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The Greek Sale

tuesday 28 may 2019





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nicosia

tuesday 28 may, 2019



KING GEORGE  
HOTEL  
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# artBlue

## AUCTION

Tuesday 28 May 2019, at 7.30 pm

HILTON CYPRUS, 98 Arch. Makarios III Avenue

## viewing - ATHENS

KING GEORGE HOTEL, Syntagma Square

thursday 16 to saturday 18 may 2019, 10 am to 9 pm

## viewing - NICOSIA

HILTON CYPRUS, 98 Arch. Makarios III Avenue

sunday 26 to monday 27 may 2019, 10 am to 9 pm

tuesday 28 may 2019, 10 am to 6 pm

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01

## Nikolaos LYTRAS

Greek, 1883 -1927

### *Horseback*

signed lower right

pencil on paper

11.2 x 15.5 cm

### PROVENANCE

private collection, Athens

### NOTE

We are grateful to Aphroditi Kouria for her assistance in authenticating this lot.

1 500 / 2 000 €

**Nikolaos Lytras** was born in 1883 in Athens and was the son of the famous artist Nikiforos Lytras.

He had his first art lessons from his father and later studied at the School of Fine Art, Athens graduating with distinction.

In 1907 on a scholarship from the Panagia Evangelistria of Tinos Foundation he continued his studies at the Royal Academy of Fine Art, Munich in the workshop of L. von Lofftz.

In 1911 he returned to Greece and fought in the Balkan war of 1912-1913.

In 1917, together with Constantinos Parthenis, Konstantinos Maleas and Nikolaos Othoneos, among others, was a founding member of the avant-garde, art group 'Ομάδα Τέχνης' that introduced the international contemporary art movements to Greece.

He was elected a professor at the School of Fine Art, Athens in 1923. His contribution to the school was significant, as he encouraged the teaching of new modern movements and ideas in art that were occurring at the time. He was one of the first Greek artists to break away from the academic school of thought and embrace the teachings of modern art.

His work is found in many public and private collections, notably that of The National Gallery of Greece, the Athens Municipal Gallery, the National Bank of Greece, the Averoff Gallery and the Leventis Gallery.



**Georgios ZONGOLOPOULOS**

Greek, 1903-2004

***Lens and egg***

signed and numbered 5/20 on the base

stainless steel, magnifying glass

108 cm high

**PROVENANCE**

private collection, Athens

**NOTE**

The work is accompanied by a certificate of authenticity from Zoumboulakis Galleries.

**2 500 / 3 500 €****Georgios Zongolopoulos** was born in Athens in 1903.

In 1924 he enrolled at the School of Fine Arts, Athens in the studio of Thomas Thomopoulos where he graduated in 1930.

In the 1930s he was employed by the architecture department of the Ministry of Education and worked on schools, museums and churches.

He continued his studies first in Paris, on a scholarship from the French government in the studio of Marcel Gimond between 1949 and 1950 and later on a scholarship from the Greek government, studied the techniques of copper casting in Rome and Pistoia between 1953 and 1954.

Zongolopoulos' work is characterised by the constant renewal of form, material, medium and its relationship with space. He utilises light and movement, shape and sound, positive and negative space. These qualities are apparent in the architectural landscaping of Omonia Square (1958-1960), his abstract sculptures of the 1960s, his kinetic sculptures of the 1970s, the use of water and lenses in the 1980s, his renowned *Umbrellas* of 1990. His work is in endless dialogue with space.

Zongolopoulos' large scale sculptures are exhibited in public parks and squares all around Greece. Additionally, he presented his work in a large number of solo and group exhibitions, notably; the 1940, 1956, 1964, 1993, 1994 Venice Biennale, the 1946 Cairo Biennale, the 1947 *Grekisk Konst* Konstakademien, Stockholm, the 1957 Sao Paolo Biennale, the 1963 Sculpture Contemporain Musee Rodin, Paris, the 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975 Salon de la Jeune Sculpture, Paris.

In 2004, a few months before his death he established the George Zongolopoulos Foundation.

His work is found in many public and private collections, notably that of The National Gallery of Greece, the Athens Municipal Gallery, the Macedonian Museum of Contemporary Art, the Teloglion Fine Arts Foundation and the National Bank of Greece Cultural Foundation





**Panagiotis TETSIS**

Greek, 1925-2016

***Sifnos***

signed lower right

oil on panel

84.5 x 82.5 cm

**PROVENANCE**

This work was acquired in 1972 directly from the artist by the parents of the present owner.  
private collection, Athens

7 000 / 9 000 €

**Panagiotis Tetsis** was born on the island of Hydra in 1925 and settled with his family in Piræus in 1937.

In 1940 he had his first drawing lessons from the German painter Klaus Frieslander and three years later enrolled at the School of Fine Arts, Athens. There he was taught firstly by Dimitris Biskinis and Pavlos Mathiopoulos and later by Constantinos Parthenis, graduating in 1949.

Between 1953 and 1956, on a Greek state scholarship, he continued his studies in Paris at the Ecole des Beaux Arts where he studied the art of engraving under E. J. Goerg. Later, in 1960, on an Italian state scholarship, he spent three months observing the art in the Italian museums.

Tetsis' work although having abstract and modernist tendencies remains nevertheless intensively figurative. His choice of subject matter whether portraiture, seascape, landscape or still life act merely as an excuse to highlight the painterly quality of the works.

In his long career, he excelled not just in oil painting but also in watercolour, pastel, charcoal and ink. Light in his work is an integral component of colour, even in his black and white canvases. His birthplace, the island of Hydra remained a significant source of inspiration until the end.

In 1976, he was elected a professor at the School of Fine Arts, Athens, a position he held until 1991. In 1993, he became a member of the Academy of Athens, and in 1999 he was awarded the title of the 'Grand Commander of the Order of the Phoenix'.

Tetsis presented his work in more than ninety solo exhibitions and numerous group exhibitions in Greece and abroad. His work is found in many public and private collections, notably: The National Gallery of Greece, the Municipal Gallery Athens, the Municipal Gallery Rhodes, the Leventis Gallery, the Averoff Gallery, the National Bank of Greece and many other public and private collections.





**Andreas VOURLLOUMIS**

Greek, 1910-1999

**a. *Landscape with Pine trees I***

signed and dated 79 lower left  
watercolour on paper  
28 x 22 cm

**b. *Landscape with Pine trees II***

signed and dated 79 lower right  
watercolour on paper  
22 x 28 cm

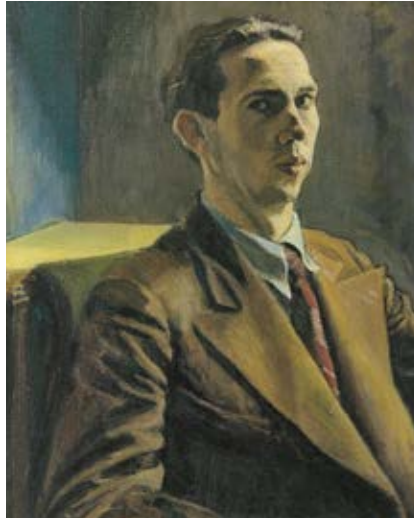
**PROVENANCE**

private collection, Athens

**1 500 / 2 000 €** (the pair)



Self portrait of the artist



**Andreas Vourloumis** was born in Patras in 1910, the second son of a well-to-do family of merchants and politicians who moved to Athens in 1918.

As a young boy, he had his first painting lessons from Antoine Pik, a French painter living in Athens. Later he studied chemistry and graduated with distinction but during this time painted regularly in his free time.

In 1933, after completing his studies, he left for the French capital where he stayed for the next two years. There he had painting lessons at the Academie de la Grande Chaumiere and other art schools. During his time in Paris, he was overwhelmed by Durer's drawings, Rembrandt's canvases and the work of Paul Cezanne.

Vourloumis' work is a collection of impressions. His subject matter is associated with the world immediate to him; people, streets, interiors, everyday objects, the Greek nature. He uses colour as an effective entity which has its expressiveness and poetry. His work is charged with a restrained sensibility never smartening up its subject matter. In his paintings he pays equal respect to human figures, space (whether indoors or outdoors) and objects.

In his watercolours, the artist trains his eye to seek out the significance of what is fugitive. The white background is usually an intentional area which activates the composition. Empty spaces are equal to painted surfaces, and shadows are absent, everything is rhythmic.

His work is found in many public and private collections, notably: The National Gallery, Athens, the Athens Municipal Gallery, the National Bank of Greece, the Benaki Museum and the Leventis Gallery.





**Fotis KONTOGLOU**

Greek, 1895-1965

**Portrait of Cardinal Fernando Nino de Guevara**

after Domenikos Theotokopoulos known as El Greco

signed and inscribed upper right *φώτιος κόντογλου 'αντέγραψε*inscribed upper left *δομήνικος θεοτοκόπουλος*

circa 1922-1930

oil on card

18 x 12 cm

**PROVENANCE**

This work was acquired directly from the artist by the father of the present owner.  
private collection, Athens

**NOTE**

The work is a detail of the work *Portrait of Cardinal Fernando Nino de Guevara*  
(circa 1598) by Domenikos Theotokopoulos known as El Greco.

The work is in the frame presented originally by the artist.

3 500 / 5 000 €



*Portrait of Cardinal Fernando Nino de Guevara*  
by Domenikos Theotokopoulos known as El Greco







**Fotis Kontoglou** was born in Aivali, Asia Minor in 1895. A year later he lost his father, Nikolaos Apostolellis and the upbringing of him and his siblings was undertaken by his maternal uncle Stefanos Kontoglou, the Abbot of Agia Paraskevi monastery. Perhaps this is the reason he used his maternal surname, as a tribute to his uncle.

The young Kontoglou spends his elementary and high school years in Aivali. Among his closest friends during this period are the future writer, Stratis Doukas and the future ceramic artist, Panos Valsamakis. In 1913 he moved to Athens and enrolled at the School of Fine Arts, only to abandon his studies two years later to travel to major European cities and finally settle down in Paris (However, he finalised his studies in 1933 when he needed the degree to teach at the Athens College).

During his time in Paris, he did not follow any formal education but instead he worked for magazines such as *'Illustration'* producing ink illustration drawings. Of great importance during this period is his friendship with painter Spyros Papaloukas. While in Paris he writes his masterpiece *'Pedro Cazas'* which will be first published on his return to Aivali by his childhood friend, the writer Stratis Doukas and would be highly praised by Nikos Kazantzakis, Elias Venezis and Stratis Myrivilis.

In 1919 he returned to his birthplace Aivali and accepted a position as a high school teacher of French and art studies. After the Catastrophe of Smyrna, he moves first as a refugee to Mytilene and then to Athens with the help of authors Vasos Daskalakis and Elli Alexiou where he works as an illustrator for the Encyclopaedic Dictionary Eleftheroudakis.

During this period, he visits Mount Athos where he first comes in contact with Byzantine art, especially painting. The ink drawings he produced during his visit are exhibited first in Mytilene together with Constantinos Maleas and then at the Lyceum Club of Greek Women in Athens (1923).

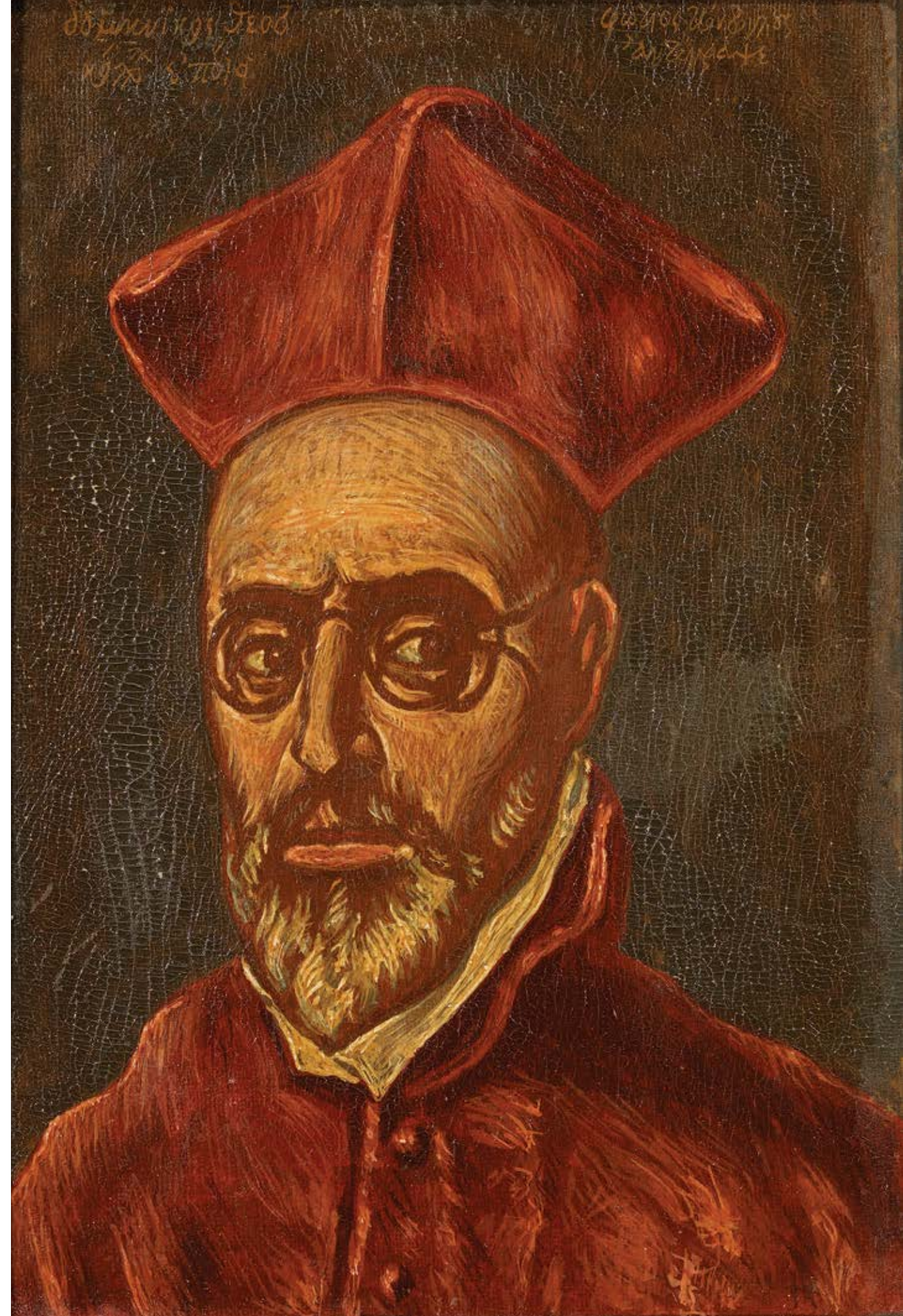
In 1925 he published the art magazine *'Φιλική Εταιρεία'* together with Dimitris Pikionis and Giannis Kefallinos among others and a year later illustrated the biography of Pavlos Melas who was among the first who organised and participated in the Greek Struggle for Macedonia.

From 1931 he works as an icon conservator at the Byzantine and Christian Museum in Athens. In the years to follow he worked as a conservator at the Corfu Museum, the Coptic Museum in Cairo, Egypt but most importantly from 1936 onwards at Mystras, Peloponnese, where he restored the fresco icons of the church of the Peribleptos Monastery.

In 1932 he decorated his home with fresco decoration with the help of his students Yiannis Tsarouchis and Nikos Engonopoulos. With this work he revived the 'forgotten' century-old tradition of fresco painting; the fresco is now in the collection of the National Gallery.

Kontoglou was an essential figure of 20th-century Greek art and one of the most important of a group of artists, who are collectively referred to as the 'Thirties Generation'. They are attributed with having created a renaissance of Greek art in the Interwar years, combining the teachings of the European avant-garde while referencing their Greek heritage. His painting combined elements of Greek art from the classical antiquity, Byzantine art, the work of Domenikos Theotokopoulos and the work of Theofilos Hadjimichael among others. His writings are equally essential and revolutionised Greek literature from the 1920s onwards.

His work is found in many public and private collections, notably: the National Gallery of Greece, the Athens Municipality Gallery, the Rhodes Municipality Gallery, the Leventis Gallery, the Teloglion Fine Arts Foundation, the National Bank of Greece Cultural Foundation.





**Fotis KONTOGLOU**

Greek, 1895-1965

***Christ Pantocrator***

signed, titled and dated 1956 upper left

inscribed upper left: ΧC ΠΑΝΤΟΚΡΑΤΩΡ, της Ομορφης Εκκλησίας Αττικής, αντεγράφη διά χειρός Φωτίου Κόντογλου, αϞΝϞ (Byzantine date code for 1956)

oil on hardboard

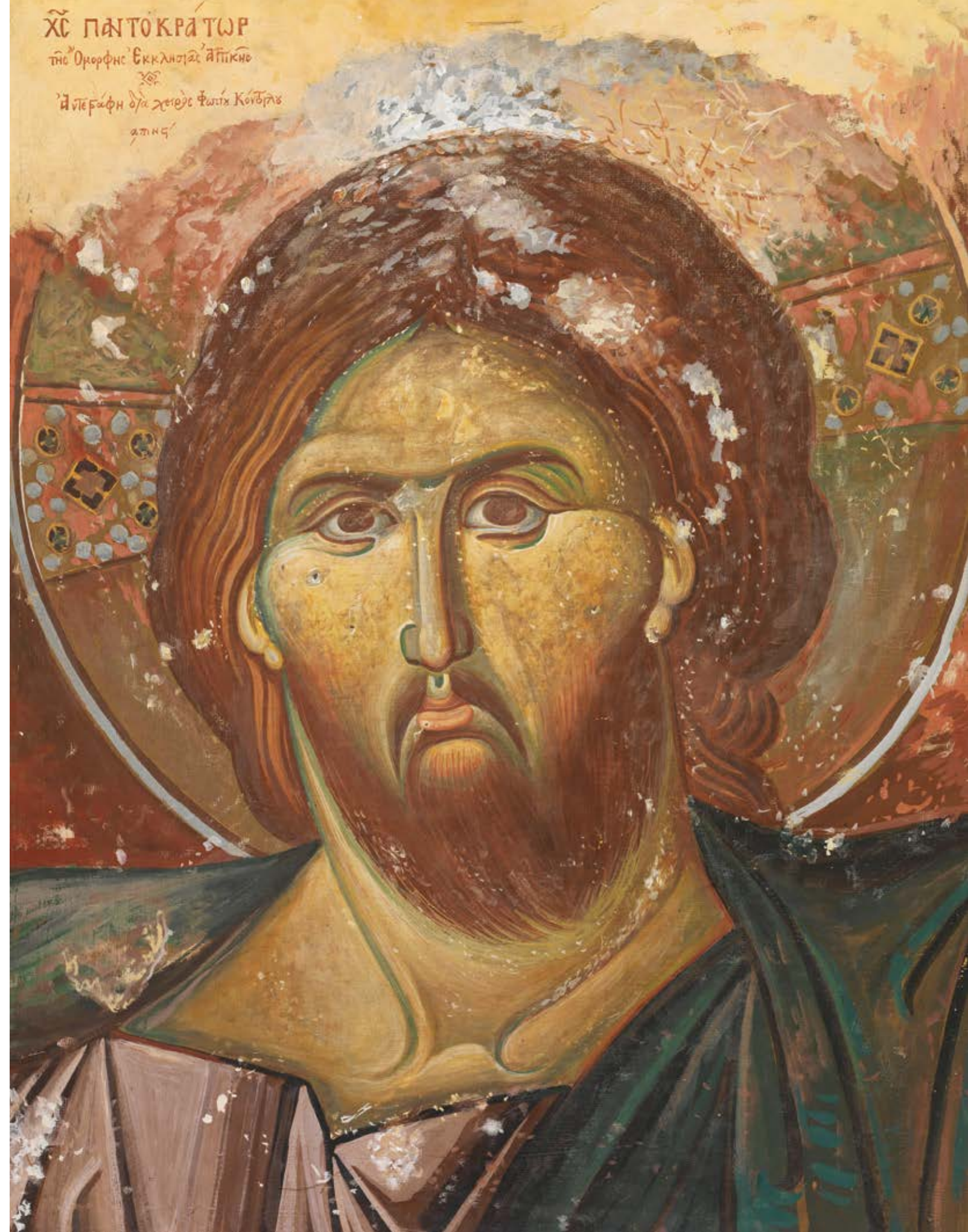
84 x 66.5 cm

**PROVENANCE**This work was given as a present from the artist to the father of the present owner in the late 1950s.  
private collection, Athens

12 000 / 18 000 €



Omorfokklisia, the 12th century Greek Orthodox church in Galatsi







Omorfokklisia is a 12th century Greek Orthodox church in Galatsi dedicated to Saint George, with an interior decoration of Byzantine frescos of unparalleled beauty.

Fotis Kontoglou visits this byzantine monument regularly from the 1920s. In 1943 he was appointed by the then Ministry of Education to conserve the central dome depicting the Christ Pantocrator.

