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NEW FORMS
GALLERY

BULLETIN

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JULY — DECEMBER 1964

**NEW FORMS
GALLERY**

BULLETIN



BY CELESTE POLYCRONIADI

presented by

NEW FORMS GALLERY - ATHENS

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CELESTE POLYCRONIADI

Myth and materials, the quality of her painting

Prof. ANGELO PROCOPIOU

There is no doubt about it—the competing forces of the creative elements in Celeste Polycroniadi's paintings do not belong to the world of ordinary things. They recall sickle moons, comets, orbits of light in the sky, arrows and pregnant wombs. All these subjects assume the appearance of embryos and begin to rotate, forming spontaneous autodynamic creation, the archetypes of new life.

MYTH

In her earlier works which were intitled «Paradise Lost», the astral world of Celeste Polycroniadi's mythical iconography crowded into dense groups, reminiscent of the vanquished Titans. Amid the undiscernable components in this mythical drama, heads of winged horses and centaur bodies could be discerned, as in a pre-hellenic Pelasgian hieroglyphic script, to which the key has not yet been discovered. Some of these defeated multitudes of mythical monsters have survived, to become the main pictorial motifs in Celeste Polycroniadi's present painting: these are the circle, eclipse, sickle, spear, arrow head, shield, triangle and zigzag, which generate and animate themselves performing an archaic marriage rite.

Although this surrealist myth appears subjective, it has its sources in the universal feeling of grief and nostalgia common to all humanity, for Paradise Lost, and expressed particularly by contemporary western art in the abstract surrealism of Miro, Klee, Gorki, Bazioti and Dubuffet. Celeste Polycroniadi's painting belongs to this intellectual and aesthetic movement, which cra-

CELESTE POLYCRONIADI
Movement. Oil - seashell



CELESTE POLYCRONIADI.
Music. Oil - gold. Collection:
H.L. Nair, West Hartford



CELESTE POLYCRONIADI. *Agony. Oil - seashell - gold*

CELESTE POLYCRONIADI.
*Black figure. Collection: H.F.
Harrington, Cloucester*



CELESTE POLYCRONIADI.
Black vision. Oil - seashell.



CELESTE POLYCRONIADI. *Terrestrial. Oil*

res a return to the legendary and mythological concept of a world which never knew time or space since the legends were ethereal, without boundaries, a poetic world of imagination, its beginning and end «once upon a time». As Socrates may have expressed this idea in «Memnon», only little children when they start to draw in their earliest years recall this happy time, perhaps because their soul and spirit are identified with the archetypal forms of existence.

MATERIAL OF HER PAINTING

A disciple of Socrates, evaluating Celeste Polycroniadi's paintings, would find it difficult to explain how archetypes, which are abstract ideas, can appear as real substances. But the difficulty in the logical explanation of the paintings is explained by the double constitution and construction of their elements — abstract arrangements, and material substance.

The artist wishing to make her mythical world credible, clothed its archetypes with thick, rich materials: with weight and mass, which change the ghosts and phantoms into reliefs with bones, flesh and blood. Thus what we behold in her paintings are no longer shadows or ideas, they are bodies kneaded with sunlight and blue waves, whirling in dance rhythms of the wind and the deep sea, like birds or medusae.

Celeste Polycroniadi mingles the colour sense of a painter who began her service to art in enamel with the thirsty touch of a sculptress, to detach her plastic symbols from the fluid and action-filled surface of her paintings. Sometimes elastic and phosphorescent, like Aegean invertebrates, sometimes bony and cracked like disjointed ivory idols, her symbols always speak of the beginning and end of existence.

