

An impressionistic painting of the Parthenon in Athens. The temple is depicted in the upper right, with its columns and pediment visible. In the foreground, there are large, gnarled trees with thick, dark trunks and dense green foliage. The overall style is painterly, with visible brushstrokes and a rich, textured color palette. The sky is a mix of blue, green, and brown tones, suggesting a hazy or overcast day.

HUMANITY'S SHINING TEMPLE OF ATHENS

THE PARTHENON

A Greeksinart.com exhibition
10TH MARCH TO 10TH APRIL 2015

History

The Parthenon we know today was built on the foundations of an older Temple that was destroyed in 480 BC by the Persians' invasion of Greece and destruction of Athens. The Parthenon, like its predecessor, was erected in honour of the Goddess Athena, protector of Athens, and was a symbol of the political, cultural and general superiority of Athens over the rest of the Greeks of that period. Begun in 447 BC and completed by 432 BC, the Parthenon was the brain child of Pericles, general and politician in Athens at the time, and the democratically governed city of Athens. It was designed by two incomparable architects, Iktinos and Kallikrates, to such perfection that it has been impossible for anyone at any time, including today's technological age, to replicate the monument exactly. Pheidias, the most famous sculptor of the day, surpassed all expectations with his creative mind and artistic skill to produce the celebrated friezes and sculptures which decorated the temple and represented, among many other ideals, the themes of

Justice over Injustice, Peace over War, Freedom over Slavery

Unfortunately most of those sculptures were stolen from the Parthenon in 1806 by Lord Elgin who sold them to the British Museum where they are still housed today. The impressive sculpture of Athena Parthenos, due to its gold and ivory value, was dismembered stage by stage and ultimately disappeared.

The Golden Ratio 1.6180

Modern man considers the Parthenon to be the epitome of Western Civilisation, even though it was conceived and built two and a half thousand years ago. It was harmony and 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 Protagoras who, some years earlier, said the controversial, "Man is the measure of all things".

Classical Greece of the 5th Century BC has been studied by humanity ever since its short life was cut even shorter by war and natural disaster soon after it came to shine brightly between 450-400 BC. The Parthenon on the Acropolis of Athens has both inspired and intrigued mankind over the ages. Its perfect proportions and Golden Ratio, harmonious, intricate lines and angles, astonishing details and "symmetria" make it the one and only building in our modern world whose design and construction we look up to and yet cannot fully comprehend.

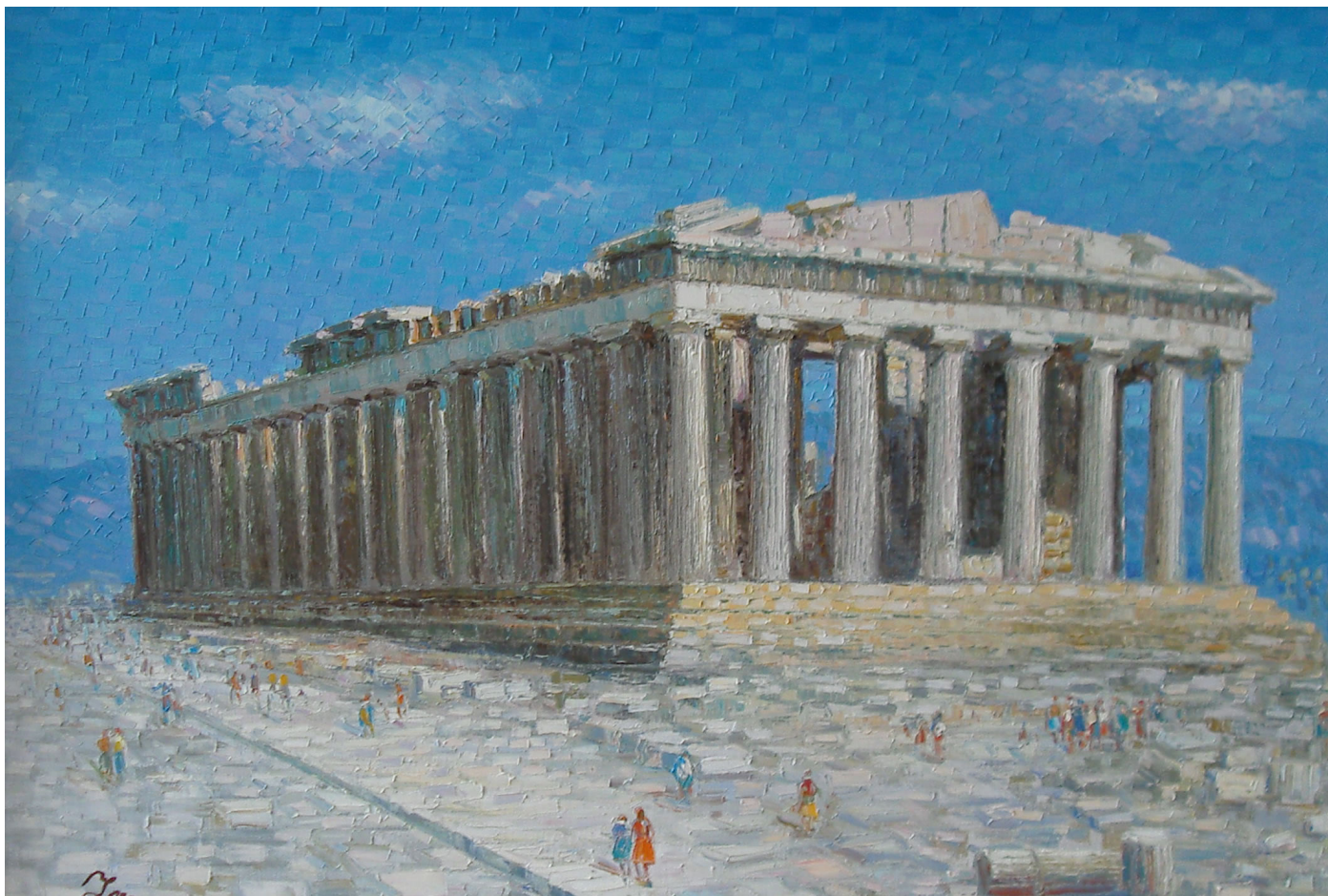
The Parthenon's Importance Today

The world today seems to be in a kind of chaos and confusion. Compare that to the symmetry and 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 of today. Conceived to express thanks and honour to 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.

Thus, millions throng to Athens, from all corners of the planet, to admire, to view and stand next to this perfect building even for a few minutes, a few hours in their lives. It is the influence and inspiration of the Ancient Greeks and their magical creation that feeds the spirit of humanity worldwide.

