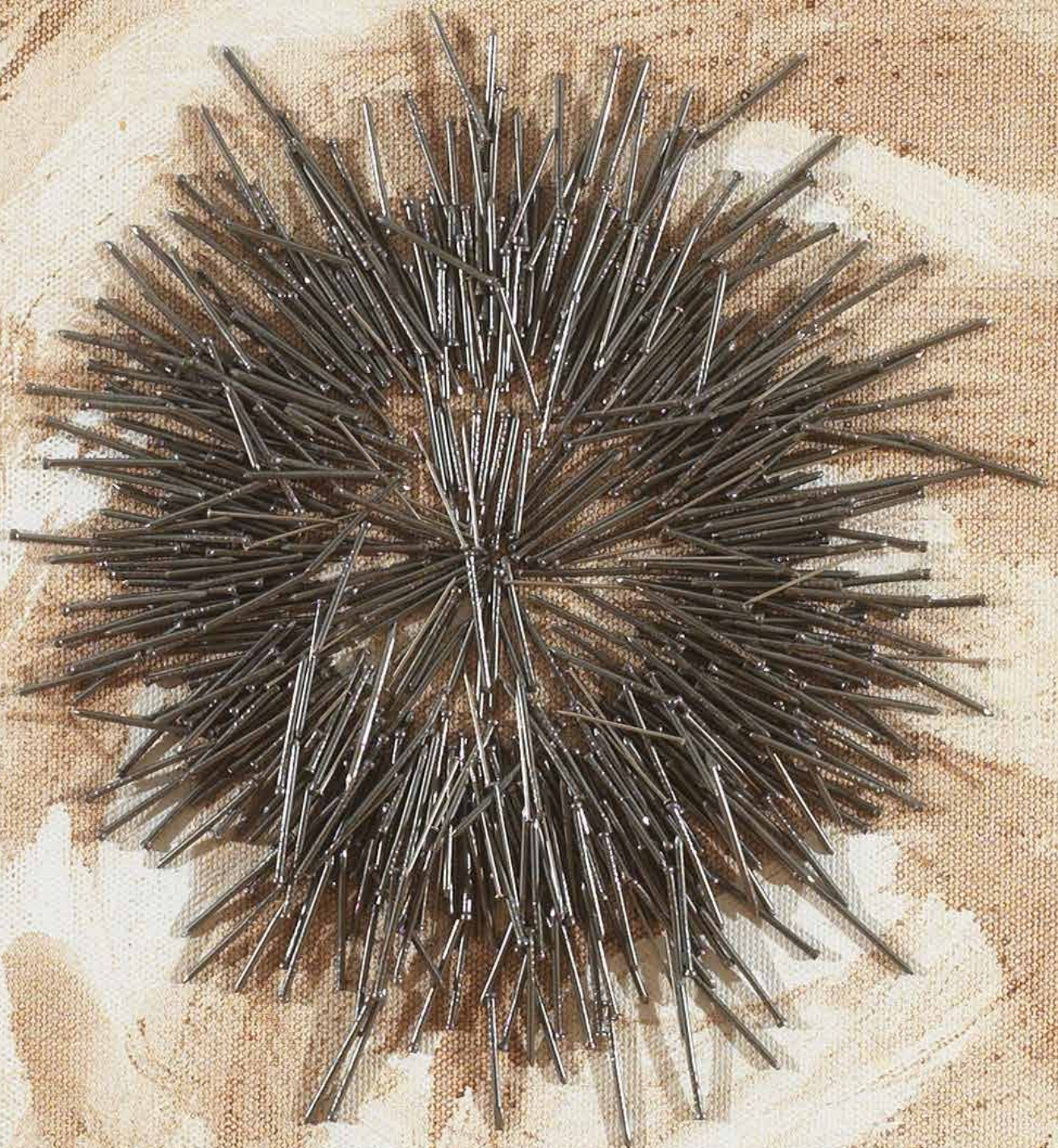


athens

nicosia



artBlue

The Greek Sale

wednesday 1 december 2021

The background is an abstract artwork featuring layered textures. It includes a vibrant blue base, dark charcoal or black areas, and a prominent, irregularly shaped section of brown and greyish-brown material that appears to be peeling or layered over the other colors. The overall effect is one of depth and complexity.

artBlue

The Greek Sale

nicosia wednesday 1 December, 2021

artBlue

AUCTION

Wednesday 1 December 2021, at 7.30 pm

APOCALYPSE GALLERY, Chytron 30, Nicosia

managing partner

Marinos Vrachimis

partner

Dimitris Karakassis

london representative

Makis Peppas

athens representative

Marinos Vrachimis

for bids and enquiries

mob. +357 99582770
mob. +30 6944382236
email: info@fineartblue.com

to register and leave an on-line bid

www.fineartblue.com

catalogue design

Miranda Violari

photography

Vahanidis Studio, Athens

**exhibition instalation /
art transportation**

MoveArt

insurance

Lloyds, Karavias Art Insurance

printing

Laser Graphics Ltd

viewing - ATHENS

ARGO GALLERY, 5 Neofytou Douka, Kolonaki

thursday 4 to saturday 6 november 2021, 10 am to 9 pm

viewing - NICOSIA

APOCALYPSE GALLERY, Chytron 30, Nicosia

monday 29 to tuesday 30 november 2021, 10 am to 9 pm

wednesday 1 december 2021, 10 am to 6 pm



Georgios ZONGOLOPOULOS ^{ARR}

Greek, 1903-2004

Thessaloniki International Trade Fair Sculpture / Cor-ten

signed on the base

patinated bronze

circa 1966

height 48.8 cm, width 13.5 cm, depth 13.5 cm

PROVENANCE

private collection, Athens

NOTE

The work is accompanied by a certificate of authenticity from the George Zongolopoulos Foundation.

5 000 / 7 000 €

Georgios Zongolopoulos was born in Athens in 1903.

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

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

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

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

Zongolopoulos' large scale sculptures are exhibited in public parks and squares all around Greece. Additionally, he presented his work in a large number of solo and group exhibitions, notably: the Venice Biennale (1940, 1956, 1964, 1993 and 1994); the Cairo Biennale (1946); 'the Grekisk Konst Konstakademien', Stockholm (1947); the Sao Paulo Biennale (1957); the Sculpture Contemporain Musee Rodin, Paris (1963) and the Salon de la Jeune Sculpture, Paris (1968, 1969, 1970, 1971, 1972, 1973, 1974 and 1975). In 2004, a few months before his death he established the George Zongolopoulos Foundation.

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



Angelos GIALLINA

Greek, 1857-1939

Rocky seashore

signed lower left

watercolour on paper

22 x 42 cm

PROVENANCE

private collection, Athens

1 500 / 2 000 €

Angelos Giallina was born on the island of Corfu and was of a noble family that had close ties with the Venetian Greek minority. He studied in Naples, Venice and Rome between 1875 and 1878.

In 1878, he returned and settled in Corfu. Inspired by the scenic beauty of his birthplace he worked exclusively in watercolour, a medium in which he excelled, creating works of unparalleled beauty.

Giallina travelled extensively to Asia Minor, Egypt, France, Spain, Switzerland Venice, Florence, Rome and Constantinople where he painted the local scenery. His work is in the manner of Scuola di Posillipo of Naples. His style was greatly influential amongst his contemporaries, particularly at the start of the 20th century.

Around 1886 he met British ambassador: Ford, who became a great patron of his work. Ford commissioned seven albums with scenes of Greece, Venice and Spain. He also organised exhibitions for Giallina in Athens, London and Spain and introduced him to European royal circles. Later in life Giallina exhibited in Berlin and Paris.

Giallina's clients included the Royal families of Britain, Austria and Germany and further European aristocracy.

Between 1907 and 1908 Giallina worked on frescos in the Achilleion, the summer residence of Elisabeth of Bavaria, also known as Sissy.

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



Apostolos GERALIS ^{ARR}

Greek, 1886-1983

Girl

signed lower left

pastel and chalk on paper

48 x 33 cm

PROVENANCE

private collection, Athens

1 500 / 1 800 €

Apostolos Geralis was born on the island of Mytilene in 1886 and died in Athens.

In 1896 he enrolled at the School of Fine Arts, Athens, where he studied painting under Dimitrios Geraniotis, Spyros Vikatos, Georgios Jakobides and Georgios Roilos.

Between 1910 and 1915 he held a teaching position at the Pancyprian Gymnasium in Nicosia and later, between 1919 and 1920 he continued his studies in Paris at the Academie Julian.

His work belongs to the sphere of academism with influences by both the Munich and the French Schools. His main subject matter being everyday scenes of ordinary people depicted in a tranquil manner.

Geralis held several solo exhibitions in Athens and participated in many group exhibitions such as the 1934 Venice Biennale.

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



Georgios MAVROIDIS ARR

Greek, 1912-2003

Still life with hyacinths

signed and dated '80 lower right

oil on canvas

40 x 30 cm

PROVENANCE

Petros Vergos, 25 Nov 2004, lot 86

private collection, Athens

1 500 / 2 000 €

Georgios Mavroidis was born in Piraeus in 1912. He spent his childhood in Larnaca, Cyprus, the birthplace of his father and maintained a close relationship with the island throughout his life.

He studied law and political sciences at the National and Kapodistrian University of Athens. In 1946 he entered the Diplomatic Service of the Ministry of Foreign Affairs and was stationed firstly in Paris and then in Trieste.

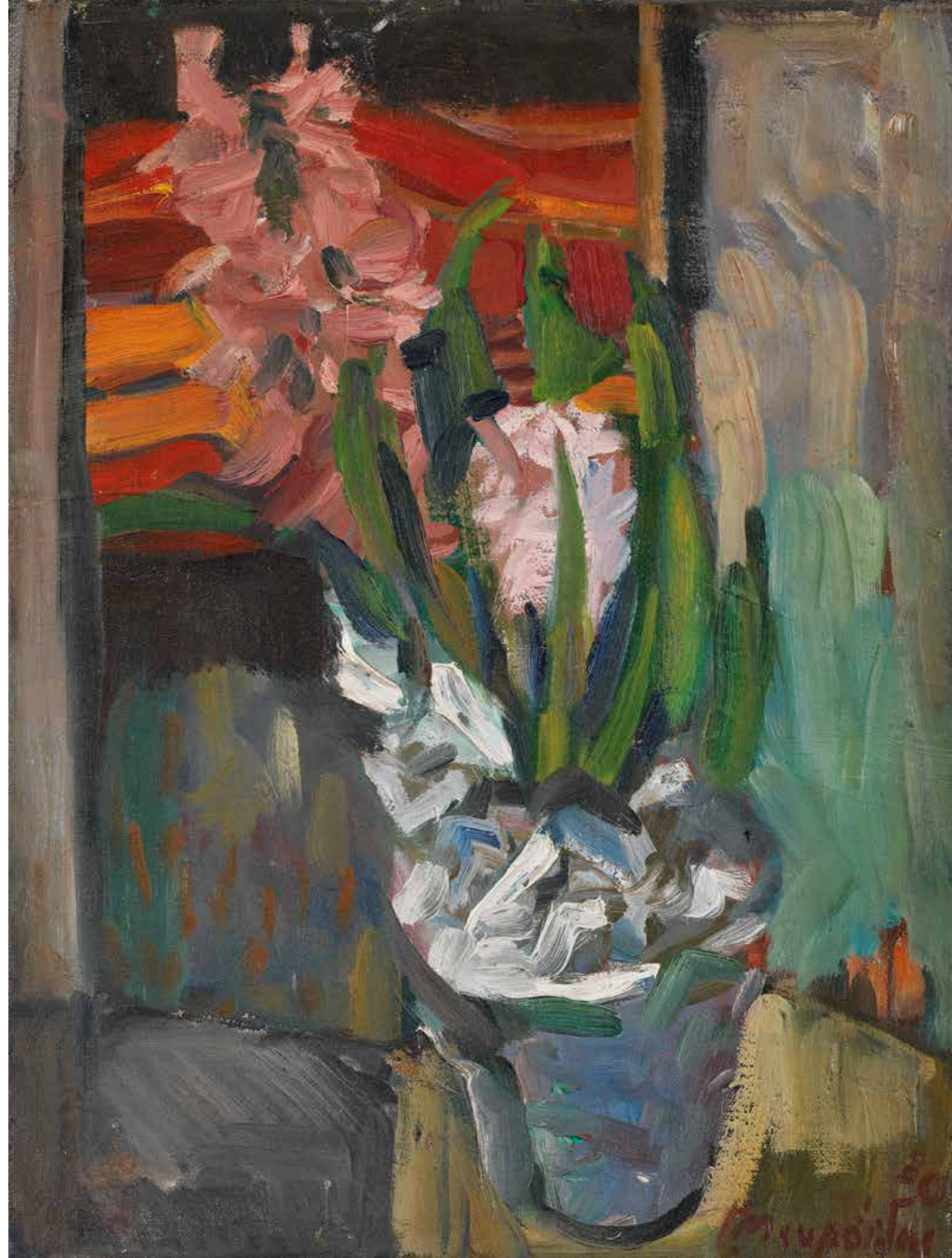
He painted without any formal painting education. He was a founding member of the art group 'Armos' through which he exhibited his work from 1948.