THE QUALITY OF HER PAINTING

Though Celeste Polycroniadi associates with the



CELESTE POLYCRONIADI.
The couple. Oil - seashell -
gold

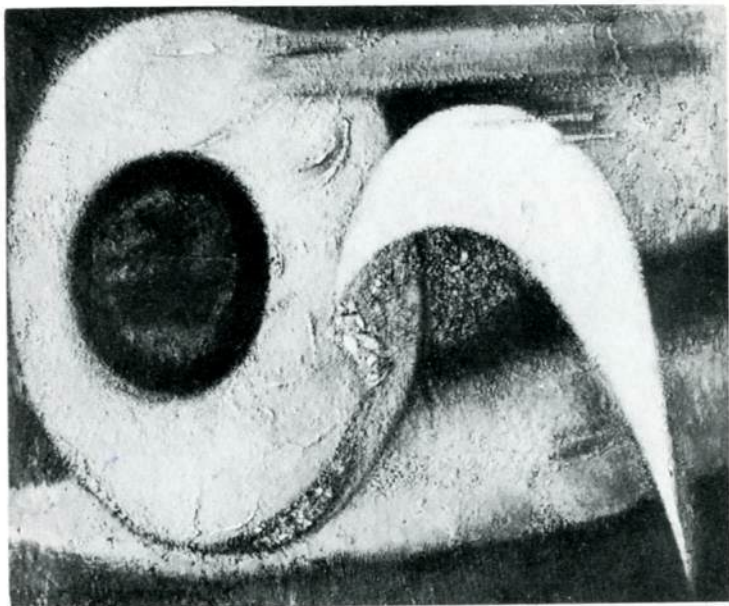
surrealist movement which jeers at objective reality and its logical articulation, her painting neither ridicules nor derides actual reality. On the contrary, she respects them so much that she regards their material substance as important and renders the elements which form her plastic space so that they assume the brilliance and aspect of treasures: thus Polycroniadi, through the transformation and alchemy of materials in her painting seems to achieve a miracle — the white bones which, in



CELESTE POLYCRONIADI.
Executed at dawn. Egg-oil

CELESTE POLYCRONIADI.
Ancestral spirit. Oil - seashell

CELESTE POLYCRONIADI.
*Blessed issue. Oil - seashell -
gold*



«Funeral March» recall the teeth of a negro mask are made of crushed egg-shell; the precious stones which sparkle in «Vestments of Earth», are fragments of seashells.

When the spectator abstracts his gaze from these fragmentary materials which are embedded in the colour and looks at the painting from a distance, Polycroniadi's painting shines like a halo round the moon or the iridescent dew. She has contrived to convey something of the brilliance of enamel and the plastic art of ceramics in her painting. Whatever has so far passed through this woman's hands has been given splendour and beauty. Her ceramics, astonishing black and white drawings, temperas and oils have all the hallmark of a high aesthetic quality.

Her exhibition at the «New Forms» now shows her painting has reached greatness: the fullness, maturity and intensity of true creation.

P A R I S P R E C A S

**An interplay of white
strokes with light**

EFFIE FERENTINO

Paris Precas belongs to the advanced young generation of Greek painters. Though the majority of artists of the same age are experimenting in various abstract directions and different painting materials, he is steadily getting on by trying the inexhaustable oil possibilities over the gradual transformation of external images.

However, these images, are not selected for their objective value but for their aptitude to suggest a combined alternation of shapes, hues, and tonalities. Such motivation has been mostly provided for the artist by the dense dockyard activity and, especially, by sailing ships and boats. We may, even say that the main source of his inspiration 'springs from the multiform and whitish canvas of floating or standing vessels. By simplifying, altering, and reorganizing these basic motives, Precas has managed to transcribe their inner function

PARIS PRECAS. *White sails.*
Oil on canvas



into serene and deep-breathing compositions, arranged through a somewhat geometrical device. Yet, a certain irrational element is also to be found, derived from a conflict between the white and the other colour entrances. This happens, when white areas overflow the whole canvas, while bright colour contrasts (blue, red, green, yellow etc.) strive to restrain their outward stream and turn it back into the compositional frame. In his preference for a rich scale of white tones he meets a challenge to take up hard plastic endeavours and a strong feeling for capturing the sun-dissolved Mediterranean atmosphere.

