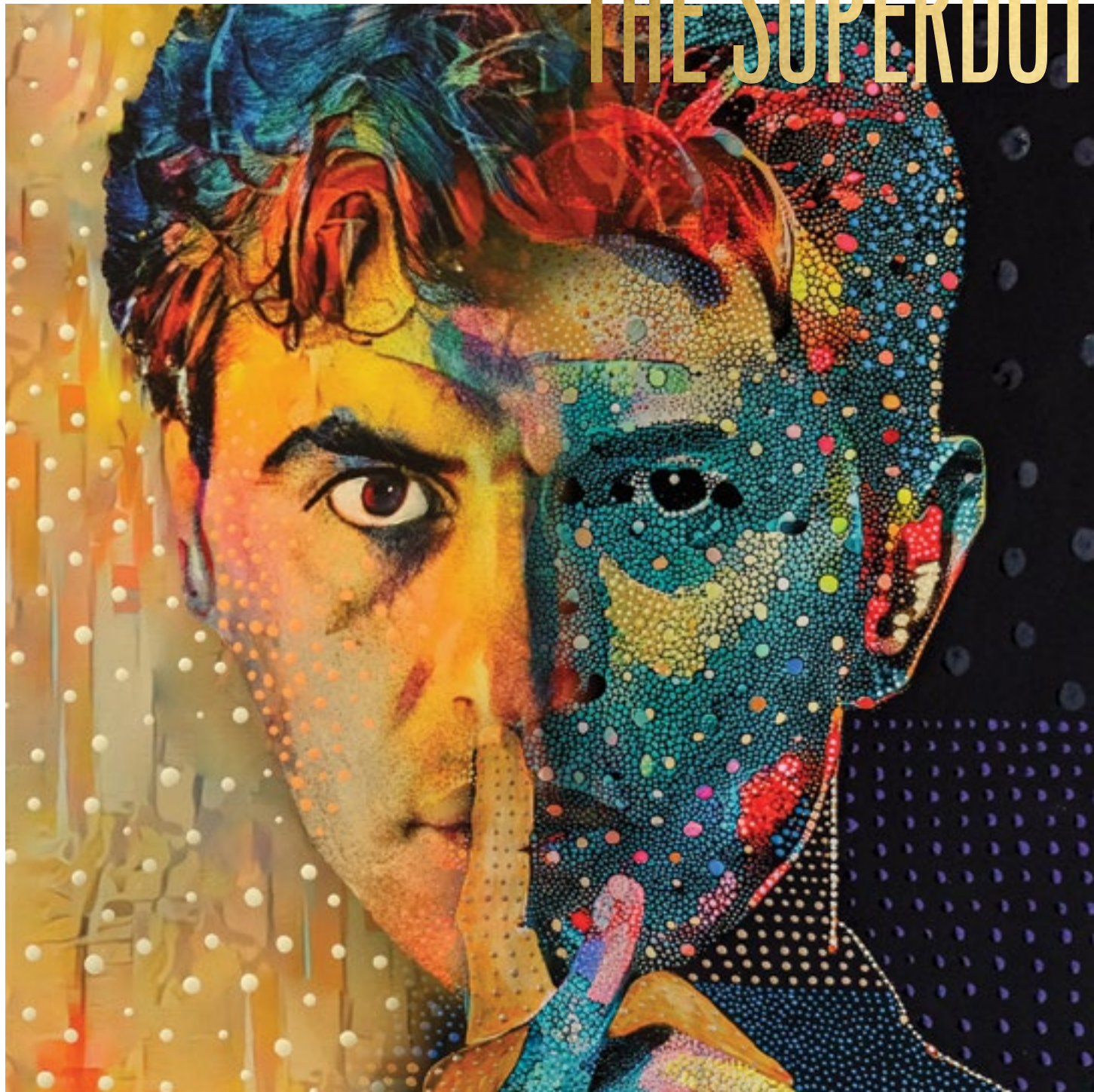


Philip Tsiaras

THE SUPERDOT



KEY BOOKS

Philip Tsiaras

THE SUPERDOT

KEY BOOKS

SPECIAL THANKS



Ioannis Alexopoulos
Roelof Bijlsma
Bridget Brown
Christian Chalut
James Charles
Donopoulos Fine Arts
Christoforos Doulgeris
James and Jennifer Gambrell
Dakis Joannou
Lou Kollakis
Simon Lee
Haris Makkas
Vlassis Maronitis
Steven Miller
Victoria Miro Gallery
Bradley Mitton
George Olympios
Dimitris Paraskevas
Johnannes Picharidis
Yannis Psathas
Georgie Rees
Vassilis Siafaricas
Syrago Tsiara
Vasilis Vardakas
Nicholas Zachariou
Apostolos Zervos
Andre Zlattinger

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Blizzard, NYC 2017



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Self Portrait, Sonora Desert, Mexico 1980



ABOUT TSIARAS



“Philip Tsiaras artworks are an important advance in the surrealist tradition of 20th century art. Breton’s Manifesto suggest the way Tsiaras’ works are an advanced surreality.

Traditional surrealism had a morbid curiosity about pathology. In contrast, Tsiaras’ surrealism transcends such morbidity.

Indeed, the sense of pleasure that emanates from his work, his fantasies of the self, and of the world, seem so positively charged with healthy erotic pleasure, as to deny the power of mental pathology, and even to suggest it can be overcome.

It is though Tsiaras wants to remind us, that the self and the world, however diseased, can be enjoyed.”

**Donald Kuspit, Critic
New York City**

“Philip Tsiaras’ pictures are a concentrate, an individual reception to the last forty years of cultural history. His images possess an intensity which link the imagination with collective experience to surpass the individual, and speak out to the vital consciousness of an entire generation...”

Tsiaras’ art deliberately engages the dynamic fields of different cultural influences, which have shaped and continue to shape his individual reality. Out of this arise strong, willful artworks whose power have universal dimension.

**Martin Stather, Director
Kunstverein of Mannheim, Germany**

“Tsiaras is, above all, “ancient blood in a modern organism”, raised and educated in an advanced American culture; assuming that “Mediterranean” is not only a geographic connotation but also a way of understanding a complicated and mutable cultural dimension.”

**Angelo Pauletti, Director
Municipal Director of Culture, Feltre, Italy**

“Tireless and resourceful Tsiaras processes

moods and ideas through subjects such as colored vases, stiletto shoes, pistols, airplanes, horses and circles. He remains a “CULT” figure, a Surrealist whose innovative views combine the different cultures that nurtured him, and his unbri- dled and unconditional passion for creativity.”

**Maria Marangou, Director
Museum of Contemporary Art, Crete**

“It seems insufficient and awkward to identify Tsi- aras as a photographer only, as he is involved in so many other creative media.

He doesn’t walk into the studio on Monday as a painter, return on Tuesday as a photographer and come again on Wednesday as a glass sculptor.

He steps into the workspace as an artist, regard- less of the medium in which he works at any giv- en moment.”

**Allan D. Coleman, Photography Critic
The New York Times**

“I first came across the work of Philip Tsiaras in an Italian foundry in 1994. “Endless Pitcher”

caught my eye, a polished bronze, perforated pitcher, balancing precariously upside-down on fused industrial coils.

If was a strange marriage of materials and inten- tions. Then came the man, the artist, and with him the horses. I remember, while visiting him in his Manhattan Seaport loft, seeing hundreds of images of galloping horses, lyric horses, running through calligraphic marks and conceptual signs.

The horses seemed to vanish and reappear in a myriad of lush surfaces and eclectic forms, above all, different from any horse paintings I had seen.”

**Fabrice Marcollin, Director
Contemporary Art Bank, Toronto, Canada**

“The horse like the woman: two sensual meta- phors, two beings that couple ideally in the ob- scure meanders of our unconscious. They run about together, in authentic territories of the fan- tasies of latent poets ...”

Tsiaras possesses them both with the energy of his paint brush: instrument of seduction, love tool, periscope that emerges from the marshes of in-

fancy and which examines emerging passions like islands underwater of a recaptured maturity in the ocean’s grave ... One’s very own existence makes an art expression.”

“You search inwards, in your memories of cre- ative comparisons to that vital force. You search for the energy of Eros, the power of life, and you find it like in a story of Roland Barthes, you find it, scandalous and innocent, transgressive and im- modest, in the thoughts of Philip Tsiaras.”

**Gianni Monduzzi, Author
Bologna, Italy**

“Philip Tsiaras is neither an exile nor refugee. He loves the magnificence of the American surface, the multi-ethnic contamination, the exaggeration of goods as well as the radicality of everyday ex- istence, which can be a fairy tale or a nightmare.”

**Francesca Alfano Miglietti, Curator
World Exhibition Association, Venice**

“In Transparent Mirrors, the silvered installation is designed to conceal the danger of Tsiaras’ lethal sculptures and glass, which disguise the blow

aimed at the visitor’ s heart. The visitor who does not anticipate this experience, will find himself haunted and hunted by the works of art, which are mutating, luminous and darkly fascinating.”

**Maurizio Sciacaluga, Curator
Venice Biennale 2003**

“In Tsiaras there is the impulse to inform every- thing that the artist touches. So much so that the subjects and their symbols ceased to be the main focus.

What does become increasingly evident, is the power painting and the methodology of the im- age making process that superimposes itself, to- tally naturally, on anything the artist does. This fluidity is what Philip Tsiaras is.”

**Marco Meneguzzo, Art Historian
Accademia di Belle Arte di Brera, Milano**

FOREWORD



I had become intimate with the Dot some 35 years ago when, unbeknownst to me, it had managed to infiltrate into the many mysterious corners of my youthful imagination.

And although this sounds like the possible beginnings of an Agatha Christie novel, truth in fact, one barely knows, without immense unraveling, “the who done it”, or more importantly, what compelled me to do it all these years.

To begin with, the artist is innately driven to be maker of his own particular markings. In order to understand just how and why, one reverts to, or amplifies this, or explores that, we need to dig deeper into the unnatural psychology of the image maker.

All of this is to say, that there is no one reason why I have heralded the DOT, depended on it, or allowed it to seep into my sleeping unconscious; only to show itself again and again, as a pat-

tern of printed brains waves, a staccato of morse code, a percussive mass of atomic particles, all vying to cover the void of embarrassingly white canvas.

As Nabokov’s professor Humbert Humbert, confessed to his obsessive, elicit, and inappropriate love for the young Lolita, I too concur equally in my compulsive, elusive and inexorable love of Dots.

So then,
“Ladies and Gentlemen of the Jury, exhibit number one is what the seraphs, the misinformed, simple, noble-winged seraphs envied. Look at this tangle of thorns”. Vladimir Nabokov, 1955.

Philip Tsiaras

*Oct 5th 2021,
Lefkada Island*

Self Portrait, 1973



Syracuse, Sicily 1995





**PHILIP TSIARAS:
BETWEEN THE DOT
AND THE GALAXY -
THE SUPERDOT**

In 1926, Wassily Kandinsky wrote that the point 'presents the briefest, constant, innermost assertion: short, fixed and quickly created' and called it the 'proto-element of painting'.¹ Combining silence and speech, it signifies both the negative and the positive,² and displays both an inward and outward tension.³ Tsiaras has explored this multitude of meanings inherent in the painterly expression of the point as 'dot', and beyond, with unwavering commitment and a constantly renewed fascination for the past three decades.

The artist has broad knowledge of the use of the dot in art since ancient times. He has been particularly impressed by and is

¹ Wassily Kandinsky, *Point and Line to Plane*, trans. Howard Dearstyne and Hilla Rebay (New York: Dover Publications Inc.), p.32.

² *Ibid.* p. 25.

³ *Ibid.*, p.32.

consciously aware of the tradition of late 19th century *pointillisme*, as developed by Georges Seurat, Paul Signac and their contemporaries. He, however, goes beyond their legacy, both in themes and technique, creating his own personal lexicon. Tsiaras pursues dots into abstraction and boldness of juxtaposition, producing an imaginary code of communication. In his works, dots appear in different sizes, colours and density, becoming 'raucous, wild and erotic'.⁴ They evoke anything from microscopic images and grains of sand, to stars and planets. Arranged in constellations, they either implode, or explode and get dispersed on the painted surface. The result is what the artist terms his own 'version of the universe'⁵ – an idiosyncratic oeuvre, exploring everything from the smallest visible unit, biological or inorganic, through to galaxies.

Figurative and abstract dotted paintings and objects appear since the early 1980s,

⁴ Philip Tsiaras, in conversation with Evi Baniotopoulou, 11 October 2021.

⁵ *Ibid.*

in parallel with the rest of his extended body of work in painting, sculpture and photography. The earliest such example is *Lacrymosa* (1983).⁶ In it, an abstracted, primitivist head of an afro-Virgin Mary bearing Jesus's figure on the cross on her forehead is set against a dotted background. This development toward dotting feels like a segue from his earlier practice of the late 1970s, when he had already started painting on double-exposed photographs with stones and particles, which in retrospect resemble dots. His work as photographer is elsewhere apparent in his works, as clustered dots often result in graininess and a sort of pixelation.

Tsiaras' work is informed by many cultures and philosophies. While not exclusively, his Greek descent has influenced him to a great extent. Dotted patterns have permeated Greek art and culture, from ancient granular gold jewellery to wrought metal battle wear and architectural elements,

⁶ Ibid. As the artist explains, the title derives from the Latin phrase 'lacrimae rerum', meaning 'the tears of things', found in both Dante and Virgil's works.

through to figurative or abstract mosaics spanning centuries of creation, still found today in private abodes, places of worship, and public spaces. This peculiar type of dotting concerns everyone, from the rulers to the layperson, and transcends beliefs and language. It embraces universality, which is predominant in the artist's work.

The *Dot Pop Portraits* and *Alexander the Great* series encapsulate most of these elements. In them, a complex plane of interactivity and energy slowly emerges, becomes activated, pulsates, culminates, and self-perpetuates via the seemingly inexorable dotting of the surface. The artist consciously avoids offering any contextual information and is only concerned with the impulse of the subject. Each painting, then, resembles an individual vibrating energy net, a visualised electric field that both emanates from and protects the person depicted. The result is, often, auratic – a kind of modern-day hagiography that focuses decidedly on the highlighted figure.

Indeed, the backgrounds of these por-

traits, devoid of recognisable elements and with a complete lack of depth are reminiscent of Byzantine icon painting. There, Christ, the Virgin Mary or Saints are placed against a simple, usually gold background that offsets them as the main characters. The spotlight is on them, and distraction is avoided. The flatness of the figures also serves for them to be presented as debodified, almost dehumanised. They, thus, symbolise a blessed unification with the divine in an atemporal and nonspatial field, denoting perpetuity and universality. In Tsiaras' work this is translated in his critical commentary on the quasi-sacredness with which his subjects are invested as key personalities of our times. As such, although inspired by Pop Art's imagery and aims, the artist here transcends the movement's critique on secularism. Rather, as an inversion, he points to an increasing desecularisation of the contemporary world.

Tsiaras is also a citizen of the world and a New Yorker. Perhaps not surprisingly, therefore, he projects a globalised world's

collapse of time and space in his portraits. The lighting is theatrical, rather illogical, and otherworldly. It is enhanced by unnatural shadowing and harsh facial colouring, a simultaneous nod to De Chirico's *pittura metafisica* and Expressionism. Time is, thus, not given away. The place is also unknown – an impression heightened by the often intense zoom-in on faces, and a representation of our collective visualisation of outer space.

Inversion does not just appear on a conceptual level in the artist's work. His treatment of several of his portraits with effects evocative of latent images of camera rolls plays with the dual forces of positive/negative. He also seems to be exploring what has been developed and what is yet to come, the public and private, the outwardly projected and the esoteric, the experienced live and the remembered. *Split Andy* (2019), *Alexander the Lion* (2020) and *Alexander the General* (2021) are characteristic of this tendency. Interestingly, also, this common approach places the two figures on the same pedestal as

both popular and contested icons of global renown, even if separated by centuries.

Duality also stands at the basis of Tsiaras' *Duets* series, such as *Jackie O Maria Callas Duet* (2019) and *Putin Trump Duet* (2019). He intentionally makes these personas, who have had complex or adversarial relationships, share the same body, so that they are trapped together even in the afterlife through art's eternal character, as 'a kind of artistic karma'.⁷ Queen Elizabeth II, on the other hand, is mirrored as a playing card in *Double Queen Duet* (2019), 'the Queen of Queens, who has no alter ego', as he notes.⁸

The dot, which is part of the background's force field, the subject's characteristics, or an element of visual bejewelling in portraits, takes centre stage in the *Circle of Life* series. There, it becomes the indisputable, microscopically zoomed-in protagonist of the work. It is the vehicle for Tsiaras' powerful dialogue with a variety

⁷ Ibid.

⁸ Ibid.

of philosophical considerations and natural processes that make up life as we know it, and for his search for the spiritual. Universality is even more deeply felt here, as the circular, canvas-dominating formations host elements evocative of an embryonic state, via nature, through to the cosmos.

Dualism and contrary forces, and his interest for ancient cultures reappear here via the introduction of *yin and yang* being the underlying principle of his paintings. As an artist of the diaspora, Tsiaras has been exposed to a multitude of socio-religious cultures and uses his influences to create panhuman messages. Supersized dots now become a framework for a series of abstract painterly renditions within them, offering a very wide spectrum of colour, gesture, density and elemental interaction. These result in a panorama of vibrating messaging. Young Tsiaras was trained as a classical musician, and it is perhaps here that his relationship to music is more particularly felt, as the works can almost be experienced with rhythm,

volume and melody, in a synaesthetic way. The ability to visually orchestrate his dotting comes from considering musical notes as a series of dotted coordinates on the page, transmitting musical qualities.

