

FIGURE AND FORM

**GEORGE
PETRIDES**

**NASSOS
DAPHNIS**

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Consulate General of Greece
New York



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Dear Friends,

We are pleased to present this exhibition of nine sculptures by George Petrides in dialogue with nine paintings by Nassos Daphnis at the Consulate General of Greece in New York from December 2021 to February 2022.

Although these artists would each merit a solo exhibition, putting them in dialogue has proven fascinating and enriching to each body of work. The artists have many parallels: both were born in Greece, 50 years apart, almost to the day. Both emigrated to New York City at an early age, Daphnis at 17 and Petrides younger than that, and later supported themselves in careers outside of making art, initially. Both developed as adults and as artists in this city, even studying at the same art school, the renowned Art Students League. Both lived in New York for most of their lives, with occasional trips back to the homeland, bringing back inspiration for their work: Daphnis spoke of the Greek light during his 1950 trip, which can be seen reflected in the paintings we are presenting; Petrides' sculptures use rich Greek sculptural history as a starting point, and then invent something new. And yet, with all these similarities in the artists' background, how different their bodies of works are! These differences may prompt the viewer to ponder what it means to work as an artist of Greek descent in this great international center.

This exhibition is one of a series of exhibitions and other events we organized to promote contemporary Greek culture in New York City and in the United States more generally. During the covid pandemic, we were forced to interrupt this series; we are happy to have this strong exhibition as the first one after the pandemic and to report that many visitors, Greek and non-Greek, eagerly engaged with Greek culture.

Konstantinos Koutras

Consul General of Greece in New York City

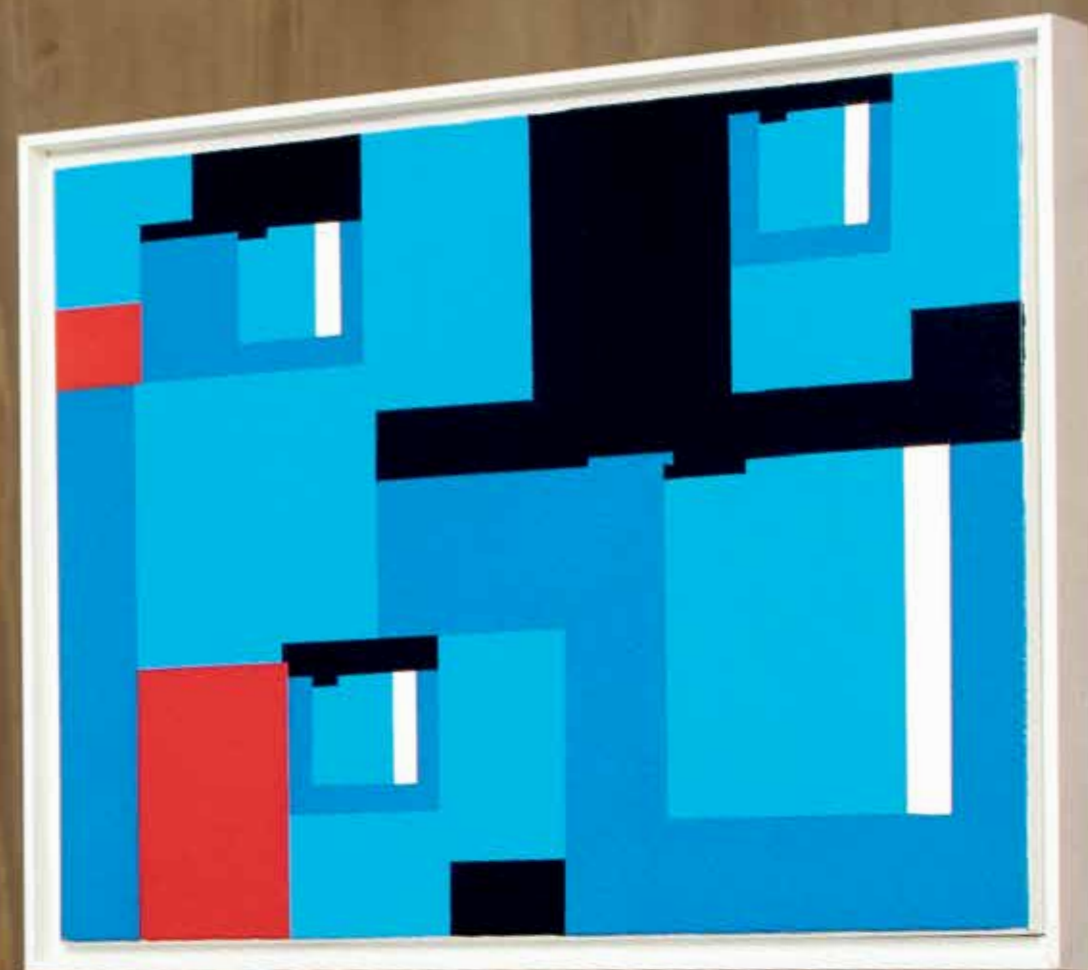


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FIGURE AND FORM: GEORGE PETRIDES AND NASSOS DAPHNIS

PAUL LASTER

Curator of the Exhibition

Figure and Form: George Petrides and Nassos Daphnis presents the figurative sculptures of George Petrides paired with the abstract Pixel Field paintings of Nassos Daphnis.

Taking a traditional approach to figurative sculpture, Petrides mines the past to create something new and when making his Pixel Field paintings, Daphnis tapped into new technology to update modernist abstraction. Petrides' sculpted figures are perceptively born from the primordial mud of ancient cultures and modified in the artist's hands, whereas Daphnis cleverly combined digital graphics from an early personal computer with his own particular painting process.

Making raw reinterpretations of Classical Greek, Hellenistic and Roman statues, Petrides creates contemporary artworks that look as though they have just been uncovered in an archeological dig—as though they have been buried beneath the layers of history, beneath everything that has been happening for the past 2000 years.

He uses the primary element of clay—a material as old as time—as the point of departure for his figurative works. Mostly working from live models, he builds up the material to fashion a form that captures the likeness of his subject while referencing a history of sculptural figuration that goes back to ancient times.

Depicting the figure in a primordial state, he presents us with an abstracted rendition of the human body—the body in a raw state, a being in the state of becoming. Often armless, legless and headless, his figures have their origins in the past yet are born in the current moment, through a lens in which the artist embraces the old to make it anew.

Daphnis' *Pixel Field* paintings, which were made between 1987 and 1992, employed computer generated graphics that the 71-year-old Daphnis

created on his son's Atari ST as the point of departure, the body of work was one of the pioneering abstractionist's most advanced series of paintings.

Created within the boundaries of his color-plane theory, which Daphnis developed as a means of making abstract paintings after a visit to Greece in the early 1950s, the digital landscapes used geometric blocks of primary color to construct a rhythmic realm of vibrant forms.

According to his theory, primary colors create a buzzing energy when they collide. By reducing his palette to black, white, red, yellow and blue, he was able to make some of the most sublime yet radical artworks of his time—creating hard-edge abstractions and Op art and Minimalist masterpieces even before they became esteemed artistic styles.

While their artworks are contrasted in *Figure and Form*, the two artists actually have more in common than being born in Greece and ending up in New York. Both are somewhat self-taught artists, in that they started out in one career and made the leap into art at a later point in life.

Daphnis worked in his uncle's flower shop until he met some friends who introduced him to art and, step-by-step, he began a journey that turned out to be a lifetime interest in painting, while Petrides successfully pursued a career in finance while studying and making art part-time for over twenty years, before more recently committing to creating art fulltime.

Another thing that they have in common is that they both began as realist artists. Although it's not widely known, Daphnis initially made simple, Folk art-style paintings before turning to surreal, biomorphic canvases of organic forms and then geometric abstractions. After

exhibiting a painting, which is now in the collection of the Baltimore Museum of Art, at the legendary Society of Independent Artists in 1938, the budding young artist was offered a solo show at New York's Contemporary Arts Gallery, where three more museums added his work to their permanent collections.

Petrides, too, was initially drawn to realistic drawing and painting in classes at the Art Students League in New York, the Académie de la Grande Chaumière in Paris and the New York Studio School. Over time, Petrides' handling of the figure has become more abstract, with patches of color realized through the additions of epoxy clay, metals, acids and pigments. Creating a visual montage of materials on the figurative forms, they share a collage sensibility with Daphnis, who assembled his blocks of color and forms to construct abstract landscapes, which at times become almost figurative in their own right.

Petrides' pieces, like *Blue Girl* (2020) and *Middle-Aged Boxer at Rest* (2021), take the figure into abstraction through the patchwork of applied materials, while Daphnis hinted at representation in his paintings *6-88* (1988) and *1-89* (1989), which take the historical Parthenon temple in Athens as the point of departure for the highly abstract, pixelated pictures.

Two artists in different times and on different paths, yet—through the power of their art, their ideas and their heritage—their spirits came together in *Figure and Form*, a two-person exhibition at the Consulate of Greece in New York, where their bond will forever be forged.

ON CULTURAL DIPLOMACY

ELEFThERIA GKOUFA

Cultural Manager of the Exhibition

Through dozens of traveling exhibitions with which I have been involved in my over twenty year tenure at the Benaki Museum, and from my studies at the graduate level in Culture Policy and Development, I have experienced how rewarding investment in Cultural Diplomacy can be. For those unaware of this term, I will reproduce the wikipedia definition:

"Cultural diplomacy is a type of public diplomacy and soft power that includes the exchange of ideas, information, art, language and other aspects of culture among nations and their peoples in order to foster mutual understanding. The purpose of cultural diplomacy is for the people of a foreign nation to develop an understanding of the nation's ideals and institutions in an effort to build broad support for economic and political goals. In essence "cultural diplomacy reveals the soul of a nation", which in turn creates influence." https://en.wikipedia.org/wiki/Cultural_diplomacy

I believe this exhibition is an example of successful Cultural Diplomacy: focusing on two artists who have strong roots in each of two countries, Greece and the USA, and how they brought their historic heritage to this great international city of New York; exposing Greek-Americans to successful artists who share their background, and introducing non-Greeks to these artists. In these 18 works, we believe the exhibition outlines the ecumenical character of Greek culture, and its fundamental role in shaping Greek-American identity, while highlighting the necessity of art and the importance of the creator in modern society.

We thank Dr. Konstantinos Koutras, the Consul General, for hosting this exhibition, and for his investment in Cultural Diplomacy in offering many cultural programs at the Consulate.

CONTEMPORARY ARTIFACTS

M. CHARLENE STEVENS

Founder and editor-in-chief of ArcadeProject



Installation view

***Figure and Form*, curated by Paul Laster — an exhibition of paintings by the late Nassos Daphnis (1914-2010) and sculptures by George Petrides (b. 1964) — facilitates a contemporary visual dialogue between two Greek-American artists who reference their place of origin.**

Daphnis's *Pixel Field* paintings, made between 1987 and 1992, provide a setting for Petrides's sculptures. The computer-generated graphics that inspired these paintings were created on Daphnis's son's Atari ST— a precursor to new media art. The compositions seem inspired by the Mediterranean cityscape and sea. Vibrant colors of land, water, and sky are rendered in large blocks that resemble hard-edged color field abstraction more than any natural setting. One painting, *1-89* (1989), is even further removed from nature, with its squares and rectangles broken up by similarly blocky ellipses that show the affordances of the era's computers: what looks retro and pixelated today was once the height of computer graphics technology.

Petrides's sculptures come to life juxtaposed with Daphnis's digitized environments: the geometric settings give way to the rough surfaces of the figures. This pairing exposes the slippages in time and space that occur when creating something new while referencing an ancient past. The artists were both born in Greece but they are émigrés; New Yorkers. Their memories of childhood and youth are distant, mixed with new experiences abroad. They visited their homeland as Americans, filtering Greece through a Greek-American lens – not fully belonging in their place of origin or their adopted home. They viewed Greece simultaneously as insiders and outsiders.

There have been many works of art that reinterpret and reimagine Greek antiquities. George Petrides's sculptures filter the ancient Greek sculptural tradition through the contemporary gaze of an artist in New York City. His work has been inspired by childhood museum visits where art, to him, was not "Greek Art:" it was a part of his ancestry. While



Nassos Daphnis, *1-90*, 1990, oil on canvas, 36.13 x 44.13 in.

others attempt to create connections with Greece as the birthplace of democracy and the early aesthetic standard of Western art, Petrides felt a personal connection to the artworks themselves.

Classical Greek sculpture depicted an idealized, youthful physical form. The stiff Egyptian-inspired Kouros evolved into the life-like proportions of the Hellenic period. The Polykleitos Canon, influenced by the philosophy and mathematical theory of Pythagoras and the Platonic ideal form, placed emphasis on number, harmony, and beauty in Classical sculpture. Greek bronze sculptures were copied in marble by the Romans and the forms found a revival during the Renaissance and subsequent eras. The classical form inspired the Übermensch ideal of Arno Breker's public works that were endorsed as the Classical antithesis to "degenerate" art. The physique of the American comic book superhero emerged from the idealized form as well. Even today, some may describe an athletic body who approaches the Classical physical ideal as "having the body of a Greek God."

