

Panayiotis Tetsis

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August 29 – September 20, 2009

Poros

In the summer of 2009, Citronne presents one-person exhibitions by Sotiris Sorogas, Chronis Botsoglou, and Panayiotis Tetsis.

Tetsis's seascapes are inspired by the islands of Hydra and Poros. The title of the series is "Parakamp-tontas ta Tselevinia" (Bypassing Tselevinia). Tselevinia, the group of small inhabitable islands at the Peloponessus cape between Poros and Hydra and famous for their rough seas, are a divider between the calm Saronic Gulf and rocky Hydra, uniting and dividing the life of Poros and Hydra.

Tetsis's paintings in the exhibition are mainly seascapes, with the exception of a still life of a bowl of lemons - a playful reference both to the lemon grove across on the coast of Peloponnesus as well as to Citronne itself.

Tetsis's seascapes show an imaginative and emotive interpretation of the sea. The sea has always been present in his life, his mind, his work. He was born in Hydra and goes back often. The paintings are products of his memories, feelings, and sense of the place. The view of the sea opens up as a wide horizon in front of the viewer's eyes. The sea in Tetsis's paintings takes different colors: green, dark deep blue, even black. In each painting, it takes a different presentation: deep sea with no land in view, turmoil and dark deep green, very dark blue, occasionally even black; where the spray of the sea extends to the clouds, where water and sky are difficult to distinguish, like the wild sea outside Tselevinia in winter; light green with overtones of aquamarine blue and above it a blue or orangey summer sky where the rays of the gold sun are passing through and the inviting shore is in the middle ground between sea and sky - the shore painted with strong contrasting colors of deep brown-red

against emerald greens or yellow and ochres contrasting gray or purplish blues.

A thick mass of color is placed on the canvas with the brush, with a knife, even with fingers. Light translates into color. The forms are drowned in flooding color, obliterating the boundary between reality and imagination. The handling of form, space, and light transforms his subject into a harmonious construction of planes and spaces. The brush strokes have a rhythmic pattern that gives the canvas its shimmering texture. He is painting pure movement of masses of color, which brings to the finished painting the immediacy of the color sketch. In Tetsis's paintings, the sky and the sea are brought into an almost abstract relation, together forming a vortex of unbridled natural force. The concept of the sea is a fine thread that brings together the three Citronne exhibitions for the summer of 2009. The sea is hinted in Sorogas's "Rust and Driftwood: the seashore is the place where Botsoglou's watercolors of the "Of the Seashore" series are created; and the beauty of the sea in its full power is at the core of Tetsis's seascapes "Bypassing Tselevinia".

In addition to the underlining thematic subject of the sea, the exhibitions of Sorogas, Botsoglou, and Tetsis share other affinities as well. All three of these artists, in the era of abstraction, have insisted on working in the context of the realist tradition. Their work not only derives from optical reality - which applies to most art anyway - but explicitly keeps strong representational elements. All three, in addition to their strong presence as prominent artists, have been influential through their writing, examining art in its wider cultural and social context. And finally, all three artists have been somehow connected to Poros, an element that emerged in an almost uncanny way after the scheduling of the exhibitions. In addition to the clear relation of Tetsis with Poros and its vicinity, Sorogas's relation is through his love for and the affinity of his work with the poetry of Seferis; and Botsoglou's through his memories of the time he spent on the island, where he painted some of his early watercolors like "Sunset in Poros" (Deilino ston Poro), 1963.