Humanity needs Classical Greece and Classical Greece needs humanity right now! It is for this very reason that we have mounted this exhibition and who better to assist us in this effort than artists born and bred in Greece who have lived and breathed the freedom and democracy of Athens and its most unique monument:

The Parthenon



No 1 Vasilis Zenetis (1935-)

The Parthenon, circa 1998

signed, signed and inscribed with title on reverse

50 x 70 cm

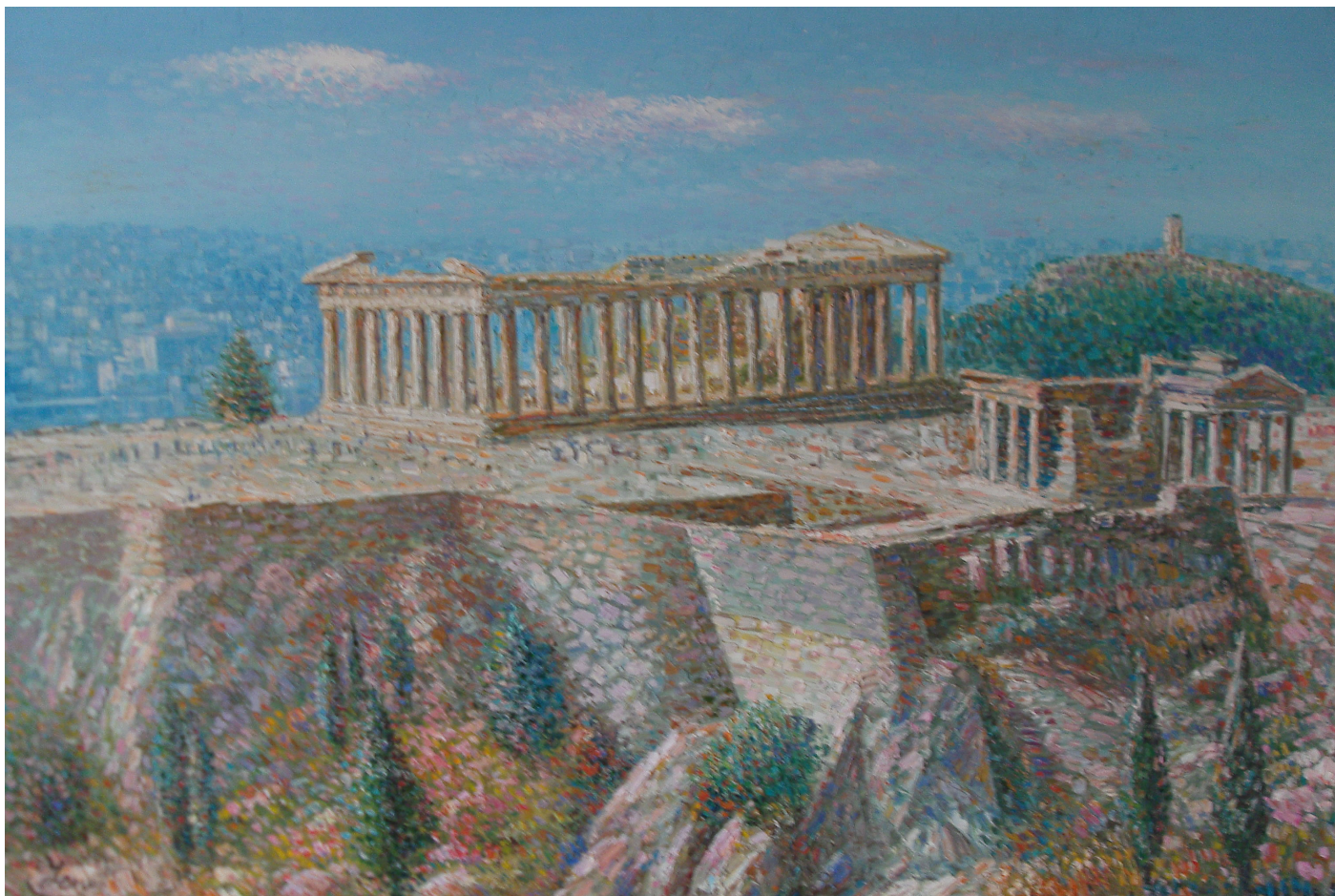
The sun of Attica plays tricks on vision and shapes and creates its own miracles of incomprehensible beauty. On bright days the Parthenon is dressed in unbelievable colours and the eye struggles to cope with the miraculous vision presented by this beautiful temple. It is indeed an inspirational human achievement and it is at times like these that the Greeks turn eyes, heart and soul to the Parthenon for inspiration and new direction for the country.

Vasilis Zenetis observes and studies the Parthenon but does not actually copy it. He is inspired and guided by this wonderful monument to capture, through his inimitable impressionist style, its essence and spirit. He delivers amazing, colourful paintings that will stand for posterity.



No 2 Vasilis Zenetzis (1935-) **The Parthenon from the East** - signed and inscribed on reverse, painted circa 1997, 40 x 50 cm
 No 3 Vasilis Zenetzis (1935-) **The Parthenon from Philopappou**, signed and inscribed on reverse, painted circa 1998, 50 x 70 cm





No 4 Vasilis Zenetis (1935-)