In 1959 he was elected a professor at the School of Fine Arts, Athens, thus retired from the diplomatic corps. He served as a director from 1975 to 1977 and Dean from 1977 to 1978.

Although his work appears to have certain common characteristics with the art of his generation, it differentiates itself through its use of bold colour and freedom of expression in form. His visually stimulating expressionist gestures highlight the work's psychological dimension. However, his most characteristic personal idiom is the shaping of form expressed through vigorous, dynamic brushstrokes. This is executed in a way that often has a distorting effect but is without disintegrating the image structure. His subject matter includes landscape, still life and portraiture of many friends and personalities.

Mavroidis held many solo shows in Greece, Cyprus and other European cities as well in New York. He also participated in many prestigious group exhibitions such as the Sao Paulo Biennale (1955 and 1957); the Alexandria Biennale (1962) and the Venice Biennale (1966). In 1986 the National Gallery of Greece staged his first large scale retrospective.

His work can be found in many public and private collections, notably: The National Gallery of Greece, the Athens Municipal Gallery, the Leventis Gallery, the National Bank of Greece and the State Gallery of Contemporary Cypriot Art.



05

George LAPPAS ARR

Greek, 1950 -2016

Blue Acrobat

signed on the base

mixed media

height 118 cm, width 50 cm, depth 30 cm

PROVENANCE

private collection, Athens

9 000 / 12 000 €





George Lappas was born in Cairo. In 1958 his family was forced to leave Egypt and move to Athens, since the Nasser regime was persecuting the Greek population.

He initially studied psychology at Reed College, Portland, USA and worked in several psychiatric institutions as a volunteer. In 1974 he went to India on a T.J. Watson Foundation grant, where he studied the architecture of Indian temples and a year later he moved to London to study architecture at the Architectural Association.

Between 1977 and 1982 he studied sculpture at the School of Fine Arts, Athens under Y. Pappas and G. Nikolaidis. Two years after graduating he continued his studies at École des Beaux Arts in Paris on a French state scholarship.

His oeuvre includes sculpture, construction and installation, usually in large scale, exploring the relationship between form and space, as well as the interaction between viewer and artwork. The remodeling of architectural contexts dominates his early installations, where three-dimensional constructs of various materials can be rearranged in different ways, rendering a sense of motion and volatility. This sense is amplified by the role of randomness at play.

His work of the '90s was marked by a shift in subject matter, during which he created his most popular work. This period is characterized by the human figure and the use of bright red. The figures whether singular or multiple, are usually life-size, often fragmented or made of assembled parts, making it possible to constantly be reshaped. These constructions, reminiscent of both statues and mechanical devices, challenge the static nature of sculpture with their extensive potential for transformation.

He held solo exhibitions in Greece and internationally (Glasgow, Florence, Brussels, Munich, New York, etc.). He also participated in numerous group exhibitions in Greece and abroad such as the Young Artists Biennale, Paris (1982); the Europalia, Belgium (1982); the Biennale of Sao Paulo (1987) and the 'Aperto' at the Venice Biennale (1988).

He has officially represented Greece twice: firstly, at the Venice Biennale (together with Y. Bouteas, 1990) and secondly, at the 1st Biennale of Gwangju, Korea (1995).

His work can be found in many public and private collections in Greece, Cyprus and abroad, notably that of: The National Gallery of Greece and the National Museum of Contemporary Art of Greece.



Alkis PIERRAKOS ARR

Greek, 1920 -2017

Untitled

signed lower right

oil on canvas

61 x 46 cm

PROVENANCE

The Greek Sale, 14 Dec 2004, Bonhams, London, lot 125

private collection, Athens

1 500 / 2 000 €

Alkis Pierrakos was born in Thessaloniki in 1920.

He studied at the Gewerbeschule in Basel, Switzerland between 1948 and 1952 and continued his studies in London at the Slade School of Fine Art and the Central School of Arts and Crafts.

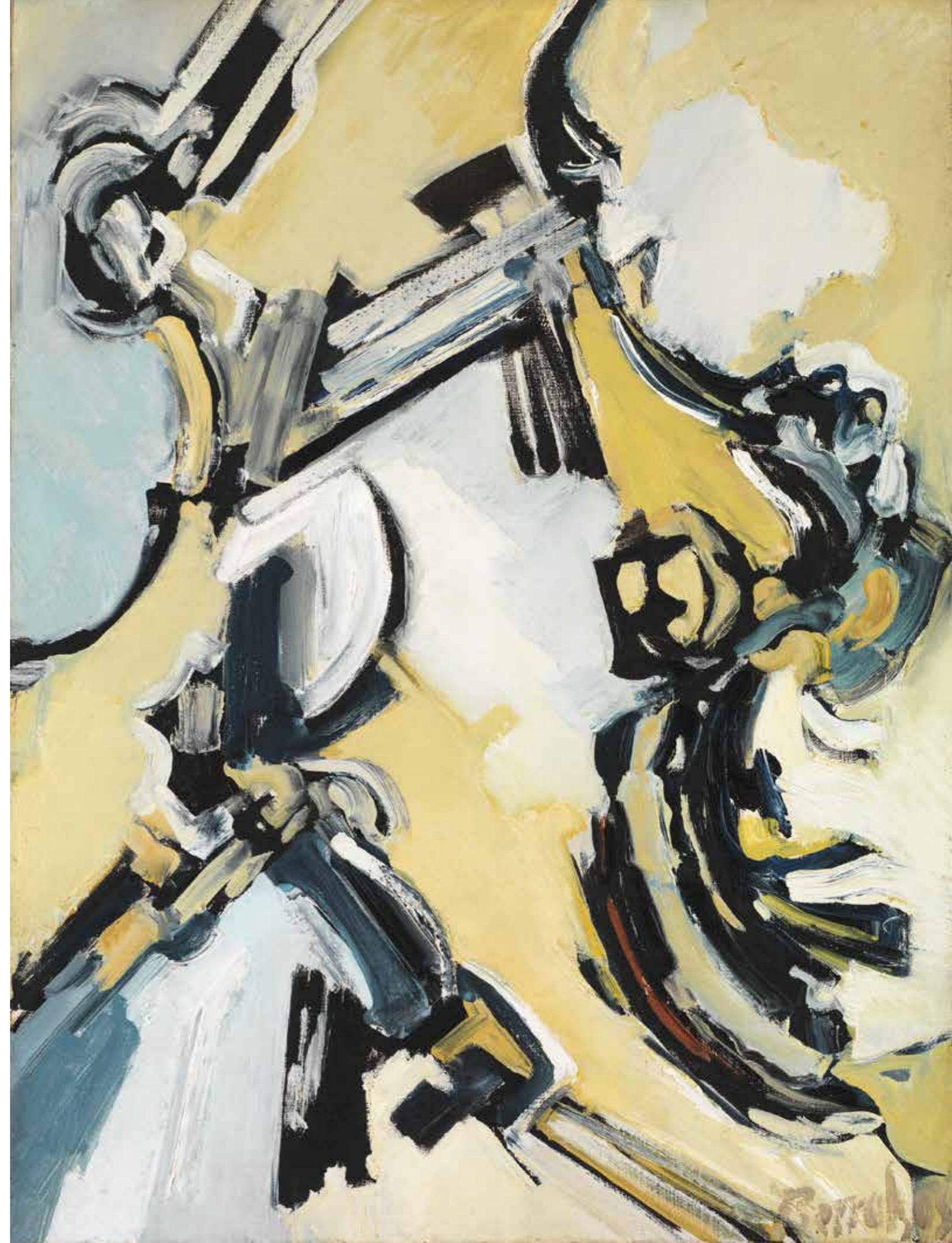
After the end of his studies, he moved to Germany where he lived for a year (1953-1954). There he was introduced to German Expressionism. In 1954 he settled down in Paris where he lived for the rest of his life.

Early in his oeuvre Pierrakos painted figurative works in a personal lyrical expressionistic manner. From the 1970s onwards he moved on to a kind of abstract expressionism creating works dominated by large colour surfaces, while later in life, remaining in the climate of abstraction he re-introduces figurative elements in his paintings. He worked in the mediums of oil, watercolour, tempera and ink.

He was a member and coordinator of the group 'La Ligne et la Signe', a collaboration group between architects and artists that aimed to combine the limitations of drawing with the freedom of colour.

Pierrakos held many solo exhibitions in France, Greece, the United Kingdom and Italy and participated in many international exhibitions such as the 'Artistes Etrangers en France' at the Musee d'Art Moderne, Paris (1955); the 'Twelve Greek Artists' at the Redfern Gallery, London (1960); the 'Peintres et Sculpteurs Grecs de Paris' at the Musee d'Art Moderne, Paris (1962); the Salon d'Art Sacre, Paris (1963); the Salon Comparaisons, Paris (1976 and 1980); the Europalia, Brussels (1982) and the Salon International de l'Art Contemporain, Toulon (1984).

His work can be found in many public and private collections in Greece and abroad, notably that of the National Gallery of Greece, the Municipal Gallery of Athens, the National Bank of Greece, the Vorres Museum, the Musee d'Art Moderne in Paris, the Musee d'Art et d'Industrie in Saint-Etienne, the Musee des Beaux-Arts in Basel and the Centre National d'Art Contemporain in Paris.



07

Aikis PIERRAKOS ARR

Greek, 1920 -2017

Landscape

signed and dated '82 lower left

gouache on paper

32 x 47 cm

PROVENANCE

private collection, Athens

1 200 / 1 500 €



Panagiotis TETSIS ARR

Greek, 1925-2016

Horizon

signed lower left

oil on canvas laid down on panel

8.3 x 65.8 cm

PROVENANCE

private collection, Athens.

NOTE

A present of the artist to the current owner.

1 800 / 2 500 €



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 of Athens, the Goulandris Museum of Contemporary Art, the Municipal Gallery of Rhodes, the Leventis Gallery, the Averoff Gallery, the National Bank of Greece and many other public and private collections.



Vassilios GERMENIS ^{ARR}

Greek, 1896-1966

Mykonos, Little Venice

signed lower right

oil on canvas

38 x 49 cm

PROVENANCE

private collection, Athens

1 200 / 1 500 €

Vassilios Germenis was born in Kefalonia in 1896. He attended his first art lessons at the Corfu School of Art.

In 1915, he moved to Athens and enrolled at the Aristotle University, to study Law and simultaneously at the School of Fine Arts to study painting under Spyros Vikatos, Georgios Jakobides, Georgios Roilos and sculpture under Thomopoulos. In his third year, he discontinued his law studies so that he could focus fully on art.

In around 1955 he moved to Ethiopia and became the court painter of Emperor Haile Selassie. He remained in Addis Ababa for five years.

Germenis' themes include portrait, landscape, seascape and compositional where his style moves between realism and expressionism.

He presented his work in a large number of solo and group exhibitions such as the Venice Biennale (1934); Panhellenic Exhibition (1939, 1940, 1948, 1960) and the Grekisk Konst, Konstakademien, Stockholm (1947).

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



10

Christos KAPRALOS ARR

Greek, 1909-1993

Couple

signed lower left

patinated bronze

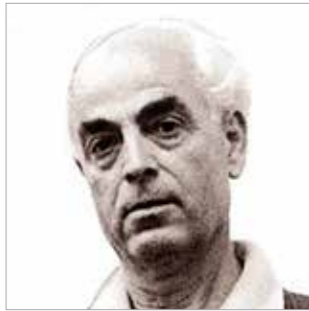
height 47 cm, width 23 cm, depth 8 cm

PROVENANCE

private collection, Athens

7 000 / 10 000 €





Christos Kapralos was born in 1909 in Panaitolio, a village close to the city of Agrinio.

In 1930 he enrolled at the School of Fine Arts, Athens where he joined the workshop of Oumbertos Argyros from which he graduated in 1934. On recommendation from sculptor Michael Tombros, he continued his studies in sculpture, in Paris between 1934 and 1940 at the academies of Grand Chaumiere and Colarossi, mostly in the workshop of the sculptor Marcel Gimond. Both his Greek and Parisian studies were supported by scholarships from the Papastratos brothers, who were major benefactors in Agrinio.

On the outbreak of World War II, Kapralos returned to Greece to fight for his country. After the defeat of the Greek front, he returns to his home village where he stayed until 1946. During these years he produced some of his finest early works in plaster, using mainly his mother as a model but also close friends, relatives or other villagers.

In 1962 he represented Greece in the international Venice Biennale, an important landmark in his career, where his work received high praise from the international press and commissions followed worldwide.

From 1962 onwards, Kapralos moved on, developing a more contemporary language that enabled him to express his concerns fully. He distanced himself from the archaic and the folklore and imposed new values in his work. Without abandoning older subjects such as animals, he now turned his attention to the human form: Couple, Mother and Child, Warrior and Struggle are some of his subject matters. His sculpting of volumes and shapes, his deformations and gaps, the juxtapositions of angular and curved volumes gave his work a unique voice. He worked with the mediums of gypsum, wood, sandstone, stone, marble and bronze.

