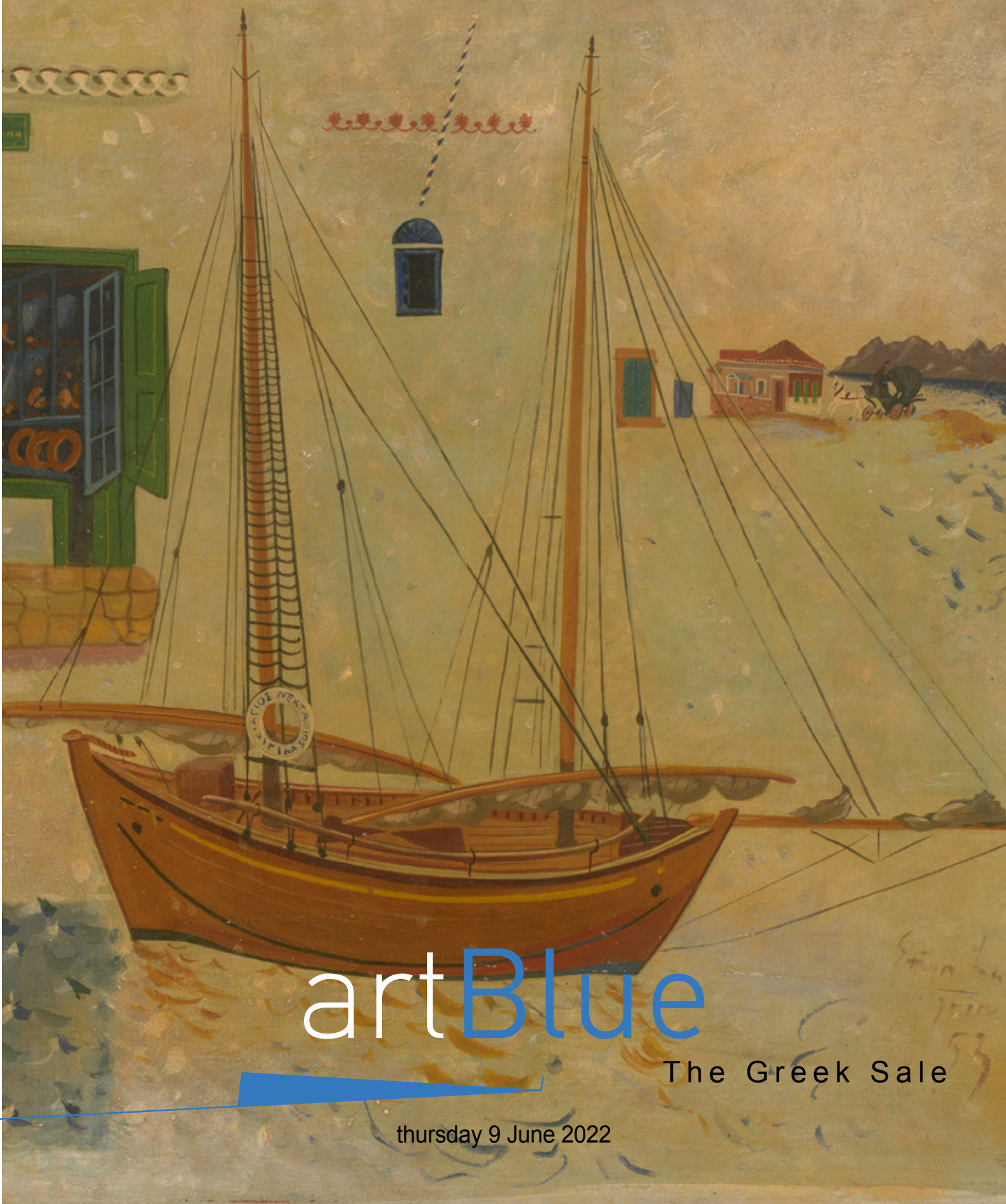


athens

nicosia



artBlue

The Greek Sale

thursday 9 June 2022

The background is a painting of a narrow street in Nicosia, Cyprus. The scene is dominated by a large, arched doorway in the center, which is dark and shadowed. To the right, a white stone wall with a small window is visible. In the foreground, there are some wooden structures and a bench. In the background, several people are walking along the street. The overall atmosphere is one of a quiet, old town.

artBlue

The Greek Sale

nicosia

thursday 9 June, 2022

Ralli

artBlue

AUCTION

Thursday 9 June 2022, at 7.30 pm

APOCALYPSE GALLERY, Chytron 30, Nicosia

viewing - ATHENS

ARGO GALLERY, 5 Neofytou Douka, Kolonaki

thursday 19 to saturday 21 may 2022, 10 am to 9 pm

viewing - NICOSIA

APOCALYPSE GALLERY, Chytron 30, Nicosia

tuesday 7 to wednesday 8 june 2022, 10 am to 9 pm

thursday 9 june 2022, 10 am to 6 pm

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Nikos 62



01

Apostolos GERALIS ARR

Greek, 1886-1983

Young boy

signed lower left
oil on hardboard
32 x 21 cm

PROVENANCE

private collection, Athens

1 800 / 2 500 €

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

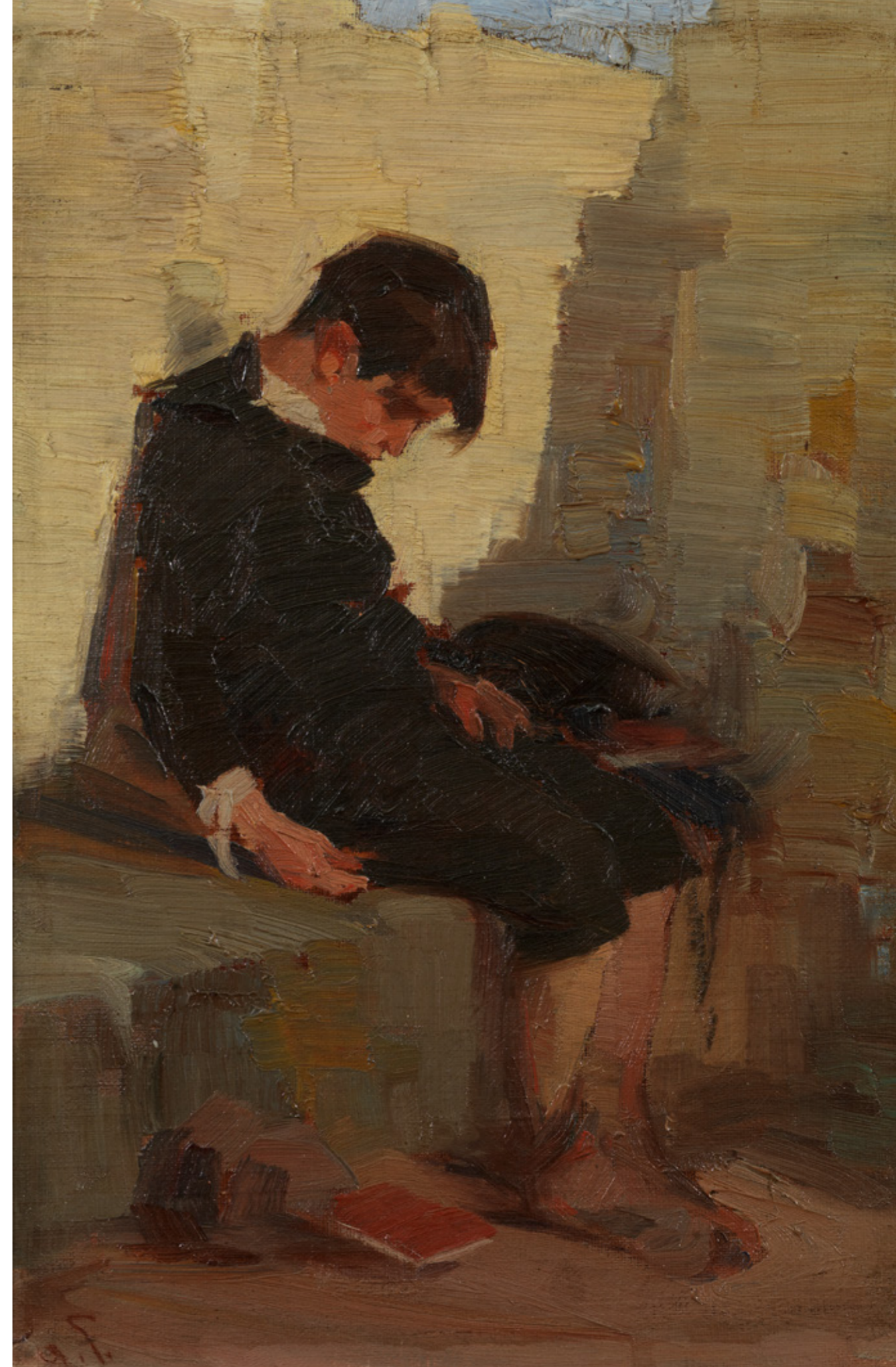
In 1896 he enrolled at the School of Fine Arts, Athens, where he studied painting under Dimitrios Geraniotis, Spyros Vikatos, Georgios Jakobides and Georgios Roilos.

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.



