

NEW VOICES

IN GREEK-AMERICAN ART

GRECIAN HERITAGE FOUNDATION
"ORPHEUS"
AT
THE COOPER UNION SCHOOL OF ART

LIBRARY

The Museum of Contemporary Art
Los Angeles

New Voices in Greek-American Art

The Grecian Heritage Foundation "Orpheus"
at The Cooper Union School of Art Presents

Angela Brisnovali
George Cladis
Morfy Gikas
Mary Grigoriadis
Mark Hadjipateras
Manolis Mastropavlos
Eleni Mylonas
Mary Nicholas
George Tzannes
Panos Vlahopoulos

Curated by April Kingsley

The Cooper Union Gallery
November 17 - December 2, 1990

We have long been aware of and quite awed by the abundance of the creative energy that exists within our community. It has also been apparent that there is a lack of focused and consistent effort in presenting the expression of that talent to the public. This exhibit is a small attempt on our part to provide a vehicle for artists and their work to come in touch with viewers in the context of our unique affinity.

We could not have been able to present this exhibit without the overwhelming response of artists of Hellenic-American origin. Among them, the late Lelos Maroulis gave us encouragement and counsel from the inception of the idea. Ms. April Kingsley, the curator, was generous with her talent and knowledge. Professor Emanuel Kondopirakis, introduced us to the School of Art at the Cooper Union. Rosemary Wright, Dean of the School of Art, coordinated this project with great skill and hospitality. We are indebted to these and to all others who contributed to this effort.

We hope that this exhibit shall serve its purpose well. We also hope that we shall be able to continue toward future exhibits on a consistent basis, correcting our mistakes as we move ahead.

John A. Tsiouris, M.D.

President

Grecian Heritage Foundation "Orpheus," Inc.

November 17, 1990

It is a great pleasure to see the number of artists of Greek heritage emerging in the art world today. I am also struck by the quality of the work being produced.

I remember in the early days—in the Thirties and Forties—when I first came in contact with artists in this country. At that time, I only met three artists of Greek descent: Polygnotos Vagis, Jean Xceron, and George Constant. These three artists became my mentors. Now that number has grown many times over, and today it is hard to estimate how many painters and sculptors of Greek descent are in the USA.

I am also excited to see all this new talent flourishing all around us, with many new creations that all of us can enjoy.

Nassos Daphnis

"Every work of art is the child of its age and, in many cases, the mother of our emotions. It follows that each period of culture produces an art of its own which can never be repeated. Efforts to revive the art-principles of the past will at best produce an art that is still-born. It is impossible for us to live and feel, as did the ancient Greeks. In the same way, those who strive to follow the Greek methods in sculpture achieve only a similarity of form, the work remaining soulless for all time."

—Wassily Kandinsky, *Concerning the Spiritual in Art*

Now, as you look at this show consisting of ten emerging Greek-American artists, I ask you, is it impossible to revive the inner meaning of the art that flows in memory banks of our genes by overwhelming exposure to the current worldliness, or can't the beauty of the ancient souls of the children win over mortal criticisms of the present?

Evangelos D. Stamatopoulos

New Voices in Greek-American Art

The ten artists in this exhibition are: Angela Brisnovali, George Cladis, Morfy Gikas, Mary Grigoriadis, Mark Hadjipateras, Manolis Mastropavlos, Eleni Mylonas, Mary Nicholas, George Tzannes, and Panos Vlahopoulos. If many of their names are unfamiliar to longtime critics, Manhattan gallery-goers, and accustomed viewers of Greek-American art shows, then our purpose has been achieved. We set out deliberately to select artists whose high quality work was either not terribly well known, or not often seen in this particular ethnic context. The intention was to surprise as well as to please.

A few of these artists utilize overtly Grecian images or themes, most do not; some work in traditional media, many do not. Their dates of birth span a range over thirty years, and their places of birth are equally disparate. No common style or approach is shared—in their diversity they are typical of today's polymorphous avant garde. The curator's personal bias in favor of an abstract form of visual expression and against trivialization and banality in art is largely responsible for whatever similarities may be detected in the work. Each artist makes a clear, independent statement, free of influence from peers or predecessors.

When the artists were selected for this exhibition, little was known about them as individuals. At first glance they seem to be extremely different from one another, but a closer look shows them to be seeking after something more than form, more than factual content. You may call it spiritual, religious or mythological. Which is not to say that any of these artists have deliberately set out to make definitive statements of that nature in their work. Rather, being human, they naturally need to express something beyond the physical and the known; being artists, they have found their own individual ways to do so.

Angela Brisnovali is a young artist living in Queens who is deeply concerned with expressing the experience of space and the passage of time simultaneously in her work. She does so by layering and superimposing her imagery. Her method imparts a sense of things being hidden behind and having happened before the topmost screens of color and shape. In earlier paintings like *Interior World* she created a kind of dream architecture with shifting perspectives and veiled spaces which feels church-like—cool, shadowy and melancholy. *Stele 1 & 2, For Beckett*, 1990, extends that feeling into the vaguely menacing realm we associate with Giorgio de Chirico and the Scuola Metaphysica. The enshrouded, bandaged steles and encased heads recall the impotence of Hamm in Samuel Beckett's play *Endgame* who, beneath his bloodstained sheet, fantasizes "babble, babble words, like the solitary child who turns himself into children, two, three, so as to be together, and whisper together, in the dark."