Recently, Precas seems to feel the need of escaping from the bright radiation of his peaceful seascapes. Allegorical subjects, handled in dark hues, have made their appearance in his painting. With them, some motion and trouble have entered the canvases. Is this a



PARIS PRECAS. *Nude. Ink - drawing*



PARIS PRECAS. *Nude. Ink - drawing*



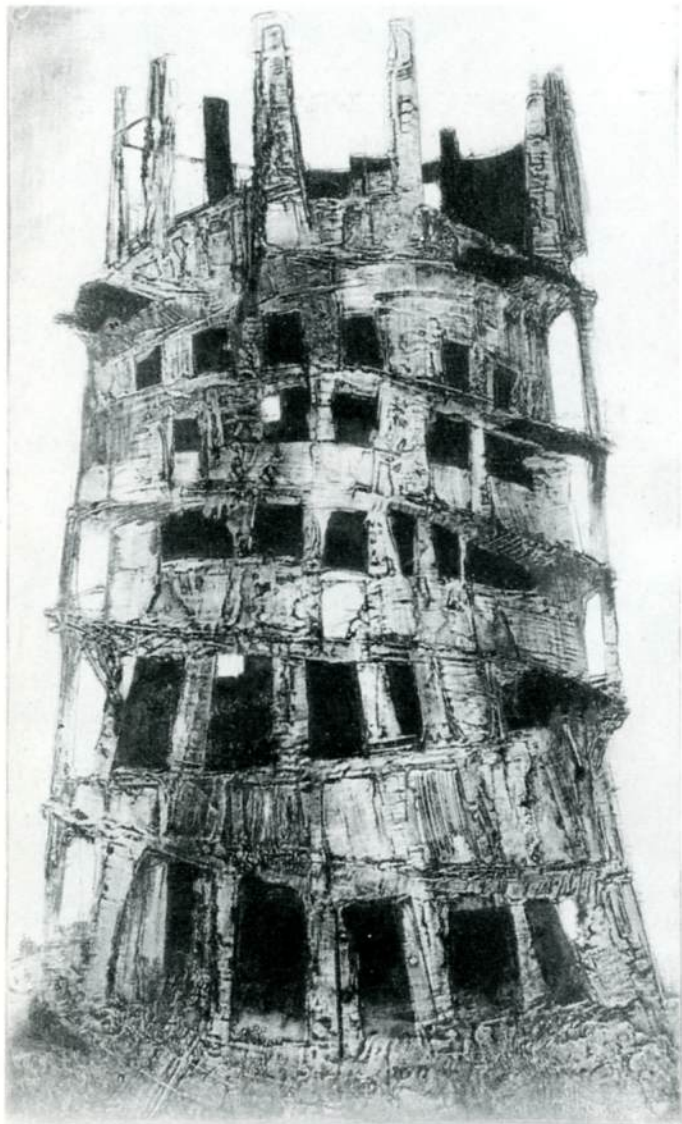
PARIS PRECAS. *Nude. Drawing. Collection : H. E. Harrington, Gloucester*



PARIS PRECAS. *White sails.*
Oil on canvas

decisive change in direction or a transitory step towards a more vital expression? What we most appreciate in this new attempt, is his readiness to become involved in more complex plastic situations. Nevertheless, his approach to painting remains still restrained and shrinks from facing the striking problems of today's art. In compensation, there is a fine quality in his painting, a conscious search for high values, and an innate capability of spontaneous and sensitive design. This last is more to be seen in his pen and ink drawings, where meaningful floating lines, sustained by black and white areas, support well balanced and suggestive compositions.

DEAN MEEKER. *Tower of Babel. Colour intaglio*



JOHN ROCK. *Reclining figure - Colour lithograph*



DEMETRIOS JAMESON.
*Granddaughter of Athena
with wise old bird. Lithograph*

The «Prints from America» Exhibition at the New Forms Gallery, Athens was selected by Professor Gordon W. Gilkey, Dean, The School of Humanities and Social Sciences, Oregon State University, to whom we are most grateful. In exchange, and in collaboration with Professor Gilkey, our Exhibition, «Prints from Greece» has been traveling throughout the United States for the past two years and will continue to be seen for the next three years.

A M E R I C A N P R I N T M A K I N G T O D A Y

Prof. GORDON W. GILKEY

This selection of prints, arbitrarily chosen from among many made by a great number of talented graphic artists now active in the United States, demonstrates and suggests something of the variety, scope and vitality of American printmaking today.

In this group of prints, the Greek audience will observe on the one hand an inventive variety of experimental technical approaches; along with these, very creative and expressive use has been made of the traditional direct woodcut, etching and lithographic techniques.