Petrides subverts the ideal of physical perfection, laying bare the vulnerability and imperfection of contemporary urbanites. His figures, which are modeled from himself and his peers, strive for honesty rather than mathematical perfection. While ancient sculptures looked outward to the gods, Petrides looks inward: at himself and his models. The sculptures not only suggest a patina of time but the effects of life and an unsure environment where people search for answers within.

In *Boxer at Rest (Self Portrait)* (2021) the artist subverts the Classical ideal of physical perfection through a realistic representation of his body. While based on a Greek bronze from between 330 and 50 BCE, Petrides's boxer is no longer a Hellenistic depiction of a youthful athlete but of a New Yorker shaped by the stressful life of the city and time. The realism of the folds makes one reflect upon how our bodies



George Petrides, Detail of *The Sicilian (Paola)*, 2021, natural clay, epoxy clay, and paint, 16 x 15.5 in.



George Petrides, *Boxer at Rest (Self Portrait)*, 2021, natural clay, epoxy clay, metals, patinas, and brick, 14.5 x 10.5 in.



George Petrides, *Graphic Designer (Frances)*, 2021, natural clay, epoxy clay, and dairy milk, 6 x 13.5 in.



George Petrides, *Ajitto*, 2021, natural clay, epoxy clay, paint, 9.5 x 8.5 in.

change with age and, most recently, the pandemic. Layers of multi-colored clay and paint give the sculpture a patina and rough surface that suggests the aging of the work – like an artifact unearthed.

The sculpture *Graphic Designer (Frances)* (2021) has been soaked in dairy milk while still warm after firing, adding an uneven white surface tone on top of the bare terra cotta. The technique of applying milk post-firing not only gives the finished piece a milky color but fills the pores of unglazed ceramics to make them more water-tight. When used a glaze, the surface darkens due to the caramelization of the sugars while fats help create the seal. Petrides accomplishes an uneven patina – a visual link with an ancient technique.

The sole bronze sculpture in the exhibition, *Ajitto* (2021) was influenced by a contemporary ideal form – the Black male athletic body. Inspired by the work of Robert Mapplethorpe, the black patina of the version on display emulates the beauty of Black skin depicted in Mapplethorpe's photographic works. Mapplethorpe himself was influenced by classical ideals of beauty, going so far as to have some of his models mimic poses from classical and Renaissance sculptures. The photographer also photographed sculptures, imbuing them with a lifelike quality that differed from his statuesque models like *Ajitto*. Mapplethorpe once said: "If I had been born one or two hundred years ago, I might have been a sculptor, but photography is a very quick way to see, to make sculpture."

The sliced arm — suggesting the damaged Belvedere Torso (circa 1st century BCE) — in *Kevin Belvedere* (2021) evokes a visceral response in the viewer. The famed sculpture has inspired artists since ancient times: Michelangelo thought the ruined sculpture was perfection itself and turned down a commission from the Pope to recreate its severed limbs. The torso represents the limits of the classical ideal, its imperfections

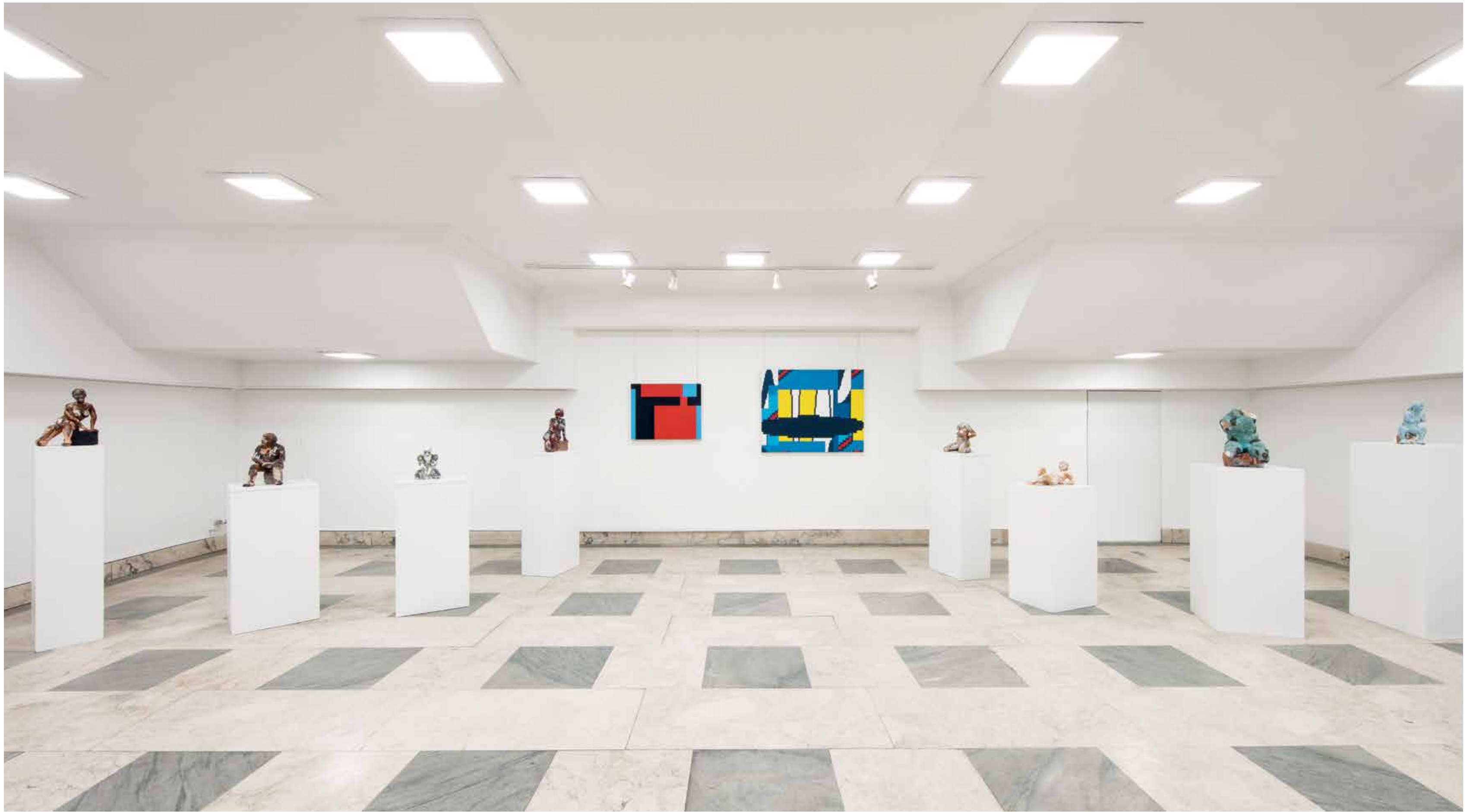
INSTALLATION PHOTOS

and omissions being ultimately more compelling than any imaginary whole. The slice through the multicolored layers of clay in Petrides's interpretation of the torso suggests a violent act resulting in exposed bone and muscle tissue. The color change hints at a previous state of completion that has been lost forever to time and ruin.

Beyond the artists' common homeland, an awareness of artifice, and the physical presence of various personal, technological, and cultural histories, link these two otherwise disparate bodies of work. Daphnis's paintings, plotted out with a now-archaic computer — itself an artifact — and executed by hand, show evidence of early computer graphics technology in their colored blocks and squares. Petrides's sculptures not only resemble artifacts unearthed from an ancient civilization but are themselves emblems of the artist's life, depicting people close to him and referencing classicism's influence on the art historical canon, like the Belvedere Torso or Mapplethorpe's photographs. Each work on view displays not only its artist's personal history, or a fragment of a larger cultural history, but the intimate history of its facture — whether it was cast in bronze, bathed in milk, or painted based on shapes from the flickering screen of an Atari ST computer.



George Petrides, *Kevin*
Belvedere, 2021, natural clay,
epoxy clay, metals, patinas,
and brick, 16 x 12 in.