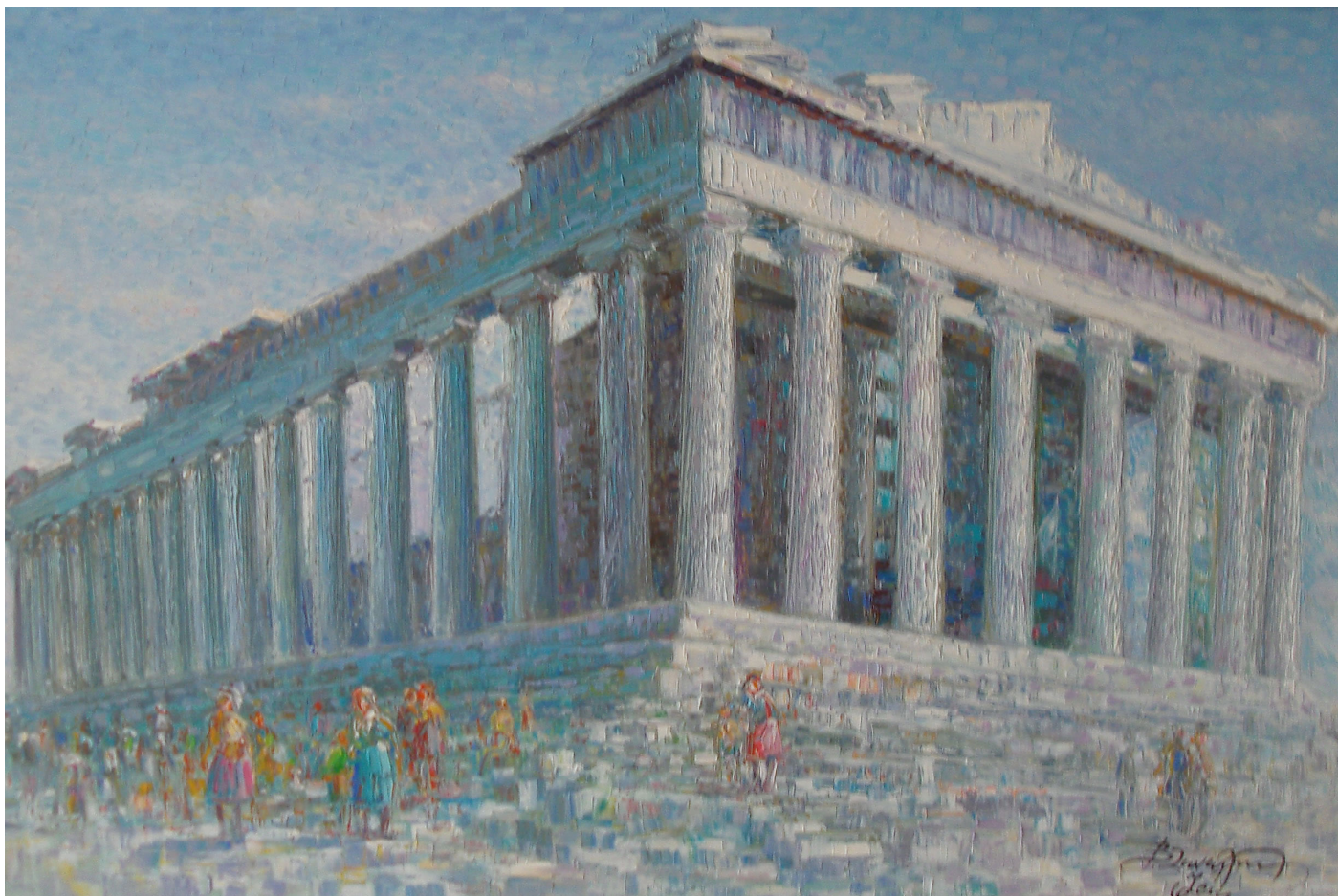
The Parthenon from the North East with Philopappou in the Distance, painted circa 1995

signed, signed and inscribed on reverse 60 x 90 cm

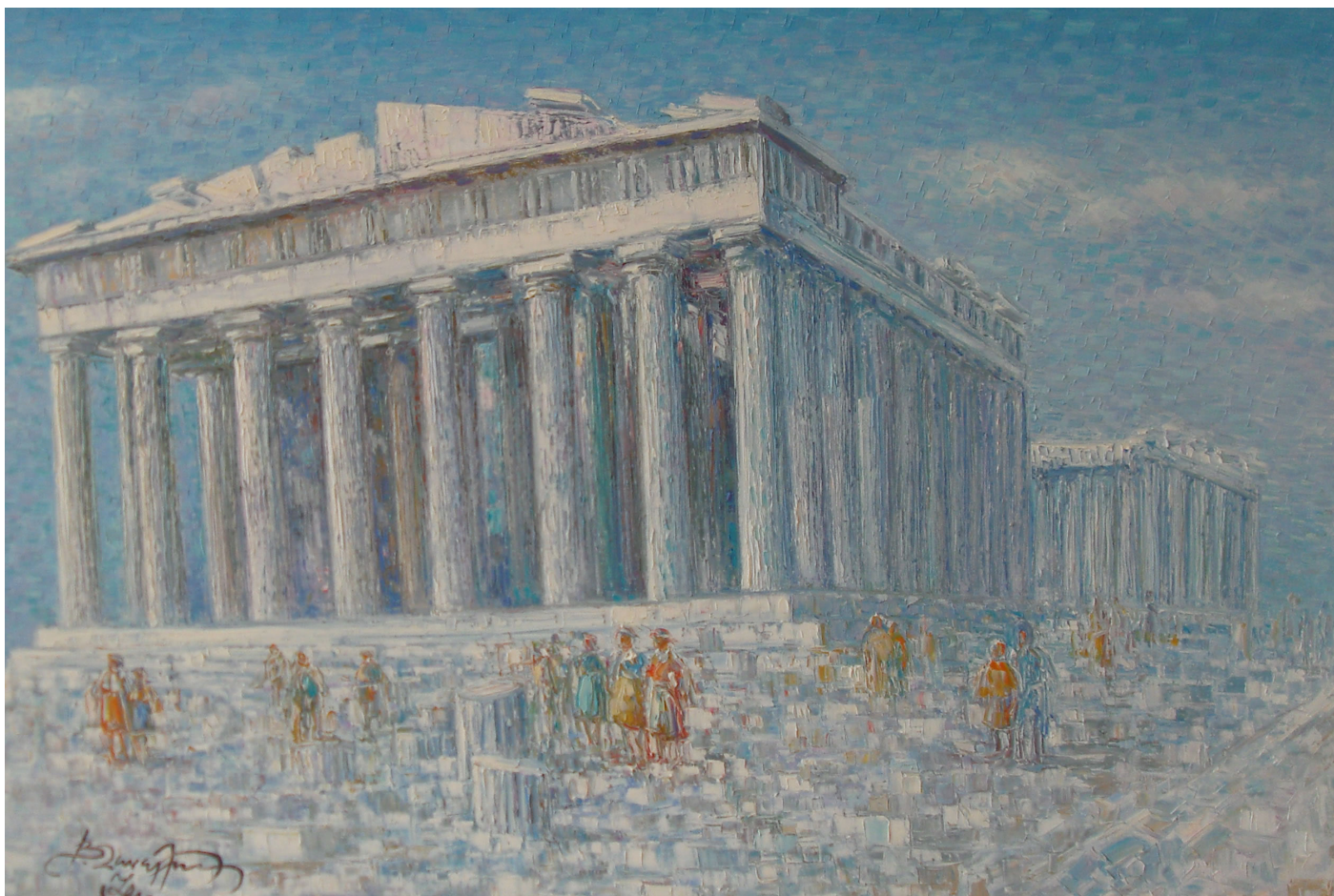
An artist can create new images from old existing ones, intentionally or unintentionally. What he sees today in one spot appears completely different the following day. Zenetis is an impressionist artist who delivers art of the moment, the hour, the day and the psychology of his inner self and soul. The Parthenon, the Acropolis become very different in his hands and spatula from day to day, from season to season, from year to year.

The painting above belongs to one of those happy moments in the artist's life when The Parthenon and its environment shed their staccato, ochre colours and adopt much brighter and more colourful hues and tones. What a difference the light and the mood of the artist make to the building.

This is one of the very few paintings Zenetis painted from North to South and from an elevated position overlooking the Acropolis. The Erechtheion is in the forefront of the painting but the dominant monument is The Parthenon with Philopappou on the far right. In the background the viewer has a superb image of Athens in blue.



