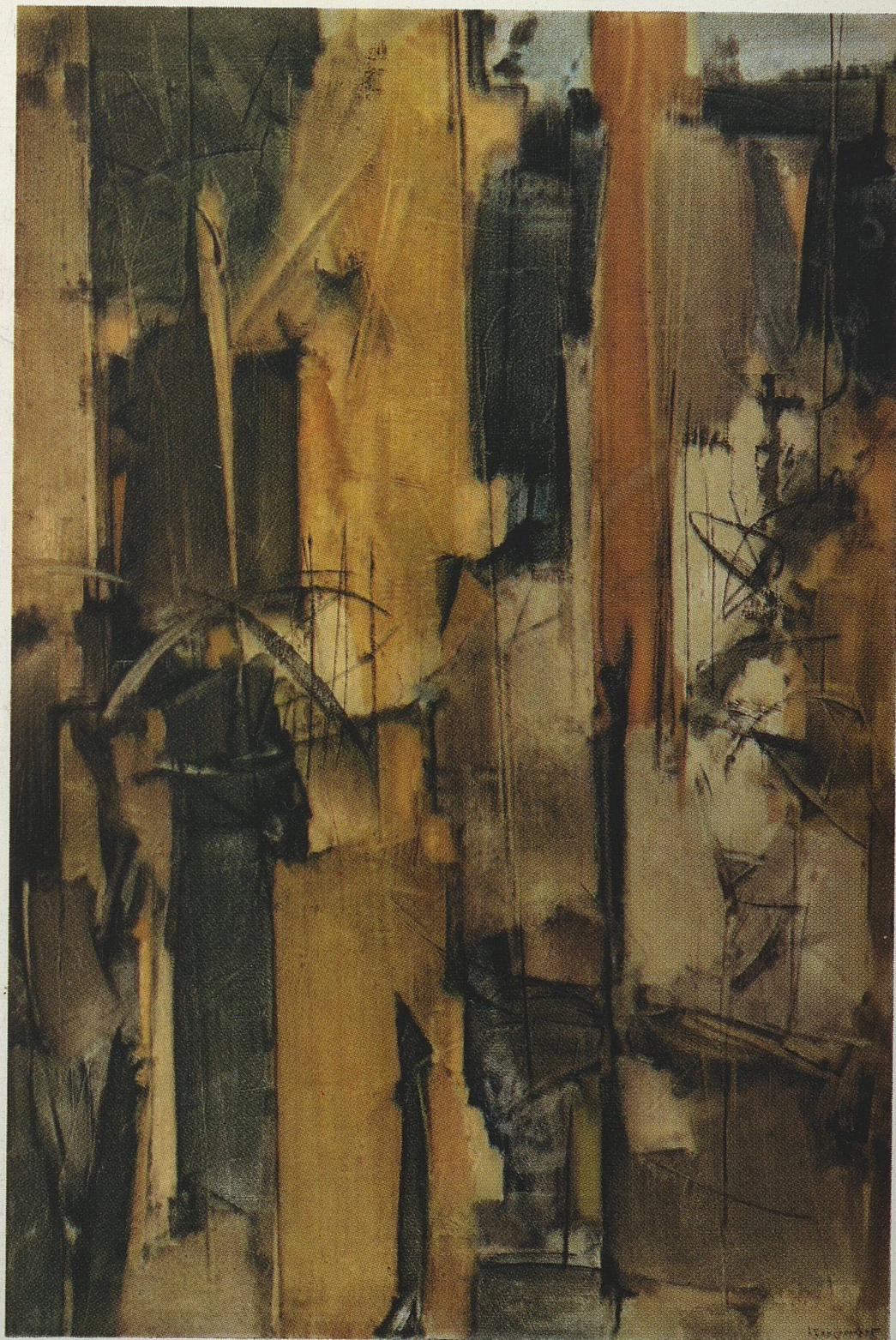


# JANNIS SPYROPOULOS



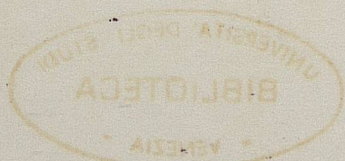
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DIPARTIMENTO DI STORIA E CRITICA DELLE LETTERE  
UNIVERSITÀ DEGLI STUDI DI VENEZIA