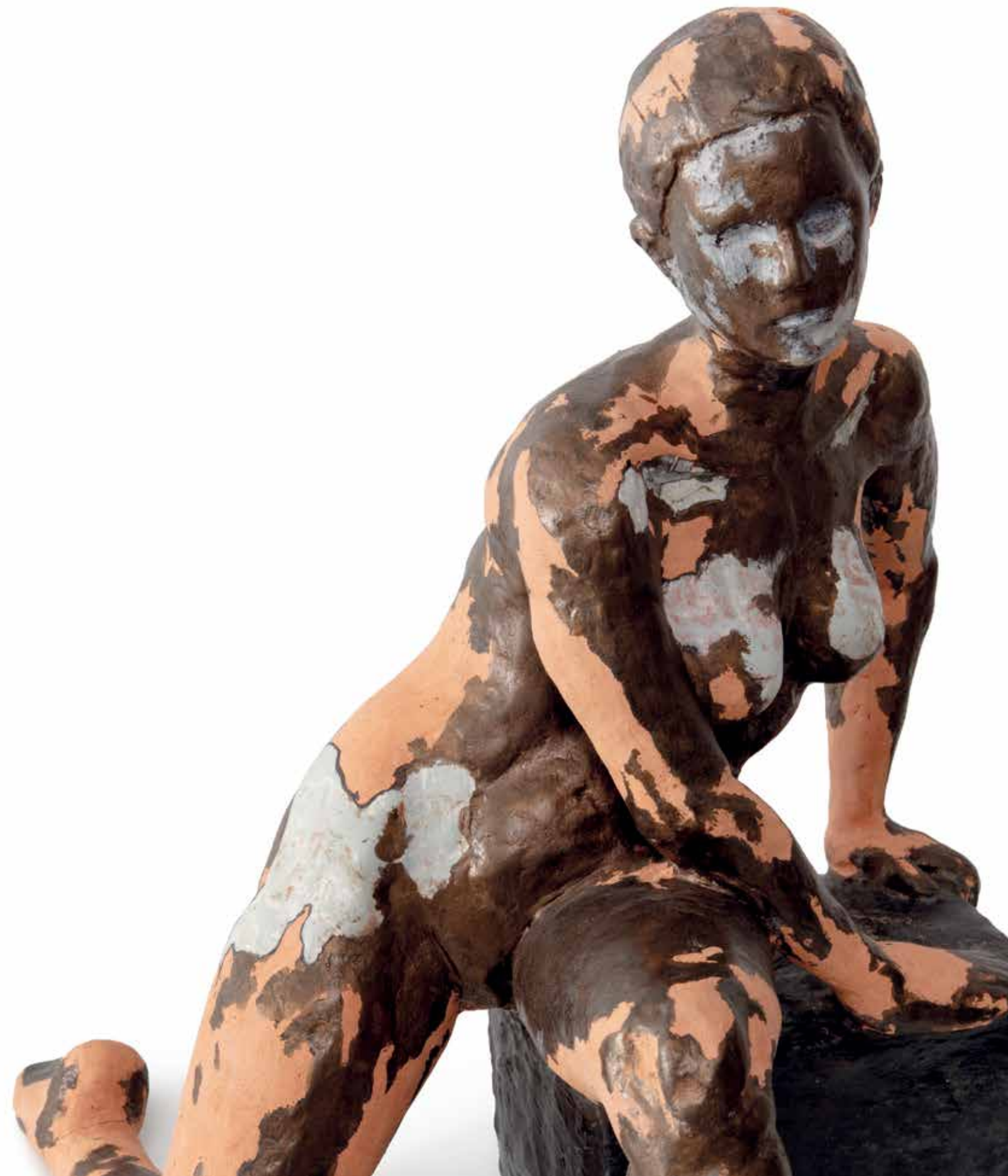


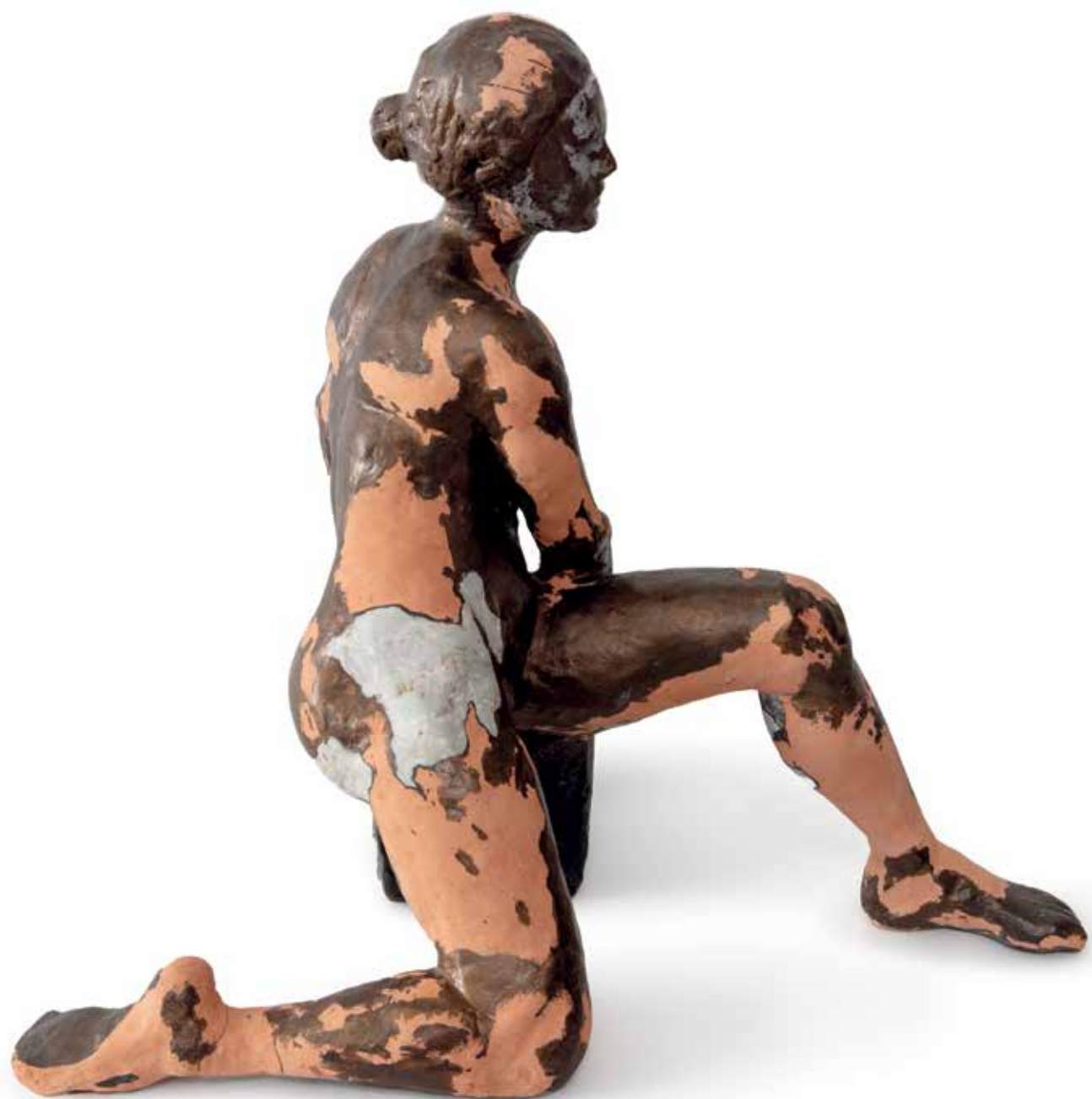




**GEORGE
PETRIDES
SCULPTURES**

Age of Innocence (Nicole), 2020
Natural clay, epoxy clay, metals
15 inch high x 17.5 inch diameter
38 cm high x 44 cm diameter





The Sicilian (Paola), 2021
Natural clay, epoxy clay, paint
16 inch high x 15.5 inch diameter
40 cm high x 39 cm diameter







Kevin Belvedere, 2021
Natural clay, epoxy clay, metals, patinas, brick
16 inch high x 12 inch diameter
40 cm high x 30 cm diameter





Graphic Designer (Frances), 2021
Natural clay, epoxy clay, dairy milk
6 inch high x 13.5 inch diameter
15 cm high x 35 cm diameter





Boxer at Rest (Self Portrait), 2021
Natural clay, epoxy clay, metals, patinas, brick
14.5 inch high x 10.5 inch diameter
37 cm high x 27 cm diameter



La Grande Chaumiere, 2021
Natural clay, epoxy clay, paint
12 inch high x 12 inch diameter
30 cm high x 30 cm diameter







Blue Girl, 2021
Natural clay, epoxy clay, metals, patinas
10 inch high x 9.5 inch diameter
26 cm high x 24 cm diameter





Tara Tronie, 2021
Natural clay, epoxy clay, metals, patinas, brick
11.5 inch high x 6.5 inch diameter
29 cm high x 16 cm diameter





Ajitto, 2021
Natural clay, epoxy clay, paint
9.5 inch high x 8.5 inch diameter
24 cm high x 22 cm diameter



THE MUSE OF CLASSIC GREEK SCULPTURE

KATHLEEN CULLEN



Photograph by Christos Simatos

The muse of classic sculpture at the Greek Consulate in New York seems to be working in unison with George Petrides' work uptown.

Classical sculpture through the lens of sculptor George Petrides establishes a new vision in form and figure through juxtaposition of shape in a colorful palette. These sculptures are on view at the Consulate of Greece at 69 East 79th Street, New York, NY 10075 until February 3rd, 2022, weekdays from 9-2:30 pm. This show, which he shares with abstract painter Nassos Daphnis, is just the tip of his prolific artistic iceberg of work. He has been working on larger figures and the Hellenic Heads that are not part of this show but will be on view very soon. I've included photos of these pieces as well as his work in the current exhibition which presents tabletop size figures. In the installation, the figures quietly greet the audience in a half circle. The figures do not look at us. Their eyes are cast down. This had me recall a quote from Jean Genet speaking about the sculptural work of Giacometti "Figures they are familiar,... and yet they come from the depths of time, the origin of all things. In their sovereign immobility, they ceaselessly approach, but they do not look at us but allow us to gaze upon them."

In addition to being an incredibly visual storyteller, Petrides proves to be as good with words. I had the chance to talk with him at length and have enclosed sections of our discussion.

The muse of classic sculpture at the Greek Consulate seems like Kismet for your work. Can you talk about how the show came about?

The Greek Consulate in New York runs a wonderful arts exhibition program, where Greek and Greek-American artists show work in attractive rooms on the first floor and lower level of their gorgeous townhouse headquarters. I was very much looking forward to my show there opening on May 19, 2020...when, guess what happened? Yes, the Covid outbreak put a hold on the exhibition.

Fast forward nearly two years: the Consul General Mr. Koutras and Cultural Attache Ms. Kanellea were kind enough to offer me the space as the first event they hosted after Covid.

The pairing with Nassos Daphnis was proposed by curator Paul Laster. Paul has been friends for many years with Richard Taittinger, who took on the Nassos Daphnis estate in 2015. Paul proposed to pair nine of Daphnis’s abstract paintings with nine of my figurative sculptures. Paul comments: “Taking a traditional approach to figurative sculpture, Petrides mines the past to create something new and when making his Pixel Fields/Aegean Series paintings, Daphnis tapped into new technology to update modernist abstraction. Petrides’ sculpted figures are perceptively born from the primordial mud of ancient cultures and modified in the artist’s hands, whereas Daphnis cleverly combined computer-generated graphics from an Atari ST with his own particular painting process.”

I believe the appeal to the Greek and Greek American communities is the story of two Greek-Americans. We were born 50 years apart (both Leos!) in Greece who came to New York at a young age and made art in this great city. But how the art differs!

What is your work seeking to convey?

I’m sharing my understanding of and my emotions about our fellow humans and of life. This is driven by my own interest in other people, in relationships with them, and (often) my inability to understand and connect with them. My self-portraits reflect my own challenges in life, and getting through them with some battering of the body and soul. Because of the size of the space and the need to balance with the works of another artist, the works presented in the Consulate are smaller than my typical current work, for example the Hellenic Heads which are over lifesize heads that we will talk more about below.



Age of Innocence (Nicole),
2020 natural clay, epoxy clay,
metals, 38 cm high x 44 cm
long.



Boxer at Rest (self portrait),
2021 natural clay, epoxy
clay, metals, patinas, brick
37 cm high x 27 cm
diameter.

You evolved into your artist life after many years in business. Why this transition? What inspired you?

I grew up in a family that was half artists (visual artists, musicians) and half business people. Even as a child it was clear to me that the life of the artist was not an easy one. Call it prescience, I hope we don’t call it cowardice, after a liberal arts degree in 1985, I followed a business career. Then in 1996, the Muse beckoned and I started taking oil painting classes in the evenings and on weekends. I felt then as I do now that oil is not my medium! I looked for drawing classes and discovered that the New York Studio School, since its founding in the late 1950s, emphasizes drawing. Around 1998, I started with the Monday night drawing class and progressed to the famous Marathons under Graham Nickson: 10 days of drawing, some days more than 12 hours a day. At this point I have taken 6 or 7 marathons over two decades. So, NYSS has been my primary educational home for the last 20 years with side trips to the Art Students League and Academie de la Grande Chaumiere in Paris, where Giacometti, Bourgeois, Calder, Noguchi studied.

What moved you to go from part-time art student to full time working artist?

I had been flirting with the commitment to be a full time working artist for many years but every time I came close to “pulling the trigger”...I didn’t. Then in 2017, I experienced multiple deaths of friends and family — these caused me to evaluate what I wanted to do with my remaining years on this orb. In early 2018 I left for Paris to spend 5 weeks drawing and painting at La Grande Chaumiere and when I returned... I was fully committed.

How important is art history to you? How did you acquire your knowledge?

Art history is very important to me. Knowing about figurative sculpture from the Mesopotamians and Egyptians through to Charlie Ray

and Huma Bhaba is critical — not because I make copies but because I believe all the prior investigations into figurative sculpture are of real interest.

I built my art history knowledge over the decades, starting as a kid. From age 3 to 7 my family lived in New York City. In those early years I recall my mother and her sister, who grew up in worn-torn Greece in the 1930s to 1950s, going to every museum in New York dragging me along. Back in Greece from age 10, I would tag along with another aunt who gave tours of Greek antiquities — museums, archaeological sites. Then in college, art history classes: discovering painting, the Renaissance through to the Modern movement. In my twenties, art trips to Paris, Florence, Rome. In more recent years, I’m continuously looking at contemporary sculpture especially figurative — for example, Ray, Bhabha, Houseago, Altmejd stand out for me.

You have reworked the surfaces of the sculptures, imbuing them with an expressionistic surface of dabs of color. Such additions are delicately applied, not as glaze as in most ceramic sculptures. Discuss?

I start with clay — often with a life model posing — to get the basic form and build the volumes. I fire it and then start going to work on it with power tools to subtract volume and epoxy clays to add volume – in doing so I create a variegated, often rough surface that I don’t plan in advance, nor does it have a specific rationale. Often I add more materials including found bricks, stone and wood, and ferrous and copper based metals, paints and acids. Sometimes I like the patches of color and material to be tonal — other times for the contrasts to be stronger which can make the form “disintegrate”. This part of my process is indeed expressionistic, and I keep reworking the pieces until they seem “done” to me.



Ajitto, 2021 clay, epoxy clay, paint, 24 cm high x 22 cm diameter.

Have you thought of placing yourself in the context of the ceramic world? There is a long tradition of figurative ceramic work.

Indeed, there is wonderful ceramic figurative work; Rodin’s early work for Carrier-Belleuse comes to mind, as does current sculptor Rachel Kneebone’s porcelain work. Personally, I don’t think of myself as a ceramicist because clay is only a part of my process, often the part I spend the least time on. I don’t use glazes at all.

The work has elements of the ancient and modern. Is it inspiration or influence or both?

Both! I find my work can be categorized in a few different ways. Some works are inspired by the ancient Greek great works — my version isn’t a copy, rather an interpretation, using a live model and contemporary materials and my own expressionistic rendering. Similarly I have works that are interpretations of 19th and 20th sculpture, such as Rodin, Malliol, the Greek great Yannoulis Chalepas. Third, and the largest category, are my works from my daily life: from professional models, portraits of family members and self portraits. Does my daily life work show classical influences? Possibly

I’ve seen some of your larger works, specifically the monumental heads which you call Hellenic Heads. Discuss?

The Hellenic Heads series is important for me on many levels. I have chosen 7 key periods in Greek history, from 500 BC to the present, and researched them. I have responded to each period with over lifesize heads, often using members of my family as models. This multi-year project has allowed me to understand what historical and cultural influences have shaped me and other Greeks and Greek Americans. I believe that for any civilization that has persisted and developed over 3,000 years, it is helpful — necessary — to know what came before in order to understand today’s psychology.

Some of the heads refer to ancient times, such as the Classical and Hellenistic periods. Others to Byzantium and later to the Greek revolution against the Ottoman empire, starting in 1821. Another head draws from the Greek and Armenian Genocide of 1922, which my grandmother survived. Another head refers to the decade of the 1940s in Greece, where I have reflected on the experiences of my parents and other family who lived through the Nazi occupation. To end on a lighter note, for the head of current times, my daughter was patient to pose for me, symbolizing hope for a better future.

Can you comment on how over lifesize heads relate to your small figures?

Like many sculptors, I prefer to work large. I have done one over-lifesize full figure (DEISIS) and I'm happy with it! But working at that scale is difficult and expensive. So I use smaller sizes, often in the range of 18 inches plus or minus, to work out ideas. I'm in good company with Rodin, whose clay work was often in that size range and from which enlargements were made.

As to the importance of scale: Jeff Koons has said that scale changes the way the viewer perceives the work, even if it is the exact same work simply enlarged. I see how people react to my monumental heads, which I make in clay a little larger than lifesize – and then enlarge digitally to almost 3 times lifesize.

What are you working on now?