No 5 and 6, Vasilis Zenetis (1935-)
The Parthenon, a pair, painted circa 2002
 signed and inscribed and titled on reverse 60 x 90 cm





No 7 Vasilis Zenetis (1935-)

The Erechtheion, painted circa 1996

Signed, signed and inscribed on reverse 40 x50 cm

The Erechtheion stands to the left of the Parthenon as we enter the Acropolis from Propylaia. The monument is another example of great architecture and tribute to the Gods built during the Golden Age of Athens between 421-406 BC. Together with the Parthenon and Propylaia they form a triad of unique monuments on The Acropolis of Athens unsurpassed in beauty and originality. The monument is devoted to Erechtheus king of Athens.

This fascinating monument is decorated with the six Caryatids, six young Athenian Korai (virgins) a symbol of purity and work ethos. The Caryatids are a sculptural marvel of beauty, dignity, uniformity of purpose and female strength. Unfortunately, as with the marbles of the Parthenon, Lord Elgin stole one of the Caryatids in 1806, during the Ottoman occupation of Greece. It is a travesty that this magnificent Kori of Greece is still in London absent from its original position.



No 8 Vasilis Zenetis (1935-)

The Propylaia on the Acropolis

signed, signed and inscribed on reverse, painted circa 1996, 40 x 50 cm

The Propylaia serves as the monumental entrance to the Acropolis rock. It is an impressive building designed by Mnesikles just after the completion of the Parthenon in around 437 BC. Although never fully completed it was a complex structure clearly designed to make a lasting impression on the approaching visitor. It clearly succeeds in doing so thousands of years later.

Monastiraki, Melting Pot of Greek Civilisation and Culture

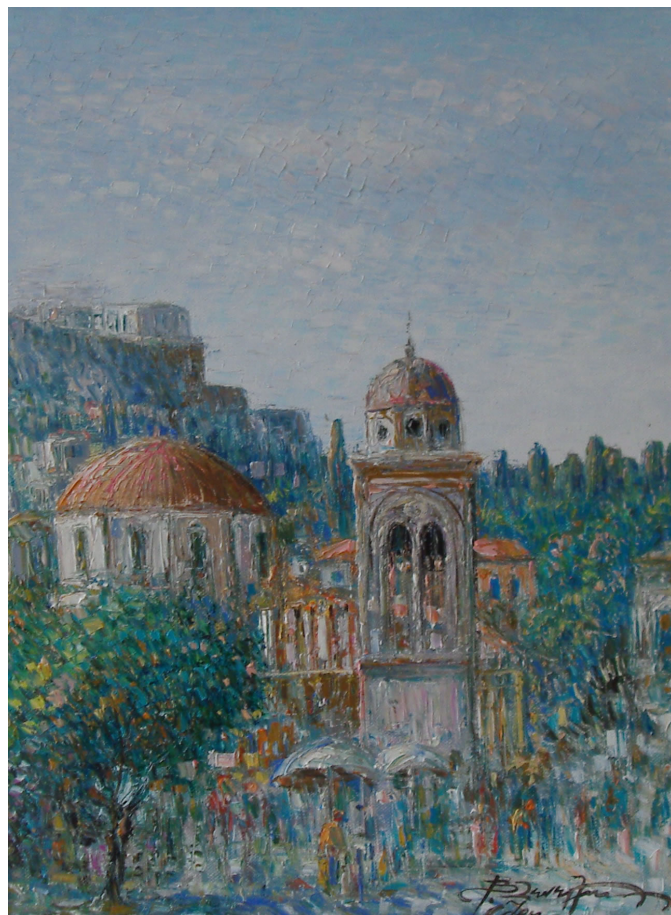
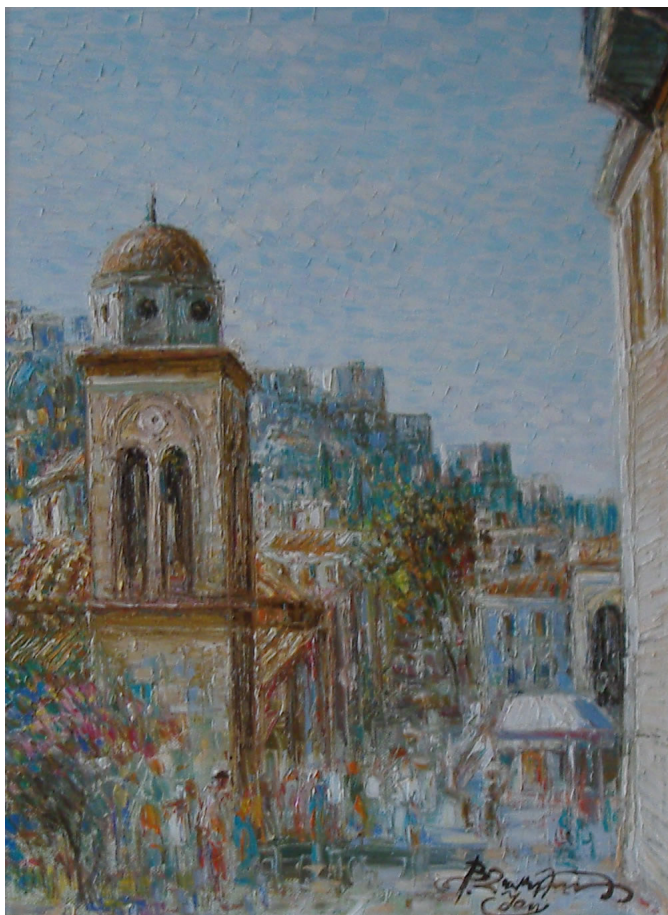
The Ancient Greek, the Greco-Roman, old religions and Christianity melt with the Modern harmoniously and magically in the Monastiraki area of Athens. This is where Vasilis Zenetis stood for ages to draw, paint and be inspired to produce these beautiful paintings for posterity. We are attracted to this magical area of Athens not just by the buzz of the markets and crowds but what is in the ground, in the air, in the unheard voices and smells of long ago. The roots of Humanity are embedded here and reach out to us for ever. Zenetis manages to capture this atmosphere magnificently in this series of paintings.