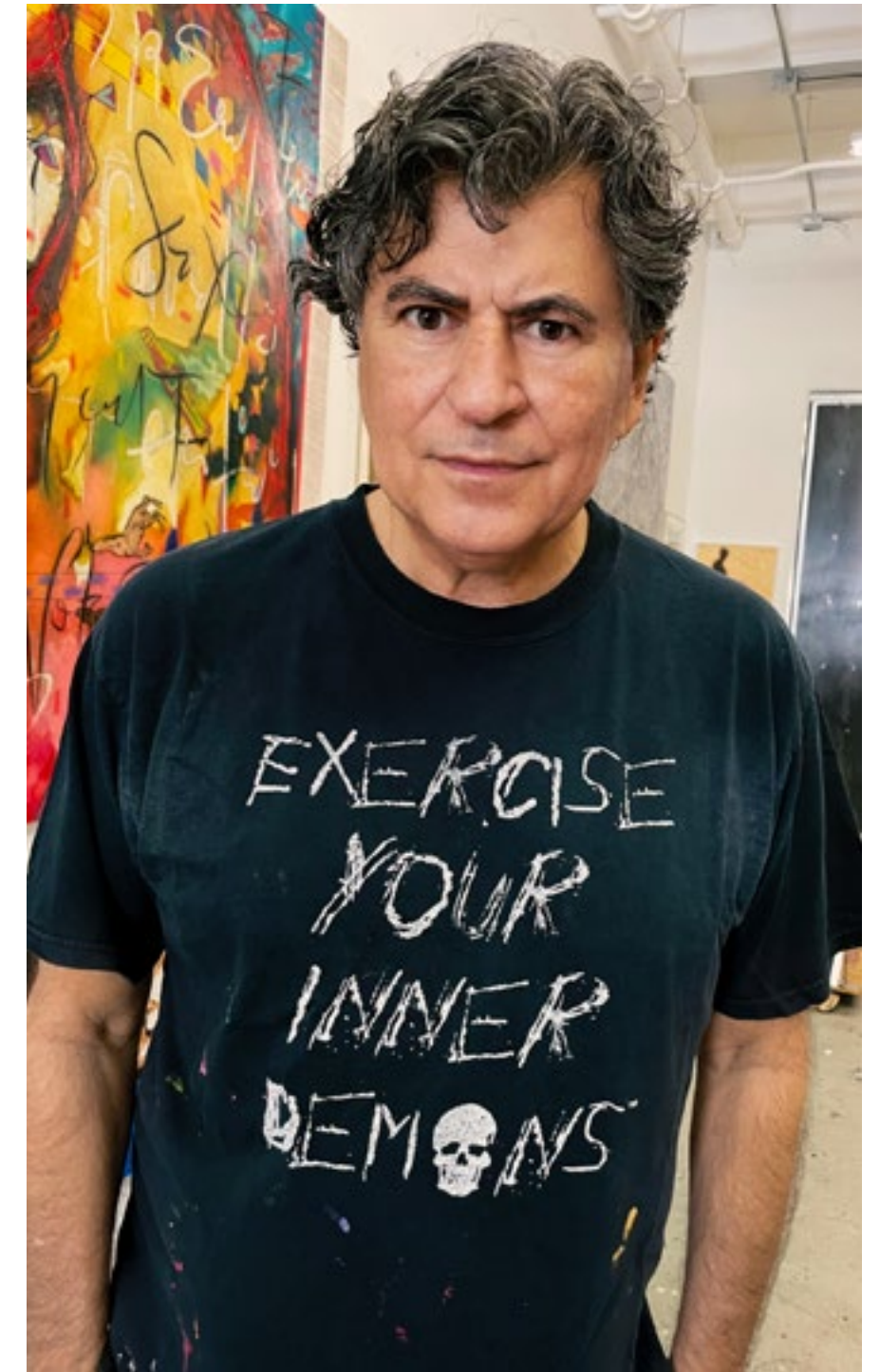
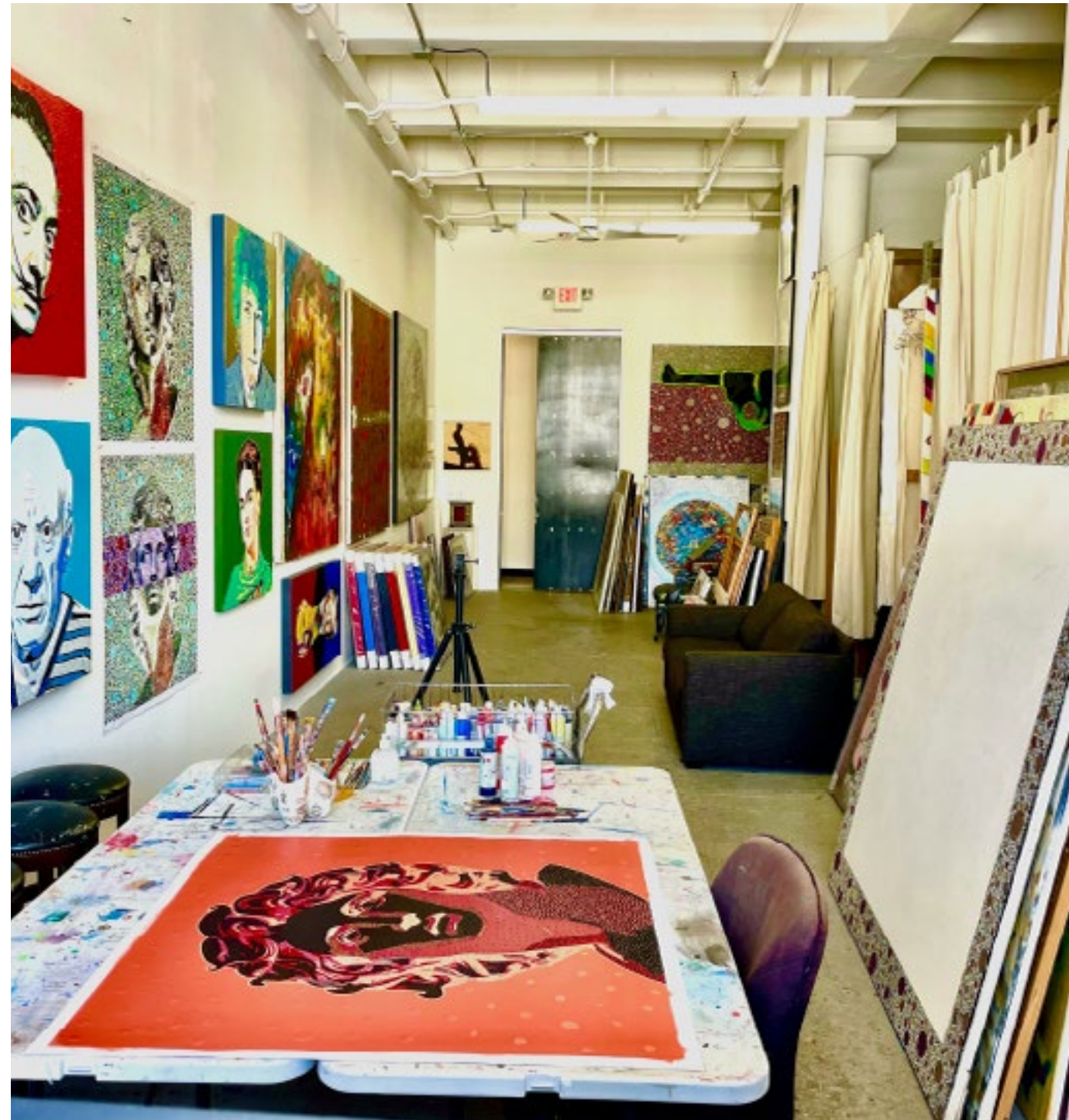
Besides portraits and the *Circles of Life* Tsiaras has persistently and rather tirelessly investigated the possibilities and limitations of dotting on other paintings and objects since the 1990s. Different art historical eras are reinterpreted via *Dotted David* (2008) and *Dotted Louis XV* (2000); architecture is seen in a different light in the *Flatiron* (1990-2013) and the *Parthenon* (1990-2009) series; the physicality of the canvas and the folk, deterring eye pattern is presented in *Dervish Eyes (Sandwich)* [1996]; horses, a central theme in his art, appear in *Talking Heads* (2014); and the gun, reprised in his glass sculptures, is incorporated in *Giant Lugar* (2006), as well as *Diaspora* (2007). The latter also strongly evokes Australian aboriginal paintings of the 1970s onwards, which have also infiltrated his art.

While Tsiaras is looking back at three decades of dotting with this publication, he is still actively engaged in it. His recent *Alexander the Great Series*, created in 2020-21 bears testimony to both his eagerness to continue studying the dot's potential for expression and to reinvent himself. In an era of prolonged and widespread global uncertainty, a bow to the fundamentals of life like he offers, a critical eye and a philosophical stance with humanity's particular, but interlinked approaches are essential. Tsiaras' dotted work comes to remind us that possibilities for refiguration are endless, and that figurative force fields can mutate in reaction to their environment, as long as we are always ready to symbolically connect the dots.

Evi Baniotopoulou, PhD
Art Historian-Curator



Philip Tsiaras



D O O T

P O P

P O R T

R A I T S

DOT POP PORTRAITS



Persona Probing

When you paint a portrait, you are totally in the mind of the subject. In the beginning it was about power. I wanted to get into the psyche of some of the most amazing and intriguing characters in history. The Dots, perhaps, were just a way to say hello!

HG Contemporary Gallery, NYC 2019



Joker

2019
Monoprint, Mixed Media on Paper

32 x 32 in
81 x 81 cm



Elon Musk

2022
Monoprint, Mixed Media on Paper

32 x 32 in
81 x 81 cm



Black Marilyn

2019
Monoprint, Mixed Media on Paper

32 x 32 in
81 x 81 cm



Princess Grace of Monaco

2020
Mixed Media on Canvas

40 x 40 in
101.6 x 101.6 cm



Grace Kelly

2022
Mixed Media on Canvas

40 x 40 in
101.6 x 101.6 cm



Audrey Hepburn

2022
Monoprint, Mixed Media on Paper

32 x 32 in
81 x 81 cm



Bob Dylan

2020
Mixed Media on Canvas

36 x 36 in
91.5 x 91.5 cm



Miles Davis

2019
Monoprint, Mixed Media on Paper

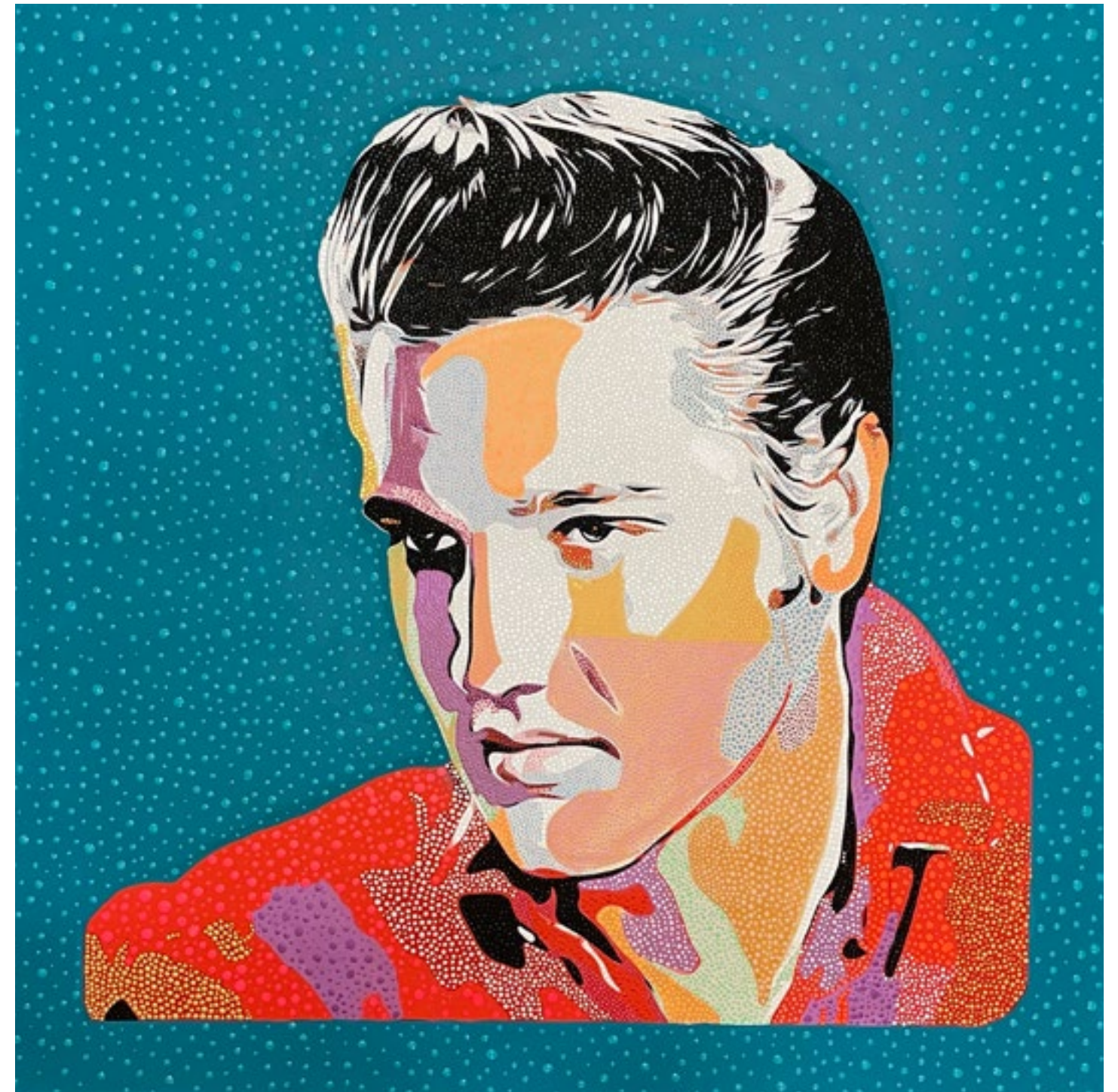
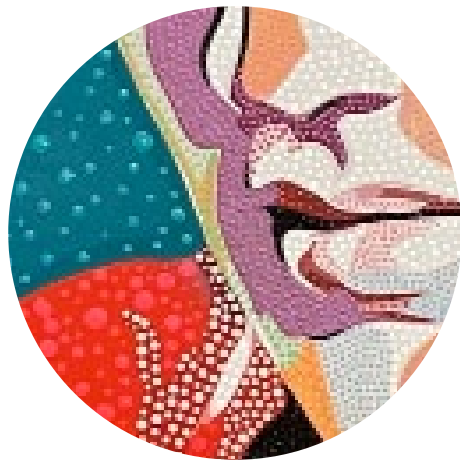
32 x 32 in
81 x 81 cm



