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THE BYZANTINE

ATELIER  
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*"FOR YOU OMIROS"*

-Marlene and Peter Saile



omiros

A CURATED EXHIBITION OF SELECTED OMIROS'  
PAINTINGS FROM HIS BYZANTINE PERIOD

Marlene Saile



# AACKNOWLEDGEMENT

## Marlene Saile

This publication was conceived by Marlene Saile on the occasion of the inaugural exhibition of Atelier Omiros introducing the atelier as the home of the artist that was known as Omiros.

The journey will begin with the exhibition of Omiros' paintings from his Byzantine period, the subject of this catalogue, where he painted the iconic holy stories of the Byzantine, as an artist living in the 20th and 21st Centuries, 500+ years after the end of the Byzantine Empire. In this period of his creative life, Omiros captured the stories of the divine in a holy and pure manner that can only speak in the color of spirit.

This project would not have been possible without the support, knowledge, understanding and invaluable contributions of the Omiros family: Dr. Paul Hriso, Dr. Emmanuel Hriso, Anne-lys Hriso, Ambre Hriso and Chloe Hriso.

I further wish to thank my husband Peter Saile, Omiros' long time private art dealer, for his support at every step of the way in the fruition of this project.

As in any project, there are always little elves in the background who assist in the most unexpected and meaningful ways as well. My thanks go to Suzanne Samsen, Allegra Samsen, William Samsen, Karl Samsen, Tina Weiss, Tatiana Sarmina, Esq., Keith Conover and Linda Johnson.



# FFOREWORD

**Peter Saile**

It was the early 90s. I was living in Berlin, my city of birth, but traveling back and forth to my office in New York City since the wall had come down. In the midst of this busy time, I got a call from one of my executives in Florida who had somehow come into contact with someone who knew of Omiros. He had only seen some photos, yet he was so excited and was talking so fast. He knew he had stumbled onto something special, and yet magnificent.

I finally understood what he was trying to tell me and I thought to myself, if Win is so enthralled and so taken with this artist, Omiros, I should definitely go and see this painter and his works. And oh yes, his studio was only a few blocks from my office in the city.

It is often on the cusp of the least expected that the universe allows you see and come into contact with someone that is so talented that it blows your mind away. And so on that day, which I don't remember, but it was in January of 1991 or 1992 that I met Omiros and became honored to see his oeuvre.

I grew up with art in my home as my grandparents began an art collection of old masters, in the early 30s, that now my wife Marlene and I manage. Since then, I became an art collector of my own, as my wife had also done. However, I have never been so captivated with an artist, as with Omiros. I had no idea who I had just met.

I was immediately struck by his technical mastery of color, shape, form, line and perspective or better yet the lack of perspective and yet the insinuation of perspective.

He was so cool, funny, friendly, knowing his way, and he made me a coffee. We sat down and talked for hours. The day slipped away as I looked through the paintings. I knew in that moment that I must work with him. I said I want to represent you. He said, you want to be my dealer? I said yes. He said, I like to sell to collectors only. Can you do that? I said, yes! He said "super". I said, should I send you a contract? He said here is the contract, as we shook hands. The contract is still here, even 8 years after his death. He would eventually call me his 3rd son.

Years later, on another of those least expected days of abundance that the universe gives you, I met my wife Marlene. As she was sitting at a table at my house, she saw a book with some of his abstract paintings and soon I could not get her attention anymore. She began to talk about the technique and how unique it was and like Win would not stop talking. Who was I to stop her, it was Omiros and it was her. She studied art history, she is an art historian, curator, and cultural law attorney. She said to me, one day I want to do an exhibition of his work. And so as things come to be, she is doing just that with the Byzantine Period, except that she will do many shows as Omiros had several periods that are just as extraordinary, stunning and which must be seen.

I am proud, happy, thankful and joyous to be still a part of his journey with Omiros, his family and my wife Marlene.

Welcome to Atelier Omiros and this inaugural exhibition of the majestic Byzantines.



## CCHLOÉ

Omiros was my grandfather. He called me his "cadeaux de Dieu"! (Gift from God!) He told my sister Ambre and me stories in French while we played and painted, as he painted in his studio.

Our grandfather, Omiros, had a soul as light as the air and as free as the light, and yet, was so grounded to the Earth through his art and love. He adored my sister and me. He handed us diluted paints and withered with use brushes held together by duct tape. He was never one to waste or throw away something that could still be used. He gave an upside-down bucket to stand on, the very one he would pull up to a finished painting, sit down on, and carefully sign his name. He gave us his white coats one too many sizes too big, so as to not get paint on our clothes. And so we painted with him, limitlessly. He never interrupted. He never told us what was what and how to do it. Only to put our things away and clean our paint brushes when we were finished, just as he would at the end of each day in his studio.

As children, it never occurred to us the greatness that we were witnessing, but slowly as we grew up, we understood we were in the presence of a master. He saw to us as kindred spirits, eye to eye. All the while, he was learning from us as well. Often times he would take our paintings and paint over them as if he were studying our expression. He was perpetually learning, exploring, and experimenting just as we were, two generations apart.

He stapled a fresh canvas to the wall, splattered with bursts of multicolored paint from hundreds of paintings previous. He would look at the empty space and as if taken by flight the paint would travel from his brushes and nestle onto the canvas. He would walk, lean forward and backwards, go up on a ladder, sit down, whistle, sing, talk to himself and all of a sudden the painting had become.

Towards the end of his life, I spent many summer days with him in his studio where he would be working on two, three, sometimes even four paintings at a time. And although I suspect he did find what he was looking for in his "free space", his quest to express his pictorial language in art never stopped.

Today, I stay grounded through the lessons he showed us by example, for we are are too perpetually exploring in our own lives. He gave us the best mechanisms of character to be able to do it with confidence, worthiness, self-esteem, compassion, empathy and love.

I welcome you to explore yourselves the master that is Omiros, with this most special exhibition of the Byzantine.



# INTRODUCTION

**Lawrence Benenson**

I remember clearly my first encounter with Omiros's paintings. It was seven years ago on my visit to Marlene and Peter Saile's home in Miami Beach during the art fairs known as Miami Basel. It had been a long week and I had seen a lot of art. I entered their home. Wow! There were many spectacular paintings on the walls.

I remember thinking, 'This art is different, it's intense and it's magnificent!' I was told that Omiros made the paintings. Omiros? 'Who is Omiros?', I wondered. I was very happy that I had not heard of Omiros. That enabled me to experience the vivid color and daring brushstrokes without any pre-conceived notions. And, what a great and thrilling experience it was!

In the early 19th century, Victor Cousin, a French philosopher, coined the term 'l'art pour l'art'. It was a slogan that translates into English as 'art for art's sake.' That means an artwork's visual value cannot be judged in comparison to other aspects of life. Here, in the Saile home, I was in the presence of great examples of such artworks. Omiros's art is art for art's sake. Each painting exuded a sensibility with which I was unfamiliar. The feelings I felt were incomparable to my previous experiences encountering art that I had not seen. The overwhelming humanity of these paintings is astonishing, and the diversity of the paintings is extraordinary.

Byzantium is the ancient name of Constantinople. Byzantine is a derivative of Byzantium. The word byzantine is an adjective synonymous with the words complex, intricate and sophisticated. These paintings from Omiros's Byzantine series fit those words' definitions, perfectly. Obviously, these artworks fit the definition of Byzantine, also, which refers to the Eastern Orthodox religion period of Constantinople. The paintings depict Omiros's thoughtful interpretations of various scenes from the Bible. Constantinople is the ancient name of modern-day Istanbul. Omiros was born in Istanbul. That makes it wonderful and appropriate that this first public exhibition of his paintings has such resonance with his roots.

