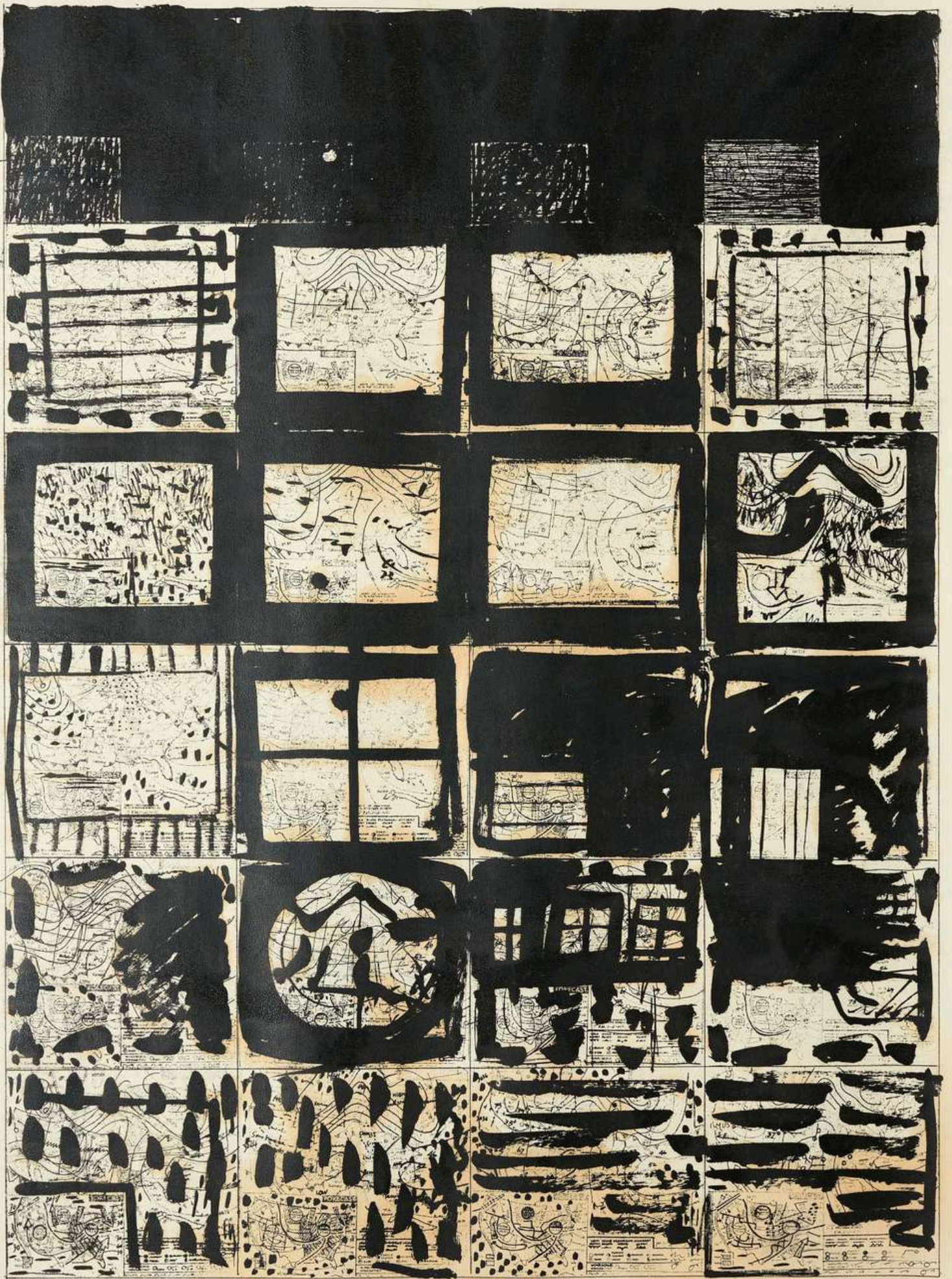


BLUE VELVET

**THE ARMORY SHOW 2024
JAVITS CENTER, NEW YORK
September 6 – 8, 2024
Main section, booth 206**

CHRYSSA



INVITATION TO A VOYAGE.

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BLUE VELVET

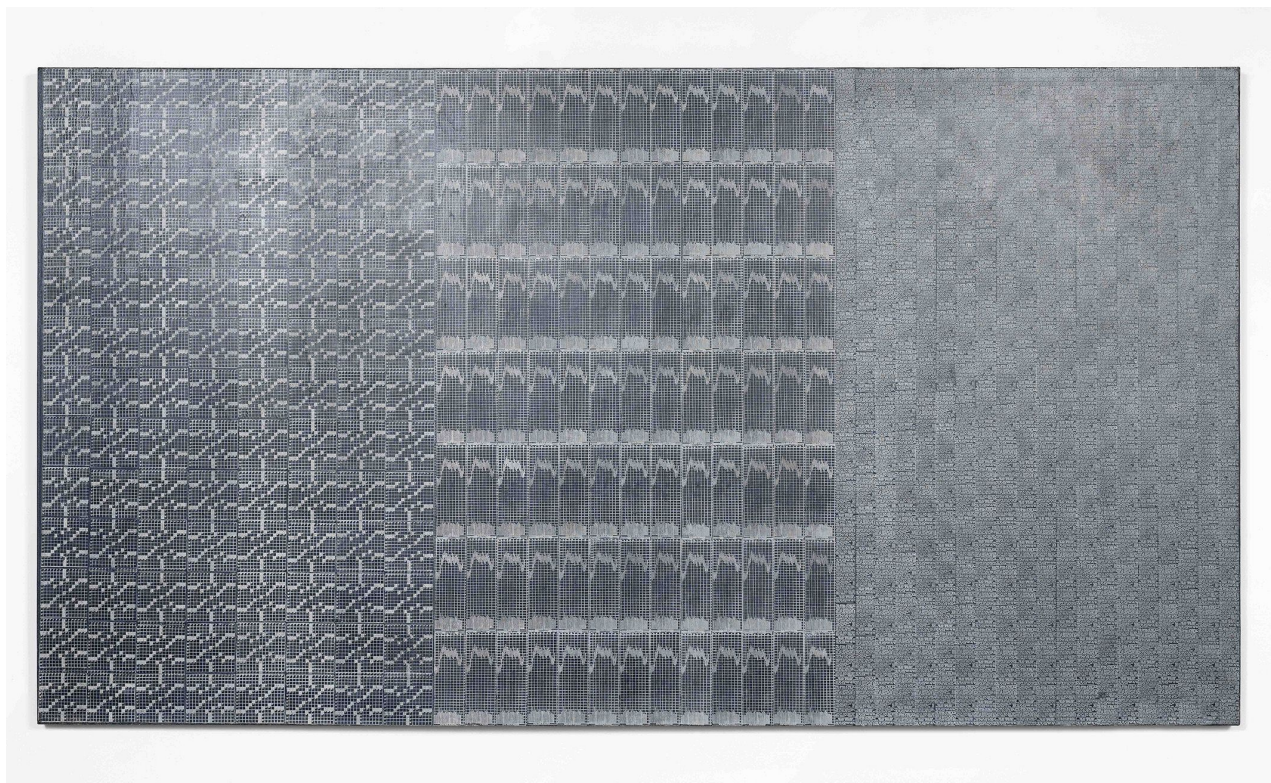
THE ARMORY SHOW 2024 – CHRYSsa

Blue Velvet debuts at the Armory Show with a solo booth in the main gallery section, presenting the work of the late Greek-American artist Chryssa (1933–2013). Chryssa's ability to bridge art, industrial processes, urban environments, and mass communication positions her work as a powerful testament to the early beginnings of Minimalism and Pop Art. We are proud to be able to showcase significant and historical works from every period of Chryssa's life. From her early Cycladic Books and her Newspaper Paintings with clone stamping of advertisements and stock exchange charts from the 50's, to her groundbreaking neon boxes from the late 60's.