Elvis

2020
Mixed Media on Canvas

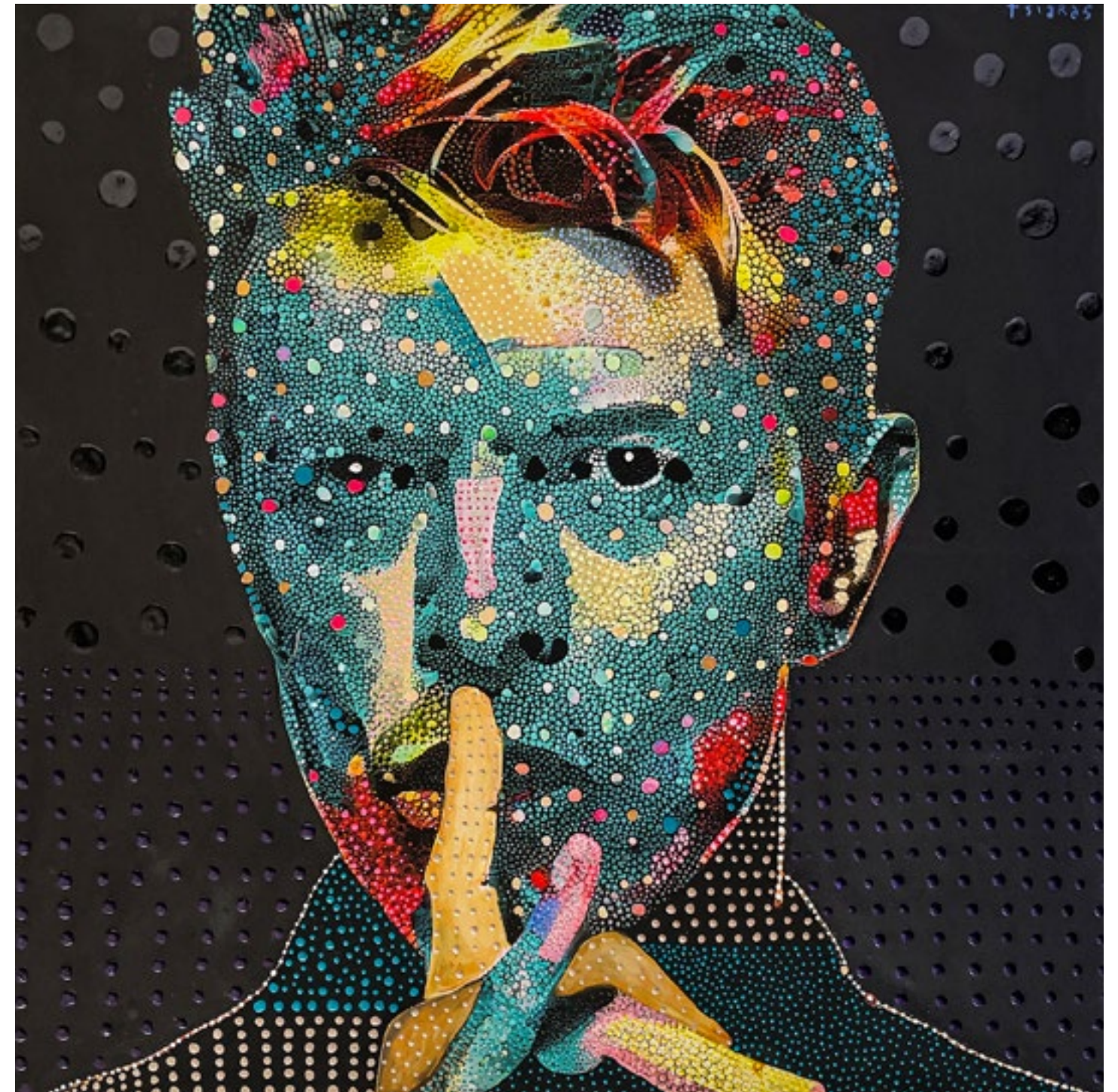
43 x 43 in
109 x 109 cm



David Bowie

2021
Mixed Media on Canvas

35 x 35 in
90 x 90 cm



Queen Elizabeth II

2019
Mixed Media on Canvas

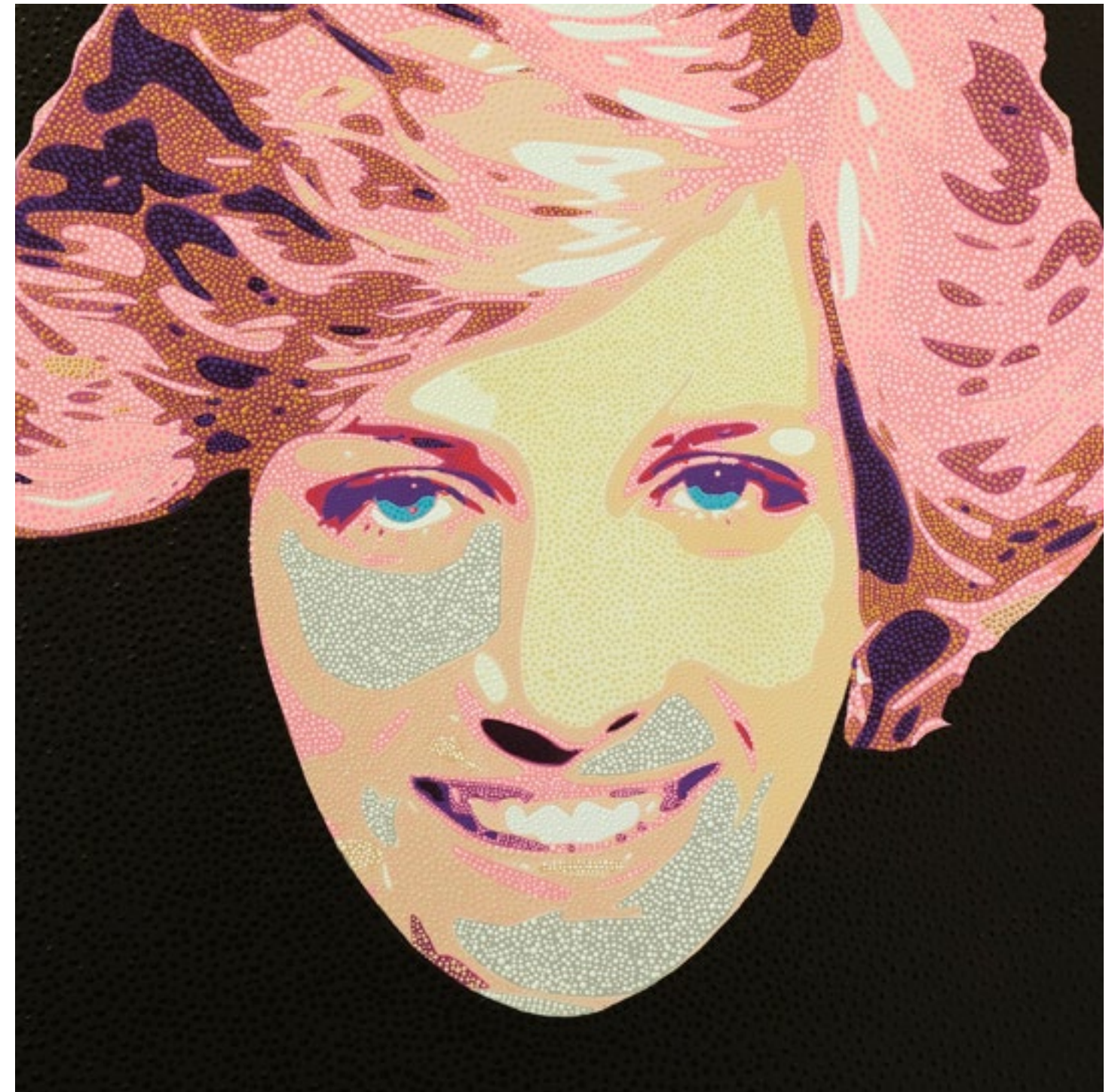
36 x 36 in
91.5 x 91.5 cm



Princess Diana

2019
Mixed Media on Canvas

36 x 36 in
91.5 x 91.5 cm



Prince Philip

2021
Mixed Media on Canvas

41 x 41 in
104 x 104 cm





Winston Churchill

2019
Mixed Media on Canvas

41 x 41 in
104 x 104 cm



John F. Kennedy

2019
Mixed Media on Canvas

36 x 36 in
91.5 x 91.5 cm



Jackie

2019
Mixed Media on Canvas

30 x 30 in
76 x 76 cm

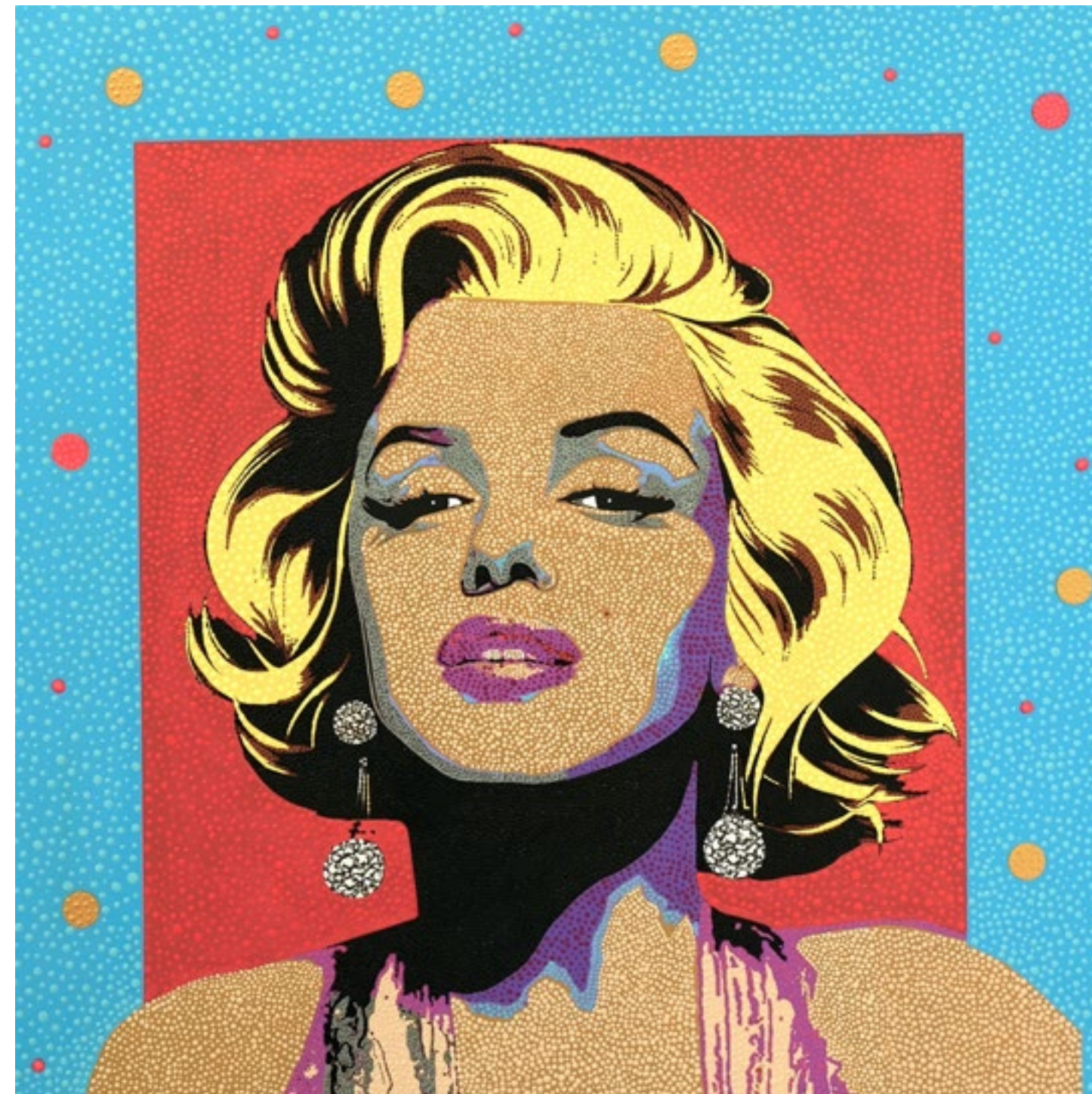


Marilyn

2019
Mixed Media on Canvas

36 x 36 in
91.5 x 91.5 cm

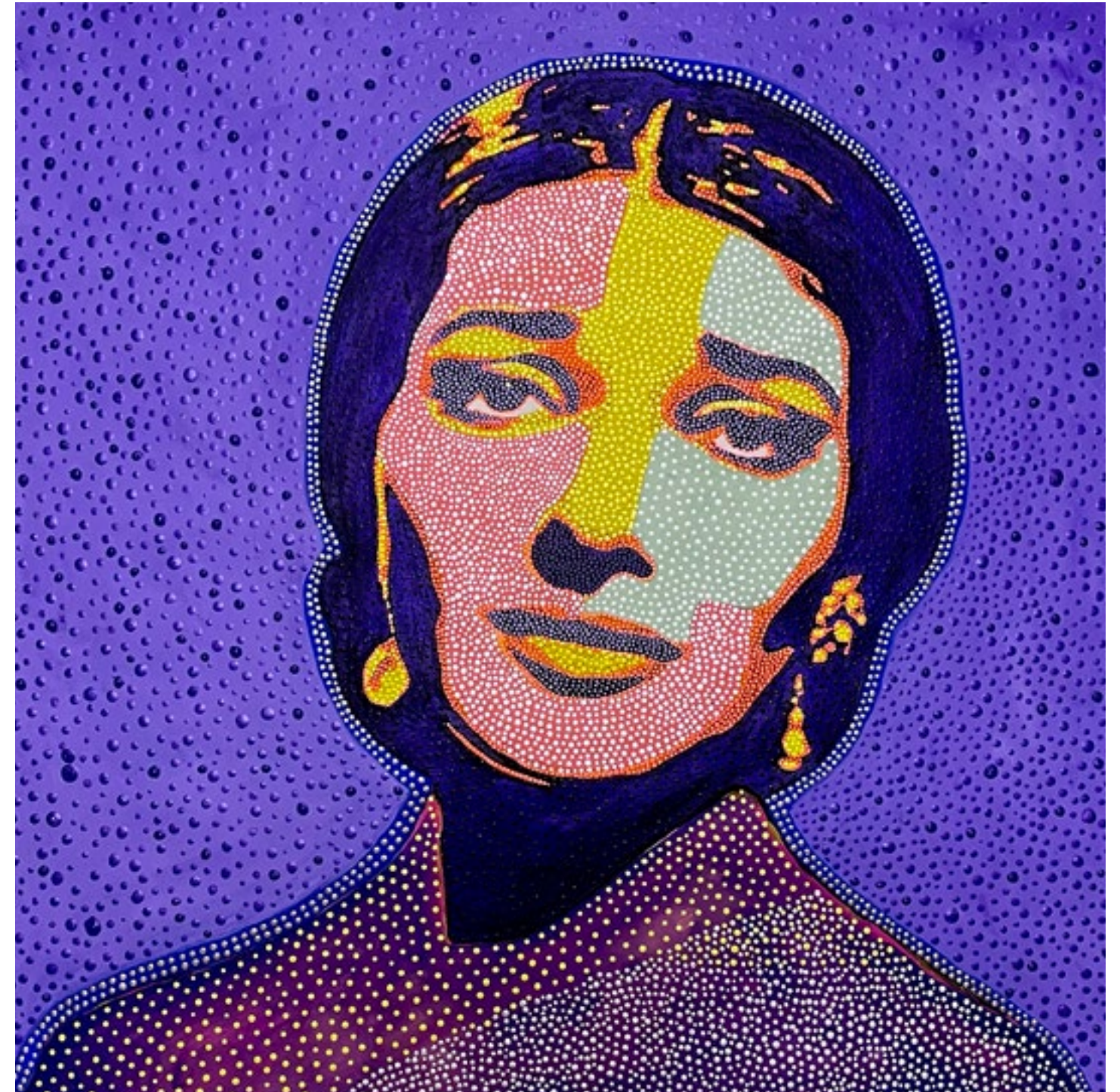
Collection of Stefanos Kollakis



Maria Callas

2020
Mixed Media on Canvas

31 x 31 in
78 x 78 cm



Jackie O Maria Callas Duet

Collection of Marcus Kirsch

2019
Mixed Media on Canvas

56 x 28 in
142.2 x 71.1 cm



Aristotle Onassis

2020
Mixed Media on Canvas

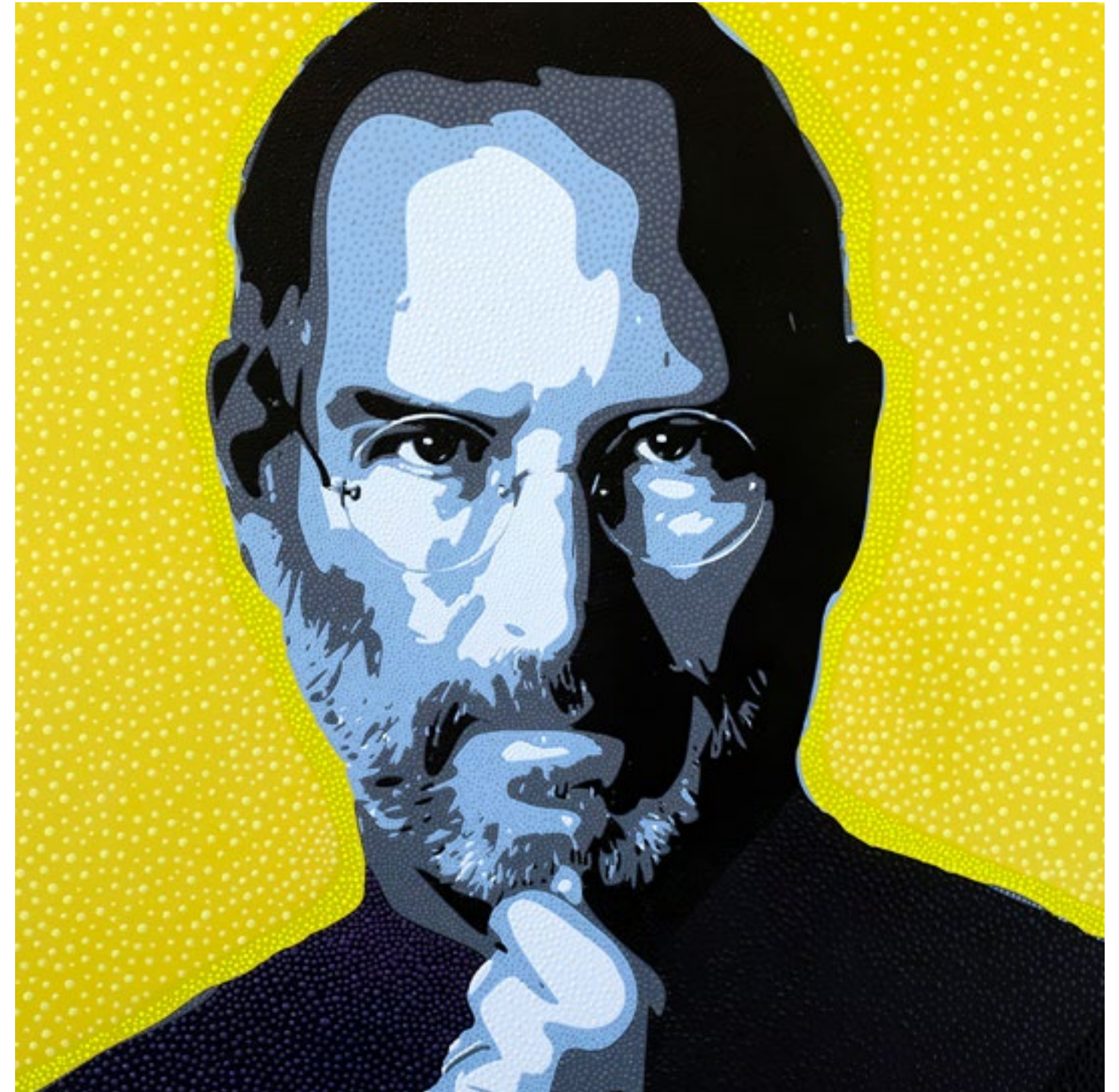
43 x 43 in
109 x 109 cm



Steve Jobs

2019
Mixed Media on Canvas

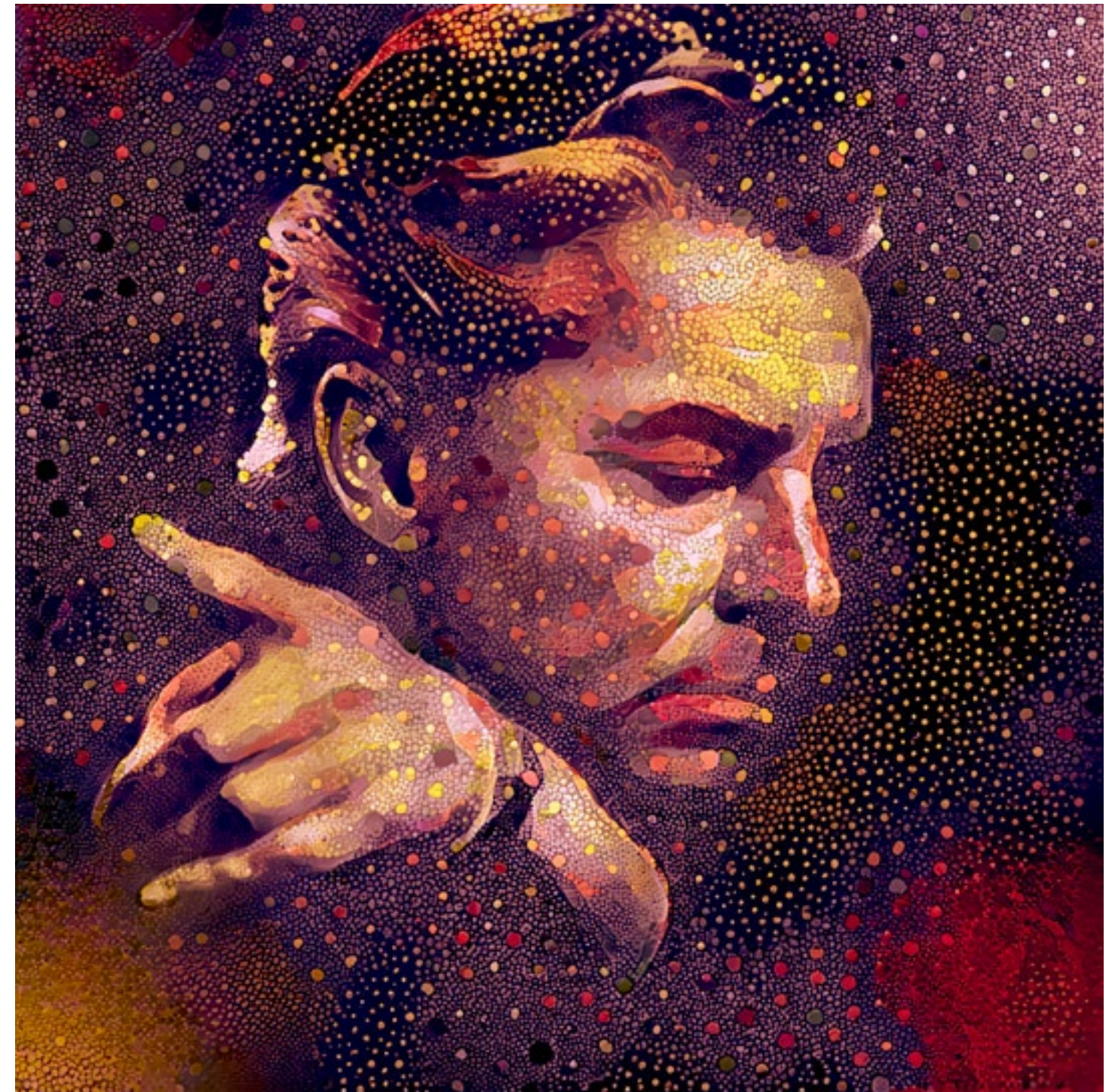
36 x 36 in
91.5 x 91.5 cm



Herbert von Karajan

2019
Monoprint, Mixed Media on Paper

32 x 32 in
81 x 81 cm

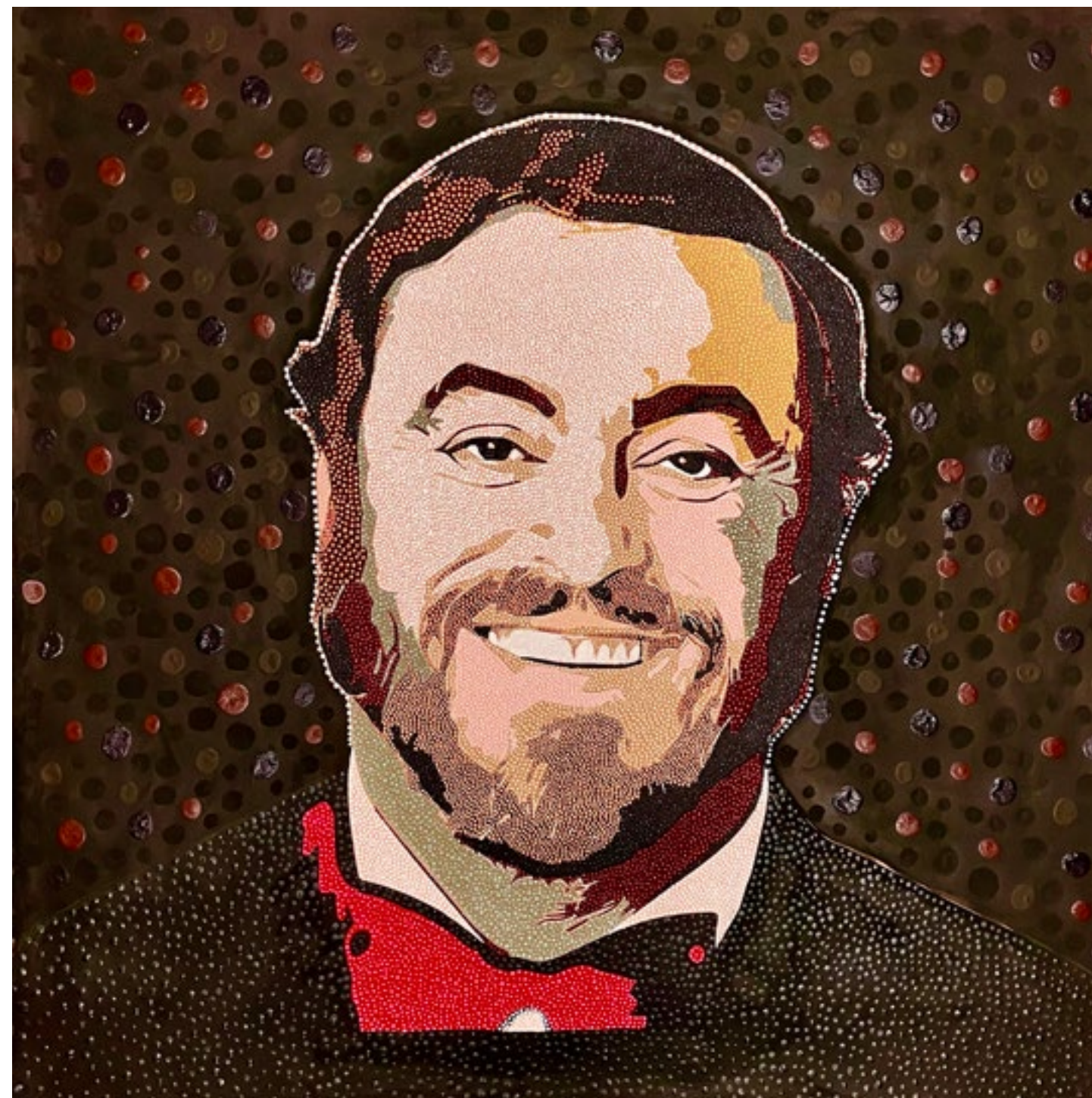


Luciano Pavarotti

2020
Mixed Media on Canvas

43 x 43 in
109 x 109 cm

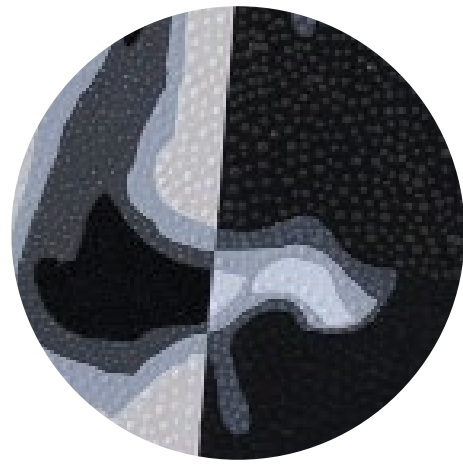
Collection of Katerina Panagopoulou



Split Andy

2019
Mixed Media on Canvas

36 x 36 in
91.5 x 91.5 cm



Salvador Dali

2020

Mixed Media on Canvas

36 x 36 in

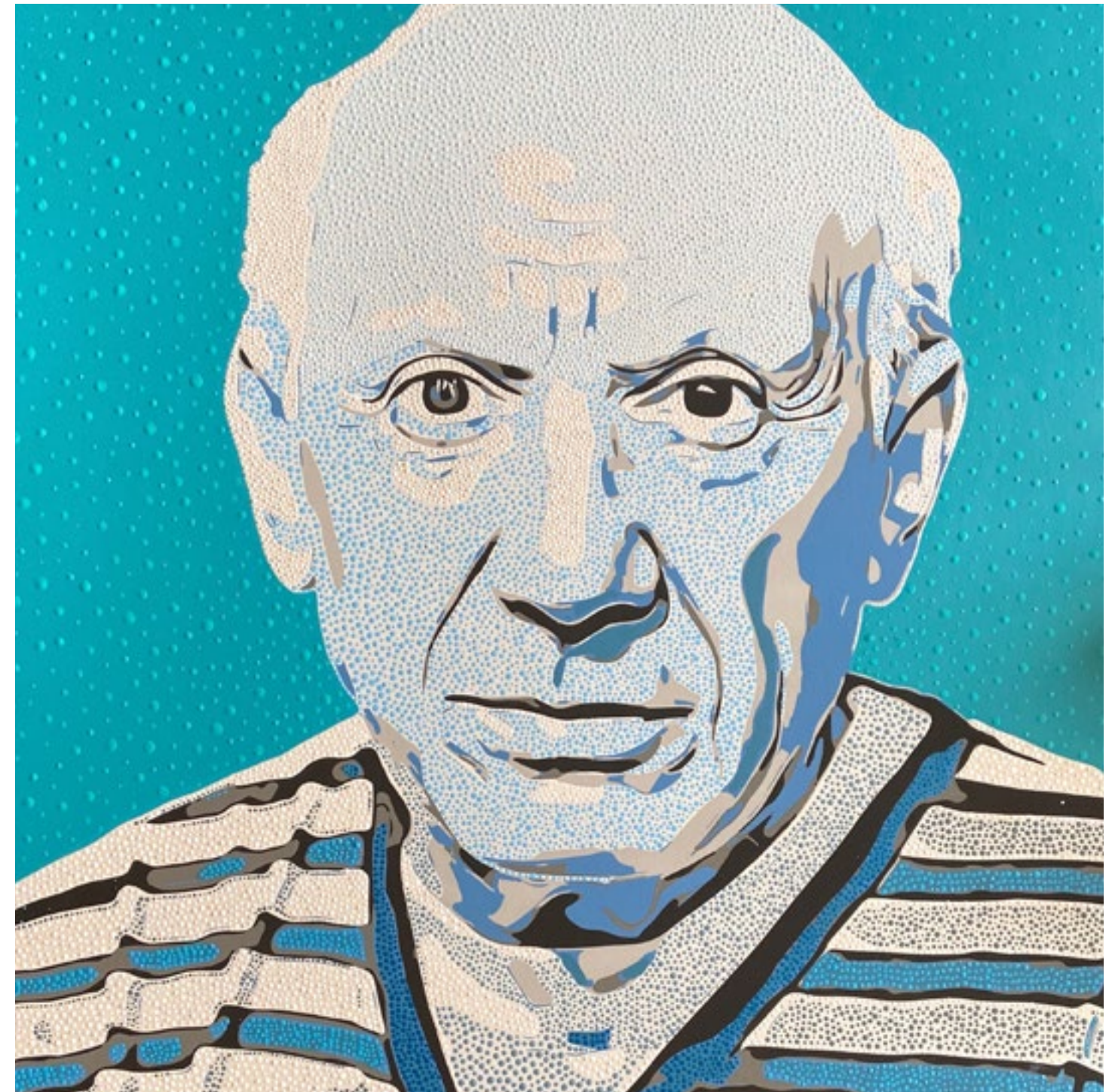
91.5 x 91.5 cm



Pablo Picasso

2020
Mixed Media on Canvas

36 x 36 in
91.5 x 91.5 cm



Frida Kahlo

2020

Mixed Media on Canvas

36 x 36 in

91.5 x 91.5 cm



Philip Tsiaras

