



CYPRIA

The Greek Sale

nicosia tuesday 1 december 2015

athens

london

nicosia

EST. 2006





CYPRIA

EST. 2006

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nicosia tuesday 1 december 2015

previews: athens london nicosia



HOTEL
GRANDE BRETAGNE
A LUXURY COLLECTION HOTEL
Athens

the  coningsby gallery

CYPRIA

athens

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CYPRIA

EST. 2006

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AUCTION

Tuesday 1 December 2015, at 7 pm

14 Evrou Street, Strovolos Nicosia, 2003

viewing - ATHENS

Hotel GRANDE BRETAGNE, Syntagma Square

Friday 23 october - sunday 25 october 10 am to 10 pm

viewing - LONDON

The CONINGSBY GALLERY, 30 Tottenham Street, London W1T 4RJ

monday 9 november to saturday 14 november 2015, 11 am to 7 pm

viewing - NICOSIA

CYPRIA, 14 Evrou Street, Strovolos, Nicosia, 2003

tuesday 24 to monday 30 november 2015, 10 am to 9 pm

tuesday 1 december 2015, 10 am to 1 pm



Nikiforos LYTRAS

Greek, 1832 -1904

Dog

signed lower right

pastel on paper

29 x 28 cm

PROVENANCE

private collection, Athens

LITERATURE

Nikiforos Lytras, Nelli Missirli, Athens, 2009, National Bank of Greece Editions, no 118, p. 206, illustrated

3 000 / 5 000 €

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

At the age of eighteen he moved to Athens to study at The School of Fine Arts, where he completed his studies in 1856. Later in 1860 on a scholarship from the Greek government he went to Munich to study at The Royal Academy of Fine Arts. There, he was taught by Karl von Piloty. During that period Lytras focused on historically themed paintings. His subjects were inspired by Greek Mythology and history.

In the summer of 1865 before returning to Greece he met Nicholaos Gysis in Munich and together they studied the masterpieces of German Museum collections.

On his return to Athens, Lytras became a professor at The Athens School of Fine Arts in the department of painting, a position he held for the remainder of his life.

Together with Nicholaos Gysis, he travelled to Asia Minor in 1873 and Paris in 1876.

After returning to Greece, Lytras worked on portraiture, still life and everyday scenes. Lytra's paintings on everyday life correspond with the ideology against the ruling class at the time. His trips to Asia Minor and Egypt informed his paintings in depicting children of colour and other elements of Anatolia. During the final period of his life he painted many scenes that explored aging, loneliness and fear of death.

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

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

Lytras died at the age of 72 (in 1904), after a brief illness that is believed to have been caused by chemicals found in paint.



Dimitris BISKINIS

Greek, 1891 -1947

Sacrifice before the altar

signed lower right

oil on canvas laid on board

15 x 12.5 cm

PROVENANCE

Cypria Auctions, Nicosia, 28 Nov 2007, lot 130

private collection, London

LITERATURE

The 100 years of D. Biskinis and Symbolism, 1891-1947, Athens, 1991, page 58 illustrated.

1 700 / 2 500 €

Biskinis was born in Patra and in 1900 he moved to Athens with his family. A year later he begun studies at The School of Fine Arts, where he studied painting 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 main artist 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 great contribution to the graphic arts in Greece. He also worked on uniquely inspired religious icons greatly admired by Polychronis Lembessis.

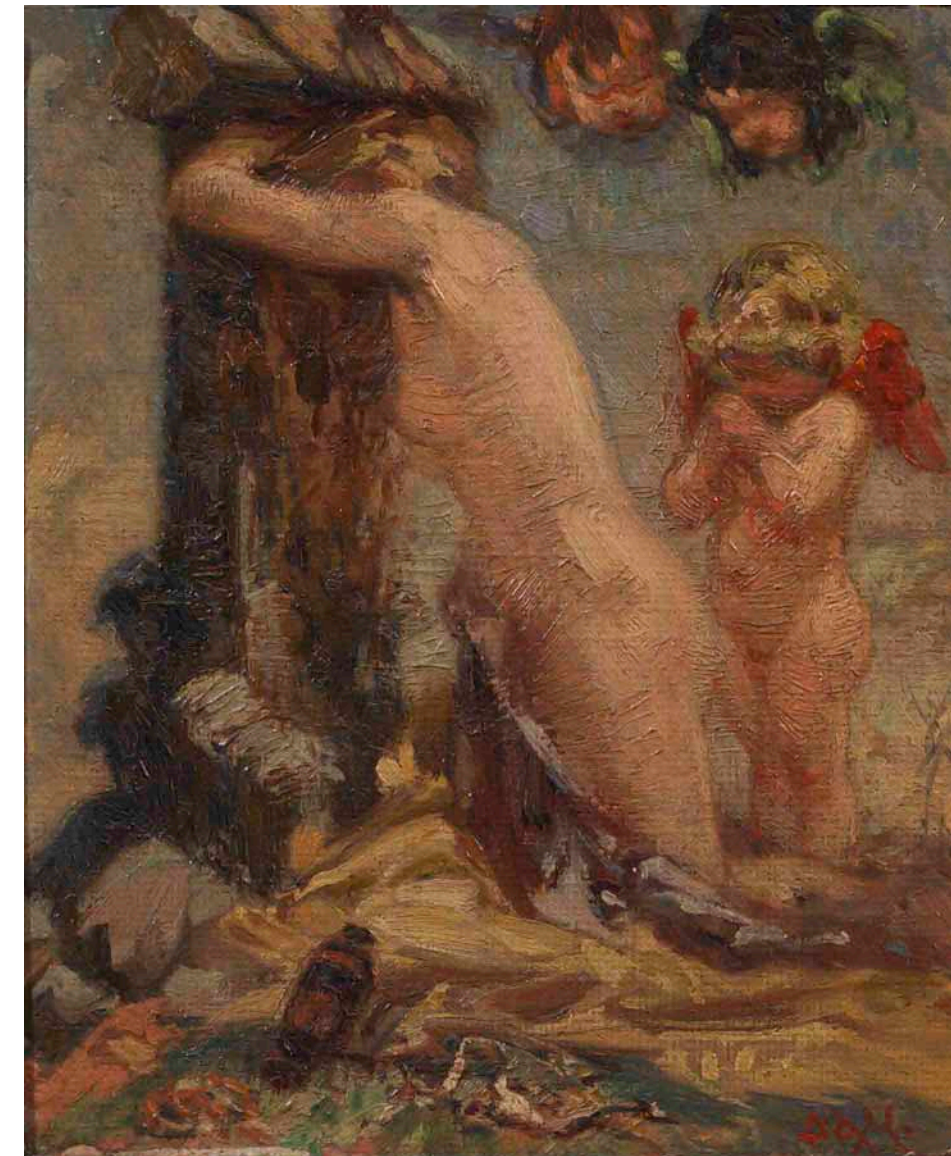
After fighting in the Balkan Wars, in 1914 he won the Averoff prize along with a scholarship to study in Paris. The First World War delayed his move to Paris until 1919, at which time he finally enrolled at the Académie Julian.

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 Geras and Georgios Gounaropoulos.

In 1929, a year after returning to Greece he was appointed professor of decorative arts and perspective at The School of Fine Arts, Athens. Towards the end of his life he held the position of vice head there.

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

His work can be 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.



George SAMARTZIS

Greek, 1868 -1925

landscape

signed lower right

oil on canvas

34 x 19 cm

PROVENANCE

private collection, Athens

900 / 1 400 €



George Samarzis was born in Corfu in 1868 and received his first art lessons at the age of fourteen by Vikentios Boccachiambi and Angelos Giallina.

In 1888 he won a grant to study at The Royal Institute of Fine Art, Naples under Domenico Morelli and Vincenzo Marinelli. He completed his studies a year and a half later, being awarded a first prize award and a silver medal.

He is best known for his portrait paintings and beautiful atmospheric landscapes where he excelled. Additionally he produced considerable religious work in several churches in Corfu. His religious work is considered to be of the highest standard amongst his contemporaries. He was the director of The Corfu School of Art.

His works are found in many private and public collections such as: The National Gallery, Athens, National Gallery, Corfu, Municipal Gallery, Corfu, Achilleion, Corfu, University of Athens, Koutlides Collection and Leventis Gallery.



NELLY'S (Elli Sougioultzoglou-Seraidari)

Greek, 1899-1998

Athens, Le Temple de Jupiter

signed on passpartout lower right

titled on passpartout lower left

ink stamp on the reverse both on photo and passpartout

embossed *Nelly's* lower left both on photo and passpartout

gelatin silver print

28 x 38 cm

PROVENANCE

private collection, Nicosia

500 / 800 €

Nelly studied photography in Germany, alongside the great classic photographer Hugo Erfurt and later, Franz Fiedler. She was initiated into the new approach in photography and European Neo-Romanticism.

She began her first studio in Ermou street, Athens in 1924. Her lens captured important personalities and themes of the time. These included the famous dancer of Opera Comique Mona Paeva, (shot dancing nude at the Parthenon), Eva Sikelianou, Dimitris Mitropoulos, (principal conductor of the Metropolitan Opera of New York) and scenes of the Delphic Festival.

Her avant-garde pictures of nude Mona Paeva at the Parthenon were published by the French magazine *Illustration de Paris* and caused a scandal in the small city of Athens at the time. She was defended by Pavlos Nirvanas in his column in *Elefthero Vima* newspaper (May 1929).

Her classical education and admiration of Ancient Greek civilization influenced her photographic work on the Acropolis. These images have come to define the artist and have also played a part in the history of photography and architecture.

During World War II she went to the United States, where she stayed for twenty seven years. The Metropolitan Museum of New York bought a large series of her Acropolis photographs.

In 1966 she returned to Greece and presented her work in numerous exhibitions, the last being 'Nelly's: The Body, the Light and Ancient Greece', which was the official Greek participation in the Cultural Olympiad of Barcelona in 1992.



NELLY'S (Elli Sougioultzoglou-Seraidari)

Greek, 1899-1998

Athens, Le Temple de la Victoire Aptere

signed on passpartout lower right

titled on passpartout lower left

ink stamp on the reverse both on photo and passpartout

embossed *Nelly's* lower left both on photo and passpartout

gelatin silver print

28 x 38 cm

PROVENANCE

private collection, Nicosia

500 / 800 €

The *Temple of Athena Nike* (Ναός Αθηνάς Νίκης) is a temple on the Acropolis of Athens. Built around 420BC and designed by the architect Kallikrates, the temple is the earliest fully Ionic temple on the Acropolis. It has a prominent position on a steep bastion at the south west corner of the Acropolis to the right of the entrance, the Propylaea.

Athena was worshipped in this form, as a goddess of victory in war and wisdom.

Renos LOIZOU

British born Cyprus, 1947- 2013

Large palm of the black banded mountains

signed lower left

signed, titled and dated 96 on the reverse

watercolour and oil on handmade paper laid on board

32 x 29 cm

PROVENANCE

private collection, Athens

1 500 / 2 000 €

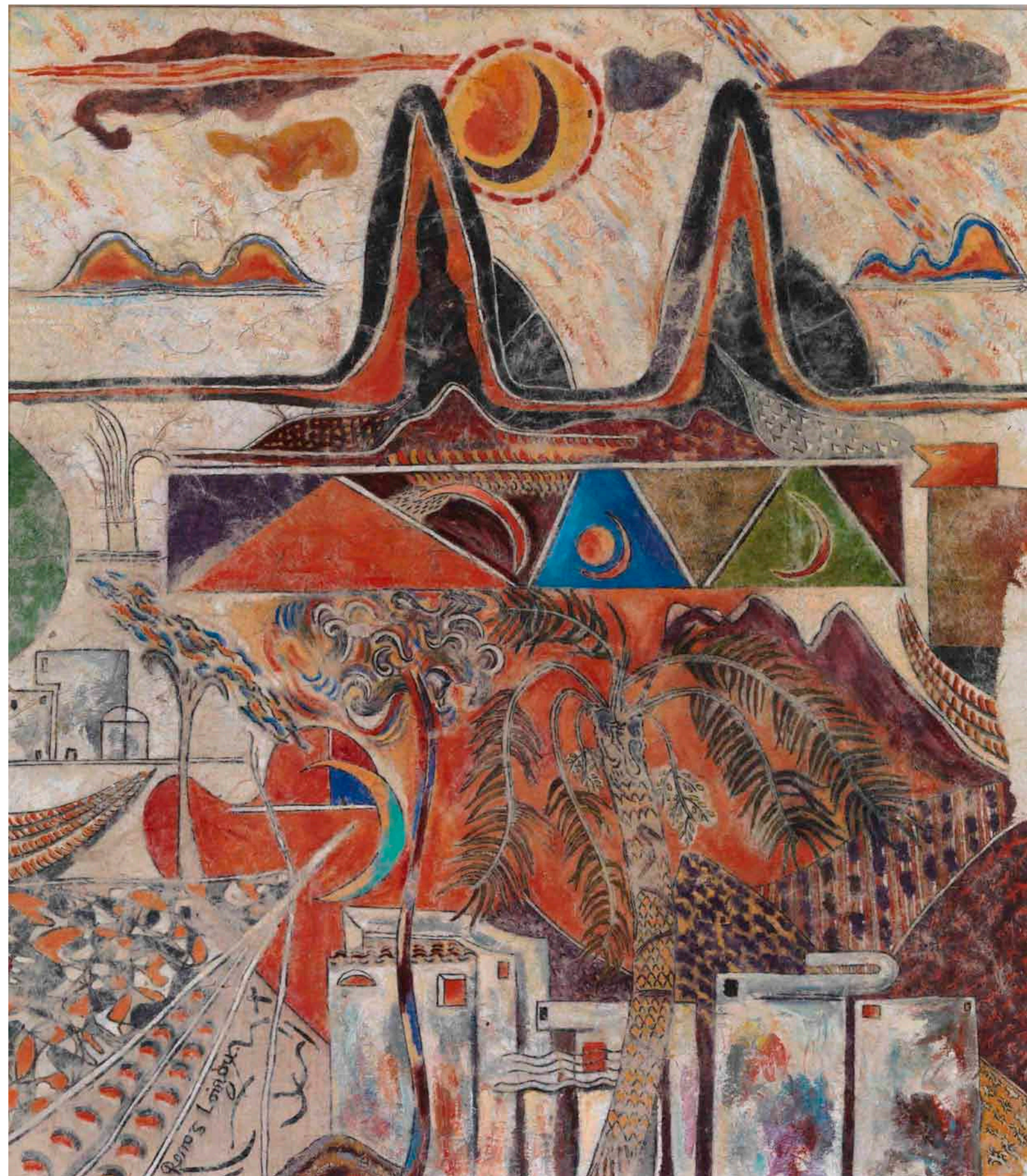
Renos Loizou was born in Paleometochon near Nicosia, Cyprus. In 1955 he moved to London. He was educated in London and Cambridge, and in 1963 he was awarded a scholarship to study at The Cambridge College of Art.

In 1965 he travelled to Spain, Italy and Greece and begun a series of drawings and paintings. In 1969 he had his first solo exhibition in Cambridge where Jim Ede bought three of his works which was added to the infamous Kettles Yard Collection. Jim Ede of Kettles Yard, Cambridge was to remain one of his greatest patrons.

Solo exhibitions included: Fitzwilliam College, Cambridge, 1969, Leigh Gallery, Cambridge, 1970, Caius College, Cambridge, 1972 and Kettles Yard, Cambridge, 1974.

Group exhibitions included: 1974 I.C.A., London, 1976 Orangery, Cologne, 1979-80 -81-82-83-84-86-87-97-98 Royal Academy, London, 1987 Chicago International Art Exposition USA, 1994 Royal College of Art, London, Art Gallery and Museum Kelvingrove, Glasgow, 1997, 1998 The Hunting, Observer Prizes.

Renos Loizou works are included in important public collections such as: Kettles Yard, Cambridge, Fitzwilliam College, Cambridge, Gonville and Caius College, Cambridge, Magdalene College, Cambridge, State Gallery of Contemporary Cypriot Art, Arts Council, Denmark, The University of Surrey, BP Collection, Baring Bros, WH Smith plc, King's College, London and Bank of Cyprus Cultural Centre Foundation.



Maria HATZIGAKI

Greek, 1926 -2004

Composition

signed lower centre

oil on canvas

162 x 116 cm

PROVENANCE

private collection, Athens

4 000 / 6 000 €

Hatzigaki was born in Volos and studied painting with K. Iliades, between 1956 and 1960.

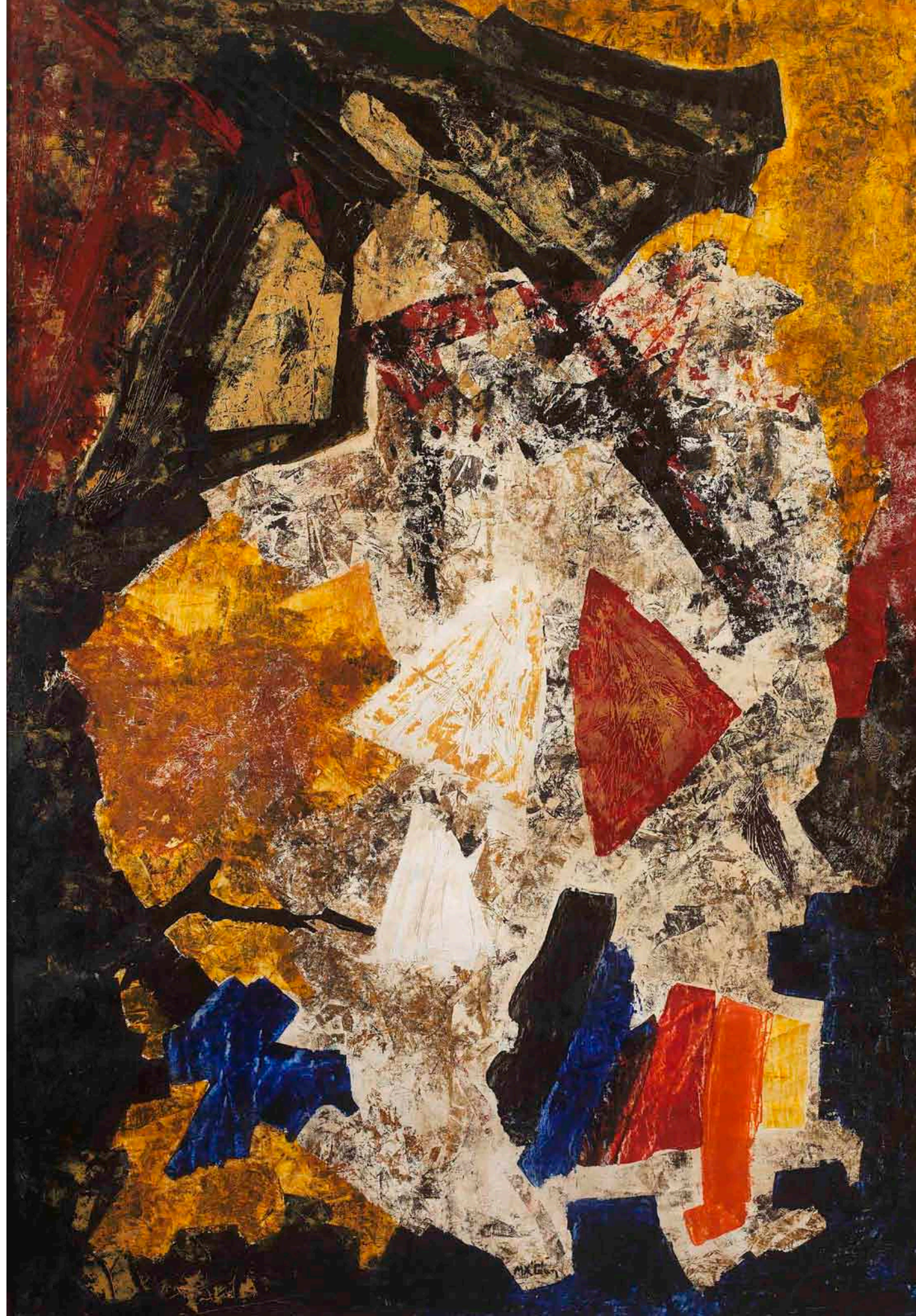
After a brief period of experimenting with a more traditional painting language she turned to abstract expressionism and non-figurative art, creating significant works in the 1960's and 1970's where beauty, colour and poetry merge harmoniously.

Hatzigaki presented her work in many solo National and International shows, such as in 1955 at Pein Gallery, in 1959 at Zygos Gallery, in 1962 and 1971 at Nees Morfes, in 1965 at the 'Centre of Adult Education' Boston, USA and in 1977 at the 'Gallery of World Art', Newton Center, USA. She held a large number of International group shows. Just to name a few: In 1959 and 1960 at the Musée d'Art Moderne, Paris, in 1961 at the Tunis Biennale, in 1962 at the Bezalel National Art Museum, Jerusalem, in 1963 at the Alexandria Biennale, in 1968 at the Exhibition of Contemporary European Artists, New York, in 1969 and 1971 at the Salon de la Jeune Peinture, Paris, in 1972 at the Buenos Aires Print Biennale and in 1979 at UNESCO, Paris.

After her death her husband, Panayiotis Hatzigakis, donated 650 works to the Athens Academy.

Maria Hatzigaki together with her sister Eleni Zerva, pioneered, as of the late fifties, in the abstract expressionism movement in Greece, and exhibited alongside the likes of Yiannis Spyropoulos and Alecos Condopoulos.

Her work can be found in The National Gallery of Greece, The Municipal Gallery of Athens, The Greek Ministry of Education and many public and private collections.



Georges COSMADOPOULOS

Greek, 1895 -1967

Mykonos

signed lower right

oil on board

21.5 x 35 cm

PROVENANCE

private collection, Athens

LITERATURE

Greek Painters (19th-20th century): Exploring the light, eluding the limelight, The Panayiotis and Effie Michelis Foundation, Athens, 2013, p. 119, illustrated

2 800 / 3 500 €



Cosmadopoulos was born in Volos and studied painting at The School of Fine Art in Leipzig, Germany and The Grande Chaumière of Paris.

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

Cosmadopoulos' themes include portrait, landscape and compositional. His style moves between realism and impressionism. *Mykonos*, is made up of small sharp strokes of colour in a way where realism and poetry merge harmoniously.

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

Zoe ZENGHELIS

British, born Greece 1937

Untitled

signed and dated 86 lower right

acrylic on paper

13.5 x 18.5 cm

PROVENANCE

private collection, London

800 / 1 200 €

Zoe Zenghelis was born in Athens, Greece. She studied painting and drawing with Orestis Kanelis. In the 1960s she left Greece to study stage design and painting at The Regent Street Polytechnic, London.

It was a period when many art and architecture students had tutors strongly influenced by the Modernist Movement. Ultimately she and her fellow graduates went on to fly the flag of Modernism themselves, now absorbed seamlessly into the contemporary art and design of the day.

Zoe started her painting career as a founding member of OMA (Office for Metropolitan Architecture) and painted for presentations, exhibitions and publications. Gradually she focused more on her own paintings and less on architectural presentations, so that in the 1980s she became known as a painter in her own right, exhibiting in the UK, Europe and the USA.

From 1982 to 1993, in partnership with Madelon Vriesendorp, she ran the colour workshop at The Architectural Association, London. Zoe has also taught at: UCLA, Los Angeles, California, UCA CAL, State Polytechnic, Pomona, USA, Plymouth Polytechnic, Brighton Polytechnic and Edinburgh University.

Collections holding works by Zoe Zenghelis for OMA include: Museum of Modern Art, New York, Gilman Paper Co., Time Life Building permanent Exhibition, New York, Hans Wagner private Collection, London, Peter Klimt collection, London, Alpha Credit Bank, Athens, Greece, Dr. Andreas Papadakis collection, London, Frankfurt Museum, Germany, Central Bank of Cyprus Art Collection, Bank of Cyprus Cultural Centre Foundation



Vlassis CANIARIS

Greek, 1928-2011

Untitled

signed and dated 58 lower right

oil on canvas

63 x 70 cm

PROVENANCE

private collection, Athens

(acquired directly from the artist by the present owner)

4 500 / 6 000 €

Caniaris was born in 1928 in Athens. He died in Athens in 2011.

