

Manthos Vathes

*aesthetics*







Manthos Vathes

# *aesthetics*

Manthos Vathes  
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Photographs by  
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*“He Hath ruled,  
Men shall learn wisdom, by affliction schooled”*





## Contents

<i>Prologue</i> .....	10
<i>Introduction</i> .....	12
 <b><i>Proschemata</i></b>	
<i>Giorgione, or between East and West</i> .....	15
<i>Nicolas Poussin (on going process)</i> .....	46
 <b><i>Schemata</i></b>	
...	



## Prologue

I would not like anyone to see me or my work through the eyes of an historian, a philosopher, a writer, a physicist. But I ask you to see me from the life-inscriber's<sup>1</sup> point of view. I would like to be regarded as such, as a noble life-inscriber. Therefore, whoever learned to see life from this perspective, he will become my best friend! Because, my view is that life-inscribing is *Being* itself. The shapes, the words, this painted grammar and its use for communication, were all from the outset, equipment and inventions of the greatest life-inscribers in history. Just take a look at Samuel Morse, the creator of Morse code.

So I hope that the experts and the educated will forgive me, since I am intervening and dismantling the logic of their space in a way that is ungrateful, unsightly and barbaric. But if they see me as I said in the beginning, as a life-inscriber who was shaped by our previous century, then I may be vindicated. Yes, I refer to that messy century, which began in foxholes and war drums, as all beginnings do, and was eventually formed upon that constitution of liberty, which was overflowing with modernism and avant-garde. In that century of spectacles, and art for art's sake, in that spectacle of *"the most terrible, most questionable and perhaps also most hopeful of all spectacles..."* and in the century which made me understand and verify the words of that morphologist *"and became ugly to look upon, in the eyes of him who has the gift of sight"* who made me become who I am.

These are all true, of oblivion, however, the noblest feature of myself, I found in Michael Kasialos, Theophilos Hatzimichail, Joseph Kosuth, and in the idea of the Museum. I mean, to the creation of the linguistic code of data which were gathered the last years by various institutions, and its distribution of faith in an authority of matter, and its localization in an historical timeline, with a beginning and an end. Therefore, I ask you to avoid any notion of authenticity and uniqueness in order to understand me, and to have the words of Plutarch by your side for advice:

*"As for its beauty, a work that is already ancient, while in its heyday there is still a recent and new work."*

Nicosia, 2020, Manthos Vathes

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<sup>1</sup> Life-inscriber= a painter, an image-maker



## Introduction

*Ducunt fata volentem, nolentem trahunt.*

(The fates lead the willing and drag the unwilling)

Ever since I learned to look, I've noticed that every look has its time, just like every season its derivative. A look at the flowers in the garden is automatically embellished when they bloom and scatter their scents. But I looked at this openness, the whole beauty of the case, changing sides and closing in on itself, rotting in the winter, and the colors in the burning sun withering, losing their vibrancy, and the look suddenly gets ugly. It is as if one phenomenon pays off its injustice to another.

Is this nature's inexperience? Where is that eternal, cherished right? The stable, the safe? But isn't this rhythm of nature, its tempo, and the frequency of its seasonal patterns, which happen because they happen, is it not this the just? Thinking of this vain monotony of the recycle of existence, I came up with the idea of the life-inscriber transforming, and transforming himself along with his kind into trees and flower shrubs, to see the flood of the species from the point of view of the organic. To inscribe their various seasons, their spring, their winter, their life and their death. But how? How exactly?

I would say in their wholeness, without the narrowing of time, and the obsession with now. That is, without limits, infinitely to give them their shape, on the verse of infinity. To give them time to choose their appropriate signs so that they fit into an era that will list and remind them of what is to come. For example, like ours: who wouldn't say that the weather conditions are such that they don't feel the changes in our code of living? Let's confess it; our feelings are strong, now we sense a "second coming" at the gates, "*But Christ is the end. Apart from that, of course, there is another solution.*" Hoelderlin said.

Of course, this thought is not an avant-garde art, but it is already an art thought, which one encounters in all sorts of life-inscribers, at different times. In the time of Nicolas Poussin, for example, and of Thomas Cole, but also in our contemporaries, Li Songsong and Anselm Kiefer.

So it's time for me, the modern life-inscriber, to make a change in my work. To make another start, and stand across the way. I have to stop recording everyday life, or do that short-sighted *l'art pour l'art* that nowadays I come across more and more. Why really, it

occurred to me, does interest me, the life-inscriber, at this time of life, the recording of the daily frivolous occupations of every sensory and non-sensory phenomenon? This consumption and the hurricane of data that drains the mind! I realized deep down that I have another inner art that dominates me, an instinct that pushes me to cross the boundaries given to the contemporary life-inscriber and forces me to take the initiative and build a future. That's why the day turns into a second, and 365 days of the year turn into a day, and so on.

I want to put it right from the start. Personally, a life-inscriber is not only the one who strictly impersonates the role of the painter, that is, it is not the learning and use of the brush, the paint, and the mixing of colors. This compulsive method is the consequence of the power of imitation. We have to see it as a side effect, something that just happens at a time when the animal man built civilization. Imitation is the essence in the life-inscriber.

He, who knows how to handle the possibilities of this process, is the one who can maneuver, evolve and manage life. How many life-inscribers were not only life-inscribers, but also had the opportunity to be anything else than this strict and compulsive role? This is life-inscribing! Being versatile and resourceful, that is, writing in life in any way, is a gift and a talent. That is my thinking.