In 1991 he established the Christos and Souli Kapralos Foundation where he left a collection of approximately 7500 works to the Greek Nation, which in addition to sculptures included also sketches, paintings, terracotta and ceramic pieces. These are exhibited at the Christos Kapralos Museum, his workshop/home in Aegina, now an annexe of the National Gallery of Greece.

Kapralos held many international solo exhibitions such as at the Venice Biennale (1962); the Martha Jackson Gallery, New York and Park Gallery, Detroit (1963); the Cincinnati Art Museum (1967); the Albert White Gallery, Toronto (1969). He also participated in several prestigious group exhibitions such as the 'Greek Artists', Belgrade (1962); the Parke-Bernet Galleries, New York (1963); the Frankische Gallery am Marienort, Nuremberg (1964); the 'International Exhibition', Pittsburgh (1964 and 1967); the 'Concorso Internazionale del Brozetta', Padova (1965, 1967 and 1973); the 'Samuel Fleisher Art Memorial, Philadelphia (1965); the Sonsbeek' 66, Arnheim (1966); the Venice Biennale (1972) and the Sao Paulo Biennale (1975).

His work can be found in many public and private collections in Greece and internationally. Notably at the National Gallery Greece, the Municipal Gallery of Athens, the National Bank of Greece and the Christos Kapralos Museum in Aegina.



11

Christos KAPRALOS ARR

Greek, 1909-1993

Supplication (Ikeσία)

signed and numbered 6/100

patinated bronze

height 18 cm (including base)

PROVENANCE

private collection, Athens

800 / 1 200 €



Christos KAPRALOS ARR

Greek, 1909-1993

Supplication (Ikeσία)

signed and numbered 5/100

patinated bronze

height 16.2 cm (including base)

PROVENANCE

private collection, Athens

800 / 1 200 €



Yannis MALTEZOS ^{ARR}

Greek, 1915-1987

Composition Rouge

signed lower right

signed, inscribed Paris and dated '61 on the reverse

mixed media on canvas

65 x 54 cm

PROVENANCE

private collection, Athens

NOTE

The work bears a sticker from Mouffe Gallery, Paris.

2 400 / 3 000 €

Yannis Maltezos was born in 1915 in Smyrna. During the Asia Minor catastrophe, he moved to Crete with his family where he stayed for six years and then moved to Athens.

He initially attended painting lessons with Pericles Vyzantios and then continued his studies at the School of Fine Art, Athens.

His first paintings exhibited at the 1939 Pan-Hellenic Exhibition included landscapes and still lifes painted with an expressionistic language and abstract tendencies. In the years to follow Maltezos' work had a research character which by the mid-fifties led to a full abstract language.

In 1959, Maltezos settled in Paris where he lived and worked until the end of his life.

His painting style belongs to the European tradition of abstraction characterised by expressive gestures, rich colour and texture that create surfaces full of emotional tension, always aware of the final aesthetic result. He developed the idea of a 'painting construction' resulting from the gestural use of high-density materials and the arrangement of successive colour coatings on the canvas.

At a later stage, he created relief compositions through which various shapes and labyrinthine clusters emerged and 'vibrated' on the painting surface. He is one of the most important abstract artists of his generation.

He participated in major exhibitions, both in Greece and overseas such as the Sao Paulo Biennale (1959); the Smithsonian Institute in Washington (1961); the Ann Ross Gallery, New York (1961); the Oeil de Boeuf Gallery, Paris (1962 and 1963); Griekse Kunstenaars, Antwerp (1964); the Ward Nasse Gallery, New York (1966, 1967, 1968, 1969, 1970) and Galerie Berthe, Paris (1981).

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



Christos CARAS ^{ARR}

Greek, born 1930

Untitled

signed and dated 1970 middle left

gouache on paper

58 x 48 cm

PROVENANCE

private collection, Athens

2 000 / 2 500 €

Christos Caras was born in Trikala, Thessaly in 1930.

He studied Political Sciences at the Panteios School from 1948 to 1950. In 1951 he enrolled at the School of Fine Arts, Athens, where he studied painting under Yiannis Moralis and Andreas Georgiades and sculpture under Yiannis Pappas, graduating in 1955.

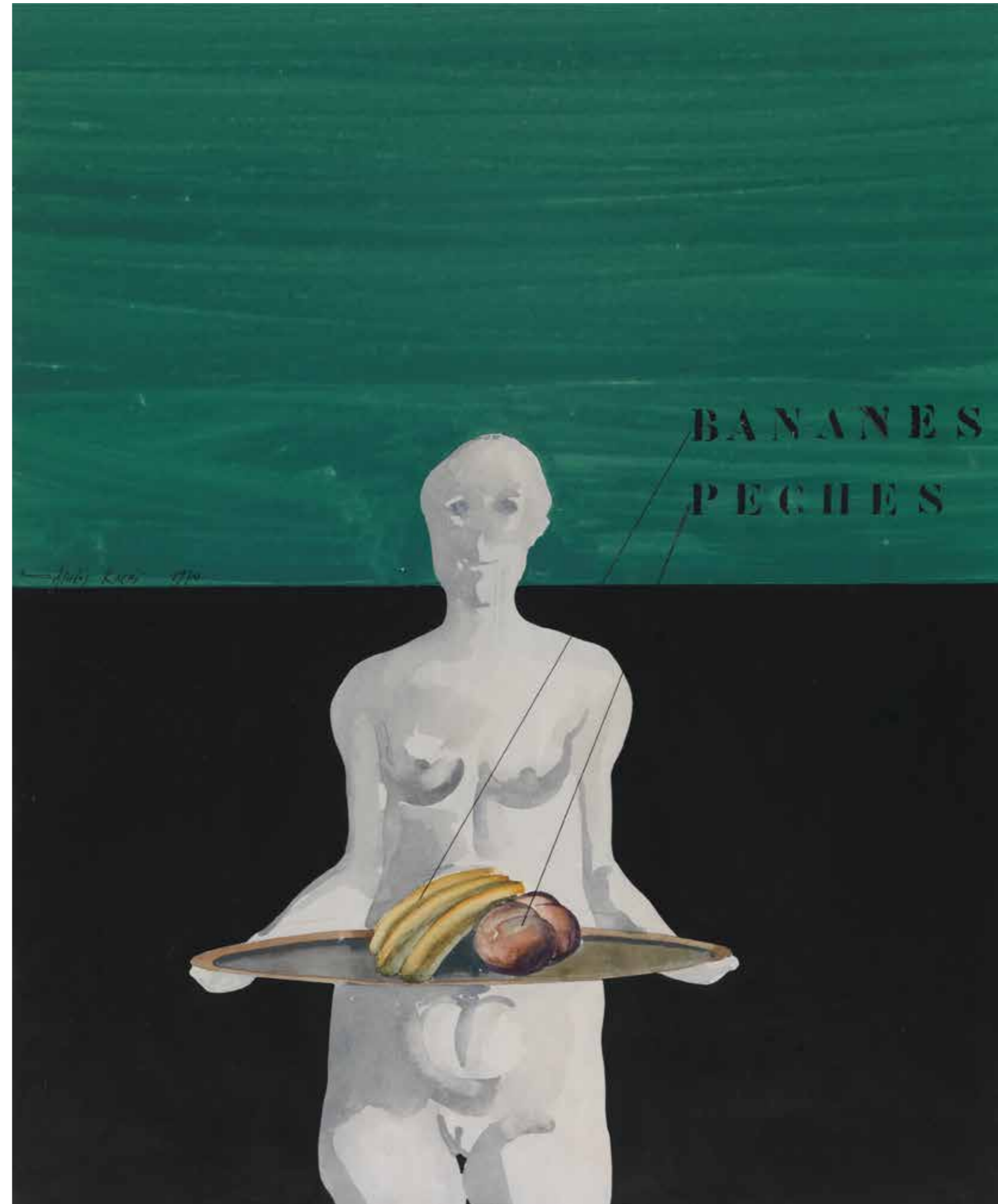
In 1957, on a state scholarship, he studied fresco at the École des Beaux-Arts in Paris. He remained in the French capital until 1963. During this time, he travelled extensively in Belgium, Holland, Spain, Italy and the United Kingdom. Between 1973 and 1975 he relocated to New York on a scholarship from the Ford Foundation, travelling throughout the United States and Canada.

From 1959 Caras experimented with gestural painting and collage. After his return to Greece, in 1963, neo-representational elements and the human figure appears in his oeuvre. This is communicated through abstract configuration, bold colour and works that referred to the evils of war and the threats of modern reality, joining the highly charged politicized atmosphere of the time. His work remains anthropocentric and a reflection of the human condition to this date.

In 1963, together with other artists, Caras founded the group Tomi and in 1976 the Artists Union. In 1963 he participated in the organisation of the first congress of the Greek Artists of Plastic Arts and 1977 in the symposium Establishment of a Contemporary Art Museum in Greece.

He held many solo exhibitions in Greece and internationally such as at the Forsythe Gallery, Ann Arbor, USA (1967); the Richard Foncke Gallery, Belgium (1978); the Salon International Bale, Basil (1979); the Maison de la Grèce, Paris (1982); the Venice Biennale (with sculptor Georgios Georgiades, 1984); Galerie am Kurfurstendamm, Berlin (1985); the Trosa Kvarn, Sweden (1987) and the Metropolis Art Galleries, New York (1990). Additionally, he participated in a large number of group exhibitions such as the 'Peintres et Sculpteurs Grecs de Paris', Musée d'Art Moderne, Paris (1962); the Youth Biennale, Paris (1963); the Alexandria Biennale (1965); 'Art Hellenique Contemporain', Musée Rath, Geneva (1967); the Sao Paulo Biennale (1967); 'Grece/22 Peintres et Sculpteurs', Grand Palais, Paris (1978) and Europalia, Brussels (1982).

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



Apostolos GEORGIU ARR

Greek, born 1952

Untitled

signed and dated '10 lower right

mixed media on paper

13.5 x 11 cm

PROVENANCE

private collection, Athens

900 / 1 200 €

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.



Costas VAROTSOS ^{ARR}

Greek, born 1955

Circle

signed and numbered 8/15 on the base
 steel and glass
 height 53 cm, width 46 cm, depth 8 cm

PROVENANCE

private collection, Athens

1 200 / 1 800 €

Costas Varotsos was born in Athens in 1955.

He first studied painting at the Academia di Belli Arti in Rome between 1973 and 1976 and then architecture at Scuola di Architettura in Pescara between 1976 and 1981. Later (1990-1991), he was awarded a Fullbright scholarship for New York.

His work, beginning from the late 1970s, is a fruit of contemporary reflection and overlook the language of art, its possibilities of communication with the viewer and criticism of modernism.

Varotsos believes art is an active and driving force of society. Art can express reality and play a social role, as long as it restores its communication with the viewer. He concentrates in his work the sense of surrounding historical atmosphere in monumental images-symbols that emerge from the unconscious and are characterized by the economy of their form.

The study of the configuration of space and the balance of space-time in nature is aided by the use of transparent materials such as polyester, plastics, plexiglass, glass and water. This can be especially witnessed in his outdoor, large-scale works such as the 'Poet' (1983) in Nicosia, the 'Runner' (1988-1994) in Athens and 'La Morgia' (1996-1997) in Gessopalena, Italy.

In 1999 he was elected a professor at the Aristotle University of Thessaloniki and in 2004 was awarded by the Italian government the 'Cavaliere della Repubblica Italiana'.



Dimos SKOULAKIS ARR

Greek, 1939-2014

CIA-Pollock

signed and dated '99 lower right
collage on paper
45 x 65 cm

PROVENANCE

acquired directly from the artist
private collection, Athens

LITERATURE

Dimos Skoulakis, Gambling and the myth of figures, City of Athens Cultural Center, Athens, 2000, page 83 (illustrated)

Skoulakis, Images of the century, Adams Editions, Athens, 2008, page 46 (illustrated)

Demosthenis Skoulakis, Frissiras Museum, Athens, 2006, page 276-277 (illustrated)

Demosthenis Skoulakis, An artist of contradictions, Benaki Museum, Athens, 2019, page 294 (illustrated)

1 200 / 1 800 €

Dimos Skoulakis was born in Athens in 1939.

He studied for a short time (1959-1961) with Panos Sarafianos. In 1961 he enrolled at the School of Fine Art, Athens to study under Georgios Mavroidis and Yiannis Moralis. He additionally studied stage design with Vassilis Vassiliadis graduating in 1967. He spent the next year (1968) travelling across north and south America and between 1969 and 1974 he lived between Paris, London and Berlin.