Quoting Kontoglou on his admiration for the Christ Pantocrator of Omorfokklisia:

‘Από τον Παντοκράτορα της Ομορφοεκκλησίας, θ’ αρχίσεις να μαθαίνεις. Πρέπει να πας να τον αντιγράψεις. Δεν θα τα καταφέρεις γιατί δεν αντιγράφεται, τόσο άπιαστο έργο είναι. Και γω δοκίμασα πολλές φορές. Μα έχει ένα μυστήριο, λες και δεν το ‘κανε χέρι ανθρώπου. ...Μα τούτο το έργο δεν πλησιάζεται. Από 30 χρόνια πηγαίνω εκεί πέρα και Τον βλέπω. Εκείνη η χερούκλα Του είναι σαν όλα μαζί τα χέρια όλου του κόσμου. Σαν να ετοιμάζεται να σου πετάξει το ευαγγέλιο στο κεφάλι! Πολλοί δοκίμασαν να Τον αντιγράψουν μα δεν είναι εύκολο σου λέω! ...Είναι ο πιο σπουδαίος Παντοκράτορας σ’ όλη την Ανατολή, μα ποιος το ξέρει αυτό το πράμα...’

Rallis Kopsidis' pleasant memories of his visits to Omorfokklisia with Kontoglou is apparent in the following quote:

‘Ο Κοντόγλου ζωγράφιζε λιγάκι και για να ξεκουραστεί έβγαινε έξω και καθότανε στις αρχαίες πέτρες και στ’ άγριολούλουδα, που τόσο τα’ αγαπούσε κι έγραφε συχνά γι’ αυτά «τα ταπεινά και τιποτένια». Φανταζότανε κάπου εκεί καθισμένο, στα παλιά τα χρόνια, τον άγνωστο τεχνίτη, τον φερμένο σίγουρα απ’ την Πόλη, που έκανε τούτον τον σπουδαίο Παντοκράτορα κι όμως δεν έβαλε πουθενά τ’ όνομα του. Και καθώς έγερνε ο ήλιος στη δύση του και χρύσωνε τα προσφυγικά σπιτάκια του Περισσού, και τα κυματιστά βουναλάκια ένα γύρο, άνοιγε η καρδιά του κι έψελνε κατανουχικά, κι η ψαλμωδία ανακατευότανε με τα βελάσματα των προβάτων και των βοσκών τα σφυρίγματα, και μία ειρήνη κύκλωνε την πεδιάδα, σπεπάζοντας τη θαυμαστή εκκλησία με τις άπιαστες κι ακατανόητες ζωγραφιές της.’





**Rallis KOPSIDIS**

Greek, 1929-2010

**Couple**

signed and dated '66 lower left  
oil on canvas laid down on board  
62 x 56 cm

**PROVENANCE**

private collection, Athens

2 400 / 3 000 €

**Rallis Kopsidis** was born on the Island of Limnos.

In 1949 he enrolled at the School of Fine Art, Athens. However, he abandoned his studies in the fourth year and continued studying under Fotis Kontoglou, between 1953 and 1959, who he later collaborated with in executing church frescos.

The first stage of his work is influenced by the teachings of his teacher Fotis Kontoglou; Up to around 1975, we can witness byzantine, post-byzantine and folk-art influences. During this period, he develops a naïve painting language, anthropocentric with his subject matter being the working-class people and their customs. After 1975, his subject matter and painting technique are changing direction, and he develops a freer personal style.

He worked on an essential number of church fresco commissions in Greece but also abroad, such as the Monastery of Chevetogne in Belgium and the church of the Orthodox Center of the Ecumenical Patriarchate in Chambesy in Geneva.

Kopsidis' literary work is equally important. He has written, illustrated and engraved a large number of literary books such as *Σταυροί στην Αθήνα* (1963), *Προσκυνητάρι της Αίγινας* (1965), *15 Ξυλογραφίες για το Άγιον Όρος* (1968), *Κάστρο ηλιόκαστρο* (1980) and *Το τετράδιο του γυρισμού* (1987) are based on his childhood memories of the 1930s and 1940s from his birthplace, the island of Limnos.

His work can be found in many public and private collections in Greece and abroad, notably at: The National Gallery of Greece, the Athens Municipality Collection, the Thessaloniki Municipality Collection, the Teloglion Fine Arts Foundation and the National Bank of Greece Cultural Foundation.





**Panos VALSAMAKIS**

Greek, 1878-1974

**Composition**

signed lower right

circa 1958

handmade ceramic tiles on panel

70 x 150 cm

**PROVENANCE**

private collection, Athens

5 000 / 6 000 €

**Panos Valsamakis** was born in Kydonies, Aivali, Asia Minor in 1900. In 1922 he moved to Athens with his family.

Between 1923 and 1930 he studied painting at the Ecole des Beaux-Arts in Marseille and ceramic art at the school of Saint-Jean du Desert.

On his return to Greece, from 1930 to 1942, he held the position of artistic director of the creative department of Kerameikos ceramic factory and from 1942 to 1957 the position of artistic director of AKEL factory, the Lavrion Ceramics Corporation. In 1957 he established his workshop in the potters' village in Marousi.

He is the first educated, popular artist in the field of Greek ceramics. His wall reliefs and ceramic sculptures brought about a series of Valsamakis-like imitations. His work pushes the boundaries of this age-old tradition to give it a modern makeover, combining inspiration, balanced composition, colouring and surface treatment with remarkable craftsmanship. He is considered to be the father of contemporary Greek ceramics.

Valsamakis exhibited his work in numerous group and solo exhibitions in Greece and abroad, notably; the 1930 Exposition Nationale du Travail in Brussels, the 1932 'Ομάδα Τέχνης' exhibition, the 1937 Exposition Internationale in Paris (where he was awarded the silver medal), the 1938, 1939, 1940, 1948, 1952, 1957, 1965 Panhellenic Exhibition and in 1972 at the Victoria and Albert Museum in London. The National Gallery in Athens organised a large-scale retrospective of his work in 1982.

His work can be seen in the collections of the National Gallery of Greece, the Municipal Gallery of Athens, the Katsigras Collection and in a large number of public and private collections in Greece and abroad.





**Alexis AKRITHAKIS**

Greek, 1939-1994

**Kite**

mixed media and collage in plexiglas box  
signed and dated 84 on the reverse  
97 x 107 x 5 cm

**PROVENANCE**

private collection, Athens

**NOTE**

We are grateful to Chloe Akrithakis, daughter of the artist, for her assistance in cataloguing this work.

8 000 / 12 000 €

Alexis Akrithakis with one of his kites, Pelion, 1979



During his 30-year career, Alexis Akrithakis worked on projects that by their unique nature identified his artistic methodology, procedures and practices and reveal aspects of his interests and sensitivities. One of such projects is the 'Kites'.

Every year he constructed kites that were used by him, friends and family on the occasion of Green Monday (Καθαρά Δευτέρα).

In 1995 an exhibition with the theme 'Kites' was organised by Artio Gallery in Athens.





Alexis Akritchakis



**Alexis Akritchakis** was born in Athens in 1939.

As a young man, he mixed in bohemian, intellectual and artistic circles, among which he met poet and philosopher Giorgos Makris and writer Kostas Tachtsis, who both were very influential for him.

In 1958, he travelled to Paris on a motorbike, where, like other artists, lived an intense, disorderly life of post-war existentialism. He enrolled at the Academie de la Grande Chaumiere where he attended lessons, but never completed his studies. During this time, he moved in the circle of Thanos Tsingos, Jean Seanberg, Leo Ferre and Yannis Gaitis. He began to paint regularly.

He returned to Greece in 1960 and three years later exhibited early works in Veltsos gallery, Thessaloniki. Shortly afterwards, in 1965, he presented his first major solo show at the Athens French Institute.

His *'tsiki-tsiki'*; a dense, black and white, lacelike, labyrinthine drawing technique became characteristic of his work during this period.

In 1968 he went to Berlin funded by a DAAD scholarship and in the same year married Fofi Koutselini. From 1970 onwards, he collaborated with Alexander Iolas and travelled back and forth between Germany and Greece. He was successfully involved in both the Greek and international art scenes.

In 1976 his wife Fofi opened *'Εστιατόριο'*, a restaurant that became legendary in the Berlin nightlife; where 20th-century artists and intellectuals such as Francis Bacon, Jannis Kounellis, Andy Warhol, Joseph Beuys, Rebecca Horn and Heiner Muller hung out.

His provocative and even extreme lifestyle at times integrated into his artistic identity. His work is continuously enriched with a multitude of narrative, poetic and symbolic motifs in lively spot colours (i.e. birds, boats, hearts, airplanes, arrows and his emblematic suitcase), as well as collages or mixed media and timber constructions.

He returned to Greece in 1984. By then he was internationally well established but in poor health.

Retrospectives were organised in 1997 at the Macedonian Museum of Contemporary Art, Thessaloniki and the National Gallery, Athens and in 2003 at Neue National Galerie, Berlin.

His works are found in many public and private collections in Greece and abroad, notably: The National Gallery Greece, the Athens Municipal Gallery, the Rhodes Municipal Gallery, the Macedonian Museum of Contemporary Art and so on.





**Alexis AKRITHAKIS**

Greek, 1939-1994

**Untitled**

painted wooden construction, plastic flower and screws  
signed and dated '80 on the reverse  
18 x 12 x 7.5 cm

**PROVENANCE**

A present of the artist to the current owner  
private collection, Athens

**NOTE**

We are grateful to Chloe Akrithakis, daughter of the artist, for her assistance in cataloguing this work.

1 800 / 2 500 €





**Alexis AKRITHAKIS**

Greek, 1939-1994

**Untitled**

painted wooden construction, plastic flower and screws  
signed and dated *10-11-81* on the reverse  
21 x 18.3 x 5.5 cm

**PROVENANCE**

A present of the artist to the current owner  
private collection, Athens

**NOTE**

We are grateful to Chloe Akrithakis, daughter of the artist, for her assistance in cataloguing this work.

2 500 / 3 500 €





**Nikiforos LYTRAS**

Greek, 1832-1904

***Fellah woman***

signed lower right

oil on panel

40.5 x 29.5 cm

**PROVENANCE**

private collection, Athens

**LITERATURE**Nelli Misirli, *Nikiforos Lytras*, National Bank of Greece Editions, Athens, 2009, no 36, p. 98 (illustrated)**18 000 / 25 000 €**

In 1873, Lytras together with his lifelong friend Nikolaos Gysis, embarked on an artistic journey to Asia Minor to observe the local people, culture and customs. Four years later, in 1879, Lytras visited Egypt.

Both trips to the Orient had a profound impact on Lytras' artistic evolution and added new elements in his painting oeuvre. He retained aspects of the Munich School teachings, remoulded through the eyes of a Greek, and in a broader sense an Easterner, for whom the Orient was neither a romantic ideal nor a dreamy fantasy but a deeply felt familiar reality.

In the present work, Lytras captures the expression of the moment in the young woman whose head is framed by the headscarf. Painted on a panel, *Fellah woman* evokes the dazzling wonders and exoticism of the Orient.







**Nikiforos Lytras** was born on the island of Tinos in 1832.

At the age of eighteen, he moved to Athens to study at the School of Fine Arts, under Ludwig Thiersch and Raffaello Ceccoli among others. He completed his studies in 1856. Later, in 1860, on a scholarship from the Greek government, he continued his studies at the Royal Academy of Fine Arts, Munich in the studio of Karl Theodor von Piloty.

While still in Munich, in the summer of 1865, he met Nikolaos Gysis and together they studied the masterpieces of the German museums.

On his return to Athens in 1866, Lytras was appointed professor at the School of Fine Arts Athens in the department of painting, a position he held for the remainder of his life and playing an influential role in the Greek art scene.

His first period of works focused on historical, religious and mythological subjects. After 1870 Lytras' work shifts to everyday life scenes, portraiture and still life. He is the first Greek painter to explore in his oeuvre the world of ordinary people in town and countryside and the world of child and family. In spite of his awareness of impressionism, Lytras chose to remain faithful to a more academic style, without, however, relying on conventional compositions or decorative affectations.

Together with Nikolaos Gysis, he embarked on two artistic journeys; to Asia Minor in 1873 and Paris in 1876. In 1879 he visited Egypt. In his trips to Asia Minor and Egypt, he observed and studied the local people and customs. This experience informed his paintings in depicting elements of Anatolia and the presence of the Greek spirit that passed through the centuries in that part of the world.

In 1879 he married Irene Kyriakidi, the daughter of a tradesman from Smyrna and together they had six children.

Lytras was one of the greatest Greek painters. His contribution in almost forty years of teaching was also of great importance, as he has not only influenced younger generations but was involved in the school's restructuring. He is one of the leading representatives of the 'Munich School'.

Lytras died at the age of seventy-two, after a brief illness that is believed to have been caused by chemicals found in paint.

His work is found in many public and private collections, notably: The National Gallery of Greece, the Athens Municipal Gallery, the Leventis Gallery, the Averoff Gallery, the Koutlides Collection and the National Bank of Greece collection.





**Agenor ASTERIADIS**

Greek, 1898-1977

**Still life with fruit**

signed lower left

dated 1943 lower right

tempera on paper

28 x 33 cm

**PROVENANCE**

private collection, Athens

1 500 / 1 800 €

**Agenor Asteriadis** was born in Larissa. In 1915 he enrolled at the School of Fine Arts, Athens, where he studied painting under Georgios Jakobides, Georgios Roilos and Spyros Vikatos.

Four years after graduating, in 1925, he was appointed as a secondary school art teacher in Grevena, northern Greece. As of this time he became acquainted with the beautiful, surrounding scenery which inspired his first book *Το σπίτι του Σβάρης στα Αμπελάκια*, published in Athens in 1928.

Asteriadis was a great admirer of Greek folk art and the simplicity of children's drawing. Thus in 1933, together with his long-time friend Spyros Vassiliou, he published the book *Παιδικά Σχέδια* (children's drawings).

Throughout his life Asteriadis worked on a number of ecclesiastical fresco commissions such as the church of the Virgin Mary at Trahones and the church of Saint Vlasios at Xylokastro, the second of which he painted together with Spyros Vassiliou. Additionally, he illustrated a large number of children's, ecclesiastical and literary books.

As an active artist of his generation, he co-founded and helped run Art Group 1930. He participated in major exhibitions, both in Greece and overseas such as the 1934 and 1940 Venice Biennales. He also exhibited in 1935 in Vienna and Chicago, in 1937 in Paris, in 1947 at Grekisk Konst, Konstakademien in Stockholm, in 1953 in Rome and Ottawa, in 1954 in Belgrade, in 1955 in Goteborg, in 1959 at the Sao Paulo Biennale and the Alexandria Biennale, in 1962 in Bucharest and Lugano, in 1963 in Moscow and Belgrade, in 1964 in Brussels and in 1965 in Buenos Aires.

Asteriadis is one of the most important of a group of artists, who are collectively referred to as the *Thirties Generation*. They are attributed to having created a renaissance of Greek art in the Interwar years, combining the teachings of the European avant-garde whilst referencing their Greek heritage.

His work can be found in the National Gallery of Greece, the Municipal Gallery of Athens, the Averoff Gallery, the Leventis Gallery, the Teloglion Fine Arts Foundation, the National Bank of Greece Cultural Foundation and many other public and private collections.





## Thalia FLORA-CARAVIA

Greek, 1871-1960

### *Greek peasant woman by the window*

signed lower right

watercolour on paper

28.7 x 25.5 cm

#### PROVENANCE

private collection, Athens

1 500 / 1 800 €

**Thalia Flora-Caravia** studied at the Zappio School for girls in Constantinople and graduated in 1888.

At the time women were not allowed to study at the School of Fine Arts, Athens, so Flora-Caravia moved to Munich and for three years studied with the notable Greek artists Nikolaos Gyzis and Georgios Jakobides. She simultaneously attended classes in drawing and colour with Paul Nauen, Anton Azbe and Walter Thor.

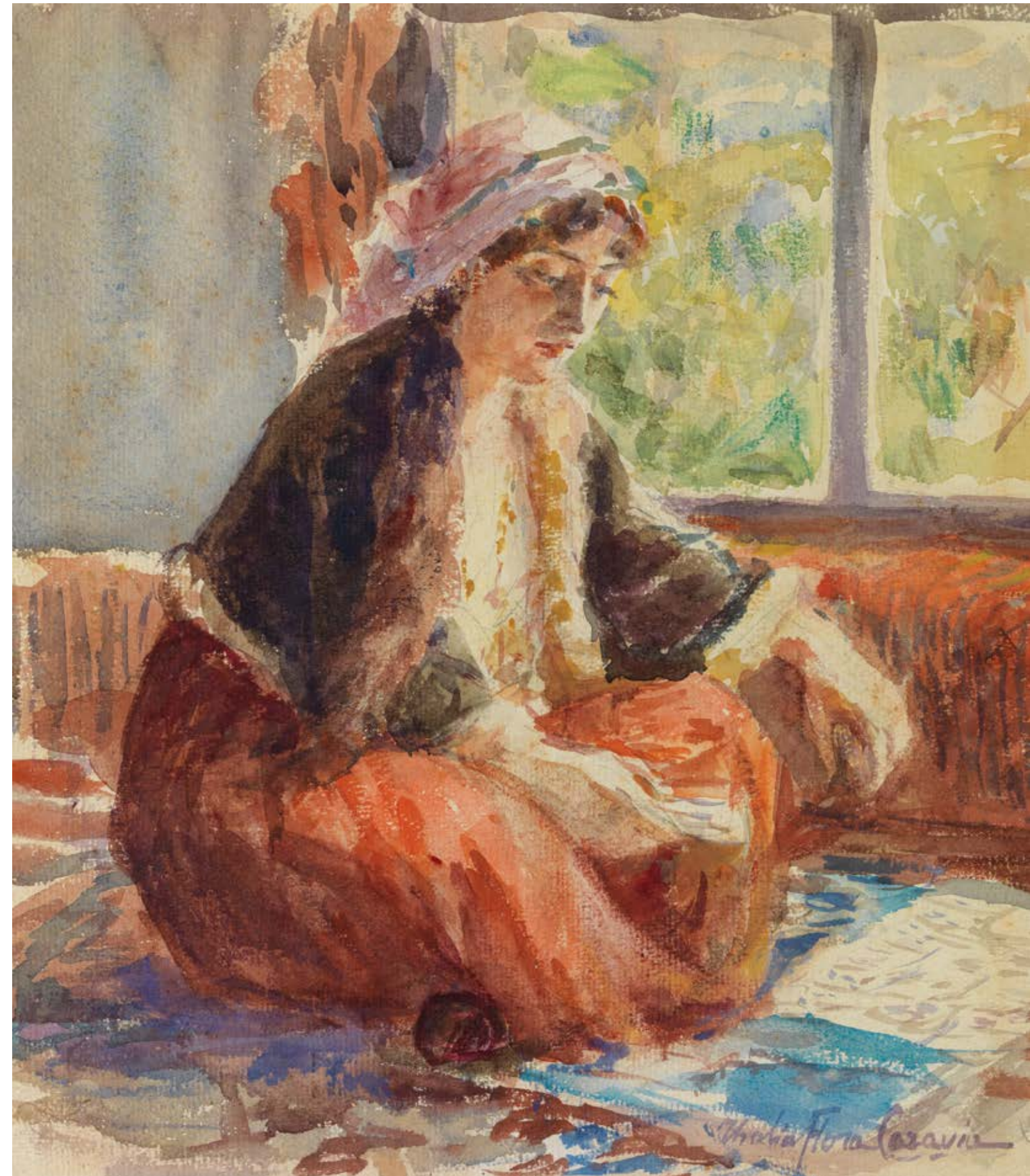
In 1898 she returned to Constantinople where she began her career in painting. Later, in 1907, she married N. Caravias, publicist of the newspaper *Εφημερίς*, and settled down in Alexandria, Egypt, where she lived for the next 30 years. In Alexandria, as well as continuing her artistic career, Flora-Caravia established an art school that proved to have significant influence in the area.

Her work is influenced by the Munich school, fauvism and by post-impressionism, and is characterised by simplicity, sincerity in execution, vivid colour and a powerful brush stroke. Her subject matter included portraiture, landscape, seascape and scenes of everyday life.

During the Balkan wars of 1912-1913, she followed the Greek army as a correspondent for the Alexandrian newspaper headed by her husband. She recorded the everyday lives of the troops, refugees and casualties, later to be published in the book *'Impressions of the 1912-1913 war in Macedonia and Epirus'*. She also recorded the Asia Minor campaign of 1919-1922 and the Albanian front during the Greek-Italian war of 1940-1941. Many of these works are exhibited at the War Museum in Athens.

Flora-Caravia travelled extensively and exhibited her work in Greece, Asia Minor, Europe and the USA. In 1940 she moved to Athens where she lived for the remainder of her life.

Her work can be found in many public and private collections, notably: The National Gallery of Greece, the Athens Municipal Gallery, the Leventis Gallery, the Koutlides Collection, the Averoff Gallery, the National Bank of Greece, and so on.





