

ΑΠΟΣΤΟΛΟΣ ΚΥΡΙΤΣΙΣ

Painting

ART HALL
OF THE GREEK
POTTERS ASC. PREMISES

21 January - 11 February 1972

ΑΠΟΣΤΟΛΟΣ ΚΥΡΙΤΣΗΣ

Ζωγραφική

ΑΙΘΟΥΣΑ ΤΕΧΝΗΣ
ΜΟΝΙΜΟΥ ΕΚΘΕΤΗΡΙΟΥ
ΕΛΛΗΝΙΚΗΣ ΚΕΡΑΜΙΚΗΣ



21 Ιανουαρίου - 11 Φεβρουαρίου 1972

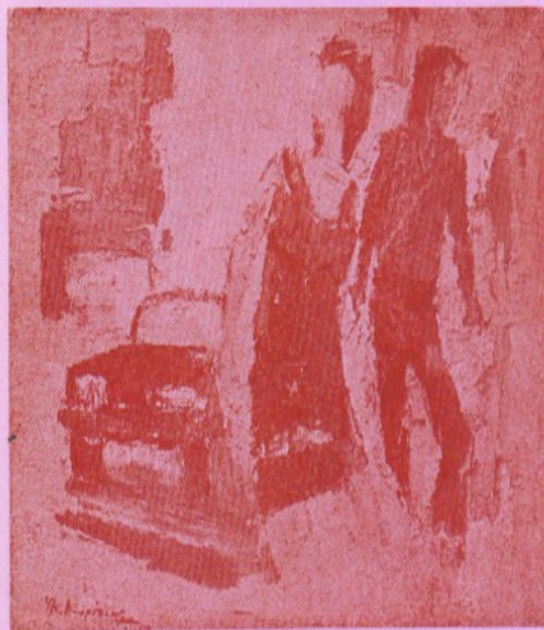
Ὁ ζωγράφος Ἀπόστολος Κυρίτσης εἶναι μιὰ χαρακτηριστικὴ περίπτωση καλλιτέχνη γιὰ τὸν ὁποῖο ἡ ἀναζήτησις καὶ οἱ πειραματισμοὶ στὸ χῶρο τῆς τέχνης ἀποτελοῦν βασικὴ προϋπόθεσις τῆς δημιουργίας. Ἐκεῖνοι ποὺ γνώρισαν τὴν παλαιότερη ἐργασία του θὰ πιστοποιήσουν τώρα χωρὶς ἐνδοιασμοῦς, τὴν διαρκῆ ἀνανέωσι τῆς τεχνικῆς του. Χωρὶς νὰ ἐγκαταλείπει δλοκληρωτικὰ τὴν παράδοσι ἀπὸ τὴν ὁποία κράτησε, διὰ θὰ μπορούσε νὰ χρησιμοποιήσει δημιουργικὰ στὶς ἀναζητήσεις του, προχώρησε σὲ μιὰ προσωπικὴ ἀντίληψι ἀφαίρεσις, ποὺ, ὄχι μόνον ὑπογραμμίζει τὶς αἰσθητικὰς τάσεις του, ἀλλὰ καὶ τοποθετεῖ τὴν προσφορὰ του ἀνάμεσα στὶς ἀξιολογότερες τῆς σύγχρονης ζωγραφικῆς μας.