Dimitrios BISKINIS

Greek, 1891-1947

Portrait of a young girl

signed and dated 919 lower left

oil on canvas

56 x 37.5 cm

PROVENANCE

private collection, Athens

3 000 / 4 000 €

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

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

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

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

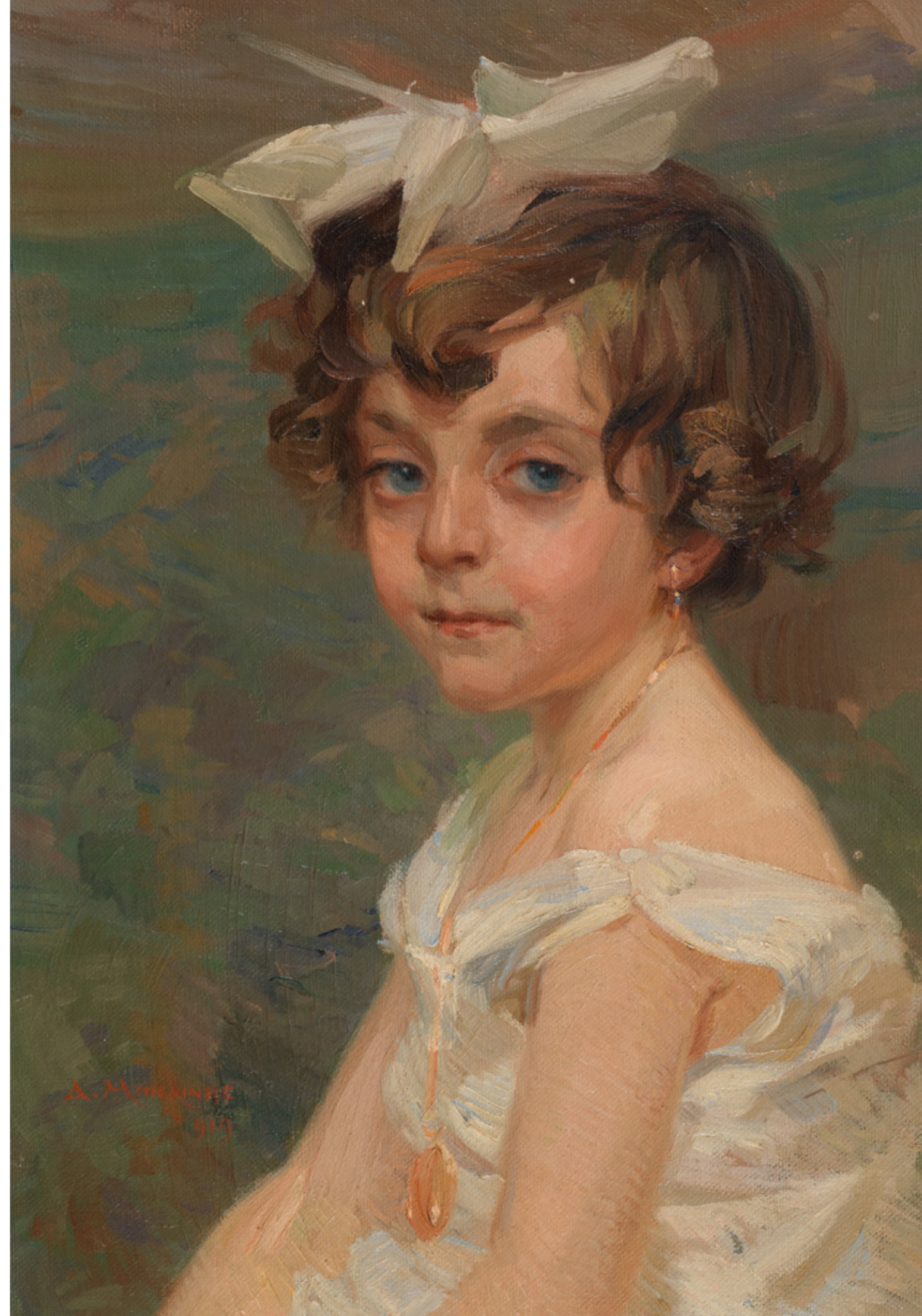
After fighting in the Balkan Wars, in 1914, he won the Averoff prize along with a scholarship to study in Paris. The First World War delayed his move to Paris until 1919, at which time he finally enrolled at the Académie Julian.

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

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

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

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



Dimos SKOULAKIS ARR

Greek, 1939-2014

The modernization of war

signed and dated '99 lower right

collage on paper

24.5 x 40.5 cm

PROVENANCE

acquired directly from the artist

private collection, Athens

EXHIBITED*Demosthenis Skoulakis, An artist of contradictions*, Benaki Museum, Athens, 28th Feb-5th May 2019**LITERATURE***Skoulakis, Images of the century*, Adams Editions, Athens, 2008, page 44 (illustrated)*Demosthenis Skoulakis, An artist of contradictions*, Benaki Museum, Athens, 2019, page 234 (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.



Dimos SKOULAKIS ARR

Greek, 1939-2014

Transcription-Gauguin

signed lower left, dated '57 lower right

signed, titled and dated 1957 on the reverse

oil on canvas laid down on hardboard

23.5 x 16.5 cm

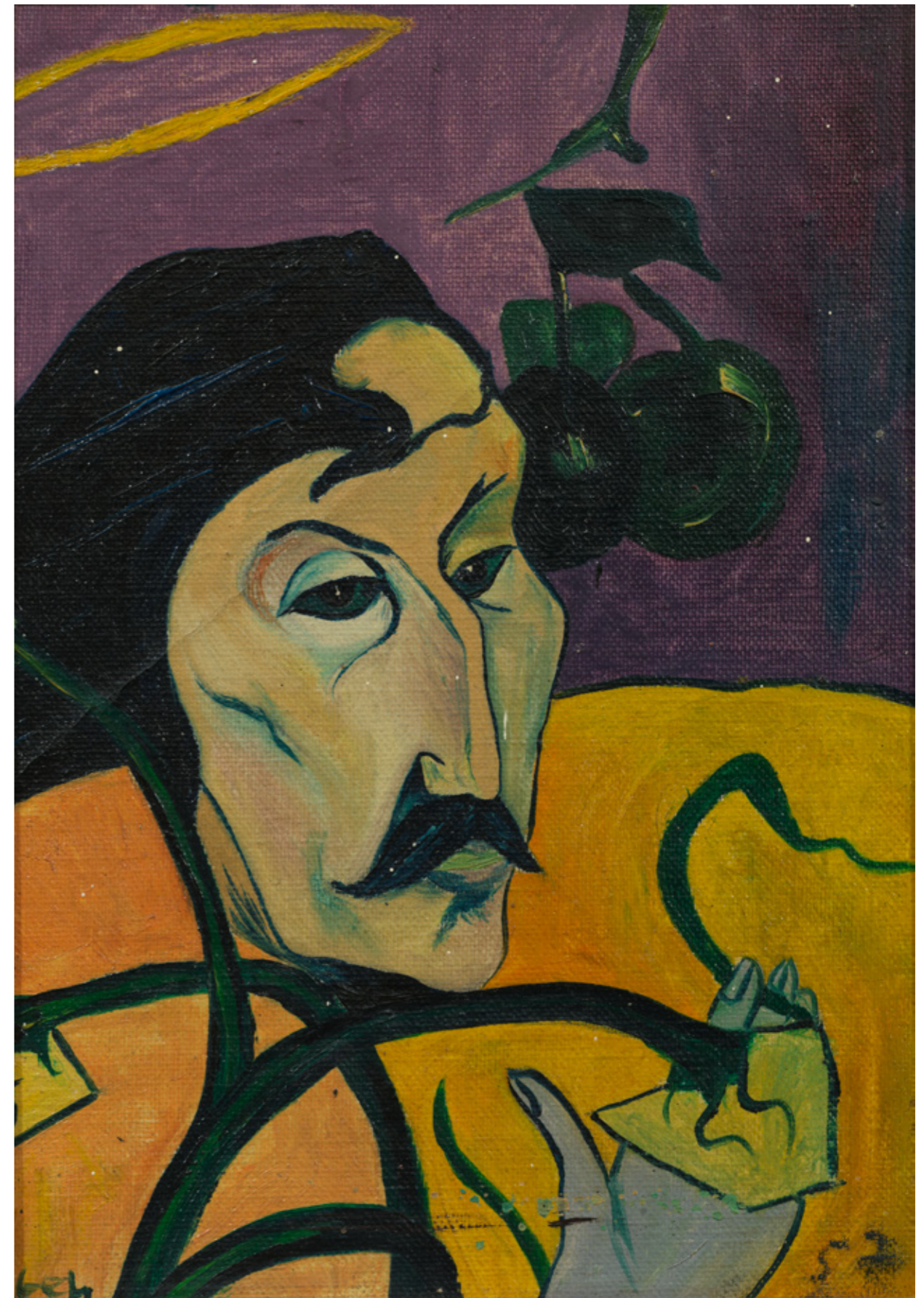
PROVENANCE

acquired directly from the artist

private collection, Athens

EXHIBITED*Demosthenis Skoulakis*, Frissiras Museum, Athens, 27th Sept-31st Dec 2006*Demosthenis Skoulakis, An artist of contradictions*, Benaki Museum, Athens, 28th Feb-5th May 2019**LITERATURE***Demosthenis Skoulakis*, Frissiras Museum, Athens, 2006, page 62-63 (illustrated)*Demosthenis Skoulakis, An artist of contradictions*, Benaki Museum, Athens, 2019, page 50 (illustrated)

1 800 / 2 500 €



Dimitris MYTARAS ^{ARR}

Greek, 1934-2017

Female and eagleink on papyrus
signed lower right
42.5 x 29.5 cm**PROVENANCE**

private collection, Athens

800 / 1 000 €

Dimitris Mytaras was born in Chalkida in 1934.

Between 1953 and 1957, he studied painting at the School of Fine Art, Athens under Spyros Papaloukas and Yiannis Moralis. On a Greek State Scholarship, he continued his studies in Paris, at the Ecole des Arts Decoratifs where he studied stage design between 1961 and 1964.

His early work during the Greek military junta period (1967-1974) was dominated by critical realism featuring the use of photographic documents, a limited palette and a political narrative.

Immediately afterwards expressionistic elements and vivid colours would dominate his largely anthropocentric work. His tendency towards abstraction, his drawing freedom and colour tensions coexist with an acute painting perception. His emphasis on visual qualities throughout his work, reveals a deeper relationship with the traditional values of painting.

Mytaras collaborated as a stage and costume designer with major Greek theatre companies, such as the National Theatre of Greece and the National Theatre of Northern Greece. Additionally, he published essays on art and poetry.

Between 1964 and 1972 he taught interior design at the Athens Technological Institute. From 1969 onwards, he taught painting at the School of Fine Art, Athens where in 1977 he was appointed a professor and later, between 1982 to 1985, a dean.