In 1950 he enrolled at The School of Fine Arts, Athens, where he studied under Oumbertos Argyros and the then newly appointed Yannis Moralis.

Shortly after graduating Caniaris moved to Rome, where he started experimenting with everyday materials such as metal mesh, wire and plaster, in a similar manner to his Italian contemporaries: Lucio Fontana and Alberto Burri.

Soon, the inclusion of pre-formed objects and mannequins in his work decisively confirmed the artist's notion that 'works should be what they are, not a representation but a real object within the space.'

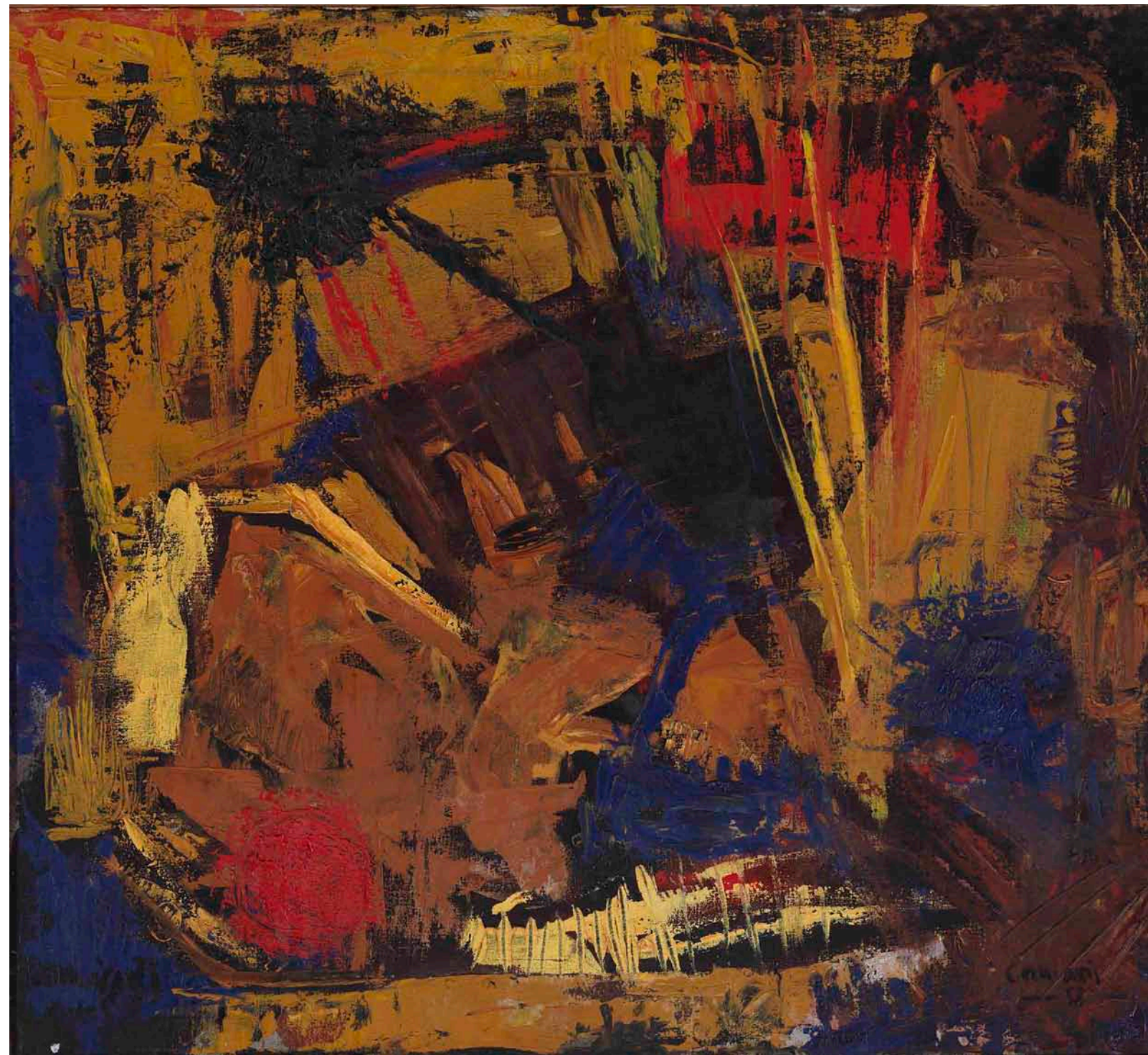
In 1969, just two years after the abolition of Greek democracy by the military junta, Caniaris' exhibition at the *New Gallery* in Athens, featuring works cast in plaster, provoked sensational reactions. The artist was forced by the regime to leave Athens and go to Paris, where he worked closely with the Nouveau Réalistes.

In the early 1970s Caniaris moved to Berlin and started working with '*environments*'. He exhibited in several German museums: Hannover Kunstverein, Kunstverein Heidelberg, Kunstverein Ingolstadt and Musuem Bochum. At London's ICA, he exhibited his new body of work, '*Immigrants*', inspired by the world of workers who streamed into Germany from other, mostly Balkan countries.

Caniaris held a number of prestigious solo exhibitions. Notably the 1977 Documenta 6, Kassel, Karl Ernst Osthaus Museum, The Staatliche Kunsthalle, Berlin in 1991, a large retrospective at The National Gallery, Athens in 1999, The Macedonian Museum of Contemporary Art in 2000 and The Benaki Museum in 2008.

In 1988 he represented Greece at the Venice Biennale together with Nikos Kessanlis and in 1996 Caniaris participated in the exhibition 'Face à l'Histoire: 1933-1996' at the Pompidou Centre, Paris.

His works are found in many public and private collections, notably: Tate Modern in London, the SMAK Stedelijk Museum voor Actuele Kunst Gent Belgium, Musée d'Art Moderne de Saint-Étienne, France, the Osthaus Museum Hagen, The National Gallery, Athens, The National Museum of Contemporary Art, Athens and The Macedonian Museum of Contemporary Art.



Agenor ASTERIADIS

Greek, 1898-1977

Flowers in a vase

signed and dated '60 lower right

tempera on paper

45 x 30 cm

PROVENANCE

private collection, Athens

EXHIBITED*Asteriadis*, Benaki Museum, Athens, 2011**LITERATURE***Asteriadis*, Benaki Museum, Athens, 2011, page 184, illustrated

3 000 / 4 500 €

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

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

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

As an active artist of his generation, he co-founded and helped run *Art Group 1930*. He participated in major exhibitions, both in Greece and overseas such as the 1934 and 1940 Venice Biennales. He also exhibited in 1935 in Vienna and Chicago, in 1937 in Paris, in 1947 at Grekisk Konst, Konstakademien in Stockholm, in 1953 in Rome and Ottawa, in 1954 in Belgrade, in 1955 in Goteborg, in 1959

at the Sao Paolo Biennale and the Alexandria Biennale, in 1962 in Bucharest and Lugano, in 1963 in Moscow and Belgrade, in 1964 in Brussels and in 1965 in Buenos Aires.

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

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



Spyros VASSILIOU

Greek, 1902-1985

View of mount Ymittos from Webster 6

signed and dated 58 lower right

oil on novopan

18 x 32 cm

PROVENANCE

collection of the late Eva Catafygiotu Topping, USA

private collection, Nicosia

This lot is registered with the Atelier of Spyros Vassiliou

2 000 / 3 000 €

Vassiliou studied at The School of Fine Art, Athens in the workshops of Alexandros Kaloudis and Nikolaos Lytras.

In 1929, Vassiliou held his first solo exhibition, and in 1930 was awarded The Benaki Prize for his design of Saint Dionysios Church in Kolonaki, Athens.

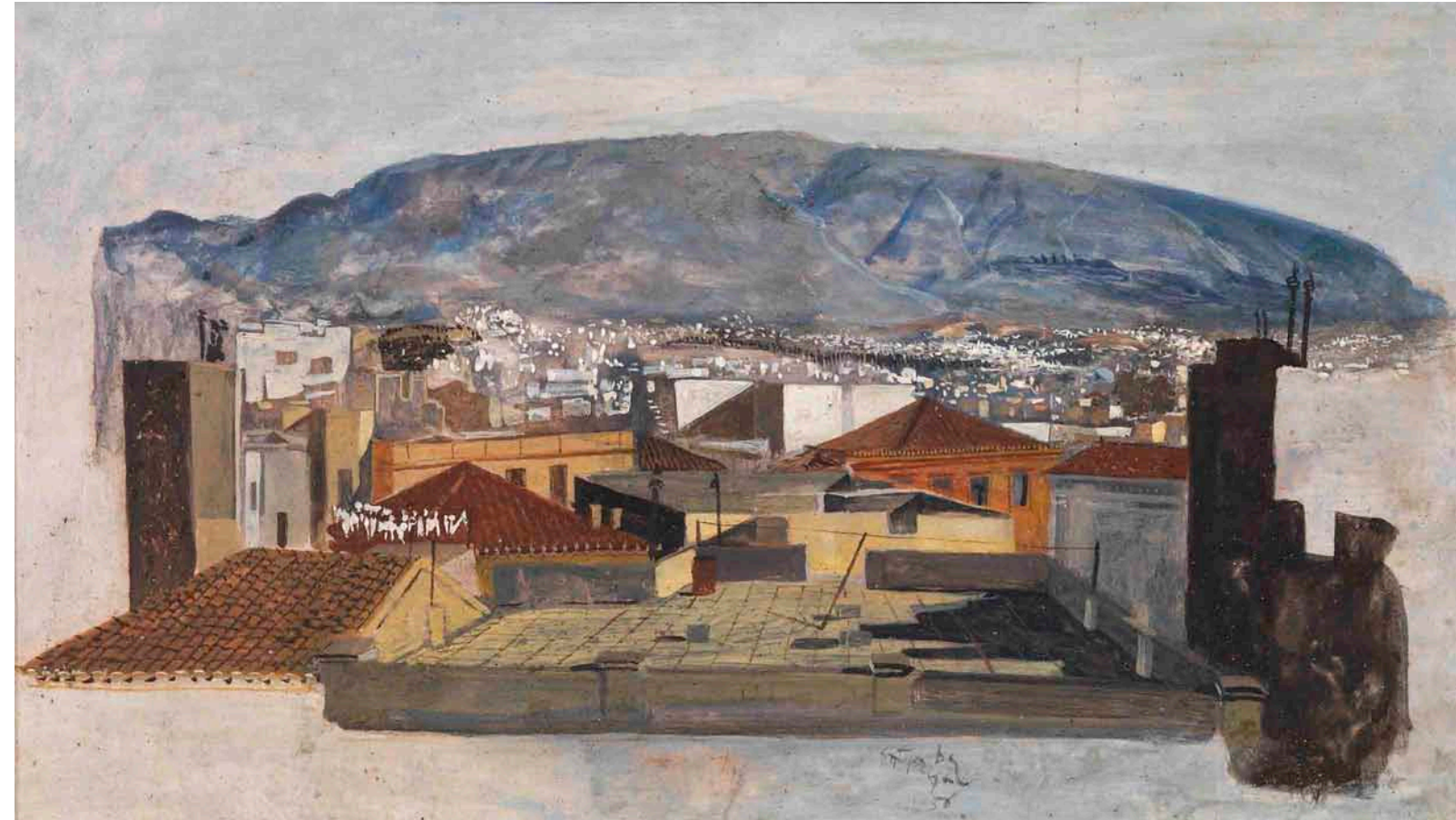
He represented Greece at The Venice Biennale in 1934 and 1964, in The Alexandria Biennale in 1957, and at The Sao Paulo Biennale in 1959. In 1955 he designed and painted the interior of Saint Konstantinos Orthodox church of Detroit.

In 1960 his autobiographical work, *Lights & Shadows*, was exhibited in The Guggenheim Museum and was the recipient of a Guggenheim Prize for Greece.

In 1975 and 1983 his work was presented in retrospective exhibitions in The National Gallery, Greece.

Vassiliou was a member of an important community of Greek artists in the mid-20th century, and was known as one of the first Greek pop-artists.

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.



Cosmas STATHIS

Greek, 1869-1958

Frigate in stormy sea

signed lower left

oil on canvas

50 x 70 cm

PROVENANCE

private collection, Athens

2 400 / 3 500 €

Cosmas Stathis was born in 1869 on the island of Kythira. In 1887 he enrolled at The School of Fine Arts, Athens, where he studied painting under Nikiforos Lytras, Spyridon Prosalentis and Constantinos Volanakis.

He was one of the earliest art dealers in Greece. During the 1920's he organised large scale exhibitions in Athens and in the provinces (Volos, Chalkida, Patra, Kalamata), in Asia Minor, in Constantinople and in Egypt. He exhibited the work of his contemporaries and presented their work in the provinces, thereby introducing the idea of art collecting to a wider audience.

From 1931 onwards he had his own gallery space in Athens. In 1993 his private art collection and his own works were donated to The Museum of the City of Athens, where they were then exhibited.

Alexis AKRITHAKIS

Greek, 1939-1994

Untitled

construction from timber and fluorescent light

signed and dated 1982 on the reverse

85 x 116 x 17 cm

PROVENANCE

private collection, Athens

LITERATURE

Αλέξης Ακριθάκης, Αδάμ Εκδοτική, Αθήνα, 2005, p. 136, illustrated

23 000 / 35 000 €

Akrithakis was born in Athens, 1939.

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

In 1958, he travelled to Paris on motorbike, where, like other artists, he lived an intense, disorderly life of post-war existentialism. He also became a close friend of painter Thanos Tsingos, and he began painting on a regular basis.

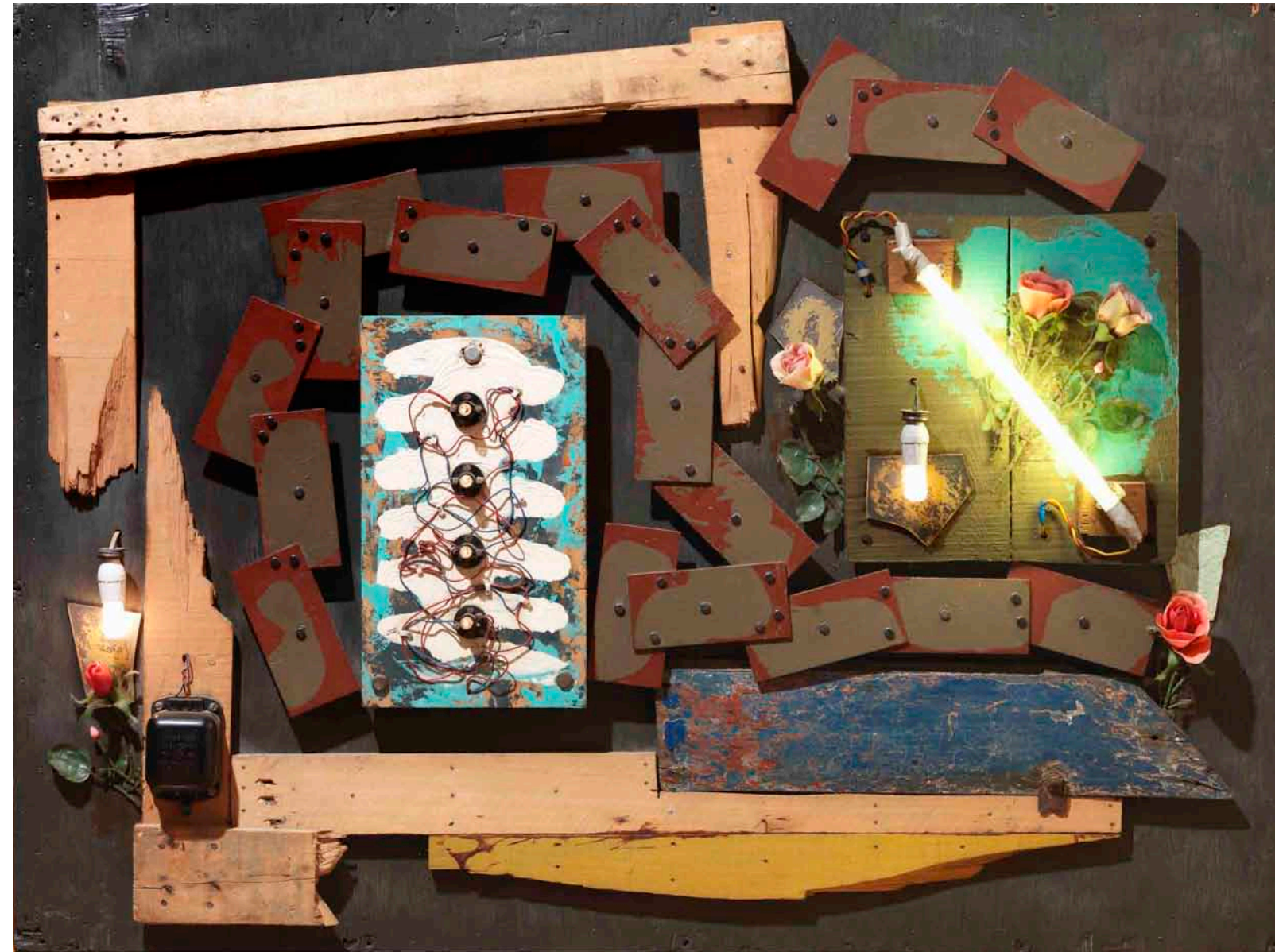
He returned to Greece in 1960 and exhibited early works in Veltsos gallery, Thessaloniki, in 1963. Shortly afterwards, in 1965, he presented his first major solo exhibition at The Athens French Institute.

He designed rock music album covers and stage sets for experimental productions. His tsiki-tsiki: a dense, black and white, lacelike, labyrinthine drawing technique became characteristic of his work during this time.

In 1968 he went to Berlin funded by a DAAD scholarship.

From 1970 onwards he collaborated with Alexander Iolas and travelled back and forth between Germany and Greece.

He was successfully involved in both the Greek and international art scene.



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

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

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

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



Georg MACCO

German, 1863-1933

A view of the Acropolis I

signed lower left

signed and titled *Acropolis von Athen* on the reverse

gouache on card

39 x 51 cm

PROVENANCE

private collection, Athens

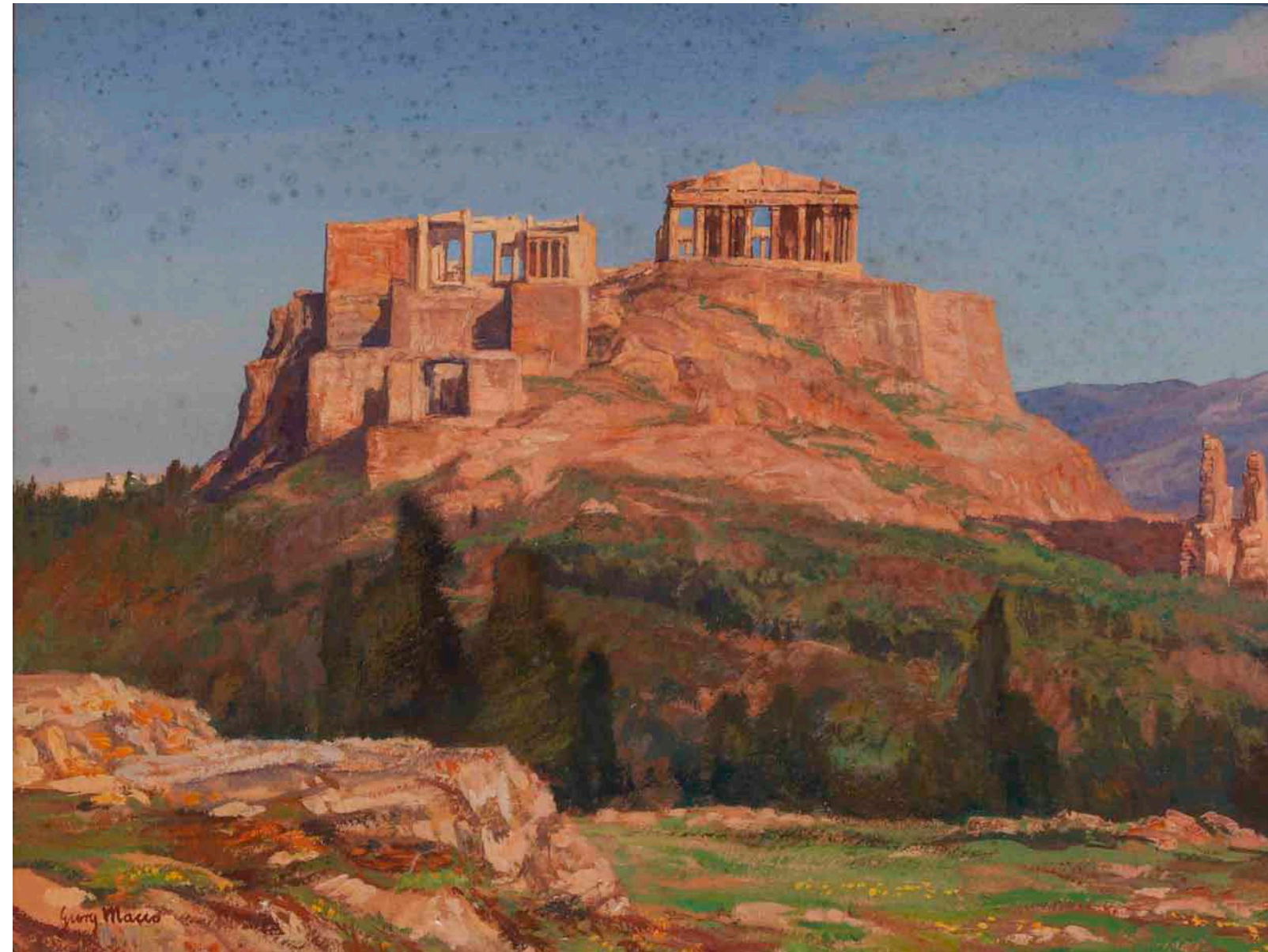
1 700 / 2 200 €

Macco was born in Aachen, Germany in 1863 and studied at The Art Academy in Dusseldorf between 1880 and 1887 under Eugen Gustav Dückerstieg and Johann Peter Theodor Janssen.

He first painted alpine landscapes, but his real inspiration came from his numerous travels to the Orient. He visited Athens, Constantinople, Jerusalem Cairo, Mecca and other places in the Middle East, where he found some excellent motifs for his paintings making him one of the most sought after German Oriental painters of his generation.

His works can be found in museums and private collections world-wide such as in The Kunstmuseum, Düsseldorf, Suermondt-Ludwig-Museum, Aachen, Rudolfinum, Prague and The Alpine Museum, Munich.

His exceptional skills in selecting the view, the high academic standard of painting and the romantic sense of light render *A view of the Acropolis I* an exceptional work by Macco portraying one of the most important monuments of mankind.



Georg MACCO

German, 1863-1933

A view of the Acropolis II

signed and dated 24/3/1928 lower right
titled Acropolis von Athen on the reverse
gouache on card
39 x 51 cm

PROVENANCE

private collection, Athens

1 700 / 2 200 €

In the 19th Century an unprecedented number of talented artists devoted themselves to travelling and drawing the ancient monuments of countries such as Greece, Italy, Egypt and so on, where they transformed the tradition of depicting idealised scenes (prized by their predecessors) and instead drew directly from their source of inspiration.

The Grand Tour, as it is referred to, primarily valued the cultural legacy of classical antiquity and the Renaissance.

From the 17th century onwards a tour to such places was considered essential for budding young artists in order to understand proper painting and sculpture techniques.

In addition, it provided the only opportunity to view specific works of art, and possibly the only chance to hear certain music. A grand tour could last from several months to several years.

A view of the Acropolis II offered here is a work painted by a Macco on such a European tour.



Stelios VOTSIS

Cypriot, 1929-2012

Untitled

signed and dated '68 lower right

acrylic on paper

32 x 16 cm

PROVENANCE

private collection, Nicosia

1 200 / 1 500 €

Votsis was born in Larnaca. He studied Fine Art in London at St. Martin's School of Art, Sir John Cass College of Art and at the Royal Academy. In 1955 he graduated from The Slade School of Art, University College London. He lived and worked in Nicosia.