In America, the printmaker's primary concern is with the work of art resulting from cutting, engraving, drawing, biting, burnishing, scraping on or into the material to be printed... and the act of printing. Each artist strives to attain enough technical mastery of his tools to enable him to produce the final art product... the work of art, a unique visual statement with a life of its own and a reason for existence obvious to those who will look.

Many of the artists, in fact, the majority of those

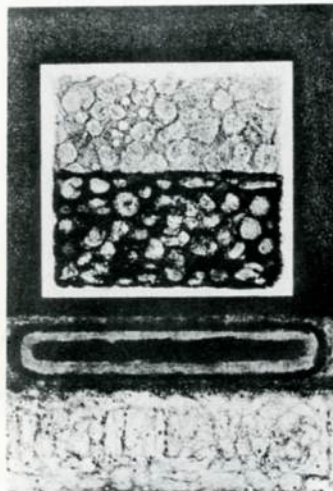
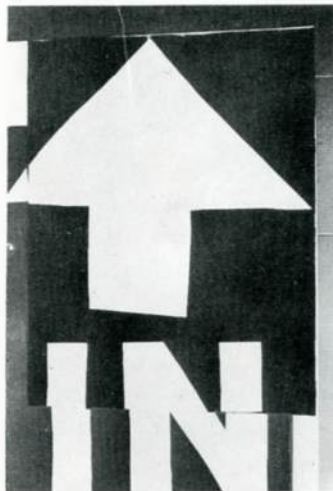


GORDON W. GILKEY.
Slow burn. Intaglio

here represented, are teachers in the professional art schools or in the art departments of colleges and universities across America. There are numerous print workshops now installed in the American universities and art schools. Here the techniques of printmaking are explored by the art students and here, too, the artist-teacher usually prints his editions. Academic environment fosters and encourages research and creative activities. Teaching schedules are demanding but somehow the printmaker's compulsion to make prints enables the artist-teacher to find time to practice what he teaches.

The influences upon the artist's work today are many. Diverse cultural inheritances from what has been done before, impact of great teachers, admiration for the work of one's contemporaries, the worlds of nature and of ideas.... these, and more, are contributing influences. But most essential is the artist's awareness of self, of his own individual voice, of the evolution of his

SISTER MARY CORITA, I.H.M.
In. Colour Serigraph



CLINTON ADAMS. *Window*
series II. *Lithograph*

art from the experience of what he has engraved, painted, sculpt, before.

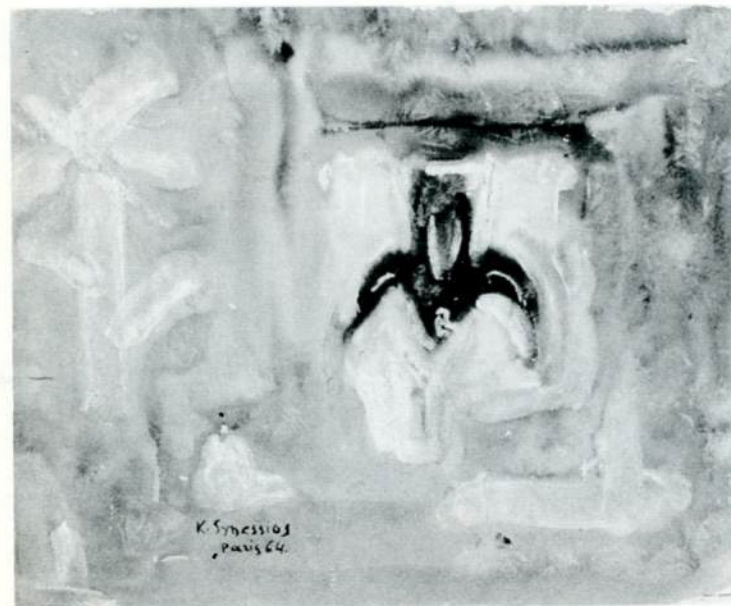
Some of the artists here represented were born in other lands but most come from a great variety of backgrounds and from all over the United States. Their art education, too, is varied and not limited to any region. Many of the artists have worked in Europe, including Greece, and some list work and travels in Asia and Africa, Central and South America.