A prominent artist in her own time, one who was represented by Betty Parsons, Denise René, Pace and later Leo Castelli, Chryssa was almost invariably at the forefront of post-war art, often predicting or pressing at the limits of Pop, Minimalism, Conceptualism, and light art. The artist's biographical details are captivating as well: an immigrant to the United States from Greece, an openly queer woman long before Stonewall, Chryssa lived in New York City for nearly half her life, drawing inspiration notably from the neon signage of Times Square, the logographs of Chinatown, and her artistic milieu around the Coenties Slip.

Our presentation marks the first time in over two decades that a comprehensive selection of Chryssa's work has been made commercially available in New York. Considering the renewed institutional and critical attention currently surrounding Chryssa's practice, our Armory presentation is a long-overdue occasion in the art market.

BLUE VELVET



Chryssa

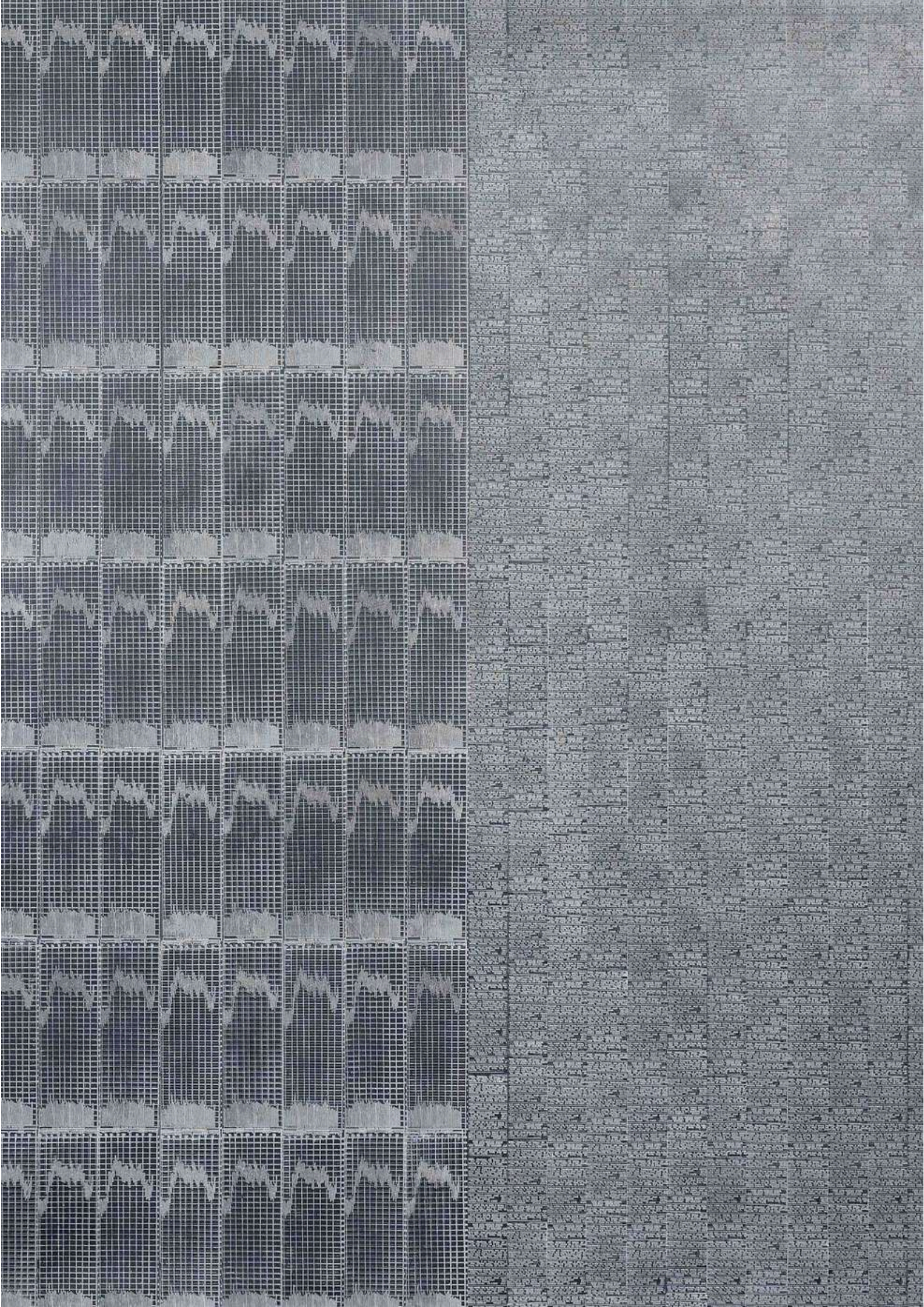
The Magic Carpet (Newspaper), 1962

oil with stamp prints on canvas

48³/₈ x 89³/₈ x 13³/₄ inches (123 x 227 cm)

Inv.-Nr. 235-15

350,000 USD



BLUE VELVET

CHRYSSA – NEWSPAPER IMAGES

"Her work explores all aspects of the newspaper, particularly its most graphic representations: crossword puzzles, weather maps, and stock market reports. Repeatedly and mechanically marking the surface of her large canvases with stamps made from newspaper plates, Chryssa uses these instruments "to fill an entire area using a new energy. That's why I didn't use them disorderly, but I used them precisely." The newspaper paintings signal a critical return to painting for Chryssa. The work of Jackson Pollock is highly influential to her during this period, evidenced by a shared interest in the infinite expanse of the canvas."