For this reason, I recommend to look carefully at the human life-inscriber. I recommend that we come off the Cubists, the Fauvists, the Surrealists, and the rest of the compendiums that followed, and have a look at who were the real three life-inscribers that shaped the 20th century in Europe. Where if we could somehow magically bring Plato into our lives, and put him in the first row to watch this spectacle, he would go out of his mind! And who knows? Maybe he would stop his philosophy, maybe he would burn it, too. Maybe in conclusion he would also turn into a ...life-inscriber!

# Proschemata





## Giorgione, or between East and West

As a museum, I borrow Giorgione to simulate and to associate his time with our times, and perhaps beyond. I find it pointless to record a complete biography of the painter, because I now know that each of us, with the touch of a button, can learn what is needed. However, I will write down the necessary signs and I will report what it takes to paint his time.

From what we know, Giorgione was a painter (and what a painter!) a musician and a great lover during the golden age of the Republic of Venice, where he frequented and played his music in the courtyards of the nobles. He was tall, sturdy with a developed flirting talent. He was born about 1478 in Castelfranco, and died in 1510 in Venice. He has not lived long enough to taste the greatness of life, because he died at the age of 32 from the plague of the time. At first, only four works were attributed to him, because he had the tendency and the taste not to sign his works, but only one, his *Laura*. But as time went on, they attributed to him more works, especially after the discovery of the Michiel catalog in the 19th century. So much has been written about him that was created a mess with often false data, so he became a darker figure than he was in the very beginning. This, in a sense, is still his greatness, and proves the vanity of modern man. It is as if we hear that ancient advice of Lucian's, that said:

*"If we look at something very closely, under our eyes, we don't see anything exactly. But if we move away and see it from the right distance, everything seems clear, both good and bad. "*

So, if we move away and look at it from the right perspective, what seems clear is that the era intertwined with its geography created the sensory phenomenon that took the name Giorgione. But what kind of era was surrounding him? And what made him create the works he created? If we generalize, as I said at the beginning, the story and see its proper signs, we will notice that the painter stood on a pattern of turmoil that formed the war between East and West, which refers to the scheme of the Peloponnesian War (another way of saying a war between East and West). Which scheme, in turn, is reminiscent of today's turmoil between the United States and China. This eternal scheme was called by Graham Allison Thucydides trap. If we rely on this scheme and create our own applied communication code, from whatever height and depth we see it, it refers you to other

multifaceted related schemes. *"Deep under deep for ever goes, heaven over heaven expands"* Tennyson would say.

Below are the seasonal data and signs that are similar to our time:

- 1) In the 13th century, the Silk Road was re-established. The East on the trajectory of conflict with the West. Venice as the most developed city-state of the time. John Julius Norwich writes: "Venice was the object of respect and jealousy, famous for its wealth, its beauty, its good government, and its system of Justice, which indiscriminately protected the rich and the poor, aristocrats and artisans, and the Venetians. Because all the people who lived under the flag of St. Mark were equal before the law."
- 2) 1453 Fall of Constantinople and rise of the Ottoman Empire. 1478, Giorgione is born. In 1489 Cyprus came under Venetian rule. Venice is worried about the rise of the East.
- 3) Epidemic broke out in Venice resulting in population decline. For some strange reason, any conflict of opposing currents is a kind of epidemic. For example, during the Peloponnesian War a plague occurred which became the cause of Pericles's death. The Black Death of the 14th century, which killed one third of the world's population. Giorgione's death from an epidemic shortly before the East clashed with the West. The Spanish flu of the 20th century, The coronavirus of the 21st century
- 4) The infamous and warlike Hayreddin Barbarossa threatened the Eastern Mediterranean and was constantly attacking Christian ships.
- 5) 1533, Venice refuses to join an anti-Turkish alliance.
- 6) The government was on the verge of bankruptcy and one of the measures it decided to take was to confiscate the property of its 25 worst offenders!
- 7) John Julius Norwich writes at the time: "The old spirit of the republic had evaporated. The Venetians became soft. Wealth had led to luxury, luxury to laziness and laziness to apathy, even when the state itself was in danger; the carnival was celebrated with undiminished joy, dances, masks and wedding ceremonies were more luxurious than ever."
- 8) Reports of uncontrolled rains and drought.
- 9) The Doges followed one another without anyone taking any real hegemony. Finally, Venice saw the doge Morosina Morosini for the first time.

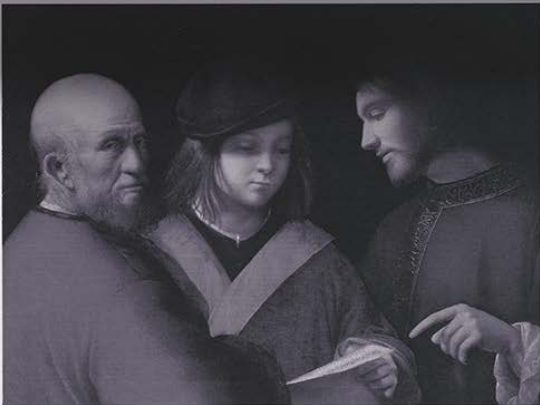
- 10) Suleiman was preoccupied with civil wars.
- 11) Suleiman's successor, Selim II, longed for the conquest of Cyprus. His pretext the unusually strong wines of the island.
- 12) From the Venetian side, they tried not to make any risky moves against the sultan.
- 13) Queen Elizabeth of England could not help because she had been punished with aphorism.
- 14) Cyprus alone could not defend itself. once again the island of Aphrodite is dependent on a foreign leader. In this case Venice and Spain. (At the time the strongest forces of the West)
- 15) In the summer of 1570 Cyprus was attacked by the Turks. Nicosia falls into the hands of the Turks. Lastly, Famagusta remains with its hero, the deceived by Turks Marcantonio Bragadin. Titian dedicates a work to him (The Flaying of Marsyas).
- 16) Venice, the most powerful naval power of the time, and the first republic that borrows to pay off its debts to meet its needs. It is the city that introduces the Council of Ten. The city that Shakespeare describes as:

*"The duke cannot deny the course of law,  
for the comodity that strangers have with us in Venice, if it be denied,  
Will much impeach the justice of the state;  
Since that the trade and profit of the city  
Consisteth of all nations. "*



## Works in English

All artefacts (oil-paintings) were painted on a canvas, then they were buried in the ground for several months, then they were excavated, preserved and presented in a museum-like box with a photograph and an explanation text.