In 2008, he became a member of the Academy of Athens, and in 2008 he was awarded the title of the 'Grand Commander of the Order of the Phoenix'. In the same year he was awarded the gold medal of the city by the Municipality of Chalkida.

He has exhibited his work in many solo exhibitions both in Greece and abroad, and participated in more than 30 international group shows, including the Alexandria Biennale (1958, 1966); the Biennale for Young Artists, Paris (1960); the Sao Paulo Biennale (1966) and the Venice Biennale (1972).

Mytaras' 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.



Theodore Jacques RALLI

Greek, 1852-1909

Vue de l'entrée du souk Khan el-Khalili

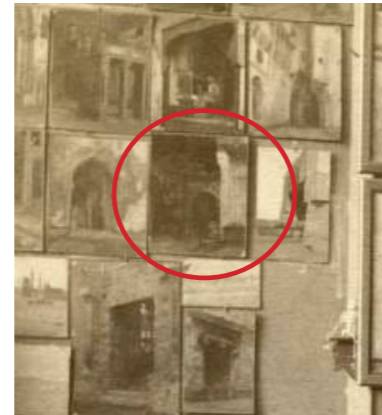
signed and inscribed *Cairo* lower left
oil canvas laid down on cardboard
30.8 x 26 cm

PROVENANCE

private collection, Athens

NOTE

The work is exhibited in Ralli's Parisian studio in a period photograph.



Detail

15 000 / 20 000 €

Vue de l'entrée du souk Khan el-Khalili exhibited in the artist's Parisian studio



Theodore Jacques Ralli was born in Constantinople in 1852, into a grand old family that descended from the island of Chios.

Although the young Theodore showed an early inclination towards painting, his family environment channelled his studies in the business field to work in the family business.

After completing his secondary education at the Theological School of Halki he continued his studies in London. Soon he realised his great love towards painting and decided to change his career route. In 1870 he was already in France and after a short stay at Marseilles he settled down in Paris. Between 1872/1873 and 1880 he studied painting with the great orientalist Jean-Leon Gerome.

In 1873 he exhibited at the Salon de Refuses and two years later he was accepted to exhibit at the prestigious Salon de Paris where he exhibited until the end of his life (Salon des Artistes Vivants 1875-1880, Exposition de la Societe des Artistes Francais 1881-1909).

His visit in Greece in the Spring of 1876 inspired the paintings he exhibited the next year in Paris; the works with Greek subject were highly praised by the French critics. Simultaneously he painted works of Oriental subject.

The fact that Ralli had roots from Constantinople urged him to travel yearly to places like Mount Athos, Egypt, Palestine, Algeria, Syria and Asia Minor. He returned to Paris with sketches or even photography that helped him to compose his paintings. Additionally, he travelled around Europe to study the masterpieces in the Museums as well as the art of his contemporaries.

He exhibited extensively in Europe and especially in the United Kingdom, where at the time was the main market for Oriental works: at the Royal Academy of Arts, London between 1879-1883, and also in Liverpool, Manchester, and Glasgow. Additionally, he exhibited in Brussels (1887), Ghent (1892) and from 1881 onwards in the French province.

In 1885 he became a French citizen and in the same year was awarded the 'Order of the Saviour' in Greece. In 1900 he was awarded the 'Officer in the Honorary Legion' by the French government.

Like other Greek artists living abroad he kept close links with Greece by exhibiting regularly in Athens: Zappeion in 1896, 1898, 1899, 1908, 1909, and Parnassos in 1901 and 1903.

Ralli kept a studio in Cairo where he spent the winter months from the late 1880's to 1904. He taught painting and drawing and was greatly involved in the local art scene. It was by his initiative that the Cairo Exhibition was organized from 1891 onwards that was of great success especially within the foreign community of the city. In 1896 he participated in the first Alexandria Exhibition.

In 1881 he wed Ioulia Mavrokordatos, in London and one year later they had their only daughter Ina (Aikaterina). Sadly, his wife died in 1888 at the young age of 29. His second marriage in 1895 with Maria Mavromichalis ended in divorce.

Ralli was a cosmopolitan man, a 'man of the world', highly respected in the French artistic circles and with close friendship bonds with men of intellect and well-known artists such as Jean-Joseph Benjamin Constant and Jean-Jules-Antoine Lecomte du Nouy. He donated the amount of 15000 francs to the Societes des Artistes Francais to establish an award for new artists entering the Salon, an award that is awarded until today.

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



Chronis BOTSOGLOU ARR

Greek, 1941-2022

Self portrait

signed and dated 4/2003 lower right

inscribed 'σχέδιο για πορτραίτο 2003' lower left

pencil, charcoal and acrylic on paper

40 x 30 cm

PROVENANCE

acquired directly from the artist

private collection, Athens

1 000 / 1 200 €

Chronis Botsoglou was born in Thessaloniki in 1941.

He had his first art lessons with Panos Sarafianos. In 1961, he enrolled at the School of Fine Arts, Athens, where he studied painting under Yiannis Moralis, graduating in 1965. He continued his studies at the Ecole des Beaux-Arts in Paris, between 1970 and 1972.

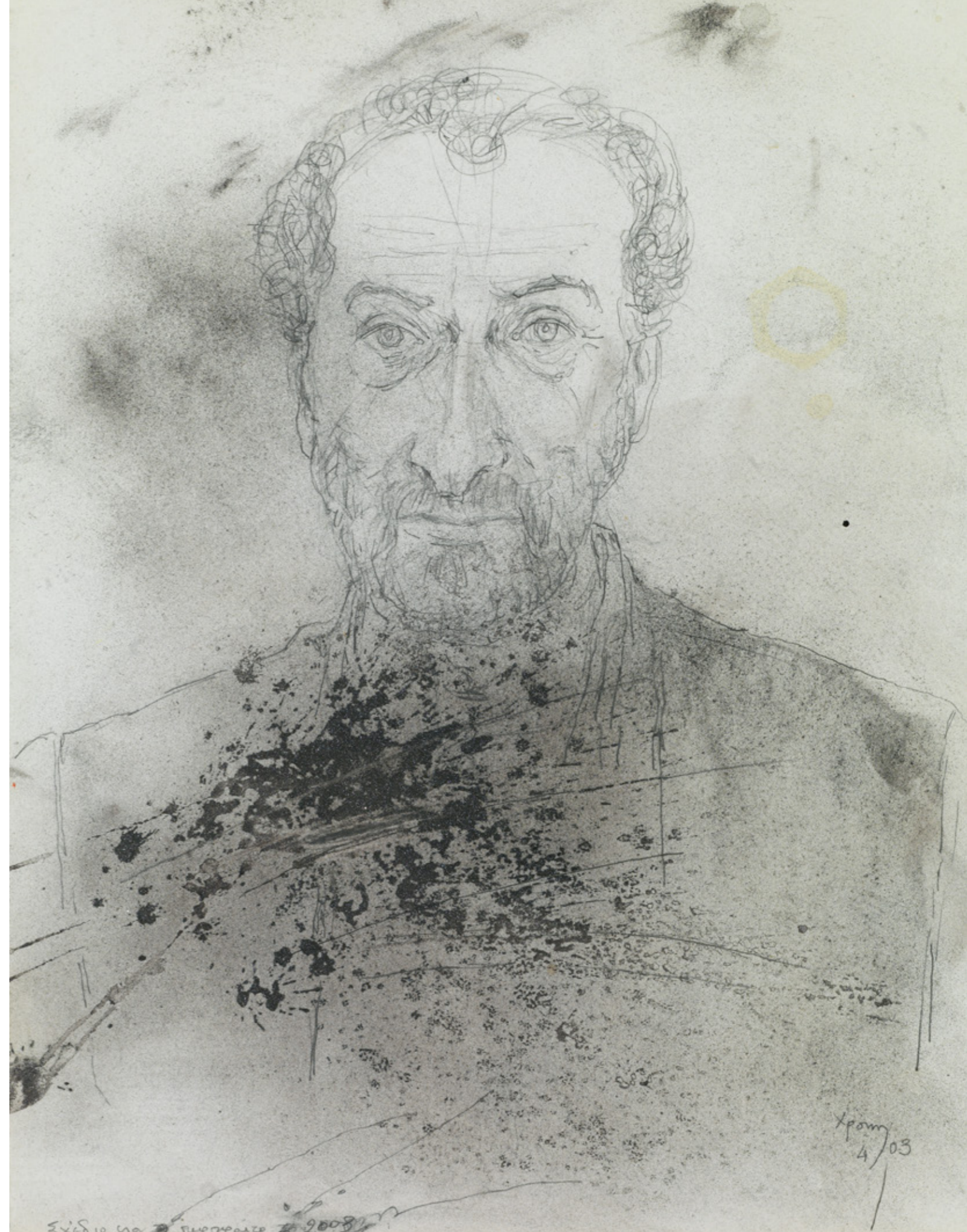
Meanwhile, he co-founded the art group 'Young Greek Realists' (1971-1973), together with Yiannis Psychopedis and Kyriakos Katzourakis, among others. The group presented figurative paintings with socially critical content, serving also as an anti-dictatorial protest against the Greek dictatorship of the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

His early work is dominated by the realistic criticism of social, political and cultural phenomena of modern times. His later work is anthropomorphic and, in many instances, autobiographical. He paints portraits of himself, persons close to his heart or nudes. Throughout his career, his work is greatly influenced by Georgios Bouzianis, Yiannoulis Halepas, Alberto Giacometti and his two teachers, Sarafianos and Moralis.

In 1989 he was elected a professor at the School of Fine Arts, Athens, a position he held until his retirement in 2008. He also served as a chancellor between 2001 and 2005.

He presented his work in a large number of solo and group exhibitions, notably; the Sao Paolo Biennale (1969); the Museum Am Ostwal, Dortmund (1976); the Institute fur Auslandsbeziehungen, Stuttgart (1978); the Grand Palais, Paris (1978) and the National Gallery of Ireland, Dublin (1979).

His works are found in public and private collections, notably: The National Gallery of Greece, the National Museum of Contemporary Art, the Athens Municipal Gallery, the Rhodes Municipal Gallery, the National Bank of Greece Cultural Foundation, the Vorres Museum, the Averoff Gallery and the Goulandris Museum of Contemporary Art.



