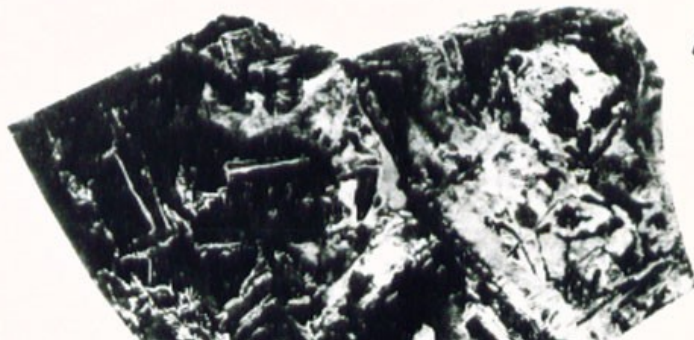


1614



Piladakis

54^b



«Συγκεκριμένη—αφαίρεση» δά μπορούσαμε νά χαρακτηρίσουμε τή ζωγραφική του Μανώλη Πηλαδάκη καθώς φανερώνεται στους πρόσφατους πίνακές του, όπου τὸ «περιγραφικό» στοιχείο σμίγει με τὸ «ἀπεριγραπτό», τὸ «ἀπτό» καὶ «όρατό» με τὸ «ἄυλο» καὶ «ἄμορφο». Ξεκίνημα στάθηκε ἡ γήινη περιπέτεια τῶν φυσικῶν στοιχείων πού ὁ καλλιτέχνης δέχεται σάν ἀποτέλεσμα κι' ἀναζητᾶ πέρα ἀπ' αὐτὸ τίς αἰτίες πού τοῦ διαφεύχουν ἀφήνοντας τὴν ὑλική τους κατάληξη στὴν ὀδυνηρὴ πορεία τῆς πρὸς τὴ φθορά. Ἔτσι, τὰ ζωγραφικά του σχήματα, πού ἐνσαρκώνουν τὴ βίωση τῆς ὕλης, μάς θυμίζουν πετρωμένους κορμούς δέντρων, φλοιούς, διαβρωμένα λιθώματα, μέταλλα ὀξειδωμένα ἀπὸ τὸν χρόνο καὶ τίς καιρικές ἐπιδράσεις. Συγκεκριμένα στὴν πιστὴ ἀπόδοση τῆς ὀργανικῆς τους μεταβολῆς, καὶ σύγχρονα ἀφηρημένα, στὴ μεταφυσικὴ τους τοποθέτηση τὰ σχήματα αὐτὰ ὀρίζουν τὸ ζωγραφικὸ κόσμο πού μέσα του κινεῖται ὁ Πηλαδάκης.

Ὁ ἴδιος διχασμὸς ἢ μάλλον ὁ ἴδιος διάλογος μεταφέρεται καὶ στὴν πλαστικὴ διαδικασία τοῦ πίνακα. Ἐνῶ τὰ σχήματα ἀναπτύσσουν μιὰ ὑλικὴ πυκνότητα με ἐσωτερικὴ ἐνέργεια, βασισμένη στὴν ἀντικειμενικὴ παρατήρηση, ἢ συγκρότησή τους καὶ ἡ συνθετικὴ τους ὀργάνωση τὰ ἐντάσσουν σὲ ἀνεικονικοὺς ζωγραφικοὺς χώρους. Ἀντίθετα τὸ χρῶμα παίζει ἓνα ρόλο συμβιβαστικό, ἐνωτικό.

Θά μπορούσαμε, μάλιστα, νά πούμε πὼς τὸ κυριώτερο ἐκφραστικὸ μέσο τοῦ Πηλαδάκη εἶναι τὸ χρῶμα. Γιατί αὐτὸ γίνεται ἀφετηρία τοῦ πρώτου πυρήνα πού σχηματίζεται κι' αὐτὸ καθορίζει τὸν τύπο τῆς ὕλης πού δά διαμορφωθεῖ καὶ δά καλύψει με πλατειῆς ἐπιφάνειες τὸ ἄμορφο φόντο. Ἡ κυρίαρχη ἔνταξη τοῦ πρώτου χρωματικοῦ πυρήνα ἐπιβάλλεται σ' ὀλόκληρο τὸν πίνακα πού συχνὰ πλησιάζει τὴν μονοχρωμία. Μιὰ μονοχρωμία με ζωντανὴ ὕψη κι' ἐσωτερικὴ ποικιλία. Με τὴν ἐπέκταση τοῦ βασικοῦ χρώματος καὶ στὰ φόντα δημιουργεῖται ἐνότητα τῶν συγκεκριμένων ὑλικῶν στοιχείων με τὸ χάος πού τὰ περιβάλλει. Ἐνότητα πού αὐξάνεται καὶ με τὴ διάχυση ἢ διάσπαση τῆς ὕλης στὸ κενό. Ὡστόσο, τὰ στοιχεῖα πού ἀποτελοῦν τὴν ὑπόσταση τοῦ πίνακα, ἂν καὶ ἀντανაკλοῦν τὸ φῶς καὶ τὴν χρωματικὴ τους ἐνέργεια στὰ φόντα, διατηροῦν τὴν αὐτοτέλειά τους πού δηλώνεται με τὴν ἀναχλυφικότητα καὶ τὸ ξέσπασμα τοῦ χρώματος, σ' ἀντίθεση με τὸν ἐπίπεδο χειρισμὸ τῆς βασικῆς στρώσης.

