Bingham

APOSTOLOS YAYANNOS

Bedazzled by the Realm of Nature

1986-2006

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Front cover: Apstolos Yayannos, BULLL, 1990, Acrylic on canvas, 140x120cm

Back cover: Apstolos Yayannos, CROSS, 2006, 2002, Acrylic on canvas. 50x50cm

gallery k

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INTRODUCTION

Apostolos Yayannos was born in 1945 in Tripolis, Peloponnese. He studied graphic arts at the Athens Technological Institute and painting at the studio of Elias Dekoulacos, professor of the Athens School of Fine Arts. Between 1969 and 1977 hre created and directed the “MORPHI” workshop of applied arts.
Personal exhibitions:: 1978 «O» Gallery, Athens. 1979 «Zygos», Athens. 1982 «Ergastiri» Gallery, Larissa. 1984 «Zygos» Gallery, Athens. 1986 «Antenor» Gallery, Athens. 1988 Greek stand at the «Art Jonction International», Nice, France. 1988 «Titanium» Gallery, Athens. 1989 «Techni» Gallery, Nauplion. 1989 «Ekfrasi» Gallery, Glyfada. 1990 «K» Gallery, London.
He has participated in 50 group exhibitions in Greece and abroad. His work are to be found at the Athens National Gallery, at the Ministry of Culture in Athens, at the Vores Museum, Athens, in Municipal Galleries throughout Greece and in private collections in Greece, Cyprus, Italy, France, Spain, Germany, Switzwrland, Sweden, Iceland, Australia, and the U.S.A.
Yayanno’s concern for the plight of the world’s birds is shared by millions of people the world over, but only very few are fortunate enough to have the ability to express that concern in the way he can. The International Council for Bird Preservation (ICBP) is dedicated to saving the world’s birds and their habitats, and Yayannos believes that, by collaborating with them for this exhibition, his work can contribute to this goal.
1,029 species of bird – one in nine of the world’s total – are currently threatened with extinction. Yayannos’s homeland, Greece, is particularly important for its wetlands and breeding waterbirds. ICBP’ a recent publication, Important Bird Areas in Europe, identified 113 sites in the country that are of international conservation significance, but many are currently unprotected, and ICBP is now coordinating a campaign to gain protection for these areas and to secure the future of the birds that live in them.
Like Yayannos, ICBP is concerned with the plight of birds not just in Europe, but throughout the world. Founded in 1922, ICBP is a federation of over 370 organizations in 112 countries. Its international Secretariat, based in Cambridge, U.K., gathers data to identify the species or areas at greatest risk and currently operates over 60 field projects, ranging from forest management schemes to educational legislation on the environment and lobbies decision-makers at national and international levels on issues concerning bird conservation.
Saving the world’s birds and their habitats is an enormous task, and ICBP needs all the help it can get. A percentage of the sales from this exhibition will go to help ICBP protect this invaluable part of our natural heritage for future generations.

Christoph Imboden
Directon General
1990

This introduction is taken in full as it was first published in the catalogue that accompanied Aposotos Yayannos 's solo exhibition in November 1990, at Gallery K London

APOSTOLOS YAYYANOS
PAINTING AND ECOLOGICAL CONCERN

The popular tale of little Red Riding Hood has a happy- end regarding the grandmother and the granddaughter, while the good hunter eliminates the bad wolf.
This is a primitive myth based on human common sense which takes care of the unreasonable nature.
In 1985 Apostolos Yayyanos –a leading animalier painter in the Greek world of Fine Arts- have started dealing with the plastic elaboration of themes inspired by the animal – world emphasizing in the registration of rare b irds in such a way that poetical mood mixes with drama through a scrutinizing observation and many pre-sketches, ex-natura studies and persistent photographing. Yayannos concludes with impressive portrays of birds but predominately with a painful accusation of human expansion over nature which is shrinking. Behind each picture of a rare bird and animal stands a human type; we guess a human portray in the style of Hogarth. The ideological research of Yayannos has a clear ecological content, while the artistic balances between a rich sense of colour and storm of graphemes on the canvas. The artist insists on proposing birds and by doing so identifies with Hitchcock in the homonymous film. Behind the outer sensitivity of the theme arises the threat of an increasing nightmare.
Since 1980 the artist embodies in a small number of works, with equally small dimensions the object, attempting to transform it into a plastic element.
Today with his recent work he actually terminates this circle by daring compositions in which predominate a collage of objects, as well as a rich expressive colour. A peculiar sense of humour, a game and a deep consideration over the worthlessness of the industrial product characterize his last attempts.
Yayannos may be speaking about many subjects behind the serious but unprotected figures of birds, behind the bleeding helpless bulls: particularly though about violence, drama and today’s deadlocks.

Manos Stefanides
Curator of the National Gallery
1990

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OUT OF SCALE NO.1, 1990, Acrylic on canvas, 180x180cm