No 9 and No 10 Vasilis Zenetis (1935-)

Monastiraki with Acropolis Beyond, a pair

signed, signed and inscribed on reverse, painted 2000, 40 x 50 cm





No 11 and No 12 Vasilis Zenetis (2005-)

Monastiraki with Acropolis Beyond, a pair
signed, signed and inscribed on reverse, painted 1996, 40 x 30 cm



No 11a Angelos Papadopoulos (1953 -)
Old Athens Monastiraki
Signed, 45 x 60cm

Plaka, Ancient and Neo-Classical Athens Live Together

Plaka nestles at the foot of the Acropolis and surrounds it from three directions. This is where old Athens began around 1000 BC and developed over the ages. This is where the Lysicrates Monument, The Roman Agora, Aterides, The Stylae of Olympian Zeus, to mention but a few, can be found. No other Neo-Classical area in the Western world boasts such a luxury of riches as Plaka. The modern city of Athens stretches for over thirty kilometres from North to South but only one area remains her heart and soul: PLAKA

No 13 and No 14, Vasilis Zenetis (1935-) Pair

Plaka with Acropolis Beyond, a pair

signed and inscribed on reverse, painted circa 2003, 50 x 40 cm





No 15 Constantine Maleas (1879 -1928)
The Parthenon on the Acropolis from South East
signed, oil on board, painted circa 1917 – 1920, 21 x 32 cm

Provenance: Private Collection Athens, circa 1930

Maleas is considered one of the top twentieth century artists in Greece. He was active between 1908 until 1928, which saw his premature death. Born in Constantinople he had his first higher education in Polis before he went to Paris to study architecture. Like many other important artists, art won him over and he became a student of the Impressionist master Henri Martin, whose influence is evident in this painting.

Maleas returned to Greece in 1908 and after a few years in Thessaloniki he moved to Athens around 1917 where he made it his life's purpose to paint Greece's archaeological sites and landscapes. As Kotides mentions in his book (Maleas, Thessaloniki 1982- Thesis, Page 254), “ During his whole life Maleas exhibits art with Parthenon as the subject and title”. Maleas left for posterity images of immense importance, painted in Impressionist or Modern style much loved and admired by private collectors and museum curators.

This view of the Acropolis was painted circa 1917-1920 in a clear, exquisite, Impressionist style. The Parthenon stands high in the centre of the painting and is the focus of the work. Embraced by the branches of the tree in the foreground and painted in a soft peach colour, the monument becomes a part of nature and without much exaggeration nature itself. The harmonious earthy colours of The Rock of the Acropolis on which the Parthenon stands, together with Propylaia to the left and Herod Atticus to the right, deliver a masterful painting that is pleasing to the eye and true to the landscape and area around the Acropolis.



No 16 Vasilis Zenetis (1935-)

The Acropolis from Agora

signed, signed and titled on reverse, painted 2003, 80 x 120 cm

An artist creates without much thinking at times being led by instinct. Zenetis belongs to a group of artists who is led by instinct, history, love of country and nation. This panoramic view of the Acropolis from Agora and Monastiraki was spontaneous and of the day. He stopped, put his tripod down and started feverish painting, without preliminary drawings or drafts. He was starving to paint!

The day was bright and beautiful. The view was superb and working his way through the piece Zenetis knew very well that he was creating a work of art for posterity. There is so much to refer to in this painting: the ancient column standing to the right; the Old Acropolis Museum to the left; the beautiful little Church in the middle right; the Neo - Classical houses nestling among thick vegetation below the Acropolis; the grove surrounding the Acropolis; and then the Acropolis itself with all its glorious monuments. In his inimitable style Zenetis delivers a magnificent painting that will stand the test of time.

Zenetis is an artist who paints with passion in a style that he loves and that expresses him. He is undeniably the top Greek Impressionist of the last forty years and one recognised among international artists painting in a similar style. Being loved by investors, art experts and auction houses is indeed an endorsement of his art.



No 17 Vasilis Zenetis (1935-)

The Acropolis from Plaka South with Chapel

signed, signed and inscribed, painted 1998

50 x 70 cm

Today at the foot of the Acropolis and the Parthenon stand several picturesque churches, declaring the connection of Ancient Greece with Christian Hellas today. The Chapel in this painting stands to the north-west of the Acropolis and is frequented by many visitors. The light palette, gay colours, bright day and location of this painting render it one of the most beautiful in the exhibition.



No 17b Vasilis Zenetis

Plaka with Saronicos beyond

Signed, signed and inscribed on reverse, painted circa 1991,

80 x 120 cm

Plaka is clearly depicted in this painting nestling at the foot of the Acropolis with the Parthenon taking centre stage. The calm blue of the Saronicos in the background and sunset in the distance conveys a serenity and grandeur to the painting.

17c Yiannis Papanelopoulos (1935-)

Plaka from studio of the Artist

Signed, painted circa 2004

Papanelopoulos painted the area of Plaka and the Acropolis on many occasions. Plaka from the artist's studio is an accomplished work of art by one of the most respected senior Greek artists of the 1930s generation.



The Parthenon from South West

The Acropolis from the hills around it looks magnificent especially from the closest one, Philopappou to the South West. This is the spot Zenetis liked most and this is where he sat painting many views of the Acropolis with the Parthenon, the Herod Atticus Theatre and the Propylaia. From this position the Parthenon takes on an ethereal aspect and somehow appears taller, larger and more complete.

The Acropolis would seem cold and bare without the powerful vegetation that grows on its slopes. The variety of trees and bushes enrich the surrounding area with colour, sound and scented air, a magical feast of all the senses.

The magic of the area does not change nor loses its appeal with the new Acropolis Museum just underneath the Acropolis. Greece is a poor nation today but its culture and history is possibly the richest on the planet. The new Parthenon Museum does not speak of a nation in financial troubles but one of riches in culture and of a humanity endorsing the achievements of the Ancient Greeks!



Lot 18 Vasilis Zenetis (1935-)

The Acropolis from Philopappou Hill

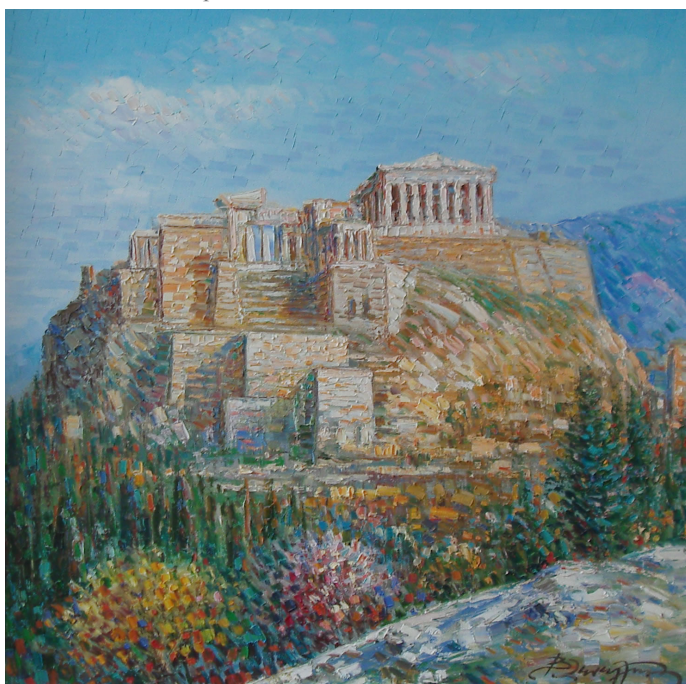
signed, signed and inscribed on reverse, painted circa 2004,
80 x 120 cm