**Alecos FASSIANOS**

Greek, born 1935

***Blue smoker with bird***

signed upper left  
 pastel on paper  
 100 x 67 cm

**PROVENANCE**

Petros Vergos, 29 Apr 2009, lot 108  
 private collection, Andros

4 500 / 6 000 €

**Alecos Fassianos** was born in 1935 in Athens.

In 1956 he enrolled at the School of Fine Arts, Athens in the studio of Yannis Moralis, graduating in 1960. On a French state scholarship, he continued his studies in Paris in etching, at the Ecole des Beaux Arts under E. Clairin and G. Dayez, between 1960 and 1963.

His characteristic style was shaped in the early 1960's. He draws his inspiration from ancient Greek myths, Fayum portraits, Byzantine icons and the Shadow theatre. His figures are characterised by their voluptuousness and luminosity of colour, highlighting the sensuality and the immense pleasure of everyday life.

As noted by Marina Lambraki-Plaka, 'Alecos Fassianos belongs to the generation of those who inherited heliocentric modernism. His youthful works were influenced by French *art informel*. But he quickly found his own personal style. Ancient vase painting, vernacular art and the teachings of Tsarouchis assisted him composing a code genetically programmed to convey a message of vital well-being and optimism'.

Since his first solo show in Athens in 1959, more than seventy followed in Athens, Thessaloniki, Paris, Munich, Tokyo, Hamburg, Zurich, Milan, Beirut, Stockholm, London and elsewhere. He has also worked in the fields of engraving, poster design, theatre stage set and costume design, collaborating primarily with the National Theatre. He additionally published his own texts, prose and poetry.

The French Ministry of Culture honored him in 1985 with the 'Chevalier in the order of Arts & Letters', in 2010 with the 'Officer in the order of Arts & Letters' and in 2013 with the 'Officer in the Honorary Legion'.

His work is found in many public and private collections, notably; The National Gallery of Greece, the Municipal Gallery of Athens, the Municipal Gallery of Rhodes, the Macedonian Museum of Contemporary Art, the Averoff Gallery, the National Bank of Greece and the Musee d'Art Modern, Paris.





**Takis MARTHAS**

Greek, 1905 -1965

**Untitled**

signed lower right

circa 1960

oil on canvas laid down on cardboard

35.5 x 36.2 cm

**PROVENANCE**

private collection, Athens

1 500 / 1 800 €

**Takis Marthas** was born in Lavrio in 1905.

He studied architecture at the National Technical University of Athens, between 1924 and 1929.

A year after his graduation he was elected a lecturer of Descriptive-Projective Geometry and Perspective Sketching at the NTUA, in 1945 a professor of Architectural Design and 1960 a professor of Freehand Drawing at the Architectural School of the NTUA, remaining in this position until his death.

His early figurative work is characterised by a lyrical feeling echoing influences of fauvism and expressionism. His subject matter of either seascape, human or animal is readable, but not dominant as an image; what is important is the composition and its relationship with colour.

His architectural background, knowledge of geometry and the use of different materials, helped him to produce textured surfaces that emphasised the materiality of his paintings. A spirituality achieved in his work is expressed through the combination of structural-rational elements resulting in an undisputed emotional sensitivity.

He gradually moved away from figurative painting, and from the 1960s he is established as one of the pioneers of abstract art in Greece.

Marthas presented his work in a number of solo and group exhibitions, notably: the 1959 'Exhibition of Modern Greek Art' at the Smithsonian Institute, Washington, the 1961 Sao Paulo Biennale, the 1961 International Drawing Exhibition, New York, and the 1964 'Peinture Grecque Contemporaine' at the Palais des Beaux-Arts, Brussels.

In 1959 he was awarded the Diplome d'Honneur at the Salon de L'Art Libre in Paris.

His work is found in many public and private collections, notably that of the Museum of Modern Art, New York, the National Gallery of Greece, the Athens Municipal Gallery, the Rhodes Municipal Gallery and the National Bank of Greece Cultural Foundation.





17

**TAKIS (Vassilakis)**

Greek, b. 1925

***Fleur***

signed on the base  
iron, magnet and rivets  
153 cm high  
20 cm base diameter

**PROVENANCE**

A present of the artist to the current owner  
private collection, Athens

18 000 / 23 000 €

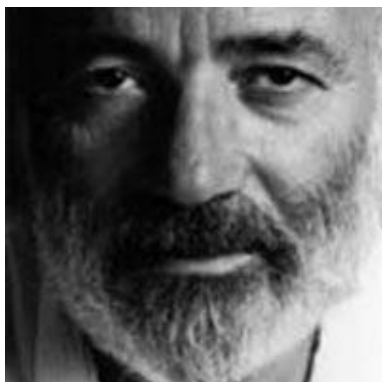


Top detail





Takis



**Takis** was born in Athens in 1925. His early years were difficult due to the German occupation and the Greek Civil War that followed it.

He settled in Paris in 1954. Influenced by the invention of the radar and the technological landscape of the station of Calais, Takis constructed his first Signals in 1955. Soon, these signals became kinetic and flexible, resembling electric aerials. They were first exhibited at the '*International Exhibition of the Plastic Arts*' at the Musée d'Art Moderne de la Ville de Paris in 1956.

Takis had no formal art education, instead by living and working in Paris, New York, London and Athens he synthesized a broad range of ideas and experiences; from intensive scientific research, ancient philosophy and Zen Buddhism to encounters with other artists and writers, to forge a unique category-defying vision that continues to evolve today. Time, space, energy and even political activism became primary material for Takis.

In 1960 he had his first solo show in New York at the Alexander Iolas Gallery. A year later he meets Marcel Duchamp that will write his famous phrase for Takis: '*par conséquent Takis, gai laboureur des champs magnetiques et indicateur des chemins de fer doux*'.

Takis is world renowned for his investigations of the gap between art and science. Since the early 1950s, he explored new aesthetic territories, creating three-dimensional works of art that incorporate invisible energies as a fourth acting element. He is a leader of the Kinetic art movement and a precursor of street art performance.

A large-scale retrospective of Takis' work will be staged by Tate Modern in London between July and October 2019, where the spectator will experience the essential poetry and beauty of the electromagnetic universe explored by the artist.

His work can be found in many leading museums internationally, notably; the MOMA, New York, Tate Modern, London, Centre Georges Pompidou, Paris, Musée d'Art Moderne, Paris, the National Gallery of Greece and the Macedonian Museum of Contemporary Art, to name a few.





**Valerios CALOUTSIS**

Greek, born 1927-2014

**Figures in landscape with trees**

signed and dated '57 lower left

titled and dated on the reverse

oil on canvas

90 x 65 cm

**PROVENANCE**

private collection, Athens

2 400 / 3 000 €

**Valerios Caloutsis** was born in Chania, Crete in 1927.

He studied at the School of Fine Arts, Athens between 1947 and 1953 under Yannis Moralis. He continued his studies first in London at the St Martin's School of Art and later in Paris at the Ecole des Beaux-Arts, where he settled down permanently.

In 1957 he presented his first solo exhibition at *Galerie 93* in Paris. His initial work consisted of compositions with abstract figurative elements. These soon developed to canvases with textured surfaces full of emotional tension.

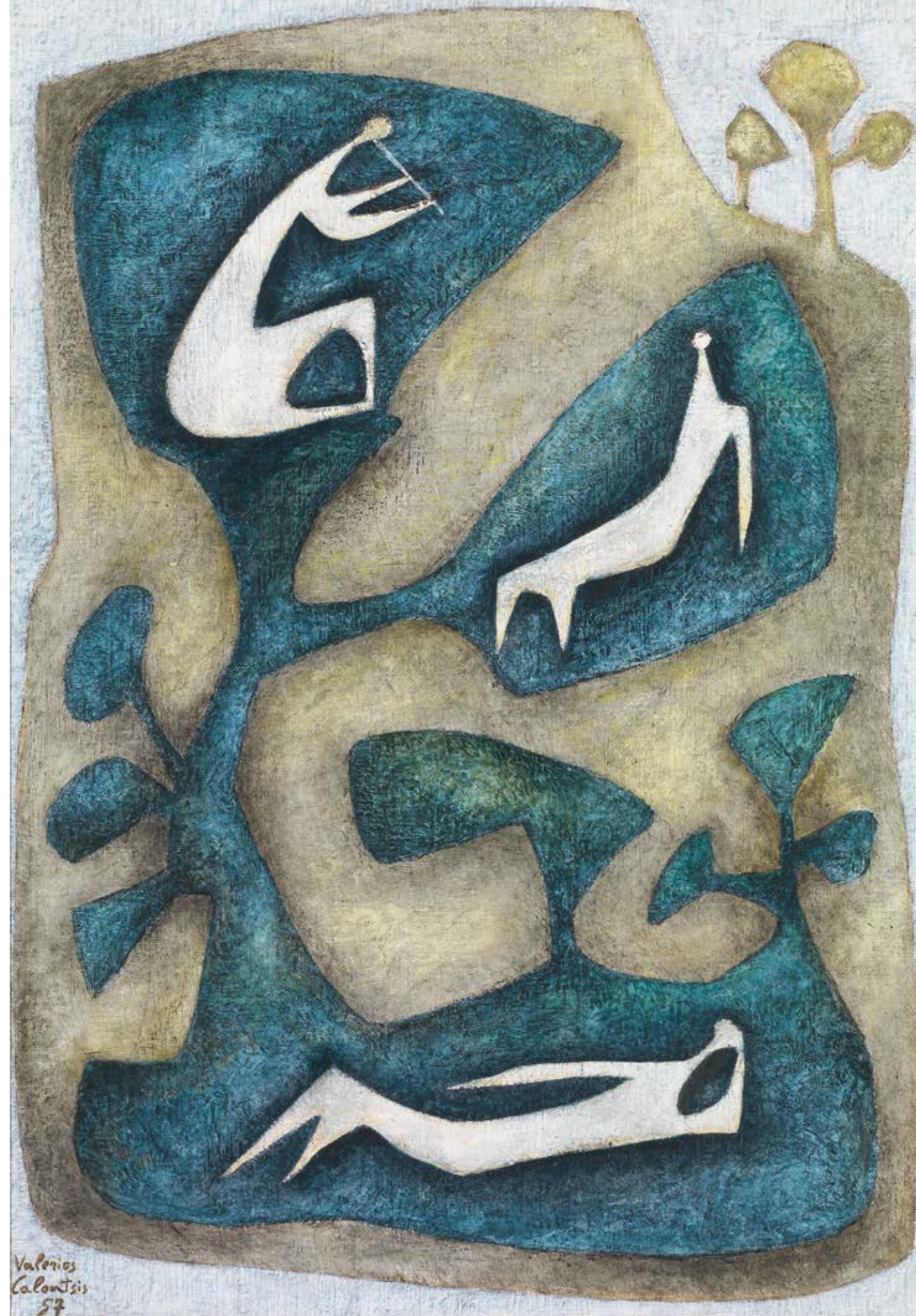
He moved on to works where he integrated technological and industrial elements such as engines, mirrors and photocells. His interest in the use of light led him to produce a series of *luminous-kinetic* works, '*Kinoptics*', that made him widely known in the international art scene of the 1960s.

His concerns regarding human communication, nature's regenerative power and the consequences of scientific developments on the planet produced two series of works: '*Naturmatic*' and '*Erosions*'. In these series he developed a wide range of mixed-media works, using materials sometimes found in nature, advanced technologies or traditional techniques.

In 1990 he returned to Greece and settled down in his birthplace town of Chania but retained his close bonds with France.

Caloutsis presented his work in more than twenty solo shows in France, England and Greece and participated in many group exhibitions abroad, notably; the 1958 and 1959 Salon de la Jeune Peinture, Paris, the 1968 Avantgarde Griecheland exhibition in Berlin, the 1972 Salon des Realites Nouvelles, Paris. In 2005 the Chania Municipal Gallery staged a large-scale retrospective exhibition of his work.

His work can be found in the National Gallery of Greece, the National Gallery of Melbourne, the City of York Gallery, the Leicestershire County Collection, the Toledo Museum of Art, Ohio, the IBM Collection in Paris and many other public and private collections.



Valerios  
Caloutsis  
57



**Vassilis ITHAKISSIOS**

Greek, 1879-1977

***Mount Olympus***

signed lower right

oil on cardboard

40.5 x 51 cm

**PROVENANCE**

The Greek Sale, 24 May 2005, Bonhams, London, lot 27 (b)

private collection, Athens

2 000 / 3 000 €

**Vassilis Ithakissios** studied painting at the School of Fine Art Athens between 1896 and 1899 under Nikiforos Lytras and Georgios Roilos.

He later continued his studies in Antwerp and in 1901 settled down in Smyrna where he worked successfully until the fall of the city in 1922.

After living briefly in Athens, he then became a recluse, living in a cave on Mount Olympus for twenty years, after which he returned to Athens.

His great love of nature drove him to travel and explore rural Greece. His primary subject matter was the Greek landscape, but he also worked on portraiture. His work, like that of his peers, is defined by academism, while also sensitively depicting atmospheric variations, creating a poetic feeling.

His work is found in many public and private collections, notably: The National Gallery of Greece, the Athens Municipal Gallery, the Leventis Gallery, the Averoff Gallery, the Koutlides Collection and the National Bank of Greece collection.





**Epaminondas THOMOPOULOS**

Greek, 1878-1974

**Venice**

signed lower right

oil on hardboard

29.2 x 29.2 cm

**PROVENANCE**

private collection, Athens

**2 400 / 3 000 €**

**Epaminondas Thomopoulos** was born in Patras in 1878.

Between 1896 and 1899 he studied in Naples at the Accademia di Belle Arti in the workshops of D. Morelli and F. Palizzi where he was awarded repeatedly. He continued his studies in Rome at the Accademia di Belle Arti for fourteen months under F. Jacovacci and A. Mancini. Between 1901 and 1903 he settled down in Venice where he furthered his studies at the Accademia di Belle Arti in painting at the workshop of L. Nono and fresco with Piaziante.

In 1915, Thomopoulos was elected a professor at the School of Fine Art, Athens, a position he held until his retirement in 1948.

In 1927 he was awarded the prestigious Academy of Athens award; in 1945 was elected a member and in 1962 was elected president of the same institution.

Thomopoulos work moves between academicism and early Greek impressionism. The majority of his paintings are inspired by nature with few exceptions, such as the work presented here. Another important work by Thomopoulos are the frescoes of the Cathedral of the Annunciation in Patras.

He presented his work at the 1934 and 1939 Venice Biennale, the 1938, 1939, 1940, 1948, 1952, 1957, 1960, 1963, 1965, 1967, 1969, 1971, 1973, 1975 Panhellenic Exhibition. Additionally, he presented his work in Cairo, Alexandria, Rome, Florence, Antwerp and New York.

His work can be found in the collections of the National Gallery of Greece, the Municipal Gallery of Athens, the Municipality of Patras, the Averoff Gallery, the Leventis Gallery, the Katsigras Collection, the Koutlides Collection and in a large number of public and private collections in Greece and abroad.





**Georgios GOUNAROPOULOS**

Greek, 1889-1977

***Nature morte au poisson***

signed lower left

circa 1919-1923

oil on hardboard

33.5 x 44.5 cm

**PROVENANCE**

private collection, Athens

**2 400 / 3 000 €**

In 1919, the year Gounaropoulos moved to Paris to continue his studies first at the Académie Julian and later at the Académie de la Grande Chaumière, he discovered impressionism and was greatly influenced by the work of Paul Cézanne.

'Painting from nature is not copying the object' Paul Cézanne wrote, 'it is realizing one's sensations'. *Nature morte au poisson* reflects this view and the artist's steady fascination with colour, light, pictorial space, and how we see.

This painting was created between 1919 and 1923, during the artist's first years in Paris and before developing his characteristic personal style. The use of the *G. Gounaropoulos* signature which he used during that period further supports the date of creation.

In *Nature morte au poisson*, Gounaropoulos concentrated on the visual and physical qualities of the paint and surface and worked to capture the full complexity of how our eyes take in the sights before us. He never aimed for mere illusionism which, for example, is apparent in the edges of the objects which appear to be undefined, almost shifting.





Georgios Gounaropoulos



**Georgios Gounaropoulos** studied at the School of Fine Arts Athens from 1907 till 1912 under Spyridon Vicatos, Georgios Roilos and Vikentios Boccheciampe.

After fighting in the Balkan Wars, in 1917, he won the Averoff prize along with a scholarship, and two years later he moved to Paris to continue his studies first at the Académie Julian (until 1924) and then at the Académie de la Grande Chaumière (until 1925).

During this period, his works were exhibited at the important Parisian salons. He is one of the few Greek artists who has been signed to Parisian galleries, firstly with 'Vavin-Raspall' and later with 'Georges Bernheim'.

In 1932, due to the worldwide financial crisis, he returned permanently to Greece.

Gounaropoulos' work progressed through three stages: from 1912 until 1919 in the academic style he was taught during his studies in Greece; the time he moved to Paris he discovered impressionism and was greatly influenced by the work of Paul Cezanne; between 1923 and 1924 he went through an intermediate stage where he developed a strong line drawing language that bordered with German expressionism.

From 1925 onwards he developed a more personal, surrealistic style, one where his subject matter (mainly female and male figures, floral themes, and still life) dominate a dreamy atmosphere. His play on shade and light has a central role in his work as well as his passion for poetic and symbolic ideas - a 'cosmic painting' as he used to call it.

Between 1937 and 1939 he worked on the fresco decoration of the Municipal Hall of Athens committee room. The project is considered one of the most impressive of its kind in Greece to this day.

Gounaropoulos held many solo exhibitions in Athens and participated in several prestigious group exhibitions such as at the Salon Nationale des Beaux-Arts Paris, the Salon d'Automne Paris, the Salon des Indépendants Paris, the 1959 Sao Paulo Biennale and the 1963 Alexandria Biennale.

After his death, in 1977, his family donated his house to the Municipality of Zografou, which since operates as the Gounaropoulos Museum, housing personal objects and works by this great artist.

His work is found in many public and private collections, notably: The National Gallery of Greece, the Athens Municipal Gallery, the National Bank of Greece, the Averoff Gallery and the Leventis Gallery.





**Georgios GOUNAROPOULOS**

Greek, 1889-1977

***Portrait of Alexandros Papanastasiou***

signed lower right

circa 1912-1919

oil on hardboard

46.7 x 31.5 cm

**PROVENANCE**

private collection, Athens

**1 800 / 2 500 €**

**Alexandros Papanastasiou** served twice as prime minister of Greece in the interwar period. He was born in 1876 in Tripoli; his father Panagiotis Papanastasiou was a member of the Greek parliament.

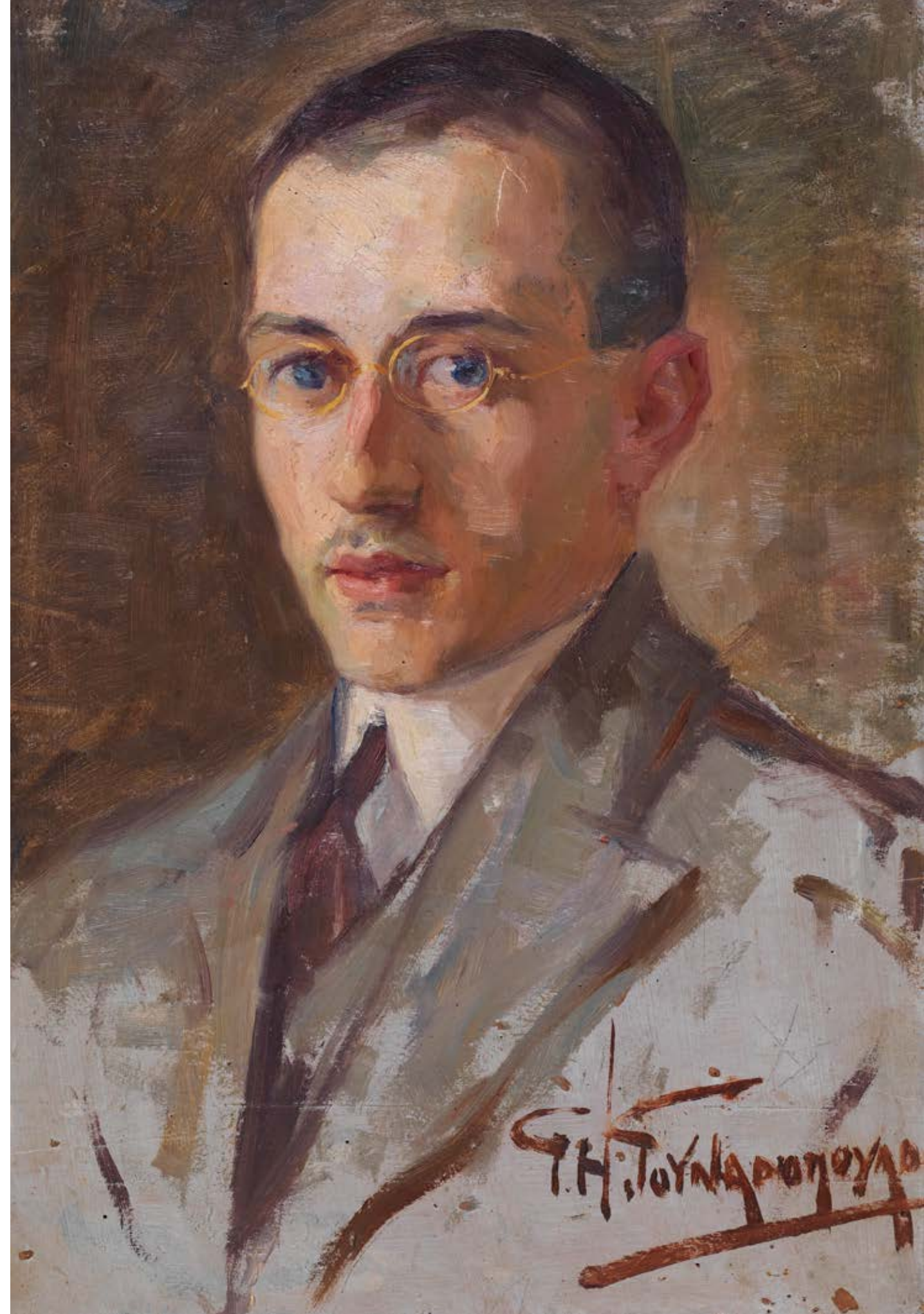
Between 1895 and 1898 he studied law at the National and Kapodistrian University of Athens earning his doctorate a year later. From 1901 to 1905 he furthered his studies in social science, law and philosophy at the Friedrich Wilhelm University in Berlin and Heidelberg. He continued his studies in London and Paris until 1907 when he finally returned to Greece.