From 1959 to 1984, along with painting and caricature, Skoulakis worked on stage design and illustration. He collaborated with several Greek newspapers and magazines such as the 'Art Review'. During his stay abroad, he collaborated with foreign newspapers such as 'The Sunday Times' and 'Le Monde' and magazines such as the 'Der Spiegel' and 'Punch'. From 1984 onwards, he dedicated himself completely to painting. The human face is his main subject matter either familiar or famous taken from the mass media; projected from within a metaphysical atmosphere, photorealistic attention to detail, clean colour and strong symbolic meaning. Strong light/shadow contrast is another trademark of Skoulakis as is the isolation of the subject matter from its everyday surroundings.

Skoulakis presented his work in many solo and group exhibitions in Greece and abroad. In 2019 the Benaki Museum staged a large-scale posthumous exhibition under the title 'Demosthenes Skoulakis, A Great Contradictor'.

His work can be found in many public and private collections, notably: The National Gallery of Greece, the Athens Municipal Gallery and the Rhodes Municipal Gallery.



Alecos FASSIANOS ^{ARR}

Greek, born 1935

Young man with dove

signed upper left

oil and gold leaf on panel

55 x 47 cm

PROVENANCE

private collection, Athens

7 000 / 9 000 €

Alecos Fassianos was born in 1935 in Athens.

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

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

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

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

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

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



19

Alecos FASSIANOS ARR

Greek, born 1935

Young man

signed lower left

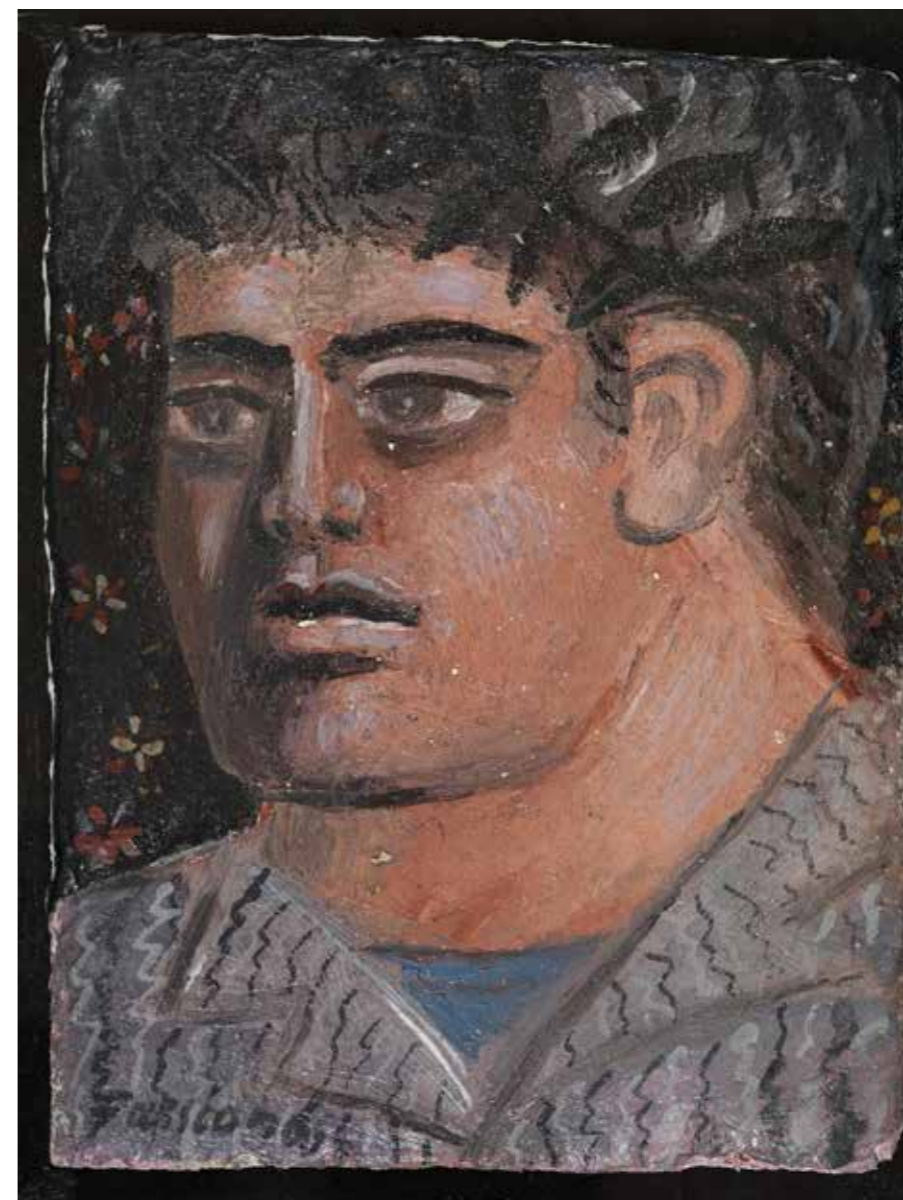
fresco on brick

15.5 x 11.5 cm

PROVENANCE

private collection, Athens

2 400 / 3 500 €



Vlassis CANIARIS ARR

Greek, 1928-2011

Untitled

signed and dated '58 lower centre-right
mixed media on newspaper
43.7 x 58.6 cm

PROVENANCE

acquired directly from the artist by the present owner
private collection, Athens

4 000 / 5 000 €





Vlassis Caniaris was born in 1928 in Athens where he died in 2011.

In 1950 he abandoned five years of medical studies and enrolled at the School of Fine Arts, Athens to study under Oumbertos Argyros, Yiannis Pappas and the then newly appointed Yiannis Moralis.

Shortly after his graduation, he settled in Rome (1956). His first solo show in Athens at Zygos Gallery (1958), where he exhibited a series of canvases, was one of the earliest presentations of abstract art in Greece. His next series, 'Tribute to the walls of Athens', was created with layers of plastered paper.

In 1960 he settled in Paris where he came into contact with the group Nouveaux Realistes and Pierre Restany. He abandoned the conventional canvas and started to experiment with everyday materials such as metal mesh, wire and plaster. Soon he included pre-formed objects and mannequins in his work.

In 1964 he participated in Pierre Restany's much-debated exhibition 'Three Proposals for a New Greek Sculpture' along with Daniil and Kessanlis, a parallel event to the 32nd Venice Biennale. This was the first time Caniaris presented his organized environments of mannequins, preformed and real objects.

In 1969, just two years after the abolition of Greek democracy by the military junta, Caniaris' exhibition at the New Gallery in Athens, featuring constructions in plaster and barbed wire, provoked sensational reactions both as an innovative artistic approach and as an anti-dictatorship demonstration. The artist was forced by the regime to leave Athens and return to Paris. The following year he exhibited the same anti-dictatorship exhibition at the Musee d'Art Moderne in Paris.

Between 1973 and 1975 Caniaris moved to Berlin. There he was able to complete the Gastarbeiter-Fremdarbeiter series (inspired by the world of immigrant workers who streamed into Germany from other mostly Balkan countries) that included installations of clothed, barbed wire dummies and everyday objects. This series was exhibited in the German museums: Kunstverein Hannover, Kunstverein Heidelberg, Kunstverein Ingolstadt and Museum Bochum and in 1976 the series was exhibited in London at the Institute of Contemporary Arts (ICA).

In 1975 he was elected a professor at the School of Architecture of the National Technical University of Athens, a position he held until his retirement in 1996.

Caniaris held several prestigious solo exhibitions. Notably the Documenta 6, Kassel (1977); the Karl Ernst Osthaus Museum, The Hague (1990); the Staatliche Kunsthalle, Berlin (1991); the National Gallery of Greece (1999); the Macedonian Museum of Contemporary Art (2000) and the Benaki Museum (2008).

In 1988 he represented Greece at the Venice Biennale together with Nikos Kessanlis and in 1996 participated at the 'Face a l'Histoire: 1933-1996' at the Pompidou Center.

His work is found in many private and public collections, notably: The Tate Modern, the Musee d'Art Moderne de Saint-Etienne, the Osthaus-Museum Hagen, the National Gallery of Greece and the National Museum of Contemporary Art of Greece.



Vlassis CANIARIS ARR

Greek, 1928-2011

Untitled

signed and dated '58 lower right

mixed media on newspaper

43.5 x 58.8 cm

PROVENANCE

acquired directly from the artist by the present owner

private collection, Athens

4 000 / 5 000 €



Rallis KOPSIDIS ARR

Greek, 1929-2010

Lady in a hat

signed and dated '79 lower right

oil on hardboard

29 x 46.5 cm

PROVENANCE

Petros Vergos, 2 Dec 2004, lot 198

private collection, Athens

1 500 / 2 000 €

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 with who he later collaborated in executing church frescos.

Kopsidis' initial work drew its influence from his teacher Fotis Kontoglou. Up to 1975, influences from Byzantine, post-Byzantine, and folk-art are predominant in his work. During this period, he developed a naïve painting language, anthropocentric, his subject matter being the working-class people and their customs.

After 1975, his subject matter and painting technique changed direction developing a more free personal style. Using austerity, stylization, miniature rendering of detail and a restrained colour scale (with a preference for earthy tones), Kopsidis depicted landscapes of Lavrio with its industrial remains. The themes often included images of poverty, loneliness, and abandonment, but also views of the castle of Limnos where the central figure is a youngster in a boat, reminiscent of his childhood.

From the early 1980s, his work focused on landscapes incorporating the human figure. Children, adolescents and aged figures, nudes, women in period clothing, figures reminiscent of hagiographies and period photographs are placed in barren landscapes, deserted beaches, castle ruins, piles of rubble or rubbish with colourful flowers that grow among them.

Additionally, he worked on many church fresco commissions in Greece and abroad, such as the Monastery of Chevetrogne in Belgium and the church of the Orthodox Center of the Ecumenical Patriarchate in Chambesy, Geneva. Kopsidis' literary work is equally important. He has written, illustrated and engraved many books such as 'Σταυροί στην Αθήνα' (1963); 'Προσκυνητάρι της Αίγινας' (1965) and '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.

In 1989 the National Gallery of Greece staged a large-scale retrospective of his work.

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.



23

Rallis KOPSIDIS ARR

Greek, 1929-2010

Street scene

signed and dated '82 lower left

watercolour on paper

17 x 24 cm

PROVENANCE

a present of the artist to the parents of the current owner

private collection, Athens

500 / 700 €



Theodoros LAZARIS ^{ARR}

Greek, 1882-1978

Rural landscape

signed lower left

oil on hardboard

57 x 88 cm

PROVENANCE

private collection, Athens

3 500 / 5 000 €

Theodoros Lazaris was born in 1882 in Livadia.

In 1906 he entered the School of Fine Arts, Athens, on a scholarship from the Municipality of Livadia. His teachers were Georgios Jakobides, Dimitrios Geraniotis, and Georgios Roilos. At the outbreak of World War I, he joined the armed forces (1912-1918) and eventually graduated from the School of Fine Arts in 1919.

Thematically, the works of Lazaris were inspired by Greek rural landscapes. He also worked on portraiture and interior domestic scenes. He drew influences from impressionism for choice of subject matter, depiction of light in its changing qualities, and brush stroke. His works are known for their gentle colours, the emphasis on the essential and their atmospheric ambience.

Additionally, he worked on church commissions such as the Presentation of the Virgin Mary in Livadia and Agios Nikolaos in Chalkida.

He held many solo exhibitions in Athens and participated in several prestigious group exhibitions such as the Venice Biennale (1934) and the Salon de l'Art Libre, Paris (1969).

Lazaris received many awards for his work, including the Medal of the City of Paris as well as the Order of the Patriarch of Alexandria. From 1992 the Municipal Gallery of Livadia exhibited the bequest of works he made in 1978.

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



25

Michael TOMBROS ARR

Greek, 1889-1974

Bird in a cage

signed, inscribed *Florence* and dated 1952

patinated bronze, wood

height 38 cm, width 22.5, depth 4 cm

PROVENANCE

private collection, Athens

LITERATURE

Michael Tombros 1909-1959, Fifty years of artistic development (illustrated)

2 400 / 3 500 €





Michael Tombros was born in Athens in 1889.

He grew up on the island of Andros where he came into early contact with sculpture at his father's marble-working studio.

Tombros enrolled at the School of Fine Arts, Athens where he studied sculpture and drawing, from 1903 till 1909 under Georgios Vroutos, Lazaros Sochos, Alexandros Kaloudis and Dimitrios Geraniotis. A year after his graduation he established his workshop in Athens.

In 1914 on a scholarship he continued his studies in Paris at the Academie Julian in the workshops of Henri Bouchard and Paul Landowski. On the outbreak of World War I, Tombros returned to Greece to fight for his country.

Between 1919 and 1923 he taught at the School of Architecture of the National Technical University of Athens when he resigned due to the negative reactions to his critique against the establishment of a War Museum.

After he had his first solo exhibition in Athens in 1924 and up to 1928 he lived in Paris and exhibited at the prestigious Salon des Independants, Salon d'Automne and the Salon des Tuileries. He was acquainted with the Greek art critics Stratis Eleftheriades Teriade and Christian Zervos, the Greek artists George Gounaropoulos and Nikos Hadjikyriakos-Ghika and the famous international artists Alexander Archipenko, Constantin Brancusi, Georges Braque and Pablo Picasso.