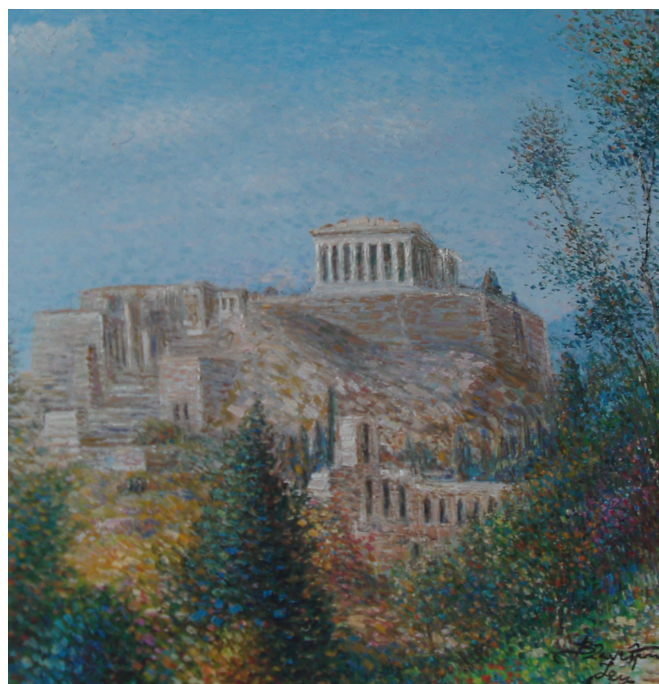
No 19 Vasilis Zenezitis (1935-)
The Acropolis and Parthenon from Philopappou
 signed, signed and inscribed on reverse,
 painted in 2003 - 80 x 120 cm



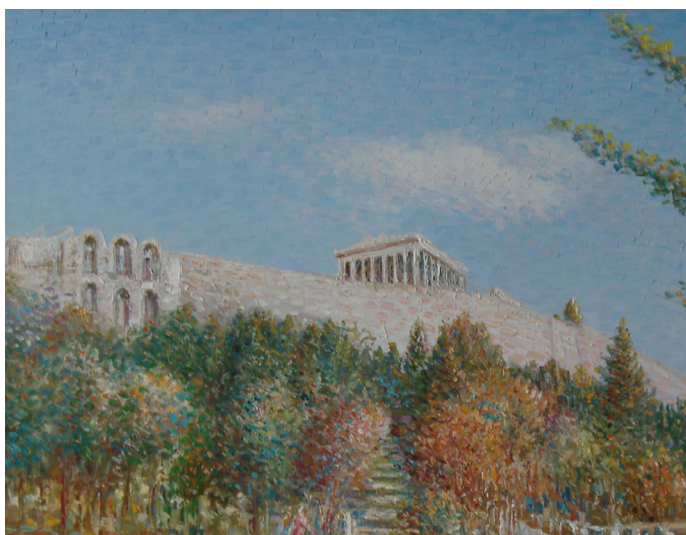
No 20 Vasilis Zenezitis (1935-)
The Acropolis from Philopappou
 signed and inscribed on reverse,
 circa 2003 - 80 x 80 cm



No 21 Vasilis Zenezitis (1935-)
 Signed, signed and inscribed on reverse
 circa 1995, 50 x 40 cm



No 22 Vasilis Zenezitis (1935-)
 Signed, signed and inscribed on reverse
 circa 1997, 50 x 40 cm



No 23 Vasilis Zenezitis (1935-)
 Signed, signed and inscribed on reverse,
 circa 1997, 50 x 70 cm



No 24 Vasilis Zenezitis (1935-)
 Signed, signed and inscribed on reverse,
 circa 1997, 50 x 70 cm

The Acropolis with Parthenon & Stylae of Olympian Zeus from Arditos Hill

Painting from Arditos Hill, next to the old Olympic Stadium of 1896, Zenetzi never failed to deliver great paintings as is evident in this series.

When an artist is as determined and as dedicated to his art and his mission as Zenetzi, there are no barriers to stop him; trees, bushes and groves could not stop Zenetzi from painting from where he knew was the best vantage point.



No 25 Vasilis Zenetzi

Stylae of Olympian Zeus with Acropolis and Parthenon Beyond

Signed, signed and inscribed on reverse, circa 2003, 80 x 120 cm

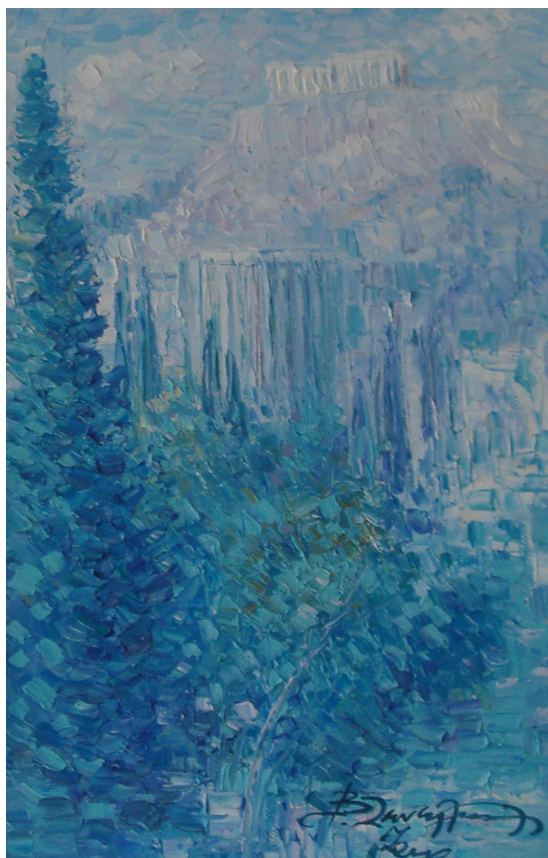
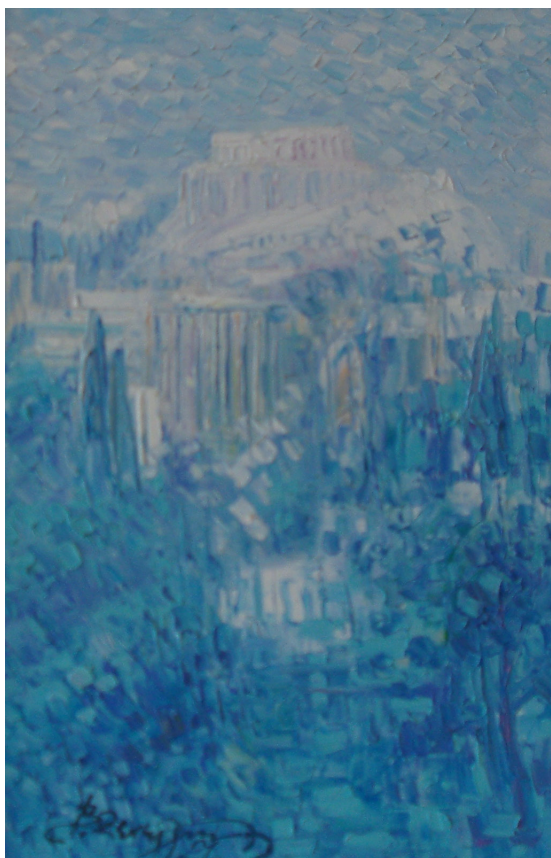