In 1910 he was elected for the first time in the Greek parliament. He fought for the agrarian reform in Thessaly seeking to break up the big farms that existed there since the Ottoman rule and redistribute them to the local farmers. In 1916 he joined the provisional Government of National Defence of Eleftherios Venizelos which sought to bring Greece at the side of the Allies of World War I. He was rewarded with the governorship of the Ionian Islands. After World War I, Papanastasiou participated in several Venizelos governments as Minister of Transportation, Minister of National Health and Interior Minister. After Venizelos lost the 1920 elections, Papanastasiou criticised the subsequent Greek governments on the mishandling of the ongoing Greco-Turkish War of 1919-1922.

He was one of the politicians that published the Republican Manifesto which criticised the monarchy, stating that Greece was 'the creation of the spirit, labour and struggles of her children. It is not the property of royalty and no part of Greece can be sacrificed for the sake of personal interests of her monarch'. For the publication of this manifesto, Papanastasiou was imprisoned along with other signatories.

When the People's Party government collapsed, following the Asia Minor Disaster, Papanastasiou formed a government which at his insistence, on the 25th of March 1924, proclaimed Greece a Republic. The issue was submitted to a referendum with the voters approving the abolition of the monarchy on the 13th of April 1924. From 1926 until 1928, he held the position of Minister of Agriculture and was instrumental in the establishment of the Agricultural Bank of Greece.

Papanastasiou briefly served as Prime Minister once more, between May and June 1932. In 1936 he was placed under house arrest by the government of Ioannis Metaxas. Later in the same year, he died of a heart attack.





**Nikos KESSANLIS**

Greek, 1930-2004

***Personaggio con fiore***

signed lower left

signed, titled and dated 1959 on the reverse

oil on canvas

86 x 73 cm

**PROVENANCE**

private collection, Rome

private collection, Athens

**EXHIBITED**

Rome, L'Obelisco Galleria d'Arte, 1959, no 44

**NOTE**

The painting carries the original L'Obelisco Gallery exhibition stick on the reverse

6 000 / 9 000 €

Formerly the property of an Italian collector, acquired from Irene Brin, the owner of the famous L'Obelisco Gallery, *Personaggio con fiore* is a painting of expansive energy, vibrant colour and expressive thrust. It is a powerful avant-garde work which conveys a sense of joy, wonder and a zest for life. With creative freedom, the artist devised an innovative vocabulary of form transforming fragments of the real and the imaginary into images of eternal value.

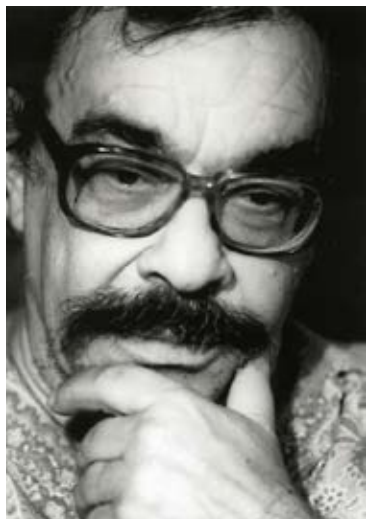
The art critic G.C. Argan, who prefaced Kessanlis' 1957 L'Obelisco Gallery show spoke of the artist's 'barbaric byzantinism'. "There is an element of reciting or dancing in these aggressive paintings; a persistent desire for movement according to some sort of inner rhythm that leaves behind something more than a mere image: the glowing or luminous line of movement".

In this exquisite work of floating biomorphic shapes, sparkling colours and curvilinear forms, Kessanlis demonstrates his restless creativity and inexhaustible metamorphic invention.





Nikos Kessanlis



**Nikos Kessanlis** was born in Thessaloniki.

Between 1944 and 1948 he studied with Yannis Spyropoulos and later enrolled at the School of Fine Arts, Athens in the studio of Yannis Moralis where he graduated in 1955.

He continued his studies in Rome, on a scholarship from the Italian government at the Istituto Centrale del Restauro while also taking lessons in mural painting and engraving at the Scuola delle Arti Ornamentali di San Giacomo.

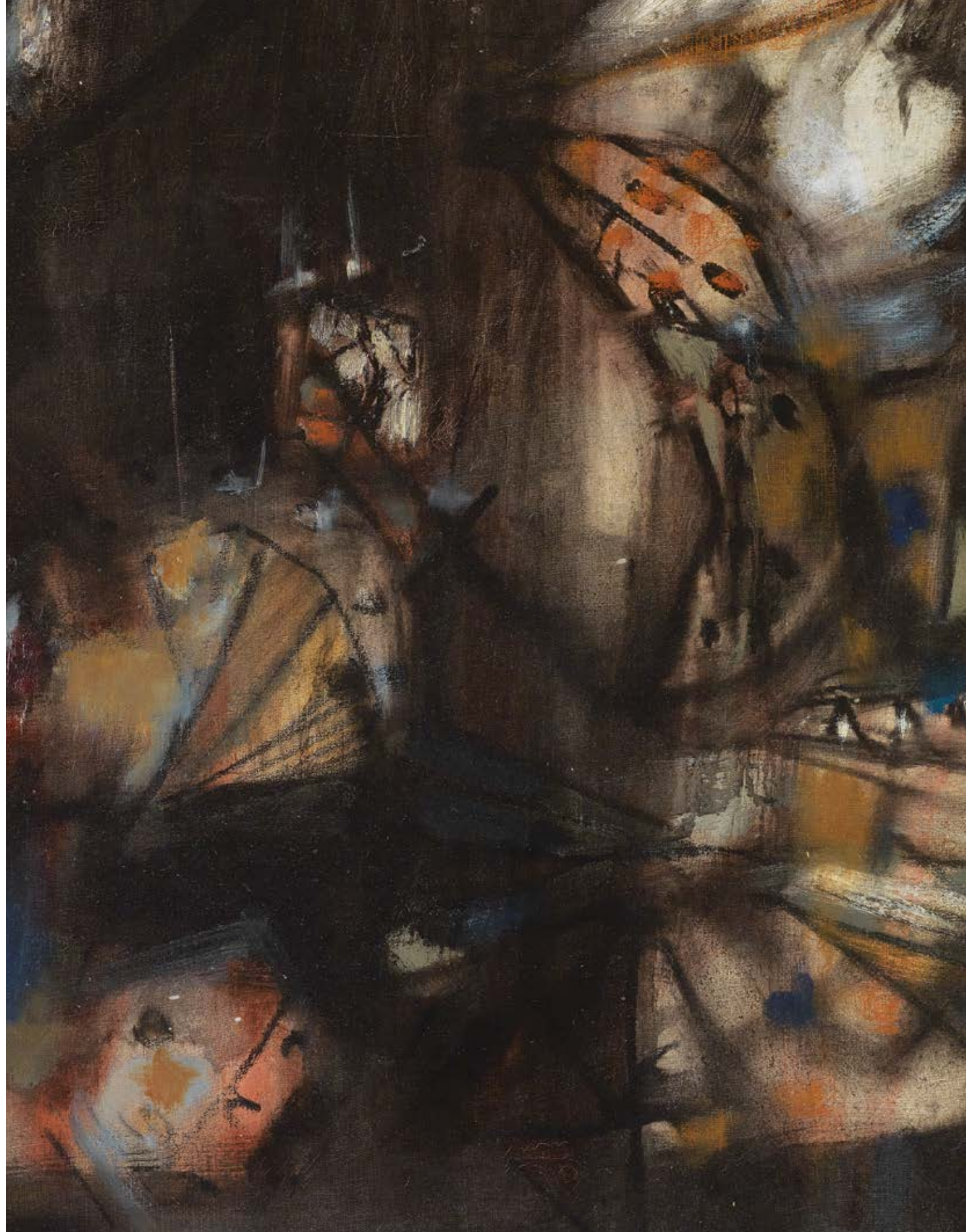
In the early 1960s, he moved to Paris and in 1981 returned permanently to Greece. A year later he was elected a professor at the Academy of Fine Arts Athens, where between 1992-1996 he held the position of rector (in the sphere of academia this is the highest academic position).

In the 1965 Paris Biennale, Kessanlis used an intermediate screen on which the shadows of the visitors were projected. This work established him internationally as one of the greatest artists of European modernism.

In 1959 he received the Amadeo Modigliani Award, in 1961 an honourable commendation at The Sao Paulo Biennale and in 1997 first prize at the Salon de Montrouge.

Kessanlis held more than 30 solo exhibitions, in Greece and abroad. He has shown his work in numerous international group exhibitions, such as the 1958 and 1976 Venice Biennale, the 1961 and 1963 Sao Paulo Biennale, the 1961 'Peintres et Sculpteurs Grecs de Paris', Musee d'Art Moderne Paris, and the 1964 'Three Proposals for a New Greek Sculpture' in Venice. In 1988, together with Vlassis Caniaris, he represented Greece at The Venice Biennale.

His work is found in many public and private collections in Greece, Italy, France and internationally. Notably at the National Gallery of Greece, the Macedonian Museum of Contemporary Art, the Vorres Museum, Musee d'Art Moderne, Paris, Museo d'Arte Contemporanea, Torino, Museo d'Arte Moderna, Rome, Musee d'Art Moderne, Sao Paulo, and the Museum of Modern Art, Miami.





**Nikos KESSANLIS**

Greek, 1930-2004

**Untitled**

signed lower left

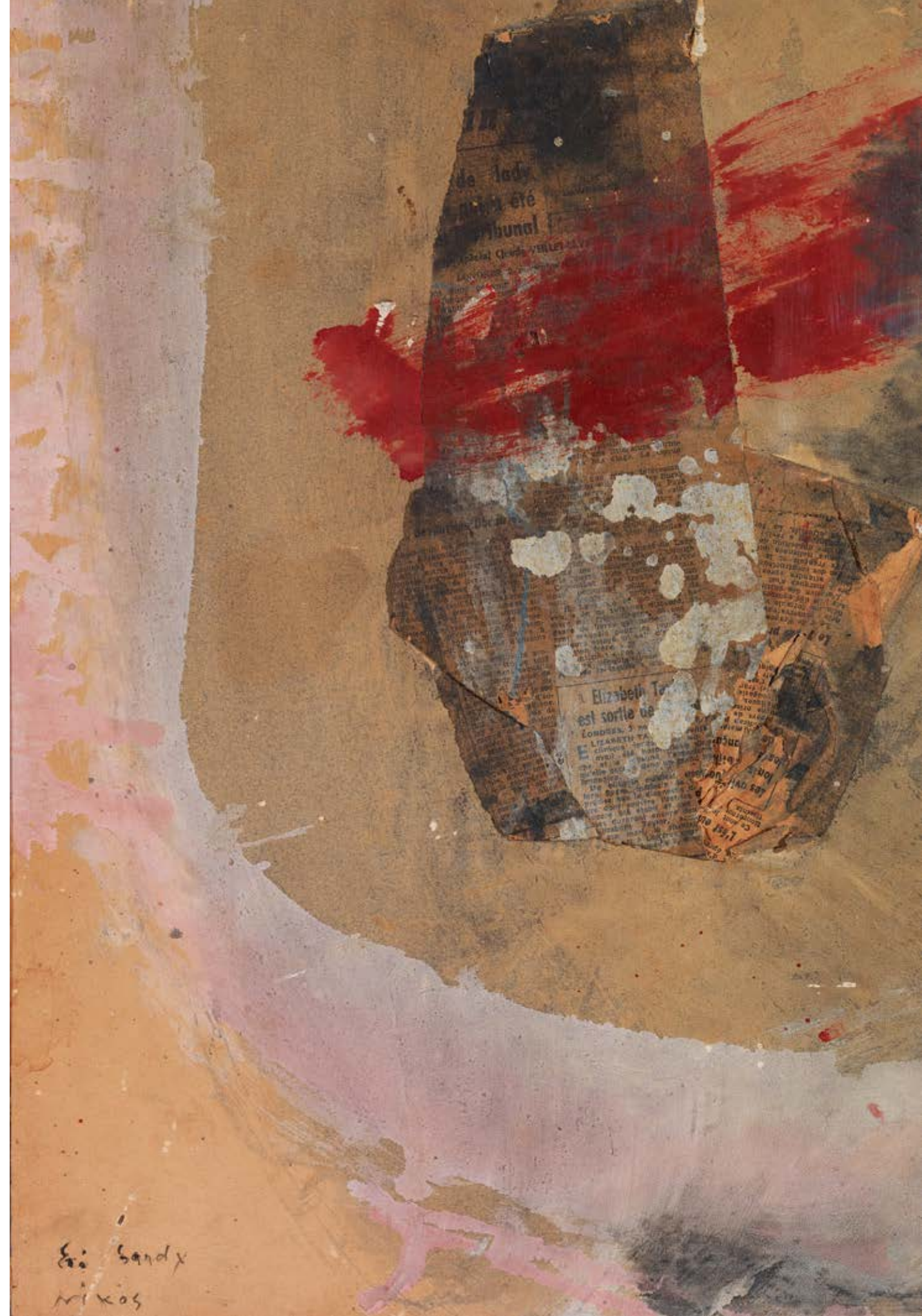
mixed media on hardboard

40.5 x 28 cm

**PROVENANCE**

private collection, Athens

3 000 / 4 000 €





**Yannis MIHAILIDIS**

Greek, born 1940

***Land of Thessaly / ψημένη γη***

signed and titled on the reverse

executed between 2009-2010

acrylic on paper laid down on canvas

137 x 102 cm

**PROVENANCE**

private collection, Athens

3 500 / 5 000 €

**Yannis Mihailidis** was born on the island of Skiathos in 1940. He is a self-taught artist that studied the Byzantine art, naïve art and abstract painting. He lives and works in Athens and Pelion.

His work is in a constant dialogue between contemporary Greek painting and the international post-war trends of abstraction. He mainly paints on paper, even if in some cases, at the final stages he pastes the paper on canvas.

His love of paper is evident throughout his life. Whether he is painting on it, creasing or tearing it, Mihailidis has built a personal iconography that is unique.

In the 1980's he began to work in two phases. Firstly, he covered his surfaces with acrylic colour and paper, then returned to the work to remove and tear off layers to reveal new forms and arrive at the final product. The torn paper records the gesture of the artist and adds to the expressive impact of the work. Additionally, he achieves an impression of wear, which compares to the natural life cycle of things.

The work on offer here comes from the series 'Land of Thessaly', with its references to the natural environment of Thessaly.

In 2015 a major retrospective exhibition of the artist was organised by the National Bank of Greece Cultural Foundation, with works between 1972 and 2012.

His work can be found in the National Gallery of Greece, the Greek Parliament, the Municipal Gallery of Rhodes, the Macedonian Museum of Contemporary Art, the Municipal Gallery of Volos, the Teloglion Foundation of Art, the National Bank of Greece Cultural Foundation, the J.F. Costopoulos Foundation, the Piraeus Bank Cultural Foundation and many other public and private collections.





**Dimitrios BISKINIS**

Greek, 1891-1947

***Saint George and the Death / The joust***

signed lower right

oil on canvas

37 x 58.5 cm

**PROVENANCE**

private collection, Athens

**NOTE**

The work was acquired from a relative of the artist by the present owner.

The work was a gift from the artist to the first owner.

**3 000 / 4 000 €**

Dimitrios Biskinis' inspiration for *Saint George and the Death* came from a poem of the same title by his lifelong friend, Georgios Drosinis.

The artist deconstructs the beautiful tone of the work and introduces a symbolic demonism that results in a magical, strange mystery; The work is an allegory that expresses the triumph of good over evil.

A variation of this work of larger scale (75 x124 cm), belonging to a private Greek collection, is illustrated in *Stelios Lydakís, The Greek Artists, Volume 3, Melissa Publishing House, page 403.*



Saint George and the Death / The joust, (75 x124 cm)





**Dimitrios Biskinis** was born in Patras, and in 1900 he moved to Athens with his family.

A year later he enrolled at the School of Fine Arts, where he studied painting, as a young boy, from 1901 till 1903 and then from 1906 till 1911 under Constantinos Volanakis, Dimitrios Geraniotis, Georgios Jakobides and Georgios Roilos.

Biskinis is considered to be the leading representative of the Greek Symbolism movement. His work is imaginative and evolves into the romantic style of Jugendstil inspired by Greek history, culture and customs.

He is relatively unknown with regards to his significant contribution to the graphic arts in Greece. He also worked on uniquely inspired religious icons greatly praised by Polychronis Lembessis.

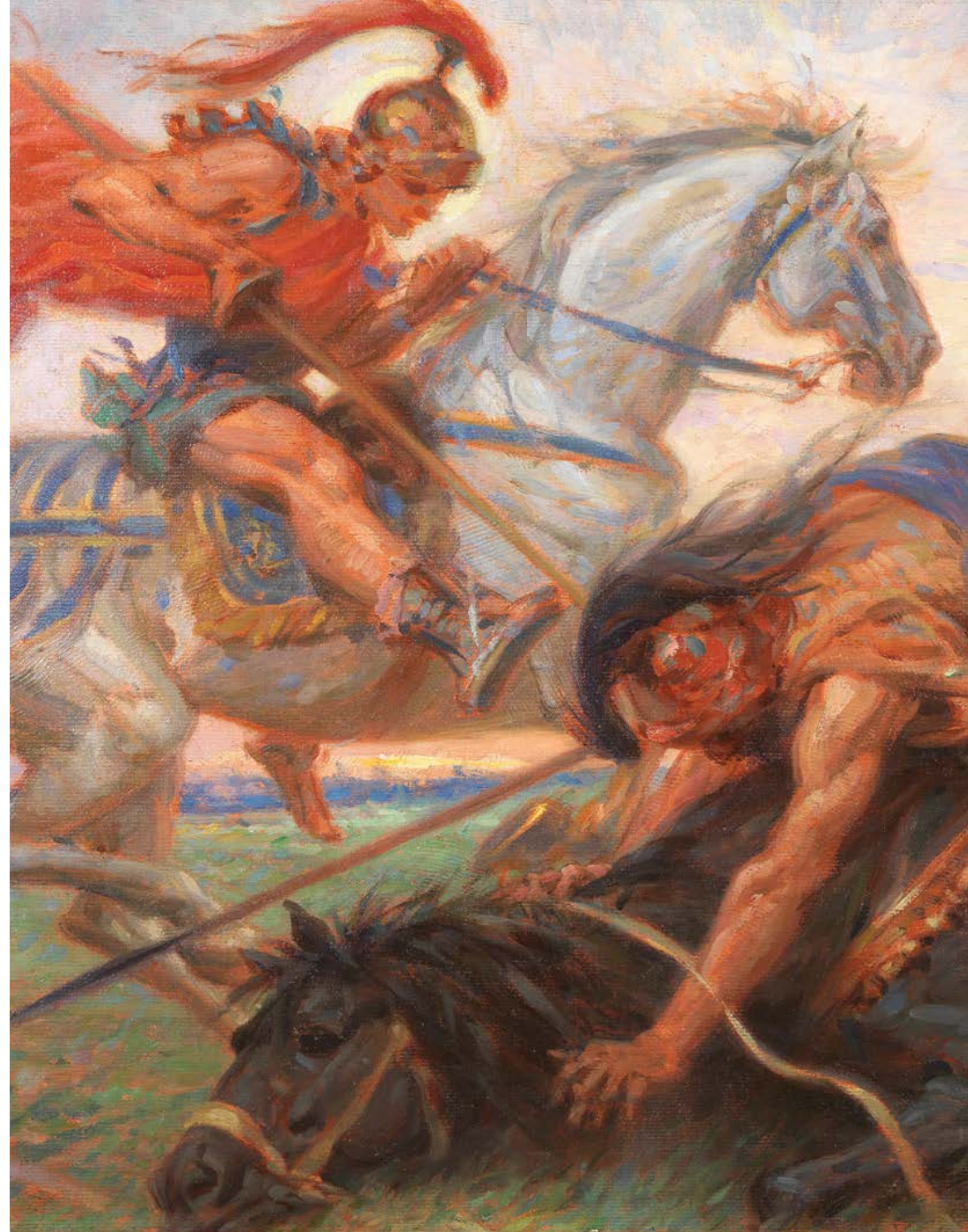
After fighting in the Balkan Wars, in 1914, he won the Averoff prize along with a scholarship to study in Paris. The First World War delayed his move to Paris until 1919, at which time he finally enrolled at the Académie Julian.