I am fortunate to be on the Board of the Ad Reinhardt Foundation. Ad Reinhardt famously said, "Art is art. Everything else is everything else." Omiros's art is Art. There is no pretension. There is color. Lots of it! There is tremendous mastery in technique. There are deep feelings and disarming intensity. I envy you your journey of discovery as you comprehend the beauty of Omiros's art. Enjoy!

# B BIOGRAPHY

## Marlene Saile

Omiros Chrisopoulos, (1927-2010), or OMIROS was born on February 26th, 1927 in Istanbul, Turkey, but he was an American who spent 40 years in Paris. That being said, regardless of place of birth, nationality or residency, be aware that Omiros is universal!

He was a rambunctious boy full of energy and not without his boyhood accidents; one of them where through a glass puncture, he lost his right eye sight when he was three years old. This handicap did not seem to be significant to him because as early as he could hold a pencil, all he wanted to do was color. In fact, he began to carry a notebook and colored pencils wherever he went. He was a natural prodigy. As he grew up, his dream was to go to Paris to paint and create his own pictorial language in art. He dreamed of colors and shapes traveling through space-time landing onto his canvas.

It is not clear how Omiros left Istanbul, but in 1947, at the age of 20 he was in Paris pursuing his dream to paint. He immediately began painting abstractions in the cafes and in the left bank of the Seine. He became immersed in the Avant-Garde movement and pioneered painting gouaches in a yet unknown style: Minimalism. Omiros began to reduce all of the shapes, forms, marks, colors and tones of his compositions to a point of almost vanishing, to "achieve the absolute minimalism of things".

He met Yves Klein, Armand Fernandez, Jean Tinguely, Nikki de Saint Phalle, Lucio Fontana and became a member of the Salon des Comparaisons at the Musée d'Art Moderne, and the Salon des Réalités Nouvelles. Omiros was shown by the most important galleries of those years, such as Gallery One in Paris and London, Gallery Apollinaire in Milan, Gallery Taptoe in Brussels (with Ascer Jorn and Ralph Rumny), Gallery Iris Clert in Paris and Gallery Camille Renault in Paris. In 1969 Pierre Restany published a text titled, "Les Nouveaux Realistes" that became the basis for the minimalist manifest to which Omiros, Yves Klein, Jean Tinguely, Cesar, Rotella, Nikki de Saint Phalle, Gerard Deschamps, Christo and others postulated. This was the new artistic vanguard that was emerging in Paris introducing radical new directions in art. The war and its aftermath were at the underpinnings of the movement.

In the late 50s, Omiros became fascinated by the infinite expanses of space in the universe. He began to immerse himself in space and perspective began disappearing in his painting from 1957 to 1959. At this time, he called his paintings, "my free space". Nobody understood what he was doing. He understood that between him and the Cosmos, between him and a person, there was a world made out of tiny particles, very active, invisible, but existing nevertheless. Little by little, his vision became sharper and he was able to perceive and paint this minute reality of the world.

By the early 1970s, Omiros became disenchanted with the Parisian artist scene. He was asked by various art dealers: "Why don't you follow what the others are doing, you will become famous?" He replied: "My art is in constant evolution because it is free! I am powerless to conform it for fame." He eschewed Minimalism and began his own pictorial journey in art immersing himself in pure Abstraction. At times, these paintings seem like never seen new art forms that suggest the life-force of nature itself. At others they evoke a direct relation to his emotions, moods and feelings.

This period represents one of his most original bodies of work which forever altered the course of his language in art. It also represents a pivotal change in his career in that he began to sell to private art collectors and create in private homes.

By the mid 1970s, Omiros yet again, eschews pure Abstraction and begins another passage in his pictorial journey in art in the other direction, to the Figurative, as if the abstract became too unstable, too distant, too fragile, too unavailable to a man who wants meaning. He began to include forms back into his abstractions. This new passage became his refractory pictorial language in art. His own way to speak in color, form and abstraction, his own Figurabstraction. At this time and through the end of his life, he spoke this pictorial language onto his medium.

In 1979, he began to paint his majestic Byzantines, where he captured the divine in a holy and pure way that can only speak in the color of spirit and continued to do so until 2007.

By the mid 90s, he began to travel to New York City where he settled by the end of the 90s. His ability to express became unleashed and all that inspired him, became. He continued the Byzantines, yet he painted engrossed and he started painting different periods simultaneously, like ten artists going through time at warp speed. He painted Mythology, The Massacres, Sports, Fashion, The Four Seasons, The Masks, and The Dances, where he explored storytelling, he reveled in the folklore, in the rituals, the personification of nature and natural phenomena, the hyperbole, and the body, where he dared to portray death and suffering.

His free space never left his paintings. Free space became his calligraphy and by entering Omiros' free space, and thus discovering the harmony in the midst of it we become free too. His abstractions are beyond abstraction because he is not separating something from something else, which is the very definition of abstraction. His abstractions are the very active tiny particles that exist in space that have become visible to him in his quest to see if perspective really still exists at the end of space. His grasp is so strong he can take them from space and they allow themselves to be taken and placed onto his canvas in the colors their wavelengths represent and in the shapes they coalesce. Space has become wave, form, geometric shapes and gestural marks. It is pure abstraction of space. And from the chaos of space it acquires virtues such as order, purity, simplicity and form.

At the same time, he is still concerned about perspective, and he finds it again and again in the figurative. He weaves in and out of space like no one has done before, at the juncture and conjuncture of abstraction and figuration, forever extending the syntax of his pictorial language.

As he was blind in one eye, Omiros created a new scale, a new definition of surface, a new syntax of relationships among space, pigment, edge, and drawing, displacing hierarchies with an unprecedented and powerful and fabulously intricate self-generating structure.

In spite of all of his remarkable contributions to modern art, Omiros' views of his art always remained courageously humble and loyal. Yet in an unexpected guise, this humbleness and loyalty became the unlikely characteristics that came together with all that was Omiros to produce a master of modern art.

On an unlikely day, on the 29th of August 2010, Omiros departed this reality. He left a tremendous oeuvre that will be exhibited at Atelier Omiros in changing exhibitions, beginning with the Byzantine in December 2018 and on, for all to enjoy.

# THE BYZANTINE

**Marlene Saile**

From 1979 to 2007, Omiros embarked onto one of the greatest visual pilgrimages of his pictorial language, when he painted a collection of paintings in the Byzantine style.

In this period of his creative life, Omiros captured the stories of the divine in a sublime and pure manner that can only speak in the color of spirit.

For Omiros, who was born in Istanbul, a Greek minority and an Orthodox Christian, there came a time for him to express the narrative of the Byzantine icons onto his own physical medium. He did it onto wood, silk, cardboard resembling small portable wooden panels, and canvas, for 28 years.

Omiros painted the iconic holy stories of the Byzantine as an artist living in the 20th and 21st Centuries, 500+ hundred years after the end of the Byzantine Empire. He did not do it as a commissioned artist of a specific ruler or the church of the Byzantine Empire. He did it because he felt a spiritual perspective with the icons. Once he was asked a question about this perspective, and his reply was that he wanted to express the splendor and the glory of the stories in the icons, as he saw them and experienced them in his heart, soul and spirit. He did so in a most magical way.

He developed stylistic expressions such as elongated figures that rise beyond the natural to the transcendental. Explosions of color transforming figures, movements and expressions. His paintbrush contorts, penetrates and achieves rays of light, textures of fabrics and flesh into unbuilt and dreamlike places of reverence, giving safe passage to the spirit, to worship and feel the divine. He often expresses with multi-figured compositions in vibrant celestial scapes, drawing inspiration from perhaps Renaissance painters such as Titian, Tintoretto and El Greco. His figures although abstracted, dramatic and yet expressionistic, are imbued with the sensation of the holy.