PORTRAIT NO.12, 1990, Acrylic on cardboard, 65x50cm

PORTRAIT NO.3, 1990, Acrylic on cardboard, 65x50cm

PORTRAIT NO.9, 1990, Acrylic on cardboard, 65x50cm

PORTRAIT NO.15, 1990, Acrylic on cardboard, 65x50cm

PORTRAIT NO 10, 1990, Acrylic on cardboard, 65x50cm

PORTRAIT NO.12, 1990, Acrylic on cardboard, 65x50cm

SYNAXIS NO.ED. OF 85, 1990, Silkscreen, 70x92cm

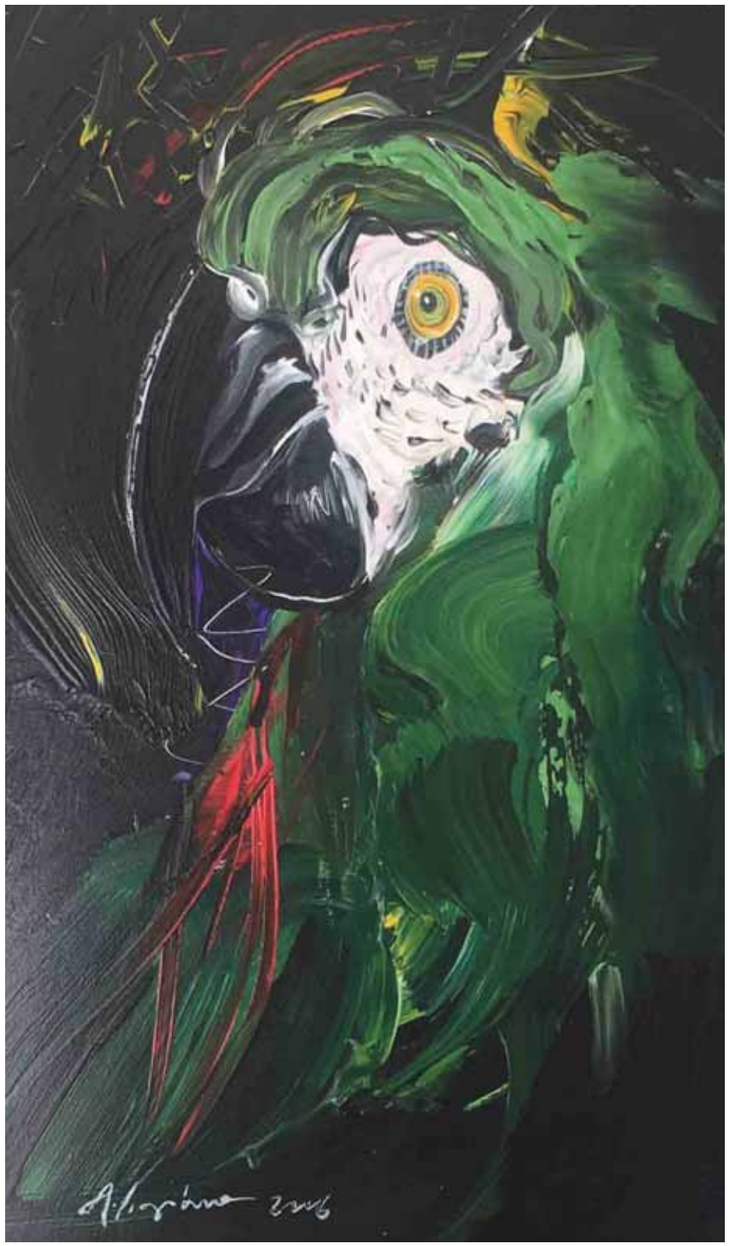
PORTRAIT NO.14, 1990, Acrylic on cardboard, 50x65cm

TRIPTYCH, 1989, Acrylic on canvas, 150x300cm

TRIPTYCH, 1989, Acrylic on canvas, 150x300cm

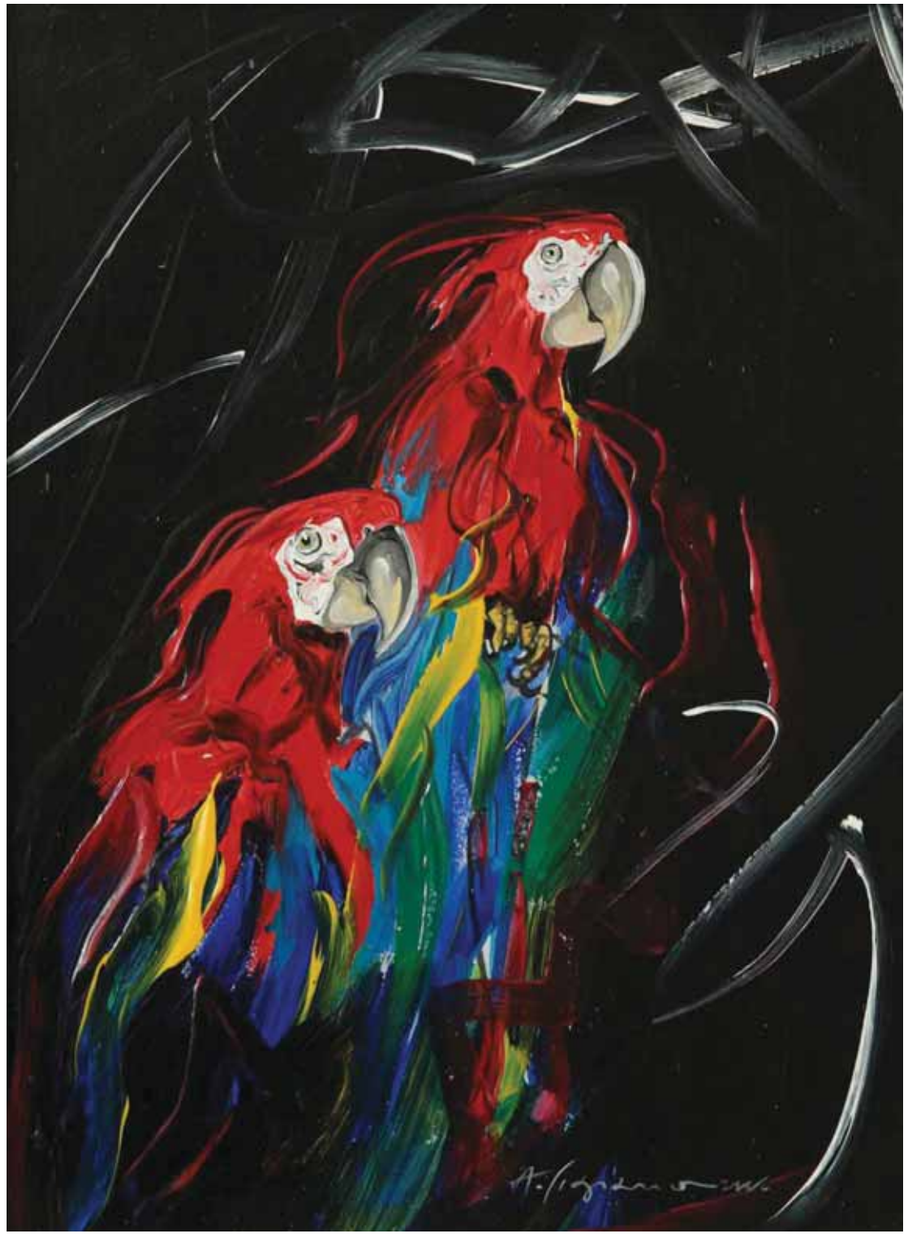
BIRD NO.29, 2006, Acrylic on canvas, 31x23cm