On his return to Athens, he exhibited his Parisian work to the astonishment of the Greek art scene. In 1933 he launched '20th century' (Εικοστός Αιώνας), the first Greek magazine devoted to the visual arts; generally, throughout his life contributed articles on art to newspapers and magazines.

He was elected a professor at the Athens School of Fine Arts in 1938, a position he held until his retirement in 1960, serving as a director between 1957 and 1959. In 1968 he was elected a member of the Academy of Athens and in 1970 held the position of President of the same institution.

In his numerous public statues and busts, Tombros demonstrates his knowledge of academic art, but in other works, especially in his smaller-scale sculptures, one can witness the influence of French modernism, particularly cubism and abstraction. From the 1950s onwards, his work uses more avant-garde references. The main characteristic of his work is the conversation between academic and modernist references.

Tombros exhibited extensively in Greece and abroad such as at the Venice Biennale (1934, 1938 and 1956) and the Sao Paulo Biennale (1955).

His work can be found in the National Gallery of Greece, the Municipal Gallery of Athens, the Goulandris Museum of Contemporary Art in Andros, the National Bank of Greece Cultural Foundation, the National Bank of Greece and many other public and private collections.



Michael TOMBROS ARR

Greek, 1889-1974

Untitled

signed and dated 1966

patinated bronze

height 24 cm, width 9 cm, depth 7 cm

PROVENANCE

private collection, Athens

EXHIBITED

Michael Tombros 1923-1972, Fifty Years of Sculpture, Hellenic American Union, Athens, March-April 1972

LITERATURE

Michael Tombros 1923-1972, Fifty Years of Sculpture, Hellenic American Union, Athens, 1972 (illustrated)

1 800 / 2 500 €



Orestis KANELLIS ARR

Greek, 1910-1979

Boats

signed lower right

oil on hardboard

60 x 90 cm

PROVENANCE

Petros Vergos, 16 May 2005, lot 80

private collection, Athens

1 800 / 2 500 €

Orestis Kanellis was born in Smyrna and died in Athens.

He studied for two years at the Medical school of the University of Athens, then abandoned his medical education and moved to the 'capital of light', Paris where he had free studies in painting, mainly at the Academia de la Grande Chaumiere.

In Paris Kanellis met Stratis Eleftheriades Teriade, a fan of his work and George Gounaropoulos who taught him a lot on the art of painting.

His subject matter is mainly landscape with emphasis on olive trees and calm seascapes. The beauty and charm of young faces, especially those emotionally scarred by the German Occupation, influenced his work. In his portraits of children and women, he paints in an expressionistic manner; while the mood in his landscapes is poetic and lyrical, as observed by Odysseas Elytis. His fascination with the warm light of the East is deposited in his works: on the shores and small boats, the olive trees, the young boys and girls that are self-illuminated by that same light.

He exhibited his work in many solo shows in Greece and participated in group exhibitions abroad such as at the Venice Biennale (1934); the 'Griekisk Konst', Konstakademien, Stockholm (1947); the Alexandria Biennale (1954) and the 'Peinture Grecque Contemporaine', Palais des Beaux-Arts, Brussels (1964). Additionally, he exhibited his work in New York (1958 and 1960); Lugano (1962); Zagreb (1962); Moscow (1962) and Cyprus (1970).

His work is in many public and private collections in Greece and Cyprus: notably at the National Gallery of Greece, the Athens Municipality Collection, the National Bank of Greece Cultural Foundation, the National Bank of Greece and the Leventis Gallery.



Theodoros STAMOS ARR

Greek/American, 1922-1997

Aquatic forms

signed and dated '47 lower left

oil on masonite

60.5 x 27 cm

PROVENANCE

ACME Fine Art, Boston

private collection, Boston

private collection, New York

private collection, Athens

8 000 / 10 000 €

Theodoros Stamos



Theodoros Stamos, the youngest member of the first generation of Abstract Expressionists, was born in Manhattan in 1922 to Greek immigrant parents. At the young age of fourteen he won a scholarship to New York's American Artists School, where he studied sculpture, but from 1937 onwards focused on painting.

In 1939, Stamos left school to strike out on his own. To support himself he worked at a frame shop on the East 18th Street, where he met Paul Klee, Fernand Leger and Arshile Gorky.

Stamos was only twenty when he had his first solo exhibition (1943) at the Wakefield Gallery in New York. His work caught the attention of Gorky and Barnett Newman, who saw in his paintings an interest in myth and biomorphic abstraction similar to their own.

By the mid-1940s, Stamos was becoming well established. He exhibited at the Whitney Museum annually from 1945, the Carnegie Institute and the Art Institute of Chicago in 1947 and the Museum of Modern Art in 1948.

In 1946, the Museum of Modern Art in New York purchased his work 'Sounds in the Rock'.

He travelled to Europe for the first time in 1948 where he visited France, Italy and Greece, including the island of Lefkada, the birthplace of his father.

During the late 1940s, Stamos became a member of 'The Irascible Eighteen', a group of abstract painters who contested the Metropolitan Museum of Art's policy towards American painting of the 1940s. Members of the group are considered the 'first generation' of abstract expressionists and include Willem de Kooning, Jackson Pollock and Mark Rothko. They were the first American artists that consciously made a break with the School of Paris in pursuing their agenda for a new approach to painting.

During the 1950s his work was exhibited regularly in New York both in solo exhibitions and alongside the art of his fellow abstract expressionists, many of whom were a decade or two older than him.

His earliest compositions, painted in browns, greens and golds, evoke the appearance and texture of the earth: rocks, terrain, sand and water. The forms resemble, in some cases, fantastic amoeba-like creatures and plants drifting underwater, in others, planetary bodies inhabiting otherworldly, barren terrain.

Stamos retained his interest in the natural and the infinite throughout his life. His paintings often glow with a light that seems to originate from somewhere behind the paint. From the 1970s, this inner light became even more pronounced in his 'Infinity Field' series; these luminous works seem to vibrate with energy as if radiance is just about to burst through the pigment.

He held many international solo exhibitions such as at the Phillips Collection, Washington (1950 and 1954); the DeCordova and Dana Museum, Massachusetts (1955); the Department of Art, Michigan University (1957); the Marlborough Gallery, New York (1972); the Joslyn Art Museum, Nebraska (1973); the Edwin Ulrich Museum, Kansas and the Stamford Museum, Connecticut (1979) and the Museum Morsbroich, Leverkusen (1988). He also participated in several prestigious group exhibitions such as at the Whitney Museum of American Art, New York (1945-1968); the Carnegie Institute, Pittsburgh (1947, 1952, 1958, 1961 and 1964); the Art Institute of Chicago (1947, 1952, 1962 and 1968); the Venice Biennale (1948); the Museum of Modern Art, New York (1948, 1951, 1968 and 1969); the Brooklyn Museum, New York (1951, 1953, 1955 and 1957); the Metropolitan Museum of Art, New York (1953, 1965 and 1966); the Documenta, Kassel (1959) and the Solomon R. Guggenheim Museum, New York (1961, 1977 and 1977).

The National Gallery of Greece staged a large-scale retrospective of his work in 1997.

His paintings are in numerous public and private collections worldwide, including the Metropolitan Museum of Art, New York, the Museum of Modern Art, New York the Solomon R. Guggenheim Museum, New York, the Whitney Museum of American Art, New York and the National Gallery of Greece.



Eleni VERNADAKI ARR

Greek, born 1933

Plattersigned *adc* on the base perimeter

earthenware

diameter 39 cm, height 10 cm

PROVENANCE

private collection, Athens

2 400 / 3 000 €

Eleni Vernadaki was born in Chania, Crete in 1933.

She studied ceramics at the Hammersmith College of Art and Architecture between 1957 and 1959.

On completing her studies, she returns to Greece where she opened her first workshop at 20 Solonos Street in Athens. In 1974 she relocated to a specially designed building in Kantza.

From 1968 to 2015 she ran the Athens Design Centre (*adc*), founded with her husband Nikos Papadakis, that explored the conceptual boundaries of the handmade ceramic art object.

During the second half of the twentieth century, Vernadaki revolutionised ceramic art in Greece. In her early works one can witness references to ancient as well as local ceramic tradition. However, the strength of her work comes from the influence of the principles of 20th century Modernism that swept Europe during the 1960s.

Vernadaki elevated the perception of ceramics in Greece to an art form and overcame the distinction between utilitarian and non-utilitarian object. For her, ceramic art is a means of exploration into the intellectual and technical aspects of this visual art form. In addition to clay, Vernadaki worked with other mediums and materials such as bronze and other metals, marble, timber, and even plastic.

She collaborated with artists on architectural decoration projects such as with Yiannis Moralis on the façade of the Athens Hilton Hotel and Panayiotis Tetsis on the Ceremony Hall of the Ministry of Defence.

Vernadaki is a striking example of an independent and dynamic career; Under her direction the Athens Design Centre became a focal point and a dynamic hub of creativity which promoted contemporary handmade art ceramic objects to a wider public.



Dimos BRAESSAS ARR

Greek, 1880-1964

Island harbor

signed lower left

oil on hardboard

34 x 47 cm

PROVENANCE

private collection, Athens

1 800 / 2 500 €

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.



31

Dimos BRAESSAS ^{ARR}

Greek, 1880-1964

Landscape with cypress

signed lower right

oil on hardboard

15.8 x 22.7 cm

PROVENANCE

private collection, Athens

800 / 1 200 €



32

Dimos BRAESSAS ^{ARR}

Greek, 1880-1964

Male nude

signed lower right

pencil and charcoal on paper

42.5 x 56.5 cm

PROVENANCE

private collection, Athens

1 000 / 1 500 €



Yannis MIHAILIDIS ARR

Greek, 1940-2021

Leaves

signed and dated 2003 lower middle
signed and titled on the reverse
acrylic on paper laid down on canvas
141.5 x 106.5 cm

PROVENANCE

private collection, Athens

3 500 / 5 000 €

Yannis Mihailidis was born on the island of Skiathos in 1940. He was a self-taught artist who studied Byzantine art, naïve art and abstract painting. He lived and worked between Athens and Pelion.

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

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

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

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

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



Alexis AKRITHAKIS ^{ARR}

Greek, 1939-1994

Untitled-Suitcases

ink on paper

signed and dated 26 XI 71 lower left

21 x 29.7 cm

PROVENANCE

private collection, Athens

EXHIBITED*Akrithakis, Retrospective Exhibition, National Gallery, Athens, 4th May-29th June 1998***NOTE**

This lot is accompanied by a certificate of authenticity from the Estate of Alexis Akrithakis.

3 000 / 4 000 €

Alexis Akrithakis was born in Athens in 1939.

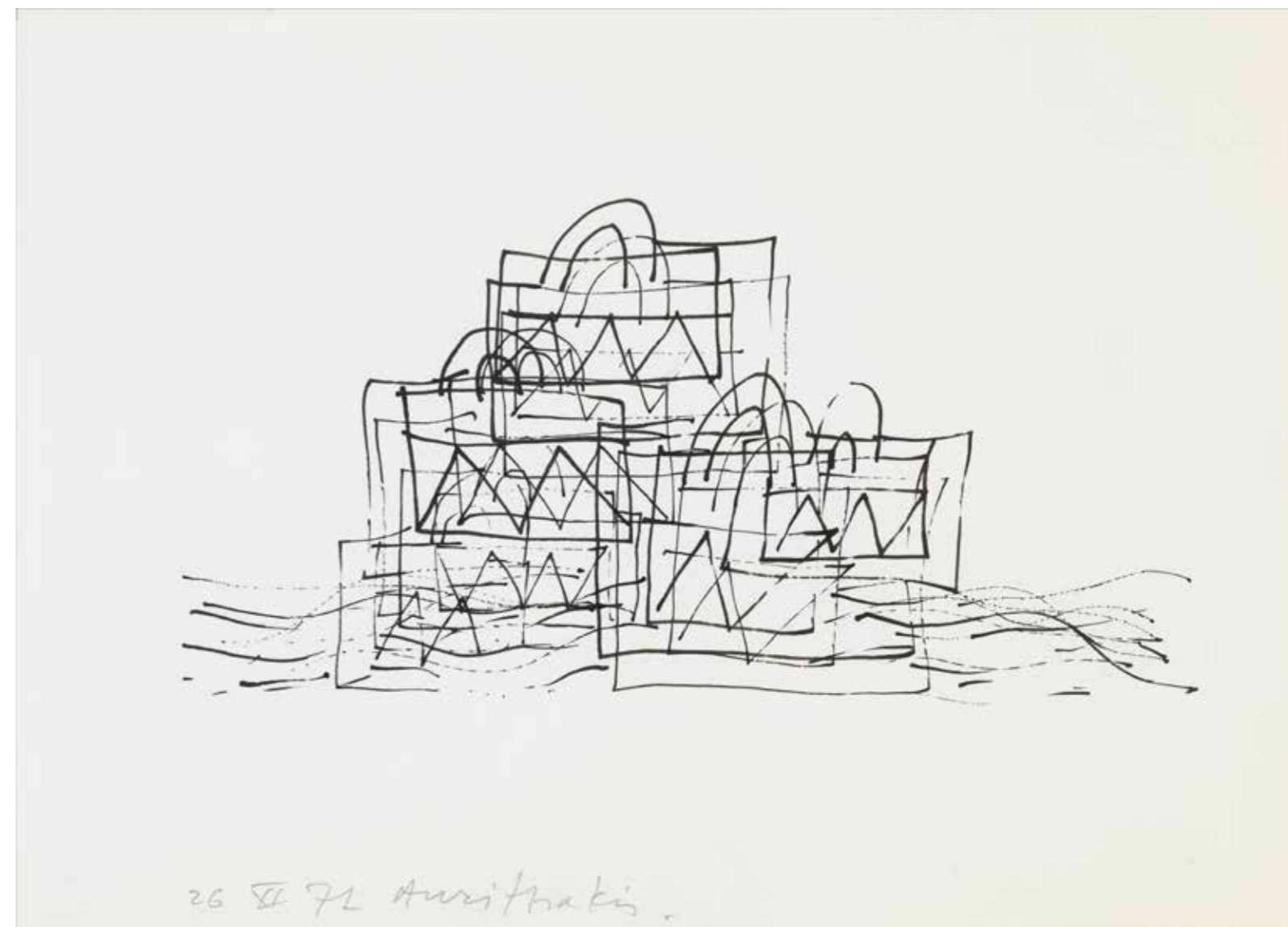
As a young man, he mixed in bohemian, intellectual and artistic circles, among which he met poet and philosopher Giorgos Makris and writer Kostas Tachtsis, who both were very influential for him.