In 1922 and 1923 while in Paris, he exhibited at the Salon des Artistes Français. There he moved amongst the circle of other Greek artists such as Apostolos Geralis and Georgios Gounaropoulos.

In 1929, a year after Biskinis' return to Greece he was appointed a professor of decorative arts and perspective at the School of Fine Arts, Athens, while towards the end of his life he held the position of vice head of the school.

Throughout his life, he was a close friend of Kostis Palamas and Georgios Drossinis. Both of these great men devoted many poems to Biskinis.

His work is found in the National Gallery of Greece, the Municipal Gallery of Athens, the Municipal Gallery of Rhodes, the Leventis Gallery and many public and private collections.





**Victor IOANNIDES**

Cypriot, 1903-1984

***Portrait of a young woman***

signed and dated 1958 lower right

oil tempera on panel

24 x 18 cm

**PROVENANCE**

private collection, Nicosia

1 800 / 2 200 €

**Victor Ioannides** was born in Limassol in 1903.

In 1923, he enrolled at the School of Fine Arts, Athens, studying under George Iacovides, Spyros Vikatos, Nikolaos Lytras, George Roilos, and Demetris Geraniotis.

Whilst a student, he worked as a cartoonist for newspapers *Eleftheros Typos*, between 1923 and 1924 and *Elliniki* between 1925 and 1929. Additionally, he was a regular illustrator for the *Hellenic Encyclopedia*.

In 1930 he returned to Cyprus. From 1931 to 1933 he held an art teaching position at the Limassol Private School. In 1936 he co-founded 'L-Atelier' with George Fasouliotis, the first professional workshop specialising in decoration and advertising in Cyprus.

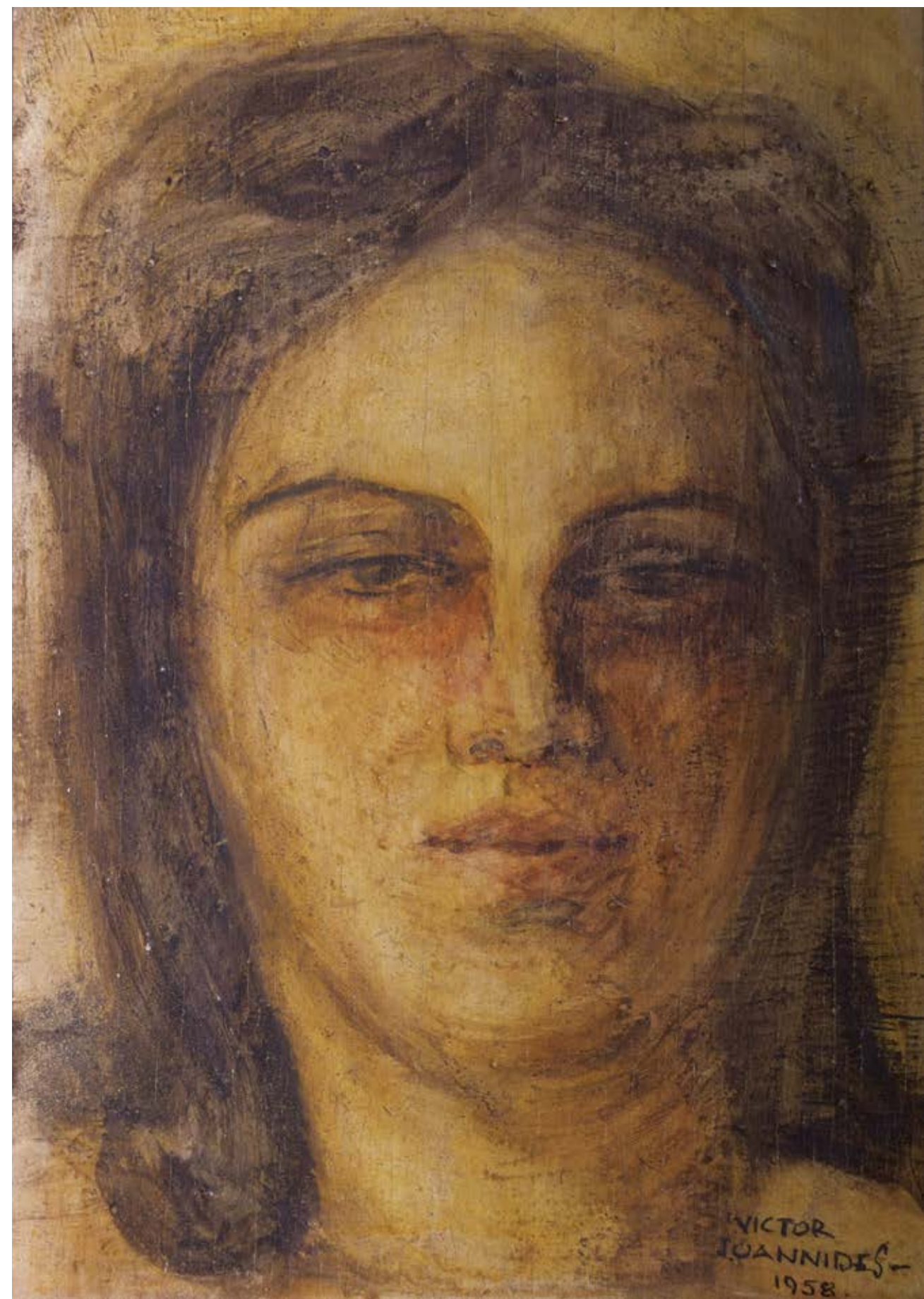
That same year he was appointed editor-in-chief and cartoonist for the satirical newspaper 'Gelio'. A small group of intellectuals formed around 'Gelio' and 'L-Atelier' including prominent personalities of the day such as composer Solon Michaelides, painter Vasilis Vryonides, journalist Demetrios Demetriades, and Lefkios Zenon.

With the onset of World War II and its repercussions on the island's economy, business for 'L-Atelier' slowed down, hence in 1942, Ioannides accepted a teaching position at the Larnaca Lyceum, he held until 1948. After that he remained in secondary education in his home town, Limassol, until his retirement in 1966.

His first one-man show was realized in 1951, with twenty-one to follow, all received with great enthusiasm by the public. His subject matter derived from scenes of everyday life, landscape, still life and portraiture; technique and use of materials being high on his agenda.

In 1963, Ioannides represented Cyprus at the Alexandria Biennale, the occasion being the first time the Republic of Cyprus officially participated in an international exhibition. From 1960 to 1973 he participated in all Panhellenic Art Exhibitions.

His work can be found in many public and private collections in Cyprus, notably: The State Gallery of Contemporary Cypriot Art, the Nicosia Municipality Collection, the Limassol Municipality Collection, the Leventis Gallery, the Bank of Cyprus Cultural Centre and the Central Bank of Cyprus Art Collection.





**Marios PRASSINOS**

Greek, 1916-1985

***La Reine***

signed and dated 22 Nov 77 lower right

watercolour and ink on paper

37 x 51 cm

**PROVENANCE**

private collection, Athens

1 500 / 2 000 €

**Marios Prassinos** was born in Constantinople in 1916. After the events of 1922 his family moved to Paris.

In 1932 he entered the Ecole des Langues Orientales where he studied painting under Clement Serveau and two years later enrolled at the Faculte des Lettres in Paris. He was soon to be associated with the surrealists' circles and the French intellectuals.

In 1938, he held his first solo exhibition at the Billiet-Pierre Vorms gallery with apparent surrealist influences. From 1948 to 1976 he regularly presented his work at the Galerie de France.

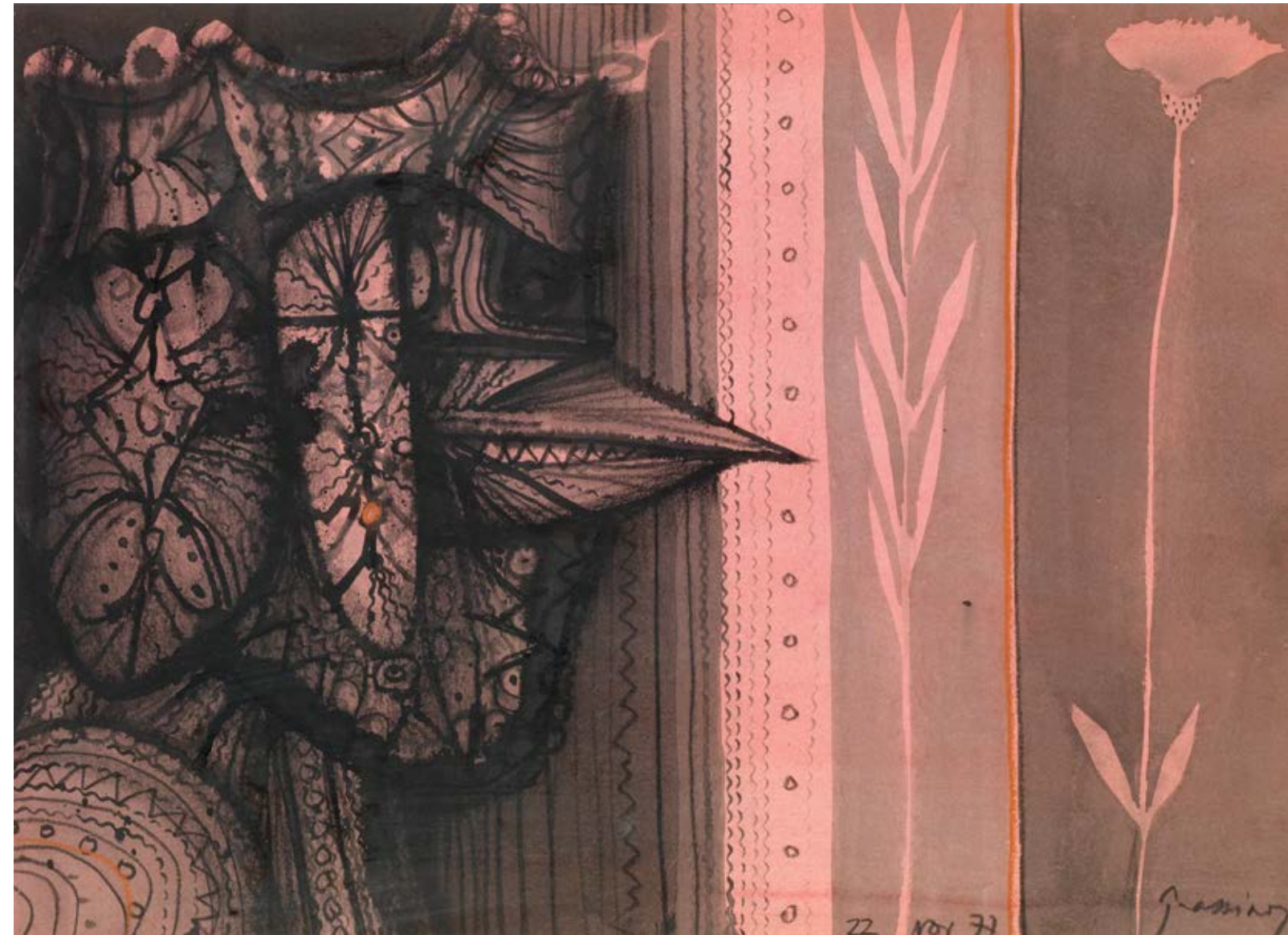
In 1949 Prassinos became a French citizen and two years later he settled in Provence where he painted the surrounding hills and nature. In the field of portraiture, his most important works, after 1962, are usually expressed with colour patches in a distorted abstract manner.

Prassinos cooperated with Gallimard editions and illustrated numerous books. He wrote essays on art and published the books '*Les Pretextats*' in 1973 and '*La Colline tatouee*' in 1983.

In 1961, he was awarded the title of the 'Chevalier des Arts et des Lettres', five years later the title of the 'Chevalier de la Legion d'Honneur' and in 1981 the title of the 'Officier des Arts et des Lettres'.

His donation of 108 works to the French State in 1985 are housed at the museum of Saint Remy de Provence.

Prassinos exhibited extensively in Europe and the United States. His work can be seen in the collections of: The National Gallery of Greece, the Athens Municipal Gallery, the Rhodes Municipal Gallery, the National Bank of Greece, the Teloglion Fine Arts Foundation, the National Bank of Greece Cultural Foundation and in a large number of public and private collections in Greece and abroad.





## EUROPEAN SCHOOL

19th century

### *Farewell of a Greek warrior and his beloved*

oil on canvas

91.4 x 64 cm

#### PROVENANCE

private collection, Athens

3 000 / 4 000 €

**Philhellenism** 'the love of Greek culture' and Philhellene 'the admirer of Greeks and everything Greek', from the Greek φίλος *Philos* 'friend' and Ελληνισμός *Hellenism* 'Greek', was an intellectual fashion prominent mostly at the turn of the 19th century. It contributed to the sentiments that led Europeans such as Lord Byron or Charles Nicolas Fabvier to advocate for Greek independence from the Ottoman Empire.

The spread of awareness and appreciation of ancient Greek civilisation that swept through Europe in the late 18th and beginning of the 19th centuries was one of the main reasons for the development of philhellenism.

The idea of the creation of a Greek state on the territories where Greek antiquity had thrived struck Europeans as fascinating, especially the educated and prosperous bourgeois classes.

The Greek Revolution was assisted from the very beginning by a vibrant wave of support from the most important European cities. Philhellenism, as such support was called, contributed considerably to the Greek cause.

The Greeks uprising against the Ottoman Empire constituted a source of inspiration throughout the 19th century for European art and culture.





## EUROPEAN SCHOOL

19th century

### *Ali Pasha and Kyra Vasiliki*

circa 1850

oil on canvas

89.5 x 70.2 cm

#### PROVENANCE

private collection, Athens

#### NOTES

This work is after Raymond Auguste Quinsac de Monvoisin (French, 1794-1870)

5 000 / 6 000 €

**Ali Pasha** (1741-1822) was the ruler of the Ottoman Empire's European territory, whose court was in Ioannina in Epirus.

**Kyra Vasiliki** (1789-1834) was a Christian Greek girl from the village of Plisivitsa near Filiates. At the age of twelve, she sought an audience with Ali Pasha to beg him to spare her father, Kitzos Kontaxis', life. Ali Pasha granted her father pardon and married Kyra Vasiliki in 1808. She lived with his harem of over 600 women and was undoubtedly his favourite. Vasiliki had significant influence over her husband, a notoriously cruel and violent ruler, and often pleaded with her husband to save her fellow countrymen.

By 1820, Ali Pasha's appetite for power and independence proved too much for Sultan Mahmud II and the Sublime Porte in Constantinople. He was accused of treason, and Ottoman troops besieged the town of Ioannina for two years.

Ali Pasha and Kyra Vasiliki sought refuge in the monastery of Pandelimonos on an island in Lake Pamvotis. However, in January 1822, Ali Pasha was captured and executed, and his head was sent to decorate the gates of Constantinople. Kyra Vasiliki was sent as a prisoner to the Sultan, but her life was spared, and she was allowed to return to Greece. She died in Aitoliko, Central Greece, on December 11, 1834.

In the painting, Ali Pasha is depicted with Kyra Vasiliki, in an intimate moment just before his execution.





**Georgios GEORGIADIS**

Greek, born 1934

***Seated woman***

signed

circa 1970

bronze

50 x 25 x 28 cm

**PROVENANCE**

private collection, Athens

2 000 / 3 000 €

**Georgios Georgiadis** was born in Athens in 1934.

He studied sculpture at the School of Fine Arts, Athens from 1954 until 1959 under Yiannis Pappas and Michael Tombros. Later, on a scholarship by the Eugenides Foundation, he continued his studies in Florence with Bruno Bearzi.

His expressionistic sculptural language is anthropocentric with symbolic elements. The seated female figure is his primary subject matter. Sometimes headless, alone or in groups and positions suggesting physical and mental tension. His work is rooted in the values of classical sculpture with contemporary influences. His favourite material to work with is bronze.

Georgiadis presented his work in a large number of solo shows and participated in many group exhibitions abroad, notably; the 1960 Biennale de Jeunes Artistes, Paris, the 1971, 1976 and 1978 Exposition Internationale de Sculpture Contemporaine, Musee Rodin, Paris, the 1976 Les Arts en Europe, Brussels, the 1976 Alexandria Biennale, the 1978 Mostra Internazionale di Scultura all' Aperto, Museo d'Arte Moderna, Milano.

He has exhibited his work in Greece, France, Italy, Egypt, the Netherlands, Monaco, Norway, Tai Pei and the USA. In 1984 he represented Greece at the Venice Biennale together with Christos Caras.

His work can be found in the National Gallery of Greece, the Goulandris Museum of Contemporary Art, the Macedonian Museum of Contemporary Art, the Teloglion Fine Arts Foundation, the National Bank of Greece Cultural Foundation and many other public and private collections.





**Dimitris PERDIKIDIS**

Greek, 1922-1989

**Athens**

signed and dated '84 lower right

mixed media on panel

74 x 116 cm

**PROVENANCE**

private collection, Athens

2 000 / 3 000 €

**Dimitris Perdikidis** was born in Piraeus in 1922.

He studied painting at the School of Fine Arts, Athens under Constantinos Parthenis and Umberto Argiros, between 1946 and 1950. On a Spanish government scholarship, he continued his studies at the Real Academia de Bellas Artes de San Fernando in Madrid between 1953 and 1956. He lived in Spain for about thirty years.

His early influences in Spain derived from the work of Domenikos Theotokopoulos, Diego Velazquez, the works of the 'black period' of Francisco Goya and the contemporary Spanish art scene. He was involved in the Spanish avant-garde groups, Madrid's 'El Paso' and Barcelona's 'Dau al Set' who openly criticised Franco's regime.

His first solo exhibition, in 1957, at the Museo de Arte Moderno in Madrid was highly praised by art critics. In 1958 he was awarded the national award of Escuela de Artes Graficas and in 1961 his solo show at 'Ateneo' won the first prize of the Spanish Art Critics Association that awarded the best solo show of the year.

His early work deals with the image, a figurative language with symbolic references, sensitivity on political matters and social concerns. After 1959 his painting developed to a very personal lyrical abstract expressionism and from 1966 onwards is dominated by realistic criticism of social, political and cultural phenomena of modern times. In his last period (1980-1989) he invented a language of clear geometric shapes, some in relief form, achieved by various painting techniques, collage and overpainted images.

Perdikidis presented his work in more than twenty-five solo shows in Spain, the United States, the United Kingdom, Cyprus and Greece and participated in a large number of group exhibitions, notably, the 1961 Sao Paulo Biennale and the 1964 and 1966 Venice Biennale.

In 2002 the Macedonian Museum of Contemporary Art organised a large-scale posthumous retrospective of his work titled '*Dimitris Perdikidis and the Spanish Avant-Garde*'.

His work can be found in the National Gallery of Greece, the Municipal Gallery of Rhodes, the Musee Royal des Beaux Arts, Brussels, the Musee des Beaux Arts d'Ixelles, Brussels, the Peabody Museum, Nashville, Tennessee, the De Witte Memory Museum, San Antonio, Texas, the Evansville Museum, Indiana and many other public and private collections.





**Thanos TSINGOS**

Greek, 1914-1965

**Flowers**

signed lower right

oil on card

30 x 20 cm

**PROVENANCE**

private collection, Athens

3 500 / 4 500 €

**Thanos Tsingos** was born in Elefsina in 1914.

He studied architecture at the National Technical University of Athens between 1931 and 1936 and worked as an architect until 1939.

During the Second World War, he served on the Middle Eastern front and was involved in a coup for which he was initially sentenced to death and then to life imprisonment before being pardoned and released at the end of the war.

Between 1946 and 1948 he relocated to Brazil where he worked as an architect on the city plan of Brasília, on Le Corbusier's recommendation.

After Brazil, he settled in Paris, where he initially worked in avant-garde theatre before devoting himself to painting. As with other artists of the era, he lived a bohemian lifestyle that produced bouts of creativity coupled with self-destructive tendencies.

His first solo exhibition was held in Paris at the *Galerie du Siecle* (1950). More solo and group exhibitions followed in France and other European countries. In 1961 he returned permanently to Athens, where he held two more solo shows.

His painting style belongs to the European tradition of *art informel*, characterised by expressive gestures, vibrant colour and texture that create surfaces full of emotional tension. Nevertheless, his work is rarely entirely abstract; usually figurative subjects (landscapes, animals or flowers) are depicted abstractly as images of a fantasy world.