On his return to Cyprus after his studies, he exhibited widely in Cyprus, Greece and internationally. Most notable being his participations in 1967 and 1971 at the Alexandria biennale, in 1968 and 1972 at the Venice biennale, in 1969 at the Sao Paulo biennale, and in 1969, 1973 and 1975 at the Ljubljana biennale.

In 1973 Votsis was awarded the Ruskin prize in drawing. Votsis started with abstraction and gradually moved into representational art with works that are full of lyricism and poetry. His approach is a geometrical analysis of physical dimensions. He explores the structure of matter and mind, sometimes using big areas of colour and sometimes with linear monochromatic work.

His work can be seen at the collections of The State Gallery of Contemporary Cypriot Art, Central Bank of Cyprus Art Collection, The National Bank of Greece, The Commercial Bank of Greece, The Hellenic Bank Cultural Centre, The Limassol Municipal Gallery, The Archbishop Makarios III Foundation-Cultural Centre, The Vorre Museum and in a large number of public and private collections in Cyprus and abroad.



Stelios VOTSIS

Cypriot, 1929-2012

Untitled

signed and dated 2002 lower right

ink and acrylic on canvas

72 x 67 cm

PROVENANCE

private collection, Nicosia

2 600 / 3 200 €

Votsis started with abstraction and gradually moved into representational art with works that are full of lyricism and poetry. His approach is a geometrical analysis of physical dimensions. He explores the structure of matter and mind, sometimes using big areas of colour and sometimes with linear monochromatic work.

His work can be seen at the collections of The State Gallery of Contemporary Cypriot Art, Central Bank of Cyprus Art Collection, The National Bank of Greece, The Commercial Bank of Greece, The Hellenic Bank Cultural Centre, The Limassol Municipal Gallery, The Archbishop Makarios III Foundation-Cultural Centre, The Vorre Museum and in a large number of public and private collections in Cyprus and abroad.



Oumbertos ARGYROS

Greek, 1884-1963

Under the sun

signed lower left

oil on canvas

circa 1935

55 x 47 cm

PROVENANCE

private collection, Athens

6 000 / 9 000 €

Oumbertos Argyros was born in Kavala.

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

In 1906 Argyros continued his studies in Munich at The Royal Academy of Fine Arts. Two years later, a grant given to him by the Averoff Foundation, meant he could stay in the Bavarian Capital. There he was taught by M. Seitz and later by L. von Lofftz and K. von Marr.

During this time, because his scholarship criteria included studying iconography of important religious landmarks, he visited Mount Athos, Jerusalem, Egypt and a number of European cities.

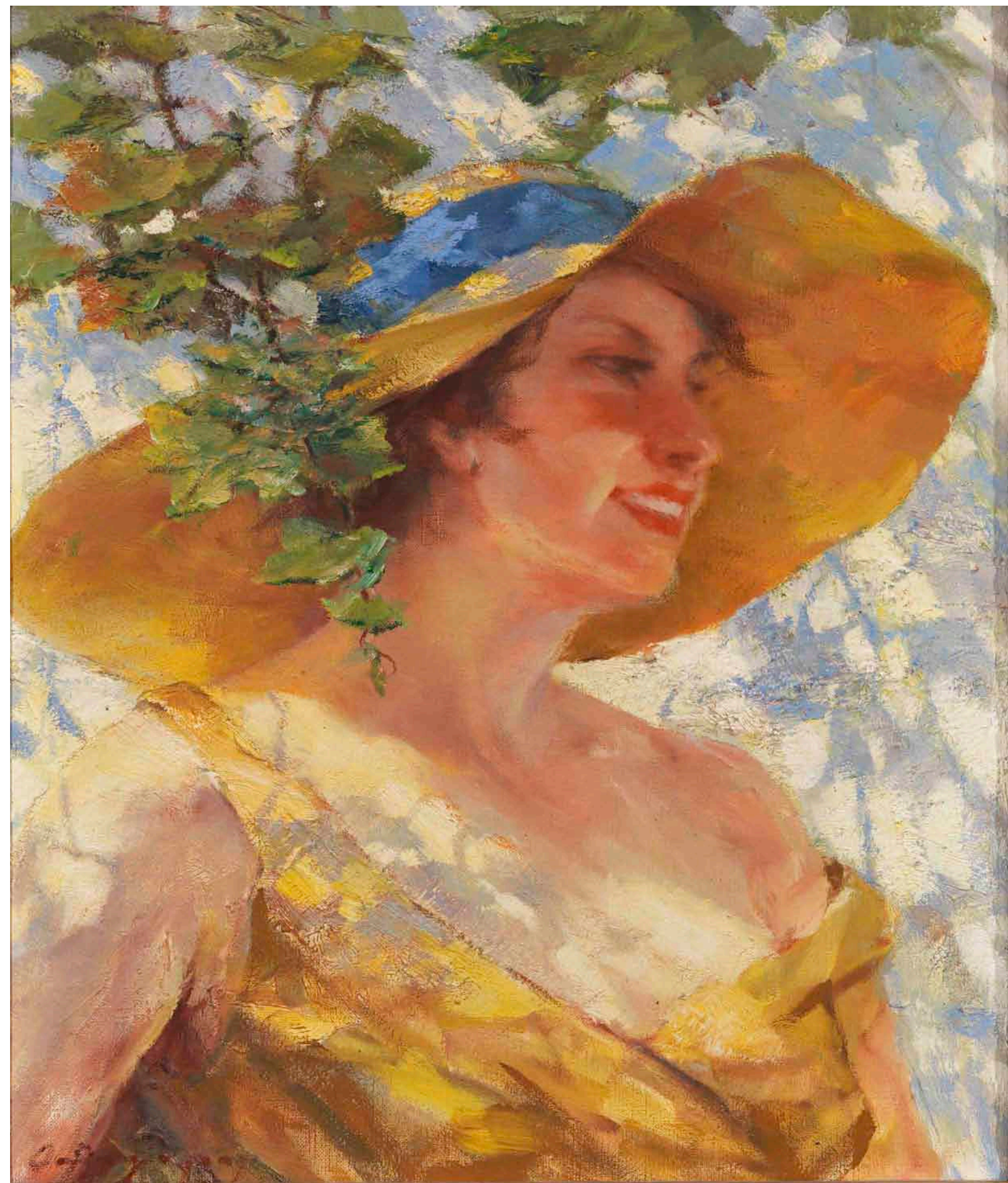
Argyros lived in Munich for a total of twenty-three years, returning to Greece in 1929. That year he was appointed to be a professor of The School of Fine Arts, Athens. He taught there until 1953.

During The Second World War he was appointed as the official state artist to record battles of the Greek-Italian War. These works can be seen today in The National War Museum of Greece.



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

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



PAVLOS (Dionyssopoulos)

Greek, born 1930

Cypriot Flag

signed and dated 2008 lower right

edition II - LX

plexiglas and paper

70 x 100 cm

PROVENANCE

private collection, Athens

4 000 / 6 000 €

Pavlos was born in Filiatra, Peloponnese in 1930.

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

In 1954 after graduating, he spent a year studying at Academie Grande Chaumiere, Paris on a scholarship given to him by the French State. During this time he visited many museums and galleries in Europe.

Between 1955 and 1958 he worked in Athens in the fields of advertising and theatre.

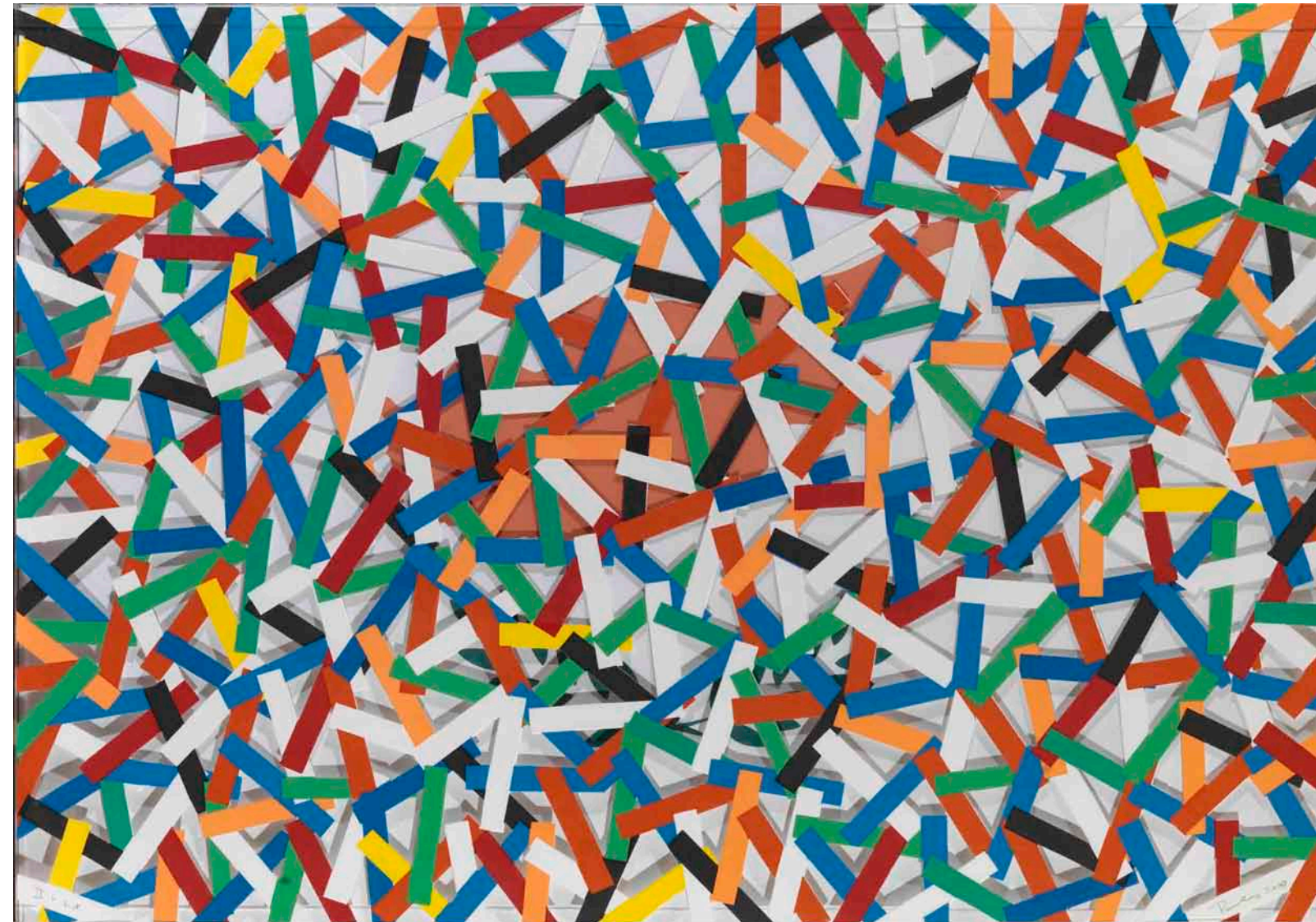
In 1958, on a scholarship from the State Scholarships Foundation of Greece, he went to Paris for a period of three years. There he was exposed to The New Realists set up by Pierre Restany and saw work by Giacometti, Calder, Cesar, Dubuffet and others.

Printed paper was his primary material of choice used in his art: mostly posters machine cut into fine strips. The arrangement of strips forms undulating surfaces, where colours and material unite. These early works were in abstract form. However, when he fully developed his technique, he began to use it to create figurative images or objects, three dimensionally, to the point of visual illusion.

Occasionally he used other materials too, such as steel wool or ribbons, but always with the same craftsmanship and inventiveness.

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

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



Stelios MILIADES

Greek, 1881-1965

Portrait of a lady

signed upper right

oil on canvas

circa 1903

45 x 38 cm

PROVENANCE

private collection, Athens

EXHIBITED*Stelios Milades*, The National Gallery, Greece, 1983**LITERATURE***Στέλιος Μηλιάδης (1881-1965)*, Αθήνα, 1984, illustrated.**2 800 / 3 500 €**

Stelios Miliades was born on the island of Chios in 1881. He was taught his first lessons in painting as a student of Constantinos Volanakis and later enrolled at The School of Fine Arts, Athens, leaving in 1897 at the age of sixteen to move to Munich. There he studied at The Royal Academy of Fine Arts, under Nikolaos Gysis and L. von Lofftz.

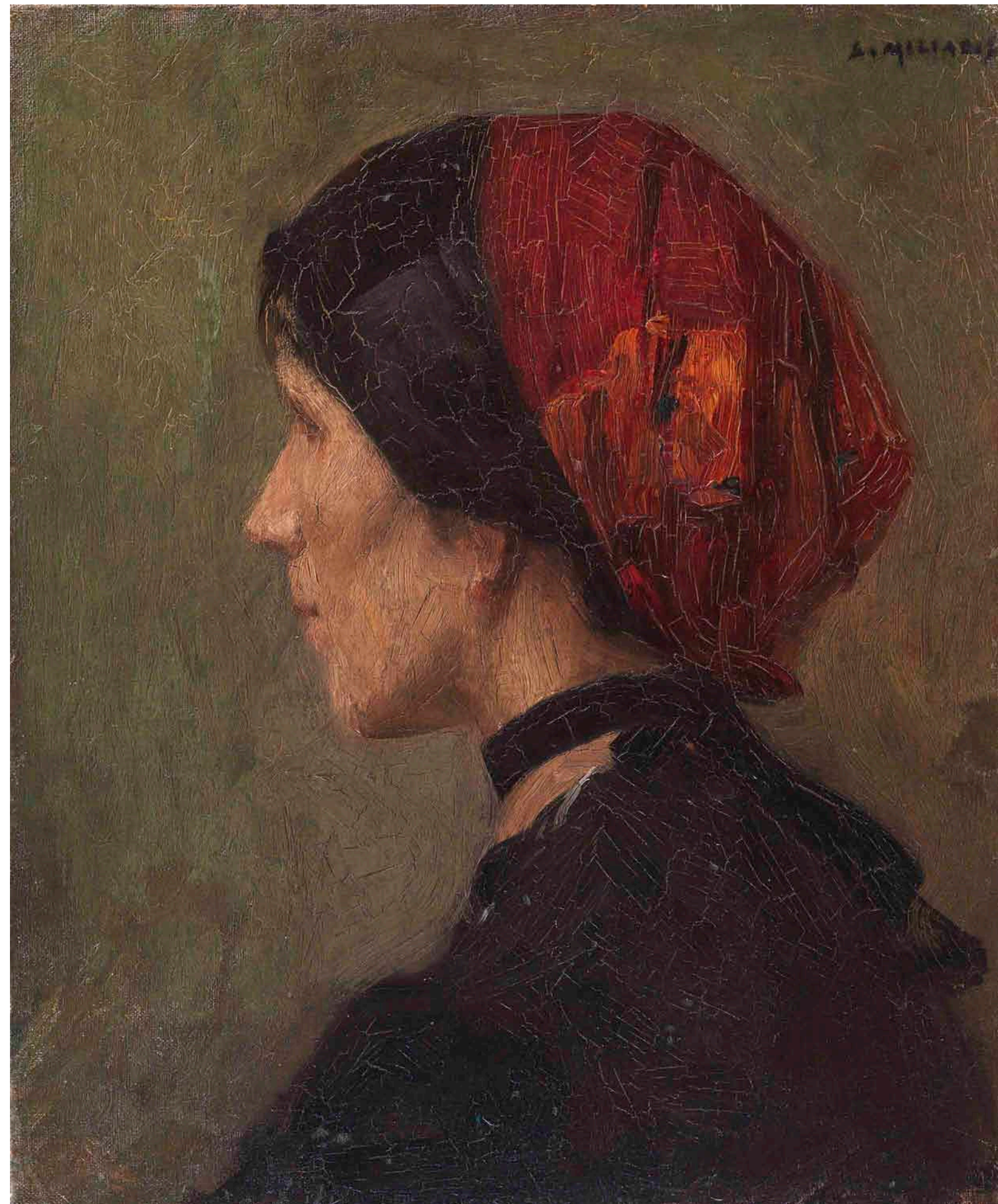
In 1903 he returned to Greece and then moved to Paris, where he continued his studies at the workshop of F. Cormon and the School of F. Sabate. He lived in France for fifteen years briefly staying in Greece between 1915 and 1920, to where he finally returned in 1931.

Miliades' worked mainly on portraiture and landscape, the second being a theme that fascinated him all his life. Interestingly his work during his time in France has an impressionist feel, using bright colour, whereas the works painted in Greece are more clear, solid and consistent. He also painted seascapes and still-life.

Miliades was a post-impressionist. The movement was still very prominent in Paris in the first decades of the twentieth century.

In 1983 a large posthumous retrospective exhibition was held at The National Gallery of Greece.

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



Antoine MAYO (Malliarakis)

Greek, 1906-1990

Rencontre

signed lower right

titled and dated 1958 on the reverse

oil on canvas

32 x 32 cm

PROVENANCE

private collection, Athens

1 200 / 1 500 €

Antoine Mayo was born in Egypt from a Greek father and French mother. He spent his teenage years between Egypt and Cluny, Burgundy.

He moved to Paris in 1923, after having visited the most important sites in Italy. He planned to study architecture there, but then started mixing in the artistic circles of Paris of the roaring twenties and decided to become a painter instead.

In Paris he met among others: F. Picabia, C. Soutine, G. de Chirico and Y. Tanguy. Later, in 1928 in Berlin, he met P. Klee and O. Kokoschka. In 1929 he exhibited at the gallery Quatre Chemins together with G. de Chirico.

In 1934, after a brief stay in Greece, he returned to Paris where he met H. Miller and exhibited at the Salon des Surindépendants.

In 1944 his friend, writer Jacques Prévert, put him forward as costume designer for the classical period piece *'Les Enfants du Paradis'*. The film was a hit and allowed Mayo to lead a twenty year career in French cinema, designing the costumes and sometimes the scenery of several classics.

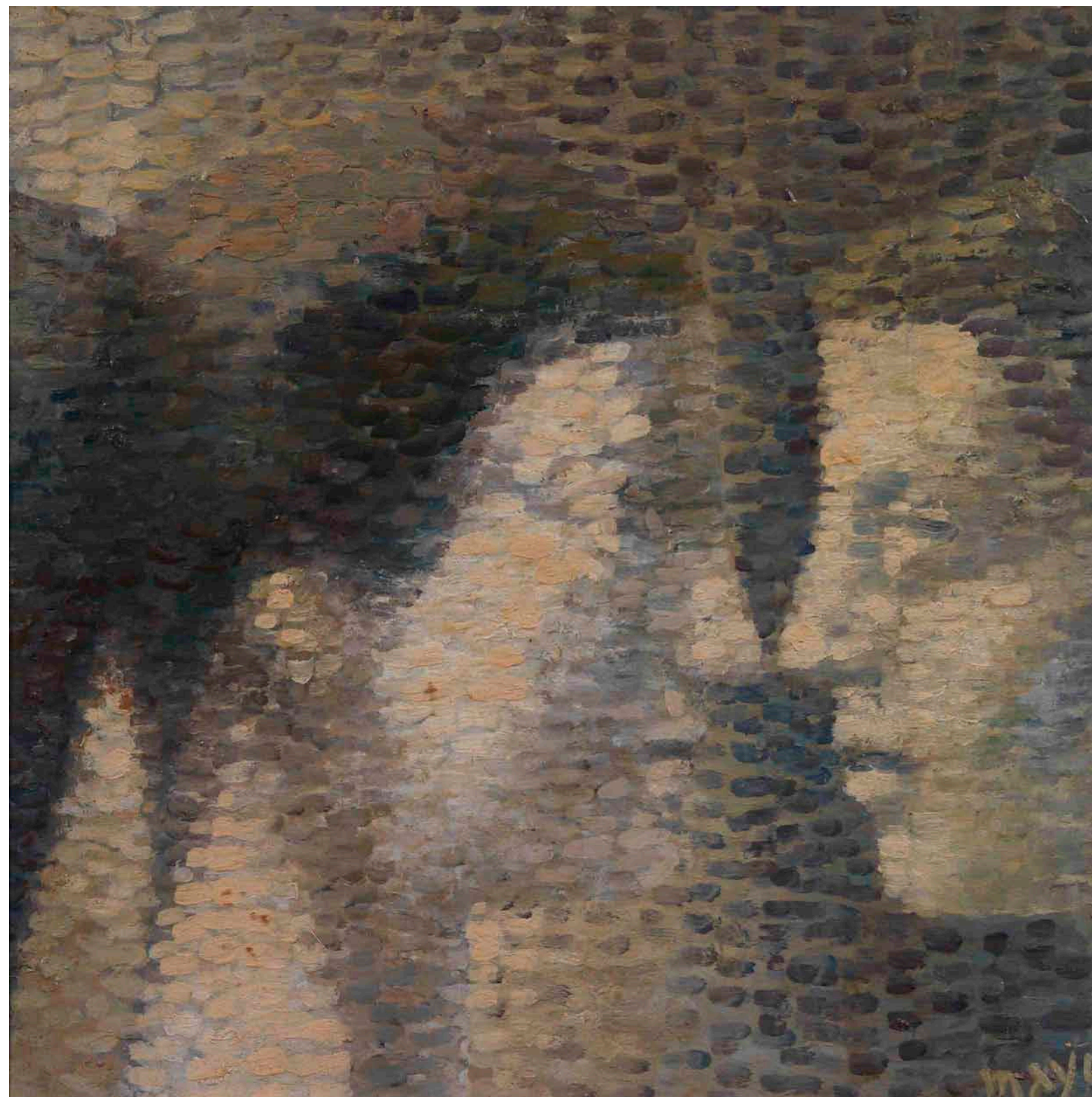
In 1948 he had a solo exhibition at the Dina Viemy gallery and in 1964 he participated in a Surrealist exhibition staged at gallery Charpentier.

In painting he is an advocate of surrealism creating beautiful dreamlike works, where the inner world is shaped and enriched via constant dialogue with the outer.

In 1966 he moved to Rome and two years later exhibited at the gallery La Medusa.

In 1970 he exhibited in Il Fauno, Turin and in 1972-1973 he held a large retrospective exhibition with eighty works from the period of 1927-1972 at the gallery Annunziata, Milan. At the same gallery, in 1976, he took part in the exhibition *'Quattro Maestri del Surrelismo'*. In 1983 his work was presented for the first time in Greece at the Institut Français in Athens.

Unfortunately, in the early eighties, Mayo gradually lost his eyesight. In 1985 he re-settled in Paris. Although he kept a Greek passport throughout his life, Mayo was culturally French.