HEPTANESE SCHOOL

circa 1860

Portrait of Diana Theotokisinscribed *Dian:a Theotoky* upper left

oil on canvas

circa 1860

62 x 50 cm

PROVENANCE

Diana Theotokis and thence by family descent to the current owner
private collection, Corfu

2 400 / 3 500 €

The Theotokis family's geographical origin has two unconfirmed versions, one of which places the origin in Byzantium, while the other claims Athens as a likely origin.

The most widespread version of the Byzantine origin claims that the Theotoki family abandoned Constantinople during the fall of the city in 1453. A branch of the family then settled in Athens where they remained until 1686 after which they followed Francesco Morosini to Nafplion. When Nafplion was occupied by the Ottomans, some members of the family were arrested and sent back to Constantinople while those who managed to escape settled in Corfu.

According to Eugenios Rizos Ragavis, the most distinguished members of the Theotokis family (Corfu branch) were Nikiforos Theotokis, archbishop of Kherson and Astrakhan; Count Spyridon Georgios Theotokis, president of the Senate of the Ionian islands; Baron Ioannis Antonios; Ioannis Baptist Theotokis, a prominent member of Filiki Eteria and a fighter in the Greek War of independence; and his grandson George Theotokis, Prime Minister of Greece.

Following the fall of Constantinople, another part of the family escaped to Crete; the great painter Dominikos Theotokopoulos (El Greco) came from this branch. Finally, a third branch of the Theotokis family took refuge in Chios, where there are descendants to this day.



Pompeo MASSANI

Italian, 1850-1920

Portrait of Efstathios Theotokis at a young age

signed and dated 1884 upper right

oil on canvas

22 x 18 cm

PROVENANCEEfstathios Theotokis (1871-1940) and thence by family descent to the current owner
private collection, Corfu

1 000 / 1 500 €

Efstathios Theotokis
(1871-1940)Efstathios Theotokis with his wife
and children

Efstathios Theotokis at old age

Yiannis MORALIS ARR

Greek, 1916 -2009

Meeting

signed, numbered 6/25 and dated 02 on the base

iron

height 56 cm, width 40 cm, depth 40 cm

PROVENANCE

private collection, Athens

4 000 / 6 000 €

Yiannis Moralis was born in Arta in 1916, his family moved to Athens in 1927.

At the tender age of fifteen, in 1931, he had preparatory art lessons to enrol at the School of Fine Arts, Athens, where he studied painting at the studio of Umberto Argiros. On graduating in 1936 he received a grant from the Academy of Athens to study in Rome for a year. He later moved to Paris and attended painting and fresco classes at the École des Beaux Arts and also mosaic classes at the École des Arts et Métiers

On the outbreak of the Second World War, in 1939, Moralis returned to Greece and joined the army forces.

In 1947 he began teaching at the School of Fine Arts, Athens where he was elected a professor in 1957, a position he held until his retirement in 1983.

In 1949 he formed 'Armos', a group with other artists including: Nikos Hadjikyriakos-Ghikas, Yannis Tsarouchis, Nikos Nikolaou, Nikos Engonopoulos and Panayiotis Tetsis. 'Armos' held its first exhibition in 1950 in Zappeion, Athens.

Moralis was an artist that had a definite influence on post war art in Greece, both with his work in the visual arts and his teaching. He has achieved in painting the merge of the classical and modern. Though interested in a variety of thematic categories, such as landscape and still life, his most important work, both in its early realistic figurative depiction and later geometric stage, is first and foremost anthropocentric.

Over the course of his career, Moralis was also involved in theatre set and costume design for the Greek National Theatre and the Greek National Ballet. He also decorated architecture such as the façade of the Athens Hilton and the Mont Parnes Hotel in Parnitha.

In 1965 he was awarded the title of the 'Grand Commander of the Order of the Phoenix' and in 1979 the 'Arts and Letters' award from the Academy of Athens.

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



Yiannis MORALIS ^{ARR}

Greek, 1916 -2009

Couple

signed and numbered *EA 8/10*

bronze

circa 1966

height 16.5 cm, width 15 cm, depth 3 cm

height 14 cm, width 18 cm, depth 3 cm

PROVENANCE

private collection, Athens

EXHIBITED

Yiannis Moralis, National Gallery, Athens, April 18-June 5, 1988

LITERATURE

Yiannis Moralis, National Gallery, Athens, 1988, image 132 (illustrated)

Yiannis Moralis, Commercial Bank of Greece Group of Companies, Athens, 1988, page 470, image 731 (illustrated)

Yiannis Moralis, Adam editions, Athens, 2005, page 157 (illustrated)

Yiannis Moralis, Contemporary Greek Painters, Ta Nea editions, Athens, 2007, page 129 (illustrated)

7 000 / 9 000 €





Christos CARAS ARR

Greek, born 1930

Still life

signed and dated 02 centre left

oil on canvas

80 x 80 cm

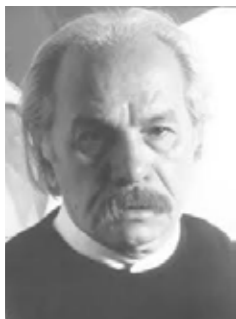
PROVENANCE

The Greek Sale, 10 May 2007, Sothebys, London, lot 82

private collection, Athens

6 000 / 8 000 €





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.



Vassilis ITHAKISSIOS ^{ARR}

Greek, 1879-1977

Sea View

signed lower left
oil on hardboard
37 x 27 cm

PROVENANCE

The Greek Sale, 24 May 2005, Bonhams, London, lot 27a
private collection, Athens

1 200 / 1 500 €

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

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

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

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

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



Georgios HATZOPOULOS

Greek, 1859-1935

Trees

signed lower left
oil on canvas
40.5 x 32 cm

PROVENANCE

Petros Vergos, 20 May 2004, lot 140
private collection, Athens

1 500 / 1 800 €

Georgios Hatzopoulos was born in 1859 on the island of Patmos.

Between 1883 and 1887 he studied under Nicholaos Gysis at the Royal Academy of Fine Arts, Munich.

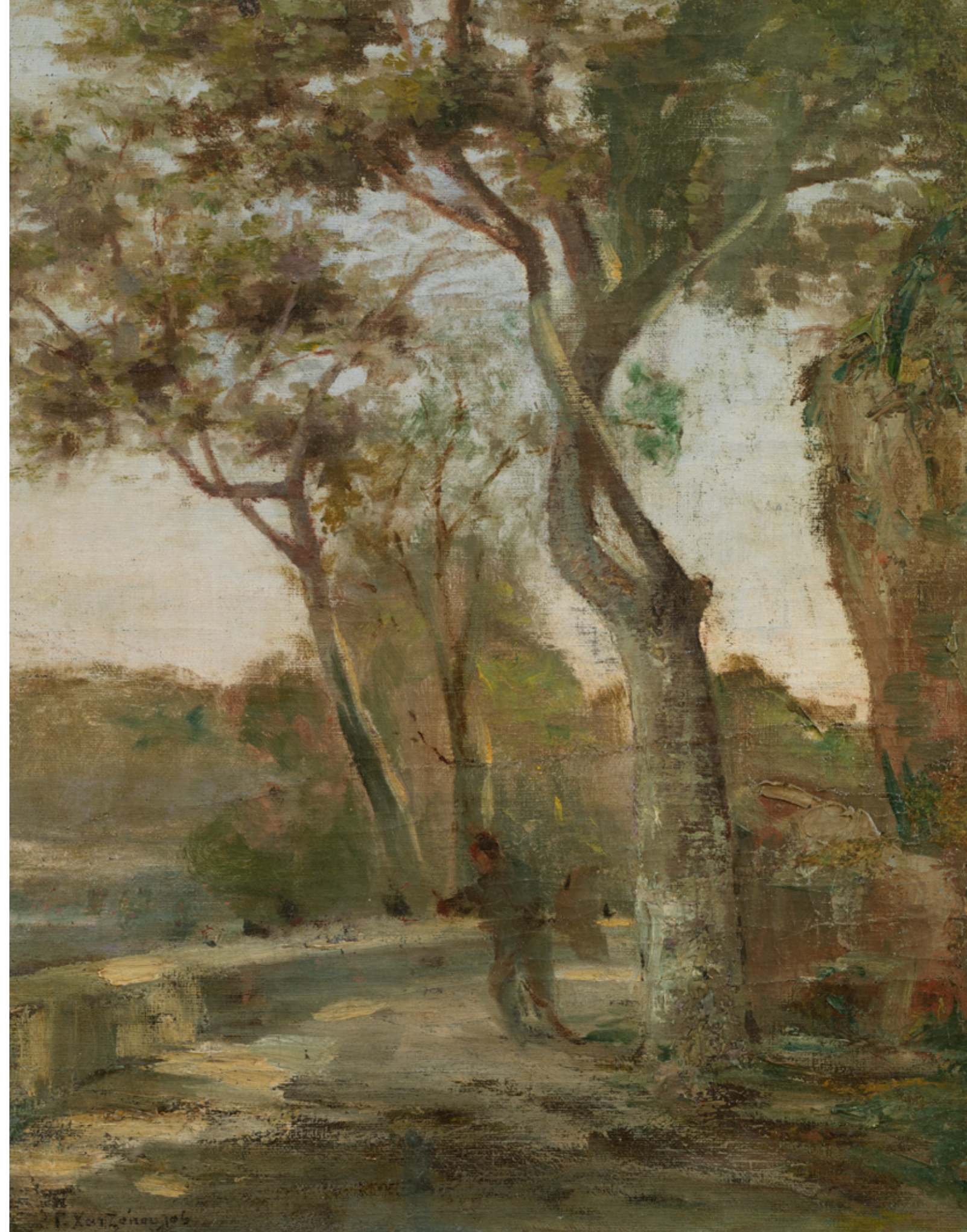
On his return to Greece he was appointed a secondary school art teacher and from 1881 taught at the Evelpidon Military Academy.

