



ZENETZIS

Impressions of Hellas

Peter Constant

FOR GREECE AND HELLENISM

Acknowledgements

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Vasilis Zenetzis

(1935-2016)

Life and Work

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“I live to paint



not paint to live”

Introduction

Life and Work

A talented artist is born with that blessing and any education he or she might receive will not necessarily improve the ability to paint and create art. Vasilis Zenetzis received lessons at the Cretan School of Colourists but it was talent and hard work that distinguished him and brought him worldwide recognition. Zenetzis was a prodigious talent. At just seventeen years of age he was recognised and honoured with his first show at the Dominicos Theodokopoulos Galleries in Heraklion, Crete. Later, whilst in the army, he won competitions to paint the sets of plays staged by his army unit. He held further exhibitions in his early years, but it was not until he arrived in Athens in the early 1970s and developed an Impressionist-Divisionist style that he began to achieve a wider recognition.

This style of art was inspired by Van Gogh whose work he viewed on a visit to Amsterdam. It was a style he took up with passion and vigour using it to capture the beauty and colours of his beloved homeland Greece, from its islands and landscapes to its ancient monuments in Athens and beyond. He continued with and perfected this distinctive style of painting, immortalised in the works of this period, right until his death in 2016. Zenetzis' art has attracted many followers among ordinary people as well as art experts. Sotheby's, who started selling his work in 1996, stated, "we love the artist's work." Zenetzis himself always said he was an artist of the people. To quote Piet Mondrian, "The position of the artist is humble, he is essentially a channel" and indeed the work of Zenetzis is a channel for all Greeks wherever they are in the world.

Zenetzis' love for his homeland and its magnificent past drew him to start painting Athens and its ancient monuments, in addition to his wonderful island landscapes, as early as the 1990s. However, it was the Athens Olympics of 2004 that inspired him and provided a once in a lifetime opportunity to fulfil his lifelong ambition to leave behind a substantial body of art related to the Acropolis and other ancient monuments of Athens. It was during this period that he produced 'en plein air' and on location a series of seven paintings now known as 'The Magnificent Seven'. Every day throughout the summer Olympics he would sit and work on these paintings surrounded by thousands of admiring tourists. His art of this period is considered by many experts the pinnacle of his artistic achievement.

I met Vasilis in late 1988 and immediately liked both the man and the artist. Straightaway I commissioned him to paint for me. By August 1989 he had produced twenty-nine paintings which I exhibited with great success for the first time in London. He continued to paint for 'Constantart' and 'greeksinart' for the next twenty years or so. Paintings of Athens and its environs, Piraeus, Vouliagmeni, Sounion as well as the island of Cyprus were painted exclusively for our galleries and form a unique part of our collection. They are some of the finest examples of Zenetzis' distinctive Impressionist-Divisionist style.

My association with the artist was a very long one of respect and passion for two things, the love of art and the love of Greece and Hellenism as two Greeks visualised it; one with the heart and mind of a Greek Cypriot and the other with the heart, mind and talented hands of a brilliant Cretan with roots in Asia Minor. Perhaps the fact that we were both refugees at heart united us in a quest to serve Hellenism, exalt Hellenism and create a unique artistic heritage for Hellenism at home and the Diaspora.

Zenetzis' death at the age of eighty-one has left a major gap in the world of Greek art but his legacy will live on.

Peter Constant

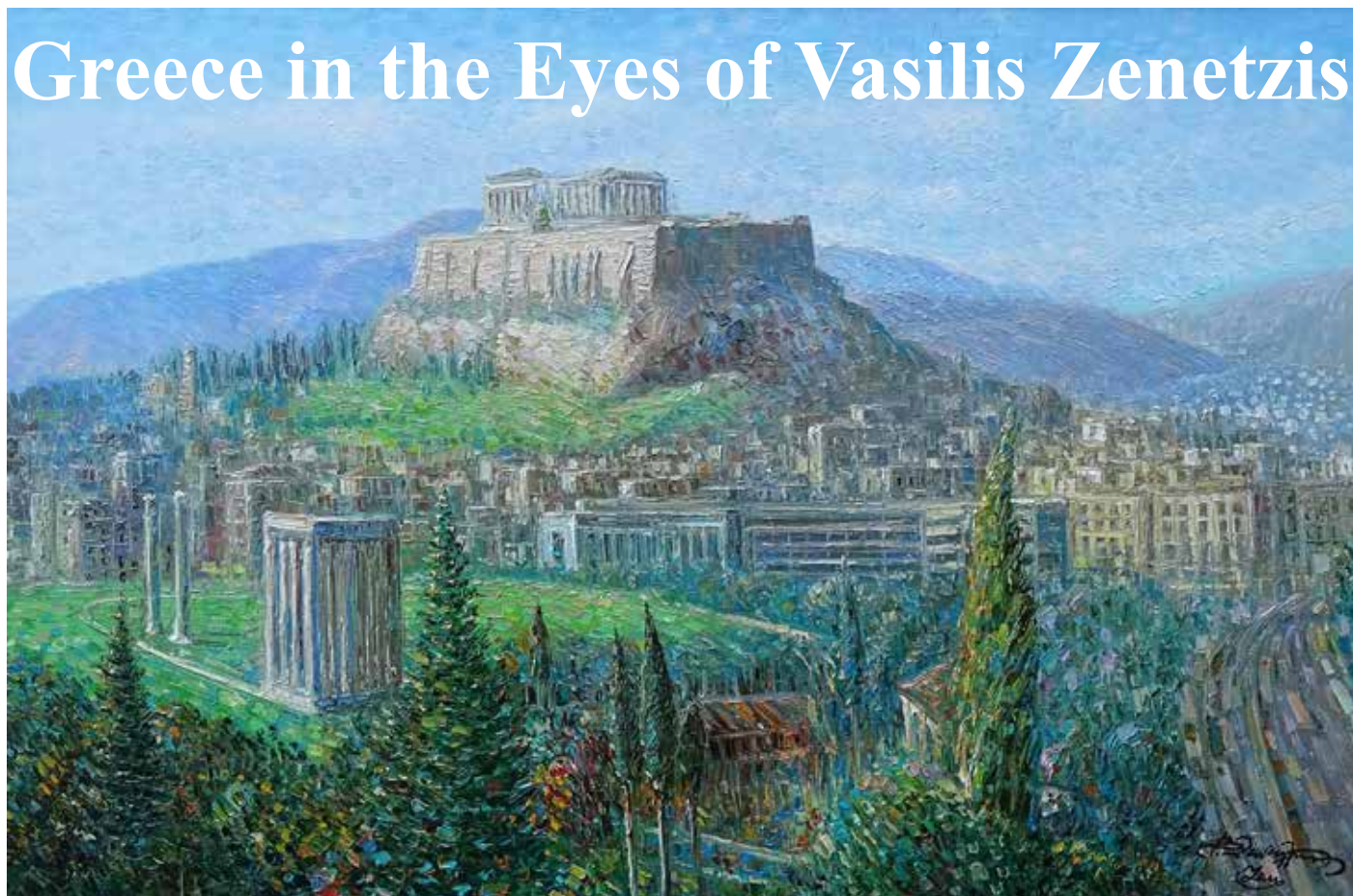


From Pontikonissi in Western Greece



to Aegina just off Attica

Greece in the Eyes of Vasilis Zenetzis



to the heart of Greece in Athens and the Acropolis with Parthenon



to Santorini in the Aegean Sea



and to Cyprus, the most eastern part of Hellas

Zenetzis was an artist of the people for the people, as he told me many times. However, he was also a thoughtful artist who believed in highly important issues affecting our world and Greece.

His thoughts and philosophical attitude to life I put in a synopsis here:

“The world of today seems to be in a kind of chaos and confusion. Compare that to the symmetry, clarity of design and concept of the Parthenon and it is easy to understand why the most ingenious ancient temple on the planet is literally immortalised by us mortals today. Conceived to express thanks and honour the divine, built by democratic consent of all Athenians and constructed and embellished by geniuses, the Parthenon is the marvel and wonder monument of today’s world. Thus, it is to the Parthenon that I turn to for inspiration and impetus to create art that speaks to the whole world.”

ATHENS

Immortalised by the hands of Vasilis Zenetzis





The Acropolis, The Parthenon and Environs

An artist creates for the day but also for posterity and fame. Zenetzi started painting Greece from the very first day he took up a brush, but it was during his most creative and mature period, the years between 1990 - 2005, that he seriously devoted himself to painting Athens and its environs.

The paintings produced during these years and especially 2004, the year of the Athens Olympics, are unique and of the highest quality. These paintings, especially the series known as 'The Magnificent Seven' painted on commission for 'greeksinart', form the backbone of Zenetzi's oeuvre. The importance of 'The Magnificent Seven' cannot be over-emphasised. They are historical works of art that immortalise Athens, its antiquities, the mind and spirit of ancient Greek achievements of the golden period of classical Greece and of course Zenetzi himself as an artist. Their importance is endorsed by the unique additional date, signature and inscription that Zenetzi added on the reverse of the paintings in the form of a blue square.

Zenetzi's great desire to leave a legacy was being fulfilled as he fervently worked day after day underneath and around the Acropolis, and within the area of the Stylae of Olympian Zeus that Olympic summer of 2004. He was the only artist working in these areas of Athens that hot summer and he used to tell me proudly, "I am the only one painting Athens at this time." He produced seven miracles over eighteen days. What an achievement that was and what pride he took in those seven paintings! I had the honour to be at Vasilis' side while he painted, seated on pine tree trunks, on rocks, on benches; he never tired, he never got hungry and if memory serves me right, not even thirsty. It was an adventure and a great series of events and days. It was a memorable experience for me and thousands of admiring tourists to witness a master at his craft producing art that is now admired by millions of art lovers worldwide.

To complete the frenzy of the year, Vasilis also produced a series of exceptional paintings of Piraeus, Vouliagmeni and Sounion. More on this body of work in later sections on these areas.



IPCCZ Propylaea, Entrance to the Acropolis

Signed, signed and titled on reverse, oil on canvas, painted 1996

40 x 50 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens Olympics 2004, 5th - 21st July 2004, no 58

Athens - London Olympics 2004 - 2012, 14th - 27th November 2011 no 22, illustrated in colour in the exhibition catalogue

The Parthenon Exhibition, 10th March - 10th April 2015 no 8, illustrated in colour in the exhibition catalogue

An artist gets inspired by events and this is how Zenetis wanted to deliver Athens to the world in the last fifteen years of his creative career; begin with the Acropolis and its treasured entrance at the Propylaea. The Propylaea featured in many of his paintings but never at such a close range with so many people thronging in and out of the Acropolis honouring the cradle of civilisation at its entrance.

This is a superb painting of an ancient triumph and we start the artist's Monograph exactly as he meant it to be; on the Acropolis, at the entrance, at the Propylaea.



2PCCZ Parthenon Portrait

Signed, signed and titled on reverse, oil on canvas, painted 1995

50 x 70 cm

Exhibited:

Hellenic Centre, London

Millennium Exhibition, Zenetis – Kalogeropoulos, October 2000, number 3

Greek Cypriot Brotherhood Centre, London

The Parthenon, 10th March - 10th April 2015, no 1, Illustrated in colour in the exhibition catalogue

The Parthenon was the apogee of Classical Greece's cultural achievement in the middle of the 5th century BC. This ancient wonder of the world remains to this day the most important symbol of western civilisation and the monument that inspires artists, poets, musicians, men of letters and humanity in general.

Modern man considers the Parthenon to be the epitome of Western Civilisation, even though it was conceived and built 2500 years ago. It was harmony of proportion, the perfect symmetrical building with the Golden Ratio of 1.6180, the same ratio of the human body, where symmetry of part to part and the part to whole are perfect. It is apt to refer here to Pythagoras who some years earlier stated the controversial, "Man is the measure of all things."

It is sad to note that this magnificent monument stands mutilated as a part of its magnificent marbles is unceremoniously housed in the British Museum thanks to the theft of Lord Elgin in the early 1800s. Yes, the Parthenon demands its Marbles back, humanity demands their return to where they belong.

This magical structure encapsulated for Zenetis the Greece of his vision and gave him strength and endurance during the last twenty years of his artistic creation to paint at the zenith of his ability.



3PCCZ The Erechtheum on Acropolis, Athens

Signed, signed and titled on reverse, oil on canvas, painted 1996

40 x 50 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens Olympics 2004, 5th July - 21st July 2004, number 59

Athens-London Olympics 2004-2012, 14th - 27th November 2011, number 20

The Parthenon Exhibition, 10th March - 10th April 2015, no 7, illustrated in colour in the exhibition catalogue

The Erechtheum was built by Pericles a few years after the Parthenon. It stands on the Acropolis as the second monument and as a tribute to multiple gods and legends. The Erechtheum today is more famous for its six Caryatids (korres) and especially the stolen one by Lord Elgin.

Zenetzis managed this incredible tribute to this monument alongside a column of the Propylaea. He gives us the sense of age, he transfers to the viewer the exhaustion suffered through the millennia and yet, these immortal monuments stand proudly speaking of old glories and achievements. Impressionist style under the blue skies of Greece flourishes and art becomes a double miracle together with this monument of classical Greece.



^{4ZML} The Acropolis with Propylaea, Parthenon and Erechtheum

Signed, signed and titled on reverse, oil on canvas, painted 1996

50 x 70 cm

When Zenetzi was commissioned to paint these monuments on the Acropolis I had no idea that the impressionist artist from Crete, the Van Gogh of Greece as he called himself, was going to paint masterpieces that surpassed any earlier work he had produced. These paintings speak to each other of ancient glory and triumphs, hope and inspiration for humanity.



5PCCZ The Parthenon, Portrait in Brown

Signed, signed and titled on reverse, oil on canvas, painted 1995

50 x 70 cm

Exhibited:

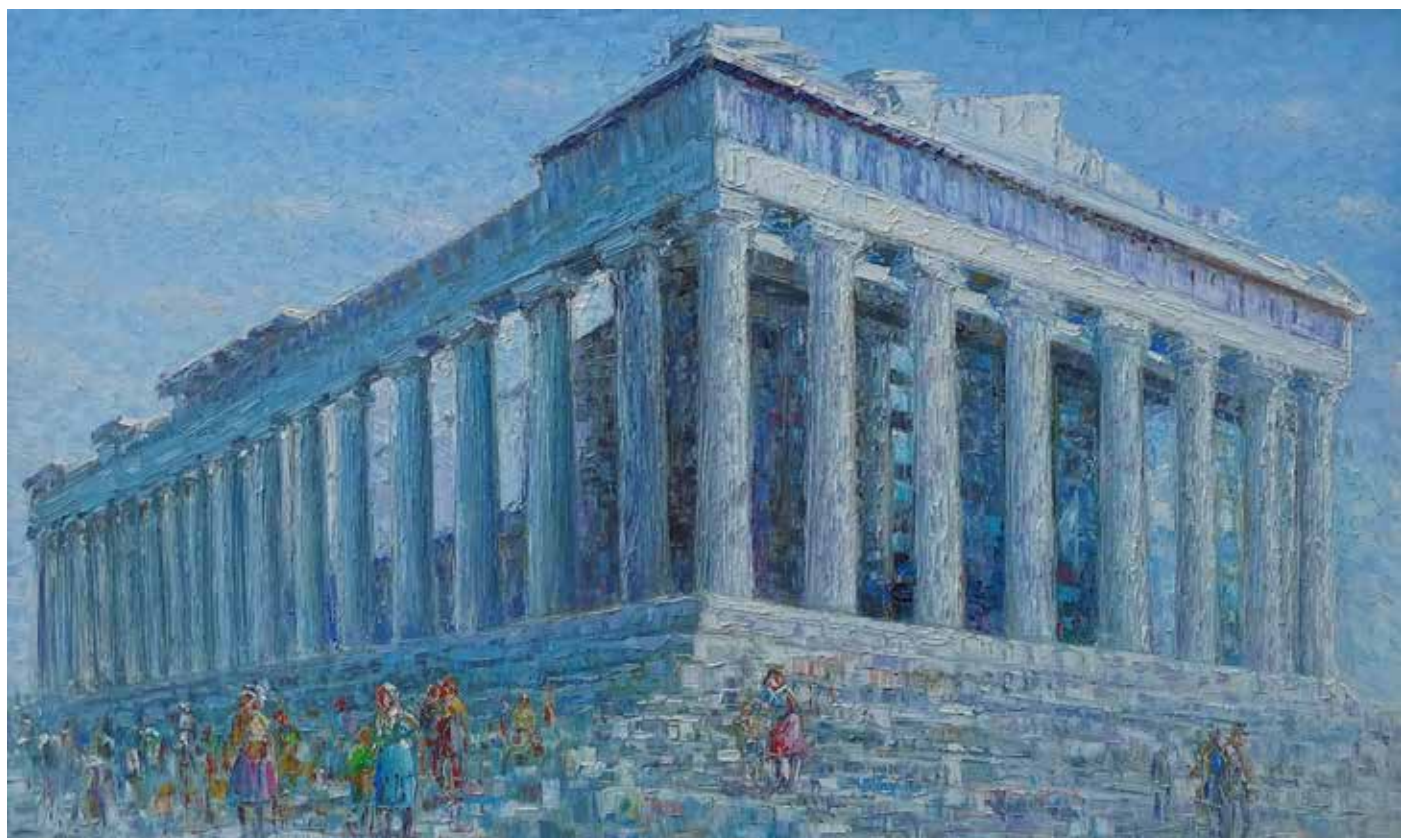
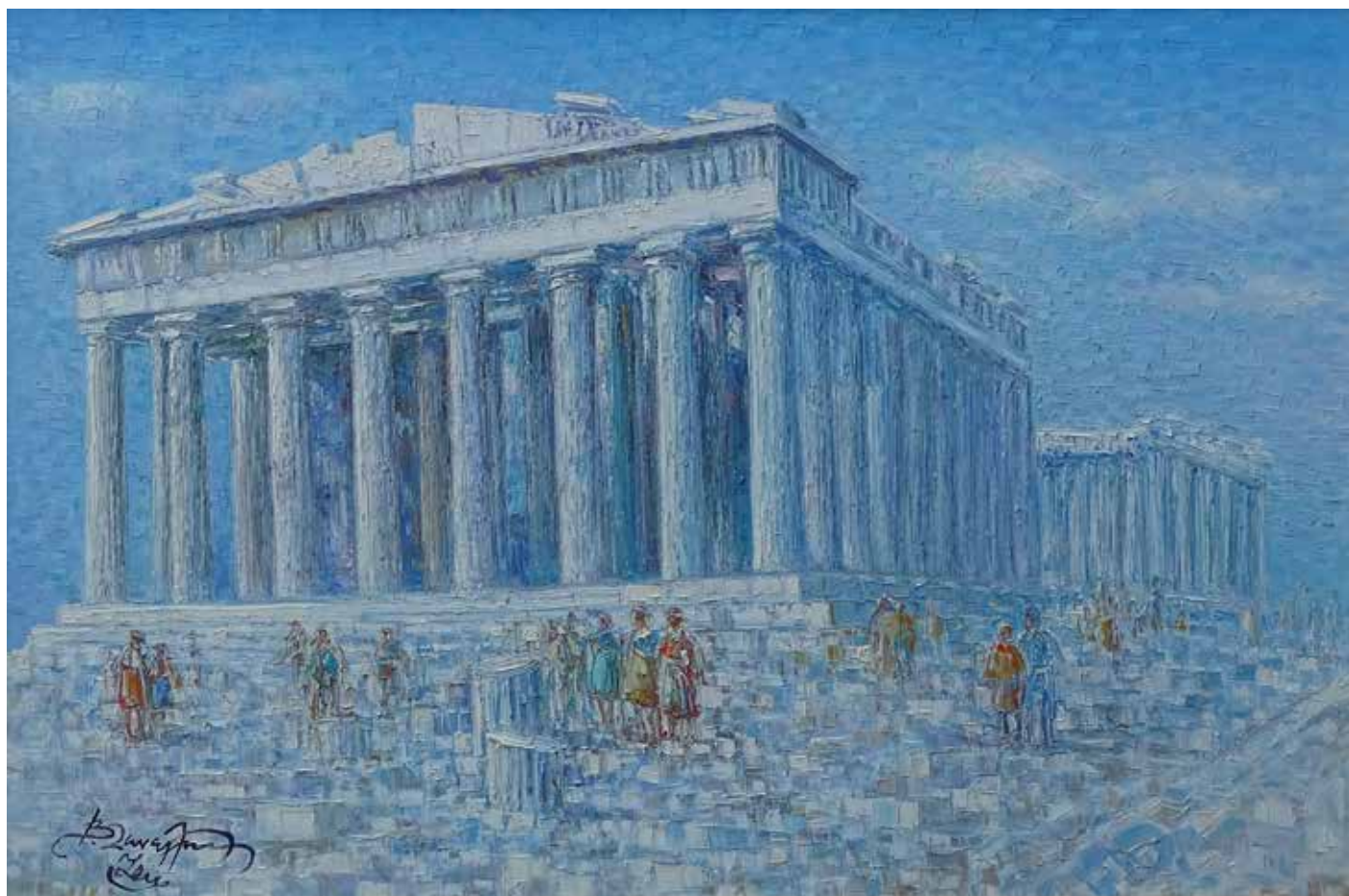
Hellenic Centre, London

Millennium Exhibition, Zenetzi – Kalogeropoulos, 1st - 31st October 2000, number 3a (a pair)

Greek Cypriot Brotherhood Centre, London

The Parthenon, 10th March - 10th April 2015, number 3, illustrated in colour in the exhibition catalogue

Light is primary in Greece, light and colour is primary in Zenetzi's work. The Parthenon lives on the Acropolis and changes colour, shape and impression under the blue, fiery skies of Attica in the day and sunset hues in the evening.



6PCAZ Parthenon Portraits

Signed, signed and titled on reverse, oil on canvas, a pair, painted in 2002

60 x 90 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Group Exhibition, 14th - 28th November 2004, number 7, illustrated in colour in the exhibition catalogue

The Parthenon Exhibition 10th March - 10th April 2015, nos. 5 and 6, illustrated in colour in the exhibition catalogue

In this pair of paintings of the Parthenon, the artist painted the temple from the south- south west as opposed to the Magnificent Seven where he painted the Parthenon from the north - north east. Vasilis loved the blue of the Greek sky and the colour is prominent in his work. Starting with blue as a base, he would work from top to bottom adding layers of detail and structure with figures last. Never satisfied, he would revisit and rework the canvases till he reached the high standard he always demanded of his art.

The Parthenon on the Acropolis of Athens has both inspired and intrigued mankind over the ages. Its perfect proportions and Golden Ratio, harmony, intricate lines and angles, astonishing details and “symmetria” make it the one and only building in our modern world whose design and construction we revere and yet cannot fully comprehend.

“The burden of significance far outweighs technique or outward appearance in my work, no matter which work of mine one refers to” Zenetzis



7PCAZ The Parthenon with Trees from the North-East

Signed, signed and titled on reverse, oil on canvas, painted 2000

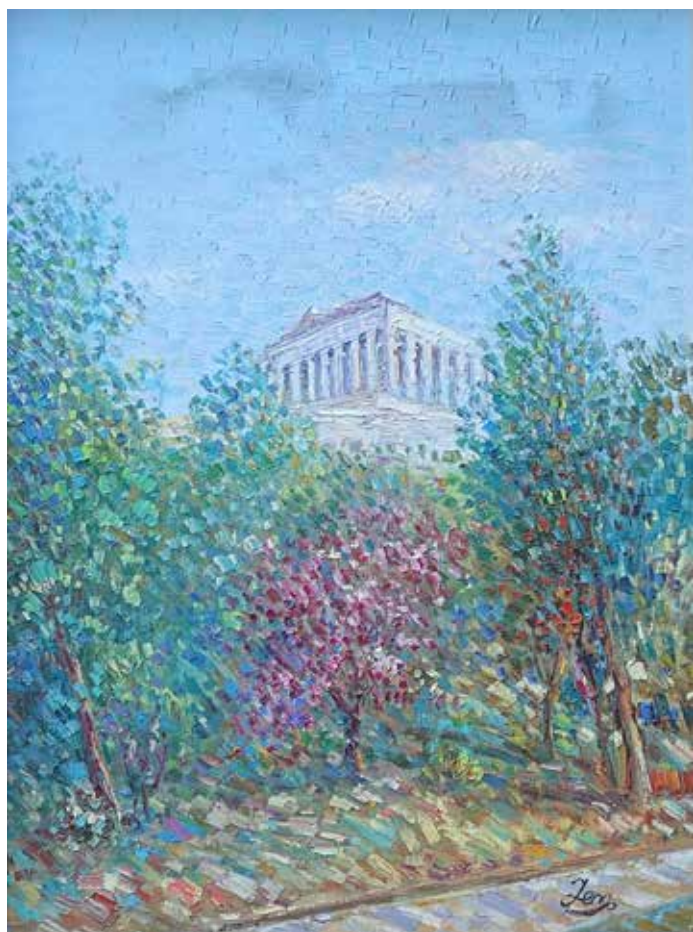
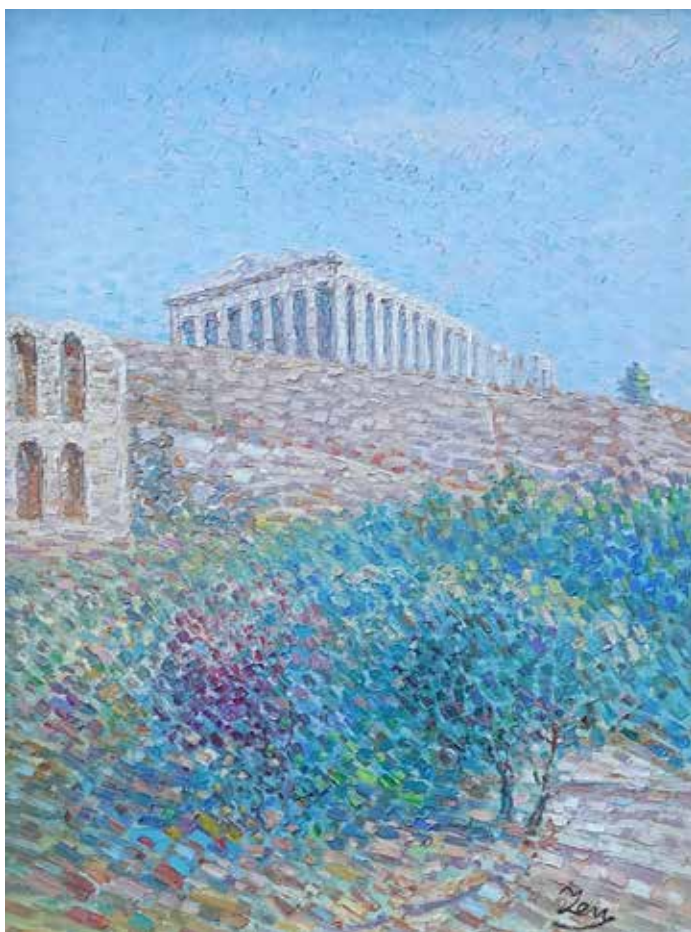
40 x 50 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

The Parthenon, 10th March - 10th April 2015, number 2, illustrated in the exhibition catalogue

The rock of the Acropolis is unfriendly to any vegetation. However, these trees defy rocks and take root on the Acropolis, making the rock a biological entity alongside the immortal miracle of Pericles, Iktinos and Kallikratis. Humanity exists alongside the Parthenon and nature nurtures the Parthenon as it has done for the last 2500 years.



8PCAZ Acropolis Athens with Parthenon

Signed, signed on reverse and titled, oil on canvas, a pair, painted 1996

40 x 30 cm

Exhibited:

Hellenic Centre, London

Millenium Exhibition 1st - 31st October 2000 - number 4

Spring is a beautiful season in Greece. It excites the senses and inspires creativity as is evident in this pair of paintings. The genius of Zenetis was his ability to portray the same scene but always through a new lens and a fresh artistic interpretation. In these two paintings he captures, in his inimitable impressionist-divisionist style, the essence of spring in the verdant vegetation on the Acropolis and around the Parthenon.



9PCAZ Plaka and Acropolis from Central Athens with Saronicos Beyond

Signed, oil on canvas, signed and inscribed on reverse, painted 1991

80 x 120 cm

Exhibited:

Hallam Fine Art-Ebury Galleries, London

Greek And European Paintings, 24th - 31st May 1992, number 22

Greek Cypriot Brotherhood Centre, London

The Parthenon Exhibition, 10 March - 10th April 2015, number 18, illustrated in colour in the exhibition catalogue

Literature: Sotheby's, London Greek Art Sale, 16th November 2004, number 88

Literature: Illustrated in colour in 'Rags or Riches', London 2013 by Peter Constant, page 249

This magnificent panorama of Plaka, Athens, The Acropolis, Saronicos and Piraeus beyond was uniquely painted from an Athens apartment block in the centre of Athens. It pays homage to the city of the gods, the city of the Parthenon. The Acropolis with the Parthenon and other monuments stands magnificent and imperious. Saronicos and Piraeus beyond add to the importance of the painting and establish it as a historical view of Athens with its sister city Piraeus and Saronicos Bay stretching in the horizon.

Greece is a magnificent place to be and the combination of Ancient Athens, Neo-Classical Athens and contemporary Athens as captured in this spectacular painting is truly a wonder to behold.



10PCAZ **The Acropolis with Philopappou Beyond**

Signed, signed and inscribed with monogram and title, oil on canvas, painted 1995

60 x 90 cm

Exhibited:

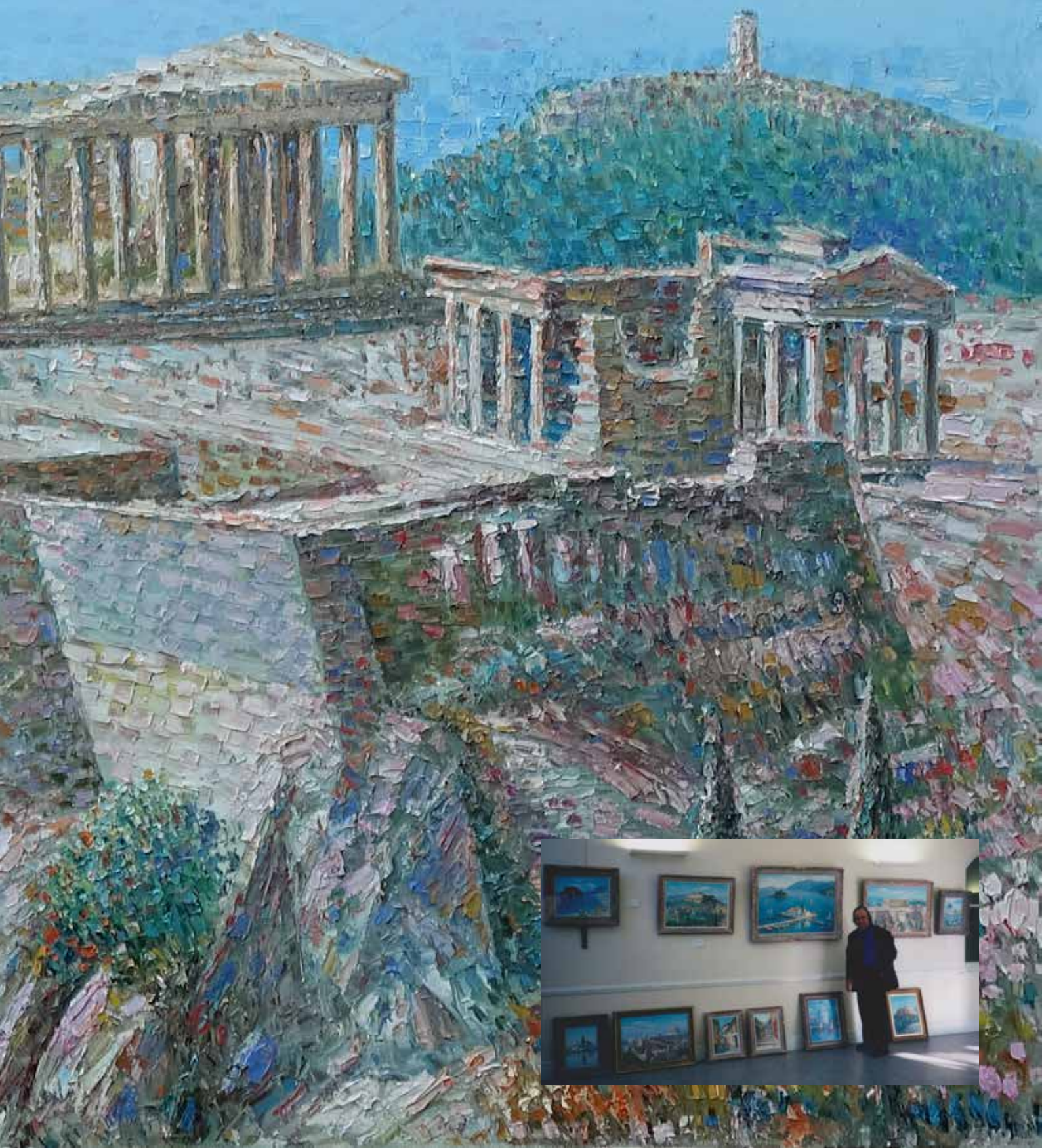
Ebury Galleries, London - Greek Cypriot Brotherhood Centre, London Vasilis Zenetis, One Man Show,
23rd - 31st October 1999, number 2

Greek Cypriot Brotherhood Centre, London

The Parthenon, 10th March - 10th April 2015, number 4, illustrated in colour in the exhibition catalogue



An artist's work is a living entity that is conceived, ripens and matures daily. In this image painted from on high in central Athens Zenetzis delivers another breath-taking view of the everlasting ancient monuments of Classical Greece and modern Athens in the months of spring.



11PCCZ **Acropolis with Parthenon from Philopappou**

Signed, signed and titled on reverse, oil on canvas, painted 2003-04

80 x 120 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens – London Olympics 2004 - 2012, 14th - 27th November 2011, number 15, illustrated in colour in the exhibition catalogue
The Parthenon, 10th March - 10th April 2015, no 22, illustrated in colour in the exhibition catalogue.

Zenetzis was an avid painter; he never stopped, he never felt hungry and always kept sculpting away on the canvas, building up the images as he saw and felt them. The hill of Philopappou was revisited several times before these two canvases were completed in 2004. Vasilis painted the same subject several times, but few so accomplished as those of 2003-04.





12PCCZ **The Acropolis from Philopappou Hill**

Signed, signed and titled on reverse, oil on canvas, painted 2003-2004

80 x 120 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens - London Olympics 2004 - 2012, 14th - 27th November 2011, number 13, illustrated in colour in the exhibition catalogue

The Parthenon, 10th March - 10th April 2015, number 20, illustrated in colour in the exhibition catalogue



Immortalising the ancient monuments of Greece and Athens was Zenetzi's primary concern. He painted the Acropolis and the Parthenon many times but the final few large paintings were produced in 2003 - 2004 with the occasion of the 2004 Athens Olympics.

Climbing the hill of Philopappou on the south-west side of the Acropolis is not easy at any time but a lot harder in the summer. The location gives an artist a full view of the Acropolis, the surrounding area with the Herod Atticus Theatre, Saint George Lycabettos beyond and Athens all around. The task of painting such a magnificent view was indeed demanding but Zenetzi never flinched. He always rose to the occasion and delivered works for posterity and all humanity just like the Ancient Greeks did.



