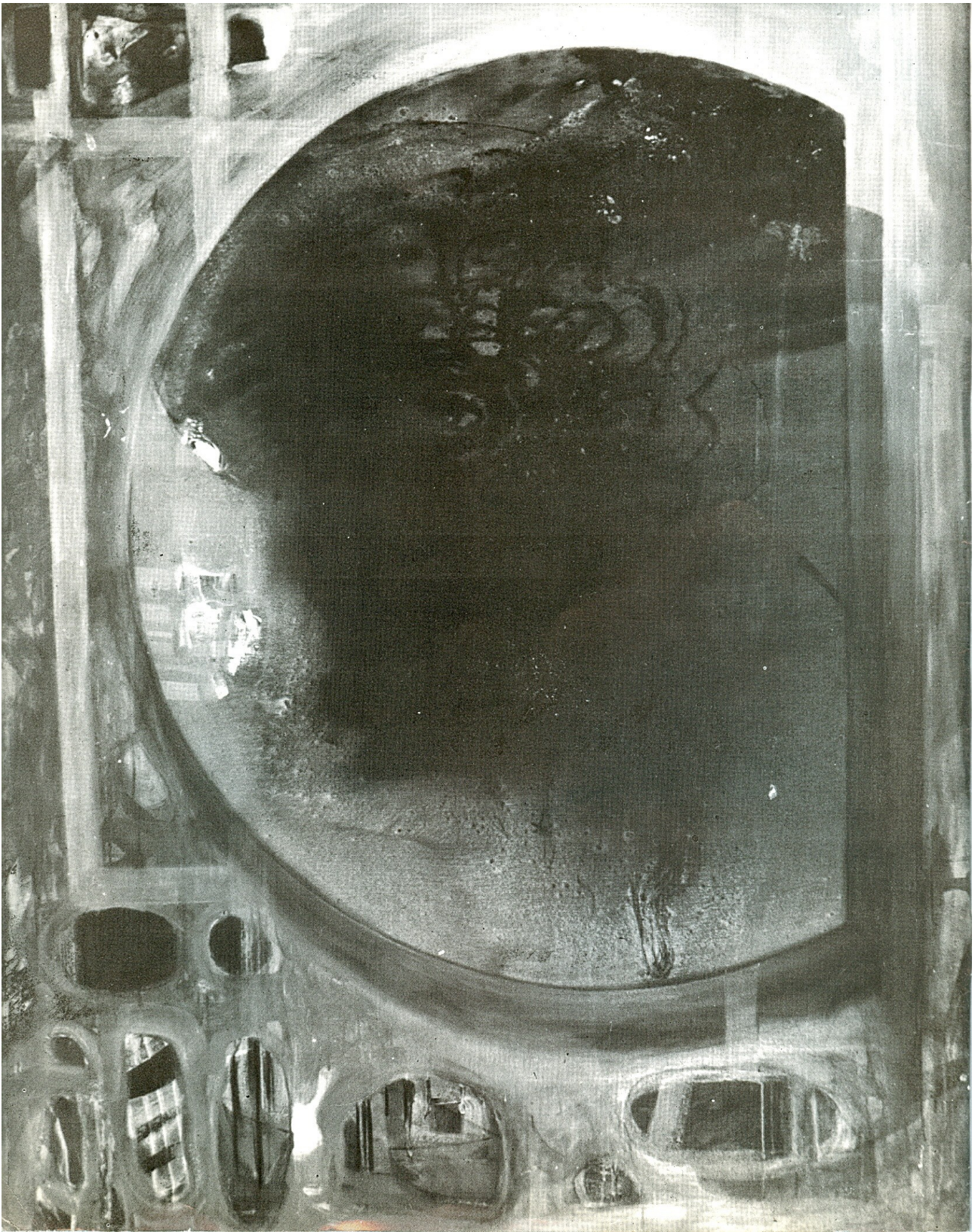


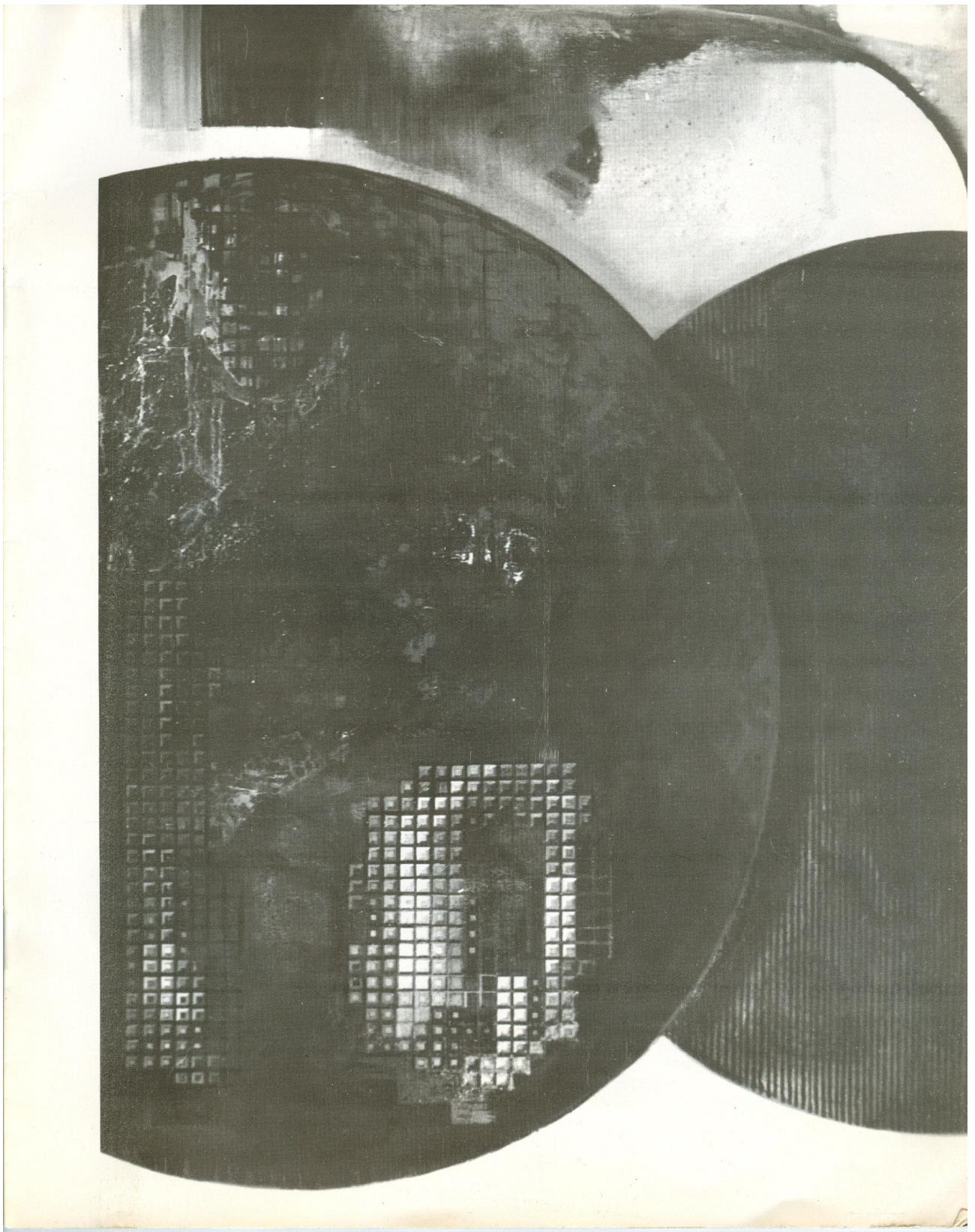
LEFAKIS

10^a



34 TH BIENNALE 1968 VENICE





Yellow - Orange, Red;

Hues of blue,

The colour relations prevailing
in all his painting.

Perpetual use,

dripping and

violent techniques

They complete well the outside image of the work of Lefakis .

These and perhaps a permanent ~~charoscuro~~ charoscuro memory; this is his position
in painting. His attitude towards life - if it can be distinguished, is seen
perhaps through his long series of blue

Landscape,

Vague memories,

Quests of vagueness.

This is what runs through the whole of Lefakis - they establish with sharpness
a continuity.

What else can one transfer from life to the work of art?

And is it really necessary to define it?

