



*Christos*

# CAPRALO

*greek sculptor*

*first exhibition in new york*



*opening tuesday november 19 at 5 p.m.  
through december 14, 1963*

**MARTHA JACKSON GALLERY** *32 east 69 street  
new york*

CAPRALOS

- 1909 Born at Panetolicon, near Missalonghi, Greece.
- 1928-34 Studied at the Academie des Beaux Arts, Athens.
- 1934-40 Studied in Paris at the Grande Chaumiere and the Academie Colarossi.
- 1940-46 Lived in Panetolicon.
- 1946 Settled in Athens. Held first one-man exhibition at the Parnasse Gallery.
- 1951, 1953 One-man exhibitions of stone and ceramic figures, Athens.
- 1957 Major exhibition of stone reliefs, Athens.
- 1961 Established his own foundry on island of Aegina.
- 1962 Represented Greece at the Venice Biennale. Has executed a number of national monuments and public commissions in Greece.

Exhibition arranged through the courtesy of Anderson-Meyer Gallery, Paris.

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In one sense Capralos' sculpture needs no introduction. For all its originality of form it gives immediate delight. Whether he works in terracotta, stone or bronze, an instinctive elegance and the meticulous precision of a great craftsman seduces our senses. In other words he cannot put a foot, or I should say, a hand, wrong. But fine or even beautiful craftsmanship does not make important art. In the work of Capralos one is also aware of a distinctive artistic personality—a profound humanity, a willingness to feel and express, a modernity never detached from the past. A Greek, in fact. I must not give the impression of a conscious philosopher, a man with a message for mankind. Artists who approach their work or their public with such preconceptions rarely rise above the role of theoreticians. Capralos' work is a perfect example of the constant mystery and fascination of art, in its instinctive groping from personal experience to universal application.



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Capralos comes to New York in the glory of his maturity. Not that all the preceding stages of a career, which started in obscure village childhood, are unimportant. He has never lost the sweet innocence of his youthful inspiration—his absorption with the emotional symbolism of **Mother and Child**, pride in the Greek past, the rugged pressures of peasant life. But these have never been allowed to decline into sentimental commentary. In Paris he learned the sophistication of his craft and the technical curiosity which has resulted in a ceaseless experimentation in the restatement of his themes. The mature result is an art as personal as his own romantic life story and as universal as man himself. Whilst the influence of the great period of Greek Archaic sculpture is never absent, Capralos has infused these forms with a powerful humanism of his own. The result, so to speak, is a bridging of the centuries, a glorious proclamation of the values of human life and experience.

Charles S. Spencer.



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## Catalog

- 1 NIKKI 1961 86"h x 34½"w
- 2 COMPOSITION I 1963 67¾"h
- 3 \*DAPHNE 1963 67"h
- 4 \*HOPLITE 1962 61¾"h
- 5 FIGURE 1962 61¾"h
- 6 THE DANCERS 1961 55½"h x 28"w
- 7 COMPOSITION II 1963 49½"h x 50½"w
- 8 \*WOUNDED HORSE 1959 39"h
- 9 \*TORSOS 1963 28¾"h
- 10 HORSE'S HEAD 22"h
- 11 SACRIFICE 1962 16⅞"h x 7⅝"w
- 12 CONQUERING HEROES 1962 15"h x 10¾"w
- 13 \*MOTHER & CHILD 1962 13¾"h x 5⅜"w
- 14 \*A CENTAUR AND MAN 1962 12¾"h x 10"w
- 15 THE REVELERS 1962 12⅜"h x 9⅝"w
- 16 \*CHARIOT HORSE 1962 9¼"h x 12¼"w  
Coll: Phoenix Art Museum, Gift of Mr. & Mrs. George Ullman
- 17 STANDING WARRIOR 1961 6¼"h

\*Illustrated

- 18 \*TEA TIME 1962 6⅝"h
- 19 WORKER 1961 6"h  
Coll: Dr. F. M. Hinkhouse
- 20 COUPLE RESTING WITH GUNS 1961 5½"h
- 21 SEATED WARRIOR 1961 5½"h
- 22 \*TRIANGLE 1962 5¼"h
- 23 \*SEATED FIGURE: HANDS CLASPED 4⅞"h
- 24 SEATED FIGURE: ARMS FOLDED 1962 4⅜"h
- 25 SEATED FIGURE: BENCH 1963 4¼"h
- 26 \*CONVERSATION 1962 4¼"h
- 27 CENTAUR 1961 4"h
- 28 THE PARK 1961 4"h
- 29 \*CHAIR DANCE 1963 3¾"h
- 30 \*BENDING FIGURE 1963 3½"h
- 31 BARRICADE 1961 3¼"h
- 32 METAMORPHOSIS 1962 3⅜"h
- 33 MOTHER AND CHILD 1961 3"h
- 34 ARISING FIGURE 1963 1⅝"h