Cover: Vuraicos, 1960 (Cat. No. 3)



DIPARTIMENTO DI STORIA E CRITICA DELLE ARTI  
UNIVERSITA' DEGLI STUDI DI VENEZIA

D7-01172

# JANNIS SPYROPOULOS

Paintings 1960-1961

April 4 - April 29, 1961



World House Galleries, 987 Madison Avenue, New York





JANNIS SPYROPOULOS

Spyropoulos is the first Greek artist to receive a prize at the Venice Biennale since the beginning of its existence in the 19th century. He is an artist in whose work the constructive and the poetic are in harmony. Basing his art on a thorough and classical training (nudes, portraits) and being a good draughtsman and a painter of sensibility where colour and *la belle matière* are concerned, Spyropoulos' development is a direct and logical one. It is not characterised by wild experimenting but is a step by step conquest of artistic values until the climax of a personal style has been reached — duly acknowledged in Venice in 1960. This personal style is defined by a balance between the architectural composition and the spontaneous, even violent, brush-work, the wide end of the brush providing the planes in the structure and the wooden end of the brush a linear element which in its *furioso*, its "electric" quality, makes one often think of nerve fibres. The colours are not glaring, as the pitiless light of Greece may suggest, but relatively subdued and used economically: ochre, grey, brown, orange, an isolated spot of blue or red, thinly applied like transparent glazes, with occasional high spots of an opaque, thick paste.



The whole impression is one of vibrating quietude in which the depth of space and the brightness of light expressed through the subject and the rhythm of contrasting values sing their eternal melody.

The modern Greek artist, like the Italian, faces the quest of having to come to terms with a powerful tradition. In Greece the tradition, other than the archaic and classical, is that of the Byzantine style. Spyropoulos seems to have profited from both, although his colour scheme suggests a greater affinity with Byzantine art. Perhaps it is only an ultimate refinement which makes him seek thus to conquer the brilliant light of Greece and its clear atmosphere in reduced tone values. Undoubtedly, it is his native Greek landscape which has the last word in this question.

Jannis Spyropoulos was born in Pylos, Greece, in 1912. He studied at the School of Fine Arts in Athens between 1933 and 1938 and received his diploma there. In 1938, after winning a scholarship from the Academy of Athens, he went to Paris where he stayed until 1940, studying at the Ecole des Beaux-Arts and at the Academies Libres of Julien and Collarossi. He spent the war years in Athens. His first one-man show took place in 1950 in Athens (Gallery Parnassos). Between 1946 and 1955 his works were shown in Greek group exhibitions in Cairo, Rome, Belgrade, Stockholm, Malmö and Gothenburg. He took part in the Biennale of Alexandria (1955) and of São Paulo (1957). In 1958 he was one of the Greek candidates for the International Guggenheim Prize in New York. During 1958 and 1959 he participated in further Greek group exhibitions in Marburg, Paris (Galerie R. Creuze), Washington (touring exhibition of the Smithsonian Institute), in Canada and at the International Exhibition at the Colgate and Virginia Universities. Works of his were also to be seen at all the pan-hellenic group shows in Athens which took place after the war (1948, 1952, 1957). His second and third one-man shows were organized in 1960 by World House Galleries in New York and by the Gallery Techni in Salonica. In 1960 Spyropoulos was one of the Greek representatives at the Venice Biennale and was awarded the UNESCO prize.

His works are represented in the Royal Palace of Athens, in the Greek ministries of Education and Labour, in the Greek Foreign Office, The National Bank of Greece, the Greek Bank of Commerce, the National Art Gallery of Toronto, the National Art Gallery of Auckland — New Zealand.