Byzantine style art is the art of the Eastern Roman Empire or the Byzantine Empire that extended from the founding of its capital, Constantinople in A.D. 330, until the Turks captured the city in 1453. The Byzantine style of art ultimately ended with the fall of Constantinople, but its influence continued for a considerable time in the Greek islands, in the Balkans, and in Russia until about 1700 with the last of the great Russian icon painters, Dionisius, of the Moscow School of painting.

It produced the works that became the iconic symbols of the holy stories of the Christian Orthodox Church, that characterize Byzantine art as entirely concerned with religious expression; specifically, with the translation of the holy stories into artistic terms. Byzantine art remained constant and developed within a resolute tradition that has endured and remained relevant in the Christian Orthodox Church, for centuries until today.

Since then, there have been artists who have painted religious themes, but none in any way that approaches the Byzantine style, as Omiros has done in the 20th and 21st Centuries.

If the purpose of Byzantine art was to express the narrative of the holy icons and their stories, that were filled with spiritual symbolism and revelations, then Omiros has certainly achieved it.

The Byzantine is Omiros' especially profound and multilayered, perhaps enigmatic, expression of his own spirit's journey in this life on earth in all of its pathos, explosion of color and glory. In Omiros' unique abstract and figurative language in art, evolving his style and inventing new and rare interpretations of traditional Byzantine holy icons, eager to introduce his own artistic views, ideas and techniques, Omiros achieves greatness with his Figurabstraction.

For the Byzantine worshiper, their contemplation allowed for direct communication with the holy figures represented, and through the icons, an individual's prayers were addressed directly to the petitioned saint or holy figure. Healing, good fortune, valor, strength, assistance and hope were among the requests.

For us today, Omiros with unequalled roles patristics, scholar, theologian, storyteller and spiritual pater, is able to deftly guide us on our own internal spiritual pilgrimage, where an innermost personal connection can be felt of some of the Byzantine's most worshipped icons and narrative: Jesus Christ, The Virgin Mary, The Last Supper, The Last Judgement, St. George, The Three Marys, The Holy Family and so much more.

We welcome you to embark on this most personal journey of the spirit with this wonderful exhibition of Omiros' Byzantine iconography.



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THE PAINTINGS





Gathered at the table are the twelve Apostles with Jesus seated in the place of honor on the left with his radiant halo representing the light of the world. Jesus is turned towards us, inviting us to become a part of his last supper. His primary color of celestial blue radiates across the canvas signaling the everlasting afterlife mingling with the colors depicting the Apostles in the greens between blue and yellow, colored like grass, leafy, verdurous, yellows between green and orange, flaxen, golden like wheat and orange fruit against teals, indigo, beryl and cerulean all symbolizing the abundance of Jesus' love and compassion for mankind. Jesus declares, "I am the bread of life. He who comes with me will never go hungry." -John 6:35.





Images of the Virgin Mary have always been central to Christian art and iconography in general and Byzantine Eastern Orthodox imagery in particular. Traditional portrayals of the Virgin Mary holding baby Christ, representing her as the Mother of Christ, Mother of God or Theotokos (“Godbearer”) go back to the 5th century when it was officially adopted by the Christian Church.

Omiros remains faithful to Byzantine tradition in this portrait of the Virgin Mary as Theotokos. She is shown at half-length with baby Jesus enfolded in her arms. The Virgin Mary and baby Jesus are central to this canvas and take nearly the whole space of the painting. She is shown smiling looking with motherly love and adoration at her child. She is tenderly touching him with her cheek representing his real presence. Virgin Mary is a true Theotokos who brought into this world the life-giving God. Jesus’ facial expression is of a grown man. He already knows his destiny. His head is turned away to gaze at his Father God in the sky. In accordance with Byzantine iconography, Mary is depicted wearing a deep blue outer garment with a red inner garment symbolic of purity and divinity of her body while bearing the Son of God. Mary dressed in blue, has a special spiritual meaning of her faithfulness and her special role as Theotokos. Baby Christ is depicted wearing golden a dress with red taches symbolizing his royalty and authority. Omiros remained true to his style and chose a golden and ochre background with red taches representing purity of the Virgin Mary, sins of mankind and glory of life after death.

*\* This painting will be delivered to his Holiness Pope Francis in January of 2019 as a gift.*





Overcome by the enormity of the promised miracle, the sacrifice and the dreamlike sight of a resurrected Jesus, his Disciples humbly and yet avidly gather around him in this nativity like scene. A younger Disciple to our left of Jesus, Thomas, is in absolute disbelief at who stands before him. To believe, he needed not only to see and hear, but to touch and feel Jesus' corpus. Jesus, with his arm up and kindred gaze towards Thomas, invites him to touch, believe, and really see the duality of what has occurred, and the evidence of Jesus' Resurrection. "Because you have seen me, you have believed; blessed are those who have not seen and yet have believed" -John 20:29. Omiros depicts the emotions of witnessing a miracle with vivid yet somber tones of light and deep blues, gold, ochre, ecru, lavender, lilac, mauve, plum and violet. As if the colors themselves are experiencing witnessing and speaking Thomas' doubt restored.





“And when the sabbath was past, Mary Magdalene, and Mary the mother of James, and St. Mary Salome, had bought sweet spices, that they might come and anoint him.” -Mark 16:1. The Three Marys were the women myrrh bearers who came to the tomb of Christ early in the morning to anoint Christ’s body, and discovered the resurrection of Christ. Their bodily expressions convey the feelings of fear and wonder as Christ’s resurrection is revealed to them. The first Mary to the viewer’s left, the mother of James, holds her face with her hands in absolute awe. St. Mary Salome, with her illuminated halo, holds her hands in prayer and looks at Christ with humility. Jesus wrapped in a celestial shroud bristling with light, is rising out of the ground. Omiros depicts Mary Magdalene as the first one to witness the risen Christ and closest to him, standing behind him. She is leaning toward him also in wonderment trying to look into his face after she recognized his voice as he revealed to her. She is touching him lightly with one hand but her other hand is in the air. "Don't cling to me," Christ told her, "since I have not yet ascended to the Father. But go to my brothers and tell them that I am ascending to my Father and your Father, to my God and your God." -John 20:17. Omiros depicted Christ’s shroud in shimmering gold, rust and black colors symbolizing suffering, death and divine royalty. Mary Magdalene is depicted wearing deep red representing her former sins. White flurried strokes painted over her body demonstrate her holiness. St. Mary Salome and Mary the mother of James are wearing shades of red with purple undertones representing suffering, sorrow and mourning for Christ after his crucifixion. The background is a mixture of dark blues, grays and golds symbolizing darkness, mourning for Christ and his revelation to the three Marys.





Saint George, the martyr, the Roman soldier who refused to recant his faith in Christianity to Diocletian, the tyrannical Roman emperor slays the dragon; the enemies of Christianity. He gives strength, courage and faith; courage to fight rather than flee from all fears in life; courage to live in such a way that others may be made more aware of Christ, our ultimate savior. Though strong and mighty, he slays the dragon. His white horse defiant too facing the left or “sinistra” stomping out the "evil". Omiros depicts St. George with his halo representing the symbol of the Uncreated Light or grace of God shining forth through the icon of St. George. He is a "window into heaven" through which Christ and the Saints in heaven can be seen and communicated with. Although a soldier, he wears a liturgical linen undergarment in ciel reminiscent of heraldry and over it a short-sleeved, knee-length woven tunic in deep vermilion, crimson, ambre, saffron, bronze and chestnut. The use of gold thread, and the intricate design approaches the pictorial complexity of embroidery in loom-woven fabric. The background depicts the struggle in waves of light, flashes and motion.