Josef HOFFMANN

Austrian, 1831- 1904

Pelagosi

signed, titled and dated 20/5/1887 lower left

mixed media on paper

13 x 20.5 cm

PROVENANCE

private collection, Athens

800 / 1 200 €

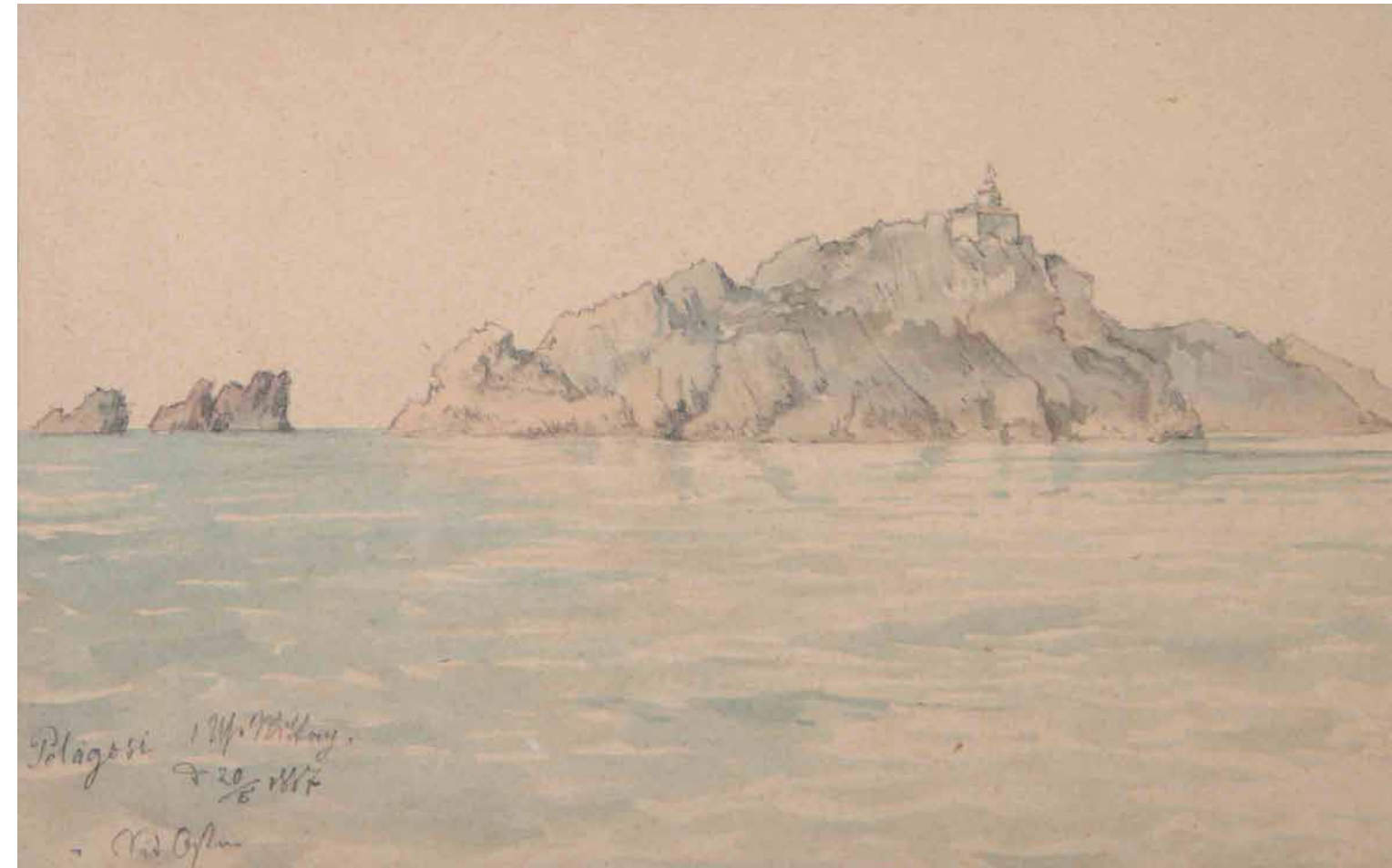
At a young age Joseph Hoffmann took drawing lessons, and at eighteen travelled with a friend of his father to Austria, Croatia and Serbia. On his return to Vienna, he joined the atelier of Carl Rahl until 1852.

In 1856 he travelled to Venice via Munich and Tyrol. The following year he travelled to Greece and in 1858 to Rome, where he stayed for six years. This was the time when Hoffman conceived the Ideal of the Greek landscape in paintings like: *The remains of the sanctuary of Venus on the road to Eleysis*, *The Old Periclean Athens*, *Seen from the Gardens of the Queen* and *The grave of Anacreon*.

In 1864 Hoffmann returned to Vienna. From 1869 onwards he worked on stage sets for *The New Vienna Court Opera*, starting with Mozart's *The Magic Flute* and later Weber's *The Marksman* and Shakespeare's *Romeo and Juliet*.

Later in his career Hoffmann painted numerous landscape murals for the Palais Epstein in Vienna, the Castle Hernstein, the Kursalon in Vienna's city park, and five paintings of ancient Athens for Baron Sina.

In 1876 Hoffmann returned to decorating stage sets for the Bayreuth Festival and the Vienna Court Opera House. He also painted landscapes for the Natural History Museum in Vienna and murals for the parliament building.



Yannis GAITIS

Greek, 1923-1984

Untitled

signed lower right

oil on canvas

40 x 50 cm

PROVENANCE

private collection, Athens

LITERATURE*Yannis Gaitis, Catalogue Raisonné*, Angers, 2003, page 232, image 894, illustrated

5 900 / 8 000 €

Gaitis was born in Athens in 1923.

In 1935 he enrolled at The School of Fine Arts, Athens, where he studied under Constantinos Parthenis.

He presented his first solo exhibition in 1945 at his home and studio in Athens. His second was held at Parnassus gallery in 1947, which caused a stir and received various negative reviews, because of the work's audacity in that his forms included surrealist, cubist and abstract elements. Gaitis was a founding member of Alekos Kondopoulos' group *Akraioi* (1949), with whom he participated in the Sao Paulo Biennale in 1953.

In 1954 he moved to Paris, on a scholarship funded by The Holy Foundation of Evaggelistria of Tinos allowing him to study at École des Beaux-Arts and Académie de la Grande Chaumière.

In Paris he became familiar with modern trends and mixed in European art circles. In 1959, in Rome, he joined the group Gruppo Sigma, alongside Caniaris, Kessanlis, Kontos and Tsoklis.

Throughout his career, he actively exhibited internationally and in Greece, to where he returned permanently in 1974. He died in 1984 in Athens, a week after the opening of his major exhibition at The Athens National Art Gallery.



Yannis GAITIS

Greek, 1923-1984

Untitled

signed lower right

oil on canvas

40 x 50 cm

PROVENANCE

private collection, Athens

LITERATURE*Yannis Gaitis, Catalogue Raisonné, Angers, 2003, page 235, image 906, illustrated*

5 900 / 8 000 €



Yannis GAITIS

Greek, 1923-1984

Tete

initial study for the production of a sculpture

construction from timber

34 x 31 x 7 cm

PROVENANCE

private collection, Athens

LITERATURE

Yannis Gaitis, Catalogue raisonne, Angers, 2003, page 319, image 1369 and 1370, the full scale sculptures illustrated

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

3 500 / 5 000 €

In the early '60s few figurative images appear in his abstract gestural painting. Gradually however, he shaped his most distinct feature, the little man (anthropaki), the trademark of his new, entirely personal, neo-figurative painting, which made him well-known internationally.

His identical little men (anthropakia) symbolise middle class propriety and alienation. This dominated his work from that point on, in several variations: often as wooden constructions, utilitarian applications or artistic happenings.

The painter's little man starred in the film *Gaitis le Baladin* (1971) in collaboration with director Serge Bergon.

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

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



Ioannis KISSONERGIS

Cypriot, 1889-1963

Kreontas and Antigone

signed and dated V / 1925 lower right

oil on canvas

82 x 122 cm

PROVENANCE

private collection, Limassol

(given as a present by the artist to the father of the present owner)

25 000 / 35 000 €



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

After graduating from the Pancyprian Gymnasium in 1907, he moved to Athens where he studied medicine for three years. During the Balkan wars, between 1912 and 1913, he served as a volunteer doctor for the Greek Red Cross in Thessaloniki.

At the end of the war he ceased his medical studies and enrolled at The School of Fine Arts, Athens. After studying for one and a half years he became ill with tuberculosis and was forced to give up his studies, due to a law at the time which forbade students with tuberculosis to attend university.

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

Kissonergis was the artist most frequently on show at the 'Cyprus Art Exhibition' organised from 1931 onwards, initiated by the then British Governor Sir Roland Storrs. These shows continued until 1939 and constituted the first organised effort promoting Cypriot art.

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

Kissonergis copied paintings which were fashionable in order to satisfy the demand of a newly established urban class. He also painted icons.

He painted the central dome and half dome of the Holy of Holies of Phaneromeni church, Nicosia and also the iconostasis of Ayia Triada church, Durban, South Africa, in a naturalistic manner influenced in spirit by western religious art.

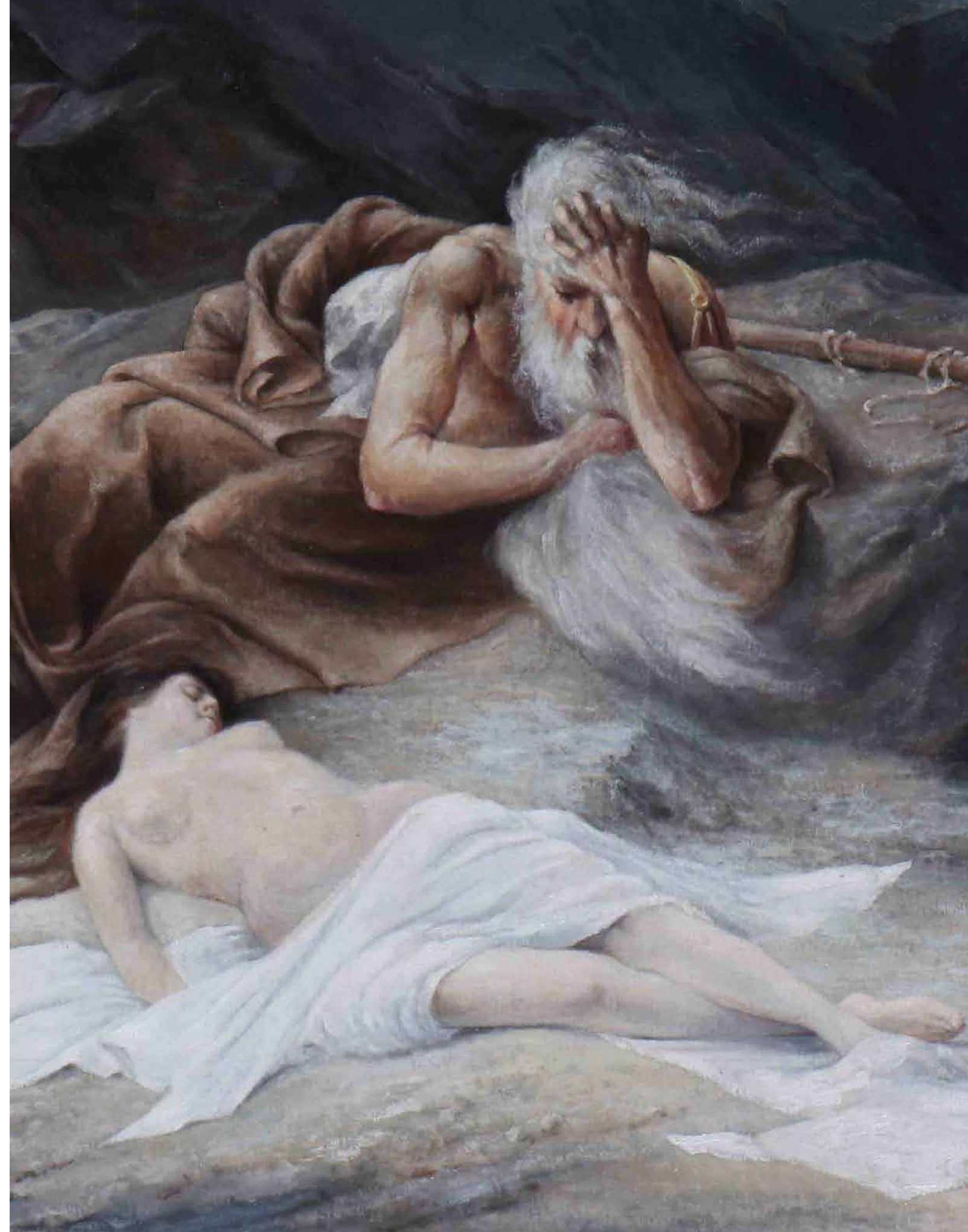
During the time he studied in Athens Kissonergis' teachers were Georgios Iacovides, Georgios Roilos, Spyros Vikatos and Demetrios Geraniotis, all artists of the Munich Art School. This influence can be seen in his masterly executed work, in its academic, technically sound and detailed manner. Of which the painting in this lot is a prime example.

Most of Kissonergis' work is not dated, making *Kreontas and Antigone* particularly exceptional in that it bears the date: 1925.

Kissonergis lived in a time when the art sector was almost non-existent and the public was totally ignorant of it. The traditional middle class was a small community, meaning the people who bought art were very few.

Kissonergis' contribution in educating the public in art was immeasurable. He is a father of contemporary Cypriot Art and his contribution to its evolution is considerable.

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



Stefanos DASKALAKIS

Greek, b. 1952

Still life with lemons

signed and dated 97 lower right

watercolour on paper

54 x 74 cm

PROVENANCE

private collection, Athens

2 400 / 3 000 €

Stefanos Daskalakis was born in Piraeus in 1952.

He attended The School of Fine Arts, Athens from 1970 to 1974, studying in the workshop of Giorgos Mavroidis.

He continued his studies in Lyon and Paris from 1978 to 1981 and then at Leonardo Cremolini's studio at the École Nationale Supérieure des Beaux-Arts.

In 1982 he returned to Athens. Together with Irini Iliopoulou, Giorgos Rorris, Edouard Sacaillan and Maria Filipoulou he set up an informal artistic team endorsing the 'return to paintability'. Additionally he was an assistant and model for Yannis Tsarouchis for nine years until Tsarouchis's death in 1989.

Daskalakis' themes consist of still life, interiors, the human figure and portraiture. His work's beauty captures austere, almost photographic design together with a warm, sensitive emphasis on earthly subjects and shadows.

His work can be found in The National Gallery of Greece, The Frissiras Museum, The Kouvoutsakis Art Institute, The National Bank of Greece and many other public and private collections.



Epaminondas THOMOPOULOS

Greek, 1878-1974

Farmers and flock

signed lower right

oil on canvas

80 x 100 cm

PROVENANCE

private collection, Athens

5 500 / 7 500 €

Thomopoulos was born in Patra, Greece and studied in Italy. He taught at The School of Fine Art, Athens for many years and served as director of the school in the period 1948 - 1949. In 1945 he was elected a member of The Academy of Athens and in 1962 he was the president of the same institution.

In 1929 he painted 16 oil paintings on behalf of The Municipality of Patras, that were exhibited in the hall of the city council and mayor's office. Another important work by Thomopoulos are the frescoes of The Cathedral of the Annunciation in Patras.

In 1996, The Municipality of Patras honoured him with a large posthumous retrospective exhibition at The National Gallery.

Thomopoulos work moves between academicism and early Greek impressionism. The majority of his paintings are inspired by nature such as the work presented here. His work can be seen in the collections of: The National Gallery, Greece, Municipality of Athens, The Municipality of Patras and in a large number of public and private collections in Greece and abroad.



Vassilis PHOTOPOULOS

Greek, 1934-2007

Stydy for a play

signed with initials and dated 93 lower left
watercolour and gold leaf on paper

75 x 56 cm

PROVENANCE

private collection, Athens

2 400 / 3 000 €

Vassilis Photopoulos was born in Kalamata, Greece and studied painting at a very young age under Vangelis Drakos. He was an artist, film director and set designer.

Photopoulos appeared for the first time on the Art scene as the stage designer for the play 'Servant Lady', at the Athens Opera House. He also worked for The National Greek Theatre, The Public Theatre of Northern Greece, and The Liberal Theatre.

Photopoulos was an Oscar Award winner in 1964 for the set design and costumes of the film 'Zorba the Greek' by Michalis Kakogiannis.

In 1966 he worked with Francis Ford Coppola for the film 'You're a Big Boy Now', which starred Geraldine Page, Rip Torn, Karen Black, Julie Harris and Elizabeth Hartman.

His work can be seen in the collections of: The National Gallery, Greece, Ecumenical Patriarchate of Constantinople, Vorres Museum and in a large number of public and private collections in Greece and internationally.



Vassilis PHOTOPOULOS

Greek, 1934-2007

Study for a playsigned with initials and dated 93 lower left
watercolour and gold leaf on paper

75 x 56 cm

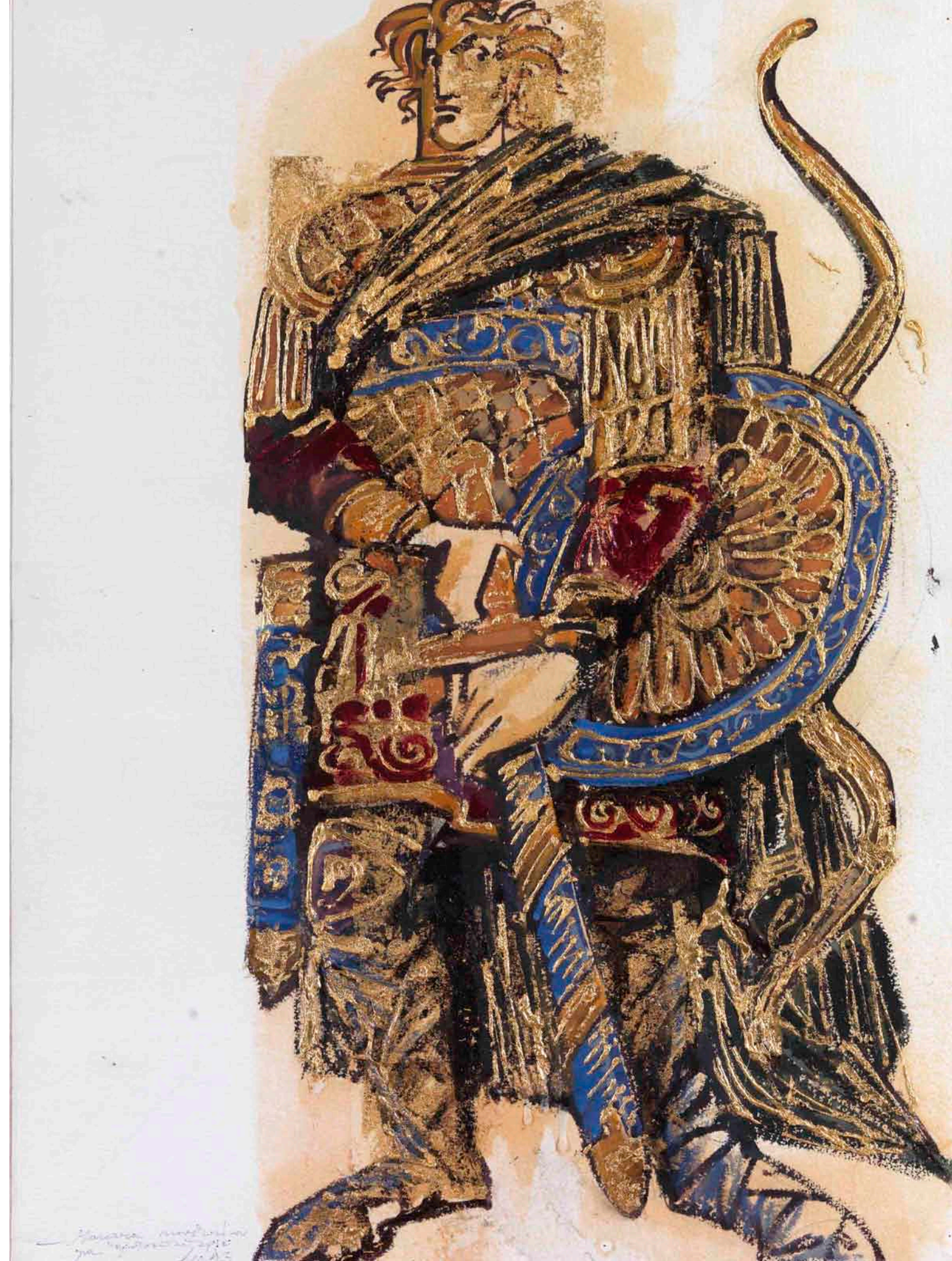
PROVENANCE

private collection, Athens

2 400 / 3 000 €

This is an interesting study for a play depicting the roots of his inspiration lying in the rich tradition of Byzantine art.

At the same time it shows how the artist fluently coupled art with stage design.



Georgios GOLFINOS

Greek, 1948-2015

Water element

signed and dated '91 lower right

mixed media on paper

50 x 70 cm

PROVENANCE

private collection, Athens

1 700 / 2 200 €

Golfinos was born in Velo, Corinthia in 1948. He attended The School of Fine Arts, Athens between 1975 and 1980, studying in the workshop of Yiannis Moralis. He then studied in Paris at the École des Beaux-Arts, from 1981 to 1984.

In 1998 he became professor of the pictorial and applied arts section of The School of Fine Arts, University of Thessalonica and in 2005 he became the head.

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

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

His works are in a number of public and private collections such as The National Gallery, Athens.



Takis VASSILAKIS

Greek, b. 1925

Magnetic Evidence, 1970

signed on the perimeter

edition 70/75

steel, coloured plexiglass, magnet and needles

24 x 24 x 6 cm

PROVENANCE

private collection, Athens

3 500 / 5 000 €

Born in Greece, Takis settled in Paris in 1954. Influenced by the invention of the radar and the technological landscape of the station of Calais, Takis constructed his first Signals in 1955.

Soon, these signals became kinetic and flexible, resembling electric aerials and were shown at the first 'International Exhibition of the Plastic Arts' at the Musée d'Art Moderne de la Ville de Paris, 1956.

In 1966 Takis worked in London and employed 'Unlimited', Bath to produce his signals. Takis continued to make signals throughout his career.

Takis is a leader of the Kinetic movement and a precursor of Street Art Performance. Mainly working with light and magnetic energy, he gave form to the series of '*Signals*', '*Music Sculptures*' and '*Tele- and Hydro-Magnetic Sculptures*'.



Andreas KARAYIAN

Cypriot, born 1943

Two soldiers

signed and dated '83 lower right

oil on canvas

30 x 40 cm

PROVENANCE

private collection, Athens

2 200 / 3 000 €

Andreas Karayian was born in 1943 in Nicosia. He initially studied Medicine, graduating in 1967 from the Medical School, University of Athens.

The following year he enrolled at the Camberwell School of Art, London where he studied painting. He graduated in 1972 and then studied etching for a year at the Central School of Art. He then moved to Stuttgart where he furthered his studies at the Staatliche Akademie der bildenden Künste, graduating in 1975.

Karayian has established himself as one of the best Cypriot figurative painters, portraying everyday life centred on the male figure: his main subject matter. His compositions have a poetic feeling that is expressed through a selective colour palette and sensitive light graduation. Works such as *Two soldiers* are carefully balanced and executed with great skill.

Karayian has presented his work in many group and solo exhibitions in Greece, Cyprus, Germany and Egypt. Additionally he represented Cyprus at the 2001 Venice Biennale.

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



Georgios DERPAPAS

Greek, 1937-2014

Abstract

signed and dated 1962 lower right

oil on canvas

67 x 87 cm

PROVENANCE

private collection, Athens

LITERATURE

The Greek Sale, 26 nov 2013, Bonhams, London, Lot 54, illustrated

6 000 / 9 000 €

Georgios Derpapas was born in Katerini, Central Macedonia in 1937. At the age of twenty he moved to Hamburg where he studied political and economical sciences. He later returned to Greece and from 1960 onwards devoted himself fully to painting.

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

His vivid use of colour and poetic brushstroke are prominent features in this lot.

Derpapas has held many solo exhibitions in Greece and internationally, such as in 1964 at 'Tillybs', Hamburg and 'Die Insel', Manheim.

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



Eleni ZERVA

Greek, 1917 -1993

Untitled

signed lower left

oil on canvas

117 x 81 cm

PROVENANCE

private collection, Athens

3 000 / 5 000 €

Zerva was born in Volos. She studied painting independently and visited the greatest international art centres of the 1950's and 1960's, studying contemporary art masterpieces.