2020
Mixed Media on Canvas

36 x 36 in
91.5 x 91.5 cm



Irene Papas

2020
Mixed Media on Canvas

43 x 43 in
109 x 109 cm



George Michael

2022
Monoprint, Mixed Media on Paper

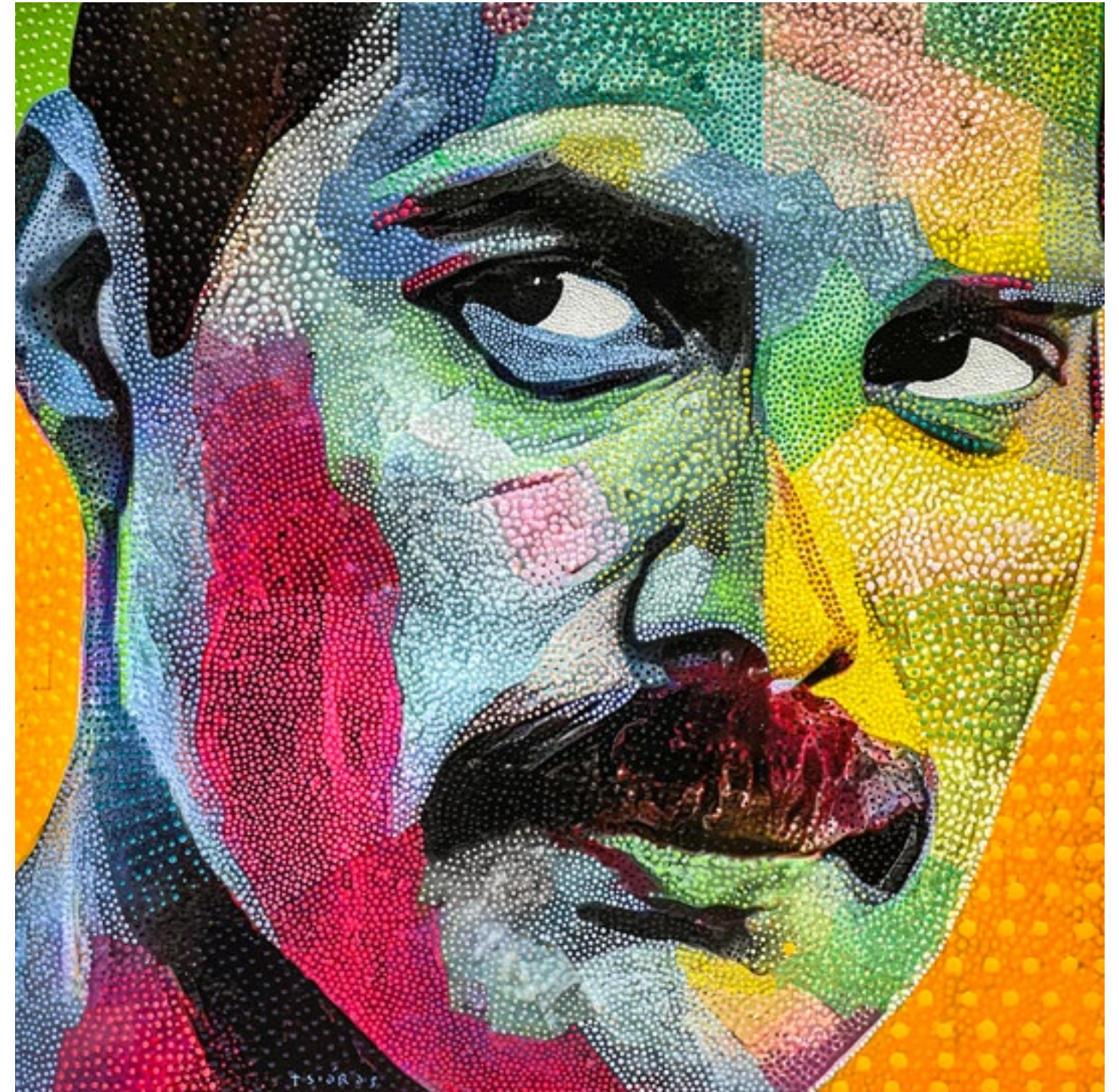
32 x 32 in
81 x 81 cm



Freddie Mercury

2020
Mixed Media on Canvas

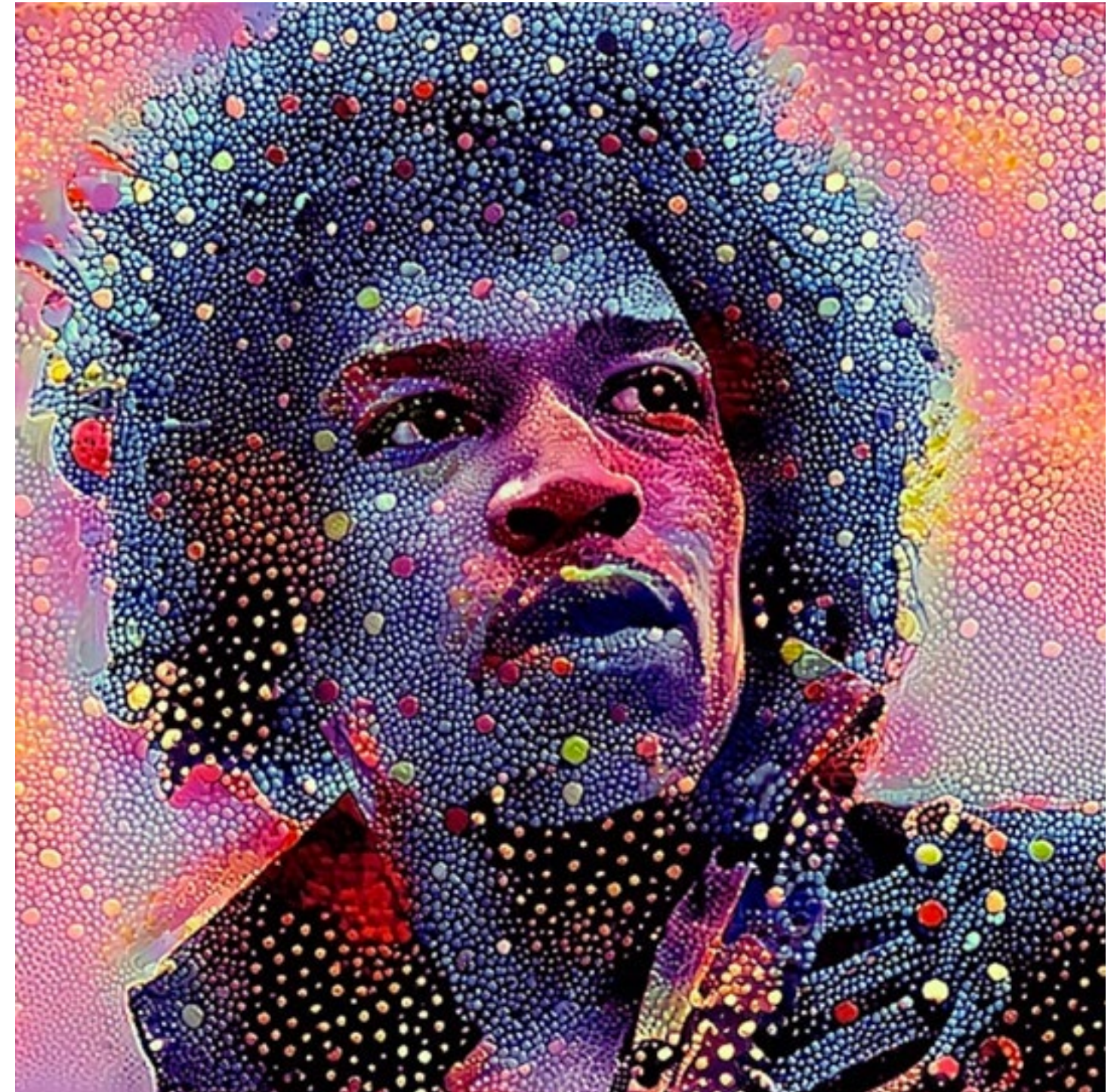
35 x 35 in
90 x 90 cm



Jimi Hendrix

2019
Monoprint, Mixed Media on Paper

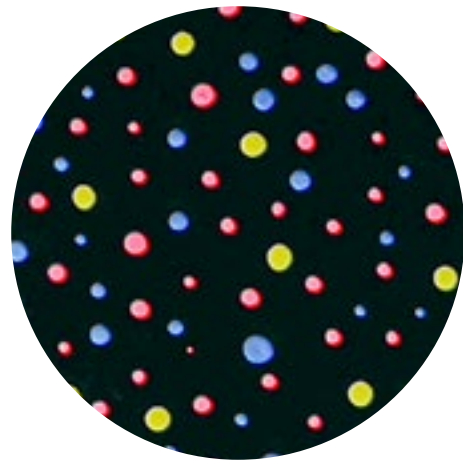
32 x 32 in
81 x 81 cm



Sir Paul McCartney

2021
Mixed Media on Canvas

41 x 41 in
104 x 104 cm



Prince

2020
Monoprint, Mixed Media on Paper

32 x 32 in
81 x 81 cm



Jim Morrison

2020
Mixed Media on Canvas

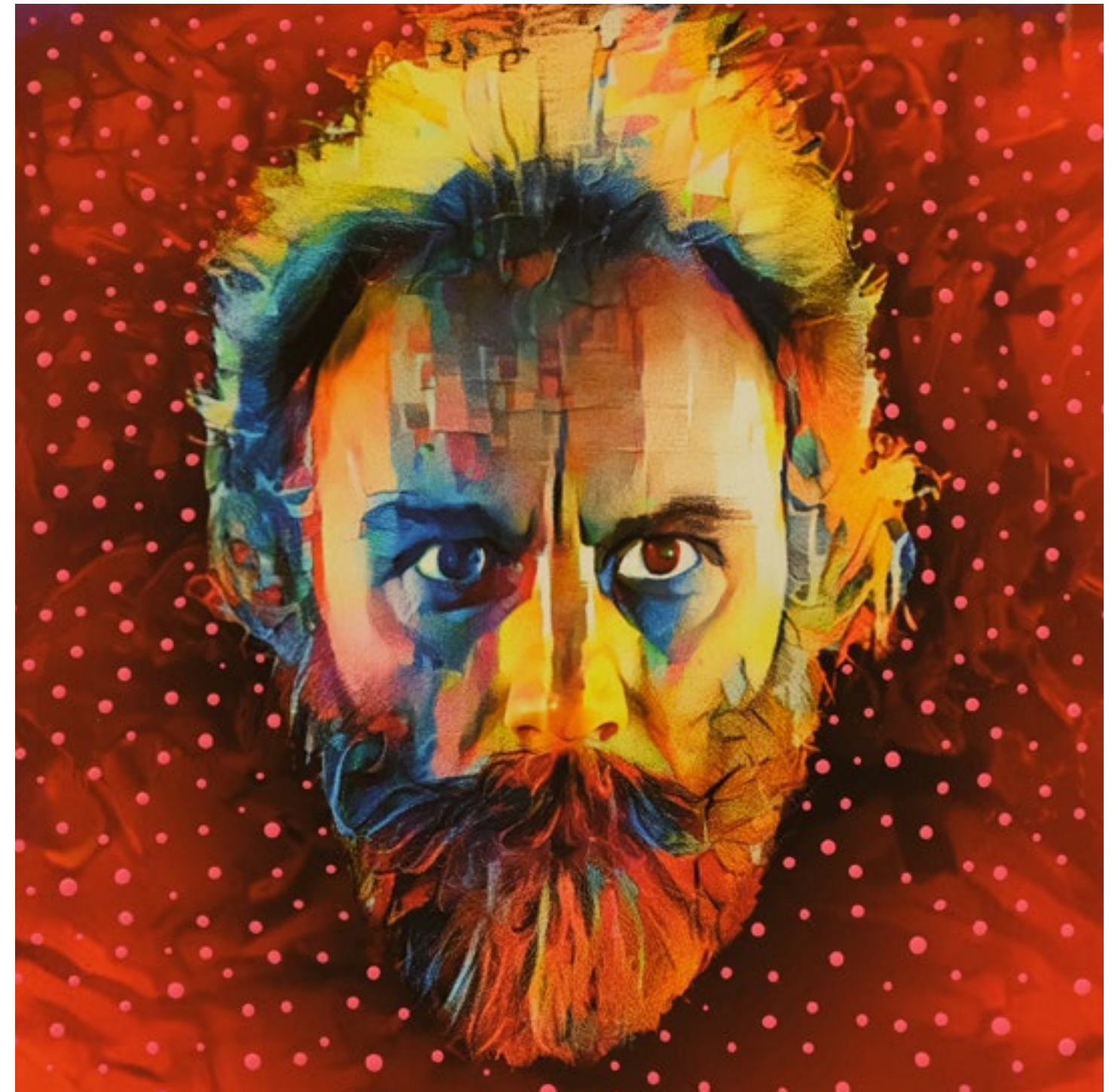
43 x 43 in
109 x 109 cm



Lucas Samaras

2019
Mixed Media on Canvas

18 x 18 in
46 x 46 cm



Mikis Theodorakis

2010
Mixed Media on Canvas

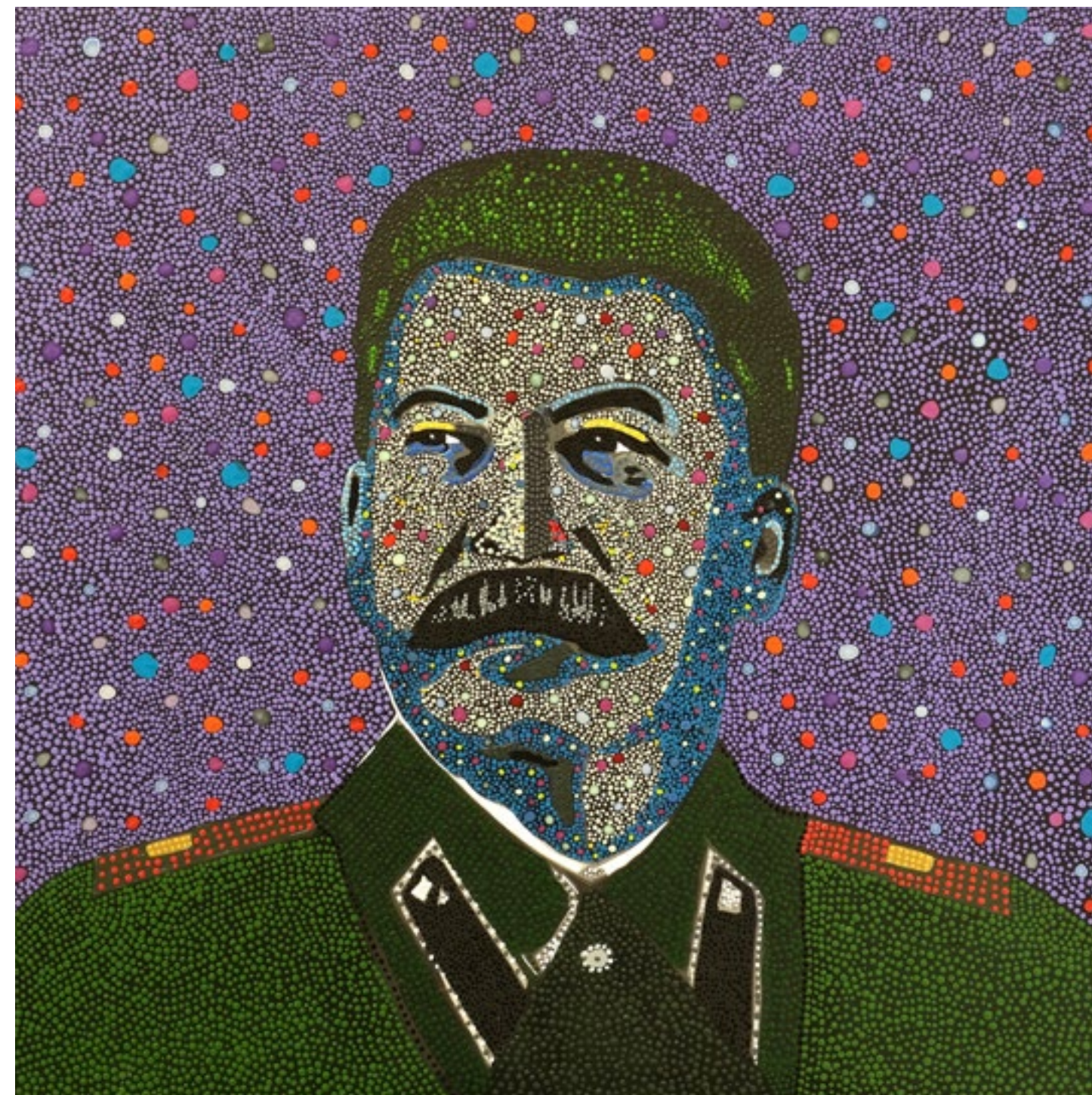
40 x 40 in
101.6 x 101.6 cm



Joseph Stalin

2019
Mixed Media on Canvas

36 x 36 in
91.5 x 91.5 cm



Mao with a Twist

2019
Mixed Media on Canvas

36 x 36 in
91.5 x 91.5 cm



Putin Trump Duet

2019
Mixed Media on Canvas

56 x 28 in
142.2 x 71.1 cm



A L E X

A N D E R

T H E

G R E A T

ALEXANDER THE GREAT



Alexander the Great

All artists love history, even those iconoclasts who try to make you believe they can destroy history -love it, which is why they are so preoccupied with it.

In short, it would be impossible to learn

and evolve without the benefit of our ancestral history. My attempt here is one of archaic modernism, I have brought Alexander into the 21st Century, into the Dot Pop techno age.

I decided to go to the source of Hellenism. In other words, the international symbol of the Ultra-Hellene, Alexander the Great. As a person of the diaspora, I needed to explore his portrait in depth, because no other person in our history, has the majesty, reach and romance of Alexander. It is why he is, and continues to be, admired more as a Myth than a man.