Τόσο οἱ Ἐκθέσεις του στὸ ἐξωτερικὸ — Αἴγυπτος, Ἰταλία καὶ Καναδᾶς — ὅσο καὶ οἱ κατὰ καιροὺς στὴν Ἑλλάδα, — ὁμαδικές καὶ ἀτομικές — ἀποτελοῦν, στὸ σύνολό τους, μιὰ συνεχῆ πορεία τοῦ καλλιτέχνη πρὸς τὴν ἀναζήτησι νέων ἐκφραστικῶν μέσων ποὺ τοῦ ἐπιτρέπουν νὰ παρουσιάσει τὰ ἔργα του, παράλληλα μὲ τὴν λιτότητα τῶν μορφῶν, καὶ μιαν ἰδιαίτερη ἐνόρασι τοῦ τοπίου, χάρις στὴν ὁποία τὰ περιττὰ ἐξαφανίζονται καὶ οἱ ζωγραφικὰς ἀξίες παρουσιάζονται περισσότερο ἐκδηλές, περισσότερο διανυγίς καὶ πειστικὸς στὸ μήνυμά τους. Ὁ Ἀπόστολος Κυρίτσης κατόρθωσε, δαμόζοντας τὸ ἴδιό του, νὰ παρουσιάσει ἔργα στὰ ὁποῖα τὸ προσωπικὸ του ὄψος κυριαρχεῖ. Οἱ πίνακές του συνθέτουν μιαν ἰδιόμορφη ἀπαρτίσι στὸν κόσμὸ τῆς σύγχρονης νεοελληνικῆς ζωγραφικῆς. Ἀπαλλαγμένος ἀπὸ τὰ πλέγματα τῶν ἀκραίων πειραματισμῶν ἀλλὰ καὶ τῆς παραδοσιακῆς στατικότητος, ὁ ζωγράφος Κυρίτσης ἐργάζεται δημιουργικὰ καὶ μὲ πίστι, βέβαιος γιὰ τὴν ἀνοδικὴ του πορεία. Τῆς πορείας αὐτῆς καρπὸς εἶναι καὶ οἱ πίνακες ποὺ μᾶς παρουσιάζει στὴ νέα του Ἐκθεσι. Πίνακες γνήσιου καλλιτέχνη.

ΜΑΝ. ΓΙΑΛΟΥΡΑΚΗΣ

Σπουδές: Ἀπόφοιτος τῆς Ν.Ε.Τ. Σχολῆς Ἀλεξανδρείας. Ζωγραφικὴ στὰ ἐργαστήρια τῶν καθηγητῶν ζωγράφων Ν. Γώγου καὶ Ἀρ. Ἀγγελόπουλου στὴν Ἀλεξάνδρεια, καὶ Jaro Hilbert στὸ Κάιρο καὶ αἰσθητικὴ μὲ τὸν ποιητὴ Εὐστράτιο Νέο. Ἐκθέσεις: Ἐλαβε μέρος σὲ πολλὰς ὁμαδικές, στὴν 1η, 3η, 4η Μπιενάλε Μεσογειακῶν Χωρῶν Ἀλεξανδρείας, Αἰγυπτίων Καλλιτεχνῶν στὴν Ὀδυσσὸ καὶ Μόσχα τὸ 1966, σὲ Πανελληνίους Ἐκθέσεις τοῦ Ζακπεῖου, τὸ 1960, 1969, 1971.

Ἀτομικές Ἐκθέσεις: Στὴν Ἀλεξάνδρεια 1959, Γκαλερί Lehman. Κάιρο 1961, Αἴθουσα Ἑλληνικοῦ Κέντρου. Βόλος 1962, Τουριστικὸ Περίπτερο. Ἀλεξάνδρεια 1963 καὶ 1964, Γκαλερί Arkar. Ρώμη 1967 καὶ 1968, Γκαλερί Paolina. Winnipeg, Καναδᾶ 1971, Γκαλερί Fore.



He uses a impasto technique to catch the forms the light and color of the Mediterranean atmosphere and the rugged craggy character of the Greek peninsula and islands.

His stylistic treatment varies from picturesque romantic, poetic images through stylized manipulations of detail to almost abstract expressionistic interpretations of his subject matter. In the first case one has the feeling that he is merely applying a rather slick formula to portray a popular somewhat sentimental view of the Greek idiom.

When he moves into the interpretive abstract he is strongest.

He uses color both decoratively and expressively applied vigorously where appropriate...

This is a pleasing view of the multifaceted Greek landscape and reminds one that regionalism in art derives as much from the distinctive characteristics of regional images as it does from ideological schools or styles. This may be a global village but in it there are still mansions.

WINNIPEG FREE PRESS 5-5-1971

JOHN W. GRAHAM

Apostolos Kyritsis is a typical artist for whom research work and experiment constitute a fundamental pre-supposition of creativeness.