**The Three Ages of Man**

Giorgio Vasari?

It is estimated that it was found 800 years after the Great Fall. Here, an image on the three stages of man is depicted. According to information acquired by the Museum, the young man, in certain facts from that era, was guided by the other two stages of man, i.e. the mature man and the old man. The data available to us confirm that, more specifically, a gentleman of that era, named Abba Marcellus, brought back to the attention of the general public, texts such as the texts of Plato, Sophocles and other ancient philosophers, based on which the laws of the state were enacted and with the help of which the arts prospered. However, as a Museum, we understand that the texts and images, which consist of words and shapes are only remembrances.

Oil on canvas  
 CS.1.1.10 Requested by Marthos Vathos Museum

**人一生的三个阶段**

西尔内内叙叙制

据估计，这幅作品是在亚特兰大的800年发现的。这幅作品描绘的是一位人一生的三个阶段。博物馆的资料显示，在那个时代的某些文本中记载了年轻人从另外两个阶段引导，即成熟阶段及老年阶段。由此，历史资料记载，那个时候的一位名叫阿巴·马塞卢斯的人，将古希腊的某些文本带回公众的注意力，这些文本包括柏拉图、索福克勒斯和其他古代哲学家的著作，这些著作成为制定法律的基础，也是艺术繁荣的帮手。然而，作为博物馆，我们明白由词语和形状组成的文字和图像只是记忆的遗迹。

布面油画  
 CS.1.1.10 由塞萨洛尼基博物馆请求

**Τρεις ηλικίες του άντρα**

**Αντίγραφο Τζορτζόνε;**

Υπολόγισται να βρέθηκε 800 χρόνια μετά τη Μεγάλη Πτώση. Εδώ παρουσιάζεται μια εικόνα από τα τρία στάδια του άντρα. Σύμφωνα με πληροφορίες που προέρχουν από το Μουσείο, ο νεαρός άνδρας, σε ορισμένα στοιχεία από εκείνη την εποχή, καθοδηγήθηκε από τα άλλα δύο στάδια του άντρα, δηλαδή τον ώριμο άνδρα και τον ηλικιωμένο. Τα δεδομένα που διαθέτουμε επιβεβαιώνουν ότι ο κύριος της εποχής εκείνης, ονόματι Αββά Μαρτσέλλο, επέστρεψε, στο δημόσιο, κείμενα που ως αυτά του Πλάτωνα, του Σοφοκλή και του Σόφωνα, έφεραν πίσω στην προσοχή του κοινού, με τη βοήθεια των οποίων οι νόμοι του κράτους καταστάθηκαν και με τη βοήθεια των οποίων οι τέχνες ευημερούσαν. Ωστόσο, ως Μουσείο, κατανοούμε ότι οι λέξεις και οι εικόνες, οι οποίες αποτελούνται από λέξεις και σχήματα είναι μόνο αναμνήσεις.

Ανά σε έλαιο  
 ΚΣ.1.1.10 Αιτημένο από το Μουσείο Μαρθός Βαθός

## **Giorgione replica?**

It is estimated that it was found 800 years after the Great Fall. Here, an image on the three stages of man is depicted. According to information acquired by our Museum, the young man, in certain texts from that era, was guided by the other two stages of man, i.e. the mature man and the old man. The data available to us confirm that, more specifically, a gentleman of that era, named Aldus Manutius, brought back to the attention of the general public, texts such as the texts of Plato, Sophocles and other ancient philosophers, based on which the laws of the state were enacted and with the help of which the Arts prospered. However, as a Museum, we understand that the texts and images, which consist of words and shapes are only remembrances.

### **The Three Ages of Man**

77cm x 61,8cm x 7,5cm



**Col Tempo (In time)**

Giorgione replica?

It was found in the ruins approximately one millennium after the Great Fall. We presume that this great initiator wanted to show us what was suggested by that Cypriot man, at that time, stating "Study the end of things and, out of it, you will be able to learn about the beginning". But maybe, this was the way that the essence of Wisdom could be explained at the time. Based on information we have acquired from the archives of our Museum, perhaps, this was what the old woman – a slip of paper emerging from her sleeve inscribed "Col Tempo" – wanted to bring back to our memory.

Oil on canvas

CS. 1.1.4 Bequeathed by Manthes Vathes Museum

**Col Tempo ( Με την πάροδο του χρόνου)**

Αντιγραφο Τζορτζόνε;

Βρέθηκε μια γλυπτική κερπίδα μετά τη Μεγάλη Πτώση ανάμεσα σε συντρίμια. Εκτιμούμε ότι ο μεγάλος αυτός μιμητής ήθελε να επιδείξει εκείνο που εισπλήθηκε εκείνος ο Κύπριος κατά εκείνον τον καιρό που έλεγε «Σκοπάζει τα τέλη των πραγμάτων και από τα τέλη των πραγμάτων. Με έρωτα να έσπευ εκείνος ο γράφος τότε που συνοφείονε τη Σοφία. Ήως αυτό ήθελε να μας υπενθυμίσει η γράφ που, βάσει των πληροφοριών που έχουμε από το αρχείο του Μουσείου μας, κρατούσε ένα μαντήλι και ονόμαζε Col Tempo.