Completing the 7 Hellenic Heads! I showed three in 2021, in Mykonos, Monaco and Dubai (and I showed 1 in London). Now I have two more almost done, and starting on the last two, to have the whole series ready for 2022 shows.



The Sicilian (Paola), 2021
natural clay, epoxy clay,
paint 40 cm high x 39 cm
diameter done in NY
Studio with life model.

Where are you showing after your current show in New York closes on Feb 3rd?

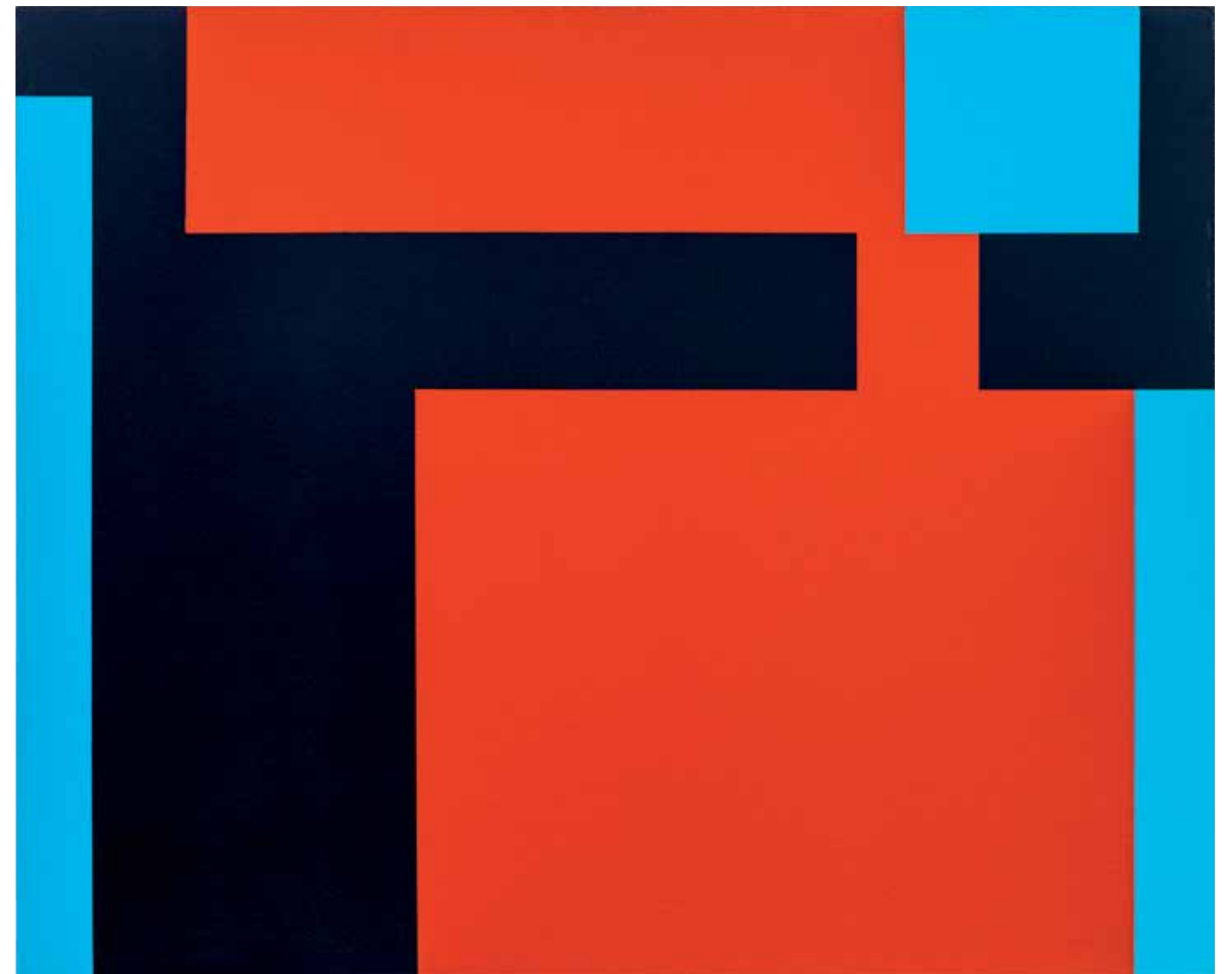
For the rest of 2022, I plan to show in Washington DC, Southampton and Los Angeles, with a side trip to Mykonos for my third solo show there. In 2023 I hope to show in European venues including my hometown of Athens Greece.

Many of today's most successful artists share two characteristics with you. One is that they are prolific. The other is that they have good business sense. Please comment.

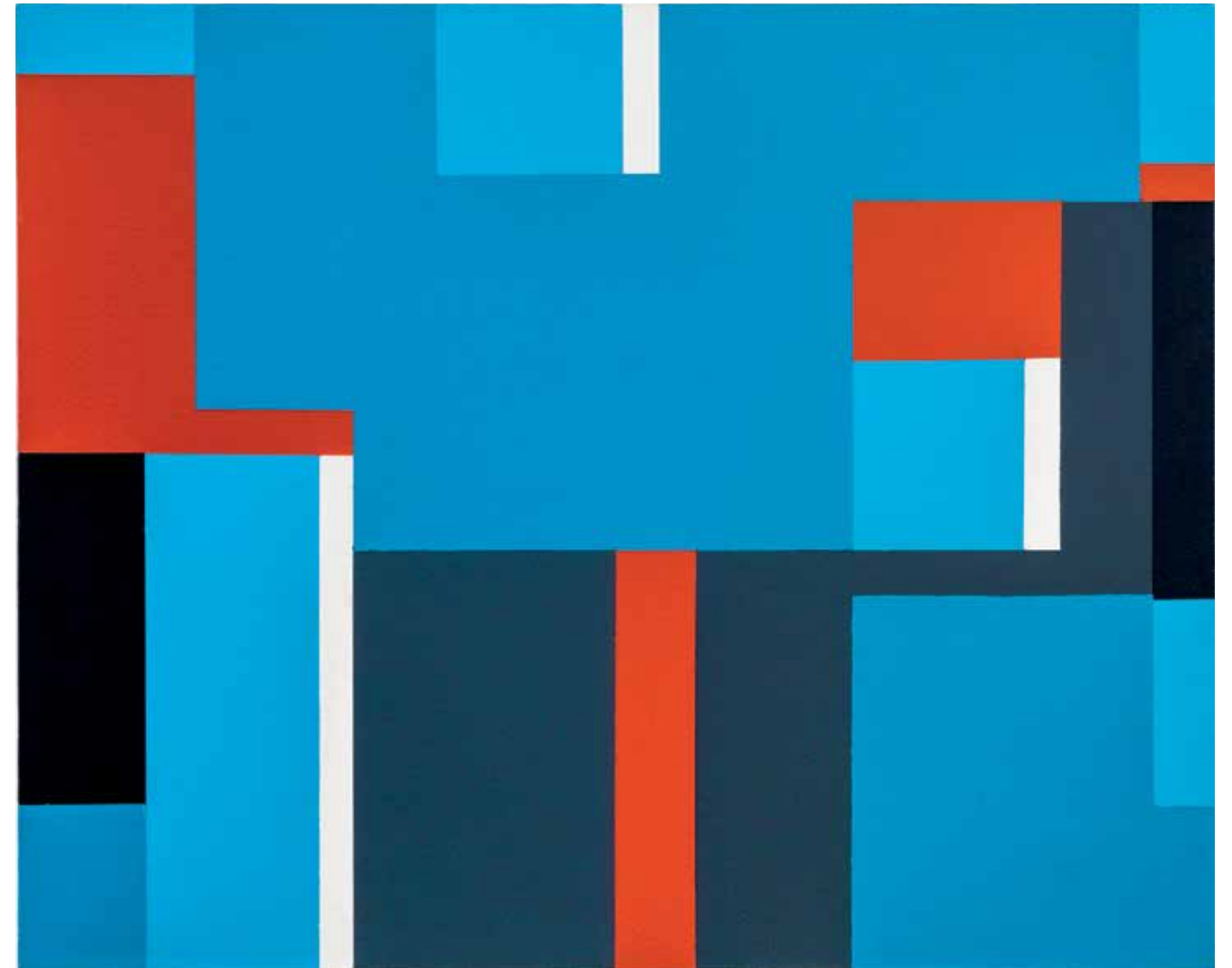
I think you are right about successful artists I know of. As to being prolific, I have a workmanlike ethic: on the days that I go to the studio, I'm often there at 8 AM and if possible work for 12 hours with no more than a 45 minute lunch break. So, I produce a lot of work. As to business sense: my background has helped me with the non-art making aspects of being an artist, such as financial arrangements, legal agreements – but perhaps more importantly it gives a state of mind of being efficient, setting goals, seeking results.

**NASSOS
DAPHNIS
PAINTINGS**

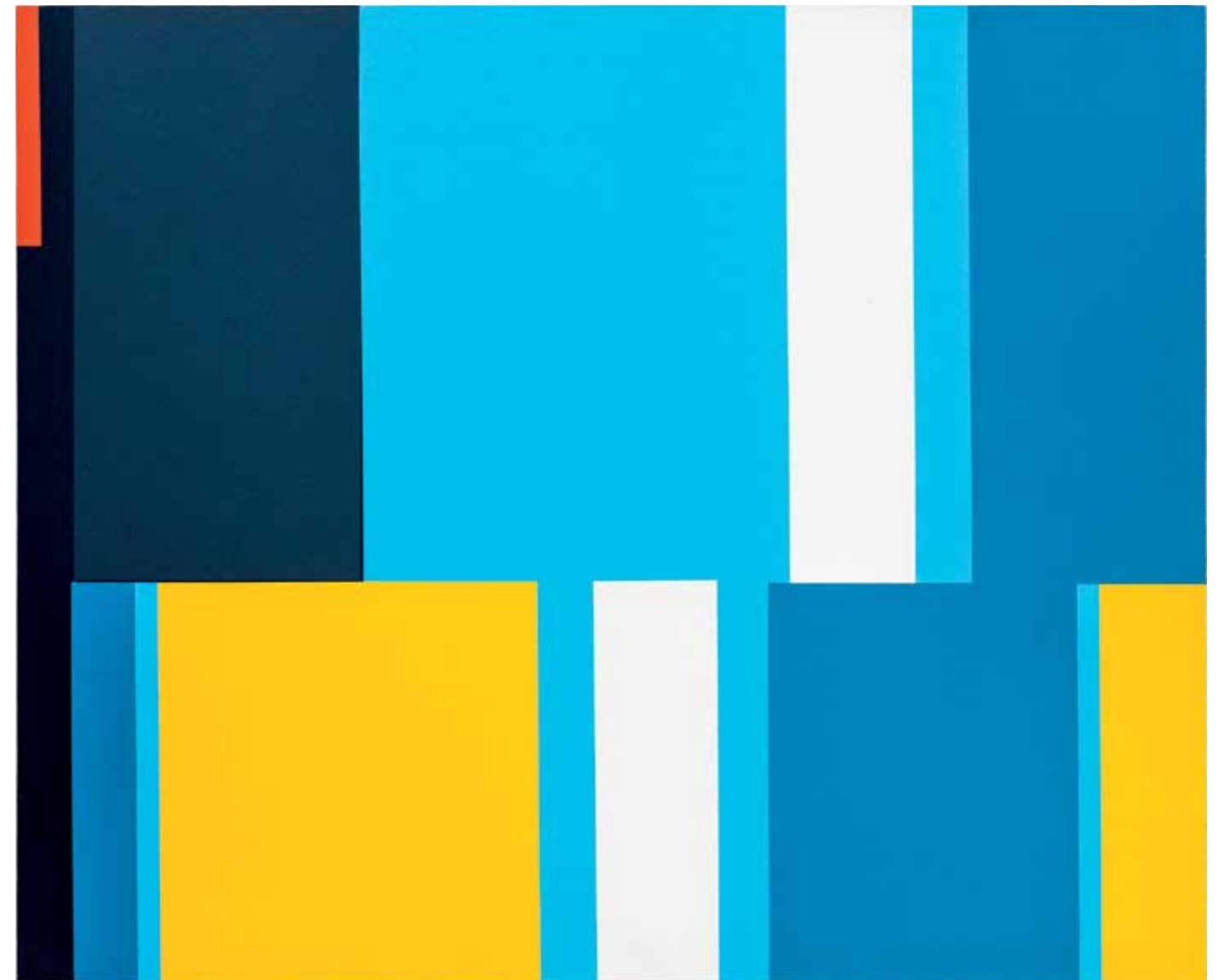
10-90, 1990
Oil on canvas
24.25 inch high x 30.13 inch width
61.60 cm high x 76.52 cm width