In 1958, he travelled to Paris on a motorbike, where, like other artists, lived an intense, disorderly life of post-war existentialism. He enrolled at the Academie de la Grande Chaumiere where he attended lessons, but never completed his studies. During this time, he moved in the circle of Thanos Tsingos, Jean Seanberg, Leo Ferre and Yannis Gaitis. He began to paint regularly. He returned to Greece in 1960 and three years later exhibited early works in Veltsos gallery, Thessaloniki. Shortly afterwards, in 1965, he presented his first major solo show at the Athens French Institute.

In 1968 he went to Berlin funded by a DAAD scholarship and in the same year married Fofi Koutselini. From 1970 onwards, he collaborated with Alexander Iolas and travelled back and forth between Germany and Greece. He was successfully involved in both the Greek and international art scenes. His provocative and even extreme lifestyle at times integrated into his artistic identity. His work is continuously enriched with a multitude of narrative, poetic and symbolic motifs in lively spot colours (i.e. birds, boats, hearts, airplanes, arrows and his emblematic suitcase), as well as collages or mixed media and timber constructions.

He returned to Greece in 1984. By then he was internationally well established but in poor health. Retrospectives were organised in 1997 at the Macedonian Museum of Contemporary Art, Thessaloniki, in 1998 at the National Gallery, Athens and in 2003 at Neue National Galerie, Berlin.

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



Paris PREKAS ARR

Greek, 1926 -1999

Reclining nude

signed lower right

oil on canvas

33 x 46 cm

PROVENANCE

Petros Vergos, 25 Nov 2004, lot 221

private collection, Athens

1 500 / 2 000 €

Paris Prekas was born in 1926 in Athens.

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 with the mediums of painting, sculpture and architectural relief décor, both interior and exterior.

In painting, he worked mainly with oil and watercolour. His work draws influences from the ancient Greek world, the minimal white surfaces of ancient Greek sculpture and pottery, the Greek landscape and seascape.

His themes are abstract manifestations combined with a constructivist language where he builds forms out of geometric shapes, resulting in both flat and linear formations. Colour is used with austerity; it has an expressionist function, especially where the neighbouring colours conflict. The subject matter of his paintings can be found in his sculptures as well; a combination of abstract, cubistic, expressionistic, and surreal elements.

From 1959 to 1965, he created the series 'Portraits of Greece', and continued with the series 'Ports'. In the 1970s, he painted 'Horses' and towards the end of the decade, he created 'Parallel Lives' (1977). In the 1980s, he painted the well-known series 'Tankers'.

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

His work is present in many public and private collections such as the National Gallery of Greece, the Athens Municipal Gallery, the National Bank of Greece, the Averoff Gallery and the Greek Embassy in Washington.



TAKIS (Vassilakis) ^{ARR}

Greek, 1925-2019

SuperNova no 59

signed lower right

watercolour, Indian ink, magnet and nails on canvas

circa 2005

100 x 100 cm

PROVENANCE

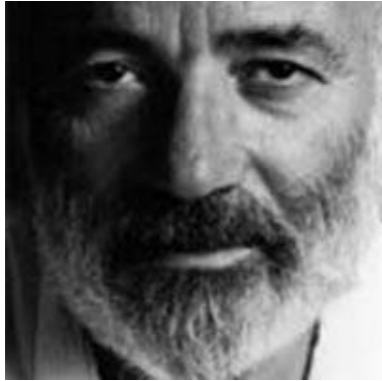
Stavros Mihalarias Art, Athens

private collection, Athens

NOTE

The work is accompanied by a certificate of authenticity from Stavros Mihalarias Art, Athens dated 26 September 2005.

38 000 / 48 000 €



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

He settled in Paris in 1954 where he joined the atelier of Constantin Brancusi for a few months. Influenced by the invention of the radar and the technological landscape of the station of Calais, Takis constructed his first Signals in 1955. Resembling electric aerials, the Signals evolved to become kinetic and flexible, adorned with 'found objects', swaying in the wind, colliding to produce unique sounds. Takis' Signals were first exhibited at the 'International Exhibition of the Plastic Arts' at the Musée d'Art Moderne de la Ville de Paris in 1956.

Takis had no formal art education, however, by living and working in Paris, New York, London and Athens he synthesized a broad range of ideas and experiences such as intensive scientific research, ancient philosophy, Zen Buddhism, and encounters with other artists and writers, to forge a unique category-defying vision. Time, space, energy and even political activism became the primary material for Takis. He explored the magnetic forces and the energy of magnetic fields, he experimented with electricity, sound and light. Thus, through his art, Takis renders visibility to all these invisible elements.

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

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

In 1986, he returned to Greece where he established the Research Centre for the Arts and Science in Gerovouno, Attica (its official inauguration was in 1993).

A large-scale retrospective of Takis' work was exhibited at the Tate Modern in London between July and October 2019, where the spectator experienced the essential poetry and beauty of the electromagnetic universe explored by the artist.

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



Oumbertos ARGYROS ARR

Greek, 1884-1963

Portrait of an aged woman

signed lower right

oil on hardboard

50 x 40 cm

PROVENANCE

private collection, Athens

1 800 / 2 200 €

Oumbertos Argyros was born in Kavala.

In 1900 he enrolled at the School of Fine Arts, Athens, where he studied painting under Nikiforos Lytras and Georgios Roilos. He graduated four years later as an exceptional student.

In 1906 Argyros continued his studies in Munich at the Royal Academy of Fine Arts. Two years later, he was awarded a scholarship by the Averoff Foundation, that allowed him to remain in the Bavarian Capital. There, he studied with Otto Seitz and later with Ludwig von Lofftz and Carl von Marr.

Because his scholarship mandated study of iconography and important orthodox religious landmarks, he visited Mount Athos, Jerusalem, Egypt and several European cities.

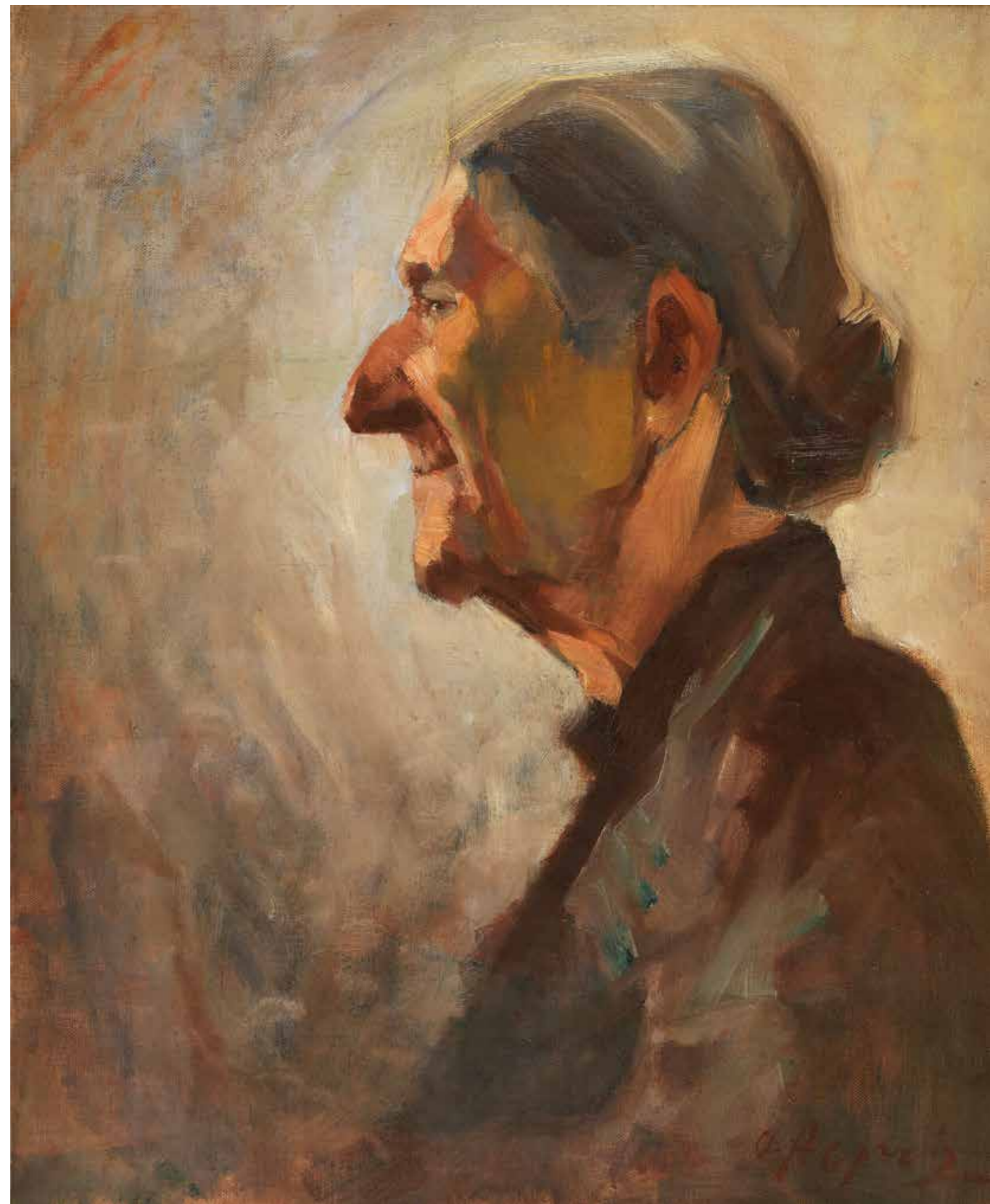
Argyros lived in Munich for a total of twenty-three years, returning to Greece in 1929. In the same year, he was elected a professor at the School of Fine Arts, Athens where he taught until 1953. In 1959 he was elected a member of the prestigious Academy of Athens.

His subject matter includes portraiture, landscape and interiors in an impressionistic style characterised by masterly attention to light graduation.

During the Second World War, he was appointed an official state artist to record battles of the Greek-Italian War. These works can be admired today in the collection of the National War Museum in Athens.

During his stay in Munich Argyros participated on numerous occasions at the prestigious Glaspalast Exhibition. After his return to Greece, he exhibited at the Venice Biennale (1934 and 1936).

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



Opy ZOUNI ARR

Greek, 1941- 2008

Imaginary space

signed upper centre-left

acrylic on panel

40 x 40 cm

PROVENANCE

private collection, Athens

1 800 / 2 500 €

Opy Zouni was born in Cairo in 1941 and died in Athens in 2008.

Between 1959 and 1962, she studied painting, ceramics, and photography in Cairo. She then moved to Athens and enrolled at the School of Fine Arts, Athens, where she studied painting in the workshop of Yiannis Moralis (1963-1968), ceramics (1963-1965) and stage design (1967-1969).

Zouni's work is one of geometric abstraction, influenced by ancient Egyptian and Greek architecture and Bauhaus. Her work emits a sense of the third dimension within a two-dimensional plane and, although concretely geometric, achieves a distinguished kind of lyricism.

In all phases of her artistic creation, she experimented with light and shadow, colour, movement, perspective, space and materiality. The depiction of emptiness versus fullness or vistas testifies to her fascination with the theory of depth and optical illusion.