No 26 and 27 Vasilis Zenetis (1935-)

The Acropolis from Arditos, a pair

signed, painted 2004, 20 x 30 cm

Zenetis reached the zenith of his creativity between 1990 and 2004. During those years he produced some of the best paintings he ever painted, departing at times from his multi-colourful palette to one of near monochrome, in blue and white, the colours of Greece and her flag. This series of small canvases of the Parthenon in blue/white is unique and stand apart from all his other work. These canvases of 2004 are a landmark and speak of an artist whose expression was widening and attaining a higher level.



No 28 and No 29 Vasilis Zenetis (1935-)

The Acropolis and Stylae from Arditos, a pair

signed, painted circa 2004, 30 x 20 cm



No 30, Vasilis Zenetis (1935-)
Stylae of Olympian Zeus with Acropolis Beyond
 signed and inscribed on reverse
 painted 2003, 80 x 80 cm

Zenetis painted this location several times but never as close to all the last standing columns as in this painting. Here he succeeds in conveying the age of the columns still standing majestically after two thousand years despite the ravages of time.



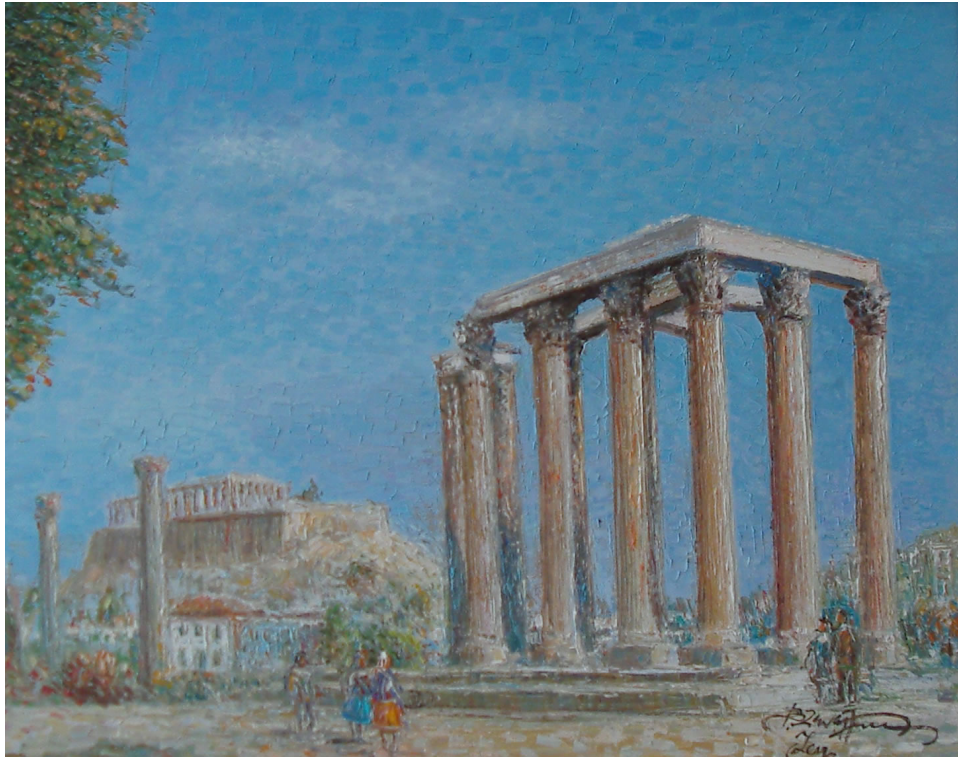
No 31 Vasilis Zenetis (1935-)

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

signed and inscribed on reverse, painted circa 1996, 60 x 90 cm

This view from Arditos is magnificent. It encompasses so much: the lush vegetation, the pine trees, the Stylae nestling among these, the apartment blocks of modern Athens and dominating the painting the Acropolis and the Parthenon in the distance - a rich panorama!

When the sun is bright, Athens is dressed in beautiful colours of green and ochre from Arditos Hill as can be seen in this painting. The panoramic view from the hill is amazing and once again captures the magic of this immortal location with its historical monuments.



No 32 Vasilis Zenetis (1935-)
Signed, oil on canvas, signed and inscribed on reverse
40 x 50 cm



No 33, Vasilis Zenetis (1935 -)
Stylea of Olympia Zeus
Signed 40 x 50cm

Biographies

Constantine Maleas (1879- 1928)

Constantine Maleas stands very high in the hierarchy of Greek masters of the first quarter of the twentieth century. Between 1908- 1928 Maleas painted Greece in inimitable styles which have earned him recognition, respect and admiration from important collectors and museums who have been spending significant sums of money to acquire his work. Of particular interest to collectors is his views of the Acropolis and the Parthenon.

Angelos Papadopoulos (1953-)

Angelos stands out among the artists of the 1950s because of his figurative art and views of Athens. He paints in a very effective free brushstroke in very harmonious colours. We consider Angelos an artist with a bright future who at the moment is very affordable.

Yiannis Papanelopoulos (1936-)

Papanelopoulos paints powerful images connected with Greece's history in a unique style and a colouration particular to his work. His views of Athens are magnificent in their simplicity and grandeur as in the example in the exhibition. His images of the heroes of Greece as well as Greeks at work are particularly important in the artist's work. The world's big auctions have recognised the work of the artist where his work sells regularly.

Vasilis Zenetis (1935-)

Born in Crete, Zenetis brings into his art the FREE spirit and soul that distinguishes the people of Crete. A prodigious talent from very young age, he is today the best impressionist in Greece distinguishing himself at the big auctions of the world. The artist lived and worked in Athens near Monastiraki/Acropolis area, where he spent most of his time painting the images we exhibit in this exhibition. All the works of Zenetis in this exhibition were commissioned to the artist by greeksinart.com. Unfortunately, the artist stopped painting through ill health!

