

2017

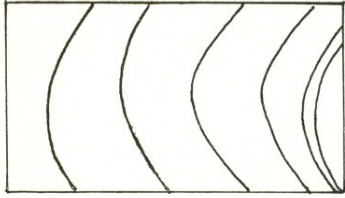
HAMILTON  
GALLERIES  
8 St George Street  
Hanover Square  
London W.1  
Tel. Hyde Park 3196

November 22—  
December 17 1966  
Daily 10-6  
Saturday 10-1

# MICHAEL MICHAELEDES PAINTINGS



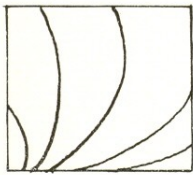
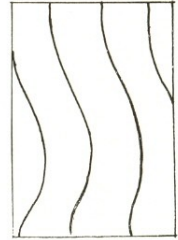
MICHAEL A. MICHAELEDES Born 1925. Studied architecture in England. Worked for UNRRA in the Middle East during the war. In 1954 won in Athens the "Philadelphios" panhellenic competition for poetry. Since 1955 has lived in London and has established his own architectural practice.



1. painting, 30th Jan. 1965 14'6" x 8'0"

2 no 1 blue painting 1966. 2'0 x 2'0 (see colour)

8. painting 1965 7'0 x 10'0"



3. no 4 red painting 1966 8'0 x 7'0"

9. no 3 red painting 1966 5'8" x 5'8"



10. painting 1966 1'8" x 1'8"



11. painting 1966 1'8" x 1'8"



4. no 1 red painting 1966 5'8" x 5'8"

5. no 2 red painting 1966 1'8 x 1'8"

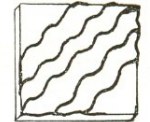
1. turquoise relief 1966 20" x 20" x 3/2"



6. no 2 blue painting 1966. 5'8" x 5'8"

7. no 3 blue painting 1966 1'8" x 1'8"

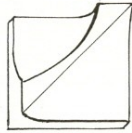
2. red relief 1966 20" x 20" x 2 1/2"



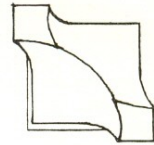


12. painting 1963 20"x20"

3. relief 1965 (after p. of 1963) 20"x20"x2 7/8"

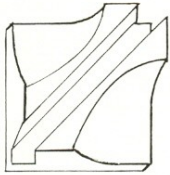


8. relief 1966 20"x20"x3/2"

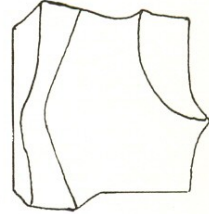


13. painting 1963 20"x20"

4. relief 1966 (after p. of 1963) 24"x24"x3 5/8"



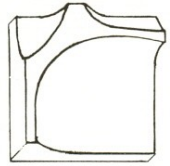
9. relief 1966 30"x30"x3 3/4"



14. painting 1963 24"x24"

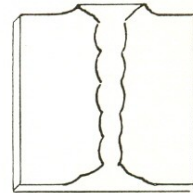
5. relief 1966 (after p. of 1963) 24"x24"x3 5/8"

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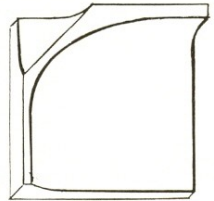
10. yellow relief 1966 30"x30"x2 3/4"

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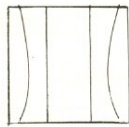
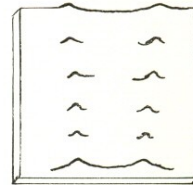
15. painting 1963 20"x20"

6. relief 1966 (after p. of 1963) 30"x30"x2 3/4"



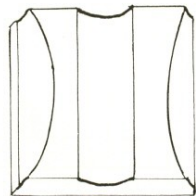
11. yellow relief 1966 30"x30"x2 3/4"

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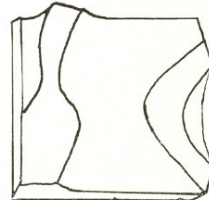


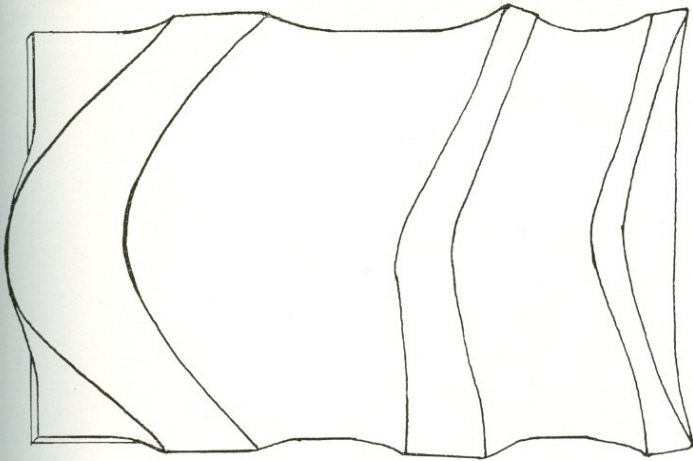
16. painting 1963 30"x30"

7. relief 1966 (after p. of 1963) 30"x30"x2 3/4"