A profoundly religious feeling pervades the paintings of **George Cladis** even though they have a raw, gut-wrenching physicality. Blood reds pierce the murky grays and clotted purple-browns in his abstractions. Earlier canvases were actually gashed open, the "wounds" crudely sutured back together with yarn, but in Cladis' recent works a radiance bursts out of agitated, turgid, paint-encrusted surfaces. The dripping red "X" in *God of the Mountain*, 1988, emerges from a square and is lit by a circle of white like a sunstruck cross on the steeple of a church. One thinks also of the Russian Suprematist Malevich's mystical obsession with the cross. And in *The Transfiguration* a glowing white orb hovering above a white horizon in a dusky blue field edged by dull reddish-purple somehow puts one in mind of Mondrian's early Theosophy-influenced paintings. It comes as no surprise that the artist sees his role as one of "transmuting my spiritual feelings into the physical canvas [which] the viewer then takes back into the spiritual."

Morfy Gikas uses lead, wood, tin, burlap, rope, cardboard, and ceramic units to make her emblematic "paintings." The power of the resultant images as instantly legible symbols or signs is so graphic that one is not tempted to see her work as a form of sculpture, but rather to accept the various media as substitutes for paint. When she does use paint, however, she exploits the medium's full expressive potential. The slippery red "X" of one untitled 1988 painting has the color and consistency of blood, but its continuation in a sturdy vertical of asphalt-thick black pigment transforms the image of negation into an abstract "crucifix" against a leaden "sky." A cross appears in many of her paintings, but in a 1989 wood, burlap, lead and ceramic piece it is implicit—as is an abstract face. This work tells us that the iconic force of Morfy's imagery shares something equally with African tribal masks and Renaissance altarpieces.

The flat, decorative patterns of Byzantine mosaics, Islamic manuscripts, and Mayan temple reliefs not only provide the motifs for **Mary Grigoriadis'** thickly painted abstractions, these sources impart something of their inherent mystery, pageantry and ritual purpose as well. Step-like passages imply processions; interlaces and interweavings

suggest Oriental carpets, royal tapestries and runners. The richness of her deep colors and the luxuriousness of her paint handling makes her surfaces feel jewel-encrusted. As she puts it: "My work is a paean to beauty, opulence and order." Her initial inspiration came from the Greek Orthodox religious objects she was exposed to as a child and she has been making "secular icons," as she calls them, all of her art life, yet she is far better known outside of the Greek-American art context than in it. An obsession with edges and borders has been the hallmark of Grigoriadis' work for the better part of two decades. Symmetry and curves dominated in the earlier seventies when her work was embraced by the women's movement; asymmetry and diagonals characterized the paintings of the late seventies which were swept along in the craze for "Pattern Painting." Symmetry returned early in the eighties, but no curves; the right angle prevailed. The structural rigidity of these paintings related them more to architecture than to ornament. But in her recent abstract "seascapes" a profusion of curves comprise one enormous border around wave forms at the canvas centers. These curves now seem to derive from nature, rather than from prior systemizations of nature into decorative patterns. They have a highly personal, informal, felt quality that is new in her work.

Mark Hadjipateras is totally involved with the personal and idiosyncratic side of things in his art. This young former Londoner evolved from painting dream-like figures to creating abstract forms that have a hauntingly real, object-like believability despite their fantastic appearance. Recently he has begun to take these imaginary objects out of his pictures and physicalize them in bronze and aluminum. When he does he lets the shadows they cast create the kind of formal interplay of positive and negative shapes that interests him in his two-dimensional work. Two kinds of forms predominate in his work: a curved, cornucopia-like horn and a narrow-waisted, beaker-barbell form that cuts out strong positive shapes where it is most negative. Both forms appear to be vague hybridizations of internal organs, sea creatures, and plants, but they also can seem like real things of this world. The three "beaker" shapes in *N.P. 1-2-3*, a 1990 oil monotype, for instance, bear a decided resemblance to nuclear powerplant cooling towers, as the title indicates. By multiplying the curves in his three, six, and nine-part monotypes the formal games become quite elaborate, but the evocative, strangely compelling quality of the basic, starting-point shapes is retained. When these shapes are isolated as sculptural objects, this factor is of primary importance. Their relic-like fragmented, damaged or eroded quality adds another dimension, that of a potential existence far in the past.

Manolis Mastropavlos (well known in Greek circles as Manolis) deliberately exploits the illusion of antiquity in many of his sculptures. *The Birth of Aphrodite* is a five-foot-high 1989 stone carving which seems worn away in places, broken in others. A single large hand holding the goddess's hair remains sufficiently intact to indicate her "original" size. Her torso has holes worn completely through it and her thighs end in a rounded stump that poignantly expresses the inevitable truncation of all human life. *Herm-Aphroditus*, a 70-inch-high bronze cast in 1990, seems to consist only of some frag-

ments remaining attached to a central core, the rest of its material existence part of the distant past. One area swells like hips, in another, phallic forms jut forth; near the top, arm-like appendages seem to implore escape from the inevitable dualism of human life personified in the hermaphrodite of Greek legend. Manolis is faithful to his Greek heritage. As the dialogue between the artist and his work unfolds, the ancient myths take on greater relevance for modern life. Because he is a stone carver and maker of bronzes, Manolis' technique, like his content, is thoroughly grounded in tradition.

In her photographs **Eleni Mylonas** makes rubble-covered rags look like the draperies on the *Nike of Samothrace*. The back of a nude torso becomes a Greek sculpture, a series of doorways is transformed into a tomb at Mycenae. Her eye finds the formal beauty of ancient Greece at its most glorious in the least of the modern world's visual material—graffiti, the rubble of abandoned buildings and empty lots, and, recently, wrecked automobiles. She was trained in photo-journalism, and thus her eye is naturally drawn to the "story" behind the appearance. Her series of pictures of Ellis Island is an essay about emigrating to America, minus the immigrants. Every broken window sash, empty chair, and dust-covered cot and mattress speaks eloquently of the anxious days spent in confinement there while the immigrant's desperately desired freedom remained unobtainable. The crunched fenders and shattered mirrors of automobiles are equally voluble about the lives and deaths of their former owners. Complicating the surfaces of her huge C-Prints with the application of oil paint, she adds layers of meaning to already loaded subject matter. In one picture a giant grinning mouth of red upholstery filled with glittering "teeth" of broken glass is like the smile on the Gorgon's head. In others, broken glass and mirror fragments reflect a brilliant blue sky no longer visible to the crash victim or the glow of flesh that will never feel the sun's warmth again. Besides adding paint, she has begun to incorporate her photographs into three-dimensional installations. "Working with a variety of mediums," she says, "I feel freer and no longer earth-bound. By allowing the concrete and the abstract, the visible and the invisible, the impermanent and the permanent, 'this and that' to coexist, I attempt to create a mirror of my own perception."

