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tuesday 26 november 2019



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Tuesday 26 November 2019, at 7.30 pm

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KING GEORGE HOTEL, Syntagma Square

thursday 14 to saturday 16 november 2019, 10 am to 9 pm

viewing - NICOSIA

THE LANDMARK NICOSIA, 98 Arch. Makarios III Avenue

sunday 24 to monday 25 november 2019, 10 am to 9 pm

tuesday 26 november 2019, 10 am to 6 pm



Nikos KESSANLIS

Greek, 1930-2004

Untitled

signed lower right
mixed media on hardboard
25 x 20 cm

PROVENANCE

private collection, Athens

1 500 / 2 000 €

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.

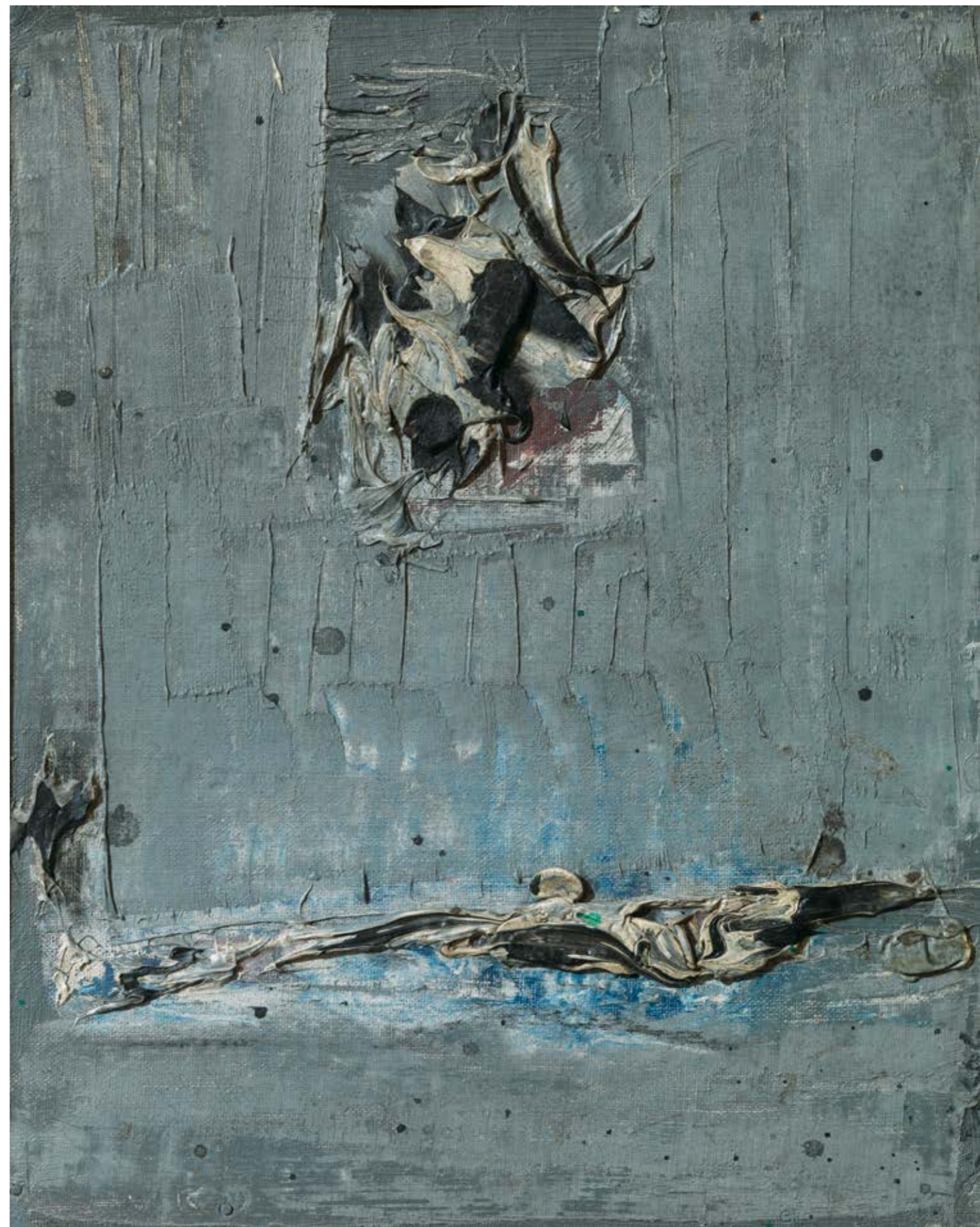
In the early 1960s, he moved to Paris and in 1981 returned permanently to Greece. A year later he was elected a professor at the Academy of Fine Arts Athens, where between 1992-1996 he held the position of rector (in the sphere of academia this is the highest academic position).

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.



02

Fotis KONTOGLOU

Greek, 1895-1965

Saint Athanasius the Athonite

signed middle left

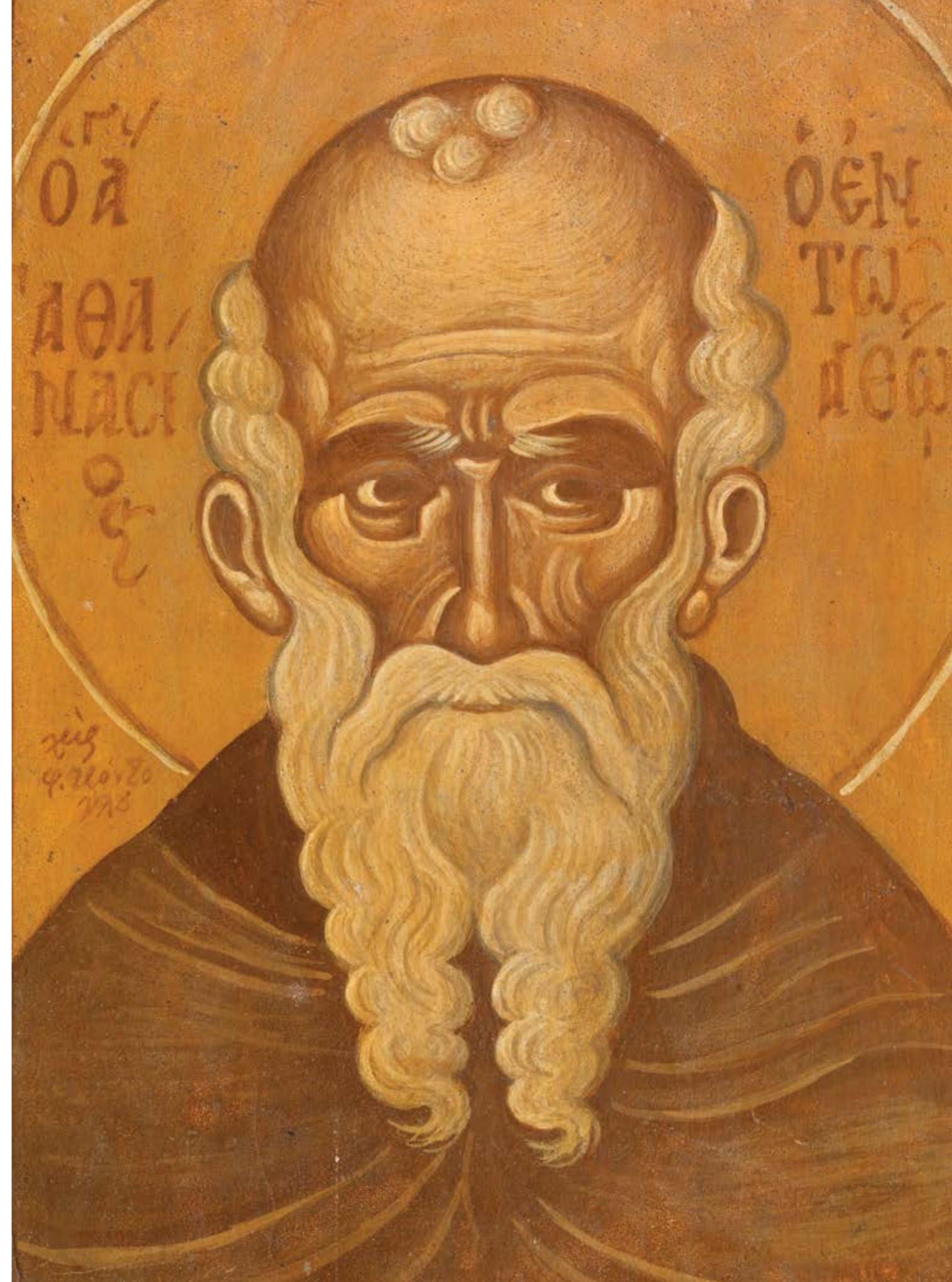
egg tempera on panel

23 x 17 cm

PROVENANCE

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

2 400 / 3 500 €





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).

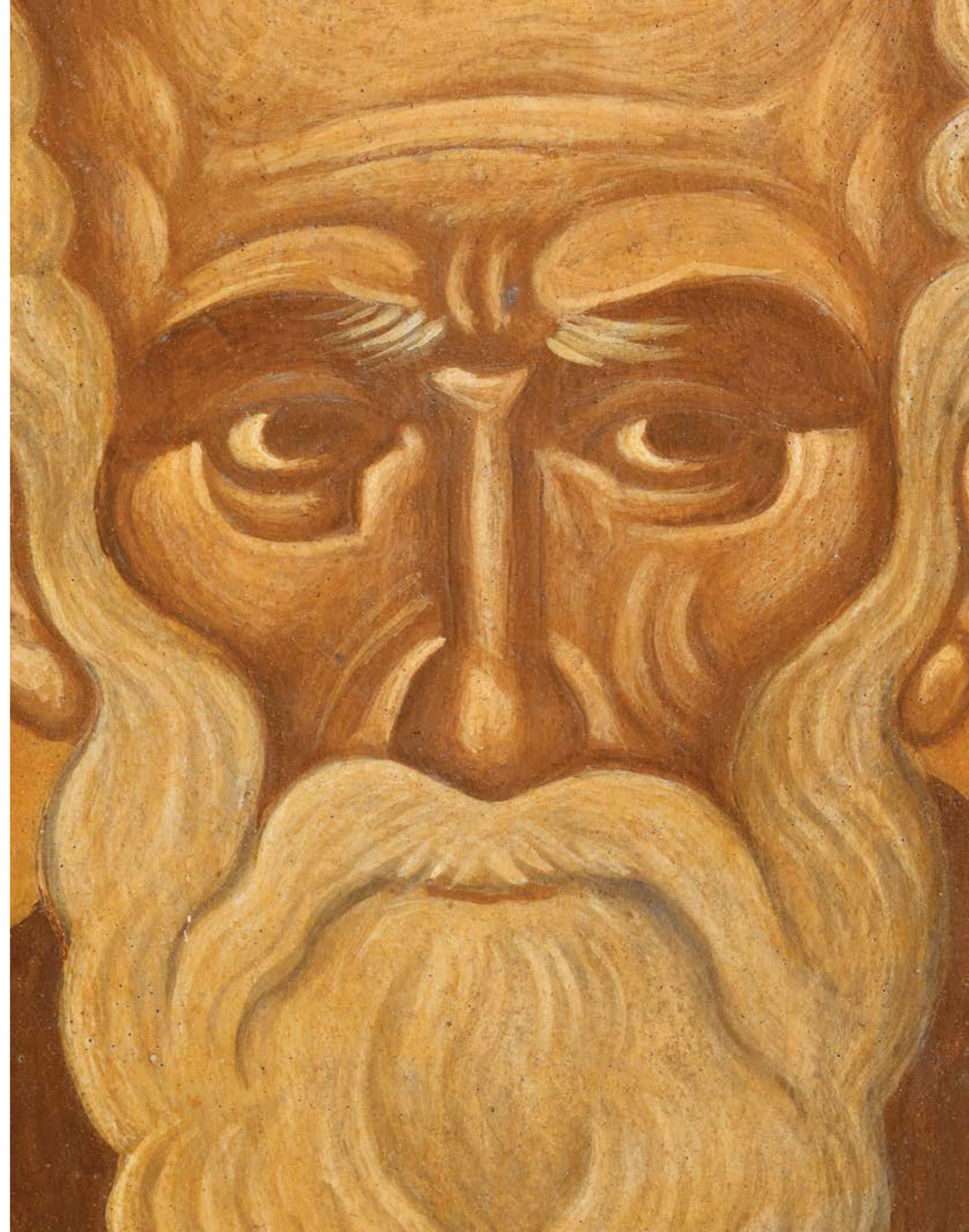
In 1925 he published the art magazine *'Φιλική Εταιρεία'* together with Dimitris Pikionis and Giannis Kefallinos among others and a year later illustrated the biography of Pavlos Melas who was among the first who organised and participated in the Greek Struggle for Macedonia.

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.



Rallis KOPSIDIS

Greek, 1929-2010

Saint George of Ioannina, the New Martyr

signed and dated '72 lower right

egg tempera on paper

14.5 x 16.2 cm

PROVENANCE

private collection, Athens

800 / 1 000 €

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.



Nikolaos LYTRAS

Greek, 1883-1927

Family scene

signed lower right

pencil on paper

11.8 x 7.8 cm

PROVENANCE

private collection, Athens

NOTE

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

1 000 / 1 500 €



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.

Othon PERVOLARAKIS

Greek, 1887-1974

Portrait of Nikolaos Lytras

signed lower left
 pastel on paper
 48 x 33 cm

PROVENANCE

private collection, Athens

LITERATURE

The Portraiture in Painting, Alex C. Marathianakis Collection, Adam Editions, Athens, 2005,
 p. 40, no 16 (illustrated)

1 500 / 1 800 €

Othon Pervolarakis was born in Athens in 1887 and was a nephew of Nikolaos Gyzis.

He enrolled at the School of Fine Arts, where he studied painting, from 1898 till 1903/1904 under Nikiforos Lytras, Constantinos Volanakis, Georgios Roilos, and Dimitrios Geraniotis.

Between 1910 and 1915, he continued his studies in Paris at the Academie Julian in the workshop of J. P. Laurens and parallel he specialised in lithography at the École des Beaux-Arts under J. Mauru.

In 1917, together with Constantinos Parthenis, Konstantinos Maleas, Nikolaos Lytras 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.

His work was greatly influenced by impressionism, his subject matter being landscape, still life and portraiture. His portraits are influenced by Art Nouveau whereas his landscapes are executed in wide, flowing, thick brushstrokes and rich colours.

Additionally, Pervolarakis is considered one of the first and most important colour lithographers in commercial poster design. His designs influenced from the Parisian equivalent of the time, have a cosmopolitan feel and an 'effortless' colour coordinated harmony.

He held many solo exhibitions in Athens and participated in several prestigious group exhibitions such as the 1911 Exposition de la Societe des Artistes Francais in Paris, the 1917 and 1919 'Ομάς Τέχνης' exhibition, the 1929 'La Boetie' in Paris and the 1947 Grekisk Konst, Konstakademien in Stockholm.

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



Yannis GAITIS

Greek, 1923-1984

Untitled

signed lower right
mixed media on canvas
54 x 65 cm

PROVENANCE

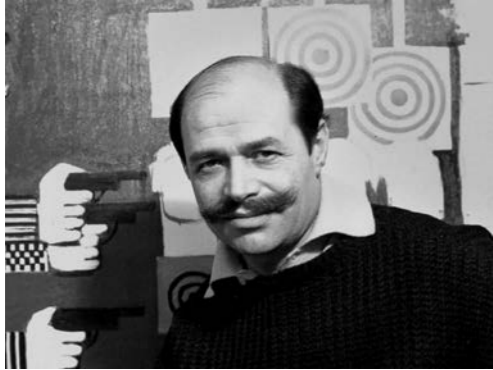
private collection, Athens

NOTE

We are thankful to Loretta Gaitis-Charrat for confirming the authenticity of this work

3 000 / 4 000 €





Yannis Gaitis was born in Athens in 1923.

In 1951 he graduated from the School of Fine Arts, Athens and three years later he moved to Paris to continue his studies at the Ecole des Beaux-Arts and the Academie de la Grande Chaumiere.

In Paris, he became familiar with the international modern movements and mixed in European art circles. His work in the early 1960s is mainly abstract gestural painting. Few figurative images appear during this period.

Gradually, however, he shaped his most distinct feature, the little man (anthropaki), the trademark of his new, entirely personal, neo-figurative painting, which made him well-known internationally.

His identical little men (anthropakia), firstly presented in 1967, symbolise middle-class propriety and alienation. This subject matter dominated his work from that point onwards in more mediums than painting, such as timber constructions, utilitarian applications or artistic happenings.

In 1971, the painter's little man starred in the film 'Gaitis le Baladin' in collaboration with director Serge Bergon.

Gaitis' work gained enormous popularity, thanks to his peculiar artistic idiom, his outstanding productivity and his persistence to bring his art into contact with the broadest possible social strata in every way imaginable.

Throughout his career, he exhibited extensively in France, Italy, Germany, Brazil, the Netherlands, the United States, Austria, Serbia, Belgium, Switzerland, Cyprus and in Greece, to where he returned permanently in 1974.

He died in Athens in 1984, a week after the opening of his major retrospective exhibition at the Athens National Gallery.

His works are found in many public and private collections in Greece and abroad, notably: The National Gallery, Athens, the Athens Municipal Gallery, the Rhodes Municipal Gallery and the National Bank of Greece Cultural Foundation.



Emilios PROSSALENTIS

Greek, 1859-1926

The monument of Lysicrates

signed and dated '98 lower left

watercolour on paper

43.5 x 31.7 cm

PROVENANCE

private collection, Athens

1 200 / 1 500 €

Emilios Prosalentis was born in Corfu and died in Athens.

He came from a family with a strong artistic tradition. He was the grandson of the renowned sculptor Pavlos Prossalentis (senior) and son of painter Spyridon Prossalentis, who gave him his first lessons in art. His siblings were the painters Pavlos, Eleni and Olga Prossalentis.

He studied at the School of Fine Art, Athens and later continued his education in Paris where parallel to his art studies he also studied engineering. On his return to Greece, he accepted a position with the naval army forces.

Prosalentis worked on seascape, portraiture and landscape with equal zeal. His exceptional seascapes were influenced by the French School, whereas his watercolours were influenced by the Corfu School focusing on the quality of light, colour tension and simplicity of the subject. His portraiture was in keeping with academic tradition.

His works are in many private and public collections, notably: The National Gallery, Athens, the War Museum, Athens, the Leventis Gallery, the Averoff Gallery, the National Bank of Greece and the Koutlides Collection.