Αλά σε καβά

ΚΣ. 1.1.4 κληροδότημα από το Μουσείο Μίνθος Βαθής

**老妇 (随着时间的流逝)**

乔治·瓦内的复制品

这幅作品是在卢塞洛大的废墟后的大约一千年后被发现的。我们认为，这位伟大的临摹者想表明的是当时的一位塞浦路斯男子对它的建议，即“从一件事物的结尾中您将会理解其开端”。这也许就是当时用希腊语智慧太高的一种方式。根据我们从博物馆档案中获得的资料所知，这位老妇人从袖子里抽出的纸条上面写着“Col Tempo”也许正是她想让我们铭记的东西。

布面油画

CS. 1.1.4来自曼索斯瓦希斯博物馆的捐赠



### **Giorgione replica?**

It was found in the ruins approximately one millennium after the Great Fall. We presume that this great imitator wanted to showcase what was suggested by that Cypriot man, at that time, stating “Study the end of things and, out of it, you will be able to learn about the beginning”. But maybe, this was the way that the essence of Wisdom could be explained at the time. Based on information we have acquired from the archives of our Museum, perhaps, this was what the old woman – a slip of paper emerging from her sleeve inscribed Col Tempo – wanted to bring back to our memory.

**Col Tempo**  
59,1cm x 68cm x 7,5cm



**Boy with an Arrow**

Giorgione replica?

It was found 2400 seasons after the Great Fall. From what is left, perhaps we can conclude that the arrow symbolizes the course of time. We can say that the arrow of time is moving forward. However, in our archives, we read that the future predetermines the past and vice versa. One day, there will be a reversal of the course of time. Maybe this is why we tend to gravitate towards the past, we who are now moving forwards.

Oil on canvas

CS. 1.1.8 Bequeathed by Marthos Vathes Museum

**Το αγόρι με το βέλος**

Αντίγραφο Τζιορτζίνε;

Βρέθηκε 2400 εποχές μετά από τη Μεγάλη Πτώση. Ήταν από αυτό που έμεινε, το βέλος να έχει την σημασία εκείνης της χρονιάς. Λέμε ότι το βέλος του χρόνου πάει μπροστά. Ωστόσο, κάπου μέσα στα αρχεία μας διαβάζουμε ότι το μέλλον προκαθορίζει το παρελθόν και το αντίστροφο. Κάποτε θα υπάρξει μια αντιστροφή της πορείας του χρόνου. Ήως για ποιο να έρχομα μια τσούρα προς τα πίσω, γιατί τώρα που ήμασ μπροστά.

Λάδι σε καμβά

K1. 1.1.8 Κληροδότημα από το Μουσείο Μάνθος Βαθής

**带箭的年轻人**

乔治·瓦泰斯复制品

这幅作品被发现是在苏美尔文明的2400年后。我们也许可以从作品的剩下的局部判断出绘画中的箭头象征着时间的进程。我们可以将它理解为正在向前飞逝前行的时间之箭。资料显示，未来与过去相互影响，彼此预言。然而随着时间的流逝，总有一天，时间会所有逆转。这也许就是为什么正在随着时间前行的我们会被过去吸引的原因吧。

布面油画

CS. 1.1.8来自曼索斯瓦斯特博物馆的遗赠

## **Giorgione replica?**

It was found 2400 seasons after the Great Fall. From what is left, perhaps we can conclude that the arrow symbolises the course of time. We can say that the arrow of time is moving forward. However, in our archives, we read that the future predetermines the past and vice versa. One day, there will be a reversal of the course of time. Maybe this is why we tend to gravitate towards the past, we who are now moving forwards.

**Boy with An Arrow**  
62,1cm x48,2cm x 7,5cm



#### Portrait of a Venetian Gentleman

Giorgione or Titian replica?

It was found approximately 400 years after the Fall. It depicts the hand of a merchant in the Venetian era, holding his pouch. A symbol of power and authority. Because, with credence in the concept of debt, with experience and the useful power of their transactions, merchants used to establish laws, prices and values. The information acquired by our Museum indicates that the creators of this work were two. The question of who did what remains unanswered.

Oil on canvas

CS. 1.1.5 Bequeathed by Manthos Vathes Museum

#### Ευγενής Έμπορος

Αντίγραφο του Τζορτζόνε ή του Τιτσιάνο;

Βρέθηκε περίπου 400 χρόνια μετά την Πτώση. Απεικονίζει το χέρι ενός εμπόρου στην εποχή της Βενετίας που κρατάει το πουκί του. Σύμβολο δύναμης και εξουσίας. Δόξα με την πίστη στη χρέωση, με την πείρα και τη χρηστική δύναμη των συναλλαγών τους, οι Έμποροι καθορίζανε νόμους, τιμές και αξίες. Οι πληροφορίες που έχουμε στο Μουσείο μας λένε ότι οι δημιουργοί του έργου ήτανε δύο. Το ερώτημα πότε αρχίζει ο ένας και πού τελειώνει ο άλλος είναι ακόμη ανοιχτό.

Λάδι σε καμβά

ΚΣ. 1.1.5 Κληροδότημα από το Μουσείο Μάνθος Βαθής

#### 威尼斯绅士的肖像

乔尔乔内或提香的复制品

这幅作品是在衰落后的大约400年后发现的。这幅画描绘的是威尼斯时代的一位拿着钱袋——这权力和权威的象征——的商人。商人凭借着对债务概念的信念以及固有着交易的经验和能力制定了法律、价格和价值。据馆中的资料所记载，该作品共有两位作者。然而第一位作者何时开始创作，以及另一人何时为此作品划上句号，至今仍是未解之谜。

布面油画

CS. 1.1.5来自曼索斯瓦希斯博物馆的遗赠

### **Giorgione or Titian replica?**

It was found approximately 400 years after the Fall. It depicts the hand of a merchant in the Venetian era, holding his pouch. A symbol of power and authority. Because, with credence in the concept of debt, with experience and the useful power of their transactions, merchants used to establish laws, prices and values. The information acquired by our Museum indicates that the creators of this work were two. The question of who did what remains unanswered.