Many posthumous exhibitions of his work have been organised such as at the National Gallery in Athens in 1980 and the Centre Georges Pompidou in Paris in 2005.

His work can be found in the National Gallery of Greece, the Municipal Gallery of Athens, the Leventis Gallery, the National Bank of Greece and many other public and private collections.





**George VARLAMOS**

Greek, 1922-2013

**Rosebush**

signed and dated 1965 lower left

watercolour on paper laid down on hardboard

100 x 70 cm

**PROVENANCE**

private collection, Athens

1 800 / 2 500 €

**George Varlamos** was born in 1922 on the island of Paros.

In 1942 he enrolled at the School of Fine Art, Athens to study painting under Constantinos Parthenis and Umbertos Argyros and printmaking with Giannis Kefallinos, graduating in 1947.

He continued his studies in Paris at the Ecole des Beaux Arts, between 1951 and 1952, in painting with R. Cami, J.E. Bersier and H.G. Adam and later between 1958 and 1961 at the College Technique Estienne in printmaking with G.L. Prost and R. Cottet.

Both his painting and printmaking work developed together. His stylistic language initially was based on the assimilation of elements from the aesthetics of the 1930s which later evolved to a more personal style of clean-cut compositions, clear lines and the timeless dimension of beauty in nature and human beings.

His relation with printmaking, an art that is addressed to a broader public, is interlocked with his belief regarding the educative and social role of art. He is one of the few Greek printmakers who practised all areas of printmaking.

Between 1953 and 1956 he collaborated with Giannis Kefallinos in producing the publication of 'Δέκα Λευκαί Λήκυθοι του Μουσείου Αθηνών' and continued to illustrate more than two hundred books in his lifetime.

Varlamos presented his work in a large number of solo and group exhibitions such as the 1958 Sao Paulo Biennale and the 1963 Alexandria Biennale. Additionally, he showed his work in Moscow, Belgrade, Leipzig, Paris, Lugano and so on. In 1995 he was awarded by the Academy of Athens for his lifetime contribution to art, and in 2017 the Byzantine and Christian Museum in Athens presented a large-scale, posthumous retrospective of his work entitled 'The wildflowers of Varlamos'.

His work is found in many public and private collections, notably at: The National Gallery of Greece, the Athens Municipal Gallery and the National Bank of Greece Cultural Foundation.





**Spyros VASSILIOU**

Greek, 1902-1984

**Thessaloniki**

signed and dated '69 lower right  
acrylic on canvas laid down on novopan  
107 x 120 cm

**PROVENANCE**

private collection, Athens

**NOTE**

This lot is registered with the Atelier of Spyros Vassiliou.

12 000 / 15 000 €

**Spyros Vassiliou** was born in Galaxidi in 1903 and died in Athens in 1985.

In 1921 he enrolled at the School of Fine Art, Athens to study painting in the workshops firstly of Alexandros Kaloudis and later of Nikolaos Lytras, graduating in 1926.

In 1929, Vassiliou held his first solo exhibition, and in 1930 was awarded the Benaki Prize, from the Academy of Athens, for his design of Agios Dionysios Areopagitis church in Kolonaki, Athens, a project he executed between 1936 and 1939.

With the money he received from the Benaki Prize he travelled to Europe, in the early 1930s, where he was acquainted with the work of Francesco Guardi, Claude Lorrain and Pieter Bruegel that fascinated him and influenced his later work.

Vassiliou is one of the most important of a group of artists, who are collectively referred to as the 'Thirties Generation'. They are attributed with having created a renaissance of Greek art in the Interwar years, combining the teachings of the European avant-garde while referencing their Greek heritage. Additionally, he is considered one of the first Greek pop-artists.

He represented Greece at the Venice Biennale in 1934 and 1964, the Alexandria Biennale and the Sao Paulo Biennale in 1959. In 1960 he was the recipient of the Guggenheim Prize for Greece. In 1975 and 1983 his work was presented in significant retrospective exhibitions in the National Gallery of Greece.

He has designed the stage sets for more than sixty productions of the National Theatre of Greece and films such as Michalis Cacoyannis' 'Elektra' (1962).

His work can be found in the National Gallery of Greece, the Municipal Gallery of Athens, the Averoff Gallery, the Leventis Gallery, the National Bank of Greece and many other public and private collections.





**Spyros VASSILIOU**

Greek, 1902-1984

***The gorge of Prousos***

signed and dated '68 lower right

tempera on paper

23 x 15.5 cm

**PROVENANCE**

private collection, Athens

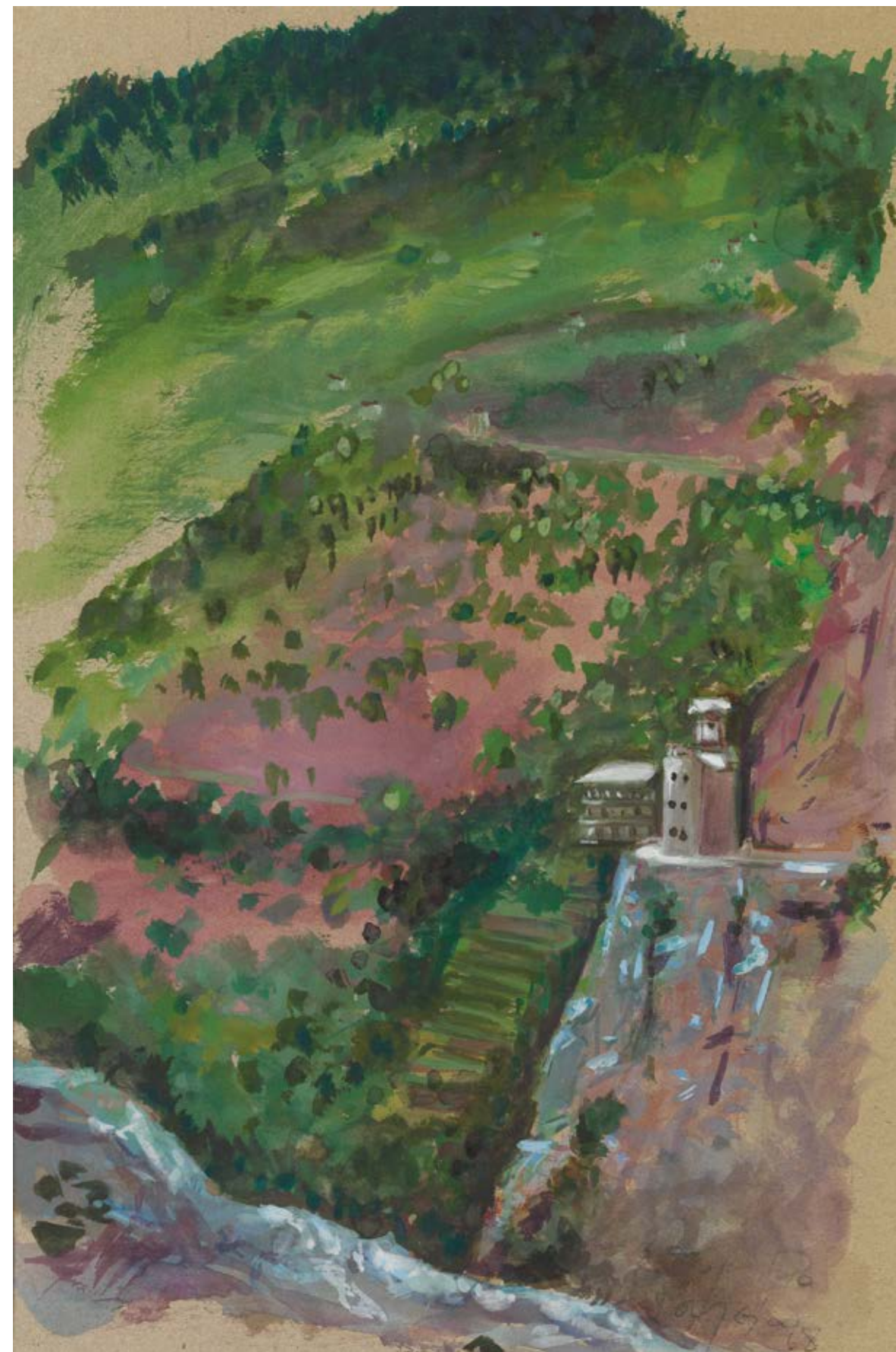
**EXHIBITED**

*Σπύρος Βασιλείου, Οδοιπορικό στον Προυσό, Αγαθίδειος Βιβλιοθήκη Προυσού, 14 - 21 August 2014*

**NOTE**

This lot is registered with the Atelier of Spyros Vassiliou.

1 200 / 1 500 €





**Valias SEMERTZIDIS**

Greek, 1911-1983

***Attavyros, Rhodes***

signed and dated 1975 lower right

oil tempera on hardboard

100 x 70 cm

**PROVENANCE**

private collection, Andros

**EXHIBITED**

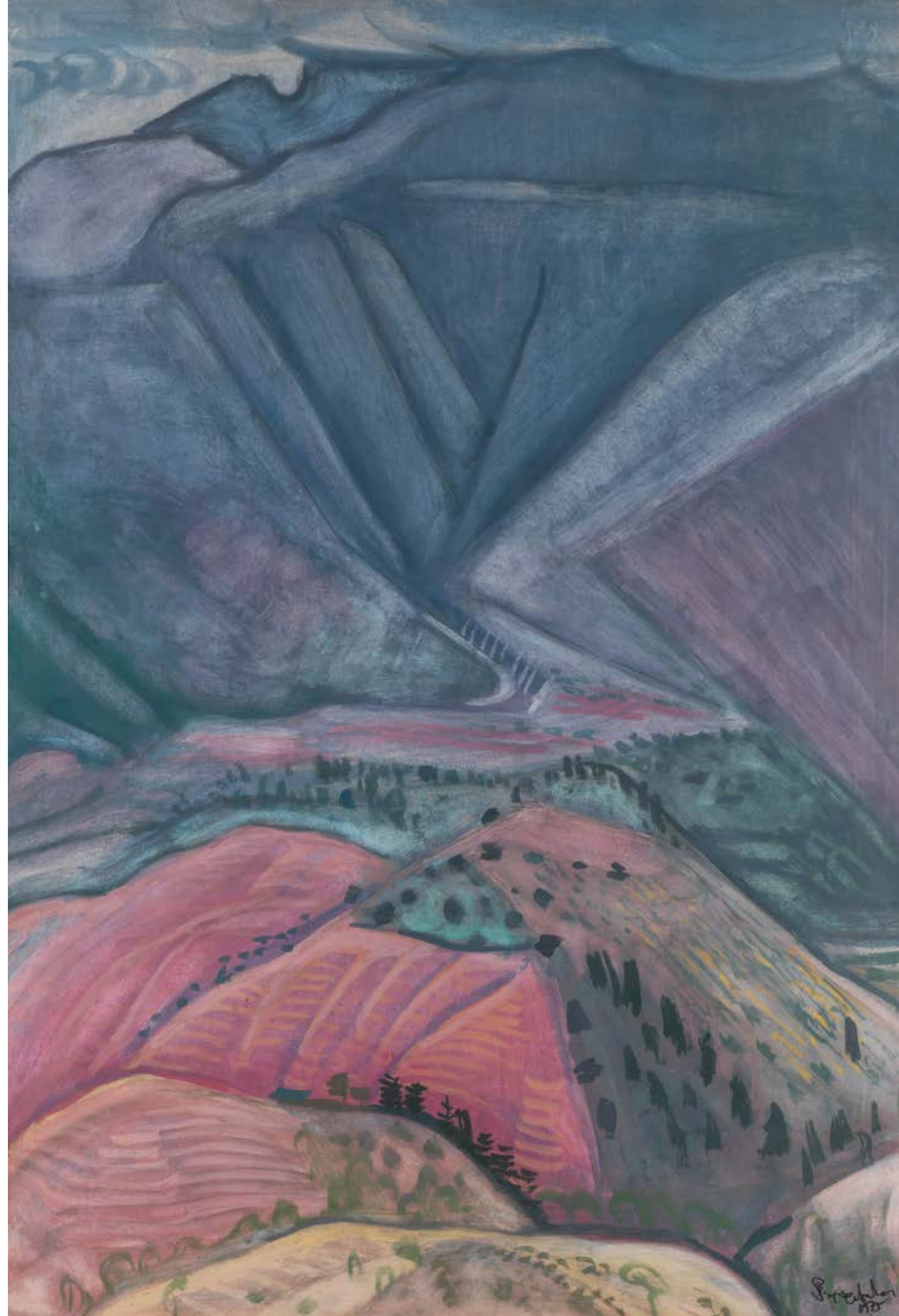
*Valias Semertzidis*, Language Property of France, Rhodes, 2005

*Valias Semertzidis*, Chamber of Commerce and Industry of the Dodecanese, Rhodes, 2005

**LITERATURE**

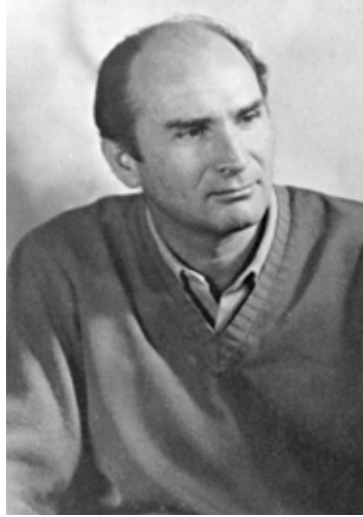
*Βάλιας Σεμερτζίδης, Αντιπροσωπευτικά έργα του από την περίοδο της Ρόδου*, Οργανισμός Πολιτιστικής Ανάπτυξης Νομαρχιακής Αυτοδιοίκησης Δωδεκανήσου, pages 28 and 114 (illustrated)

3 500 / 5 000 €





Valias Semertzidis



**Valias Semertzidis** was born in Russia in 1911. His father was of Greek descent, and his mother was Russian.

In 1923, following the Russian Revolution and the creation of the Russian Federation, his parents moved to Greece where his father established a Dance School.

In 1928 he enrolled at the School of Fine Arts, Athens where he studied painting under Constantinos Parthenis, a figure whose influence is evident in his early works.

Between 1923 and 1937 Semertzidis worked primarily on poster art and book illustration to support himself and from 1937 to 1940 he exhibited with 'Ελεύθεροι Καλλιτεχναι', a group of communist artists that included Alexandros Koroyiannakis, Demetris Yioldasis, Costas Plakotaris and Dimitrios Davis.

During the German occupation of Greece, Semertzidis was an active member of the Greek resistance and fled to the mountains to fight the Nazi regime. This was an influential period that later inspired his great works showing the hardship endured by Greeks during the German occupation.

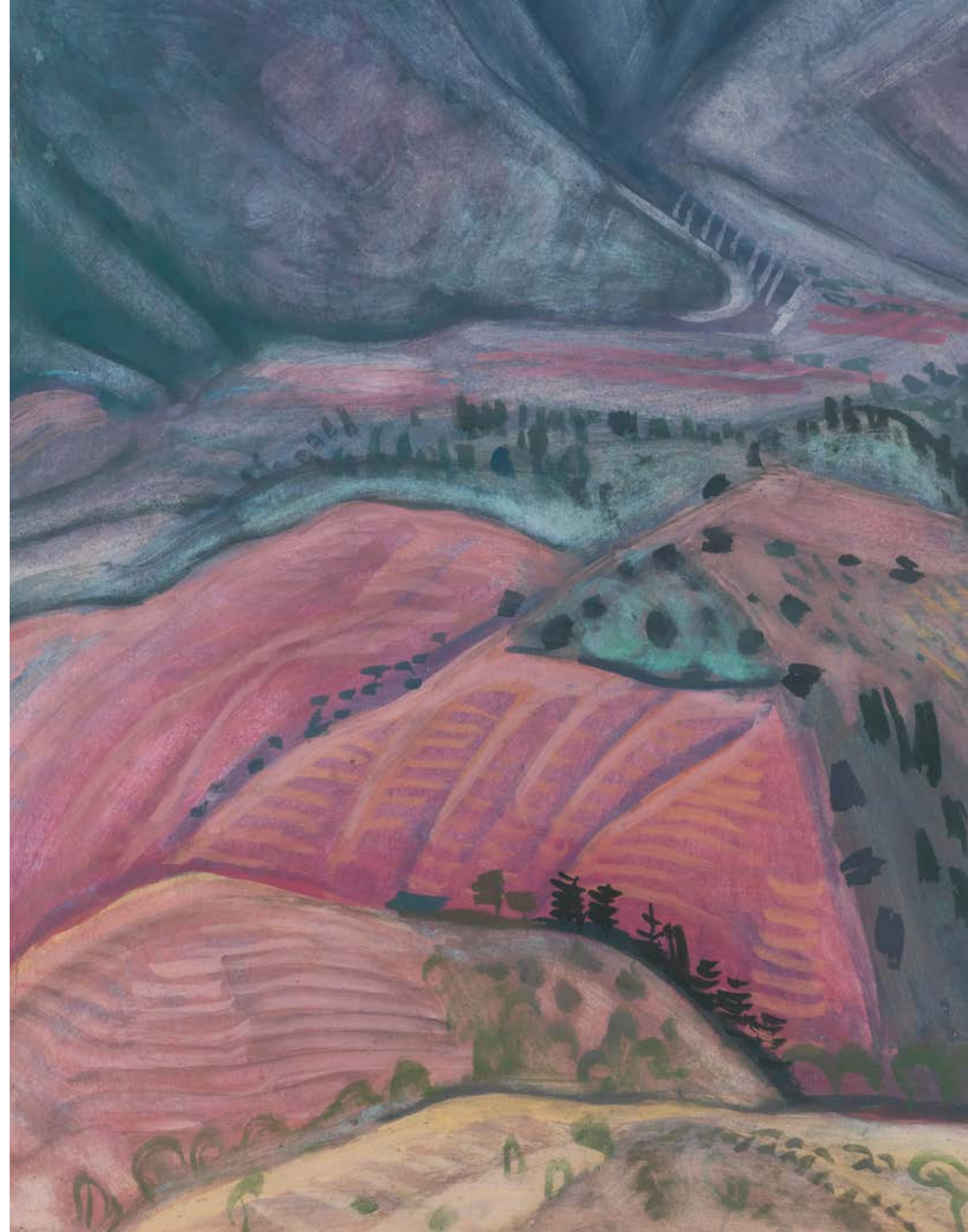
After the second world war, he worked on woodcuts and linocuts and experimented with new oxidation techniques on zinc and copper. During this period his work is divided into two parts; Firstly, capturing the everyday life and the social struggles of the working class and secondly landscape painting. His landscape paintings influenced mostly by his teacher Constantinos Parthenis.

From 1964 to his death he spent much of his time on the island of Rhodes where he worked on large scale fresco works for public buildings and hotels, inspired by the island's landscape.

In the early years of the dictatorship, a major solo touring exhibition of his work was shown in twenty-five cities of the former Soviet Union. He exhibited at the 1963 Alexandria Biennale and participated in many international printmaking fairs worldwide such as in London, Cairo, Geneva, Leipzig, Birmingham and New York.

In 1977 the National Gallery of Greece organised a large-scale retrospective of his work and later, in 2012 the Benaki Museum staged an important posthumous retrospective.

His work can be found in the National Gallery of Greece, the Municipal Gallery in Athens, the Municipal Gallery in Rhodes, the Averoff Gallery, the Benaki Museum and many other public and private collections.





**Costas TSOCLIS**

Greek, born 1930

a. **Canaries**

signed lower right  
acrylic and feather on panel  
87 x 49 cm

b. **Canary**

signed lower right  
acrylic and feather on panel  
87 x 49 cm

**PROVENANCE**

private collection, Athens

5 500 / 7 000 €

a



b





Costas Tsoclis



Costas Tsoclis Museum, island of Tinos



**Costas Tsoclis** was born in Athens in 1930.

He studied at the School of Fine Arts, Athens from 1948 till 1954 under Yiannis Moralis. Later, on a Greek state scholarship, he travelled to Rome (1957-1960) where he participated in the artistic group 'Gruppo Sigma' with Vlassis Caniaris, Yannis Gaitis and Nikos Kessanlis among others. In 1960 he settled down in Paris where he lived until 1984 when he permanently returned to Athens. Between 1971-1972 he lived in Berlin funded by a DAAD scholarship.

From 1973, while in Paris he started his collaboration with Alexander Iolas. He was successfully involved in both the Greek and international art scenes.

He had the opportunity to familiarise himself with all the contemporary trends of European art, which he interpreted into his unique style and artistic identity. From his early compositions, Tsoclis' painting skills achieve a feeling of an optical illusion; this is accomplished by combining mediums, materials and objects.

In his mature period, the painting image comes alive with video projections on canvas. Installations become elaborate modular spectacles, consisting of multiple screens, sound and light effect, creating an atmosphere of dramatic narrative. His subject matter varies greatly and develops different conceptual layers that refer to contemporary experiences, social concerns, ancient myths and cultural archetypes.