Mary Nicholas lives in New Jersey and has used her technical training at Cooper Union and F.I.T. to establish herself firmly in the Metropolitan area as a display artist. She carries a strong innate sense of the theatrical over into her other career as a fine artist where she creates haunting tableaux out of painted wood, mirror and other materials. Overtones of Surrealism, particularly as it was manifest in Giacometti's work can be readily found in gridded sculptures like *Nightmare* and *Who Threw the Dice?* but in a 1989 work, *Incantation*, the rectilinear cage is gone and the two abstract figures relate across an unregularized space. The dark "male" with conjuring arms seems to call the glowing white "female" out of a foaming sea, like Aphrodite emerging through the waves. *Nightmare* has remnants of the structural uprights that dominated her earlier "city-scapes" and cathedral-like sculptures, but unlike those ordered spaces, chaos now

seems to have claimed the city. A hanged man riddled with holes writhes between the buildings above the crowded streets where robot-like figures move in silent ignorance of the darker sides of life. The formal purity and innocence of her white painted geometrical grids of the seventies, which were transformed into urban skeletons in the eighties, seem now to have been forsaken in the face of war, violence and the chance tragedies of real life.

In 1971 when **George Tzannes**, who was born in New York, first visited his father's home in Greece, he experienced a "vision" which he is still trying to express in his art. At the time he had just finished 15 months of studying yoga and meditation in India and he was struck by the spiritual way the Greek people relate to the land. In Greece the ancient trees were at least as important to this vision as the ruins. By painting those trees he strove to "convey a direct experience suspended in time," as he states it. He wanted the viewer "to experience that seeing, to participate in a momentary vision without a narrative, and without the need of language." He usually included an architectural fragment—a column or a doorway, a monastery wall with a single gaping window—in these landscapes. But the crystalline Greek light, the unavoidably picture-postcard beauty of the landscape can be distracting—it is so utterly seductive. Perhaps it was instinctive that as the eighties have progressed, Tzannes has narrowed his focus down to the architectural elements. In his recent paintings, the simple rectangle of the window (either a black hole or one filled in with rubble) dominates the painting field. It becomes an altar or an icon, a place of worship into which one pours—and from which one withdraws—the spiritual. These carefully rendered sacred spaces are natural Mondrians, organic "Homages to the Square." By concentrating his vision so intensely, Tzannes has given us the kind of loci for meditation offered by all religions.

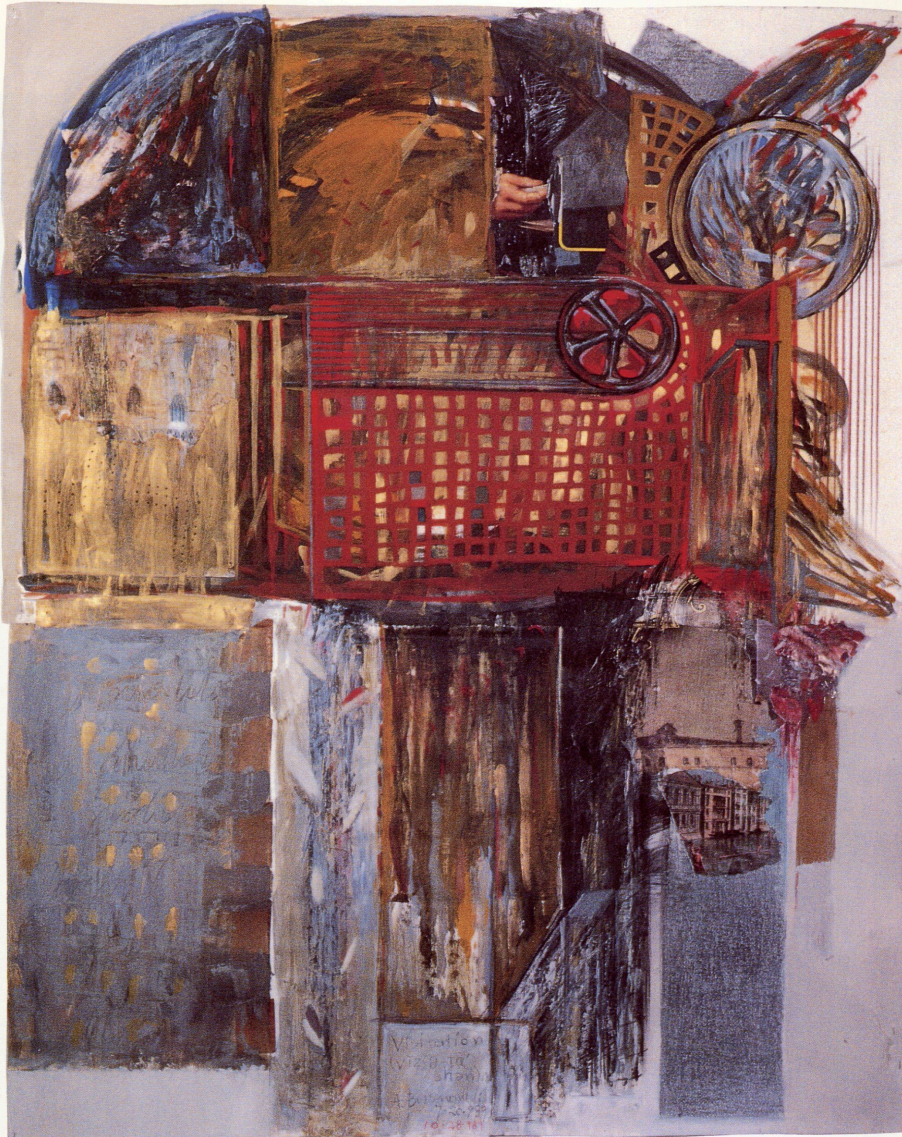
Panos Vlahopoulos is a young Greek painter who endeavors to express a pantheistic union of natural forms—human, animal and vegetal—in swirling, bright-hued paint that one must read and interpret according to one's own psychological and aesthetic framework. Panos works semi-automatically, in the Abstract Expressionist tradition, letting the imagery emerge from the process of painting. Unplanned and freely felt during execution, the forms, figures and color events simply happen. At the end of the painting session he is as much the searching viewer as we are, and as sensually stimulated by the pictorial action he witnesses. In one canvas, intense reds seem to explode amid wildly dancing greenish "figures." Sometimes representational elements are readily identifiable, but usually they are not, which tends to be to the benefit of the organic integrity of the painting. In *Head*, 1990, the eyes are unmistakable, but the rest of the face is swept up into a maelstrom of painting activity that is fascinating in itself. One is reminded of the visionary manner in which the members of the "False Face Society" of North American natives found their personal spirit guides in configurations of bark that they then carved out of the living trees. The resultant masks retained the trees' natural asymmetries and idiosyncracies, and, ostensibly, their spiritual power as well.