**Venetian Gentleman**  
76,2cm x 63,5cm x 7,5cm



**The Tempest**

Gilgione replica?

According to our estimations, it was found in the ruins not long after the Great Crisis. The information we have regarding this painting, which is depicting a city, is that a tempest loomed over the city, where a storm would break soon. Right below, on the banks of the river on the left side of the city, there was a young man and on the right, a young woman with her newborn. We are speculating the fact that these two were separated to symbolize the disruption characterizing that era and, perhaps, foreshadowed the Great Crisis. Our Museum tends to believe that this artwork falls in line with the preserved remnant of the epic poem, Cypria, which described a world with ever-growing population and an unknown deity who came to the city, caused division and reversed the famous saying, modifying it to: "and you become fewer and you dispersed and you emptied the earth out".

Oil on canvas

CS.1.1.7 Sequestered by Marthos Vethes Museum

**暴风雨**

非全片内的复制品

我设计此幅作品是在希腊高地的雅典中被发现的。这幅作品描绘的场景是在城市上方爆发的一场暴风雨。一个年轻人在作品下方城市左岸的河岸边，而右岸被描绘的是一位年轻女子与其婴儿。我们推测再看到分离象征着的两个中断——或许是在预示着第二场危机。博物馆倾向于相信这件作品与史诗《Cypria》有着异曲同工之妙，因为这首诗中描述的场景是一位未知的神灵来到一个人口日益增长的世界并将其分割，且颠倒了那句著名的诗句使其成为了“你们逐渐减少，且最终清空了地球”。

布面油画

CS.1.1.7来自爱琴海博物馆的复制



**Η Θύελλα**

Αντίγραφο Τζιογιόνη.

Βρέθηκε ανάμεσα σε συντρίμμια, υπολογίζουμε ότι και πολύ μετά τη Μεγάλη Κρίση. Οι πληροφορίες που έχουμε για αυτόν τον έργο που απεικονίζει μια πόλη είναι ότι επόκει από την πόλη κερδοφόρος η θύελλα που θα έπαιρτο σε καταστροφή. Ακριβώς κάτω από αυτήν, στις όχθες του ποταμού στα αριστερά της πόλης, εβόλετο ένας νέος και στα δεξιά μια νέα με το νεογέννητο. Εκτιμούμε η διαίρεση των δύο συμβόλων τη διαίρεση της εποχής, και ίσως προαναίτη τη Μεγάλη Κρίση. Το Μουσείο μας τείνει να πιστεύει ότι το έργο συμπεριλαμβάνει με κάποιο το σπλάιγμα που απεικονίζει από τα κτίρια που μαζεύει για την ανερχόμενη αυξανόμενο κόσμο από ανθρώπους και για μια άγνωστη θεότητα που κερτρίζει στην πόλη και τη διαίρεση όλα και αντιστρέφει εκείνο το έλεγχο που κέρτρίζει και το έλεγχο να έλθει και μεταλλάσσεται σε προανάγγι και αδειάζει τη γη.

Από: σε καμπί

ΚΕ.1.1.7 Κληροδέματα από το Μουσείο Μίνωος Βελής

### **Giorgione replica?**

According to our estimations, it was found in the ruins not long after the Great Crisis. The information we have regarding this painting, which is depicting a city, is that a tempest loomed over the city, where a storm would break soon. Right below, on the banks of the river on the left side of the city, there was a young man and on the right, a young woman with her newborn. We are speculating the fact that these two were separated to symbolise the disruption characterising that era and, perhaps, foreshadowed the Great Crisis. Our Museum tends to believe that this artwork falls in line with the proverb remnant of the epic poem, Cypria, which described a world with ever-growing population and an unknown deity who came to the city, caused division and reversed the famous saying, modifying it to: “and you became fewer and you dissipated and you emptied the earth out”.

### **The Tempest**

83cm x 73cm x 7,5cm



**The Sunset**

Gorgona replica?

It was found in the ruins 1800 years after the fall. The painter reminds us of the way to find and search. When we are going through a painful period in our life, we should be expecting justice to come, and if we are at the stage of our life, we should be expecting our death. Perhaps, this is the meaning and the typical dialect of phenomena, which is, in a Mosaic, believe that it was depicted as a common picture in the past. The reason preparation for such and every thing as well as for the opposite i.e. what we usually expect to see, what we usually do not think about and we do not pay attention to, is to be prepared and there. For example, many of us did not notice the small imaginary animal on the right side of the sketch, which is brought out of the Kition technique of Mosaic.

CS. 1.1.1 Reproduced by Marthos Varnis Museum

**Η Δύση**

Αναπαράσταση

Επιλογή του πίνακα από τον πίνακα 1800 χρόνια μετά την Πτώση. Ο ζωγράφος μας υπενθυμίζει ότι, όταν είμαστε σε μια περίοδο πένθνης, πρέπει να περιμένουμε δικαιοσύνη να έρθει, και αν είμαστε στο στάδιο της ζωής μας, πρέπει να περιμένουμε τον θάνατο. Ίσως αυτό είναι το νόημα και η τυπική διάλεκτο των φαινομένων, η οποία είναι, σε ένα Μωσαϊκό, πιστεύω ότι είναι απεικονισμένη ως μια κοινή εικόνα στο παρελθόν. Ο λόγος για την προετοιμασία για κάτι τέτοιο, όπως και για το αντίθετο, δηλαδή αυτό που συνήθως περιμένουμε να δούμε, αυτό που συνήθως δεν σκεφτόμαστε και δεν πλησιάζουμε, είναι να είμαστε προετοιμασμένοι και εκεί. Για παράδειγμα, πολλοί από εμάς δεν παρατηρούσαν το μικρό φανταστικό ζώο στα δεξιά του σκίτσο, το οποίο φέρνεται στο προσκήνιο με τη τεχνική του Μωσαϊκού.