Those who are familiar with his earlier work will now ascertain without any hesitation the constant renewal of his technique.

Without abandoning his tradition entirely and by keeping whatever elements are necessary for his creative research, he proceeded to a personal conception — a deduction — which not only stresses his aesthetic tendencies but also places his contribution among the most noteworthy of contemporary painting.

His Exhibitions abroad — Egypt, Italy, Canada, as well as in Greece, both group and individual, — are in themselves a constant proof of his genuine success. Still more striking is the spareness of his figures coupled with a special insight of landscapes, thanks to which all superfluous elements disappear and the artistic values are presented more vivid and convincing in their message.

Apostolos Kyritsis managed to harness his media and present works dominated by his personal cachet.

His paintings are a landmark in the contemporary world of neo-Greek painting. Freed from the complex of extreme experiments and the traditional static spirit, Apostolos Kyritsis is working constructively fully confident of his ascendancy.

In fact his ascendancy can be witnessed in the paintings presented in his new Exhibition confirming him once again to be a genuine artist.

MAN. YIALOURAKIS

Studies: Graduate of the H.N.T. School of Alexandria (Egypt). Studied painting in the studios of professors-painters N. Gogos and A. Angelopoulos in Alexandria, Jaro Hilbert in Cairo and Esthetics by the poet Efstratios Neos in Alexandria.

Exhibitions: He participated in many group exhibitions, the 1st, 3rd, 4th Biennial of Mediterranean Countries in Alexandria, of the Egyptian Artists in Odessa and Moscow in 1956, the Panhellenic Exhibitions in Zappion in 1960, 1969, 1971.

Private Exhibitions: In Alexandria 1959, the Lehman Gallery. Cairo 1961 in the Greek Centre. In Greece, 1961 Tourist Pavilion of Volos. In Alexandria 1963 and 1964, Gallery Apkar Rome 1967, 1968 Paolina Gallery. Winnipeg, Canada, 1971 Fore Gallery.

C' est le peintre luministe par excellence. Sa touche qui est rude alors que la couleur est si délicate.

«Journal d' Egypte» 18-6-66

Patrice Alvert

La richesse de la matière la fraîcheur du coloris et la vigueur du dessin révèlent une vision dépouillée d' artifices doublée d' une solide technique.

«Le Progres Egyptien» 20-6-66

C.S.

Kyritsis ha una sua esatta dimensione pittorica ha qualcosa di vero da dire, ha un suo divenire.

«Il Primato» Dicembre 1967

Carlo Andreoli

Colori che viene preventivamente impastato con tecnica originale e inedita, ad una sabbia bianca e finissima la quale ha la particolarità di rendere il cromatismo in toni di chiarezza assolutamente pura e sincera.

«Il Secolo d' Italia» 16-1-68

Gaetano Basilici

Che mescola le terre con gesso, sabbia e resina per poi stenderle sulle tele in strati corposi a larghe superfici. a certe sue esperienze: e anche alla sua tecnica che dà alle opere più sapore di affresco che di quadro.

«Il Tempo» 12-1-68

Vice

Dipinte a corpose e ruvide pennellate in una sintesi che a volte è radimentale e a volte rasenta l' astratto.

«Il Giornale d' Italia» 22-1-68

Bruno Morini

Stilisticamente materico con confluenze informali ed espressioniste. Però la materia che utilizza non è inerte, ma viva e vibrante.

«Auditorium» Gennaio 1968

Franco Paolo Catalano

In tal modo il pittore va risolvendo l' immagine affidandola all' impiego di corposi impasti ogni risultanza tonale nel rivido chiaro di una grande luce tropical.

«Il Giornale del Mezzogiorno» 4-1-68

Vittorio Scorza

Eppure la vigorosa semplicità di costruzione che non soffre pause descrittive pone intuitivamente ogni cosa al presente e l' impeto pittorico irrompe con tanta foga che la figurazione si compendia fino al limite dell' astratto.

«L' Osservatore Romano» 25-2-68

G.D.V.