April Kingsley August 1990

Angela Brisnovali



Stele 1 & 2, For Beckett, 1990
40" x 60" Dry pigments on paper



Venice Obscure, 1990

43" x 51" Dry pigments, gold on paper

George Cladis



Untitled, 1987

48" x 48" Acrylic, jute overlay



Untitled, 1988

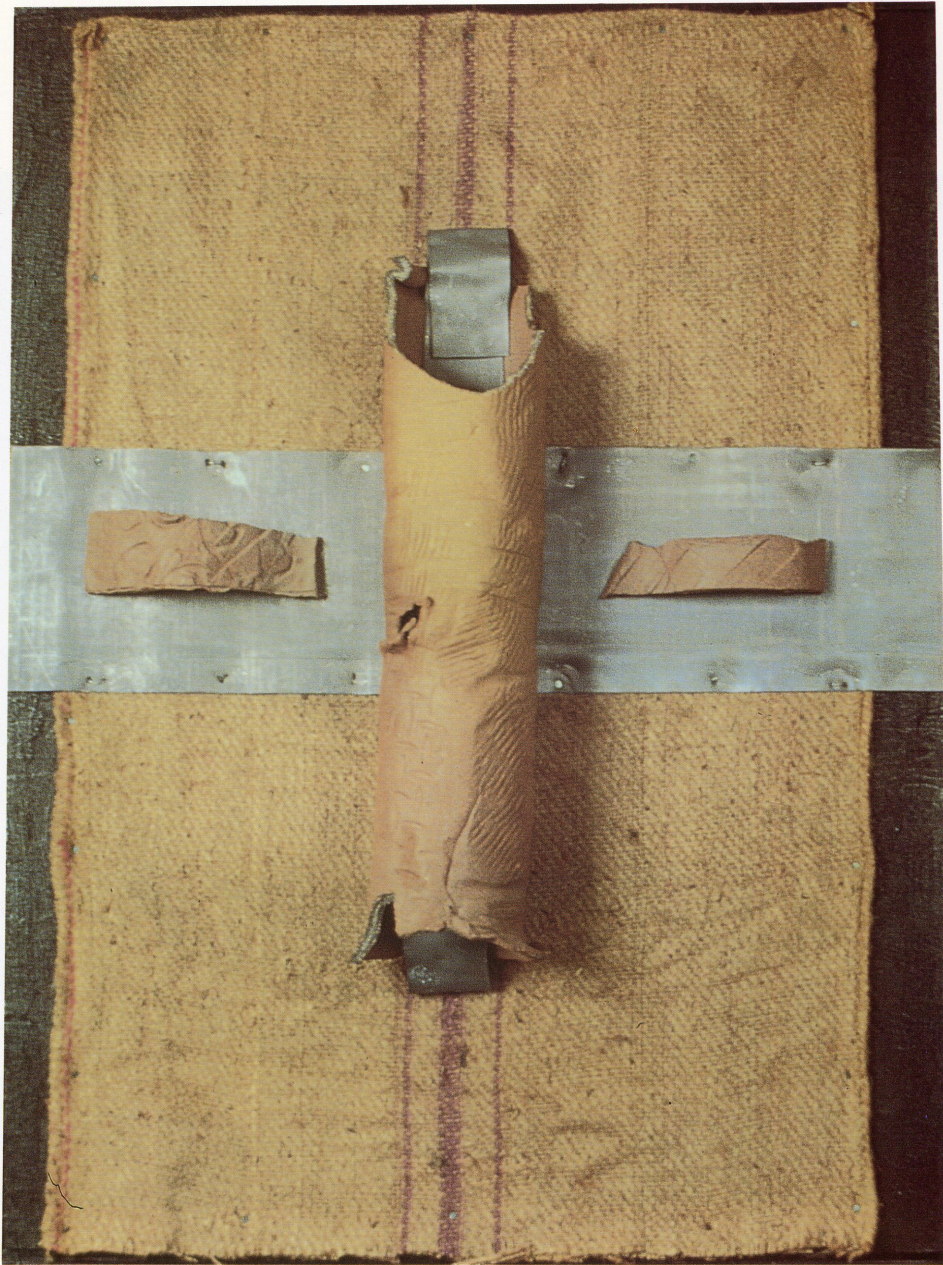
48" x 48" Acrylic on linen

Morfy Gikas



Untitled, 1988

32" x 48" Wood, lead, paint and ceramic



Untitled, 1989

30" x 40" Wood, burlap, lead, ceramic and paint

Mary Grigoriadis



Night Bloom, 1983-84
66" x 70" Oil on canvas



By the Sea #2, 1988

27" x 37" Pastel on paper

Mark Hadjipateras

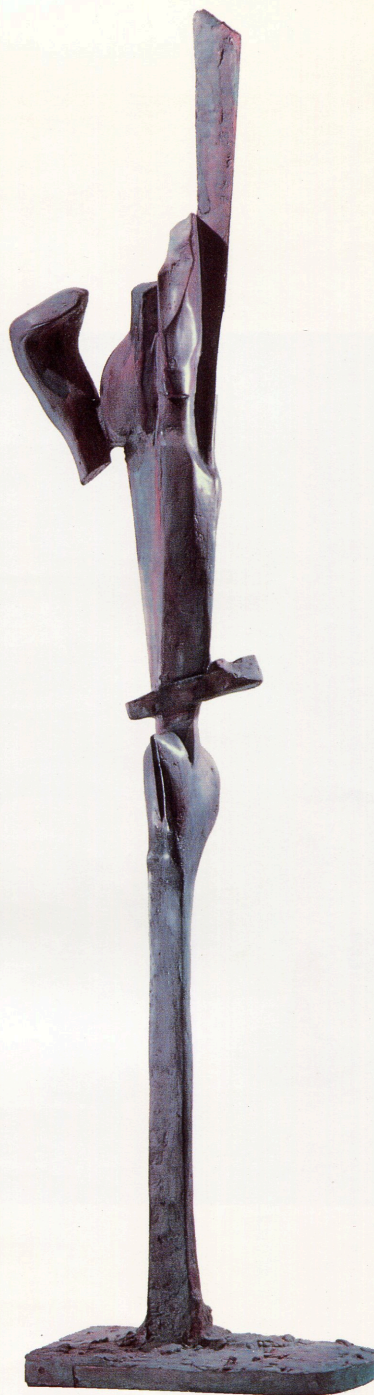


N.P. 1-2-3, 1990
27" x 62" Oil monotype