—J. P. Hodin













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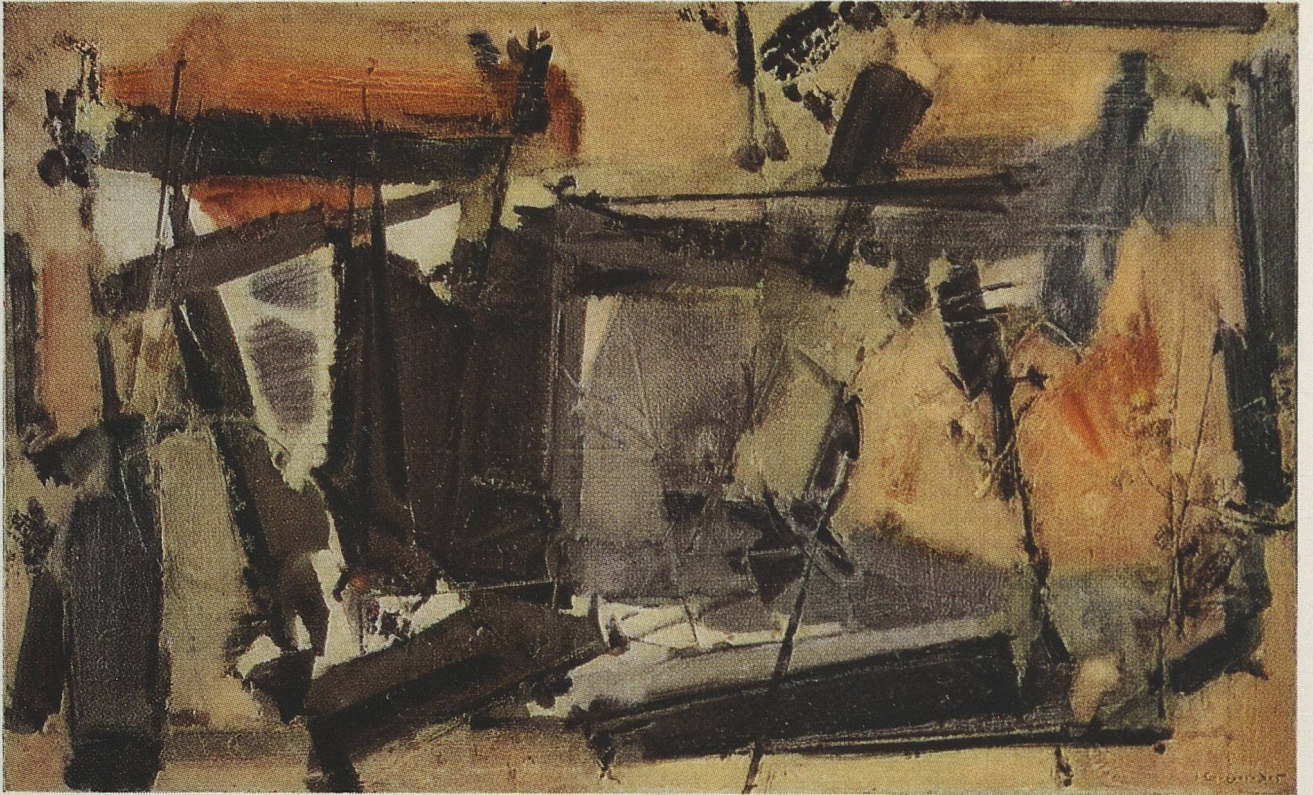