Mary and Joseph take baby Jesus to Jerusalem to complete Mary's ritual purification after childbirth, and to perform the redemption of the firstborn son, in obedience to the Torah. -Leviticus 12, Exodus 13:12–15. Sacrificing "a pair of turtledoves, or two young pigeons" - Leviticus 12:8. The prophet Simeon and the prophetess Anna meet the Holy Family at the temple in Jerusalem. When Simeon sees baby Jesus he proclaims, "Now thou dost dismiss thy servant, O Lord, according to thy word in peace; Because my eyes have seen thy salvation" -Luke 2:29. Omiros depicts Mary in a heavenly deep blue symbolizing her purity holding the infant Jesus dressed in a deep ochre declaring his royalty and glory, in her arms. Joseph holds two faint sacrificial doves presenting Jesus to Simeon. They are both dressed in purpura representing Christ's Kingdom. Simeon consecrates baby Jesus to the Lord. Anna the prophetess at the temple, is offering prayers behind Simeon. She is dressed in brown symbolizing the bare earth, dust, and all that is transient and perishable. Jesus, though a baby in this scene, appears to be giving a blessing, a suggestion to the life that he will lead. Mary seems to understand that Jesus had to be brought to the Temple, not to be redeemed like other first-born children, but to be offered to God as a true sacrifice.





"Rise, take the child and his mother, flee to Egypt, and stay there until I tell you. Herod is going to search for the child to destroy him."  
-Matthew 2:13. In this final episode of Jesus' nativity (birth story), Joseph is visited by the Angel Magi and is told to flee to Egypt with the infant Jesus and Mary because King Herod sought to kill Jesus. Omiros depicts the night landscape in tumultuous deep purple and blues with a faded red fury of the King Herod disappearing as they gather distance and safety but still demonstrating the conflict of dynamic forces throughout. Mary, with baby Jesus nestled in her arms, paves the way forward on a white and pink donkey signaling the holiness and purity of the baby Jesus. Joseph leads on a cloud of white and blue without the bounds of gravity yet moving at a snail's pace with the carriage in front of them, though almost at a standstill. Anonymous figures accompany them and together they form a living chain, Mary and Jesus in the center.





Mary is depicted in deep, earthy blue aquamarine tones signifying that it is from the Theotokos (the virgin) that Jesus Christ received his earthly, human nature. The earthy blue green tones also signify her purity and her royalty as Queen of Heaven. The Christ child is depicted in colors of gold and shimmering green symbolizing new life, royalty and divine radiance. The posture of the Theotokos and the Christ child is based upon the ancient Byzantine icon of The Panagia Eleousa, or “Virgin of Tenderness.” The expression of the Theotokos is meditative and even pensive. She does not gaze sweetly upon the face of her Christ child rather, she looks at St. Joseph as she contemplates the vocation of her son’s suffering, death and Resurrection. St. Joseph is outstretching his arms towards them offering love and fatherly support, simultaneously, baby Jesus is raising his right arm toward his step father St. Joseph. A guardian Angel is standing behind the Virgin Mary as a protector of the Holy Family. The Virgin Mary is wearing traditional blue colors symbolizing truth and purity. Omiros used a deep purple color for St. Joseph, which is associated with mourning in anticipation of Jesus’ Crucifixion. At the same time an Angel is wearing pink colors, which symbolizes love and peace. This painting signifies the importance of love and family on both human and spiritual levels.





“And when the days of their purification according to the law of Moses were finished, they brought him up to Jerusalem to present him to the Lord.” -Luke 2:22. Mary and Joseph went to the temple forty days after the birth of their child to perform the ritual of Mary’s purification and redemption of their firstborn son. Mary is giving her infant to the elderly St. Simeon, who recognizes the Messiah and takes baby Jesus into his arms bowing low. “Lord, now let your servant depart in peace, according to your word; for my eyes have seen your salvation which you have prepared in the presence of all peoples, a light for revelation to the Gentiles, and for glory to your people Israel.” -Luke 2:29-32. The infant Jesus is depicted giving his blessings to St. Simeon. Joseph is holding two white turtle doves to offer as a sacrifice. Anna the Prophetess is depicted standing behind St. Simeon looking at baby Jesus praising God. Baby Jesus is wearing gold symbolizing his royalty and divine radiance. Traditionally the Virgin Mary is depicted dressed in her pure blue. St. Anna is also wearing blue representing her inner purity and truth in her beliefs. Omiros used a dark blue background with black and white broad strokes symbolizing heaven, holiness and at the same time, the dark times that Jesus will one day face for the salvation of man.





“Joseph also went up from the town of Nazareth in Galilee, to Judea, to the city of David, which is called Bethlehem, because he was of the house and family line of David.” -Luke 2:4. This painting depicts the journey of the Virgin Mary and Joseph from Nazareth to Bethlehem to be registered and taxed in the town of David during the very first Roman census. They had to travel 90 miles along the flatlands of the Jordan River and over the hills surrounding Jerusalem. Joseph is depicted walking behind the Virgin Mary, with his head down, carrying a heavy load on his back. This was an arduous journey for both of them, but especially for the Virgin Mary who was 9 months pregnant with the unborn Christ. Mary is depicted traveling on a white donkey, which is symbolic of the light and purity of the Virgin Mary, bearing the unborn Son of God. She is also depicted in a green dress, symbolic of the new life she is about to deliver. She is looking at the Archangel Gabriel who appeared to her before with the annunciation. Omiros introduces him once again here, to remind Mary why she had to be strong during this strenuous journey - to give birth to the Son of God.





“Before I formed you in your mother’s womb, I chose you. Before you were born, I set you apart. I appointed you to be a prophet to the nations.” -Jeremiah 1:10. In Christianity, Prophets are chosen and called by God to be the communication channel between God and humans. Here Omiros depicted a Prophet in full-length taking the whole space of the canvas suggesting his greatness. He is an elderly man with a long white beard. The Prophet is wearing an all white robe symbolizing his holiness and purity of his soul. A bright white figure of light, the Prophet illuminates the whole composition as it stands out with the dark purpurian background. He became God’s messenger not because of his wisdom or education but because God had chosen him. Omiros used a purpurian background to demonstrate Prophet’s role to deliver God’s word and divine blessing to Earth.





“Beware of practicing your righteousness before other people in order to be seen by them, for then you will have no reward from your Father who is in Heaven. Thus, when you give to the needy, sound no trumpet before you, as the hypocrites do in the streets, that they may be praised by others. Truly, I say to you, they have received their reward. But when you give to the needy, do not let your left hand know what your right hand is doing, so that your giving may be in secret. And your Father who sees in secret will reward you.” - Matthew 6:1-4.

This complex composition illustrates three years of the public life of Christ. On the viewer's left, Omiros depicted the Last Supper with Jesus sitting to the left at the head seat of the table and twelve of his Disciples surrounding the table. He is wearing a blue robe signifying the living Christ.

On the viewer's right is the depiction of the Baptism, the actual beginning of Jesus' public life. St. John the Baptist's left hand is holding Jesus' shoulder while the right hand is raised baptizing him. Here and in the following episodes of the composition Jesus is depicted wearing white symbolizing the light of God.

The next episode on the left, depicts Jesus' betrayal showing Judas kissing him in the Garden of Gethsemane after the Last Supper. "...but Jesus said to him, "Judas, are you betraying the Son of Man with a kiss?" -Luke 22:48. Judas wearing red, a symbolic color for betrayal, is leaning and kissing Jesus. The red silhouette below Jesus represent blood and the forthcoming crucifixion.