The Blender Gallery, 2021



Alexander The Conqueror

2020
Mixed Media on Canvas

40 x 40 in
101.6 x 101.6 cm

Collection of Christian Chatziminis



Alexander The Lion

2020
Mixed Media on Canvas

40 x 40 in
101.6 x 101.6 cm



Alexander The Great

2020
Monoprint, Mixed Media on Paper

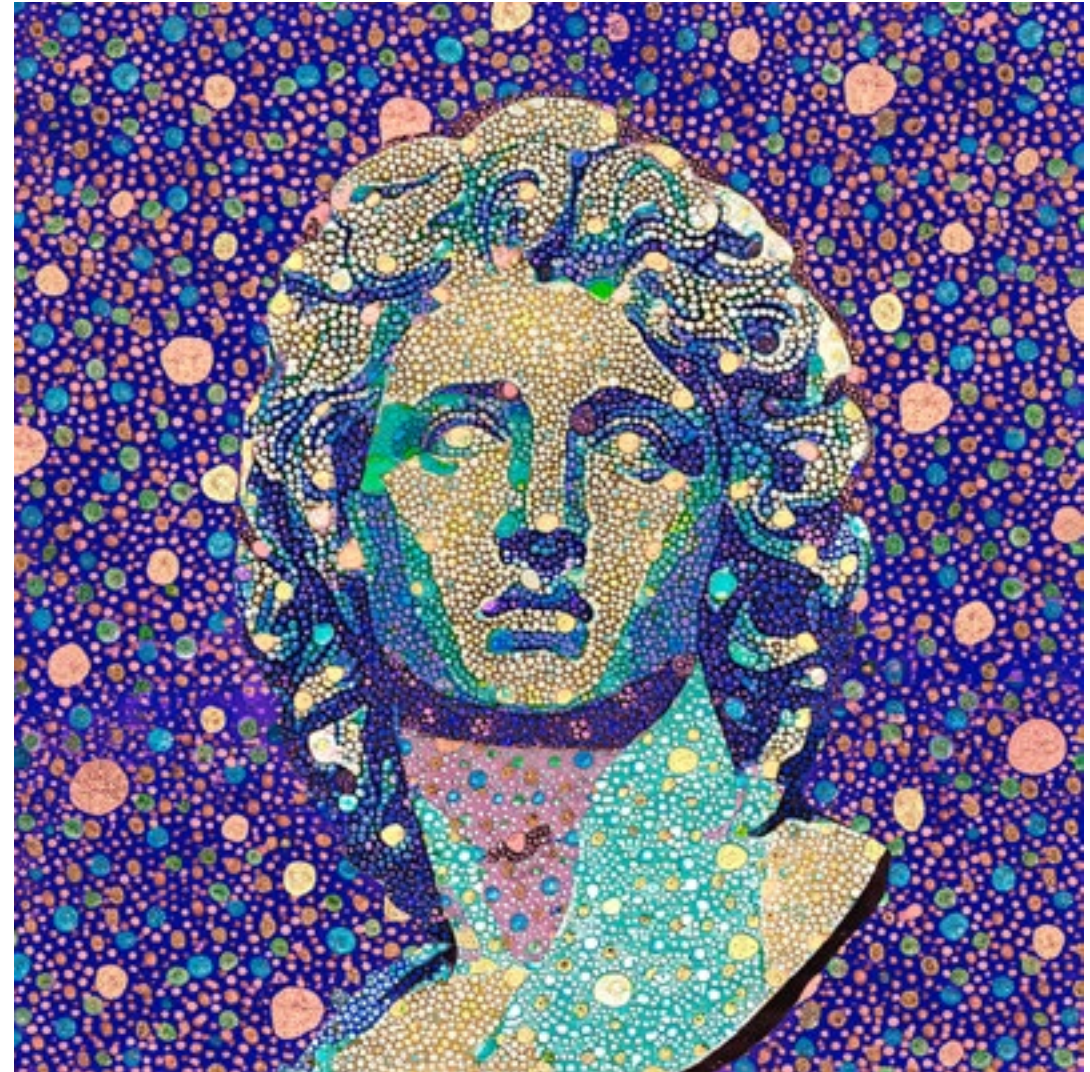
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Alexander The Great

2020
Monoprint, Mixed Media on Paper

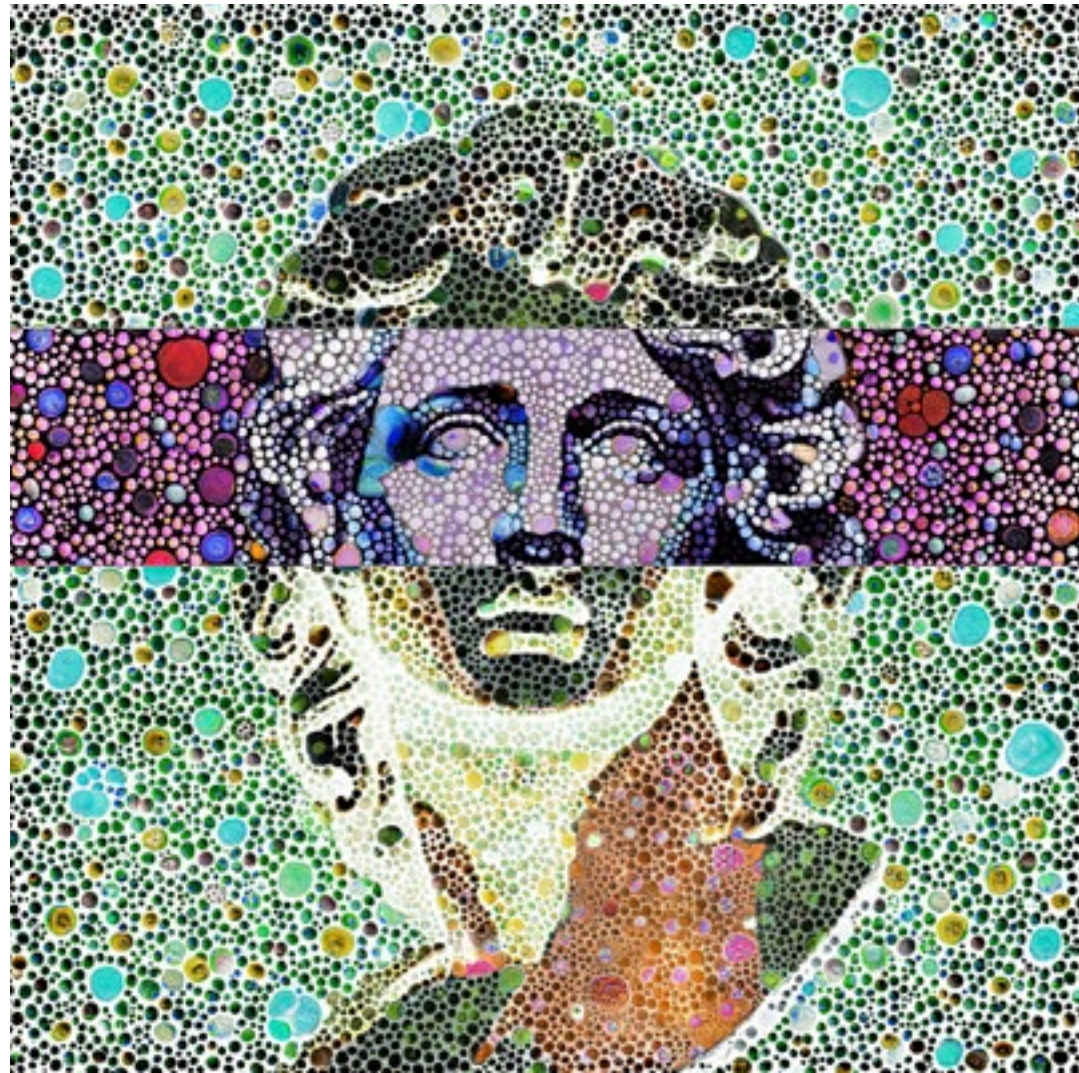
40 x 40 in
101.6 x 101.6 cm



Alexander The Great

2020
Monoprint, Mixed Media on Paper

40 x 40 in
101.6 x 101.6 cm



Alexander The Great

2020
Monoprint, Mixed Media on Paper

40 x 40 in
101.6 x 101.6 cm



Alexander The Great

2020
Monoprint, Mixed Media on Paper

40 x 40 in
101.6 x 101.6 cm



Alexander The Great

2020
Monoprint, Mixed Media on Paper

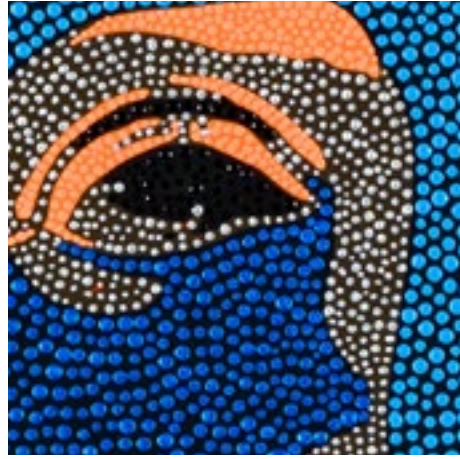
40 x 40 in
101.6 x 101.6 cm



Alexander The General

2021
Mixed Media on Canvas

41.5 x 41.5 in
105 x 105 cm



Alexander The Tribalist

2021
Mixed Media on Canvas

40 x 40 in
101.6 x 101.6 cm



C I R

C L E

O F

L I F E

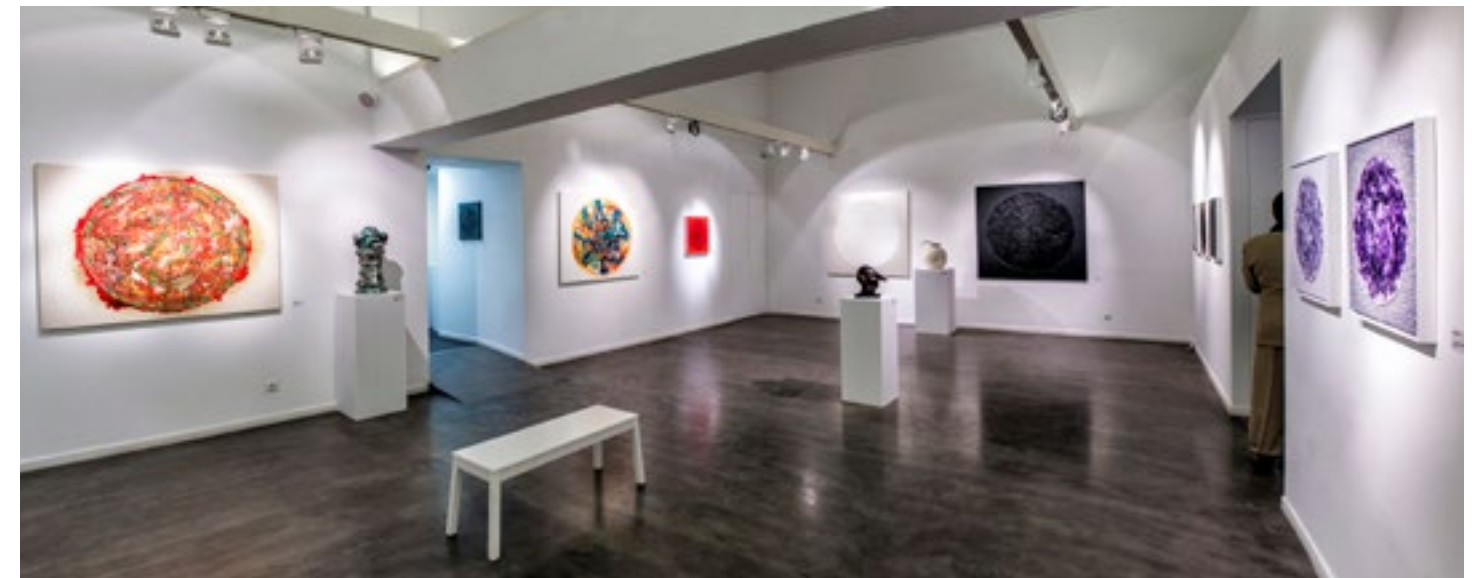
CIRCLE OF LIFE



Science of Art

I believe the philosophy of a body of artwork evolves as the artist explores the outer regions of the inexplicable. Which means, the deeper one goes into unknown territory, the greater the chance of something magical happening. There is investigating which is natural and illogical at the same time. The artist, like the scientist, challenges in the laboratory of his mind experiments which can often go wrong-resulting in, if lucky, breakthrough wonderful mistakes. Penicillin, Cubism, Impressionism, Saccharin, Futurism, the X-ray, Surrealism, LSD!

