

Evangelos Andreou
“THE MEANING
OF EDUCATIONAL MANIFESTATIONS
AND THE PARTICIPATION
OF THE INTELLECTUAL MAN-
- And four artists”

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Our purpose is to materialize our concern for man. To carry-over his nature through our intellectual creations. To acknowledge and face courageously and realistically life's phenomenon as historic conditions have formulated it, without escaping from measurements and without any deviation from the principles that govern the solid functioning of civilization.

The composition of such an aim leads directly to the development of a two-fold cultural individual, i.e. to the man of thought and the man of action. It expresses the awareness of the apostolic presence of any person who is determined to carry-on to the present the hard effort of an idea and the purification of an act which, in the name of the first, is completed and repeated for the benefit of a continuing present. Thus, time acquires its historic essence, and to our belief, it gives us a hint of eternity. The only way by which we can feel it, is the manifestation of a cooperation which takes place in order to form and create the conditions of rightfulness and control the acquired carelessness, called apathy.

Unfortunately, we live in the “constellation of apathy”. There are many who avoid emotion; they prefer disturbance, they are indifferent to the hearing of a sound; they enjoy noises. The teleoptical picture annuls a live excursion. The lack of understanding and communication increases idle talk and the latter entails to the non-knowledge of the loss of time. Substantially, time is killed and along with it every hope toward the effort of new understanding is killed. All these in a reasonable sequence, finally lead to man's absence who, in order to regain the continuity of the present has to be subdued to the necessity of the "means" which supposedly will ensure to him the ideal restoration. Whether or not he was deceived is now a dilemma absolutely personal. At some other times, when the targets were visible and the “means” were known and specific, there had been common questions. Now, that I am writing these lines there are no common questions. Every person has a strictly personal problematism which is different from that of the other. And besides, this is the reason that today there is not the “other”. We do not intend to exhibit mental smartness. We bend and search to find the element that causes pain to us.

We do not wish to be humorous in order to be away from troubles and in order to build our defences. We strive to conquer the reasoning of contrasts in order to be able to overcome the violence of laughter, in order to fall into a spontaneous pleasure.

But why do we do all these? Now we are nearer to the road that leads to truth, is it not so?

If one can follow the internal nature of social facts he will reach the conclusion that we all pursue to show what we are; not what we do. Our own self goes ahead two steps from our task.

Therefore, this egotism has not any connection with human approach. It repulses, it does not attract. It does not concentrate, it eliminates to remoteness. "The other" will continue to be "non-existent" since we chase him away and he therefore avoids us. And the manifestations of our intellect shall go astray since we display them to persons isolated and lonely, very lonely, same as we are; and yet we create and then re-organize. What this could be?

We should try to understand the initiation of intellectual man's liability : it is mild and has a "finesse" – it is not authoritative. Show what you have created with your hand and your heart. Then retreat, that is to say, depart. That's enough. Say that you have directly hit the target.

The present educational manifestations are pre-conceived, if not pre-directed by the spirit of "power". An arrogant and antagonistic atmosphere enriched by the silly talk of all those individual carriers of cultural activities. Their aim: the "profit" ensuing from one of the means !! To perform at the "Herodion Theatre", this is a pursued aim!

But we do participate in all these things. We are partners in guilt. To become accomplices shall be the unexpected ideal. Complicity to civilization is the expression of vibrating noble ambition and dignity, and of a sacrifice that cannot be compensated.

Complicity breaks and dissolves the power of apathy. It promotes the gentleness and the grace of action. It has a social status. It does not devide. It resurrects every one of our dead moments and it applies to whatever is living; that is, to whatever remains-due to its beautiful existence- immortal ...

FOUR ARTISTS

AMALIA

The correct description of the visible world, which in art is expressed through design, is the prelude of its inner conquest, which will only be accomplished through the plastics of colour. Amalia serves this absolute truth with a total sensitivity and delicate capability. It is justified to note in her work a poetical dimension and an inner harmony in the pictures, elements that are the culmination of expression in painting and are promotive of the mission of artistic creativity.

Her aesthetical approach carries cleanliness and lucidity. In her painting language uncertainty and confusion are not allowed. The continuous exercise and mental testing come to their full expression in a bright-magical result. The nature of things will pass through the painting's theme as a quick and innocent game, requiring neither logical nor technical explanation, turning it into an erotic and real game.

She is a painter with colour in every one of her cells. She also masters the art of surrendering her synthesis to the laws of balance and rhythm. She may well be a unique and unusual colorist. Her work possesses the endurance and quality of stainless metal.