13PCCZ **Panoramic View of the Acropolis and Athens from Philopappou**

Signed, signed and inscribed with title on reverse, oil on canvas, painted 1995

70 x 100 cm

Exhibited:

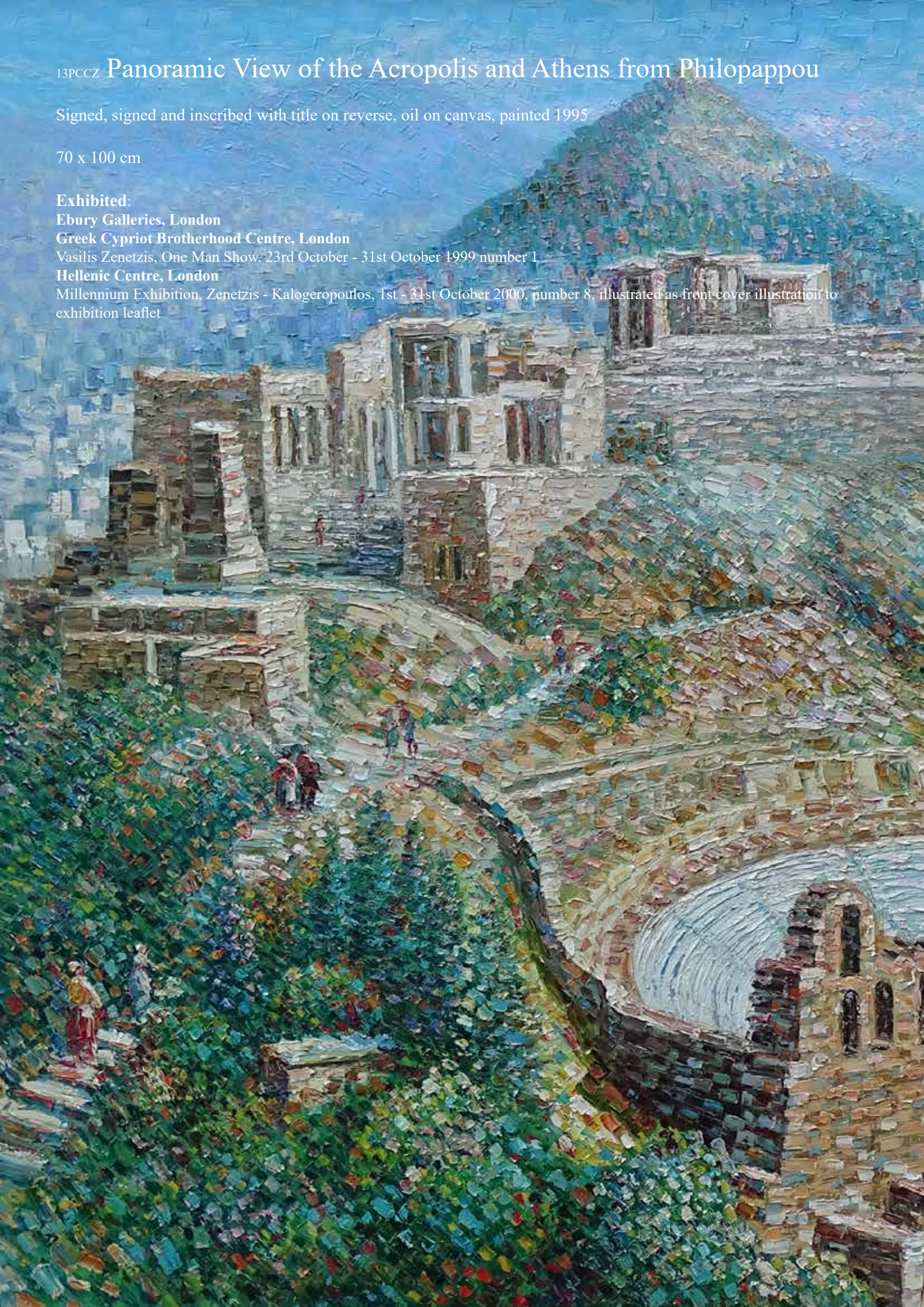
Ebury Galleries, London

Greek Cypriot Brotherhood Centre, London

Vasilis Zenetis, One Man Show, 23rd October - 31st October 1999 number 1

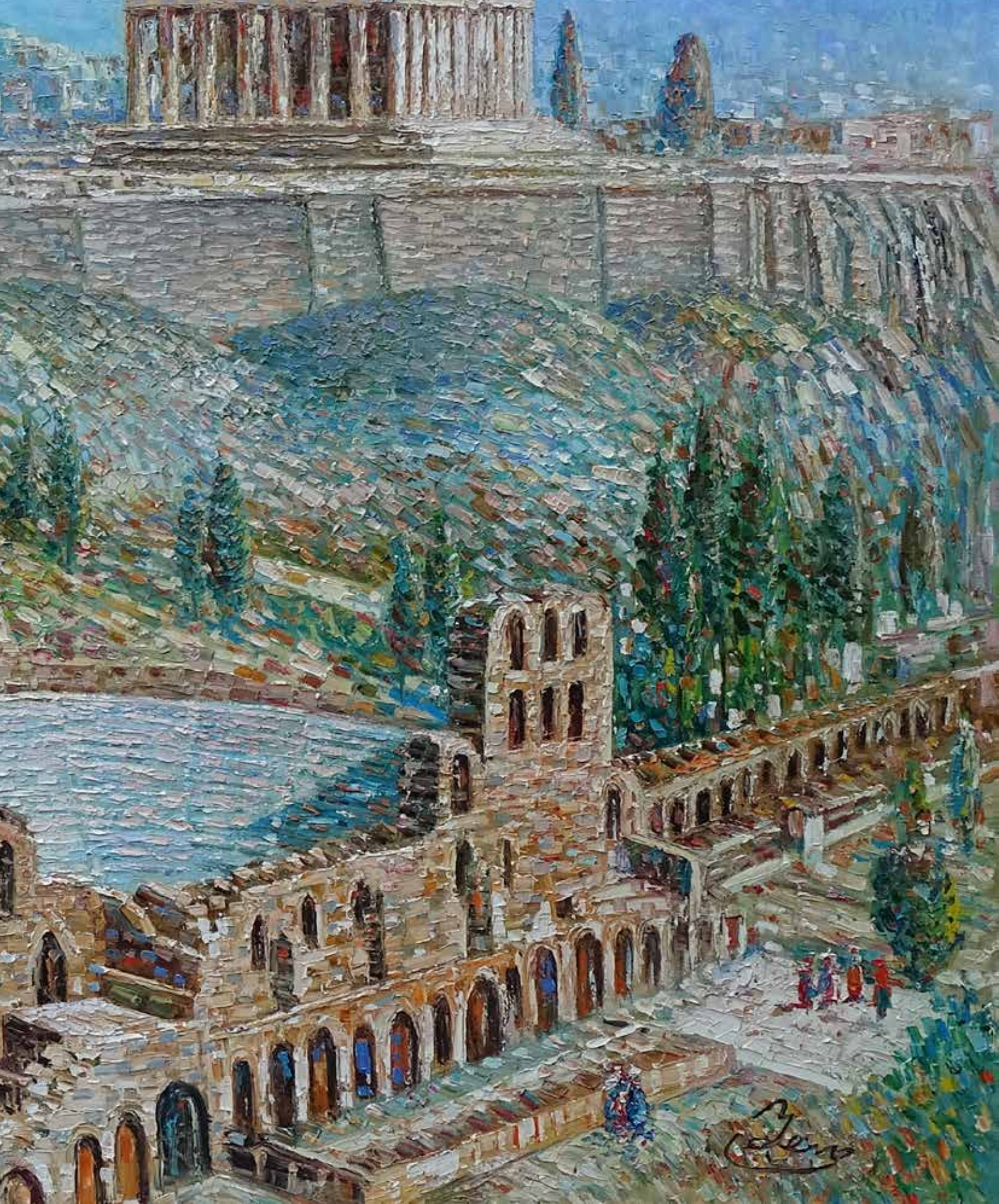
Hellenic Centre, London

Millennium Exhibition, Zenetis - Kalogeropoulos, 1st - 31st October 2000, number 8, illustrated as front cover illustration to exhibition leaflet



It is a tremendous task to include in any painting so much topography, so much detail and yet still manage to produce a harmonious end-result that is the sum of all its parts.

Here we have a magnificent view of modern Athens at the turn of the century, yet still so old and ancient in appearance. We have in full view the Herod Atticus Theatre, the Acropolis with the Parthenon, the Erechtheum and Propylaea, the climb to the entrance of the Acropolis, Saint George Lycabettus, and beyond, the city of Athens with its surrounding mountains.





¹⁴PCAZ **Acropolis with Parthenon and Erechtheum with Herod Atticus Theatre in Forefront**

Signed, signed with monogram and titled on reverse, oil on canvas, painted July 2003

80 x 80 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, number 8

The monument of Philopappou stands high on a gentle hill to the south-west of the Acropolis offering a great location for painting the Acropolis and the Parthenon. Climbing up on the hill in the early hours of the summer of 2003 was a joy for the artist and myself. What a magical view of the Acropolis and Parthenon lay before us just as the sun was beginning to bathe the Greek landscape.

Light is pivotal to Zenetis' work and he never failed to honour it in his work as shown in this image of the Acropolis, the Parthenon, the Erechtheum, the Herod Atticus theatre in the foreground and St. George Lycabettus in the distance. Whenever the sun shines on Zenetis' paintings they come alive and take on a different dimension and magnificence.



15PCAZ Acropolis from the Rock

Signed, signed and titled on reverse, oil on canvas, painted July 2004

60 x 90 cm

Exhibited:

Athens, Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, no 32

Have you ever climbed the rock seen on the left of this painting in the summer? Have you ever felt the heat of the summer while on this rock in the periphery of the Acropolis? This is how Zenetis captured this view of the Acropolis in the summer of July 2004.

We climbed the rock on the left of the Acropolis in temperatures of forty degrees Celsius. It was slippery, hot and burning, yet Zenetis, in his early seventies, managed to climb and paint non-stop. The heat and flaming sun were punishing but nothing could stop him from doing what was planned a couple of years earlier; paint Athens and its monuments in the year 2004 and while the Olympic flame was burning. This was a warm-up to what was to follow in August 2004, the month of the Olympics, the month he was to paint the 'Magnificent Seven'.



16PPCZ Acropolis Walls with Greek Flag

Signed, signed with monogram and titled on reverse, oil on canvas, painted 2003

90 x 60 cm

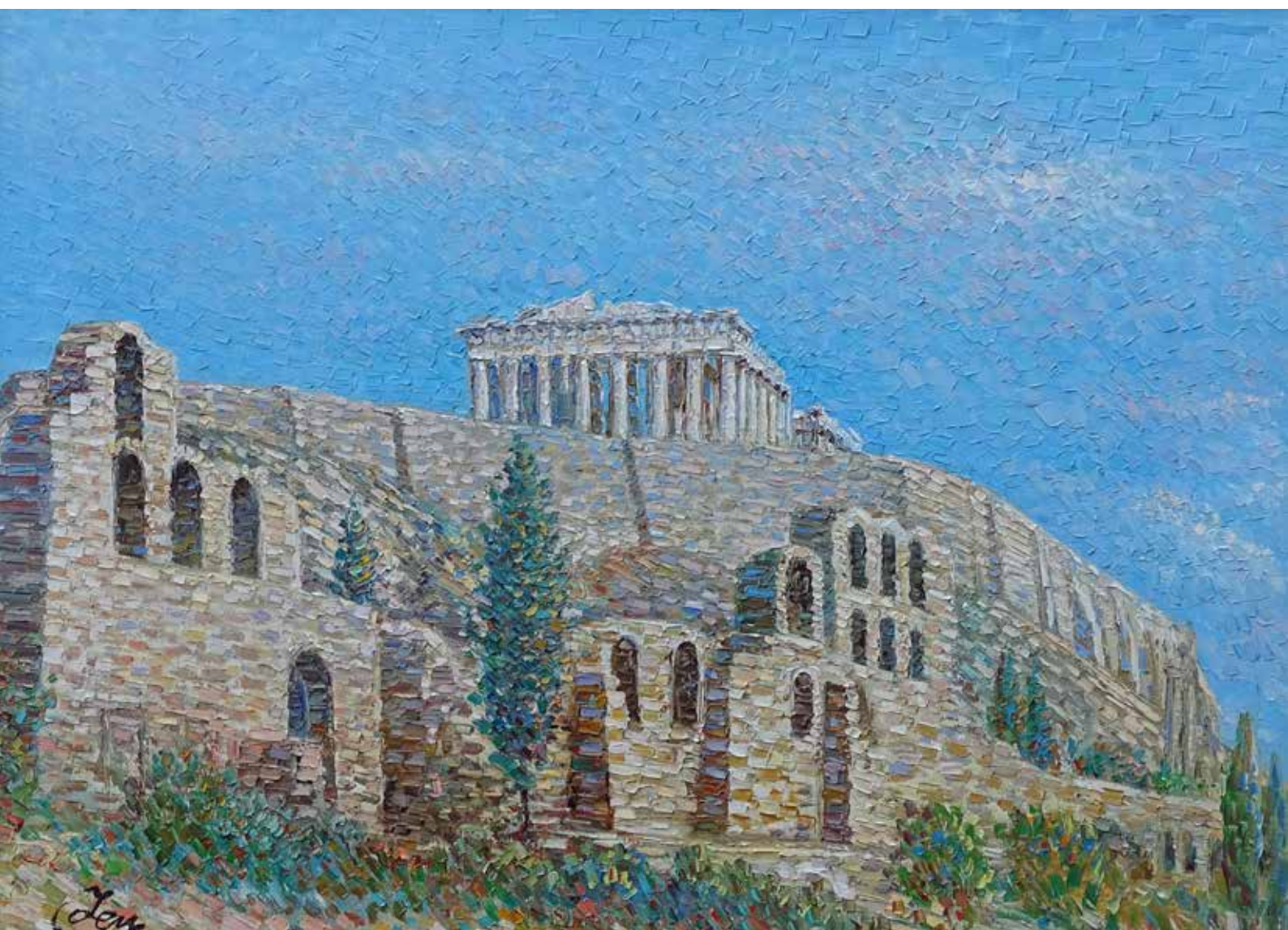
Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens - London Olympics 2004 - 2012, 14th - 27th November 2011, no 23, illustrated in colour in the exhibition catalogue

The rock houses the Acropolis and the walls have protected the monuments on the Acropolis for centuries. Zenetzi painstakingly sculpted the walls and on top raised the flag of Hellenism, blue and white stripes and cross, the symbol of nation and religion, which always reminds any visitor that this is where the roots of modern Hellas lie.

In a unique painting, Zenetzi delivered in a meticulous impressionist style, a superb painting emanating love for country and nation, expressing deep feelings which never weakened throughout his long life, and as I was told by the artist many times increased with age and purpose in life.



17PCCZ Acropolis and Herod Atticus Theatre

Signed, signed and titled on reverse, oil on canvas, painted 1995

45 x 60 cm

Exhibited:

Ebury Galleries, London & Greek Cypriot Brotherhood Centre, London

Vasilis Zenetis, One Man Show, 23rd - 31st October 1999, no 12a

Hellenic Centre, London

Athens - Nicosia - Millennium Exhibition 2000, 1st - 31st October 2000, number 9

Greek Cypriot Brotherhood Centre, London

Vasilis Zenetis - Athens Olympics 2004, 5th - 21st July 2004, number 53

Zenetis was a student of the colourist school of Crete. Harmony of colour is important and paramount in his work as was the case with Impressionism in the late 19th century.

Here is a painting where the earthy/ochre colours of ancient monuments are dominant and married successfully by the artist. Herod Atticus Theatre stands proudly beneath the Acropolis and the Parthenon displaying architecture and mind of centuries and millennia ago still relevant today.

The Greeks inspired the Romans with their culture and civilisation and the Romans left us inspirational monuments alongside wondrous Greek ones as is the case here.

18PCCZ **The Agora from Monastiraki with Acropolis Beyond**

Signed, signed with monogram and inscribed with title on reverse, oil on canvas, painted 2003

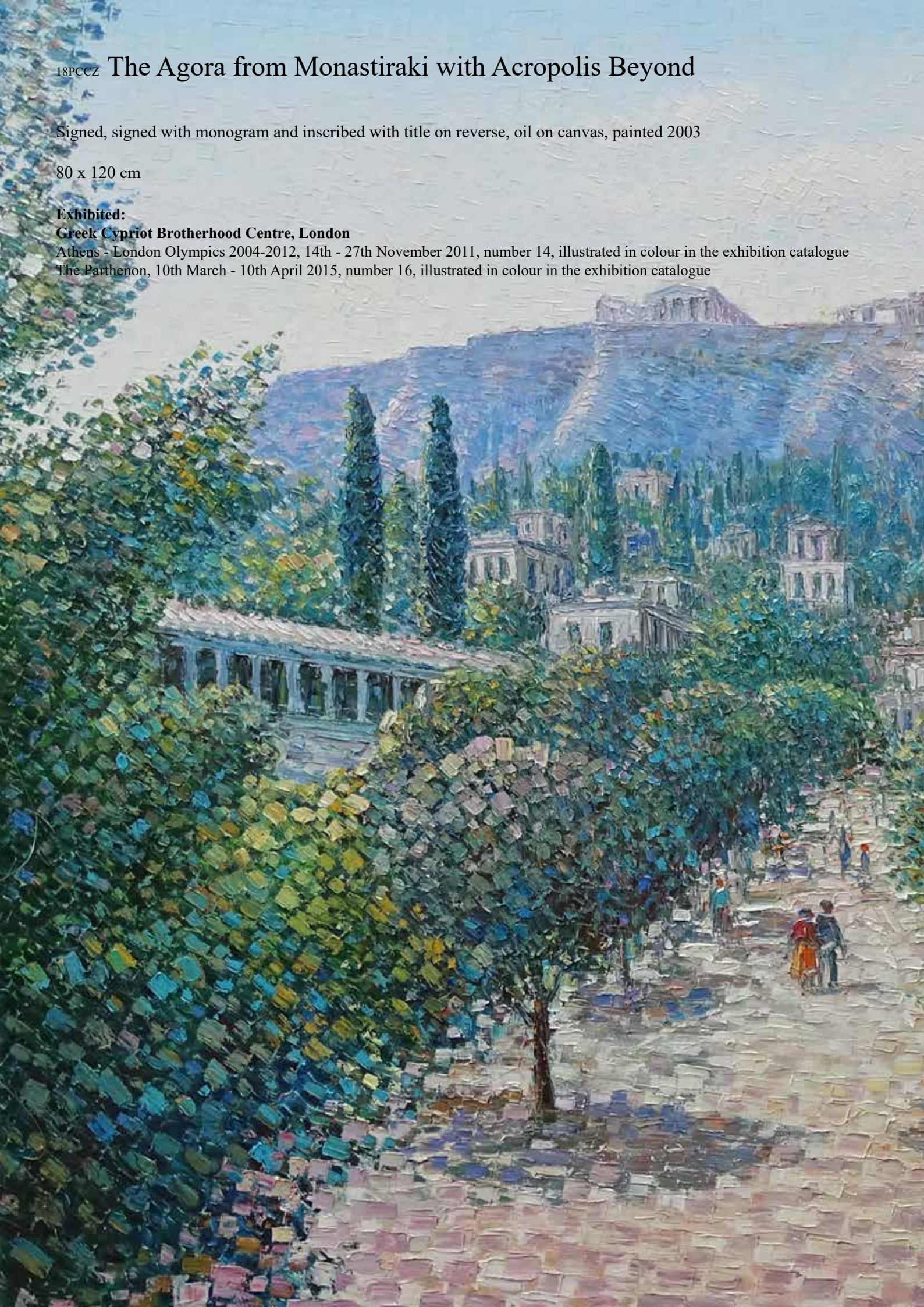
80 x 120 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens - London Olympics 2004-2012, 14th - 27th November 2011, number 14, illustrated in colour in the exhibition catalogue

The Parthenon, 10th March - 10th April 2015, number 16, illustrated in colour in the exhibition catalogue



The decision to immortalise Athens and its ancient monuments was a serious undertaking. Artist and sponsor, 'greek-sinart', worked together for two years to achieve that high goal for future generations.

The Agora area towards the Acropolis is a magical area of ancient ruins, Christian churches, a modern museum of great importance and modern classical dwellings. We walked together carrying cameras, canvases and paints. Vasilis was the director, actor and creator; I was simply the admirer and observer of this talented artist.

Vasilis never failed in his endeavours and always delivered his vision in his unique impressionist-divisionist style that so much suited the monuments of Ancient Greece and Modern Athens. This is a painting for posterity that pays tribute to the ancient monuments of Athens on the Acropolis and their beautiful surroundings.





19PCCZ **Acropolis with St George Lycabettus Beyond**

Signed, signed and inscribed on reverse, oil on canvas, painted 1995

50 x 70 cm

Exhibited:

Hellenic Centre, London

Millennium Exhibition 2000, Zenetis - Kalogeropoulos, 1st - 31st October 2000, number 13

Another superb impression of the Acropolis and St George Lycabettus in the distance.



20PCAZ Acropolis from Philopappou

Signed, signed and titled on reverse, oil on canvas, painted 2002

50 x 50 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens,

Athens Olympics 2004, 13th - 29th August 2004, no 9

Greek Cypriot Brotherhood Centre, London

The Parthenon, 10th March - 10th April 2015, number 25, illustrated in colour in the exhibition catalogue

Images of the Acropolis and Herod Atticus Theatre are often painted with rich vegetation as observed clearly from any hill around the Acropolis. This is another example painted from Philopappou.



21PCAZ Acropolis and Herod Atticus Theatre in the Spring

Signed, signed and titled on reverse, oil on canvas, painted 1992

50 x 70 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, number 13

Greek Cypriot Brotherhood Centre, London

The Parthenon, 10th March - 10th April 2015, number 23, illustrated in colour in the exhibition catalogue

Another fine example of the Acropolis seen through the lens and heart of a Greek patriot. This time spring is upon the Acropolis and its monuments, reflected in the soft pinks and greens of the budding vegetation and hazy, blue skies overhead.



22PCAZ **The Acropolis with all its Monuments and Herod Atticus in Fore-front**

Signed, signed and titled on reverse, oil on canvas, painted 2003

45 x 60 cm

Exhibited:

Hellenic Centre, London

Athens - Nicosia Millenium Exhibition, 2000, 1st - 31st October 2000, number 12

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, number 5

The panorama of the Acropolis from the hill of Philopappou never ceased to attract Zenetis in the last twenty years of his life. The Herod Atticus Theatre, the Parthenon, the Propylaea and the Erechtheum are diamonds shining in the eyes of an artist who loved Greece and painted it with ceaseless passion and love.



25PCAZ Acropolis with the Parthenon and Herod Atticus Theatre

Signed, signed and inscribed on reverse, oil on canvas, painted 1997

50 x 70 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 13th - 29th August 2004, number 14

Greek Cypriot Brotherhood Centre, London

The Parthenon, 10th March - 10th April 2015, number 26, illustrated in colour in the exhibition catalogue

The artist who immortalised the Parthenon and the Acropolis over the last ten years of the last millennium and the first five of the new one here delivers yet another fine colourful view of the Parthenon, the Acropolis and Herod Atticus theatre.



24PCAZ Herod Atticus Theatre with Parthenon above

Signed, signed and inscribed on reverse, oil on canvas, painted 1997

50 x 70 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens

Athens Olympics, 13th - 29th August 2004, number 13

Greek Cypriot Brotherhood Centre, London

The Parthenon, 10th March - 10th April 2015, number 27, illustrated in colour in the exhibition catalogue

The Parthenon and the Acropolis would have stood alone had the theatre of Herod Atticus disappeared somehow or was not there today. A twin combination of Greek and Roman culture, they stand together, they survive together and enhance each other's importance through the centuries.



23PCCZ Acropolis in the Spring from Asteroskopion

Signed, signed and inscribed on reverse, oil on canvas, painted 1992

44 x 44 cm

Exhibited:

Hellenic Centre, London

Athens - Nicosia - Millennium Exhibition, 1st - 31st October 2000, number 13a

Philippouli Gallery, Kolonaki, Athens

Athens Olympics, 13th - 29th August 2004, number 42

Greek Cypriot Brotherhood Centre, London

The Parthenon, 10th March - 10th April 2015, no 24, illustrated in colour in the exhibition catalogue
(dimensions erroneous in the catalogue as 50 x 40)

Zenetzis never stopped experimenting with sizes, colours, locations but always in his distinct impressionist - di-visionist style. In this painting he delivers a fine panorama of the Acropolis with all its important monuments: Propylaea in front, the Erechtheum to the left and at the top the Parthenon.

This is a well-balanced and well-proportioned image painted on a square canvas from the Asteroskopion area.



26PCCZ Acropolis in Blue

Signed, signed and inscribed on reverse, oil on canvas, painted May 2004

45 x 60 cm

Exhibited:

Matala Gallery, Ilissia, Athens

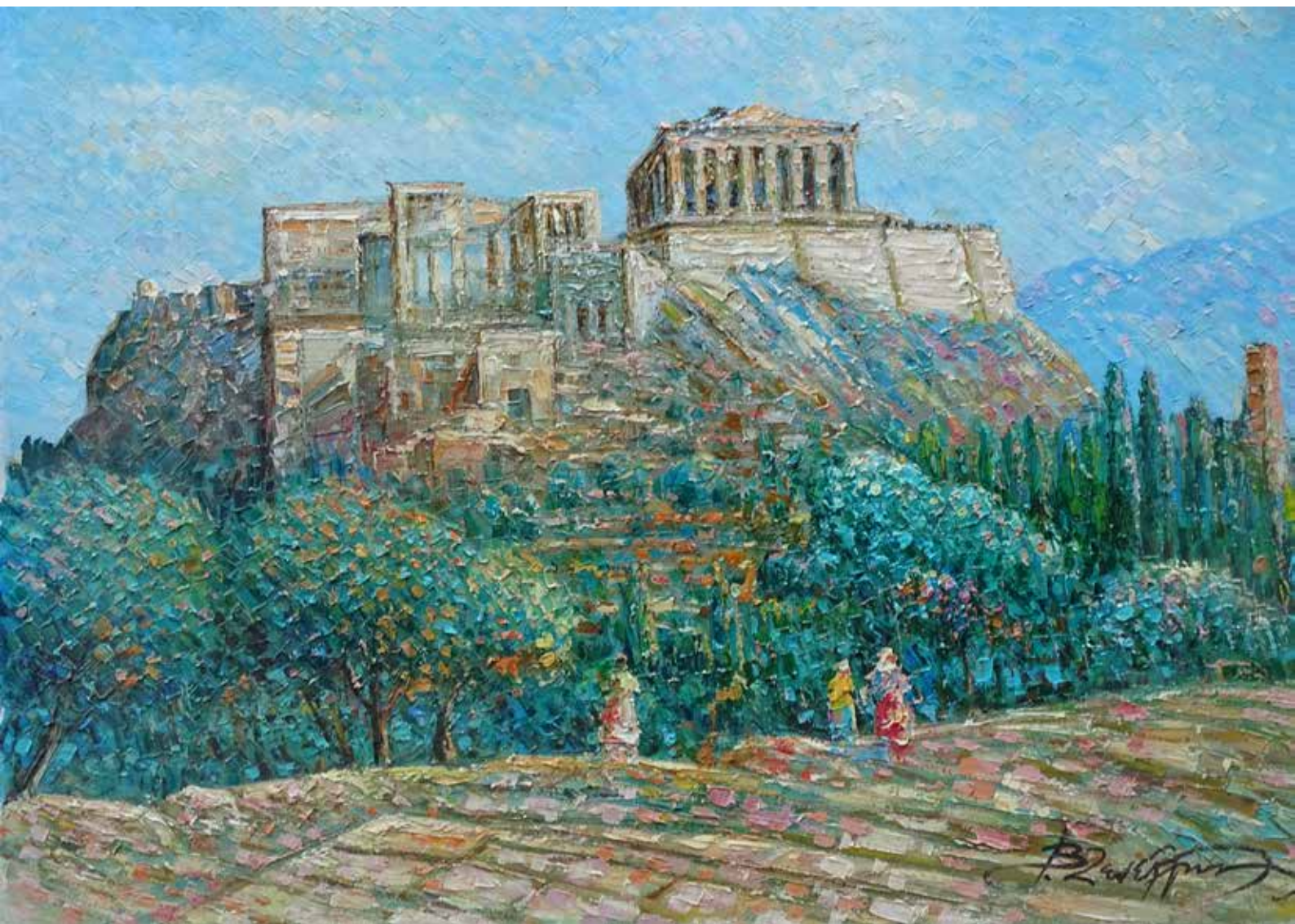
Athens Olympics, 13th - 29th August 2004, number 35

Paintings do come alive and do bring life to us. This gem has what the artist tried to achieve in his blue canvases of this period: a charming impressionist interpretation of the Parthenon, the Acropolis and Athens beyond in a subtle symphony of hazy blues and greens.

26aPCCZ Acropolis from Asteroskopion

Signed, signed on reverse, oil on canvas painted 1992, a pair

40 x 50 cm



Exhibited:

Ebury Galleries, London

Greek Cypriot Brotherhood Centre, London,

Vasilis Zenetis, One Man Show, 23rd - 31st October 1999, number 10a

Nature and the changing seasons around the Acropolis give it life, belonging and varying colour. Zenetis captures this shifting palette of spring and early summer magnificently from the hill of Asteroskopion.







The Magnificent Seven

Athens Olympics 2004

The Magnificent Seven

Although Zenetzi had previously worked even exhibited canvases of the same subject as the ‘Magnificent Seven,’ this ambitious series of seven paintings were an undertaking planned and dreamed of as early as 1999 and upon his 1999 ‘One Man Show’ in London of the same year. ‘The Magnificent Seven’ were a logical development and culmination of the work of the period 1998-2004 celebrating his worldwide success as an artist and the Olympics of Athens in 2004. It became an obsession of Zenetzi and a triumphant success for the Impressionist of Greece.

Dreams do come true at times, and the fact that Athens was hosting the 2004 Olympics was a dream fulfilled for Greece and for Vasilis. For him, the event was the greatest opportunity to create something unique and historic; a series of paintings produced during the Olympics that would establish his name and his art worldwide.

His dream became mine in the years ahead of the Olympics and during the Olympic year of 2004. We both worked harder than ever to create history for Greek art and for Vasilis. I was more than happy to share his aspirations and high passion for Greece and its history. I admired his relentless work ethos, passion for art and love for Greece.

The culmination and zenith of his work related to Athens and its monuments are the series of paintings known as the ‘Magnificent Seven’. Many special features and events distinguish these paintings which have as their epicentre the Acropolis and the Parthenon as the beacon. They were painted en plein air and on location; they were painted in view of and witnessed by thousands of tourists during the two weeks of the Athens Olympics 2004; and finally they were specially inscribed with a painted blue rectangle denoting the Athens Olympics and dated for posterity (something the artist never did in any of his earlier work.)

The seven oil on canvas paintings are as unique as any art produced in Athens during those seventeen days of the Olympics of 2004.

Additional literature:

Parikiaki newspaper, London 17th October 2011, illustrated numbers five, six and seven of series

Parikiaki newspaper, London 3rd November 2011, illustrated numbers one and two of the series





27PCAZ The Acropolis with Parthenon

Signed, signed with monogram and inscribed with title, oil on canvas, with artist's blue painted stamp and dated Athens Olympics 2004

40 x 50 cm

Painted on 14th August 2004

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens - London Olympics 2004 - 2012, 14th - 27th November 2011, number 1, illustrated in colour in the exhibition catalogue
The Parthenon, 10th March - 10th April 2015, number 37, illustrated in colour in the exhibition catalogue

Literature: 'Rags or Riches' by Peter Constant, London 2013, illustrated in colour, page 416

Painting I

Painted on the 14th of August 2004

Seated across the road from the monuments of the Acropolis, Zenetzis captured the Acropolis and the southern part of the Parthenon without a preliminary drawing. It was magic to watch him structure the painting from the sky downwards without any kind of sketch. He painstakingly created the vegetation just in front of him and gradually trees, leaves, branches and colours became a living being together with the tourists who were climbing the Acropolis. The visitors gathered and admired. The crowds photographed and marvelled. What a joy for the artist and what scenes of wonder!

Time and again he re-touched the Parthenon and added more warmth and colour. The wall surrounding the Acropolis with the Herod Atticus Theatre and the Propylaea just visible were not forgotten. Zenetzis captured their significance and influence on the eye and visitor with hard work and tender care. The path leading to the top was skilfully crafted and a few visitors climbing to the rock were also painted. He added colour to the vegetation many times and the end result is a sweet harmony of greens, browns and yellows.

A small painting that stands apart with the Parthenon imposing and grandiose, the Acropolis and its foothills vibrating life. The painting from somewhere is emanating the spirit of the times. Zenetzis methodically applied the magic of his spatula and colours to deliver and finish an interesting painting in his own inimitable way in about five hours.





28PCAZ The Acropolis with Parthenon

Signed, signed with monogram and inscribed with title on reverse, oil on canvas, with artist's blue painted stamp dated Athens Olympics 2004

50 x 70 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens - London Olympics, 2004 - 2012, 14th - 27th November 2011, number 2, illustrated in colour in the exhibition catalogue
The Parthenon, 10th March - 10th April 2015, number 38, illustrated in colour in the exhibition catalogue

Literature: 'Rags or Riches' by Peter Constant, London 2013, illustrated in colour, page 416

Painting II

Painted on the 15th and 16th August 2004

Athens was very hot but also extremely bright and colourful; a real princess, welcoming the hundreds of thousands of Olympic fans from all over the world. Zenetzi wanted to paint the same view of the Acropolis and the Parthenon as in painting number 1 but from a different location further south, down the road. He also wanted to use a bigger canvas to include part of the road and the edge of the hill with the people climbing up the rock, the Acropolis. The sun was blazing, the colours strong and vibrant. After two minutes of drawing the painting Zenetzi applied and spread the first basic layers of colour, immediately attracting international crowds around him.

Slowly and gradually from the sky, to the Acropolis, the trees, the Parthenon, the theatre, the Propylaea, all the main elements appeared and turned the canvas into a cosmos of ancient spirit with today's colourfully dressed people. The crowds kept coming to watch and then carried on climbing the rock while Zenetzi painted and painted. He was in a different world, he was in a world of artistic creation that I had rarely seen before in him.

At about 1:30 and after four hours of non-stop painting he got up from his stone-bench, stopped and started gathering his equipment. "Tomorrow I will finish it," he said. Zenetzi is an easy-going man. His only passion is painting. He paints non-stop and even physical needs are either ignored or forgotten. The following day he carried on where he had stopped; same location, same spot, same stone seat, same sunny, bright weather. Zenetzi has no half measures in his work. He is serious about his painting and when he works he is passionate about it. The painting developed into a bonanza of colour that I seldom witnessed in Vasilis' work.

The painting was completed at about one o'clock. Vasilis sculpted the last pigments of colour on the foliage and this celebration of colour was finally finished. Zenetzi seated himself about a hundred metres from the rock.

He had painted a magnificent painting in which he paid tribute to the Parthenon, the Acropolis and the faithful visitors prepared to climb in their thousands to admire the miracle created some twenty-five centuries ago.

*"Bright and spontaneous swathes of colours and impressions
take centre stage in my paintings"*

Vasilis Zenetzi





29PCAZ **Plaka with Monument of Aerides and the Acropolis with
Erechtheum Above**

Signed, signed with monogram and inscribed with title, oil on canvas, with artist's blue painted stamp and dated Athens Olympics 18/8/2004

45 x 60 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens- London Olympics 2004 - 2012, 14th - 27th November 2011, number 3, illustrated in colour in the catalogue to exhibition
The Parthenon, 10th March - 10th April 2015, number 39, illustrated in colour in the exhibition catalogue

Literature: 'Rags or Riches' by Peter Constant, London 2013, illustrated in colour, page 416

Painting III

Painted on 18th and 19th August 2004

The studio of the artist is about eight hundred metres from Plaka and the location of this painting.

“When I am happy I paint happy paintings” the artist Zenetzi keeps telling me. Certainly the two paintings of the three previous days were proof of such a statement. Even though we left the taverna at three o’clock in the morning, Vasilis showed no signs of tiredness or lack of sleep when I saw him at nine o’clock. He seemed refreshed, very happy and ready to paint. At ten o’clock we walked to Plaka from his studio with all our equipment: a canvas, tripod, paints, spatulas, water, cameras and our hats. He loved his Van Gogh style hat from London. After all, he keeps saying that he is the Van Gogh of Greece.

