

# NIKOS

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**MIAMI MUSEUM OF MODERN ART**  
**NORTH BAYSHORE DRIVE AT 20<sup>TH</sup> STREET**  
**MIAMI 37 - FLORIDA**  
**FRANKLIN 3 - 8898**

*KESSANAKIS*

NOVEMBER 5-DECEMBER 1, 1963

PREVIEW FOR MEMBERS: SUNDAY, NOVEMBER 10-5:00 TO 7:00 P.M.

# NIKOS

## BIOGRAPHICAL NOTE

Nicos was born in Salonica in 1930. He enrolled at the School of Fine Arts in 1949 and continued his studies until 1955. Moralis was his master. During this time he also worked in the studios of the Artists Nicolaou and Spiropoulos. After obtaining a scholarship from the Italian Government he left for Rome where he stayed from 1955 to 1959. In 1957 he joined the Obelisco Gallery of Rome (contract). Since 1959 he has been living and working in Paris. In 1962 he signed a contract with the Lacloche Gallery in Paris. He has also a contract with the Drian Gallery in London since 1963. Throughout these years he presented fifteen one-man shows and participated in the most important international exhibitions in the U.S.A. and Europe. Many critics have written about him and he won the "Amedeo Modigliani prize,, (1959) as well as the "Lisone Prize,, (Young International Painting-1961). He also obtained honourable mentions at the Biennale of São-Paolo (1961) and the Europe Prize (1962). Many of his works are to be found in private collections in the U.S.A. and Europe as well as in the Modern Art Museums of Paris, Rome, São-Paolo, Miami and Livorno.

. . . In reality there is always something in the depth of this vigorous painting, which either moves or relates; an obstinate wish to move, according to a monodic rhythm a rhythm that leaves on the canvas more than a definite image - the brilliant orbit of the movement.

G. C. ARGAN  
(Rome catalogue December 1957)

. . . The artist's expression balances more especially between the following two poles: a bold expressive power and a more or less lyrical relinquishment.

E. CRISPOLDI  
(Firenze exhibition catalogue December 1958)

. . . Every visual irritation changes into symbol and construction, through the powerful game of the texture.

G. MARCHIORI  
(Rome catalogue 1958)

. . . In spite of the complete absence of any reference to the figurative world, he finds once again the warmth of a human resonance within the inadequacy of a struggling world.

T. SPITERIS  
(Firenze exhibition catalogue December 1959)

. . . The results of the texture, which consists of crumbled papers, are often successful. The arrangement on the canvas is striking. With his sense of rhythm and the separation of his forms due to the thickness of his texture, he seems to find in this kind of "collage", one of the expressive aspects of his temperament, as well as a way of using completely his possibilities, which are considerable.

P. RESTANY  
(Extract of "Cimaise", 1962)

. . . His paintings show figures emerging from a surface wherein thicknesses of differing depth, segments heaped one upon the other, and burnished tangled knots look like protruding tendons or roots, twisting and thrusting this way and that. They are representations of tensions which suggest disturbed states of mind; spirits suffering from an anguish the direct and immediate cause of which cannot be ascertained or defined, but whose menacing presence cannot be denied.

U. APOLLONIO  
(Extract of an article in the review "Connoisseur", 1962)

. . . His present work in a succession of inner landscapes, giving the impression that the artist is suddenly involved in a dream uncurled in unlimited space, where a series of visual affective senses passes through, surrounded by shadows and lights.

H. GALY - CARLES  
(Paris catalogue November 1962)

. . . Although his technique is unusual and rather challenging, we discover in his paintings a special kind of self-sufficiency and composition, presenting a crumbled image of the world, which is derived from pushed away memories.

S. MESSINIS  
(Bologne Exhibition Catalogue November 1962)

. . . The artist has considerably advanced the technique of paper pasted on canvas. He obtains successful results invested with beauty and poetry. His knowledge of using the colours in a restrained scale, leads him to reinforce the whole impression.

G. BOUDAILLE  
(Extract of "Cimaise", 1963)

. . . Time has left its mark on these paintings. It shows us pictures of other things which existed in the past. One thinks not of mirrors as all here is static but of imprints - and the shroud dares to become the "Veronique", of an immense unknown face.