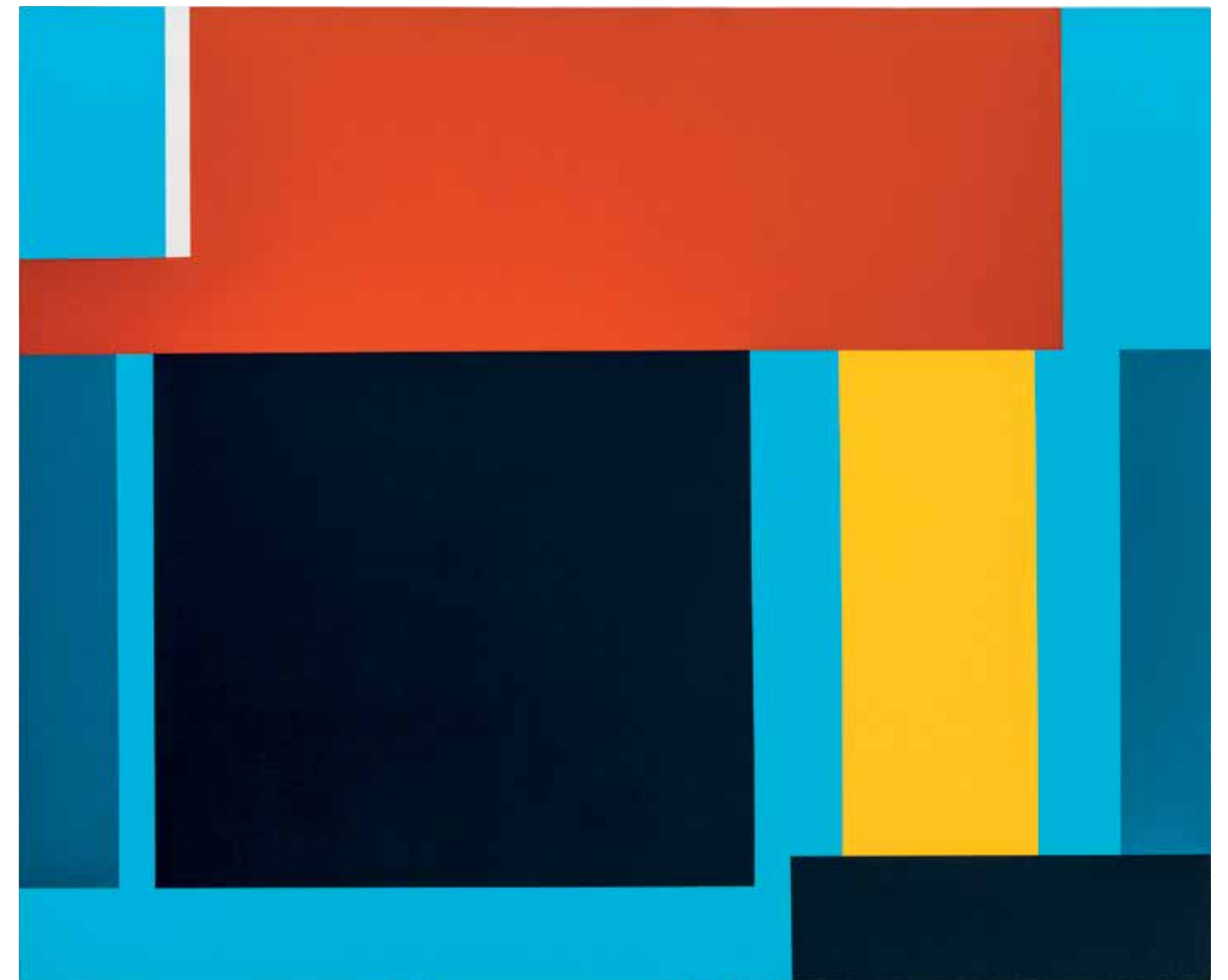
AE 11-92, 1992
Oil on canvas
24.13 inch high x 30.25 inch width
61.28 cm high x 76.84 cm width



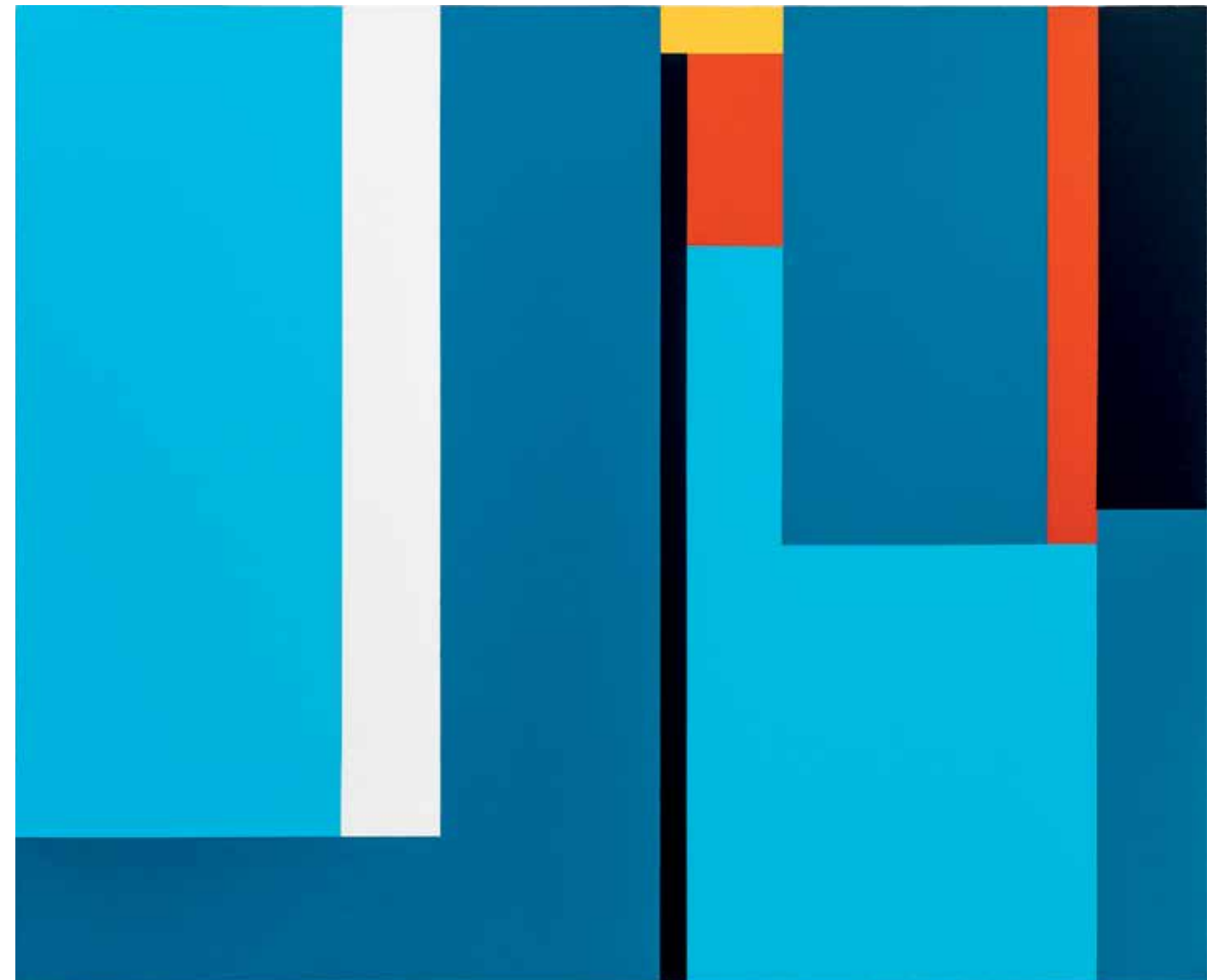
3-90, 1990
Oil on canvas
36.13 inch high x 44.13 inch width
91.76 cm high x 112.08 cm width



2-90, 1990
Oil on canvas
36.13 inch high x 44.13 inch width
91.76 cm high x 112.08 cm width



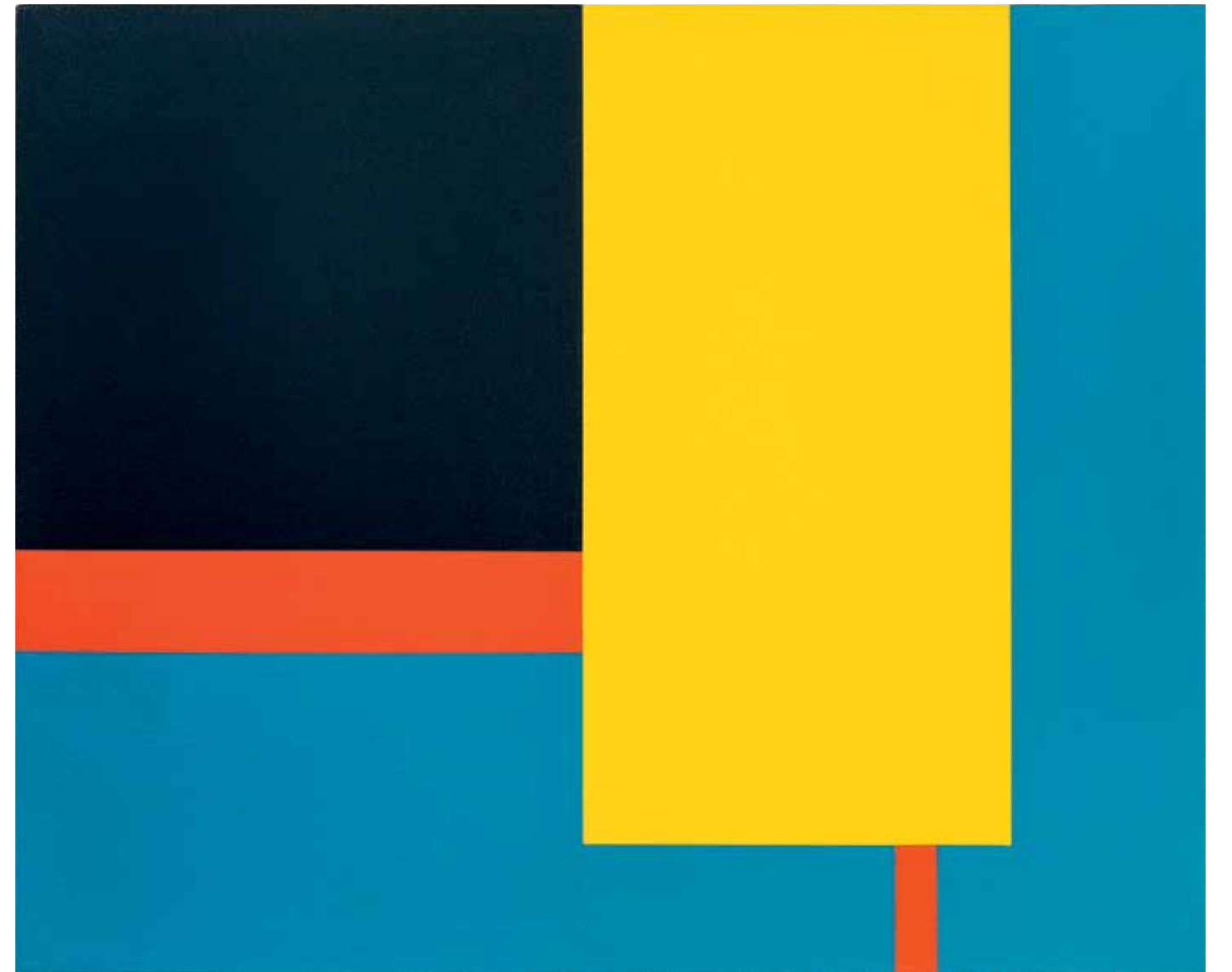
1-90, 1990
Oil on canvas
36.13 inch high x 44.13 inch width
91.76 cm high x 112.08 cm width



7-89, 1989
Oil on canvas
36 inch high x 44.13 inch width
91.44 cm high x 112.08 cm width