ΚΕ. 1.1.1 Επικεφαλής από το Μουσείο Βαρνίσιου

**日暮**

古尔戈纳的复制品

1800年后，在废墟中发现了一幅壁画。艺术家提醒我们，当我们处于痛苦时期时，我们应该期待正义的到来，如果我们处于生命的某个阶段，我们应该期待我们的死亡。也许，这就是现象的典型辩证法，这在镶嵌画中，我相信它是被描绘成一幅常见的画面。过去的原因是为这样的事情做好准备，以及为相反的事情做好准备，即我们通常期望看到的东西，我们通常不会想到它，我们不会去注意它，这是为了做好准备和在那里。例如，许多人没有注意到镶嵌画右侧的小想象动物，它通过塞浦路斯镶嵌画技术被带到了前景。

CS. 1.1.1 来自塞浦路斯瓦尼蒂斯博物馆的复制品



## **Giorgione replica?**

It was found in the ruins 1800 seasons after the Fall. The painter reminds us of its every Sunrise and Sunset. When we are going through a joyful period in our life, we should be expecting sorrow to come, and if we are at the apogee of our life, we should be expecting our death. Perhaps, this is the meaning and the epochal dialectic of phenomena, which we, as a Museum, believe that it was depicted as a coherent picture in this work. The necessary preparations for each and every thing as well as for the opposite i.e. what we usually neglect to see, what we usually do not think about and we do not pay much attention to, as it is profound and elusive. For example, many of us did not notice the small imaginary animal on the right side of the exhibit, which is straight out of the fiction technique of Hieronymus.

### **The Sunset**

90,5cm x 73,1cm x 7,5cm



**The Gattamelata**

Giorgione replica?

It was found approximately 400 years after the Great Fall. Here, a condottiero is depicted, normally present in Venetian-like era. Condottieri were contracted to command mercenary companies. To the specific one, they were bold enough to seize a brass equestrian statue of the honeyed cat and they made him look like the white steed, as if the eyes of condottieri are similar to the ones of the emperors.

Oil on canvas

CS. 1.1.12 Bequeathed by Matthias Vahnes Museum



**The Gattamelata**

乔尔乔内复制品

这幅作品被发现于乔尔乔内的最晚期的400年。作品描绘的是一位威尼斯威尼斯时期的雇佣兵领袖。那时雇佣兵时代。他们大胆地夺取了那只猫的铜像，让他看起来像白色的战马，就像皇帝的眼睛一样。因为雇佣兵的眼睛和皇帝的眼睛是一样的。

布面油画

CS. 1.1.12 来自曼泰斯瓦希斯博物馆的捐赠

**Gattamelata**

Αντίγραφο Τζιορτζόνε;

Βρέθηκε περίπου 400 χρόνια μετά τη μεγάλη Πτώση. Εδώ αναπαριστάται ένας κωνδοτιέρος ο οποίος εφάρμοζε τα σπυρίδια ως μέσος των πολεμικών βλαπτικών. Οι κωνδοτιέροι λάμβαναν έργο επί μισθού και τα εκτελούσαν. Τοι σπυρικριμίου μελιμύες, αλλά και ο ίδιος και σπυρίδιον έβλεπε σπυρικριμίου έβλεπε και το κτήνη ως πολεμικό με την του Στέφανου Σουαίου. Άρα και οι στρατιές των κωνδοτιέρων πολεμούν με κτήνες των αυτοκρατόρων.

Αόκτι κωπύδα

ΚΣ. 1.1.12 Κληροδότημα από το Μουσείο Μπενάκη Βελγίου

## **Giorgione replica?**

It was found approximately 400 years after the Great Fall. Here, a condottiero is depicted, normally present in Venetian-like eras. Condottieri were contracted to command mercenary companies. To the specific one, they were bold enough to raise a brass equestrian statue of this honeyed cat and they made him look like the Wise Stoic, as if the eras of condottieri are similar to the ones of the emperors.

**Gattamelata**

91,2cm x 72,9cm x 7,5cm



## David

Giorgione replica?

It was found in the ruins approximately 2400 seasons after the Crisis. The side which was kept intact depicts the mythical face of David. A face, the depiction of which, was very common during that era, because in this particular face, we can find the pillars that defined the world of human beings for quite some time. It was a different world and, thus, ethical phenomena were different as well. Ancient customs were repressed but, nevertheless, they lurked. As far as we know, according to the Museum's data, David was small and Goliath, his opponent, was big. After the confrontation between them, it appeared that David was the big one and Goliath the small one. However, opinions are divided.

Oil on canvas

CS. 1.1.2 Bequeathed by Manthos Vathes Museum

## Δαυίδ

Αντίγραφο Τζορτζιόνε;

Βρέθηκε ανάμεσα στα συντρίμια περίπου 2400 εποχές μετά την Κρίση. Η όψη που απέμεινε εικονίζει το μυθικό πρόσωπο του Δαυίδ. Μια όψη όπου η αναπαράσταση της ήταν συχνή στις τότε εποχές, διότι βρίσκουμε ακριβώς μέσα σε αυτήν εκείνα τα θεμέλια που όριζαν τον κόσμο των ανθρώπων για αρκετό καιρό. Ήταν άλλος κόσμος, και αλλιώς τα ηθικά φαινόμενα. Τα παλαιά έθιμα ήταν απωθημένα, ωστόσο, καρδοκούσαν. Από όσο γνωρίζουμε, τα δεδομένα του Μουσείου μας λένε ότι ο Δαυίδ ήταν μικρός και ο Γολιάθ, ο αντίπαλος του, μεγάλος. Μετά τη σύγκρουση των δύο, ο Δαυίδ φάνηκε να ήταν ο μεγάλος και ο Γολιάθ ο μικρός. Ωστόσο η άποψη αυτή διατάσσεται.