Ἡ ποικιλία τῆς ματιέρας πού παρατηρεῖται στὰ ἔργα του, κατορθώνεται με καθαρὰ λάδια. Ὁ καλλιτέχνης χειρίζεται μ' εὐχέρεια τὸ βασικὸ αὐτὸ ζωγραφικὸ ὑλικὸ καὶ τὸ ὀδηγεῖ στὴν ἐκφραστικὴ μορφή πού τοῦ ἐπιβάλλει τὸ θέμα του. Τὴν τεχνικὴ αὐτὴ δυνατότητα χρωσταεῖ στὴ γνώση καὶ τὴν πείρα του γύρω ἀπὸ διάφορα μέσα καὶ ὑλικά ὅπως τῆς χάραξης, τῆς ἀκουαρέλας, κ.λ.π.

«Ἐπιφάνειες» ὀνομάζει ὁ Πηλαδάκης τίς τελευταῖες αὐτές συνδέσεις του, γιατί περιγράφουν τὰ ἐπεισόδια πού διαμορφώνουν μιὰ ὑλικὴ ἐπιφάνεια στὴ συνάντησή της με τίς φυσικὲς δυνάμεις καὶ τίς χρονικὲς ἐξελίξεις. Ἀντίκρουσμα πού τὸν ὀδηγεῖ σὲ μιὰ συνθετικὴ, πλαστικὴ ἐπίτευξη τῆς δυνάμεις καὶ τῆς ὕλης.



Ἐπιφάνεια 1 – 18

ΚΑΤΑΛΟΓΟΣ - CATALOGUE

Surface 1 – 18

EMANUEL PILADAKIS

Painter-Printmaker. Born, February 1927. Alexandria, Egypt. Greek descent.

EDUCATION : 1959 University of Oregon, Eugene, BA (Art Education)
1960 Oregon State University, Corvallis, EdM (Education)

ART STAFF MEMBER : 1960 - 1962 Oregon State University, Corvallis.
1961 - 1962 Adult and Vocational Educ. Corvallis School District.
1962 American Academy, Athens, Greece, Chairman Art Dept.

EXHIBITIONS : U. S. A.

1957 - 1962 Portland Art Museum, Oregon
1959 - 1962 Seattle Art Museum, Washington
1959 - 1961 Spokane Art Museum, Washington
1960 Oakland Art Museum, California
1960 - 1961 San Francisco Art Museum, California
1960 - 1961 Pasadena Art Museum, California
1961 - 1962 «Henry Gallery», Seattle, Washington
1961 Flint Institute of Art, Michigan. University of Michigan. Ann Arbor. Roque Valley Art Center, Oregon. Oregon Centennial Art Exhibition, Portland. Wichita Falls Art Gallery, Texas. Museum of Art, University of Oregon, Eugene. (Invitational). «Pacific Profile», West Coast Young Artists. (Invitational). Pietrantonio Galleries, New York.

1961 - 1962 Washington State University, Pullman.
1962 Wustum Museum of Fine Arts, Wisconsin. Salt Lake Art Center, Utah. Northern Illinois University, DeKalb. Cheney Cowles Memorial Museum, Washington. Fresno Arts Center, California. Hunterdon Art Center, New Jersey. Silvermine Guild of Artists, Connecticut. Seattle's World Fair, Fine Arts Pavilion. (Invitational).

1963 Prints from Greece, U. S. A. Tour and elsewhere.

ENGLAND
1962 Drian Galleries, London.

GREECE
1960 - 1963 Panhellenic Exhibitions of Art, Athens.
1960 Parnassos Galleries, Athens.

ONE MAN EXHIBITIONS:

1959 - 1962 Oregon State University, Corvallis.
1959 Salem Art Museum, Oregon.
1961 Collector's Gallery, Portland, Oregon.
1962 Pacific University, Forest Grove, Oregon.
1963 Pierce College, Athens, Greece. «Nees Morphes» Galleries, Athens, Greece.