Alexander BARKOFF

Russian, 1870-1942

The Schliemann Mansion / Iliou Melathron looking towards Lycabettus Hillsigned, dated 1940 and inscribed *Athens* lower left

oil on canvas

59 x 49 cm

PROVENANCE

private collection, Athens

3 000 / 4 000 €

Alexander Barkoff was Russian/Polish with possible decent from Finland.

He studied painting at the Imperial Academy of Arts, St. Petersburg and after the Russian Revolution of 1917, he fled his country never to return again.

The main source of information about his life is documented in his works: Barkoff usually inscribed the place and calendar year on his paintings.

He travelled to Paris and according to Benezit Dictionary of Artists, he exhibited at the 1923 Salon d'Automne. From his Parisian period survive an oil of a female nude and three watercolours. Works depicting Jerusalem and the Holy Land indicate that he travelled to Palestine, before arriving in Greece in the mid-1920s. In the late 1920s/ early 1930s he lived in Thessaloniki for three years and then settled down in Athens.

The study of the whole of Barkoff's work leaves no doubt of great talent. He worked in an expressionistic manner, with influences from his contemporary Erich Heckel and other expressionists that worked the medium of watercolour. Peculiar perspective, distortion and unreal scale are all elements that are characteristic in his work. He is a painter of urban areas that depicted monuments of Jerusalem, Thessaloniki and Athens, but also neighbourhood streets, street markets or squares and generally crowd meeting places.

His surviving work consists of a large number of watercolours and few oils. Additionally, he worked in charcoal, ink and coloured pencil. Barkoff's body of expressionist work predates the watercolours of Georgios Bouzianis.

In 2000 the Benaki Museum staged a large-scale retrospective titled 'Barkoff in Greece'. His work is found in the National Gallery of Greece, the Municipal Gallery of Athens, the Municipal Gallery of Rhodes, the Benaki Museum and many public and private collections.



Alecos CONDOPOULOS

Greek, 1904-1975

Abstract composition

signed and dated '963 lower right
mixed media on hardboard
91.5 x 58.5 cm

PROVENANCE

private collection, Athens

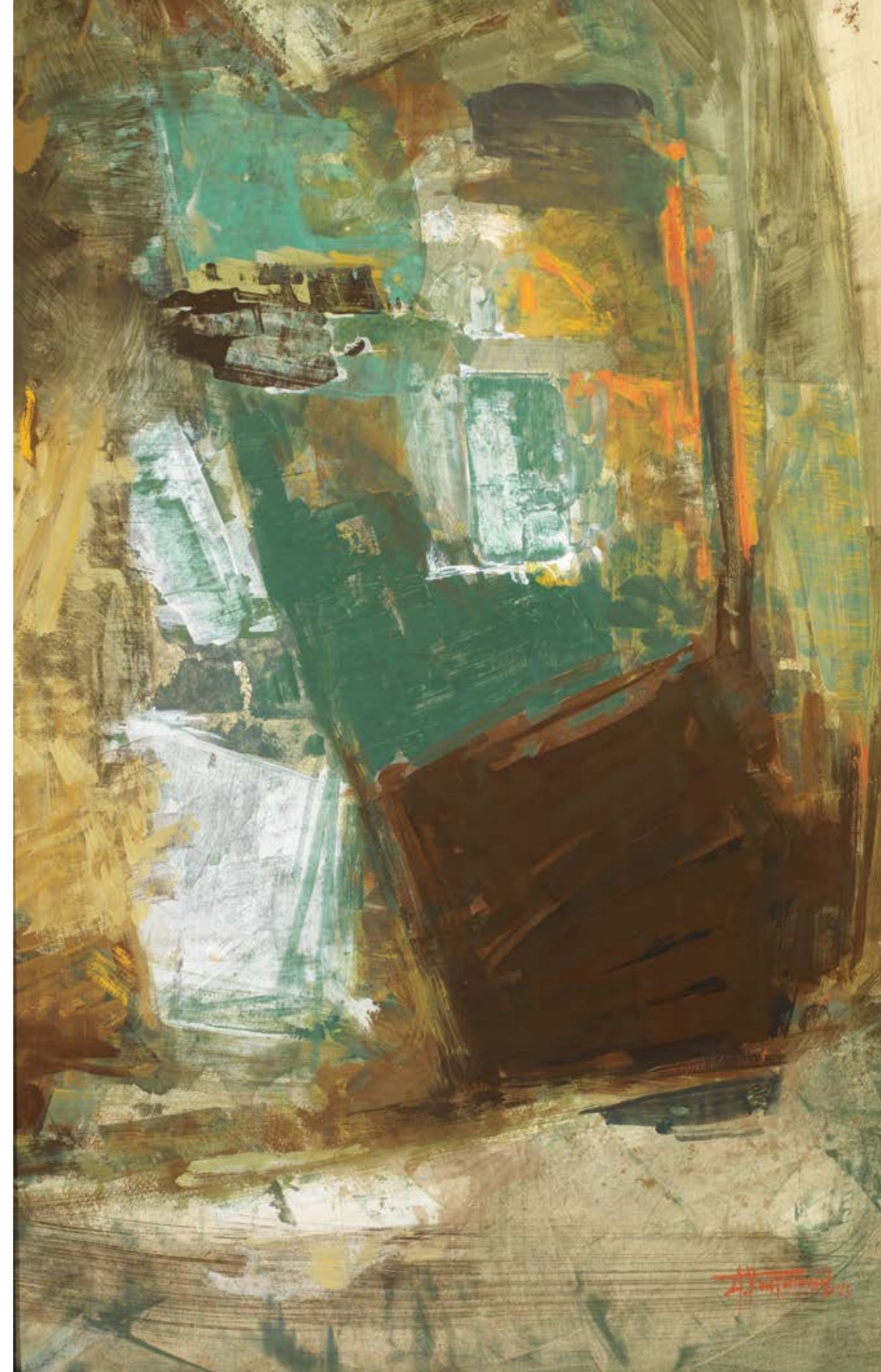
8 000 / 12 000 €

There are two kinds of abstraction; the geometric with its origins to be traced back to Russian Constructivism and the Bauhaus and lyrical. Lyrical abstraction could describe Condopoulos' Abstract Composition offered here.

Spontaneity or the impression of spontaneity is the first thing that comes to mind of the spectator of Condopoulos' abstract work from this period, but the truth is these paintings involved careful planning. The surface brush strokes are rebellious, anarchic and highly idiosyncratic, the whole a symphony of colour almost like a new language.

Condopoulos' gestures on the painting surface become gestures of liberation, an implied expression of ideas concerning the spiritual, the unconscious and the mind. The whole of the surface of the painting is treated with equal importance, radiating a feeling of emotional energy, both sensual and deeply expressive.

Painting becomes pure and concentrated in what was essential to it, the making of marks on a flat surface.





Alecos Condopoulos was born in Lamia in 1904. He had his first art lessons with icon painter Georgios Sarafianos.

In 1923 he enrolled at the School of Fine Arts, Athens to study under Georgios Jakobides, Dimitrios Geraniotis, Nikolaos Lytras and Pavlos Mathiopoulos, graduating in 1929. The next year he moved to Paris where he studied at the studios of Henri Morisset and P. Le Doux. He subsequently travelled to Belgium where he studied the Flemish Art, returning in Athens in 1932.

After a brief stay in Greece where he associated himself with the 'Young Pioneers' and was a founding member of the 'Free Artists' group, he returned to Paris in 1935 where he attended classes at the Ecole des Beaux-Arts, Academie de la Grande Chaumiere and Colarossi. In 1937 he became a member of the group 'Paris-Plaisance' together, among others, O. Friesz, M. Gimond and P. Le Doux.

Condopoulos returned permanently to Greece in 1939 and the next year he joined the army (1940-1941). He participated in the resistance movement against the Nazis during the Occupation of 1941-1944.

In 1941 he was appointed at the National Archaeological Museum where he was employed until his retirement in 1969.

In 1949 he co-founded the art group 'The Extremists' (Οι Ακραιοί) together with Yannis Gaitis, Yannis Maltezos, Lazaros Lameras etc. which contributed to the wider acceptance and spread of abstract painting in the decade that followed.

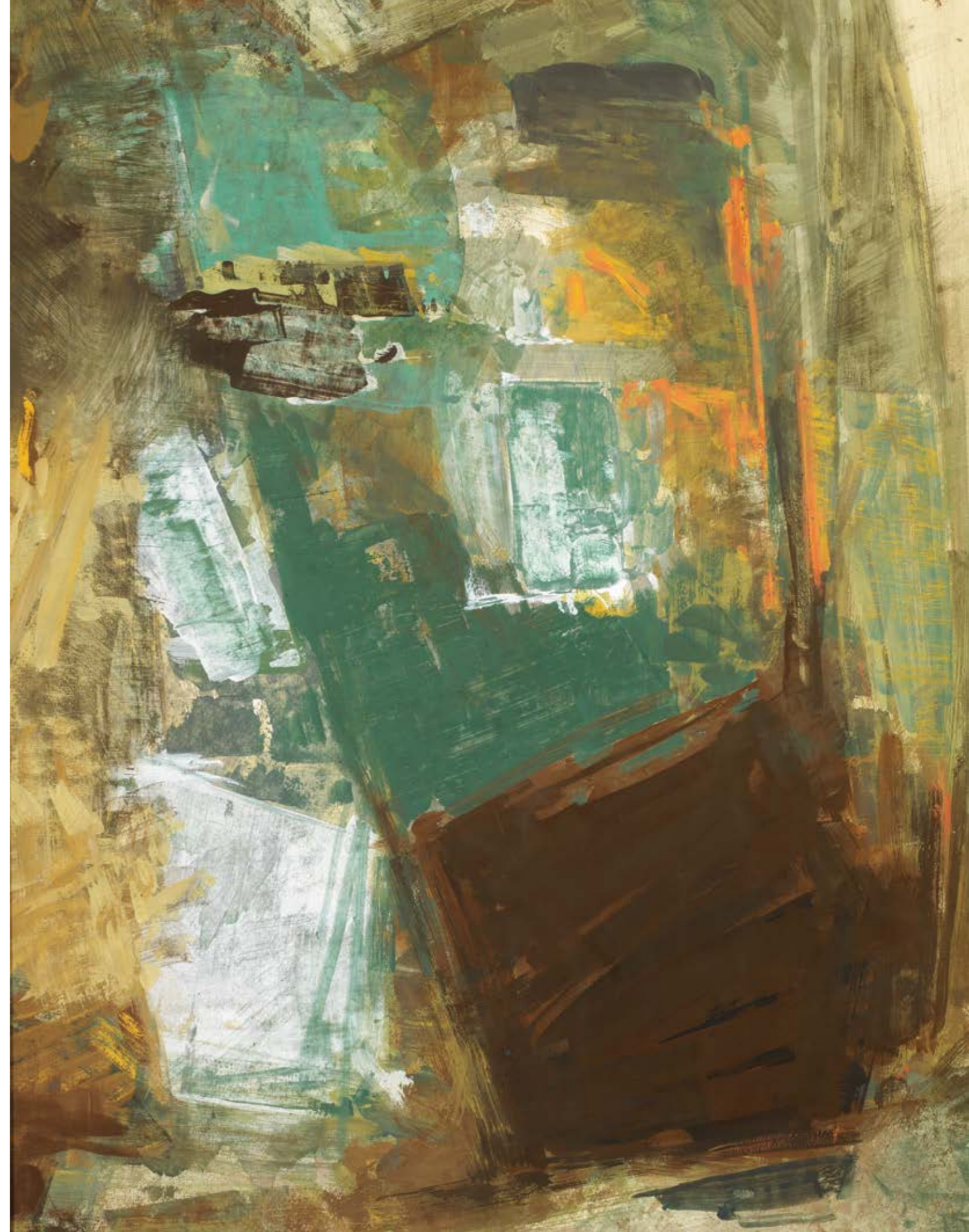
In his participation at the 1955 Sao Paulo Biennale, he was awarded the Silver Medal, whereas his participation at the 1960 Venice Biennale together with Yiannis Spyropoulos and Alex Mylonas was a huge success both artistically and commercially.

He refused to accept the first state award in 1973 in protest against the dictatorship that was imposed on Greece at the time.

Condopoulos exhibited worldwide and participated in several international exhibitions, notably the 1939 Salon des Tuileries, Paris, the 1953 and 1955 Sao Paulo Biennale, the 1959 Alexandria Biennale, the 1959 'Contemporary Greek Painting', Smithsonian Institution, Washington and the 1960 Venice Biennale

A year after his death a large retrospective exhibition was organized by the National Gallery of Greece. His house was donated to the Municipality of Agia Paraskevi by his wife and since 1999 operates as the Alecos Condopoulos Municipal Library and Museum, whereas a second donation by his wife of a large number of his works established the Lamia Municipal Gallery Alecos Condopoulos.

His work is found in the National Gallery of Greece, the Municipal Gallery of Athens, the Municipal Gallery of Rhodes, the National Bank of Greece Cultural Foundation, the Koutlides Collection and many public and private collections.



Yiannis SPYROPOULOS

Greek, 1912-1990

Portrait of Zoe Spyropoulos

signed lower right

pencil on paper

18.4 x 13.9 cm

PROVENANCE

private collection, Athens

LITERATURE

The Portraiture in Painting, Alex C. Marathianakis Collection, Adam Editions, Athens, 2005, p. 76,
no 34 (illustrated)

1 000 / 1 500 €



Yiannis SPYROPOULOS

Greek, 1912-1990

Olive trees

signed lower right

oil on paper

23 x 31 cm

PROVENANCE

private collection, Athens

3 500 / 4 500 €

Yiannis Spyropoulos was born in Pylos, Messinia in 1912.

In 1930 he enrolled at the School of Fine Arts, Athens, where he studied painting under Umberto Argyros, Spyros Vikatos and Epaminondas Thomopoulos.

In 1938 he was awarded a scholarship by the Academy of Athens to study in Western Europe. He chose Paris where he enrolled at the École des Beaux Arts and additionally attended classes at Colarossi and Julian academies.

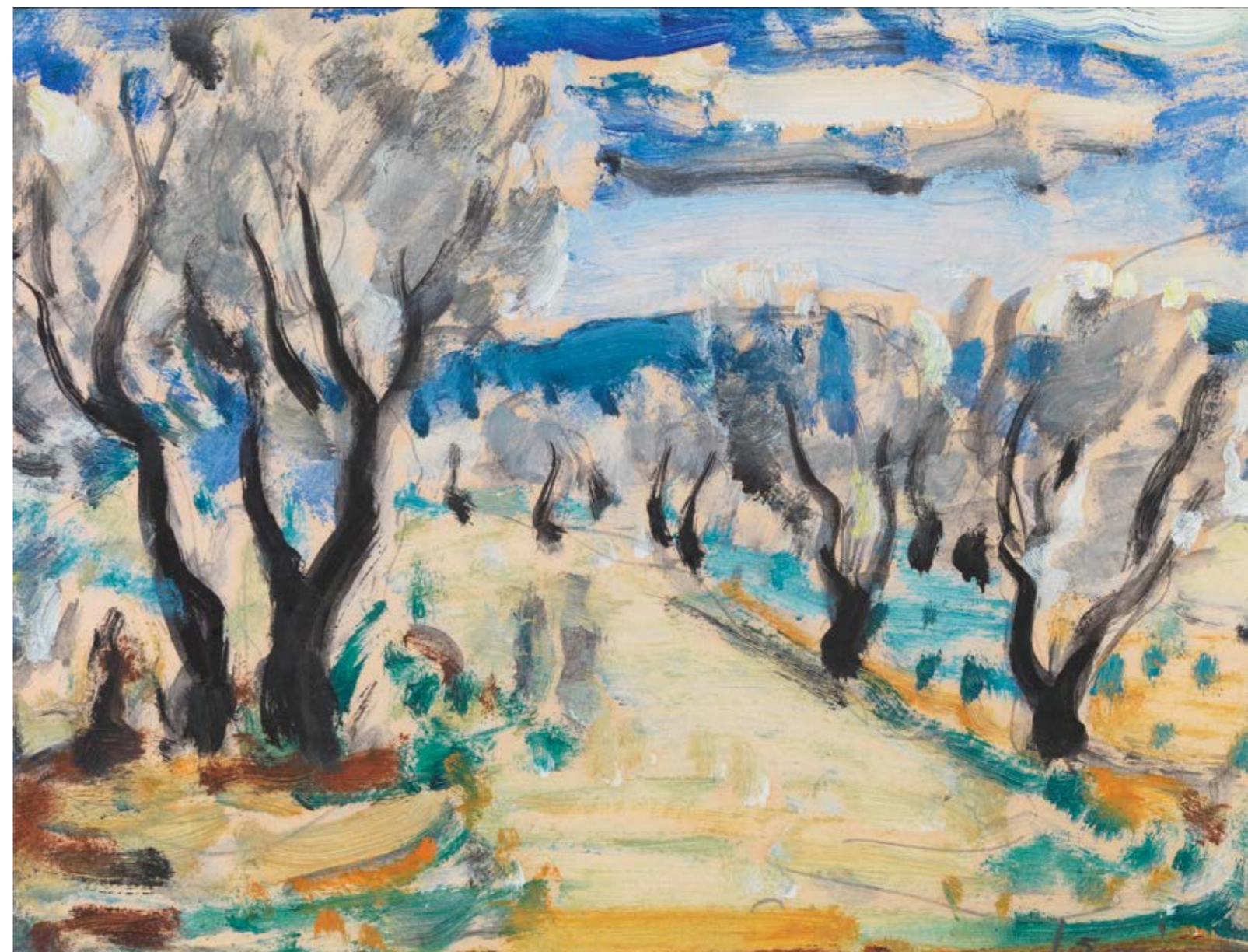
In 1958 he represented Greece at the Guggenheim Prize international competition in New York and a year later was among eight Greek artists selected to present Greek art in eight American cities, abstraction being prominent among the works presented.

Spyropoulos, amongst other Greek artists, represented Greece in the 1960 Venice Biennale where he was awarded the Unesco Prize. This prize put him in the international limelight and launched the start of an international career.

Between 1960 and 1975 he held many solo exhibitions around the globe. In 1960 and 1963 at World House Galleries, New York. In 1960 at Galleria Gian Ferrari, Milan. In 1962 at Portland Art Museum, Oregon / Roswell Museum and Art Center, New Mexico / Neue Galerie im Kunstlerhaus, Munich / Institute of Art History, Mainz / Krannert Art Museum, University of Illinois. In 1963 at Jerrold Morris International Gallery, Toronto / Theater der Stadt Lunen, Westphalia, Germany. In 1964 at the prestigious Documenta III, Kassel, Germany / Sheaffer Art Gallery, Grimm College, Iowa / Fränkische Galerie der Stadt Nürnberg / Galerie des Deux Mondes, TWA Flight Center, J.F. Kennedy Airport, New York. In 1965 at David Jones Art Gallery, Sydney, Australia and Galerie Arnaud, Paris. In 1966 at the Israel National Museum, Jerusalem. In 1969 at the National Collection of Fine Arts, the Smithsonian Institution, Washington, D.C.