The tourists were in their thousands all over Plaka. He kept walking to the spot he wanted to paint. I followed him. “I want to paint the ancient Greek, the Roman, the neo-classical and the modern together,” he said. He stopped at the corner of the road just before the Roman Agora where the monument of the Aerides is located. The Acropolis was imposing further up and clearly on it the Erechtheum. Neo-classical Plaka was nestling between the Acropolis and the Aerides monument and the Roman Agora. The view was a great marriage of buildings from different eras and historical periods.



Zenetzi looked more than eager to start. He sat right on the pavement and off he went for the next five hours. Just one drink of water. He kept sculpting on the canvas and slowly and gradually the structure of the painting became obvious but far from clear as this painting has so many divergent elements in it. The various levels, the buildings and monuments took shape and colour. Vasilis kept painting, engrossed in the magic of the place and the view. The Ancient Greek, the Greco-Roman and the neo-classical all together and yet so far apart in time and importance. It was nearly two o’clock when he stopped. “This is difficult,” he said, “but it will be done tomorrow.” The following day and at the same spot, at the same time he continued where he had left off the day before. The end result is a superb painting of one of the most amazing locations of Athens and Plaka.



The buildings stand unique on their own and yet they are an integral part of this place called Plaka and the Acropolis. The colours stood aloof at one point but in the end Zenetzi sculpted away and added to present us harmony of colour and unity of composition which he himself called gratifyingly “beautiful.”

In this work Zenetzi presents a masterful composition of architecture, colour and Athenian historical spirit. Watching him start and finish this painting was an unforgettable experience.



30PCAZ **Stylae of Olympian Zeus with the Acropolis and the Parthenon Beyond**

Signed, signed with monogram and inscribed with title, oil on canvas, with artist's blue painted stamp and dated Athens Olympics 20/8/2004

45 x 60 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens - London Olympics 2004 - 2012, 14th - 27th November 2011, number 4, illustrated in colour in the exhibition catalogue
The Parthenon, 10th March - 10th April 2015, number 40, exhibited in colour in the exhibition catalogue

Literature: 'Rags or Riches' by Peter Constant, London 2013, illustrated in colour, page 416

Painting IV

Painted on 20th and 21st August 2004

The ruins of the ancient Temple of Zeus are in the centre of Athens just about three hundred metres from the north side of the Acropolis.

Colours are nearly always bright in Athens and on days such as this one all the colours become a sea of blue, sky blue for Vasilis. He sat under a tree in the area of the ruins and about thirty metres from the columns of the ancient temple. He made sure that he had a clear view of the Acropolis and the south-west side of the Parthenon. He wanted a medium size canvas so that he could finish in two days.

He quickly drew the columns, the Acropolis and then the trees in between. The splash of colours followed within seconds. The sky was clear blue, the Acropolis and the Parthenon appeared beautiful on the canvas and the columns took their time to be formed. On hot days like that one you look for cover. At one o'clock the sun turned, the shadows and shapes started shifting and Zenetis stopped. "Tomorrow I must finish," he whispered. It looked a great picture already and the visitors of the site were captivated by the only artist around. The following day, Zenetis carried on as if he had never stopped. The colours became subtler, the tones became gentler and the greens, blues and browns under the masterly touch of Vasilis became a composition of great sensitivity.



There were photos, posing and positioning by the tourists. The two figures, a father and son from Munich, to the left of the picture stood there for Zenetis to paint. They came to visit and see the Olympics. The figure to the right in a mix of brown colours is myself, photographing the columns for the myriad time. This painting is a truly magical composition of colour and emotion in an environment and situation that is unlikely to be reproduced again.

This is a unique picture painted for a unique occasion and under unique circumstances.





31PCAZ **The Parthenon and the Erechtheum from the East on the Acropolis
with Saronicos Beyond**

Signed, signed with monogram and inscribed with title, oil on canvas, with artist's blue painted stamp and dated Athens Olympics 23/8/2004

50 x 70 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens - London Olympics 2004 - 2012, 14th - 27th November 2011, number 5, illustrated in colour in the exhibition catalogue
The Parthenon, 10th March - 10th April 2015 number 41, illustrated in colour in the exhibition catalogue

Literature: 'Rags or Riches' by Peter Constant, London 2013, illustrated in colour, page 416

Painting V

Painted on Sunday 22nd and 23rd August 2004

Climbing the steps leading onto the Acropolis is a tiring exercise. Climbing it in temperatures of nearly forty degrees and carrying a tripod, a canvas, paints, spatulas etc was much harder. However, Vasilis wanted to immortalize once more the temple of Athena at close range and from up the Acropolis itself. He wanted to capture the Olympic spirit in the most renowned building of the Western World. The artist sat himself on the east side of the Acropolis at about ten o'clock. He sat looking west towards Saronicos Bay.

There were tens of thousands of people around the monuments on this bright, hot day. It was a superb view with the Parthenon as glorious as ever. People needed no invitation to come and admire the only artist painting the Acropolis and the Parthenon on that day or any other of the seventeen days he spent painting en plein air around the antiquities of Athens. The canvas kept changing. The Parthenon, the scattered columns, the Erechtheum, the bay in the distance to the left, the world of tourists, one by one emerged on the canvas. It was very difficult to paint the Parthenon; so impressive and imposing from such a short distance. Vasilis was sitting only about forty metres away.

Time and again Zenetzi added colour and substance to the building but it was elusive. The people were no help. Too many people perched on the highest point of the Acropolis did not make it any easier. At one o'clock we climbed down the rock. Vasilis was happy with the painting but it was far from finished. "Nine o'clock tomorrow," he called. The following day, just past nine o'clock we returned to the same spot. Impatient as ever to paint, Zenetzi hurried to his canvas. He finished the Erechtheum, he cleared the sea and the sky. The paths on the rock became clearer and myriads of people were added.



Then came the hard part. Painting the Parthenon with the right proportions and the correct shades was a difficult task. The hardest of all was to capture the air and spirit of the time, the Olympics, but he succeeded and the result was tremendous; a very dynamic composition of the Parthenon with its twin monument on the Acropolis, the Erechtheum.





32PCAZ **The Acropolis from Stylae of Olympian Zeus**

Signed, signed with monogram and inscribed with title, oil on canvas, with artist's blue painted stamp and dated Athens Olympics 25/8/2004

60 x 90 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens - London Olympics 2004 - 2012, 14th - 17th November 2011, number 6, illustrated in colour in the exhibition catalogue

The Parthenon, 10th March - 10th April 2015, number 42, illustrated in colour in the exhibition catalogue

Literature: 'Rags or Riches' by Peter Constant, London 2013, illustrated in colour, page 416

Painting VI

Painted on 25th and 26th August 2004

The visit to the area of the temple of Zeus was the inspiration for this painting of the Acropolis. It was clear from the start that Zenetis wanted to concentrate on the rock and to include in the painting the Arch of Andrianos which lies just outside the area of the temple.

Zenetis explored the area and firmly placed his tripod somewhere to the right of the temple. High up was the Acropolis with the Parthenon perched as grandiose as ever, Greek flag flowing majestically. It was a hot, windy day with bright blue skies and restless white clouds on the horizon.

Vasilis wasted no time. He got down to work. In literally two minutes he drew a few pencil lines on the canvas and then the colours expanded until the canvas was completely covered in a thick layer of blue, green, brown and yellow. Over the next five hours the painting took shape with the monuments gradually emerging and taking shape amid the surrounding vegetation. The painting looked finished but not in the eyes of Zenetis. The following day, in the same spot and place he put the finishing touches to the painting. The zest and fervour he displayed was astonishing considering his years and the fact that he had been painting since the age of sixteen.

The canvas that emerged was a poem of colour and a hymn to the glory of ancient Greece.





33PCAZ **The Acropolis with Saint George Lycabettus from the West and Asteroskopion**

Signed, signed with monogram and inscribed with title, oil on canvas, with artist's blue painted stamp and dated Athens Olympics 28/8/2004

60 x 90 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens - London Olympics 2004 - 2012, 14th - 27th November 2011, number 7, illustrated in colour in the exhibition catalogue

The Parthenon, 10th March - 10th April 2015, number 43, illustrated in colour in the exhibition catalogue

Literature: 'Rags or Riches' by Peter Constant, London 2013, illustrated as Magnificent Seven, page 416

Zenetzis on these paintings: “ With my art I love you Greece, with my art I honour you Greeks of old and today. I am a lonely spirit singing your beauty with my art, my soul and my being.”

Painting VII

Painted on 28th and 29th August 2004

The approaching finale of the Olympics energized Zenetzis. He wanted this series of paintings very much and nothing else was on his mind. He wanted to capture the atmosphere of the occasion from all possible views new and old. The hills on the west of the Acropolis had been visited before and especially from the Philopappou area. The area from the Asteroskopion though was not fully explored. Zenetzis had never painted the Acropolis from this area before. We climbed the hill loaded with paints, a canvas 60 x 90 cm, a tripod, water, cameras and an umbrella. No need to mention the Van Gogh hat of Zenetzis. It was his inspiration perhaps. Vasilis was in a great mood and wanted the best possible location for this last painting of the series. Looking around he finally settled near a pine tree with a crooked trunk. "This is the spot," he said.

The location and the view for this painting looked magical. Zenetzis could see the whole of the rock beyond the small grove. Standing bright and pulsating with life were the Propylaea, Parthenon, Erechtheum and the whole of the south-west of the Acropolis. Also magnificent to the left of the Acropolis was part of Athens and in the distance the hill of Lycabettus with the whitewashed church of Saint George seated prettily on the top. What a view, what a fusion of ancient and modern architecture, ancient and modern religion.



Vasilis sat in between the branches of the pine tree and he literally used the trunk of the tree to sit on and paint. He acted as if it was the first time he painted. He sketched in pencil very quickly and in a moment the canvas was full of vibrant colours: blues, greens, browns, yellows and pinks filled the canvas in an abstract and yet clear way. He soon gave shape to the sky, the Acropolis, the Parthenon, the hills beyond, the pine trees in the foreground and the dark volume of Athens and the hill of Lycabettus to the left. Painting in such conditions was not easy for Vasilis. He took a couple of minutes break at some point and then re-took his position. The canvas was constantly changing and the artist was immersed in his world of creating a beautiful painting. Even on this remote spot tourists came and watched. They lingered, they talked, they photographed and admired the artist demystifying nature and human creation. It was just about two o'clock when Vasilis got up. "I think we are going to call it a day," he said. "I shall finish tomorrow." The painting even though unfinished looked wonderful. The colours were already complementary, subtle and pleasing to the eye. The Parthenon and the Propylaea were discernible and in general all was in place but far from complete and finished.

Sunday was the last day of the Olympics. We were up on the hill at nine-thirty. Nothing changed! The sky, the sun, the heat. Only Zenetzis was in a hurry. It was important for him to finish. The Acropolis with the Parthenon, the Propylea and the visible side of the Erechtheum were finished first. The buildings of Athens to the left and the church of Saint George were added next. The colours looked beautiful, subtle and harmonious.

Finally he began working on the trees in the forefront of the painting. He loves the multitude of colours in his paintings. The soft greens and pale blues became an azure colour. It was about one o'clock and Zenetzis was nearly finished with the painting. Figures climbing up the Acropolis were added. Then we had an unexpected audience. A young family with three children approached. They marvelled at the painting. They took photos, they asked questions. I asked them whether they wanted to be included in the painting. They gladly posed for Vasilis by sitting on the small rock to the right. The icing on the cake was in place. What an amazing painting! What an achievement on the last day of the Athens Olympics 2004! It was two-thirty pm on the 29th of August 2004. The series of seven paintings became history and their significance will only be known in the years to come.



Stylae of Olympian Zeus



The area of the Olympian Zeus Temple is prominent in the centre of Athens being just a stone's throw away from the Acropolis and its monuments. Together they display some of the best remains of Greco-Roman civilisation. These wonderful ancient monuments offered Zenetis the opportunity to immortalise them on canvas for future generations. He painted them on many occasions either from the Arditos Hill or from the area within Stylae of Olympian Zeus itself. Included in some of the work he produced here are two of the Magnificent Seven paintings.

The sun is punishing in the Athenian summer, but uncomfortable weather conditions never stopped Vasilis' passion to paint and deliver his art. By painting on location and en plein air he gave freedom to his palette and style of painting to flourish and sing. He delivered the area's antiquities in the vibrant colours and hues of ochre and green, blue and brown. He never distorted reality in his art and yet he remained a true impressionist – divisionist artist till the end of his life.



34PCAZ **Stylae of Olympian Zeus Close up with Acropolis Beyond**

Signed, signed and inscribed and titled on reverse, oil on canvas, painted 2003

80 x 80 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens and Matala Gallery, Ilissia, Athens

Olympics 2004, 13th August - 29th August 2004, no 31

Greek Cypriot Brotherhood Centre, London

The Parthenon Exhibition, 10th March - 10th April 2015, no 33, illustrated in colour in the exhibition catalogue

Literature: The National Herald newspaper, New York, July 17th - 18th 2004, illustrated



The Temple of Olympian Zeus was a hymn to the king of the gods. The remaining columns of the temple is ample proof of the original majestic temple that stood here and the reverence the ancient Athenians and Romans paid to Zeus. The standing columns, the fallen columns and what the imagination allows were all in the mind of Zenetzi when he attempted to paint this emotional, historical painting. He delivers in no uncertain way the majesty of old, the dramatic view of today, and the ravages of time that nevertheless have still left us with the magnificence of the columns left standing.

Like the old Athenians, Zenetzi feels and breathes the place. Here he delivers the two temples of Zeus and Athena as if they are one magnificent structure and unit in his mind. The ruins of the Temple of Zeus stand proud in the forefront, watched over by the Temple of Athena on the Acropolis in the distance. The two monuments were a unit of immense significance for him as an artist and thus he treated them both with equal respect.

*"My paintings speak without words. They are flowers of our culture.
They are timeless and have souls of their own."*

Vasilis Zenetzi



35PCAZ Stylae of Olympian Zeus with Acropolis and Parthenon Beyond

Signed, signed and titled on reverse, oil on canvas, painted 2003-04

80 x 120 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens - London Olympics 2004 - 2012, 14th - 27th November 2011, number 12, illustrated in colour in the exhibition catalogue

The Parthenon, 10th March - 10th April 2015, number 28, illustrated in colour in the exhibition catalogue

I never tired of walking around Athens with Vasilis who stopped to paint and make quick oil sketches that led to beautiful canvases. The small hill of Arditos lies next to the old Olympic Stadium, overlooks the Olympian Zeus temple area close by and humbly faces the Acropolis and Parthenon in the distance.

This magnificent painting was the product of serious effort over a couple of weeks. Painting and repainting, visiting and revisiting the canvas was how Zenetzi worked, especially when producing these large canvases. Mainly painted on location, it was important it was finished in the studio with care and love without missing anything. Immortalising Athens of the new millennium was the mission, the passion and the target of this fanatical artist and lover of art. He was the painter of Athens and the painter of Greece!



36PCCZ The Parthenon on The Acropolis with Stylae of Olympian Zeus from Arditos Hill

Signed, signed and titled on reverse, oil on canvas, painted 1996

60 x 90 cm

Exhibited:

Ebury Galleries, London & Greek Cypriot Brotherhood Centre, London

Vasilis Zenetis, One Man Show, 23rd - 31st October 1999, number 6

Greek Cypriot Brotherhood Centre, London

Athens Olympics 2004, 5th - 21st July, number 51

Group exhibition, 14th - 28th November 2004, no 31

The Parthenon Exhibition, 10th March - 10th April 2015, number 34, illustrated in colour in the exhibition catalogue

The panoramic view of the Stylae of Olympian Zeus and the Acropolis from the small hill of Arditos to the north is indeed a treat to the eye of any observer. Zenetis could not get enough of this view and found great pleasure in painting these two magnificent miracles of antiquity in one canvas. In this painting they reign proudly over modern Athens wonderfully depicted lying at their feet.

This is a vibrant and detailed image full of colour and optimism; a tour de force painting by an artist determined to leave his mark on Greek art with important paintings such as this one.



37PMZ Stylae and Acropolis from Arditos Hill

Signed, signed and inscribed with title on reverse, oil on canvas, painted 2000

70 x 100 cm

Private collection - Cyprus

Another panoramic view of the Acropolis with Stylae of Olympian Zeus painted from Arditos Hill. Modern Athens nestles in the middle of the painting, but nothing can take away the significance of the Parthenon in the distance and the Stylae in the forefront.



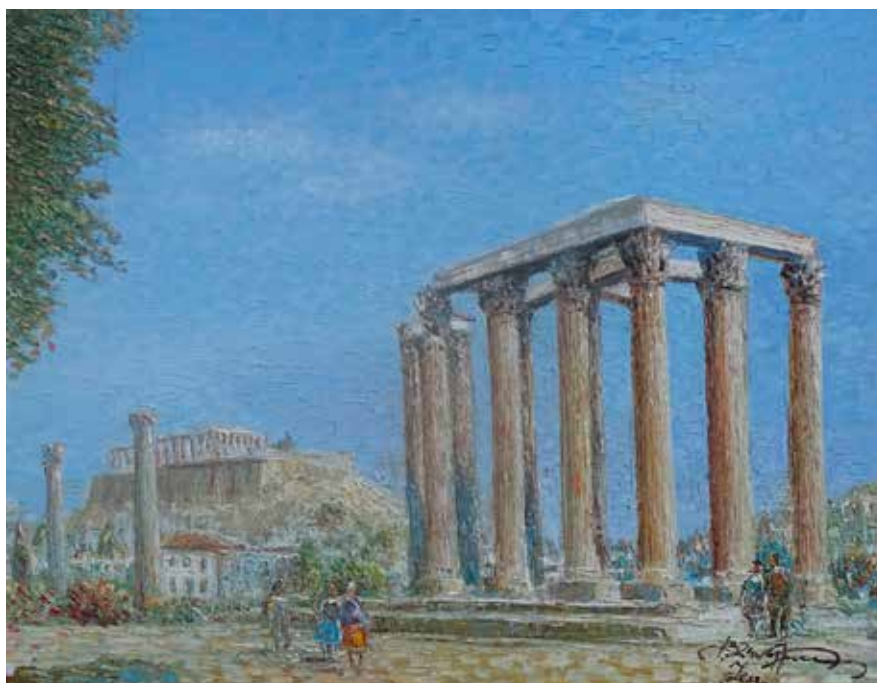
117PCAZ The Acropolis with Parthenon and Erechtheum and Athens Beyond

Signed, signed and inscribed with title on reverse, oil on canvas, painted 1998

40 x 50 cm

The Acropolis complex, with the Parthenon, Propylaea, Erechtheum and Herod Atticus Theatre has stood miraculously in the centre of Athens for some two and a half millennia. Athens breathes the history of these magnificent monuments, gets its cultural hub existence and beams it to today's world.

Zenetis painted this superb painting from a vantage point close to the Acropolis in the summer of 2004, just before the Athens Olympics of 2004. He delivers a heart warming message of hope in greens, ochres of the monuments, bright, blue skies and modern Athens to the left rising into the hills promising the Greeks a better future.



38PCAZ Stylae of Olympian Zeus with Acropolis Beyond

Signed, signed and inscribed on reverse, oil on canvas painted 2003, a pair

40 x 50 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, numbers 21& 55

Greek Cypriot Brotherhood Centre, London

The Parthenon, 10th March 2015 - 10th April 2015, numbers 35 and 36, both illustrated in colour in the exhibition catalogue

The views of and around the area of Stylae of Olympian Zeus are spectacular. Zenetis successfully delivers historical paintings that will serve Hellenism and the world for generations to come; happy, bright paintings that serve as a small reminder of how these two magnificent monuments of Athens stand close together and are united in the heart of Athens. Zenetis paints a sense of great age, he paints the exhaustion in these monuments but also the life they still retain and inspire us all with.



39PCAZ Stylae of Olympian Zeus with Arch of Andrianos and Acropolis Beyond

Signed, signed and inscribed on reverse, oil on canvas, painted 2003

40 x 50 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, number 22

Zenetis painted for pleasure, for life and for posterity. Columns still standing for two millennia plus in the new millennium was a celebration for him and Greece, but for how long would they still stand, he wondered?

He was conscious of the fragility of these ancient columns battered by winds and rains, heat and pollution. In his art he endeavoured to keep these monuments alive for future generations.



40 PCCZ Stylae of Olympian Zeus with Acropolis Beyond

Signed, signed and inscribed on reverse, oil on canvas, painted 2003

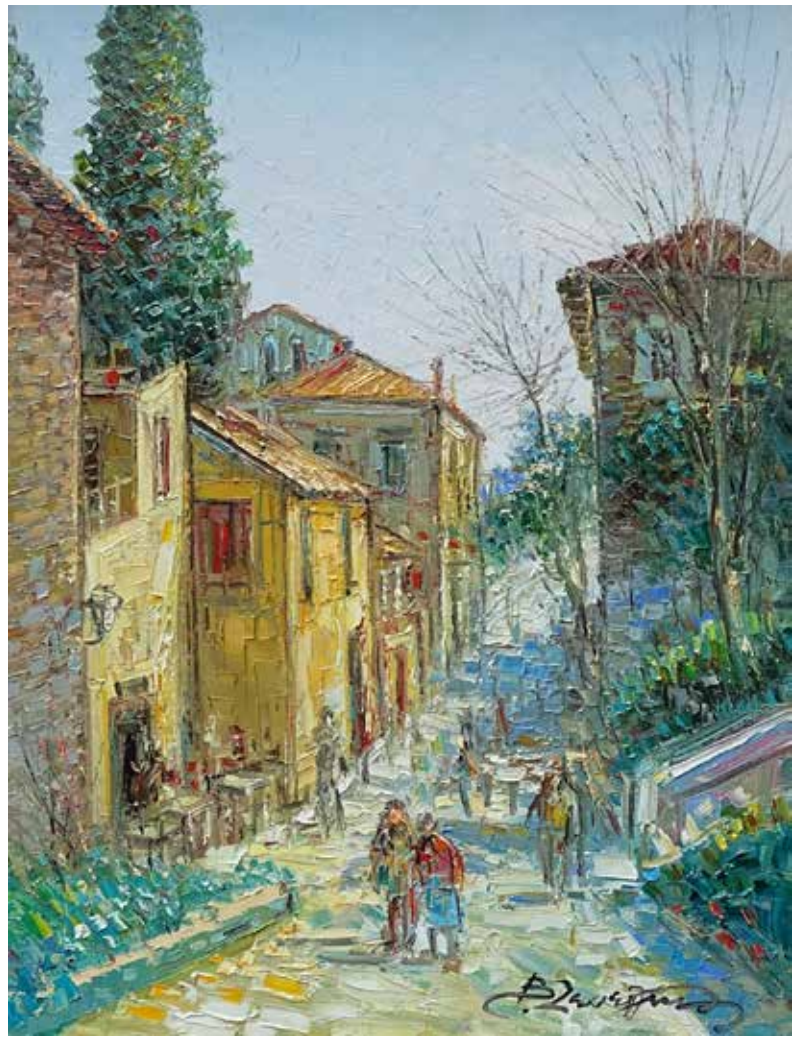
50 x 40 cm

Exhibited:

Greek Brotherhood Centre, London

Athens Olympics 2004, 5th - 21st July 2004, number 54

The ravages of time and weather have taken their toll on many of Greece's wonderful ancient monuments. However, there is still much left to celebrate and that is what Vasilis accomplishes in paintings such as this one. It is a celebration and a record of the drama of Stylae and Olympian Zeus as it unfolds in the new millennium.



41PCCZ Stylae of Olympian Zeus and Acropolis and Street in Plaka

Signed, signed and inscribed on reverse, oil on canvas, painted 1992, a pair

40 x 30 cm

Exhibited:

Ebury Galleries & Greek Cypriot Brotherhood Centre, London

Vasilis Zenetis, One Man Show, 23rd - 31st October 1999, no 9

Hellenic Centre, London

Millennium Exhibition, Athens – Nicosia 2000, 1st - 31st October 2000, no 12

A pair of paintings that unite ancient and modern Greece: the Stylae of Olympian Zeus, the Acropolis with Parthenon and a lane in Plaka. This pair of images depict the beauty of Athens and its enduring immortality in the colourful, immaculate, impressionist style of Zenetis.



42PCAZ Stylae of Olympian Zeus and Acropolis Beyond

Signed, oil on canvas, a pair, painted July 2004

20 x 30 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, number 28

Greek Cypriot Brotherhood Centre, London

The Parthenon, 10th March - 10th April 2015, numbers 29 and 30, illustrated in colour in the exhibition catalogue

Zenetzis was never content to paint the same subject from the same location and in the same colours. The sun, the light, the seasons spoke to him; they inspired him. The turn to blue in 2003-04 happened at a time when he was very happy with his work and the recognition he had been afforded by the art world and especially famous auction houses such as Sothebys, Bonhams and Christies.

These small canvases came in July, early August 2004 and when Vasilis was in a frenzy of creative mind and body, while preparing for the Magnificent Seven of the Athens Olympics of 2004. He sat on the hill of Arditos many days and delivered art of immeasurable quality and significance in the Greek history of art. Although relatively small they are extremely important in the oeuvre of the artist and impressionist art of Greece.



43PCAZ Stylae of Olympian Zeus and Acropolis in Blue

Signed, oil canvas, a trio, painted July 2004

30 x 20 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

The Parthenon, 10th March - 10th April 2015, numbers 31 and 32, illustrated in colour in the exhibition catalogue

We found a spot on Arditos hill where Vasilis started sketching small 30 x 20 canvases quickly but skilfully. It was magic at work and he was not young any more at the age of seventy. In quick succession he produced three small masterpieces in a symphony of blue, white and greenish aqua-marine; astonishing, impressionist art, painted approximately in about an hour each.



¹²²PCAZ Acropolis with Stylae of Olympian Zeus from Arditos Hill

Signed, oil on canvas, painted July 2004

30 x 20 cm

*"I conceive my paintings as letters to my ancestors and
as evidence that I was cut from the same fabric"*

Vasilis Zenetis

Plaka - Monastiraki, Athens



Zenetzis was in love with art and Greece. He never stopped painting his country starting from the island of Corfu and other Ionian islands to mainland Greece, the rest of the Greek islands in the Aegean, and of course Cyprus. Despite that commitment, nearly all his efforts turned to Athens and its ancient monuments with the upcoming Athens Olympics of 2004.

The new millennium was a new starting point for Vasilis and his art. Vasilis had Greece deep in his heart, but Athens was his hometown and central Athens his painting arena. He spent the last twenty years of his life painting the city non-stop with passion and love, artistic hunger and search for something new and unexplored.

Plaka, Monastiraki and the Acropolis are one and the same for many people, but clearly are three neighbouring areas of Athens standing next to each other. The Acropolis overlooks both Plaka and Monastiraki, giving them their *raison d'être* and elevating them as neighbouring areas to greater importance. Thus, for the purpose of the monograph the two areas of Plaka and Monastiraki have been grouped together as they are indeed inseparable and unique in their own ways. They are absolutely an integral part of the Acropolis and its monuments and are often painted standing together on many occasions.





44MLZ **Monastiraki With Pantanassa Church and Acropolis Beyond**

Signed, signed and titled and inscribed on reverse, oil on canvas, painted 2003

80 x 120 cm

Private collection - Athens

A panoramic view of the Monastiraki area with the Acropolis in the distance. Zenetis was an artist who put a lot of thought into his paintings not only artistically but thematically. In this work he marries successfully Ancient Greece, Roman times, Turkish occupation and architecture. Imposing to the front of the painting is Panagia Pantanassa church, thus stressing the importance of Christianity in modern Greece.



45PCCZ Monastiraki, Athens with Acropolis Beyond

Signed, signed and titled on reverse, oil on canvas, painted 2000

60 x 90 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, number 4

Greek Cypriot Brotherhood Centre, London

Athens - London Olympics 2004 - 2012, 14th - 27th November 2011, no 19 illustrated in colour in the exhibition catalogue

The Parthenon Exhibition, 10th March - 10th April 2015, no 10, illustrated in colour in the exhibition catalogue

There are several areas of Athens that are unmissable when in Athens, but among the top is Monastiraki, the flea market area of Athens. This is where thousands of tourists as well as Athenians throng every Sunday to experience the buzz unique to this area.

The square hosts plenty of small traders selling Greek food delicacies, fresh fruit, fake brands and a plethora of other items and household goods. From here the visitor can head to the Acropolis, to the numerous shops in Plaka or central Athens, or enjoy Greek cuisine and music in the numerous taverns that lie in the shadow of the Acropolis, the Parthenon and the Erechtheum.

This is a very important work by the artist as it not only depicts life and customs in this location at the turn of the millennium, but also the history of Athens in one painting. It portrays ancient Greece in the distance, Roman and Christian times in the centre and below the Acropolis, Turkish occupation in the municipal building to the left, and modern Greece today with the Metro building to the right!



⁴⁶HSZ Monastiraki Athens with Acropolis Beyond

Signed, signed and titled on reverse, oil on canvas, a pair, painted 2003

40 x 50 cm

Private collection - London

These two complementary canvases of the Monastiraki area of Athens reveal how Zenetis worked and viewed Athens in the years 2000-2005. Monastiraki is where people of the world meet and mix, where Greece breathes in happiness regardless of the political and economic woes of the nation.



47PCCAZ Panayia Pantanassa at Monastiraki with Acropolis Beyond

Signed, signed and titled on reverse, oil on canvas, a pair, painted 1996

40 x 30 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, numbers 18 and 19

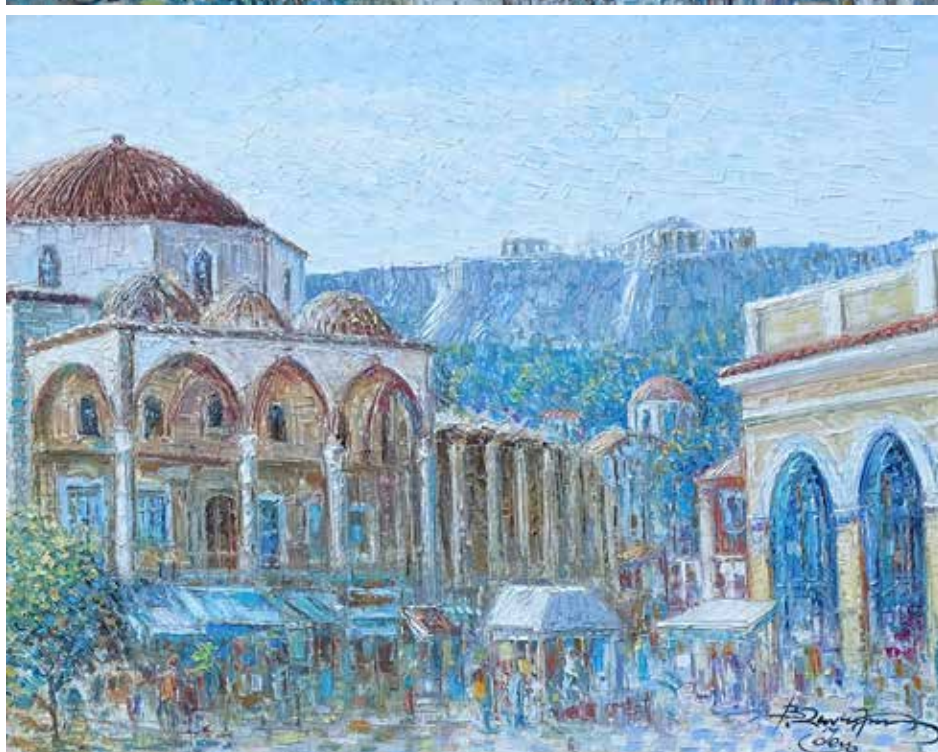
Greek Cypriot Brotherhood Centre, London

The Parthenon Exhibition, 10th March - 10th April 2015, numbers 11 and 12, a pair, illustrated in colour in the exhibition catalogue

Monastiraki from Athinas Street was a location Zenetis loved and painted several times for 'greeksinart' during the 1990s and early 2000s. It was very close to his studio and it offered such a rich view of monuments and humanity. The present pair was executed in 1996 at a time when the artist was very happy with his work. London's major auction houses had started selling his art, thus recognising him as an artist of international reputation.

Zenetis worked mostly on location, then finalised his paintings in his studio. He often worked on two canvases of the same subject and location concurrently, believing that such practice delivered a better impression of the subject and enabled the viewer to visualise more clearly what he as an artist was seeing and painting for the public.

This is a magnificent pair of impressionist paintings that attract the viewer to stand and admire the art, digest the content and enjoy the location.



48PCCZ Monastiraki Athens with Acropolis Beyond

Signed, signed and titled on reverse, oil on canvas, a pair, painted 2000

40 x 50 cm

Exhibited:

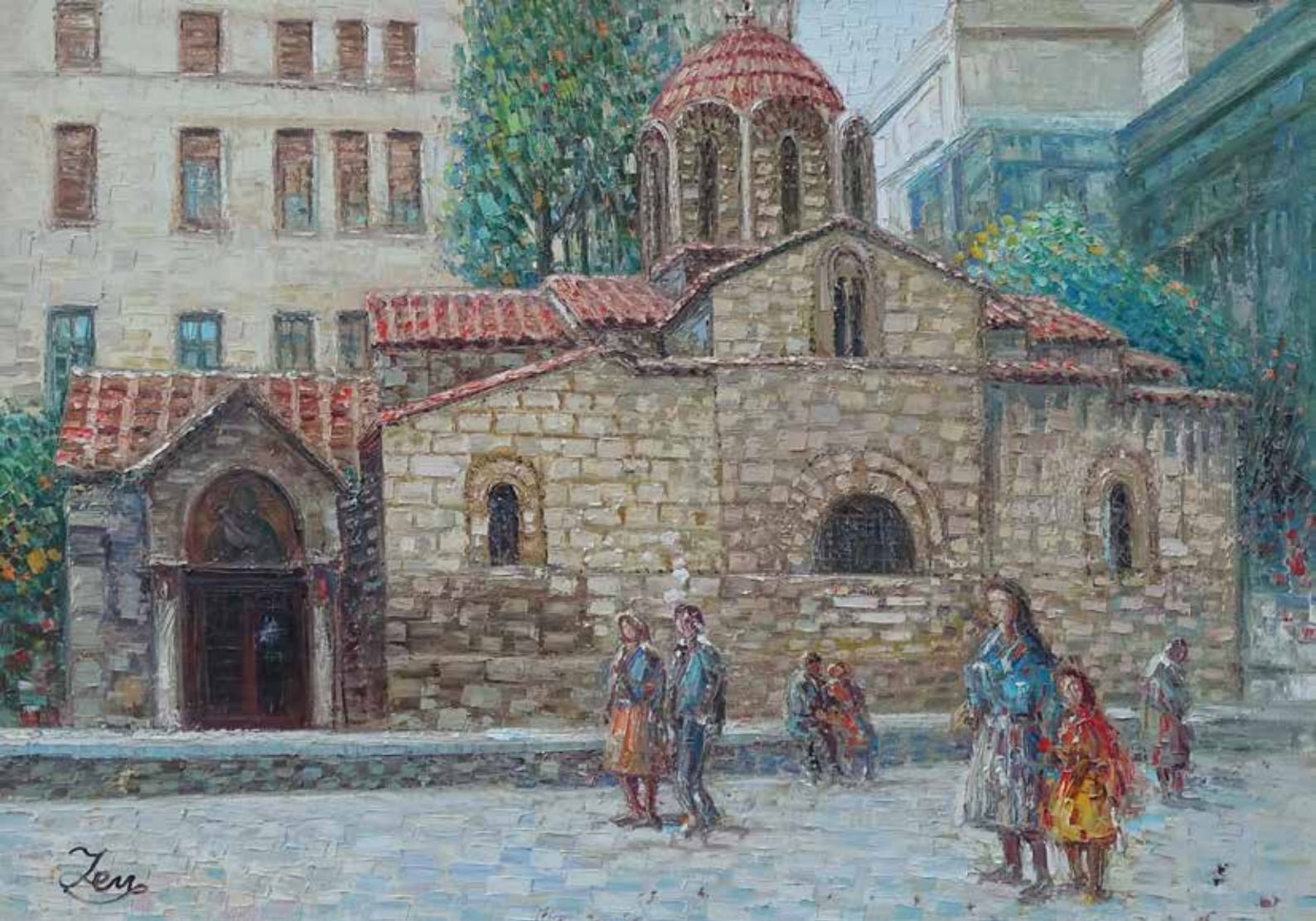
Greek Cypriot Brotherhood Centre, London

Athens Olympics 2004, 5th - 21st July 2004, numbers 57 and 56

Athens - London Olympics 2004 - 2012, 14th - 27th November 2011, number 24, one illustrated in colour in the exhibition catalogue

The Parthenon Exhibition, 10th March - 10th April 2015, numbers 9 and 10, illustrated in colour in the exhibition catalogue

The history of Plaka and the Acropolis speak of Greece and Hellenism over millennia. In this pair of paintings there are Christian churches, neoclassical buildings, Greek and Roman ruins, all delivering us Greece through the eyes of a Greek master of impressionist – divisionist art.



