

JANNIS SPYROPOULOS



Spyropoulos is an international artist, whose paintings seem as much at home in New York as they do in Athens, Venice, or Munich. We understand his language, and can place him in the context of the art of our times. Yet he remains the most Greek of painters, with a sense of specific environment sustaining everything he does, and the tradition of a great cultural expression implicit in his work. The **genius loci** is strong within him.

His evolution has been an interesting and an inevitable one. His youthful work was full of the most specific sense of physical and personal surroundings—descriptive, illustrative. It exhibited a spirit which was eager, joyous, curious. All of the themes which the young artist who is happily a part of his world appear—landscape, studio still life, scenes of streets and crowds of people, port scenes and seascapes, figures, portraits, nudes. By 1950 these myriad subjects began to coalesce into a style which became more and more disciplined and controlled. Descriptive elements began to be obscured as the totality of a complete and mature style emerged.

Today the artist's work is highly abstract, but all of its specific origins, its love of place, are reflected in a positive quality which keep it from ever being vague or illusory. The paintings of Spyropoulos invariably have a strong sense of what I would call the architecture of nature—its formal structure, its sense of order, its respect for the great and eternal laws of balance, gravitation, and growth. There is something geological, something of the Greek earth, in these paintings. It is significant that the most constant element in his work has been its color. There is an evocation of brown soil and grey rock, shot through with the cool brilliance of blue sky and sea and with the sharp clarity of the Aegean atmosphere, which organizes and presents with essential and lasting qualities the artist's most personal experiences.

0000025174

ME ENV

1963



It is the combination of technical discipline with emotional and intuitive expression which marks his work as something of a rarity in the painting of our times. No matter how bold or decisive the large design, the actual handling of the medium is elegant, unexpectedly restrained. We are often surprised at the lean quality of the paint itself, which suggests a richness and depth of physical being far in excess of its actual structure. The texture of the canvas ground is allowed to play an important part in the total artistic effect. In his recent work, block-like forms build themselves into cyclopean structures which seem to give order to an elemental universe, with sudden vistas of cool distances and accents of energetic declarative contrasting color against monochromatic earth-tones.

It is essentially a humanistic world which Spyropoulos gives us, even in the abstract language he employs. There is no trace here of the shattering experience which the head-on encounter of man and machine has forced on so many of the urbanists of our times. The angular forms which he employs are the shapes with which nature cleaves its own being, not the sharp-edged forms of man-made industrial things. At a time when the artist's world seems to become more and more either completely an exploration of inward sensations and tensions, or a reflection of an utterly man-made environment, it is an invigorating and life-enhancing experience to participate in an art whose roots are deep in the earth. It is always the penetrating grasping of the experience of rock and soil and sea and sky, transformed and transfigured by the artist's spirit, which claim these as expressions of a depth and sensitivity seldom encountered today.