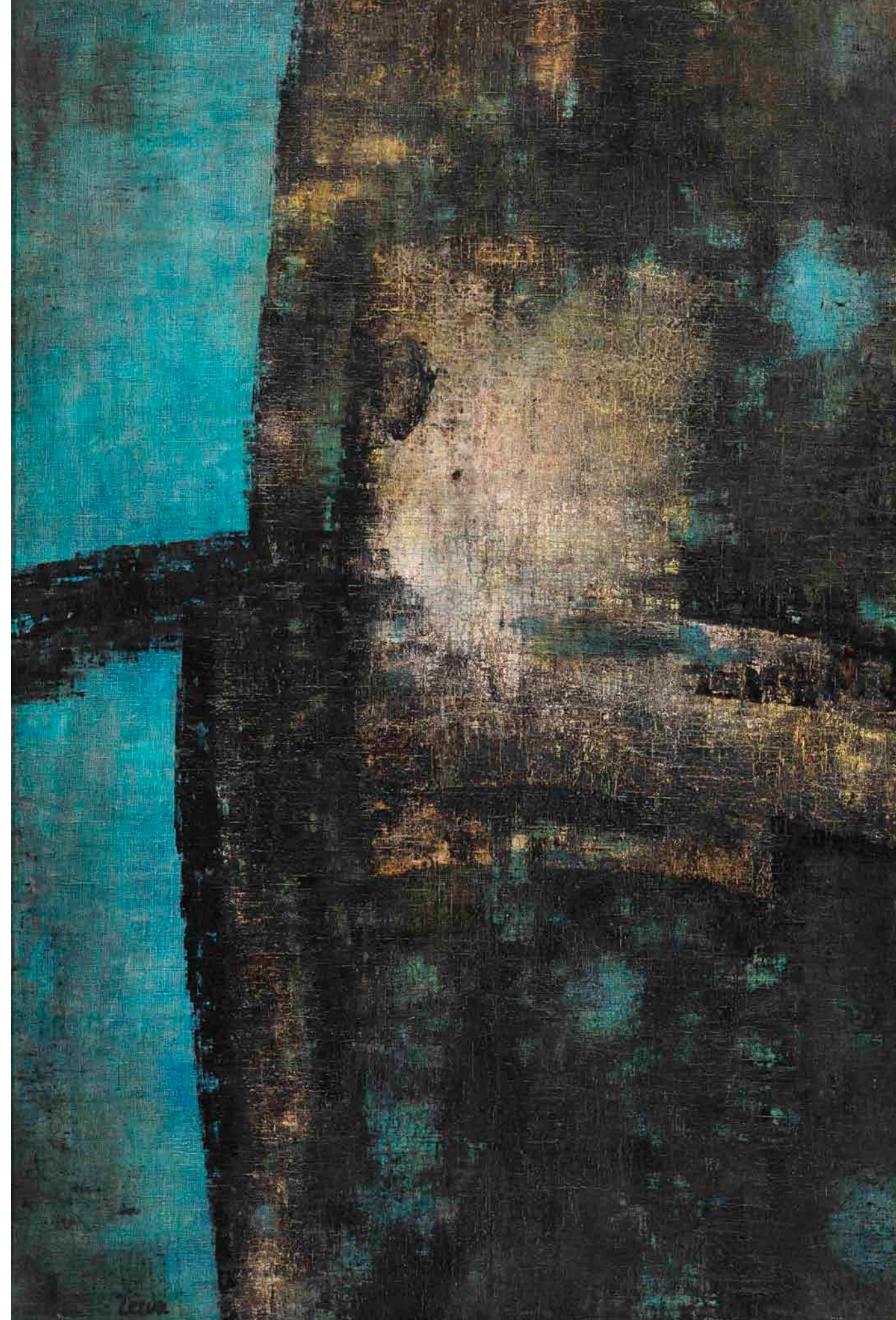
After a brief period of experimenting with a more traditional painting language, she turned to minimal abstract expressionism in the 1950's. Through the use of colour, and its endless possibilities, and a minimal and reductivist manner she created works with great poetic feeling.

Zerva presented her work in many solo National and International shows, such as in 1958 at Zygos Gallery, in 1967 at Nees Morfes, in 1971 at the Goethe institute, in 1974 at the Municipal Library, Palazzo Sormani, Milan, in 1974 at 'Studio Graphical' Bologna and in 1977 at 'St Stephan', Vienna.

She also participated in many International group presentations. Just to name a few: in 1961 at the Tunis Biennale, in 1962 at the Contemporary Greek Art, Bucharest, in 1963 at the Alexandria Biennale, in 1963 at the Sao Paulo Biennale, in 1966 at the Exhibition of Contemporary European Painters, New York, in 1967 at the 'Art Hellenique Contemporain', Musée Rath, Geneva, in 1968 at Galleria Arte Europa, Bologna and in 1970 at the Venice Biennale.

Eleni Zerva together with her sister Maria Hatzigaki, pioneered, as of the late fifties, in the abstract expressionism movement in Greece, and exhibited alongside the likes of Yiannis Spyropoulos and Alecos Condopoulos.

Her work can be found in The National Gallery of Greece, The Municipal Gallery of Athens, The Municipal Gallery of Volos, The Greek Ministry of Education and many public and private collections.



Victor IOANNIDES

Cypriot, 1903-1984

The old Market

signed and dated '72 lower left

oil on board

55 x 64 cm

PROVENANCE

private collection, Nicosia

10 000 / 14 000 €

Victor Ioannides was born in Limassol in 1903. His father, Neoklis Ioannides was a wine producer and merchant. He was also an active and progressive individual, being one of the four founders of Limassol's Popular Co-operative Bank which subsequently became Laiki Group. His mother was Eleni Skyrianides.

After attending The Limassol Gymnasium for four years, he transferred to The American Academy in Larnaka until the end of his schooling. His talent in painting and music were evident early on.

In 1923, against his father's wish, he enrolled at The School of Fine Arts, Athens, studying under George Iacovides, Spyros Vikatos, Nicolaos Lytras, George Roilos, and Demetris Geraniotis. There, he became close friends with the likes of Nikos Zongolopoulos and Spyros Vasileiou.

Whilst a student, he worked as a newspaper cartoonist, from 1923 to 1924 for *Eleftheros Typos*, and from 1925 to 1929 for *Elliniki*. Additionally he was a regular illustrator for The Hellenic Encyclopedia.

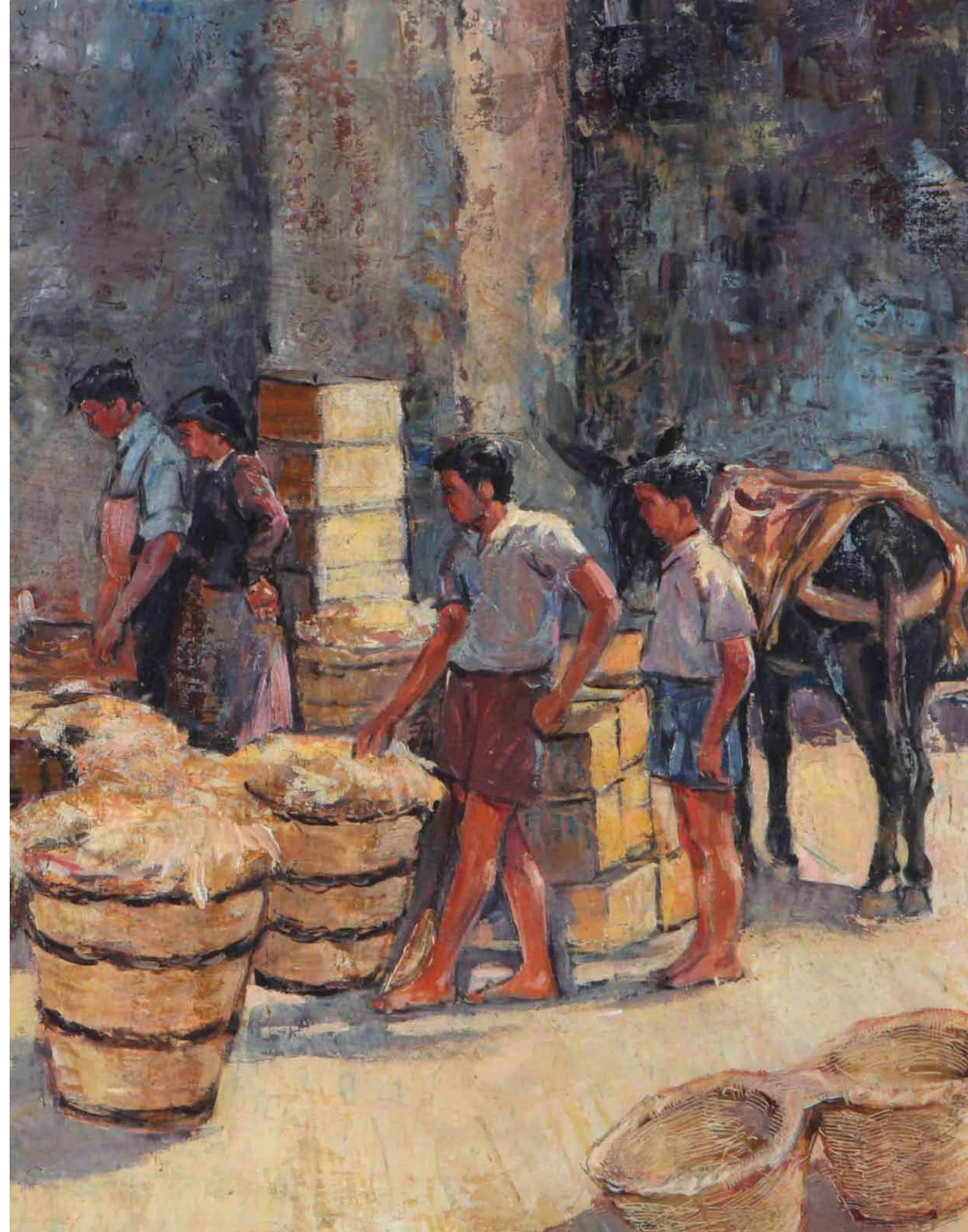
In 1930 he returned to Cyprus. From 1931-1933 he taught art at The Limassol Private School. In 1936 he co-founded 'L-Atelier' with George Fasouliotis, the first professional workshop specialising in decoration and advertising in Cyprus.



That same year Victor Ioannides was appointed editor-in-chief and cartoonist for the satirical newspaper 'Gelio'. A small group of intellectuals was formed around 'Gelio' and 'L-Atelier' including prominent personalities of the day such as composer Solon Michaelides, painter Vasilis Vryonides, journalist Demetrios Demetriades, and Lefkios Zenon. With the onset of World War II and its repercussions on the island's economy, business for 'Atelier' slowed down. Hence, in 1942, Ioannides accepted a art teaching position at The Larnaca Lyceum, where he remained until 1948. He continued to take up various secondary education teaching positions in his hometown until his retirement in 1966.

Despite the fact that painting was his focal point, his first one man show, wasn't realised until 1951. This was partly due to the public's lack of education in art. Yet the main reason for the delay was because of the time taken to develop his artistry, where he carried out a great deal of research in his use of materials.

After his first exhibition, he held another twenty one shows in Limassol and elsewhere in Cyprus, all received with great enthusiasm by the public.



Victor IOANNIDES

Cypriot, 1903-1984

Fishermen at the old port of Limassol

signed and dated '73 lower right

oil on board

40 x 50 cm

PROVENANCE

private collection, Nicosia

6 000 / 8 000 €

Victor Ioannides' themes derive from scenes of everyday life such as landscape, still life and portraiture. Technique was of great importance to Ioannides, as was use of materials. He made his own varnishes using turpentine, mastic and caoutchouc as a base, mixing the components over a fire. Sometimes, particularly in his still life paintings, before adding the colours, he created a relief surface base from alabaster powder on the canvas. Then he used the processed paints and varnishes, thus giving the painted surfaces a porcelain like effect.

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

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



Demos SKOULAKIS

Greek, 1939-2014

Monica Vassiliou

signed and dated 70 . 4 . XI lower right

ink on card

49 x 39 cm

PROVENANCE

collection of the late Monica Vassiliou

2 500 / 3 500 €

Demos Skoulakis was born in 1939 in Athens. He studied for a short time near Fotis Kontoglou then Spyros Papaloukas. In 1957 he went to Paris where he became friends with Thanos Tsingos and met many of the Greek artists who lived there at the time.

A year later he returned to Athens. In 1961 he enrolled at The School of Fine Art, Athens and was taught by Mavroides and Moralis while he attended courses in set design and decoration of the Vassiliadis workshop.

Between 1969 and 1974 he lived between Paris, London and Berlin. During the period 1959-1984, along with painting and caricature, Skoulakis worked on set design and illustration, he worked for the magazine 'Art Review' and 'Foundation'.

From 1984 onwards he has been dedicated completely to painting. His work has photorealistic attention to detail, clean colours and strong symbolic meaning. Strong light/shadow contrast is another trademark of Skoulakis as is the isolation of his subject matter from its everyday surroundings.

He has presented his work in many solo and group exhibitions in Greece and internationally. Numerous public and private collections include his works.



Demos SKOULAKIS

Greek, 1939-2014

Monica Vassiliou

ink on card

50 x 35 cm

PROVENANCE

collection of the late Monica Vassiliou

2 500 / 3 500 €

Monica Vassiliou, 1936-2011

Monica Vassiliou was born in Greece, on the island of Lesbos.

She studied Drama at the Ostrovski Institute in the former Soviet Union and later specialized in children's theatre at the Centre d'Éducation Populaire in Paris.

Her stage career includes performances in Moscow, London, Athens and Nicosia. In London she appeared in a BBC production of Nicos Kazantzakis's controversial novel "Christ Re-crucified" as the widow, a role previously played by Melina Mercouri in the Jules Dassin 1957 film version. She was also the first actress to appear naked on the Greek stage as Lady Chatterley in a theatrical adaptation of D. H. Lawrence's novel "Lady Chatterley's Lover". Monica Vassiliou also starred in a number of television series.

Her family participated intensely in Cypriot politics: her brother George Vassiliou being the President of the Republic of Cyprus from 1988 to 1993.

Vassiliou was also a political activist. She protested alongside Cypriot women on the Acropolis, hanging banners with slogans in many different languages decrying the Turkish occupation of northern Cyprus.



Tassos LOUKIDES

Greek, 1884-1972

Vatopedi Monastery, Mount Athos

signed and dated 1916 lower right

oil on canvas

45 x 34 cm

PROVENANCE

private collection, Athens

2 500 / 4 000 €

Tassos Loukides was born in Smyrna in 1884.

He studied at The School of Fine Arts, Athens, and in 1908 he continued his studies in Paris with F. Cormon and Etschevery.

Loukides created both secular (non-religious) and ecclesiastical art, the second being icon and fresco painting.

His ecclesiastical art was influenced by the Byzantine tradition and the neo-renaissance, examples of which can be seen in his many church commissions both in Greece and France.

In his book *Απική. Ελληνικά Χωρικά Κεντήματα*, (published in Athens, 1937), Loukides compiled studies of traditional Greek embroidery designs.

He participated in a number of prestigious group exhibitions such as the 1911, 1912, 1913 and 1914 Société des Artistes Français, Paris.

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



Takis PARLAVATZAS

Greek, 1930-2014

Cold colour composition

signed and dated 1975 lower right

titled *Σε κλίμακα ψυχρών* on the reverse

oil on canvas

200 x 100 cm

PROVENANCE

private collection, Athens

3 000 / 4 000 €

Takis Parlavatzas was born in Piraeus in 1930.

In 1948 he enrolled at The School of Fine Arts, Athens, where he studied painting under Yiannis Moralis, graduating in 1956.

On a scholarship from the Dutch government he went on to study in the areas of fresco, stained glass and mosaic at Rijksakademie van Beeldende Kunsten, Amsterdam under W. Clenin. Then, on a scholarship from The University of Athens he studied at the École des Beaux-Arts under J.C. Aujame and at École des Métiers d'Art under A. Giroux. During this time he travelled extensively, visiting museums and seeing contemporary art in Holland, Belgium, France and Italy.

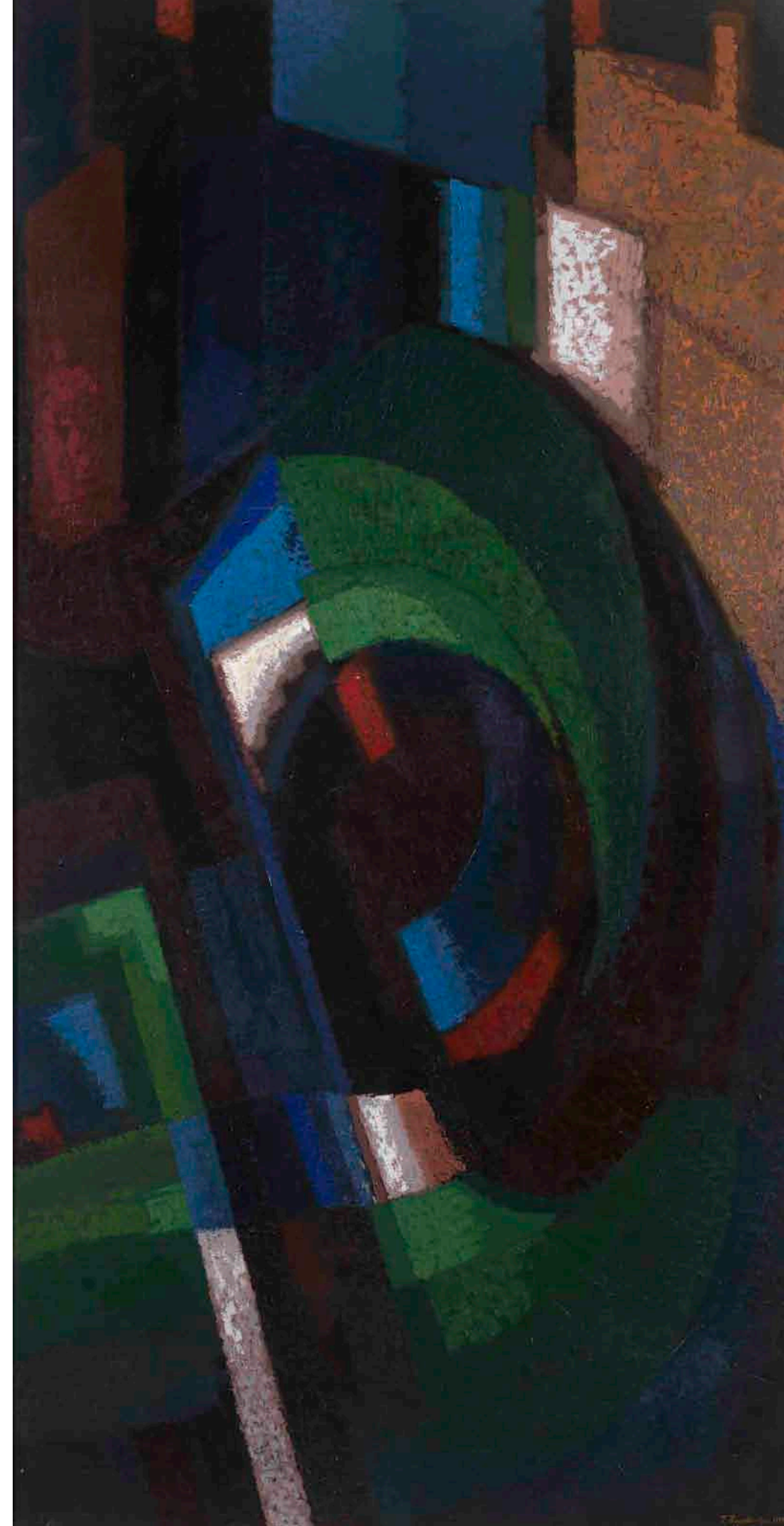
He held many solo exhibitions in Greece and participated in a number of group exhibitions internationally such as in the 1957 and 1971 Alexandria Biennale, in 1962 at the Musée d'Art Moderne, Paris and in 1962 at the Salon de l'Art Libre, Paris.

In 1973 he won the Academy of Athens Award for his book 'The Aesthetic Categories in Contemporary Art'.

He was given important commissions, such as creating stained glass for the Athens City Hall, a mosaic for the church of Agios Panteleimonas Acharnon, and a work for Floisvos Marina which comprised of coloured bricks and ceramics covering an area of 1000 sq. m.

He has also created many sculptural monuments and busts, erected in public spaces, such as in Samothrace, Santorini, Lemnos, Glyfada, Kamena Vourla, Piraeus, Volos, and Thessaloniki.

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



Takis PARLAVATZAS

Greek, 1930-2014

Composition in green

signed and dated 1970 lower right

titled *Σύνθεση σε πράσινο* on the reverse

oil on canvas

97 x 130 cm

PROVENANCE

private collection, Athens

EXHIBITEDAthens, The British Council, *Takis Parlavatzas*, 1973 (mentioned in the exhibition catalogue, no 18)**2 500 / 3 500 €**

Quoting Takis Parlavatzas from his exhibition catalogue at Gallery Tholos in 1980:

Σκέψεις - Απόψεις

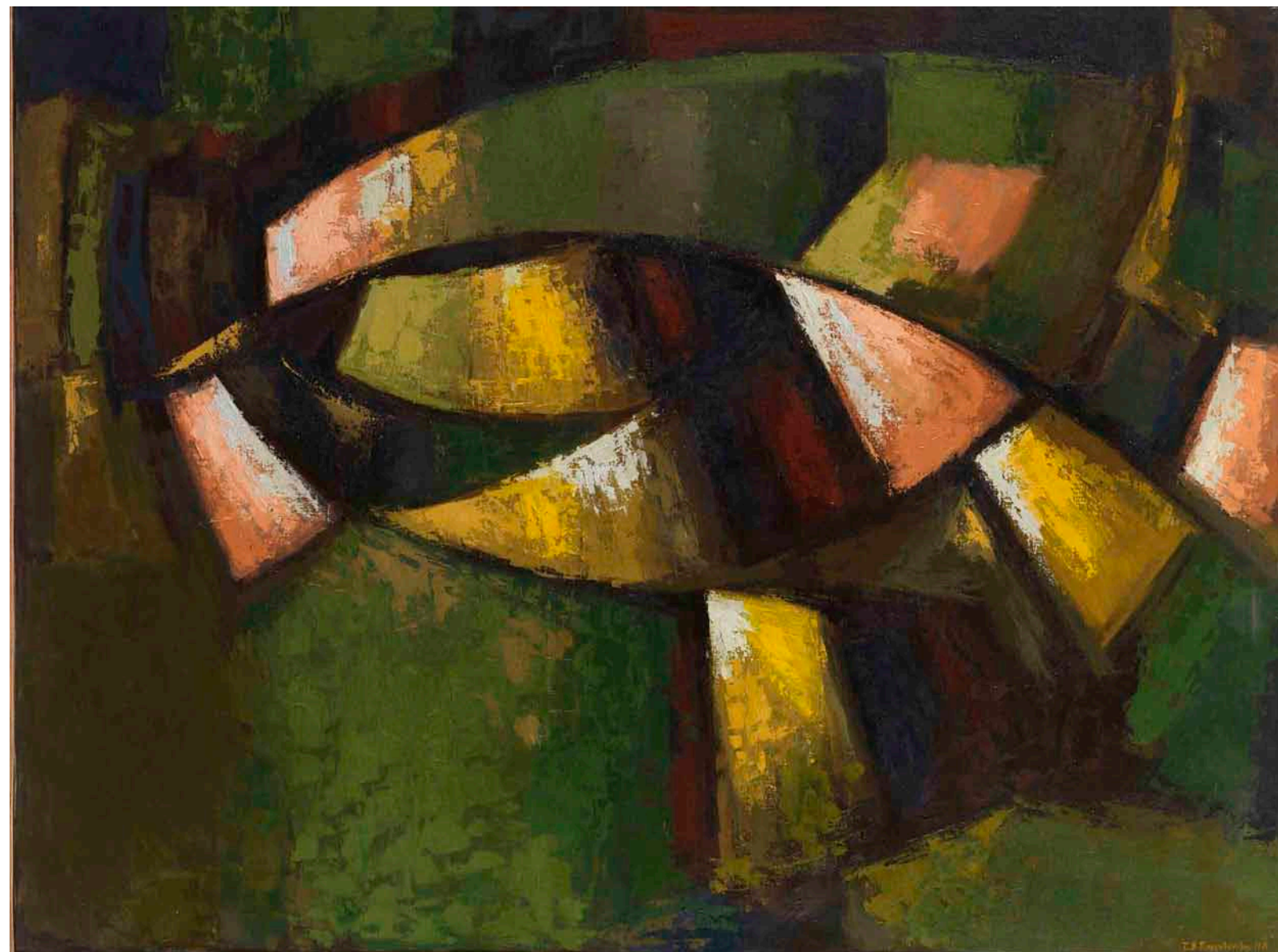
Τα έργα που παρουσιάζονται σε αυτή την έκθεση εντάσσονται στη σχολή της ανεικονικής ζωγραφικής (Art non figuratif).