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# CATALOGUE

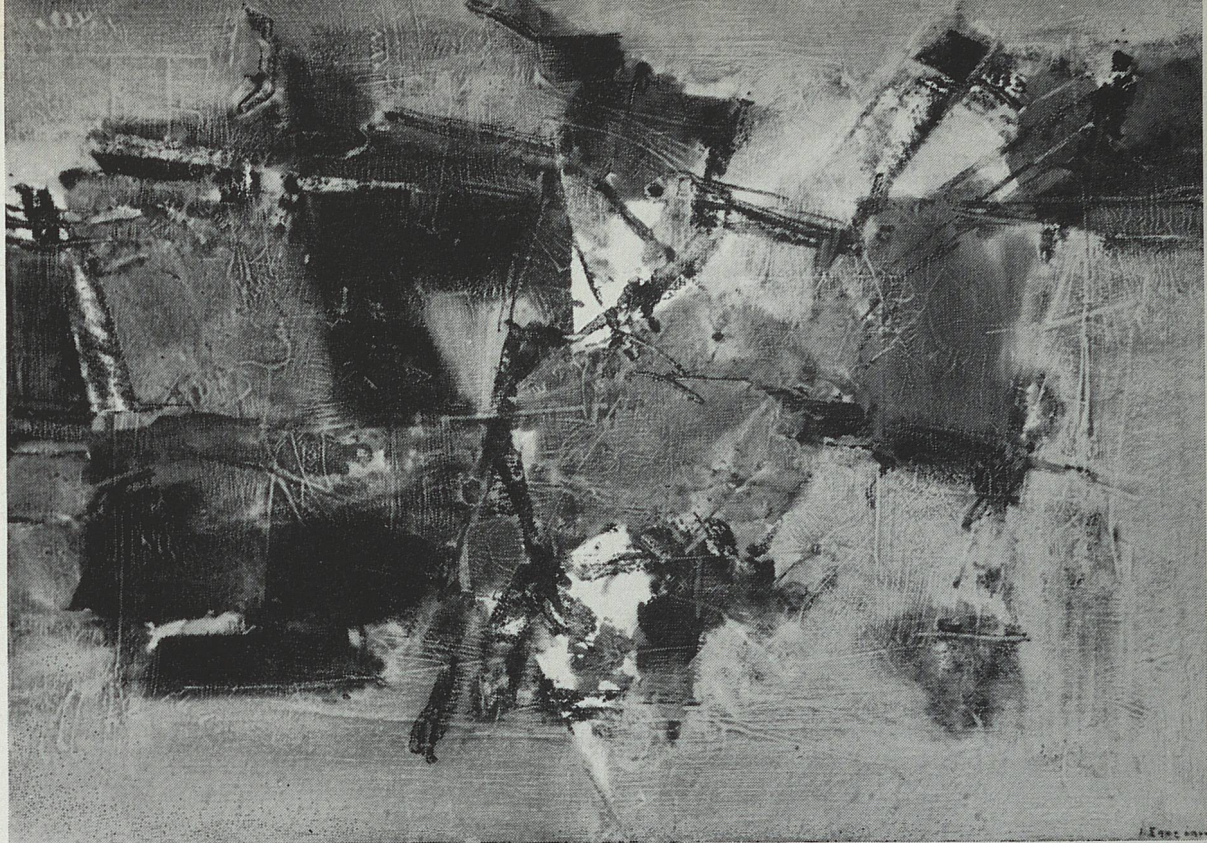
- 1 LINDOS, 1959/60 oil on canvas  $31\frac{1}{8} \times 50\frac{3}{4}$ "
- 2 SOLITUDE, 1959/60 oil on paper  $15\frac{3}{8} \times 8\frac{1}{2}$ "
- 3 VURAIKOS, 1960 oil on canvas  $68 \times 45$ "  
Coll. Mr. and Mrs. Harlow Carpenter, Waitsfield, Vermont
- 4 THEMES AND VARIATIONS No. 27, 1960 oil on canvas  $44\frac{3}{4} \times 64$ "
- 5 ALL OF A SUDDEN No. 14, 1960 oil on canvas  $63\frac{1}{2} \times 44\frac{1}{2}$ "
- 6 INTENTION No. 18, 1960 oil on canvas  $31\frac{1}{4} \times 51$ "
- 7 ANOTHER EPISODE #127, 1960 oil on canvas  $31\frac{1}{4} \times 51$ "
- 8 YESTERDAY AT SOUNION, 1960 oil on canvas  $31\frac{1}{4} \times 51$ "
- 9 PELLATHA No. 12, 1960 oil on canvas  $23\frac{3}{4} \times 35\frac{1}{2}$ "
- 10 ANOTHER PASSAGE #83, 1960 oil on canvas  $27\frac{1}{2} \times 35\frac{3}{4}$ "
- 11 PASSAGE No. 112, 1960 oil on canvas  $27\frac{1}{4} \times 35$ "
- 12 IN MARCH, 1960 oil on canvas  $23\frac{1}{2} \times 28\frac{3}{4}$ "
- 13 DURING NOVEMBER, 1960 oil on canvas  $28\frac{3}{4} \times 45\frac{1}{2}$ "
- 14 LINDOS, 1960 oil on canvas  $19\frac{3}{4} \times 15\frac{5}{8}$ "
- 15 I WAS THERE, 1960 oil on canvas  $18 \times 21\frac{3}{4}$ "