From 1907 Hatzopoulos was engaged in the field of painting restoration. In 1910 he was appointed curator and restorer at the National Gallery, Athens, where he contributed considerably to its expansion and organization. From 1918 onwards, he held a position in its artistic council.

Hatzopoulos praisefully depicted Greek nature, whether he was painting mountains, sea, olive groves, or emitting a sense of the strong summer heat. His work has a poetic atmosphere expressed through colour and his take on impressionism.

He is considered one of the leading landscape painters of the late 19th / early 20th century together with Odysseas Fokas and Constantinos Parthenis. He participated in many prestigious group exhibitions such as the 1900 Exposition Internationale Universelle in Paris and the Alexandria Exhibition of 1905.

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



Nikos KESSANLIS ARR

Greek, 1930-2004

Ombres

signed and dated '62 lower right

signed, dated 1962 and titled *Ombres* on the reverse

mixed media on canvas

61 x 50 cm

PROVENANCE

private collection, Athens

5 000 / 7 000 €

Nikos Kessanlis was born in Thessaloniki.

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

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

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

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

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

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

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



Dimitris PERDIKIDIS ARR

Greek, 1922-1989

Untitled

signed and dated '74 lower right
mixed media on panel
59.3 x 61.1 cm

PROVENANCE

private collection, Athens

1 800 / 2 500 €

Dimitris Perdikidis was born in Piraeus in 1922.

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

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

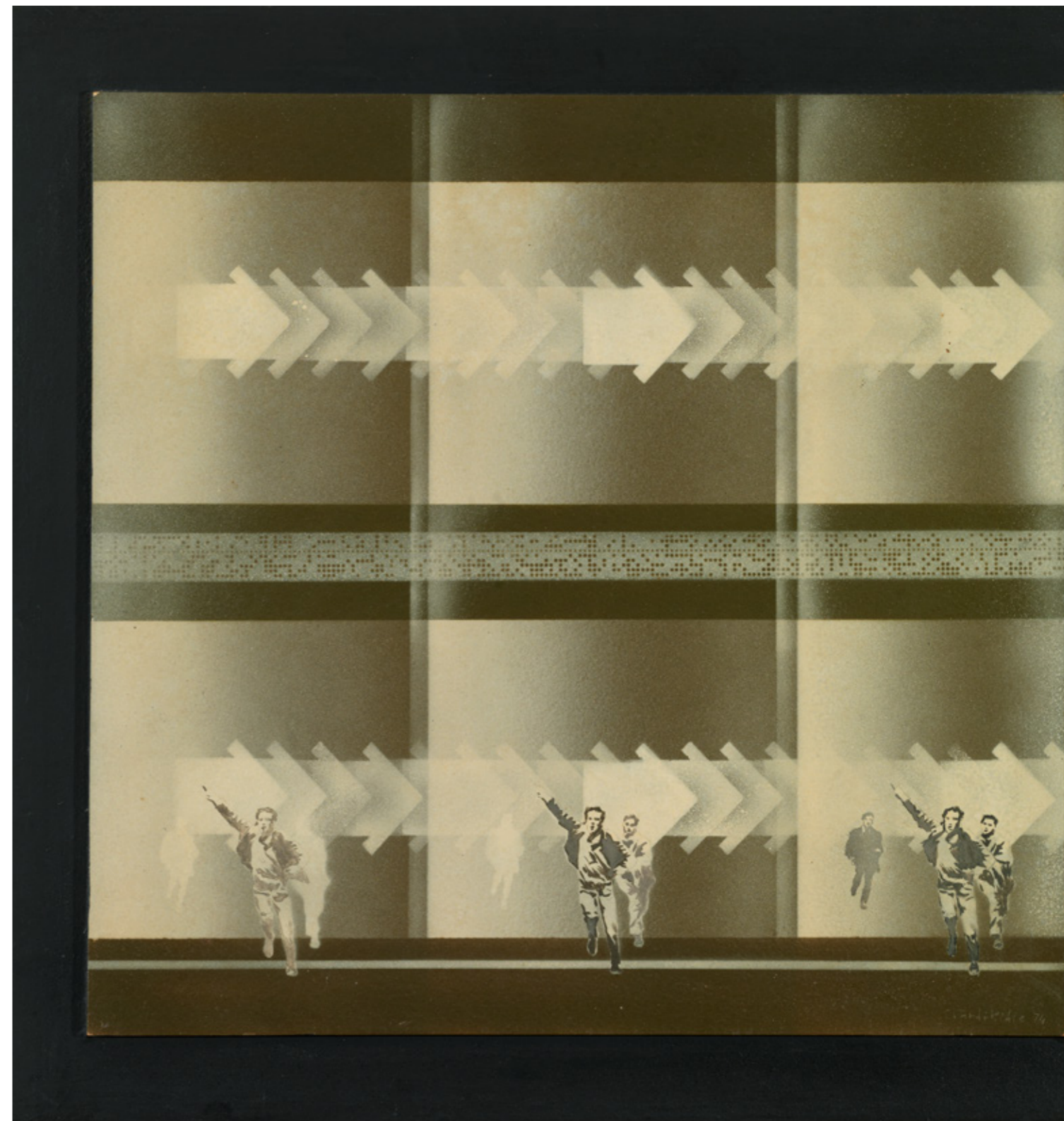
His first solo exhibition, in 1957, at the Museo de Arte Moderno in Madrid was highly praised by art critics. In 1958 he was awarded the national award of Escuela de Artes Graficas and in 1961 his solo show at 'Ateneo' won the first prize of the Spanish Art Critics Association that awarded the best solo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

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

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

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

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



Dimitris PERDIKIDIS ARR

Greek, 1922-1989

Untitled

signed lower right
mixed media on card
circa 1966, Madrid
37.8 x 49.5 cm

PROVENANCE

private collection, Athens

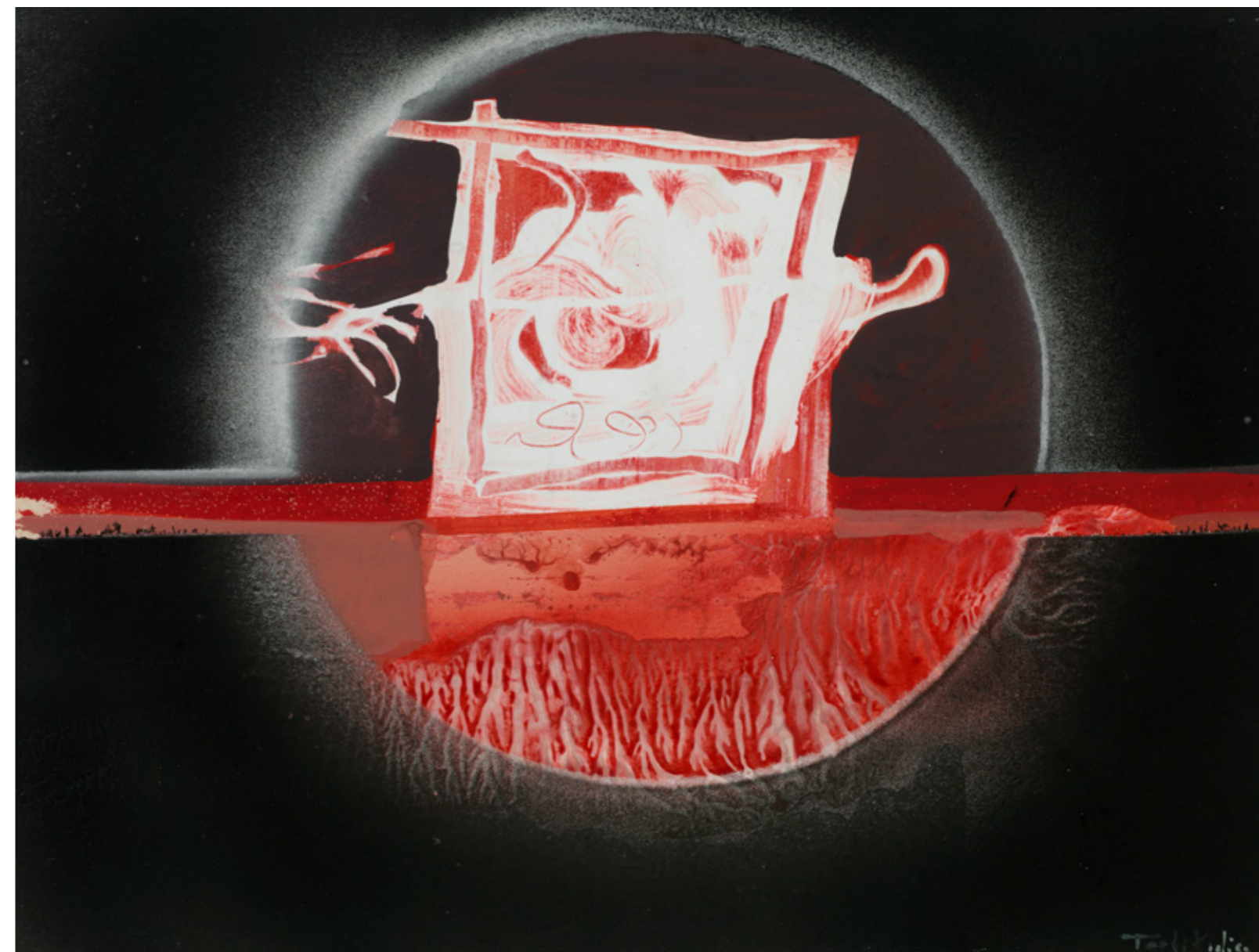
EXHIBITED

Dimitris Perdikidis, Macedonian Museum of Contemporary Art, Thessaloniki, 25th Jan-25th Apr 2002

LITERATURE

Dimitris Perdikidis, Macedonian Museum of Contemporary Art, Itanos Publications-J. F. Costopoulos Foundation, Crete, 2001, page 73 (illustrated)

1200 / 1 500 €



Dimitris PERDIKIDIS ARR

Greek, 1922-1989

Untitled

signed lower right
mixed media on card
circa 1965, Madrid
37.8 x 49.5 cm

PROVENANCE

private collection, Athens

EXHIBITED

Dimitris Perdikidis, Macedonian Museum of Contemporary Art, Thessaloniki, 25th Jan-25th Apr 2002

LITERATURE

Dimitris Perdikidis, Macedonian Museum of Contemporary Art, Itanos Publications-J. F. Costopoulos Foundation, Crete, 2001, page 80 (illustrated)

1200 / 1 500 €



Vassilios GERMENIS ARR

Greek, 1896-1966

Mykonos, Little Venice

signed lower left

oil on canvas

69 x 100 cm

PROVENANCE

private collection, Athens

4 500 / 6 000 €

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.