The Blender Gallery, 2015



Blue Dream

2017
Mixed Media on Canvas

72 x 72 in
182 x 182 cm



Lavanderville

2015
Mixed Media on Canvas
40 x 40 in | 101 x 101 cm



Strawberry Blonde

2016
Mixed Media on Canvas
40 x 40 in | 101 x 101 cm



Planet Greece

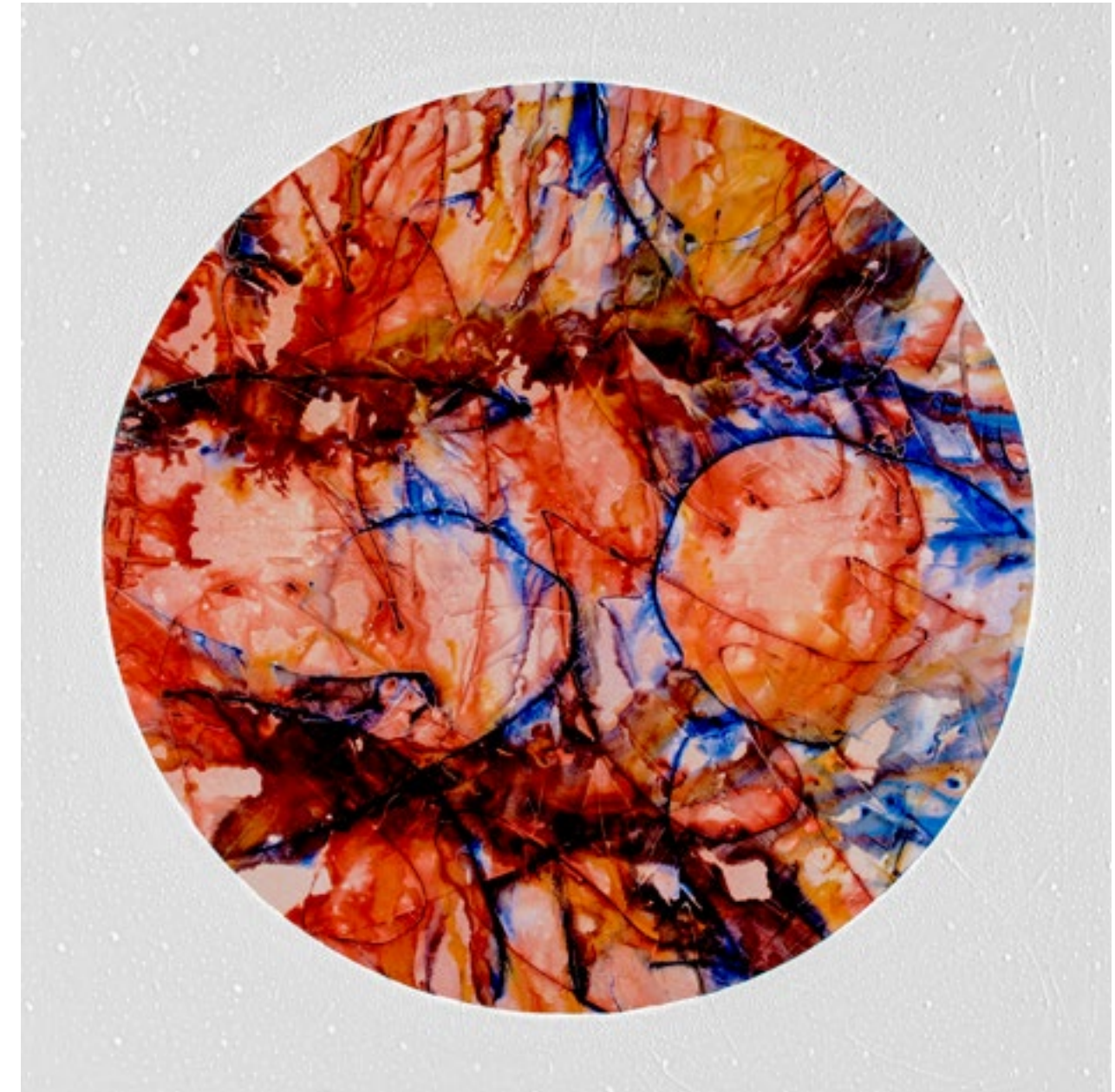
Collection of Stuart Romanoff

2013
Mixed Media on Canvas
59 x 59 in | 150 x 150 cm



Desert Orb

2014
Mixed Media on Canvas
70 x 76 in | 174 x 198 cm



Globalism

2015
Mixed Media on Canvas
64 x 50 in | 162 x 127 cm



Planet Irrational

2015
Mixed Media on Canvas
40 x 40 in | 101 x 101 cm



Yin, Yang and Me

2019
Mixed Media on Canvas

76 x 25.2 in
193 x 64 cm



Black Earth

2013
Mixed Media on Canvas
59 x 59 in | 150 x 150 cm



White Earth

2013
Mixed Media on Canvas
59 x 59 in | 150 x 150 cm



Inca Gold

2012
Mixed Media on Canvas

60 x 48 in
153 x 122 cm



Red Moon

2011
Mixed Media on Canvas

51 x 39 in
130 x 99 cm



Collection of Varvara Roza

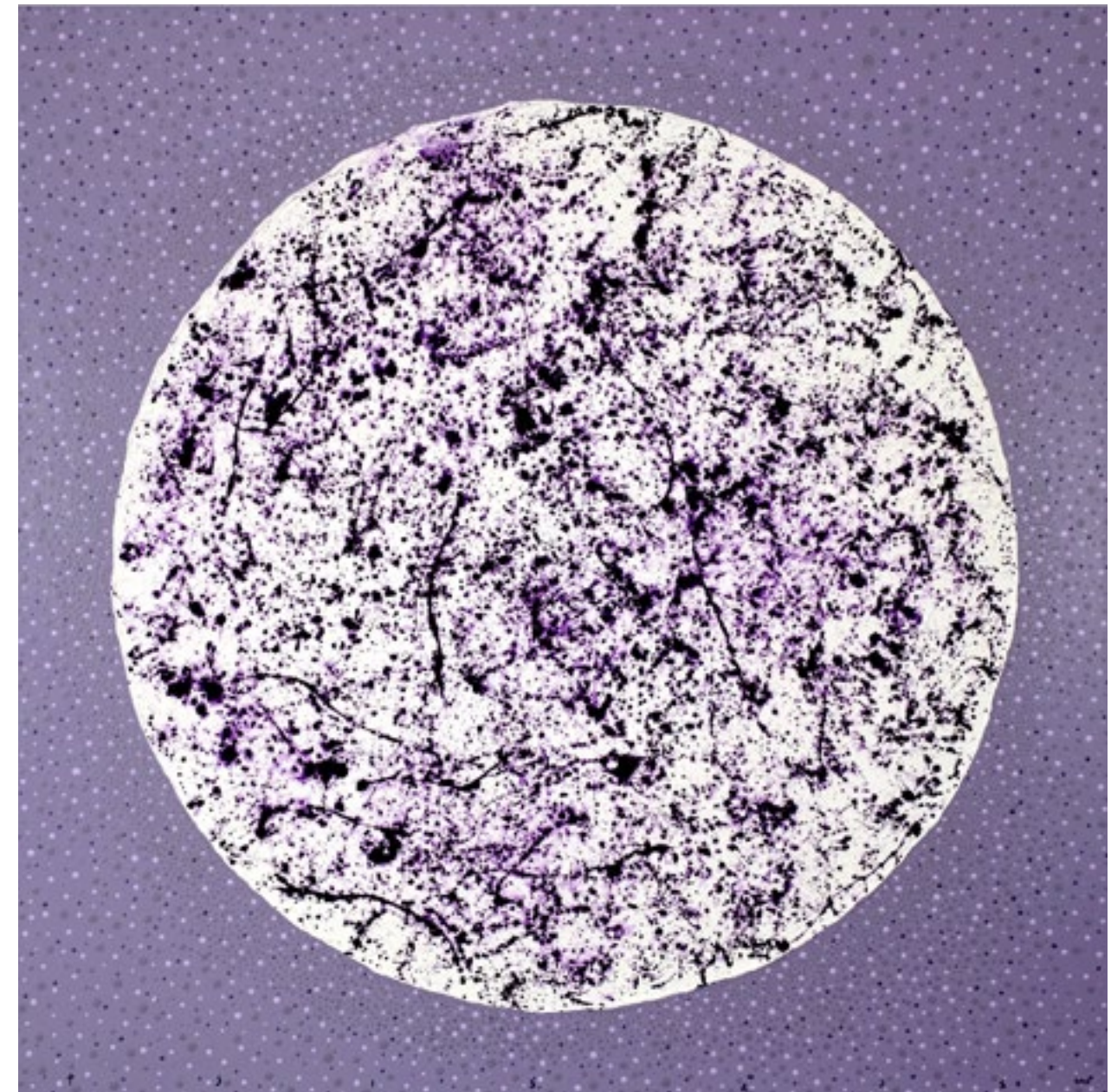
Double Dotted Mauve

2015
Mixed Media on Canvas
28 x 28 in | 71 x 71 cm



The Universe of Mauve

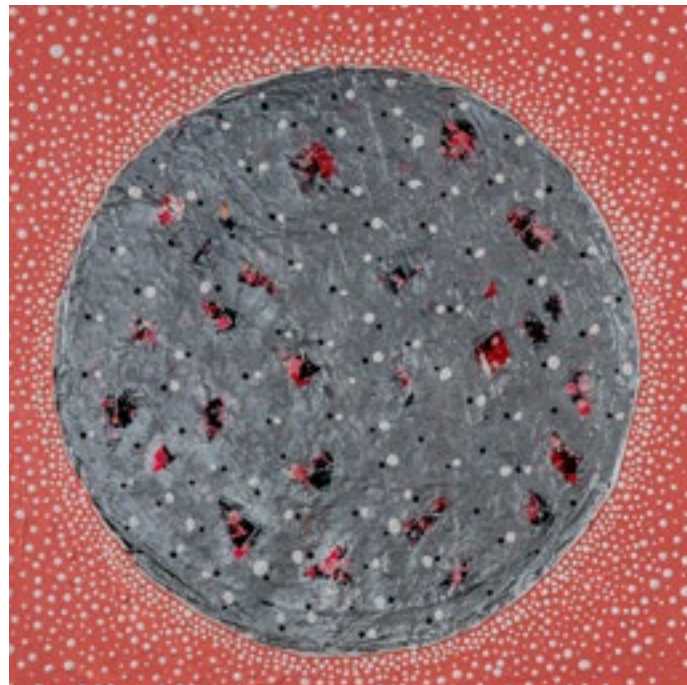
2015
Mixed Media on Canvas
54 x 54 in | 137 x 137 cm