Megan Holly Witko in: Witko, Chryssa & New York, New York, 2023, p. 165 -166

SELECTED COLLECTIONS (with works from the Newspaper series)

National Museum of Contemporary Art, Athens

Whitney Museum of American Art, New York

The Solomon R. Guggenheim Museum, New York

Museum of Modern Art, New York

New York University Art Collection, New York

Collection Irene Panagopoulos, Athens

The Menil Collection, Houston

Collection Milly and Arne Glimcher, New York

SELECTED LITERATURE

Megan Holly Witko: Chryssa & New York, New York, 2023

Yannis Bolis: Chryssa – Light, Negative, Positive, Athens, 2023

Jacques Lassaigne: Chryssa, Paris, 1979

Douglas Schultz: Chryssa: Urban Icons, Buffalo, 1983

Pierre Restany: Chryssa, New York, 1977

Sam Hunter: Chryssa, New York, 1974

Werner Spies: Chryssa, Stuttgart, 1974

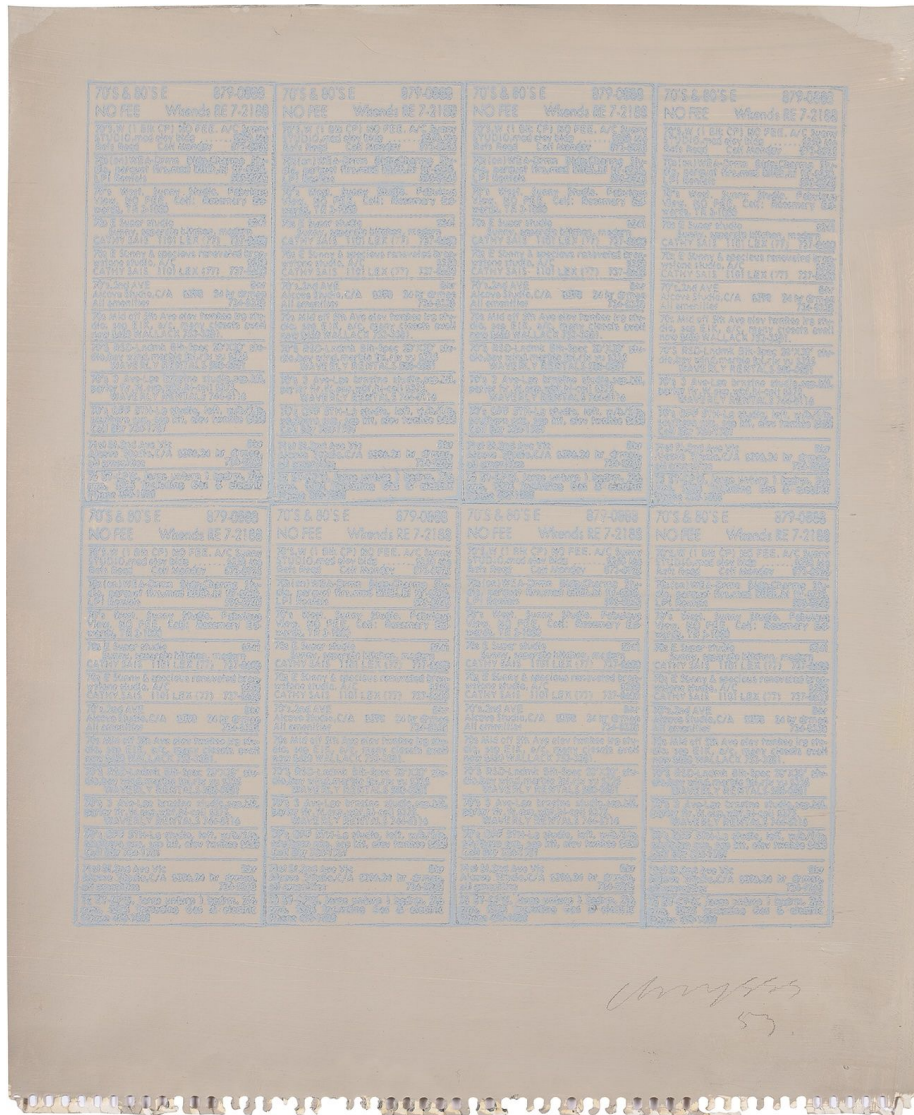
Diane Waldman: Chryssa. Selected Works 1955–1967, New York, 1968

BLUE VELVET



Chryssa
Newspaper painting, 1970 - 1973
oil on canvas
51 x 34 $\frac{5}{8}$ inches (129.5 x 88 cm)

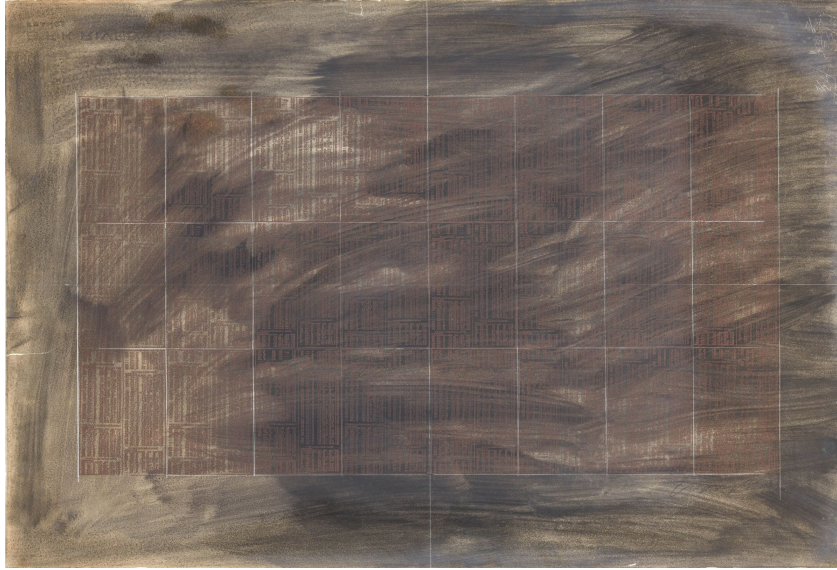
Inv.-Nr. 235-129
75,000 USD



Chryssa
Classifieds I, 1959
oil with stamp prints on paper
16½ x 13¾ inches (42 x 34.5 cm)

Inv.-Nr. 235-18
16,000 USD

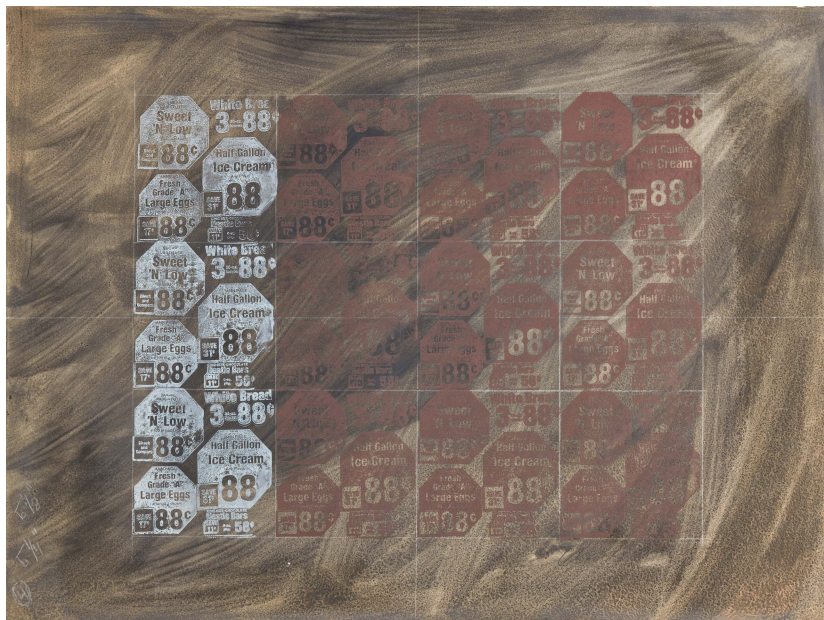
BLUE VELVET



Chryssa

Untitled (study for Newspaper), early 1960s
gouache with stamp prints on Rives paper
22 x 29 $\frac{7}{8}$ inches (56 x 76 cm)