Installation of Bronze and Aluminum Sculptures, 1989-91
29" x 140" x 50"

Manolis Mastropavlos



Herm-Aphroditus
78" high Bronze

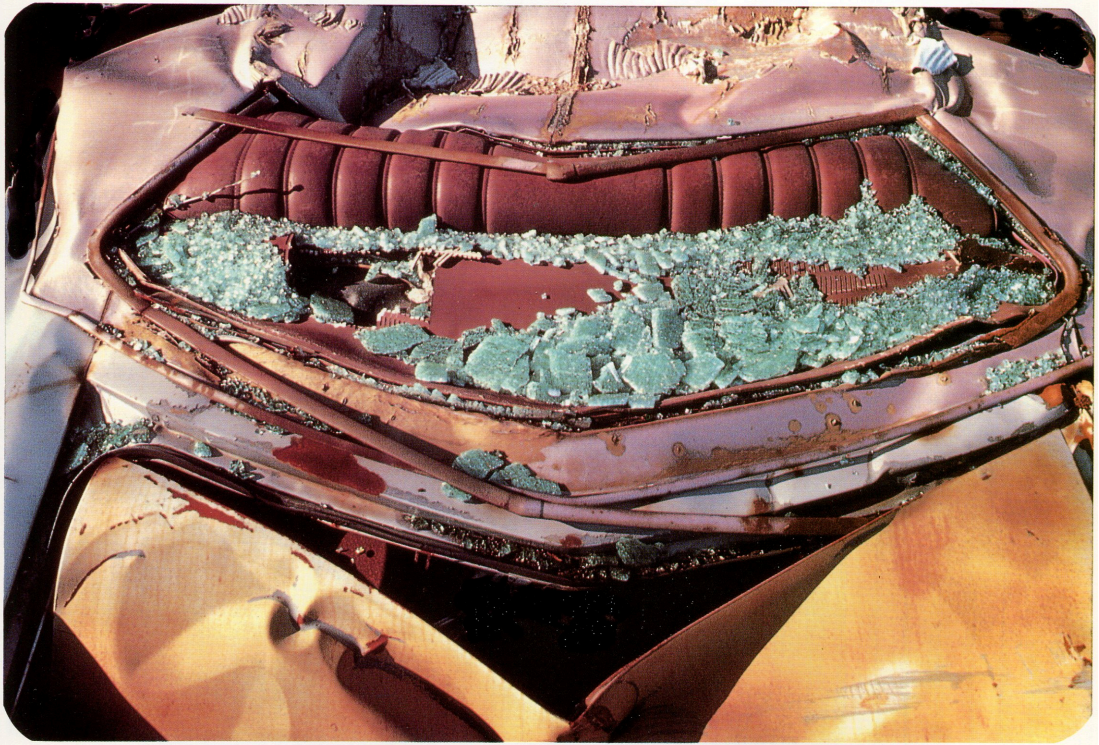


The Birth of Aphrodite
60" high

Eleni Mylonas



Untitled I
30" x 50" Print and oil



Untitled III
30" x 50" Print

Mary Nicholas



Nightmare, 1988
33" x 29" x 23" deep Sculpture



Incantation, 1989

29" x 17" x 19" deep Painted wood

George Tzannes



Untitled, 1988

12" x 14" Mixed media on paper



Untitled II, 1988

48" x 48" Oil on masonite

Panos Vlahopoulos



Head, 1990

33" x 30" Acrylic on canvas



Untitled, 1990

28-1/2" x 29-1/2" Acrylic on canvas

Angela Brisnovali

Born in Greece 1962. Resides in New York since 1981.