Born : Athens, Greece, 1955

Studies : Painting, sculpture and ceramic art,

Athens Highest School of Fine Arts, Highest School of Fine Arts of Paris (painting – studio of prof. Yankel). Seminar of Highest Studies of Music, under the auspices of the Greek state – 1989. She has exhibited works in 8 solo shows in Greece and abroad, and many group exhibitions in Greece, N. York, N. Jersey, Majorca, Padova and Calcutta.

Publisher of "EI" magazine and "Apodemon Epos" newspaper.

Inspector General of European Art Center of Athens.

Member : Chamber of Fine Arts of Greece, Association of Publishers and Journalists of Cultural Magazines.

Corresp. Member : Accademia Internazionale Greci – Marino del Verbano (Italy). Recipient of "Catania Duomo" and "Catania e il suo Vulcano" distinctions from Accademia Ferdinanda (Italy), distinction from Greek –

Orthodox Metropolis of Kissamos and Selinos of Creta, Demosthenion Metallion from Municipality of Paeanea – Attika, diploma from "Art/Expo", New York, certificate of Hellenic

Institute of N. York.

Publications : "Octoichos for the poetry of Coutsocheras" Athens 1989, Dimitra Tsalama : "The figurative Octoichos of Amalia together with the lyric poetry of Yannis Coutsocheras".

Athens, 1991, "L' Icastica Octoichos di Amalias legata con la poesia lirica di Yiannis Coutsocheras", Atene 1997, Amalia (biographical album), N. York 1997.

GAITIS

The work of Yiannis Gaitis and through it, his offer of artistic and cultural toil, cannot any longer be judged. With exactness, self-respect, and an abundant sensitivity, Gaitis proceeded to a Plastic Arts pathway, in such a manner that the evaluation of his entire creative production to worthily draw our national interest.

The talent of the artist imbued and rich with the juice of illuminating pictures, never deviated from the straight line of silence and exploration and was never channelized to the tempest of extraordinary and wiseless aesthetics which, in his times, had frequently resulted to

underline the non-artful and the decayed painting, as being a correct concept.

His devotion to plastic art and solely to it, which allowed for a more certain penetration and more fertile communication with the world of things, was finally achieved by Gaitis, and rendered him to higher levels by affixation of a personal seal and by indication to a new concept : the one that emerges from the manyfold –agreement and antinomy of human dram.

Lastly for this reason, also were his sharp symbols “The Small People”.

Born : Athens, Greece, 1923

Studies: Painting, Athens Highest School of Fine Arts.

Subsequently, attended lessons of sculpture, Paris, France.

Throughout his 40-year artistic progress, devoted himself, for a number of times, to also Scenography.

Gave 74 personal Exhibitions, held at the most famous Art Chambers of Greece, and also of abroad (Paris, Rems, Torino, Florence, Havre, Rome, Rio de Waneiro, Harlem, Venice, Komo, Milan, Lefcosia, Chicago, San Diego, San Francisco, Los Angeles, New York, Cologne, Scopia, Belgrade, Geneva, Clairmont-Feran, Lemosos, Nardo, Vienna, etc.)

Took part in many Group International Exhibitions, among which the one of Biennale, Sao Paolo.

Shortly prior to his death, the National Gallery, organized in his honor a major retrogressive Exhibition (1984).

ANDREOU

Attempting a general searching through his own trends as to the art of sculpture, Kostas Andreou succeeded not only to attain stability, completeness and the certainty of a modern plastic morphology, but the revelation as well of an aggregate whole of aesthetic truths being present in the entire course : that is, a conception of the phenomenon of expression –a distinction of his synthetic power toward representation of objectives. By revision, extension, and an assimilation of the specific natural-metric terms, he indicates and stresses the ideological deliberation, the free but the penetrating functioning as well of vision, the contemplation of a world of things which is re-baptized into the font of artistic conscience, without deviating from the required rhythms on which of course depend the expressive vibration of form and the creative elevation.

Born : Sao Paolo, Brazil; spent there his first 8 years of life. Then taken by his parents to Greece.

In 1932, Painter Tzenni Manoussis gives Kostas, being then 15 years old, the first painting lessons.

After a ten-year study in painting, he participates in the Panhellenic Exhibition and at the same time (German Occupation), takes part in the National Resistance activities.

By a scholarship granted to him by the French Government, attends studies at the School of Louvre, Ecole Des Arts Decoratifs, and at the Paris School of Fine Arts.