In 1966 he was awarded the title of the 'Grand Commander of the Order of the Phoenix'.

His work can be found in the National Gallery of Greece, the Municipal Gallery of Athens, the Municipal Gallery of Rhodes, the Leventis Gallery, the Averoff Gallery, the Solomon R. Guggenheim Museum, New York, the National art Gallery, Toronto, the Musée D'Art Moderne, Paris, the Musée D'Art Moderne, Brussels and many other public and private collections.



Yiannis TSAROUCHEIS

Greek, 1910-1989

Portrait of a young man

signed and dated '86 lower left

pastel on paper

34 x 24 cm

PROVENANCE

This work was acquired directly from the artist by the parents of the present owner.

private collection, Athens

3 500 / 4 500 €**Yiannis Tsarouchis** was born in 1910 in Piraeus, Athens.

In 1928 he enrolled at the School of Fine Arts, Athens to study painting under Constantinos Parthenis, Spyros Vikatos, Georgios Iakovides and Dimitris Biskinis, graduating in 1933. Between 1930 and 1934, he also studied with Fotis Kondoglou who introduced him to Byzantine painting.

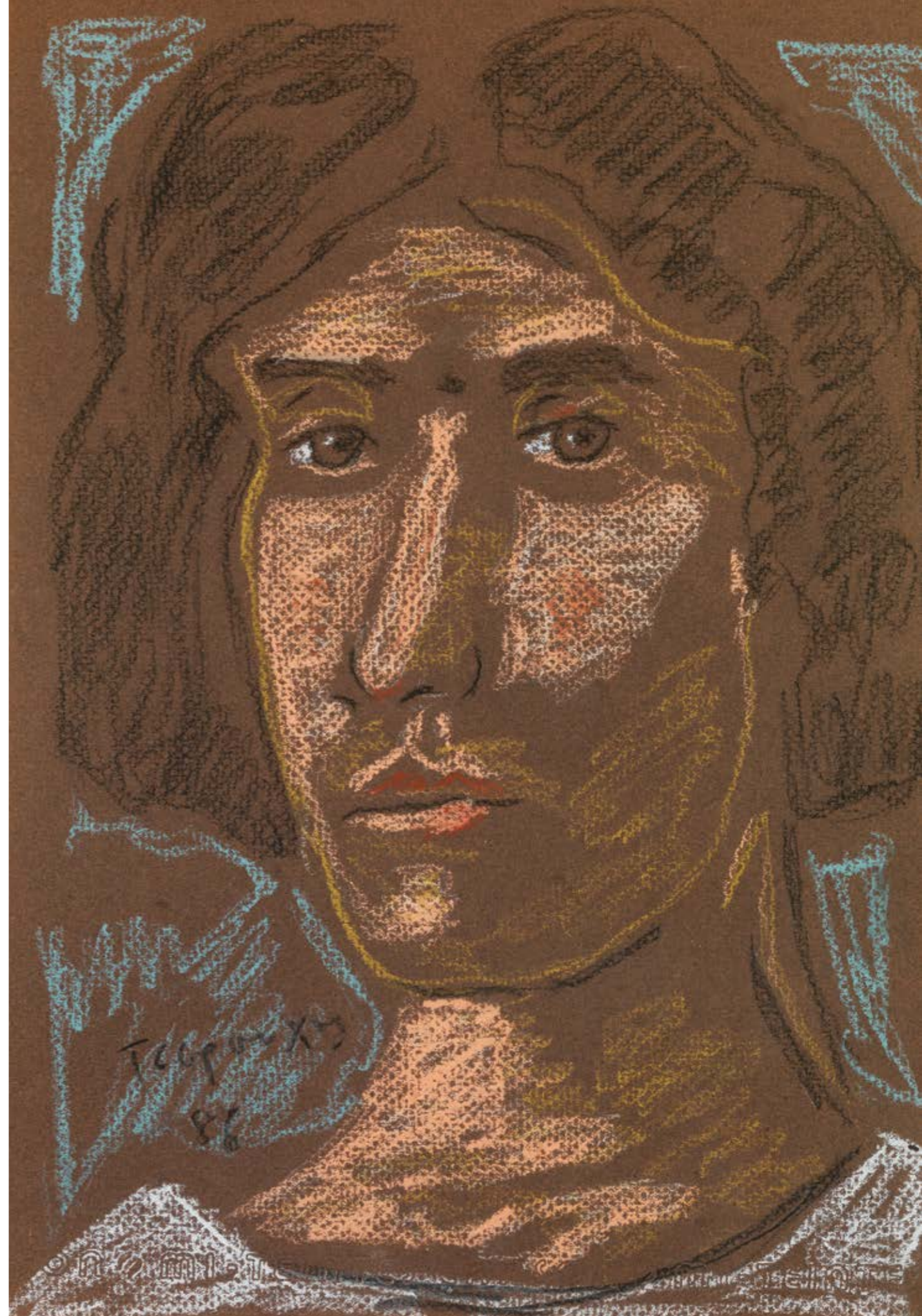
In 1935, Tsarouchis spend a year in Paris, where he studied etching at the Hayter studio; his fellow students included Max Ernest and Giacometti. While in Paris, he was acquainted with the Renaissance and 19th-century art of the Louvre, as well as the work of Monet, Matisse and Impressionism. In Paris, he formed a strong friendship with Stratis Eleftheriades Teriade and as a result, he came about the paintings of Theofilos in the Teriade collection.

Two years after his return to Greece, in 1938, he had his first solo exhibition. On the outbreak of World War II, Tsarouchis fought on the Albanian front. During the German Occupation, he worked mainly as a stage designer and a conservator, as a way of earning a living. In 1951, he exhibited in Paris at Gallery d'Art du Faubourg and the same year in London at Redfern Gallery. In 1952 the British Council in Athens exhibited his work, which included painting, drawing and stage design sketches.

Tsarouchis started a collaboration with Alexander Iolas Gallery, New York in 1953, after which he painted some of his best works, including 'Neon' and 'Forgotten Garrison'. In 1958, he exhibited at the National Museum of Modern Art, Paris and the Guggenheim Museum, New York.

The same year he travelled to Texas and designed the costumes and stage sets for Cherubini's opera 'Medea', directed by Alexis Minotis and starring Maria Callas. This opera was later staged at Covent Garden, London, Epidaurus, Greece and La Scala, Milan. Theatre was of great importance to Tsarouchis; throughout his life he worked on stage and costume design, collaborating with the likes of Franco Zeffirelli, Karolos Koun, and Michalis Kakoyiannis, to name a few.

With Greece under dictatorship (1967), Tsarouchis decided to move to Paris. Between 1975 and 1983 he lived between Athens and Paris until eventually moving back to Greece. His work can be found in the National Gallery of Greece, the Municipal Gallery of Athens, the Municipal Art Gallery of Rhodes, the Leventis Gallery, the Benaki Museum and many other public and private collections.



13

Yiannis TSAROUCHIS

Greek, 1910-1989

Female portrait

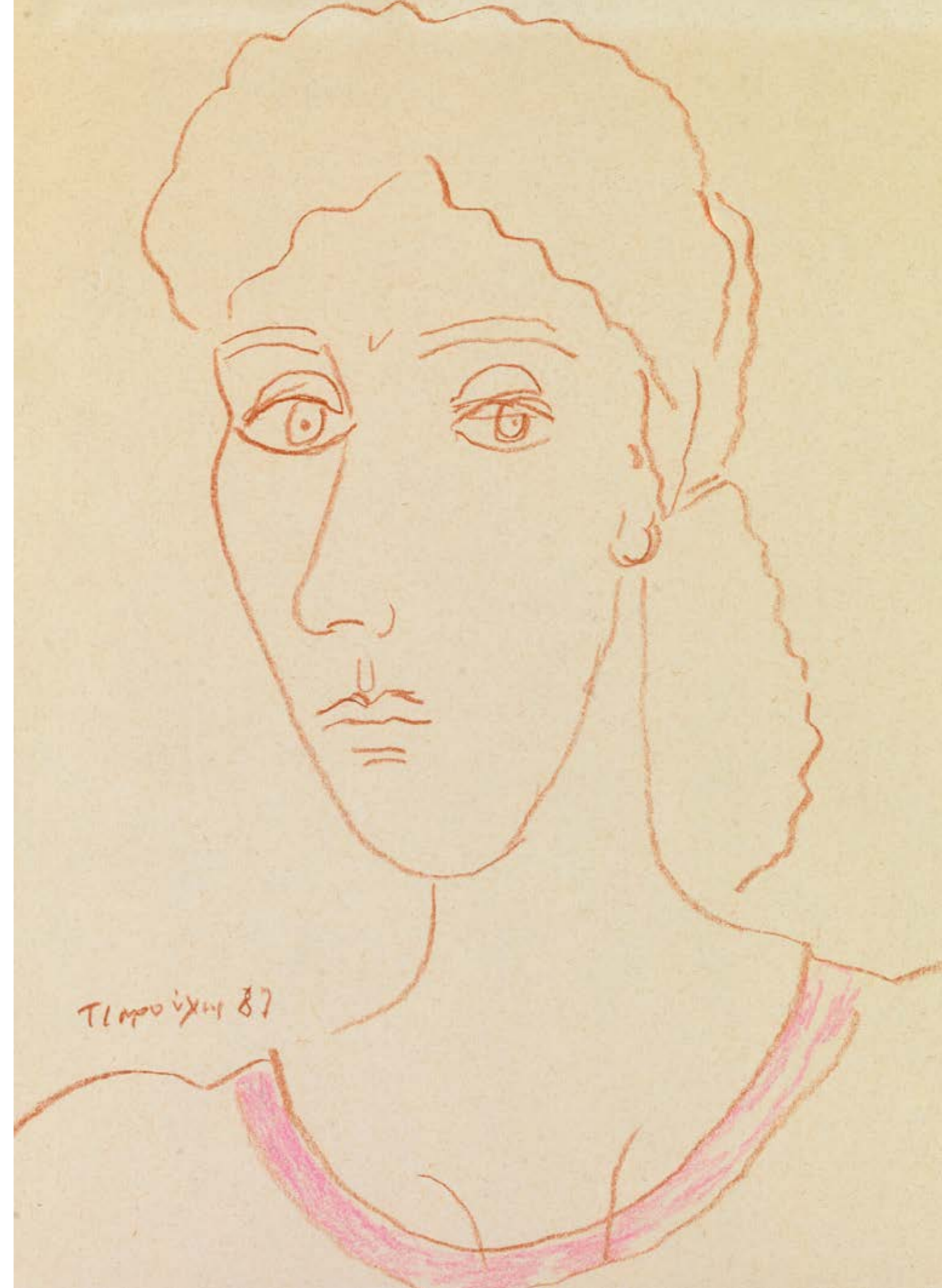
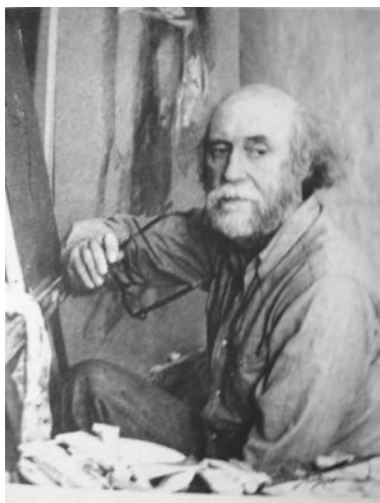
signed and dated '87 lower left
coloured crayons on paper
38.7 x 27.5 cm

PROVENANCE

private collection, Athens

3 000 / 4 500 €

Yiannis Tsarouchis



Sarandis KARAVOUSIS

Greek, 1938-2011

Still life with matchbox

signed lower left

oil on canvas

38 x 46 cm

PROVENANCE

private collection, Athens

EXHIBITED*Karavousis*, Municipal Gallery of Rhodes, Rhodes, 1984**LITERATURE***Karavousis*, Municipal Gallery of Rhodes, 1984, p. 35 (illustrated)**NOTE**

A copper engraving of the same subject was later issued by the artist

1 800 / 2 300 €

A copper engraving of the same subject





Sarandis Karavousis studied painting at the School of Fine Arts, Athens between 1959 and 1963, under Yiannis Moralis.

In 1967 he was awarded a scholarship by the French government to study in Paris at the École des Beaux-Arts. He furthered his theoretical studies at the École Pratique des Hautes Études and the École du Louvre.

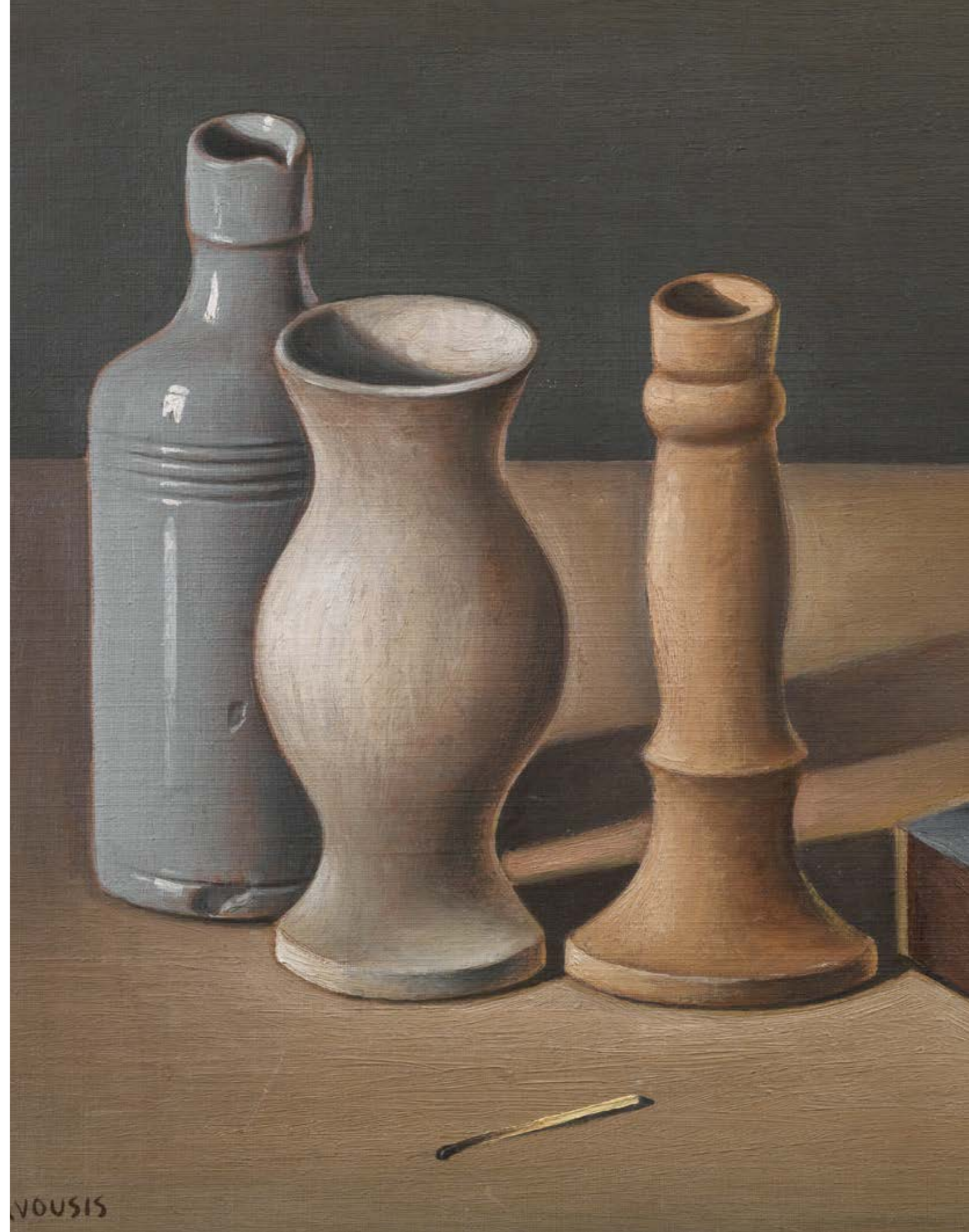
Karavousis is one of the main representatives of contemporary Greek metaphysical painting. The conventional representation of everyday objects, archaeological finds, statues and ruins are combined with the representation of esoteric-imaginary landscapes.

His work is characterised by a pervasive sense of mystery, symbolism, enigma, and the powerful persistence of memory, while he references Morandi, Giorgio de Chirico, Carlo Carra and the legacy of Greek history. In his personal language, one can observe sensitive tones, an inner lighting and an artificial perspective. This perspective play creates a mystical atmosphere that transforms the realistic depiction into metaphysical poetry.

From 1967 onwards, he divides his time between Paris and Athens. In 1984 he was awarded the Drouant-Cartier award.

Karavousis held many solo shows in Greece and France and participated in many prestigious group exhibitions such as: The 1974-1990 Salon Comparaisons, Paris, the 1975-1987 Salon de la Société Nationale des Beaux-Arts, Paris, the 1977 and 1978 FIAC, Paris, the 1979 Sao Paulo Biennale, the 1990 Bibliothèque Nationale, Paris and the 1993 'Art & Patrimoine' exhibition in Paris, just to name a few.

His work is found in many public and private collections, notably: The National Gallery, Athens, the Athens Municipal Gallery, the Averoff Gallery, the National Bank of Greece, the Goulandris Museum of Contemporary Art, Andros, the Musée d'Art Moderne, Paris and the Bibliothèque Nationale, Paris.



Paris PREKAS

Greek, 1926-1999

Horseback

signed upper left
 charcoal on paper
 circa 1970
 89.5 x 69 cm

PROVENANCE

private collection, Athens

1 200 / 1 800 €

Paris Prekas was born in Athens in 1926.

In 1948 he enrolled at the School of Fine Arts, Athens, where he studied under Umbertos Argyros, Dimitris Biskinis and A. Georgiades.

A multitalented creator, Prekas worked in the mediums of painting, sculpture and architectural decor both interior and exterior.

In painting he worked mainly with oil and watercolor. His work is influenced by the ancient Greek world, the minimal white surfaces of ancient Greek sculpture and pottery, the Greek landscape and seascape.

He created the series 'Portraits of Greece' from the late 1950s until 1965, he then painted 'Ports' and 'Horses' in the 1970s and 'Tankers' in the 1980s.