Studies

- 1979-80 Fine Arts Academy of Athens, Greece
1981-87 Pratt Institute, N.Y., BFA Painting
1984-87 The Art Students League of New York, Certificate of Completion, Painting Studies
1987-90 Pratt Institute, N.Y., BFA (Art History, Minor)
1990 Pratt Institute, N.Y., MFA Program in Art, Painting

One-Person Exhibitions

- 1989 "Installation," Stuben Hall, Pratt Institute, N.Y.
1989 "Religion & Art," Thomson Gallery, Tappan, N.Y.
1986 "Self Image," The Art Students League, N.Y.C.
1983 "Rockscapes," The Educational Alliance Gallery, N.Y.C.

Selected Group Exhibitions

- 1989 Schafner Gallery, Brooklyn, N.Y.
1989 East Galleries, N.Y. University, Ivan Karp, Curator, N.Y.C.
1989 The Hellenic Cultural Center, L.I.C., N.Y.
1988 Caroline Ladd Gallery, Pratt Institute, N.Y.
1987 The Hellenic Cultural Center, L.I.C., N.Y.
1987 The Union League Club Gallery, N.Y.C.
1985 "ONDA Group" International Artists Collaboration, El Bohio Gallery, N.Y.C.
1984 Studio Show, A.S.L. Gallery, N.Y.C.
1984 Third National Art Exhibition, Greek Cultural Center Gallery, Springfield, Mass.

Awards

- 1990 The Lorenzetti Travel Scholarship Competitive Award
1989 Restoration Studies in Venice, Italy, Scholarship
Pratt Dept. Institute of Art History
1989 Schweitzer Award, Pratt Institute, Brooklyn, N.Y.
1985-87 "B.O.C." Merite Scholarship, A.S.L., N.Y.C.
1984 Agnes Hart Memorial Award, A.S.L., N.Y.C.
1984 Oil Painting First Prize, Cultural Center, Mass.

Collections

- Kidder Peabody & Co., N.Y.C.
The Art Students League of New York
Onassis Foundation, N.Y.C.
Private Collections in London, Athens, Paris, Brussels, Venice and New York
Kassel Documenta Archiv
Köln Ludwig Museum
Stuttgart Staatsgalerie Grafische Sammlung

George Cladis

I committed myself to art full time since 1969 when I left the United States to paint in Paris for four years.

In New York City, where I was born, I was an art student of Kuniyoshi and Yunkers at the New York School for Social Research in 1947-1948. Later I received a Bachelor of Arts Degree from C.C.N.Y. in 1957 and a Master of Arts degree from N.Y.U. in 1960.

In Paris I was a resident artist at the American Center for Artists where I had two exhibits, and later a resident artist at Cité International des Arts awarded through the French Ministry of Culture and the American Embassy in competition with other American artists living in France. I had one exhibit at Cité International.

I relocated to the United States in 1973 to continue to paint full time.

I have had numerous art exhibits throughout the United States and Europe and reviews in the leading art journals and newspapers. My work is in private collections throughout the United States and abroad. My bibliography is in the 1988 *New York Art Review* and I am on the Board of Advisors for "Artists for Mental Health," Paterson, N.J.

Morfy Gikas

- 1946 Born in Athens, Greece
1971 Moved to the United States
1980 Relocated to Athens, to live and work
1986 Returned to the United States

Studies

- 1964-69 Academy of Fine Arts at the University of Athens, concluded studies with High Honors
1971-79 Stony Brook University of New York, Ceramic Art

Solo Exhibitions

- 1985 Dada Gallery, Athens, Greece
1984 Spefsippos Gallery, Athens

Group Exhibitions

- 1989 Sculpture Art Center, Athens, Greece
1989 Penson Gallery, Soho, New York
1988 Chamber of Visual Arts, Athens
1987 National Art Exhibition, Athens
1986 Vorres Museum, Athens
1986 Pierrides Museum, Athens
1985 Sculpture Art Center, Athens
1985 Art Chambers "epipeda," Athens
1985 Mercato Internazionale D'Arte, Citta di Todi, Italy
1984 Spefsippos Gallery, Athens

Mary Grigoriadis

One-Person Exhibitions

- 1972-89 A.I.R. Gallery, New York
1988 Barnard College, New York
1983 Helen Shlien Gallery, Boston
1981 Helen Shlien Gallery, Boston
1979 Douglas College, New Jersey
1978 Helen Shlien Gallery, Boston
Gallery K, Wash., D.C.
1976 O.K. Harris Gallery, New York

Selected Group Exhibitions

- 1990 Virginia Museum of Fine Arts, "New Acquisitions," Richmond, Va.
1990 Bernice Steinbaum Gallery, Ltd., "The Definitive American Contemporary
Quilt," New York (to travel in the United States and Japan until 1994).
1989 AartVark Gallery, "Three Artists," Philadelphia, Penn.
1987 Guild Hall Museum, "New Spaces/New Faces," East Hampton, N.Y.
1985 Bernice Steinbaum Gallery, Ltd., "Adornments," N.Y. (traveled until 1988)
1981 Aldrich Museum of Contemporary Art, "New Dimensions in Drawing,"
Ridgefield, Conn.
1980 Alternative Museum, "Islamic Allusions," New York
1977 P.S. #1, "Pattern Painting," New York
1977 The Brooklyn Museum, "Noemata," New York
1975 The Bronx Museum of the Arts, "The Year of the Woman," New York
1974 American Academy of Arts and Letters, "Award Exhibition," N.Y.
1973 Whitney Museum of American Art,
"Biennial Exhibition of Contemporary Art," N.Y.