49PCAZ Kapnikarea Church, Central Athens

Signed, signed and titled on reverse, oil on canvas, painted 1994

50 x 70 cm

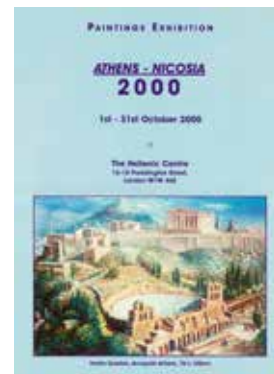
Exhibited:

Hellenic Centre, London

Millennium Exhibition, Athens – Nicosia, 1st - 31st October 2000, number 8a
illustrated in colour in the exhibition's leaflet-catalogue.

Greek Cypriot Brotherhood Centre, London

The Hellenes, 16th November – 18th December 2015, number 19, illustrated in colour in the exhibition catalogue



Much of central Athens is a concrete jungle nowadays. Within this modern and contemporary cacophony lies this gem of Greek civilisation and Christian religion, Kapnikarea Church. This Byzantine marvel of the 11th century with ancient Greek roots and history is a major antiquity in Athens. Anytime I happened to be in Athens and in the area of the church I would walk in, sit and pray, cross myself and marvel at its wondrous interior and icons.

Zenetzis was not very religious in life, but nevertheless, for him, religion and nation from time immemorial went hand in hand. He never forgot the important monuments of Hellenism and Christianity and Kapnikarea is one such unique monument in the heart of a commercial main street in Athens.



50PCCZ The Acropolis from South-East Plaka with Chapel

Signed, signed and inscribed on reverse, oil on canvas, painted 1998

50 x 70 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, number 13

Greek Cypriot Brotherhood Centre, London

The Parthenon, 10th March - 10th April 2015, no 17, illustrated in colour in the exhibition catalogue

Plaka and the Acropolis are a unique combination of ancient and neo-classical buildings that include, often hidden, magnificent old churches that unite ancient Greece and Christianity.

In this image Zenetis delivers a beautiful, colourful, impressionist painting, full of light and content that depicts both Christian and ancient worlds. They live, breathe and survive together even in today's often mundane and godless society.



133PCCZ Plaka in Orange with Acropolis Beyond

Signed, signed and inscribed on reverse, oil on canvas, painted 2003

45 x 60 cm

Climbing the steep lanes of Plaka to reach the Acropolis is always a pilgrimage to the ancient miracles of Classical Greece. This is spring and nature, humanity and humanity's achievements co-existing together in another artistic effort by the artist of the Acropolis, the artist of Athens.

Here is art and paintings not limited by time, not limited by language barriers, works of art with soul of their own.



51PCAZ Plaka With Acropolis Beyond

Signed, signed with monogram and inscribed on reverse, oil on canvas, a pair, painted 2003

50 x 40 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, numbers 36 and 38

Greek Cypriot Brotherhood Centre, London

The Parthenon, 10th March - 10th April 2015, number 15, one illustrated in colour in the exhibition catalogue



Walking along Plaka's ascending lanes, walking with Zenetzi the Plaka of today and yesteryear, was not just another experience to see and digest neo-classical Athens and Plaka, but also to impress on us both the need to return to these areas and paint for days non-end.

Zenetzi delivered incredible art in paintings such as these; paintings of spontaneity, full of light, colour and life for future generations to enjoy and love. The paintings of Plaka are unique art by the last impressionist of Greece painted exclusively for 'greeksinart'.



52PCCZ Plaka with Acropolis Beyond

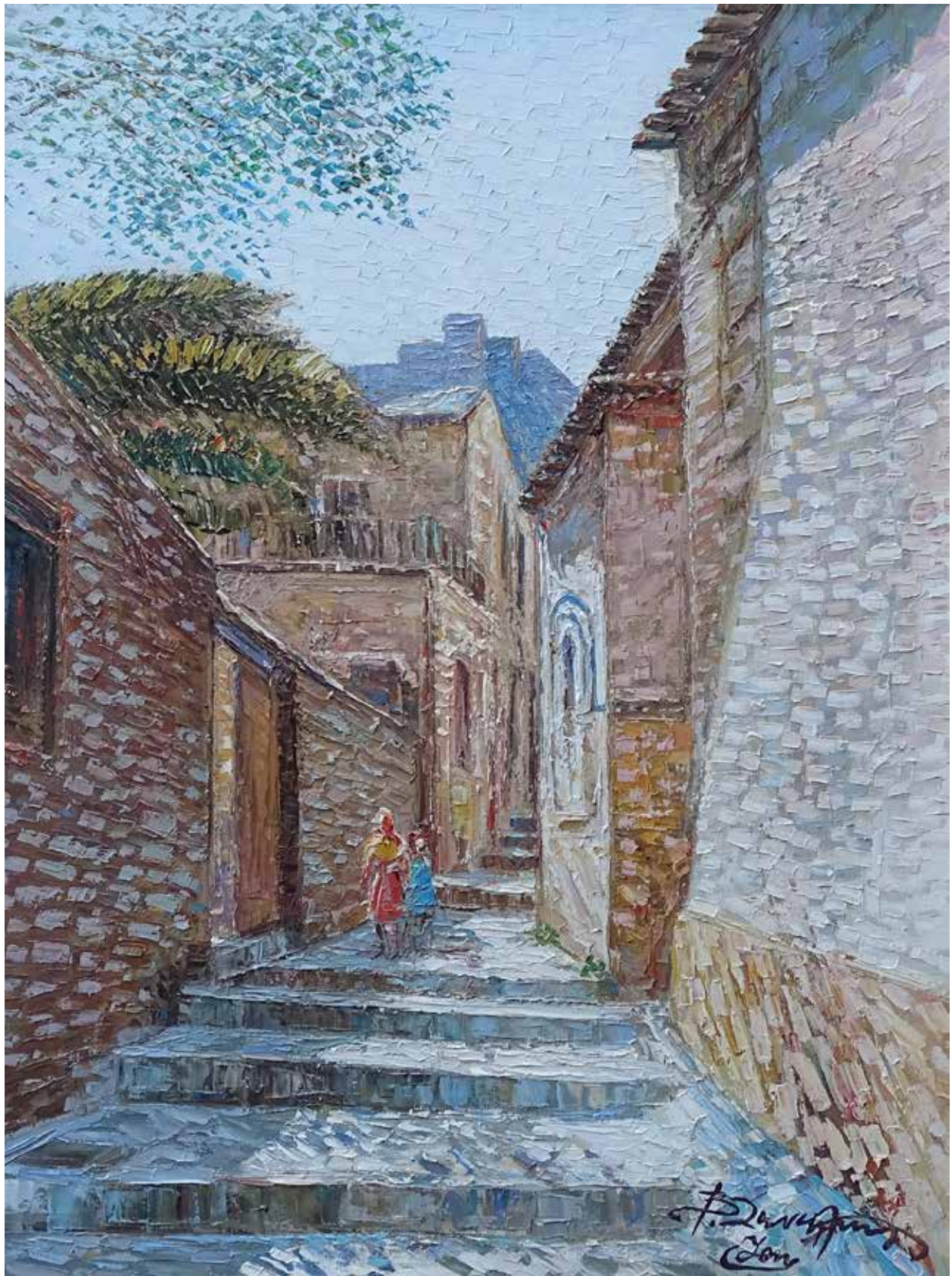
Signed, signed and titled on reverse, oil on canvas, a pair, painted 2003

60 x 45 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

The Parthenon, 10th March - 10th April 2015, number 14, as a pair, one illustrated in colour in the exhibition catalogue.



The climb uphill to the Acropolis, through the narrow streets of Plaka, takes you past picturesque, beautiful and mostly well-preserved houses and buildings. It is a tiring and exhausting climb in the heat, but well worth the effort once you reach the top. There, let your eyes take in the magnificent view of the city of Athens lying at the foot of the Acropolis. Miraculous!

Plaka, as Zenetis visualised and painted it in his inimitable impressionistic style, takes on a new lease of life; its old, neo-classical beauty and undeniable splendour reach a new aesthetic height.



53PCCZ Plaka, Monument of Lysicrates with Acropolis Beyond

Signed, signed and inscribed on reverse, oil on canvas, painted 1991

40 x 50 cm

Exhibited:

Hellenic Centre, London

Athens - Nicosia, Millennium 2000 Exhibition, 1st - 31st October 2000, number 7 as a pair with 54PCCZ

Greek Cypriot Brotherhood Centre, London

Athens Olympics 2004, 5th - 21st July 2004, number 40

This view of Plaka towards the Acropolis with the Lysicrates Monument in view is a triumph of topography and impressionist art. This area of Plaka is one of the finest and Zenetis captures its atmosphere and history wonderfully in this unique painting. Impressionism triumphs in the hands of Zenetis, Athens lives forever in the art of the last impressionist of Greece.



54PCCZ Plaka with Aerides and the Erechtheum on the Acropolis

Signed, signed and titled on reverse, oil on canvas, painted 1991

40 x 50 cm

Exhibited:

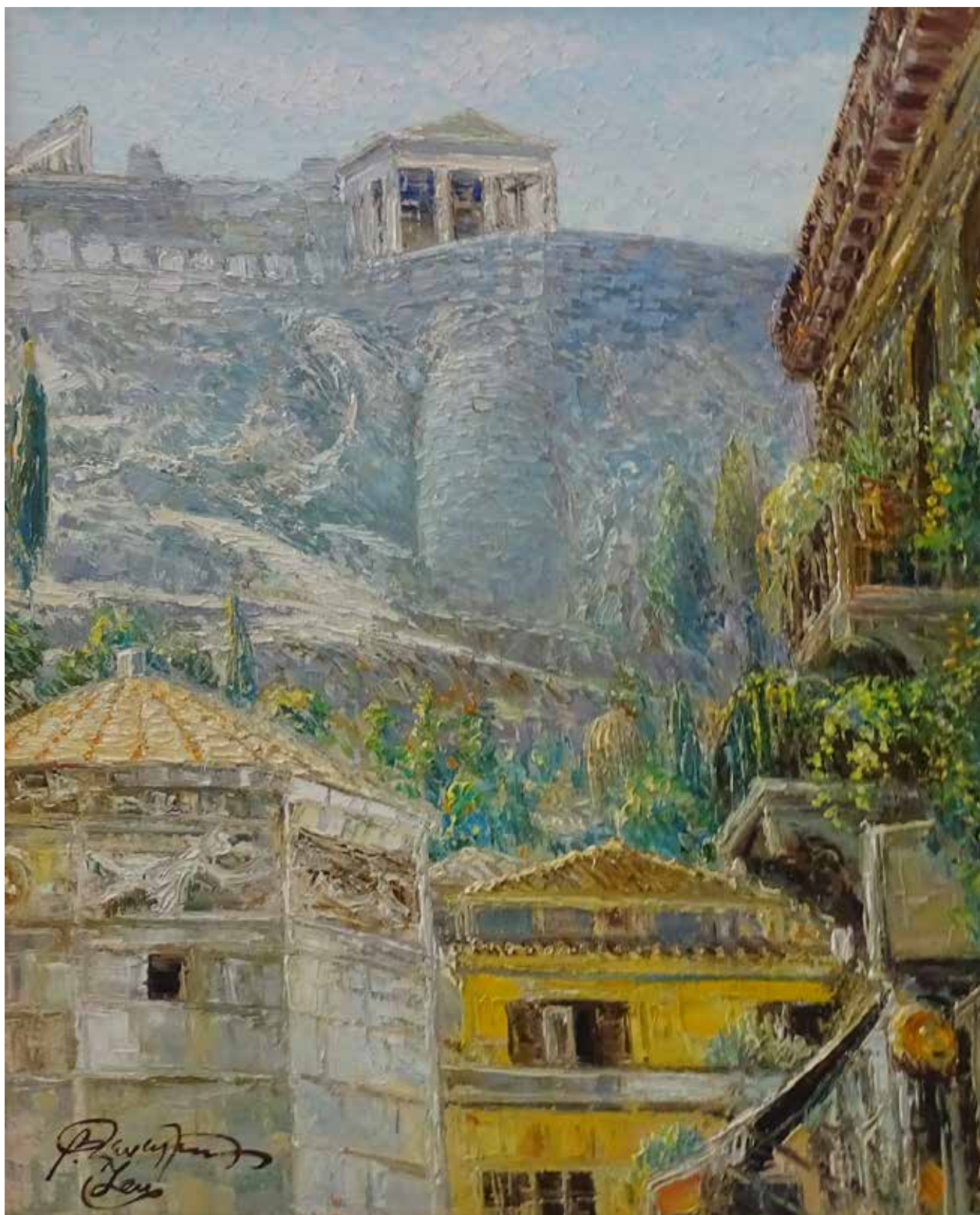
Hellenic Centre, London

Millenium Exhibition, Athens - Nicosia 2000, 1st - 31st October 2000, illustrated in colour in the exhibition brochure/catalogue, number 7 as a pair

Greek Cypriot Brotherhood Centre, London

Athens - London Olympics 2004 - 2012, 14th - 27th November 2011, no 21, illustrated in colour in the exhibition catalogue

One of the historical marvels of Athens is the monument of Aerides (the Tower of the Winds) in the Roman Agora area of Plaka that lies below the Acropolis and the Erechtheum. Observing the monument from the corner of this Plaka lane, Zenetis painted this view twice for 'greeksinart,' once in 1991 and later in 2004 during the 2004 Athens Olympics as part of the Magnificent Seven. This is a magical view of Athens that transcends time.



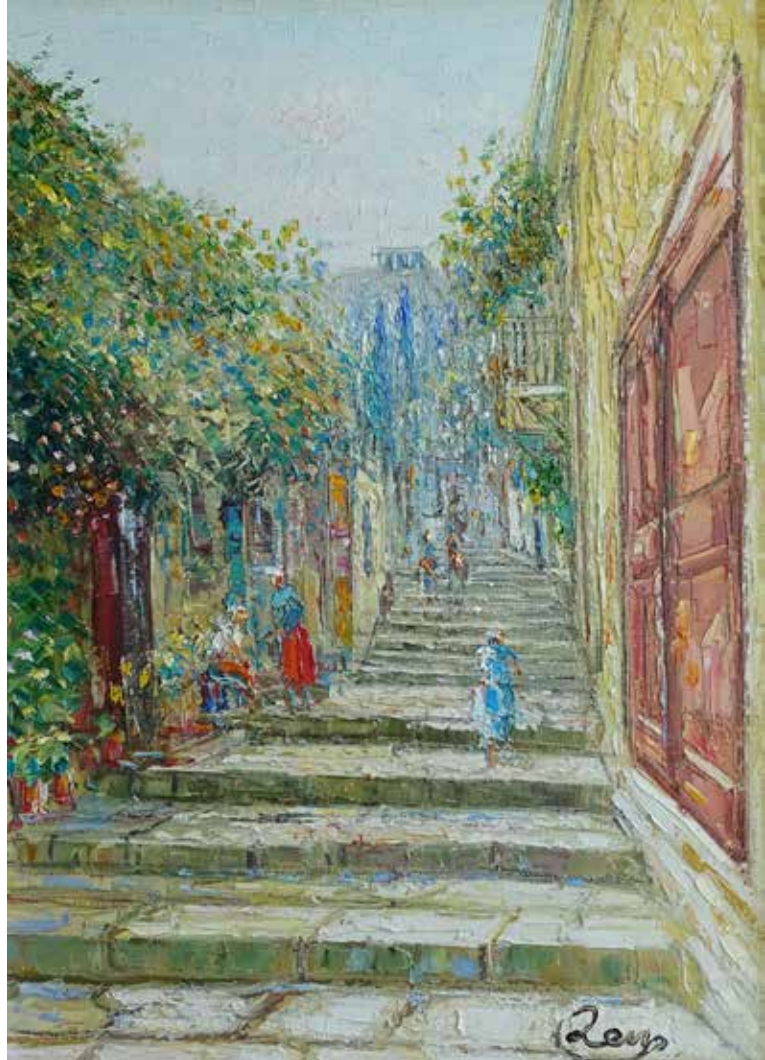
55MLZ Plaka with Aerides and Acropolis beyond

Signed, signed and inscribed on reverse, oil on canvas, painted 2000

50 x 40 cm

Private collection - Athens

In the heat of the summer and in a period when Vasilis was happy with life and his work, he delivered art that remains to this day an incredible model of fantastic impressionist art as well as a historical document. Painted from a balcony high up in Plaka and featuring a part of Aerides and the Erechtheum, this painting is another unique example of quality art.



56PCAZ Plaka Lanes, One with Greek Flag

Signed, signed and titled on reverse, oil on canvas, a pair, painted 1993

40 x 30 cm

Exhibited:

Hellenic Centre, London

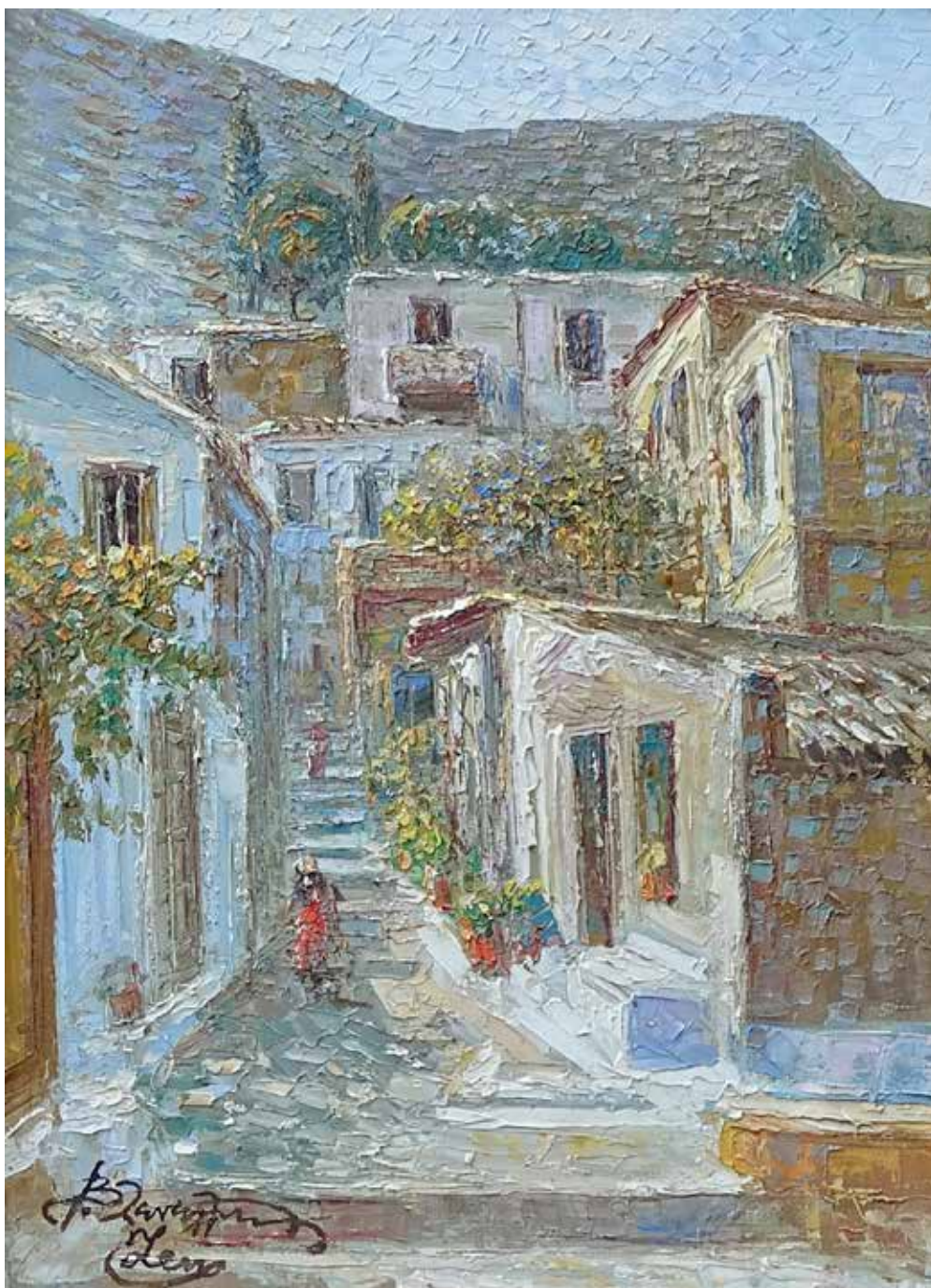
Millennium Exhibition, Athens - Nicosia 2000, 1st - 31st October 2000, number 11

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, number 12

The narrow lanes of Plaka are always a delight and full of surprises with their uniqueness and deep history that stretches back through the centuries. Climbing, resting and climbing again, I'll never forget the first time I came across this small gem of a church hidden in one of Plaka's narrow lanes.

Even though I had lived in Athens for seven years back in the 1970s-1980s there was still so much to discover in this wonderful quarter of Athens. Nothing can prepare you for the small, picturesque tavernas or the tidy, well-kept and refurbished houses with their balconies and flowerpots that appear at every turn and alleyway. That is the magic world of Plaka!



57PCAZ Plaka with Acropolis Beyond

Signed, signed and titled on reverse, oil on canvas, a trio, painted 2003

40 x 30 cm

Exhibited:

Ebury Galleries, London & Greek Cypriot Brotherhood Centre, London

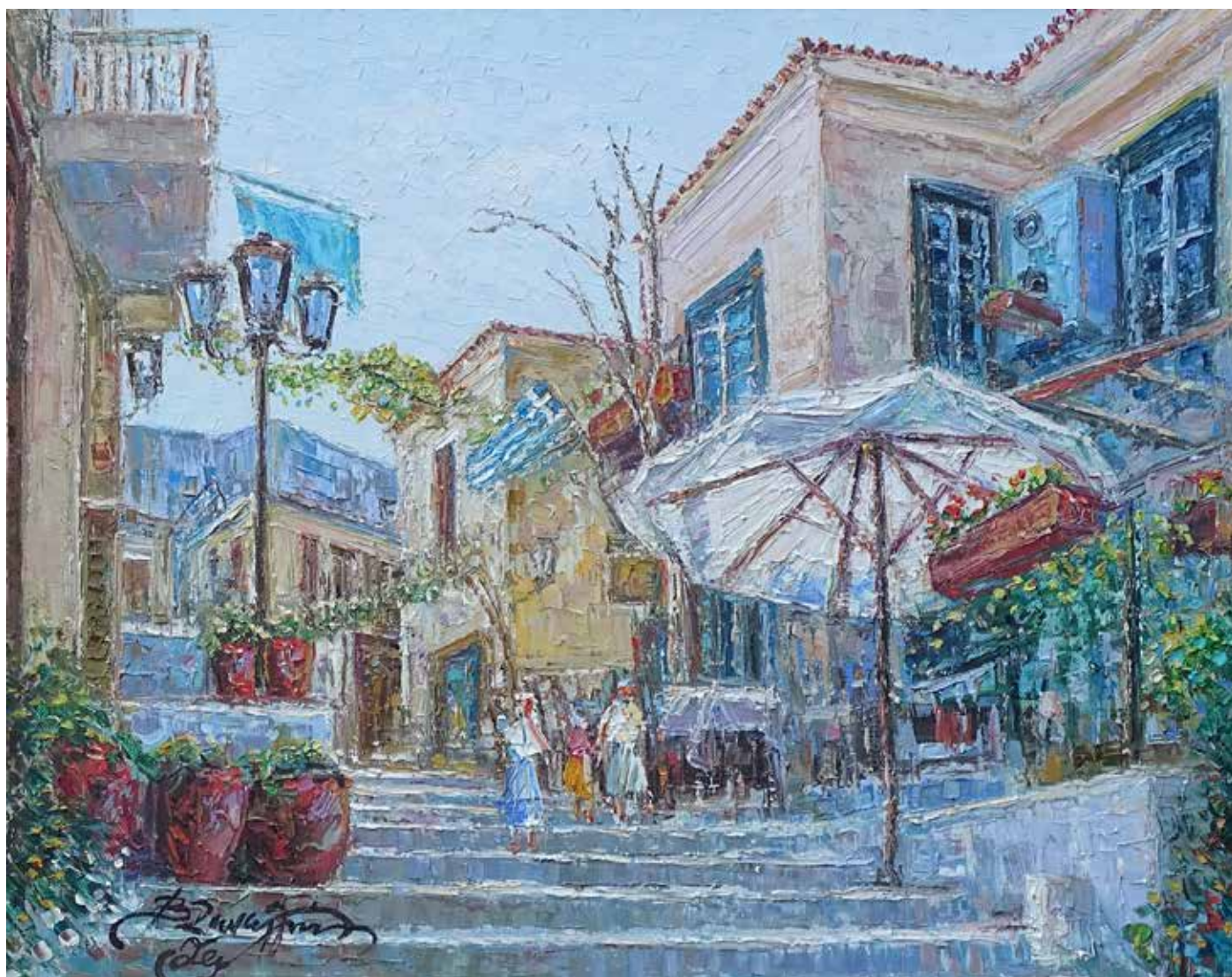
Vasilis Zenetis One Man Show, 23rd - 31st October 1999, number 8

Philippouli Galleries, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, numbers 17, 18, 19



In this trio of paintings Vasilis pays tribute to Plaka once again and immortalises its uniqueness and history. This contemporary Greek master painter made sure that modern Plaka has a special place in his art, his world, our world.



57aPCCZ Plaka “Stis Plakas tis Anifories”

Signed, signed and inscribed Plaka on reverse, **a pair**, painted 2003

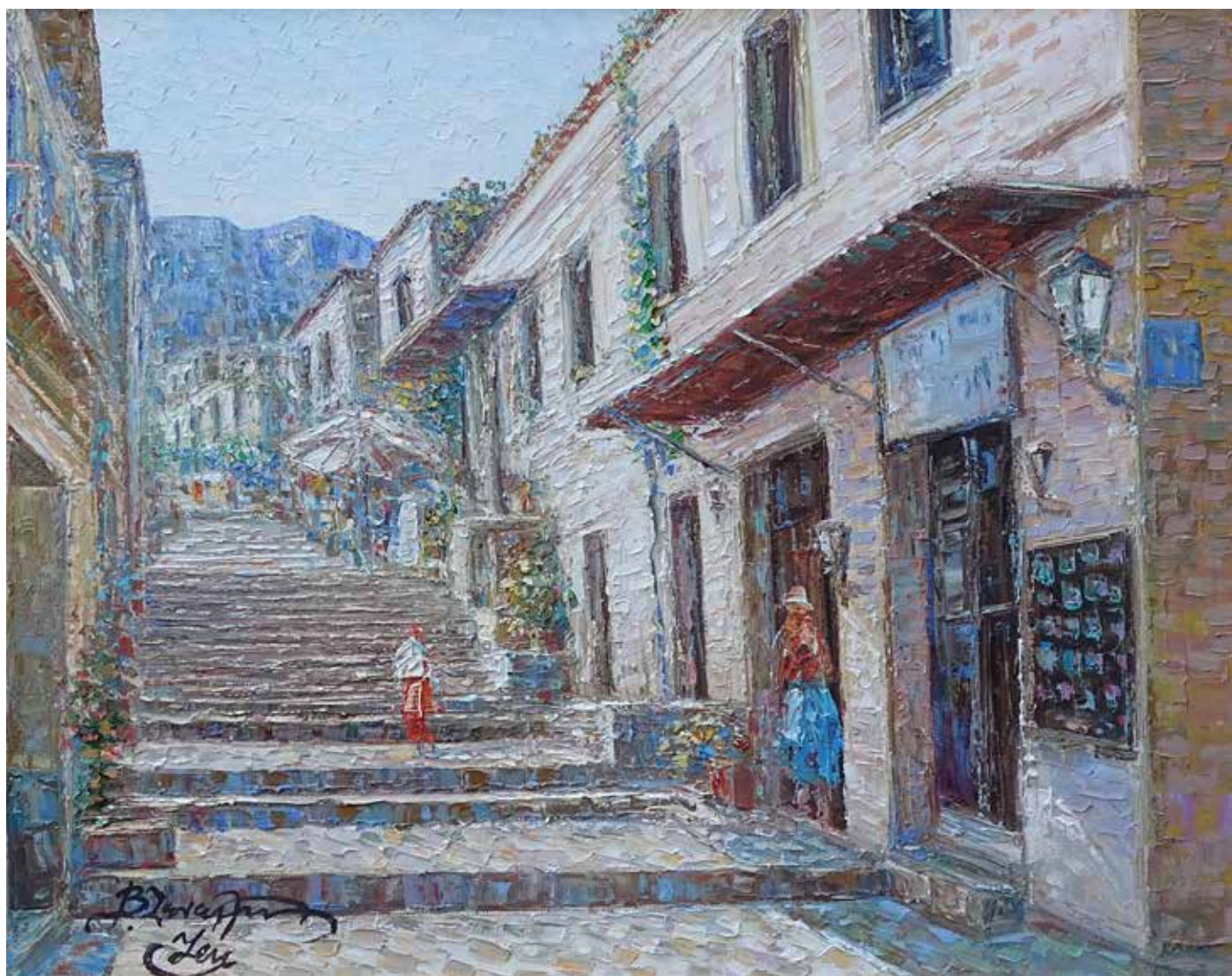
40 x 50 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens Olympics 2004 July - August, number 39

The Hellenes, 16th November - 18th December 2015, numbers 20 and 21. Illustrated in exhibition catalogue.



Plaka is the old Athens, the old taverna, the old steps towards the Acropolis. This is where the taverna is supreme, the traditions of Greek cuisine are alive and well and the Greek and tourist mingle to make Plaka the cosmopolitan and well renowned area of Athens it is today. It is impossible to describe this picturesque area in words but the images of Zenetzis speak abundantly on their own of Plaka, of the Acropolis beyond, Greece, its flag, its social fabric.

Piraeus



Greece has long been a seafaring nation with Piraeus its primary port. Honouring the maritime life of Greece has therefore been a constant feature in the work of many major Greek artists including Zenetzi.

Zenetzi turned to Piraeus, Vouliagmeni and Sounion in 2003-04 with the idea of immortalising the environs of Athens alongside the ancient city. The paintings of 2003-04 are distinct because Zenetzi turned intentionally to a celebration of blue, the blue of Greece, the blue of the Mediterranean Sea and the Aegean, the blue of the Mediterranean sky. The paintings of Castella, Vouliagmeni and Sounion were painted exclusively for 'greekart' in 2003-04 and are unique in many ways. As Vasilis stated to me:

“These paintings are totally different, emanating from inner depths, cool and calm, unique in colouration, authentic in sea-shore locations painted for the first and only time.”

The commission to Zenetzi in 2003-04 was simple but specific. “Paint for me Castella, Vouliagmeni and Sounion.” Castella is the picturesque neighbourhood overlooking the yacht harbour of Mikrolimano where the rich and powerful gather to talk about the sea and their boats and dine on fresh fish at the tavernas that line the quayside. Vouliagmeni just a few kilometres away from Athens offers the best beaches near Athens with beautiful small, pine hills overlooking its fantastic bay. About seventy kilometres southeast from Athens lies Sounion, where the Ancient Temple of Poseidon stands high up on a hill reminding us of Poseidon, the god of the Sea and King Aegeus of Athens waiting for his son Theseus to return from Crete.

The three locations are in the psyche of all Athenians and Greeks elsewhere in the world. No doubt these images evoke special emotions in Greeks of the diaspora who have become the best ambassadors of Hellenism all over the globe.

Vasilis Zenetzi put his heart and soul into this group of paintings that we cherish so much as they represent an artist in full mastery of his impressionist – divisionist style and in full command of his colour palette. True to the locations, true to Greece and true to himself, Zenetzi created his own chapter in the history of Greek art.





58PCAZ Castella, Piraeus

Signed, signed and titled on reverse, oil on canvas, painted 1988

50 x 70 cm

Exhibited:

Ebury Galleries, London

Greek and European Paintings 24th - 31st May 1992, number 18

Vasilis Zenetis, One Man Show, 23rd - 31st October 1999, number 26

Hellenic Centre, London

Millennium Exhibition, Athens - Nicosia 2000, 1st - 31st October 2000, number 14

Greek Cypriot Brotherhood Centre, London

Vasilis Zenetis, One Man Show 25th - 31st October 1999, no 26

Athens Olympics 2004, 5th - 21st July 2004, number 77

Marine Art, 16th October - 17th November 2017, number 28, illustrated in colour in the exhibition catalogue

Zenetis loved painting Mikrolimano which he painted on several occasions, but never from the same spot or time of day. This is an early work of 1988 depicting the small port in full view and in glorious sunshine. In the distance is Castella and Piraeus nestling in the hills, and in the forefront is the small bay with its yachts, tavernas and promenade.



59PCAZ **Castella Marina, Piraeus**

Signed, signed and inscribed on reverse, oil on canvas, painted 2003

60 x 90 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens Olympics 2004, 5th - 21st July 2004, number 80

Athens - London Olympics 2004 - 2012, 14th - 27th November 2011, number 18, illustrated in colour in the exhibition catalogue

The predominant blue of the Castella and Mikrolimano series of paintings was a conscious effort by Zenetis to convey the image, the atmosphere and feeling of Greece in the summer where the light, the blue sky and blue sea unite on the horizon and fill one's vision and memory long after summer is over.



60PCAZ Castella and Mikrolimano, Piraeus

Signed, signed and titled on reverse, oil on canvas, painted 2003

60 x 90 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens Olympics 2004, July 5th - 21st July 2004, number 79

Marine Art, 16th October - 17th November 2017, number 30, illustrated in colour in the exhibition catalogue

Impressionist art is not only a style of painting but also a true interpretation of location through the senses of the artist. Zenetis stood for hours observing, listening, smelling, feeling, whilst painting this image in quick, sharp movements with his spatula. Relentless, tireless and true to himself and his art, he delivers the blue seas of Mikrolimano, the bluish-white sky above the horizon, the luxurious yachts in the port and the catamaran in the front with the flag of the Greek sailor and Greek Merchant Marine masterfully.



61PCAZ Marina, Castella Piraeus

Signed, signed and titled on reverse, oil on canvas, painted 2003

60 x 90 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens Olympics 2004, 5th - 21st July 2004, number 78

Marine Art, 16th October - 17th November 2017, number 29, illustrated in colour in the exhibition catalogue

This view of Mikrolimano with Saronikos Bay and mount Hymettos stretching in the horizon was taken high above the small port. Blue and aqua marine triumph in the hands of Vasilis – a symphony in blue!

Vouliagmeni



The beauty of Athens is not only in its ancient monuments, Plaka, Monastiraki, tavernas and museums but also in its coastal areas that stretch all the way from Piraeus to Cape Sounion.

The most celebrated of these, and nearest to Athens, is Vouliagmeni. No artist can bypass this location if he is to consider himself an artist of Athens, an artist of Greece. Vouliagmeni is a beautiful location with its crystal-clear waters and sandy golden beaches, its cafes and tavernas, and marinas for the rich and affluent whose luxurious villas and apartment blocks nestle among pine trees in the surrounding hills.