Καθώς δεν αναπαριστάνουν πράγματα, θα ήταν μάταιο να ψάξει κανείς να βρει κάποια εικόνα του φυσικού κόσμου. Ωστόσο, το να μην αναπαριστάνουν δεν σημαίνει ότι δεν εκφράζουν συναισθήματα, συγκινήσεις, καταστάσεις της ψυχής. Αντίθετα θα μπορούσαμε να πούμε ότι όσο απομακρυνόμαστε από την αναπαράσταση (την παραστατικότητα), τόσο πιο πιθανό να πλησιάζουμε τη δυνατότητα της ζωγραφικής έκφρασης, χρησιμοποιώντας τις εκφραστικές ικανότητες που από φυσικού τους έχουν τα σχήματα, τα χρώματα, οι τόνοι, όταν βρεθούν σε ορισμένες και θελημένες σχέσεις μεταξύ τους, όταν οργανωθούν συνθετικά.

Η εποχή που ο ζωγράφος ήταν κατασκευαστής φυσικών εικόνων έχει αμετάκλητα περάσει. Τη φύση που μας περιβάλλει, μπορούμε εύκολα να απεικονίσουμε με μηχανικά μέσα, ενώ ένα μικρό η μεγαλύτερο ποσοστό συμμετοχής του υποκειμενικού στοιχείου του καλλιτέχνη δεν είναι αρκετό για να ξεπεραστεί το επίπεδο της ερμηνείας. Η δημιουργία (και όταν λέμε δημιουργία εννοούμε βέβαια

χωρίς καπιο πρότυπο), βρίσκετε πέραν της ερμηνείας και αυτό είναι που με θέλγει ιδιαίτερα και προσπαθώ να κάνω.

Βέβαια ο δρόμος αυτός είναι δύσκολος, το κοινό δεν παρακολουθεί. Συνήθως αναζητά τις γνώστες του οπτικές εμπειρίες, όμως, παρά τη διαπίστωση αυτή, πρέπει να συνεχίσει κανείς το έργο του, με την πίστη ότι με αυτό εκφράζει τον εαυτό του, τους άλλους, και την δύσκολη και ταραγμένη εποχή μας, δημιουργώντας ένα αισθητικό αντίβαρο.



Jean ALTAMOURA

Greek, 1852 -1878

The Port of Copenhagen

signed and dated 17 Sep 1874 lower right

oil on canvas

58 x 78 cm

PROVENANCE

private collection, London

EXHIBITED

Ιωάννης Αλταμούρας, Η ζωή και το έργο του, Benaki Museum, Athens, 31 Mar-22 Apr 2011

(illustrated in the exhibition catalogue, page 136)

LITERATURE

Ιωάννης Αλταμούρας, Η ζωή και το έργο του, Μουσείο Μπενάκη, Αθήνα, 2011, page 136, illustrated

80 000 / 120 000 €

Altamouras was born in Florence, and was the third child of Eleni Boukoura and Saverio-Francesco Altamura, both notable artists. After their marriage ended Boukoura moved to Athens in 1857 or 1859 with her three children.

Jean was taught his first art lessons from his mother and in 1871 enrolled at The School of Fine Arts, Athens where he studied painting under Nikiforos Lytras.

As an exceptional student Altamura was awarded a scholarship by George I to study in Copenhagen at the Kongelige Danske Kustakademi, between 1873 and 1876, under the great seascape painter C.F. Soerensen.

Altamura's great interest in seascapes became apparent early on. His subject matter and manner of his work are not only influenced by his teacher but also from the culture of Copenhagen and from his own temperament. In his work, Altamura greatly masters the feeling of shifting atmosphere, the metaphysical luminosity of northern European and the mobility of light, despite his youth.



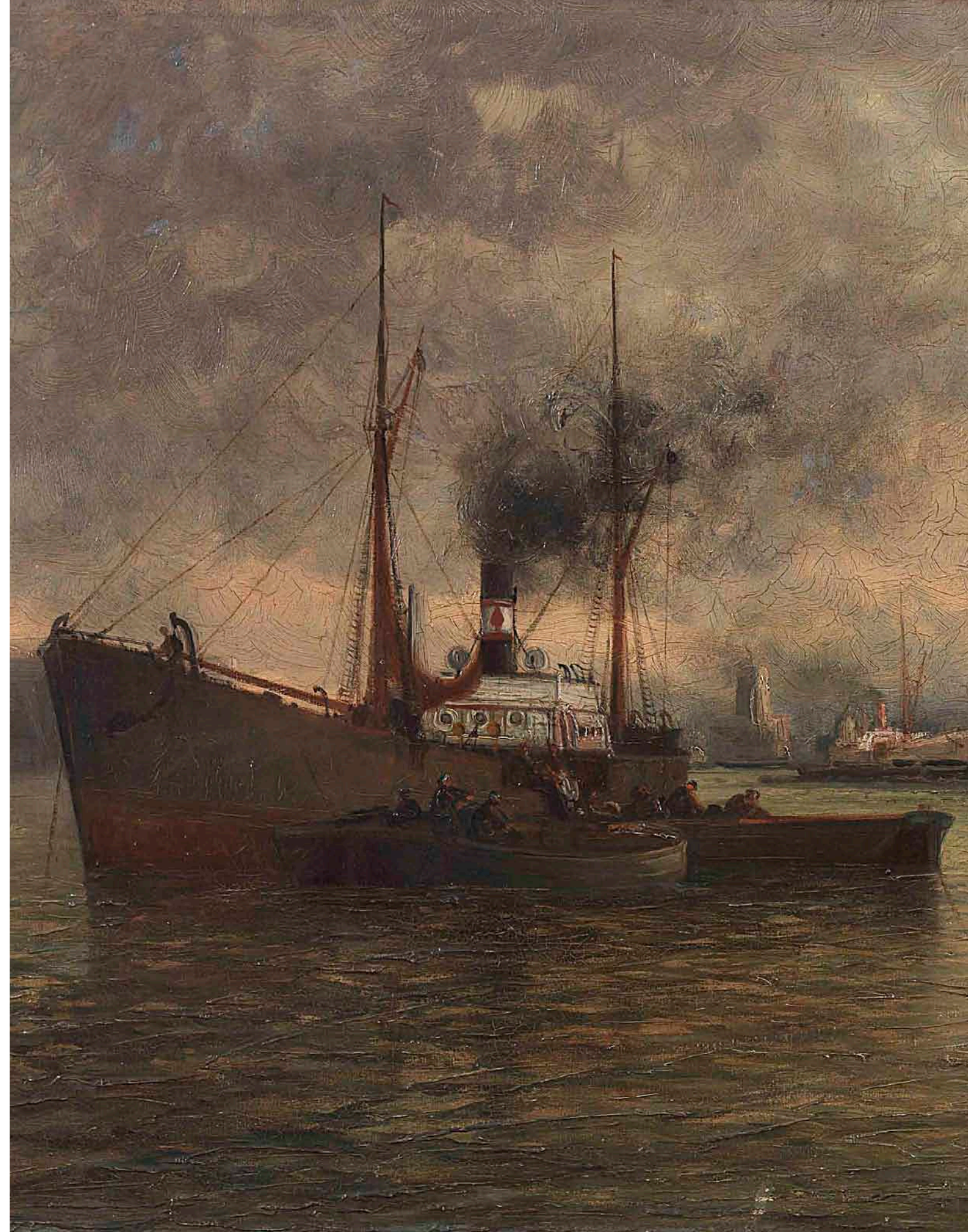
Altamouras studied seascapes of the 17th century Dutch school, of the 18th century Italian school and generally the European tradition on the subject. By the age of twenty-four he was already an acclaimed artist enjoying the full support of the Greek Royal Court.

In 1976, suffering from tuberculosis, he returned to his mother's house on the island of Spetses where he eventually died two years later.

The year he died two of his works were exhibited at the Exposition Universelle in Paris.

During his time in Denmark, all sources refer to a very lively, charming and talented young man that left an impact through his work, as so with his early romantic death.

His work can be found in The National Gallery of Greece, The Leventis Gallery, The Averoff Gallery, and many other public and private collections in Greece and internationally.



Glyn HUGHES

Cypriot born British, 1931-2014

1974

signed and dated 1974 in the centre

mixed media on linen

122 x 230 cm

PROVENANCE

private collection, Nicosia

6 000 / 9 000 €

Glyn Hughes was born in Wales in 1931 and studied Fine Art at Bretton Hall in Yorkshire.

He moved to Cyprus in 1956 to teach. In 1960, together with Christoforos Savva, he founded *Apophasi*, the new republic's first gallery.

In 1971 he created *Synergy*, an event that combined conceptual and environmental art that took place every year until 1974.

In 1975 he started a fruitful partnership with the German theatre producer Heinz Uwe Haus (in Cyprus and abroad), and with The Theatre Organisation of Cyprus. He has designed sets and costumes for modern stage productions in Cyprus, Athens, Thessaloniki, Epidaurus, Kalamata, Edinburgh, Berlin and the USA.

He has lectured both in Nicosia and Athens on Cypriot art, Berthold Brecht, William Hogarth, German Expressionism and other subjects.

He has exhibited in solo shows in Athens, London, Germany, Switzerland and Cyprus.

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



Glyn HUGHES

Cypriot, born in Britain, 1931-2014

Untitled

signed lower right

circa 1963

mixed media on hardboard

61 x 61 cm

PROVENANCE

private collection, Nicosia

2 500 / 3 500 €

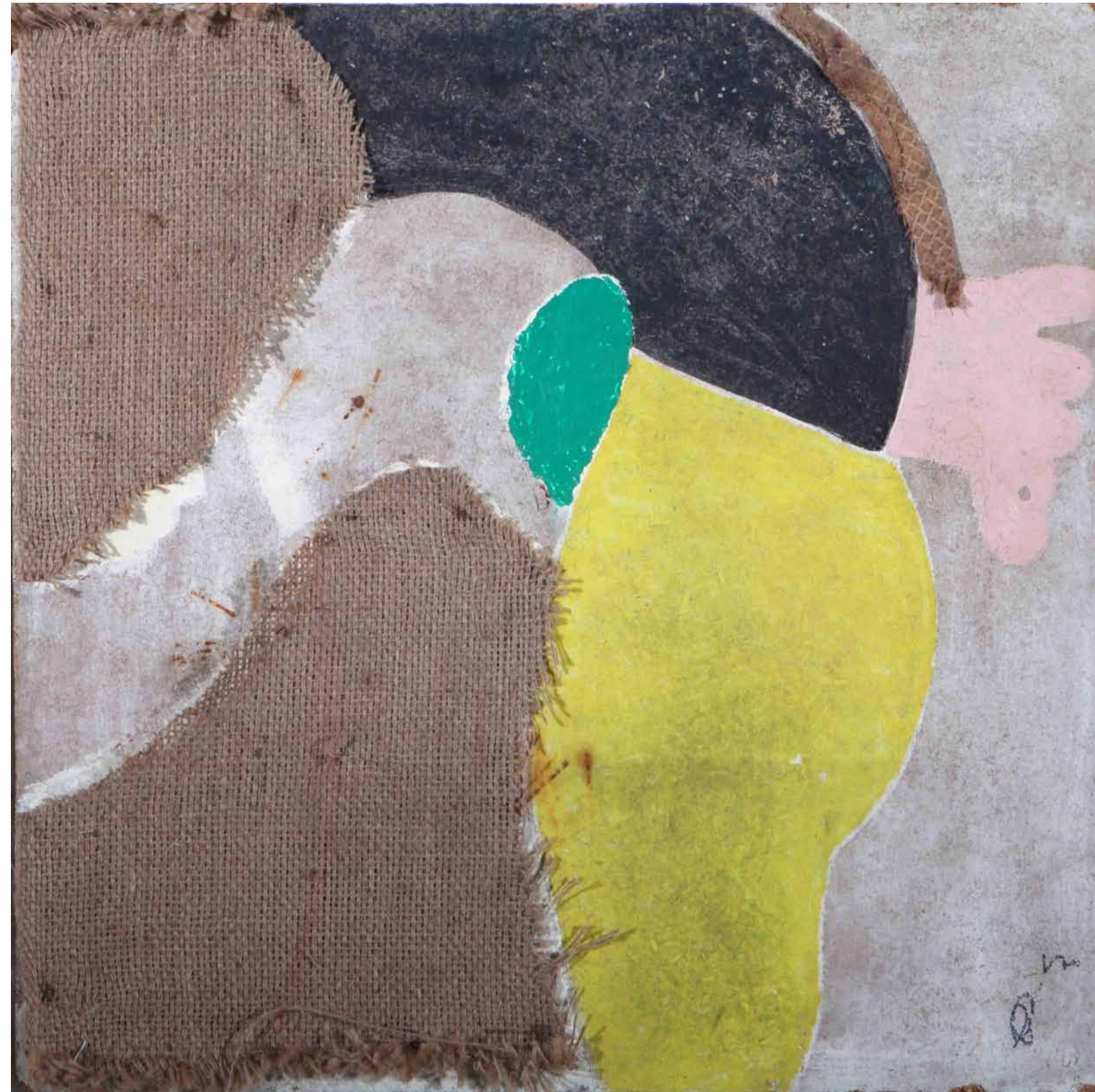
In 1959 Hughes met Christoforos Savva (who had studied under André Lhote in Paris), when they were both exhibiting at The Ledra Hotel (there were no galleries at the time).

The following year, in the spring of 1960, he and Savva opened the island's first gallery and cultural centre of its kind, the *Apophasis*, with the aim of launching contemporary art in Cyprus. This was housed in Sophocleous Street, where Savva lived, and exhibitions were held in the outside courtyard.

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

While with Savva at *Apophasis*, Hughes produced work influenced by the European avant-garde. The independence of Cyprus (1960) could not be a better time for creativity.

This work is from this great period of modern Cypriot art. This work is from the period when Hughes worked closely with Savva.



Georgios HATZOPOULOS

Greek, 1859-1935

Pine trees

oil on canvas

31 x 18 cm

PROVENANCE

private collection, Athens

1 200 / 1 600 €

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

He studied in Munich, between 1883 and 1887, at The Royal Academy of Fine Arts under Nikolaos Gysis.

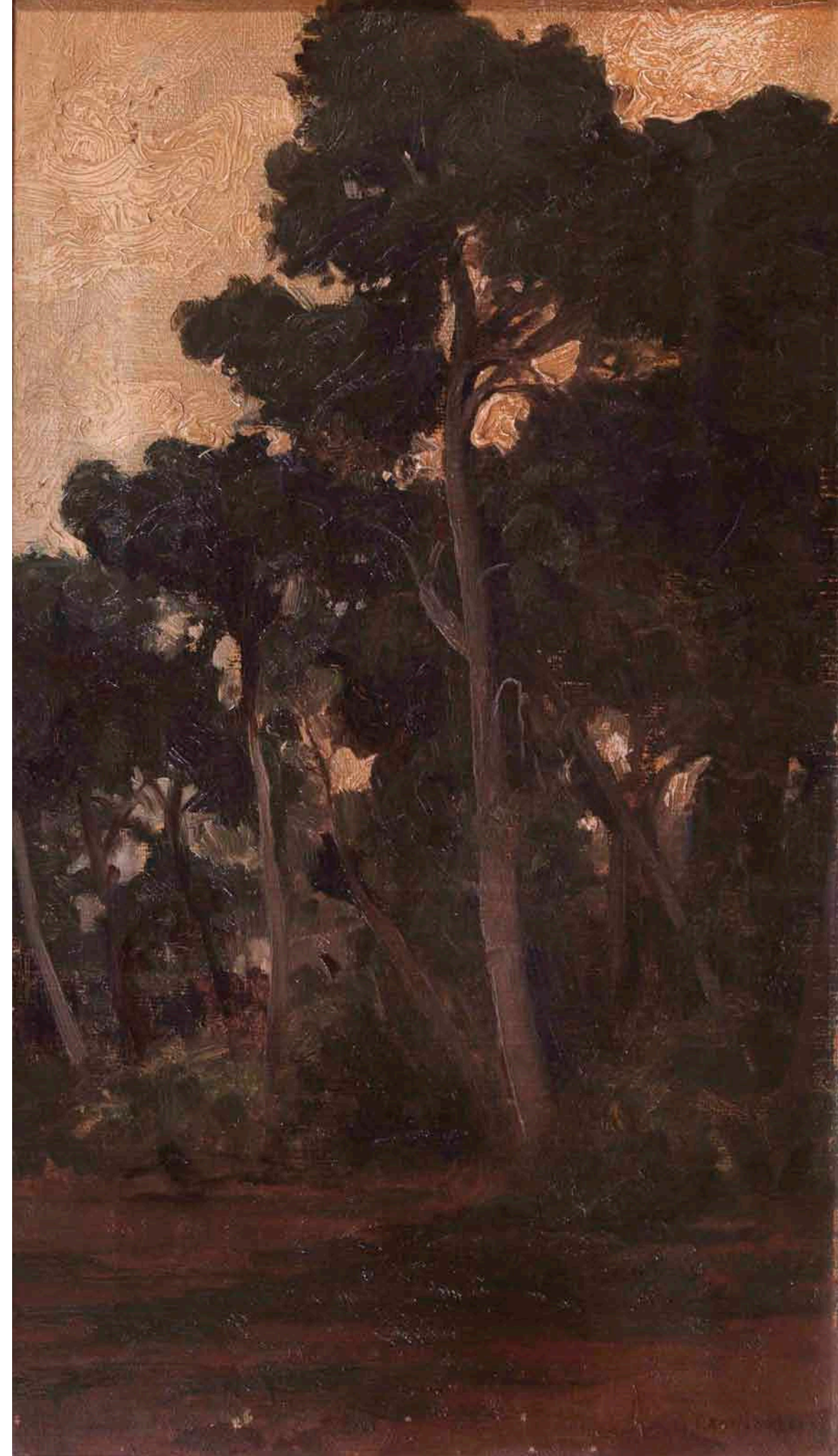
On his return to Greece he was appointed to be a secondary school art teacher and from 1881 taught at the Evelpidon Military Academy.

From 1907 Hatzopoulos was involved in painting restoration. In 1910 he was appointed curator and restorer at The National Gallery, Athens. He contributed considerably to its expansion and organisation and he held a position in its Arts Council.

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

He is considered one of the leading landscape painters of late 19th / early 20th century. 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, Athens, The Averoff Gallery, The Benaki Museum and many other public and private collections.



Polychronis LEMBESIS

Greek, 1848-1913

Η γυμνή ψαροπούλα με τον τροβαδούρο

signed lower right

oil on board

35 x 42 cm

PROVENANCE

private collection, Athens

8 200 / 10 000 €

Polychronis Lembesis was born on the island of Salamis, where he spent his childhood, memories of which later influenced his work.

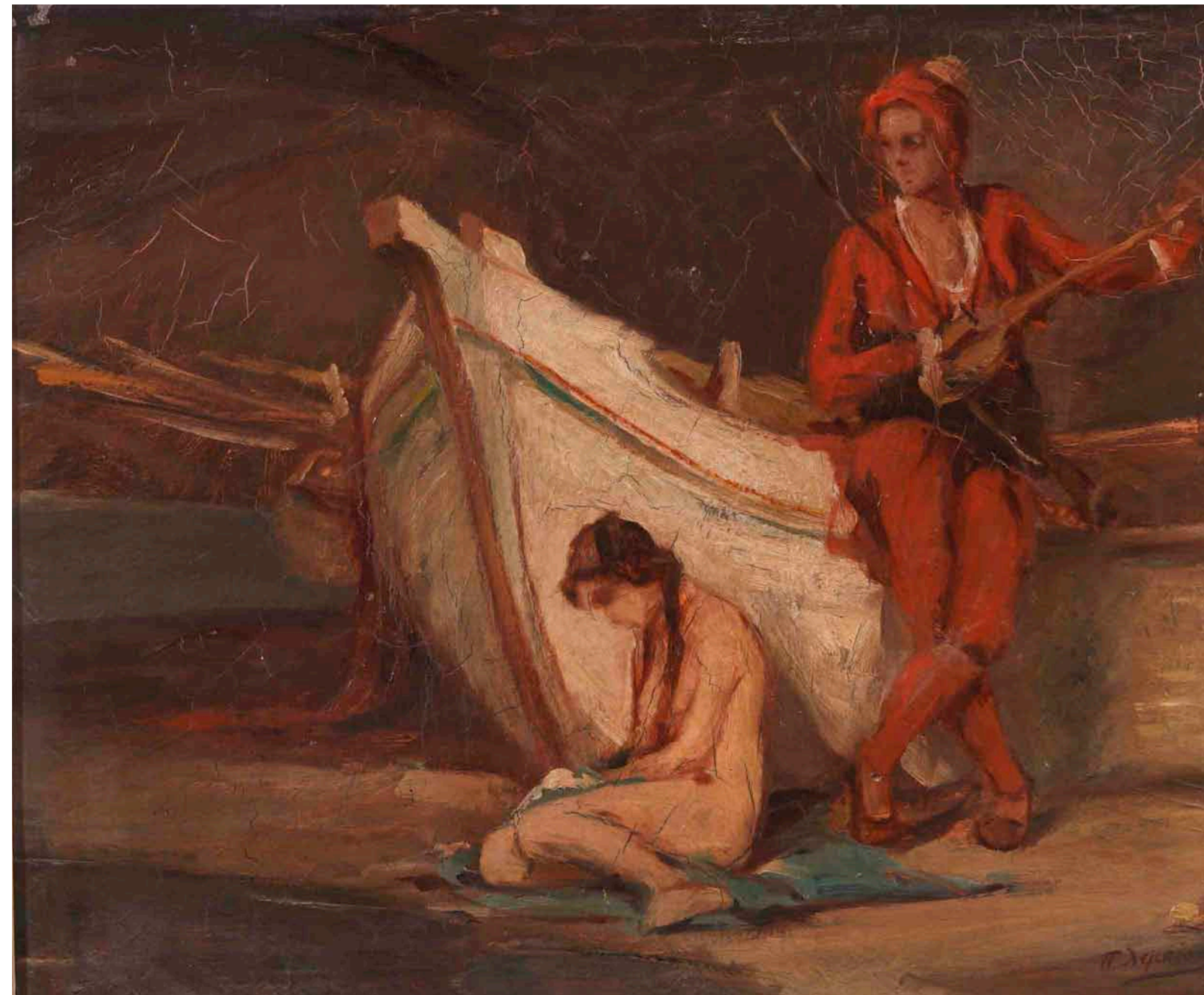
He studied painting initially at The School of Fine Arts, Athens under Nikiforos Lytras and later in 1875 at The Royal Academy of Fine Arts, Munich (with the financial backing of the politician Dimitrios Voulgaris). There he was taught by Wilhelm Lindenschmidt and Ludwig von Lofftz.

While in the Bavarian capital he studied the masterpieces of German Museum collections. In Munich he became a friend of the already well known Greek painter Nikolaos Gysis.

In 1880, Lembesis returned to Athens and opened his atelier in the Thission district. Although he was a master in landscape painting he became better known more for his skill in portraiture. He painted portraits of aristocrats and politicians of his age such as Kapsalis, Santarozas, Serpieris, Levides and many others.

Additionally he taught painting to the children of many of his rich clients such as Stephanos Dragoumis, who later became prime minister of Greece. The Dragoumis family supported him for most of his life.

Lembesis died very poor and largely unknown as an artist, perhaps due to a shift in Athenian artistic taste from the Munich School to more modern artistic movements inspired by Paris. In the only obituary written about him, in the Spring of 1913, Pavlos Nirvanas said: 'An honest and sincere artist has died almost out of tact exactly as he did all his life'.



Emilios PROSALENTIS

Greek, 1859-1926

Sailing by moonlight

signed lower left

oil on canvas

30 x 44 cm

PROVENANCE

The Greek Sale, Sotheby's, London, 12 may 2005, lot 56

private collection, London

LITERATURE

The Greek Sale, 12 may 2005, Sotheby's, London, Lot 56, illustrated

3 500 / 5 000 €



Prosalentis was born in Corfu and died in Athens.

He was the son of the distinguished artist Spyridon Prosalenti who gave him his first lessons in art.

He studied at The School of Fine Art, Athens and later engineering in Paris.

Prosalentis is exceptional in seascapes with influence from The French School as experienced in *Sailing by moonlight*.