BIRD NO.20, 2006, Acrylic on canvas, 31x23cm



BIRD NO.22, 2006, Acrylic on canvas, 31x23cm

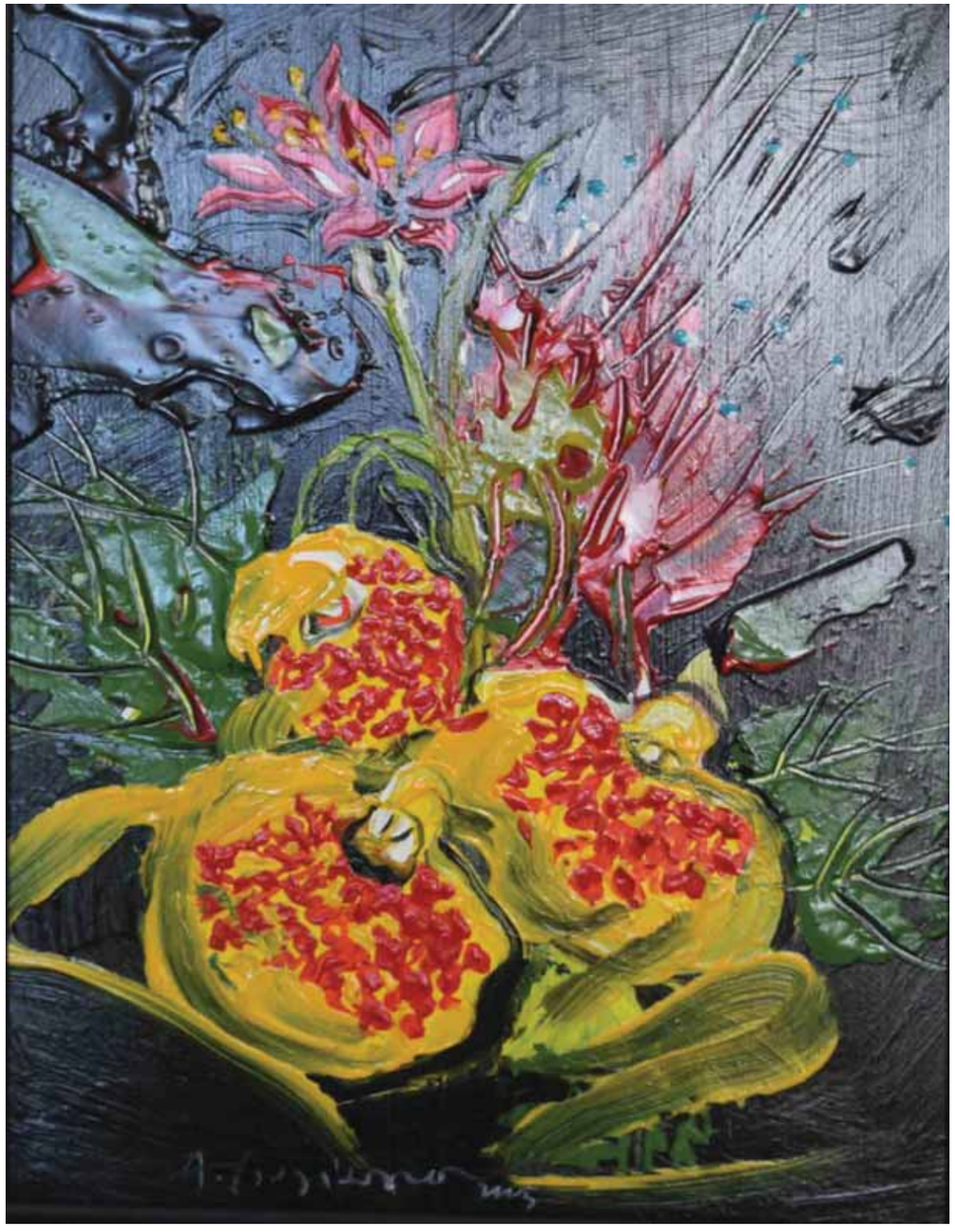
BIRD NO.26, 2006, Acrylic on canvas, 31x23cm