This is the Riviera of Athens!

Zenetzis never missed an opportunity to paint the beauty of Greece, to sing its magic in his own impressionist way. In these few paintings of Vouliagmeni, Zenetzis succeeds once again in capturing its inescapable magic.





62PCCZ Vouliagmeni Bay, Athens

Signed, signed and titled on reverse, oil on canvas, painted 2003-04

60 x 90 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens Olympics 2004, 5th - 21st July 2004, number 80

Marine Art, 16th October - 17th November 2017, no32, illustrated in colour in the exhibition catalogue

Greece is the country of blue skies and blue seas. In the eye of an impressionist it is a riot of colour and bright light. This is what Zenetis saw and felt about Greece and this is what he delivered in most of his paintings in the years 2003-2004 when he painted the coastal areas close to Athens. They are a symphony of blue, a song of Greece, appropriate for an artist who was also an accomplished musician and singer!



63PCCZ **Vouliagmeni Bay, Athens**

Signed, signed and titled on reverse, oil on canvas, painted 2003-04

60 x 90 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens Olympics 2004, 5th - 21st July 2004, number 79

Marine Art, 16th October - 17th November 2017, number 31, illustrated in colour in the exhibition catalogue

Standing on the southern part of Vouliagmeni bay and looking towards the bay and the beach, Zenetis had fantastic views which he captured magnificently using the vibrant blue palette he favoured at this time in his career.



64PCCZ Vouliagmeni Marina

Signed, signed with monogram and titled on reverse, oil on canvas, painted 2003

60 x 90 cm

Exhibited:

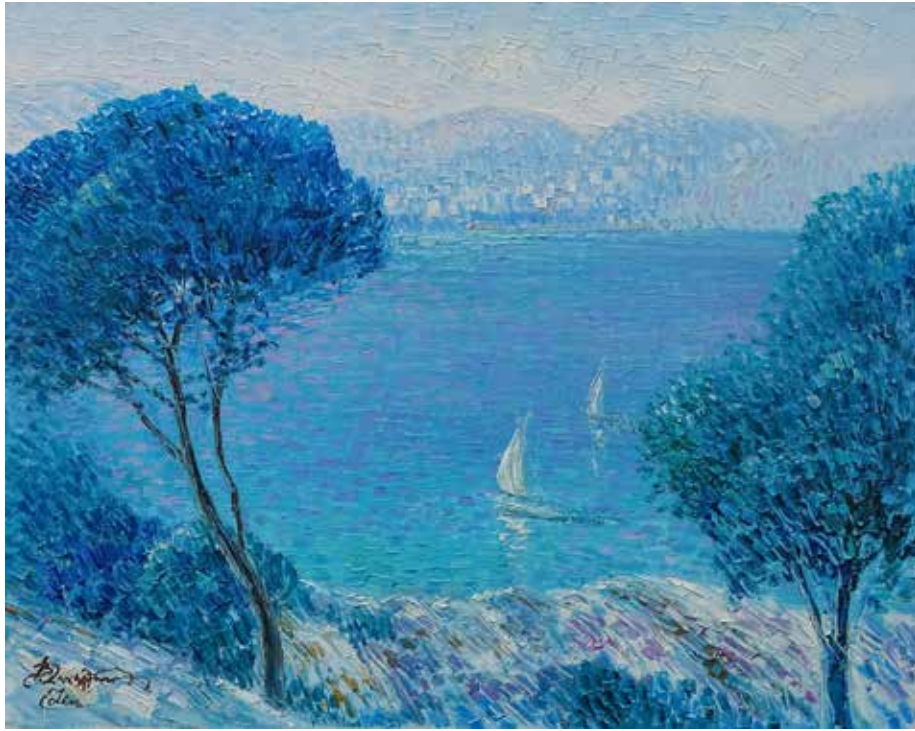
Philippouli Gallery, Kolonaki, Athens

Athens Olympics, 13th - 29th August 2004, number 29

Greek Cypriot Brotherhood Centre, London

Marine Art, 16th October - 17th November 2017, no 33, illustrated in colour in the exhibition catalogue

The small marina of Vouliagmeni offered the artist a superb opportunity to capture summer at its best; the time when the people of Greece are at leisure doing what they know best - enjoying the sun and sea, their yachts and boats at the best seaside location near Athens.



65PCAZ Vouliagmeni Bay, Athens

Signed, signed and titled on reverse, oil on canvas, a pair, painted 2003

40 x 50 cm

Exhibited:

Matala Gallery, Ilissia, Athens

Athens Olympics 2004, 13th - 29th August 2004, number 50

Impressionism takes on a new dimension in those paintings where Zenetzi used his vibrant blue palette. These two paintings of Vouliagmeni Bay, painted in the summer of 2003, are a triumph of impressionism by an artist who had mastered this style and made it his own.



66PCAZ **Vouliagmeni Marina, Athens**

Signed, signed and titled on reverse, oil on canvas, painted 2003-04

45 x 60 cm

The triumph of blue, this fantastic impressionist art of the Greek impressionist never ceases to amaze. Zenetis captures the attention and never allows the viewer to turn away from magnificent canvases that speak of Greece, sing Greece in a better way than words and sound and leave on the mind indelible images.



123PCCZ Vouliagmeni Bay

Signed, oil on canvas, a pair, painted 2003

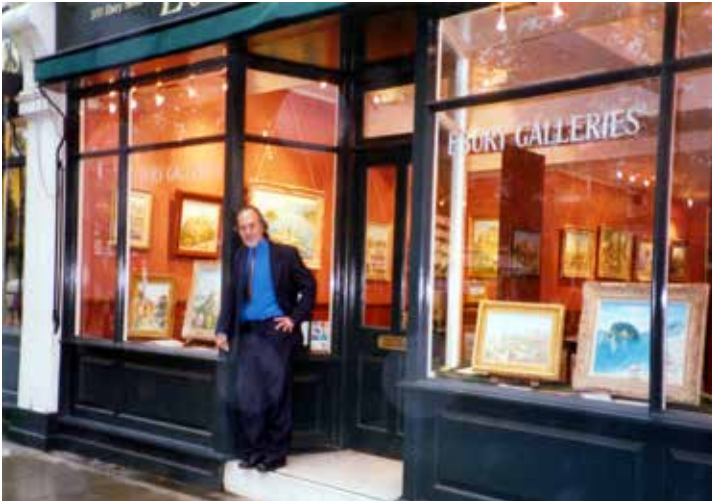
20 x 30 cm

Exhibitions of Vasilis Zenetis' Work

May 1992 - London



Zenetzis in London at Ebury Galleries, One Man Show 1999



Hellenic Centre exhibition of 2000





Zenetzis in London, Greek Cypriot Brotherhood Centre, One Man Show 1999



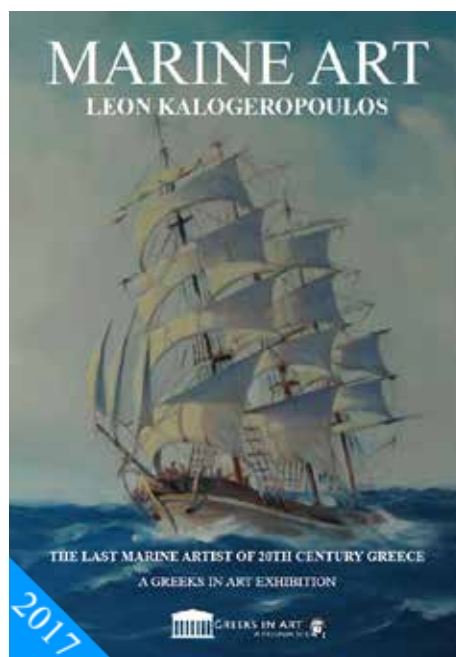
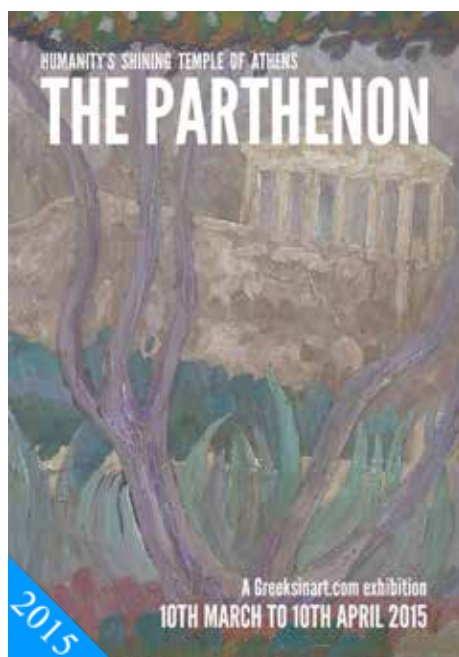
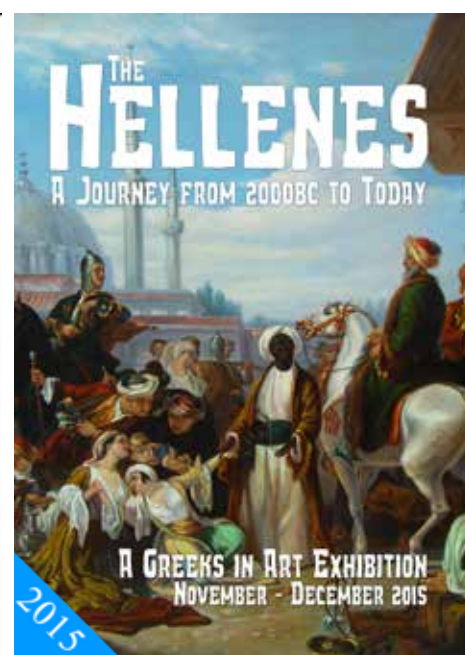
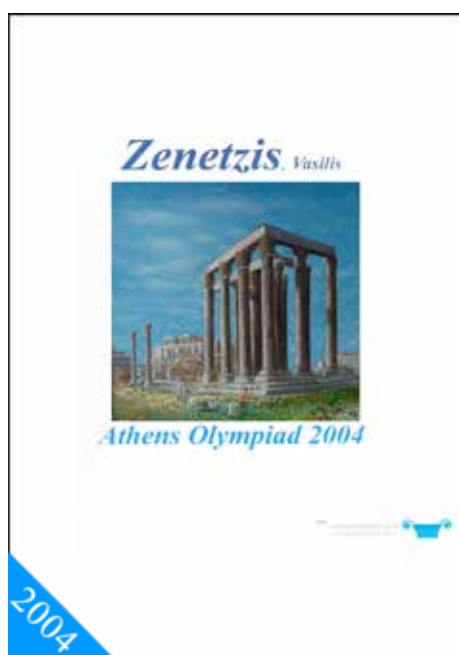
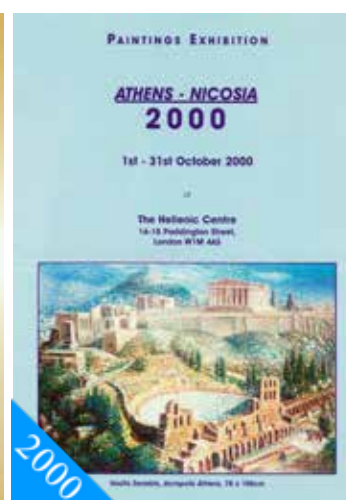
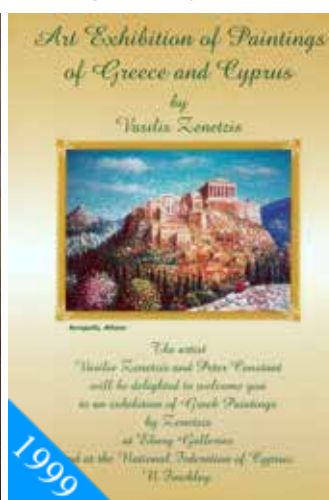
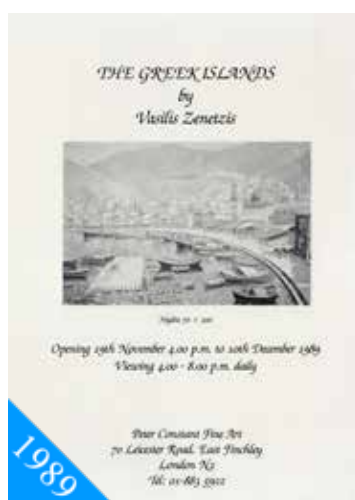
Zenetzis in his Athens studio!



Painting the Magnificent Seven during the Athens Olympics in August 2004



Notable exhibitions through the years!



Sounion



Standing on a rocky promontory at the most southern end of Attica and gazing out at the Aegean Sea stands the Temple of Poseidon on Cape Sounion. It is a miracle of nature and humanity in one. It is the marvel that millions of Greeks and tourists from all over the world come to view and admire.

This is not just a pilgrimage to the ethereal Temple of Poseidon and its beautiful location, but the soul's desire to live for a few minutes or hours the history of the place, the history of Greece and humanity and nature's magic pull.

Zenetzis painted and immortalised for us all in this small group of magnificent paintings the legends of Cape Sounion and the beauty of the location. It took Vasilis many hours, days and months of work to complete this unique series of paintings of this historic location. The task ended in July 2004 with the most important painting of the series that is the tour de force, number 67PCCZ.





67PCCZ Sounion with Temple of Poseidon

Signed, signed and titled on reverse, oil on canvas, painted June-July 2004

104 x 104 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens- London Olympics 2004-2012, 14th - 27th November 2011, number 16, illustrated in colour in the exhibition catalogue
Marine Art, 16th October - 17th November 2017, number 35, illustrated in colour in the exhibition catalogue

Zenetzis lived in a creative frenzy from the beginning of 2003 to the start of 2005. This explosion of creativity saw the artist producing some of his best work in the series of paintings relating to Piraeus, Vouliagmeni and Sounion.

Among this series is this superb painting of Sounion and the Temple of Poseidon. It is a vibrant image full of the colours of Greece and the seasons of spring and summer. The deep blue of the Aegean, the brown and ochres of the temple and earth, the green hues and various colours of the budding plants and flowers all harmonise to present a unified vision of hope and happiness, a tribute to Greece and its history, a contribution to humanity.



68PCAZ Sounion with Island Beyond

Signed, signed and titled on reverse, oil on canvas, painted April 2004

50 x 70 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, number 33

Greek Cypriot Brotherhood Centre, London

Marine Art, 16th October - 17th November 2017, no 36, illustrated in colour in the exhibition catalogue

Zenetis painted the historic Sounion area from various angles. Delivering panoramic views of the location was not easy but still he excelled himself. Full of energy despite his age, he would climb the surrounding hills and paint non-stop. It was a mission he had to carry out; his reputation and his place in Greek art history played on his mind and spurred him on.

This exceptional painting showcases a view and style of painting like no other. It is a true and honest interpretation of a view of Sounion from the hill looking towards the open seas of the Aegean in superb impressionist style with complementary colours of blue.



69PCAZ The Temple of Poseidon with Aegean Beyond

Signed, signed and titled on reverse, oil on canvas, painted April 2004

50 x 70 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, number 48

The blue skies and blue seas of Greece can be described as mesmerising. The two together envelop the Temple of Poseidon on the hill of Sounion in a timeless and ethereal quality reminding the viewer that Greece is an inseparable amalgamation of thousands of years of nature and man-made miracles.



70PCAZ **Sounion, The Temple of Poseidon from Inland**

Signed, signed with monogram and titled on reverse, oil on canvas, painted 2004

50 x 70 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, no 49

Greek Cypriot Brotherhood, London

Marine Art, 16th October - 17th November 2017, no 34, illustrated in colour in the exhibition catalogue

Blue is what Zenetis saw at Sounion and blue in all its hues and variations is used in his paintings of this location. Here an ethereal blue pervades the Aegean, the sky, nature and the Temple of Poseidon conveying a magical atmosphere that transports the senses.

71PCCZ Sounion, The Temple of Poseidon

Signed, signed with monogram and titled on reverse, oil on canvas, **a pair**, painted 2004

45 x 55 cm





The series of Sounion paintings gave Zenetis a chance to immortalise a major monument of Ancient Greece in his own way and in his own, unique style. They are superb paintings that pay tribute to and cast a fresh perspective on this ancient monument.

Thessaloniki

Capital of Northern Greece and Home of Alexander the Great



157APTZ Thessaloniki, Greece

signed, signed and inscribed on reverse, oil on canvas, painted 1998

50 x 70 cm

Exhibited:

Ebury Galleries, London & Greek Cypriot Brotherhood Centre, London

Vasilis Zenetzis, One Man Show, 23rd - 31st October 1999, number 24

Private collection - London



113PCAZ Lefkos Pyrgos, Thessaloniki

Signed, signed and titled on reverse, oil on canvas, painted 1995

50 x 40 cm

Exhibited:

Ebury Galleries, London & Greek Cypriot Brotherhood Centre, London

Vasilis Zenetis, One Man Show, 23rd - 31st October 1999, number 25



Vasilis Zenetis, the late Dr Rudi Vis MP and Peter Constant

Lefkos Pyrgos is the focal landmark and recognisable symbol of Thessaloniki. In true impressionist style, Zenetis delivers a vibrant painting celebrating Salonica and its importance in the Greek world of today and of ancient times.

Olympia and Athens Olympics 2004



Barbara Eden

The revival of the Olympics in 1896 brought to light once again the importance of Ancient Greece and the Ancient Olympics which had taken place in Olympia in the Peloponnese from the 8th century BC to the 4th century AD. The 2004 Athens Olympics was a call to Zenetis to revisit Olympia and honour the birthplace of the modern Olympics. The eye of the artist is a shifting lens and what Zenetis perceived and what he produced in these five canvases open a new window onto these ancient monuments. They are unique as they are the only ones in Zenetis' oeuvre that feature Olympia and are also part of that incredible body of work that the artist produced during the period of the 2004 Athens Olympics.

The significance of Ancient Olympia in the world of today cannot be over-emphasized but the words of a philosopher suffice to express simply and accurately what Zenetis was trying to achieve in his paintings of Greece from Olympia to Athens, from Corfu to Cyprus. Aristotle said, "The aim of Art is not to represent the outward appearance of things but their inward significance." Zenetis consciously chose to paint Greece and all its wonders because the significance of his homeland for him lay far deeper than the outward appearance of landscapes, ancient monuments, temples, ruins and churches.



ANCIENT OLYMPIA, PAINTED JUNE 2004



72PCCZ Ancient Olympia, The Arch

Signed, signed and titled on reverse, oil on canvas, painted June 2004

45 x 60 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens

Athens Olympics Exhibition, 13th - 29th August 2004, no 44

Greek Cypriot Brotherhood Centre, London

Athens – London Olympics 2004 - 2012, 14th - 27th November 2011, no 9, illustrated in colour in the exhibition catalogue

The Arch to the Stadium of Olympia remains the most important symbol in the whole area of Olympia. Recently renovated, it is as magnificent to view and walk through today as it was in ancient times. It allows the visitor to imagine what it would have been like at that time to enter through the arch and emerge out into the stadium, the arena of competition and glory. It is a timeless experience and captured forever in this unique painting by Zenetis.



73PCCZ Ancient Olympia, Temple of Hera

Signed, signed and titled on reverse, oil on canvas, painted June 2004

60 x 90 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, no 24, illustrated in colour in the exhibition catalogue

Greek Cypriot Brotherhood Centre, London

Athens – London Olympics 2004 - 2012, 14th - 27th November 2011, no 8, illustrated in colour in the exhibition catalogue

The Temple of Hera is the main temple in Olympia and was the first of Olympia's monuments to be painted by Zetzis. It is still an important part of Olympic history as it is where the Olympic flame is lit today before its journey round the globe and final position in the Olympic stadium. This is a timeless image of the remaining edifice emanating a sense of serenity and peace in its woodland location.



73MLZ Olympia, Temple of Hera

Signed, signed and inscribed with title on reverse, oil on canvas, painted June 2004

45 x 60 cm

Exhibited

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, number 43

Private Collection - Athens

The ruins of Ancient Olympia challenged Zenetis the moment he set foot in this area. Time was of the essence as he only had two days on location to paint these five canvases. Nevertheless, he managed to produce wonderful art in a short space of time. This image is another skilful depiction of the Temple of Hera viewed from another angle.



74PCCZ The Stadium with Hill Beyond and Main Ruins

Signed, oil on canvas, a pair, painted June 2004

20 x 30 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, no 25

Greek Cypriot Brotherhood Centre, London

Athens - London Olympics 2004 - 2012, 14th - 27th November 2011, no 10 & 11, illustrated in colour in the exhibition catalogue

Olympia is in a beautiful location so, once you are there, it becomes clear why it was selected as the site of the Ancient Olympics. These two canvases display the magic of Olympia and despite their size are as important as the large canvases. Zenetzi brings to them spontaneity, passion and immense energy expressed in his unique blue palette and style of painting.



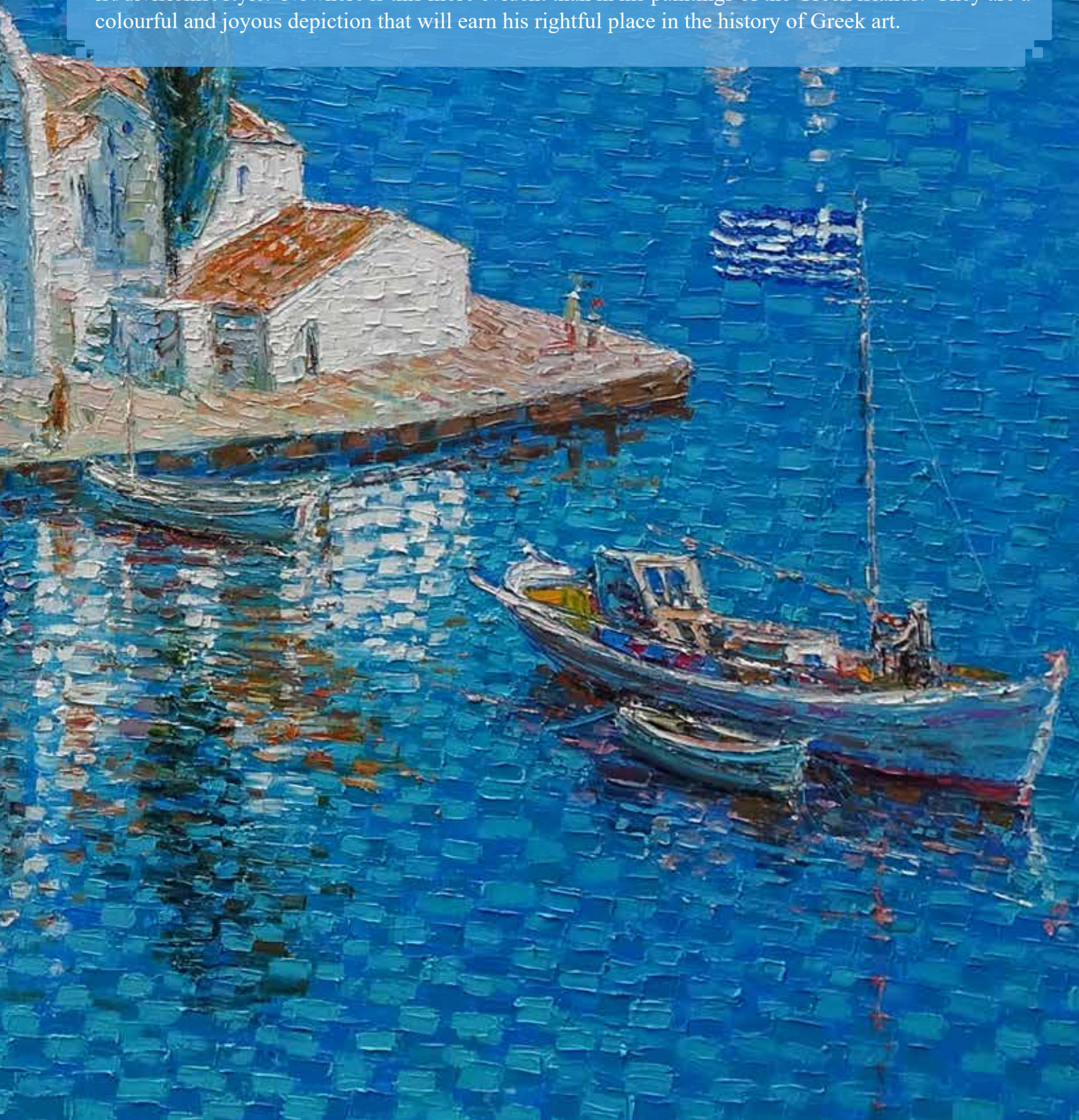
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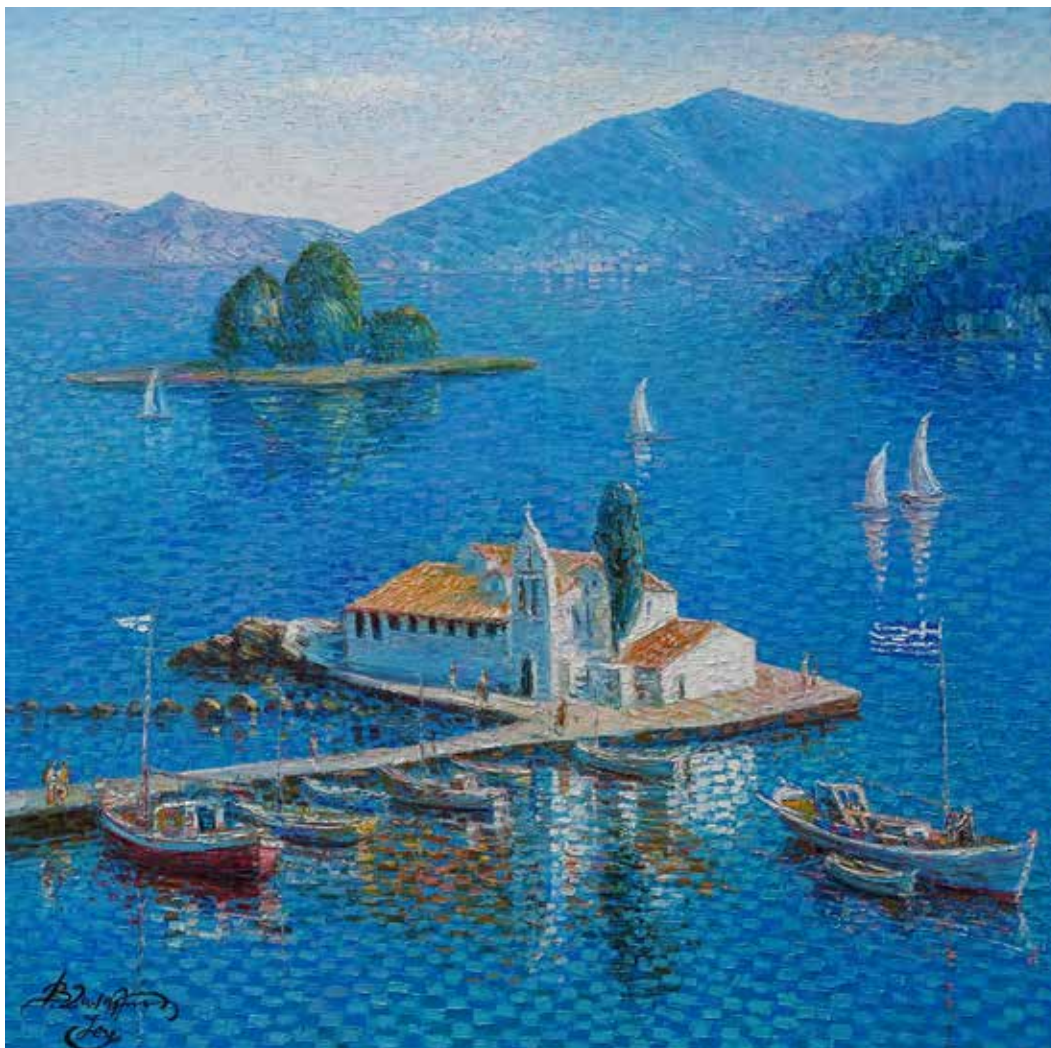
Corfu, Ithaca, Zante, Hydra, Aegina, Skiathos, Santorini, Rhodes, Cyprus

Greece would not be Greece without its hundreds of islands stretching across the Mediterranean Sea: the Ionian islands with Corfu to the North; countless islands in the Aegean Sea including Lesbos, Mytilini, Santorini, Hydra and Aegina; Crete, Rhodes and Cyprus to the south and east in the open Mediterranean sea. One can claim that Greece is its islands, and the history they bring together with the mainland make up Hellenism.

Zenetzis was in love with the sea and the Greek islands. From Corfu to Cyprus he painted with love and endless devotion inspired by their beauty and history; by the heroes and stories of The Iliad and Odyssey; by the Greek world of three thousand years.

Zenetzis was an artist who made his art sing with his colour palette, his spatulas and distinct impressionist/divisionist style. Nowhere is this more evident than in his paintings of the Greek islands. They are a colourful and joyous depiction that will earn his rightful place in the history of Greek art.





75PCAZ Corfu, Pontikonissi and Vlacherna

Signed, signed and titled on reverse, oil on canvas, painted June-July 2004

104 x 104 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Athens - London Olympics 2004-2012, 14th - 27th November 2011, number 16, illustrated in colour in the exhibition catalogue
Marine Art, 16th October - 17th November 2017, number 40, illustrated in colour in the exhibition catalogue

Corfu Pontikonissi and Vlacherna are known worldwide and extremely popular with artists past and present. Corfu has a prominent place in Zenetzi's work and was a location he visited often, painting in the morning, noon and evening in various light conditions over the years. He never tired of painting this spot and I, as a collector, loved the location like so many millions of tourists and lovers of Greece.

The present work is the largest image of Corfu in the collection and one of the best the artist produced. It was commissioned for 'greeksinart' together with the Sounion painting in commemoration of the 2004 Athens Olympics, hence the size 104cm x 104 cm. The location is mesmerising and enabled the artist to put his heart and soul in delivering this superb painting. The small chapel is the epicentre of the painting. A chapel adorable in its simplicity, a chapel that made me feel humble any time I entered it, prayed and lit a candle outside. This is Greece in all its religious self and national identity.

Exceptional impressionism distinguishes this painting as Vasilis spent a significant amount of time perfecting the sky, the sea, the mountains in his divisionist technique. He also included such details as the fishing boat with the Greek flag to the right, small moored boats alongside the walkway as well as people visiting the chapel. It is a timeless image that transports the soul and imagination to this beautiful part of Greece.



76PCCZ Corfu with Pontikonissi and Vlacherna

Signed, signed on reverse and inscribed with title, oil on canvas, painted 2002

70 x 100 cm

Exhibited:

Matala Gallery, Athens

Athens Olympics 2004, 13th - 29th August 2004, number 33

Greek Cypriot Brotherhood Centre, London

Marine Art, 16th October - 17th November 2017, number 39, illustrated in colour in the exhibition catalogue

The magic of Vlacherna and Pontikonissi in Corfu has travelled the world over and made the island of Corfu and this location a symbol of Greece and its beauty. I have been several times to this location and every time it never ceases to amaze me. It is a breathtaking view that seems almost unreal. It really is picture-postcard perfect! It is this magic that Zenetzi always manages to capture in a style so suited to conveying the light, the colours and magnificence of this location.

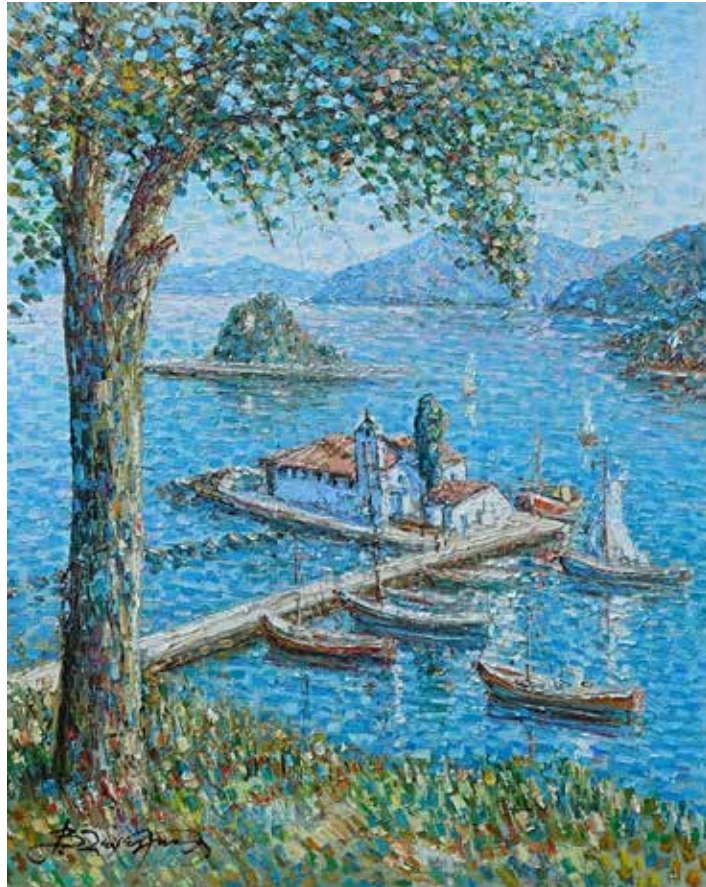


77APCCZ **Corfu Pontikonissi from Above**

Signed, signed and titled on reverse, oil on canvas, painted 1992

40 x 50 cm

Corfu Pontikonissi is a magical location from where Zenetis painted unforgettable paintings.



77BPACZ Corfu Pontikonissi

Signed, signed and titled on reverse, oil on canvas, painted 1992

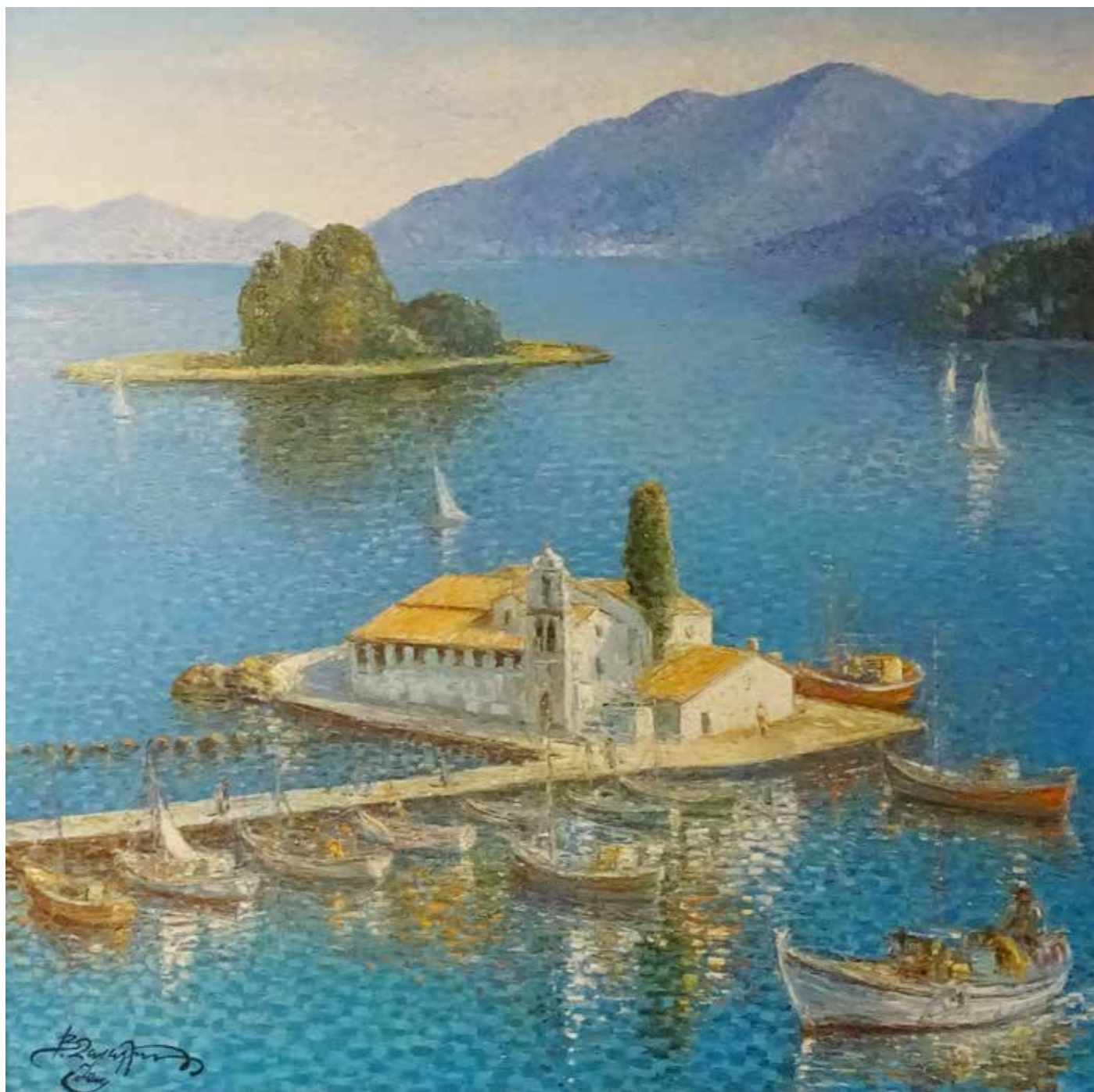
50 x 40 cm

Exhibited:

Ebury Galleries, London and Greek Cypriot Brotherhood Centre, London

Vasilis Zenetis, One Man Show, 23rd October - 31st October, number 18





77MLZ Corfu, Pontikonissi and Vlacherna

Signed, oil on canvas, signed with monogram and inscribed on reverse, painted 2002

100 x 100 cm

Private collection - Athens

Another brilliant view of Pontikonissi and Vlacherna painted in 2003. Zenetzi never tired of painting this location at different times of the day capturing the changing light and colours.