In 1947, makes the acquaintance of the outstanding architect LE CORBUSIER. A warm friendship and cooperation is soon developed between them. It is at that time that Andreou starts to display an aesthetic and technical tendency of expression in sculpture, by which he will be internationally established as an artist.

In year 1948, takes permanent residence in Mont Parnasse and as of that time, takes part in the most significant International Exhibitions; makes himself a multiple of own Exhibitions, having always Paris as the main center of his artistic activities.

SYNTELIS

Revealing like fairytales and secretive like the pain we do not wish to speak about, at times brighted and whiteclean like a child, and at other times aloof and mysterious, the works of painting of Syntelis, carry on them the history of man's triumph in his evolution process. With outlines –works achieved by experience and patience- which support the undisciplined and without borders tendencies, he elates with an audacious art his fervent aesthetic urgings, by masterly placing in his strange narrations, above even his own self, the destiny of nature and its adverse doings. And then he starts –out to search for the mercy of the despotic and inaccessible pioneering, to the feeling that has its roots to “speech” and to expression, bound together with the memory of all that is past and never is to return.

Staring at such a picture, desires and expectations seem to get assembled in a new place. Whatever the common glance covers –the cold shell of measured reality –the Syntelis painting, breaks it into small pieces in order to retale an “Odyssey” which is unfolded in the inconceivable time. Thus starts the uncovering of truth. What remains upon the painting is the result of the change : that is, from the incessant wearing- out to the composition, and from nature to gracefulness. He dedicates to such purpose objects which otherwise would have been of no importance, to the adventure and to the right course in order to attain it.

The work has faith and intercourse. It has audacity and sensitivity. Alertness and power. The abstraction –as a “stoppage” of the acting subconscious- does not escape from the laws of learning, does not deviate from the concatenation of ideas, does not surpass the points of natural statements. It utilizes them, it re-warms them, it re-orders them and restores them to accurate images of a mirror that stands opposite to the world, to life and to its laws.

On the other hand, unbiased, with the spirit of unifying differences with the sensation of the unique, color and plan, elaborated in the anvil of conscience, are developed into form because the element of ever-flowing

wisdom is given to them. Articulated and concurrent, strange and particular as this Art is, takes leading action and projects the game of the World, funny and innocent, full of freshness and vividness, complete with pleasure and craziness. I welcome the opportunity now given to me to approach the painting art of Syntelis and rush to pay due honor to it.

Born in Athens, November 1943. Studies : 1960 –1962 Had his training with Painter Panos Sarafianos. 1963 – 1967 Studies with the Supreme School of Fine Arts (Engraving Studio of E. Voilas, technique of mosaics, with a scholarship awarded to him by the Foundation of State Scholarships. Graduation with Honors.

Works Exhibitions.

As of 1964 in the International Exhibition of Young Artists, Rome, Italy. Awarded with Diploma of Distinction and with a Silver Medal.

Took part in Panhellenic Exhibitions. Works of him are purchased by the Greek State. 1970. Departs for the USA, and has his permanent residence in New York up –to year 1983. Subsequently, he resides half of his time in New York, and half in Athens Greece. 1972 –1974. Worked as an Artistic Director of the Company “AUSTIN PRODUCTION OF FINE ARTS”. 1974 Established the company “TAMOR ART STUDIOS INC” which he directed as its Chairman up – to year 1983. Cooperated with the “Coral” Art Chambers and “Cable”

Chambers, Miami, Florida.

Works Located in many private collections of USA – Art – Admirers.

In Greece, he exhibited his works in big and famous galleries and took part in famous art organizations abroad where he was awarded with prestigious distinctions (by the Association of European Journalists, etc.).

The book “THE MEANING OF EDUCATIONAL MANIFESTATIONS AND THE PARTICIPATION OF THE INTELLECTUAL MAN – And four artists” was originally published in greek in the Program of “Third Greek-International Meeting of Musicology and Synthesis, 1988” under the management of Florian Dabrowski, professor and vice-president of the Higher State Musical Academy of Poznan (Poland) and of Lefteris Papastavrou, professor of the “Ecole Normale de Mousique” (Paris) and Cape Town University and under the auspices of National Bank of Greece. In that same year, the author, greek poet and aesthetician Evangelos Andreou gave a lecture at Alimos Conservatory of Music on the life and work of Amalia (Paraskevopoulos), Yannis Gaitis, Constantin Andreou and Tassos Syntelis

ΣΤΟΙΧΕΙΑ ΔΙΑΔΙΚΤΥΟΥ

<http://www.euarce.com/evangelosandreou.html>