Hundreds of regional and national exhibits each year are entirely devoted to the display of prints. Such emphasis is a challenge to the artist and also is a great aid for the collection of prints by school galleries, art museums and by individuals.

Since World War II, we have witnessed a great resurgence of the creative arts in Europe and America. The printmakers have been full partners in this evidence of cultural vitality.



NELSO SANDGREN. *Beach genre. Lithograph*



KIMON SYNESSIOS. *Composition.* Water-colour

KIMON SYNESSIOS. *Flowers.* Water-colour

Kimón Synessios was born in Athens, in 1927. In 1957 when he took part in the competition of the «Techni» Gallery, art critics wrote with interest about this self-educated painter. After his first success however he did not hesitate to undertake four years of study at the Free School of Fine Arts under the painter Tetsis. Afterward, he travelled to Paris where he attended the École des Beaux Arts for a long time. In November 1964 the «New Forms» Gallery is giving him his first one-man show.

K I M O N S Y N E S S I O S

A lyricist of pop-art

HELLEN VACALO

Kimón Synessios can be called a lyricist of Pop-art. For many years he painted portraits or compositions until he was able to focus his particular sensibility on flowers. In continuous studies he observed that the flower's slight material is not the least burden in its precious colouring.

When his use of colour acquired a similar nature, became light and precious with a subtility in the touch which does not hinder the vibrations of colour change and the mystery of depth—then he dared a decisive personal expression. He took very common elements, flowers again, a butterfly, trees, a window, a flower-pot and he projected them on rosy backgrounds with gold or silver reflections made with gold powder. His paintings have an everyday ingeniousness and the taste of a sugary happiness. Perhaps a hidden sense of humour exists tenderly in all this—and thus the paintings become poetical, dreamy and magical, with the quality of a scene painting, having in them, a drop of indefinite bitterness within the violet undertones beneath the sprinkled gilt.

COULA MARANGOPOULOU

The animated landscape

EFFIE FERENTINO

Man fused in nature, or rather nature through man and his works provides the stimulations to Coula Marangopoulou's painting process. Her oils derive from an objective image. However, she does not limit herself to the description of external attributes. Instead she uses them as means to delve into their inner action, and express her personal contact with the world she is portraying. This subjective element that enters into her work subjugates the different character of her various themes to a unified expression coinciding with her attitude towards nature, objects and life.

Coula Marangopoulou has studied under George Bouzianis and has taken much from this great expressionist painter. Yet she has maintained her personal vision, and has the strength to follow a line of her own, rather than transcribe plastic and psychological experiences alien to her way of seeing and feeling. In her work there is not to be found the tragic inner cry and the expressive intensity of Bouzianis, instead there is an underlying tumult and a restrained emotional agi-

COULA MARANGOPOULOU.
Corfu. Water - colour



COULA MARANGOPOULOU.
Corfu. Water - colour



COULA MARANGOPOULOU.
Slum. Oil on canvas





tation. Rather than stressing the human character she is painting landscape where the human presence is integrated with nature, buildings, boats. Thus man takes on a material substance and the landscape a human feeling.

Vibrating, compact, indefinite shapes, distortions, unfinished contours, dark colours with strong light contrasts interlace and push each other to render the painter's reactions, evoked by the instant perceptions such an approach — though it may spring from expressionism — seems free from the dramatic anguish of the first expressionists. Moreover, there is an optimistic sense, especially in her water colours. This light medium she handles with a quick coordination of colour, line and atmosphere. The solidity is withdrawn and the subject is transferred with breadth and spontaneity derived from a direct contact with the emotions around her.

