

119-7

NOEMATA

CONTEMPORARY GREEK-AMERICAN ARTISTS

STEPHEN ANTONAKOS
TOM BOUTIS
CHRYSSA
NASSOS DAPHNIS
CRISTOS GIANAKOS
STEVE GIANAKOS
MARY GRIGORIADIS
ARISTODEMOS KALDIS
ARIS KOUTROULIS
MICHAEL LEKAKIS
LUCAS SAMARAS
NICHOLAS SPERAKIS
THEODOROS STAMOS
THEO STAVROPOULOS

MAY 1 THROUGH JUNE 5, 1977
COMMUNITY GALLERY
THE BROOKLYN MUSEUM

THE HELLENIC AMERICAN NEIGHBORHOOD ACTION COMMITTEE
IN COOPERATION WITH
THE BROOKLYN MUSEUM AND THE MUSEUM OF MODERN ART
PRESENTS

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4440

FOREWORD

The Hellenic American Neighborhood Action Committee is a citywide government funded agency coordinating and providing education, social and employment services for the Greek-American community of New York City. Its creation in 1972 was in response to many unmet needs of the Greek community whose population had doubled to over 400,000 since the 1960's.

This rapid growth has stimulated critical self-examination by the Greek community and the development of many activities expressing the community's ethnic and cultural pride. This exhibition gives visual testimony to this pride and to the outstanding contributions made and being made by contemporary Greek-American artists.

The exhibition, "Noemata", is part of the Greek-American Artists Project made possible by HANAC's participation in the Cultural Voucher Program of the Museums Collaborative. The program is funded by the Fund for the Improvement of Postsecondary Education of the U.S. Departments of Health, Education and Welfare, the New York State Council on the Arts and the Rockefeller Fund. The Voucher Program is an attempt to increase the accessibility of New York City's cultural institutions to the communities of New York. It provides participating organizations with a line of credit to be used for the purchase of services from these cultural institutions.

HANAC chose to use this credit to purchase services from The Brooklyn Museum and The Museum of Modern Art for this project. This collaborative effort between HANAC and the museums has led to the implementation of a long range plan to create a Greek-American community arts program. The plan includes a museum internship for a Greek-American artist to impart exhibition and curatorial skills, the cataloguing of Greek-American artists as part of a national directory and the formation of an ongoing cultural arts program. The internship has been a success as this exhibition aptly demonstrates, and we are planning to continue the research for a complete cataloguing of Greek-American artists.

We invite you to enjoy the pleasures of "Noemata", a selection of our Greek-American artists, and to join us in our commitment to the creation of a permanent Greek-American Cultural Arts Program making this exhibition truly a beginning.

John P. Kaiteris
Executive Director
HANAC

INTRODUCTION

This exhibition, "Noemata", brings together the works of art of fourteen contemporary artists of Greek heritage. There have, of course, been countless showings of Greek art of the past, but this is an initial attempt to assemble a selection of works by modern Greek-American artists. As a group, these artists demonstrate that the Greek artistic mind is not enslaved by the Classical or Byzantine arts that flourished earlier in Greece. Instead they clearly show the opposite. These artists are deeply involved in the issues and challenges of modern art.

This exhibition in the Community Gallery, does not and could not possibly present a complete survey of the Greek-American artistic involvement in contemporary art. Rather, it is an attempt to focus attention on fourteen New York City based artists whose

individual accomplishments and contributions to the visual arts merit them recognition. They are linked in the common bonds of culture, traditions and heritage.

The modern Greek word "noemata" is appropriate as the title of this exhibition. Art is clearly "a product of one's mind". The mind is the center of each human being where all thoughts, ideas, emotions, reactions, feelings and body movements are generated and analysed. Art is a result of all these complex energies working together. The end product is the artist's work.

Each artist represented in this exhibition is expressing the thoughts, precepts and feelings that he experiences through the world around him. It is through the interaction inherent in each artist's living processes which convert these precepts into concrete form. The media with which this is conveyed are widely varied. The use of materials such as boxes, neon, polaroid, letters and crossword puzzles are removed from their everyday association and incorporated into a new perspective of expression. Even in the use of more standardized materials such as oil, canvas, and wood, the artist's style or application is unique.

The Greek community has yielded many professional artists in this century. All these artists in order to fully develop and freely express themselves have had to remove themselves from the Greek environment. Through this separation, the artists were able to immerse themselves into their work, become more aware of the contemporary art scene and become part of the "artists community". A great number of these artists have played a role in the development of American art. As an example, the late William Baziotis was a close collaborator in the New York abstract expressionist movement and a close friend of Rothko, Motherwell and Gottlieb. Other important Greek-American artists who have greatly contributed are Nicholaides, Stamos, Constant, Xceron, Vagis, Lekakis, Kaldis and Voulkos. Now with the rise in ethnic consciousness, artists are rediscovering their heritage through their community, as, in turn, the community is discovering them.

There are approximately a half million residents of Greek origin in the New York City area. The new immigrants brought with them their customs, culture and memories of a homeland left behind. Like most communities in the past, its members have been primarily preoccupied in the survival and pursuit of economic, social and personal freedoms. As such there has been little time and support granted to the Greek-American artist. Now after over half a century of establishing its place in American society, the Greek-American community has begun to find the time and resources necessary to extend itself into the arts.

The purpose of this exhibition is to generate a new cultural awareness in the contemporary arts by the Greek community. Greek-Americans have in general been negligent in recognizing, encouraging and supporting the arts and the struggling artists. It is hoped that this exhibition will spark an enthusiasm for additional exhibitions and as an ultimate goal the initiation of a community cultural center. Through this center a balance can be achieved between Greek and American values and provide a forum for ethnic expression.

I wish to express my deepest appreciation to all the individuals who helped to make this exhibition a reality. I owe a special debt of gratitude for the generous advice and encouragement I received from Ildiko Heffernan and Richard Waller of The Brooklyn Museum. Richard's guidance and perceptive insights in both the planning and assembling of this exhibition and the preparation of the accompanying catalogue played a vital role in the development of this project. I would also like to thank Nicholas Christopher and my sister, Demetra Prattas, for their constant assistance and fortitude. I am very grateful to all the artists and the lenders who have generously contributed the works, their time and encouragement.

Penelope Prattas
Curator, "Noemata"
Coordinator, Greek-American Artists Project



STEPHEN ANTONAKOS

BIOGRAPHY:

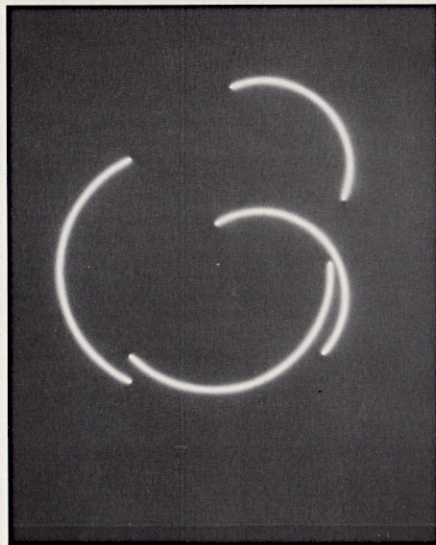
1926 Born near Sparta.
1930 Emigrated to the United States with his family, and has lived in New York ever since.