Is it not enough that out of the canvas spring out and become

Imaginary animals

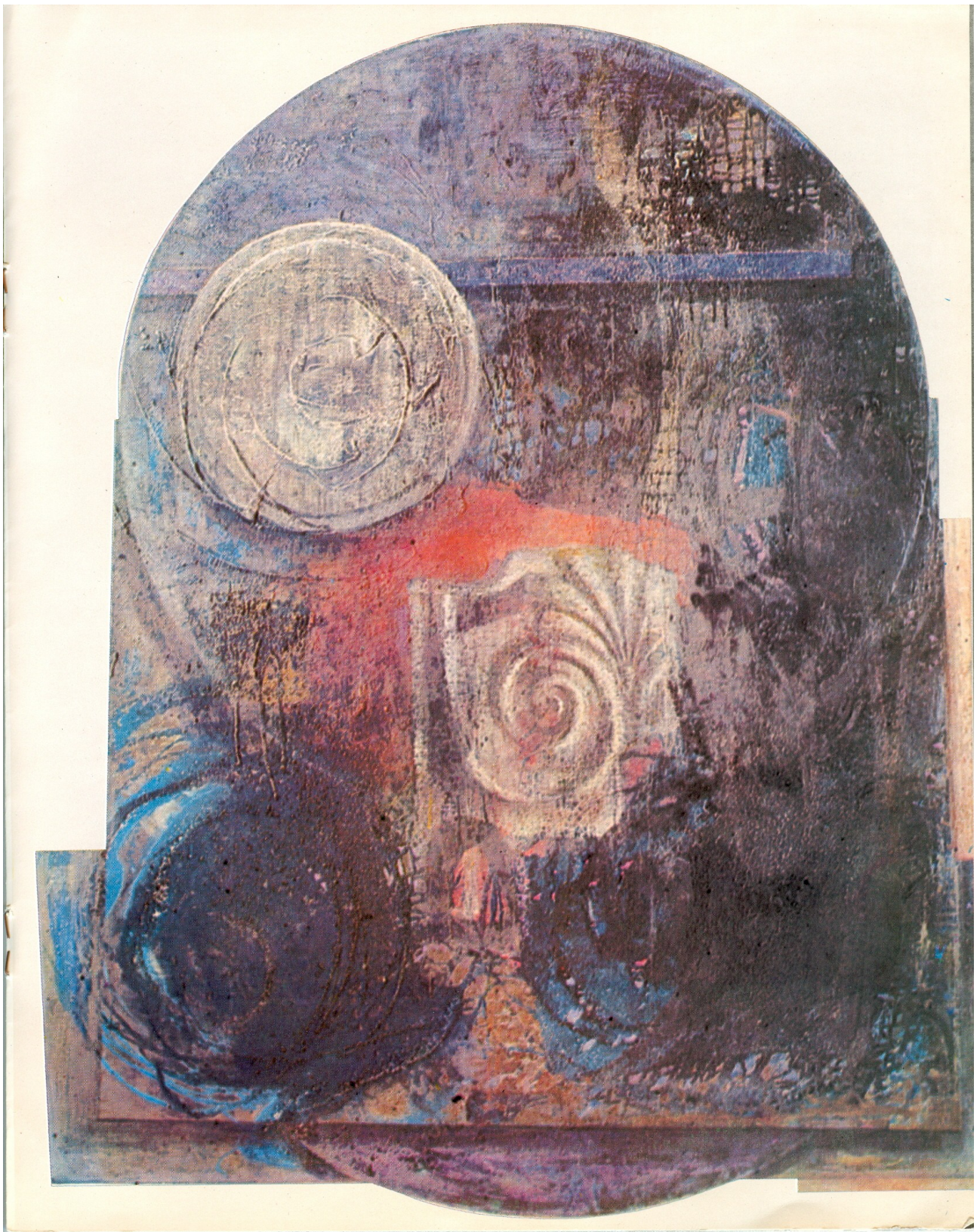
water and

stones for the sun?

.... and at times they are careless imprints, OURS

Dimitris A. Fatouros

, May 1968



"In Thessaloniki he came in contact with the Byzantine mosaics and studied the variety of materials with which they are constructed. Thence, with an accurate knowledge and a genuine sensitivity and with the skill he had already achieved, he transferred a new artistic tendency to his painting by contemporary means of expression. Lefakis wants to express the meaning of the world he perceives by colour and construction. He starts neither from theories that lead him there nor by improvised axioms adapted to contemporary problems. None of the like. He is a sincere artist who wants to struggle with shape and colour, and the result is good. It is a pleasure to look and forget yourself looking at his pictures, following up the shapes formed by the colours when they spread, or concentrate and become tiny fibres. . .

His colours are sometimes extremely fine, and they have a transparency that makes you think of the deeper meaning of the word, as well as of the significance that some 'transparent' things or senses acquire in our lives".

M. CALLIGAS
"TO VIMA" 28-10-61

"Christos Lefakis . . . combines these gritty, volcanic Greek colours with a more restrained and decorative organisation of the picture space. There is no innovation here, but the grim materials seem to have been put onto the surface with some sensuous enjoyment".

GUY BRETT
"THE GUARDIAN" 5-2-64

"Whilst his work contains the linear elements which link him with his colleagues, Lefakis displays a richer, more oriental delight in colour. . . A closer link lies in the Byzantine monuments of his native Macedonia. Here, a complex decorative art, and a resplendent native landscape, have contributed to a more extrovert style".

CHARLES SPENCER
"STUDIO" Feb. 1964

"He is one of the most charming and romantic colourists in Greece".

CHARLES SPENCER
"APOLLO" 1963

"There is more truly felt novelty in the tormented textures of Christos Lefakis, never idle inspite of his isolation".

PIERRE ROUVE
"THE ARTS' REVIEW" Feb. 1964

"Lefakis possède de plus de souffle lorsqu'il développe de larges espaces mouvants et profonds comme des mers".

M. T. MAUGIS
"LES LETTRES FRANÇAISES"
Fev. 1964

"Lefakis, senior in years among the abstract painters, shows an impressive ability for renewal. He is very experienced in the various techniques and materials, and is untiringly resourceful. For years he has worked with mosaic and frescoes, and has copied and studied Byzantine and Hellenistic paintings systematically. His contact with paintings found in architecture, his collaboration in excavations, where he has learnt to love the earth and the earthen environment, perhaps all this, and mainly his innate tendency to act through his material and to master it, influence his paintings. He often creates rough surfaces on which he works with great minuteness. Dynamic shapes of dabs and drippings are interwoven among themselves and with the surface. His colour usually tends toward dark shades, while dabs and drippings that are mainly shades of black, continually produce reserved conflicts. Using a method of structure often found in contemporary painting, he contrives to create a personal style which, through tension and aggressiveness, brings out the serenity of an epistemological method".

D. A. FATOUROS
"BALKAN STUDIES"
THESSALONIKI 1962