BIRD NO.30, 2006, Acrylic on canvas, 31x23cm

BIRD NO.24, 2006, Acrylic on canvas, 31x23cm

BIRD NO.23, 2006, Acrylic on canvas, 31x23cm



FLOWER NO.13, 2006, Acrylic on canvas, 31x23cm

Flower NO.18, 2005, Acrylic on board, 31x23cm

Flower NO.19, 2005, Acrylic on board, 31x23cm

Flower NO.15, 2005, Acrylic on board, 31x23cm

RED IN BLACK, 2005, Acrylic on canvas, 140x50cm ▶

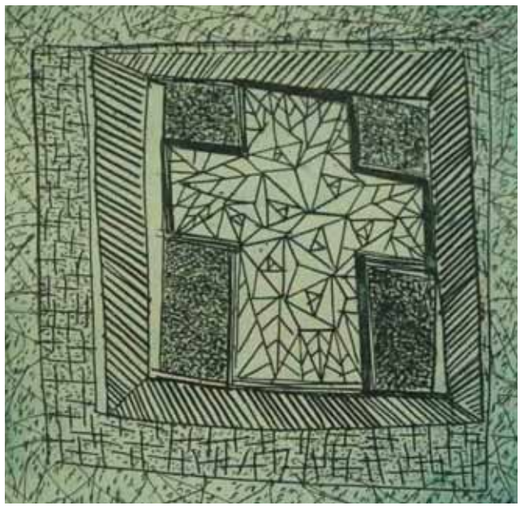
STILL LIFE I, 1996, Acrylic on canvas, 80x60cm

STILL LIFE II, 1996, Acrylic on canvas, 80x60cm

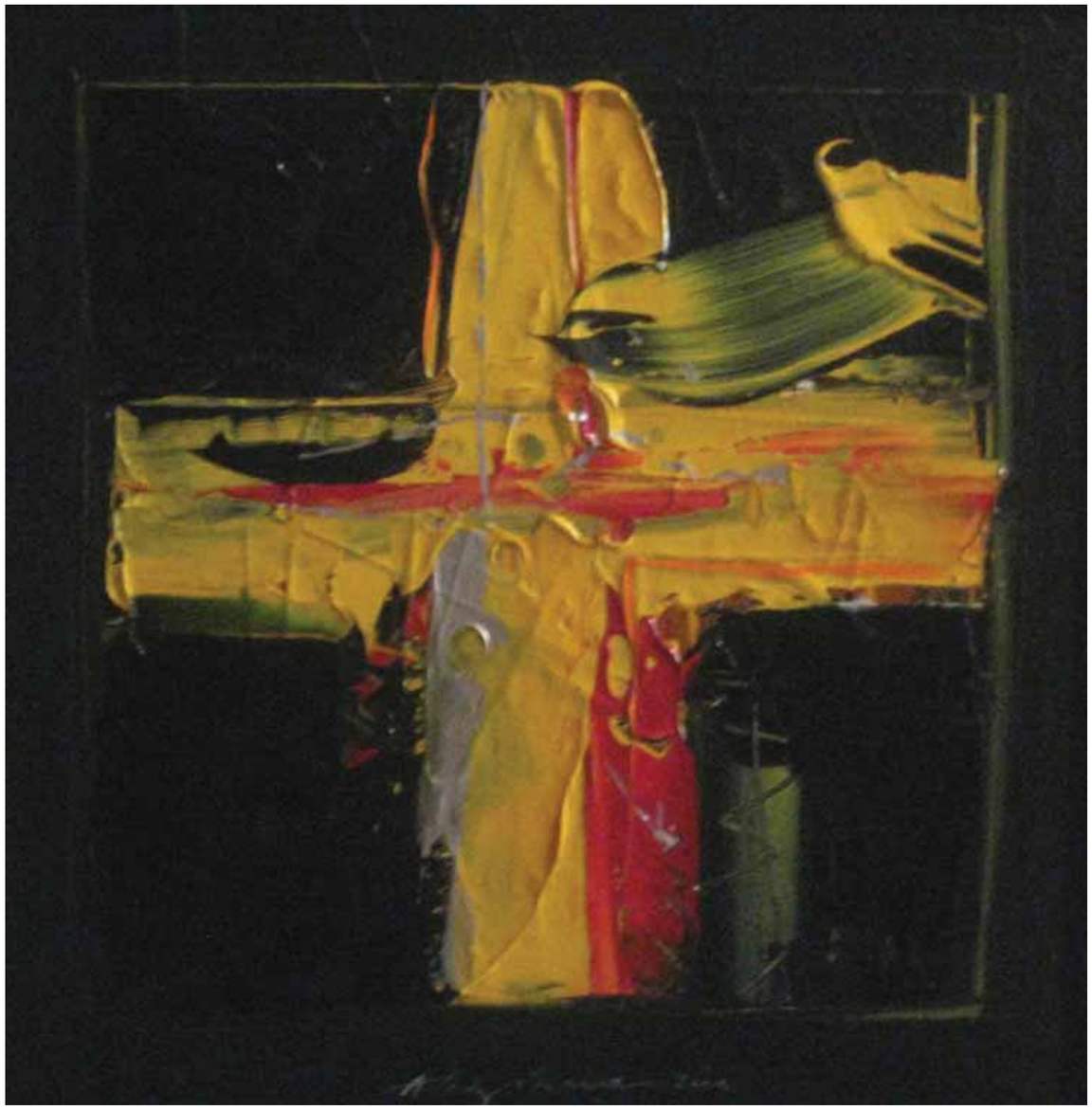
BULLL, 1990, Acrylic on canvas, 140x120cm

ANIMAL NO.31, 2006, Acrylic on canvas, 31x23cm

ANIMAL NO.25, 2006, Acrylic on canvas, 31x23cm



CROSS, 1998, ETCHING, ed. 16/50, 10x10cm



CROSS, 2002, Acrylic on canvas. 50x50cm

GLORIA NO.15, 2003, Bronze, Height: 203cm

GLORIA NO.6, 2003, Bronze, Height: 210cm

LANDSCAPE VISION
TORRENTIAL COLOUR, VIVID MOVEMENT AND REVELATIONARY LIGHT IN THE DREAM WORLD OF APOSTOLOS YIAYIANNOS

The flow of the river was interrupted
But the continuity of the landscape was so strong
That the river still flowed
Andreas Empeirikos

From chaos to order

The landscape and the vision are one and the same thing. Before one's visual horizon is confined to the dimensions of cities, millions of years have intervened in which 'I see' mainly meant 'I see the horizon, the sky, and the earth, and whatever existed between them'. Landscape is the feeling of what I can see. It is movement from above to below, from left to right, or from right to left, it is the intelligible crossing of horizontal and vertical that we make in order to determine the visual dimension. So the idea of it exists long before it becomes a painting, since it is the very sensation of the space of orientation. Later, all the other elements arrive: what we see in this space — natural features, trees, hills, rivers, living creatures, human beings — is as if the more distant perspective was near us.