Aristotelis VASSILIKIOTIS ARR

Greek, 1902-1972

Mykonos, Ano Mera

signed lower right

oil on panel

14.5 x 20.6 cm

PROVENANCE

private collection, Athens

800 / 1 000 €

Aristotelis Vassilikiotis was born in Eupatoria, Crimea in 1902 and died in Athens in 1972.

Between 1923 and 1928, he studied painting at the Ecole des Beaux-Arts in Paris, in the workshop of Lucien Simon and parallel specialized in fresco. He remained in the French capital until 1932.

Between 1933 and 1935 he lived and worked in Abyssinia (current-day Ethiopia). He then returned to Athens where he established his studio.

Vassilikiotis was predominantly a landscape painter combining his idiom with elements from the work of Paul Cezanne. A painter of colour, he conveyed to the viewer the atmospheric dimension of the natural environment, rendering his volumes with a kind of cool colour, resulting in works that are characteristic of their sincerity and immediacy.

Undoubtedly, a large part of his work is a valuable artistic and historical legacy of Mykonos at the peak of its beauty (1947-1970). His themes include not only the natural beauty of its landscape and architecture but also scenes of the daily life of its people: festivals and other social gatherings, harvesting and other agricultural work, locals on the old pier ready to leave with their livelihoods, fishermen outside the Monastery of Panagia Tourliani, taverns and cafes, general views of the Chora and its neighbourhoods.

He exhibited his work in several solo shows in Greece, France, Ethiopia and Egypt and participated in group exhibitions abroad such as at the Salon d'Automne, Paris (1925); the Salon des Tuileries, Paris (1926, 1927, 1928); the Societe des Artistes Independants, Paris (1927) and the Alexandria Biennale (1955).

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



Nikos NIKOLAOU ARR

Greek, 1909 -1986

Hydra A

signed lower right
handwoven wool tapestry
circa 1980's
160 x 204 cm

PROVENANCE

private collection, Athens

NOTE

This tapestry was woven at the National Welfare Organization (Εθνικός Οργανισμός Προνοίας) in the 1980's.

5 000 / 8 000 €

Nikos Nikolaou was born in Hydra in 1909.

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

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

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

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

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

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

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

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





Eleni VERNADAKI ARR

Greek, born 1933

Vasesigned *adc* on the base perimeter

earthenware

height 30 cm, diameter 18.5 cm

PROVENANCE

private collection, Athens

1 500 / 1 800 €

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.



23

Eleni VERNADAKI ARR

Greek, born 1933

Vase

signed *adc* underneath
earthenware
height 12.5 cm, diameter 15 cm

PROVENANCE

private collection, Athens

700 / 900 €



Yannis MALTEZOS ^{ARR}

Greek, 1915-1987

Abstract composition

signed and dated '65 lower right

mixed media on canvas

73 x 60 cm

PROVENANCE

private collection, Athens

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.



Thanos TSINGOS ARR

Greek, 1914-1965

Flowers

signed and dated '61 lower right
oil on canvas laid down on board
50 x 40 cm

PROVENANCE

private collection, Athens

5 000 / 7 000 €

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.



Daniel DANIEL ARR

Greek, 1914-1988

Galaxidi

signed and dated 79 lower right

titled on the reverse

oil on canvas laid down on hardboard

50 x 60 cm

PROVENANCE

Petros Vergos, 20 May 2004, lot 93

private collection, Athens

1 200 / 1 500 €

Daniel Daniel was born in Thessaly and studied at the School of Fine Art, Athens under Constantinos Parthenis and Spyros Vikatos. From 1950 and for the next five years he continued his studies in France and Italy.

On his return to Greece, Daniel was appointed head of the newly created School of Fine Arts in Tinos, a position he held for the next fourteen years.

This was a very productive period for him as he produced a series of works with Cyclades as his subject matter and especially Mykonos that he visited quite often.

In 1972 Daniel, became a professor at the Athens School of Fine Arts, in the department of nude drawing, a position he held for the next five years.

The last decade of his life he produced a series of colorful landscape paintings influenced by the post impressionists.

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



Yiannis TSAROUCHEIS ARR

Greek, 1910-1989

Portrait of Niki Eleftheriadi

signed and dated 25-5-86 lower right

pencil on paper

40 x 28 cm

PROVENANCE

private collection, Athens

2 400 / 3 000 €

Yiannis Tsarouchis was born in 1910 in Piraeus, Athens.

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

In 1935, Tsarouchis spend a year in Paris, where he studied etching at the Hayterre studio; his fellow students included Max Ernest and Giacometti. While in Paris, he was acquainted with the Renaissance and 19th-century art of the Louvre, as well as the work of Monet, Matisse and Impressionism. In Paris, he formed a strong friendship with Stratis Eleftheriades Teriade and as a result, he came about the paintings of Theofilos in the Teriade collection. Two years after his return to Greece, in 1938, he had his first solo exhibition.

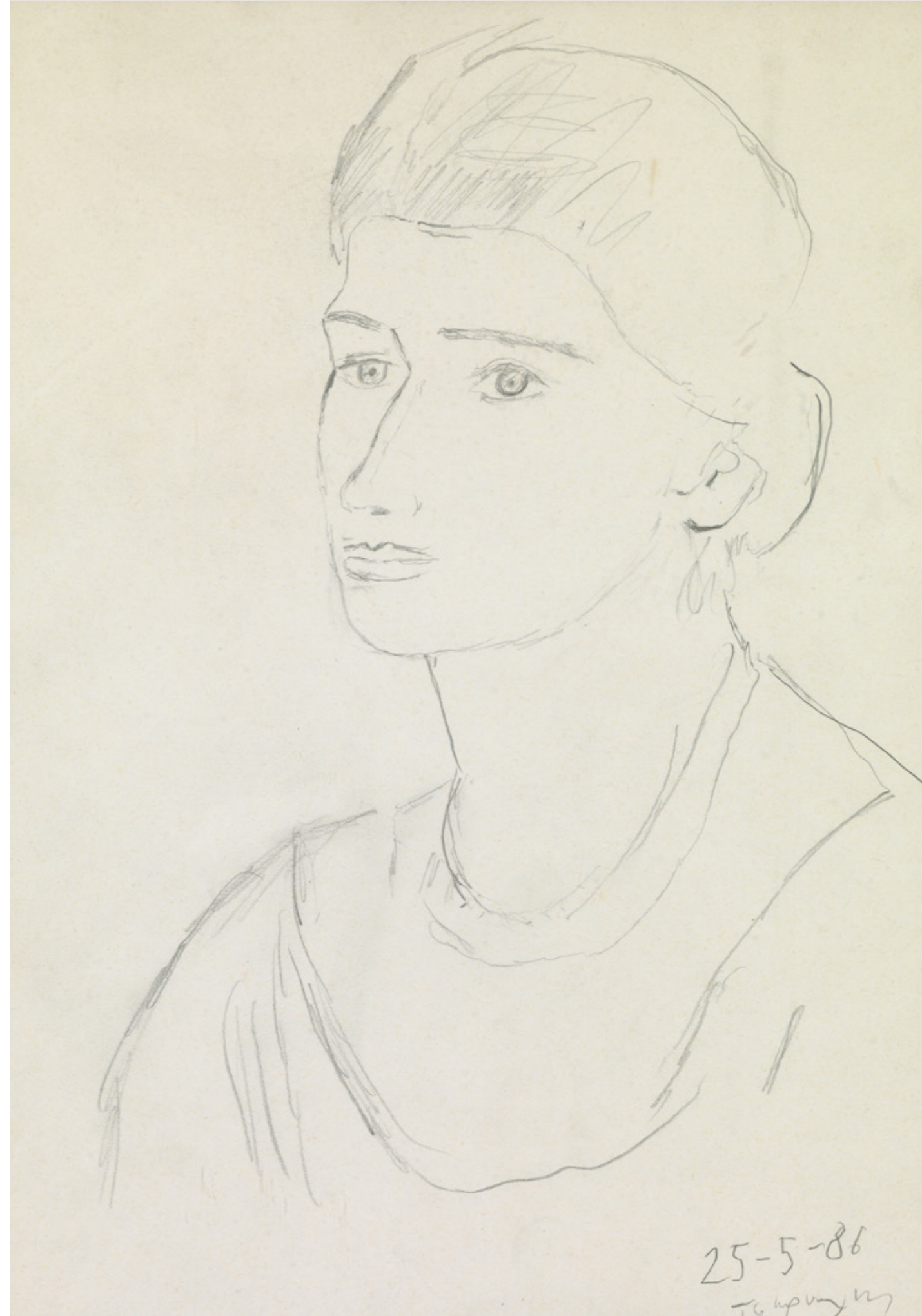
On the outbreak of World War II, Tsarouchis fought on the Albanian front. During the German Occupation, he worked mainly as a stage designer and a conservator, as a way of earning a living. In 1951, he exhibited in Paris at Gallery d'Art du Faubourg and the same year in London at Redfern Gallery. In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

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

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

With Greece under dictatorship (1967), Tsarouchis decided to move to Paris. Between 1975 and 1983 he lived between Athens and Paris until eventually moving back to Greece.

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



28

George LAPPAS ARR

Greek, 1950-2016

Red Acrobat

signed underneath the base

mixed media, LED

height 114 cm, width 42 cm, depth 30 cm

PROVENANCE

private collection, Athens

10 000 / 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.