Prekas held many solo exhibitions in Athens and participated in a number of prestigious international group exhibitions such as: the 1956 Young Artists of the Near East, USA, the 1959 Paris Biennale, the 1960-1965 Salon de l'Art Libre, Paris, the 1965 Sao Paolo Biennale, the 1967 Alexandria Biennale, the 1970 Osaka Expo, in 1971 at Upper Grosvenor Gallery, London, the 1982 Salon Comparaisons, Paris and in 1983 at the Museum of Modern Art, Vienna.

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 Greek Embassy in Washington.



Ioannis KISSONERGIS

Cypriot, 1889-1963

Adam and Eve

signed lower right

oil on canvas

45 x 70 cm

PROVENANCE

private collection, Nicosia

15 000 / 20 000 €

During the years the artist spent in Greece and especially the time of his studies at the School of Fine Arts, Athens, Kissonergis was introduced to the work of Nikiforos Lytras and Nikolaos Gyzis. His work was influenced by these two great artists' academic manner of work.

Adam and Eve, an allegory often depicted in art, literature and poetry, is the subject matter Kissonergis depicts in this painting. A hymn to the beauty of youth placed in a magnificent landscape. The sensuous Eve and muscular Adam is an incarnation of a sculpture from classical antiquity, their bodies standing out against the light blue sky radiating a sensuous exuberance.

The bodies of the two figures becoming one sits in the foreground of the picture against an almost infinite landscape, the sky painted as a gentle backdrop to the tender emotional scene, whereas the limited colour palette achieves a sense of divine tranquillity.





Ioannis Kissonergis was born in Nicosia in 1889. His father Pericles Kissonergis was a school teacher, chief cantor at Phaneromeni Church and a teacher of Byzantine music—a broadly cultured personality.

After graduating from Pancyprian Gymnasium in 1907, he moved to Athens where he studied medicine for three years before the outbreak of the Balkan Wars. During the war, his studies were interrupted and between 1912 and 1913 he served as a volunteer doctor for the Greek Red Cross in Thessaloniki.

At the end of the war he ceased his medical studies and enrolled at the School of Fine Arts, Athens, where after studying for one and a half years he became ill with tuberculosis and was forced to give up his studies, due to a law at the time that forbade students with tuberculosis to attend university. During his time at the School of Fine Arts, Athens he was taught by Georgios Jakobides, Dimitrios Geraniotis, Spyridon Vikatos and Georgios Roilos.

He returned to Cyprus and for thirteen years worked as an art teacher for the Pancyprian Gymnasium (1917-1925, 1926-1927, 1932-1935). Unfortunately, in 1935 he was forced to resign because of a new regulation that demanded all teachers be university graduates. He was immediately re-employed by the English School in Nicosia, where he taught until 1952. During his teaching he introduced life class, drawing and painting from nature and gave his students the exercise of copying works of important European painters.

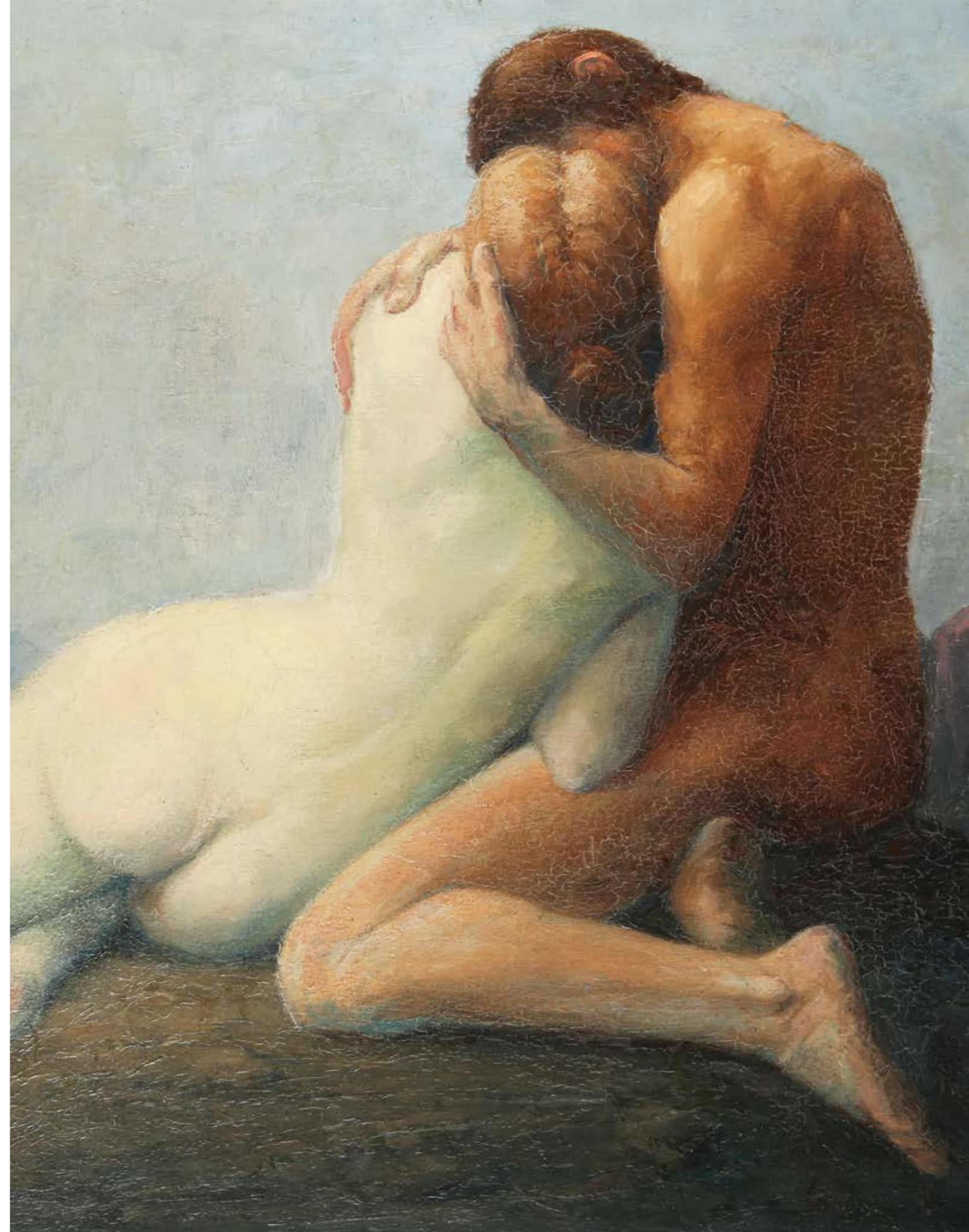
Kissonergis frequently participated in the 'Cyprus Art Exhibition' organized between 1931 and 1939 and initiated by the then British Governor Sir Roland Storrs in an effort to promote Cypriot art.

He held his first solo exhibition in 1952, followed by his second the following year, before immigrating to South Africa with his daughter and son-in-law, where he lived until his death in 1963.

He painted the central dome and half dome of the Phaneromeni Church in Nicosia and the iconostasis of Agia Triada Church in Durban, South Africa in a western spirit influenced by the Renaissance.

Kissonergis lived at a time when the art sector in Cyprus was almost non-existent. The traditional middle class was a small community and individuals that bought art were few. His contribution to educating the public was immeasurable. He is considered the father of contemporary Cypriot art and his contribution to its evolution is considerable.

His work is found in the State Gallery of Contemporary Cypriot Art, the Nicosia Municipality Collection, the Leventis Gallery, the Bank of Cyprus Cultural Centre, the Central Bank of Cyprus Art Collection and many public and private collections in Cyprus and abroad.



Yiannis PSYCHOPEDIS

Greek, born 1945

Prometheus bound

signed lower left

coloured crayons on paper

29 x 20 cm

PROVENANCE

private collection, Athens

1 300 / 1 600 €

Yiannis Psychopedis was born in Athens in 1945.

In 1963, he enrolled at the School of Fine Arts, Athens, where he studied the art of engraving under K. Grammatopoulos, graduating in 1968. He continued his studies in painting at the Academie der Bildenden Kunste, Munich, between 1970 and 1976, on a DAAD scholarship. A year later he was invited by the Public Artistic Program of West Berlin and settled there until 1986.

Meanwhile, he co-founded the art group 'Young Greek Realists' (1971-1973), together with Chronis Botsoglou and Kyriakos Katzourakis, among others. The group presented figurative paintings with socially critical content, serving also as an anti-dictatorial protest against the Greek dictatorship of the period.

During his stay in Germany, he developed considerable artistic activity, exhibiting both in Greece and abroad.

In 1986, Psychopedis moved to Brussels and in 1993 returned to Greece. The next year he was elected a professor at the School of Fine Arts, Athens, a position he held until 2012.

His work is dominated by the realistic criticism of social, political and cultural phenomena of modern times, with references to history, the Greek ancient world, European art and autobiographical memories. He uses various techniques such as oil and acrylic paints, coloured pencils, charcoal and mixed media. Additionally, he utilizes the photographic image in multiple ways and creates constructions by incorporating three-dimensional objects in his works.

His works are found in public and private collections, notably: The National Gallery, Athens, the Athens Municipal Gallery, the Rhodes Municipal Gallery, the National Bank of Greece, the Goulandris Museum of Contemporary Art, Andros and the National Pinakothek in Berlin.



Apostolos GEORGIU

Greek, born 1952

Untitled I & II

signed lower right (each)

ink on paper

16.7 x 17.7 cm (each)

PROVENANCE

Both works were acquired directly from the artist.

private collection, Athens

1 200 / 1 800 € (the pair)





Apostolos Georgiou was born in Thessaloniki in 1952.

In 1971 he enrolled at the University of Applied Arts, Vienna where he studied architecture and later continued his studies at the Academy of Beaux-Arts in Florence to study painting, where he graduated in 1975.

His work explores the theme of man's existence by understating the situations where human beings are trapped and reveal the profound feelings of solitude and alienation. His paintings do not follow the conventional contemporary techniques and his self-styled humour makes his work distinct from that of his contemporaries.

Georgiou's paintings often represent people caught in dynamic actions, leaving a strong emotional impact on the viewer as he is engaged in conjecturing and reconstructing the past and future of the scenes. Although his paintings focus on human figures, yet he chooses to keep them anonymous which again evokes the idea of existential crisis. He does not believe in conveying a direct message to the spectator, rather his motive remains 'to use painting as a medium and not as a message'.

In a recent interview, Georgiou stated: 'a painting must have the tension to provoke us to look at it, to wake us up from a state of indifference'. Certainly, his paintings convey an urge to be looked at, a need for understanding and the rush of feeling.

In 2012 a major retrospective exhibition was organized by the Macedonian Museum of Contemporary Art, Thessaloniki and in 2014 he exhibited at the DESTE Foundation for Contemporary Art, Athens. In 2017 he had a one-man show within Documenta 14.



Frixos ARISTEFS

Greek, 1879-1951

Portrait of a young girl

signed and dated 1928 upper left

oil on hardboard

63.5 x 48.3 cm

PROVENANCE

private collection, Athens

2 400 / 3 000 €

Frixos Aristefs was born in Athens in 1879.

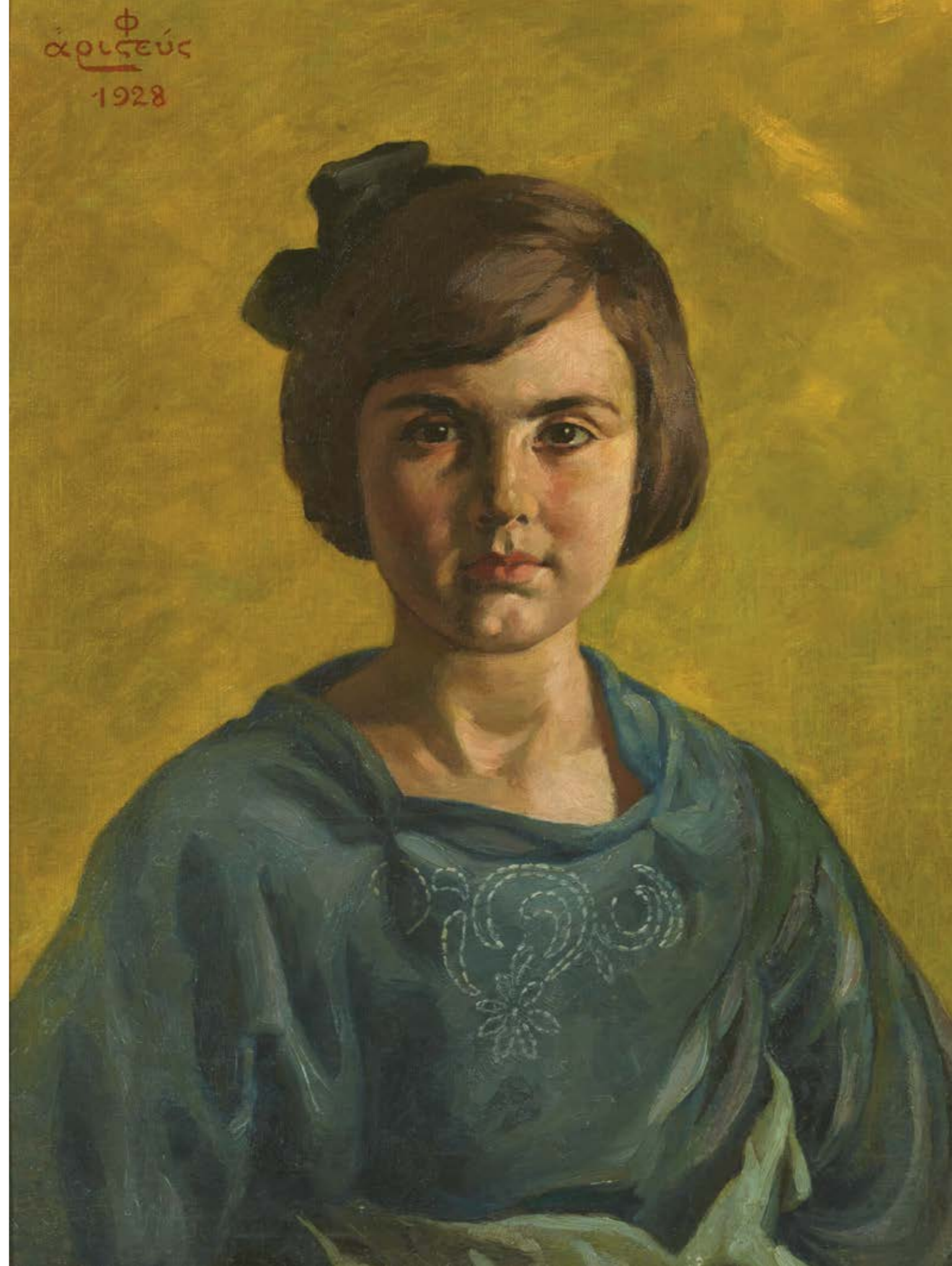
He enrolled at the School of Fine Arts, where he studied painting, from 1892 till 1897 under Constantinos Volanakis, Georgios Roilos, Nikiforos Lytras and Spyros Prossalantis.

He continued his studies in Munich at the Royal Academy of Fine Arts with Nikolaos Gysis and Franz von Stuck, between 1897 and 1900. He spent the next year in Florence before returning permanently to Greece in 1901.

Aristefs worked on lithography, cartoons and illustrations for publications and as an art teacher in secondary education. His subject matter included landscape, portrait, religious and symbolic works.

He is one of the representatives of the 'Munich School', but most importantly he is one of few Greek artists that were influenced from 'Jugendstil' (Youth Style) that was in vogue during his time in the Bavarian capital. His inclination towards Jugendstil was certainly influenced by the work of both his teachers in Munich, Nikolaos Gysis and Franz von Stuck and he is considered one of the main representatives of this movement in Greece.

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



Frixos ARISTEFS

Greek, 1879-1951

Jesus Christ, The Great Teacher

signed lower left
pencil on paper
36 x 27 cm

PROVENANCE

private collection, Athens

LITERATURE

Frixos Aristefs, Autobiography, Athens, 1955, after p. 48 (illustrated), p. 8, 99 (mentioned), p. 107 (discussed)

1 500 / 2 000 €

*Frixos Aristefs in his Autobiography discusses the work *Jesus Christ, The Great Teacher* in pages 106 and 107:*

'Κατά την πολεμικήν αυτήν εποχήν μοιραίως η σκέψις μου ασχολείται με την μοίραν της ανθρωπότητας. Ενώ ο Χρίστος έχυσε το αίμα του υπέρ της ειρήνης και εκήρυξε παντού το «αγαπάτε αλλήλους» η ανθρωπότης ωθούμενη από μερικούς σατανάδες, δεν παύει ν'αλληλοσπαράσσεται παρέχουσα θέαμα οικτρόν. Οί διαλογισμοί αυτοί μου ενέπνευσαν κατά την διάρκειαν του προηγουμένου πολέμου δύο πίνακας μου: Ο πρώτος εξ αυτών είναι ο «Μέγας Διδάσκαλος» εις τον οποίον παριστάνω τον Χριστόν σταυρωμένον επί του δένδρου της ειρήνης, επί της ελαιάς δηλ. Οι κλώνοι της σχηματίζουν λύραν, συμβολίζοντες ούτω την μουσικότητα και την γλυκύτητα της Χριστιανικής διδασκαλίας, ενώ οι ρίζες της έχουν εξαπλωθή εις όλην την ανθρωπότητα, ήτις κλίνει γόνυ πρό του Μεγάλου Διδασκάλου, τιμώνσα και προσκυνούσα αυτόν.'



Costas TSOCLIS

Greek, born 1930

a. *Alexander Iolas*signed lower right
acrylic on paper
40 x 30 cm**b. *Giorgos Votsis (journalist)***signed lower right
acrylic on paper
40 x 30 cm**PROVENANCE**

private collection, Athens

EXHIBITED*C. Tsoclis, Αποτυπώματα Πορείας*, Ikastikos Kiklos, Athens, November 2004**EXHIBITED***C. Tsoclis, Αποτυπώματα Πορείας*, Ikastikos Kiklos, Athens, 2004, p. 155 & p. 157 (illustrated)**NOTE**

both works are from the series 'Οι Άγιοι Φίλοι μου...'

4 000 / 6 000 € (the pair)

a.



The Costas Tsoclis Museum on the 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.

b.



Panagiotis TETSIS

Greek, 1925-2016

Sifnos

signed lower right

oil on panel

circa 1970

19 x 33 cm

PROVENANCE

private collection, Athens

2 200 / 2 800 €

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



Vassilis ITHAKISSIOS

Greek, 1879-1977

Mount Olympus

signed lower right

oil on canvas

65 x 50 cm

PROVENANCE

private collection, Athens

2 400 / 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.