Λάδι σε καμβά

ΚΣ. 1.1.2 Κληροδότημα από το Μουσείο Μάνθος Βαθής



## 大卫

乔尔乔内的复制品

此幅作品被发现于危机爆发后的大约2400年的废墟中。这幅作品中被保存完好的一面描绘着的是大卫神话题的面孔。我们在这副具有那个时代特性的面容上，可找到近两千年用来定义人类世界的梁柱。然而正是因为时代的不同，因此其伦理现象也与当代大不相同。虽说旧时代的风俗习惯已被击退，但其实依然潜伏在某处。虽然各持观点，但据博物馆的数据了解，大卫当时很渺小，而其对手戈利亚斯则很强大。而当双方发生冲突后，大卫似乎变成了大人物，而戈利亚斯则变得很渺小。

布面油画

CS. 1.1.2来自曼索斯瓦希斯博物馆的遗赠

### **Giorgione replica?**

It was found in the ruins approximately 2400 seasons after the Crisis. The side which was kept intact depicts the mythical face of David. A face, the depiction of which, was very common during that era, because in this particular face, we can find the pillars that defined the world of human beings for quite some time. It was a different world and, thus, ethical phenomena were different as well. Ancient customs were repressed but, nevertheless, they lurked. As far as we know, according to the Museum's data, David was small and Goliath, his opponent, was big. After the confrontation between them, it appeared that David was the big one and Goliath the small one. However, opinions are divided.

**David**

52cm x 43,2cm x 7,5cm



**Laura**

**Αντίγραφο Τζιορτζιόνι;**

Βρέθηκε ενσωματωμένο στο συντρίμμι που προέκυψε η Μεγάλη Πτώση. Το όνομα που έδωσε ο ζωγράφος έχει τη σημασία της Δάφνης. Καθόρισε ο ποιητής το φύλλο της δάφνης επίσημο στο κεφάλι του Μόνη από κλίση των Γεωμετρικών, εδύθη και ταύλαγγεση: "και πάλιν θα έλασσε την τριβή κρήνηστρο για τη νεανία, και αδεναντασε να την πιάσει την έρωτα κίλου στο δρόμο και έτσι του αφήσανε το φύλλο της δάφνης στο μέλλον. Οι μίσησε όμως πόν έρωτα για ποίητο ως Μουσείο, είναι πολλές και ανεπαρκήσιν δεν μπορούσε να εδύθη με ταύλα. Τέλοσπαντιν, εδύ απεικονίζηται για υφεία κηρία, με δωδεκάφυλλα στο κεφάλι.

Αδύ σε κηρία  
Κτ. 1.1.9 Κληροδότημα από το Μουσείο Μπενάκη Βαθής

**Laura**

**Giorgione replica?**

It was found in the ruins caused by the Great Fall. The name that the painter gave to the painter signifies a Laurin. Looking at the Laurin leaf on the Seer's head from the famous myth, the poet sat down and pondered: "he should have run miles for the woman's sake and, unable to catch her, he lost her on the way and the only thing left was Laurin's leaf in his hand". However, the memories we have on this subject, as a Museum, are old and forgotten, therefore we cannot see things clearly. In any case, in this painting, a beautiful lady is depicted, with laurel leaves on her head.

Oil on canvas  
CS. 1.1.9 Bequeathed by Manthos Vathes Museum

**劳拉像**

**乔治奥内的复制品**

它是在声势浩大的地震后造成的碎片中被发现的。画家为其给予的名字有特殊的意义。他徜徉着著名神话中预言家头上的月桂叶时，他坐下来沉思：“他应该为女人跑上几里路，却抓不到她，在路上丢了她，所以只剩下手中的月桂叶。”但是我们无法精确看到真正的场景，因为作为博物馆，我们所珍藏的记忆是否老且已被遗忘的，但是这幅描绘头戴月桂枝叶的美丽女士的绘画却是真实的。

布面油画  
CS. 1.1.9来自曼奈斯瓦希博物馆的遗赠

### **Giorgione replica?**

It was found in the ruins caused by the Great Fall. The name that the painter gave to the painter signifies a Laurel. Looking at the Laurel leaf on the Seer's head from the famous myth, the poet sat down and pondered: "he should have run miles for the woman's sake and, unable to catch her, he lost her on the way and the only thing left was Laurel's leaf in his hand". However, the memories we have on this subject, as a Museum, are old and forgotten, therefore we cannot see things clearly. In any case, in this painting, a beautiful lady is depicted, with laurel leaves on her head.

**Laura**  
41cm x 33cm x 7,5cm



**The Sleeping Venus**

Γεωργιανή ηφαλίδα

It was found in the ruins, one millennium after the fall. Even when digging, in her dream, Cypris is discovered at her feet, who knows that the goddess provided a pretext for war and warriorship battles. What if her physical beauty and her hair? Yes, if her face and her beautiful curves? Yes, hair and eyes and her body shape? Yes, her pose and the bewitching grace of her body! According to the information acquired by the Museum, we can not know if the painter had a very idealized idea of her goddess, who knew in Cypris himself, neither the goddess, nor the ideal as used by artists in reality and generally, but rather the Cypris are represented with simple forms and lines, not by the artist's idealization and harmony. Such lines are for painters and mathematics. This divine island is located behind us, as well as central to us, as if the formula of Sisy and Leda is engraved on it.