Imaginary Planets #1

2014
Mixed Media on Canvas

24 x 24 in
61 x 61 cm



Imaginary Planets #2

2014
Mixed Media on Canvas

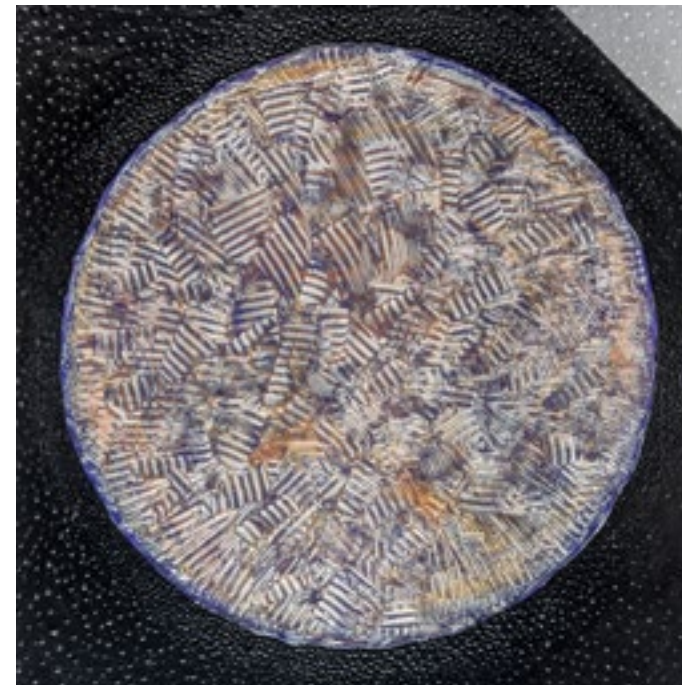
24 x 24 in
61 x 61 cm



Imaginary Planets #3

2014
Mixed Media on Canvas

24 x 24 in
61 x 61 cm



Imaginary Planets #4

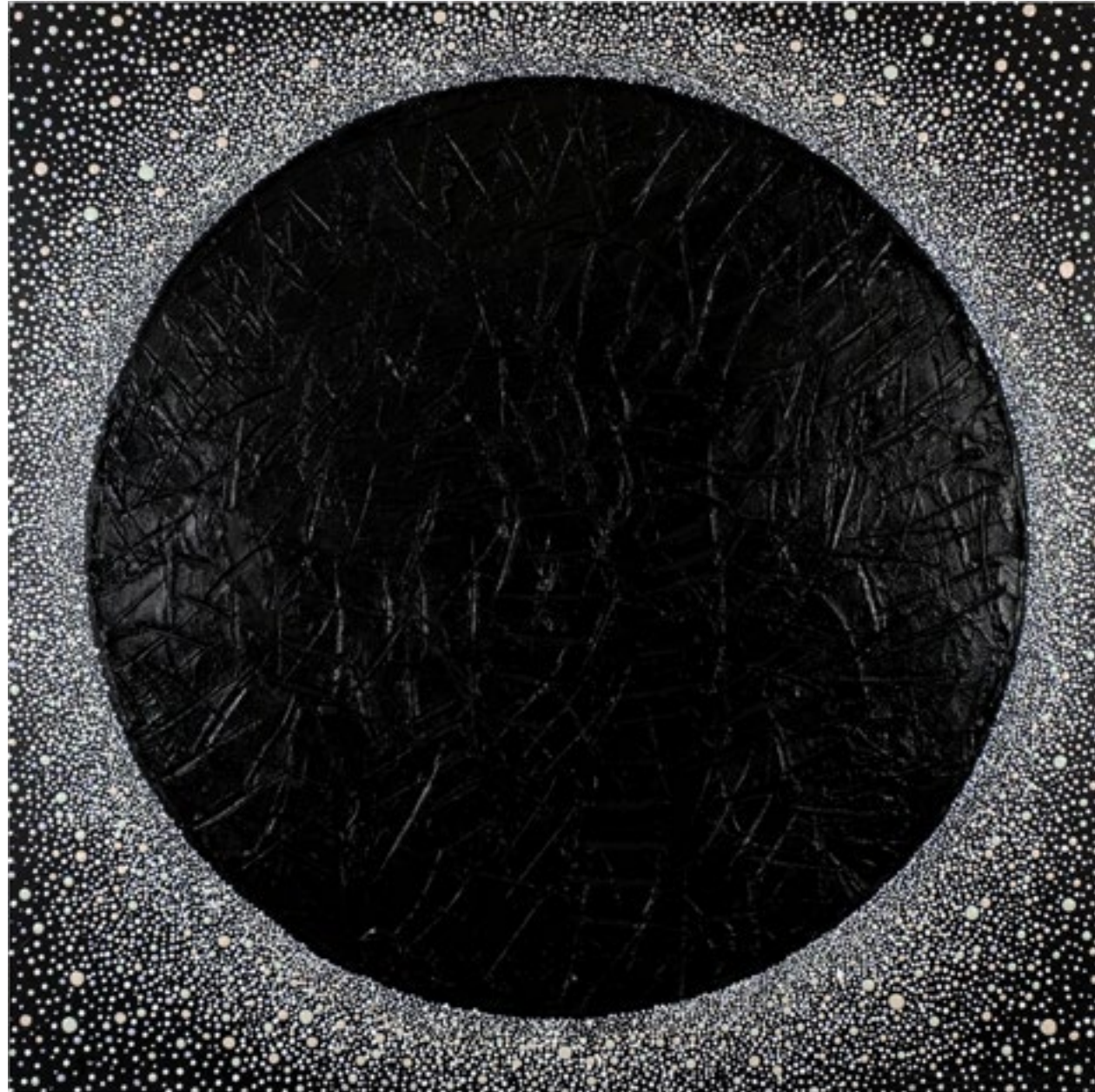
2014
Mixed Media on Canvas

22 x 22 in
56 x 56 cm



Black Hole

2015
Mixed Media on Canvas
40 x 40 in | 101 x 101 cm



Silver Asteroid

Collection of Christian Chalut

2014
Mixed Media on Canvas
78 x 78 in | 198 x 198 cm

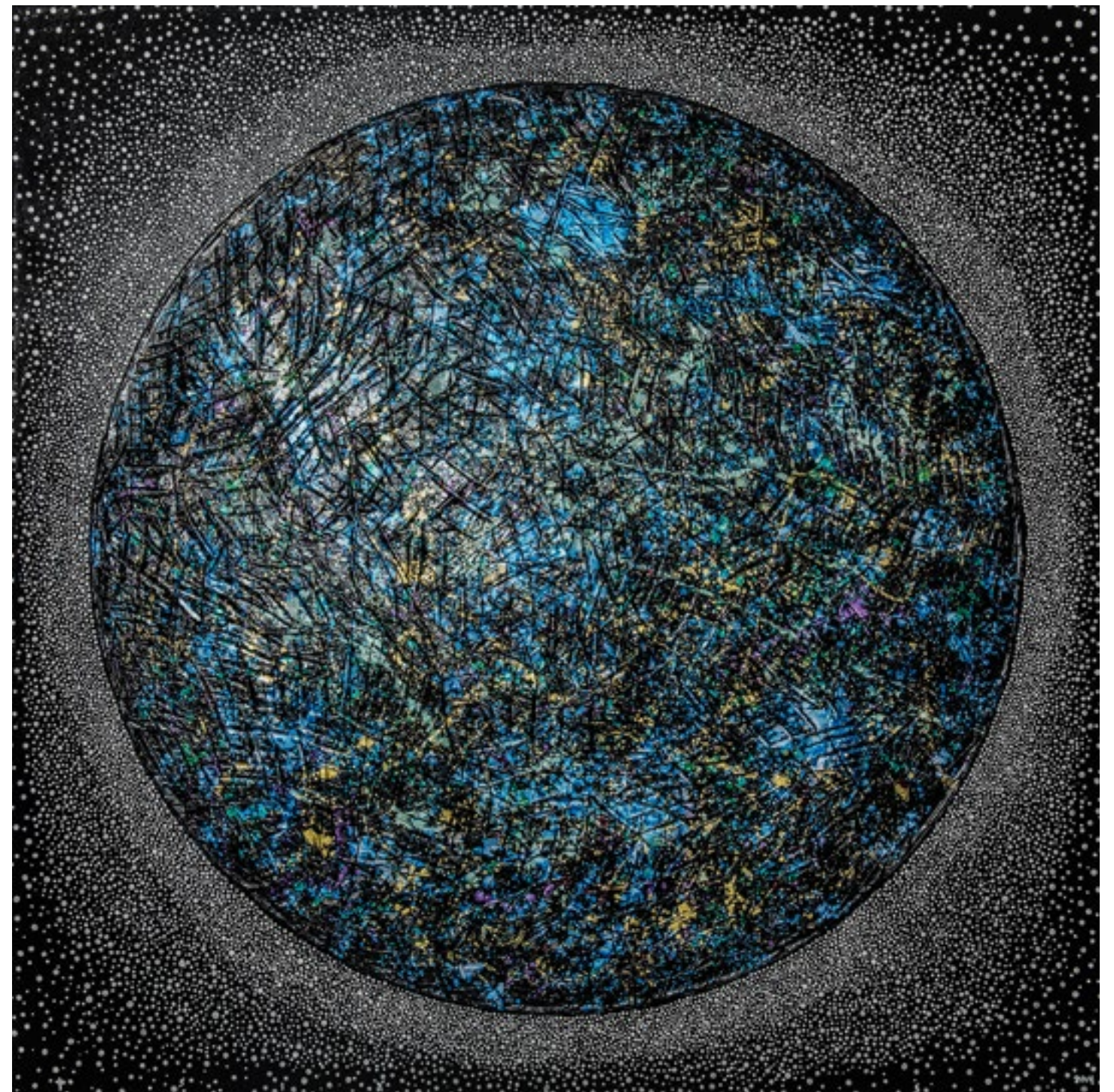


Black Diamond

2014
Mixed Media on Canvas

54 x 54 in
137 x 137 cm

Collection of Roelof Bijlsma



D O T

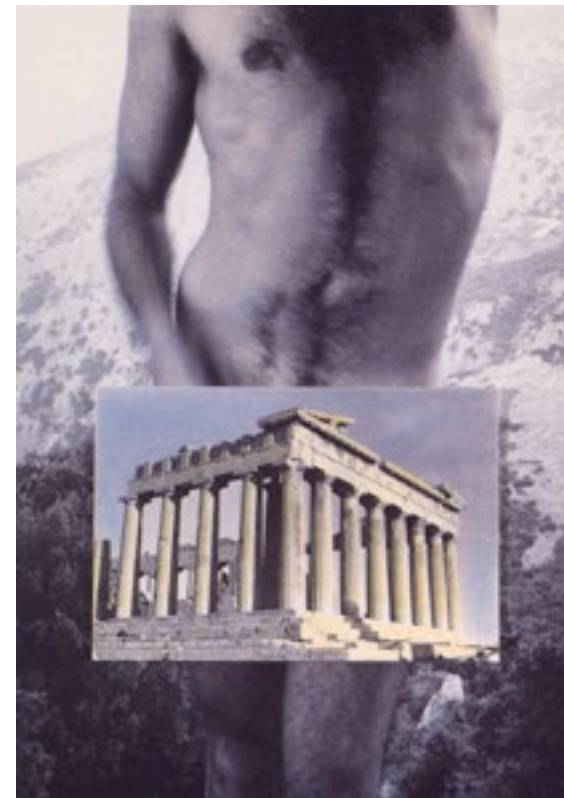
M O N U

M E N T S

DOT MONUMENTS



Athens, Greece 1977



Legacy

Interestingly, one of the only advantages of getting older is that people seem to want to award you. When you are younger the public wants to love you, when you are older they want to award you. A strange phenomenon. I think I prefer the former, although I will accept the unfortunate latter graciously!

Parthenon

1990-2009
Unique Work, Mixed Media on Paper

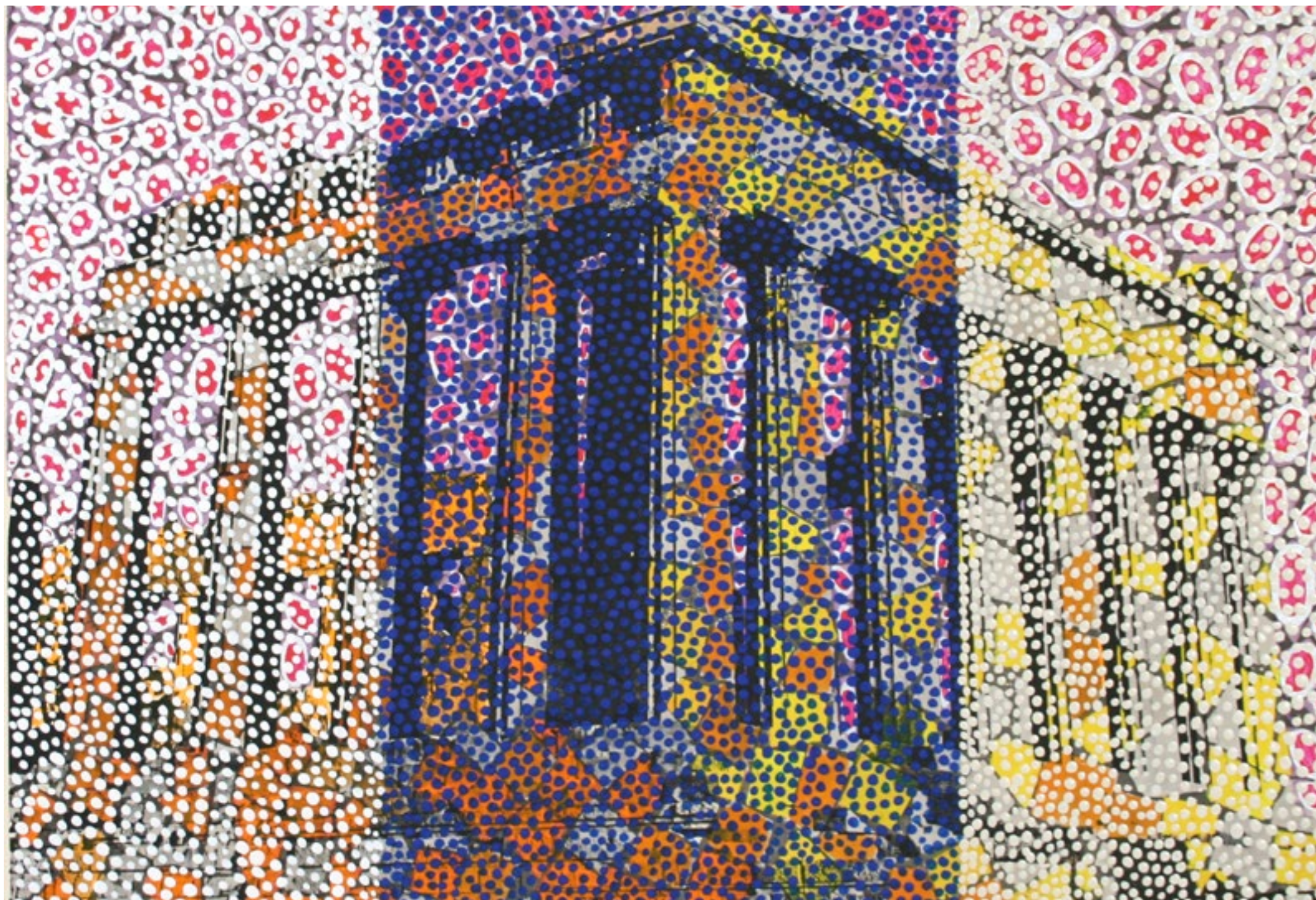
30 x 22 in
76.2 x 56 cm



Parthenon

1990-2009
Unique Work, Mixed Media on Paper

30 x 22 in
76.2 x 56 cm



Parthenon

1990-2009
Unique Work, Mixed Media on Paper

30 x 22 in
76.2 x 56 cm



Parthenon

1990-2009
Unique Work, Mixed Media on Paper

30 x 22 in
76.2 x 56 cm





Flatiron

1990 - 2012
Monoprint,
Mixed Media on Canvas

22 x 30 in
56 x 76.2 cm

Flatiron

1990 - 2012
Monoprint,
Mixed Media on Canvas

22 x 30 in
56 x 76.2 cm





Flatiron

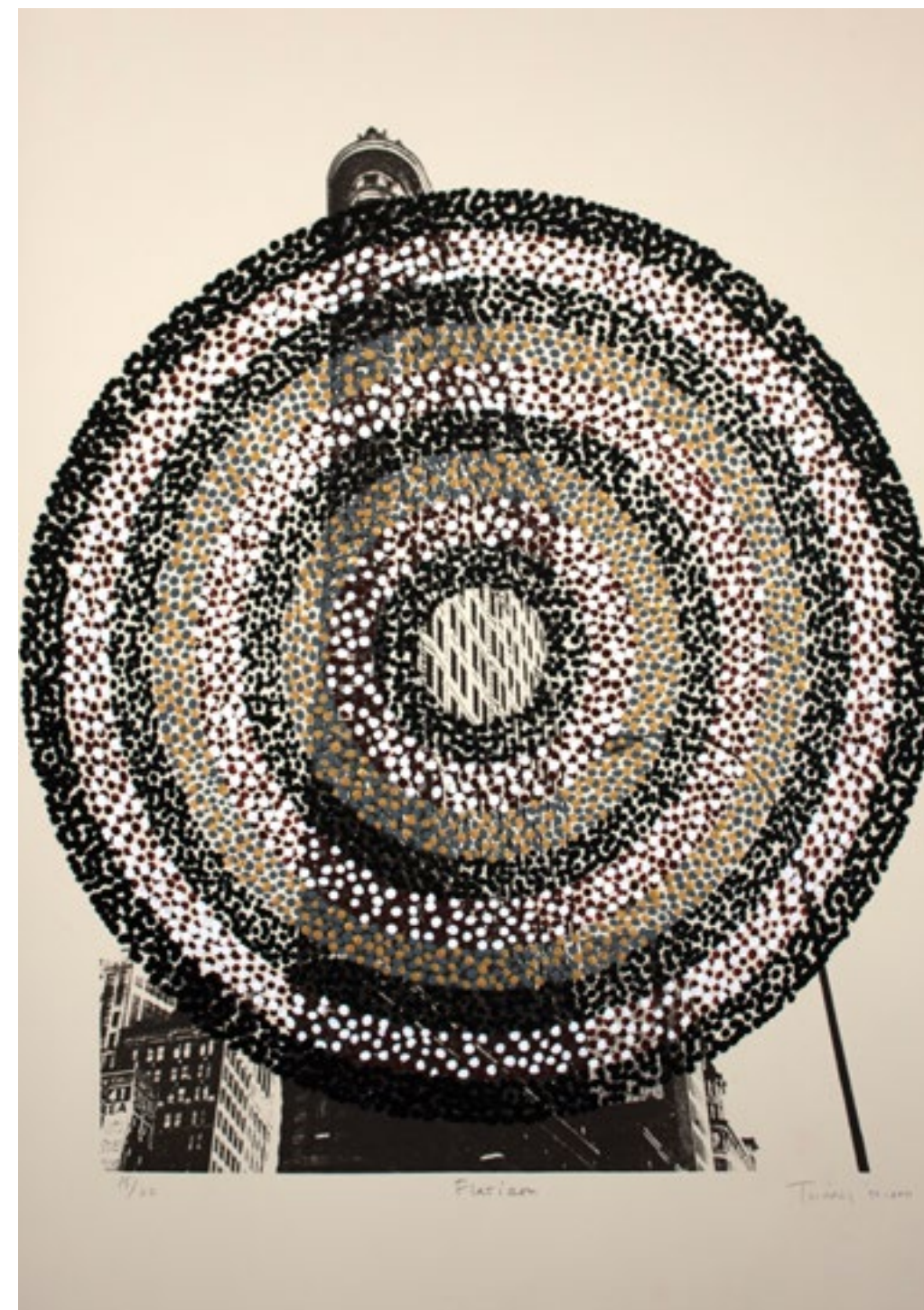
1990 - 2012
Monoprint,
Mixed Media on Canvas

22 x 30 in
56 x 76.2 cm

Flatiron

1990 - 2012
Monoprint,
Mixed Media on Canvas

22 x 30 in
56 x 76.2 cm



D O T

P A I N T

I N G S

DOT PAINTINGS



The Seductive Dots

I am beginning to think that these dots have chosen me, in the sense that they appear and re-appear in my work for over 30 years. It is an interesting question. Does the artist pick his markings and subject matter, or is it somehow chosen for him by the thousand paper cuts of life, family, education, mentors, health, finances, successes, failures, loves lost and loves found again?