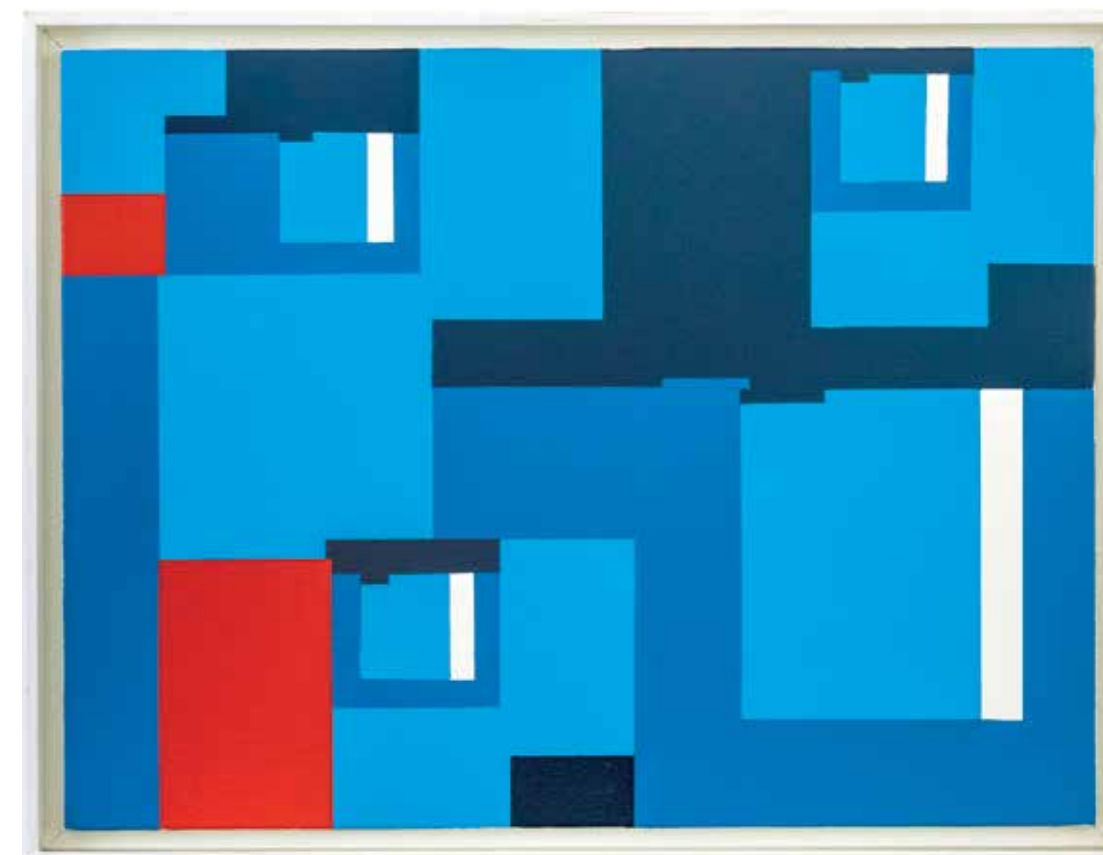
7-90, 1990
Oil on canvas
24.25 inch high x 30.13 inch width
61.60 cm high x 76.52 cm width



1-89, 1989
Oil on canvas
36.13 inch high x 44.13 inch width
91.76 cm high x 112.08 cm width



9-A-92, 1992
Oil on canvas
18.13 inch high x 24.13 inch width
46.04 cm high x 61.28 cm width



PIXEL PAINTING

DEMETRI DAPHNIS

It was during the winter of 1985, when I was spending the night at my father's Soho art loft, that I was awakened by loud noises. It was Nassos - abruptly descending the steep wooden stairs from his bed. He was searching for a sketchpad and his precious color markers.

Blurry-eyed from the glaring overhead fluorescent lights, I asked my dad what the commotion was about. Excitedly, Nassos explained that he couldn't sleep. He had a new idea for his next series of paintings. It was one of Nassos' eureka moments and nothing would stop him from putting his vision down on paper, despite it being 3 AM. Luckily for me, I was accustomed to Nassos' eureka moments as this had been going on since my early childhood.

For the next hour, I intently watched this man - who was then over seventy years old - excitedly put his vision down on paper. Quickly, however, he became frustrated that he couldn't capture it all as quickly as he wanted - he wanted to be able to rapidly change the color of a shape or the density of a line. Inspired by his vision, Nassos would soon embark on a new series of paintings.

I mentioned to him that he could do his studies on the computer and in seconds, could change the position of the lines or change the colors.

"Oh come on!" he said with his thick Greek accent. "I don't believe it."

"No, really, you could do that," I replied.

With great excitement he said,"Show me now!"

I tried to delay - it was 4 AM! I went back to sleep wondering how many sons are awakened by their father for an artistic vision at 3 AM? Probably not many. That morning, a loud bang on the door woke me up again. Of course, it was Nassos yelling at me to get up and show

him what he could do with his ideas on the computer. "Okay, Okay, I'm getting up," I yelled back. "In five minutes!"

"In five minutes? That's all I hear from you. Get up now!" Nassos yelled emphatically. Bang, bang on the door again and again.

I quickly booted up the Atari ST to show Nassos how he could manipulate lines and forms on the computer screen. The 3.5" floppy disk drive slowly started humming. For the next five hours you could not have pulled him away from that screen for anything. Nassos was a kid again, exploring a new world of strange looking shapes called pixels and colorful, vibrating computer screens. He was hooked. He loved the instant manipulation of color and form that this new type of visual media - encapsulated in this tiny Atari computer - gave him. This Atari, with its 512 KB of memory, had opened up entirely new avenues for him to explore and create. Nassos was in geometric heaven!

I apologized to him that the Atari only had a palette of sixty-four colors. I was used to the millions of colors on the DEC PDP-11 mini-computer on which I did my own artwork, and which filled up half of a huge refrigerated room in midtown Manhattan. This mini-computer had advanced state-of-the-art CG software worth more than a million dollars, while the Atari ST came in at under a thousand dollars.

"Oh, no problem, I only paint with the four primary colors," Nassos said proudly. He was absolutely delighted and together we were both falling in love with that little beige Atari.

For the next few weeks, I showed Nassos the ins and outs of using the Atari. He became a whiz at manipulating his geometric forms with the same precision with which he had mastered his massive canvas paintings.

During the time Nassos was creating his digital series, I passed the time sitting in front of his massive paintings in the loft. I was like a doctor on call - there for any tech emergency. I stared at the paintings and shut out the noisy world around me. At times, the colors jumped out at me as I meditated and I became one with Nassos' visual conceptualization. Looking at his paintings was an optical experience - his pure primary colors popped and floated into a 3D space over the 2D surface of the canvas.

Those were exceptional days for a son and his father and we became closer as I shared this part of Nassos' artistic journey. I can never forget those days in the mid-'80s, seeing Nassos jump right into this new, exciting digital world and create graphics with the glee of a ten year old. Some of those same computer images would later manifest themselves in the large, powerful paintings that adorned the walls of the Leo Castelli Gallery at 420 West Broadway.

Some I now have the privilege of seeing exhibited for the first time in this exhibition at Richard Taittinger Gallery, Pixel Fields.

Creating geometric art on that Atari computer was Nassos' video game. It was a game he played with the precision and exactitude that seamlessly manifested in his hard-edge canvas paintings. Looking back now, 30 years later, Nassos was as much an early pioneer of pixel painting as he was of hard-edge geometric abstraction; always striving for the perfect balance of color and form and not giving up until he found it.

August, 2015

BIOGRAPHIES

GEORGE PETRIDES

B. Athens, Greece, 1964



Photograph by Christos Simatos

GEORGE PETRIDES lives and works in New York and Athens, Greece, where he creates figurative sculpture in sizes ranging from palm sized to 3 meters tall. Born in Athens in 1964 and raised there and in New York, he is steeped in ancient Greek and Roman sculpture and the later works that were influenced by it (Donatello, Michelangelo, Rodin, Maillol, et al.) as well as the 20th-century modernists who re-interpreted these traditions. He closely follows contemporary figurative sculptors, especially those who reference ancient sculpture, such as Charles Ray and Huma Bhabha.

Growing up in a family of artists and businesspeople, Petrides’ first career was on Wall Street in New York. He didn’t take his first art class until age 33; from that point on, he studied and made art part-time for more than 20 years, taking drawing, painting and sculpture classes at the New York Studio School (graduating with a Certificate in Sculpture), The Art Students League in New York and L’Académie de la Grande Chaumière in Paris. In 2017, Petrides dedicated himself to making art full-time.

He has had solo shows in Brookline (Massachusetts USA), Dubai (UAE), Mykonos (Greece), Monaco, Southampton (New York USA) and Washington DC (USA). His traveling exhibition *Hellenic Heads: A Personal Exploration of Greek History and Culture Over 2,500 Years* premiered at the Embassy of Greece to Washington DC where more than 2,000 people saw it on Europe Day in May 2022. The exhibition is traveling to the National Hellenic Museum in Chicago (IL, USA) where it will be on view from July to November 2023, and then traveling to Rome and London, for a total of 8 venues around the world.

More information:
www.petrides.art
<https://linktr.ee/petridesart>

NASSOS DAPHNIS

B. Krokeai, Greece, 1914
D. Provincetown, MA, 2010



Photograph by Arthur Mones, 1980

NASSOS DAPHNIS was a Greek-born American painter and sculptor recognized for his mastery of geometric abstraction and his evolution into what became known as hard-edge painting. In the late 1950s, Daphnis developed his color-plane theory to liberate color from the restriction of form. In doing so, he used multiple planes of solid color to create the illusion of depth, space, and movement amid smooth, uninterrupted surface textures. The interplay of Daphnis’ carefully chosen palette and dynamic shapes results in a vibrating, tension-ridden energy that allows color to be the primary element of the work, unconstrained by line or form. Critical reception of his exhibitions, including a breakthrough solo show with Leo Castelli in 1959, praised Daphnis as being both of the moment and ahead of the next; he remained outside recognized schools and moved fluidly among emerging styles.

Daphnis’ work was represented by long-time friend and iconic dealer Leo Castelli for over thirty years. Major institutional exhibitions include six editions of the *Whitney Annual* (1959–67), *64th Annual American Exhibition* at the Art Institute of Chicago (1961) and *Geometric Abstraction in America* at the Whitney

Museum of American Art (1962). In 1977 he received the prestigious Guggenheim Fellowship and was later the recipient of the Francis J. Greenburger Foundation Award (1986) and the Pollock-Krasner Foundation Award (1986). His work is included in the Guggenheim Museum, New York; Whitney Museum of American Art, New York; Museum of Modern Art, New York; Baltimore Museum, Baltimore, MD; Albright-Knox Art Gallery, Buffalo, NY; and Macedonian Museum of Contemporary Art, Thessaloniki, Greece.

“The important thing for me was to place the color in its proper plane, which I feel is the only way that a color can exist.”¹

¹ Oral history interview with Nassos Daphnis, 1964 Sept. 6, Archives of American Art, Smithsonian Institution.

EDUCATION

1952

Institute Statale Dell'Arte, Florence, Italy

1949

Art Students League, New York

SOLO EXHIBITIONS

2022

City Walls (1969-1975), Richard Taittinger Gallery, New York

2018

Transmitting Waves, Richard Taittinger Gallery, New York (cat.)

2015

Pixel Fields, Richard Taittinger Gallery, New York (cat.)

2011

Nassos Daphnis: An Exhibition in Memory of His Legacy, Daphnis Studio, New York

2004

Nassos Daphnis, Astrolavos Artlife, Athens

2003

Nassos Daphnis: PX-1969 Paintings, Eaton Fine Art, West Palm Beach, FL

1996

Nassos Daphnis, Kappatos Gallery, Argostoli, Kefalonia, Greece

1995

Nassos Daphnis: Energies in Outer Space, Leo Castelli Gallery, New York

Nassos Daphnis: Matter in Outer Space, Andre Zarre Gallery, New York

1993

Nassos Daphnis Color and Form: A Retrospective, Boca Raton Museum of Art, Boca Raton, FL; The Butler Institute of American Art, Youngstown, OH

1992

Nassos Daphnis, Berta Walker Gallery, Provincetown, MA

1991

Nassos Daphnis, Ileana Tounta Contemporary Art Centre, Athens (cat.)

Biomorphic Watercolors of 1947-48, The Sid Deutsch Gallery, New York City (cat.)

Nassos Daphnis: Four Decades, 1950-1980s, Nico Verato Gallery, Milan

1990

Thirty-Years With Leo Castelli, Leo Castelli Gallery, New York (cat.)

Recent Works, Raynolds Gallery, Pittsburgh, PA

1988

Evolving Spheres, Leo Castelli Gallery, New York

1986

The Fertility Rites of the Tree Peonies, Leo Castelli Gallery, New York

1985

The Continuous Painting, 1975, And Other Works, Leo Castelli Gallery, New York

Four Decades of Work on Paper, Andre Zarre Gallery, New York

Nassos Daphnis: Paintings and Sculpture 1952- 87, Eaton/Schoen Gallery, San Francisco, CA

Biomorphic Painting 1947-48, Kouros Gallery, New York (cat.)

1983

Transmitting Waves, Leo Castelli Gallery, New York

Paintings from the 50's, Andre Zarre Gallery, New York

Recent Paintings, Omega Gallery, Athens

1981

Nassos Daphnis, Eaton/Schoen Gallery, San Francisco, CA

1980

Paintings From the 50's, Leo Castelli Gallery, New York (cat.)

Nassos Daphnis, Phillips Gallery, Salt Lake City, UT

Recent Serigraphs by Nassos Daphnis, Frank Fedele Fine Arts, New York

Nassos Daphnis, Eaton/Schoen Gallery, San Francisco, CA

Nassos Daphnis, Muhlenberg College, Allentown, PA

1976

Nassos Daphnis, Andre Zarre Gallery, New York (cat.)