Aikis PIERRAKOS ARR

Greek, 1920-2017

Untitled

signed and dated '66 lower left
tempera on paper
50 x 65 cm

PROVENANCE

private collection, Athens

1 200 / 1 500 €

Aikis 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.



FRENCH SCHOOL

19th century

Greek warrior

oil on canvas

circa 1850

22 x 16 cm

PROVENANCE

private collection, Athens

NOTE

This work is attributed to Jules Richomme (French, 1818-1903).

2 400 / 3 000 €

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

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

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

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

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



EUROPEAN SCHOOL

19th century

The massacre at Chios

oil on canvas

circa 1850

38 x 31 cm

PROVENANCE

private collection, Athens

NOTE

This work is after Eugene Delacroix (French, 1798-1863). The original work was completed in 1824 and is now in the collection of the Musee du Louvre in Paris.

2 400 / 3 000 €



Spyros VASSILIOU ARR

Greek, 1902-1984

Boats and shops

signed and dated '53 lower right

oil on hardboard

57 x 90 cm

PROVENANCE

private collection, Athens

LITERATURE*Spyros Vassiliou, Lights and Shadows*, Athens, 1969, page 179, image 221 (illustrated)

24 000 / 30 000 €

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

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

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

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

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

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

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

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





ΠΕΤΡΟΣ ΚΑΡΑΓΙΩΡΓΗΣ
ΑΡΧΙΤΕΚΤΟΝΟΣ ΚΑΙ ΑΓΓΕΛΟΠΟΙΗΤΗΣ
ΥΠΟΧΡΕΩΤΗΤΗΤΑ

ΚΑΡΑΓΙΩΡΓΗΣ

ΚΑΡΑΓΙΩΡΓΗΣ

ΚΑΡΑΓΙΩΡΓΗΣ
1910
53

Pericles VYZANTIOS ARR

Greek, 1893-1972

Farm wagon

signed lower left

tempera on paper

30 x 37.5 cm

PROVENANCE

private collection, Athens

1 200 / 1 500 €

Pericles Vyantios was born in 1893 in Athens and died in 1972 in the Greek capital.

In 1911 he began his studies in Munich, only to abandon them in the same year. He then relocated to Paris and continued at the Academie Julian and the Ecole des Beaux-Arts. In 1917 he returned to Greece.

Between 1920 and 1922, he participated in the Asia Minor campaign as a war artist together with Spyros Papaloukas and Pavlos Rodokanakis. The works were exhibited in 1922 in the Zappeion Hall, to the great admiration of art critics and the general public alike. A year later the government decided to transfer the exhibition to Smyrna, and the works were lost in the city's demise.

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

His artistic oeuvre was characterized by the consistency and continuity of his pursuits. In his most important efforts, there was a transition from realism and impressionism to a purely personal idiom characterized by the role of light, emphasis on the atmospheric, bright colours and the poetic interpretation of visual reality. In his landscapes influenced by French impressionism, the work of Paul Cezanne, and post-impressionist tendencies, he reached a pure personal language.

In his later work, he was influenced by the mature works of J.M.W. Turner, while still retaining his purely personal elements; the painting surface appears as a meeting of static and kinetic between sky and sea or land and sky. Everything changes under the eyes of the spectator into poetic sets dominated by the originality and immediacy of colour.

In 1984 the National Gallery staged a posthumous large-scale retrospective of his work.

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



Pericles VYZANTIOS ARR

Greek, 1893-1972

Metsovo

signed, dated 1965 and titled *Metsovo* lower right

pencil and watercolour on paper

27.4 x 38 cm

PROVENANCE

private collection, Athens

1 200 / 1 500 €



Theodoros MANOLIDIS ARR

Greek, born 1940

Still life with vase

signed lower right, signed on the reverse

oil on canvas

55 x 45 cm

PROVENANCE

acquired directly from the artist

private collection, Athens

5 000 / 7 000 €

Theodoros Manolidis was born in Athens in 1940.

Between 1957 and 1961 he studied painting under Yiannis Moralis at the School of Fine Arts, Athens, and later continued his studies at the École des Beaux-Arts in Paris (1961-1962).

Until the middle of the 1980s, he created images of everyday life which he rendered realistically with the skill and extreme detail of the Flemish painters of the 17th century; young male and female bodies lounging indoors or outdoors on a sunny day surrounded by everyday objects and depicted with photographic precision. In these compositions, the only element that breaks the sense of reality is the use of space. Manolidis repeatedly renounces the rules of Renaissance perspective and adopts a two-dimensional representation of the surroundings that gives his paintings an anti-realistic note.

Between 1987 and 1988, influenced by Byzantine art, the exhibits of the Archaeological Museum and the frescoes of Pompeii, he painted 'Four Seasons' which marks the next phase of his work. In this second period, the cultural tradition became more apparent; he introduced the use of gold leaf that became characteristic for all his later works, thereby establishing a direct reference to Byzantine art. Space transformed to a clean flat surface occupied by scenes of ancient Greek vessels with linear images characterized by extreme realism and theatrical unreality.

Believing in the necessity of the past and present, he interweaved the present with the past, elevating everyday life to a monumental level. He idealized his work by creating canvases that were characterized by classicism, harmony, symmetry and balance.

He held a large number of solo exhibitions, both in Greece and overseas such as at Galerie Paul Facchetti, Paris (1975, 1991); Galerie Paul Facchetti, Zurich (1975, 1977, 1991); Allan Frumkin Gallery, New York (1979); Marlborough Gallery, New York (1981, 1985); Studio Marconi, Milan (1990); Galerie Flak, Hong Kong (1994) and Tatistcheff Gallery, New York (1996).

His work is found in the National Gallery of Greece, the Museum of Modern Art, New York, the Carnegie Institute, USA, the Offentliche Kunstsammlung, Basel, the Vorres Museum and many other public and private collections.



Yannis MIHAILIDIS ^{ARR}

Greek, 1940-2021

Oxidation of the Sea

signed and dated 1999 on the reverse

acrylic on paper

50 x 64.5 cm

PROVENANCE

private collection, Athens

1 500 / 1 800 €

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.



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Yannis MIHAILIDIS ARR

Greek, 1940-2021

Black Sea waters

signed and dated 1999 on the reverse

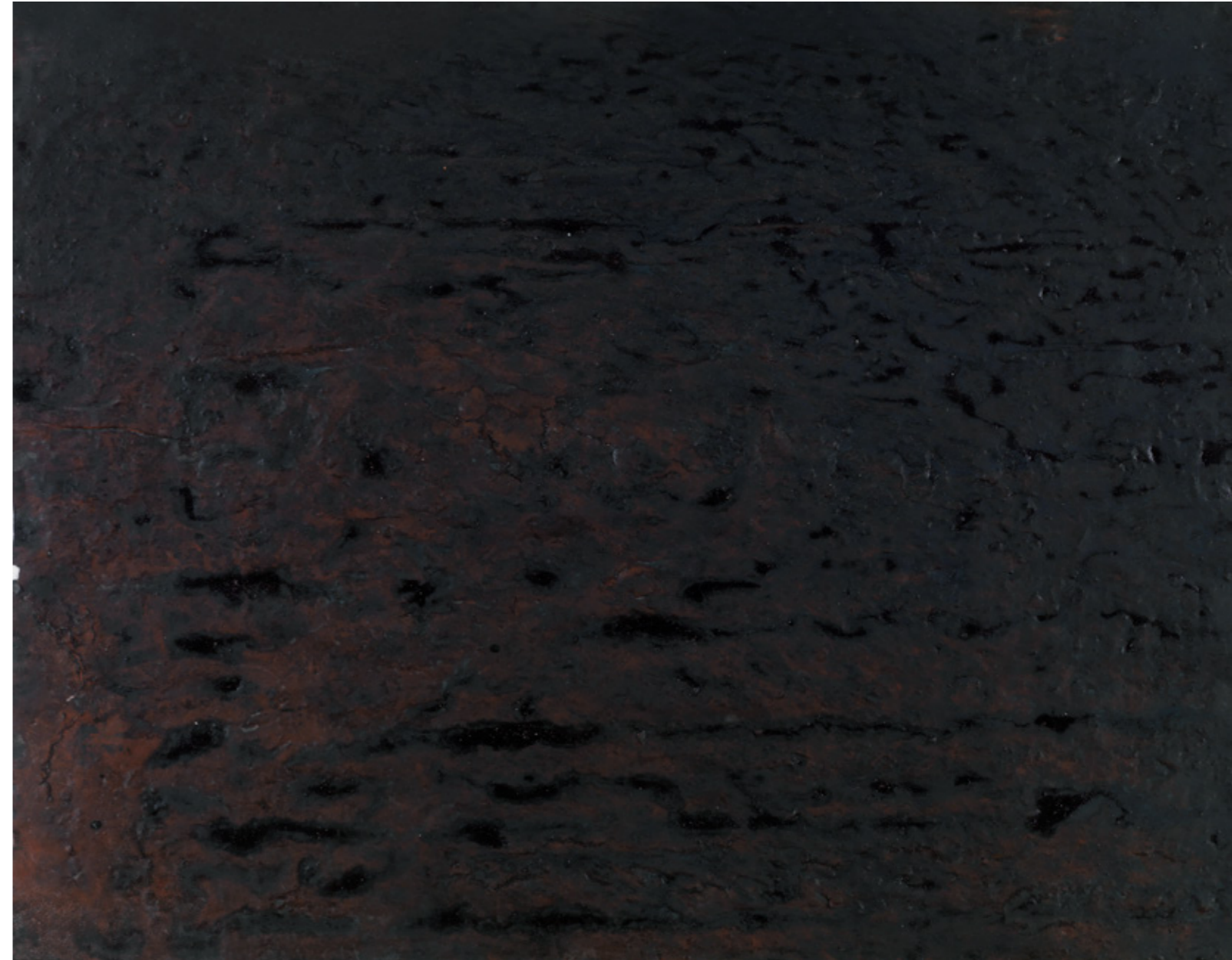
acrylic on paper

50 x 64.5 cm

PROVENANCE

private collection, Athens

1 500 / 1 800 €



Alecos CONDOPOULOS ARR

Greek, 1904-1975

Portrait of the artists wife

signed, dated '932 and inscribed *Paris* upper left

oil on canvas

68 x 56 cm

PROVENANCE

The Greek Sale, 14 Dec 2004, Bonhams, London, lot 79

private collection, Athens

6 000 / 9 000 €





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

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

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

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

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

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

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

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

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

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

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



Aristidis PATSOGLOU ARR

Greek, born 1941

Female nude

signed and numbered 3/8 on the base

patinated bronze

height 40.5 cm, width 14 cm, depth 10 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 Artists 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.