ONE-MAN EXHIBITIONS:

- 1954 Collages, Avant-Garde Gallery, NYC.
1964 "Pillows", Byron Gallery, NYC.
"Collages & Assemblages", Miami Museum of Modern Art
1967 Neon Sculpture, Fischbach Gallery, NYC.
1968 Neon Sculpture, Fischbach Gallery, NYC.
1969 Neon Sculpture, Fischbach Gallery, NYC.
1970 Neon Sculpture, Fort Worth Art Center Museum
1973 "Pillows", Contemporary Arts Museum, Houston
Neon Sculpture, State University of New York Art Galleries
Drawings, Rosa Esman Gallery, NYC.
"Four Neon Sculptures", John Weber Gallery, NYC.
"Recent Drawings and Sculpture", Albright-Knox Art Gallery, Buffalo
"Ten Outdoor Neons", Fort Worth Art Museum
1975 Neon for Wright State, Wright State University, Dayton
"Incomplete Blue Neon Circles", Galleria Mirilena Bonomo, Bari, Italy
"Incomplete Red Neon Circles", Galerie 26, Paris
"Incomplete Green Neon Squares", Galleriaforma, Genoa
"Incomplete Neon Squares/Incomplete Neon Circles", John Weber Gallery, NYC.
1976 "Incomplete Neon Circles", Galerie Bonnier, Geneva
"Incomplete Circle Neon", Art & Project, Amsterdam
"Incomplete Neon Circles", Galerie December, Dusseldorf
"Packages Meant To Be Opened, Packages Meant Never To Be Opened", John Weber Gallery, NYC.
"Incomplete Neon Squares/Incomplete Neon Circles", Nancy Lurie Gallery, Chicago
1977 "Neons - Stockholm - 1977", Gallerie Aronowitsch, Stockholm
"Neons - New York - 1977", John Weber Gallery, NYC.

SELECTED GROUP EXHIBITIONS:

- 1966 "1966 Annual Exhibition - Contemporary American Sculpture", Whitney Museum of American Art, NYC. (also 1968, 1970)
"Kunst - Licht - Kunst", Stedelijk Van Abbemuseum, Eindhoven, Netherlands
1967 "American Sculpture of the Sixties", Los Angeles County Museum of Art
"Light, Motion, Space", Walker Art Center, Minneapolis
1968 "Light: Object and Image", Whitney Museum of American Art, NYC.
1970 "Kinetics", Arts Council of Great Britain, Hayward Gallery, London

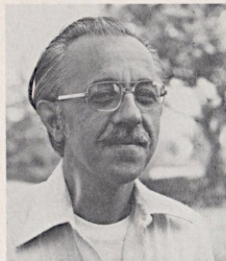


- 1973 "Works on Spaces", San Francisco Museum of Art, San Francisco
1975 "Eight Artists, Eight Attitudes, Eight Greeks", Institute of Contemporary Arts, London

SELECTED PUBLIC COLLECTIONS:

Whitney Museum of American Art, NYC.
The Museum of Modern Art, NYC.
The Solomon R. Guggenheim Museum, NYC.

1. "One Pink, Red and Blue Incomplete Neon Circles", 1976 (illustrated above)
Neon, 36" x 36"
Lent through the courtesy of the John Weber Gallery, NYC.
2. "Inside Corner Neon - Green", 1974
Pencil and colored pencil on paper, 30" x 22"
Lent through the courtesy of the John Weber Gallery, NYC.
3. "Incomplete Circle - Green", 1975
Pencil and colored pencil on paper, 29" x 23"
Lent through the courtesy of the John Weber Gallery, NYC.
4. "Inside Corner Neon - Blue", 1974
Pencil and colored pencil on paper, 30" x 22"
Lent through the courtesy of the John Weber Gallery, NYC.



TOM BOUTIS

BIOGRAPHY:

- 1922 Born in New York City.
 1944-48 Studied at Cooper Union, NYC.
 1951 Studied at Skowhegan School of Painting, Maine.
 1955-57 Studied in Italy under Fulbright Grant.
 Lives in New York City.

ONE-MAN EXHIBITIONS:

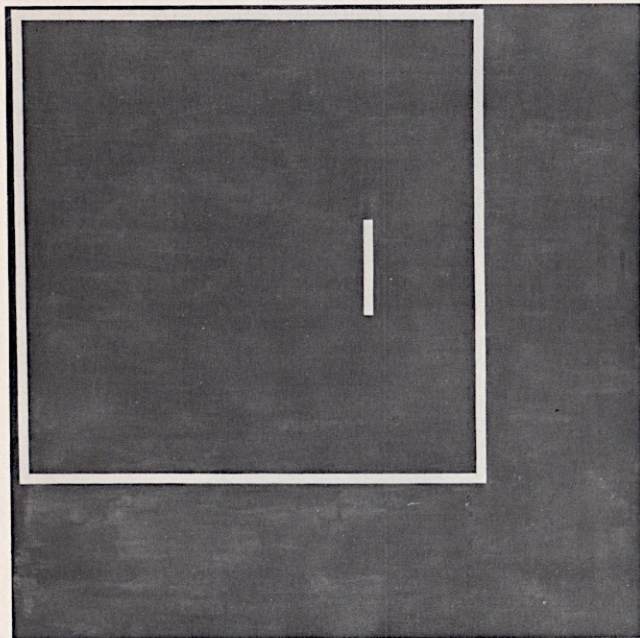
- 1953 Cooper Union, NYC.
 1955 Zabriskie Gallery, NYC.
 1956 American Embassy, Rome
 1959 Area Gallery, NYC.
 1960 Area Gallery, NYC.
 1968 Art Center of Northern New Jersey, Tenafly
 1969 Marlborough Gallery, NYC.
 1973 Landmark Gallery, NYC.
 1975 Landmark Gallery, NYC.
 "Decade of Works on Paper", Landmark Gallery, NYC.
 1977 Landmark Gallery, NYC.

SELECTED GROUP EXHIBITIONS:

- 1949 Charles Fourth Gallery, NYC.
 1951 Peter Cooper Gallery, NYC.
 1957 Tanager Gallery, NYC.
 1958 "Collage and Construction", Union College, Schenectady
 1959 "Collage in America", American Federation of Arts, NYC.
 1961 "New York Painters", Institute of Art, Houston
 1963 "Seven Painters - Four Sculptors", Riverside Museum, NYC.
 1966 "The Bocour Artist Collection", American Federation of Arts, NYC.
 1971 Siba-Geigy Collection, Hudson River Museum, N.Y.
 1974 "Color", Landmark Gallery, NYC.
 Contemporary American Painting, Lehigh University, Penn.
 1975 "SoHo Revisited", Grey Gallery, N.Y. University, NYC.

SELECTED PUBLIC COLLECTIONS:

- The Art Institute of Chicago
 The Skowhegan School of Art, Maine
 New York University, NYC.
 New York Hilton "Collection of American Art", NYC.
 Bocour Color Collection, NYC.
 Ciba-Geigy Collection, Ardsley, N.Y.
 The Canton Art Institute, Canton, Ohio



5. "Lester Leaps In", 1976 (illustrated above)
 Acrylic on canvas, 70" x 70"
 Lent through the courtesy of the Landmark Gallery, NYC.

For the last few years I have been involved in the investigation of the square in painting—painting squares within a square. In these previous works the vertical and horizontal forms suggested an incomplete square which activated the space and created other rectangular shapes through geometric inference.

In my latest painting "Lester Leaps In", I have continued the investigation of the square with its ambiguous and dynamic play by completing the square and shifting the center of gravity to the extreme left side of the painting.

My interest in painting is purity of design, shape and color, uniting to form color fields of space. My intention is to show how one can perceive depth on a two-dimensional surface within a quiet and intimate perceptual factor.