Nassos Daphnis, Kingpitcher Gallery, Pittsburgh, PA

1975

The Continuous Painting, Leo Castelli Gallery, New York

Nassos Daphnis, Printers Gallery, Ithaca, NY

1974

Nassos Daphnis, Andre Zarre Gallery, New York

1973

Nassos Daphnis Retrospective 1958-1972, Leo Castelli Gallery, New York

Nassos Daphnis, Monoprints, Leo Castelli Gallery, New York

1971

Hexagon Module, Leo Castelli Gallery, New York

1970

Nassos Daphnis, Brockton Art Center, Brockton, MA

1969

Nassos Daphnis Work Since 1951, Albright-Knox Gallery, Buffalo, NY (cat.); Everson Museum of Art, Syracuse, NY

1968

Inlays, Leo Castelli Gallery, New York

1967

Nassos Daphnis, Franklin Siden Gallery, Detroit, MI

1965

Epoxy Paintings, Leo Castelli Gallery, New York

1964

Nassos Daphnis, Leo Castelli Gallery, New York

1963

Plexiglas Structures, Leo Castelli Gallery, New York

1962

Nassos Daphnis, Galerie Iris Clert, Paris

1961

Nassos Daphnis, Leo Castelli Gallery, New York

Nassos Daphnis, Toninelli Arte Moderna, Milan (cat.)

1960

Nassos Daphnis, Leo Castelli Gallery, New York

1959

Nassos Daphnis, Leo Castelli Gallery, New York

1950

Nassos Daphnis, Galerie Colette Allendy, Paris

1949

Nassos Daphnis, Contemporary Arts Gallery, New York (cat.)

Nassos Daphnis, Mint Museum, Charlotte, NC

1947

NassosDaphnis,ContemporaryArtsGallery, New York (cat.)

1938

NassosDaphnis, Contemporary Arts Gallery, New York (cat.)

GROUP EXHIBITIONS

2021

Art Paris, Grand Palais Éphémère, Richard Taittinger Gallery, Paris, France

Figure and Form: George Petrides and Nassos Daphnis, Consulate General of Greece in New York, New York

2018

UNTITLED (MONOCHROME), 1957- 2017, Richard Taittinger Gallery, New York

2017

1959-1963 American Pioneers of Castelli Gallery: A Tribute to Nassos Daphnis, The Armory Show, New York

1959-1963 American Pioneers of Castelli Gallery: A Tribute to Nassos Daphnis, Richard Taittinger Gallery, New York

2016

Ballet Mécanique, Richard Taittinger Gallery, New York

2014

The Hard Line, Seymour Boardman, Illya Bolotowsky, *Nassos Daphnis*, Kendall Shaw, Anita Shapolsky Gallery, New York

Couples/Duos, Provincetown Art Association and Museum, Provincetown, MA

2013

Plans for a Summer, Ileana Tounta Contemporary Art Center, Athens

2012

Beauty, Life, and Spirit: A Celebration of Greek Culture. Albright-Knox Art Gallery, Buffalo, NY

2011

50's & 60's Prices?, Anita Shapolsky Gallery, New York

2009

Paper Proposes Pleasure & Sculptors, Anita Shapolsky Gallery, New York

2008

Masters of Abstraction, Anita Shapolsky Gallery, New York

2007

Ithaca Regained, Kouros Gallery, New York

Art in Embassies, Embassy of the United States, Nassau, Bahamas

Art Fair, Anita Shapolsky Gallery at RED DOT, New York

2006

Paper Works by Abstract Masters, Anita Shapolsky Gallery, New York

Summer Sculpture: A Changing Exhibition, Eaton Fine Art, West Palm Beach, FL

Nassos DAPHNIS & Ernest BRIGGS: OPPOSING FORCES, Anita Shapolsky Gallery, New York

2004

New York School Artists: Works of the 50's and 60's, Anita Shapolsky Gallery, New York

Group Exhibition, Astrolavos Gallery, Athens

2003

Re-Examining Abstract Art: Part 2, Anita Shapolsky Gallery, New York

2002

Perspectives II: Five Decades of Seminal Work, Kouros Gallery, New York

1999

United Nations, New York

Modern Odysseys- Greek American Artists of the 20th Century, Queens Museum, New York (cat.)

Salonica Greece Museum of Art, State Museum of Contemporary Art, Thessaloniki, Greece

1997

40 Years of Exploration and Innovation Part 2 Daphnis, Kelly, Judd, Stella, Waldman, Therrien, Serra, Flavin, Morris, Leo Castelli Gallery, New York

1996

Group Drawing Exhibition Works on Paper: Chryssa, Johns, Ruscha, Sonnier, Lichtenstein, Nauman, Stella, Rauschenberg, Morris, Serra, Weiner, Daphnis, Darboven, Therrien, Leo Castelli Gallery, New York

1992

The Midtown Flower Show, Midtown Payson Galleries, New York

Summer Group Show 1992, Ileana Tounta Contemporary Art, Athens

1991

Geometrical Abstraction, Marilyn Pearl Gallery, New York

1990

American Abstract Artists 1989, 55 Mercer, New York

1989

From Mondrian to Minimalism: American Constructivism, 1945-1965, Marilyn Pearl Gallery, New York

1988

American Exploration in Geometry: Color and Surface in 1950's and 1960's, Marilyn Pearl Gallery, New York

Opposites, Long Point Gallery, Provincetown, MA

A Living Tradition (Selections from the American Abstract Artists), United States Information Agency, Washington, DC

Art Symposium, Agios Nicolaos, Crete, Greece

1987

XXXth Anniversary, the first fifteen years, part 1: Artschwager, Bontecou, Chamberlain, Daphnis, Johns, Kelly, Lichtenstein, Oldenburg, Rauschenberg, Rosenquist, Ruscha, Scarpitta, Stella, Twombly, Warhol, Leo Castelli Gallery, New York

Greenburger Foundation Awards, Jack Gallery, New York

An Exhibition of Recent Works by the Recipients of the Francis J. Greenburger Awards, 1987, Jack Gallery, New York

Leo Castelli and His Artists: 30 Years Promoting Contemporary Art, Centro Cultural Arte Contemporaneo, Mexico City

Color: Pure & Simple, Stamford Museum & Nature Center, Stamford, CT

1986

The Severe and the Romantic: Geometric Humanism in American Painting, 1950s-1980s, Marilyn Pearl Gallery, New York

The 1950's American Artists in Paris, Denise Cade Gallery, New York

Elders of the Tribe, Bernice Steinbaum Gallery, New York

Paintings and Sculpture by Candidates for Art Awards, American Academy and Institute of Arts and Letters, New York

American Abstract Artists 50th Anniversary Celebration, The Bronx Museum of the Arts, Bronx, NY

1985
Group Exhibition, Dracos Art Center, Athens

1984
American Post-War Purism, Marilyn Pearl Gallery, New York

10th Anniversary Exhibition, Andre Zarre Gallery, New York

1982
Castelli and His Artists: Twenty-Five Years: Artschwager, Barry, Bontecou, Chamberlain, Daphnis, Darboven, Dibbets, Flavin, Grisi, Huebler, Johns, Johnson, Judd, Kelly, Kosuth, Lichtenstein, Morris, Nauman, Oldenburg, Rauschenberg, Rosenquist, Ruscha, Salle, Scarpitta, Schnabel, Serra, Sonnier, Stella, Twombly, Waldman, Warhol, Weiner, Westerlund Roosen, La Jolla Museum of Contemporary Art, La Jolla, CA; Aspen Center for the Visual Arts, Aspen, CO; Leo Castelli Gallery, New York; Portland Center for the Visual Arts, Portland, OR; Laguna Gloria Art Museum, Austin, TX

Annual Exhibition of American Abstract Artists, City Gallery, New York

Modern American Paintings, Pinaeotheque Nationale Musee Alexandre Soutzos, Athens

Aspen Center for the Visual Arts, Portland, Oregon

Laguna Gloria Art Museum, Austin, Texas

1981
Selections, Eaton/Schoen Gallery, San Francisco, CA

1980
The Geometric Tradition in American Paintings: 1920–1980. Rose Esman Gallery, New York; Marilyn Pearl Gallery, New York
Drawings to Benefit the Foundation for Contemporary Performance Arts, Inc., Leo Castelli Gallery, New York

1979
Summer Group Exhibition Andre, Daphnis, Flavin, Judd, Kelly, Lichtenstein, Morris, Owen, Rauschenberg, Ruscha, Serra, Stella, Twombly, Leo Castelli Gallery, New York

The Sixties Revisited, Aldrich Museum, Ridgefield, CT

1978
Greek Suite, Consulate General of Greece, New York
Greek Art America, Museum of Fine Arts, Springfield, MA

1977
Perspective '77, Albright College, Reading, PA

Provincetown Painters, 1890's–1970's, Everson Museum of Art, Syracuse, NY; Provincetown Art Association, Provincetown, MA

Cape Cod as an Art Colony, Heritage Plantation Museum, Sandwich, MA

NOEMATA, Brooklyn Museum, Brooklyn, NY
For Collectors 1977, Worcester Art Museum, Worcester, MA

1976
Summer Group Exhibition Artschwager, Chamberlain, Daphnis, Dibbets, Flavin, Judd, Kelly, Lichtenstein, Morris, Nauman, Noland Oldenburg, Owen, Rauschenberg, Serra, Stella, Weiner, Leo Castelli Gallery, New York

Contemporary American Artists of Greek Ancestry, Birmingham Museum of Art, Birmingham, AL

Perspective '76, Albright College, Reading, PA

American Abstract Artists, Westbeth Gallery, New York

New York Studio School Drawing Benefit, New York

1974
Group Drawing Exhibition Artschwager, Bontecou, Chamberlain, Daphnis, Darboven, Davis, Flavin, Huebler, Johns, Judd, Kelly, Lichtenstein, Morris, Nauman, Oldenburg, Owen, Rauschenberg, Rosenquist, Ruscha, Serra, Stella, Twombly, Leo Castelli Gallery, New York

Group Graphics Exhibition: Artschwager, Baltz, Bontecou, Daphnis, Huebler, Johns,

Judd, Kelly, Lichtenstein, Morris, Nauman, Oldenburg, Petersen, Pistoletto, Rauschenberg, Rosenquist, Ruscha, Serra, Sonnier, Stella, Twombly, Warhol, Leo Castelli Gallery, New York

Group Sculpture Show: In Three Dimensions Artschwager, Bontecou, Chamberlain, Daphnis, Flavin, Judd, Kelly, Lichtenstein, Morris, Nauman, Oldenburg, Rauschenberg, Rosenquist, Scarpitta Serra, Sonnier, Stella, Waldman, Leo Castelli Gallery, New York

Alcoa Collection of Contemporary Art, Institute of Contemporary Arts, London

1972
White on White: The White Monochrome in the 20th Century, Museum of Contemporary Art, Chicago

Group Drawing Exhibition: Barry, Bontecou, Daphnis, Flavin, Huebler, Johns, Judd, Kosuth, Lichtenstein, Morris, Nauman, Owen, Rauschenberg, Rosenquist, Ruscha, Serra, Sonnier, Stella, Twombly, Warhol, Leo Castelli Gallery, New York

Monoprints, Tirca Karlis Gallery, Provincetown, MA

Art Environment: Arlen Realty for Building Construction at 1500 Broadway, New York

1970
Benefit Exhibition for Referendum '70: Daphnis, Flavin, Johns, Judd, Lichtenstein, Morris, Rauschenberg, Rosenquist, Stella, Twombly, Warhol, Leo Castelli Gallery, New York

Group Graphics Exhibition: Artschwager, Bontecou, Daphnis, Johns, Judd, Lichtenstein, Morris, Nauman, Rauschenberg, Rosenquist, Schlossberg, Stella, Twombly, Warhol, Leo Castelli Gallery, New York

Pittsburgh International, Pittsburgh International Museum of Art, Carnegie Institute (now Carnegie Museum of Art)

Westbeth Gallery, New York

1969
31st Biennial Exhibition of Contemporary American Painting, Corcoran Gallery of Art, Washington, DC

Highlights of the 1968-1969 Season, Aldrich Museum, Ridgefield, CT

Contemporary American Painting and Sculpture, Krannert Art Museum, University of Illinois, Champaign, IL

Painting and Sculpture Today, The Indianapolis Museum of Art, Indianapolis, IN
Color in Control, Museum of Fine Arts, St. Petersburg, FL

Second Flint Invitational, The Flint Institute of Art, Flint, MI

1968
Selections from the Collection of Hanford Yang, Aldrich Museum, Ridgefield, CT

1967
Tenth Anniversary Exhibition: Artschwager, Bontecou, Chamberlain, Daphnis, Higgins, Johns, Judd, Lichtenstein, Morris, Poons, Rauschenberg, Rosenquist, Scarpitta, Stella, Twombly, Warhol, Leo Castelli Gallery, New York

Whitney Annual, Whitney Museum of American Art, New York

1965
Whitney Annual, Whitney Museum of American Art, New York

White on White, DeCordova Museum, Lincoln, MA

1964
Whitney Annual, Whitney Museum of American Art, New York

World Show, Washington Square Galleries, New York

Motion and Movement, CAC–Cincinnati Contemporary Arts Center, Cincinnati, OH

1963
Group Drawing Exhibition: Bontecou, Daphnis, Johns, Lichtenstein, Moskowitz, Rauschenberg, Stella, Tworkov, van de Wiele, Leo Castelli Gallery, New York

28th Biennial Exhibition of Contemporary American Painting, Corcoran Gallery of Art, Washington, DC (now National Gallery of Art)