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

Gerassimos STERIS

Greek, 1898-1987

Homeric seashore

signed lower right

oil on canvas

painted between 1926-1936

50 x 64 cm

PROVENANCE

private collection, Athens

17 500 / 22 000 €

Gerassimos Steris was born on the island of Cephalonia. During his early years his family lived primarily in Egypt and Italy. He attended the Greek-French Lycée in Alexandria.

In 1915 he enrolled at The School of Fine Arts, Athens and attended classes until 1917, under Dimitrios Geraniotis and Georgios Jakovides.

He travelled extensively in Europe and lived in Paris from 1919 to 1926. There he continued his studies at the Académie Julian amongst the likes of Picasso, Derain and other artists.

In 1926 he returned to Greece, where he graduated from the School of Fine Arts and was awarded a three-year scholarship from the Voltos Bequest to continue his studies in Paris. After his return to Paris he studied philosophy and psychology at the Sorbonne and fresco and interior architecture at the École des Beaux-Arts. In Paris, working from his own studio, he met gallery owner Manolis Segredakis, who became the prime supporter of his work.

In 1931 after returning to Greece, he held his first solo exhibition, which left critics divided. In response to a negative review by Zacharias Papantoniou, seventeen critics voiced their support for the exhibition. This was called: *18 κριτικά άρθρα γύρω από μία έκθεση* (An Exhibition's 18 Critique Articles). The critics included Fotos Politis, Spyros Melas, Dimitris Pikionis, Stratis Doukas, and Christos Karouzos. It is considered to be the manifesto of modernism in Greece. In 1932 he worked with Pikionis on stage sets for the *Kentrikon* theatre in Athens and in 1935 worked with Fotis Kontoglou on restorations at Mystras.



In 1937 he moved to the United States and held a solo show in New York. From 1937 he worked in Hollywood for big American film-making companies for the design of publications and posters. He travelled throughout the American continent under the name George de Steris.

In 1939 he decorated the Greek pavilion at the New York World Fair with four large murals depicting Greece history. Ten years on, in 1949 he became an American citizen under the name Guelfo Ammon d'Este. Between 1950 and 1965 Steris taught painting. In this period he painted frescos for the Orthodox Cathedral of New York and the Orthodox church of the Holy Trinity in Lowen, Massachusetts. From 1965 to 1975 he taught at the Traphagen School.

In 1980 together with his wife Anna Vassalo Savino, he moved to Nice, France where they remained until 1985. In 1985 he returned to New York where he died two years later.

Although Greece had lost track of him since the early Fifties, he had held a number of one man shows, namely Nees Morfes in 1969, the Macedonian Art Society in 1970 and Trito Mati in 1978. Presentations of his work took place at the Sculpture Gallery of Munich in 1980 and the National Gallery of Athens in 1982. In 1991 the Municipal Gallery of Thessaloniki organised a posthumous retrospective in his honour which was also exhibited in Athens, at the Melas Mansion the following year.

He is considered to be one of the forerunners of Greek modernism. The thematic and plastic freedom of his painting, the symbolic extensions and references to metaphysical art, created a split in Greece in the interwar years. Through objectivity and mythological excess and a dialogue with classical aesthetics, Steris expresses the magical realism of a mythological world, connecting, in some instances, Greek art with European modernism.

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.



Katy STEPHANIDES

Cypriot, 1925-2012

Untitled

signed and dated 2008 lower right

acrylic on canvas

80 x 105 cm

PROVENANCE

private collection, Nicosia

LITERATURE

Katy Phasoulotis Stephanides, En Tipis Publications, Nicosia, 1998, p. 203, illustrated

4 000 / 6 000 €

Katy Stefanides was born in Limassol in 1925. Between 1948 and 1955 she studied at The Higher School of Fine Arts, Athens under Yannis Moralis. Later, between 1956 and 1960, she continued her studies at St. Martin's School of Art in London. She worked as a secondary school art teacher in Cyprus. She was married to painter and writer Tassos Stephanides.

Her contact with the modernist currents that flourished in Europe during the 50s and 60s not only freed the creative horizon of Stephanides, but brought her to the heart of her artistic pursuits. From the first sketches to Op-Art, from cubism to constructivism and abstract geometric painting, by combining the abstract with the figurative to still life and metaphysical allegory, this influence is prominent.

Stephanides' had several solo exhibitions: in 1972 at Acropoli Gallery, Nicosia; in 1978 at Zygos Gallery; in 1982 at Gloria Gallery; in 1989 at Morphi Gallery, Limassol; in 1990 at Apocalypse Gallery, Nicosia; in 1991 at Bedfordshire, London and in 1994 at The Athens Exhibition Centre, Athens.

She participated in many group exhibitions: in 1961 in 'Cypriot Artists' at Vayianou Gallery, Athens; in 1963 at the Biennale of Alexandria; in 1970 at the Commonwealth Institute in London, Edinburgh and at the exhibition 'Contemporary Cypriot Art' at Ora Gallery, Athens; in 1971 at the Sao Paulo Biennale, Brazil and at the Art Exhibition, Yugoslavia; in 1973 at the exhibition '10

Artists-Art Symposium', Nicosia; in 1974 in 'Cyprus, the Sun-kissed Island of Aphrodite' exhibition, Hamburg; in 1975 at the Panhellenic Exhibition; in 1979 at the Exhibition of Contemporary Cypriot Art, Thessaloniki; in 1981 at the touring exhibition of Contemporary Cypriot Art, Budapest, Prague, Belgrade, Bucharest, Sofia and Suhl of Germany; in 1983 in Paris; in 1987 in Athens; in 1988 in Brisbane of Australia; in 1994 at the 'Cyprus 1960-1994' exhibition, Athens Exhibition Centre and in 1995 at the 'Cyprus Contemporary Art, An Itinerary', Nicosia.

Her work can be seen at: The State Gallery of Contemporary Cypriot Art, The Bank of Cyprus Cultural Centre Foundation, The Limassol Municipal Gallery, The Archbishop Makarios III Foundation-Cultural Centre, The Thessaloniki University, The National Bank of Greece, The Andros Gallery and in several private collections in Greece, Cyprus and the United Kingdom.



Giorgio DE CHIRICO

Italian, 1888-1978

I ballerini

signed lower right

titled lower centre

edition VI/XV

hand coloured etching

circa 1970

70 x 50.5 cm

PROVENANCE

private collection, Athens

LITERATURE

GIORGIO DE CHIRICO, Catalogo dell'opera grafica, 1969 - 1977, Bora Edition, Bologna, 1990, page 117, illustrated

2 500 / 4 000 €

De Chirico was born in Volos, Greece in 1888 to Italian parents. He studied art at The School of Fine Art, Athens, under the influential Greek painters Georgios Rolios and Georgios Jacobides.

After the death of his father the family moved to Munich, where De Chirico studied for two years at The Academy of Fine Art. In Munich he became interested in philosophy, and in the writings of Arthur Schopenhauer and Friedrich Nietzsche. Early in his career De Chirico was inspired by the European symbolism movement, particularly Arnold Böcklin and Max Klinger.

He returned to Italy in 1908 and settled in Florence.

His earlier works combine a Symbolist sensitivity and an attempt to express the strong and mysterious feeling he had discovered in Nietzsche's writings.

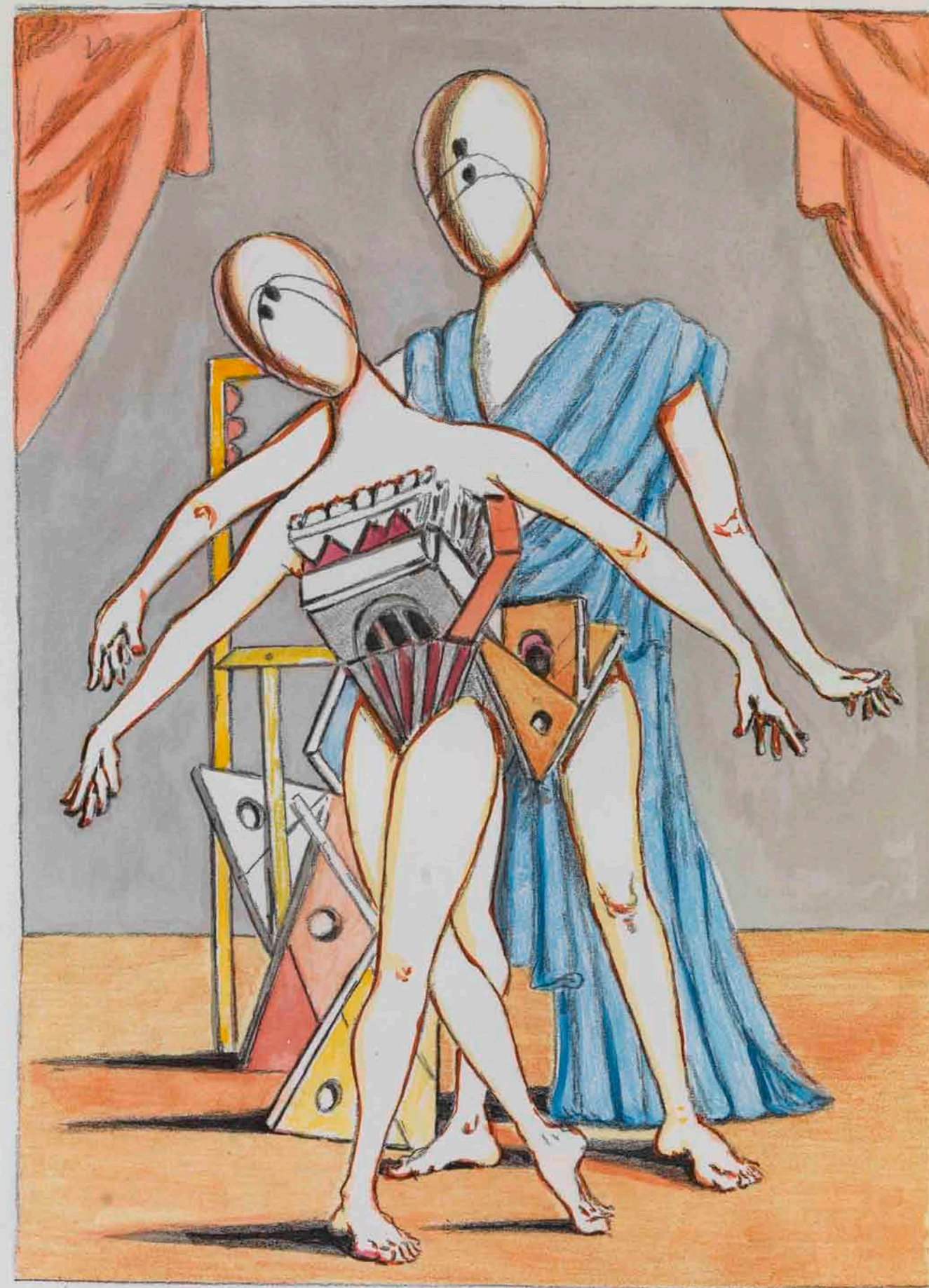
He painted his first metaphysical painting, "*Enigma of an Autumn Afternoon*" in 1910.

He first exhibited his works at the Salon d'Automne, Paris in 1912. In 1913 during an exhibition at the Salon des Indépendants, Picasso and Guillaume Apollinaire noticed his work.

During The First World War he met the artist Carlo Carra, together they define the Metaphysical painting style.

In the meantime, his works were greatly admired by the new Surrealist school of artists and writers, who were fascinated by dream analysis and the subconscious mind.

De Chirico exhibited all over the world. His works are extremely sought after and can be found in notable private and public collections such as The Metropolitan Museum of Art, New York, Guggenheim Museum, New York, Museum of Modern Art, New York, Tate, London and all major Italian Art Museums.



VI/XV

"colata a mano"

(I ballerini)

Giorgio De Chirico

Pericles PANTAZIS

Greek, 1849-1884

Still life with grapes

oil on canvas

50 x 70 cm

PROVENANCE

Elpis Pantazis, the artists sister, thence by descent to the previous owner

The Greek Sale, Sotheby's, London, 12 may 2005, lot 37

private collection, London

LITERATURE

The Greek Sale, 12 may 2005, Sotheby's, London, Lot 37, illustrated

10 000 / 15 000 €



Pantazis was born in Athens in 1849 and studied at The School of Fine Art, Athens under Nikiforos Lytras, between 1866 and 1871.

He continued his studies for one year at the Munich Academy of Fine Art and moved to Marseille to be taught by Gustave Courbet and Antoine Chintreuil.

In 1873 Pantazis moved to Brussels where he became a member of an anti-academic artistic group called *Circle de la pâte* (the circle of colour), and a member of Les XX.

In 1878 he represented Greece at The International Art Biennale of Paris. He died in Brussels before he turned thirty-five from chronic tuberculosis.

His works can be found in many notable private and public collections such as: The Royal Museum of Fine Arts, Antwerp, Royal Museum of Fine Arts of Belgium, Brussels, Sint-Niklaas, Stedelijk Museum, The National Gallery, Athens and The Leventis Gallery, Nicosia.



Pantazis is well known for his superb oils. *Still life with grapes* is a fine example of Pantazis work and belonged to his sister, Elpis Pantazis.

Alexandros ALEXANDRAKIS

Greek, 1913-1968

Seated Female Nude I

signed lower left

pencil on paper

circa 1950

49 x 69 cm

PROVENANCE

estate of the artist, Athens

private collection, London

LITERATURE

Alexandrakis, *The Nude*, Gallery K, London, 1998, p. 94, illustrated

1 000 / 1 500 €

Alexandrakis graduated from The School of Fine Art, Athens in 1937, having won all the major art awards; those of Portrait, Nude, Semi-nude and Composition.

His achievements are considered unique in the history of the annual prize of the school.

Alexandrakis is an artist of international repute, having forged a strong reputation in the USA where he regularly submitted work to The Guggenheim in New York for its annual exhibition.

In 1950 he submitted two works for the design of a poster for the Marshal Plan, organised by the American Government. He won the first and second prize.

Seated Female Nude I is a celebration of the female form, the Ideal as well as the real. His striving for Ideal form shows a preoccupation with the meaning of Beauty. The posture of the body being so elegantly rendered is characteristic of his work.

His work can be found in many public and private collections in Greece and Cyprus. Notably at The National Gallery Greece, The Municipality of Athens, The State Gallery of Contemporary Cypriot Art, The Leventis Gallery, The Bank of Cyprus Cultural Centre Foundation, The Hellenic War Museum.



Alexandros ALEXANDRAKIS

Greek, 1913-1968

Asma Asmaton II

signed lower right

oil on canvas

circa 1949

103 x 70 cm

PROVENANCE

estate of the artist, Athens

private collection, London

LITERATURE

Alexandrakis, *The Nude*, Gallery K, London, 1998, p. 63, illustrated

7 000 / 9 000 €

The definitive collection of more than 100 works depicting the nude in sketches, etchings, drawings, watercolours and oil paintings from 1937 to 1958 by Alexandros Alexandrakis was shown for the 1st time to the public in 1998 at Gallery K, London.

A book titled *The Nude* accompanied the exhibition. Art Historian and Critic Terence Mullaly, writes in the introduction 'The life force pulses through the work of Alexandrakis, indeed because of his paintings and drawings he often touches emotions making the blood tingle, he is among the best known and most loved Greek artists of the 20th Century.'

Alexandrakis was to go beyond the dexterity and joie de vivre displayed in the 1949 painting of *Asma Asmaton II*. The versatility this painting displays, together with the fusion of intellectual concerns and the full-blooded expression of emotions, conveys Alexandrakis' ability to touch different levels of awareness. He is concerned with basic human emotions. He could conjure both compassion and passion. The female body is commemorated.



Markos VENIOS

Greek, b. 1946

Folegandros

signed lower right

tempera and gold leaf on panel

circa 1990

50 x 65 cm

PROVENANCE

private collection, Nicosia

2 400 / 3 500 €

Markos Venios was born on the island of Folegandros. He studied painting and painting restoration independently.

Venios' work is greatly influenced by Byzantine art. His inspiration and themes come from his birthplace, Folegandros or from the Cyclades more generally.

In his work one sees that Venios successfully combines the spirit of Byzantine tradition with the naïve spirit of traditional folk art.

Through the traditional technique of Byzantine iconography, particularly the use of gold or silver leaf, he succeeds in conveying a personal and spiritual interpretation of the Greek landscape.

Most of Venios' work centres around realism and light. His works are often self-luminous, where the contrast between background and foreground fills the entire composition.

In his work, one can see the reflection of a divine beauty and a quest for paradise. His paintings always evoke the experience of a world presented through an ethereal sentiment.

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



Panayiotis KALORKOTI

British born Cyprus, b.1957

Portrait 2

signed and dated 1988 lower right

edition 3/10

multi-plate etching

62 x 50 cm

PROVENANCE

Gallery K, London

private collection, London

LITERATURE

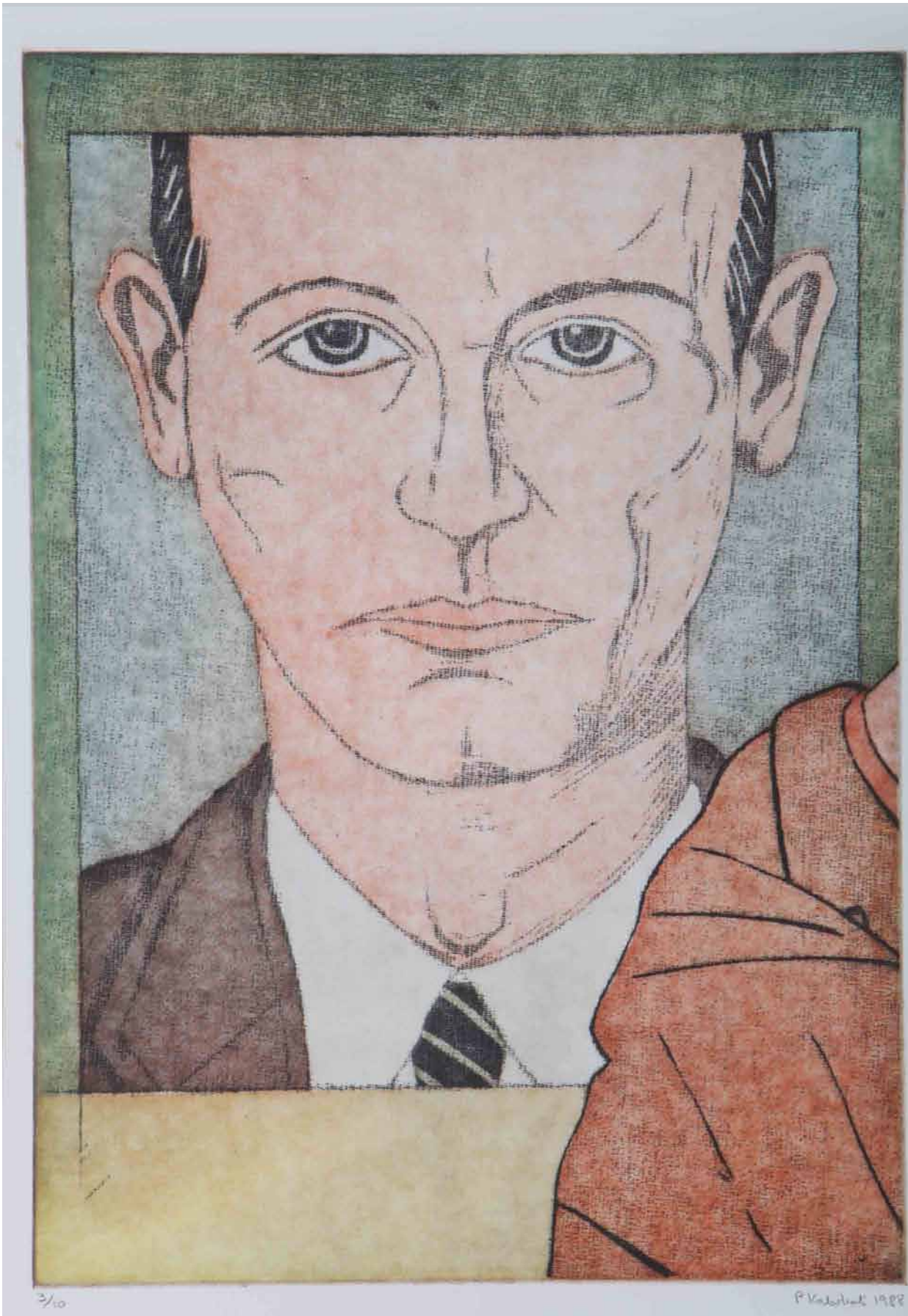
Panayiotis Kalorkoti, Retrospective, (etchings 1982-93), Gallery K, London, 1998, image 42, illustrated

600 / 800 €

Panayiotis Kalorkoti was born in Ayios Amvrosios, Cyprus, but soon moved with his family to Britain. He studied fine art in the University of Newcastle-upon-Tyne, and specialised in printmaking at The Royal College of Art, before working at The Dutch Royal Academy of Arts and crafts in Den Bosch with a special scholarship from the Dutch government.

He has worked on major public projects, such as the Grizedale Society, Cumbria, has been 'artist in residence' for the Leeds Playhouse and for many other bodies and has won fellowships, scholarships and commissions.

Roger Cardinal noted in the catalogue of the 1994, Gallery K exhibition: "*Panayiotis Kalorkoti's etchings have a characteristic tonality, a colour reminiscent of old brickwood warmed by a dying sun, something between faded pink and a rusty burgundy, where nostalgia mingles with a deeper pathos*".



Xanthos HADJISOTIRIOU

Cypriot, 1920-2003

Village scene

signed lower centre

oil on board

66 x 52 cm

PROVENANCE

private collection, Nicosia

2 500 / 4 000 €

Xanthos Hadjisotiriou was born in Famagusta in 1920 and died in Limassol in 2003.

He studied painting in London at the Central School of Arts and Crafts from 1951 to 1953.

Hadjisotiriou concentrated on depicting scenery from everyday life. He created a unique visual language through the use of form and colour guided by a personal instinct and influences which included Byzantine Art.

He presented his work in a number of solo exhibitions such as in 1959 in London, in 1962 at Ledra Palace, Nicosia and in 1990 at The Palais de l' Europe, Brussels.

His work can be found in many public and private collections in Cyprus and internationally, notably at The National Gallery, Athens, The State Gallery of Contemporary Cypriot Art, The Leventis Gallery, The Bank of Cyprus Cultural Centre and The Central Bank of Cyprus Art Collection.



Tassos STEPHANIDES

Cypriot, 1917-1996

Skies

signed and dated 89 lower left

acrylic on canvas

90 x 110 cm

PROVENANCE

private collection, Nicosia

We are grateful to Mrs Marina Stephanides, daughter of the artist, for her assistance in cataloguing this work.

2 000 / 3 000 €

Stephanides was born in Nicosia in 1917 and graduated from the Pancyprian Gymnasium in 1935. In his early age, in 1955, he published the anthology 'Anxieties' and in 1960 the novel 'The Son of the Waters'. He also published many poems and short-stories, and was involved in theatre, art and literary criticism. From 1959 until his death he devoted a large part of his life to painting.

Stephanides presented his work in a number of solo exhibitions: in 1964 at Trust Club in Nicosia, in 1979 at Acropolis Gallery in Nicosia, in 1980 at Zygos Gallery in Nicosia, in 1981 at Curium Palace Hotel in Limassol, at Nees Morphes Gallery in Athens, in 1995 at Rembrandt Gallery and Ora Gallery in Nicosia and in 1996 a retrospective exhibition of his work at Kasteliotissa in Nicosia.

He participated in many group exhibitions: 1955 at the Pancyprian Art-Lover's Society, 1960 at Apophasis Gallery owned by Christoforos Savva, 1967 at the Panhellenic Exhibition in Athens, 1968 at the Alexandria Biennale, 1970 at the exhibition 'Contemporary Cypriot Art' at the Commonwealth Institute in London and Edinburgh, 1981 the Touring Exhibition of 'Cypriot Painting' in Eastern Countries, 1983 at the 'Cyprus 1974-1984, Evidence and Deposition' exhibition in Paris.

He was a founding member of Pancyprian Art-Lover's Society, of EKATE and of the Cypriot Authors Company. His work can be found in many public and private collections in Cyprus. Notably at The State Gallery of Contemporary Cypriot Art, The Bank of Cyprus Cultural Centre Foundation and The Limassol Municipal Gallery.