CHRYSSA

BIOGRAPHY:

- 1933 Born in Athens.
 1953–54 Studied at the Academie de la Grande
 Chaumiere, Paris.
 1954–55 Studied at the California School of
 Fine Arts, San Francisco.
 1957 Moved to New York City.

ONE-WOMAN EXHIBITIONS:

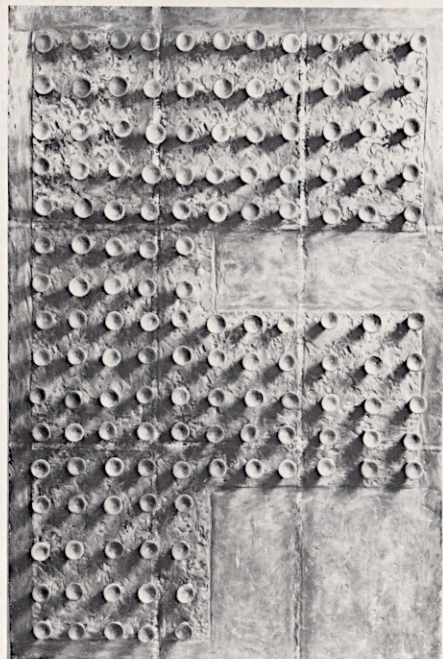
- 1961 Betty Parsons Gallery, NYC.
 Guggenheim Museum, NYC.
 1962 Cordier & Ekstrom, NYC.
 1963 Museum of Modern Art, NYC.
 1965 Institute of Contemporary Arts, Philadelphia
 1966 Pace Gallery, NYC.
 1968 Pace Gallery, NYC.
 Harvard University Center, Cambridge
 Walker Art Center, Minneapolis
 Galerie Rive Droite, Paris
 1969 Obelisk Gallery, Boston
 Galerie Der Spiegel, Cologne
 1970 Graphics Gallery, San Francisco
 Galleria d'Arte Contemporanea, Turin
 1972 Whitney Museum of American Art, NYC.
 1973 Gallery Denise Rene, NYC.
 1974 Galerie Denise Rene, Paris
 1976 Gallery Denise Rene, NYC.

SELECTED GROUP EXHIBITIONS:

- 1960 "Annual Exhibition of Contemporary American Sculpture", Whitney
 Museum of American Art, NYC. (also 1962, 1964 and 1966)
 1963 "Americans 1963", Museum of Modern Art, NYC.
 1964 Carnegie International, Pittsburgh
 1966 "Contemporary Painters and Sculptors as Printmakers", Museum of
 Modern Art, NYC.
 "68th American Exhibition", Art Institute of Chicago
 1967 "Light—Motion—Space", Walker Art Center, Minneapolis
 "American Sculpture of the Sixties", Los Angeles County Museum of Art
 1968 "Documenta", Kassel, Germany
 1972 Biennale, Venice
 1975 "Eight Artists — Eight Attitudes — Eight Greeks", Institute of
 Contemporary Arts, London

SELECTED PUBLIC COLLECTIONS:

- The Solomon R. Guggenheim Museum, NYC.
 The Museum of Modern Art, NYC.



- Whitney Museum of American Art, NYC.
 The Chase Manhattan Bank, NYC.
 The Albright-Knox Art Gallery, Buffalo
 The Corcoran Gallery, Washington, D.C.
 Philadelphia Museum of Art, Philadelphia
 Walker Art Center, Minneapolis
 Museum Boymans Van Beuningen, Rotterdam
 National Galerie, Berlin
 Stedelijk van Abbemuseum, Eindhoven
 Tate Gallery, London

6. "Projection Letter F", 1958–60 (illustrated above)
 Welded and cast aluminum relief, 68-3/8" x 46-1/8" x 2-1/2"
 Lent through the courtesy of The Museum of Modern Art, NYC., Gift of
 Joseph H. Konigsberg, 1961.
7. "Untitled", 1964
 Lithograph (offset), 41-3/4" x 28-1/2"
 Collection of The Brooklyn Museum, Gift of Mrs. Collette Roberts.



NASSOS DAPHNIS

BIOGRAPHY:

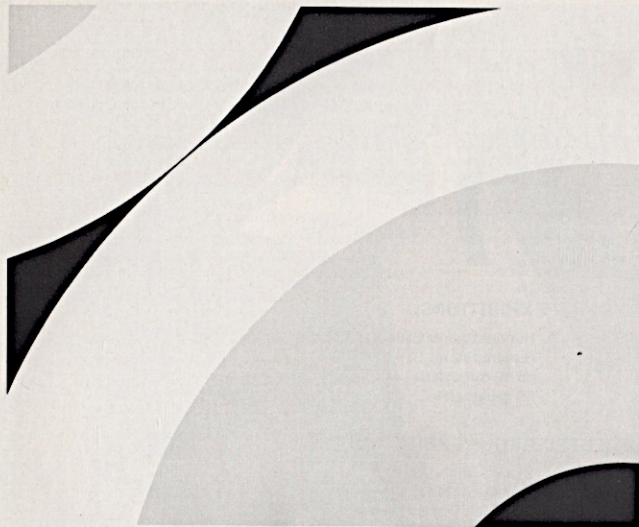
1914 Born in Krokeai, Sparta.
 1930 Emigrated to the United States.
 Self-taught artist.
 Lives in New York City.

ONE-MAN EXHIBITIONS:

1938 Contemporary Arts Gallery, NYC.
 1947 Contemporary Arts Gallery, NYC.
 1949 Mint Museum, Charlotte, North Carolina
 Contemporary Arts Gallery, NYC.
 1950 Colette Allendy Gallery, Paris
 1959 Leo Castelli Gallery, NYC.
 1960 Leo Castelli Gallery, NYC.
 1961 Leo Castelli Gallery, NYC.
 Toninelli Arte Moderna, Milan
 1962 Galerie Iris Clert, Paris
 1963 Leo Castelli Gallery, NYC.
 1965 Leo Castelli Gallery, NYC.
 1967 Franklin Siden Gallery, Detroit
 1968 Leo Castelli Gallery, NYC.
 1969 Albright-Knox Art Gallery, Buffalo
 Everson Museum, Syracuse
 Brockton Art Center, Mass.
 1970 Leo Castelli Gallery, NYC.
 1971 Leo Castelli Gallery, NYC.
 1973 Printers Gallery, Ithaca, N.Y.
 1975 Leo Castelli Gallery, NYC.
 Andre Zarre Gallery, NYC.
 1976 Kingpicher Gallery, Pittsburgh

SELECTED GROUP EXHIBITIONS:

1958 "Pittsburgh International", Carnegie Institute, Pittsburgh (also 1961, 1970)
 1959 "Annual Exhibition - Painting", Whitney Museum of American Art, NYC.
 (also 1961, 1964, 1965 and 1967)
 "The Biennial Exhibition", The Corcoran Gallery, Washington, D.C.
 (also 1963 and 1969)
 1961 "Purist Painting", Walker Art Center, Minneapolis
 1969 Commission: Wall at 26th Street & Madison Avenue, NYC, City Walls, Inc.
 1971 Commission: Wall at West Side Highway and 47th Street, NYC.
 1976 "Birmingham Festival of Art", Birmingham, Alabama



SELECTED PUBLIC COLLECTIONS:

The Solomon R. Guggenheim Museum, NYC.
 The Museum of Modern Art, NYC.
 Whitney Museum of American Art, NYC.
 The Albright-Knox Art Gallery, Buffalo
 The Baltimore Museum, Baltimore
 The Chrysler Museum, Norfolk
 Pittsburgh Museum of Art, Pittsburgh
 Providence Museum, Rhode Island
 Akron Art Institute, Ohio
 Tel Aviv Museum, Israel

8. "1 - 77", 1977 (illustrated above)
 Enamel on canvas, 90" x 75"
 Lent through the courtesy of the Leo Castelli Gallery, NYC.
9. "D - 2 - 74", 1974
 Ink on paper, 49" x 33"
 Lent through the courtesy of the Leo Castelli Gallery, NYC.