Formalists, Washington Gallery of Modern Art, Washington, DC

1st Salon International des Galeries Pilotes, Musée Cantonal des Beaux-Arts, Lausanne, Switzerland

Park Synagogue Art Festival, Cleveland, OH
South County State Bank, St. Louis, MO

1962
Geometric Abstraction in America, Whitney Museum of American Art, New York; Walker Art Center, Minneapolis, MN

Group Exhibition: Bontecou, Chamberlain, Daphnis, Higgins, Rauschenberg, Scarpitta, Stella, Leo Castelli Gallery, New York

Whitney Annual, Whitney Museum of American Art, New York

Art Since 1950, Seattle World's Fair, Seattle, WA

Brandeis University, Waltham, MA
Washington Gallery of Modern Art, Washington, DC

1961
Sixty-Fourth American Exhibition Paintings Sculpture, The Art Institute of Chicago, Chicago, IL

An Exhibition in Progress: Bontecou, Chamberlain, Daphnis, Higgins, Johns, Langlais, Moskowitz, Rauschenberg, Scarpitta, Stella, Twombly, Tworkov, Leo Castelli Gallery, New York

Pittsburgh International, Pittsburgh International Museum of Art, Carnegie Institute (now Carnegie Museum of Art)

Whitney Annual, Whitney Museum of American Art, New York

American Abstract Expressionists and Imagists, Solomon R. Guggenheim Museum, New York

American Abstract Artists Exhibition, Lever House, New York

Purist Painting, Walker Arts Center, Minneapolis, MN; Carleton College, Northfield, MN; Everson Museum of Art, Syracuse, NY; North Carolina Museum of Art, Raleigh, NC; White Art Museum, Cornell University, Ithaca, NY

1960
Summary 1959-1960: Bluhm, Bontecou, Daphnis, Higgins, Johns, Kohn, Langlais, Rauschenberg, Sander, Scarpitta, Stella, Twombly, Tworkov, Leo Castelli Gallery, New York

Purist Painting, The Speed Art Museum, Louisville, KY; Columbus Gallery of Fine Art, Columbus, OH; Layton School of Art, Milwaukee, WI

International Art of A New Era, Osaka Museum of Fine Art, Osaka, Japan

Contemporary Oil Paintings of American Artists, Virginia Museum of Fine Arts, Richmond, VA; Twentieth Century Gallery, Williamsburg, VA; Roanoke Fine Arts Center, Roanoke, VA; Albemarle Art Association, Charlottesville, VA; Randolph-Macon Women's College, Lynchburg, VA; Virginia Polytechnic Institute, Blacksburg, VA

1959
Opening Exhibition of the New Gallery: Bluhm, Brach, Daphnis, Johns, Kohn, Rauschenberg, Sander, Scarpitta, Stella, Twombly, Leo Castelli Gallery, New York

26th Biennial Exhibition of Contemporary American Painting, Corcoran Gallery of Art, Washington, DC (now National Gallery of Art)

Whitney Annual, Whitney Museum of American Art, New York

1958
Pittsburgh International, Pittsburgh International Museum of Art, Carnegie Institute (now Carnegie Museum of Art)

The Osaka Exhibition (American Section) 1958-59, Osaka, Japan

1955
Pittsburgh International, Pittsburgh International Museum of Art, Carnegie Institute (now Carnegie Museum of Art)

1952
Pittsburgh International, Pittsburgh International Museum of Art, Carnegie Institute (now Carnegie Museum of Art)

1951
Salon de Mai, Paris

1950
D'une saison à l'autre, Galerie Colette Alendy, Paris (cat.)

1949
Painting in the United States, 1949, Carnegie Institute, Pittsburgh, PA

1948
The Annual Pre-Season Group Exhibition, Contemporary Arts Gallery, New York

1947
Painting in the United States, 1947, Carnegie Institute, Pittsburgh, PA

HONORS & AWARDS

1999
Arts Achievement Award, Queens Museum Art, New York

1992
Richard A. Florsheim Art Fund Award, USA

1986
The Pollock-Krasner Foundation Award, USA
The Francis J. Greenburger Foundation Award, USA

1977
Guggenheim Fellowship, New York

1972
New England 350th Celebration Exhibition, USA

1971
National Endowment of the Arts Grant Award, USA
Boca Raton Museum Award, Boca Raton, FL

1966
National Foundation of the Arts and Humanities Award, USA
Pittsburgh Award

1962
Ford Foundation Award, USA
Purchase Award: Painting donated to Whitney Museum of American Art, New York

PUBLIC COMMISSIONS

1971
Wall Painting at West Side Highway and 47th Street, City Walls, Incorporated, New York

1969
Wall Painting at 26th Street and Madison Avenue, City Walls, Incorporated, New York

COLLECTIONS

Akron Art Museum, Akron, OH
Albright-Knox Art Gallery, Buffalo, NY
Baltimore Museum, Baltimore, MD
Boca Raton Museum of Art
Brooklyn Museum, New York
Butler Institute of American Art, Youngstown, OH
Carnegie Museum of Art, Pittsburgh, PA

Empire State Plaza Art Collection
Guggenheim Museum, New York
Hirshhorn Museum and Sculpture Garden, Washington, DC
Jewish Museum of Florida
Lowe Art Museum, University of Miami, Coral Gables, FL
Macedonian Museum of Contemporary Art, Thessaloniki, Greece
The Metropolitan Museum of Art
Museum of Modern Art, New York
Provincetown Art Association and Museum, Provincetown, MA
Reading Public Museum, Reading, PA
RISD Museum of Art, Providence, RI
Seattle Art Museum, Seattle, WA
University of Michigan Museum of Art, Ann Arbor, MI
Utah Museum of Fine Arts, Salt Lake City, UT
Walker Art Center, Minneapolis, MN
Whitney Museum of American Art, New York

BIBLIOGRAPHY

--. *Nassos Daphnis Work Since 1951*. Buffalo, NY: Albright-Knox Gallery, 1969; Syracuse: NY: Everson Museum of Art, 1969.

ARGAN, Giulio Carlo. *Nassos Daphnis*. Milan: Galleria Toninelli Arte Moderna, 1961.

ASHTON, Dore, Sania Papa. *Nassos Daphnis*. Athens: Contemporary Art Center, 1991.

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PAUL LASTER

Curator of the Exhibition

PAUL LASTER is a writer, editor, independent curator, artist, and lecturer. He is a New York desk editor at ArtAsiaPacific and a contributing editor at Whitehot Magazine of Contemporary Art and Raw Vision. He was the founding editor of Artkrush and Artspace; started The Daily Beast's art section; and was previously art editor of Flavorpill and Russell Simmons OneWorld Magazine. He is a frequent contributor to Galerie, Ocula, Art & Object, Sculpture, Upstate Diary, Conceptual Fine Arts, and has written for Time Out New York, Harper's Bazaar Arabia, Garage, New York Observer, Cultured, ArtPulse, Art in America, Artnet, Interview, Paper, Flash Art, Newsweek, Modern Painters, Bomb Magazine, Flatt Magazine, ArtInfo, Avenue, Tema Celeste, amNew York, Architectural Digest, and Surface.

A former adjunct curator at New York's P.S.1 Contemporary Art Center (now MoMA PS1), Laster has organized exhibitions for galleries and nonprofit institutions since 1985. His curatorial projects from the past five years include Mohamed Ahmed Ibrahim (2019) at Outsider Art Fair, Paris; Relishing the Raw: Contemporary Artists Collecting Outsider Art (2020) at Outsider Art Fair, New York; Five Artists, Five Mediums, Five Days – A Curated Selection for One Thing (2020) at Intersect Aspen; An Alternative Canon: Art Dealers Collecting Outsider Art (2020) at Andrew Edlin Gallery, New York; Now's the Time: Eight African Painters (2020) at Scope Immersive; The Desire for Transparency: Contemporary Artists Working with Glass (2020) at Intersect Chicago; Beyond Genres: Self-Taught Artists Creating Contemporary Art (2021) at Outsider Art Fair, New York; and Seeing Red, Looking Blue, Feeling Green (2022) at Marquee Projects, Bellport.

An exhibiting artist, Laster has had 17 solo exhibitions in the United States and Europe, and participated in numerous group shows worldwide. His works are in many public and private collections, including the Art Institute of Chicago, Los Angeles County Art Museum, Smithsonian American Art Museum, National Gallery of Art, Philadelphia Art Museum and Whitney Museum of American Art. As a lecturer and visiting critic, Laster has spoken on art and curatorial practices and the use of the Internet and social media for building careers at Gerrit Rietveld Academy, Sandberg Institute, New York University, New York's School of Visual Arts, Pratt Institute, California Institute of the Arts, Otis Art Institute, University of California in Riverside and Santa Barbara, Florida Atlantic University, Ewha Womans University in Seoul, Kutztown University of Pennsylvania, Brooklyn Museum, National Academy Museum, P.S.1 Contemporary Art Center, Cyan Museum of Art, Hudson Valley Center for Contemporary Art, Art Omi, Expo Chicago, the Armory Show, Art Chicago, NEXT Art Fair, Marc Straus Gallery, New York Academy of Art, Tyler School of Art, Residency Unlimited, Soho Beach House, Rizzoli Bookstore, Wave Hill, ESKFF at Mana Contemporary, Outsider Art Fair, Trestle Art Space, Pioneer Works, Intersect Aspen, Scope Art Fair, Intersect Chicago, American Folk Art Museum, and Asya Geisberg Gallery. Relatedly, Laster worked in Publications (1977-88) at the Museum of Modern Art, New York; was Publications Manager (1995-98) at Tony Shafrazi Gallery, New York; and Curatorial Advisor (2020-2023) for Intersect Art & Design, Aspen, Chicago and Palm Springs.

ELEFThERIA GKOUFA

Cultural Manager
of the Exhibition

ELEFThERIA GKOUFA is a well known figure in the Athens art world, with over 20 years tenure at The Benaki Museum, where she has been involved with dozens of exhibitions around the world. In parallel with her Museum career, she has been active as a private dealer, specializing in important Greek artists, and works as well with contemporary artists, for whom she arranges and curates exhibitions, including for Jamal Joratli in Athens, Denny Theocharakis in London 2022 and multiple exhibitions for George Petrides in the USA, Greece and Dubai.

She has worked in the Conservation Department of the Benaki Museum in Athens, Greece since 1999. In 2017, she was appointed by the Director of the Benaki Museum to start the Traveling Exhibitions Department in parallel with her responsibilities as Conservator. Her responsibilities vary by exhibition and include project management, exhibition design, conservation, transportation. She has performed these functions around the world including: Australia: Hellenic Museum, Melbourne; Cyprus: A.G. Leventis Gallery, Nicosia; France: The Louvre, Paris; Musée de Civilisations de L'Europe, Marseille; MUba Eugène Leroy, Tourcoing; Italy: Triennale di Milano; Palazzo di Venezia, Rome; Japan: Metropolitan Museum, Tokyo; National Museum of Art, Osaka; Kuwait: Dar Al-athar-Islamiyyah Islamic Museum of Art; Mexico: Franz Mayer Museum; Portugal: National Archeological Museum; Spain: Museo Santa Cruz, Toledo; Turkey: Sakip Sabanci Museum; United Arab Emirates: Grand Mosque Zayed; United Kingdom: British Museum; Saatchi Gallery; China: Beijing Palace Museum; United States: Art Institute of Chicago; Consulate General of Greece in New York; Embassy of Greece to the USA (Washington DC); Indianap-

olis Museum of Art; Los Angeles County Museum of Art; Maliotis Cultural Center (Brookline, MA); National Gallery of Art, Washington DC.

Within Greece, she has collaborated with almost every cultural institution, including The National Gallery of Athens; Averof Foundation; Modern Museum of Art; Hellenic Parliament; Onassis Foundation; British School of Archaeology; Gennadios Library; Byzantine and Christian Museum; Concert Hall of Thessaloniki; Telloglion Foundation of Arts; Grand Arsenal, Chania Crete; Historical Archives of Heraklion Crete; Historical Archives, Corfu; Municipal Gallery of Larissa - G.I. Katsigras Museum; Maritime Museum of Skiathos.

**FIGURE AND FORM:
GEORGE PETRIDES
AND NASSOS DAPHNIS**

Consulate of Greece in New York
69 East 79th Street, NY NY 10075
Opening: Thursday, December 16th, 2021
December 17th, 2021 to February 3rd, 2022

CURATOR OF THE EXHIBITION
Paul Laster

CULTURAL MANAGER OF THE EXHIBITION
Eleftheria Gkoufa

INSTALLATION VIEWS AND PHOTOGRAPHS OF THE SCULPTURES
Guillaume Zicarelli

PHOTOGRAPHS OF THE PAINTINGS
Adam Reich

CATALOGUE DESIGN AND IMAGE PROCESSING
Marianna Poga, Christos Simatos (psdesign.gr)

CATALOGUE PRODUCTION
Macart

FIGURE AND FORM

GEORGE
PETRIDES

NASSOS
DAPHNIS