COULA MARANGOPOULOU
Corfu. Water - colour

SELECTION OF PAINTINGS OF GREEK
ARTISTS EXHIBITED DURING 1964

NICOS STAVROULAKIS

New Forms Gallery
Athens



NICOS STAVROULAKIS.
Druid. Woodcut

NICOS STAVROULAKIS. *Landscape. Woodcut*



THALIA CLEOPA
Lidchi Art Gallery
Johannesburg



THALIA CLEOPA. *Composition of musical instruments.*
Glue on canvas

THALIA CLEOPA. *Priestesses of Bacchus.*
Glue on canvas

PAULETTE PANAGOU

New Forms Gallery
Athens



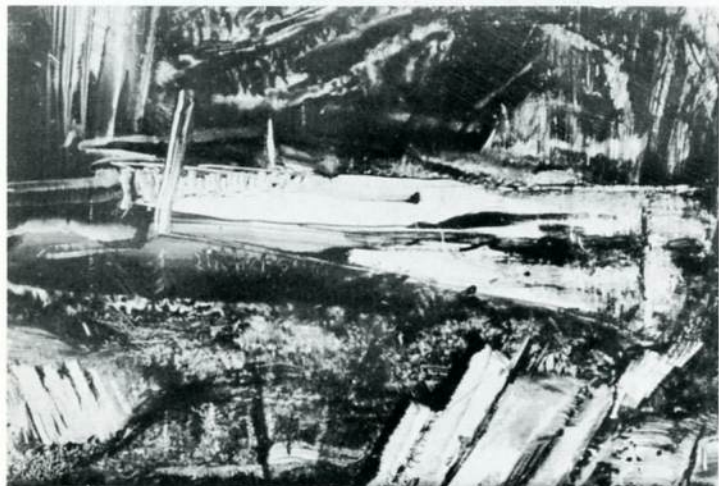
PAULETTE PANAGOU. *Children with horse. Oil on canvas.*
Collection : N. Stassinopoulos, Athens

DIMITRIS TINIACOS. *Stone quarry. Oil on paper*



DIMITRIS TINIACOS

New Forms Gallery
Athens



DIMITRIS TINIACOS. *Pastoral composition. Oil on paper*

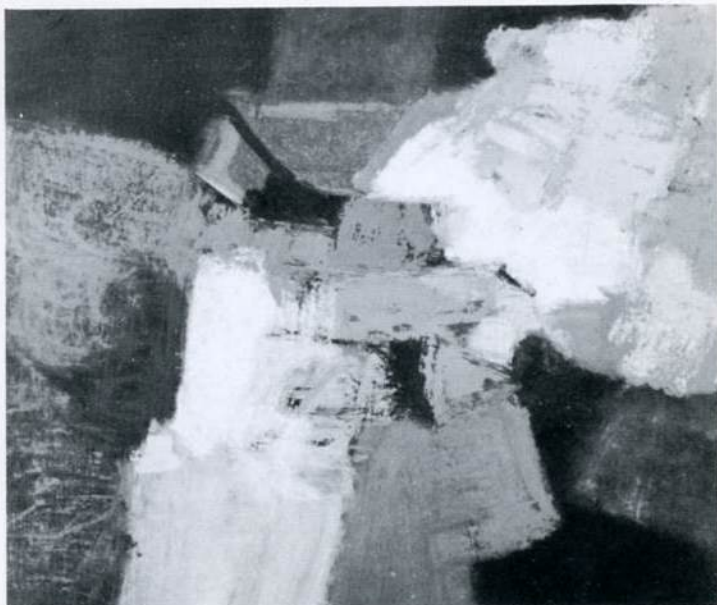
MACHI KANISTRA

New Forms Gallery
Athens

MACHI KANISTRA. *Nocturnal II. Oil on canvas*



MACHI KANISTRA. *Nocturnal III. Oil on canvas*



MACHI KANISTRA. *Nocturnal I. Plastic on canvas*



MICHALIS DORIS. *Composition. Plastic - tempera*



MICHALIS DORIS

Gallery Allen
Copenhagen



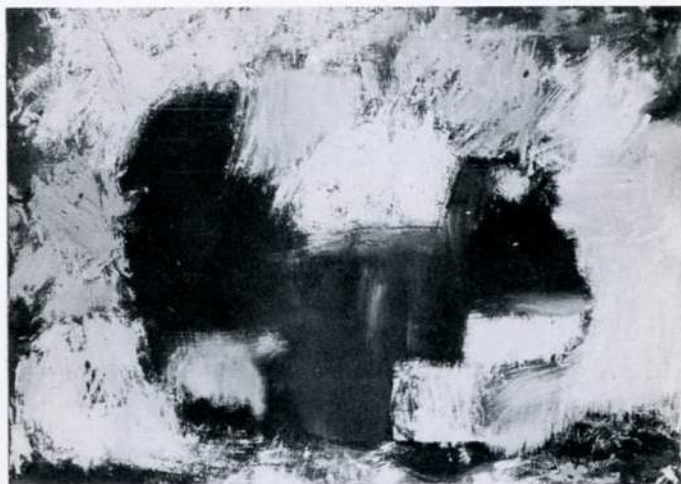
MICHALIS DORIS. *Composition. Plastic - oil*