CRISTOS GIANAKOS

BIOGRAPHY:

1934 Born in New York City.
 1952-56 Studied at the School of Visual Arts,
 NYC.
 Lives in New York City.

ONE-MAN EXHIBITIONS:

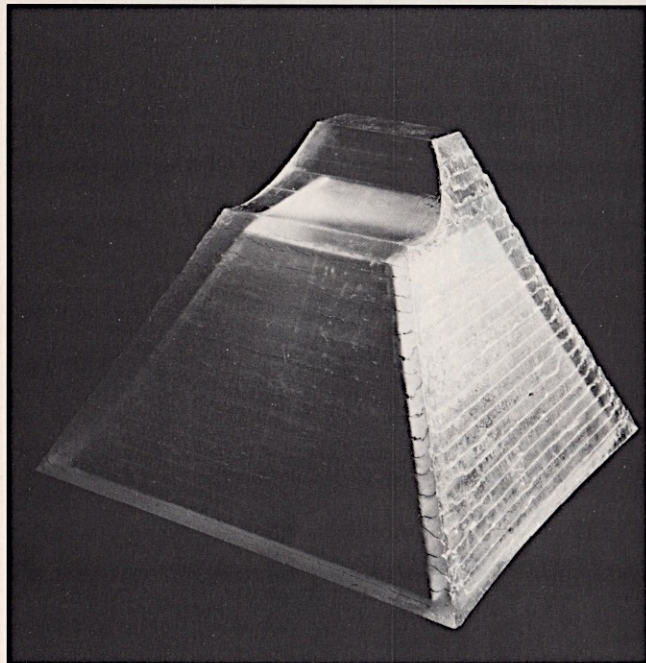
1972 Hundred Acres Gallery, NYC.
 1973 Hundred Acres Gallery, NYC.
 1975 55 Mercer, NYC.
 1977 55 Mercer, NYC.

SELECTED GROUP EXHIBITIONS:

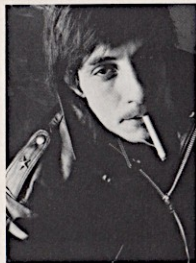
1966 Byron Gallery, NYC.
 1967 Museum of Modern Art, NYC.
 1968 American Crafts Museum, NYC.
 Flint Institute, Michigan
 1969 Smithsonian Institution, Washington, D.C.
 "Annual Exhibition of Contemporary American Sculpture", Whitney
 Museum of American Art, NYC.
 "A Plastic Presence", The Jewish Museum, NYC.
 1970 San Francisco Museum of Art
 Sculpture Guild Annual Exhibition, Lever House, NYC.
 1971 "Posters", Museum of Modern Art, NYC.
 "Artist as Advocate", Museum of Modern Art, NYC.
 Bard College, Annandale-on-Hudson, N.Y.
 1972 "Making Megalopolis Matter", New York Cultural Center, NYC.
 1974 New Jersey State Museum, Trenton
 1975 "A Collection in Progress", Collection of Milton Brutton and
 Helen Herrick, The Clocktower, NYC.
 1976 "Images of an Era", American Posters 1945-75, Smithsonian Institution,
 Washington, D.C.
 "Photonotations", Rosa Esman Gallery, NYC.
 1977 "Sculptor's Preliminaries", Central Michigan University, Mount Pleasant
 University of Hartford Arts School, Hartford, Conn.
 University of Colorado, Boulder

PUBLIC COLLECTIONS:

The Museum of Modern Art, NYC.
 First National Bank of Boston
 United States Information Agency



10. "Sculpture #10", 1968 (illustrated above)
 Polyester resin, 24" x 30" x 30"
 Lent by the artist.
11. "Sculpture #115", 1971
 Polyester resin, 9" x 26" x 26"
 Lent by the artist.



STEVE GIANAKOS

BIOGRAPHY:

1938 Born in New York City.
Lives in New York City.

ONE-MAN EXHIBITIONS:

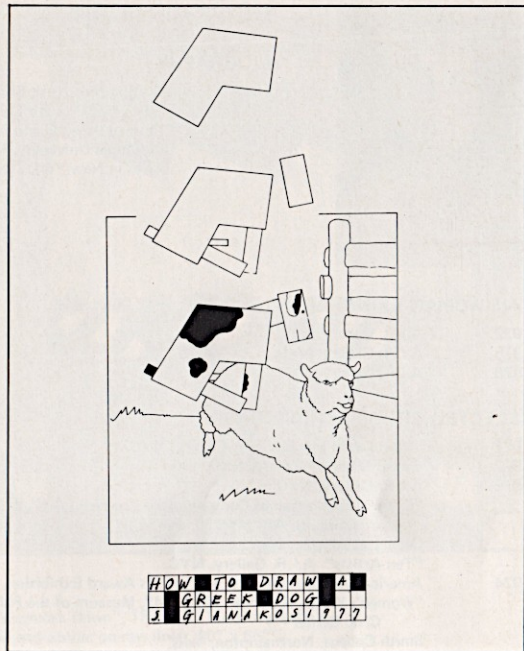
1968 Fischbach Gallery, NYC.
1974 The Clocktower, NYC.
1976 Alessandra Gallery, NYC.

SELECTED GROUP EXHIBITIONS:

1966 A.M. Sachs Gallery, NYC.
1968 "Plastic as Plastic", Museum of Contemporary Crafts, NYC.
1969 "Plastics and New Art", Institute of Contemporary Art, Philadelphia
"Third Kent Presence", Kent State University, Ohio
1970 "A Plastic Presence", Jewish Museum, NYC.
1973 "Homers", Museum of Modern Art, NYC.
1974 "Works on Paper", Museum of Modern Art, NYC.
"Art Park", Lewiston, N.Y.
1975 "Chairs", Art Gallery of Ontario, Toronto
1976 "Allusions", Fine Arts Gallery, University of Colorado Museum, Boulder
P.S. 1 — Institute of Art and Urban Resources, Queens, N.Y.
1977 "Improbable or Unspeakable Furniture", Institute of Contemporary
Art, Philadelphia
State College of Buffalo
"Theodoron Awards", Solomon R. Guggenheim Museum, NYC.

PUBLIC COLLECTIONS:

The Solomon R. Guggenheim Museum, NYC.



12. "How to Draw a Greek Dog", 1977 (illustrated above)
Ink and pencil on paperboard, 26" x 21"
Lent through the courtesy of the Droll Kolbert Gallery, NYC.
13. "Bowling For Mothers I", 1977
Ink and pencil on paperboard, 26" x 20"
Lent through the courtesy of the Droll Kolbert Gallery, NYC.
14. "Bowling For Mothers II", 1977
Ink and pencil on paperboard, 26" x 20"
Lent through the courtesy of the Droll Kolbert Gallery, NYC.

Are you handicapped in your social contacts because of short appearance tired of being called shorty? Now at last you need not suffer this embarrassment any longer with "Art Lift". Simply step on any piece of art by Steve Gianakos and increase your height two and maybe three inches. "Art Lift" is worn by thousands of smart men and women.