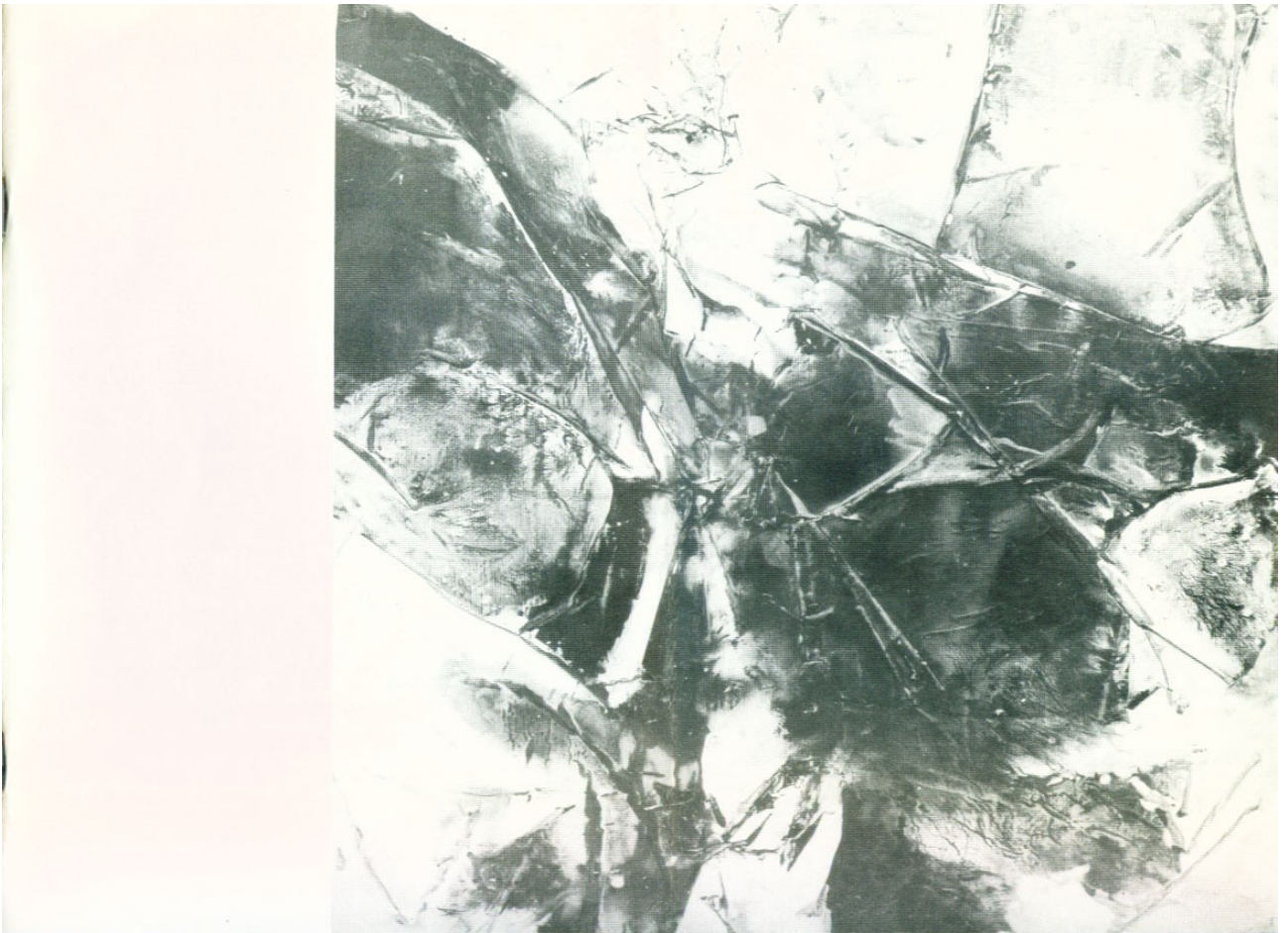
J - A. FRANÇA



THE ARTIST  
IN HIS STUDIO  
IN PARIS



IMAGE



**ONE MAN SHOWS**

- 1955 : Adel Gallery - Athens
- 1957 - 1959 : Obelisco Gallery - Rome
- 1957 : Montenapoleone Gallery - Milan
- 1958 : Auriga Gallery - Bern
- 1958 - 1959 - 1961 - 1962: Numero Gallery - Florence
- 1959 : Tolosa Gallery - S. Luis Obispo
- 1963 : Numero Gallery - Milan - Venise
- 1962 : Gancello Gallery - Bologne
- 1962 : Lacluche Gallery - Paris

**PRINCIPAL INTERNATIONAL EXHIBITIONS**

- 1958 : Fifth International Biennale of color lithographies - Cincinatti
  - XXIV Biennale of Venise - Venise
  - Carnegie international - Pittsburgh
- 1959 : 3th Biennale of Ljubljiana - Ljubljiana
  - International abstract art - Prato
  - Italy - Three directions - S. Francisco
  - Contemporary Creek art - Paris
  - 2th Biennale of S. Marino - Italy
  - Contemporary graphics - Prato
  - A. Modigliani prize - Livorno
  - Contemporary Italian art - Lima
- 1960 - Festival of two worlds - Spoleto
  - International Biennale of Lithographies - Cincinatti
  - New European school - Anvers
- 1961 : Biennale of São - Paolo - São - Paolo

- Réalités Nouvelles - Paris
- International Exhibition - Wolframs - Eshenbach
- Lissone prize - Lissone

- 1962 : Greek artists of Paris - Musée d' Art Moderne - Paris
  - New adventures of the object - Gallery J - Paris
  - Extrapictural exhibition - Anvers
  - Salon de Mai - Paris
  - International paintings - Walker art centrum - Minneapolis
  - Europe prize - Ostende
  - Marzotto prize - Valdagno, Baden - Baden, Eindhoven

- 1963 - Mercato delle arti - Florence
  - Chocquet prize - Paris
  - 5ème Biennale of Ljubljiana - Ljubljiana
  - 4ème Biennale of S. Marino (Oltre l' Informale) S. Marino
  - Réalités Nouvelles - Paris
  - Comparaisons - Paris
  - Marzotto Prize - London, Paris
  - Selected for the "Prize Biaritz,, Biartz
  - Biennale of young artists - Musée d' Art Moderne - Paris
  - VIIe Biennale of São Paolo-Oeuil de Boeuf - Section of Paris School

Also he took part in numerous group shows in U.S.A.,





CHINESE SHADOWS