Demetris YEROS

Greek, b. 1948

Untitled

signed lower right

oil on board

circa 1990

35 x 25 cm

PROVENANCE

private collection, Athens

2 200 / 3 500 €

Dimitris Yeros was born in 1948. He is an artist and photographer and one of the most influential Greek artists of his generation

He has held more than fifty solo exhibitions in Greece and abroad: in Köln, Düsseldorf, New York, Kassel, Strasbourg, Heidelberg, Nicosia, Mannheim, Milan, Berlin, and elsewhere.

He has also participated in numerous international group exhibitions, Biennials and Triennials in many parts of the world.

Many of his graphics have been published by leading art editors. He has illustrated books and magazines. In 1987, UNICEF chose his work *The Dangers of Curiosity* to print on cards for international circulation.

Lauren E. Talalay, Acting Director and Associate Curator, Kelsey Museum, University of Michigan states: "Dimitris Yeros stands as a unique figure in contemporary art. Painter, photographer, poet and performance artist, Yeros bridges these worlds with exceptional originality. He is, however, best known as a painter and photographer, creating lyrical and surreal paintings and provocative and richly textured photographs. Although he approaches these two media from different vantage points, one can detect a painterly eye in his photographs and a photographer's sensibility in his paintings. The results are beautifully crafted and arresting images that beckon the viewer to pause and

contemplate the human condition."

Works by Dimitris Yeros are to be found in many private collections, galleries and museums both in Greece and abroad, including: The British Museum and The National Portrait Gallery in London, The Getty Museum in Los Angeles, The International Center of Photography in New York, The Tama Art University Museum in Tokyo.



Maria FILOPOULOU

Greek, b. 1964

Ancient pool, Hierapolis II

signed lower right

oil on canvas

104 x 200 cm

PROVENANCE

Gallery K, London

private collection, London

LITERATURE

Maria Filopoulou, Swimmers, Gallery K, London, 2006, p. 12-13, illustrated

12 000 / 15 000 €

Filopoulou was born in Athens, and studied painting in Paris at the École Nationale Supérieure des Beaux-Arts under Leonardo Cremonini, between 1984 and 1988. The following year she continued with postgraduate studies at the same school, on a scholarship from the French Government.

She exhibited her work extensively in Greece and abroad in countries such as London, Paris and New York.

Her works are to be found in the National Gallery, Athens, The Greek Parliament, and in private museums and collections in Greece and abroad.

Daniel Sibony noted in the catalogue of the 2006 exhibition that included the work *Ancient pool, Hierapolis IV*: 'Through the painted objects-the bodies enjoying the water-Filopoulou is personally involved, diving in this playful element. She too intimately enjoys the sheer physicality of the gleaming bodies.'

Maria Filopoulou loves painting, and loves herself as a painter; she has a unique relationship with the sea. She adores it and fills it with pearl-fleshed bodies that echo her enthusiasm. Her seas are full of splendour, light and luminosity, populated by fragile iridescent sea creatures, which transform her into another entity; she becomes one with the water, and the water becomes one with her, and she emerges to paint the experience.'



Nikos ANGELIDIS

Greek, b.1957

In bonds

signed and dated 2003 lower left

oil on canvas

70 x 90 cm

PROVENANCE

Gallery K, London, 2005

private collection, London

LITERATURE

Nikos Angelidis, Gallery K, London, 2005, illustrated

3 000 / 4 500 €

Angelidis was born in Athens. He was educated at The School of Fine Arts, Athens from 1977 to 1982, where he studied painting under Panagiotis Tetsis, and attended courses in icon painting and fresco.

In *In bonds* Angelidis' work has evolved and matured, it is decisively figurative with strong development in detail. His painting contains all the delight and detail reminiscent of the Northern Renaissance illuminators, which so enthralled the Pre-Raphaelites.

Full of allegory and symbolism, his images are transformed and shaped into a contemporary visual language. His paintings have many levels of meaning, as complex compositions are overlaid with unexpected juxtapositions. They are the work of an artist at peace with himself, a peace that transmits across the canvas plane, enabling the restless eye of the viewer to dream about dreaming.



Pavlos SAMIOS

Greek, b. 1948

Materials from the inside world

signed and dated 2000 lower right

oil on canvas

101 x 101 cm

PROVENANCE

private collection, London

4 000 / 6 000 €

Pavlos Samios was born in Athens in 1948. He studied at The School of Fine Arts, Athens under Nikolaou and Moralis.

He has held more than 20 solo exhibitions in Greece, Paris and London. He has participated in more than 15 group exhibitions, most of them in France. In 2002 The Foundation for Hellenic Culture in New York held a retrospective exhibition of his work.

He has been a professor at The School of Fine Arts, Athens since 2000 in the Workshop for fresco, Byzantine icons and manuscripts.

Takis Theodoropoulos comments on this series of paintings by Samios titled *Materials from the inside world*: 'However, to return to the picture of the table, which from painting to painting seems like an obsession, it is clear that a 'symbolic' reading is not quite right. Is it the insignificance of the objects which is responsible for this? Is it the organization of the space? What is certain is that these objects mark out their own space more than they symbolize a universe which is outside them. It is as if you have to do with one of those makeshift museums which archaeologists set up to their excavations in order to organize a first classification of their finds. In these the corners are not at right angles, because the objects which they are called upon to describe or to protect are pending on the borderline between the certainty of their existence and the uncertainty of our knowledge. They have come out of the earth, but the silence which envelopes them, doubt about their future-no one yet knows whether they will go into the showcases or the storerooms of the great museum-still clothe them with the inwardness of the space within.'

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, a shadow which has emerged into the light and has caught fire'.



George LANARAS

Greek, b.1962

Tambourine man and appearing object

signed upper left

mixed media on canvas

200 x 200 cm

PROVENANCE

Gallery K, London, 1991

private collection, London

LITERATURE

George Lanaras, Gallery K, London, 1991, illustrated

3 000 / 4 000 €

George Lanaras was born in Athens in 1962. He studied painting at the Academy Of Fine Arts in Athens (1982-87). In 1986 with an interstate exchange program, he continued his studies at the Royal College of Art in London.

In 1990 he held his first solo exhibition at Titanium Gallery, which was followed by a numerous group and solo exhibitions in Greece and internationally, at galleries such as Gallery K, London in 1991, Olga Georgadea Gallery, Athens in 1994 and Titanium Gallery 1993, 1997 and so on.

Lanaras in 1990 participated in the group exhibition 'Reference to Bouzianis' organized by The Municipal Art gallery of Athens and in 1996-97 in the group exhibition 'Teachers and Students' that was presented at The Astrolavos Gallery, Athens and at The Metamorphosis Gallery, Thessalonica.

George Lanaras balances the sanctity of representation and the horror of grotesque. We are loaded with symbols and a number of heterogeneous forms that interact with each other in the traditional three-dimensional space.

The cries of all beings seem even louder because of the synthetic resins and duco oil paints he uses, so that laughter becomes a sob or a scream. The painting of Lanaras, as established in the last decade, is defined as 'conceptual expressionism' or more analytically as 'the terms of human tragedy expressed as a comedy'.



Andreas CHARALAMBIDES

Cypriot, b.1938

Agia Paraskevi, Geroskipou

signed lower left

oil on canvas

85 x 65 cm

PROVENANCE

private collection, Nicosia

5 000 / 8 000 €

Charalambides studied at The Royal College of Art under Sir Terry Frost, RA and has since been developing a career of international standing, based in his native historical town of Paphos. He has built a reputation as a figurative painter of the Cypriot generation of the 1960's.

His paintings are composed and executed with the skill of an Old Master, yet they are unmistakably modern. He has forged his own unique pictorial language, which is essentially steeped in the diachronic Mediterranean culture. The Italian 16th and the Dutch 17th century, the early works of Picasso and Modigliani, the Medieval frescoes and mosaics of Sienna and Paphos, and most of all the myths and legends of Hellenism are his main points of reference. The imagery and atmosphere bears an element of magic and archetypal metaphysical energy, and is articulated with frugal forms and a strict palette, where golds and browns are used to model and accentuate selected details and key figures.

He held more than twenty solo and more than twenty group exhibitions in Athens, Nicosia, London, Alexandria, Beirut, Baghdad, Kuwait, New Delhi, Amsterdam and New York.

His work can be found in many public and private collections in Cyprus and abroad. Notably at The State Gallery of Contemporary Cypriot Art, The Limassol Municipal Gallery, The Paphos Municipal Gallery, The Bank of Cyprus Cultural Centre Foundation, The Central Bank of Cyprus Art Collection and The Archbishop Makarios III Foundation-Cultural Centre.



Stathis VATANIDIS

Greek, born 1943

The Mirror

signed and dated 01 lower right

oil on canvas

100 x 120 cm

PROVENANCE

private collection, Nicosia

LITERATURE

Stathis Vatanidis, Gallery K, London, 2004, illustrated

3 500 / 5 000 €

Vatanidis was born in Athens in 1943.

He studied at the League Art of New York, in New York. Vatanidis is an artist whose work conveys an atmosphere of tranquility; a quality that has been so prevalent in the painting of past centuries.

He communicates a sense of warmth alongside a poetic atmosphere. His work has exceptionally strong visual appeal, expressed through warm colours. His compositions like that of *The Mirror* are carefully balanced and executed with great painting skills.

The art critic Haris Kampourides comments on Vatanides work :

‘There is little doubt that Vatanidis knows exactly how to charm the viewer, by rendering his figures with a fluid plasticity, and communicating strong narrative themes... One cannot immediately say whether the journey of understanding, has its departure point the colour, the execution, or the theme. I have taken that journey many times’.

Vatanidis has presented his work in many group and solo exhibitions in Greece and Cyprus. His works can be found in numerous public and private collections in Greece and abroad.



THE ILLUSTRATED LONDON NEWS

British

The Illustrated London News, July to December 1878

circa 1887

40 x 30 cm

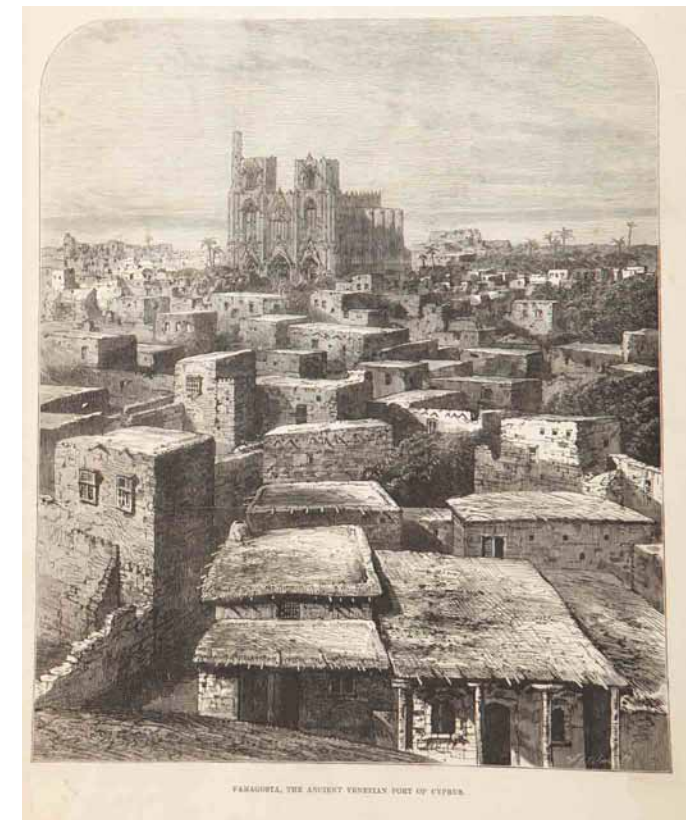
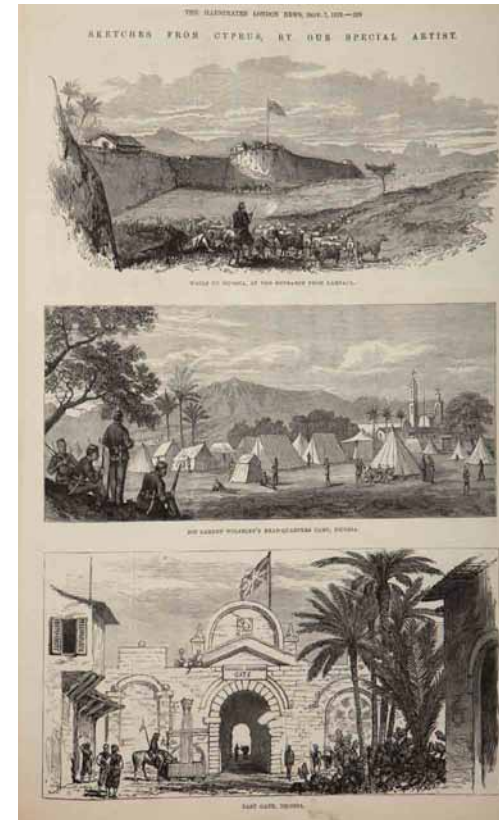
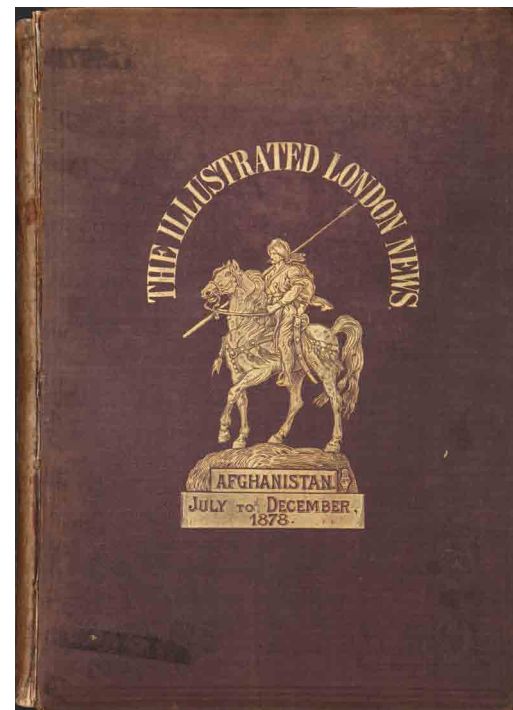
original cover

including 52 engraved illustrations of life in Cyprus, the year the island passed under British rule with the agreement of the Ottoman government.

PROVENANCE

private collection, Nicosia

1800 / 2 200 €



Michael Chr. KKASHALOS

Cypriot, 1885-1974

Horned God of Enkomi

ceramic

19 x 6 x 3.5 cm

PROVENANCE

private collection, Nicosia

1 800 / 2 500 €

Kkashalos was born in Assia in 1885. As a student at the elementary school of his village he studied icon-painting under the iconographer Kyriaco Pieridi. He became a show-maker and worked until the Second World War, and then made copies of ancient finds and the creation of decorative objects made of plaster and glass. After 1957 he was devoted to painting.

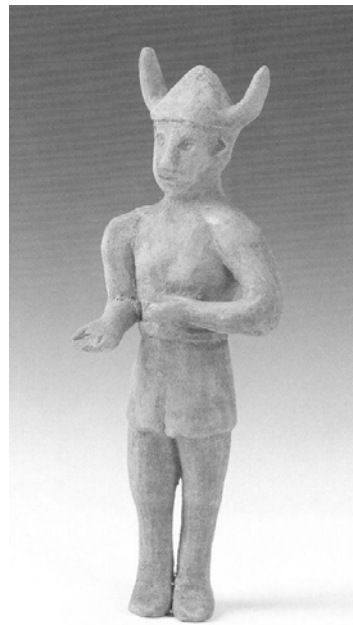
In around the time of 1925 Kkashalos made imitations of archaeological finds. He discovered ways of working with the most primitive tools and materials and carved stone heads of every period, Archaic, Hellenistic, Roman.

To get the ancient feel for these works he used various techniques that he invented. He sprinkled the objects, for example, in vinegar and then placed them for some time in furnace ashes, burring in the soil or left exposed to the sun.

Kkashalos sold these works not as genuine antiquities but as copies and fakes, without any attempt to mislead.

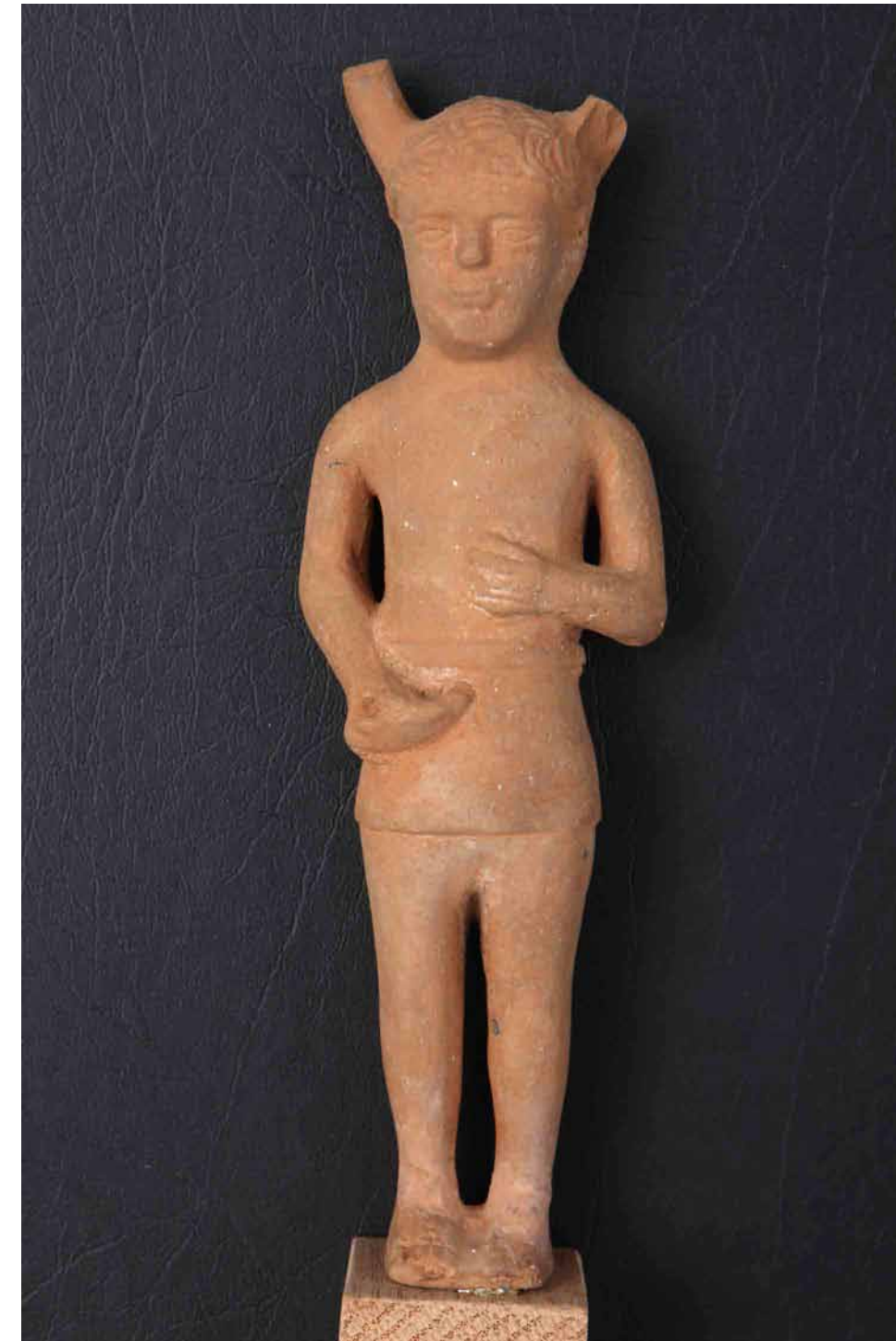
He showed his work in a number of solo exhibitions. He also took part in several group exhibitions. In 1963 at Panhellenic Exhibition and the 2nd Triennale of Naïve Art in Bratislava, in 1970 at Pancyprian Exhibition, in 1973 in the 'Exhibition of the Artists of Famagusta', in 1978 in 'Three Cypriot Naïve Artists' (Kashalos, Argyrou, Yerocostas) which took place at National Gallery of Greece and in the same year at the Municipal Museum of Munich.

A variant of the work on offer is included in the book Michael Chr. Kkashalos, Larnaka Municipality-Pierides Foundation, 2000



In 1969 he was honoured with the Bratislava 2nd Triennale of Naïve Art Award and in 1974 with the Posthumous Athens Academy Award.

His work can be seen in a number of public collections such as The State Gallery of Contemporary Cypriot Art, The Cypriot Folk Art Museum, The Bank of Cyprus Cultural Centre etc.



69

ilias LALAOUNIS

Greek Jeweller

Rams head ring in the Hellenistic style

22 carat yellow gold

circa 1970

ring size 45

PROVENANCE

private collection, London

1 800 / 2 200 €



70

ilias LALAOUNIS

Greek Jeweller

Neo-Geometric collection ring

18 carat yellow gold and rock crystal

circa 1970

ring size 54

PROVENANCE

private collection, London

1 500 / 2 000 €



Ilias LALAOUNIS

Greek Jeweller

Paroure comprising a necklace, bracelet and earclips in the Hellenistic design

18 carat yellow gold

circa 1980

PROVENANCE

private collection, London

6 000 / 9 000 €

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

After studying economics and law at the University of Athens, he decided to join his uncle's jewellery firm, where, apprenticed as a goldsmith, he learned the skills that were to determine his future as a master craftsman. In 1941 while Greece was at the grip of the Second World War, Ilias Lalaounis took over the family firm.

In the 1950's, 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 1960's, 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. His interest spanned from prehistoric to Minoan art, from Persian to Byzantine, from Chinese art to the art of the Tudors.



ilias LALAOUNIS

Greek Jeweller

A torque necklace and crossover bangle, earclips and ring in the Hellenistic style

22 carat yellow gold

circa 1970

the hinged collar with rope twist and filigree detail to the Lionhead terminals with crossover bangle, pair of twisted and wirework earclips and a lion's head ring ensuite.

PROVENANCE

private collection, London

12 000 / 14 000 €



73

GAVELLO

Greek Jeweller

earclips and ring

18 carat rose gold, diamonds and coloured diamonds

ring size 53.5

circa 1990

The oval sculptural form randomly set with white and brown diamonds

PROVENANCE

private collection, London

3 000 / 4 000 €



74

VOURAKIS

Greek Jeweller

A pair of bracelets

18 carat white and yellow gold
length 17.5 cm

The heavy open work link alternately set with brilliant cut diamonds, cabochon sapphires and cabochon rubies.

PROVENANCE

private collection, London

4 000 / 6 000 €



75

VOURAKIS

Greek Jeweller

Foliate design earclips

18 carat yellow gold
circa 1980

Centring upon a large turquoise cabochon, surrounded by cabochon sapphires and brilliant cut diamonds.

PROVENANCE

private collection, London

2 500 / 3 500 €



VOURAKIS

Greek Jeweller

Demi paroure comprising earclips and brooch

18 carat yellow gold, sapphires and diamonds.

circa 1960

brooch 6 cm

The earclips of foliate design, the petals diamond set with rope twist borders.

The flower brooch with carved sapphire buds and similarly set diamonds leaves.

PROVENANCE

private collection, London

8 000 / 12 000 €



FANOURAKIS

Greek Jeweller

Gold and diamond necklace and earclips

18 carat yellow gold
circa 1980

The necklace comprising of textured ribbon like sections connected with white gold and rose cut diamond links with similarly made earclips ensuite.

PROVENANCE

private collection, London

4 000 / 6 000 €



KESSARIS

Greek Jeweller

Icon of St Nicholas

18 carat yellow gold icon in a frame of Lapis Lazuli embellished with rubies, sapphires, emeralds and diamonds.
on a hinged gold stand.

in a fitted case by Kessaris.

6.5 x 5.5 cm

PROVENANCE

private collection, London

2 500 / 3 500 €





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GLOSSARY

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

NIKOLAOS GYZIS (1842 – 1901)
In our opinion a work by the artist.

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

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

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

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



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