Selected Public Collections

- Allen Memorial Art Museum, Oberlin, Ohio
Vorres Museum, Athens, Greece
The National Museum of American Art, Washington, D.C.
The Virginia Museum of Fine Arts, Richmond, Va.
The Guild Hall Museum, East Hampton, New York

Awards

- 1989 New York Foundation for the Arts

Mark Hadjipateras

Born 1953, London

Studies

Hammersmith School of Art, London

Saint Martins School of Art, London

Liverpool Polytechnic, Liverpool, B.A., 1980, Fine Arts

One-Person Exhibitions

- 1990 C. Grimaldis Gallery, "Monoprints," Baltimore
- 1989 Louise Hallett Gallery, London, England
- 1989 Asuka Gallery, Tokyo, Japan
- 1986 Dracos Art Center, "Recent Works," Athens, Greece
- 1984 Andre Zarre Gallery, "Recent Paintings," N.Y.

Three Person Exhibitions

- 1987 Albert Totah Gallery, New York
- 1985 Ericson Gallery, "Transfigurations," N.Y.

Selected Group Exhibitions

- 1990 Kouros Sculpture Center, "Out of Doors: Diversity in Environmental Sculpture," Conn.
- 1989 Kouros Gallery, N.Y., Summer Exhibition
Cultural Center, Lefkada, Greece, "Lexis"
- 1988 First Art Symposium, Crete, Greece
C. Grimaldis Gallery, "Black & White," Group Exhibition, Baltimore
- 1987 Albert Totah Gallery, Gallery Artists, N.Y.
- 1986 Dramatis Personae Gallery, "Discoveries," N.Y.
Lasser Gallery, "The March Hare Show," N.Y.
- 1985 Dracos Art Center, Gallery Artists, Athens
Kamikaze Club, "Summer Show," N.Y.
Bess Cutler Gallery, "Little Works by Big Thinkers," N.Y.
NOW Gallery, "Microwave," N.Y.
Dramatis Personae Gallery, "Illuminations," "Man and Nature," "Heat," "Racist America," N.Y.
- 1984 Ericson Gallery, "Winter Solstice," N.Y.
Thompkins Square Library, "Bachenallia," N.Y.
Greek Consulate, "Benefit Show for the Greek Studies Center, Barnard," N.Y.
Andre Zarre Gallery, "Paintings and Paintings," N.Y.
- 1983 Bohemian Hall, "Cultural Festival 1983," N.Y.
Kouros Gallery, "The American Cauldron," "Works by Greek-American Artists," N.Y.
- 1982-83 Ericson Gallery, "Animal Life—Contemporary Drawings," N.Y.
- 1982 Frank Marino Gallery, "Drawing, Prints, Photographs," N.Y.
Ericson Gallery, "Selections," N.Y.
- 1980 Sloane St. Gallery, London, "Summer Show—New Talent"

Manolis Mastropavlos

- 1938 Born in Athens, Greece
1950-55 Begins studies under the sculptor Apartis
1954 Receives full scholarship to study at the Academy of Fine Arts at the Polytechnic University, Athens, Greece
1959 Receives Masters Degrees from the Polytechnic University, Athens, in sculpture, applied arts, theoretical and historical studies, graduating with honors
1959-61 Studies art conservation in Rome, Italy
1962-64 Active participant in the creation of the Halepas Museum, Greece

Selected Solo Exhibitions

- 1983 Cultural Center, Pireus, Greece
1976-79 River City Gallery, Sacramento, Calif.
1975 Cultural Center, Athens, Greece
1965 Beaux-Arts Gallery, Athens
1963 British Institute, Athens
1962 French Academy, Athens

Selected Group Exhibitions

- 1987 Experimental Studio, Athens, Greece
1980 "Among the River," San Francisco, Calif.
1968 Filothei, Athens
1966 Salon de Paris, Paris, France
1964 Portfolio de Arte, Rome, Italy
1960-64 Hall of Visual Arts, Athens

International Prizes

- 1963 A' prize, international competition, work: "Olympic Spirit," Olympic Stadium, Rome, Italy
1962 B' prize, international competition, commissioned work: "Freedom of the Spirit," Paris University, France
1961 A' prize, international competition, commissioned work: "England, Ruler of the Seas," London, England

Theater Work

- 1981 Stage design for "Bacches," State University of California, Sacramento
1965-69 Stage design for various productions at the National Theatre and other, Greece
1961-64 Stage design and costumes for *Aida*, *Carmen*, *Rigoletto*, National Lyric House, Greece

Eleni Mylonas

Born 1944, Athens, Greece

Education/Studies

- 1966 B.A., University of Geneva, Switzerland
- 1967 M.A., Journalism, Columbia University, N.Y.
- 1972 B.A., Photography, Polytechnic of Central London
- 1974 Clay, Earthworks, Pottery, N.Y.
- 1984-86 Painting & Sculpture, Brenda Goodman Studio, N.Y.