Inv.-Nr. 235-86
22,000 USD

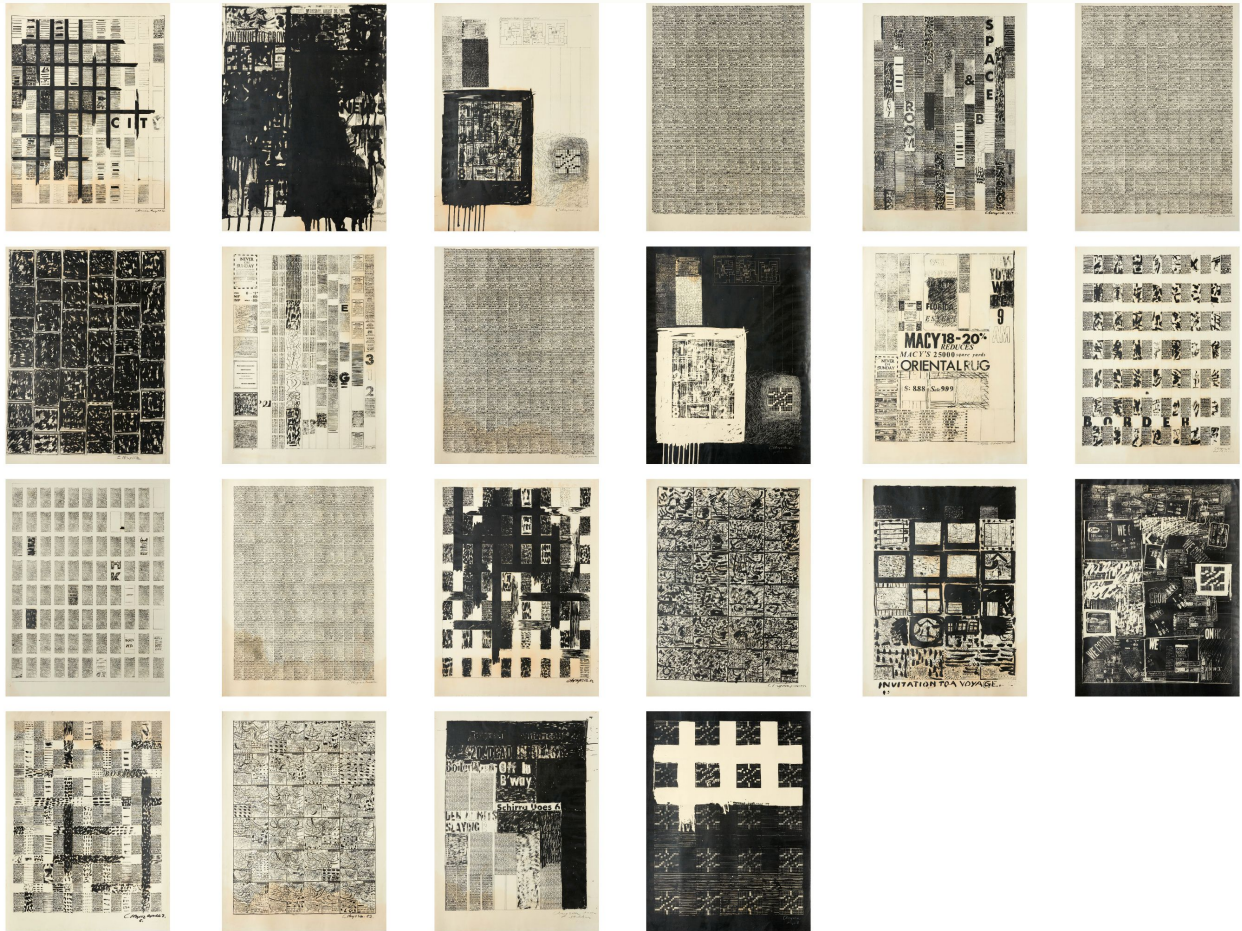


Chryssa

Untitled (study for Newspaper), early 1960s
gouache with stamp prints on Rives paper
22 x 29 $\frac{7}{8}$ inches (56 x 76 cm)

Inv.-Nr. 235-85
22,000 USD

BLUE VELVET



Chryssa

Newspaper Book (Full Portfolio), 1962

Full set of 22 offset photolithographs

1 of 7 editions

approx. 33½ x 25 inches each (84 x 63,5 cm each)

Inv.-Nr. 235-188

100,000 USD

"Chryssa printed a limited series of twenty-two lithographic "newspaper images", which go to make up the Newspaper book. There exist only seven complete copies of the Book, issued by Leo Steinberg; one is in the collection of the Museum of Modern Art, New York"

Pierre Restany, in: Restany, Chryssa, New York, 1977, p.33

BLUE VELVET

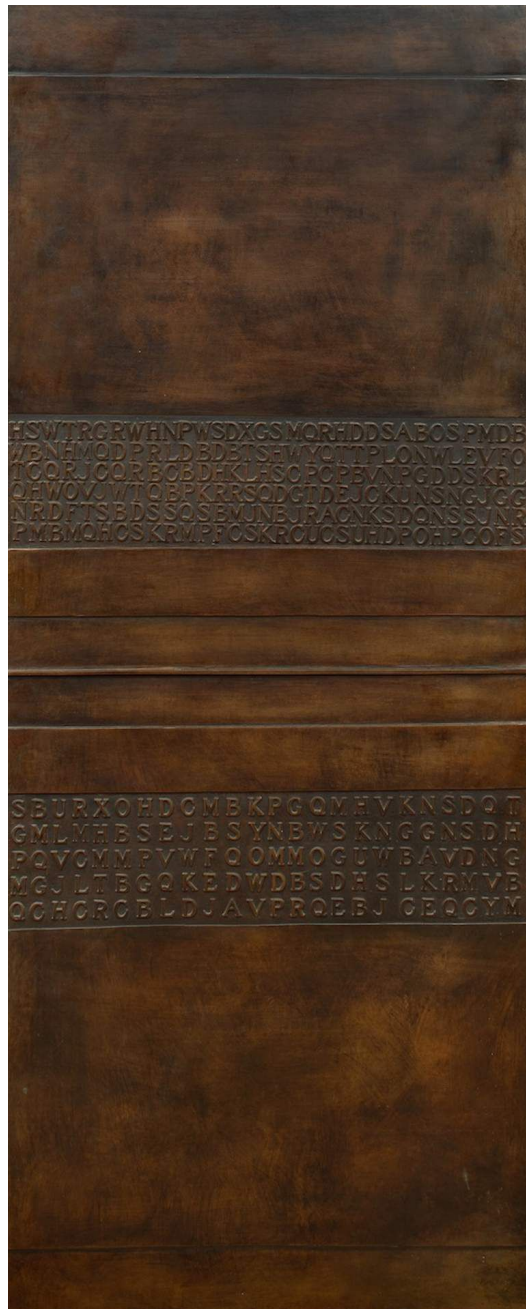


Installation view of *Chryssa & New York*, The Menil Collection, Houston, 2024. Photo by Paul Hester



Installation view of *Chryssa & New York*, Dia Art Foundation Chelsea, New York, 2023.