Zouni held many solo exhibitions in Athens and participated in several prestigious international group exhibitions such as the Salon des Indépendants, Paris and the Alexandria Biennale (1970); the Salon de la Jeune Sculpture, Paris (1973, 1974, 1979); Art Basel (1978); the National Gallery of Ireland and the Sao Paulo Biennale (1979).

Her work is present 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, the Macedonian Museum of Contemporary Art, the B & E Goulandris Museum of Modern Art and the Musée Cantonal des Beaux-Arts, Lausanne.



Opy ZOUNI ARR

Greek, 1941- 2008

Mirror

signed and numbered 31/45 on the side and on the reverse

mixed media on panel and mirror

69.5 x 50 cm

PROVENANCE

Ikastikos Kiklos Gallery

private collection, Athens

1 000 / 1 500 €



Thanos TSINGOS ARR

Greek, 1914-1965

Flowers

signed lower right

oil on canvas

54.5 x 45.5 cm

PROVENANCE

private collection, Athens

7 000 / 10 000 €

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 (1980) and the Centre Georges Pompidou in Paris (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.



41

Georgios DERPAPAS ARR

Greek, 1937-2014

Untitled

signed lower right

acrylic on panel

102 x 90 cm (with the frame created by the artist)

72 x 59 cm (without the frame)

PROVENANCE

private collection, Athens

7 000 / 10 000 €





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

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

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

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

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

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



Yiannis PSYCHOPEDIS ^{ARR}

Greek, born 1945

Night in Brussels

signed upper right
mixed media on paper
18 x 22 cm

PROVENANCE

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

1 000 / 1 200 €

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 Kunst, 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.



43

Kostas PANIARAS ARR

Greek, 1934- 2014

Abstract composition

signed upper right

PVC and polyurethane colours

120 x 201 cm

PROVENANCE

private collection, Athens

6 000 / 9 000 €





Kostas Paniaras was born in 1934 in Kiato, Corinthia, and died in 2014 in Athens.

In 1956 he enrolled at the School of Fine Arts, Athens, to study painting in the workshop of Yiannis Moralis. In the same year, he decided to continue his studies in Paris at the Ecole des Beaux-Arts to study engraving, painting with Andre Lhote, mosaic and fresco with Gino Severini. While living in Paris, he had prolonged stays in the USA and Persia. He returned permanently to Greece in 1975.

From the late fifties, Paniaras' work evolved to non-figurative and abstract language. In his 'Day and Night' (1979-1987) series he used two basic colours, red and blue, as well as two neutral, white and black, and finally emphasized their basic contrasts with mythical, dramatic interventions of gold and silver.

He experimented with new materials, such as pleated PVC, to break the flatness of the non-figurative work. The overlapping of the fabric created surfaces that are characterized by rich rhythm and a delicate colour balance. The pleated element, the thickness and texture of the material, illuminated accordingly creates different tones and gives the two-dimensional surface a distinctive character.

In 'Seascapes' (1988-1995) he returned to pure painting values. Through the same austerity of colour and large-rough brushstrokes, his intense gesture writing created landscapes of his inner world. The 'Seascapes' evolved and culminated in the late nineties to the series 'Nights'.

Paniaras held many solo exhibitions internationally such as the Iolas Gallery, New York (1961, 1965, 1971, 1974, 1978, 1983); Iolas Gallery, Geneva (1964); Iolas Gallery, Paris (1969, 1973); Warren Gallery, Los Angeles and Meyer Gallery, San Francisco (1971); B & E Goulandris Museum of Modern Art, Andros (1986).

Additionally, he participated in several prestigious international group exhibitions such as the Salon du Nu, Paris (1957); Ecole de Paris, Paris (1960); Paris Biennale (1961); L'Oeil de Boeuf, Paris (1962); the Art on America Show, New York (1962, 1966); the Tokyo Biennale (1964) and the Trummel Crow the Meadows Museum, Dallas, Texas (1990).

His work is present in many public and private collections, notably that of the Museum of Modern Art, New York, the National Gallery of Greece, the Macedonian Museum of Contemporary Art and the B & E Goulandris Museum of Modern Art.



Kostas PANIARAS ARR

Greek, 1934- 2014

Day and Night

signed on the reverse

mixed media

width 31.5 cm, depth 31.5 cm, height 10 cm

PROVENANCE

private collection, Athens

1 200 / 1 800 €



Kyriakos KATZOURAKIS ARR

Greek, born 1944

Young man

signed lower right

encaustic painting on panel

37.5 x 37.5 cm

PROVENANCE

Ekfrasi-Yianna Grammatopoulou Gallery

private collection, Athens

1 200 / 1 500 €

Kyriakos Katzourakis was born in Athens in 1944. He attended the School of Fine Art, Athens between 1963 and 1968, studying painting in the workshop of Yiannis Moralis and stage design with Vassilis Vassiliadis. A year later he was awarded the Parthenis Award.

Between 1972 and 1986 he lived in London, where continued his studies in printmaking, first at St. Martins School of Art and later at the Croydon Collage of Art.

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

His work is anthropocentric with elements of critical realism aimed at awakening the viewer's conscience. Some phases of his work show deliberate references to the visual elements of 'Greekness', with influences from Tsarouchis, Kontoglou and Theophilos. In more recent works he adopts a personal style with pronounced expressionistic elements in large scale composite works, combining painting with theatre, music and literature.

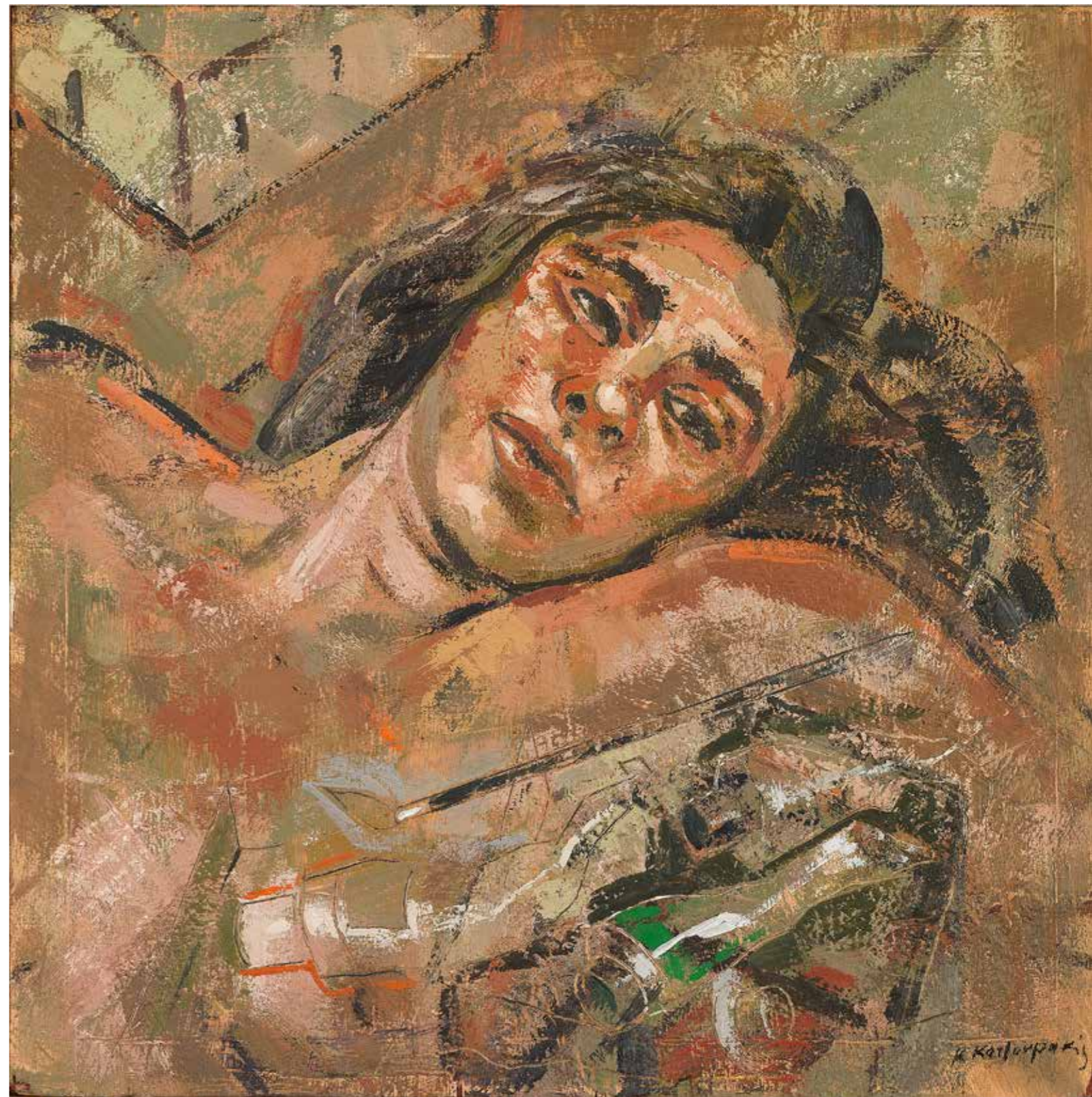
He has designed the costumes for the film 'Days of '36' (1971) of Theodoros Angelopoulos and the sets for 'To προξενείο της Ανωάς' (1972) of Pantelis Voulgaris and was involved as an art director in several theatre productions.

In 2005 he was elected a professor at the School of Fine Arts, Thessaloniki, where he taught until 2011.

He represented Greece in several international exhibitions including the Sao Paulo Biennale (1980); the Paris Biennale (1980) and Europalia, Antwerp (1982).

In 2013 the Benaki Museum organized a large-scale retrospective exhibition of his work.

His works are in a number of private and public collections such as the National Gallery of Greece and the Kouvoutsakis Museum in Athens.



Aristidis PATSOGLOU ARR

Greek, born 1941

Female with laurels

signed and numbered 5/8 on the base

patinated bronze

height 45 cm, width 10 cm, depth 6 cm

PROVENANCE

private collection, Athens

2 400 / 3 000 €

Aristidis Patsoglou was born on the island of Lesbos in 1941.

Between 1962 and 1965 he had his first drawing and painting lessons with sculptor Thanassis Apartis. He then enrolled at the School of Fine Arts, Athens to study at the studio of Yiannis Pappas, graduating in 1969.

He then moved to Paris and continued his studies at the Ecole des Beaux-Arts (1970-1974) in sculpture with Cesar and Rene Collamarini and in printmaking with Robert Cami and Jacques Lagrange. He additionally attended classes of plastic arts, art science and audio-visual techniques at Paris VIII University between 1974 and 1979.

His style merges international trends with influences from ancient Greece in an expressionistic manner. His work is anthropocentric, emphasizing on the human figure, the nude body and movement, in subjects with frequent mythological or historical connotations. He focusses on the expressive potential of his material leaving the traces of the making visible. In his large-scale works, he is preoccupied with the sculpture's relationship with space and light.

Besides sculpture Patsoglou works in the mediums of painting and printmaking. He combines representational and abstract elements; the tones of grey and white play a key role in his lithographs, woodcuts and paintings.

He exhibited his work extensively in Europe in more than forty solo shows and participated in a large number of group exhibitions. He has been awarded the 'Grand Prix d'Arts Plastiqs Jeunes' by the Musee des Beaux-Arts, Lyon in 1975 and the 'Medaille d'Or de la Societe des Artistes Francais' in 1976.

His work can be seen in the collections of the Musee d'Art Moderne in Paris, the Musee d'Art Contemporain in Quebec, the National Bank of Greece and in a large number of public and private collections in Greece and abroad.



Epaminondas THOMOPOULOS ^{ARR}

Greek, 1878-1974

Venice

signed lower left
oil on hardboard
28.4 x 18.2 cm

PROVENANCE

private collection, Athens

800 / 1 200 €

Epaminondas Thomopoulos was born in Patras in 1878.

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

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

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

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

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

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



Georges COSMADOPOULOS ARR

Greek, 1895 -1967

Pelion

signed lower left
oil on cardboard
20 x 26 cm

PROVENANCE

private collection, Athens

1 000 / 1 500 €

Georges Cosmadopoulos was born in Volos in 1895.

He studied painting at the School of Fine Art in Leipzig, Germany and then continued his studies at the Grande Chaumière in Paris.

Cosmadopoulos' themes include landscape, compositional, still life and portraiture. His style moves between realism and impressionism, where in his paintings the spectator can witness thin, sharp yet visible brush strokes of colour in a way where realism and poetry merge harmoniously. Emphasis is given on accurate depiction of light in its changing qualities and in some of his works the inclusion of movement is a crucial element of human perception and experience.

In 1926 he presented his work for the first time in Greece and abroad and continued to exhibit in many national and international shows throughout his life. He participated in the Venice Biennale of 1934 and 1936. In 1936 he was awarded the Silver Medal of the International Exhibition of Paris.

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 and many other public and private collections.