There are two scenes in the middle of the painting. In the lower center, Omiros depicted Jesus preaching and teaching during his three years of public life. Here he is depicted standing telling his parables about the Kingdom of God to people sitting and kneeling at his feet.

In the upper center, Omiros illustrated a story of Jesus meeting the Archangel Chamuel. The night before his crucifixion, Jesus went to Mount Olive to pray where an Angel appeared to him. "And being in anguish, he prayed more earnestly, and his sweat was like drops of blood falling to the ground." - Luke 22:43-44. Here Jesus is depicted kneeling down in a prayer and talking to an Archangel. Being a human, Jesus was struggling to accept God's will and thus God sent him an Archangel to empower and strengthen him.





“For we will all stand before the judgment seat of God.” -Romans 14:10-12. But God “has given him authority to execute judgment” -John 5:27. Here Omiros is depicting both God the Son and God the Father who are one in their last judgment of all humanity. Although both are present, only Christ is the ultimate judge of all people. God the Father is illustrated sitting on the blue throne, which symbolizes heaven. He is leaning slightly to the right but looking straight. He is surrounded by Angels and souls, but his demeanor expresses non-involvement in the judgment process. God the Father approves of his Son to judge humanity. Christ is depicted sitting below God the Father. Both are dressed in white robes symbolizing holiness. Christ is the light, son of the divine light. Following the tradition, Omiros illustrated Christ surrounded by the Virgin Mary, St. John the Baptist, who is holding the open Book of Life, the Apostles and the Angels. Christ is looking to his right, where the saved souls are worshipping. The Archangel Michael is depicted below Christ, he is holding the scale to weigh the souls. In the lower part of the painting, Omiros illustrates the Angels forming the inclined border separating the damned souls from the saved ones. The damned souls are shown as tormented nude bodies burning in a red Hell in the viewer’s right corner. The Angels are wearing blue colors as the symbol of Heaven.





“And he said to him, "Truly I tell you, today you will be with me in paradise." -Luke 23:43. Paradise in Christianity is a higher place of eternal happiness, peace, love and prosperity. This is yet another very complex composition that is twofold. On the bottom of the painting Omiros illustrated the Garden of Eden and the original sin of humanity. There is the tree of knowledge of good and evil in the viewer's left. Satan in the form of a serpent is crawling down the tree offering the forbidden fruit. The sinners are depicted holding or eating the forbidden fruit. Christ with his Angels is depicted among the sinners attempting to save their souls through a passage where at the other side the meet salvation. On the bottom right, Adam and Eve are being expelled from the Garden of Eden to prevent them from eating of the tree of life, and thus living forever. The upper part of the canvas represents a scene from the Last Judgement. Enthroned Christ is surrounded by the Virgin Mary, St. John the Baptist, the Archangels Michael and Gabriel and his Disciples. The Virgin Mary, St. John, the Archangels and the two of his Disciples are turned to face Christ and are standing in supplication for the humans. The other Disciples are stretching their arms toward the humans thus inviting them to be saved by Jesus. There is a blue water river separating the Garden of Eden and God representing the passage of cleansing. The souls who accepted Christ, were able to cross the river and were purified and are now joining God in Heaven. Christ as a judge is depicted wearing all white representing the light of God. On the other hand, Christ among the sinners is depicted wearing red with white colors symbolizing the original sin of the humans and his divine light and holiness. The river is bright blue signifying cleansing and purification.





The Last Supper is the final meal that Jesus had with the Disciples the night before his Crucifixion. At the Last Supper, Jesus revealed to the disciples that one of them would betray him. In Renaissance art, Jesus was mostly depicted in the center of the table. Similar to his earlier Last Supper painting, Omiros positioned Jesus at the head of the table on the left side with his face turned to the right. Omiros followed the Byzantine art model focusing on the Apostles' communion rather than them having dinner sitting at the table. Jesus dressed in white symbolizes purity and holiness, whereas the Disciples are dressed in shades of ash, amethyst, lilac, brown and maroon. This is how Omiros conveys darkness, greediness and human sins. Jesus is sitting at the table with his feet resting in the pool of red blood that covers the floor under the table. "And he took a cup, and gave thanks, and gave to them, saying, 'Drink ye all of it; for this is my blood of the covenant, which is poured out for many unto remission of sins.'" -Mathew 26:26-28.





This is the earlier version of the Supper at Emmaus painted by Omiros. It also depicts the dramatic moment when Jesus offers bread to the two of his Disciples revealing himself with his gesture. Both Disciples are getting off their chairs in great astonishment after they recognize their deceased teacher. "While He was reclining at the table with them, He took bread, spoke a blessing and broke it, and gave it to them." -Luke 24:30. Christ is depicted wearing white with blue flurries on his head and left side of his robe meaning his holiness, purity of his soul and the touch of Heaven. The Disciples are painted in the dark shades of purple symbolizing sorrow and mourning of Christ. Omiros is portraying them having bread and wine implying the Eucharist. With the gray, greenish and brown receding background colors, the painting shows darkness and death that surrounded Christ before his Crucifixion. Simultaneously, splashes of gold and green symbolize resurrection and glory of life after death.





“And do not fear those who kill the body but cannot kill the soul. Rather fear him who can destroy both soul and body in Hell. Are not two sparrows sold for a penny? And not one of them will fall to the ground apart from your Father. But even the hairs of your head are all numbered. Fear not, therefore; you are of more value than many sparrows. So, everyone who acknowledges me before men, I also will acknowledge before my Father who is in Heaven,” - Matthew 10:28-33.

In Christianity the martyrs were people who were tortured to death for their beliefs in God. Christ was the first to accept martyrdom for taking upon him all sins of mankind. Christ is depicted enthroned with the Archangels Michael and Gabriel standing on each side. Christ and the Saints are looking at the martyrs below them. The martyrs, who experienced hardship, torture and death for Christ, are holding the throne, which symbolizes heroism. Many Christians admired the martyrs for their spirituality and courage, which made the Christian faith grow stronger. At the same time, non-Christians who witnessed the martyrdom were so impressed by their bravery and faith that they turned to Christianity. The martyrs are portrayed in tremendous unity; they are dependent and supportive of one another. The golden silk background of the painting is symbolic of glory of life after death. The cerulean blue color of the throne flowing down behind the martyrs signifies the deep connection between Christ and the martyrs.





“For the Son of Man is going to come with his Angels in the glory of his Father, and then he will reward each according to what he has done.” -Matthew 16:27. This is one of the two “Last Judgement” works of art painted by Omiros in the same period. However, this painting is showing the Final Judgement day more dramatically and imbued with the fires of Hell. Here, Christ is depicted sitting on the throne. He is dressed in a blue robe with the deep blue strokes behind him symbolizing Heaven. The throne, background and the Saints’ robes are painted in golden tones symbolizing divine radiance. Traditionally, Christ is surrounded by the Virgin Mary to his right, St. John to his left, the Apostles and the Saints. The Archangel Michael is depicted holding the scale, but he does not have wings. The lower part of the painting illustrates Hell with burning fire and nude bodies of damned souls paying for their sins. The color of Hell is orange signifying the original sin. Following the tradition, Omiros depicted the saved souls ascending out of the fire to the right side of Christ in deep blue celestial color in the background, representing Heaven.





The doctrine of perpetual virginity of the Virgin suggests that Mary was a virgin at the time of Jesus' conception and remained a lifelong virgin thus sacrificing herself to God. Joseph was an elderly widower who was chosen as her husband to guard and protect Mary's virginity and her vow to serve God, "but did not have sexual relations with her until she gave birth to a son. And he named him Jesus." -Matthew 1:25.