BLUE VELVET



Chryssa

Bronze Tablet: Homage to the Seagram building, 1957

bronze

57¾ x 22½ inches (145.8 x 57.2 cm)

Inv.-Nr. 253-1

150,000 USD

BLUE VELVET



Chryssa

Bach, 1956

wood, plaster

11¼ x 11¼ x 4 inches (28.6 x 28.6 x 10.2 cm)

Inv.-Nr. 253-2

40,000 USD

"Some works created around the same time as the "Bronze Tablets" draw inspiration from music, as their titles suggest. Among these, "Bach" (1956) reflects a more deliberate approach to organizing the fundamental materials. [...] This method of juxtaposing and repetitively treating letters in relief is a defining feature of Chryssa's work and embodies her philosophy of the fragment."

Pierre Restany, in: Restany, Chryssa, New York, 1977, p. 17

BLUE VELVET



Chryssa

Plaster N's I, 1970

mixed media

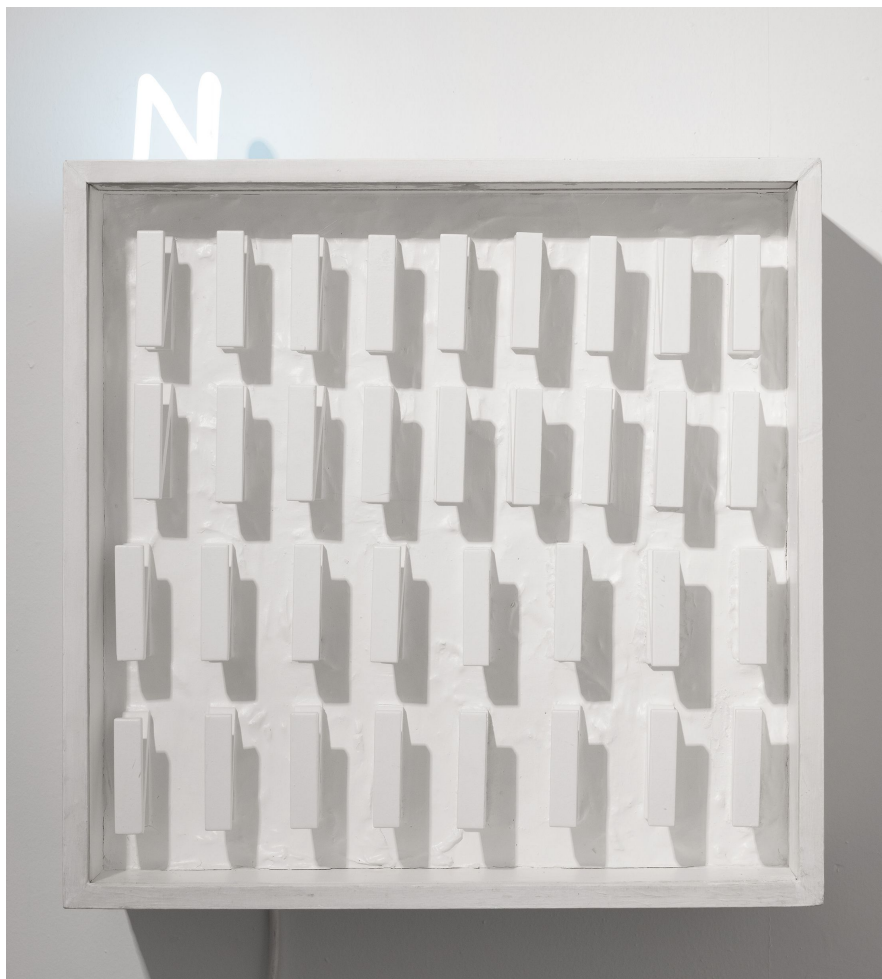
46 x 31 x 9 inches (116.8 x 78.7 x 22.8 cm)

Inv.-Nr. 8-28

200,000 USD

In 1970, Chryssa revisited a technique she had previously explored in her "musically" inspired pieces "Bach" (1956) and "Requiem" (1959), focusing on the combination between neon and plaster. [...] She divided the surface into four equal sections, arranging groups of letters alternately in horizontal and vertical positions relative to the plane. The neon elements served to highlight and enhance the resulting rotational effect. This rotating structural model serves as the foundation for "Plaster Ns" (1970).

BLUE VELVET



Chryssa

White Plaster with neon N's, 1975 - 1976

plaster, wood and neon light

19¼ x 19¼ x 5⅞ inches (49 x 49 x 15 cm)

Inv.-Nr. 235-16

50,000 USD

BLUE VELVET



Chryssa

Bouzouki Capital, 1957 - 1960

bronze, brass and ivory

15³/₈ x 14⁵/₈ x 14⁵/₈ inches (39 x 37 x 37 cm)

Edition size unknown. Archive material suggests an edition of 3 to 5 works.