Stefanos LANZA

Greek, 1861-1933

Temple of Poseidon, Cape Sounio

signed and dated '84 lower right

watercolour on paper

41 x 27 cm

PROVENANCE

private collection, Athens

1 500 / 1 800 €

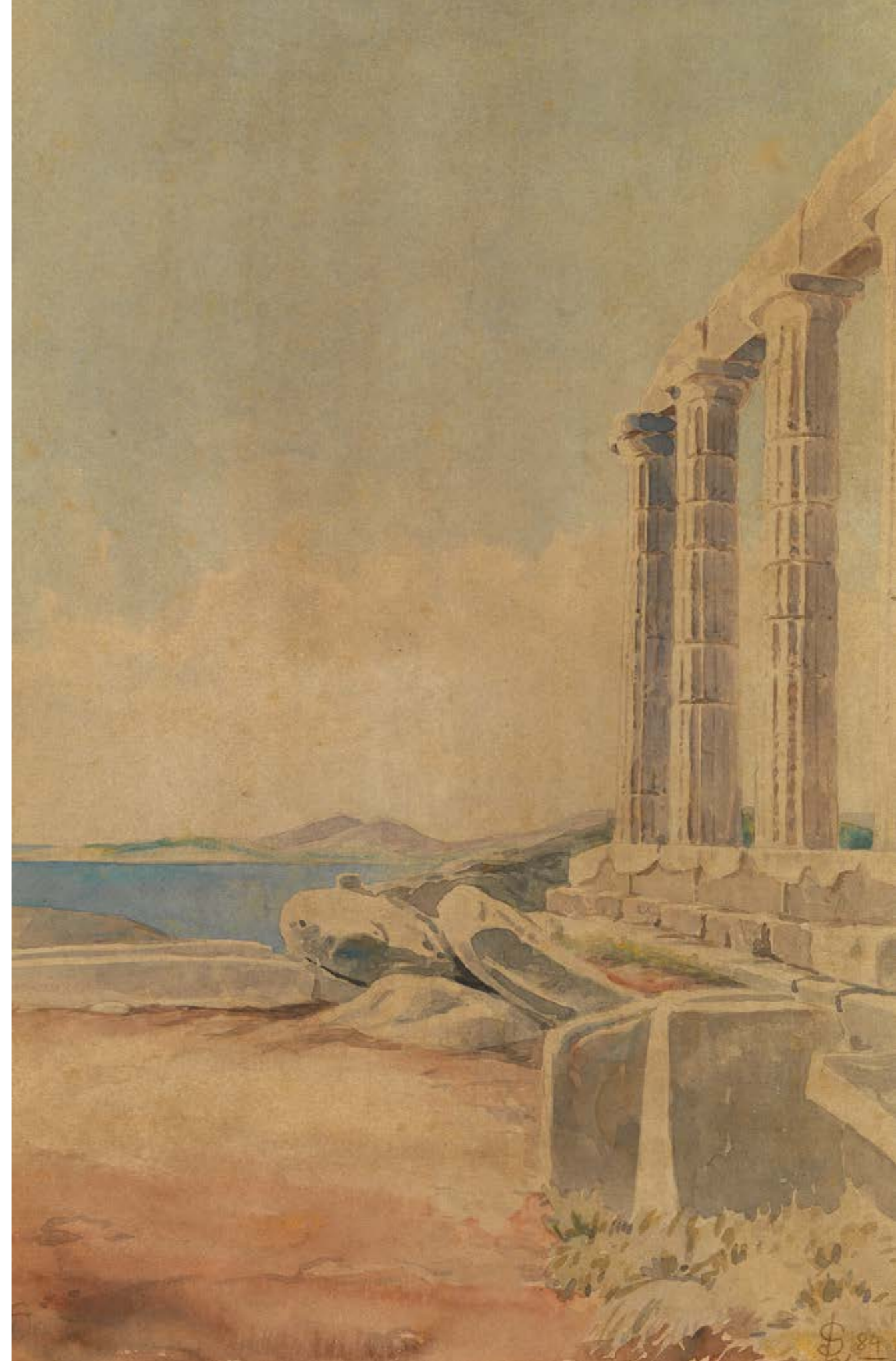
Stefanos Lanza was born in Athens and was the son of renowned painter Vikentios Lanza.

He studied at the School of Fine Arts, Athens, where he took up a part-time teaching position in 1894. In 1909 he became a full-time professor until his retirement in 1932.

He painted in oil and watercolour, his work is typical of the academic art of the period and a continuation, in spirit, to that of his father. His themes consist mainly of ancient monuments such as the Acropolis, the Lysicrates monument, the Temple of Olympian Zeus, Thissio and so on.

He participated in numerous exhibitions in Athens and Egypt and was awarded the bronze medal at the 1888 Olympia exhibition.

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



Thanos TSINGOS

Greek, 1914-1965

Abstract composition

signed lower right

oil on canvas

circa 1955

23 x 32 cm

PROVENANCE

private collection, Athens

EXHIBITED

Thanos Tsingos, National Gallery-Alexandros Soutzos Museum, Athens, July 1980

LITERATURE

Thanos Tsingos, National Gallery-Alexandros Soutzos Museum, Athens, 1980, p. 30, no 12 (listed)

3 000 / 4 000 €





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.

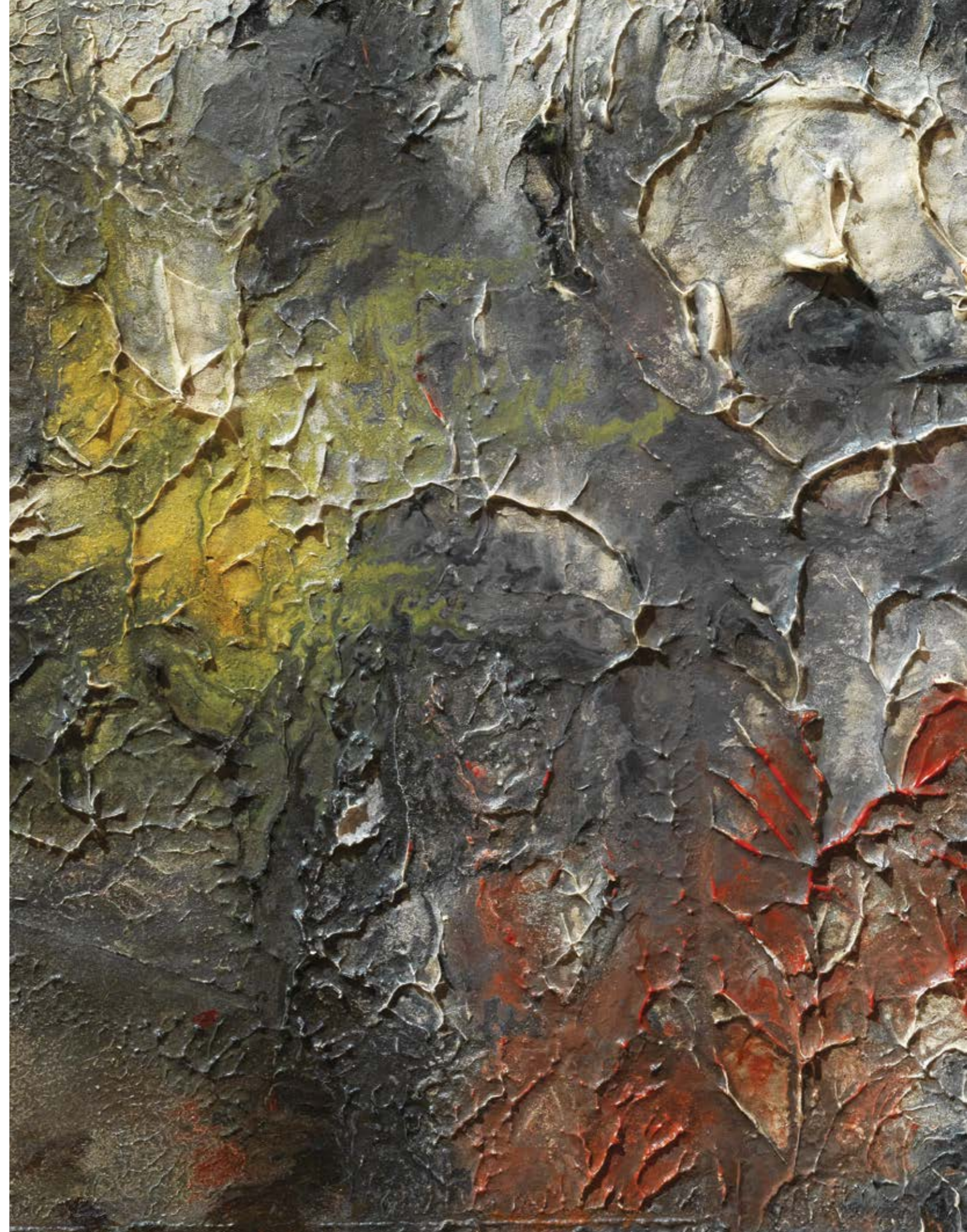
After Brazil, he settled in Paris, where he initially worked in avant-garde theatre before devoting himself to painting. As with other artists of the era, he lived a bohemian lifestyle that produced bouts of creativity coupled with self-destructive tendencies.

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.



Dimitrios BISKINIS

Greek, 1891-1947

a. *The Virgin Mary and young Jesus*

signed lower right

oil on hardboard

34.3 x 13.8 cm

b. *The Annunciation*

signed lower right

oil on hardboard

34.3 x 13.8 cm

PROVENANCE

private collection, Athens

NOTE

Both works were acquired from a relative of the artist by the present owner.

2 400 / 3 000 €

a.



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.

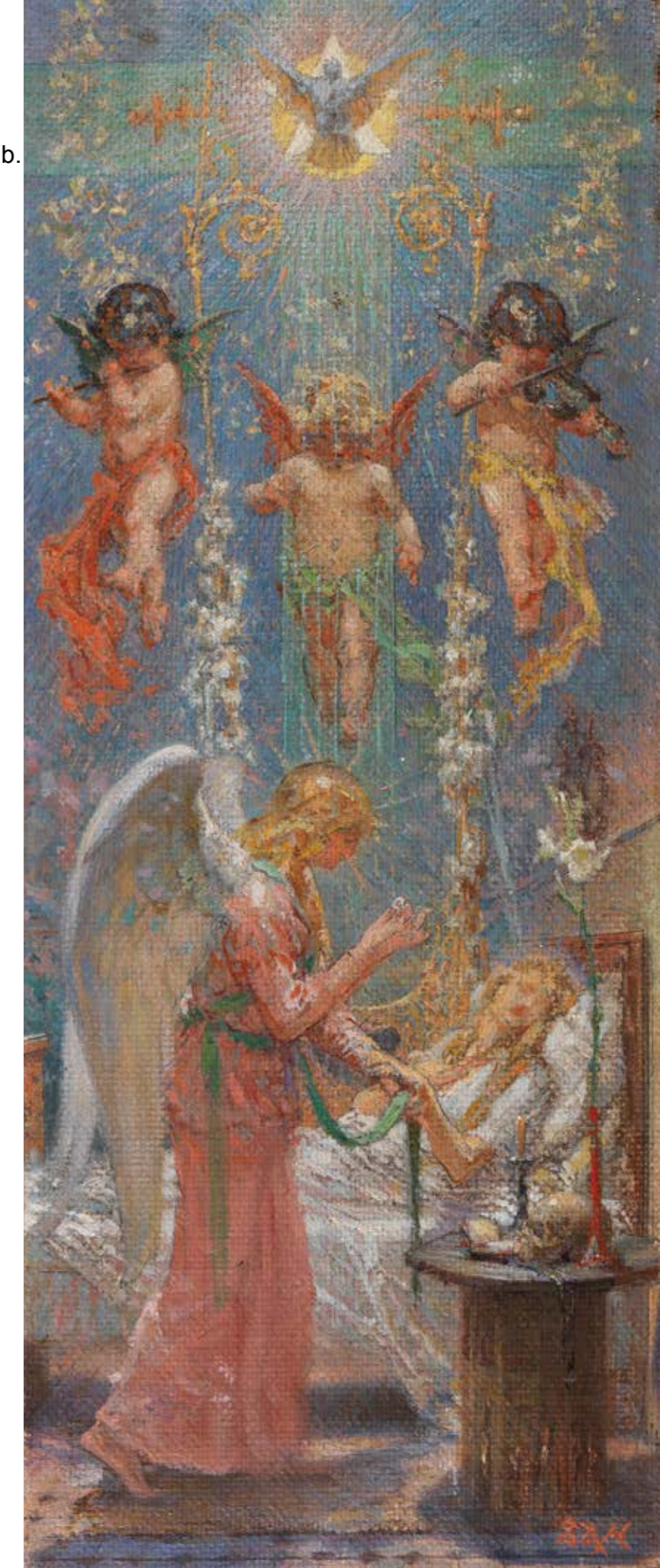
In 1922 and 1923 while in Paris, he exhibited at the Salon des Artistes Français. There he moved amongst the circle of other Greek artists such as Apostolos Geralis and Georgios Gounaropoulos.

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.

b.



Nikolaos ALEKTORIDES

Greek, 1874-1909

Still life with flowers

signed upper right

oil on canvas

44 x 64 cm

PROVENANCE

Petros Vergos, 2 Dec 2004, lot 229

private collection, Athens

2 000 / 3 000 €

Nikolaos Alektorides was born in 1874 in the city of Caesarea, Asia Minor.

He was self-taught and studied in Constantinople under the Italian painter Fausto Zonaro.

In 1893 he first came to Athens working on hagiography. By the 1900's he permanently settled in the Greek capital.

He was a contributing member of the art magazine 'Gallery' (Γραμματόσημο) and a founding member and general secretary of the Greek Art Society.

Influenced by the sphere of academism, his subject matter includes portrait, still life, mythological compositions with religious content and genre painting. However, he excelled in landscape and seascape where the general atmosphere and light quality is achieved in an impressionistic manner.

He participated in several prestigious group exhibitions such the 1902 and 1903 Constantinople Art Exhibition, 1907, 1908 and 1909 Athens International Exhibition and the 1909 Greek Art Association exhibition in Cairo.

In 1907, he participated in the International Naval Exhibition in Bordeaux, where he was awarded the Gold Medal.

Alektorides died in Athens at the young age of thirty-five.

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



Polykleitos RENGOS

Greek, 1903-1984

Fishing boat

signed and dated 1928 lower left

oil on cardboard

30.5 x 33.8 cm

PROVENANCE

private collection, Athens

3 500 / 4 500 €

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.



Diamantis DIAMANTOPOULOS

Greek, 1914-1995

Portrait of an aged man

oil on canvas

100 x 70 cm

PROVENANCE

private collection, Athens

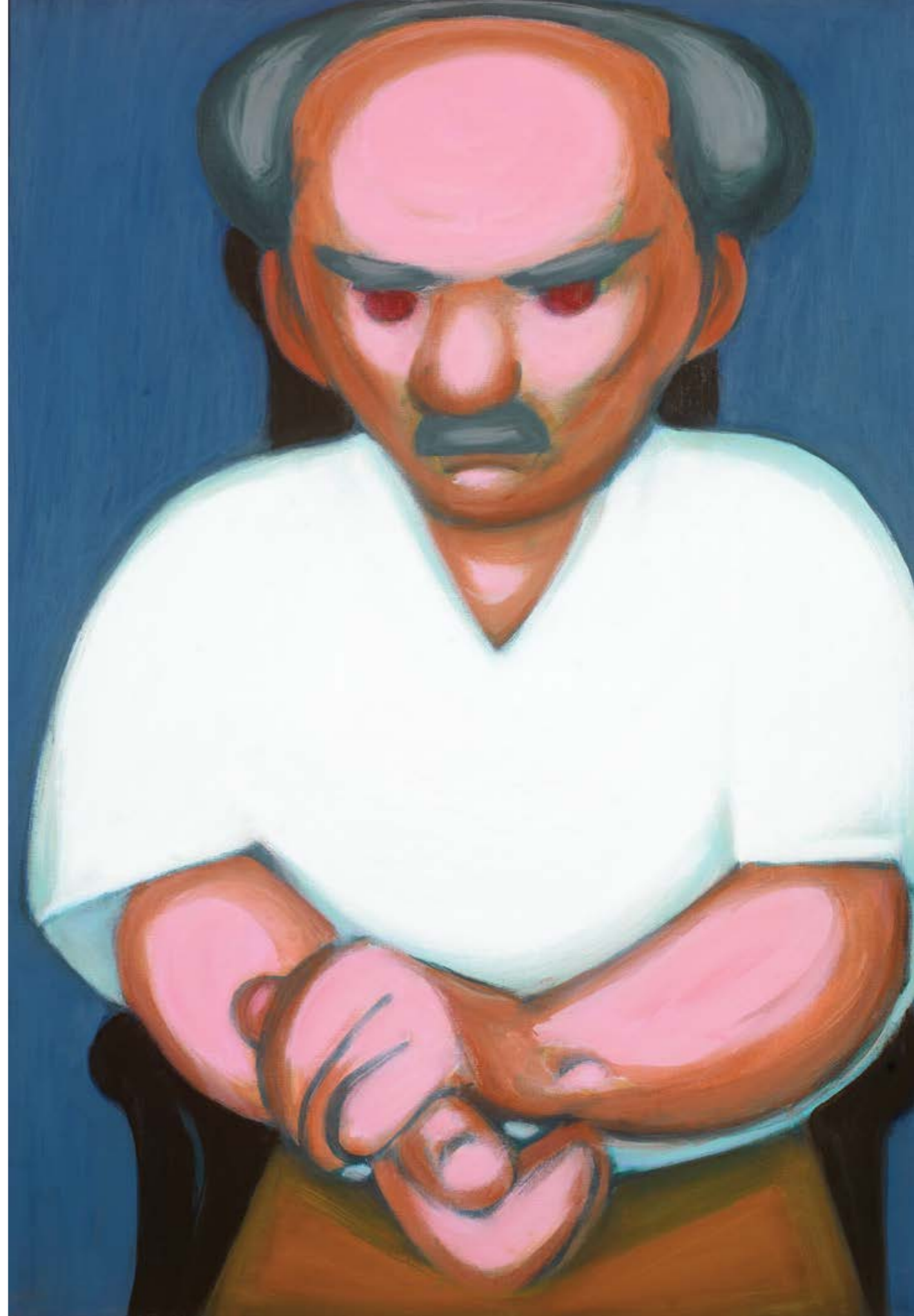
EXHIBITED*Diamantis Diamantopoulos, Works 1978-1980*, Ora Cultural Centre, Athens, 3-15 November 1980**LITERATURE***Diamantis Diamantopoulos, Works 1978-1980*, Ora Cultural Centre, Athens, 1980, no 22 (illustrated)

14 000 / 18 000 €

After living in isolation for almost twenty-five years, Diamantopoulos held a large-scale retrospective exhibition at the National Gallery, Athens in 1978. This was followed by a major solo exhibition, two years later, at the Ora Gallery in Athens, where his works provoked general astonishment, establishing him as one of the greatest artists of his generation.