—Steve Gianakos 1977



MARY GRIGORIADIS

BIOGRAPHY:

1942 Born in New York City.
 1963 Studied at Barnard College, B.A.
 1965 Studied Painting and Art History at
 Columbia University, M.A.
 Lives in New York City.

ONE-WOMAN EXHIBITIONS:

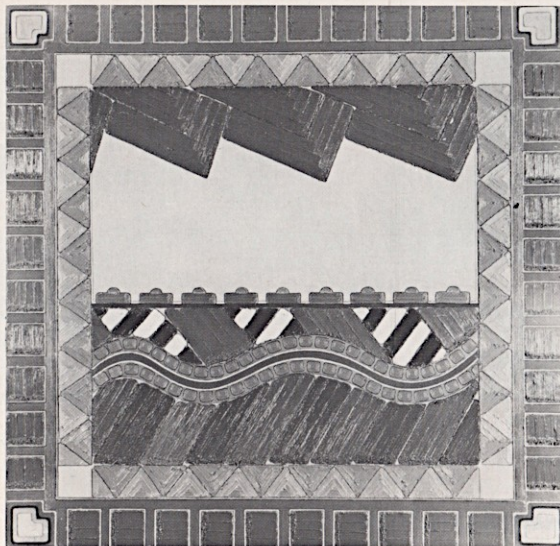
1972 A.I.R. Gallery, NYC.
 1975 A.I.R. Gallery, NYC.
 1976 A.I.R. Gallery, NYC.

SELECTED GROUP EXHIBITIONS:

1971 "New Talent", A.M. Sachs Gallery, NYC.
 1972 Lerner-Misrachi Gallery, NYC.
 1973 A.I.R. Gallery, NYC.
 "Biennial Exhibition of Contemporary American Art", Whitney Museum
 of American Art, NYC.
 Gallery at 210, NYC.
 "Ten Artists", A.I.R. Gallery, NYC.
 1974 American Academy of Arts and Letters Award Exhibition, NYC.
 "Women's Work—American Art 1974", Museum of the Philadelphia
 Civic Center
 Smith College, Northampton, Mass.
 St. Lawrence University, N.Y.
 1975 A.I.R. Gallery, NYC.
 "The Year of the Woman", Bronx Museum of the Arts, NYC.
 Boward University
 O.K. Harris Gallery, NYC.
 1977 Artists 1977, Union Carbide, NYC.
 Webb and Parsons, NYC.

PUBLIC COLLECTIONS:

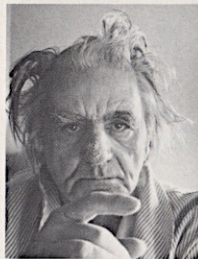
The Chase Manhattan Bank, NYC.
 Lincoln Hospital, NYC.
 The First National Bank of Chicago



15. "Virginia's Dawn", 1975-76 (illustrated above)
 Oil and acrylic on raw linen, 66" x 66"
 Lent by the artist.
16. "Kilkenny", 1976
 Oil and acrylic on raw linen, 12" x 12"
 Lent by the artist.
17. "Poppy", 1975
 Oil and acrylic on raw linen, 12" x 12"
 Lent by the artist.
18. "Deus Ex Machina", 1974
 Oil and acrylic on raw linen, 12" x 12"
 Lent through the courtesy of Jane and Fred Margulies.
19. "Titus", 1974
 Oil and acrylic on raw linen, 12" x 12"
 Lent through the courtesy of Grace Glueck.

My work is a paean to beauty, opulence and order.

—Mary Grigoriadis 1977



ARISTODEMOS KALDIS

BIOGRAPHY:

- 1899 Born in Atameus, Turkey.
 Studied at the Gymnasium of Lesbos, and Evangelika, Smyrna, Turkey.
 1931-32 Chief of Research for Diego Rivera
 1935-40 Chief of Research, Mural Division of the Art Project (WPA), NYC.
 1944-50 Carnegie Hall Lectures
 Lives in New York City.

ONE-MAN EXHIBITIONS:

- 1941 The Artists' Gallery, NYC.
 1948 The Artists' Gallery, NYC.
 1951 The Artists' Gallery, NYC.
 1959 Stuart-Marien Gallery, NYC.
 1962 Kornblee Gallery, NYC.
 1964 Kornblee Gallery, NYC.
 1966 Kornblee Gallery, NYC.
 1976 Kornblee Gallery, NYC.

SELECTED GROUP EXHIBITIONS:

- 1950 Washington Square Inn, NYC.
 1955 The Artists' Gallery, NYC.
 1962 Spoleto International Exhibition, Museum of Modern Art, NYC.
 1974 "118 Artists", Landmark Gallery, NYC.
 1975 "118 Artists", Landmark Gallery, NYC.
 1976 "Birmingham Festival of Art", Birmingham, Alabama

SELECTED PUBLIC COLLECTIONS:

- The Barnes Collection, Marion, Penn.
 The Joseph H. Hirshhorn Collection, Washington, D.C.
 The Michener Collection, University of Texas, Austin



20. "Minerva Surveying While Europa Marches On", 1976 (illustrated above)
 Oil on canvas, 54" x 89-1/2"
 Lent through the courtesy of the Kornblee Gallery, NYC.

Art is not so easy to define in words, especially painting, since it is a silent poetry (and poetry is a talking, chatting painting). So with the help of the muses, I say that art is both surprise and clarity. In other words, you express both your emotional and mental feelings. In the case of painting, since I'm a painter, I can say that I try ... through the pigment which I apply with the help of a brush, my fingers and the mouth of the paint tube ... to render on the mute canvas my restlessness by moderating through my serenity. That's why I call my autobiography, which is a work in progress: "Restless Serenity".

—Aristodemus Kaldis
 "A Dialogue with Aristodemus Kaldis"
 Interviewed by Leonard Horowitz
 SoHo Weekly News
 December 5, 1974



ARIS KOUTROULIS

BIOGRAPHY:

- 1938 Born in Athens.
 1961 Studied at the Louisiana State University, B.A.
 1966 Studied at Cranbrook Academy of Art, M.F.A.
 Lives in New York City.

ONE-MAN EXHIBITIONS:

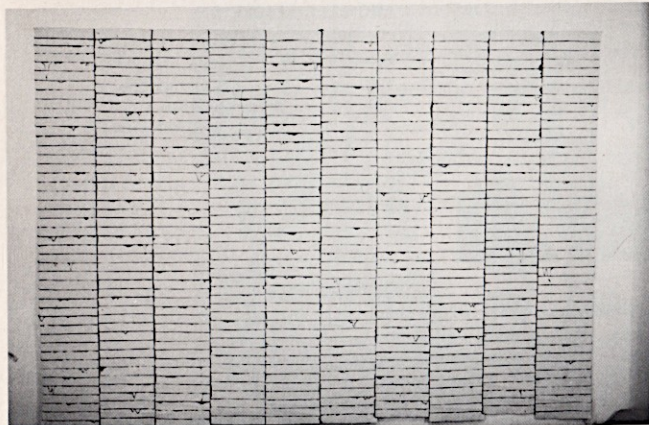
- 1965 Prints and Drawings, University of South Louisiana, Lafayette
 1966 Hanamura Gallery, Detroit
 Works on Paper, Montgomery Museum of Fine Arts, Alabama
 1968 Baton Rouge Gallery, Louisiana
 1969 Cliche-Verre Prints, Traveling exhibition throughout the State of Michigan
 1970 Paintings, Gertrude Kase Gallery, Detroit
 1971 Willis Gallery, Detroit
 1973 "Ten Years of Prints", Detroit Artists Market, Detroit
 1974 Klein-Vogal Gallery, Detroit
 1976 Detroit Institute of Arts
 1977 Gloria Cortella Gallery, NYC.