Apostolos FANAKIDIS ARR

Greek, born 1945

Untitled

signed and dated '83 on the reverse

sandstone

height 25 cm, width 25.5, depth 18 cm

PROVENANCE

private collection, Athens

2 400 / 3 000 €

Apostolos Fanakidis was born in 1945 in Evros, Northern Greece.

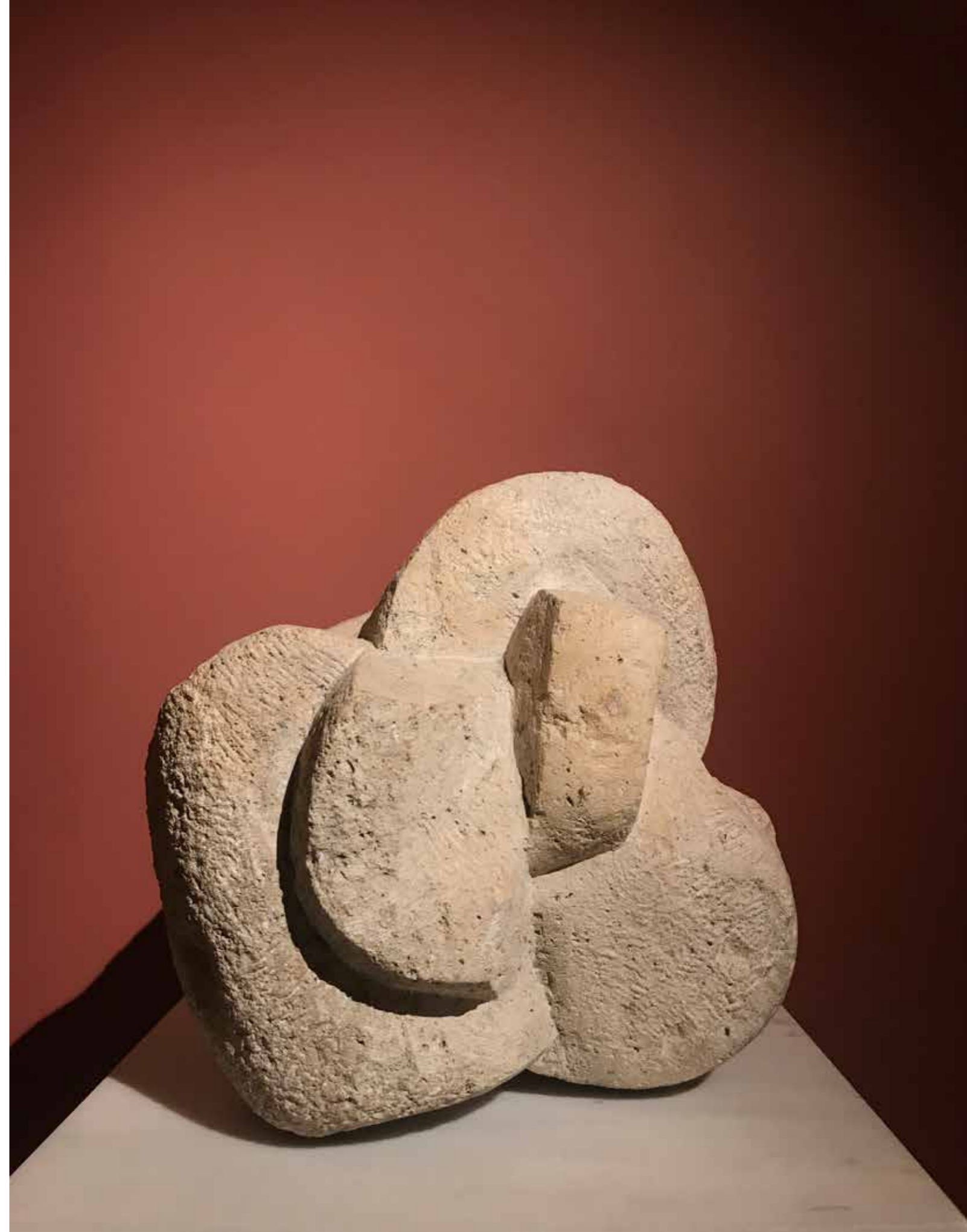
At the end of the Greek Civil War, his family moved to Budapest and following the Hungarian Revolution of 1956, they settled in Sofia, Bulgaria. From 1967 to 1972, he studied in the department of monumental sculpture at the Academy of Fine Arts 'Nikolaj Pavlovic', Sofia. In 1977 Fanakidis returned permanently to Greece.

His work can be placed in the sphere of abstract expressionism, where the human form is treated in either a cubic or constructivist manner, and the body is represented naked from its religious and ideological myths.

From May to September 2010, the B&M Theocharakis Foundation staged a large-scale retrospective of Fanakidis (together with Lazaros Lameris). He exhibited works of the period 2000-2010. Quoting Takis Mavrotas, the exhibition's curator: 'The sculptor focuses his interest on the unprecedented beauty of form and colour, the narrative alternations and the expressive emotions through the distortions he introduces in his work. Several of his creations tend to the surreal to meet the indefinite and the dream.'

Fanakidis held many solo exhibitions such as at the AlphaDelta Gallery, Athens (1988, 1992). He also participated in several prestigious group exhibitions such as the Budapest Sculpture Biennale (1979, 1981). At the 1981 Budapest Sculpture Biennale, he was awarded the gold medal.

Large scale outdoor sculptures by Fanakidis can be admired in public spaces in Greece, Bulgaria, Cyprus, the Netherlands and the USA. Additionally, works can be found in Blagoevgrad Museum, Bulgaria and the Vorres Museum, Athens.



Glyn HUGHES ARR

Cypriot born Britain, 1931-2014

Untitled

signed and dated 2012 on the reverse
oil and charcoal on canvas
100 x 100 cm

PROVENANCE

private collection, Nicosia

EXHIBITED

Glyn Hughes, 1931-2014, Nicosia Municipal Arts Centre, 27th May - 23rd July 2016

LITERATURE

Glyn Hughes, 1931-2014, Press and Information Office / Pierides Foundation, 2019, page 217 & 220 (illustrated)

1 500 / 2 000 €

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 'Apophysis', the new republic's first gallery with the aim of introducing the contemporary art movements in Cyprus. It was housed in Sophocleous Street, and the exhibitions held in the courtyard helped to shape the intellectual life of the capital. The same summer, when Cyprus gained independence, the gallery moved to Apollo Street, where Hughes and Savva exhibited their work and that of other artists. Lectures and discussions were held with speakers such as the great Russian film director, Sergei Bondarchuk.

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

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

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



51

TAKIS (Vassilakis) ^{ARR}

Greek, 1925-2019

Unique necklace

signed

numbered 1/1 (this item is unique)

22 carat gold, diamonds

weight of gold: 35.1 gr.

weight of diamonds: 0.35 ct.

necklace diameter: 115 mm

pendant measurements: 55 x 32 mm

PROVENANCE

private collection, Athens

NOTE

A **unique** necklace by Takis, the avant-garde artist that explored the boundaries between art and science with his electromagnetic sculptures. Takis often integrated jewelry in his artistic oeuvre, stating that working with precious metals was a process of 'micro-sculpture'.

4 800 / 8 000 €

detail



TAKIS (Vassilakis) ^{ARR}

Greek, 1925-2019

'Golden Diamond' series earrings

signed

numbered 1/75 (limited edition series)

22 carat gold, diamonds

weight of gold: 39.6 gr.

weight of diamonds: 0.72 ct.

23 x 15 mm (each)

PROVENANCE

private collection, Athens

4 800 / 8 000 €



53

TAKIS (Vassilakis) ^{ARR}

Greek, 1925-2019

'Golden Diamond' series ring

signed

numbered 1/75 (limited edition series)

22 carat gold, diamonds

weight of gold: 23.7 gr.

weight of diamonds: 0.58 ct.

ring head: 21 x 15 mm

18 mm internal diameter

PROVENANCE

private collection, Athens

2 400 / 3 500 €



54

VOURAKIS

Greek Jeweller

Foliate ring

18 carat gold

16.1 mm internal diameter

weight: 4.8 gr.

PROVENANCE

private collection, Athens

600 / 800 €



Name / Όνομα

Surname / Επώνυμο

Address / Διεύθυνση

Email

Tel / Τηλ

Mob / Κιν

Buyer Number / Αριθμός πελάτη

Telephone Bid / Τηλεφωνική Προσφορά

Lot / Αριθμός	Description / Περιγραφή	Maximum Bid / Ανώτατο Ποσό

date / ημερομηνία signature/υπογραφή

I have read and agree to comply with the Conditions of Sale for Buyers of ArtBlue Ltd
Δηλώνω ότι έχω διαβάσει τους όρους της δημοπρασίας τους οποίους και αποδέχομαι ανεπιφύλακτα

info@fineartblue.com

www.fineartblue.com

CONDITIONS OF SALE

Participation in ArtBlue means the unreserved acceptance of the following:

1. The auctioneer always acts as the agent of the vendor. He directs the auction and decides on the consecutive biddings of each lot. At his discretion, he can refuse higher or lower bids than those proposed by him.
2. The auctioneer reserves the right to refuse entry to or participation by any individual in the saleroom, as well as to withdraw any lot from the sale at any time.
3. A buyer is considered the bidder who accepts the highest bid proposed by the auctioneer and to whom the lot is finally sold. Absentee bids are accepted by the auctioneer in writing or on the telephone during the sale, provided personal details of the bidder have been submitted 24 hours before the auction.
4. Every work is sold 'in its present state'. ArtBlue is not responsible for possible defects, damages or imperfections of a work or errors or misrepresentations in the description contained in the catalogue. All statements included in the auction catalogue relating to the provenance, dating, authenticity and estimate of a lot are made to the best of its knowledge and do not imply or create ultimate responsibility or liability on the part of ArtBlue, its associates or employees to any third party.
5. A buyer can return a work within two (2) years of its purchase if it can be reasonably proved that it is a counterfeit. In such a case the buyer will be fully refunded (Hammer price plus commission but not interest). The sale will be set aside on condition that: the buyer has not resold the work, it has been kept in the same condition as at the time of purchase and most importantly there was no mention in the catalogue of disputed authenticity.
6. Every work on sale is considered by ArtBlue as the bona fide property of the vendor who gives assurances that it is free of any legal or any other impediment, claim or demand by any third party.
7. On lots marked with ARR, sold between €1.00 - €50.000 there will be a charge of 4% per the Cyprus Copyright Law of 1976 as amended concerning the inalienable Artists' Rights of Resale (Droit de Suite). For any work sold between €50.001 - €200.000, a charge of 3% will be applicable.
8. A commission of 15% plus VAT is added to the hammer price. All lots can be collected - once the account has been settled - from the saleroom after the sale or the next day or thereafter from the ArtBlue premises, Kyriakou Matsi Avenue 10e, 1082, Nicosia, Cyprus. The buyer should collect all purchased lots within 7 days from the date of the auction and settle the respective invoice in full.
9. In case of refusal or inability on the part of the buyer to settle his/her account and collect the work(s) as stated above, 30 days have elapsed from the day of the auction, ArtBlue is entitled a) To initiate legal action demanding the full settlement of the account. b) To dispose of the work(s) to a third party privately or through an auction sale. c) To demand compensation for any financial or other damages suffered as a result of the buyer's refusal to fulfil his/her obligations.



INDEX

AKRITHAKIS, Alexis	34	MALTEZOS, Yannis	13
ARGYROS, Oumbertos	37	MAVROIDIS, Georgios	04
		MIHAILIDIS, Yannis	33
BRAESSAS, Dimos	30, 31, 32		
		PANIARAS, Kostas	43, 44
CANIARIS, Vlassis	20, 21	PATSOGLOU, Aristidis	46
CARAS, Chistos	14	PIERRAKOS, ALKIS	06, 07
COSMADOPOULOS, Georges	48	PREKAS, Paris	35
		PSYCHOPEDIS, Yiannis	42
DERPAPAS, Georgios	41		
		SKOYLAKIS, Demos	17
FANAKIDIS, Apostolos	49	STAMOS, Theodoros	28
FASSIANOS, Alecos	18, 19		
		TAKIS (Vassilakis)	36, 51, 52, 53
GEORGIU, Apostolos	15	TETSI, Panagiotis	08
GERALIS, Apostolos	03	THOMOPOULOS, Epaminondas	47
GERMENIS, Vassilios	09	TOMBROS, Michael	25, 26
GIALLINA, Angelos	02	TSINGOS, Thanos	40
HUGHES, Glyn	50	VAROTSOS, Costas	16
		VERNADAKI, Eleni	29
KANELIS, Orestis	27	VOURAKIS	54
KAPRALOS, Christos	10, 11, 12		
KATZOURAKIS, Kyriakos	45	ZONGOLOPOULOS, Georgios	01
KOPSIDIS, Rallis	22,23	ZOUNI, Opy	38, 39
LAPPAS, George	05		
LAZARIS, Theodoros	24		



ninjoo

Leading A New Global Fitness Movement
Inspired By Style, Design & Innovation

www.ninjoo.com