Portrait of an aged man belongs to that body of work. His distinctive rounded shapes convey a sense of honesty and humility captured both in the facial characteristics and body posture, especially in the hands of the sitter. The third dimension is accentuated by the intermediate element of the armchair between the human figure and the monochromatic background. The infinite blue background dispenses with the renaissance notion of the painting as a window to the world.

Influenced from the broad, flat forms of Matisse, the cubism of Leger and the colours of Fauves, Diamantopoulos focused his full attention on his subject, dispensing with any superfluous detail. With great economy of line and colour, he portrayed ordinary people, endowing them with certain monumentality. As he once stated: "Painting must be an expression of your life and that of the people around you"





Diamantis Diamantopoulos was born in Magnesia, Asia Minor in 1914. In 1922 he moved to Athens with his family.

In 1931 he enrolled at the School of Fine Arts, Athens to study under Dimitrios Biskinis and Constantinos Parthenis, graduating in 1936. In 1934 while still a student he designed the stage set and costumes for the tragedy 'Alcestis' by Euripides directed by Karolos Koun. He travelled to Italy and France where he came in contact with contemporary movements of European art.

After a period of fairly intense artistic creativity during the 1940s, Diamantopoulos withdrew from the art world. For the next twenty-five years, he became a recluse and devoted himself to painting and writing, refusing to exhibit, sell or participate in any artistic activities.

He returned to the visual arts in 1975, with an exhibition at Ora Gallery, a major artistic event especially after the fall of the Greek military junta. Both his paintings and his views on art stirred great interest. In 1978 the National Gallery of Greece staged a large retrospective exhibition of his work that established him as one of the most important painters of his generation. Two more solo exhibitions followed at Ora gallery: one in 1980 and one in 1982. In 1982 he represented Greece at the Venice Biennale and in the same year, he participated at 'Europalia' in Belgium where he was exhibited among the masters of Greek Art.

His painting, usually anthropocentric, is characteristic of its drawing solidity, the dynamic compositions and the peculiar use of colour. His subject matter often refers to the working class, either realistically or symbolically. Both his work and his views towards art have caused a lot of debate creating a myth around him, centred at the undeniable quality of his work, his ideological, theoretical and psychological peculiarities and his tendency for seclusion.

Like other members of the 'Thirties Generation', Diamantopoulos developed a uniquely personal style, one that combined elements of European art with an aesthetic rooted in the traditions of Byzantine and Greek folk art, as well as of everyday Greek life.

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



Nikos NIKOLAOU

Greek, 1909 -1986

Seated woman

signed and dated 4/48 lower left

gouache on paper

73 x 57 cm

PROVENANCE

The Greek Sale, 13 Dec 2005, Bonhams, London, lot 132

private collection, Athens

2 400 / 3 000 €

Nikos Nikolaou was born in Hydra in 1909.

In 1929 he enrolled at the School of Fine Arts, Athens, where he studied painting under Constantinos Parthenis and Umbertos Argyros.

A year after graduating, in 1937, together with his friend Yiannis Moralis he moved to Rome and later to Paris to continue his studies.

In 1949 he co-founded the art group 'Armos', together with artists: Nikos Hadjikyriakos-Ghikas, Yannis Tsarouchis, Yiannis Moralis, Nikos Engonopoulos and Panayiotis Tetsis. 'Armos' held its first exhibition in 1950 at Zappeion, Athens.

In 1960 he moved to the island of Aegina where he was often visited by artists, intellectuals and art lovers.

In 1964 he was elected a professor at the School of Fine Arts, Athens and taught drawing until his retirement in 1974.

He worked on many fresco commissions and illustrated numerous books. In 1986, after his death, his book 'Η περιπέτεια της γραμμής στην τέχνη' was published. The book discusses theory, experimentation and his experiences in art.

The human figure, either female or male, is the main subject matter of Nikolaou's work. His work is influenced by ancient Greek, Roman and Egyptian Art as well as by Greek Folklore.

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



Nikolaos CHEIMONAS

Greek, 1866-1929

Mykonos

signed and dated 1924 lower left

oil on hardboard

33.5 x 48.5 cm

PROVENANCE

private collection, Athens

2 500 / 3 500 €

Nikolaos Cheimonas studied painting at the Imperial Academy of Arts, St. Petersburg, under Arkhip Kuindzhi, a student of Ivan Aivazovski.

After graduating in 1897 he travelled with a group of Kuindzhi's students to Berlin, Dresden, Vienna and Paris. On their travels, they visited many European museums and studied historical western art.

Cheimonas taught at the Imperial Academy of Arts, St Petersburg until 1918.

In 1919, during the Russian Civil War, his wife Olga was arrested by the new government for transferring messages written by political prisoners. His attempts to free her failed and only further endangered him, so he sought refuge with relatives in Crimea and eventually emigrated to Greece in 1920. A few years later Olga was freed and was able to join him in Greece.

In 1929, they moved to the island of Skyros where he died of malaria after being incorrectly diagnosed and treated. Later that year Olga presented a major retrospective of his work in Athens and the following year in London.

His work exudes his deep knowledge of European Art, not just Russian but nineteenth-century French realism and impressionism. He depicted Greek nature, its atmospheric variations and light graduations in a sound, masterly manner.

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



Dimos BRAESSAS

Greek, 1880-1964

Mykonos

signed lower right

oil on hardboard

39.5 x 28.5 cm

PROVENANCE

private collection, Athens

1 500 / 1 800 €

Dimos Braessas was born in Aitoliko in 1880.

He studied painting at the School of Fine Arts, Athens graduating in 1909.

His work is defined by academism influenced by nineteenth-century European impressionist movements. While his subject matter being mainly landscape or depictions of everyday life, his painting language is characterized by simplicity and harmony, visible brush stroke and an emphasis on accurate depiction of light in its changing qualities.

From 1926 till 1948 he held a teaching position at the Marasleio Teachers Training College in Athens and was a founding and a very active member of the Greek Artists Association. Additionally, he was a member of the awards committee of the Panhellenic Exhibitions.

He held many solo exhibitions in Athens and participated in several prestigious group exhibitions such as the 1934 Venice Biennale, the 1937 Exposition Internationale in Paris where he was awarded the Bronze medal and the 1947 Grekisk Konst, Konstakademien in Stockholm.

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



Stephen ANTONAKOS

Greek / American, 1926-2013

Floor neon

signed and dated 1967 lower right

titled upper centre

coloured pencil, pencil and fixatif spray on paper

34.7 x 54.7 cm

PROVENANCE

private collection, Athens

1 800 / 2 500 €

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.

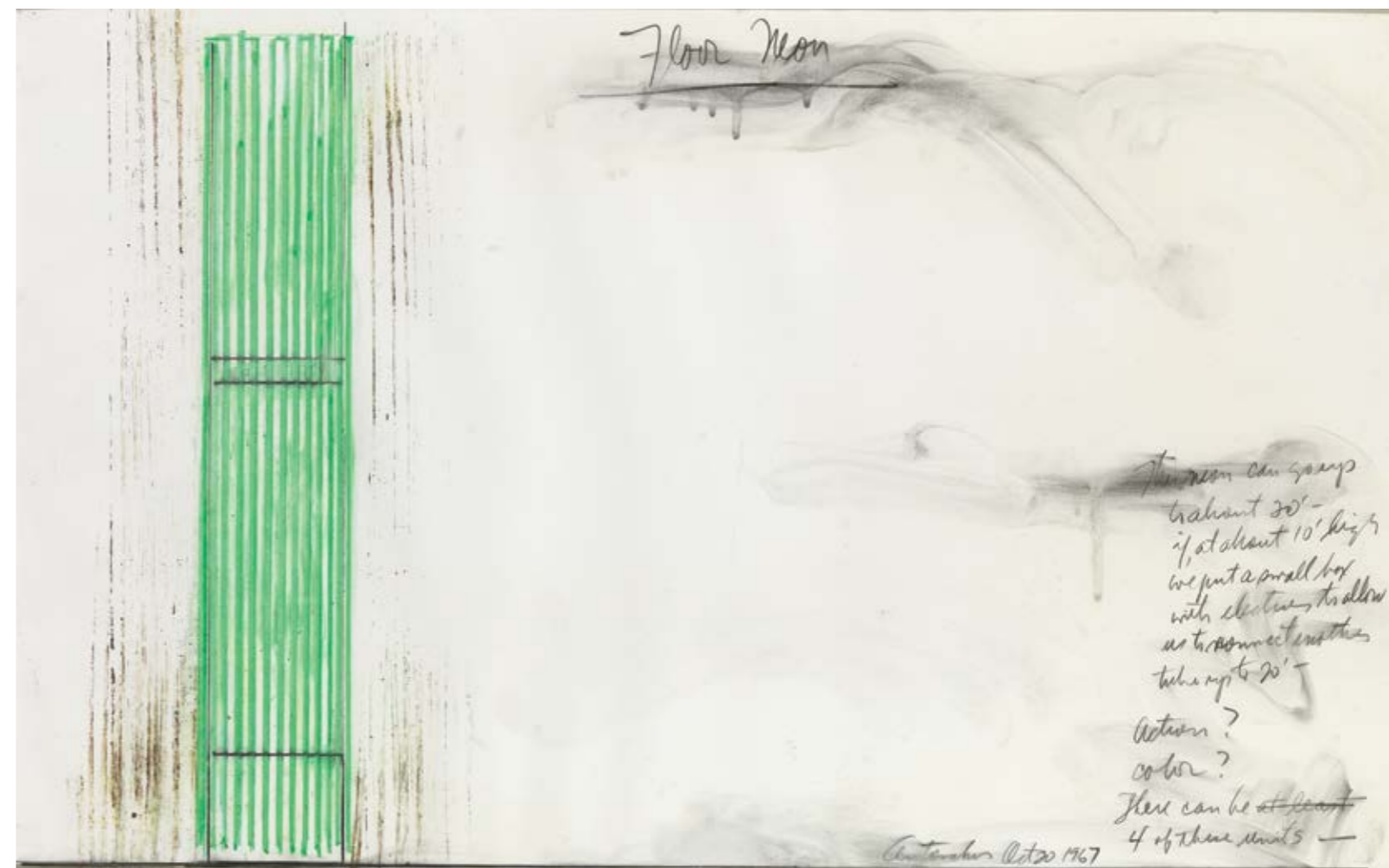
Antonakos was one of the first artists internationally to experiment with neon. He attempted to use the medium in a reductive, minimalist language, and not as experienced in the large-scale advertisement signs of the city he grew up in.

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.



PAVLOS (Dionyssopoulos)

Greek, 1930-2019

Chemise

signed and dated 2008 on the reverse
 poster paper construction, on panel, framed in a plexiglas box
 46 x 29 cm

PROVENANCE

private collection, Athens

5 000 / 6 000 €

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.



Triantafyllos PATRASKIDIS

Greek, born 1946

Red nude

signed upper left

oil on canvas

circa: 1988

55 x 45 cm

PROVENANCE

private collection, Athens

EXHIBITED*Patraskidis*, Titanium Gallery, Athens, December 1989**LITERATURE***Patraskidis*, Titanium Gallery, Athens, December 1989, no 20 (illustrated)

2 000 / 3 000 €

Triantafyllos Patraskidis was born 1946 in Drama.

Between 1964 and 1969 he studied painting under Nikos Nikolaou and Yiannis Moralis and mosaic under Eleni Viola at the School of Fine Arts, Athens.

He continued his studies in Paris at the Ecole des Beaux-Arts, in painting under Gustave Singier, mosaic under Riccardo Licata and lithography under Hubber Hadat. In 1979 he returned permanently to Greece and accepted a teaching position at the School of Fine Arts, Athens where he was elected a professor in 1984. He served as the school's Dean between 2006 and 2010.

His work is mainly anthropocentric, with emphasis on the human figure, often female nudes which fill the painting surface. His forms in space are characterised by a strong and rough outline, dynamic internal stroke and a limited colour palette, enforcing their expressionistic dimension with subtle distortions in the human anatomy.

He has also presented installations, accompanied by sound for which he specifically composed music. Alongside painting he worked on sculpture and mosaic, creating large scale works both in Athens and Paris. In 1989 he designed a stamp series under the title 'Greece, Country of the Olympic Games'.

Patraskidis presented his work in a large number of solo shows and participated in group exhibitions such as in 1973 at the Grand Palais in Paris, in 1975, 1976, 1977 and 1978 at the Galerie de la Maison des Beaux-Arts in Paris and the 1983 Sao Paulo Biennale. His work can be found in the Municipal Gallery of Rhodes and many other public and private collections.



Konstantinos VYZANTIOS

Greek, 1924-2007

Movement

oil on canvas
circa: 1964
89 x 116 cm

PROVENANCE

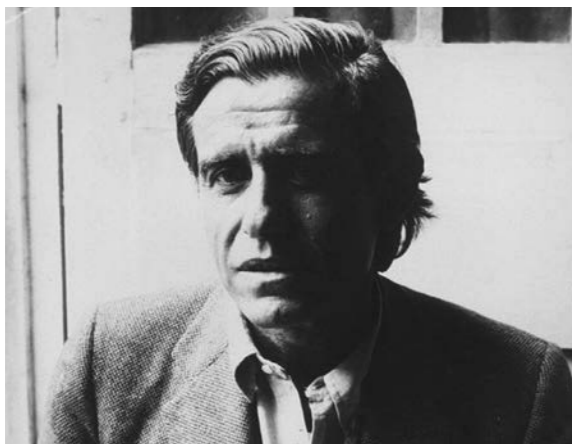
private collection, Athens

LITERATURE

Dico Byzantios, National Museum of Contemporary Art, Athens, no 26 (illustrated)

4 000 / 6 000 €





Konstantinos Vyzantios was born in 1924 in Athens.

He had his first art lessons with his artist father, Pericles Vyzantios and later enrolled at the School of Fine Arts, Athens from where he graduated in 1942.

With a scholarship from the French government, he continued his studies in Paris at the Academies Julian and Grand Chaumiere. From then onwards he resided permanently in Paris and established close relationships with Alberto Giacometti, Christian Zervos, Eugene Ionesco and Dimitrios Galanis, from whom he was taught the art of engraving.

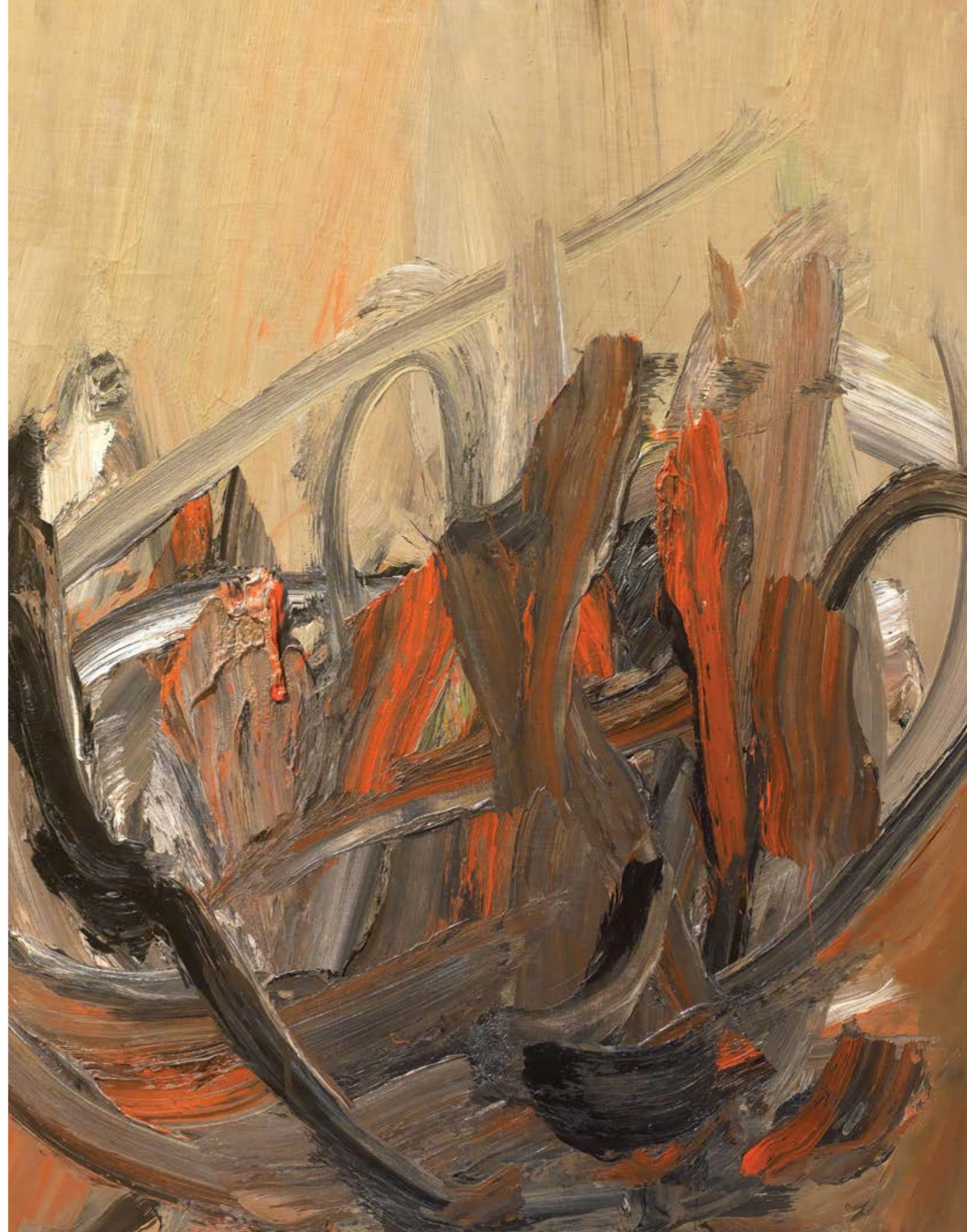
Although his early work is influenced by the teachings of his father and his teachers, he moves on to develop a personal style focusing on the human figure as well as landscape. In the early 1960s, his painting language moves into abstract art creating surfaces of monochromatic or of a restricted colour palette.