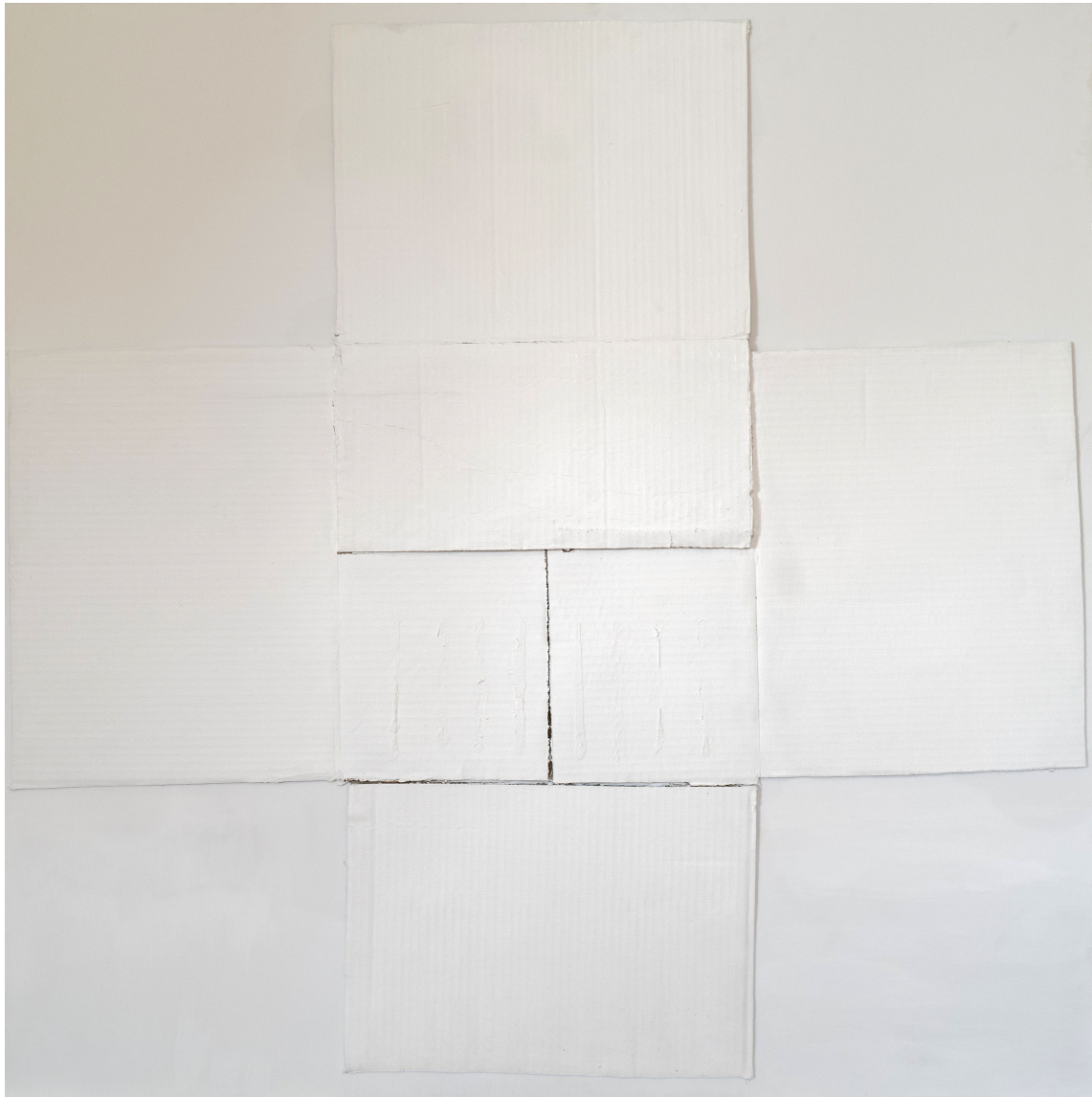
Inv.-Nr. 235-170

50'000 USD

"In 1961 Chryssa was also trying to divest her work from personal experience. Whether seen as a commentary on the diasporic complexity of Greek identity, a parody of homegrown or international stereotypes of Greekness, or a lament for the country's cultural downfall, *Bouzouki Capital* is a lens on her practice. Doubling as a sonic sculpture, it blends concurrent interests in antinomies and sound surfacing in her late wall constructions while also inviting the spectator's engagement for its activation. In its irreverent pairing of a sculptural staple of both ancient and ersatz neoclassical architecture with a popular musical instrument, *Bouzouki Capital* suspends hierarchies of Greek culture, foregrounding the uneasy dialectic of high and low in Chryssa's work. It is with this dynamic that she pushed through the boundaries of modernism using its own means."

Kalliopi Minioudaki in: Witko, Chryssa & New York, New York, 2023, p. 155

BLUE VELVET



Chryssa

Cycladic Book (Cardboard Installation), 1957 - 1962

plaster, cardboard, plexiglas and wood

40 $\frac{1}{8}$ x 40 inches (102 x 101.5 cm)

Inv.-Nr. 235-130

100,000 USD

BLUE VELVET

CHRYSSA - CYCLADIC BOOKS, 1954 – 1962

The Cycladic Books are among Chryssa's most iconic works. They are notable for being one of the earliest examples of Minimalism, while also foreshadowing her interest in mass culture and Pop Art.

"In 1954-55 the Cycladic Books appeared. These are reliefs in plaster, the image T-shaped, and corresponding to the mold of the inside fold of a cardboard packing box. The inside fold of the carton, once it was cast, produced the purified and stylized geometric relief characteristic of Cycladic sculpture. Chryssa had had an intuitive vision of this tablet hinting at a Cycladic face (the horizontal fold suggests brows and eyes, the vertical ridge the nose) while looking at the bottom of one of those countless cardboard boxes that are symptomatic of our consumer society.

The Cycladic Books are not encumbered with discourse. They are "letterless." Apart from their intrinsic beauty, the objects are fascinating because of the definitive, irrevocable, axiomatic aspect of their presence. Her (Chryssas) vision acquired at the outset its rigor of synthesis, its power for order, its poetic sharpness. In short, she begins at the end, if I may say so, or rather her first work is an end in itself."

Pierre Restany in: Restany, Chryssa, New York, 1977, p. 17

SELECTED EXHIBITIONS

Betty Parsons, New York, 1961
Guggenheim, New York, 1961
MoMA, New York, 1963
Documenta 4, Kassel, 1968
Museum of Cycladic Art, Athens, 1997
Rethymnon Center for Contemporary Art, Creta, 2000
Mihalarias Art Gallery, Athens, 2001-2002
Documenta 14, Kassel, 2017
Chryssa & New York, Dia Chelsea, New York, 2023

SELECTED COLLECTIONS

Daskalopoulos Collection, Athens
The Menil Collection, Houston
National Museum of Contemporary Art, Athens
Smithsonian American Art Museum, Washington

SELECTED LITERATURE

Megan Holly Witko: Chryssa & New York, New York, 2023
Barbara Rose: Chryssa: Cycladic Books 1957-1962, Athens, 1997
Pierre Restany: Chryssa, New York, 1977
Diane Waldman: Chryssa. Selected Works 1955-1967, New York, 1968

BLUE VELVET



Chryssa

Cycladic Book, 1957 - 1962

plaster

11 x 5½ x 1½ inches (28 x 14 x 3 cm)

Inv.-Nr. 235-171

28,000 CHF

BLUE VELVET



Chryssa

Jazz, undated (late 1960s)

neon light, plexiglas

27½ x 20⅞ x 12¼ inches (70 x 51 x 31 cm)

Inv.-Nr. 237-1

150,000 USD

BLUE VELVET

CHRYSSA – NEON WORKS

At just twenty-one, Chryssa sailed to New York. "I had an enormous curiosity about America and I felt that it would be much easier in America to achieve a freedom of expression rather than in European countries." Shortly after her arrival in the early 1950s, she discovered the neo-Byzantine world of Times Square, with its glowing, blinking signs and letters. The dazzling neon imagery of Times Square had a profound impact on her: "I saw Times Square with its light and letters, and I realized it was as beautiful and difficult to do as Japanese calligraphy... In Times Square the sky is like the gold of Byzantine mosaics or icons. It comes and goes in the foreground instead of remaining in the background." Chryssa transformed these signs into her own symbols and alphabetic forms, capturing what she referred to as the "Homeric wisdom" of the signs. Her genius spanned various mediums, with her neon works standing out as some of her most innovative and groundbreaking creations.

"Chryssa was the first artist to repeatedly work with and push the medium of neon. Engaging with the material in both deconstructive and reconstructive ways, she was asking: Why does it have mass appeal? In the 1960s, when she started working with it, neon as an art form was still in its infancy in relation to, for example, printmaking or painting. Chryssa was a pioneer in the medium, which was likely both a privilege and challenge: artistic constraints in neon had not yet been established, so she could innovate, but she didn't have the benefit of seeing and building on a precedent. On a metaphysical level, she channeled and respected neon's vernacular, use, meaning, and culture. But her orientation was much deeper than that; her use of the medium went beyond how it's perceived culturally and into the real magic of finding ways to harness, bend, and create light. The bend backs and drop backs in her neon work are very intricate. I can imagine her talking to the tube benders and watching them roll their eyes and say, "You want me to do what? And why?" Hers is not the logic of a neon tube bender, it's the logic of an artist- someone who can see dimension. She channeled and brought out the truth of the medium, its full potential. That, I think, is a really impactful part of what pushed neon forward at that time."