In whatever way the final composition presents itself, the perceptual substratum of sensation remains the vast space, which demands a previous orientation. And the things that fill the space combine to create the narrative, the actual story that the spectator notes and endows with meaning. So the landscape is an abstraction, a concept which is transformed into reality when we meet an actual spectacle or when the painter begins a landscape painting.

What world, then, does contemporary landscape painting create, fashioned at the turn of the century and the millennium, and in a country whose physical contours were encountered some time ago by great poets such as George Seferis and Odusseus Elytis, and painters such as Constantine Maleas and Nicholas Lytras?

Roots and growth of the landscape

Painting landscapes today is a very different matter from what it was in times past. In the 17th century, for example, when Jacob van Ruysdael first painted the natural scene in Holland, putting trees in places previously occupied by gods or dignitaries, his landscapes created a revolution. There was a breach, too, in the 19th century, when the impressionists decided to leave their studios and paint 'from nature'. It was also seen as a daring undertaking of self-orientation in modern Greek art when Maleas, Lytras, and Papaloukas experienced the open air of Greece as if they themselves embodied it, in order to transfer to canvas the colours and the shapes that they saw. Later, in the second half of the 20th century, when expressionism and other movements were more widely established, and painting became entirely independent of any stimuli from nature, it was again a daring undertaking when P. Tetsis painted landscapes during the years of absolutely abstract art, or when St. Logodetis threw a canvas into the sea in order to fade it in the sea water, or when Tsoklis put rocks in their original state into his paintings.

In this evolving framework of modern Greek art, the landscapes of Yiayiannos, both earlier in the 1970s and now, have their own horizon, their own individual composition. They show immediately a painter born for this subject. Many other works of his — the still lifes, the Crosses, the cockerels — seem to have been born from the same vision, and to be transformed into other genres of painting with the differentiation of the central, recognisable subject.

Space and its leaven

Yiayiannos confronts the landscape with a genetic procedure. Not as a spectacle prepared by Nature, but as if he sees it being created in front of him, and indeed, by his own hand. He sees it as the result of his personal creative existence, as proof that he is the artist-god who creates the visible world. His artistic disposition is temperamental, not one of cerebral draughtsmanship. He uses his thick paint as a builder uses mortar, and he forms the earth, the sky and the sea in this way, with short, vivid movements which only with difficulty conceal their ripeness. The spectator often has the sensation of a volcanic eruption, especially in the centre of the picture, where the painter develops small collisions of strips from the spread of colour. Collisions which like a navel unite what ends in them. Smaller surface touches that lead or follow make the landscape more recognisable. Greater pressure on the thick paint allows its inner quality to appear which grade the earthly or heavenly creations in harmonised nuances. And certain violent scratches at other points go through the paint to the canvas, forming trees, hills or clouds.

This procedure is not a display of well-won techniques of abstract impressionism or of the chromatic sensitivity of sublime impressionistic prearrangements. First and foremost it has a timely symbolism: to show to advantage the chromatic material as leaven , interior morphological disturbance — as Yiayiannos's friend the poet N. Karouzos wrote — as a source of life that will swell the entire space and transform it into visually edible bread. This chromatic leaven reminds one of volcanic lava, which erupts and creates in the centre of the picture those sprays of colour, the main subject of each picture, to guide our vision and determine the depth of the horizon. In every case it is the temporal and spatial point where the painter acts ecstatically, in Dionysian mode, as if from an erotic explosion. It is the point at which the intellectual processes and the logic of knowledge give way to the temperamental, where the abstract concept of the landscape becomes an actual perceptible space — the space the painter himself has created with his vibrating psychic nature and his adroit hands.

Illumination of revelation

The colouring of Yiayiannos's palette and the relation of the colour to the design is particularly significant. With the highest understanding of the relationship between colours, he makes a purely colouristic, romantically vibrating painting, in which the design emerges from the incisions of the chromatic surfaces. At the same time, it is as if the final composition has been harmoniously designed, as it were from mental searches of golden incisions. And on not a few occasions the painter gives more weight to this intellectual pursuit, and comments on his own work with small forms that are imposed on the landscape, such as, for example, a round sun.

Yet the final general image of these very special landscapes is dreamlike, revelational, metaphysical. They are like archetypes, lived, as it were, in some dream, like a vision. The light in each work does not seem to come from a central natural source — even in the paintings where there is a round sun — but to be diffused, as if every colour is lit by itself or by its relation to adjacent colour. Even in the paintings where black predominates, the black has the paradoxical power to resemble a bright colour. It is a peculiar brightness, as Manos Stephanides so aptly noted some years ago in a study of the painter, that creates this exceptional atmosphere, as if these paintings were expressive of destiny, the ineluctable fate of every landscape, noted the writer Yiorgos Ioannou. These landscapes of Yiayiannos are life horizons, forms for reverie.

But for an art criticism reorientation, as it is a question of an artist especially popular with collectors, with influence on other artists of his generation, what further things do these landscapes show?