From 1975 and definitely after 1980, he returns to figurative painting, mainly still life, creating compositions with an obscure perspective suggestive of an enigmatic atmosphere. From 1985 onwards in his subject matter, we can witness the return of the human figure. To the obscure perspective and enigmatic atmosphere of his earlier period, the human figure is added, presented in peculiar poses and an awkward overall mannerism suggesting alienation and psychological anxiety.

Vyzantios presented his work in a large number of solo shows such as in 1972 at the Musee Galliera in Paris and participated in group exhibitions such as the 1959 and 1962 Salon des Realites Nouvelles, Paris, in 1977 at 'Mythologies Quotidiennes', Musee d'Art Moderne, Paris, in 1979 at 'Tendances de l'Art en France 1968-1978', Musee d'Art Moderne, Paris, in 1983 at 'Homage a Manet', Centre George Pompidou, Paris, in 1984 at 'Hommage a Jean Laude', Centre George Pompidou, Paris, in 1990 at 'Le Visage Dans l'Art Contemporain', Musee des Jacobins, Toulouse and at 'Couleurs de la Vie', Bibliotheque Nationale, Paris.

Between June and September 2019, the Goulandris Museum of Contemporary Art in Andros staged a large-scale retrospective exhibition of the artist under the title 'Dico Vyzantios, Abstraction and Figuration'.

His work can be found in the Musee d'Art Moderne, Paris, the Olympic Museum, Lausanne, the National Gallery, Greece, the Municipal Gallery, Athens, the Averoff Gallery, the Benaki Museum, the Goulandris Museum of Contemporary Art, Andros and many other public and private collections.



Georgios ROILOS

Greek, 1867-1928

Combat position, Balkan Wars

signed lower right

pencil on paper

17.5 x 15.2 cm

PROVENANCE

private collection, Athens

500 / 700 €

Georgios Roilos studied at the School of Fine Arts, Athens from 1880 until 1887. He studied painting under Nikiforos Lytras and etching under Aristidis Rovertos.

Later in 1888 on a scholarship from the Kritsis Bequest, he studied at the studio of Nikolaos Gysis at the Royal Academy of Fine Arts in Munich.

A year later he moved to Paris and continued his studies at the Académie Julian under J. P. Laurens and B. Constant. In 1894 he returned to Greece.

From 1895 until 1903 he held a teaching position at the School of Fine Arts, Athens.

In 1904 he moved to London where he stayed for four years. Two years after returning to Athens permanently, he took up another teaching position at the School of Fine Arts, Athens from where he retired in 1927.

His work, like that of his peers, is defined by academism with influences from nineteenth-century French realistic and impressionist movements. He was an admirer of the work of Eugene Delacroix, Gustave Courbet and John Constable and is one of the first Greek painters who depicted Greek nature and its atmospheric variations with a poetic feeling.

Roilos fought in the Greco-Turkish war of 1897 and the first Balkan Wars between 1912 and 1913. For these two wars, he produced a large number of works of unparalleled quality that documented battles and other war scenes.

He held many solo exhibitions in Athens and participated in several prestigious group exhibitions such as the 1889 Exposition Universelle in Paris and an exhibition at the Royal Academy, London in 1905.

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



Demosthenis KOKKINIDIS

Greek, born 1929

War and violence

signed and dated '65 lower right

oil on hardboard

55 x 55 cm

PROVENANCE

private collection, Athens

2 800 / 3 500 €

Demosthenis Kokkinidis was born in Piraeus and studied at the School of Fine Arts, Athens under Spyros Papaloukas and Yiannis Moralis.

He was a founding member of the Alpha Art Group, the *'Toμή'* Group and the Group for Communication and Education in Art.

Between 1959 and 1961, while he held the position of head of the art department of the National Organization for Greek Handicrafts, had an active interest in the development of Island pottery.

He was awarded a scholarship from the Ford Foundation in 1972.

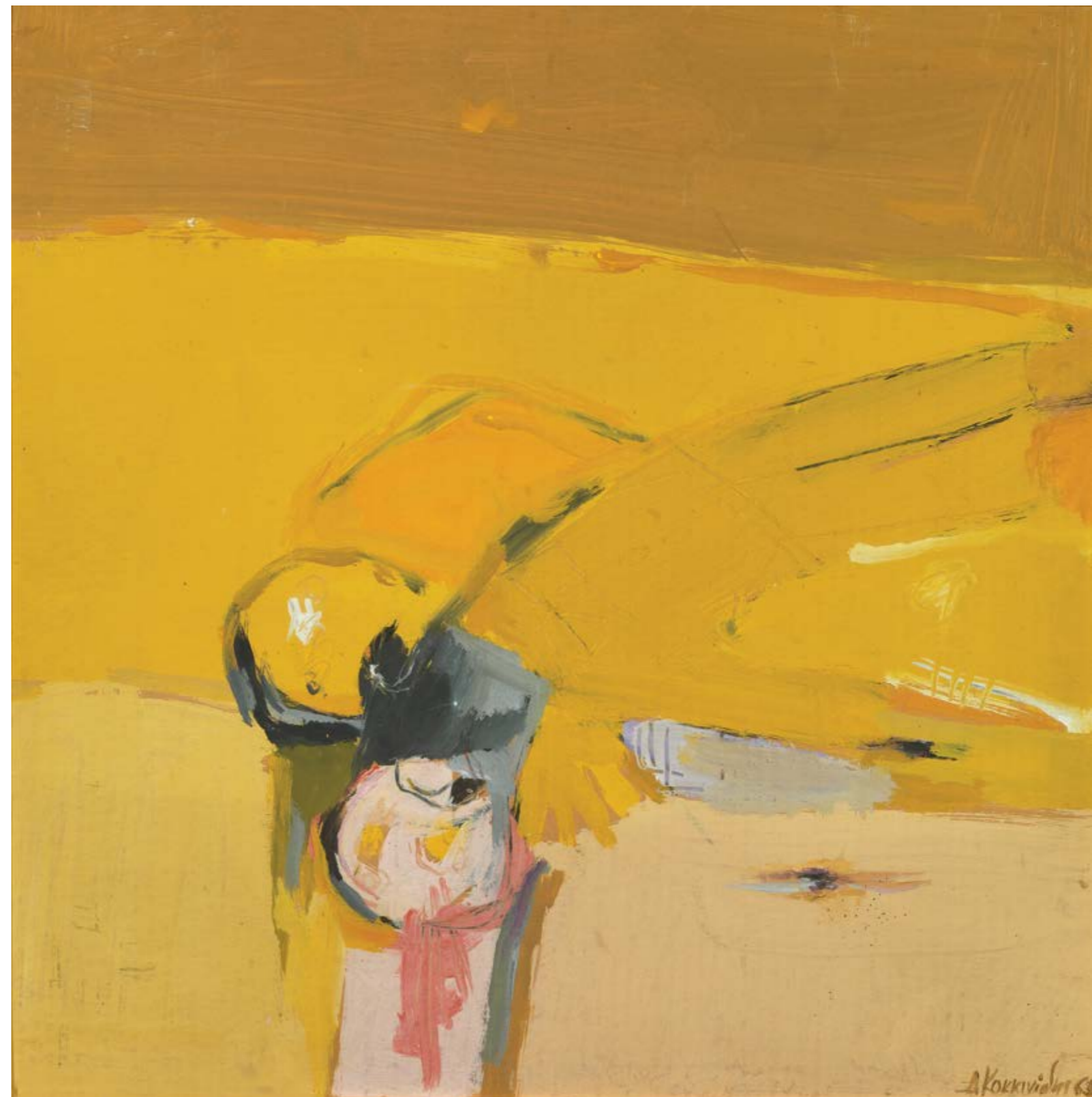
In 1976, he was elected a professor at the Athens School of Fine Arts, a position he held until 1997 and between 1980-1982 as a rector (in the sphere of academia this is the highest academic position).

Kokkinidis was always aware of the social role of art and that it should operate at all levels of everyday life. His style may be defined as abstract representationalism, with colour-bright, intense, almost expressionistic feeling.

He attaches particular importance to critical commentary on current affairs. At the end of the '80s, he ceased making direct references to political issues, and his thematic repertory started to focus on people's need to communicate with each other and with nature.

He held many solo exhibitions in Greece and participated in several group exhibitions internationally such as in 1978 at the Tre Grekiska Utställningar, Stockholm and in 1982 at the Europalia, Brussels.

His work can be found at the National Gallery, Athens, the Benaki Museum, the Municipal Gallery of Athens and Piraeus, the National Bank of Greece Cultural Foundation and in many private collections in Greece and internationally.



Sotiris SORONGAS

Greek, born 1936

Rusted objects

signed lower right
 acrylic on canvas
 80 x 100 cm

PROVENANCE

private collection, Athens

5 000 / 7 000 €

Sotiris Sorogas was born in Athens in 1936.

He attended the School of Fine Art, Athens between 1957 and 1961, studying painting in the workshop of Yiannis Moralis, on a Greek State Scholarship Foundation.

His early work reveals affinities with the politicized photorealistic tendencies that appeared during the military dictatorship in Greece (use of black and white photos, spots of red colour etc).

However, soon enough his choice of subject revolved around a poetic approach to detriment and time. His painting utilizes drawing precision in often monochromatic and fragmentary compositions, where he develops lyrical, narrative elements through a discourse between space and objects. His thematic units (Horses, Black Holes, Women Portraits, Old Pieces of Wood, Rusted Objects, Stones etc) allude to human or historical memory through images which combine perceptive observation and structural adequacy.

Since 1964 he was teaching drawing at the Faculty of Architecture of the Athens National Technical University. Over time he was elected a professor and held a teaching position until 2003.

He presented his work in several solo and group exhibitions in Greece and abroad. In 1981 he represented Greece at the Sao Paolo Biennale and participated in the 'Europalia', Antwerp in 1982.

In 2004 he was awarded by the Academy of Athens for his overall contribution to art and in 2011 the Benaki Museum organized a large-scale retrospective exhibition of his work.

His works are in many private and public collections such as the National Gallery of Greece, the Averoff Gallery and the Vorres Museum.



John CHRISTOFOROU

Greek, 1921-2014

Portrait bleu au casque sur fond vert

signed upper left

oil paper laid down on canvas

65 x 45 cm

PROVENANCE

private collection, Athens

1 500 / 2 000 €

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.

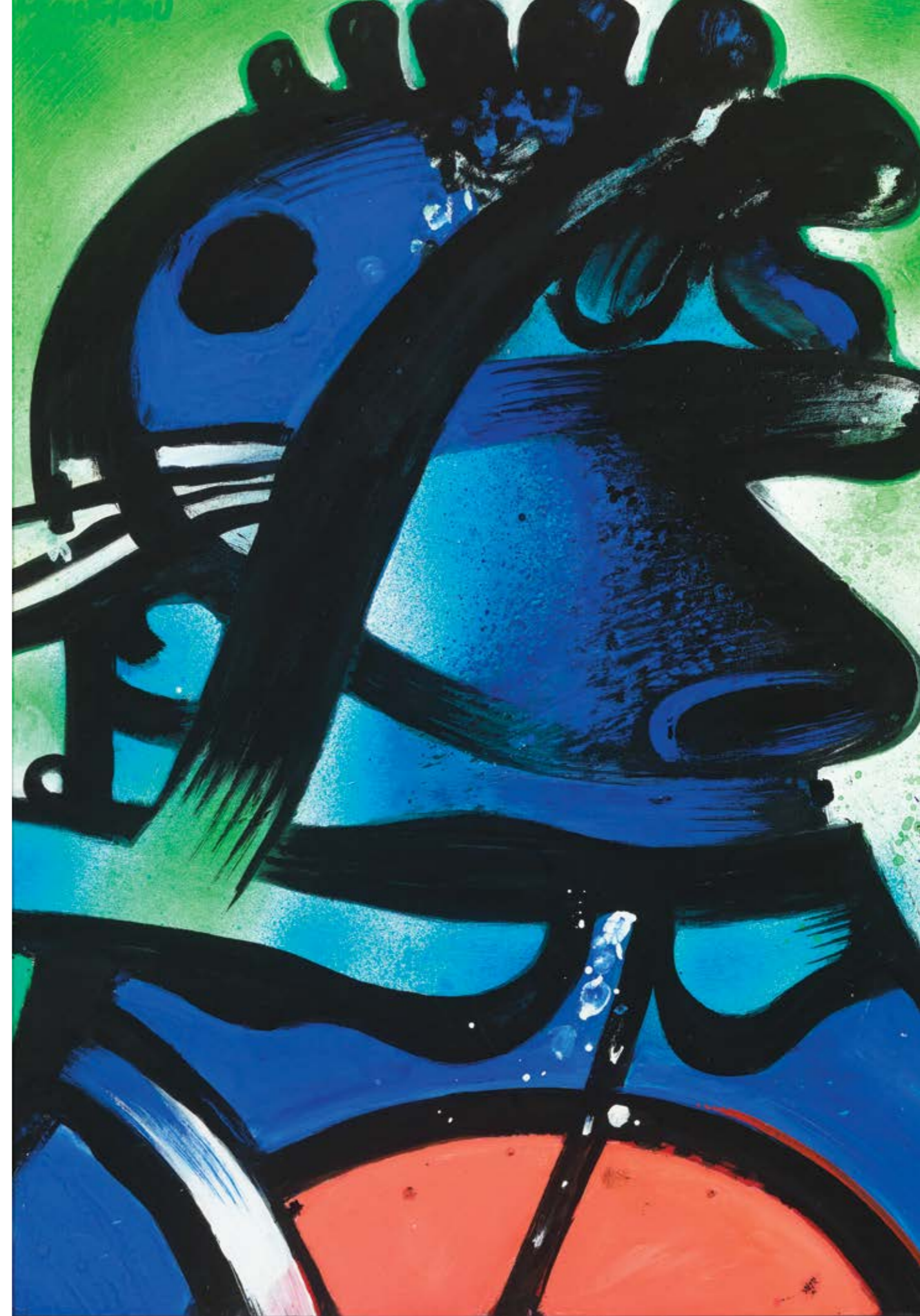
In 1956, he married Ruth Fox, and a year later the couple moved to Paris, a city they felt would offer more opportunity to develop and exhibit his work.

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.



Glyn HUGHES

Cypriot born Britain, 1931-2014

JMC (John Martin Strange)

signed on the reverse

oil on canvas

228 x 121 cm

PROVENANCE

private collection, Nicosia

NOTE

John Martin Strange was a British actor that was a good friend of the artist in the early eighties.

This work is registered with the Glyn Hughes Archives.

5 000 / 6 000 €

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

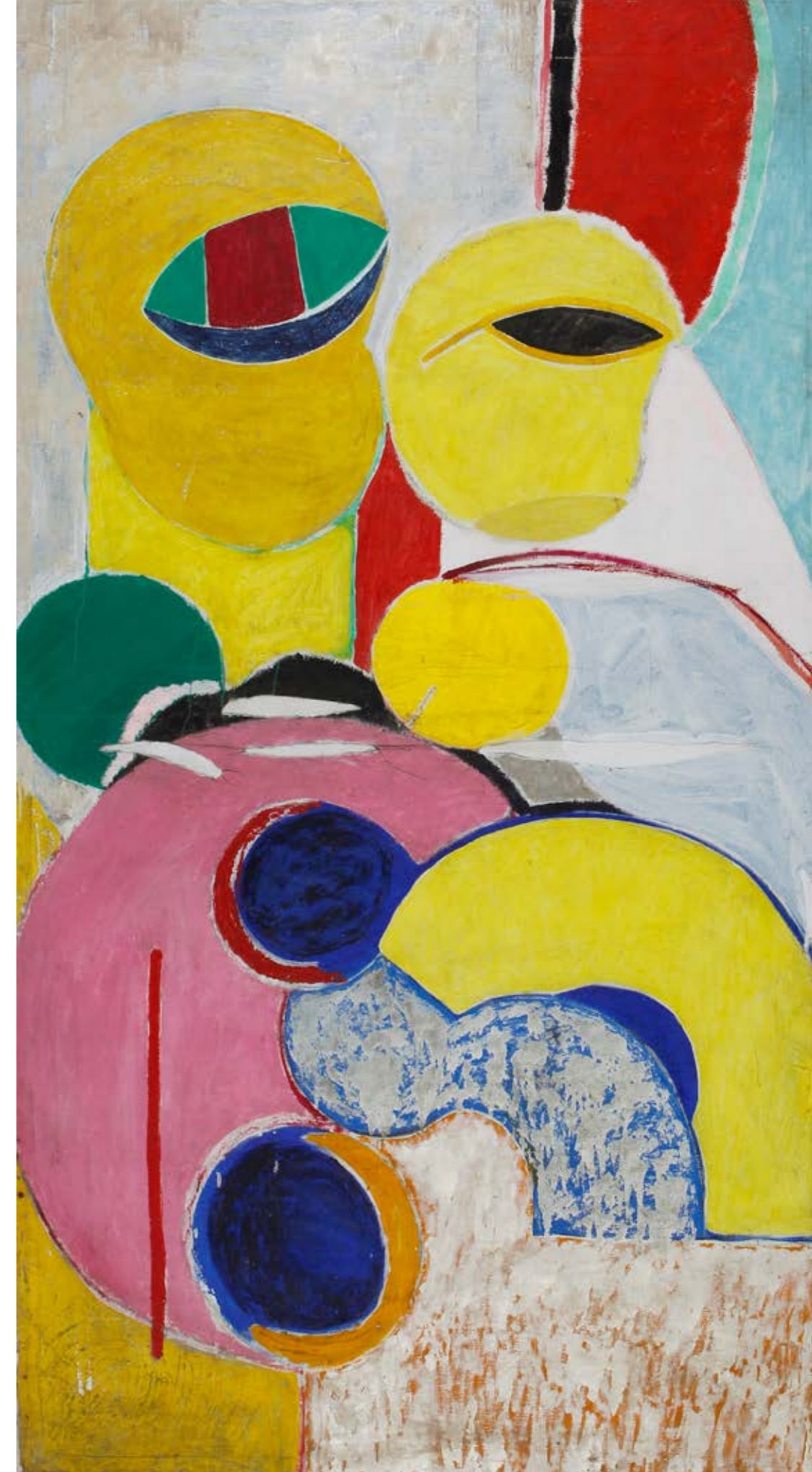
He moved to Cyprus in 1956. Four years later, in 1960, together with Christoforos Savva, he founded 'Apophasis', the new republic's first gallery with the aim of introducing the contemporary art movements in Cyprus. It was housed in Sophocleous Street, and the exhibitions held in the courtyard helped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



EUROPEAN SCHOOL

19th century

Ali Pasha and Kyra Vasiliki

circa 1850

pencil on paper

63 x 47.5 cm

PROVENANCE

private collection, Athens

NOTES

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

1 000 / 1 400 €

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 this work, Ali Pasha is depicted with Kyra Vasiliki, in an intimate moment just before his execution.