Tsoclis presented his work in more than one hundred solo shows and participated in a large number of group exhibitions. Notably, the 1963 and 1965 Paris Biennale, the 1965 Sao Paulo Biennale and the 1975 Kassel Documenta. In 1986 he represented Greece at the Venice Biennale (together with Christos Caras). In 2001 the National Museum of Contemporary Art presented a large-scale retrospective of his work.

In 2011 he founded the Costas Tsoclis Museum on the Island of Tinos, where many cultural events take place every summer.

His work can be found in the National Gallery of Greece, the Municipal Gallery of Athens, the Municipal Gallery of Rhodes, the Macedonian Museum of Contemporary Art and many other public and private collections.





**Eva BOULGOURA**

Greek, 1917-2000

***Interior with seated woman***

signed lower right

oil on hardboard

84 x 110 cm

**PROVENANCE**

private collection, Athens

**3 800 / 4 500 €**

**Eva Boulgoura** was born in Constantinople in 1917. After 1922 she lived for a small period in Romania and finally settled down in Athens with her family.

She painted since she was a young girl, but her parents did not allow her to study at the School of Fine Art, Athens, instead she studied painting with Vassilios Germenis and Aristotelis Vasilikiotis and sculpture with Thanassis Apartis.

Her work included interior, still life, nude (mostly female) and landscape. Although she was initially influenced by Fauvism and Expressionism, she gradually broke away developing her language with a unique mood achieved by the gentle use of colour.

She combined the voluptuous female figure with still life, flower and fruit; the subject matter becoming a mere excuse to express feeling and intimacy through the brushwork with the whole composition emitting a poetic sensibility.

Boulgoura presented her work in a large number of solo and group exhibitions, notably at the Musee d'Art Moderne, Paris in 1964, Galerie Paul Petrides, Paris in 1970 and 'Greek Art Today', Upper Grosvenor Galleries, London in 1971.

Her work is found in many public and private collections, notably that of: The National Gallery of Greece, the Athens Municipal Gallery, the Rhodes Municipal Gallery, the National Bank of Greece, the Teloglion Fine Arts Foundation and the National Bank of Greece Cultural Foundation.





40

**PAVLOS (Dionyssopoulos)**

Greek, born 1930

**Bar**

signed and dated 2007 on the reverse  
poster paper construction, on wood, framed in a plexiglas box  
50 x 65 x 20 cm

**PROVENANCE**

private collection, Athens

15 000 / 20 000 €





Pavlos



**Pavlos** was born in Filiatra, Peloponnese in 1930.

In 1947 he moved to Athens, and in 1949 he enrolled at the School of Fine Arts, Athens, where he studied under Yiannis Moralis.

A year after his graduation, in 1954, on a French State scholarship he spent a year in Paris studying at the Academie de la Grande Chaumiere. During this period, he was acquainted with western art in the museums and galleries of Europe.

Between 1955 and 1958 he returned briefly in Athens and worked in the fields of advertising and theatre. In 1958, on a scholarship from the State Scholarships Foundation of Greece, he returned to Paris where he settled permanently.

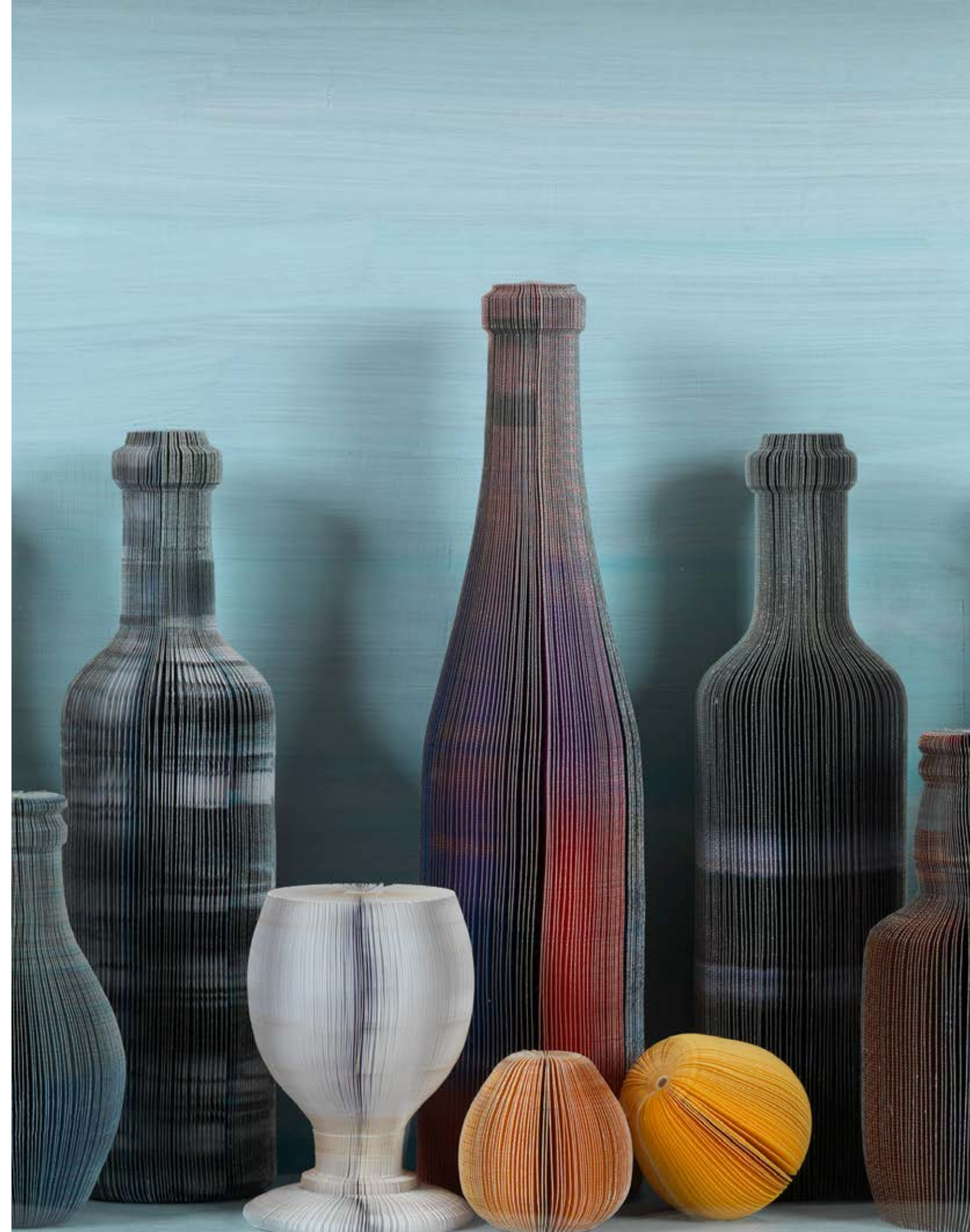
His artistic identity was influenced mainly by the innovative atmosphere of the 1960s and especially by the *New Realists* and Pierre Restany, characterised mainly by his switch from the conventional canvas to the use of cheap everyday materials of modern civilisation.

Printed paper was his primary material of choice: posters machine cut into fine strips (*affiches massicotes*). The arrangement of strips forms undulating surfaces, where colours and material unite. These early works were in abstract form; however, when he fully developed his technique, he began to create figurative images or objects, three-dimensionally, to the point of visual illusion. Occasionally he used other materials too, such as steel wool or ribbons, but always with the same high-quality craftsmanship and inventiveness.

He has created environments, spatial installations (*Curtains, Columns, Forest, Flags*) and visual art events where the public interacted. His elaborate and imaginative images often negate the material aspect of their construction, subjecting a metaphysical sensation.

He represented Greece at the 1980 Venice Biennale, while in 1997 a large scale retrospective exhibition was organised by the Macedonian Museum of Contemporary Art.

His work can be found in: The National Gallery of Greece, the Macedonian Museum of Contemporary Art, the Centre George Pompidou, Paris, the Musée d'Art Moderne, Paris, the Neue National-Galerie Berlin, the Museum of Modern Art, New York and many other public and private collections.





**Stephen ANTONAKOS**

Greek / American, 1926-2013

**Untitled drawing (F#5) Berlin**

titled *F#5*, signed, dated 1980 and inscribed *Berlin* lower centre  
coloured pencil on parchment paper  
51 x 38 cm

**PROVENANCE**

private collection, Athens

2 400 / 3 000 €

**Stephen Antonakos** was born in 1926 in the small village of Agios Nikolaos, Laconia. Four years later, together with his parents, moved to New York and settled down in Brooklyn.

His early work included a series of pillows that combined cloth, text, metal and other found objects. The last pillow in the series incorporated the word 'DREAM' in neon, and with that Antonakos discovered his calling.

Two factors were significant in his work: colour and space. The use of colour evolved in the use of neon light.

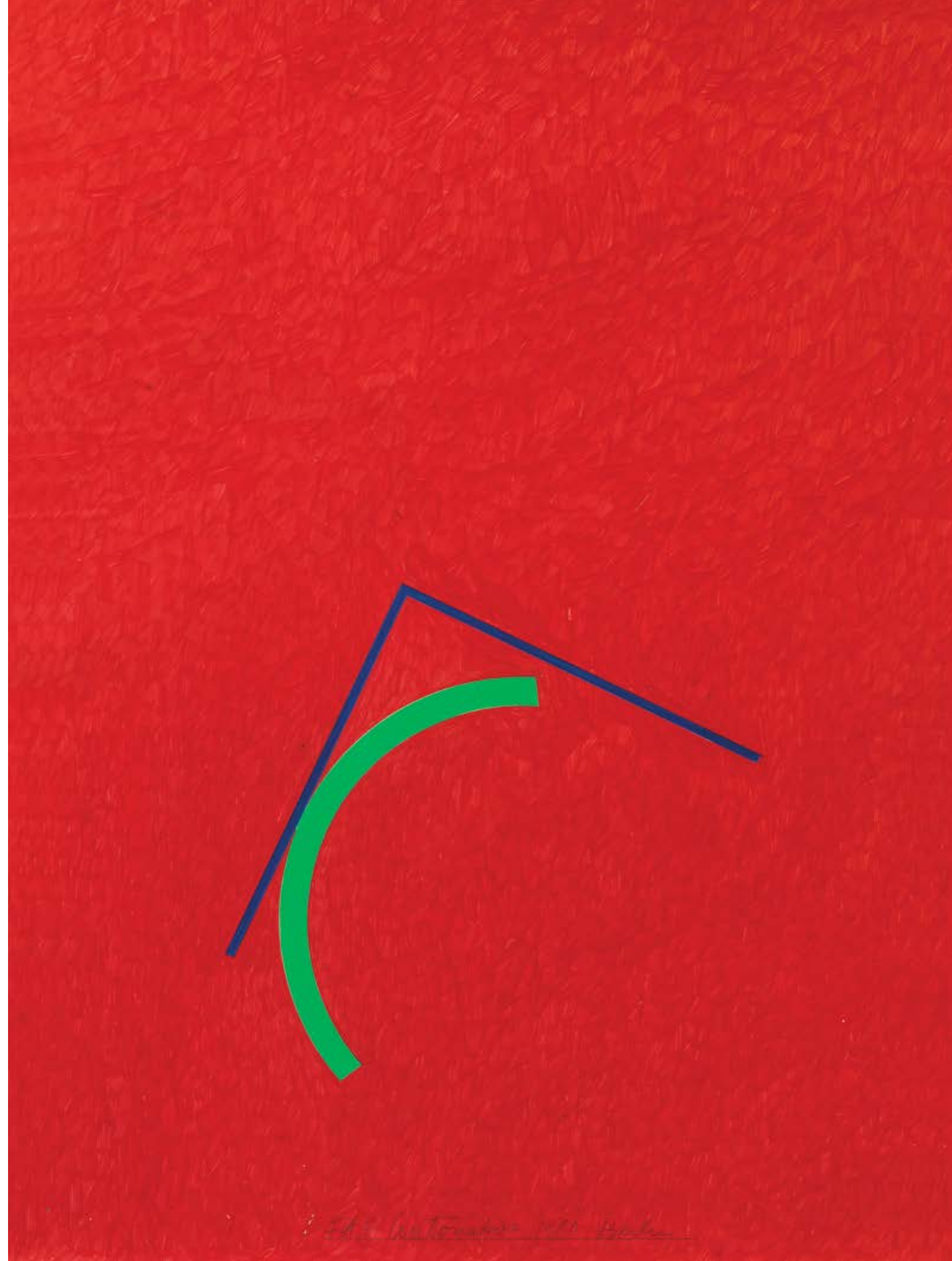
Antonakos was one of the first artists internationally to experiment with neon. He attempted to use the medium in a reductive, minimalist language, and not as experienced in the large-scale advertisement signs of the city he grew up in.

He used neon as a painter uses paint, minimalist, with fluid lines and saturated colours, orange being one of his favourites due to its strong transforming capacity of space.

His large-scale installations presented in his solo shows '*10 Neons for the Fort Worth Museum*' in 1974 and '*Documenta 6*' Kassel in 1977 established him internationally.

In later pieces, Antonakos laid neon light behind painted canvases or panels in silver or gold leaf. The technique bathed each work in glowing light, like those self-illuminating figures in Byzantine icon painting, a tradition that long fascinated him.

His work can be found at: The National Museum of Contemporary Art, Athens, the Metropolitan Museum of Art, New York, the Museum of Modern Art, New York, the Guggenheim Museum, New York, the Whitney Museum of American Art, New York, the Brooklyn Museum and in many private collections internationally.





**Polykleitos RENGOS**

Greek, 1903-1984

**Still life with rose**

signed and dated 1929 lower right

oil on hardboard

35 x 29 cm

**PROVENANCE**

private collection, Thessaloniki.

**NOTE**

We are grateful to Constantinos Rengos, son of the artist, for his assistance in cataloguing this work.

3 800 / 5 000 €

**Polykleitos Rengos** was born on the island of Naxos in 1903, and ten years later his family moved to Thessaloniki.

In 1920, he enrolled at the School of Fine Arts, Athens, where he studied painting under Georgios Jakobides, Spyros Vikatos, Dimitrios Geraniotis, Georgios Roilos and Nikolaos Lytras.

He visited Mount Athos for the first time in 1926, where the landscape, architecture and art would influence his later work.

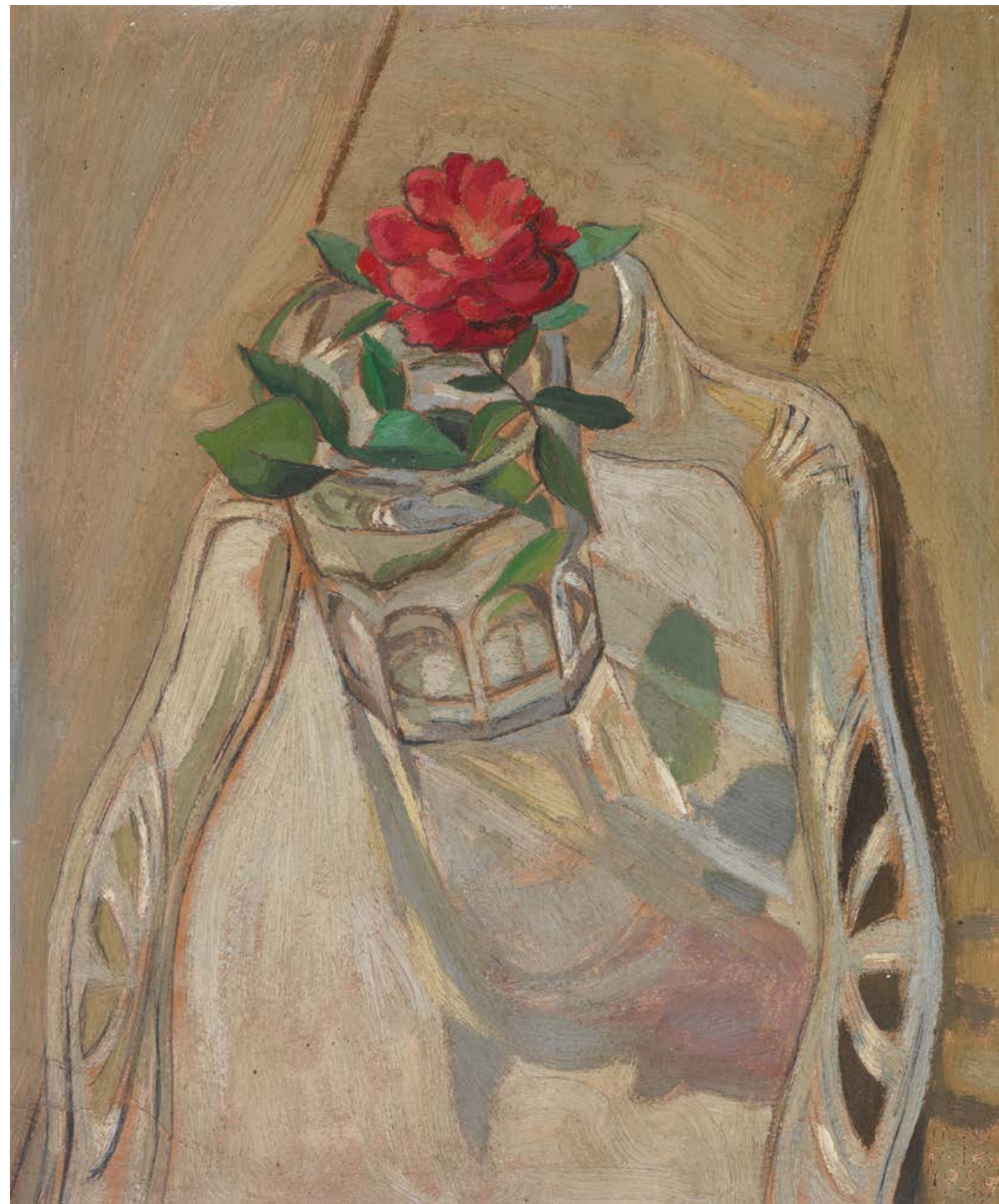
In 1930, he married painter Georgia Mandopoulou and in the same year moved to Paris where they lived for the next five years. While in the French capital Rengos attended painting classes at the Académie de la Grande Chaumière and Colarossi. Additionally, he studied wood engraving with Dimitrios Galanis.

In 1933, he returned to Mount Athos and a year later published in Paris a wood engravings book titled '*Mont Athos, Gravures sur bois*', with a preface by C. Diehl. In 1935, he returned to Thessaloniki with his family.

His paintings explore a variety of subject matters, merging different styles and experiment with many techniques. As a result, he is considered to be the leading representative of the so-called 'Thessaloniki School'.

Rengos exhibited his work in numerous group and solo exhibitions in Greece and abroad, such as the 1932 and 1952 Salon d'Automne in Paris, the 1957 Alexandria Biennale, in 1959 at the Commercial Museum, Philadelphia and at the Macculloch Hall Museum, Morristown, New Jersey, in 1964 at the 'Paviljon Kalemegdan', Belgrade and in 1974 at the 'Concourse', Boston.

His work is found in many public and private collections in Greece, Cyprus and internationally, notably: The National Gallery of Greece, the Athens Municipal Gallery, the Rhodes Municipal Gallery, the Leventis Gallery, the Teloglion Fine Arts Foundation, the National Bank of Greece Cultural Foundation and many other public and private collections.





**John CHRISTOFOROU**

CGreek, 1921-2014

***Portrait vert au casque sur fond jaune***

signed and dated '86 upper left

titled and dated on the reverse

oil on canvas

146 x 114 cm

**PROVENANCE**

private collection, Athens

**EXHIBITED***Christoforou*, 20 Juin-20 Septembre 1986, Musee d'Art Contemporain de Dunkerque**LITERATURE***Christoforou*, Editions Connivences, Paris, 1986, p. 124 (illustrated)*Christoforou*, 20 Juin-20 Septembre 1986, Musee d'Art Contemporain de Dunkerque, 1986 (illustrated)

6 000 / 8 000 €

**John Christoforou** was born to Greek parents in London. Both died when he was still a child, so he spent his childhood years between Athens and London and was raised by various relatives. He studied at the School of Fine Art, Athens.

During the Second World War, he served five years as a navigator for the British Royal Air Force. At the end of the war, although he was encouraged to remain with the RAF, he held hard to his vision of a career in art. His first show was in London, at the twenty Brook Street Gallery and was followed by others at Gallery One and Gimpel Fils, as well as group shows at the Institute of Contemporary Art and the Whitechapel Gallery. In 1956, he married Ruth Fox, and a year later the couple moved to Paris, a city they felt would offer more opportunity to develop and exhibit his work.

In 1960, he had the first of several shows at the Rive Gauche gallery, and in 1965 he won the International Association of art Critics prize in London. While showing widely in France, he began to attract increasing attention across Europe exhibiting in the Netherlands in 1970 and having a retrospective in the Randers Kunstmuseum in Denmark in 1974. He was particularly popular in the Nordic countries and continued to show in Scandinavia for the next thirty-five years. Christoforou became known for his powerful expressionist figure paintings, reflecting solidarity and a slight dystopian view of the human condition. His work was of heroic scale, with vivid colour, dynamic blacks and vigorous brushwork.