This painting tells Mary's life as a perpetual virgin. It begins at the bottom of the painting depicting Joseph embracing and kissing Mary as his new wife. Joseph and Mary lean toward each other with Joseph holding her elbows symbolizing his respect of her devotion to serve God eternally. The next episode depicts Mary turned slightly to her left with her head tilted, she looks humbled and at peace. Joseph is depicted on both sides of Mary. He is the protector and guardian of Mary, Jesus and her devotion to God. On the left, Joseph is leaning toward her, tenderly touching her shoulder. This posture is suggesting he is trying to comfort her showing his support and protection. On the right, he is turned toward her as well but he is holding baby Christ high in his arms looking at him with much love and hope. He trusts Mary and believes Jesus to be the true son of God. The final episode of the painting depicts the Presentation of Christ by the Virgin Mary offering baby Jesus to Simeon to be dedicated to God. Omiros follows the Byzantine tradition and portrays the Virgin Mary wearing a blue mantle. Joseph is depicted wearing purple as an important holy figure. Baby Jesus and St. Simeon are depicted wearing red symbolizing power, authority and love. Omiros left the silk golden background to exemplify the purity of the Virgin Mary.





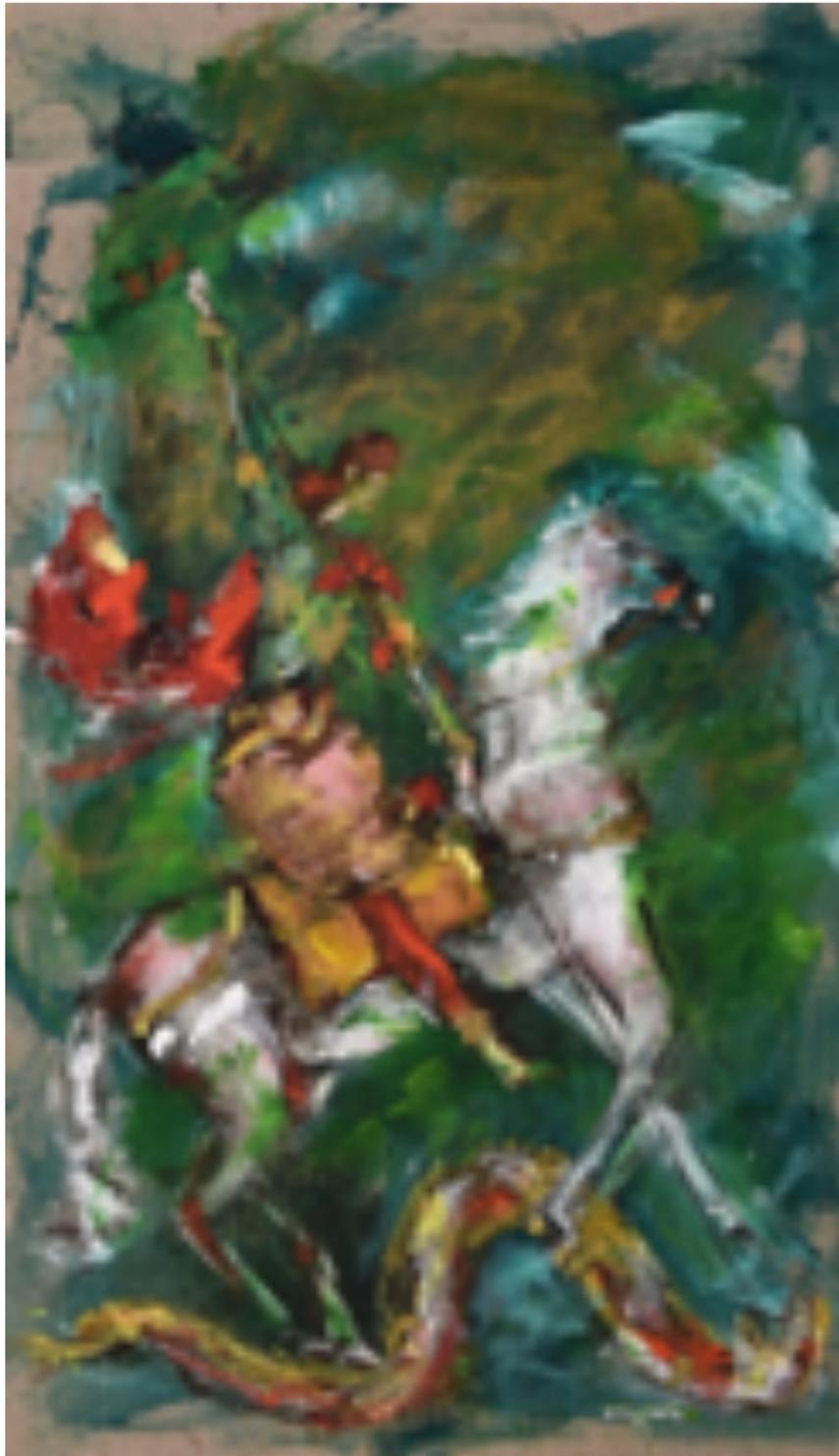
The history of the Deisis representation goes back to the Byzantine period when a Deisis representation of an icon was an element of altar decoration. Translated from Greek, Deisis means a plea or a prayer. Traditionally, the iconic representation depicted Jesus as Christ the Majesty or Christ Pantocrator sitting on his throne with the Virgin Mary and St. John the Baptist standing to his sides and sometimes with other Angels or Saints. Omiros' Deisis depicts a full-length Christ standing with his right hand raised in an attitude of blessing. He is surrounded by the Archangels Michael and Gabriel, who are turned to face Christ with gestures of supplication for humanity. The deep bright colors of blue, green and purple with white and gold taches is suggestive of Christ's Majesty, purity and innocence, his resurrection and divine royalty. The Archangels are praying for mankind and Christ his majesty, is giving his blessing.





The biblical story tells that Abraham and Sarah were childless into old age. God made a promise that Sarah would conceive and bear a son, but Sarah did not believe it. When Abraham was 100 years old and Sarah was 90 years old, they did conceive, and Sarah had a son named Isaac just as God had promised. This composition portrays Abraham standing full-length with his palms opened gazing up into the sky. He is thanking God for fulfilling his promise and giving him a son at such an old age. His body posture is expressive of eternal gratitude to God for a miracle child. Abraham dressed in a vermillion, orange and yellow robe is symbolic of his spiritual power. Abraham's strong faith led the way for a true miracle of becoming a father. Sarah is portrayed sitting with baby Isaac enfolded in her arms. Mother and her child are looking into each other's eyes. She is looking at him warmly with motherly love. She is still incredulous that she was able to give a son to Abraham. Isaac is gently touching her showing that he is real, there is a strong bond, a connection between the two. Sarah is depicted in a purple dress outlined in red as an important Christian holy figure. Isaac dressed in golden yellow shows that he is indeed a miracle child. He has a white aura around him that is representative of his birth and innocence. There is a God's messenger standing behind Sarah. He is looking at the child. Dressed in a green garment, he is symbolizing fertility and new life. The composition has a blue and gold background expressive of the heavenly rewards to those who believe.





