

Antonakos
Chryssa
Daphnis
Koutroulis
Lekakis
Stamos

GREEK SUITE

Consisting of six original works by six Greek-American artists: Steve Antonakos, Chryssa, Nassos Daphnis, Aris Koutroulis, Michael Lekakis, and Theodoros Stamos; the images were conceived by the artists and printed lithographically at The Shop, 51 Greene Street, New York, during the year of 1977. A limited edition of 75 suites was printed from aluminum plates on a scraper-bar press by artist and Tamarind Master Printer Aris Koutroulis. The paper used was Johannot, 22 x 30 inches. Steve Antonakos' print was lithographically and screen printed, and the top piece was hand torn by the artist. Aris Koutroulis' top paper piece was hand made by the artist. Each print is numbered and signed by the artist in pencil. Twenty artist proofs of each print also exist. All plates have been effaced. The text is by David Shapiro, poet and art critic. Special thanks to Richard Manoogian for his support which made this project a reality.

Design by Richard S. Haymes: Graphic Design, New York
Photographs by Ede Rothaus, New York (Antonakos, Daphnis, Koutroulis, Lekakis)
and Penny Coleman, New York (Chryssa, Stamos)
Composition by Filmtext, New York

The Shop

51 Greene Street, New York, N. Y. 10013 Telephone: 212-925-3563

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GREEK
SUITE



1978

707-4 US 1978

SIX ARTISTS: WHAT ARE ARTISTS FOR?

My title purposely takes over Heidegger's question concerning the role of poetry in a "destitute time." It may be that the artists here assembled, six Americans with the heritage of Greece, represent most poignantly the difficulty of art and the victory thereof in a time without a transcendental term, a time characterized by the philosopher as that of "no longer" and "not yet." The artists in their ancestry remind us of all our secondariness; we all walk on this ground, which is so close to being an abyss. Their art seems in all its non-reference to remind us that the best we have is a thickening of attention to the work itself. Their prints are thus dedicated traces. Much of Western art has been a kind of elegy to Greece, a footnote to Plato as it were, an attempt to touch, with Keats, the "beautiful mythology of Greece" in an age deprived of equilibrium. These artists represent, by no mere ethnocentrism but some central affinities and disrupted rapports, the very difficulty of representation itself. By their pride in difficulty, in the difficulties of balance, color and form, they yield not only an elegaic but an anticipatory art.

Antonakos (born 1926 near Sparta) here exhibits a seemingly simple, sensuous neon-red. But the lithograph has now become a collage. The ripped edges of a square produce an effect like a white neon in a red night, very much akin to his "incomplete" sculpture shown at Documenta 6. Thus, the collage becomes a hint toward sculpture as well. The edges touch with a ferocious intimacy. Two geometrical situations produce amazing almost anti-geometrical effects. The red imbricates with the red and the overlapping suffuses the whole with a single color. It is like a generous negative of neon. That which would be or might be positive and palpable is rendered by a species of absence.

Chryssa's (born 1933 in Athens) very strong lithograph is filled with interlocking shapes from the world of the machine. These tubes are bound together as in a drawing with or of light. It is a work that modulates from dissonance to dissonance, never satisfied with mere harmonies. Two strange greys model and mottle the air and ground of the print. The strongly outlined tubes are crosshatched with a furious filling. The space is ambiguous and everything extends beyond the boundaries and refuses to be checked. Like a monument seen from the side, but almost without a base, resting on the abyss of its own borders.

Nassos Daphnis (born 1914 in Krokeai, Sparta) has an abstraction that reminds us of Pasternak's lines. "The root of beauty is audacity, and that is what draws us to one another." One print is here shattered by a white vertical band. This almost Doric interruption bisects arcs of circles in one deep blue and a very exquisite blue that is a real labour towards color. Thus the whole is a tension of opposites mediated by that exquisite myth of a middle blue. It reminds us that mythology may be a meditation of contradiction. The eye refuses to be interrupted and the bisected print yields an agitated ensemble. There is an Orphic open-ness here, an etherializing through sharp abstract space. Again, the forms extend beyond. While it seems the one bordered print, it is a decentered exuberance.