MICHALIS DORIS. *Composition. Plastic - tempera*

VRAS. VLACHOPOULOS

New Forms Gallery
Athens



VRASSIDAS VLACHOPOULOS.
Painting. Plastic on canvas

VRASSIDAS VLACHOPOULOS.
Earthen world. Plastic on canvas

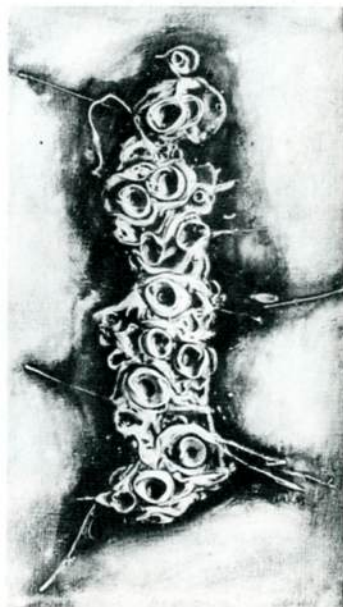


COSTAS PANIARAS

Galerie Alexander Iolas
Geneve

COSTAS PANIARAS. *Composition. Oil on canvas*

COSTAS PANIARAS. *Composition. Oil on canvas*

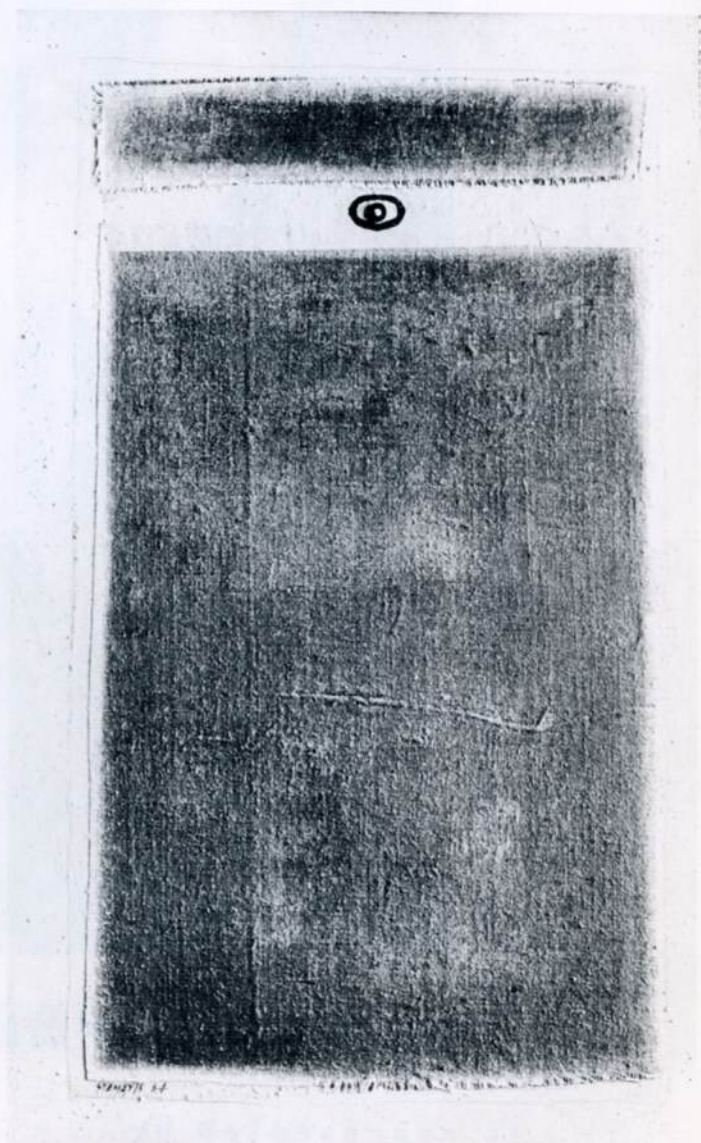


STAMATIS. *Composition. Collage on masonite*

STAMATIS

New Forms Gallery
Athens