SELECTED GROUP EXHIBITIONS:

- 1970 "Other Ideas", Detroit Institute of Arts
 1973 "Painting in America: Yesterday and Tomorrow", Decorative Art Center, NYC.
 1974 Bykert Gallery, NYC.
 "Cobra", Detroit Institute of Arts
 Max Protetch Gallery, Washington, D.C.
 1975 Galerie Ariadne, Cologne

SELECTED PUBLIC COLLECTIONS:

- Amon Carter Museum of Western Art, Fort Worth
 Anglo-American Museum, Baton Rouge
 The Cranbrook Museum of Art
 The Detroit Institute of Arts
 The Flint Institute of Arts
 La Jolla Museum of Art, California
 Los Angeles County Museum of Art
 The Museum of Modern Art, NYC.
 The Tamarind Collection, L.A.



21. "Untitled", 1977 (illustrated above)
 Blue acrylic pigment on white cotton duck, 72" x 120"
 Lent through the courtesy of the Gloria Cortella Gallery, NYC.

My work is about evidence. The word "evidence" implies "fact" and "fact" implies the absence of illusion. Historically, painting has been about two types of illusion: referential illusion-images or symbols referring to other objects or situations, and spacial illusion — the illusion of depth or the play of space within the two-dimensional surface. My present work concerns the absence of both these kind of illusions. It is its own presence. The cloth or paper is not used as a means to an end (that is as surface for an image) but as an end in itself. The pigment is not used as an expansion of color but as pigment itself. Both cloth and pigment come equally together as documents of their own interaction. The resulting image is evidence of the reality of that moment made permanent. As an artist my tools are traditional tools, the alphabet of the painter. These are pigment, canvas, two-dimensionality and paper (which I myself make). I purposely and carefully have limited myself to these traditional tools, in spite of all the thousands of newly discovered materials, so that the "newness" of material will not take away from the real issue of what the image is about. Only the familiar can simply and most directly point to the unfamiliar.

—Aris Koutroulis
 December 15, 1975



MICHAEL LEKAKIS

BIOGRAPHY:

1907 Born in New York City.
Self-taught artist.
Lives in New York City.

ONE-MAN EXHIBITIONS:

1941 Artist's Gallery, NYC.
1946 Witte Memorial Museum, San Antonio, Texas
Bertha Schaefer Gallery, NYC.
1948 Bertha Schaefer Gallery, NYC.
1949 Watkins Gallery, American University, Washington, D.C.
1959 Sigma Gallery, East Hampton, N.Y.
1961 Howard Wise Gallery, NYC.
1968 Dayton Art Institute, Ohio
1974 Whitney Museum of American Art, NYC.

SELECTED GROUP EXHIBITIONS:

1948 "Annual Exhibition of Contemporary American Art", Whitney Museum
of American Art, NYC. (also 1949, 1950, 1951, 1952, 1958,
1960, 1962)
1958 "Sculptures and Drawings from Seven Sculptors", Solomon R.
Guggenheim Museum, NYC.
1960 "International Selection", Dayton Art Institute, Dayton, Ohio
1961 Cleveland Museum of Art
Boston Arts Festival
1962 "Continuity and Change", Wadsworth Atheneum, Hartford, Conn.
1963 "Americans 1962", Museum of Modern Art, NYC.
1966 "Some Friends Revisited", Dayton Art Institute, Ohio

PUBLIC COLLECTIONS:

The Solomon R. Guggenheim Museum, NYC.
The Museum of Modern Art, NYC.
Dayton Art Institute, Ohio
Whitney Museum of American Art, NYC.
Wadsworth Atheneum, Hartford, Conn.
Portland Art Museum, Oregon
Tel-Aviv Museum, Israel



22. "Ptisis (Soaring), 1957-62 (illustrated above)
Oak on pine base, 34-7/8" x 25-1/2" x 11"
Lent through the courtesy of The Museum of Modern Art, NYC., Gift of the
artist through the Ford Foundation Purchase Program, 1963.



LUCAS SAMARAS

BIOGRAPHY:

- 1936 Born in Kastoria, Macedonia.
 1948 Emigrated to the United States.
 1955–59 Studied at Rutgers University, B.A.
 (under Allen Kaprow and George Segal).
 1959–62 Studied art history at Columbia
 University (under Meyer Shapiro).
 Lives in New York City.

SELECTED ONE-MAN EXHIBITIONS:

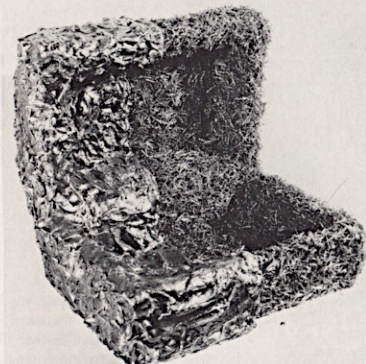
- 1959 Reuben Gallery, NYC.
 1961 Green Gallery, NYC.
 1964 Green Gallery, NYC.
 Dwan Gallery, L.A.
 Pace Gallery, NYC.
 1966 Documenta 4, Kassel, Germany
 1969 Galerie Der Spiegel, Cologne
 1970 "Chair Transformations Lucas Samaras", Pace Gallery, NYC.
 1972 Documenta 5, Kassel
 "Lucas Samaras by Lucas Samaras", Whitney Museum of American
 Art, NYC.
 1975 "Lucas Samaras 1974", Museum of Modern Art, NYC.
 1976 "Phantasmata", Pace Gallery, NYC.

SELECTED GROUP EXHIBITIONS:

- 1961 "The Art of Assemblage", Museum of Modern Art, NYC.
 1963 "Mixed Media and Pop Art", Fine Arts Academy, Buffalo
 1965 "Eleven from the Reuben Gallery", Solomon R. Guggenheim
 Museum, NYC.
 "Young America 1965", Whitney Museum of American Art, NYC.
 1966 "Eight Sculptors: The Ambiguous Image", Walker Art Center, Minneapolis
 "Contemporary American Sculpture", Whitney Museum of American
 Art, NYC.
 1967 "American Sculpture of the Sixties", Los Angeles County Museum
 1969 "Human Concern/Personal Torment", Whitney Museum of American
 Art, NYC.
 "Superlimited: Books, Boxes and Things", Jewish Museum, NYC.
 1970 "L'Art Vivant aux Etats Unis", Maeght Foundation, St-Paul, France
 1975 "Eight Artists—Eight Attitudes—Eight Greeks", Institute of Contemporary
 Arts, London
 1976 Wright State University Art Gallery, Dayton, Ohio
 1977 "Improbable or Unspeakable Furniture", Institute of Contemporary
 Art, Philadelphia

SELECTED PUBLIC COLLECTIONS:

- The Museum of Modern Art, NYC.
 Whitney Museum of American Art, NYC.



The Solomon R. Guggenheim Museum, NYC.
 Los Angeles County Museum, L.A.
 The Albright-Knox Art Gallery, Buffalo

23. "Box 82", 1973–75 (illustrated above)
 Mixed media, 10-1/2" x 12" x 11"
 Lent through the courtesy of the Pace Gallery, NYC.
 24. "Photo-Transformation", 4/4/76
 SX-70 Polaroid, 3" x 3"
 Lent through the courtesy of the Pace Gallery, NYC.
 25. "Photo-Transformation", 3/25/76
 SX-70 Polaroid, 3" x 3" (each)
 Lent through the courtesy of the Pace Gallery, NYC.
 26. "Photo-Transformation", 7/23/76
 SX-70 Polaroid, 3" x 3"
 Lent through the courtesy of the Pace Gallery, NYC.
 27. "Book", 1968
 Silk-screening, offset lithography, embossing, thermography and die cutting,
 10" x 10" with each leaf 3/16" thick
 Lent through the courtesy of Pace Editions, NYC.