Studio Tsiaras, 2017



Binary Horse

2022
Mixed Media on Canvas

60 x 72 in
153 x 184 cm



Knights and Knives

2021
Mixed Media on Canvas

70 x 76 in
178 x 196 cm



Threesome

2022
Mixed Media on Canvas

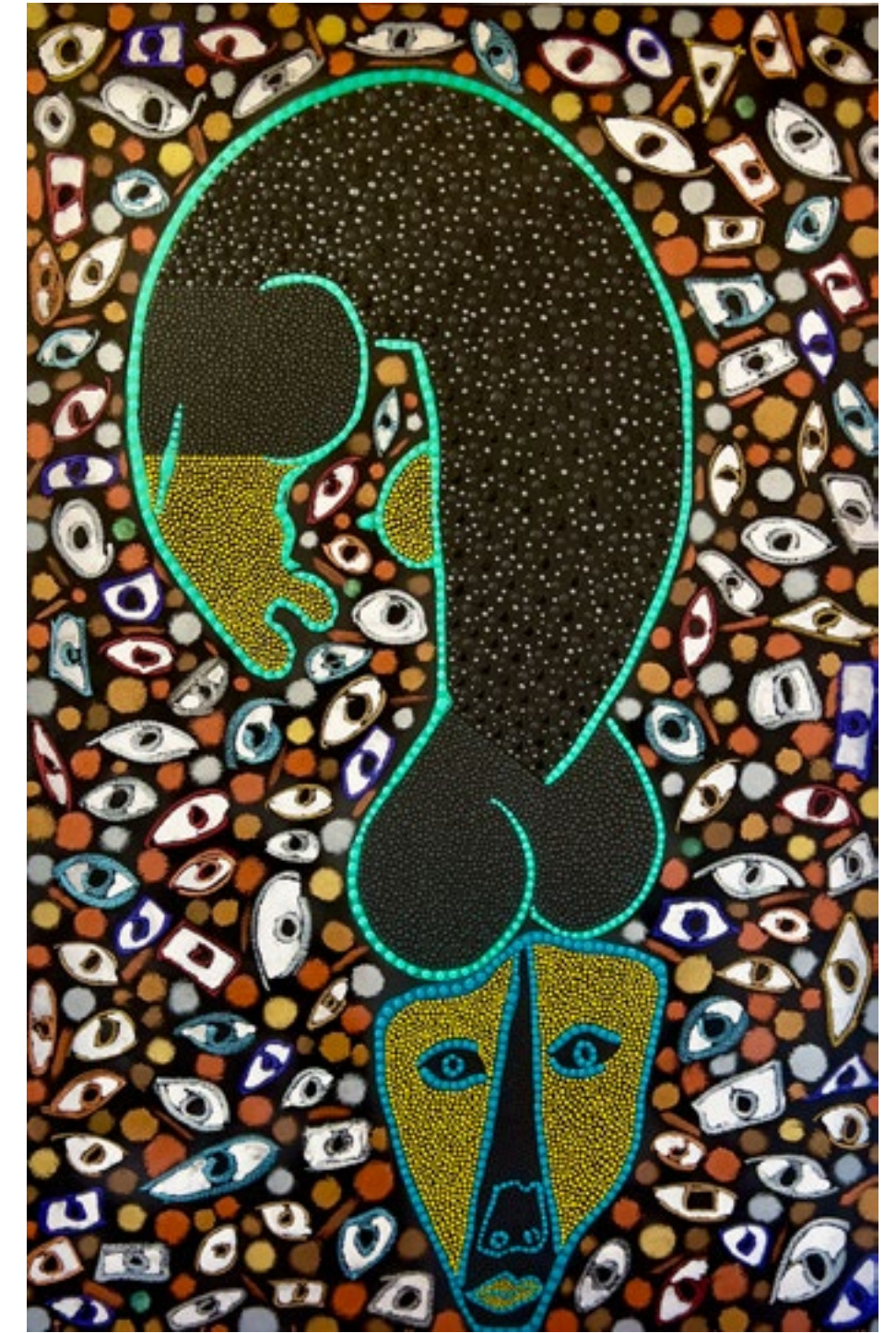
52 x 76 in | 132 x 193 cm



He She They

2022
Mixed Media on Canvas

38 x 58 in | 96.5 x 147 cm



Galileo

2022
Mixed Media on Canvas

35.4 x 66 in | 90 x 167 cm



Checkmates

2022
Mixed Media on Canvas

24 x 50 in | 61 x 127 cm



Talking Heads

2004
Mixed Media on Canvas

76 x 70 in
196 x 178 cm

Collection of Christian Chalut



Giant Lugar

2006
Mixed Media on Canvas

96 x 72 in
243 x 183 cm

Collection of Steven Miller



She Who Loved Red

2012
Mixed Media on Canvas
24 x 24 in | 70 x 70 cm



Continental Divide

2006
Mixed Media on Canvas
30 x 30 in | 76.2 x 76.2 cm



Orientalist

2006
Mixed Media on Canvas
40 x 40 in | 101 x 101 cm



Philip Tsiaras

Horses of Janus

2010
Mixed Media on Canvas
59 x 59 in | 150 x 150 cm



186

187

Diaspora

2007
Mixed Media on Canvas

Collection of Steven Miller

48 x 54 in | 123 x 137 cm



Therapist

2006
Mixed Media on Canvas

56 x 80 in
142 x 203 cm



Art Student

2006
Mixed Media on Canvas
40 x 40 in | 101 x 101 cm



Philip Tsiaras

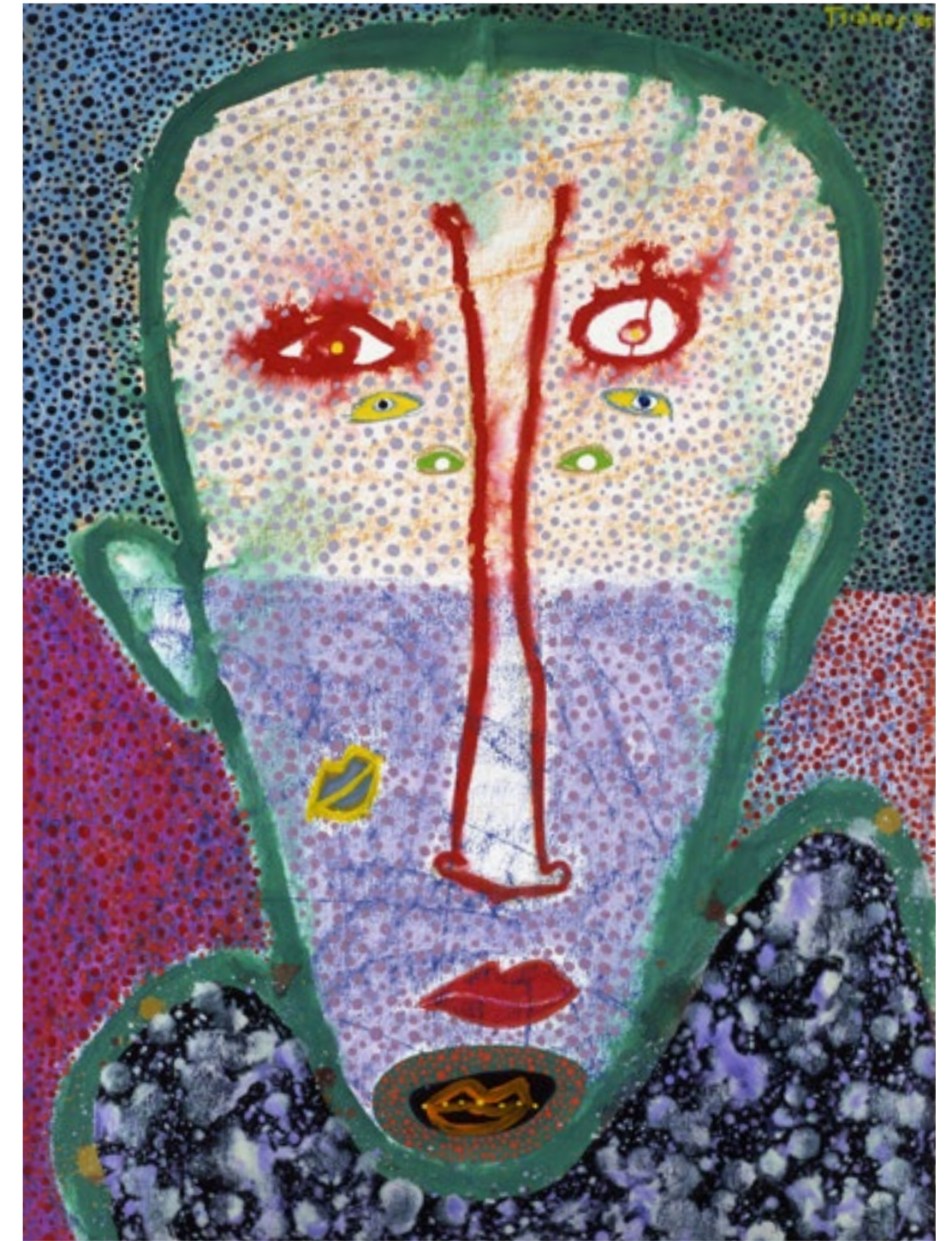
Art Critic

2006
Mixed Media on Canvas
40 x 40 in | 101 x 101 cm





Mouth
1987
Mixed Media on Paper
20 x 35 in
51 x 89 cm



Little Spirit
1985
Mixed Media on Canvas
20 x 35 in
51 x 89 cm

Dot Matrix

1986

Collage & Mixed Media on Canvas

66 x 72 in

168 x 182 cm



D O T

O B J

E C T S

DOT OBJECTS



Atelier, NYC 2015



Chivalry

Unlike the Anglican protagonist, Sir Walter Raleigh, who throws his cape down in the mud to keep the shoes of his Queen from getting dirty while exiting the carriage; the Greek protagonist just doesn't do that. "Puddle Chivalry" it's called by the English.

The Greek hero by contrast is cunning and clever as Odysseus is described by Homer. His complex character allowed him to confuse, bewilder and blind the Cyclops. Odysseus is a realist and understands that the Queen is spoiled and overly privileged, and doesn't deserve to step on his beautiful velvet cape. What would be the point of that? I think I stand with Odysseus; such behavior is in our blood, no matter where we are born.

And as a final note: Queen Elizabeth had Sir Walter Raleigh executed for treason 10 years later. So, so much for Chivalry and his beautiful cape!

Dervish Eyes

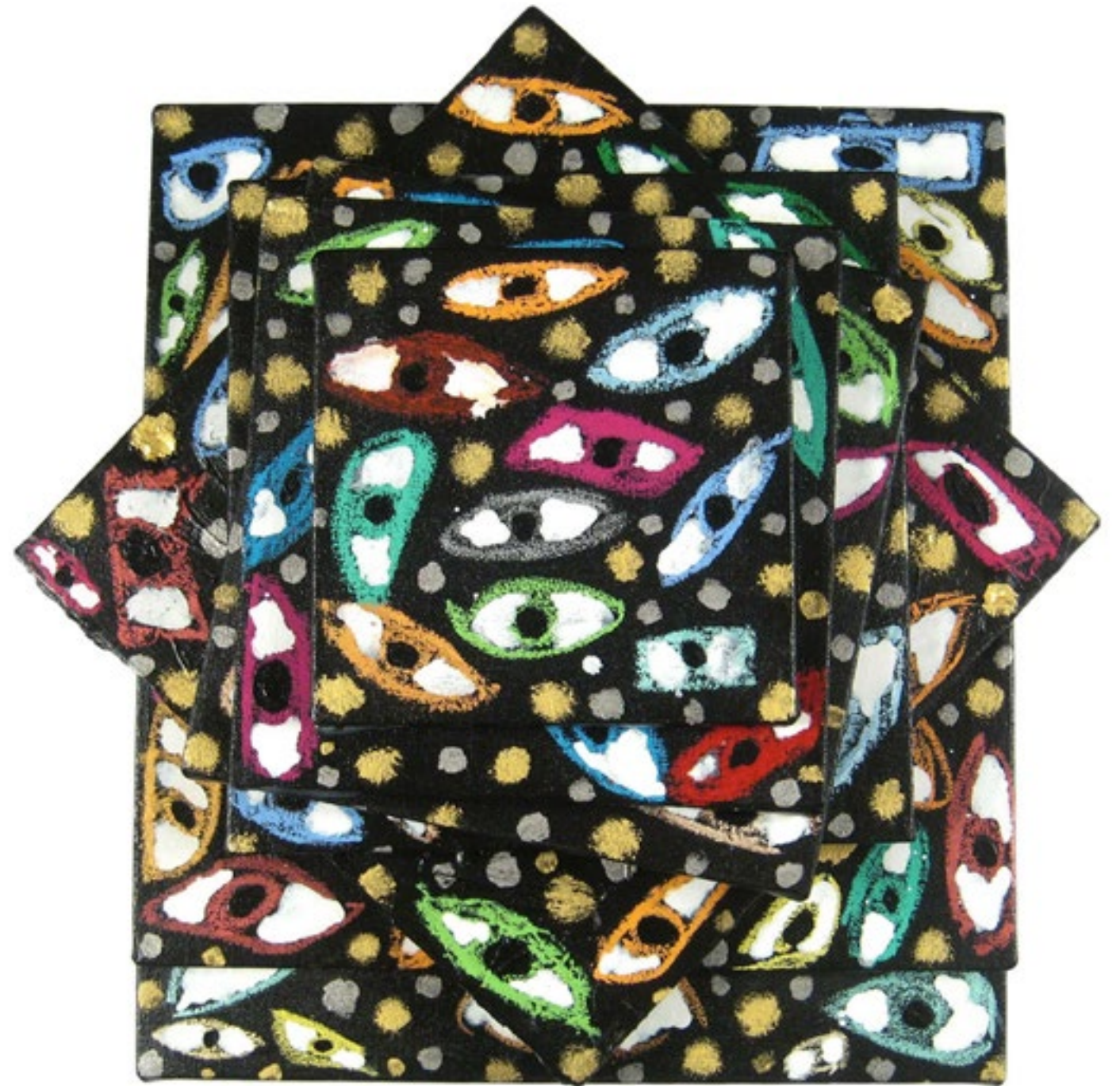
Sandwich Series

1996

Mixed Media on Canvas

50 x 48 x 42 cm

5 Panels



Oriental Tulip

Sandwich Series

2007
Mixed Media on Canvas

24 x 24 x 16 cm
4 Panels



Sultan's Cup

Sandwich Series

2007
Mixed Media on Canvas

30 x 30 x 13 cm
5 Panels



Dot Head

Sandwich Series

2007
Mixed Media on Canvas

30 x 30 x 13 cm
5 Panels



Il Cornuto

Sandwich Series

Collection of Richard Reitknecht

2010
Mixed Media on Canvas

30 x 30 x 20 cm
4 Panels



Dotted Banquet

2010
Hand Painted Object

76 x 34 x 20 in
193 x 86 x 50 cm



Dotted Louis XV

2000
Hand Painted Object

27 x 39 x 21 in
68 x 100 x 53 cm



Little Dotted David

Collection of Richard Reitknecht



2012
Mixed Media on Ceramic

8 x 18 x 8 in
20 x 46 x 20 cm

Smoking Guns

2010
Hand Painted Object

25 x 10 x 24 in
63.5 x 25.4 x 61 cm



Luscious Legs

2008
Mixed Media on Wood

12 x 48 x 10 in
30 x 122 x 25.4 cm

Collection of Richard Reitknecht



Dotted David

2008
Mixed Media on Ceramic

16 x 44 x 10 in
40 x 112 x 25.4 cm



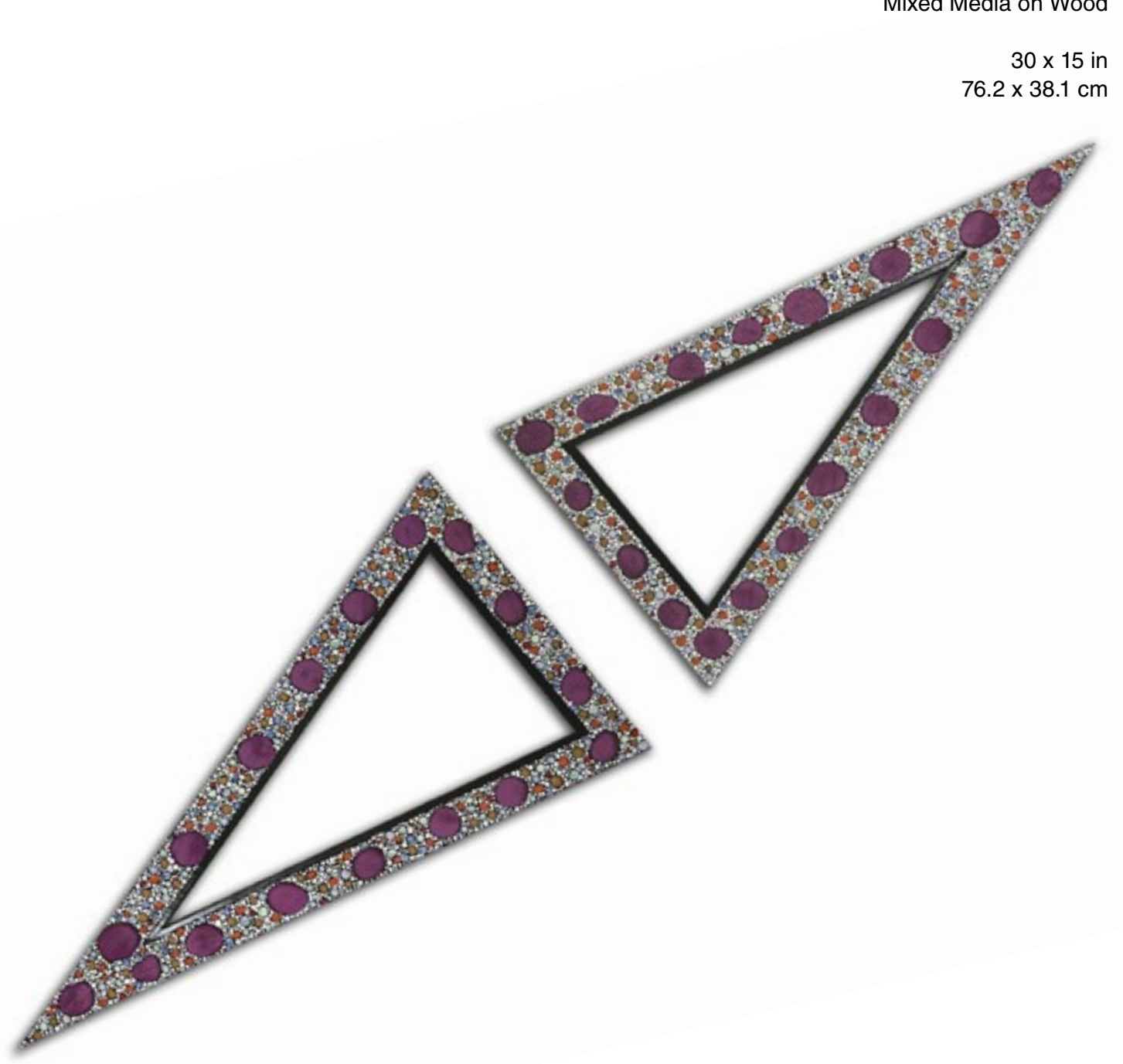
Spherism



2008
Mixed Media on Wood

30 x 30 in
76.2 x 76.2 cm

Dot Angles



2008
Mixed Media on Wood

30 x 15 in
76.2 x 38.1 cm

Philip Tsiaras

THE SUPERDOT



Philip Tsiaras

PHILIP TSIARAS



Philip Tsiaras is an international Greek artist who lives and works in New York City. Since 1974 he made more than 80 one-person exhibitions including: **Seattle** Museum of Art, The National Museum of Contemporary Art, **Thessaloniki**, Mannheimer Kunstverien, **Mannheim**, Bernier Gallery, **Athens**, Studio Palazzoli, **Milan**, Shea & Beker Gallery, **New York**, Margulies/Taplin Gallery, **Miami**, Tegnerforbundet Gallery. **Oslo**, Museum Santa Apollonia, **Venice**, Gallerie Dominion, **Montreal**, Swank/ The Regency-Intercontinental, **Hong Kong**, Newport Art Museum, **R.I.**, Villa Reale, **Monza**, The Currier Museum, **N.H.**, Spazio Cavallieri di Malta, **Syracusa**, Pinakotech of the Cyclades, **Syros**, International Contemporary Art Fair, **Istanbul**, Bienalle of Photography, **Torino**, De Novo Gallery, **Sun Valley**, Cento St. Benin, **Aosta**, Pinakotech of **Ithaca**, Museum of Contemporary Art, **Crete**, Museum of Photography, **Thessaloniki**, Stella Art Foundation, **Moscow**, Scuola dei Mercanti, Venice Biennale, **Venice**, HG Contemporary Gallery, **NYC**.

Tsiaras works in a great range of media-paint-

ing, photography, glass, ceramic, and bronze. He has exhibited in the Venice Biennale three times and produced a ten foot bronze sculpture on the Grand Canal entitled "Social Climber".

Philip Tsiaras has been the recipient of many national prizes: The American Academy Award for Poetry, The Thomas Watson Fellowship, New York State C.A.P.S grant, two N.E.A. National Endowment Grants for Arts, nomination for the Blickle Stiftung International Photography Prize, Germany and The Generali Assicurazioni Gold Metal Award for "Civilita" Venice., Excellence in the Arts Award, Ministry of the Exterior, Greece, Lifetime Achievement Artist Award, The Alexandrion Foundation, New York City.

Tsiaras' works are widely collected in corporate, private and important museum collections, including the Metropolitan Museum of Art. Eighteen books and catalogs are attributed to his work, most notably monographs published by Electa and Mondadori books, and a book of photographs entitled, "Family Album" published by Contrasto, Rome. A recent 30 year retrospective of photography entitled Philip Tsiaras - SUPERREAL was published by the Museum of Photography Thessaloniki. Presently, Philip Tsiaras, The SUPERDOT, Key Books.

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