Dimos BRAESSAS ^{ARR}

Greek, 1880-1964

Sifnos-Vathy

signed lower right

oil on panel

34 x 48 cm

PROVENANCE

private collection, Athens

1 500 / 2 000 €

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 Venice Biennale (1934); the Exposition Internationale, Paris (1937), where he was awarded the Bronze medal and the Grekisk Konst, Konstakademien, Stockholm (1947).

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.



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Dimos BRAESSAS ^{ARR}

Greek, 1880-1964

Boats

signed lower right

oil on panel

18.6 x 23.7 cm

PROVENANCE

private collection, Athens

800 / 1 200 €



Lefteris ECONOMOU ARR

Cypriot, 1930-2007

Kafenio

signed lower left
oil on hardboard
94 x 109 cm

PROVENANCE

private collection, Nicosia

8 000 / 12 000 €

Lefteris Economou was born in Frenaros in 1930.

He studied painting in London at St Martins School of Art (1949-1950), at the School of Art John Cass (1950-1954), and the Goldsmiths College, University of London (1954-1955). After his return to Cyprus (1955), he was appointed an art teacher in secondary education.

Economou first appeared on the art scene around 1952. His subject matter includes landscape, still life and portraiture with impressionist and post-impressionist influences. In some cases, he also used elements of neo-impressionism, combined with decorative features.

In portraiture, he remained faithful to the conquests of realism and in some cases his painting reached psychological analysis. Interiors and nudes, often idealized and again combined with decorative elements, conveyed to the spectator a unique atmosphere feeling.

In some of his works from the 1985-1990 period, he proceeds to a mixed morph-plastic vocabulary that combined stylization and idealistic elements, biomorphic and geometric themes, linear and colour formulations.

He also engaged in engraving on large surfaces, which is interesting for the sharpness and quality of the drawing.

His work is 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 Leventis Gallery and the Archbishop Makarios III Foundation-Cultural Centre.





Pavlos SAMIOS ARR

Greek, 1948-2021

Still life

signed and dated 96 lower left

acrylic on canvas

35 x 50 cm

PROVENANCE

private collection, Athens

3 000 / 4 000 €

Pavlos Samios was born in Athens in 1948.

Between 1969 and 1972 he studied with Nikos Nikolaou and Yiannis Moralis at the School of Fine Art, Athens. In 1978 he settled in Paris where he remained until 1992.

His subject matter was inspired by Greek everyday life; the traditional Greek cafes with billiards and gamblers, lumberjacks and fishermen, couples on the beach, traditional chairs and tables with ouzo meze or fruit. Monumental elongated figures, with small heads and expressive hands, reside in his paintings which praise both the simple joys and the everyday struggle of life.

His compositions evolve in a space where there are no traces of renaissance perspective, but there is a clear sense of depth. The subject of the space of Pavlos Samios is precisely this state of suspense, this point in time on the cusp of the moment when the shape rises from within you, to leave its trace on reality. Each object even the most insignificant, becomes in this way the fragment, the shell of a Protean inner world.

In 2000 he was appointed professor in the Workshop for fresco, Byzantine icons and manuscripts at the School of Fine Arts, Athens.

He has held 70 solo exhibitions in Greece, Paris, London and other international cities and participated in many group exhibitions in Greece and abroad. In 2002 the Foundation for Hellenic Culture in New York held a retrospective exhibition of his work.

His work can be found in the National Gallery of Greece, the Municipal Gallery of Rhodes, the Averoff Gallery, the Vorres Museum, the Macedonian Museum of Modern Art and other public and private collections.



Edouardos SAKAYAN ^{ARR}

Greek, born 1957

Spectatorssigned upper left
acrylic on canvas
120 x 80 cm**PROVENANCE**

private collection, Athens

4 500 / 6 000 €

Edouardos Sakayan was born in Thessaloniki in 1957.

In 1976, he enrolled at the School of Fine Arts, Athens, where he studied painting under Dimitris Mytaras and Yiannis Moralis, graduating in 1981. Between 1984 and 1987, he continued his studies in the studio of Leonardo Cremonini at the Ecole des Beaux-Arts, Paris.

Over-expressive intensity is the main characteristic feature of his work. Variety of colour, fragmentary narrative and distorted interventions are elements that dominate his work as a fruitful feature of expressionistic writing.

Sakayan's subject matter acquires a dream-existential dimension, always maintaining its anthropocentric character. Simultaneously the experiential relationship of the painter with his subject extends to the level of execution, the use of colour and the visual space, while the course of his painting evolves to a freer abstract rendering of the figures.

The cleansing comes for the artist and the spectator with the resolution of the painting technique on the canvas. Its carrier is the colour that functions as an autonomous structural element, balancing the contradictions that fatally reside in every autobiographical monologue. This allows the spectator to participate, even without identifying with the anxious eye of the painter, in the completion of the expressive aura of the work.

Sakayan held many solo exhibitions in Greece and internationally, such as at the Galerie Arichi, Paris (1991); Galerie Eonnet-Dupuy, Paris (1994) and Galerie Dionne, Paris (1996). Additionally, he participated in many group exhibitions such as the Salon de Vitry, Paris (1985); Salon de Mai, Paris (1986); 'Vers un Nouvel Humanisme', Centre Culturel de Villejuif, Paris (1990); Alexandria Biennale (1993); FIAC, Paris (1994); Fondation Coprim, Paris (1995) and at the 'Three Generations of Greek Art', Tel Aviv Museum of Art (1998).

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



Edouardos SAKAYAN ARR

Greek, born 1957

Untitled

signed twice and dated 1991 lower right
watercolour and ink on newspaper
37.5 x 29 cm

PROVENANCE

Ekfrasi-Yianna Grammatopoulou Gallery, Athens
private collection, Athens

1 200 / 1 500 €



Edouardos SAKAYAN ^{ARR}

Greek, born 1957

Untitled

signed upper left

inscribed *Paris* and dated *1986* upper right

tempera on paper

11 x 12 cm

PROVENANCE

Ora Cultural Centre, Athens, 1988

private collection, Athens

400 / 600 €



Apostolos GEORGIU ARR

Greek, born 1952

Untitled

signed and dated '10 lower right
mixed media on paper
16.8 x 11.6 cm

PROVENANCE

private collection, Athens

1 200 / 1 500 €

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.



Thanassis APARTIS ARR

Greek, 1899-1972

Female with laurels

signed lower left

patinated bronze

circa 1953, Paris

height 33 cm, width 16 cm, depth 8 cm (measurements excluding marble base)

PROVENANCE

private collection, Athens

EXHIBITED

Thanassis Apartis, The French Institute, Athens, 1977

Thanassis Apartis, National Gallery, Athens, March 1984

LITERATURE

Thanassis Apartis, National Gallery, 1984, image 63 (illustrated)

5 000 / 6 000 €



Apartis (centre) at the parisian studio of Antoine Bourdelle



Thanassis Apartis was born in Smyrna in 1899. He had his first art lessons from the painter Vassilis Ithakissios and the Armenian sculptor Papazian.

In 1919 he settled down in Paris to study sculpture, first at the Ecole des Beaux-Arts, then at Academie Julian and finally at Academie de la Grande Chaumiere under the famous French sculptor Antoine Bourdelle. Apartis was Bourdelle's favourite pupil. A grant by Helena Venizelos helped him through his studies in Paris and to stay there until 1940, with brief intervals visiting Greece.

In 1940, after the outbreak of World War II, he returned to Greece, where he stayed during the German occupation (1940-1945). At the end of the war, he lived between Athens and Paris, returning permanently to Greece in 1956. From 1959 he taught at the Athens Technological Institute and in 1961 was elected a professor at the School of Fine Arts, Athens, a position he held until 1969.

Apartis work is anthropocentric, whether fragment, bust or full length. His acquaintance with Rodin's work and the teachings of Bourdelle both played a key role in shaping Apartis' language. The clear plastic volumes, the clarity of outline, the solid structure and the pervading spirit of the classical tradition, specifically Greek Archaic sculpture, all testify to Bourdelle's influence.

In 1939 he was awarded the Legion d'Honneur by the French Republic and in 1947 the Palmes Academiques by the French Ministry of Education. In 1967 he was elected an associate member of the sculpture department at the French Academie des Beaux-Arts.

Apartis presented his work in many solo and group exhibitions in Greece and abroad; such as the 1920, 1921, 1922, 1923, 1926, 1927, 1929, 1937 and 1938 Salon d'Automne, Paris, the 1922, 1923, 1926, 1927, 1929 and 1937 Salon des Independants, Paris, the 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1938 and 1939 Salon des Tuilleries, Paris, the 1950 Venice Biennale, the 1953 'Sept Sculpteurs Grecs', Petit Palais, Paris, the 1961 Alexandria Biennale and the 1971 'Exposition Internationale de Sculpture Contemporaine', Musee Rodin, Paris.

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 Averoff Gallery, the National Bank of Greece Cultural Foundation and many other public and private collections.



Theodoros LAZARIS ^{ARR}

Greek, 1882-1978

Rural landscape

signed and dated 1932 lower left

oil on panel

39 x 47 cm

PROVENANCE

private collection, Athens

1 500 / 2 000 €

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.



Ilias LALAOUNIS

Greek Jeweller

Ruby and diamond ring

18 carat yellow gold, rubies, diamonds

circa 1970

17.5 mm internal diameter

weight: 12.7 gr.

PROVENANCE

private collection, Athens

1 500 / 1 800 €



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

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

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

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

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

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

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



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