\*Illustrated

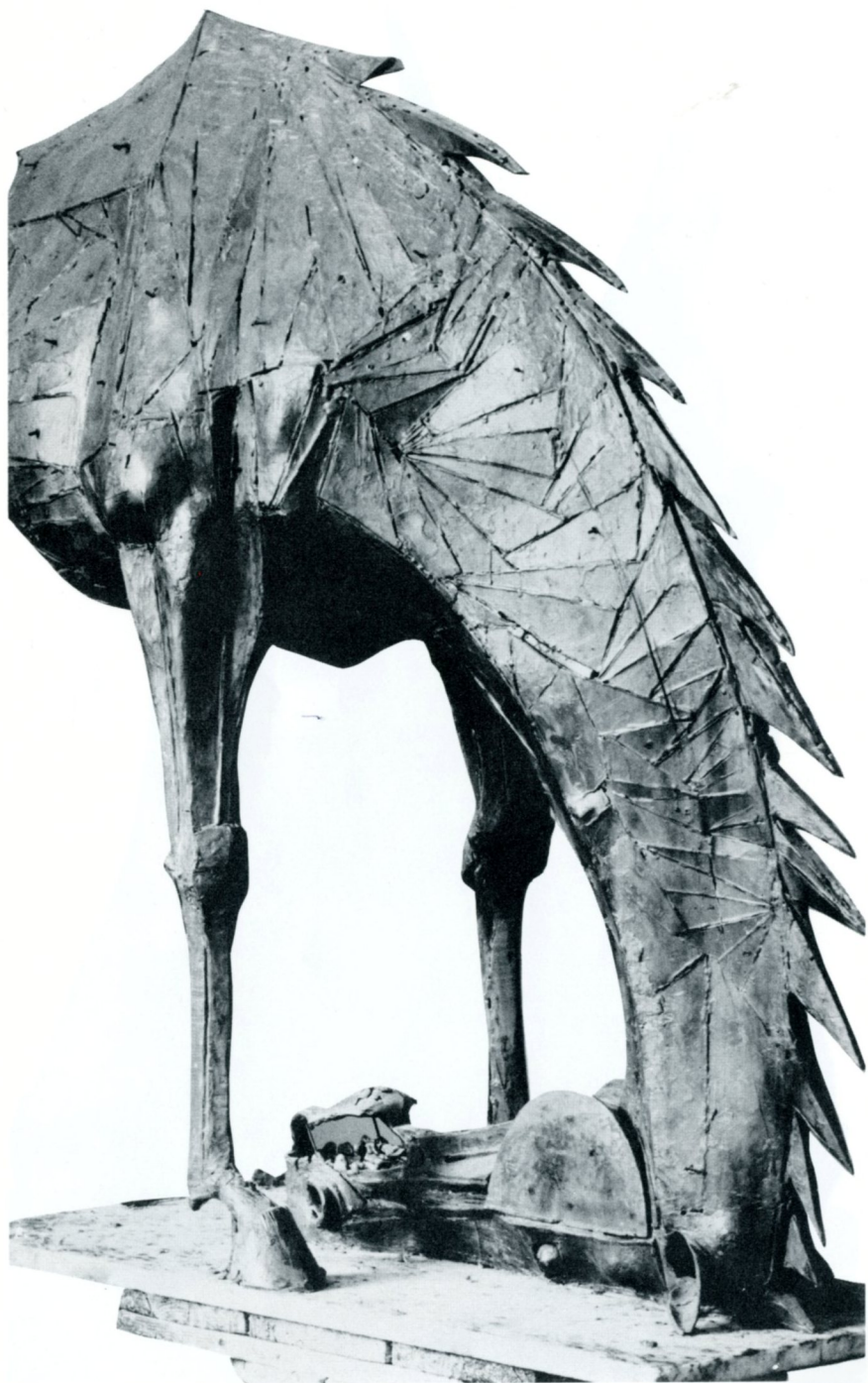




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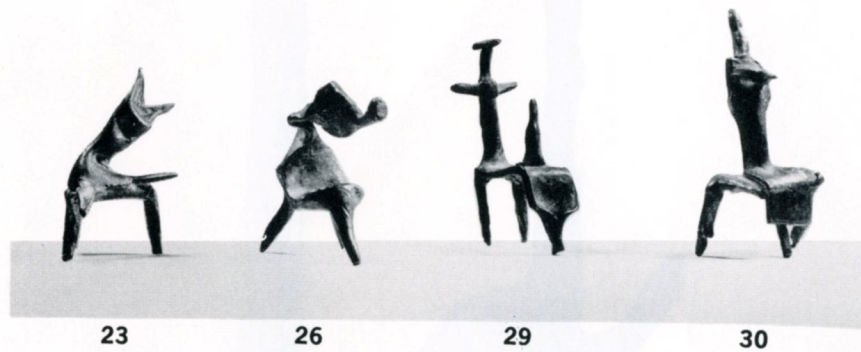
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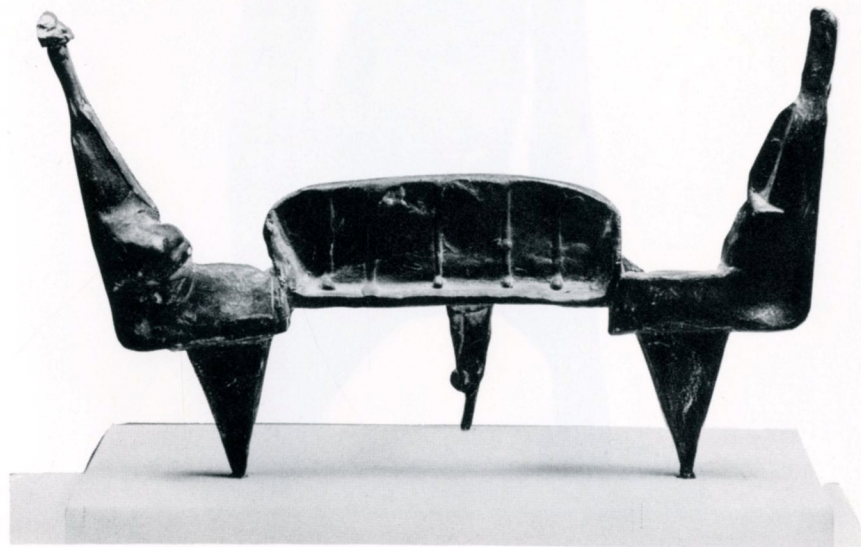


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