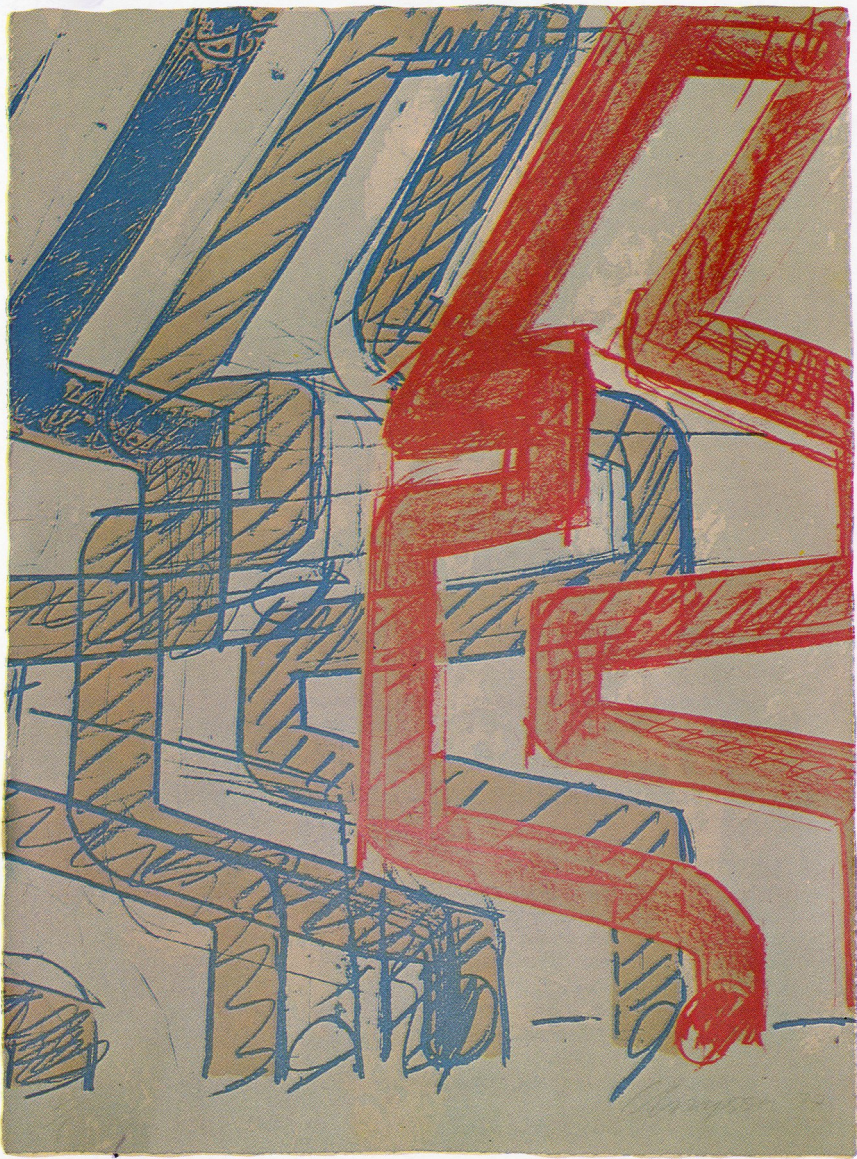
Aris Koutroulis (born 1938 in Athens) exerts himself against the illusion in this most fresh and provocatively factual work. A piece of paper becomes a dramatic hero as it is trapped by pigment and by the folded base sheet. Loose but also somehow rigorous flows of primary colors and black accept gravity. It is a complex play of discontinuity and continuity and the varieties of connection a style must accept and expunge. It looks like action, but it is also trapped action. Assymetry reigns. It is a work of folding, as in a creased Mallarméan poetry. Textures confront each other and nuances itself as evidence. Paper on paper, like light on light.

Michael Lekakis (born 1907 in New York City) has an almost brutally candid construction. But it is a mysterious pyramid with its own shadow. It is a very bulging gestalt and far from being a stable situation; it twists like a shadow in the sun. It unsettles by means of its ravaged edges. The decentered nature of this abstraction creates a torque and possible hallucinatory spin. Adjustments are made like *entasis* in classical Greek architecture. The major question is proposed as to whether the form is positive or negative. The black may be a black hole and the white wants to rise. Both colors strive toward the surface in a kind of happy conflict. Expansion itself seems to thrust out with the arms of the whole. There is, paradoxically, an almost representational quality to this, the least referential of the prints. It is becoming in its blank blackness.