78CMZ **Corfu, Pontikonissi and Vlacherna**

Signed, signed and inscribed on reverse, oil on canvas, painted 1991

70 x 100 cm

Private collection - Athens

A serene view of Corfu Pontikonissi where the sun is going down to the west and shadows appear vividly.

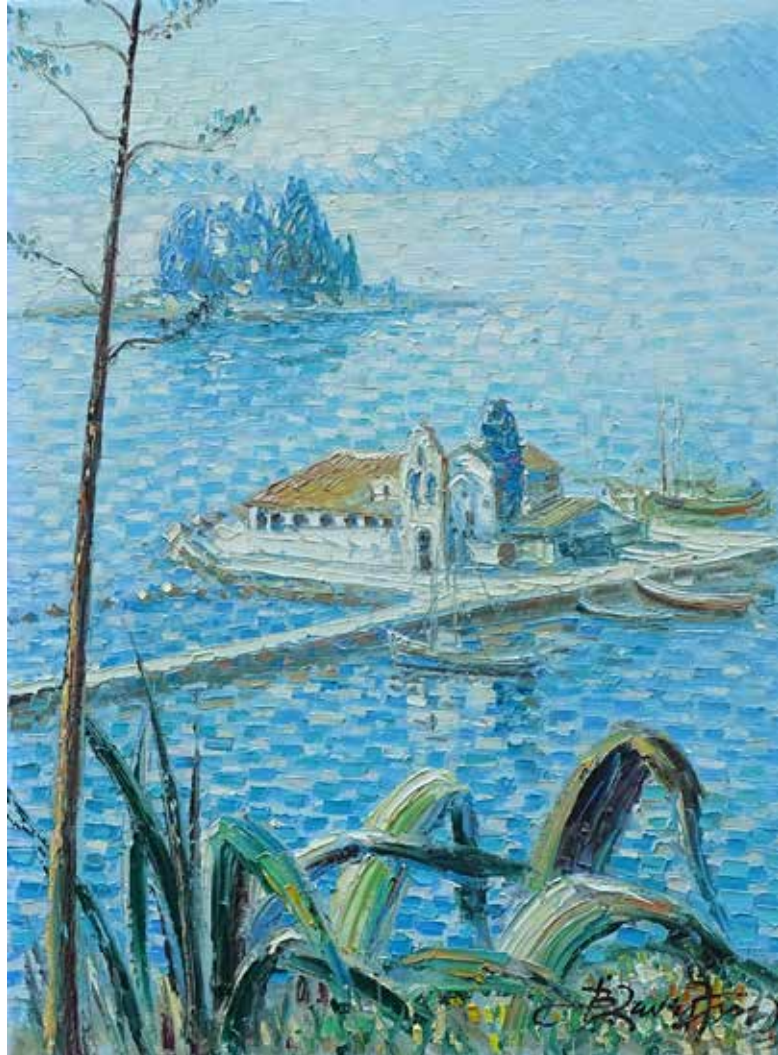


⁷⁹MPZ Corfu, Pontikonissi and Vlacherna

Signed, signed with monogram on reverse and titled, oil on canvas, painted 1992

70 x 50 cm

Another image of this famous beauty spot; the same location, but this time the stretch of sea that meets the sky and mountains on the horizon is covered in a hazy mist beautifully captured in soft, pastel colours of blue and lilac.



80PCCZ Corfu, Pontikonissi and Vlacherna

Signed, signed and inscribed on reverse, oil on canvas, a pair, painted 1991

40 x 30 cm

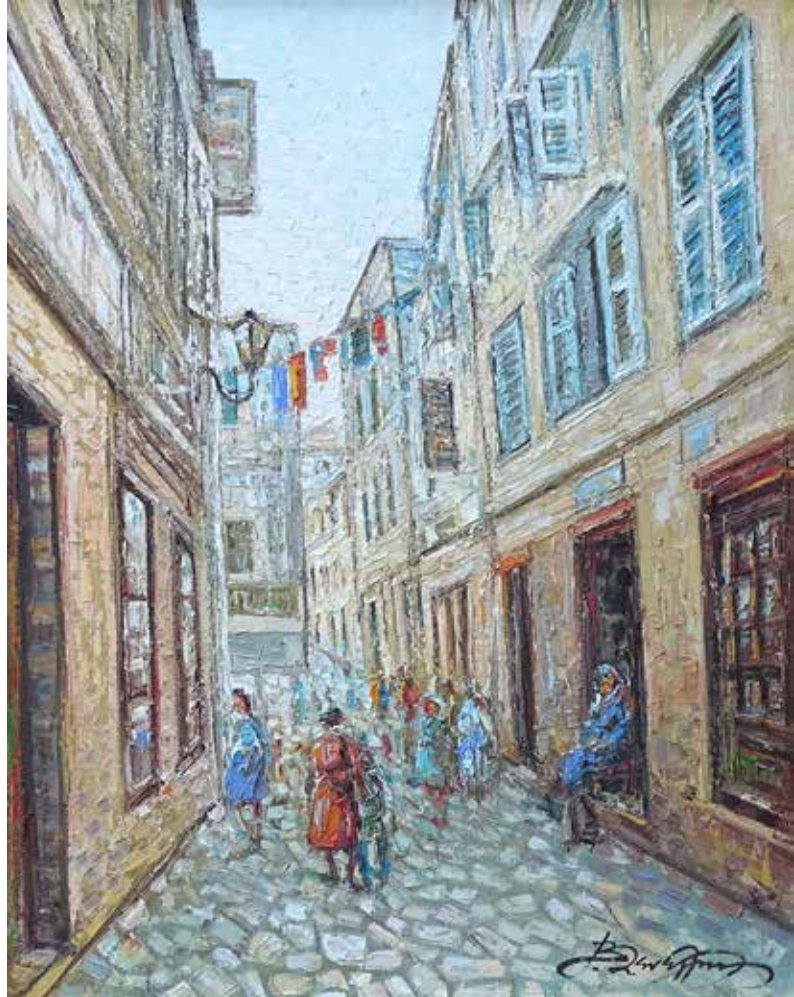
Exhibited:

Ebury Galleries London & Greek Cypriot Brotherhood Centre, London

Vasilis Zenetis, One Man Show, 23rd - 31st October 1999, number 19

Sometimes small canvases by Zenetis speak louder than their size. These two canvases are a small example of Corfu and its beauty. They display excellent impressionism, wonderful colouration and a feel of the location that cannot be surpassed.





81PCAZ Corfu Town Centre with St Spyridon Church

Signed, signed and titled on reverse, oil on canvas, painted 1993, **a pair**

50 x 40 cm

Exhibited:

Ebury Galleries, London & Greek Cypriot Brotherhood Centre, London

Vasilis Zenetis, One Man Show, 23rd - 31st October 1999, number 17

The Hellenes, 16th November - 18th December 2015, numbers 27 and 28, illustrated in colour in the exhibition catalogue

Corfu town centre is a beauty to be cherished, admired and kept in the memory bank for ever. The market streets with Saint Spyridon church are a thriving area of Corfu town where one meets the locals and the world. Zenetis delivers a living image of the town with a real pulse of heart, colour and in a style no other Greek artist of the last fifty years has ever managed.



82PCAZ Kouloura, Corfu

Signed, signed on reverse and titled, oil on canvas, painted May 2003

50 x 70 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Group Exhibition, 14th - 28th November 2004, number 7

The seas around Corfu are a magical cerulean that few places in the Mediterranean can match. Together with the lush green of the verdant hills around the bay of Kouloura Zenetzi has put together a symphony of aquamarine that makes the eye blink several times and wonder. Is this a painting or is this reality on planet earth?

How did the artist manage such colouration? How could he bring to life on canvas this incredible beauty of nature?



83PCCZ **Corfu, Pontikonissi and Vlacherna**

Signed, signed and titled on reverse, oil on canvas, painted 1996

50 x 70 cm

Exhibited:

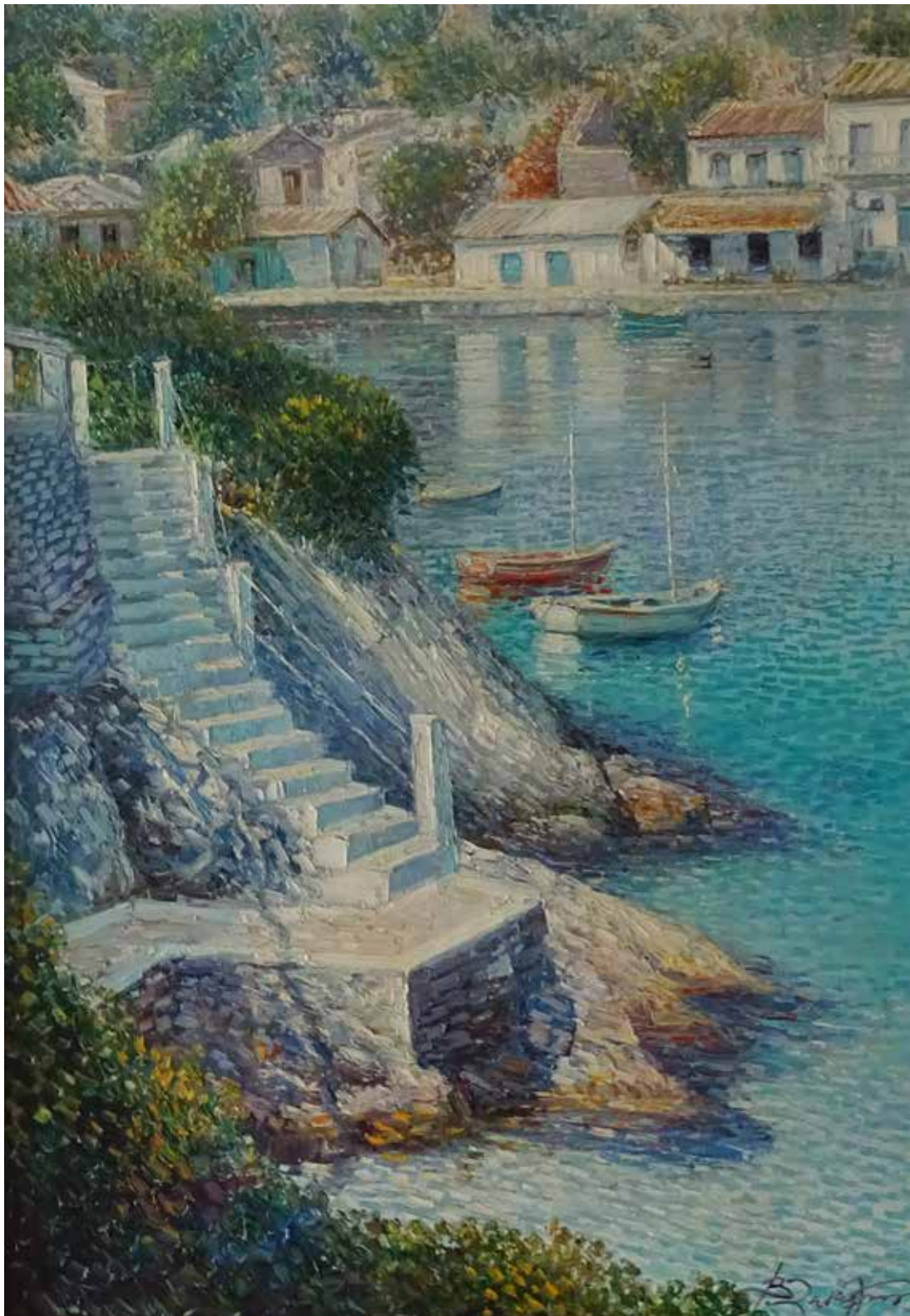
Ebury Galleries, London & Cypriot Brotherhood Centre, London

Vasilis Zenetis, One Man Show, 23rd - 31st October 1999, number 15

Cypriot Brotherhood Centre, London

Athens Olympics 2004, 5th - 21st July 2004, number 52

A closer view of the small chapel of Vlacherna with Pontikonissi in the distance. The artist paints from a closer spot and delivers more immediacy and spontaneity to the canvas and Vlacherna, the main part of the painting.



84CMZ Ithaca Island, Ionian Sea

Signed, signed and titled and inscribed on reverse, oil on canvas, painted 1992

70 x 50 cm

Private collection - Athens

The island of Odysseus is still that beautiful island Homer describes in his Odyssey of around 800 BC. Beautiful azure waters surround this island and idyllic villages line its coastline. This image is an invitation to Greeks and tourists alike to come and view this wonderful island; another gem delivered by the skilful hands of Zenetis.



85PCACZ **Zante (Zakynthos), Father and Sons**

Signed, signed and titled on reverse, oil on canvas, painted 1992

40 x 50 cm

The Ionian islands are magical. Zante to the south is the island of poets and writers, the island where the poet Solomos wrote his poem for the Greek Anthem inspired by the heroic resistance and exodus of the people of Messolonghi (just opposite Zante) in 1826.

Here a father and sons on holiday are depicted on the promenade by the harbour in the picturesque Zante town.



86PCCZ Aegina Port

Signed, oil on canvas, signed and inscribed on reverse, painted 1998

60 x 90 cm

Exhibited:

Philippouli Gallery, Kolonaki, Athens

Athens Olympics 2004, 13th - 29th August 2004, number 3, illustrated in the exhibition catalogue.

Greek Cypriot Brotherhood Centre, London

The Hellenes, 16th November - 18th December 2015, no 26, illustrated in colour in the exhibition catalogue

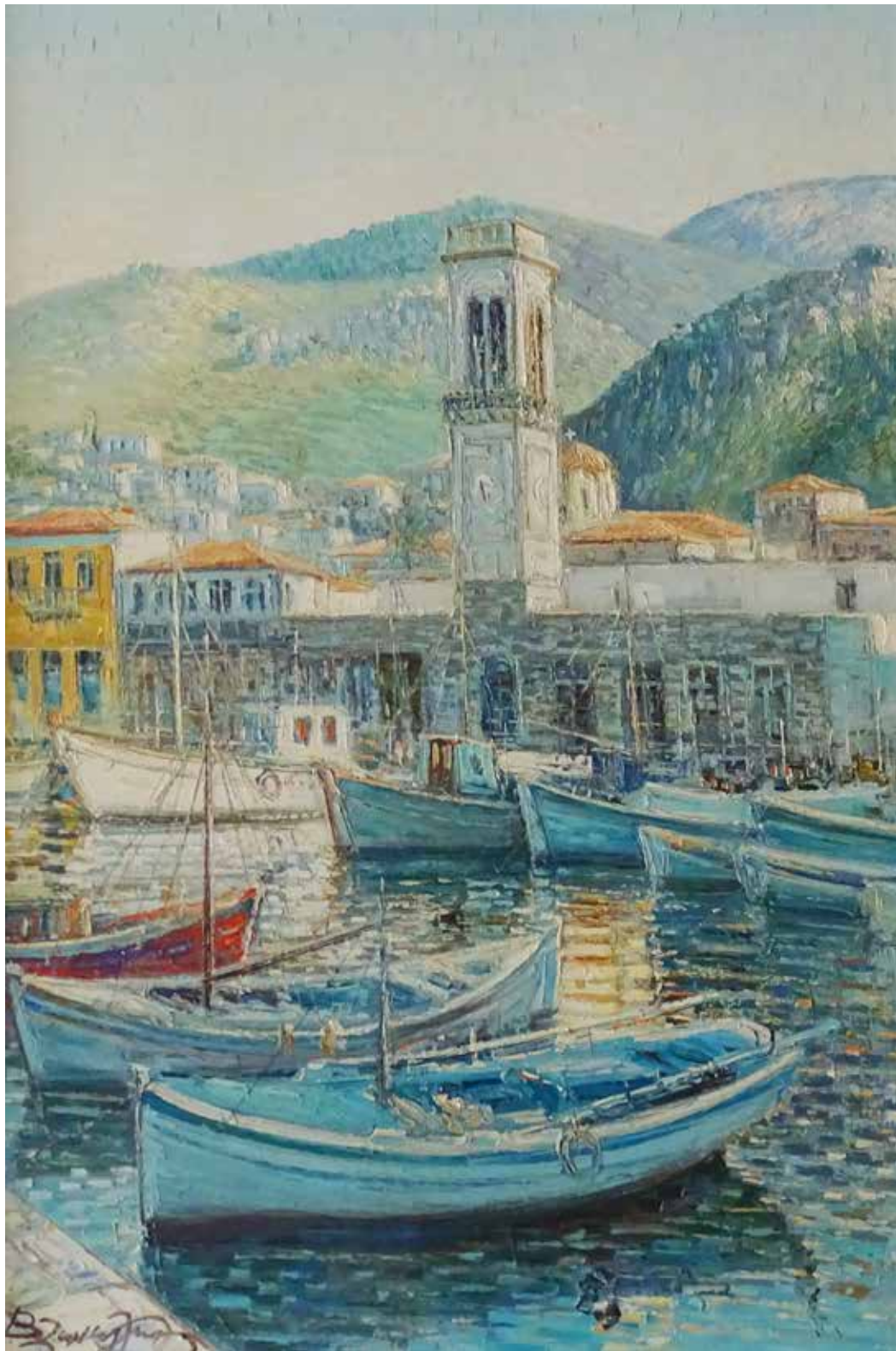
Marine Art, 16th October - 17th November 2017, no 24, illustrated in colour in the exhibition catalogue

Literature: 'Rags or Riches' by Peter Constant 2013, illustrated in colour on page 257

Colour is everything in Zenetzi's work. There is no other painting in our collection that confirms this statement in a more convincing way than this one. Zenetzi captures a moment on Aegina and delivers one of his best images of island topography and life. There is an intensity and harmony of bright colours and impressionist art that transport the eye and soul to the magical world of the Greek islands, the real Greece!

As he said time and again:

"I love Greece, I feel its spirit, I sing its beauty and people."



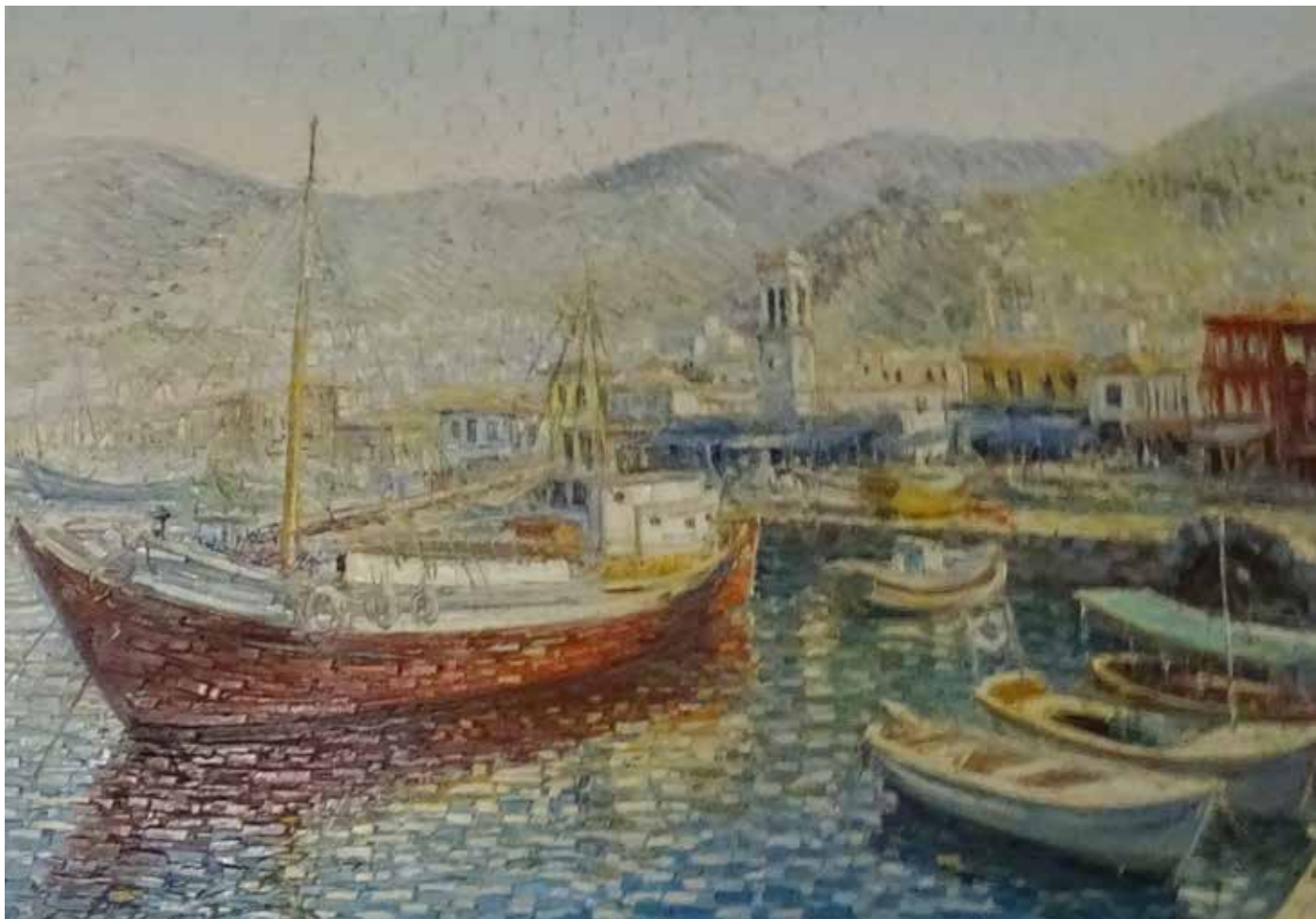
87CMZ Hydra Port

Signed, signed and inscribed on reverse, oil on canvas, painted 1991

70 x 50 cm

Private collection - Athens

This is Zenetis at his best delivering a superb painting of the port on Hydra island. It is a detailed image of great perspective and vibrant colour. The port is a great feature of Hydra as a marine island, but the island also has its churches, one of which is the church of Panayia (the Virgin) featured in this painting.



88MLZ Hydra Port

Signed, signed and inscribed on reverse, oil on canvas, painted 1988

50 x 70 cm

Private collection - Athens

Hydra island is historically the home of many ship owners. The port of the island is always busy and offers artists many opportunities to observe and paint the daily life of the island's residents as well as the visitors who come and go in the busy summer months. Once again Zenetzi captures the atmosphere of this picturesque island in his true impressionist style.



88aMLZ **Hydra Harbour**

Signed, signed and titled on reverse, oil on canvas, painted 1988-89

70 x 100 cm

Exhibited:

East Finchley, Vasilis Zenetis - The Greek Islands, 19th November - 10th December 1989, number 28, illustrated on the front cover of the catalogue.

Private collection, Athens

Provenance: Constant Art to current owners



88bMLZ Hydra Harbour in Mid Summer

Signed, signed and titled on reverse, oil on canvas, painted 1991

70 x 100 cm



90PCAZ Hydra Port

Signed, signed and titled on reverse, oil on canvas, painted 1991

30 x 40 cm

Exhibited:

Hallam Fine Art, London

Greek and European Paintings, 24th - 31st May 1992, no 15

Ebury Galleries, London & Greek Cypriot Brotherhood Centre, London

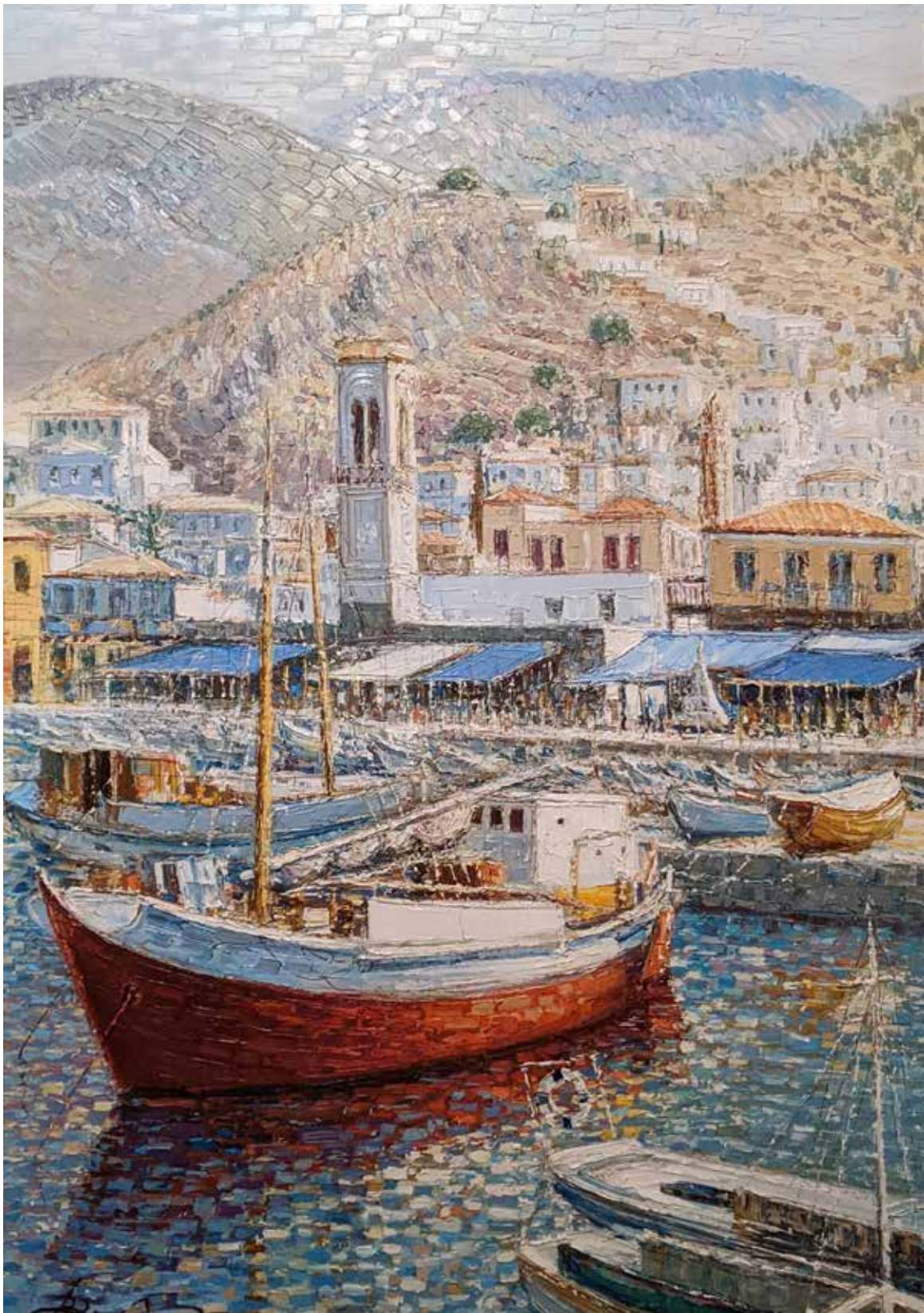
Vasilis Zenetis, One Man Show, 23rd - 31st October 1999, no 21

Greek Cypriot Brotherhood Centre, London

Group Exhibition, 14th - 28th November 2004, no 8E

Marine Art, 16th October - 17th November 2017, number 38, illustrated in colour in the exhibition catalogue

Zenetis painted some large masterpieces but also some smaller ones like this gem of a painting of Hydra island. It is a triumph of impressionist art, a triumph of topography of an iconic island full of history and vibrant cosmopolitan and local life. Vasilis painted meticulously and with love this small canvas in the heat of summer when the light and colours were as blinding as they can be under the summer sun of Greece!



89PCCZ **Hydra Port**

Signed, signed and inscribed with title or reverse, oil on canvas, painted 1991

70 x 50 cm

Private collection - USA



91MLZ Skiathos Island

Signed, signed and titled on reverse, oil on canvas, painted 1988

50 x 70 cm

Private collection - Athens

The beauty of the Greek islands is unparalleled. Skiathos is a picturesque, beautiful island attracting local visitors and millions of foreign tourists. This painting is one of Zenetis' early works that delivers the island's tranquillity and beauty, the Aegean's blue seas and crystalline waters.



150PHHZ Symi Island

Signed, signed and inscribed on reverse, painted 1989

50 x 70 cm

Exhibited:

East Finchley, November to December 1989 No 6

Illustrated in the catalogue

Private collection - London

“The sun and the light are reality. Even though we seldom see it, we all feel its presence everywhere in the play of the shadows” Zenetis



93PCCZ Rhodes Port

Signed, signed and titled on reverse, oil on canvas, painted 1988

40 x 50 cm

Exhibited:

East Finchley, London

November - December 1989, no 20, illustrated in the exhibition catalogue

Ebury Galleries, London

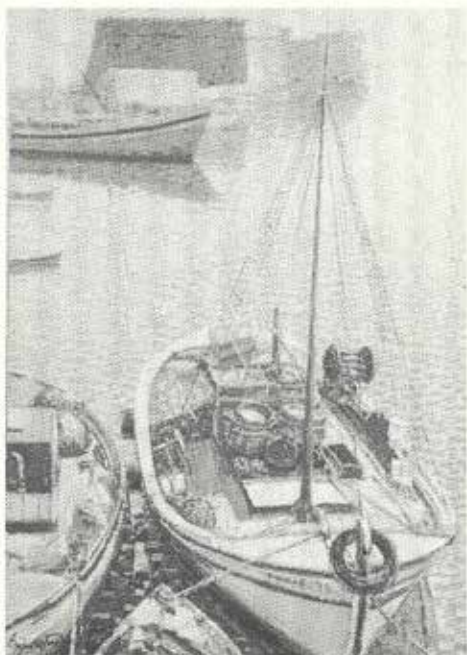
Greek and European Paintings, 24th - 31st May 1992, number 13

Greek Cypriot Brotherhood Centre, London

Marine Art, 16th October - 17th November 2017 number 37, illustrated in colour in the exhibition catalogue

The paintings of the Greek islands by Zenetis have a significant place in his oeuvre and in the history of Greek art. Rhodes Harbour is a magnificent example of topography, a historical document of Hellenism in the Mediterranean and impressionist art of top quality.

This painting is a view of the harbour where the Colossus of Rhodes once stood. In the foreground are the colourful fishing boats reflected in the shimmering blue Mediterranean waters. In the distance is the fort of St Nicholas captured in a soft ochre palette. This is a well-balanced and harmonious image; a small masterpiece that showcases Zenetis' art to the full.



3



6



20

- | | |
|-------------------------|---------|
| 1. "Santorini" | 50 × 70 |
| 2. "Hydra" | 50 × 70 |
| 3. "Goule Crete" | 50 × 70 |
| 4. "Panteli Leros" | 50 × 70 |
| 5. "Symi" | 50 × 70 |
| 6. "Levanates Corfu" | 50 × 70 |
| 7. "Hydra" | 50 × 70 |
| 8. "Peloponnisos Coast" | 50 × 70 |
| 9. "Hydra" | 40 × 30 |
| 10. "Aegina" | 40 × 30 |
| 11. "Chios" | 40 × 30 |
| 12. "Aegina" | 40 × 30 |
| 13. "Mytilini" | 40 × 30 |
| 14. "Samos" | 40 × 30 |
| 15. "Leros" | 40 × 30 |



2

From the 1989 catalogue "The Greek Islands by Vasilis Zenetzis"



92PCAZ Santorini Island

Signed, signed and titled on reverse and dated 1992, oil on canvas, painted 1992

100 x 70 cm

Exhibited:

Ebury Galleries, London

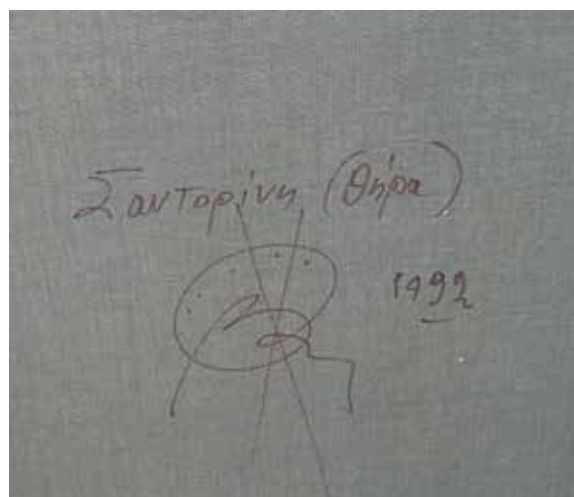
Greek and European Paintings, 24th - 31st May 1992, no 32

Ebury Galleries, London & Greek Cypriot Brotherhood Centre, London

Vasilis Zenetzis, One Man Show, 23rd - 31st October 1999, no 27

Literature: Illustrated at the back of a group photo in 'Rags or Riches' by Peter Constant, 2013, page 249

Santorini is the jewel of the Cyclades islands right now. It is one of the most popular destinations for millions of tourists from all over the world who come to marvel at its beauty and spectacular sunsets. In this image the blue seas and skies of the Aegean envelop the island in an ethereal haze. Meandering steps climb up to Fira, the main city of the island, where whitewashed houses and blue domed churches perch high up on the rugged cliffs overlooking the island's famous caldera and sparkling waters below.



Aphrodite's Island, CYPRUS

Zenetzis was an artist whose passions and emotions were embedded in his art and never waned throughout his life. He painted Greece with passion and deep love, never deserting the high ideals Greece stands for, never forsaking his beloved homeland, its people and Hellenism. Unlike other artists who followed new trends, styles, media and techniques, Zenetzis stood apart from these new art developments that he disliked immensely, and thus made his art synonymous with Greek/Byzantine art traditions and Greek history.

A true lover of Cyprus and its people, he was always more than happy to paint the island, its landscapes, its people and struggles for freedom. His paintings of Kyrenia and Bellapais and Saint Barnabas Monastery speak of Hellenism and nostalgia for his own lost ancestral lands and home in Asia Minor. Although he tried to keep his feelings hidden there was always a small tremor in his voice, a tear in his eyes, whenever we talked about the struggles of Hellenism, either in Constantinople or Asia Minor, in mainland Greece or contemporary Cyprus.

Painting views and landscapes of Cyprus was for Zenetzis no different to painting Greece.

He put in as much effort and love as with any landscape of mainland Greece. Through these paintings Vasilis stated that Cyprus is Greek through and through, Christian through and through.

