



LES ESPACES QUALITATIVEMENT AUTRES PEUVENT  
MAINTENANT PASSER OUTRE L'EXPÉRIMENTAL PHENO-  
MENOLOGIQUE ET, DE NOUVELLES PUISSANCES  
STRUCTURELLES, PARTIR A LA CONQUÊTE DE NON  
MOINS NOUVELLES MAGIES: CES ESPACES MÉTAPHYSI-  
QUES PEUVENT DORÉNAVANT COMPOSER AUSSI AVEC  
LA QUALITÉ ESSENTIELLEMENT ARTISTIQUE. FACE AUX  
VICE MOMENTANEMENT CONFORMISTES DES «DÉCHETS»  
QU'UNE CONSTERNANTE MÉDIOCRITÉ VOUDRAIT  
MYTHIFIER, HENNESSY EXPLORE EN CETTE HAUTE  
QUALITÉ UNE SIGNIFIANCE HÉRALDIQUE D'UN PROFOND  
RAFFINEMENT NON-CONFORMISTE, D'UN DÉFI DE GRAND  
STYLE A CEUX QUI ONT PERDU TOUT ART DE VIVRE.

MICHEL TAPIÉ  
21 JANVIER 1963.



**Timothy Hennessy** was born in San Francisco, California in 1925. He has lived in Europe since 1948 mostly in Paris, Italy and Greece. He lives and paints in Venice, Paris and Hydra.

He has had the following one man shows: Redfern Gallery, London, 1951-Galleria Cavallino, Venezia, 1951, 1956 - Gallery Zygos, Athens, 1956 - Galleria Selecta, Roma, 1957 - Iolas Gallery, New York, 1958, 1960 - Martin Schweg Gallery, St. Louis, Missouri, 1958, 1960 - Cushman Gallery, Houston, Texas, 1960 - Museum of Art, Providence Rhode Island, 1957 - Gallerie Rive Gauche, Paris, 1957 - Tibor de Nagy Gallery New York, 1961, 1962 - Gallerie Stadler Paris 1963. Participated in the Carnegie International 1962.

**Ioannis Kardamatis**, was born in 1921 and educated in Athens. He has travelled extensively in Egypt, America, Australia, and throughout Europe. After studying classical and abstract painting, he has investigated the techniques of Byzantine art. He calls his latest paintings «Age d'Or». They derive their inspiration from Mycenaean and Byzantine themes. This is his third show, his first having taken place at the Galleria Naviglio in Milan and the second at the Galleria il Canale, Venice. He participated in the Greek Section of the Marzotto Prize. He lives and works in Greece, in Venice and in Paris.

The paintings of Kardamatis are shown through arrangement with Alexander Iolas, New York.

Photographs by Philip Boucas.  
Architectural arrangement by Niko Hatzimihalis.



The question of fruitful relationships between the various arts has more than current significance. Indeed if one were to examine it closely, one might trace such relationships in the achievements of the oldest civilizations as well as in different ways throughout the course of the history of art. But today's explosive development of experimental methods and experimental techniques leads criticism to reflect particularly on this aspect of the work of art.

First of all, one must recognize that the concept of technique has changed. It is no longer merely a means to the end of expression. It tends to constitute in itself the entirety of the representation. Reduced to a procedure, to an activity, to a communication, however complex art loses its characteristic transcendence based on absolutes of more than relative value. As for the expression, it is in the material, revealing itself in slow or sudden progress.

It is through the discovery of the art of bas-relief and its physical values, annihilated by the sublimations and contradictions which gold and silver impose upon them, that the personality of Kardamatis has come to birth. His Greek spirit historically committed to a thoroughly capable continuation of the tradition of icon-painting, has now found fulfillment in modern terms. And the antithesis in Kardamatis between  $\Theta\upsilon\mu\acute{o}\varsigma$  and  $\nu\omicron\acute{o}\varsigma$  finds its synthesis, its resolution, in this particular combination of painting and sculpture, where the material used provides its own light. Its characteristics elucidate the artist's vision, a vision culminating in a special state of purifying exaltation.

Let us recognize at once the cultural means in Kardamatis's language ranging through dada to American art brut of 1948 to the art brut of today (for example the pieces of glass in the paintings of Fontana). Such recognition serves only to prove the profound historic affiliations of Kardamatis experiences and help us to decipher all the better the unique message of this important Greek painter.

Venice, September 17, 1961

Berto Morucchio

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