On the island

CS. 1.1.6 Organized by Marilou Vafiou-Moussou

**Κοιμισμένη Αφροδίτη**

Αντιγόνη Τσιφλιδίου

Μαζί με την εικόνα του έργου, η εικόνα του αρχαιολογικού χώρου, η φωτογραφία του βάλτου στο οποίο βρέθηκε το έργο, η εικόνα του κτιρίου που φιλοξενεί το έργο και η εικόνα του μουσείου που φιλοξενεί το έργο. Η εικόνα του έργου, η εικόνα του κτιρίου που φιλοξενεί το έργο και η εικόνα του μουσείου που φιλοξενεί το έργο. Η εικόνα του έργου, η εικόνα του κτιρίου που φιλοξενεί το έργο και η εικόνα του μουσείου που φιλοξενεί το έργο. Η εικόνα του έργου, η εικόνα του κτιρίου που φιλοξενεί το έργο και η εικόνα του μουσείου που φιλοξενεί το έργο.

Από το σχέδιο

ΚΕ. 1.1.6 Οργανωμένο από Μαριλού Βαφίου-Μουσου

**沉睡的维纳斯**

希腊古代艺术

这件作品是在公元第一世纪的希腊发现的。即使是在挖掘时，她依然在梦中被发现，她的脚边就是她所知道的，即女神为战争和战士提供了借口。如果她的身体美和头发呢？是的，如果她的脸和她美丽的曲线呢？是的，如果她的姿势和她迷人的魅力呢？是的，如果她的身体呢？是的，如果她的姿势和她迷人的魅力呢？是的，如果她的身体呢？是的，如果她的姿势和她迷人的魅力呢？

希腊古代艺术

CS. 1.1.6 组织由 Marilou Vafiou-Moussou



### **Giorgione replica?**

It was found in the ruins, one millennium after the Fall. Even when asleep, in her dreams, Cypris is dreaming of her lover. We know that the goddess provided a pretext for war and ownership battles. Was it her precious metals and her hair? Was it her seas and her beautiful curves? Was it her wine and her fiery blood? Was it her poise and the bewitching scent of her body? According to the information acquired by our Museum, we can put forward the opinion that it has been determined that the goddess was born in Cyprus because, neither the goddess, nor the island are used to having stability and serenity, but rather they both are infatuated with having many lovers and lovers are not keen on discipline and harmony. Such traits are for geometers and mathematicians. This divine island is in constant turmoil as well as constant tranquility, as if the formula of Strife and Love is employed on it.

### **Sleeping Venus**

153,8cm x102cm x 7,5cm



**The Three Philosophers**

Giorgione replica?

We believe that the remains of this painting, found in the room of the Great Hall, were a replica of the fresco of the three philosophers, the youngest one. It seems that, in his hand, he was holding the book through which he studied the ideal republic. However, according to the data available in our Museum, we believe that next to the republic there was also a greek book case. We cannot say with precision what direction the young man is facing.

On an canvas

CS 1.1.3 Acquired by Marilisa Varlin Museum

**三位哲学家**

乔治奥的复制品

我们认为这幅残片是乔治奥的复制品，是他在大厅长廊中复制的。似乎他正拿着那本书，通过它来研究理想共和国。然而，根据我们博物馆的数据，我们相信在共和国旁边还有一个希腊书柜。我们不能确切地说年轻人面向哪个方向。

布面油画

CS 1.1.3 由瓦利尼博物馆收购

**Οι τρεις φιλόσοφοι**

Αντιγραφή Πλατόνη

Προ σίμωται από κατά το κοινώς εννοούμενο, που ζωγράφισε στην αυλή του Μουσείου Πλάτωνος, πιστεύουμε ότι έδωσε μια αντιγραφή από την γλυπτική και τους τρεις φιλόσοφους - την νέα. Αλλά, βέβαια, από για να κερδίσει τα κέρδη, και να είναι φιλόσοφος με ιδανική φιλοσοφία. Έτσι, επιθυμούμε να τα ετοιμάσει στο κέντρο, στο Μουσείο μας, στη βάση στην οποία εβλήθη να, για αντιγραφή-αντιγραφή. Στο αναζητούμε με τη φύση προς το πιο κεντρικό είναι.

Αλλά σε καμία

CS 1.1.3 Αποκτηθείσα από το Μουσείο Μπενάκη Βελγίου.

### **Giorgione replica?**

We believe that the remains of this painting, found in the ruins of the Great Fall, was a reminder about the greatest of the three philosophers; the youngest one. It seems that, in his hand, he was holding the tools through which he envisioned the ideal republic. However, according to the data available in our Museum, we believe that next to the republic there was also a pitch black cave. We cannot say with precision which direction the young man is facing.

**Three Philosophers**  
134cm x 102cm x 7,5cm



## **Giorgione replica?**

It was found in the ruins, approximately 2400 seasons after the Fall. It depicts Judith's foot stepping on the severed head of Holofernes (an Assyrian general and mortal enemy of Judith and her people). Based on excavations, our Museum endeavoured to unearth a text which mentions a conversation between these two. Judith says: "Tonight, I will only tell you the truth ... I will guide you through Judea and to Jerusalem. There, I will crown you king in the centre of the city and you will guide its people as sheep without a shepherd ... This was revealed to me by God and he urged me to come and announce it to you".

**Judith and Holofernes**  
144cm x 66,5cm x 7,5cm



Nicolas Poussin  
(on going process)

...





## **Schemata**