Theodoros Stamos (born 1922 in New York) has a luxuriantly orange print, and it seems as organic as any sunfall. A very eccentric lavender band falls vertically away from the edge. The print is very totalizing and filled with a very shimmering variety of yellows. Two horizontal and intuitively drawn bands traverse the large central form and echo each other. But all deliberateness is delicate and seems to glow with accident. This indeed is a work most opened to the possible mediating futures. The central shape does not so much define itself as loosen itself from its boundaries. The sudden cracks are less abysses than permissions for a new light.

These artists are all united in not merely copying a world but in creating one. Artists create the world, as Thucydides "created" the Peloponnesian Wars. None are satisfied, too, with mere reduction or "the perfect right angle." It is a pluralist art which reminds us of the moment in Heidegger when the word and the deletion both remain. This art, on the brink of the completest erasures, paradoxically yields the fullest possible field of force.

D. Shapiro
1977
Columbia University



▲ CHRYSSA: *Untitled*, 1977. 22 x 30 inches.

Chryssa

BIOGRAPHY:

- 1933 Born in Athens.
1953-54 Studied at the Academie de la Grande Chaumiere, Paris.
1954-55 Studied at the California School of Fine Arts, San Francisco.
1957 Moved to New York City.

ONE-WOMAN EXHIBITIONS:

- 1968 Pace Gallery, New York
Harvard University Center, Cambridge
Walker Art Center, Minneapolis
Galerie Rive Droite, Paris
1969 Obelisk Gallery, Boston
Galerie Der Spiegel, Cologne
1970 Graphics Gallery, San Francisco
Galleria d'Arte Contemporanea, Turin
1972 Whitney Museum of American Art, New York
1973 Gallery Denise René, New York
1974 Galerie Denise René, Paris
1976 Gallery Denise René, New York

SELECTED GROUP EXHIBITIONS:

- 1966 "Contemporary Painters and Sculptors as Printmakers,"
Museum of Modern Art, New York
"68th American Exhibition," Art Institute of Chicago
1967 "Light, Motion, Space," Walker Art Center, Minneapolis
"American Sculpture of the Sixties," Los Angeles County Museum of Art
1968 "Documenta," Kassel, Germany
1972 Biennale, Venice
1975 "Eight Artists, Eight Attitudes, Eight Greeks," Institute of Contemporary Arts,
London

SELECTED PUBLIC COLLECTIONS:

- The Solomon R. Guggenheim Museum, New York
The Museum of Modern Art, New York
Whitney Museum of American Art, New York
The Chase Manhattan Bank, New York
The Albright-Knox Art Gallery, Buffalo
The Corcoran Gallery, Washington, D.C.
Philadelphia Museum of Art, Philadelphia
Walker Art Center, Minneapolis
Museum Boymans Van Beuningen, Rotterdam
National Galerie, Berlin
Stedelijk van Abbemuseum, Eindhoven
Tate Gallery, London





▲ STEPHEN ANTONAKOS: *Untitled*, 1977. 22 x 30 inches.

Stephen Antonakos

BIOGRAPHY:

- 1926 Born near Sparta.
1930 Emigrated to the United States with his family, and has lived in New York ever since.

ONE-MAN EXHIBITIONS:

- 1968 Neon Sculpture, Fischbach Gallery, New York
1969 Neon Sculpture, Fischbach Gallery, New York
1970 Neon Sculpture, Fort Worth Art Center Museum
1973 "Pillows," Contemporary Arts Museum, Houston
Neon Sculpture, State University of New York Art Galleries
1974 Drawings, Rosa Esman Gallery, New York
"Four Neon Sculptures," John Weber Gallery, New York
"Recent Drawings and Sculpture," Albright-Knox Art Gallery, Buffalo
"Ten Outdoor Neons," Fort Worth Art Museum
1975 Neon for Wright State, Wright State University, Dayton
"Incomplete Blue Neon Circles," Galleria Mirilena Bonomo, Bari, Italy
"Incomplete Red Neon Circles," Galerie 26, Paris
"Incomplete Green Neon Squares," Galleriaforma, Genoa
"Incomplete Neon Squares/Incomplete Neon Circles," John Weber Gallery, New York
1976 "Incomplete Neon Circles," Galerie Bonnier, Geneva
"Incomplete Circle Neon," Art & Project, Amsterdam
"Incomplete Neon Circles," Galerie December, Dusseldorf
"Packages Meant To Be Opened, Packages Meant Never To Be Opened," John Weber Gallery, New York
"Incomplete Neon Squares/Incomplete Neon Circles," Nancy Lurie Gallery, Chicago
1977 "Neons—Stockholm—1977," Gallerie Aronowitsch, Stockholm
"Neons—New York—1977," John Weber Gallery, New York