The continuity of the diachronic surface

I have written previously (in the periodical Tetarto, 1987) about the semiotics of landscape colour, how it expresses feeling in an equivalent mode to design that expresses the intellect (polarities due to Heinrich Wšlfflin), and how all this goes back to the root of the Greek word chroma (colour), which is none other than the Aristotelian word chros (skin colour, complexion). So the colour of the landscapes of a distinguished artist lays down an authoritative evaluation of the complexion of his country, a balance between feeling and logic, a penetrating X-ray. In Yiayiannos, the landscape reveals a balanced relationship with many meanings. The colours are like an after-image of physical space, like the recollection of experience which is reborn on the canvas as the painter lives in Dionysiac fashion his erotic relation with the surface. The personalisation of a wider tangible experience. The composition seems to have been studied harmoniously, but it springs from tempestuous processes which some magic hand puts in order. And the light seems to be physical, while at the same time suggesting an atmosphere of revelation, of encounter with the dream.
These landscapes of Yiayiannos have a profoundly poetic quality. They surpass their materials — that is to say, the question whether they are paintings — just as the oeuvre of a poet worthy of the name surpasses the words in which it is expressed. At bottom, all the arts have the same empty reservoir, the approach to which is not given easily to the mass of mankind. For Yiayiannos, contact with this poetic treasure is regular.
Living and looking around today, at the beginning of a new millennium, the landscapes of this artist heighten the historical perception of our country. Is it, perhaps, the cohesion of our landscape that allows Yiayiannos to converse with his great fellow artists of the beginning of the 20th century and to assure us that the course of the stream of history has never been interrupted? Or is it his ability to make landscape painting such a creative and contemporary art, as if so many self-interested experiments in art had not intervened, and often turned painters away from the sight and the vision ? In his paintings, in any case, the river flows on. It is true that our painter does not paint rivers. His own river is colour, a powerful, torrential colour that renders the landscape perceptible reality.

Haris Kampourides
Art Critic-Communication Scientist
Member of the Academia Europae

This critical and analytical essay is taken in full as it was first published in the book "APOSTOLOS LANDSCAPE VISION 1974-2001" that accompanied Aposotos Yayannos 's solo exhibition in April 2001, at Gallery K London

LANDSCAPE IN DAYTIME, 2000, Acrylic on canvas 75x75cm

LANDSCAPE VI, 2005, Acrylic on canvas 40x40cm

LANDSCAPE V, 2005, Acrylic on canvas, 40x40cm

LANDSCAPE III, 2005, Acrylic on canvas, 40x40 cm

LANDSCAPE IV, 2005, Acrylic on canvas,40x40 cm

LANDSCAPE II, 2005, Acrylic on canvas, 40x40cm

LANDSCAPE, 2005, Acrylic on canvas, 40x40cm

LANDSCAPE, 2006, Acrylic on board, 20x30cm

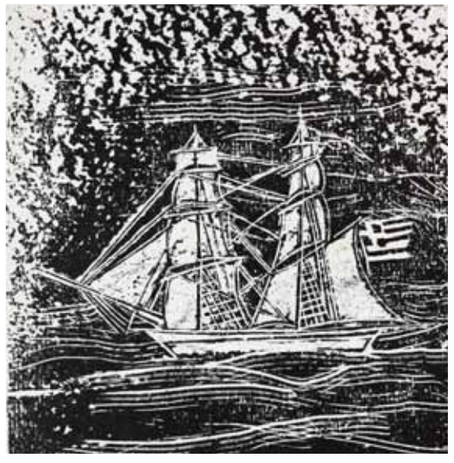
LANDSCAPE NOCTURNAL, 2005, Acrylic on canvas, 70x70cm

LANDSCAPE, 2006, Acrylic on board 31x31cm

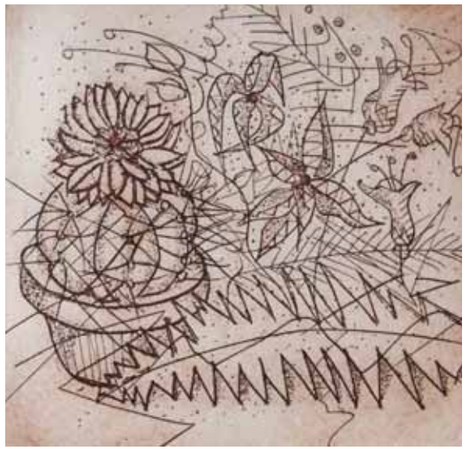
LANDSCAPE, 2006, Acrylic on board, 31x31cm

LANDSCAPE, 2006, Acrylic on board, 31x31cm

LANDSCAPE VI, 2005, Acrylic on canvas, 40x40cm



WOODCUTS, 13x13cm, 1999



ETCHINGS, 10x10cm, 1998

Apostolos Yayannos (b1945)

Apostolos Yayannos was born in Tripolis of Arcadia (Greece) in 1945. Apostolos moved to Athens in 1960. He studied Graphic Arts at the A.T.I. with professors A. Tassos, H. Decoulakos, D. Mytaras. In 1968 he founded and run the studio of Applied Arts “Morfi”. In 1974 he gave up Applied Arts and dedicated himself to painting. . Apart from participating in over 100 group exhibitions in 14 countries including the USA, Canada and Australia, he has had 69 solos across Europe. His work is also on permanent display in numerous public and private collections, embassies and museums in Europe. Apostolos has illustrated books of Greek authors. He has published literary texts in several magazines, was involved with folklore writing and the shadow theatre “Figures”, “Stage Scenery”, Hermes Publications, 1975-1976. In 2003, his novel “Good Bye Forever” is published, by Cactus Publications.