According to a Byzantine hagiography, St. George was born in the late 3rd century A.D. in Cappadocia. After his father was martyred for being a Christian, his mother moved St. George to her hometown of Lydda, Palestine. His mother passed away when he was 20. St. George wanted to accede to a higher social status and joined the Roman army. Very quickly he became one of the favorite commanders of the emperor Diocletian. Soon thereafter, Diocletian declared a persecution of the Christians. St. George refused to take part in the persecution, gave all his possessions to the poor and confessed his Christianity to the emperor. The emperor ordered the arrest and torture St. George. When St. George refused to renounce his Christianity, he was beheaded along with Alexandra, the emperor's wife who converted to Christianity and chose the martyred death. "And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his Angels were cast out with him."- Rev. 12:9. One of the most famous narratives about St George is St. George killing the dragon or serpent. The legend was depicted in numerous paintings, frescoes and icons, dating back to the 12th century. This painting significantly differs from Omiros' earlier St. George painting. The abundance of green color stands for new beginnings or rebirth of Christianity. Broad strokes of bright white on green look like angel wings and symbolize the light, innocence and purity of Christianity. The fallen serpent represents the devil that fearless St. George destroys with his spear. St. George is dressed in a purple and red robe, which in the Byzantine style is a traditional dress for Important holy figures. Bright red colors behind St. George also signify martyrdom, blood and the terrible tortures he had to withstand on his way to holiness. St. George depicted on a white horse, symbolizes his great victory over the dark evil forces. "And I saw, and behold a white horse: and he that sat on him had a spear; and a crown was given unto him: and he went forth conquering, and to conquer.- Rev 6:2.





The two special Angels named in the Bible are Archangels Michael and Gabriel. St. Gabriel was chosen to announce the future incarnation of God and to stay with the Virgin Mary to watch over her throughout her entire life on Earth. St. Michael is believed to be the leader of all Angels who is given the power of good to fight evil. In Byzantine art, Angels generally were depicted with wings wearing long robes. Here St. Michael is depicted in a red robe holding a red scepter in his left hand and an orb in his right hand. The red color of his robe and a scepter signifies his authority and divine life. St. Michael and St. Gabriel are leaning toward each other. St. Gabriel is depicted consistently with the Byzantine style, wearing a long purple robe symbolizing an important holy figure. "And the Angel answering said unto him, I am Gabriel, that stands in the presence of God; and am sent to speak unto thee, and to show thee these glad tidings." -Luke 1:19). Seemingly, he has a trumpet in his mouth, suggesting he is making an announcement.





They asked each other, "Were not our hearts burning within us while he talked with us on the road and opened the Scriptures to us?" - Luke 24:32. This painting depicts the culminating moment of a supper in the town of Emmaus, when the two Disciples recognized the fellow traveler, as their teacher by the way he shared bread with them and thus revealed himself. Omiros skillfully conveys this moment showing how explicitly astonished the Disciples are. The man on the left of Jesus is rising from his chair with his eyes looking up in the sky and arms stretched out toward Jesus. The other man is looking at Jesus and holding Jesus' hand to the man's chest. The shadow on the table resembles fish and abundance. The golden tablecloth symbolizes the revelation of Jesus to his Disciples. The colors of this canvas are predominantly blue, representing truth, and red, representing the blood and suffering of Jesus. Strokes of white imbued with celestial blue above Jesus' head symbolize his holiness and purity.





Now when all the people were baptized, Jesus was also baptized, and while he was praying, heaven was opened, and the holy spirit descended upon him in bodily form like a dove, and a voice came out of heaven, “You are My beloved Son, in You I am well-pleased.” -Luke 3:21,22.

This painting depicts the Baptism of Jesus by St. John in the Jordan River. Jesus is shown half-submerged in the river with St. John the Baptist facing him. Angels are surrounding the scene on both sides of the Jordan River and the Holy Spirit, in the form of a white dove, is facing the back of Jesus. All figures in the scene are leaning toward Jesus and lower their heads bowing to him. St. John the Baptist is standing bending his knees and also bowing his head feeling unworthy to baptize Jesus. Jesus is depicted having his arm out of the water reaching out to St. John giving permission to baptize him. The red taches above Jesus' head symbolizes his power and authority while the abundant deep blue color symbolizes his purity.





The Virgin Mary, mother of Jesus Christ, mother of God. Mediator between suffering mankind and Christ and the protectress of Constantinople. She was widely venerated. Mary had not contracted any impurity for she had conceived and given birth in a virginal way. Nor did the law affecting the redeeming of the first-born apply to Jesus, the true Lamb of God who came to take away the sins of the world.

Her outer cloak is the iconic blue while her inner garment is a vivid red, symbolizing her carrying her son's divinity throughout her life. We are immediately drawn to the truth in her eyes. Her gaze is soft yet straight. Her features are more defined than in Omiros' other depictions of the Virgin. The power in her posture indicates a strong female presence. This is an ode to motherhood.

## EXHIBITIONS

1954, Frescoes in Nice and Cimiez, France for the ceiling of a private estate.

1954, Frescoes in Nice and Cimiez, France for the ceiling of a private estate.

1955, Omiros sets the premise of his "Free Space" which can be seen as the one of the first artistic expression of the Minimalistic Movement in the Avant-Garde and the School of Paris.

1956, Minimalist Exhibition, Gallery Apollinaire, Milan.

1957, Minimalist Exhibition, Gallery Camille Renault, Paris.

1958, Minimalist Exhibition, Gallery New Vision, London.

1958, Minimalist Exhibition, Gallery Taptoe, Brussels (with Ascer Jorn and Ralph Rumny).

1959, Minimalist Exhibition, Gallery Iris Clert, Paris and Gallery Camille Renault, Paris.

1959, Minimalist Exhibition, Gallery One, Paris and London.

1963, Abstraction Exhibition, Gallery du Haut Pavé, Paris.

1963, Two abstract murals in Sologne, France for the private property of Madame Segard.

1963, Abstract Mural in Neuilly-sur-Seine, Paris, France for the private property of the family Houzel.

1965, Abstract Exhibition, Gallery Le Carrefour des Arts, Sion, Switzerland.

1966, Mural in ceramic in Rue de Transvaal, Paris, France for the private property of the family Roux.

1967, Two murals on cement in 38 and 44, Rue des Envierges, Paris, France for the private property of the family Bernardin.

1968, One mural in ceramic in 21, Salonica, Greece for Megalou Alexandrou.

1969, One mural in ceramic in Kolonaki, Athens, Greece for the private property of the family Katas.

1969-70, 2 ceramic murals and 3 stained glass windows in Vaucresson, 11, Allée des Genêts, France in the property of the art-dealer Remy Narboni.

1970, One mural in ceramic in a college in Niort, Deux Sèvres, France. Commissioned by the City's Ministry of Cultural Services.

1970, Omiros starts traveling back and forth to New York.

1971, Decoration of a swimming pool 46 x 26 feet (14 x 8 meters) in Sands Point, Port Washington, New York.

1972, Byzantine Exhibition at McDonald Hall, Clifford Furnas College, Buffalo, New York.

1976, One ceramic mural and one stained glass, one ceiling in glass, one mural in plastic material, Union Turnpike and Springfield Boulevard, Flushing, New York. Commissioned by the City's Public Works Department.

1977, Byzantine Exhibition at the Press and Information Center, New York.

1980, Genocides and Massacres of the 20th. Century Exhibition at the Kavookdjian Hall, New York.

1981, Byzantine Exhibition at the Athletic Club of New York, New York.

1981, Book Publication of "Byzantine Art, A Contemporary View" edited in 3 languages, 416 pages, with 420 color illustrations

1982, Show in New York City, Studio, 347 West 39th Street, New York

1983 - CBS - Half-hour television program with Omiros, "For Our Times"

1984, Show in the Omiros Union City studio -380 Mountain Road, Union City, N.J.

1988, Paris, One man show at his Paris studio - 45, rue de l'Echiquier, Paris 10, France

1989-90, Entire decoration of Antipolis Cultural Center, Skhimatari, Beotia, Greece including two ceramic murals and the decoration in hand made hand painted ceramics of a large swimming pool 66 x 33 feet (20 x 10 meters), ceiling decoration and a permanent display of 36 paintings.