SELECTED GROUP EXHIBITIONS

- 1968 "Light: Object and Image," Whitney Museum of American Art, New York
1970 "Kinetics," Arts Council of Great Britain, Hayward Gallery, London
1973 "Works on Spaces," San Francisco Museum of Art, San Francisco
1975 "Eight Artists, Eight Attitudes, Eight Greeks," Institute of Contemporary Arts, London
1977 "Documenta 6," Kassel, Germany

SELECTED PUBLIC COLLECTIONS:

- Whitney Museum of American Art, New York
The Museum of Modern Art, New York
The Solomon R. Guggenheim Museum, New York





^ THEODOROS STAMOS: *Untitled*, 1977. 22 x 30 inches.

Theodoros Stamos

BIOGRAPHY:

- 1922 Born in New York City.
Self-taught artist.
Lives in New York City and Isle of Lefkas, Greece.

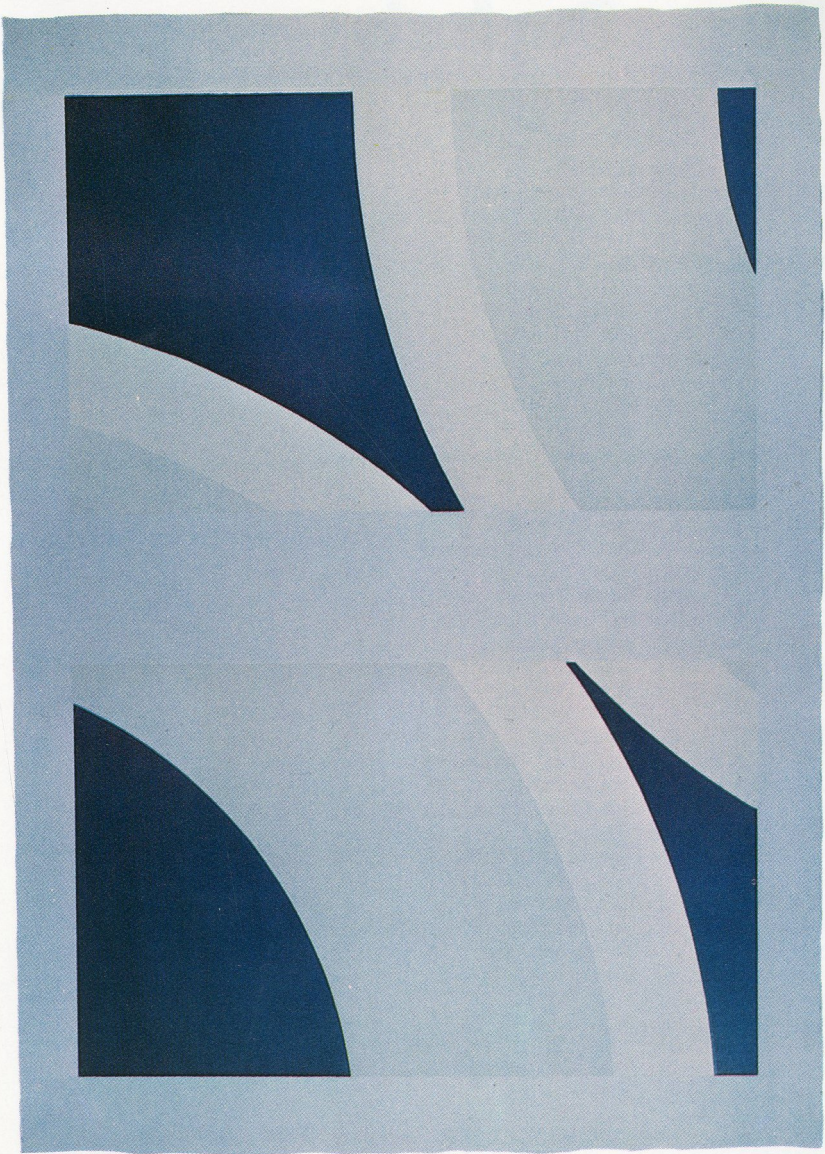
ONE-MAN EXHIBITIONS:

- 1960 Marion Koogler McNay Art Institute, San Antonio
Gimpel Fils, London
André Emmerich Gallery, New York
- 1961 Galleria d'Arte del Naviglio, Milano
André Emmerich Gallery, New York
- 1962 André Emmerich Gallery, New York
- 1963 André Emmerich Gallery, New York
- 1966 André Emmerich Gallery, New York
- 1967 Brandeis University, Waltham, Massachusetts
- 1968 Waddington Fine Arts Ltd., Montreal
André Emmerich Gallery, New York
- 1970 André Emmerich Gallery, New York
- 1972 Marlborough Gallery, New York
- 1974 Athens Gallery, Athens
- 1975 Athens Gallery, Athens
- 1977 National Picture Gallery, Athens

SELECTED PUBLIC COLLECTIONS:

- The Albright-Knox Art Gallery, Buffalo
- The Art Institute of Chicago
- The Baltimore Museum of Art
- The Corcoran Gallery of Art, Washington, D.C.
- The Des Moines Art Center, Iowa
- The Detroit Institute of Arts
- The Joseph H. Hirshhorn Collection, Washington, D.C.
- La Jolla Museum of Art, California
- Massachusetts Institute of Technology, Cambridge
- The Metropolitan Museum of Art, New York
- The Museum of Modern Art, New York
- The Solomon R. Guggenheim Museum, New York
- The New Jersey State Museum, Trenton
- The San Francisco Museum of Art
- The Tel Aviv Museum, Israel
- Wadsworth Atheneum, Hartford, Connecticut
- Walker Art Center, Minneapolis
- Whitney Museum of American Art, New York





< NASSOS DAPHNIS: *Untitled*, 1977. 30 x 22 inches.

Nassos Daphnis

BIOGRAPHY:

- 1914 Born in Krokeai, Sparta.
1930 Emigrated to the United States.
Self-taught artist. Lives in New York City.

ONE-MAN EXHIBITIONS:

- 1959 Leo Castelli Gallery, New York
1960 Leo Castelli Gallery, New York
1961 Leo Castelli Gallery, New York
Toninelli Arte Moderna, Milan
1962 Galerie Iris Clert, Paris
1963 Leo Castelli Gallery, New York
1965 Leo Castelli Gallery, New York
1967 Franklin Siden Gallery, Detroit
1968 Leo Castelli Gallery, New York
1969 Albright-Knox Art Gallery, Buffalo
Everson Museum, Syracuse
1970 Brockton Art Center, Massachusetts
1971 Leo Castelli Gallery, New York
1973 Leo Castelli Gallery, New York
1975 Printers Gallery, Ithaca, New York
Leo Castelli Gallery, New York
1976 Andre Zarre Gallery, New York
Kingpicher Gallery, Pittsburgh