Matt Dilling in: Witko, Chryssa & New York, New York, 2023, p. 55

SELECTED LITERATURE

Megan Holly Witko: Chryssa & New York, New York, 2023

Yannis Bolis: Chryssa – Light, Negative, Positive, Athens, 2023

Jacques Lassaing: Chryssa, Paris, 1979

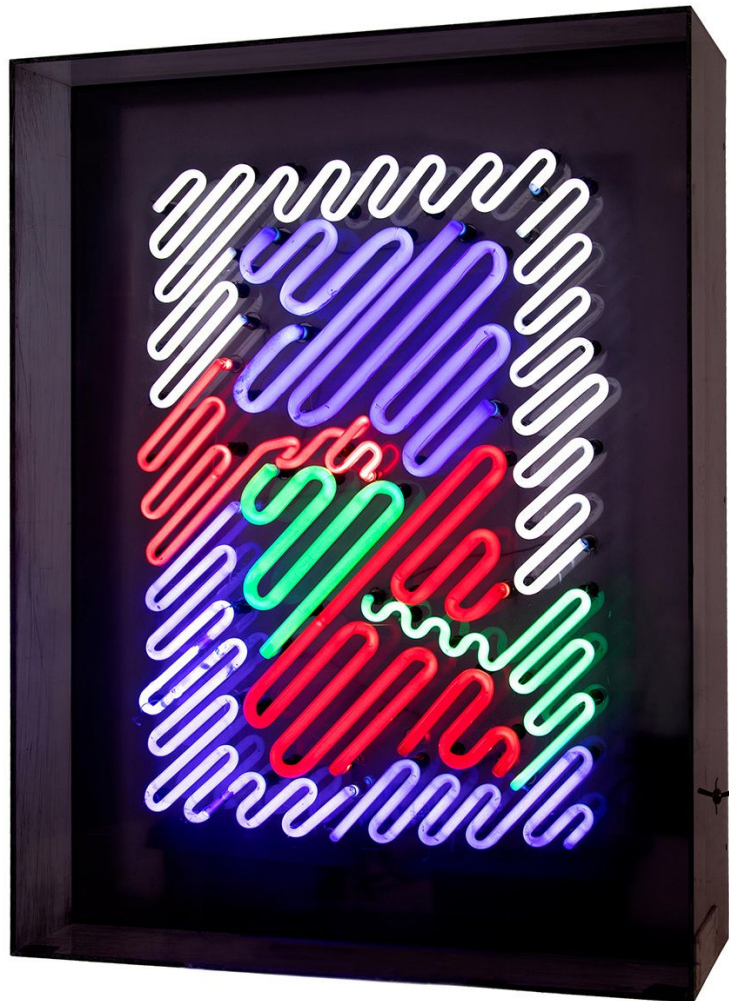
Douglas Schultz: Chryssa: Urban Icons, Buffalo, 1983

Pierre Restany: Chryssa, New York, 1977

Sam Hunter: Chryssa, New York, 1974

Diane Waldman: Chryssa. Selected Works 1955–1967, New York, 1968

BLUE VELVET



Chryssa

New York Cityscape, 1974

neon light, plexiglas

36¼ x 27½ x 9⅞ inches (92 x 70 x 25 cm)

Inv.-Nr. 209-33

150,000 USD

BLUE VELVET



Chryssa

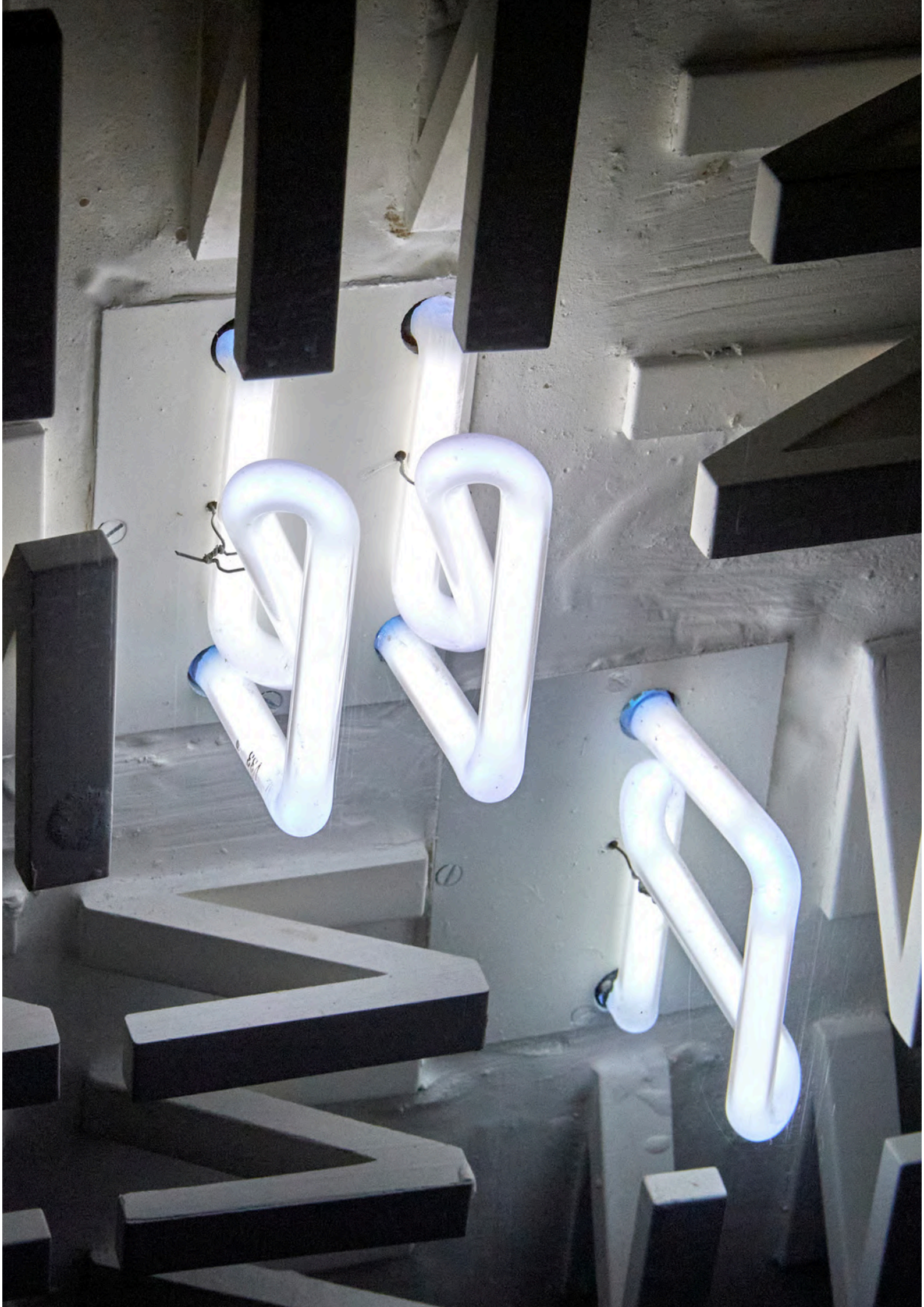
Krispy Kreme, 2009 - 2010

metal, neon light, acrylic paint

40½ x 35¾ x 17 inches (103 x 91 x 43 cm)