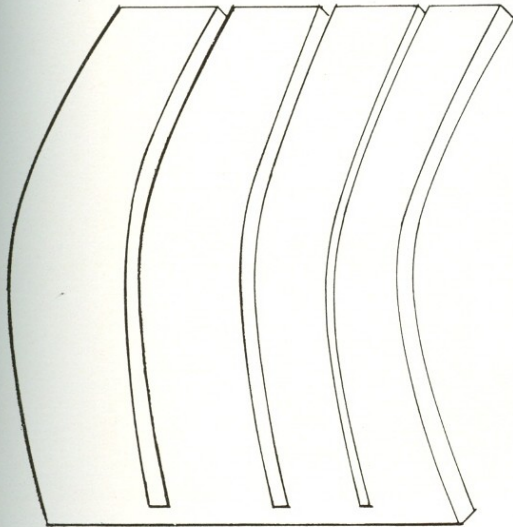


12. relief 1966. 30"x30"x3 1/2"





13. relief 1966. 9'5" x 6'1" x 4 1/2"



14. construction 1966 wood & canvas 7'3" x 7'1" x 4"

### ONE-MAN SHOWS

- 1955 Nicosia, Cyprus,  
organised by the  
British Council
- 1959 Leicester Galleries,  
London
- 1961 Galleria Trastevere,  
Rome
- 1962 Leicester Galleries,  
London
- 1963 New Gallery, Belfast,  
Northern Ireland
- 1966 Hamilton Galleries,  
London

### GROUP SHOWS

- 1960 January, Leicester  
Galleries, London
- 1960 August, Leicester  
Galleries, London
- 1961 Galleria Trastevere  
(5 artists) Rome
- 1963 Hamilton Painters  
and Sculptors
- 1964 Hamilton Painters  
and Sculptors
- 1966 Hemel Hempstead  
Arts Festival

*all paintings acrylic on canvas.*

*all reliefs - raised canvas.*

*\* in coloured canvas.*







Today, the activities of the painter and the sculptor, are increasingly more difficult to categorise and define, in the traditional terms of reference, which we have been accustomed to use since the renaissance, to assimilate and judge visual fine art. It really isn't much use anymore, when talking about sculpture, to use criteria like mass and formal weight; or, when talking about painting, to assume that descriptive words about devices like perspective and composition are still adequate to denote what these activities are about. There is no longer a hard and fast line, which indicates, where painting ends and sculpture begins. Much recent painting contains real physical cubic capacity; it is not just an activity involving illusory devices within a two-dimensional plane. Meanwhile sculptors too, have for some time now been busy with chameleon cunning; they camouflage the identity of their activities in structural girders and even in little piles of sand-deposit, which are left to fend for themselves as tangible entities, containing a fine art loading. All this and the resurgence of the Dada spirit in the present wave of Auto-Destruction, seem to me to underline the inadequacies of the accepted notational syntax that is still used in the visual arts. It all points to the proposition that art today can only operate logically on a conceptual level, of message and response. Painting and sculpture, by its own process of evolution has eliminated most of the attributes invested in it by tradition. Consequently the standard of values by which we have always judged it are now also in question. There is little validity left in the notion of the 'art object' and to talk about an artist's skill in the narrow sense of craft, when confronted with today's art, is futile. It seems that the only 'sense' any artwork has left lies in the ideas that it carries and to what degree these ideas may communicate. There is a crucial need for a new set of valid notations which can be usefully applied to what art is and ought to be about. The important artists today, are those whose work expresses the ambiguities of this situation and whose awareness of it, leads them to attempt to find a revised lexicon of visual structure, which is relevant to the new order of concepts that have presented themselves. Michael Michaeledes is of this company.

To care about visual art as a language and in what 'sense' it is capable of dispensing fruitful sensations to any viewer, now implies a responsible involvement with society at large; not in a naive altruistic way by, say, harnessing it to a particular political ideology, or by deflating its potential ambitions and ascribing it to give a simple direct service to industry. It requires a total awareness of arts capacity in a sociological sense. It is no longer good enough for artists to think of themselves just as the makers of unique objects; decorators, or traders in glittering wares, without grasping the ethical and civic consequences of what they do. More than any other class of human activity, to function as an artist today requires a sensitive balance of mental resources, acute enough to incorporate the widest appreciation and total consciousness of the diffused panorama that is our environmental stimuli. It is significant and important to the appreciation of Michaeledes' work to realise that he is also a practising architect. With the training of this background and the daily involvement with the problems that the functional application of visual ideas necessitates, establishes for him the particular orientation which is very pertinent to the making of his fine art creations. Difficult as it is, to decide when a painting is a painting and sculpture—sculpture, it is however still a salient point, that some artists find their initial creative impetus in the strictures of only two dimensions, whilst others instinctively choose three; Michaeledes, quite consciously and with consideration does both. He is able to do this because the considered finite value in both the two-dimensional paintings and the reliefs is, pure space. Not space implied through any trappings of the devices of illusion, but space considered as a pulse, indicated by chromatic rhythm (as in the single plane paintings); and the logical extension of such a perceptual involvement, where space can transcend the actual environment of the viewer and hence time (as in the reliefs). To conceive of visual space, involving time, is to subscribe to it an architectonic significance. To relate to these reliefs requires that you move from one aspect of vision to another, in an inexhaustible permutation of vantage points and involves the external space present, around where the work is situated. It also means that to comprehend the pictorial space that Michaeledes creates promotes the idea of this experience, from the relatively simple activity of perceiving i.e. the onlooker to the canvas; onto the plane where the experience of space is notated as a conceptual involvement. To attempt to enlarge the concept of what space means, is to attempt to enlarge our understanding of our environment. It makes the art of Michael Michaeledes read as particularly pertinent to the expansion of the space age that we now live in, as it unfolds.

EDDIE WOLFRAM

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Forthcoming Exhibition HAMILTON ARTISTS 66/67