Apostolos Yayannos - Solo exhibitions at Gallery K London, Nicosia, 1990-2017

Gallery K, London

7 - 27 November 1990

Painting & Ecological Planning

Opened by Bill Oddie

Gallery K, London

28th March – 29th April 2001

Landscape Vision

Opened by Mr. Costas C. Ioannides - Director and General Manager BOC (LONDON) ltd

Gallery K, Λευκωσία

17 Απριλίου - 18 Μαΐου 2002

Η Περιπέτεια ενός τοπίου

Opened by Σεβασμιότατων Επίσκοπο Κύκκου κ. Νικηφόρο

Gallery K, London

10 April – 10 May 2005

Petals & Plumes

Opened by Mike Greene – Camden Councillor representing Hampstead Town.

Gallery K, Λευκωσία

16 Απριλίου – 20 Απριλίου 2006

Ζωγραφική Γλυπτική

Opened by κ. Μάκη Κεραυνό – Ανώτατον Εκτελεστικό Διευθυντή, Ελληνικής Τράπεζας

Gallery K, Λευκωσία

16 October – 30 November 2017

Bedazzled by the Realm of Nature

“Coffee with love”

in association with the Pancyprian Association of Cancer Patients and Friends

to be opened by Dr. Nasa Patapiou - historian researcher and poetess

Apostolos Yayannos participated in the following Art Fairs Group exhibitions organized by Gallery K

Sadler’s Wells Theatre, London

18 November – 15 December 1991

Opened by Manos Stephanides – Curator of the National Gallery of Athens,

Lecture on *Contemporary Greek Art,* 25th November in the Theatres auditorium.

1993-95 ART ‘93 - ART ‘94 - ART’ 95, London Contemporary Art Fair, London

2001 Green Line 1974 - 2001, Gallery K, London

2001 Green Line 1974 - 2001, Galleria K, Nicosia

2002 Green Line 1974 - 2002, War Museum, Athens

2006 The Affordable Art Fair, London

Gallery k newsletter

Exhibitions and Events 2017-18

Gallery K, Nicosia
announces the following exhibitions will be held over the next twelve months:

OCT-NOV 2017
Apostolos Yayannos (b.1945)

Throughout his career, Apostolos Yayannos has pursued innovation and diversity of artistic expression, strongly influenced by the progressive tendencies of post-war Modernism. He started out as a graphic designer but during the 1970s successfully made the transition to painting. Subsequently he has experimented with installations, worked extensively with mixed media, illustrated books by celebrated authors, and published books on the Hellenic folk tradition and the shadow theatre.

DEC- 2017
Mattheos Christou (b.1956)

Mattheos Christou was born in Limassol in 1956. He studied Painting at the Higher School of Fine Arts in Athens where he was taught by Mytaras, Mavroides and Dekoulakos. Parallel to his art, he works as an art teacher in the secondary schools. The figures in Mattheos Christou's, surface from tranquil and sensitive planes of curves. The viewer is swayed by a combination of movement, rhythm and colour into a sensation of continuous and never-ending search on the pathways of emotions.

JAN-FEB 2018
John Kiki (b.1943)

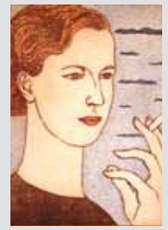
Kiki, born in Cyprus, a, Greek Cypriot/British artist, studied at the Camberwell School of Art, and now in his mid-seventies, still considers himself a "young" painter.The Saatchis own two of his early paintings. In 1972 he had a one man show at the Royal Academy - and sold most of the work. He has shown at the Tate, the Serpentine (1982) and the Hayward. He was also one of the Nine English Painters in the Munich Exhibition, 1981, and between 1992 and 1994 worked on the Carmina Burana Experience. In 1988 he was the subject of a BBC television documentary, "John Kiki", directed by Franco Rosso.

MAR-APR 2018
Renos Loizou (1947-2013)

Vibrant is the word, which most clearly describes the works of Renos Loizou, Greek Cypriot/British artist. Whether it be landscape or nude, his works are all - vibrant with colour, for he gets "the whole day of colour into one canvas".
Renos Loizou was born in Cyprus. He lived and worked in his adoptive town of Cambridge, where he has works in numerous Cambridge college collections, as well as at the famous Jim Ede Collection at Kettles Yard where he had a one man show in 1983. He has also exhibited regularly at the Royal Academy Summer Exhibition.

MAY-JUN 2018
Panayiotis Kalorkotis (b.1957)

The eminent Greek Cypriot/British artist Panayiotis Kalorkoti is so good at capturing a gesture (Woman Lighting a Cigarette), inventing and reinventing variations upon a theme (Masks), using iconography derived from Renaissance Masters, Pop Art and Cartoon, that it could be easy to get carried away with marvelling at his method. But there is something more which further absorbs us into his work, which is the apparent emotional impartiality of the artist. Photographs are among the visual sources on which Kalorkotis draws. Etching has a strange genealogy, originating from an absent ghostlike irrecoverable source. The artist's 'emotional distance', coupled with distance from the source which is the nature of etching, is used by Kalorkoti as a strategy to create a complex relationship between the work and the viewer, it is a play that draws us in and absorbs us.



JUL-AUG 2018
Petra Bober

Petra Bober, the internationally acclaimed German dance photographer, exhibited her work at Gallery K,London, to coincide with the Kirov season at the Royal Opera House, Covent Garden. Whether she is working with the legendary Martha Graham Dance Company or the Kirov Ballet, the images she creates convey the dancer's tension, dynamism and emotions.