Greece is my prehistory, my preliterate past, my unconsciousness, my fantasy. America is
 my history, my consciousness, my adult life in reality.

—Lucas Samaras
 "Autobiographic Preserve"
 Unpublished Manuscript 1968-70
 Lucas Samaras
 Harry N. Abrams, Inc. 1976



NICHOLAS SPERAKIS

BIOGRAPHY:

1943 Born in New York City.
 1960-63 Studied at the National Academy of Design, the Pratt Graphic Art Center and the Art Students League of New York.
 Lives in New York City.

ONE-MAN EXHIBITIONS:

- 1963 Paul Kessler Gallery, Provincetown, Mass.
 1964 Paul Kessler Gallery, Provincetown, Mass.
 1965 Paul Kessler Gallery, Provincetown, Mass.
 1966 Paul Kessler Gallery, Provincetown, Mass.
 Marl Galleries, Woodstock, N.Y.
 1967 Paul Kessler Gallery, Provincetown, Mass.
 Marl Galleries, Larchmont, N.Y.
 1968 Paul Kessler Gallery, Provincetown, Mass.
 New York University, NYC.
 1969 Paul Kessler Gallery, Provincetown, Mass.
 1970 Paul Kessler Gallery, Provincetown, Mass.
 1971 Long Island University, NYC.
 Pratt Institute Manhattan Center, NYC.
 Paul Kessler Gallery, Provincetown, Mass.
 Sonraed Gallery, NYC.
 1972 Paul Kessler Gallery, Provincetown, Mass.
 1973 Pace University Gallery, NYC.
 Bienville Gallery, New Orleans
 1974 Paul Kessler Gallery, Provincetown, Mass.
 1975 Bienville Gallery, New Orleans
 Lerner-Heller Gallery, NYC.
 Paul Kessler Gallery, Provincetown, Mass.
 1976 Bienville Gallery, New Orleans
 Lerner-Heller Gallery, NYC.
 Paul Kessler Gallery, Provincetown, Mass.

SELECTED GROUP EXHIBITIONS:

- 1964 Brooklyn Museum National Print Biennial
 1965 Society of American Graphic Artists Annual Exhibition,
 Associated American Artists Gallery, NYC.
 1966 "One Hundred Prints from the Graphic Arts Center", Jewish
 Museum, NYC.
 1967 Brooklyn Museum National Print Biennial
 1970 "Rhino Horn", Sonraed Gallery, NYC. and Ohio Art Center, Dayton
 "One Hundred Prints from the Pratt Graphics Art Center,
 Jewish Museum, NYC.
 1971 Annual Print Exhibition, Honolulu Academy of Fine Arts
 1976 "A Patriotic Show", Lerner-Heller Gallery, NYC.



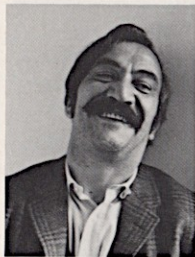
PUBLIC COLLECTIONS:

The Walter P. Chrysler Museum, Provincetown, Mass.
 Norfolk Museum of Arts and Sciences, Virginia
 The Philadelphia Museum of Fine Arts
 The Oklahoma Arts Center
 The Brooklyn Museum, NYC.

28. "Painting of Adrian", 1975 (illustrated above)
 Oil paint and mixed media on canvas, 71" x 48"
 Lent through the courtesy of the Lerner-Heller Gallery, NYC.

I don't know what the future will consider our mainstream or sidestream or whatever to have been, and I'm not too concerned with that. When poetry is about how to write a poem and when painting is about how to paint and when film making is about film making, etcetera, etcetera, it becomes pseudo. It doesn't breathe. It doesn't derive from life and it doesn't move to life. It is anti-human because it is about an alienated process. Most of that trend is something which is about and for the sake of nothing. It doesn't even reach the level of the obvious. There is the idea that people will bring their own experiences to the work and use it as terms of reference for their own creativity. That sounds fine but it's just not very interesting most of the time. Why bother with it? People who made that kind of work avoid the responsibility of being a creator with a viewpoint. My work is an entirely different direction. I think the kind of work I do reaches back to our sources and also reaches forward.

—Nicholas Sperakis
 Interviewed by Dan Georgakas
Woodcuts by Nicholas Sperakis
 Smyrna Press 1976



THEODOROS STAMOS

BIOGRAPHY:

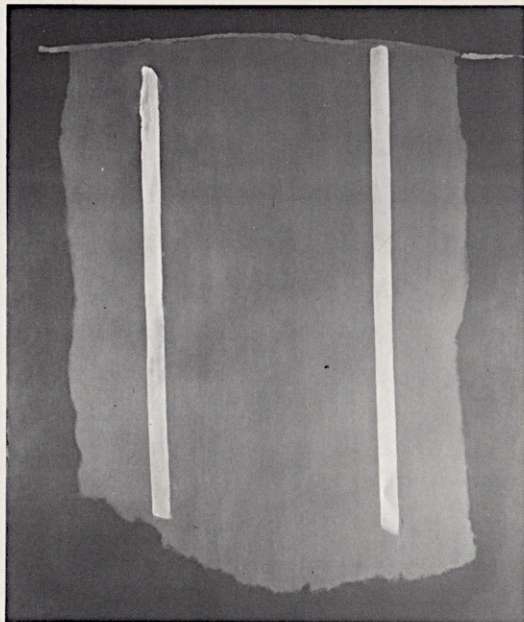
1922 Born in New York City.
Self-taught artist.
Lives in New York City and Isle of
Lefkas, Greece.

ONE-MAN EXHIBITIONS:

- 1943 Wakefield Gallery, NYC.
- 1945 Mortimer Brandt Gallery, NYC.
- 1950 Betty Parsons Gallery, NYC.
Duncan Phillips Gallery, Washington, D.C.
- 1954 Betty Parsons Gallery, NYC.
Duncan Phillips Gallery, Washington, D.C.
- 1957 Philadelphia Art Alliance
- 1958 Andre Emmerich Gallery, NYC.
- 1959 Corcoran Gallery of Art, Washington, D.C. (retrospective)
Andre Emmerich Gallery, NYC.
- 1960 Marion Koogler McNay Art Institute, San Antonio
Gimpel Fils, London
Andre Emmerich Gallery, NYC.
- 1961 Galleria d'Arte del Naviglio, Milano
Andre Emmerich Gallery, NYC.
- 1962 Andre Emmerich Gallery, NYC.
- 1963 Andre Emmerich Gallery, NYC.
- 1966 Andre Emmerich Gallery, NYC.
- 1967 Brandeis University, Waltham, Mass.
- 1968 Waddington Fine Arts Ltd., Montreal
Andre Emmerich Gallery, NYC.
- 1970 Andre Emmerich Gallery, NYC.
- 1972 Marlborough Gallery, NYC.
- 1974 Athens Gallery, Athens
- 1975 Athens Gallery, Athens
- 1977 National Picture Gallery, Athens

SELECTED PUBLIC COLLECTIONS:

The Albright-Knox Art Gallery, Buffalo
The Art Institute of Chicago
The Baltimore Museum of Art
The Corcoran Gallery of Art, Washington, D.C.
The Des Moines Art Center, Iowa
The Detroit Institute of Arts
The Joseph H. Hirshhorn Collection, Washington, D.C.
La Jolla Museum of Art, California
Massachusetts Institute of Technology, Cambridge
The Metropolitan Museum of Art, NYC.



