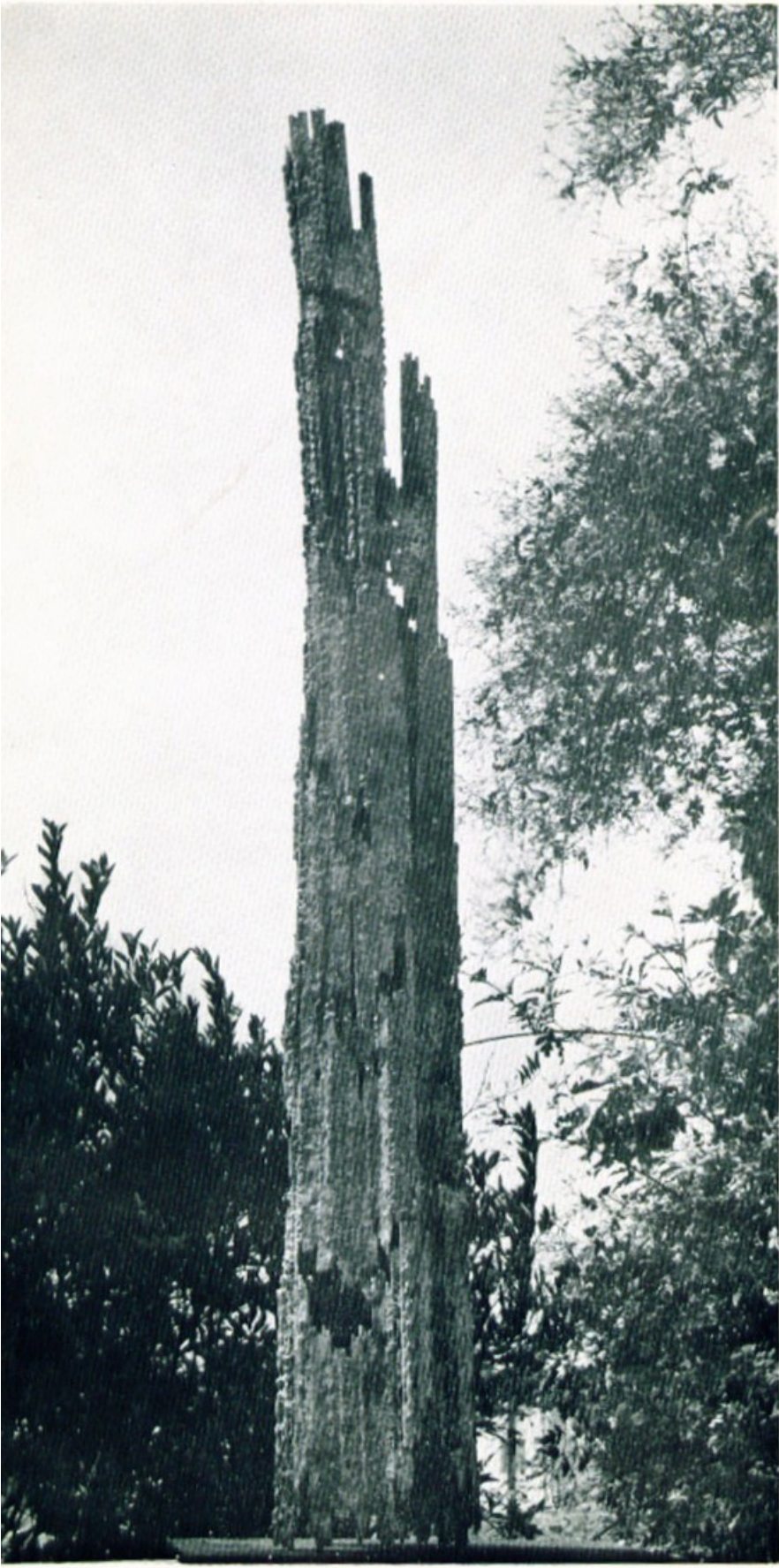


1964



APERGIS

Arbil

ACHILLE APERGIS

The constructivists have also seemed preoccupied with huge envelopes of form. If they are at all interested in the internal structure of objects it is in the way in which internal stresses and strains are exhibited in the surface of things. Their broad, smooth planes are held in a sensitive balance of tensions.

Other painters and sculptors of modern times have not often been concerned with cellular structure as an object. Instead they have often been concerned with its psychological propensities, its creation by the hand in a series of marks. This is strange. The cellular structure is as much a form imposing itself in modern society as the balloon or the egg. Towns grow by cellular attrition. Buildings reach to the sky and their summits float independently of the earth just as much as moored balloons. They are enabled to do so by the strength that modern engineering studies derive from the contemplation of biological form.

Apergis' structures are plants and buildings; they are not plants, eggs and smooth hills. Nevertheless they are structures which enable us to explore the emotional texture of our environment. They carry forward our aspirations and perhaps in doing so make us more independent of the material forms of the constructivists.

With Apergis' penetration into external surfaces he has not altogether renounced a description of the world of appearance, the world of past history. Sometimes he summons burnt buildings and desiccated roots for our attention; or perhaps he shows us the world when the sea has passed over it. He affirms that the cellular structure was a category of the past as well as belonging to the present and future.

DENNIS DUERDEN.

ACHILLE APERGIS

- 1950 One man show, ILISSOS Gallery, ATHENS.
- 1956 Represented in the Biennale of VENICE.
- 1957 Represented in the Biennale of SAO PAOLO and in the Biennale de la Mediterranee in Alexandria.
- 1959 Represented in various exhibitions in ATHENS (Institut FRANCAIS, Gallery NEW FORMES). Represented in the exhibition of Greek contemporary art in the Gallery CREUZE, PARIS.
- 1960 One man show in the Woodstock Gallery, LONDON, and represented in the DRIAN summer collection. Represented in the GREEK ART in HELSINKI.
- 1961 Represented in the exhibition of drawings organised by the American Federation of Arts at the Carnegie Institute. Represented in the 2nd International exhibition of sculpture in the Musee RODIN, PARIS. Represented in the exhibition at "Hessenhuis" ANYERS of the N.E.E.
- 1962 One man show at the DRIAN GALLERY, LONDON. In the exhibition of Greek Art in BELGRAD.
- 1963 HILTON'S GALLERY, ATHENS. Represented in the BRONZETO DI PADOVA.
- 1964 Represented in the international show of BIANCO E NERO, LUGANO Galleria NUMERO, FIRENZE, ROMA.
- 1964 Museum of Modern Art L'ART SACRE PARIS
- 1964 Drian Gallery, London.

MAY 28th — JUNE 20th 1964

1	OBSESSION No. 6	ins. 84
2	" No. 2	86
3	" No. 4	86
4	SCULPTURE	40
5	"	22
6	"	35
7	"	41
8	"	39
9	"	19
10	"	17
11	"	20
12	"	21
13	"	20
14	"	40
15	"	40
16—36 DRAWINGS		



drian galleries
5-7 porchester place marble arch london w2