STAMATIS. *Composition. Col-
lage on masonite*



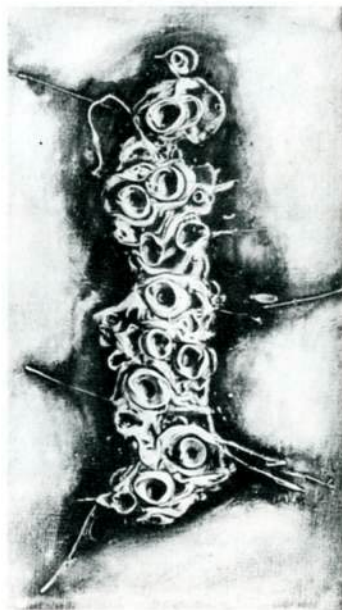
COSTAS PANIARAS

Galerie Alexander Iolas

Geneve

COSTAS PANIARAS. *Composition. Oil on canvas*

COSTAS PANIARAS. *Composition. Oil on canvas*

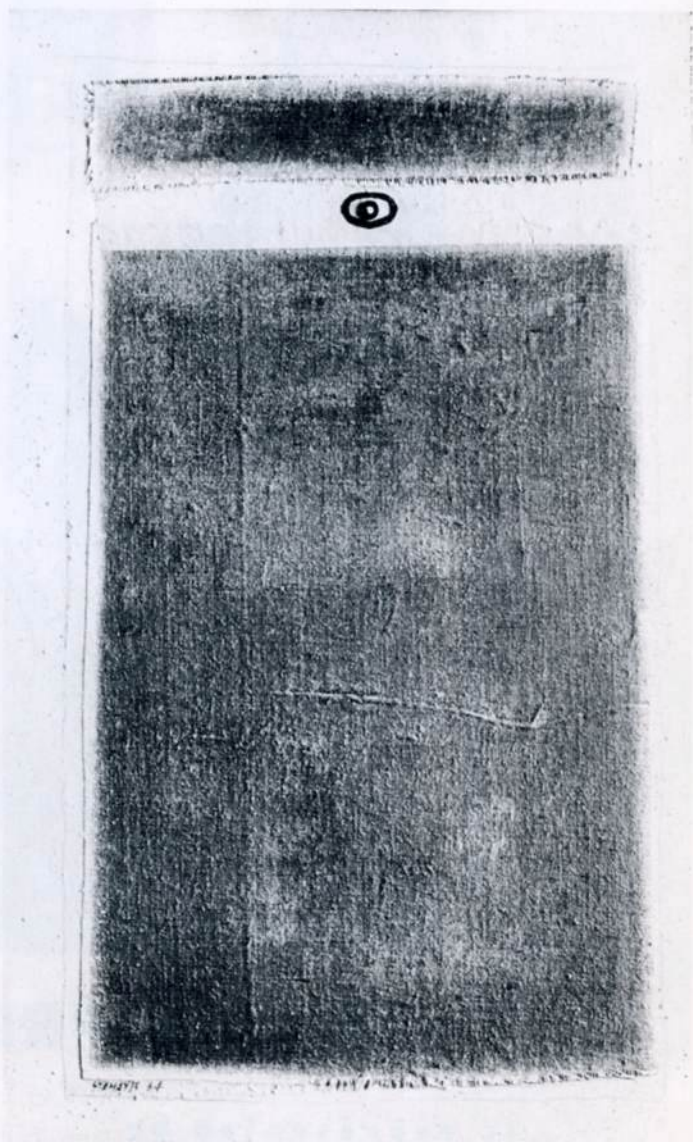


STAMATIS. *Composition. Collage on masonite*

STAMATIS

New Forms Gallery
Athens

STAMATIS. *Composition. Col-
lage on masonite*



Paris Precas. Composition. Oil

Photos: C. Costantopoulos



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