Some of the paintings of Cyprus were painted in 1992 and others in 1993 and later when 'greeksinart' commissioned the artist to paint Cyprus as it was then. It has already been nearly thirty years and Zenetzis' art is becoming a part of Cypriot art history.

All the following paintings were commissioned to the artist by Peter Constant.



*“Golden-green leaf thrown on the sea”
(Malenis)*



Zey

94PCAZ **Petra tou Romiou, Cyprus**

Signed, signed and titled on reverse, oil on canvas, painted 1992

70 x 100 cm

Exhibited:

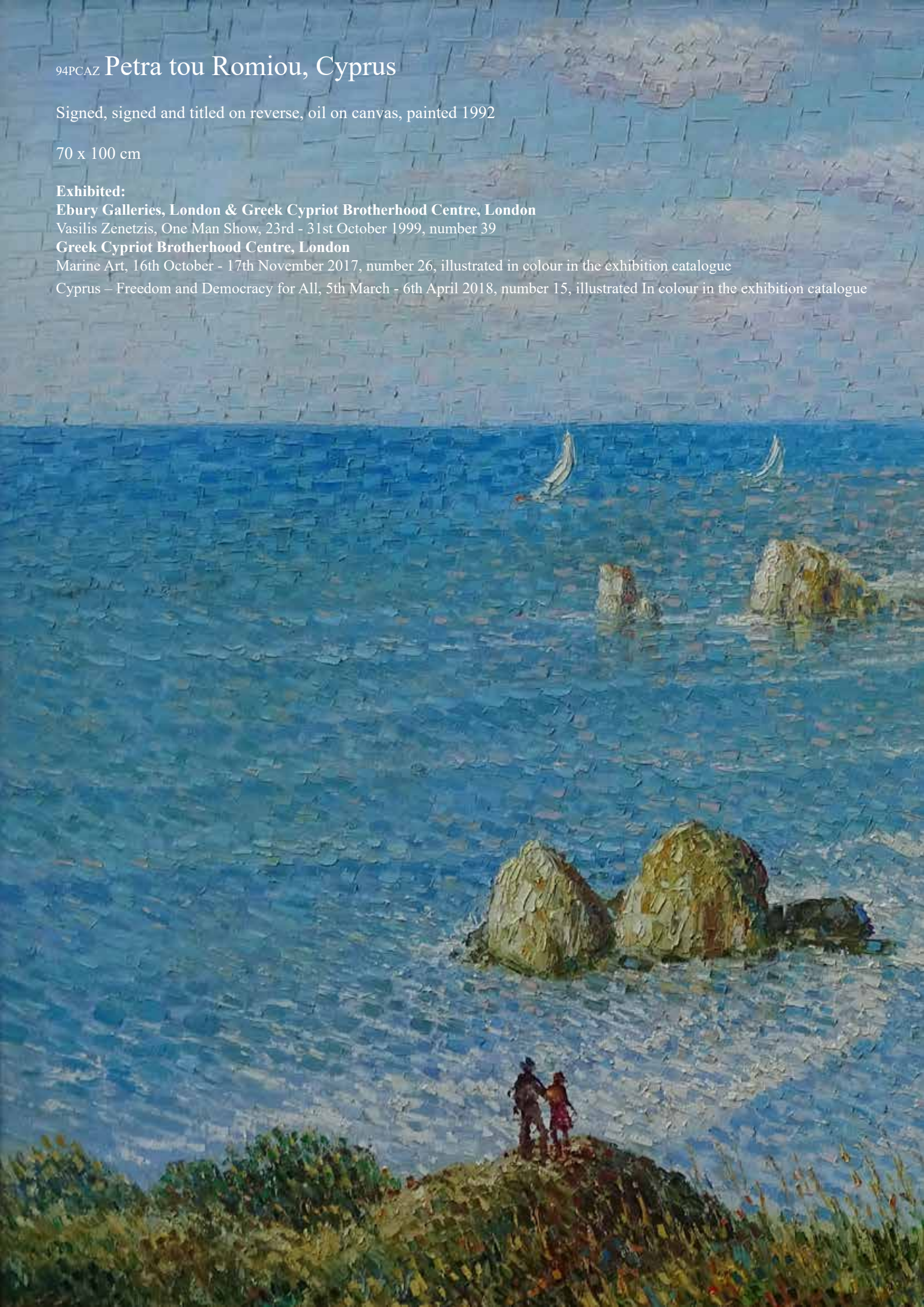
Ebury Galleries, London & Greek Cypriot Brotherhood Centre, London

Vasilis Zenetis, One Man Show, 23rd - 31st October 1999, number 39

Greek Cypriot Brotherhood Centre, London

Marine Art, 16th October - 17th November 2017, number 26, illustrated in colour in the exhibition catalogue

Cyprus – Freedom and Democracy for All, 5th March - 6th April 2018, number 15, illustrated in colour in the exhibition catalogue



Petra tou Romiou is synonymous with Cyprus for the local Greeks. Also known as Aphrodite's Rock, legend has it that the goddess of love and beauty was born from the waves here. The Rock itself is the Rock of the Byzantine hero Digenis Akritas who defended Cyprus against the invading Saracens. It is said that he threw rocks from Pentadactylos Mountain into the sea thus keeping the Arabs at bay and saving the island.

The location is stunningly beautiful and unforgettable to anyone who has visited. It is a challenge to any artist to capture the magic and mythical history of this place, the light, the colours of the sea and rocks, and yet once again Zenetzis has produced an impressionist painting of the highest order that immortalises the location like no other artist.





Signed, signed and titled on reverse, oil on canvas, painted 1993

70 x 100 cm

Exhibited:

Hellenic Centre, London

Millennium Exhibition, Athens – Nicosia 2000, 1st - 31st October 2000, number 16

Greek Cypriot Brotherhood Centre, London

The Hellenes 16th November - 8th December 2015, number 43, illustrated in colour in the exhibition catalogue

Cyprus Freedom and Democracy for All, 5th March - 6th April 2018, no 3, illustrated in colour in the exhibition catalogue

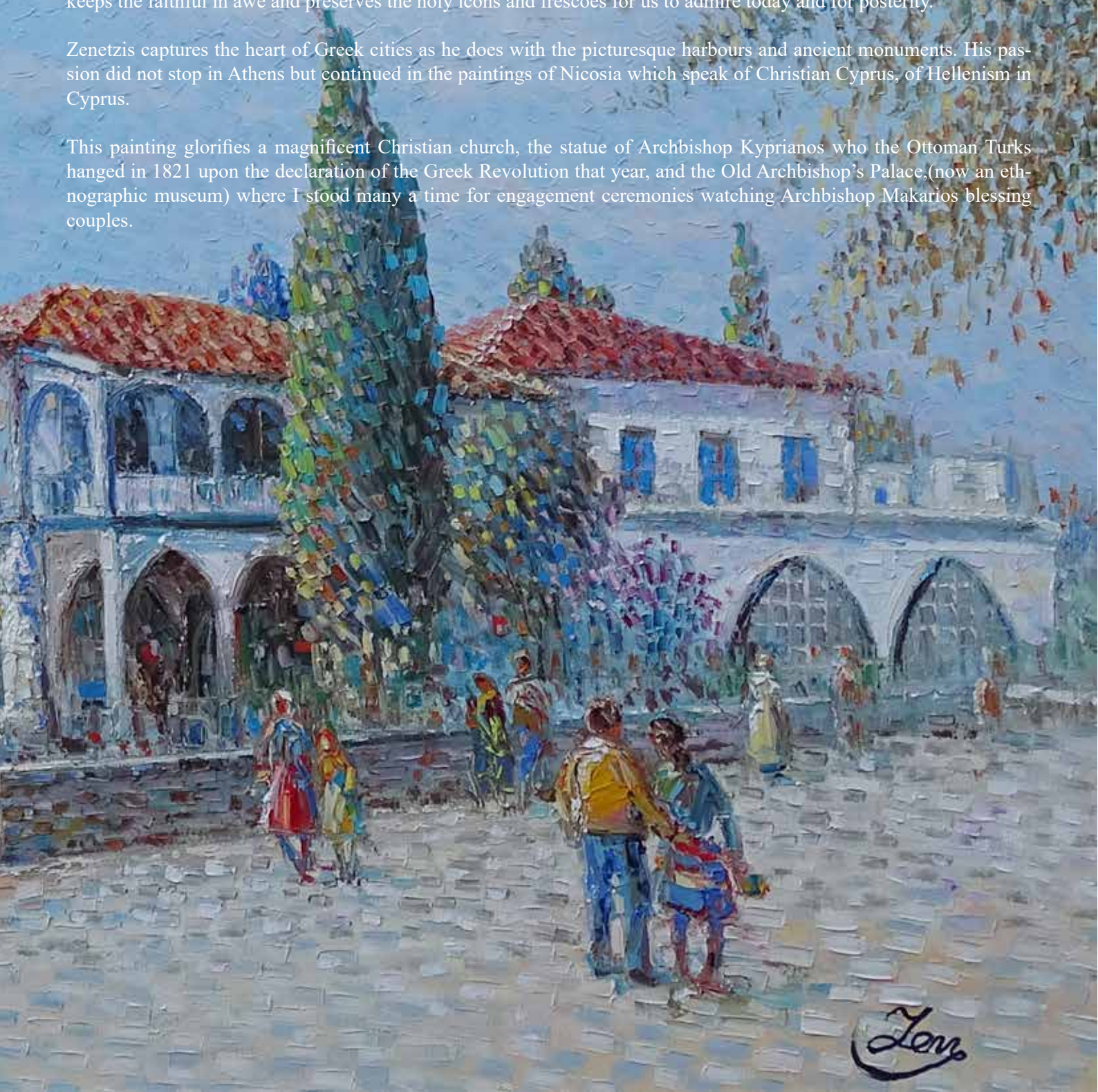
Illustrated in 'Rags or Riches' by Peter Constant, London 2013, page 251

This is the heart of Nicosia and as I remember Zenetzis telling me, "I put my heart in the heart of Cyprus."

Christianity is strongly present all over Cyprus, be that in the cities, the villages or the mountains. Saint John's Cathedral in Nicosia dominates the Christian spirit in central Nicosia. It is one of those old churches that impresses the visitor, keeps the faithful in awe and preserves the holy icons and frescoes for us to admire today and for posterity.

Zenetzis captures the heart of Greek cities as he does with the picturesque harbours and ancient monuments. His passion did not stop in Athens but continued in the paintings of Nicosia which speak of Christian Cyprus, of Hellenism in Cyprus.

This painting glorifies a magnificent Christian church, the statue of Archbishop Kyprianos who the Ottoman Turks hanged in 1821 upon the declaration of the Greek Revolution that year, and the Old Archbishop's Palace, (now an ethnographic museum) where I stood many a time for engagement ceremonies watching Archbishop Makarios blessing couples.





95MLZ **Petra tou Romiou**

Signed, signed and inscribed on reverse, oil on canvas, painted 1993

45 x 60 cm

Exhibited:

Hellenic Centre London

Millennium Exhibition, Athens - Nicosia 2000, 1st - 31st October 2000, number 15 as pair with 96PCCZ

Private collection - Athens

This is another skilful interpretation of Petra tou Romiou in a smaller size, painted at a different time of day hence the varying tones and hues.



96PCCZ Paphos Limanaki, Cyprus with Troodos Mountains Beyond

Signed, signed and titled on reverse, oil on canvas, painted 1993

45 x 60 cm

Provenance: Commissioned to artist by Peter Constant in 1992, painted 1993

Exhibited:

Ebury Galleries, London & Greek Cypriot Brotherhood Centre, London

Vasilis Zenetzis, One Man Show, 23rd - 31st October 1999, number 40

Hellenic Centre, London

Millennium Exhibition Athens - Nicosia 2000, 1st - 31st October 2000, number 15 as pair

Greek Cypriot Brotherhood Centre, London

Athens Olympics 2004, 5th - 21st July 2004, number 60

Marine Art, 16th October - 17th November 2017, number 25, illustrated in colour in the exhibition catalogue

Cyprus – Freedom and Democracy for All, 5th March - 6th April 2018, number 16, illustrated in colour in the exhibition catalogue

Literature: Eleftheria Newspaper, London, 1st July 2004, illustrated

The small port of Paphos is a beautiful location from which to paint and immortalise the historic town of Paphos. Zenetzis stood close to the old fortress of the port and delivered a magnificent view of modern Paphos to the left, the azure waters of the Mediterranean in the centre, and the beauty of the Cyprus landscape and Troodos mountains under blue skies in the distance. This painting is a celebration of Cyprus and a triumph of impressionist art.



98PCCZ Modern Archbishop's Palace, Nicosia

Signed, signed and titled on reverse, oil on canvas, painted 1993

50 x 70 cm

Exhibited:

Hellenic Centre, London

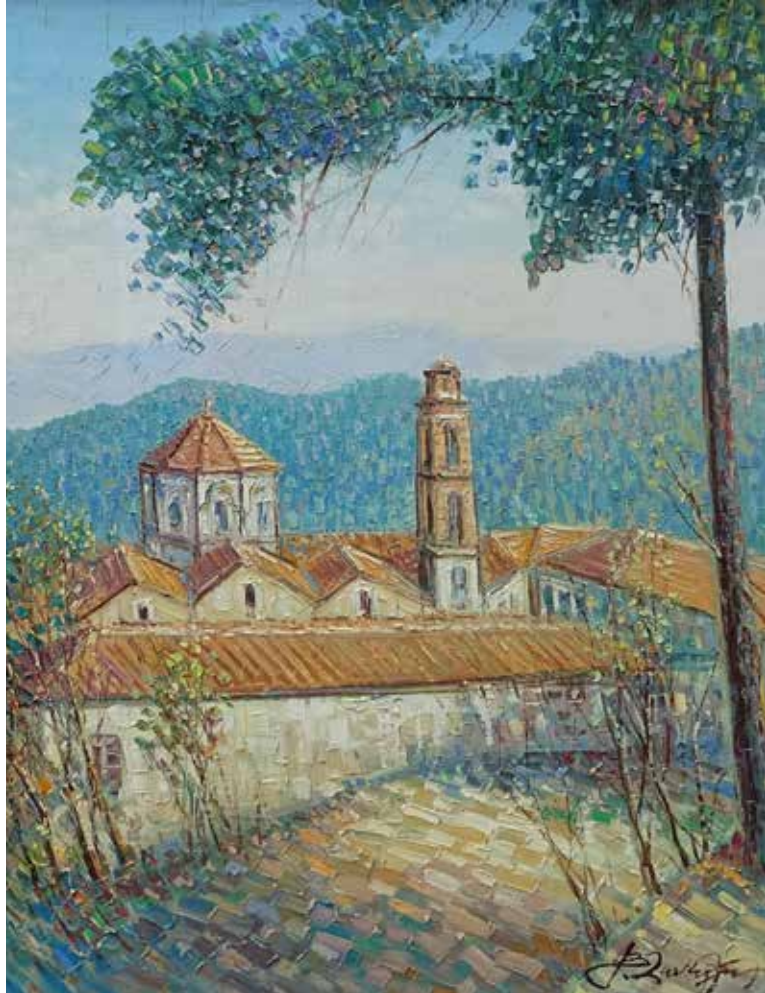
Millennium Exhibition, Athens - Nicosia 2000, 1st - 31st October 2000, no 18

Greek Cypriot Brotherhood Centre, London

Cyprus Freedom and Democracy for All, 5th March - 6th April 2018, number 14, illustrated in colour in the exhibition catalogue



Peter Constant, the late Archbishop Gregorios of Thyateira and Great Britain and Andreas Karaolis of the Cyprus Federation discussing the painting of the Modern Archbishop's Palace and Saint Kassianos at the opening of the exhibition of 'Cyprus Freedom and Democracy for All', 5th March 2018 - 6th April 2018.



99PCCZ Machairas Monastery, Cyprus

Signed, signed and titled on reverse, oil canvas, a pair, painted 1993

50 x 40 cm

Exhibited:

Ebury Galleries, London

Greek Paintings, March 1994, as a pair with second Machairas, number 24

Ebury Galleries, London & Greek Cypriot Brotherhood Centre, London

Vasilis Zenetis, One Man Show, 25th - 31st October 1999, number 35

Cyprus - Freedom and Democracy for All, 5th March - 6th April 2018, numbers 4 & 5, illustrated in colour in the exhibition catalogue

Zenetis was a genuine patriot with a religious sentiment and this is evident in his paintings of churches and monasteries all over the Greek world. The two paintings of Mahairas Monastery, dedicated to the Virgin Mary, display the tremendous effort the artist put in to do justice to this holy location nestling in the green Troodos mountains.

Built in the 12th century Byzantine era, the monastery remains one of the most popular holy places on the island of Cyprus despite difficulty of access. Always a defender of Christianity and the Greek history of Cyprus, the monastery is tightly connected with the history of modern Cyprus and its liberation struggle against the British. Gregoris Afxentiou, an EOKA leader / fighter, died fighting the British in a cave near the monastery in 1957.



Photo of artist with these two paintings at Greek Cypriot Brotherhood Centre



100PCCZ Saint Neophytos Monastery, Paphos, Cyprus

Signed, signed and titled on reverse, oil on canvas, painted 1993

40 x 50 cm

Exhibited:

Ebury Galleries, London & Greek Cypriot Brotherhood Centre, London

Vasilis Zentzsis, One Man Show, 23rd - 31st October 1999, number 35

Greek Cypriot Brotherhood Centre, London

Cyprus Freedom and Democracy for All, 5th March - 6th April 2018, number 6, illustrated in colour in the exhibition catalogue

The original monastic cell of Saint Neophytos was founded in the 12th century and the church and monastery seen here added in later centuries. Situated only a few kilometres away from Paphos Town, the monastery attracts thousands of tourists annually, providing visitors with a glimpse of Christian Byzantine times and Christian religion in Cyprus. The importance of Christianity on the island and its Greek population is a lot more relevant now as it faces challenges from the north and the east.

The monastery's beauty and history are undoubtedly unparalleled and are captured wonderfully in this exceptional impressionist painting by Zenetzis.





101PCAZ Saint Antonios Church and Hadjigeorgakis Kornesios Museum Nicosia

Signed, signed and titled on reverse, oil on canvas, painted 1992

40 x 50 cm

Exhibited:

Ebury Galleries, London & Greek Cypriot Brotherhood Centre, London

Vasilis Zenetis, One Man Show, 23rd - 31st October 1999, number 37

Hellenic Centre, London

Millennium Exhibition, Athens - Nicosia 2000, 1st - 31st October 2000, number 25

Greek Brotherhood Centre, London

Cyprus Freedom and Democracy for All, 5th March - 6th April 2018, number 13, illustrated in colour in the exhibition catalogue.

The house of Hadjigeorgakis Kornesios is an Ethnological Museum today, thus making it one of the main attractions of Nicosia. The Ottoman-Turkish architecture of the 18th – 19th century is evident in the house of one of the top Greek dignitaries of the Ottoman occupiers of the island. In the distance is the Church of Saint Antonios, the saint of this area of Nicosia. Zenetis depicts the location in his usual impressionist style and yet remains true to the original colouration with harmonious colours of ochre, soft browns and a very mellow blue in the sky.



102PCCZ Chrysaliniotissa Church in Saint Kassianos, Nicosia

Signed, signed and titled on reverse, oil on canvas, painted 1993

50 x 70 cm

Exhibited: Hellenic Centre, London

Millennium Exhibition, Athens- Nicosia 1st - 31st October 2000, no 19

Greek Cypriot Brotherhood Centre, London

Cyprus - Freedom and Democracy for All, 5th March - 6th April 2018, number 7, illustrated in colour in the exhibition catalogue



Peter Constant, the late Archbishop Gregorios of Thyateira and Great Britain and Andreas Karoalis of the Greek Cypriot Federation admiring the painting in the exhibition of 2018.

This small gem of Christianity lies serenely within the old walls of Nicosia and a stone's throw away from the Turkish occupied section of the city. Old Nicosia is proud of its heritage, its old houses and most importantly its historic churches. Holding religion and nation proudly high, the church of Chrysaliniotissa in the Saint Kassianos area is nearly always draped with Greek flags welcoming devotees to light a candle, take a leaflet with its history and chat with the elderly lady who looks after the church. Unfortunately, most of its important icons have been removed to the Archbishop Makarios' Museum nearby for security reasons.



103PCAZ Old Nicosia, Saint Kassianos Area

Signed, signed and titled on reverse, oil on canvas, painted 1993

40 x 50 cm

Exhibited:

Hellenic Centre, London

Millennium Exhibition Athens - Nicosia 2000, 1st - 31st October 2000, number 27

Greek Cypriot Brotherhood Centre, London

Group exhibition 14th - 28th November 2004, number 3

Cyprus - Freedom and Democracy for All, 5th March – 6th April 2018, number 8, illustrated in colour in the exhibition catalogue.

The old lanes, hidden historic churches and traditional architecture of Old Nicosia in the area of Saint Kassianos are unique and an oasis in modern Nicosia. People come and go to view this picturesque part of Nicosia, but also to see what has become of the Green Line areas. This image was painted just about 50 yards from the ruins of the Green Line that still divides the capital and the whole island. It brings memories of lost homes and lost beauty and is a tragic record of Cyprus' transition and division so clear here on the frontier of Nicosia's Green Line.



104PCCZ **Old Nicosia, Saint Kassianos Area**

Signed, signed and titled on reverse, oil on canvas, painted 1993

30 x 40 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Cyprus - Freedom and Democracy for All, 5th March - 6th April 2018, number 9, illustrated in colour in the exhibition catalogue

The heritage of 19th - 20th century Nicosia is preserved and evident in the area of Saint Kassianos, just a stone's throw away from the deserted area of the Green Line.



105PCAZ Old Nicosia, Near the Green Line

Signed, signed and inscribed with title on reverse, oil on canvas, a pair, painted 1993

30 x 40 cm

Exhibited:

Hellenic Centre London

Millennium Exhibition, Athens – Nicosia 2000, 1st - 31st October 2000, no 24, one illustrated in photo of the exhibition

Greek Cypriot Brotherhood Centre, London

Athens Olympics 2004, 5th - 21st July 2004, number 62

Cyprus - Freedom and Democracy for All, 5th March - 6th April 2018, numbers 10 & 11, illustrated in colour in the exhibition catalogue

Old Nicosia has several distinct areas, like any city; the Greek and Turkish Cypriot ones and the deserted areas around the Green Line where old memories live on awaiting liberation and peace. Zenetis depicts the Cyprus of today with a discerning eye and a sense of history in superb impressionism.

These are the narrow streets and picturesque areas I walked through daily many years ago back in the 1950s and 1960s. It is incredible to think that these paintings are already thirty years old and unique historical records.



106MLZ Old Nicosia, Ledra Street

Signed, signed and inscribed on reverse, oil on canvas, painted 2000

50 x 70 cm

Private collection - Athens

The main commercial street of Old Nicosia was Ledra Street. It has a unique character, seemingly unchanged over the years. Shops of all kinds can be found here and is always thronging with locals and visitors either shopping or just enjoying the ambience.



106aMLZ **Old Nicosia, Onasagorou Street**

Signed, signed and titled on reverse, oil on canvas, painted 1993

40 x 50 cm

Exhibited:

Ebury Galleries, London & Greek Cypriot Brotherhood Centre, London

Vasilis Zenetis, One Man Show, 23rd - 31st October 1999, no 43

Greek Brotherhood Centre, London

Cyprus, Freedom and Democracy For All - 5th March - 6th April 2018 - no 18 illustrated in colour in the exhibition catalogue



107PCAZ **Old Market Place, Nicosia**

Signed, signed and titled on reverse, oil on canvas, painted 1993

40 x 50 cm

Exhibited:

Ebury Galleries London, Greek and European paintings, 24th - 31st May 1992

Greek Cypriot Brotherhood Centre, London

Cyprus - Freedom and Democracy for All, 5th March - 6th April 2018, number 17, illustrated in colour in the exhibition catalogue

Illustrated in 'Rags or Riches', Peter Constant, London 2013, page 249

This is the centre of Nicosia, close to the Green Line, where life seemingly remains unchanged since 1974 when the Turkish invasion of Cyprus forced the separation of Greek and Turkish Cypriots. In truth and fact it is a tragedy in continuum.



108CSZ Saint Barnabas Monastery in Occupied Cyprus

Signed, signed and inscribed on reverse, oil on canvas, painted 1992

50 x 70cm

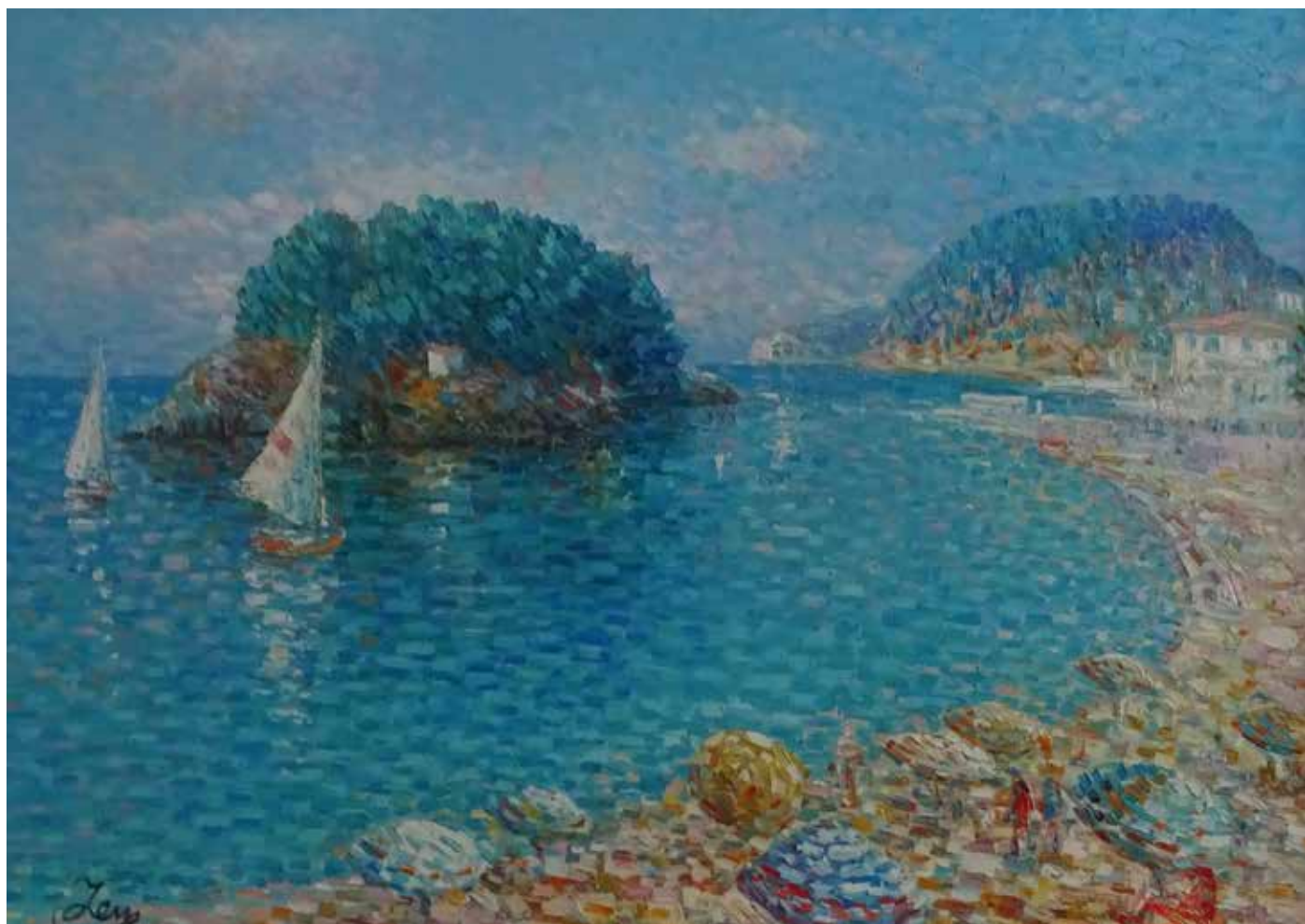
Exhibited:

Hallam Fine Art, London

Greek and European Paintings, 24th - 31st May 1992, number 35

Private collection - London

Saint Barnabas Monastery is situated in the occupied area of Cyprus and is dedicated to the patron saint of Cyprus. Saint Barnabas brought Christianity to the island and was also the first to face martyrdom by stoning. The original Byzantine church built on this site was replaced in the 18th century by the current monastery seen in this painting.



154APTZ **Protaras Cyprus**

Signed, signed and inscribed with title, oil on canvas, painted 1993

40 x 50 cm

Private collection - London

“Every artist should feel the spirit of responsibility for his country. Every artist should be given a chance to develop his art on his own and I am proud to say I had that chance.”

Vasilis Zenetzis

Kyrenia



Kyrenia, Never Forgotten

The City of Kyrenia was invaded and captured by Turkey in 1974 alongside 37% of the Republic of Cyprus. Before that tragic event it was considered one of the finest resorts on the island combining sea and mountain like no other city on the island. Since the invasion, no Greek Cypriot has been allowed to reside in Kyrenia which has been transformed into a totally Turkish city. The church remains, the castle remains, the harbour remains but the heart and soul of the city has been violated and extinguished.

Kyrenia and the invaded northern areas of Cyprus are still under an illegal occupation by Turkey although the Republic of Cyprus is a sovereign member state of the European Union. This fact has burnt a hole in the heart and soul of an artist and his patron. Our fates were similar; both refugees. I from Cyprus and Zenetis with roots in Asia Minor.





109PCCZ Kyrenia Castle and Harbour

Signed, signed and titled on reverse, oil on canvas, painted circa 1992

40 x 50 cm

Exhibited:

Ebury Galleries, London & Greek Cypriot Brotherhood Centre, London

Vasilis Zenetis, One Man Show, 23rd - 31st October 1999, number 29

Greek Cypriot Brotherhood Centre, London

Athens Olympics 2004, 5th - 25th July 2004, number 64

Marine Art, 16th October - 17th November 2017, number 27, illustrated in colour in the exhibition catalogue

Cyprus, Freedom and Democracy for All, 5th March - 6th April 2018, no 30, illustrated in colour in the exhibition catalogue.

The picturesque harbour of Kyrenia with its Venetian Castle has been occupied by Turkey since 1974 and the Turkish invasion of Cyprus. This beautiful and serene painting of the castle and harbour is a timeless image that gives no indication of the troubles witnessed over centuries.



Zenetis with Mr and Mrs Constant and the late Rudi Vis MP at the exhibition at Ebury Galleries, London



110PCCZ Kyrenia Cyprus with Archangel Michael Church

Signed, signed and titled on reverse Trypiti, Kyrenia, oil on canvas, painted circa 1992

40 x 50 cm

Exhibited:

Ebury Galleries, London & Greek Cypriot Brotherhood Centre, London

Vasilis Zenetis, One Man Show, 23rd - 31st October 1999, number 31

Greek Cypriot Brotherhood Centre, London

Athens Olympics 2004, 5th - 25th July 2004, number 63

The Hellenes, 16th November - 18th December 2015, number 44, illustrated in colour in the exhibition catalogue

Cyprus - Freedom and Democracy for All, 5th March - 6th April 2018, number 29, illustrated in colour in the exhibition catalogue.

Kyrenia was a historic Greek city with traditional houses, modern buildings and a picturesque harbour to welcome tourists who loved the city and its hospitable people. Imposing and standing over all this history rises the Christian church of Archangel Michael reminding us all that this is Christian territory and lands, indeed a Christian city! People are going about their business peacefully on this spring day under a clear, deep, blue sky but at the dawn of changing fortunes.

History is in the making with Zenetis telling humanity a story, narrating to us the history of a historically Christian city that has now been transformed into a Turkish Muslim City.



111CMZ Kyrenia Harbour, Cyprus

Signed, signed and titled and inscribed on reverse, oil on canvas, painted 1992

50 x 70 cm

Private collection - Athens

The Venetian Castle from where this canvas was painted dominates the harbour and narrates how various conquerors of Cyprus left their mark on the island. Zenetis captures the colourful view of the busy harbour and surrounding traditional buildings wonderfully. The blue of the Mediterranean dominates the painting with Pentadaktylos mountain in the hazy distance.



110a Kyrenia Harbour

Signed, signed and inscribed with title on reverse, oil on canvas, painted circa 1992

40 x 50 cm

Exhibited:

Ebury Galleries, London & Greek Cypriot Brotherhood Centre, London

Vasilis Zenetis One Man Show, 23rd - 31st October 1999, no 29

Greek Cypriot Brotherhood Centre, London

Cyprus Freedom and Democracy for All, 5th March - 6th April 2018, number 31

Provenance:

The artist to 'greeksinart' until 1998

In a private collection, Cyprus in 1999

Private collection - Cyprus



110b Kyrenia Harbour

Signed, signed and inscribed on reverse with title, oil on canvas, painted circa 1992

40 x 50 cm

Exhibited:

Ebury Galleries, London & Greek Cypriot Brotherhood Centre, London

Vasilis Zenetis One Man Show, 23rd - 31st October 1999, number 28

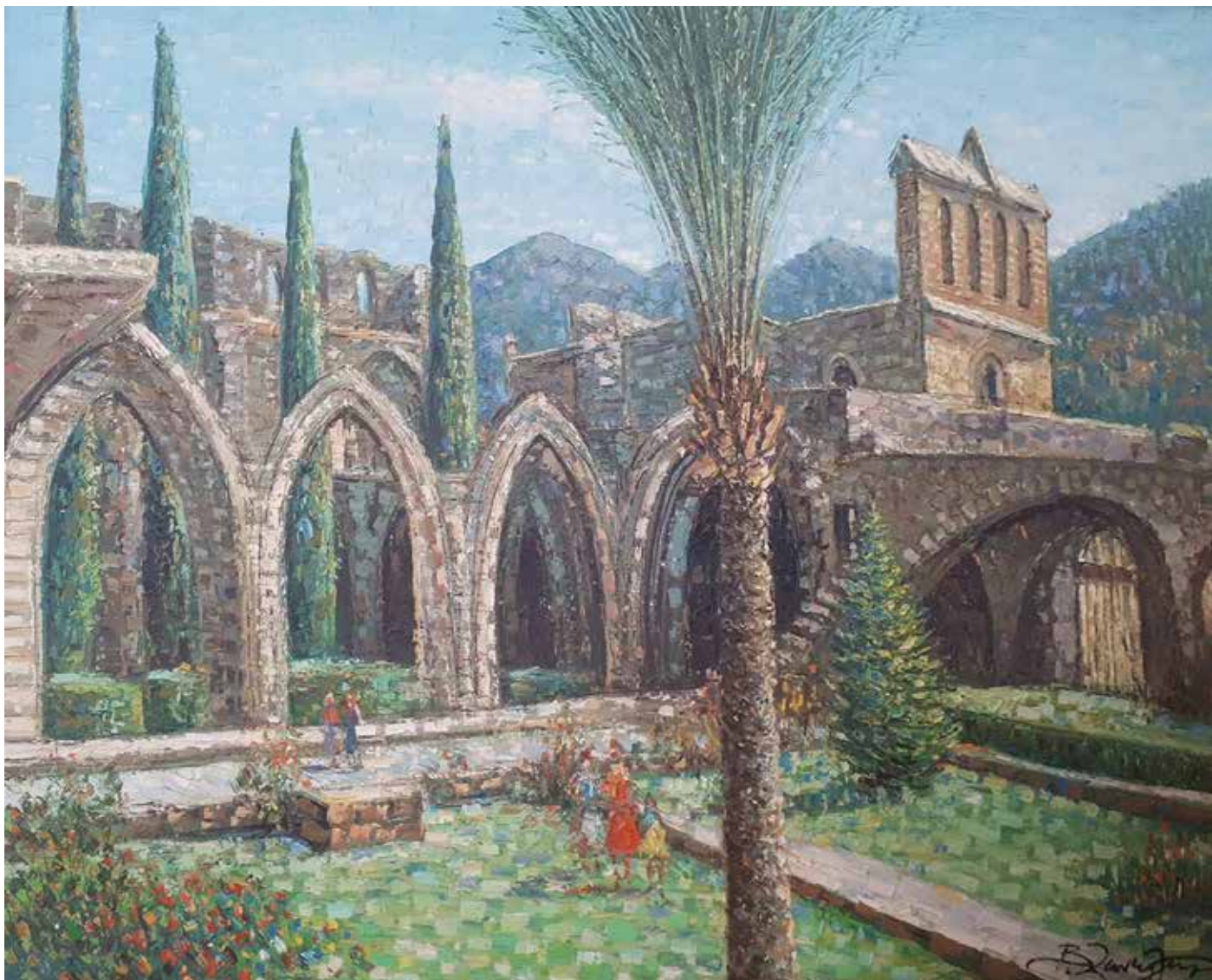
Greek Cypriot Brotherhood Centre, London

Cyprus Freedom and Democracy for All, 5th March - 6th April 2018, number 32

Provenance

In a private collection since 1999, acquired from 'greeksinart' in 1998

Private collection - Cyprus



110c Bellapais, Cyprus Occupied Since 1974

Signed and inscribed on reverse, oil on canvas, painted circa 1992

50 x 70 cm

Exhibited:

Hallam Fine Art, London 24th - 31st May 1992, no 36

Greek Cypriot Brotherhood Centre, London

Cyprus, Freedom and Democracy for All, 5th March - 6th April 2018, number 33

Provenance:

The artist 1989, to Peter Constant

Peter Constant to a private collection in Cyprus, 1992

Private collection - Cyprus

Portraits

Zenetzis was a great landscape, impressionist artist who excelled in painting picturesque island locations and ancient monuments. Less well known is the fact that he was also a competent portrait painter although he rarely painted portraits and those only for selected patrons. The three examples we have in the collection clearly show the artist in a new light and reveal the talent he was. The artist delivers likeness of the subjects in his inimitable style, but also undeniably conveys character, sensitivity of facial expression and fascination for the heroes of our modern Greek world.