- 16 ORGAS, 1960 oil on canvas  $18\frac{1}{2} \times 23\frac{1}{4}$ "
- 17 IN GREY TONES, 1960 oil on paper  $15\frac{1}{2} \times 8\frac{1}{2}$ "
- 18 FROM CYCLADS, 1960 oil on canvas  $21\frac{1}{4} \times 15$ "
- 19 TANAGRA, 1960 oil on canvas  $25\frac{1}{4} \times 21\frac{1}{2}$ "
- 20 IT WAS LIKE THIS, 1960 oil on paper  $23\frac{1}{4} \times 18\frac{1}{2}$ "
- 21 ASPRO-MAVRO, 1960 lithograph  $14\frac{1}{2} \times 20\frac{1}{2}$ "
- 22 AN EPISODE, 1961 oil on canvas  $45 \times 57\frac{1}{2}$ "
- 23 ALL OF A SUDDEN, 1961 oil on canvas  $63\frac{1}{2} \times 44\frac{1}{2}$ "
- 24 IN THE PAST #5, 1961 oil on canvas  $44\frac{3}{4} \times 64$ "
- 25 A DIALOGUE, 1961 oil on canvas  $51 \times 38\frac{1}{4}$ "
- 26 A MYTH, 1961 oil on canvas  $38\frac{1}{4} \times 51$ "
- 27 EMERGENCE, 1961 oil on canvas  $28\frac{3}{4} \times 36\frac{1}{4}$ "
- 28 A RESPONSE, 1961 oil on canvas  $28\frac{1}{2} \times 39\frac{1}{2}$ "
- 29 RETURN, 1961 oil on canvas  $19\frac{1}{2} \times 24$ "
- 30 WHAT IS LEFT, 1961 oil on canvas  $15\frac{5}{8} \times 19\frac{3}{4}$ "
- 31 FROM THE PAST, 1961 oil on canvas  $15\frac{5}{8} \times 19\frac{3}{4}$ "
- 32 HELMOS, 1961 oil on paper  $23 \times 18\frac{3}{4}$ "
- 33 EARLY IN THE AFTERNOON, 1961 oil on paper  $14\frac{1}{2} \times 20\frac{3}{4}$ "
- 34 A SHORT PAUSE, 1961 oil on paper  $18\frac{1}{2} \times 23$ "
- 35 DILOS, 1961 oil on canvas  $36\frac{1}{4} \times 28\frac{3}{4}$ "



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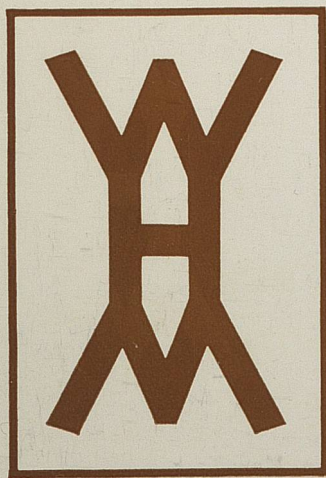


The Galleries are open Monday through Friday 10-5:30  
Saturdays from 10-5

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Colour Photography by O. H. Nelson, New York  
Black and White Photography by M. Skiadaressis, Athens, Greece





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