## EXHIBITIONS

1990, Omiros begins to travel to New York again.

1991, One man show at the Omiros Union City studio - 380 Mountain Road, Union City, N.J.

1995, Decoration in handmade hand painted ceramics of large swimming pool 92 x 33 feet (28 x 10 meters) at private home at 380, Mountain Road, Union City, New Jersey.

1995, Byzantine exhibition at The National Museum of Catholic Art and History, Olympic Tower, Fifth Avenue, New York.

1995 - 1996, Show with changing themes and periods at AMEROPA ABELA, Edenhaus Gallery, Berlin, Germany.

1996, Show at Duo Automobile Salon Ku-Damm, exhibition of Formula 1 paintings, Berlin, Germany.

1996 Three month show at Coupé 77, dancers and fashion paintings, Berlin, Germany.

1996, One man show of diverse periods at the Arttrust Gallery, 1375 Main Street, Sarasota, Florida.

1996, One man show of diverse periods the Cultural Center of Casa Lamm Gallery, Alvaro Obregon No.99 Mexico City.

1996, One man show of diverse periods at the Modern Art Café, Coconut Grove, Miami, Florida.

1998, One man show of diverse periods at Arttrust, 501 Brickell Avenue Lobby, Miami, Florida.

1999, One man show of diverse periods at Arttrust, Falkenstrasse 4, CH-8008 Zurich.

1999, One man show the Fashion Themes at Erik Schaix Gallery, Paris, France,

2000, Show at Arttrust, Abstract, Nürnberger Str. 8, Berlin, Germany

2001, Book Publication of "Abstract and Beyond" edited in English, 500 pages, with 430 color illustrations.

2008, Byzantine and Christian Museum, Byzantine Art, Athens, Greece. One man show June to August.

2008, Book Publication of second book "Byzantine Art, A Contemporary View #2" edited in English, 480 pages, with 435 color illustrations.

2008, Book Publication of "Olympics Games and Beyond" edited in English, 290 pages, with 248 color illustrations.

2008, Installation at the Omiros Creative Center ('OCC'), Bayonne, New Jersey USA with three rotating OMIROS murals (8.5 x 33 feet each) and a fourth mural (24 x 12 feet) as waterfall, all in ceramic OMIROS art tiles. Four stain glass round OMIROS windows, 5 feet diameter, rotating in front of single 5-foot window.

2009, Show at Altos Del Mar Sculpture Park, Greek Mythology, Miami Beach, Florida.

2010, Show at ARTTRUST EU center, Abstract paintings and Beyond, Berlin, Germany.

2010, Book Publication of "Mythlogims" edited in English, 290 pages, with 248 color illustrations.

2010, Show at ARTTRUST EU center, Formula 1 paintings, Berlin, Germany.

### POSTHUMOUS

2011, Show at Ameropa Art Forum am Lietzensee, abstract paintings, Berlin Charlottenburg, Germany.

2012, Show at ARTTRUST Atelier 72, Greek Mythology, Miami, Florida  
2012, Opening of the Omiros Art Building with a permanent exhibition of OMIROS artworks from different periods, Bayonne, New Jersey.

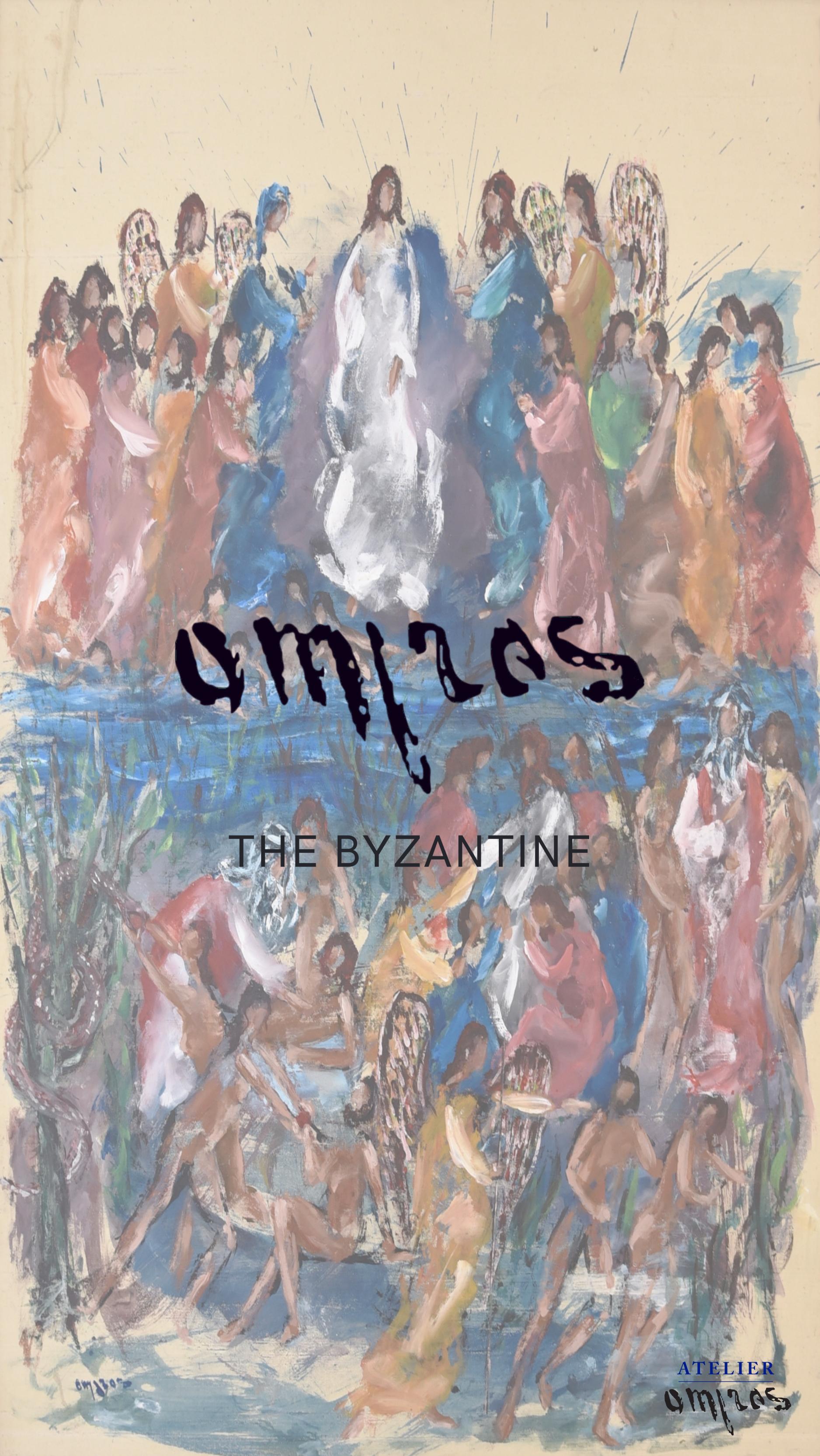
2013, Show at ARTTRUST Atelier 72, Greek Mythology, Leda and the Swan, Miami Florida.

2014, Comparison show at ARTTRUST Ocean Gallery, Omiros and Paul Gauguin, Miami Beach, Florida.

2015, Christmas Show at ARTTRUST Nürnberger Str, Byzantine Art, Berlin, Germany.

2017, Show at ARTTRUST Ocean Gallery, Mythologism, Miami Beach, Florida.

2018, The Byzantine, Atelier Omiros, Bedford, New York.



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THE BYZANTINE

ATELIER

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