Staying loyal to impressionism, he delivered with great success the three portraits we commissioned him at a time when he was painting at the height of his powers and maturity as an artist. Painting the two ethnarchs of Greece and Cyprus was a pleasure and an honour for Vasilis. Venizelos, the architect of modern Greece, and Makarios the Archbishop who led the political arm of the Cyprus struggle for independence in 1955-59.

The artist in his studio





111aPCAZ Portrait of Archbishop Makarios of Cyprus

Signed, signed on reverse and titled, oil on canvas, a pair, painted September 1998

80 x 60 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Group Exhibition, 14th - 28th November 2004, number 1

The Hellenes, 16th November - 18th December 2015, number 3, illustrated in colour in the exhibition catalogue

Cyprus - Freedom and Democracy for All, 5th March - 6th April 2018, number 2, illustrated in the exhibition catalogue.

Also illustrated in this catalogue is a photo of the artist in his studio holding this portrait and that of Venizelos.

Zenetzis painted only a handful of portraits. He accepted the commission to paint portraits for 'greeksinart', when it came to the ethnarchs of Greece and Cyprus.

Zenetzis captured Archbishop Makarios in a happy, hopeful mood during the good times of Cyprus and while he was the leader of the Greek Cypriot Orthodox Church and President of the whole of Cyprus. His demeanour in this portrait is one of confidence and belief in the future prosperity of Cyprus and her people.



112PCAZ Portrait of Eleftherios Venizelos

Signed, signed and titled on reverse, oil on canvas, a pair, painted September 1998

80 x 60 cm

Exhibited:

Greek Cypriot Brotherhood Centre, London

Group Exhibition, 14th - 28th November 2004, number 2

The Hellenes, 16th November - 18th December 2015, number 2, illustrated in colour in the exhibition catalogue

Also illustrated in the catalogue of the exhibition 'Cyprus – Freedom and Democracy for All' is a photo of the artist in his studio holding this portrait and that of Archbishop Makarios.

Eleftherios Venizelos was a son of Crete and the Prime Minister of Greece who made Greece great in the first twenty years of the 20th century. Zenetzis was proud of his compatriot as all Greeks are. He painted this portrait of Venizelos as a pair to the portrait of Makarios. He painted them with pride and with plenty of emotion as a patriot artist with deep roots in the Hellenism of Asia Minor, Crete and Cyprus. The nation, its leaders and its people were fundamental in his oeuvre and made him extremely proud to paint them.

Appendix

Auction performance

There are sixty auction results of the artist over the last 24 years, 1996 - 2020, some of which are included here.

Auctioneer	Location	Sale	Date	Lot	Price
Sotheby's	London	European Paintings	2nd April 1998	212	£1900.00
Phillips	London	Art Sale	12th October 1999		£620.00
Sotheby's	London	Travel Sale	13th October 1999	30	£850.00
Sotheby's	London	Travel Sale	13th October 1999	27	£1900.00
Sotheby's	London	Travel Sale	13th October 1999	28	£4000.00
Gorrington's	Sussex	Art Sale	7th December 1999		£570.00
Phillips	London	Art Sale	7th March 2000		£570.00
Phillips	London	Art Sale	7th March 2000		£700.00
Sotheby's	London	The Greek Sale	10th May 2004	134	£2880.00
Sotheby's	London	The Greek Sale	10th May 2004	135	£1440.00
Sotheby's	London	The Greek Sale	10th May 2004	136	£4200.00
Sotheby's	London	The Greek Sale	16th November 2004	88	£3800.00
Bonhams	London	The Greek Sale	14th December 2004	186	£1900.00
Rosebury's	London	Art Sale	14th July 2009		£700.00
Psatharis	Larnaca, Cyprus	Art Sale	14th October 2009	68	€829.00
Psatharis	Larnaca, Cyprus	Art Sale	14th October 2009		£655.00
Orosimo Gallery	Nicosia, Cyprus	Art Sale	14th December 2010	7	€1600.00
Orosimo Gallery	Nicosia, Cyprus	Art Sale	14th December 2010	60	€850.00
Denver	Pennsylvania, USA	Art Sale	2018		\$2500.00
Rosebury's	London	Art Sale	2018		£850.00
Cypria Auctions	Cyprus	Greek Art Sale	16th December 2020	98	

Artist's Exhibitions

All art in this monograph was provenanced by the artist directly to Peter Constant or 'greeksinart'

1952 - Heraklion, Crete, Dominikos Theotokopoulos Rooms, One Man Show

1975 - Zappion, Athens, Group Exhibition

1977 - Athens, Parnassos, One Man Show

1980 - Heraklion, Crete, One Man Show

1981 - Athens, Patission 41, One Man Show

1981 - 85, Athens, Hilton and Caravel Hotels, Various Group Exhibitions

1989 - London, 'Constant Art', One Man Show, Thirty Paintings by Vasilis Zenetzis

1992 - London, Ebury Galleries, Greek and European paintings with 25 oil paintings by Zenetzis, exhibition by 'Constant Art'

1994 - London, Ebury Galleries, Zenetzis - Charman, exhibition by 'Constant Art'

1996 - London, Ebury Galleries, Zenetzis Art, exhibition by 'Constant Art'

1998 - East Finchley, London, One Man Show, Vasilis Zenetzis

1999 - London, Ebury Galleries and Greek Cypriot Brotherhood Centre, One Man Show, exhibition by 'greeksinart'

2000 - London, Hellenic Centre, and Greek Cypriot Brotherhood Centre, Millennium Exhibition, Athens - Nicosia, exhibition by 'greeksinart'

2003 - New York, New Jersey, Boston, Group exhibition

2004 - London, Greek Cypriot Brotherhood Centre, Athens Olympics 2004, exhibition by 'greeksinart'

2004 - Athens, Greece, July -August, Athens Olympics, Philippouli Gallery, Kolonaki, Matala Gallery, Ilissia, One Man Show, exhibition by 'greeksinart'

2004 - London, Greek Cypriot Brotherhood Centre, London Group exhibition Zenetzis - Kalogeropoulos, Papadopoulos - Papanelopoulos - Chrysostomos The Greek exhibition by 'greeksinart'

2011 - London, Athens - London Olympics 2012, Greek Cypriot Brotherhood Centre, One Man Show, exhibition by 'greeksinart'

2015 - London, Greek Cypriot Brotherhood Centre, The Parthenon, exhibition by 'greeksinart'

2016 - London, Greek Cypriot Brotherhood Centre, The Hellenes, exhibition by 'greeksinart'

2017 - London, Greek Cypriot Brotherhood Centre, Marine Art, exhibition by 'greeksinart'

2018 London, Greek Cypriot Brotherhood Centre, Cyprus - Freedom and Democracy for All, exhibition by 'greeksinart'

A retrospective on the artist's work will take place in London 2021- 2022

Signatures of the artist

Zenetzis signed all his paintings with no exception. His signatures are distinct and clear either at the front or the back of his canvases. Over the years he signed his work as follows:

- Up to 1992 he signed his work B. Zenetzis in Greek and inscribed them with monogram and title on reverse.
- From 1993 to about 1998 he signed most work commissioned by 'greeksinart' with Zen in English or Zenetzis and Zen in English at the front and fully with name and monogram on reverse plus location.
- From 1998 to 2005 he signed all his work for 'greeksinart' with B.Zenetzis in Greek and Zen underneath in English to the front of the paintings and with monogram and location on reverse.
- In 2004, in addition to his usual signature he signed and located 'The Magnificent Seven' series with a blue painted stamp and location and date on the reverse of these paintings as shown below.



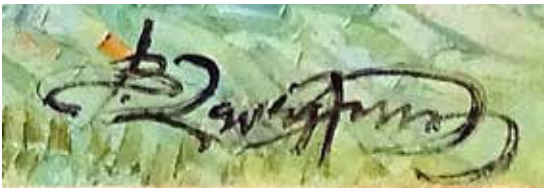
Signed B. Zenetzis 1988 - 1992



Signed Zen from 1992-98



Signed with both B. Zenetzis & Zen



A selection of rear signatures



Sizes of canvases used by Zenetzis

Zenetzis used standard size canvases as listed below. He also painted the odd painting in other sizes but that was very rare.

All dimensions in centimetres

20 x 30 cm or **30 x 20** cm, rare

30 x 40 cm or **40 x 30** cm, main size of canvas

40 x 50 cm or **50 x 40** cm, main size of canvas

44 x 44 cm, rare

45 x 55 cm, rare

50 x 50 cm, rare

45 x 60 cm or **60 x 45** cm, main size of canvas

50 x 70 cm, main size of canvas

60 x 80 cm or **80 x 60** cm, rare

60 x 90 cm or **90 x 60** cm, main size of canvas

80 x 80 cm, used exclusively for Athens Olympics 2004

70 x 100 cm or **100 x 70** cm, main size of canvas

100 x 100 cm, rare

80 x 120 cm, main size of canvas

104 x 104 cm, used exclusively for two canvases in commemoration of 2004 Athens Olympics

Index of Works



1PCCZ Propylaea, Entrance to the Acropolis

Signed, signed and titled on reverse, oil on canvas, painted 1996

40 x 50 cm



2PCCZ Parthenon Portrait

Signed, signed and titled on reverse, oil on canvas, painted 1995

50 x 70 cm



3PCCZ The Erechtheum on Acropolis, Athens

Signed, signed and titled on reverse, oil on canvas, painted 1996

40 x 50 cm



4MLZ The Acropolis with Propylaea, Parthenon and Erechtheum

Signed, signed and inscribed on reverse, oil on canvas, painted 1996

50 x 70 cm



5PCCZ The Parthenon, Portrait in Brown

Signed, signed and titled on reverse, oil on canvas, painted 1995

50 x 70 cm



6PCAZ Parthenon Portraits

Signed, signed and titled on reverse, oil on canvas, a pair, painted 2002

60 x 90 cm



7PCAZ The Parthenon with Trees from North-East

Signed, oil on canvas, signed and inscribed on reverse, painted 2000

40 x 50 cm



8PCAZ Acropolis Athens with Parthenon

Signed, signed on reverse and titled, oil on canvas, a pair, painted 1996

40 x 30 cm



9PCAZ Plaka and Acropolis from Central Athens with Saronic Beyond

Signed, oil on canvas, signed and inscribed on reverse, oil on canvas, painted 1991

80 x 120 cm



10PCAZ The Acropolis with Philopappou Beyond

Signed, signed and inscribed with monogram and title, oil on canvas, painted 1995

60 x 90 cm



11PCCZ Acropolis with Parthenon from Philopappou

Signed, signed and titled on reverse, oil on canvas, painted 2003-04

80 x 120 cm



12PCCZ The Acropolis from Philopappou Hill

Signed, signed and titled on reverse, oil on canvas, painted 2003-2004

80 x 120 cm



13PCCZ Panoramic View of the Acropolis and Athens from Philopappou

Signed, signed and inscribed with title on reverse, oil on canvas, painted 1995

70 x 100 cm



14PCAZ Acropolis with Parthenon and Erechtheum with Herod Atticus Theatre in Forefront

Signed, signed and titled on reverse, oil on canvas, painted 2003

80 x 80 cm



15PCAZ Acropolis from the Rock

Signed, oil on canvas, signed and titled on reverse, painted July 2004

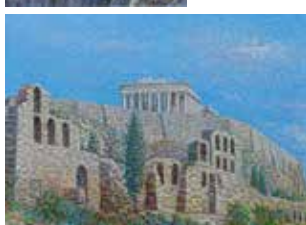
60 x 90 cm



16PCCZ Acropolis Walls with Greek Flag

Signed, signed and titled on reverse, oil on canvas, painted 2003-04

90 x 60 cm



17PCCZ Acropolis and Herod Atticus Theatre

Signed, signed and titled on reverse, oil on canvas, painted 1995

45 x 60 cm



18PCCZ The Agora from Monastiraki with Acropolis Beyond

Signed, signed and inscribed with title on reverse, oil on canvas, painted 2003

80 x 120 cm



19PCCZ Acropolis with St George Lycabettus Beyond

Signed, signed and inscribed on reverse, oil on canvas, painted 1995

50 x 70 cm



20PCAZ Acropolis from Philopappou

Signed, signed and titled on reverse, oil on canvas, painted 2002

50 x 50 cm



21PCAZ Acropolis and Herod Atticus Theatre in the Spring

Signed, signed and titled on reverse, oil on canvas, painted 1992

50 x 70 cm



22PCAZ The Acropolis with all its Monuments and Herod Atticus in Forefront

Signed, signed and titled on reverse, oil on canvas, painted 2003

50 x 70 cm



23PCAZ Acropolis in the Spring from Asteroskopion

Signed, signed and inscribed on reverse, oil on canvas, painted 1992

44 x 44 cm



24PCAZ Herod Atticus Theatre with Parthenon above

Signed, signed and inscribed on reverse, oil on canvas, painted 1997

50 x 70 cm



25PCAZ Acropolis with the Parthenon and Herod Atticus Theatre

Signed, signed and inscribed on reverse, oil on canvas, painted 1997

50 x 70 cm



26PCCZ Acropolis in Blue

Signed, signed and inscribed on reverse, oil on canvas, painted 2004

45 x 60 cm



26aPCCZ Acropolis from Asteroskopion

Signed, oil on canvas, a pair, painted 1992

40 x 50 cm



34PCAZ Stylae of Olympian Zeus Close up with Acropolis Beyond

Signed, signed, inscribed and titled on reverse, oil on canvas, painted 2003

80 x 80 cm



35PCAZ Stylae of Olympian Zeus with Acropolis and Parthenon Beyond

Signed, signed and titled on reverse, oil on canvas, painted 2003-04

80 x 120 cm



36PCCZ The Parthenon on The Acropolis with Stylae of Olympian Zeus from Arditos Hill

Signed, signed and titled on reverse, oil on canvas, painted 1996

60 x 90 cm



37MPZ Stylae of Olympian Zeus with Acropolis from Arditos Hill

Signed, signed with monogram and title on reverse, oil on canvas, painted 2000

70 x 100 cm

The Magnificent Seven - Athens Olympics 2004



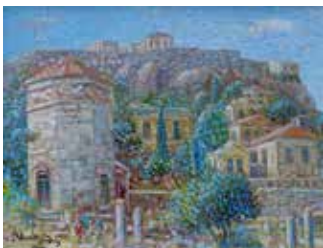
27PCAZ The Acropolis with Parthenon

Signed, signed with monogram and inscribed with title, oil on canvas, with artist's blue painted stamp and dated Athens Olympics 2004
40 x 50 cm



28PCAZ The Acropolis with Parthenon

Signed, signed with monogram and inscribed with title, oil on canvas, with artist's blue painted stamp and dated Athens Olympics 2004
50 x 70 cm



29PCAZ Plaka with Monument of Aerides and The Acropolis with Erechtheum Above

Signed, signed with monogram and inscribed with title, oil on canvas, with artist's blue painted stamp and dated Athens Olympics 2004
45 x 60 cm



30PCAZ Stylae of Olympian Zeus with The Acropolis and The Parthenon Beyond

Signed, signed with monogram and inscribed with title, oil on canvas, with artist's blue painted stamp and dated Athens Olympics 2004
45 x 60 cm



31PCAZ The Parthenon and The Erechtheum from the East on The Acropolis with Saronicos Beyond

Signed, signed with monogram and inscribed with title, oil on canvas, with artist's blue painted stamp and dated Athens Olympics 2004
50 x 70 cm



32PCAZ The Acropolis from Stylae of Olympian Zeus

Signed, signed with monogram and inscribed with title, oil on canvas, with artist's blue painted stamp and dated Athens Olympics 2004
60 x 90 cm



33PCAZ The Acropolis with Saint George Lycabettus from the West and Asteroskopion

Signed, signed with monogram and inscribed with title, oil on canvas, with artist's blue painted stamp and dated Athens Olympics 2004
60 x 90 cm





38PCAZ Stylae of Olympian Zeus with Acropolis Beyond

Signed, signed and inscribed on reverse, oil on canvas, a pair painted 2003

40 x 50 cm



39PCAZ Stylae of Olympian Zeus with Arch of Andrianos and Acropolis Beyond

Signed, signed and inscribed on reverse, oil on canvas, painted 2003

40 x 50 cm



40PCCZ Stylae of Olympian Zeus with Acropolis Beyond

Signed, signed and inscribed on reverse, oil on canvas, painted 2003

50 x 40 cm



41PCCZ Stylae of Olympian Zeus and Acropolis and Street in Plaka

Signed, signed and inscribed on reverse, oil on canvas, a pair, painted 1992

40 x 30 cm



42PCAZ Stylae of Olympian Zeus and Acropolis Beyond

Signed, signed oil on canvas, a pair, painted July 2004

20 x 30 cm



43PCAZ Stylae of Olympian Zeus and Acropolis in Blue

Signed, oil canvas, a trio, painted July 2004

30 x 20 cm



44MLZ Monastiraki with Pantanassa Church and Acropolis Beyond

Signed, signed and titled and inscribed on reverse, oil on canvas, painted 2003

80 x 120 cm



45PCCZ Monastiraki Athens with Acropolis Beyond

Signed, signed and titled on reverse, oil on canvas, painted 2000

60 x 90 cm





46HSZ Monastiraki Athens with Acropolis Beyond

Signed, signed and titled on reverse, oil on canvas, **a pair**, painted 2003

40 x 50 cm



47PCAZ Panayia Pantanassa at Monastiraki with Acropolis Beyond

Signed, signed and titled on reverse, oil on canvas, a pair, painted 1996

40 x 30 cm



48PCCZ Monastiraki Athens with Acropolis Beyond

Signed, signed and titled on reverse, oil on canvas, a pair, painted 2000

40 x 50 cm



49PCAZ Kapnikarea Church, Central Athens

Signed, signed and titled on reverse, oil on canvas, painted 1998

50 x 70 cm



50PCCZ The Acropolis from South-East Plaka with Chapel

Signed, signed and inscribed on reverse, oil on canvas, painted 1998

50 x 70 cm



51PCAZ Plaka with Acropolis Beyond

Signed, signed with monogram and inscribed on reverse, oil on canvas, a pair, painted 2003

50 x 40 cm



52PCCZ Plaka with Acropolis Beyond

Signed, signed and titled on reverse, oil on canvas, a pair, painted 2003

60 x 45 cm



53PCCZ Plaka, Monument of Lysikrates with Acropolis Beyond

Signed, signed and inscribed on reverse, oil on canvas, painted 1991

40 x 50 cm



54PCCZ Plaka with Aerides and the Erechtheum on the Acropolis Above

Signed, signed and titled on reverse, oil on canvas, painted 1991

40 x 50 cm



55MLZ Plaka with Aerides and Acropolis beyond

Signed, signed and inscribed on reverse, oil on canvas, painted 2000

50 x 40 cm



56PCAZ Plaka Lanes, One with Greek Flag

Signed, signed and titled on reverse, oil on canvas, a pair, painted 1993

40 x 30 cm



57PCAZ Plaka with Acropolis Beyond

Signed, signed and titled on reverse, oil on canvas, a trio, painted 2003

40 x 30 cm



58PCAZ Castella, Piraeus

Signed, signed and titled on reverse, oil on canvas, painted 1988

50 x 70 cm



59PCAZ Castella Marina, Piraeus

Signed, oil on canvas, signed and inscribed on reverse, oil on canvas, painted 2003

60 x 90 cm



60PCAZ Castella and Mikrolimano, Piraeus

Signed, signed and titled on reverse, oil on canvas, painted 2003

60 x 90 cm



61PCAZ Marina, Castella Piraeus

Signed, signed and titled on reverse, oil on canvas, painted 2003

60 x 90 cm



62PCCZ Vouliagmeni Bay, Athens

Signed, signed and titled on reverse, oil on canvas, painted 2003-04

60 x 90 cm



63PCCZ Vouliagmeni Bay, Athens

Signed, signed and titled on reverse, oil on canvas, painted 2003

60 x 90 cm



64PCCZ Vouliagmeni Marina

Signed, signed with monogram and titled on reverse, oil on canvas, painted 2003

60 x 90 cm



65PCAZ Vouliagmeni Bay, Athens

Signed, signed and titled on reverse, oil on canvas, a pair, painted 2003

40 x 50 cm



66PCAZ Vouliagmeni Marina, Athens

Signed, signed and titled on reverse, oil on canvas, painted 2003-04

45 x 60 cm



67PCCZ Sounion with Temple of Poseidon

Signed, signed and titled on reverse, oil on canvas, painted May-June 2004

104 x 104 cm



68PCAZ Sounion with Island Beyond

Signed, signed and titled on reverse, oil on canvas, painted April 2004

50 x 70 cm



69PCAZ Temple of Poseidon with Aegean Beyond

Signed, signed and titled on reverse, oil on canvas, painted April 2004

50 x 70 cm



70PCCZ Sounion, The Temple of Poseidon from Inland

Signed, signed with monogram and titled on reverse, oil on canvas, painted May 2004

50 x 70 cm



71PCCZ Sounion, The Temple of Poseidon

Signed, signed with monogram and titled on reverse, oil on canvas, a pair, painted May 2004

45 x 55 cm



72PCCZ Ancient Olympia, The Arch

Signed, signed and titled on reverse, oil on canvas, painted June 2004

45 x 60 cm



73PCCZ Ancient Olympia, Temple of Hera

Signed, signed and titled on reverse, oil on canvas, painted June 2004

60 x 90 cm



73aMLZ Olympia, Temple of Hera

Signed, signed and inscribed with title on reverse, oil on canvas, painted June 2004

45 x 60 cm



74PCCZ The Stadium with Hill Beyond and Main Ruins

Signed, oil on canvas, a pair, painted June 2004

20 x 30 cm



75PCAZ Corfu Pontikonissi and Vlaherna

Signed, signed and titled on reverse, oil on canvas, painted May 2004

104 x 104 cm



76PCCZ Corfu with Pontikonissi and Vlaherna

Signed, signed on reverse and inscribed with title, oil on canvas, painted 2002

70 x 100 cm



77aPCCZ Pontikonissi Corfu from Above

Signed, signed on reverse, oil on canvas, painted 1992

40 x 50 cm



77bPACZ Corfu Pontikonissi

Signed, signed on reverse, oil on canvas, painted 1992

50 x 40 cm



77cMLZ Corfu Pontikonissi and Vlaherna

Signed, signed with monogram and inscribed on reverse, oil on canvas, painted 2002

100 x 100 cm



78CMZ Corfu, Pontikonissi and Vlaherna

Signed, signed and inscribed on reverse, oil on canvas, painted 1991

70 x 100 cm



79MPZ Corfu Pontikonissi

Signed, oil on canvas, signed with monogram on reverse and titled, painted 1992

70 x 50 cm



80PCCZ Corfu, Pontikonissi and Vlaherna

Signed, signed and inscribed on reverse, oil on canvas, a pair, painted 1997

40 x 30 cm



81PCAZ Corfu Town Centre with St Spyridon Church

Signed, signed and titled on reverse, oil on canvas, a pair, painted 1993

50 x 40 cm



82PCAZ Kouloura, Corfu

Signed, signed on reverse and titled, oil on canvas, painted 2003

50 x 70 cm



83PCCZ Corfu Pontikonissi and Vlaherna

Signed, signed and titled on reverse, oil on canvas, painted 1996

50 x 70 cm



84CMZ Ithaca Island, Ionian Sea

Signed, signed and titled on reverse, oil on canvas, painted 1993

70 x 50 cm



85PCACZ Zante (Zakynthos) Father and Sons

Signed, signed and titled on reverse, oil on canvas, painted 1992

40 x 50 cm



86PCCZ Aegina Port

Signed, signed and inscribed on reverse, oil on canvas, painted 1998

60 x 90 cm



87CMZ Hydra Port

Signed, signed on reverse, oil on canvas, painted 1991

70 x 50 cm



88MLZ Hydra Port

Signed, signed on reverse, oil on canvas, painted 1988

50 x 70 cm



89PCCZ Hydra Port

Signed, signed and titled on reverse, oil on canvas, painted 1991

70 x 50 cm



90PCAZ Hydra Port

Signed, signed and titled on reverse, oil on canvas, painted 1991

30 x 40 cm



91MLZ Skiathos Island

Signed, signed and titled on reverse, oil on canvas, painted 1988

50 x 70 cm



92PCAZ Santorini Island

Signed, signed and titled on reverse, oil on canvas, painted 1988

100 x 70 cm



93PCCZ Rhodes Port

Signed, signed and titled on reverse, oil on canvas, painted 1988

40 x 50 cm



94PCAZ Petra tou Romiou, Cyprus

Signed, signed and titled on reverse, oil on canvas, painted 1991-92

70 x 100 cm



95MLZ Petra tou Romiou, Cyprus

Signed, signed and inscribed on reverse, oil on canvas, painted 1993

45 x 60 cm



96PCCZ Paphos Limanaki, Cyprus with Troodos Mountains Beyond

Signed, signed and titled on reverse, oil on canvas, painted 1993

45 x 60 cm



97PCAZ St John's Cathedral and Archbishop's Palace, Nicosia

Signed, signed and titled on reverse, oil on canvas, painted 1993

70 x 100 cm



98PCCZ Modern Archbishop's Palace, Nicosia

Signed, signed and titled on reverse, oil on canvas, painted 1993

50 x 70 cm



99PCZ Machairas Monastery, Cyprus

Signed, signed and titled on reverse, oil canvas, a pair, painted 1993

50 x 40 cm



100PCCZ Saint Neophytos Monastery, Paphos, Cyprus

Signed, signed and titled on reverse, oil on canvas, painted 1993

40 x 50 cm



101PCAZ Saint Antonios Church and Hadjigeorgakis Kornesios Museum, Nicosia

Signed, signed and titled on reverse, oil on canvas, painted 1993

40 x 50 cm



102PCCZ Chrysaliniotissa Church in St Kassianos, Nicosia

Signed, signed and titled on reverse, oil on canvas, painted circa 1993

50 x 70 cm



103PCAZ Old Nicosia, Saint Kassianos Area

Signed, signed and titled on reverse, oil on canvas, painted 1993

40 x 50 cm



104PCCZ Old Nicosia, Saint Kassianos Area

Signed, signed and titled on reverse, oil on canvas, painted 1993

30 x 40 cm



105PCAZ Old Nicosia Near Green Line

Signed, signed and titled on reverse, oil on canvas, a pair, painted 1993

30 x 40 cm



106MLZ Old Nicosia, Ledra Street

Signed, oil on canvas, painted 2000

50 x 70 cm



106aMLZ Old Nicosia, Onasagorou Street

Signed, signed and inscribed on reverse, oil on canvas, painted 1993

40 x 50 cm



141PCCZ Faneromeni Church and Gymnasium, Nicosia

Signed, signed and titled on reverse, oil on canvas, painted 1993

30 x 40 cm



107PCAZ Old Market Place, Nicosia

Signed, signed and titled on reverse, oil on canvas, painted 1993

40 x 50 cm



108HSZ Saint Barnabas Monastery in Occupied Cyprus

Signed, signed and inscribed on reverse, oil on canvas, painted 1992

50 x 70 cm

Private collection - London



109PCCZ Kyrenia Castle and Harbour

Signed, signed and titled on reverse, oil on canvas, painted circa 1992

40 x 50 cm



110PCAZ Kyrenia Cyprus with Archangel Michael Church

Signed, signed and titled on reverse Trypiti, Kyrenia, oil on canvas, painted circa 1992

40 x 50 cm



111CMZ Kyrenia Harbour, Cyprus

Signed, signed and titled on reverse, oil on canvas, painted 1992

50 x 70 cm



111aPCAZ Archbishop Makarios Portrait

Signed, signed and titled on reverse, oil on canvas, painted September 1998

80 x 60 cm



112PCAZ Eleftherios Venizelos Portrait

Signed, signed and titled on reverse, oil on canvas, painted September 1998

80 x 60 cm



113PCCZ Lefkos Pyrgos, Thessaloniki

Signed, signed and titled on reverse, oil on canvas, painted 1995

50 x 40 cm



114PCCZ Acropolis from The Rock

Signed, signed and titled on reverse, oil on canvas, painted July 2004

40 x 50 cm



115PCCZ The Parthenon from Philopappou Hill

Signed, signed and inscribed on reverse, oil on canvas

50 x 40 cm



116PCCZ The Parthenon and Attikon Theatre

Signed, signed on reverse, oil on canvas, painted 1996

45 x 60



117PCAZ The Acropolis with Parthenon and Erechtheum and Athens Beyond

Signed, signed and inscribed on reverse, oil on canvas, painted 1999

40 x 50 cm



119PCAZ The Acropolis from Asteroskopian of Athens

Signed, signed and inscribed on reverse, oil on canvas, painted 1994

40 x 50 cm



120PCCZ The Acropolis

Signed, signed and inscribed on reverse, painted 1996

45 x 60 cm



121MLZ Aegina Port

Signed, oil on canvas, signed and inscribed on reverse, painted 1988

40 x 30 cm



122MLZ Plaka with Acropolis Beyond

Signed, signed and inscribed on reverse, oil on canvas, painted 1999

40 x 30 cm



123MLZ Plaka Views

Signed, oil on canvas, signed and inscribed on reverse, oil on canvas, a pair, painted 2002

40 x 30 cm



126MCLZ Plaka

Signed, signed and inscribed oil on canvas, painted 1999

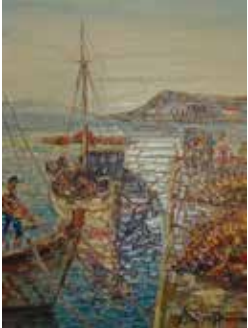
40 x 30 cm



127MCL Plaka

Signed and signed and inscribed on reverse, oil on canvas, painted 1999

40 x 30 cm



128CMZ Leros Island

Signed, signed and inscribed on reverse, oil on canvas, painted 1991

40 x 30 cm



129CMZ Aegina Port

Signed, signed and inscribed on reverse, oil on canvas, painted 1995

50 x 40 cm

Private collection - London



130MLZ The Acropolis and Herod Atticus Theatre

Signed, signed and inscribed on reverse, oil on canvas, painted 1995

50 x 70 cm



132PCCZ Acropolis and Herod Atticus Theatre

Signed, signed and inscribed on reverse, oil on canvas, painted 1995

60 x 45 cm



133PCCZ Plaka in Orange with Acropolis Beyond

Signed, oil on canvas, painted 2003

45 x 60 cm



134MPZ Stylae of Olympian Zeus with Acropolis Beyond

Signed, signed and inscribed on reverse, oil on canvas, painted 1998

40 x 50 cm



135MPZ Plaka

Signed, signed and inscribed on reverse, oil on canvas, a pair, painted 1998

40 x 30 cm



136PCAZ Vlaherna and Pontikonissi, Corfu

Signed and signed with monogram and titled on reverse, oil on canvas, painted 1996

40 x 30 cm



137PCCZ Vlaherna and Pontikonissi from Terrace with Tree

Signed, signed and titled on reverse, oil on canvas, painted 1996

50 x 40 cm



138PCCZ Corfu Pontikonissi

Signed, signed and inscribed on reverse, oil on canvas, painted 2000

40 x 30 cm



139MPZ Aegina Fishing Boats

Signed, signed and inscribed on reverse Aegina, oil on canvas, painted 1992

40 x 30 cm

Private collection - Cyprus



140PCCZ Hydra Port

Signed, signed and titled on reverse, oil on canvas, painted 2000

30 x 20 cm



142MLZ Pelion

Signed, signed and inscribed on reverse, oil on canvas, painted 1988

50 x 70 cm



143PGIZ Parthenon

Signed, signed and titled on reverse, oil on canvas, a pair, painted 1997

15 x 20 cm

Private collection - London



144PGIZ Aegina

Signed, signed and titled on reverse, oil on canvas, painted 1989

40 x 50 cm

Private collection - London



149PHHZ The Acropolis with Parthenon

Signed, signed and inscribed on reverse oil on canvas, painted 1996

50 x 40 cm

Private collection - London



150PHHZ Symi Island

Signed, signed and inscribed on reverse, painted 1989

50 x 70 cm

Private collection - London



151APTZ Stylae of Olympian Zeus with Acropolis Beyond

Signed and inscribed on reverse, oil on canvas, painted 1997

50 x 70 cm



152APTZ Parthenon Portrait

Signed and inscribed on reverse, oil on canvas, painted 1996

50 x 70 cm



153APTZ Acropolis from Philopappou

Signed and inscribed on reverse, oil on canvas, painted 1997

60 x 90 cm



154APTZ Protaras Cyprus

Signed and inscribed with title, painted 1993

40 x 50 cm



155APTZ Acropolis from Philopappou

Signed and inscribed on reverse, oil on canvas, painted 1996

50 x 70



156APTZ Pontikonissi

Signed and inscribed on reverse, oil on canvas, painted 1994

40 x 50 cm



157APTZ Thessaloniki, Greece

Signed, signed and inscribed on reverse, oil on canvas, painted 1998

50 x 70 cm



158APTZ Peloponnese Coast

Signed and inscribed on reverse, oil on canvas, painted 1989

50 x 70



122PCAZ Acropolis with Stylae of Olympian Zeus from Arditos Hill

Signed, oil on canvas, painted 2004

30 x 20 cm



Eleftherios Venizelos

Signed, signed and titled on reverse, oil on canvas, painted 2004

50 x 40 cm



57aPCCZ Plaka “Stis Plaka tis Anofories”

Signed, signed and inscribed Plaka on reverse, a pair, painted 2003

40 x 50 cm



88aMLZ Hydra Harbour

Signed, signed and titled on reverse, oil on canvas, painted 1988-89

70 x 100 cm



88bMLZ Hydra Harbour in Mid Summer

Signed, signed and titled on reverse, oil on canvas, painted 1991

70 x 100 cm



123PCCZ Vouliagmeni Bay

Signed, oil on canvas, a pair, painted 2003

20 x 30 cm

All paintings in the monograph were provenanced directly to 'constantart' and 'greek-sinart' by the artist himself between 1988 and 2005.

A retrospective exhibition of the artist's work will take place in London
in 2021-2022





*"I breathe Greece,
I live Greece,
I sing Greece with my art"*

Vasilis Zenetzis

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B. Zenetzis
(Zen)