JUL-AUG 2018
Millicent Hodson

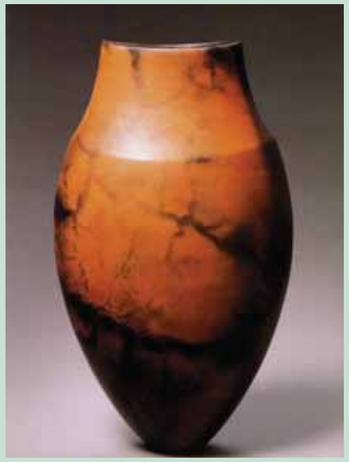
International choreographer Millicent Hodson, who creates new and reconstructs old ballets with scenic consultant Kenneth Archer, recently returned from Rome where they restaged Nijinsky's Sacre du Printemps and created new choreography for Stravinsky's Persephone.Equally well-known for her stylish dance drawings created for each production, Hodson's rhythmic, spontaneous illustrations are collectors' items, exhibited across the world, including the Royal Opera House in London, and Gallery K, London. The Gallery, presented in 2007 at the Hellenic Centre London a ballet choreographed by her which was inspired by George Kyriacou's sculptures. The ballet was performed by Milicent in the midst of Kyriacous solo exhibition titled Theogonies at the Centre.

OCT-NOV 2018
Alexandros Alexandrakis(1913-1968)

Alexandros Alexandrakis is an artist of international repute, having forged a strong reputation in the USA where he regularly submitted work to the Guggenheim in New York for its annual exhibition, National Unity, Letters and Arts.As a young man, Alexandrakis became famous throughout Greece as a war artist. He sensitively depicted the terrible trials and tribulations of the Albanian campaign in 1940-41. The great majority of his war drawing and most of his war paintings are held by the War Museum of Athens.

DEC 2018
Aristotelis Demetriou (b.1962)

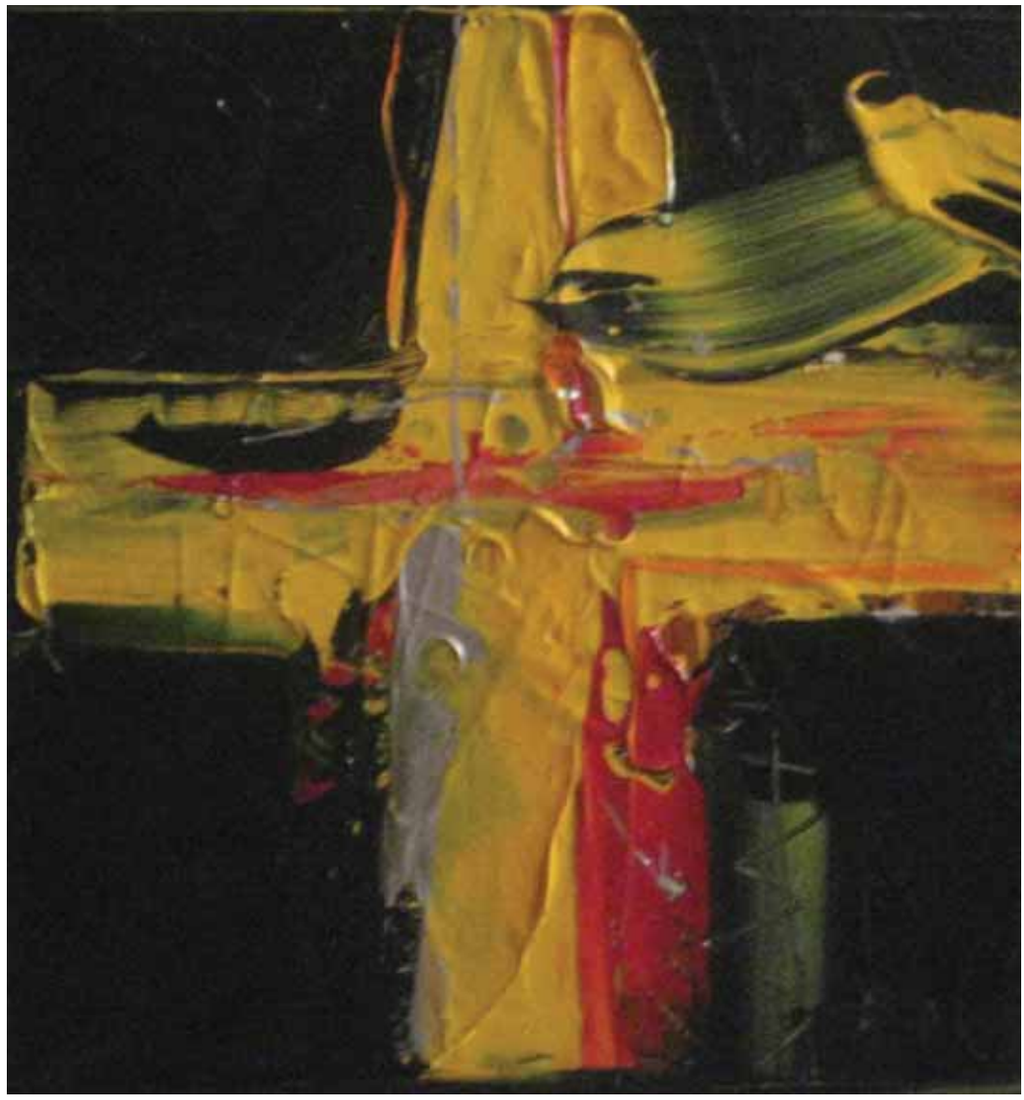
"Aristotle is a Master of the contemporary Cyprus landscape. His work is unique. It is both a highly contemporary vision and timeless as well." Wrote, Glyn Hughes, writer, painter and art critic
That special quality, combining the contemporary with the timeless, is distinctive to the art at Gallery K, and is epitomized by the paintings of Aristotle Demetriou.



Meanwhile we currently have got
a superb selection of paintings, photographs, drawings silk-screens,
lithographs, etchings, sculptures, ceramics, objects of art, by gallery
artists some displayed on our walls and others in stock.
They are well worth having a look at.

OPEN stock ROOM

over 300 WORKS IN *stock*



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