ALLEN S. WELLER, Dean
College of Fine and Applied Arts
University of Illinois

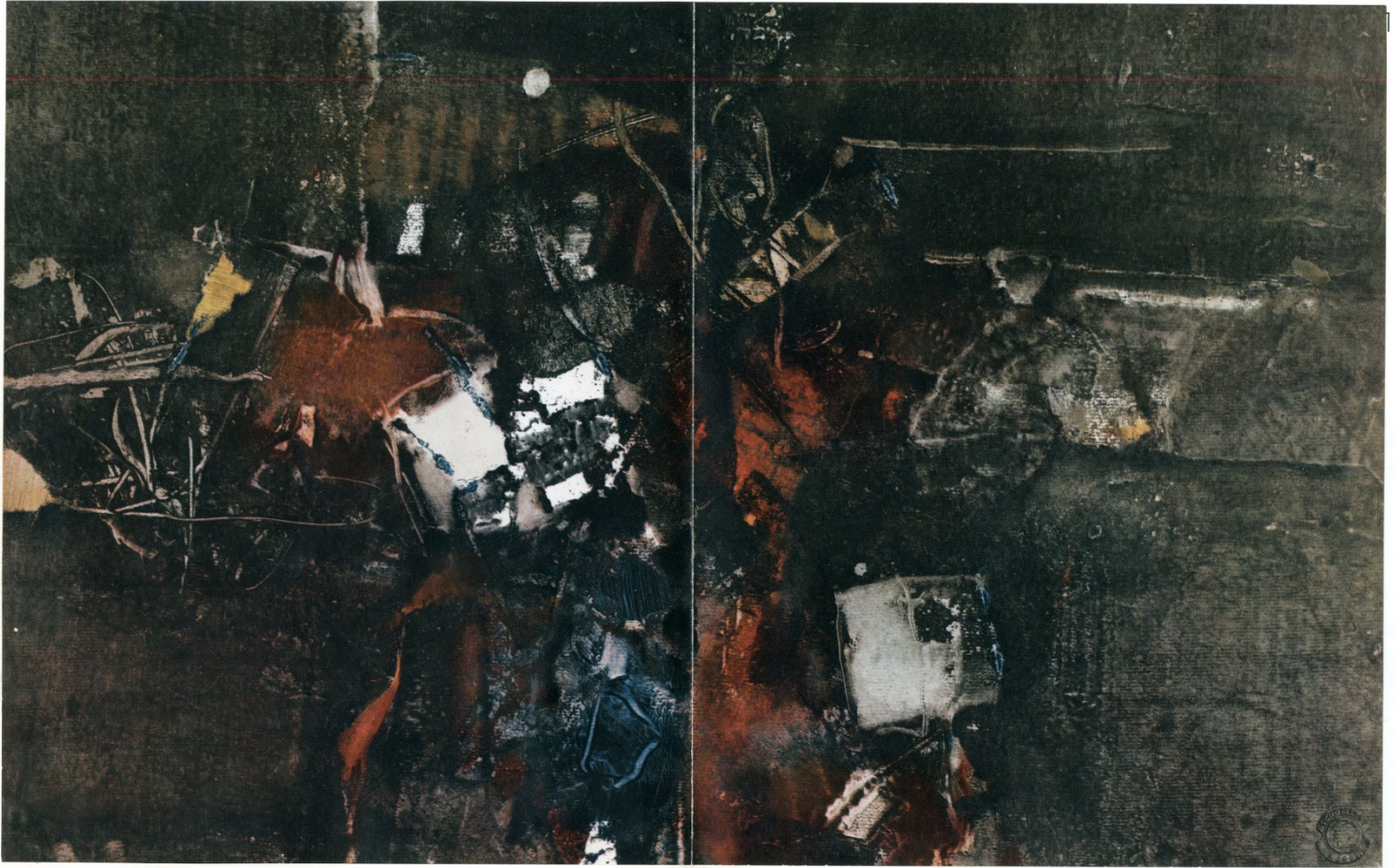


Detail from the painting MYSTRAS 1963

CATALOGUE

1	SKYROS NO. 4	1962	Oil on Paper	19½ x 24¼"
2	METAICHMIO	1962	Oil on Paper	19¼ x 28"
3	ELATI	1962	Oil on Paper	19 x 23"
4	PARENTHESIS	1963	Oil on Paper	19 x 23"
5	ASTARTI	1963	Oil on Paper	19½ x 24¼"
6	ANAPAISTOS NO. 2	1963	Oil on Paper	19½ x 24¾"
7	CHORICO F	1963	Oil on Paper	19¼ x 27¾"
8	FROM PYLOS	1963	Oil on Paper	20½ x 28¾"
9	ANTIKRYS	1963	Oil on Canvas	18¾ x 26¾"
10	MYSTRAS	1963	Oil on Canvas	21¼ x 25½"
11	PELASGIKO B	1962	Oil on Canvas	21¼ x 25½"
12	FAMAGUSTA	1963	Oil on Canvas	21¼ x 25½"
13	ASTROS	1963	Oil on Canvas	25½ x 21¼"
14	AMPHILYKI	1963	Oil on Canvas	25½ x 32"
15	TAYGETA	1963	Oil on Canvas	25 x 32"
16	ALKAR NO. 9	1963	Oil on Canvas	28¾ x 39¼"
17	ITHI NO. 3	1963	Oil on Canvas	28¾ x 39¼"
18	PELLINI	1963	Oil on Canvas	28¾ x 36¼"
19	KAMIROS—SKALA	1963	Oil on Canvas	28¾ x 36¼"
20	ROTHOS	1963	Oil on Canvas	28¾ x 36¼"
21	PROTHESIS	1963	Oil on Canvas	28¾ x 36¼"
22	A FRAGMENT	1963	Oil on Canvas	35 x 40½"
23	YERINA	1962	Oil on Canvas	35 x 45¾"