HONORS AND AWARDS :

1956 Scholarship, Kappa Pi (U.S.A. National Art Honorary).
1957 1st prize, Kappa Pi, Nebraska.
1958 - 1961 Numerous prizes, Oregon State Fair, Salem.
1958 - 1960 Certificates of Merit, Latham Foundation.
1959 Honorable Mention, Museum of Art, University of Oregon, Eugene.
1960 Recommendation for Purchase, NW Print Annual, Henry Gallery, Washington.
1961 Purchase Award, Henry Gallery, Washington. Honorable Mention, San Francisco Museum of Art, California, USA, 24th Annual-Print, Recommendation for Purchase, Pacific Arts and Crafts, Washington.
1963 Decoration, St. Mark Cross for contributions to culture.

COLLECTIONS :

Honorable M. O. Hatfield, Governor of Oregon, Portland Art Museum, Oregon State University, Henry Gallery, Hunterdon Art Center, Ford Motor Co., U.S. National Bank of Oregon, Methodist Church, Corvallis, Oregon, Davison Art Center, Wesleyan University, Conn. U.S. Information Service, Athens, Drian Galleries, London, and in many private collections in the U.S.A., England, and Greece. Museum of Art, University of Oregon, Eugene.

«Objective—Abstractions» can be called E. Piladakis recent oils where the descriptive element joins the non-descriptive, the tangible and visual joins the intangible and shapeless.

His point of departure concerns the earthly adventures of the physical elements. He accepts their results and then searches beyond that point the forces—unknown to him—that leave behind them a new form in their relentless march toward deterioration-creation. His forms which incarnate the evolution of matter remind us of petrified trees or corrosive, rusted, crusty surfaces, deteriorated by lime and the physical elements.

This alternation of forms, objective in their natural transformation, abstract in their metaphysical space, is Piladakis's painting world. The dialogue between objective-abstract is transferred into a plastic image during the process of painting. While the forms made out of heavy impasto with inner activity are based on objective perception, their icon and organization on canvas classifies them as non-objective.

On the other hand color is used as a binding element. We may say that color is the artist's most important expressive element. It is the origin of the first nucleus and determines the kind of matter which will develop in large areas inside the cosmic space inferred in the background.

With the expansion of the nucleus color into the background — in many cases monochromatic-unity is accomplished between the shapes-forms and the chaos that surrounds them. A unity which increases with the diffusion of light or rupture of the matter in space. However, the elements which compose the substance of the painting, preserve their autonomy through the relief quality and «color burst» effect, in opposition to the flat quality of the background.

The variety of material which we think we see in the artist's works are accomplished by conventional means-oils. Piladakis manipulates with ease this basic painting matter and leads it into an expressive form which his conception of the subject imposes. This mastery of technique is the result of his experiences and knowledge gained in manipulating a variety of media such as printmaking, watercolour, etc.

«Surfaces» the artist calls his recent works because they describe the episodes which shape the surface of matter when it meets the physical elements and the evolution of time. His vision leads him to a highly plastic synthesis of the struggle between forces and matter.

EFFIE FERENTINO



PHOTOGRAPHS STUDIO ANGELO HIPPOCRATUS 69

'ΝΕΕΣ ΜΟΡΦΕΣ' — ΒΑΛΑΟΡΙΤΟΥ 9α ΤΗΛ. 616165 — ΑΘΗΝΑ

'NEW FORMS' GALLERIES — 9α VALAORITOU STR. ATHENS

2 — 21 ΟΚΤΩΒΡΙΟΥ 1963

2 — 21 OCTOBER 1963



ΕΚΘΕΣΙΣ - EXHIBITION
ΜΑΝΩΛΗ ΠΗΛΑΔΑΚΗ
MANOLIS PILEDAKIS

PRICE LIST - ΤΙΜΟΚΑΤΑΛΟΓΟΣ

1. ΑΙΩΝΙΟΤΗΤΑ - ETERNITY A-2 (WOODCUT-ΕΥΑΓΓΕΛΙΑ)	ΑΡΧ.	3.000
2. ΜΕΛΕΤΗ - STUDY	"	4.000
3. " " 5/72	"	4.000
4. " " 13/72	"	5.000
5. " " 10/72	"	5.000
6. " " 12/72	"	5.000
7. ΤΑΞΙΔΙ - JOURNEY 10/72	"	5.000
8. 26/1/71 (WOODCUT-ΕΥΑΓΓΕΛΙΑ)	"	3.000
9. JOURNEY 11/72	"	5.000
10. 11 ΜΗΝΕΣ - 11 MONTHS ΒΙ-Σ-6	"	4.000
11. ΜΕΛΕΤΗ - STUDY 4/72	"	4.000
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