



REVIVAL OF CRETO-MYCENEAN PAINTINGS

By Tzortzis Angelinis (1920-1980)

DONATION: Pia Hatzinikou – Angelini

MUSEOLOGICAL STUDY – CONSERVATION OF PAINTINGS:

Dr. Michael Doulgeridis • National Gallery • Museum Alexandros Soutzos

T Z O R T Z I S A N G E L I N I S

Tzortzis Angelinis was born in 1920 in the island of Zakynthos where he attended primary and secondary schools. The War of 1940-41 and the ensuing foreign occupation of Greece, the famine and the resistance movement influenced profoundly Angelinis' emotional and intellectual outlook. A chance reading of Vincent van Gogh's biography gave rise to a first awakening of his artistic talent.

He studied painting for three years with recognized teachers of art. When he was certain that he had acquired all the theoretical and technical knowledge required, he dedicated himself to painting.

His paintings are technically impeccable and full of sensitivity and philosophical meaning. His inquisitive mind led him to the idea of studying the roots of the ancient art of Minoan painting which, in his view, was influenced and inspired by the climate, the light and the particular features of Mediterranean people.

He initiated an intense study of Minoan painting which he believed to contain fundamental secrets of the art of painting as well as the key to Minoan civilization. For instance, the wall paintings show that women had an active social role in Minoan Crete. The Knossos frescos give indisputable indications of the cordial and warm relationships between men and women.

Tzortzis Angelinis said that, while painting these works, he was thinking and feeling like a Minoan artist. His special research on the revival of the Minoan wall paintings lasted several years. He had to overcome many difficulties and also to justify certain unconventional approaches to colour that predominate in this great style of painting.

When the British archeologist Sir Arthur Evans first discovered these paintings, he applied on them a protective layer since he thought that the change of environment would bring about serious alterations. This resulted in accentuating the colours but also in altering the original colour tones. Angelinis studied the views of leading specialists such as Evans, Marinatos, Platon, Rodenwold, Philadelphas, and others. He also studied the fresco technique and after painting about thirty frescos by using different techniques, he came to the conclusion that Minoan artists had been the first to use egg tempera for the details of their paintings. They also used different kinds of glue to bind the pigments, as well as a protective finishing layer of lacquer on the surface.

Tzortzis Angelinis studied Minoan painting with faith and love. This resulted in the Revival of Minoan Painting shown here, many elements of which are applicable to Mycenaean paintings as well. His reconstructions may be compared to the translations of ancient Greek poetry by Eftaliotis, Pallis and Griparis, rendering ancient masterpieces as elements of universal cultural heritage.

Exhibition set up:

Dr. Michael Doulgeridis (National Gallery)

Eleni Fyta (FORTH)

Titles of paintings:

Prof. Iris Tzachili (University of Crete, Department of History-Archaeology)

In memory of Alkiviades Ch. Payatakes, (1945-2009) late President of FORTH, who initiated and supported the conservation and transfer of the paintings to FORTH in 2009.