METAICHMIO oil on paper 1962

CATALOGUE continued

- | | | |
|----|----------------|--|
| 24 | STASSIMO NO. 5 | 1963 Oil on Canvas 38 x 51" |
| 25 | PHAOS | 1963 Oil on Canvas 38 x 51" |
| 26 | DIOTIMA | 1963 Oil on Canvas 44 ³ / ₄ x 57 ¹ / ₂ " |
| 27 | PYRASSOS | 1963 Oil on Canvas 44 ³ / ₄ x 57 ¹ / ₂ " |
| 28 | LINAIA | 1963 Oil on Canvas 57 ¹ / ₂ x 44 ³ / ₄ " |
| 29 | VILLOS | 1963 Oil on Canvas 44 ¹ / ₂ x 63" |
| 30 | ALINTHA NO. 4 | 1962 Oil on Canvas 44 ³ / ₄ x 57 ¹ / ₂ " |
| 31 | ANTILOGOS | 1962 Oil on Canvas 45 x 64" |
| 32 | ELIKI | 1962 Oil on Canvas 51 x 64" |
| 33 | KELAINOS | 1962 Oil on Canvas 51 x 64" |
| 34 | ORISSIMO | 1962 Oil on Canvas 51 x 64" |
| 35 | A TRIPTYCH | 1963 Oil on Canvas 99 x 63 ¹ / ₂ " |
| 36 | ORMOS | 1963 Oil on Canvas 67 ³ / ₄ x 45" |
| 37 | ATHYTON | 1963 Oil on Canvas 63 ¹ / ₂ x 38 ¹ / ₄ " |

ELATI oil on paper 1962



CA

24

25

JANNIS SPYROPOULOS

26

Born 1912 in Pylos, Greece. 1933-1938 studies at the Academy of Fine Arts in Athens. 1938-1940 scholarship of the Academy of Athens in Paris at the Ecole des Beaux Arts and several independent academies. During the war in Athens. 1958 Greek entry for the international S. R. Guggenheim prize in New York. 1960 received UNESCO-Prize at the Venice Biennial. Lives in Athens.

27

28

29

ONE-MAN EXHIBITIONS

30

1950 Galerie Parnassos, Athens. 1959 World House Galleries, New York. 1960 Galerie Technis, Saloniki. 1961 World House Galleries, New York; Galerie Gian Ferrari, Milano; Molton Gallery, London; The Kursaal, Ostend. 1962 Krannert Art Museum, Urbana; Museum of Portland and Roswell.

31

32

Since 1946 Spyropoulos also participated in numerous group exhibitions throughout Europe and America.

33

REPRESENTED IN THE FOLLOWING COLLECTIONS

34

Royal Palace of Greece, Greek Ministry for Education, Economy and Labor, National Bank of Greece, Greek Trading Bank, in the Foreign Office of Greece and in many private Greek and foreign collections.

35

36

Works of Spyropoulos are also represented in the National Gallery of Toronto, Canada, the National Gallery of Auckland, New Zealand, the Museum of Modern Art in Ostend and Belgrade, the Bazalel Museum in Jerusalem, the National Galleries of Cyprus, Rhodes and in the Abbot-Laboratories-Collections.

37

CHORICO F oil on paper 1963



WORLD HOUSE GALLERIES



987 MADISON AVENUE, NEW YORK 21

ΕΘΝΙΚΗ ΠΙΝΑΚΟΘΗΚΗ



036000023440

APRIL 30 THRU MAY 25, 1963

MONDAY TO SATURDAY 10—5:30