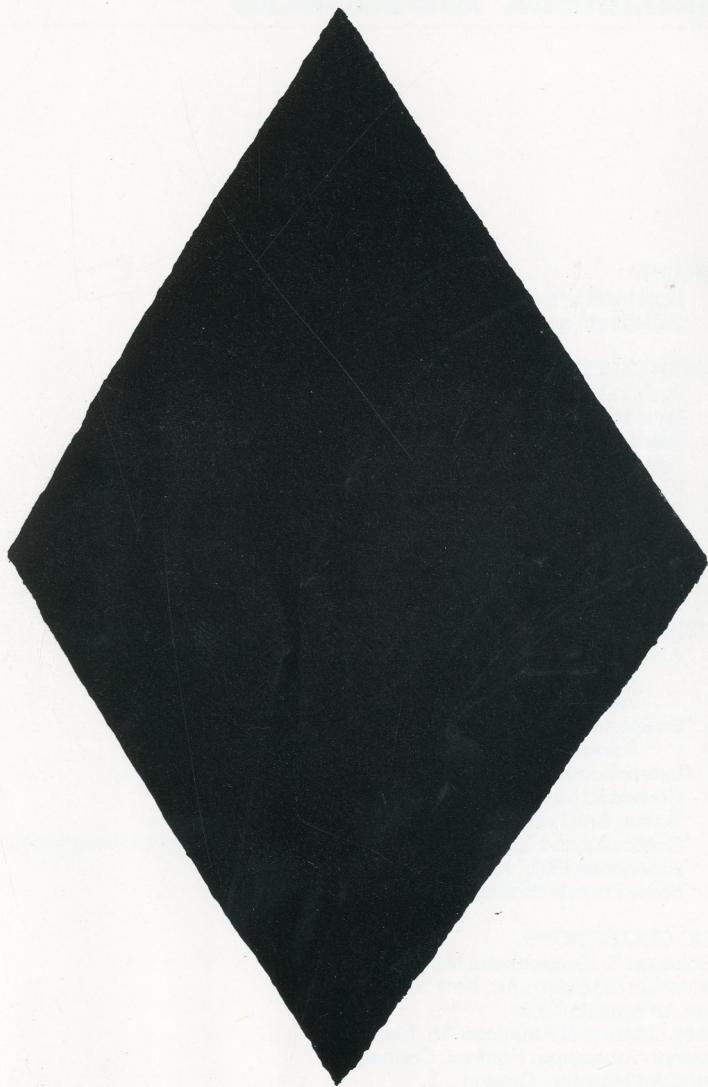
SELECTED GROUP EXHIBITIONS:

- 1969 "The Biennial Exhibition," The Corcoran Gallery, Washington, D.C.
Commission: Wall at 26th Street & Madison Avenue, New York, City Walls, Inc.
1970 "Pittsburgh International," Carnegie Institute, Pittsburgh
1971 Commission: Wall at West Side Highway and 47th Street, New York
1976 "Birmingham Festival of Art," Birmingham, Alabama

SELECTED PUBLIC COLLECTIONS:

- The Solomon R. Guggenheim Museum, New York
The Museum of Modern Art, New York
Whitney Museum of American Art, New York
The Albright-Knox Gallery, Buffalo
The Baltimore Museum, Baltimore
The Chrysler Museum, Norfolk
Pittsburgh Museum of Art, Pittsburgh
Providence Museum, Rhode Island
Akron Art Institute, Ohio
Tel Aviv Museum, Israel





< MICHAEL LEKAKIS: *Untitled*, 1977. 30 x 22 inches.

Michael Lekakis

BIOGRAPHY:

- 1907 Born in New York City.
Self-taught artist. Lives in New York City.

ONE-MAN EXHIBITIONS:

- 1941 Artist's Gallery, New York
1946 Witte Memorial Museum, San Antonio, Texas
Bertha Schaefer Gallery, New York
1948 Bertha Schaefer Gallery, New York
1949 Watkins Gallery, American University, Washington, D.C.
1959 Sigma Gallery, East Hampton, New York
1961 Howard Wise Gallery, New York
1968 Dayton Art Institute, Ohio
1974 Whitney Museum of American Art, New York

SELECTED GROUP EXHIBITIONS:

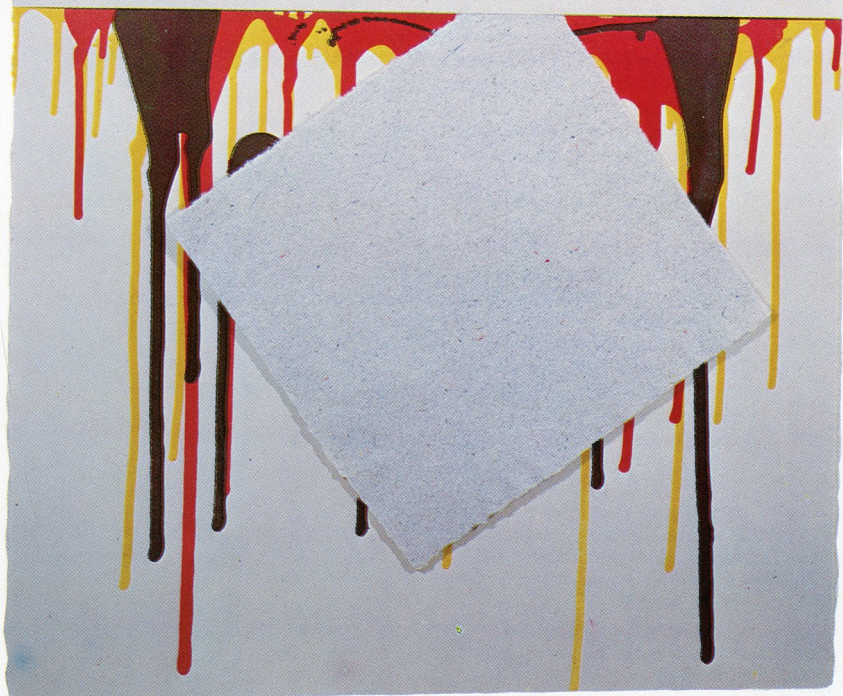
- 1948 "Annual Exhibition of Contemporary American Art,"
Whitney Museum of American Art, New York
(also 1949, 1950, 1951, 1952, 1958, 1960, 1962)
1958 "Sculptures and Drawings from Seven Sculptors,"
Solomon R. Guggenheim Museum, New York
1960 "International Selection," Dayton Art Institute, Dayton, Ohio
1961 Cleveland Museum of Art
Boston Arts Festival
1962 "Continuity and Change," Wadsworth Atheneum, Hartford, Connecticut
1963 "Americans 1962." Museum of Modern Art, New York
1966 "Some Friends Revisited," Dayton Art Institute, Ohio

PUBLIC COLLECTIONS:

- The Solomon R. Guggenheim Museum, New York
The Museum of Modern Art, New York
Dayton Art Institute, Ohio
Whitney Museum of American Art, New York
Wadsworth Atheneum, Hartford, Connecticut
Portland Art Museum, Oregon
Tel-Aviv Museum, Israel



Mr. H. Koutoulis 77



▲ ARIS KOUTROULIS: *Untitled*, 1977. 22 x 30 inches.

Aris Koutroulis

BIOGRAPHY:

- 1938 Born in Athens.
1961 Studied at the Louisiana State University, B. A.
1966 Studied at Cranbrook Academy of Art, M.F.A.
Lives in New York City.

ONE-MAN EXHIBITIONS:

- 1965 Prints and Drawings, University of South Louisiana, Lafayette
1966 Hanamura Gallery, Detroit
Works on Paper, Montgomery Museum of Fine Arts, Alabama
1968 Baton Rouge Gallery, Louisiana
1969 Cliche-Verre Prints, Traveling exhibition throughout the State of Michigan
1970 Paintings, Gertrude Kasle Gallery, Detroit
1971 Willis Gallery, Detroit
1973 "Ten Years of Prints," Detroit Artists Market, Detroit
1974 Klein-Vogal Gallery, Detroit
1976 Detroit Institute of Arts
1977 Gloria Cortella Gallery, New York

SELECTED GROUP EXHIBITIONS:

- 1970 "Other Ideas," Detroit Institute of Arts
1973 "Painting in America: Yesterday and Tomorrow," Decorative Art Center,
New York
1974 Bykert Gallery, New York
"Cobra," Detroit Institute of Arts
Max Protetch Gallery, Washington, D.C.
1975 Galerie Ariadne, Cologne
1977 "Paper Theater," Gloria Cortella Gallery, New York

SELECTED PUBLIC COLLECTIONS:

- Amon Carter Museum of Western Art, Fort Worth
Anglo-American Museum, Baton Rouge
The Cranbrook Museum of Art
The Detroit Institute of Arts
The Flint Institute of Arts
La Jolla Museum of Art, California
Los Angeles County Museum of Art
The Museum of Modern Art, New York
The Tamarind Collection, Los Angeles



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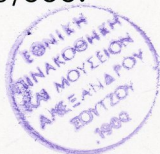
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GREENT SUITE

The suite is packaged in a box that also serves as a frame.

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After March 31, 1978, the price will be \$3,000.*

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