Grants

- 1966 Fulbright Grant
- 1967 Helen Lee Laser Fellowship, Columbia University
- 1967 Catharwood Foundation Grant

One-Person Exhibitions

- 1991 Contemporary Art Center, Athens, Greece
- 1987 Institute of Contemporary Art, PS 1 Museum, N.Y.C.
- 1986 Zoumboulakis Galleries, Athens, Greece
- 1984 Zoumboulakis Galleries, Athens, Greece

Selected Group Exhibitions

- 1990 Permanent Installation, Ellis Island Museum, N.Y.
- 1990 Nikon House, "New York/Tokyo," N.Y.
- 1988 International Art Symposium, Permanent Installation, Crete, Greece
- 1986 Alternative Museum, "Freedom & Justice," N.Y.
- 1986 Vanity Fair/Barney's, "The Embellishment of the Statue of Liberty," N.Y.
- 1985 LittleJohn Smith Gallery, Soho, N.Y.
- 1984 Curwen Gallery, London, England
- 1984 Atheneum Intercontinental, Athens
- 1983 Marcuse Pfeiffer Gallery, N.Y.
- 1982 European Exhibition of Art, Brussels, Belgium
- 1981 Museum of the City of New York, "Manhattan," N.Y.
- 1981 Foto Gallery, "Photovision 81," N.Y.
- 1981 The Photographer's Gallery, London, England
- 1981 Canon Gallery, Amsterdam, Holland
- 1977 Soho Photo Gallery, N.Y.
- 1972 The Royal Photographic Society, London, England

Mary Nicholas

Education

Cooper Union, N.Y.
Brooklyn Museum Art School, Brooklyn, N.Y.
Fashion Institute of Design, N.Y.
The New School of Social Research, N.Y.

Solo Shows

1987 Westchester Community College, Valhalla, N.Y.
1986 Maurice M. Pines Public Library, Fairlawn, N.J.
1978 Landmark Gallery, N.Y.
1974 Cramer Gallery, Glenrock, N.J.

Group Shows

1986 Noyes Museum, Oceanville, N.J.
1985 The West Bank Gallery, Nyack, N.Y.
Kenkelaba Gallery, N.Y.C.
1983 Kouros Gallery, N.Y.C.
1981 Landmark Gallery, N.Y.C.
Bergen Community Museum, Paramus, N.J.
1980 Nabisco Gallery, N.J.
Pleides Gallery, N.Y.C.
1979 Simon Maier Gallery, N.Y.C.
1978 CUNY, N.Y.C.
1977 Landmark Gallery, N.Y.
Somerset County Community College, N.J.
Edward Williams College, Paterson, N.J.
1976 Pleides Gallery, N.Y.C.
1974 New Jersey Art Affiliates, New Milford, N.J.
1972 Edward Williams College, Paterson, N.J.
1963 Silvermine Guild, Silvermine, Conn.
1949 Brooklyn Museum Art School, N.Y.C.

Collections

Provincetown Art Museum, Provincetown, Mass.
John and Marlene Cuniberti, Englewood, N.J.
James and Helen Thompson, Oyster Bay, N.Y.
Peter and Maryanna Winkler, Babylon, N.Y.

Membership

Artists Equity, New York

George Tzannes

Born in New York City

Gallery Exhibitions

- 1983 ORA Gallery, Athens, Greece
- 1983 Jean Lumbard Fine Arts, New York, N.Y.
- 1982 Simon/Maier, New York, N.Y.

Other Exhibitions

- 1987 Greek Consulate, Vancouver, B.C., Canada
- 1985 Potamos Cultural Center, Kythera Island, Greece
- 1983 Church of the Annunciation, New York, N.Y.
- 1983 Florida Junior College, Jacksonville, Fla.
- 1979 Greek Press & Information Service, New York, N.Y.

Group Shows

- 1990 14th Annual Small Works, New York University, N.Y.
- 1988 Marden Fine Arts, N.Y.C.
- 1984 Tribute to Robert Blackburn, AC-BAW Center for the Arts, Mt. Vernon, N.Y.
Original Print Collectors Group, N.Y.C.
Greek Consulate, N.Y.C.
Charles Adams Gallery, Lubbock, Tex.
- 1983 16 Artists from the Printmaking Workshop, City Gallery, N.Y.C.
Original Print Collectors Group, N.Y.C.
Greek Cultural Festival, Astoria, N.Y.
Kouros Gallery, N.Y.C.
National Greek Art Exhibition, Springfield, Mass.
- 1982 Galerie 212, Paris, France
Multiples by Multiples: Community Folk Gallery, Syracuse, N.Y.
Multiples by Multiples: Basson Mall Gallery, SUNY at Buffalo, N.Y.
Landscape Drawings, Kaber Gallery, N.Y.C.,
11th National Print & Drawings Exhibition, Minot State College, N.D.
Original Print Collectors Group, N.Y.C.
- 1981 Original Print Collectors Group, N.Y.C.
- 1980 Original Print Collectors Group, N.Y.C.
- 1978 21st Print & Drawing Annual, University of North Dakota, Grand Forks, N.D.
Fine Prints, Dreyfus Gallery, N.Y.C.
Fine Prints, Dreyfus Gallery, N.Y.C.
- 1977 19th Annual Exhibition of Prints & Drawing, Oklahoma Art Center,
Oklahoma City, Okla.
Original Print Collectors Group, N.Y.C.
19th Annual Exhibition of Prints & Drawings, Oklahoma Art Center
- 1968 Brooklyn Heights Art Show, N.Y. (First Award Graphics)
Coconut Grove Art Festival, Miami, Fla. (Second Award)

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Panos Vlahopoulos

I was born on February 23, 1959 in Mesologi which is located in Western Greece. My artistic career began in 1978 upon relocation to Athens. I attended the school of fine arts where I studied under the painter George Voyatzis. Following my studies, I collaborated with the painter Dimitrios Yeros in designing theater production art in 1983.

In 1987, I moved to New York where I presently reside. Recently, I sponsored two professional exhibitions. The first, in December 1988 at the Hideaway, and the second, November 1989 at the Cosmico location.

My art represents a figurative and expressionistic quality. Its fundamentals include an unplanned conception and a free thinking. In general, the final result is formed on the canvas as the work progresses.

The basic dynamics that constitute the art rest with the development of the forms, figures, and colorings. Their formation and creativity assumes a final structure while the process of painting takes place.

The intent of the art is to stimulate the senses of the viewer in order to obtain his or her own individual philosophical interpretation. Finally, it arouses the desire of the viewer to originate a particular psychological and aesthetic outcome.

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