The MAGNIFICENT SEVEN paintings of the Athens Olympiad 2004

Painting 34

Painted on the 14th of August - 2004

‘The Acropolis with the Parthenon’

Oil on canvas, 40×50 cm

signed and especially dated and located by the artist on reverse with a blue rectangle inscribed ‘Athens Olympics 2004’



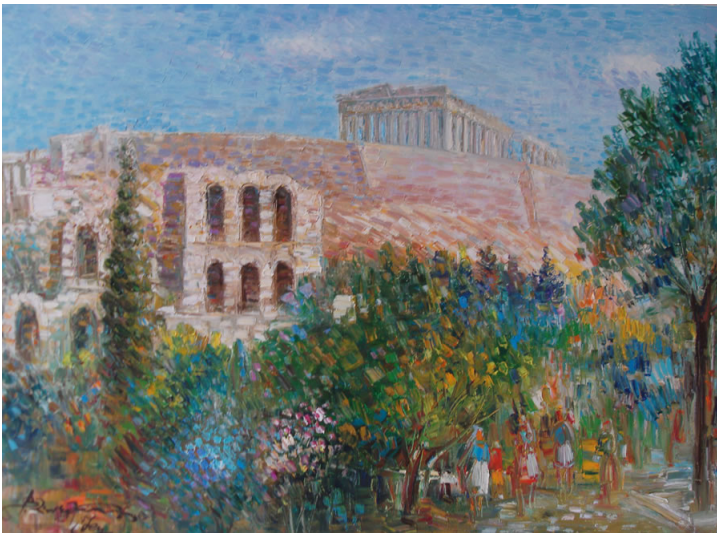
Painting 35

Painted on 15th and 16th August - 2004

‘The Acropolis with The Parthenon’

Oil on canvas, 50×70 cm

signed , signed and especially dated and located by the artist on reverse with a blue rectangle inscribed ‘Athens Olympics 2004’.



Painting 36

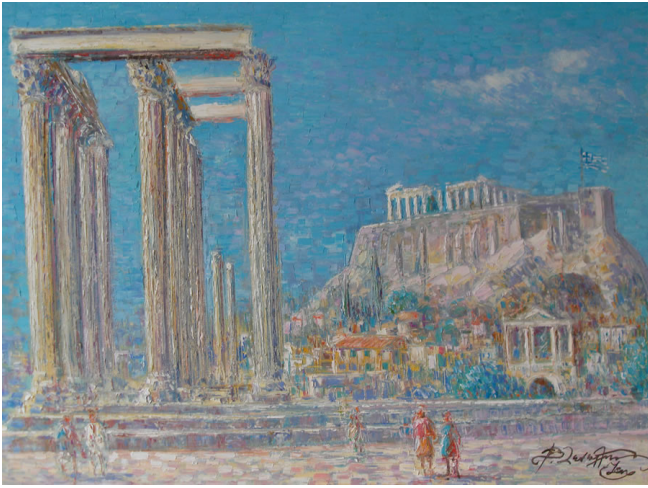
Painted on 18th and 19th August 2004

‘Plaka with the Monument of Aerides and the Acropolis with the Erechthion above’

Oil on canvas, 45 x 60 cm

signed, signed and especially dated by the artist and located on reverse with a blue rectangle inscribed ‘Athens Olympics 2004’





Painting 37

Painted on 20th and 21st August

‘Stylae of Olympian Zeus with The Acropolis and The Parthenon Beyond’

Oil on canvas, 45×60 cm

signed, signed and especially dated by the artist and located on reverse with a blue rectangle inscribed ‘Athens Olympics 2004’



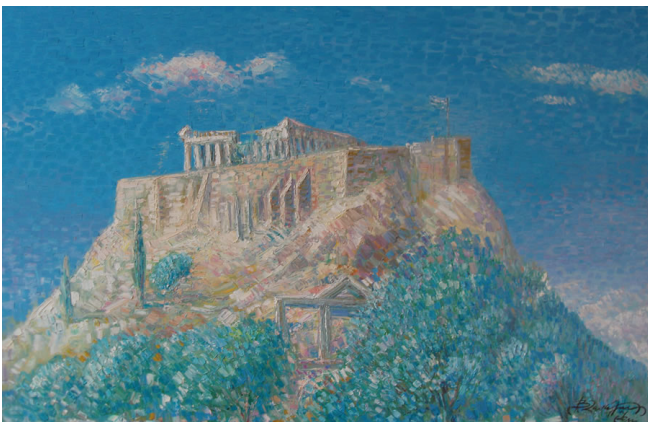
Painting 38

Painted on 22nd and 23rd August 2004

‘The Parthenon and the Erechthion from the east on the Acropolis’

Oil on canvas, 50×70 cm

signed, signed and especially dated by the artist and located on reverse with a blue rectangle inscribed ‘Athens Olympics 2004’



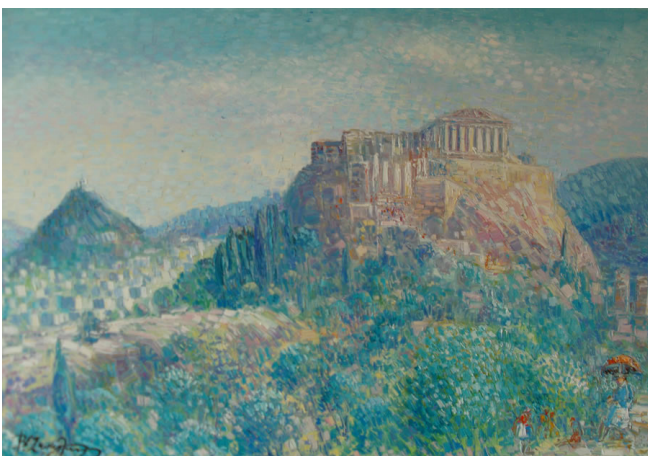
Painting 39

Painted on 25th and 26th August 2004

‘The Acropolis from Stylae of Olympian Zeus’

Oil on canvas, signed, 60 x 90 cm

signed and especially dated by the artist and located on reverse with a blue rectangle inscribed ‘Athens Olympics 2004’



Painting 40

Painted on 28th and 29th August 2004

‘The Acropolis with Saint George Lykavitos from the West’

Oil on canvas, 60×90 cm

signed and especially dated by the artist and located on reverse with a blue rectangle inscribed ‘Athens Olympics 2004’



Vasilis Mastoras (1952-)

Peaches in a Basket

Signed and dated 1989, oil on canvas,

60 x 80 cm

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We stock five hundred paintings to view and discuss in confidence

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The Bicentenary of the Greek Revolution 1821

Upcoming Exhibition in 2018

Two Hundred Years of FREEDOM



Constantine Maleas - **Olympia** painted circa 1920-1925

Costas Coulentianos - **Abstract Composition, Spirit of Freedom**





Spyros Papaloukas
Karyes Monastery, Agion Oros, Greece

Euterpe Ionides
The Fight to FREEDOM - Constantinople circa 1865-70



Humanity's Shining Temple of Athens

THE PARTHENON

10th March 2015 – 10th April 2015

The Greek Cypriot Brotherhood Centre
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