His work can be found at the National Gallery of Greece, the Goulandris Museum of Contemporary Art, the Museum des 20 Jahrhunderts, Vienna, the Nouveau Musee Olympique, Lausanne, the Artotheque, Montpellier, the Artotheque, Angers, the Bibliotheque Nationale-Cabinet des Estampes, Paris, the Contemporary Art Society, London and in many private collections in Athens and internationally.





**Georgios DERPAPAS**

Greek, 1937-2014

**Surrealist landscape**

signed lower left

circa 1970

oil on canvas

43 x 54 cm

**PROVENANCE**

private collection, Athens

7 000 / 9 000 €

**Georgios Derpapas** was born in Katerini, central Macedonia in 1937.

At the age of twenty, he moved to Hamburg where he studied political and economic sciences. Ten years later he returned to Greece and from 1960 onwards devoted himself entirely to painting.

In his early work, one can observe the influence of Surrealism and the imaginative spirit of the Vienna School. From this early stage, Derpapas demonstrated his great draughtsmanship and painting skills, through a combination of realism and abstract distortion of his subject matter. From 1964 onwards, he expressed himself strongly in colour, using oil on canvas or panel.

As his work progressed, we can witness the influence of Salvador Dali, Rene Magritte and Marx Ernst combined with ancient and Byzantine art, often depicting objects, people, animal or religious figures in unique imaginary landscapes, thus evoking a sense of mystery. His work is known for challenging the observers preconditioned perceptions of reality.

Derpapas has held many solo shows and participated in a large number of group exhibitions in Greece and internationally, such as in 1964 at 'Tillybs', Hamburg and 'Die Insel', Manheim and 1967, 1969, 1971 Panhellenic Exhibitions.

His work can be found in the National Gallery of Greece, the Municipal Gallery of Athens, the Macedonian Museum of Modern Art, the National Bank of Greece, and many other public and private collections.





**Alexandros KALOUDIS**

Greek, 1850/1853-1923

***Still life with melon***

signed upper left

oil on canvas

39 x 57 cm

**PROVENANCE**

private collection, Athens

2 400 / 3 000 €

**Alexandros Kaloudis** studied painting, for ten years, at the Ecole des Beaux-Arts in Paris, where he was taught by Alexandre Cabanel and Magnan.

In February 1886 he was appointed a professor at the School of Fine Art, Athens where he taught in various positions up and until 1916.

Kaloudis worked on portraiture and composition, but his great passion was still life with either fruit or sweet, where he excelled. His work is influenced by the work of Gustave Courbet.

Masterful composition, the precision of line and colour coordination are elements that characterise his work. A master of academic work, he creates beautiful atmospheric works expressed from the subtle use of colour. All parts in his compositions merge in a poetic whole.

Kaloudis participated in many prestigious international group exhibitions such as the 1876, 1877, 1878 and 1880 Salon des Artistes Vivants, Paris, the 1878 Exposition Universelle Internationale, Paris and the 1903 Alexandria Exhibition.

His works are found in many private and public collections such as at the National Gallery of Greece, the Municipal Gallery, Athens, the Koutlides Collection and the Leventis Gallery.





**Nikitas GRISPOS**

Greek, 1873-1974

***The guard***

signed lower right

oil on hardboard

58 x 45 cm

**PROVENANCE**

private collection, Athens

2 400 / 3 000 €

**Nikitas Grispos** was born on the island of Amorgos in 1873.

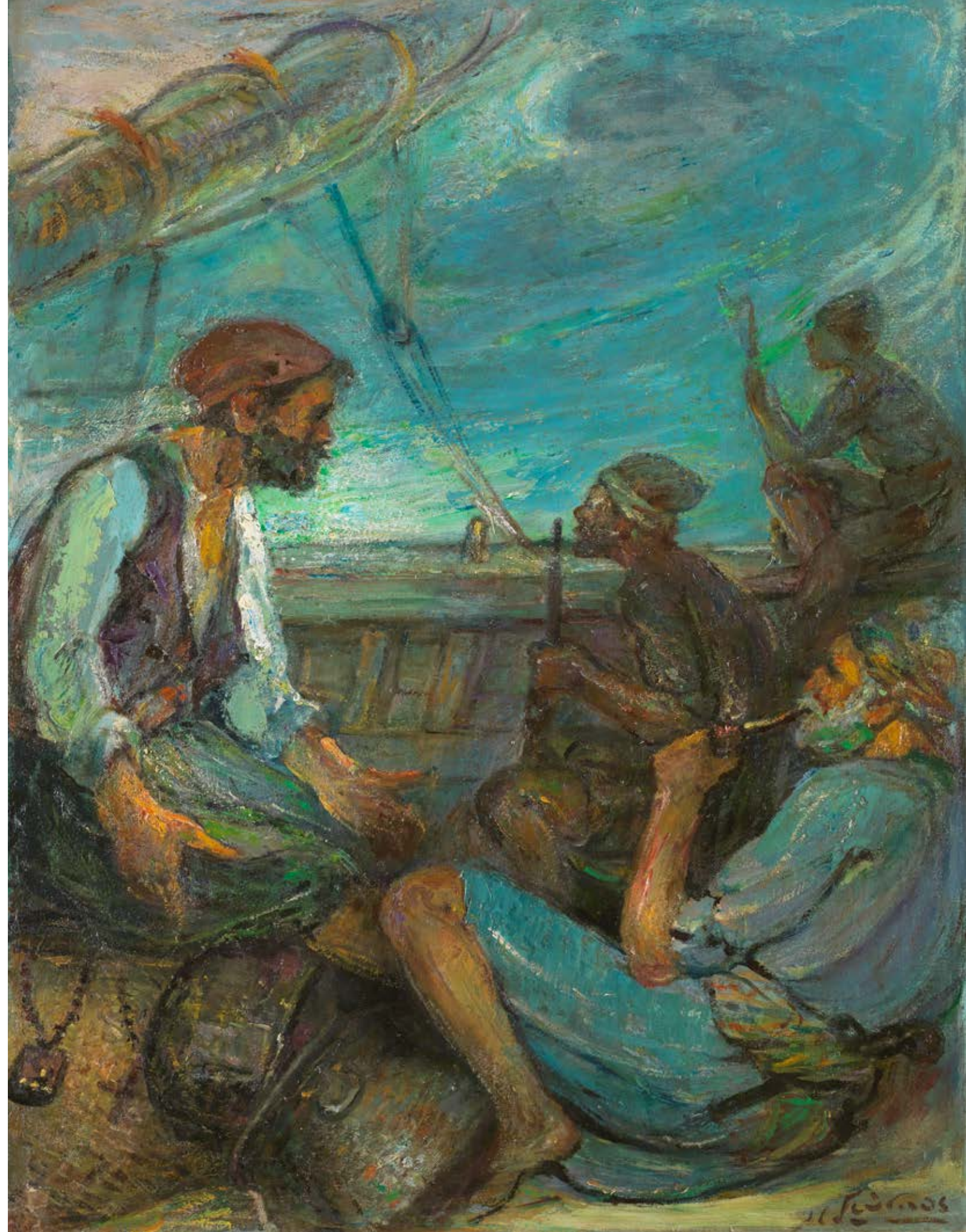
He studied at the School of Fine Arts, Athens under Nikiforos Lytras, Spyridon Prosalentis and Constantinos Volanakis. In parallel, he attended sculpture lessons.

His themes included landscape, still-life, portraiture and symbolism, while his painting was in keeping with the academic tradition but also employed an impressionistic feeling.

Between 1920 and 1940 he taught in secondary education and from 1926 onwards at the newly founded Art School in Volos.

He held many solo shows and participated in prestigious group exhibitions such as 1939, 1948, 1952, 1960, 1963, 1967, 1971, 1973 Pan-Hellenic Exhibitions.

His work is found in many public and private collections in Greece, notably: The National Gallery of Greece, the Athens Municipal Gallery, the Volos Municipal Gallery and the Koutlides Collection.





47

## Costas VALSAMIS

Greek, 1908-2003

### *The Fisherman*

signed on the base and dated 1965

bronze

unique

158 cm high x 35 x 35 cm

### EXHIBITED

*International Sculpture Exhibition*, Philopappos Hill, Athens, 1965 (the gypsum model was exhibited)

### LITERATURE

Angelos Prokopiou, *International Sculpture Exhibition*, Kathimerini Newspaper, 5 October 1965 (mentioned)

### NOTE

The original gypsum model was created in 1965 and was moulded in bronze in the year 2000.

The work is accompanied by a certificate from the artist stating that this work is unique.

15 000 / 18 000 €





The artist at the unveiling of the bust of El Greco in Academias Avenue (1991)



**Costas Valsamis** was born in 1908 on the island of Symi.

From 1932 to 1937 he studied sculpture at the School of Fine Arts, Athens, under Costas Dimitriadis. Later, on a scholarship from the French Government, he continued his studies in the French capital firstly at the Ecole des Beaux-Arts in the workshop of M. Gimond and later at the Academie de la Grande Chaumiere with O. Zadkine. Upon completion of his studies, Valsamis settled permanently in Paris.

His primary subject matter is the human figure. Influenced from the trends of the period he arrived at a personal style characterised by simplified forms of expressionistic thrust, sculpting works in gypsum, stone, and bronze.

Valsamis exhibited his work internationally in numerous group and solo exhibitions, notably: the 1948 International Exhibition at the Victoria and Albert Museum, the 1949, 1950, 1951, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961 and 1962 Salon de la Jeune Sculpture, Musee Rodin Paris, the 1953 'Sept Sculpteurs Grecs' Petit Palais Paris, the 1967, 1969, 1971 and 1973 Antwerp Biennale, the 1957, 1959, 1961, 1963 and 1965 Biennale du Petit Bronze, Padua, the 1962 Exposition Internationale du Petite Bronze, Musee d'Art Moderne Paris and the 1972 and 1974 Exposition Internationale de la 'Forme Humaine' Musee Rodin Paris.

In 1977, the National Gallery in Athens organised a major retrospective of his work, while in 1980 the French Ministry of Culture honoured him with the order of 'Knight of Fine Arts'.

His work is found in the National Gallery of Greece, the Municipal Gallery of Athens, the Municipal Art Gallery of Rhodes, the Musee d'Art Moderne, Paris, the Cite Universitaire, Paris, the Casa del Greco, Toledo, the Galleria d'Arte Moderna, Rome, the Museum of Modern Art, Israel, and many other public and private collections.





**Georgios GOLFINOS**

Greek, 1948-2015

***Water element***

signed and dated '91 lower right

mixed media on card

50 x 70 cm

**PROVENANCE**

private collection, Athens

**1 700 / 2 200 €**

**Georgios Golfinos** was born in Velo, Corinthia in 1948.

He enrolled at the School of Fine Arts, Athens in 1975, studying in the workshop of Yiannis Moralis. A year after his graduation he continued his studies in Paris at the École des Beaux-Arts, between 1981 and 1984.

In 1998 he was appointed a professor of pictorial and applied arts at the School of Fine Arts, University of Thessalonica, and from 2005 he held the position of head of the school.

His work is characterised by an intense expressionist style, abstract configuration, and bold colour. Influenced by expressionism and naturalism, his work is supplemented by solid geometric symbolism. *Water element* is a work from a series that Golfinos developed in the early 1990s, water being the subject matter.

Golfinos exhibited worldwide and participated in several international exhibitions, notably the 1983 and 1985 Salon de l'Art Contemporain de Montrouge, France, and the 1984 Festival Internationale de la Peinture, Cagnes-sur-Mer, France.

His work is found in many public and private collections such as the National Gallery of Greece.





**Glyn HUGHES**

Cypriot born Britain, 1931-2014

***The poet***

signed and dated 1994 lower right

signed, titled and dated 1994 on the reverse

oil on canvas

106.5 x 106.5 cm

**PROVENANCE**

private collection, Nicosia

**NOTE**

This work is registered with the Glyn Hughes Archives.

1 500 / 1 800 €

**Glyn Hughes** was born in Wales in 1931 and studied fine art at Bretton Hall in Yorkshire.

He moved to Cyprus in 1956. Four years later, in 1960, together with Christoforos Savva, he founded 'Apophasis', the new republic's first gallery with the aim of introducing the contemporary art movements in Cyprus. It was housed in Sophocleous Street, and the exhibitions held in the courtyard helped to shape the intellectual life of the capital.

The same summer, when Cyprus gained independence, the gallery moved to Apollo Street, where Hughes and Savva exhibited their work and that of other artists. Lectures and discussions were held with speakers such as the great Russian film director, Sergei Bondarchuk.

In 1971 he established 'Synergy', an event that combined conceptual and environmental art that was organised yearly until 1974. A year later, a fruitful partnership began with the German theatre producer Heinz Uwe Haus, both in Cyprus and abroad, and with the Cyprus Theatre Organisation. He has designed stage sets and costumes for productions in Cyprus, Athens, Thessaloniki, Epidaurus, Kalamata, Edinburgh, Berlin and the USA.

Hughes has lectured both in Nicosia and Athens on Cypriot art, Berthold Brecht, William Hogarth, German Expressionism and other subjects. He has exhibited his work in solo and group shows in Athens, London, Germany, Switzerland and Cyprus.

His work can be found in many public and private collections in Cyprus. Notably at the State Gallery of Contemporary Cypriot Art, the Limassol Municipal Gallery, the Bank of Cyprus Cultural Centre Foundation, the Central Bank of Cyprus Art Collection, the Hellenic Bank Cultural Centre, the Archbishop Makarios III Foundation-Cultural Centre and the Costas & Rita Severis Foundation.





**Ilias LALAOUNIS**

Greek Jeweller

***Byzantine brooch with cabochon ruby and diamonds***

18 carat yellow gold, cabochon ruby, diamonds

5 x 5 cm

weight 22 gr.

circa 1970

**PROVENANCE**

private collection, Athens

**1 500 / 2 000 €**

**Ilias Lalaounis** was born in Athens in 1920, the fourth generation of a family of goldsmiths and watchmakers from Delphi.

After studying economics and law at the University of Athens, he decided to join his uncle's jewellery firm, where apprenticed as a goldsmith learned the skills that were to determine his future as a master craftsman.

In the 1950s, while Greece was recovering from the war years, Lalaounis vision became clear: he decided to breathe new life into Greek museum artefacts and transform them into jewellery by reviving age-old techniques while also introducing the use of modern technology.

His craft would not only be about producing an object of beauty; he would seek to convey the spiritual and symbolic link of an object to its historical past.

Lalaounis founded the Greek Jewellers Association and exhibited his first collection in 1957, the 'archaeological collection' inspired by Classical, Hellenistic and Minoan Mycenaean art. With modern jewels steeped in antiquity, this was an anachronism at the most refined.

In the 1960s, after his uncle passed away, Ilias Lalaounis dedicated to branch out on his own. He started his own company with its headquarters on Karyatides Street, at the foot of the Acropolis.

Unlike his peers, who favoured diamonds and large stones, Lalaounis found early on his calling in gold, 'the most human material' as he called it. His collections, dripping in 18 and 22-carat gold were inspired by the art of many cultures and periods, from prehistoric to Minoan art, from Persian to Byzantine, from Chinese to the art of the Tudors.





51

## Ilias LALAOUNIS

Greek Jeweller

### *Byzantine ring with cabochon ruby and diamonds*

18 carat yellow gold, ruby, diamonds

ring head 2.2 x 1.6 cm

weight 10.4 gr.

circa 1970

#### PROVENANCE

private collection, Athens

1 000 / 1 500 €



52

## Ilias LALAOUNIS

Greek Jeweller

### *Textured cufflinks*

18 carat yellow gold

2 cm diameter

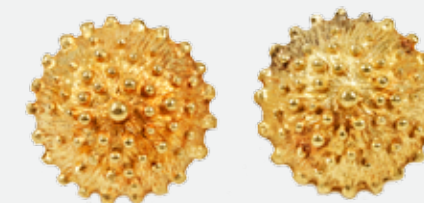
weight 18.4 gr.

circa 1970

#### PROVENANCE

private collection, Athens

1 200 / 1 800 €





53

### Ilias LALAOUNIS

Greek Jeweller

#### *Lions head ring in the Hellenistic style*

22 carat yellow gold  
ring head 0.7 x 2 cm  
weight 7.5 gr.  
circa 1970

#### PROVENANCE

private collection, Athens

500 / 800 €



54

### Ilias LALAOUNIS

Greek Jeweller

#### *Biomorphic shape ring*

18 carat yellow gold  
ring head 3.4 x 1.5 cm  
weight 11.5 gr.  
circa 1970

#### PROVENANCE

private collection, Athens

800 / 1 200 €





55

## Ilias LALAOUNIS

Greek Jeweller

### *Rope-twist bangle*

22 carat yellow gold

6.3 x 7.3 cm

weight 49.5 gr.

circa 1970

### PROVENANCE

private collection, Athens

2 400 / 3 500 €

Ilias Lalaounis Jewelry Museum, below the Acropolis





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## GLOSSARY

*The following are examples of the terminology used in this catalogue relating to the authenticity of a painting.*

NIKOLAOS GYZIS (1842 – 1901)

In our opinion a work by the artist.

ATTRIBUTED TO NIKOLAOS GYZIS

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

STUDIO OF NIKOLAOS GYZIS

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

SIGNED LOWER RIGHT: N.GYZIS

The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are by the hand of the artist.

BEARS SIGNATURE LOWER RIGHT: N. GYZIS

The term bears a signature and /or date and / or inscription means that in our opinion the signature and / or inscription have been added by another hand.

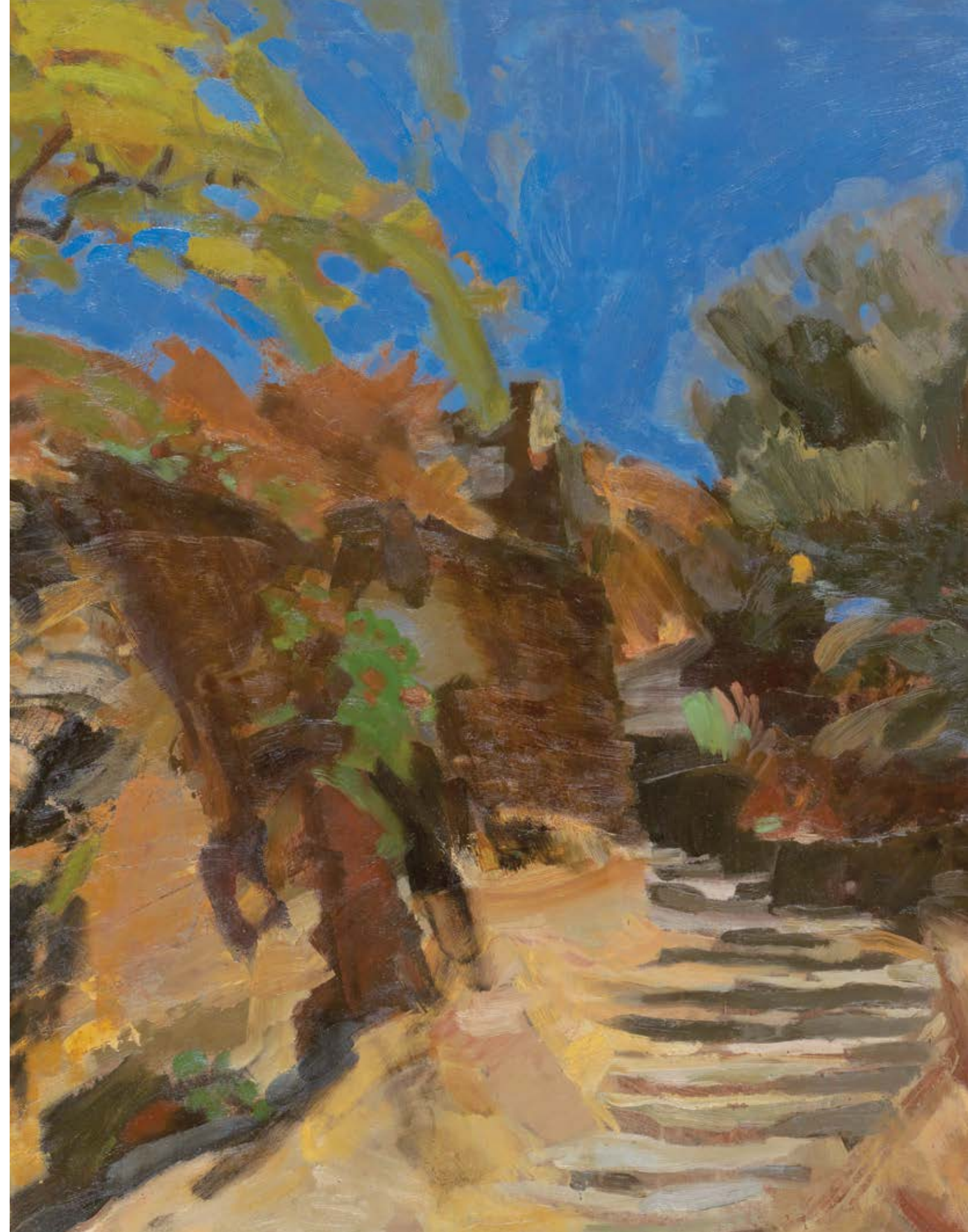




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