Theodoros LAZARIS

Greek, 1882-1978

Lord Byron

signed lower right

oil on hardboard

22 x 16 cm

PROVENANCE

private collection, Athens

1 200 / 1 500 €

Theodoros Lazaris was born in Livadia in 1882.

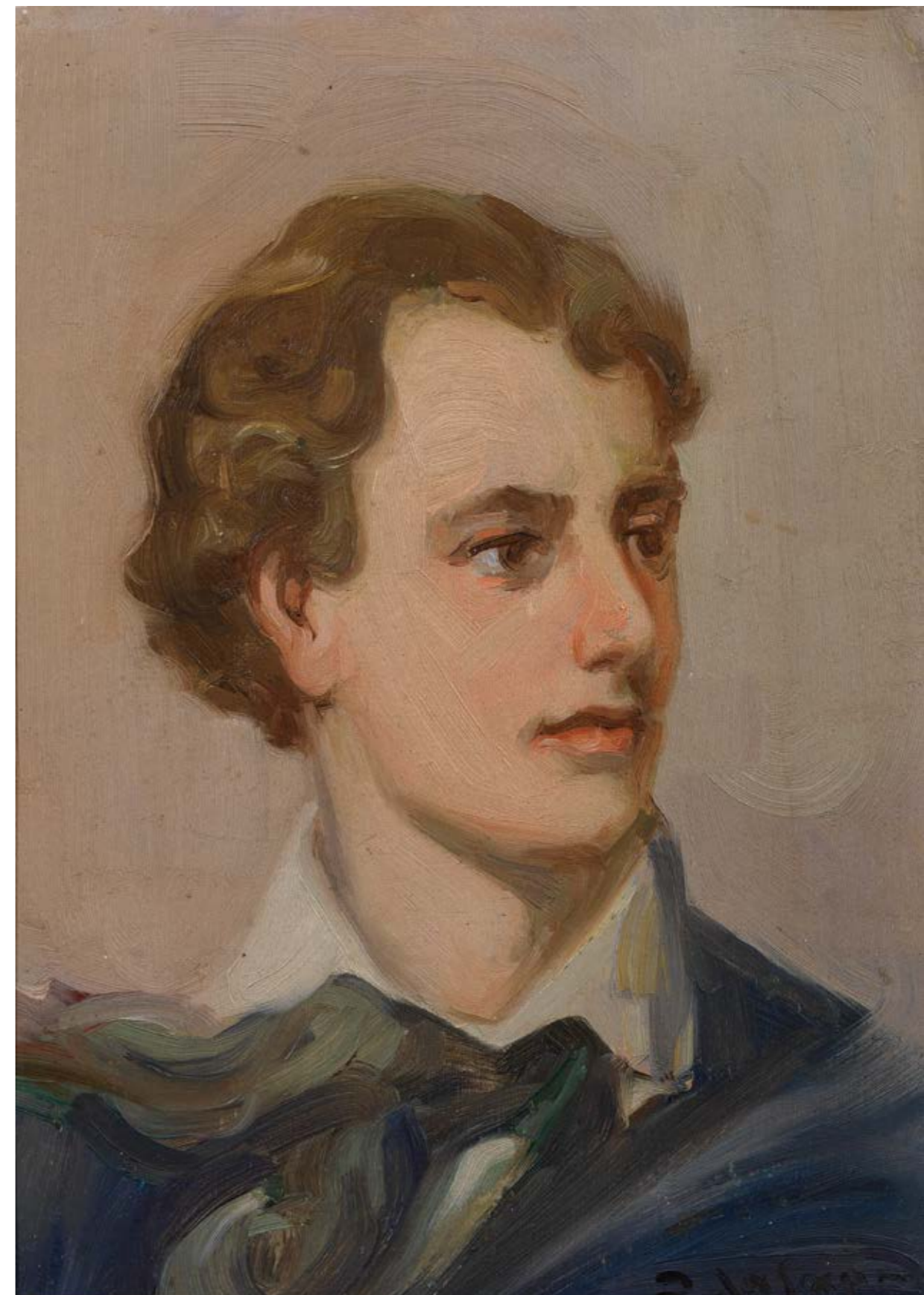
In 1906 he enrolled at the School of Fine Arts, Athens, where he studied painting under Georgios Jakobides, Georgios Roilos and Dimitrios Geraniotis with a scholarship from the Municipality of Livadia. During World War I, between 1912 and 1918, he joined the armed forces. He graduated in 1919.

The majority of his work is inspired by Greek rural landscape and greatly influenced by impressionism as he always kept close links with France. In his work, the spectator can witness the impressionistic quality of light, brushstroke and subject matter creating works depicting Greek nature and its atmospheric variations with a poetic feeling.

Lazaris received many awards for his work including the Medal of the City of Paris and the Order of the Patriarch of Alexandria.

The National Gallery of Greece staged a large-scale retrospective exhibition of his work in 1974. In 1934 he participated at the Venice Biennale and in 1969 at the Salon de l'Art Libre in Paris.

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



French Philhellenic Mantle Clock

Hellas cradling Lord Byron

gold plated and patinated bronze

circa: second quarter of the 19th century

height: 39 cm

PROVENANCE

private collection, Athens

2 500 / 3 500 €

French Philhellenic bronze mantle clock featuring the personification of Greece (Hellas) cradling the dying Lord Byron to her bosom.

Lord Byron was born into an aristocratic family in 1788 in London.

From 1805 until 1808 he was educated at Cambridge University. At the age of 21, he entered the House of Lords and the following year he began a long journey in the Mediterranean. During this tour, he visited Greece in 1809 for the first time and immediately fell in love with the country. After meeting Ali Pasha, the Ottoman ruler at the time, he travelled all over the country and visited the monuments of ancient Greek civilization. In 1811, while suffering from malaria, Byron decided to return to Britain.

In 1823, Byron received an invitation to actively support the Greek struggle for Independence. He spent a tremendous amount of his fortune to repair ships for the Greek fleet and even set up his own military squad.

After staying for six months in Cephalonia he decided to move to Morias in the Peloponnese but finally stayed in Missolonghi. While there he contacted Alexandros Mavrokordatos to whom he donated another large instalment of his fortune to help further the Greek cause.

At the same time, Lord Byron acted as a channel of communication between Greek fighters and British philhellenes that helped economically the Greek war of independence.

The great philhellene fell ill and died on the 19th of April 1824 in Missolonghi at the young age of 36.

The lamentations after the great poet's death came not only from the Greek freedom fighters who regarded him as one of them but also from England where the distinguished romantic poet was mourned publicly.

Dionysios Solomos composed a long ode to the memory of Lord Byron, one of the greatest admirers Greece has ever had.



French Philhellenic Mantle Clock

Nikolaos Mitropoulos

gold plated and patinated bronze

circa: second quarter of the 19th century

height: 41.5 cm

PROVENANCE

private collection, Athens

2 500 / 3 500 €

French Philhellenic bronze mantle clock featuring Nikolaos Mitropoulos, the Greek War of Independence hero.



French Philhellenic Mantle Clock

Warrior from Missolonghi

gold plated and patinated bronze

circa: second quarter of the 19th century

height: 38.5 cm

PROVENANCE

private collection, Athens

3 000 / 4 000 €

French Philhellenic bronze mantle clock featuring a warrior from Missolonghi.



47

French Philhellenic Mantle Clock

Greek warrior at rest

gold plated bronze

circa: second quarter of the 19th century

height: 37.5 cm

PROVENANCE

private collection, Athens

2 500 / 3 500 €

French Philhellenic bronze mantle clock featuring a Greek warrior at rest smoking a long stem pipe.



French Philhellenic Vase/Urn

Vase/urn with Philhellenic scene

hand-painted and gold leaf porcelain
circa: second quarter of the 19th century
height: 22 cm

PROVENANCE

private collection, Athens

1 000 / 1 500 €

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 civilization 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.



Large French Philhellenic Vase

Large vase with Philhellenic scene

hand-painted and gold leaf porcelain with gold-plated bronze mounts
circa: second quarter of the 19th century
height: 34 cm

PROVENANCE

private collection, Athens

1 800 / 2 500 €

A large French Philhellenic porcelain vase with hand-painted and gold leaf decoration featuring gold-plated bronze mounts, in very good overall condition.



the MARIA CALLAS pink coral and diamond earrings

A pair of pink coral and diamond earrings

18-carat yellow gold, pink coral, diamonds

weight 22 gr.

diameter 2 cm (each)

A pair of pink coral and diamond earrings, the central round cabochon coral set with brilliant-cut diamonds.

PROVENANCE

Important Jewellery, 11 Dec 1991, Christie's, London, lot 62 (part)
private collection, Athens

LITERATURE

Important Jewellery, 11 Dec 1991, Christie's, London, lot 62 (listed)

7 500 / 10 000 €



Maria Callas was born Cecilia Sophia Anna Maria Kalogeropoulos in New York City, on the 2nd of December 1923.

She began classical piano lessons at the age of seven. As she was growing up she proved adept at singing, with dramatic flair, hence her mother encouraged her to pursue a vocal career.

In 1937, when Callas was a teen, her parents separated leading her, her mother and her sister to move to Greece. In Athens, Callas studied vocals under the famed Elvira de Hidalgo.

As a student, Callas made her stage debut in 1939 in a school production of *Cavalleria Rusticana*. For her dazzling performance in the role of Santuzza, she was honoured by the conservatory.

In 1941, Callas made her professional debut with the Royal Opera of Athens in a modest role in Franz von Suppé's *Boccaccio*. Later that year, she was offered her first major role in *Tosca*.

In the mid-1940s, she moved back to New York to spend time with her father and to look for work, however, she encountered several rejections. She eventually moved to Verona, where she met rich industrialist Giovanni Meneghini. The two married in 1949.

Callas's Italian opera debut took place at the Verona Arena in August 1947, in a performance of *La Gioconda*. Over the next few years, under the management of her husband, Callas continued to perform in Florence and Verona to critical acclaim. Though her voice captivated audiences, as her fame increased, Callas developed a reputation as a temperamental, demanding diva and was nicknamed *The Tigress*.

In 1954, Callas made her American debut in *Norma* at the Lyric Opera of Chicago. The performance was a triumph and was seen as a signature role. In 1956 she, at last, had the opportunity to sing with the Metropolitan Opera in her home city of New York.

Callas's marriage had begun to deteriorate. Callas and Meneghini split at the end of the decade, during which time she was having an affair with shipping magnate Aristotle Onassis.

During the 1960s, Maria Callas's formerly stellar singing voice was discernibly faltering. Her performances grew fewer and farther between, as a result of her frequent cancellations. Though she formally retired from the stage in the early '60s, Callas made a brief return to performing with the Metropolitan Opera mid-decade. Her final operatic performance was in *Tosca* at Covent Garden in London on July 5, 1965, attended by the Queen Mother Elizabeth. In 1969, she also appeared in the title role of the film *Medea*.

In the early 1970s, Callas tried her hand at teaching. In '71 and '72, she conducted master classes at Juilliard in New York.

On the 16th of September 1977, at the age of 55, Maria Callas died suddenly in her Paris home in what was believed to have been a heart attack.



the MARIA CALLAS pink coral and diamond dress ring***A pink coral and diamond dress ring***

18 carat yellow gold, pink coral, diamonds

weight 10.8 gr.

ring head 2.5 x 2.2 cm

ring size P / 18 mm internal diam.

A pink coral and diamond dress ring, the central oval cabochon coral set with brilliant-cut diamonds.

PROVENANCE

Important Jewellery, 11 Dec 1991, Christies, London, lot 62 (part)

private collection, Athens

LITERATURE

Important Jewellery, 11 Dec 1991, Christies, London, lot 62 (listed)

2 500 / 3 500 €



Ilias LALAOUNIS

Greek Jeweller

Shell shaped ear clips

18 carat yellow gold

3.5 x 2.5 cm (each)

weight 20.1 gr.

circa 1970

PROVENANCE

private collection, Athens

2 400 / 3 000 €

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 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.



53

Ilias LALAOUNIS

Greek Jeweller

Diamond crossover ring

18 carat yellow gold, diamonds
ring size S / 19 mm internal diam.
weight 7 gr.
circa 1970

PROVENANCE

private collection, Athens

600 / 800 €



54

Ilias LALAOUNIS

Greek Jeweller

Hercules knot ring

18 carat yellow gold
ring head 1 x 4 cm
ring size S / 19 mm internal diam.
weight 9 gr.
circa 1970

PROVENANCE

private collection, Athens

500 / 800 €



55

Ilias LALAOUNIS

Greek Jeweller

Geometric shape ring

18 carat yellow gold

ring head 2.3 x 1.6 cm

ring size S / 19 mm internal diam.

weight 8 gr.

circa 1970

PROVENANCE

private collection, Athens

500 / 800 €



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In our opinion a work by the artist.

ATTRIBUTED TO NIKOLAOS GYZIS

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STUDIO OF NIKOLAOS GYZIS

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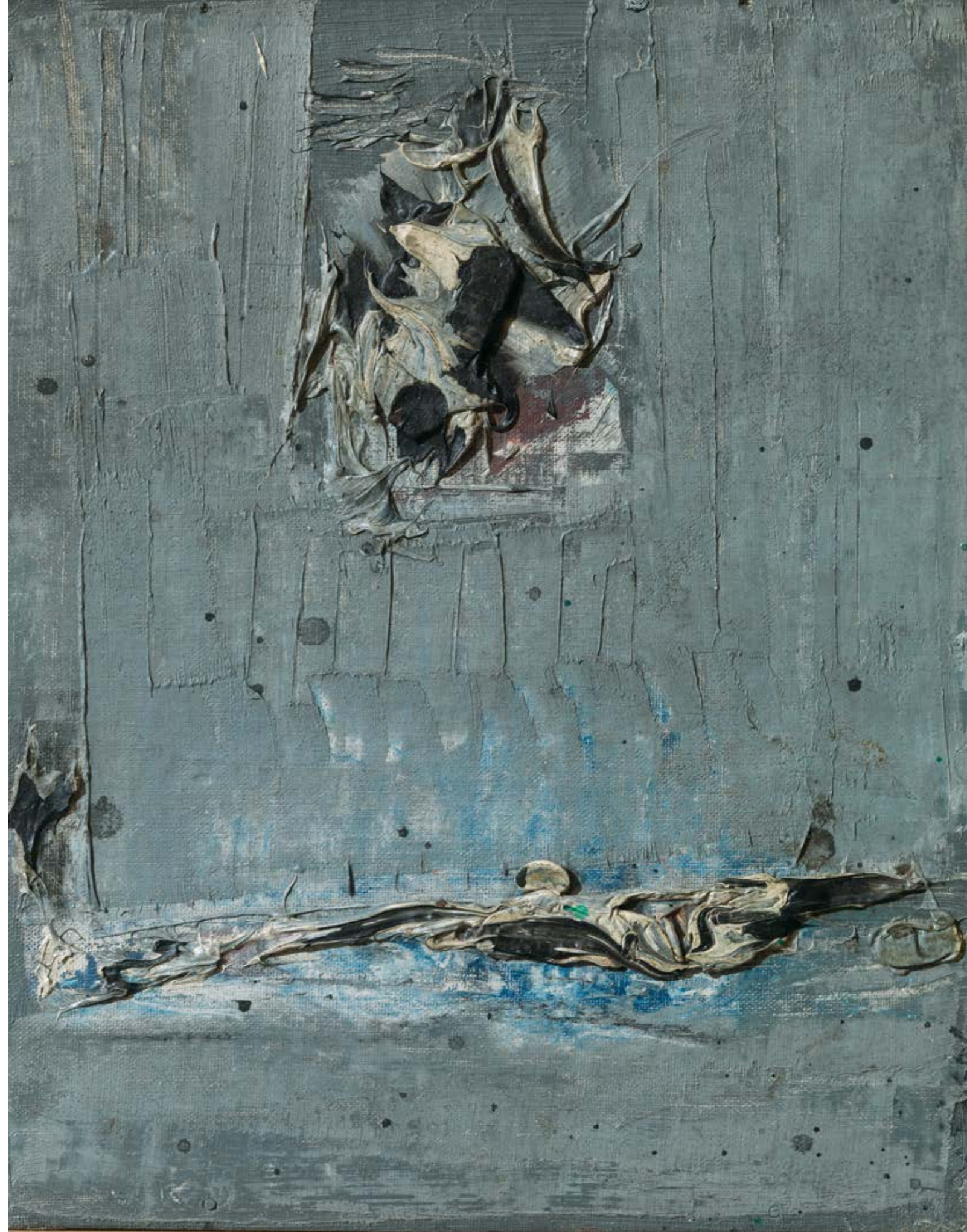
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INDEX

ALEKTORIDES, Nikolaos	27	NIKOLAOU, Nikos	30
ANTONAKOS, Stephen	33		
ARISTEFS, Frixos	19, 20	PATRASKIDIS, Fotis	35
		PAVLOS	34
BARKOFF, Alexander	08	PERVOLARAKIS, Othon	05
BISKINIS, Dimitrios	26	PHILHELLENIC MANTLE CLOCK	44, 45, 46, 47
BRAESSAS, Dimos	32	PHILHELLENIC VASE	48, 49
		PREKAS, Paris	15
CALLAS, Maria	50, 51	PROSSALENTIS, Emiliios	07
CHEIMONAS, Nikolaos	31	PSYCHOPEDIS, Yiannis	17
CHRISTOFOROU, John	40		
CONDOPOULOS, Alecos	09	RENGOS, Polykleitos	28
		ROILOS, Georgios	37
DIAMANTOPOULOS, Diamantis	29		
		SORONGAS, Sotiris	39
EUROPEAN SCHOOL	42	SPYROPOULOS, Yiannis	10, 11
GAITIS, Yannis	06	TETSIS, Panagiotis	22
GEORGIU, Apostolos	18	TSAROUCHIS, Yiannis	12, 13
		TSINGOS, Thanos	25
HUGHES, Glyn	41	TSOCLIS, Costas	21
ITHAKISSIOS, Vassilis	23	VYZANTIOS, Konstantinos	36
KARAVOUZIS, Sarantis	14		
KESSANLIS, Nikos	01		
KISSONERGIS, Ioannis	16		
KOKKINIDIS, Demosthenis	38		
KONTOGLOU, Fotis	02		
KOPSIDIS, Rallis	03		
LALAOUNIS, Ilias	52, 53, 54, 55		
LANZA, Stefanos	24		
LAZARIS, Theodoros	43		
LYTRAS, Nikolaos	04		



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