The Museum of Modern Art, NYC.
The Solomon R. Guggenheim Museum, NYC.
The New Jersey State Museum, Trenton
The San Francisco Museum of Art
The Tel Aviv Museum, Israel
Wadsworth Atheneum, Hartford, Conn.
Walker Art Center, Minneapolis
Whitney Museum of American Art, NYC.

- 29. "Infinity Field, Lefkada Series, 1976 (illustrated above)
Acrylic on canvas, 72" x 60"
Lent through the courtesy of the Louis Meisel Gallery, NYC.
- 30. "Infinity Field, Lefkada Series", 1976
Acrylic on canvas, 66" x 50"
Lent through the courtesy of the Louis Meisel Gallery, NYC.
- 31. "Infinity Field, Lefkada Series", 1976
Acrylic on canvas, 30" x 24"
Lent through the courtesy of the Louis Meisel Gallery, NYC.



THEO STAVROPOULOS

BIOGRAPHY:

- 1930 Born in Athens.
 1940-47 Studied at the School of Fine Arts, Athens.
 1948-55 Studied at the Academie de la Grande Chaumiere, Ecole des Beaux Arts, Atelier de Fernand Leger and Academie Julian, Paris.
 1955-57 Studied at Yale University School of Art and Architecture, B.F.A. (under Josef Albers).
 Lives in New York City.

ONE-MAN EXHIBITIONS:

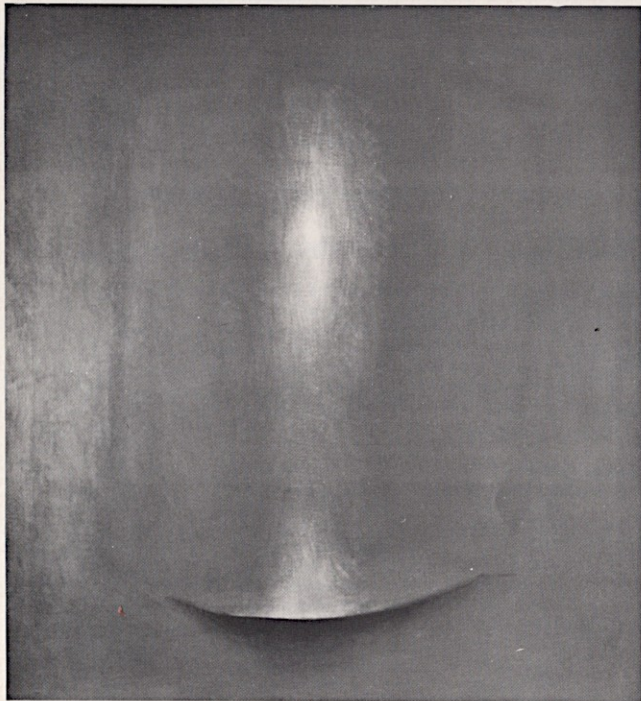
- 1963 University of Delaware
 1964 Alice Nash Gallery, NYC.
 1965 Alice Nash Gallery, NYC.
 1966 Bassenge Gallery, West Berlin
 1967 Roko Gallery, NYC.
 1973 Yale University Art Gallery, Conn.
 1976 Alonzo Gallery, NYC.

SELECTED GROUP EXHIBITIONS:

- 1954 Galerie des Beaux Arts, Paris
 1963 Contemporaries Gallery, NYC.
 1967 Galerie Simone Stern, New Orleans
 Litchfield Gallery, Conn.
 1968 Galerie Simone Stern, New Orleans
 1976 "Bicentennial Celebration Exhibition of Art, New York 1976",
 Cork Gallery, Lincoln Center for the Performing Arts, NYC.

SELECTED PUBLIC COLLECTIONS:

- Musee d'Art Modern, Paris
 Marion Koogler McNay Art Institute, San Antonio
 The Remington Rand Collection, NYC.
 The National Broadcasting Company, NYC.



32. "Light for Agelos", 1977 (illustrated above)
 Oil and acrylic on canvas, 31" x 30"
 Lent through the courtesy of the Alonzo Gallery, NYC.
33. "Study for a Painting", 1976
 Pencil and colored pencil on paper, 8" x 10"
 Lent through the courtesy of the Alonzo Gallery, NYC.
34. "Study for a Painting", 1976
 Pencil and colored pencil on paper, 8" x 10"
 Lent through the courtesy of the Alonzo Gallery, NYC.

Instead of over-feeding their egos, artists should accept the fact that they are no more than an open window, through which those who can may get a glimpse of the sublime.

Hellenic American Neighborhood Action Committee, Inc.
31-14 30th Avenue
Astoria, New York 11102
(212) 728-3586

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ACKNOWLEDGEMENTS

We wish to express our sincere thanks to everyone who made this exhibition possible, with special thanks to Susan Bertram, Director, Museums Collaborative Cultural Voucher Program; to the following individuals at The Brooklyn Museum: Richard Waller, Coordinator, Community Gallery; Sophie Johnson, Community Liaison, Cultural Voucher Program; Ildiko Heffernan, Program Development; Sarah Faunce, Curator and Head of Paintings and Sculpture; David Katzive, Assistant Director for Education and Program Development; and Barbara LaSalle, Registrar; to the following individuals at The Museum of Modern Art: Faythe Weaver and Richard Lorber, Community Liaisons, Cultural Voucher Program; Riva Castleman, Curator, Department of Prints and Illustrated Books; Barbara London, Curatorial Assistant, Department of Prints and Illustrated Books; Alicia Legg, Curator, Department of Paintings and Sculpture; and Bill Burbach, Director's Special Assistant for Education; to the lenders to the exhibition, for their generous cooperation; and to each of the participating artists. This exhibition was made possible through the Hellenic American Neighborhood Action Committee's participation in the Cultural Voucher Program of Museums Collaborative, Inc.

GREEK-AMERICAN ARTISTS PROJECT

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NATIONAL GREEK-AMERICAN ARTISTS DIRECTORY

The fourteen artists in this exhibition are a limited selection of the many Greek-American artists we have contacted in the first year of the Greek-American Artists Project. We are continuing our cataloging to include as many Greek-American artists as possible in the National Greek-American Artists Directory as well as other projects in the future. The following artists have generously responded during our initial research and we appreciate their cooperation and interest in our efforts. We hope these artists will be featured in our future exhibitions bringing more public recognition to the achievements of the Greek in contemporary American art.

Constantine E. Abanavas
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Antonakos sculpture: John Weber Gallery; Boutis portrait and painting: Landmark Gallery; Chryssa portrait: Harry N. Abrams, Inc.; Chryssa sculpture: Museum of Modern Art; C. Gianakos portrait: Rhoda Urman; Grigoriadis portrait and painting: Misha Grigoriadis; Kaldis portrait: Hans Namuth; Kaldis painting: Eva-Inkeri; Lekakis portrait: Nicholas C. Christopher; Lekakis sculpture: Museum of Modern Art; Samaras portrait and sculpture: Pace Gallery; Sperakis painting: Lerner-Heller Gallery; Stamos portrait: Steven Trifonides; Stamos painting: The Brooklyn Museum; Stavropoulos portrait: David Gillison; Stavropoulos painting: Alonzo Gallery.

NOEMIATA

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