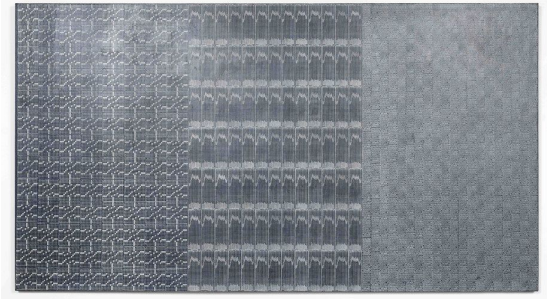
Inv.-Nr. 235-22

100,000 USD



BLUE VELVET

FULL WORKLIST (NET PRICES)



Chryssa

The Magic Carpet (Newspaper), 1962

oil with stamp prints on canvas

48 $\frac{3}{8}$ x 89 $\frac{3}{8}$ inches (123 x 227 cm)

Inv.-Nr. 235-15

350,000 USD



Chryssa

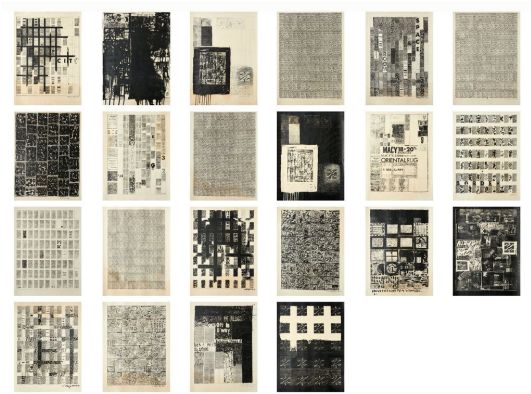
Newspaper painting, 1970 - 1973

oil on canvas

51 x 34 $\frac{5}{8}$ inches (129.5 x 88 cm)

Inv.-Nr. 235-129

75,000 USD



Chryssa

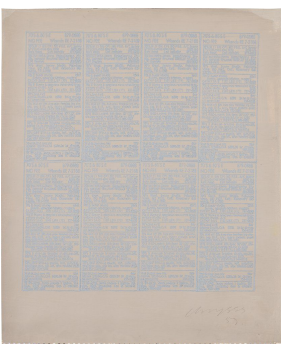
Newspaper Book (Full Portfolio), 1962

Full set of 22 offset photolithographs

approx. 33 $\frac{1}{2}$ x 25 inches each (84 x 63,5 cm)

Inv.-Nr. 235-188

75,000 USD



Chryssa

Classifieds I, 1959

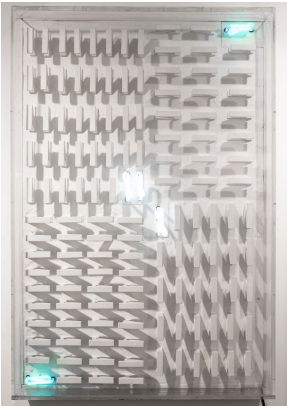
oil with stamp prints on paper

16 $\frac{1}{2}$ x 13 $\frac{5}{8}$ inches (42 x 34.5 cm)

Inv.-Nr. 235-18

16,000 USD

BLUE VELVET



Chryssa

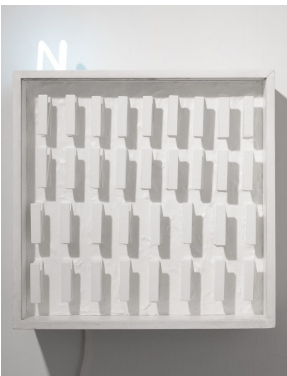
Plaster N's I, 1970

mixed media

46 x 31 x 9 inches (116.8 x 78.7 x 22.8 cm)

Inv.-Nr. 8-28

200,000 USD



Chryssa

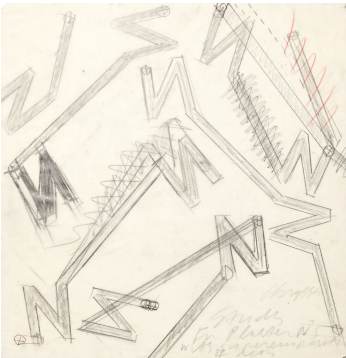
White Plaster with neon N's, 1975 - 1976

plaster, wood and neon light

19¼ x 19¼ x 5⅞ inches (49 x 49 x 15 cm)

Inv.-Nr. 235-16

50,000 USD



Chryssa

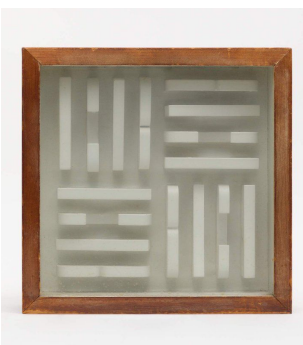
Study for Plaster N's, ca. 1969

graphite and crayon on transparent paper

17½ x 17¾ inches (44.5 x 45 cm)

Inv.-Nr. 235-172

12,000 USD



Chryssa

Bach, 1956

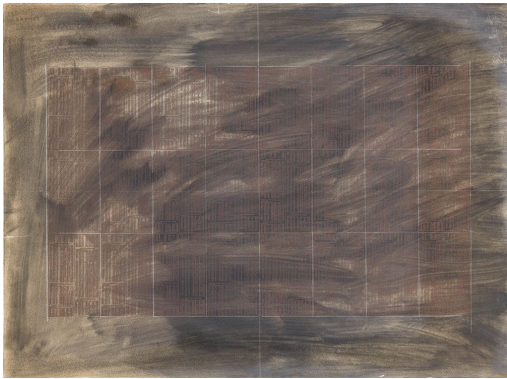
wood, plaster

11¼ x 11¼ x 4 inches (28.6 x 28.6 x 10.2 cm)

Inv.-Nr. 253-2

40,000 USD

BLUE VELVET



Chryssa

Untitled (study for The Stock Market), Early 1960s

gouache with stamp prints on Rives paper
22 x 29 $\frac{7}{8}$ inches (56 x 76 cm)

Inv.-Nr. 235-86

22,000 USD



Chryssa

Untitled (Study for Newspaper), Early 1960s

gouache with stamp prints on paper
22 x 29 $\frac{7}{8}$ inches (56 x 76 cm)

Inv.-Nr. 235-85

22,000 USD



Chryssa

"Florida \$89", 1959

oil with stamp prints on paper
22 x 22 inches (56 x 56 cm)

Inv.-Nr. 235-64

18,000 USD



Chryssa

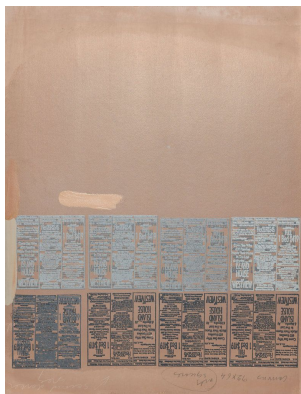
Untitled, 1959

oil with stamp prints on paper
22 x 22 inches (56 x 56 cm)

Inv.-Nr. 235-66

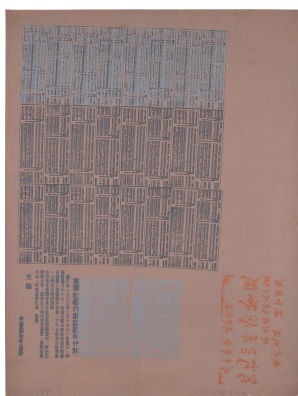
18,000 USD

BLUE VELVET



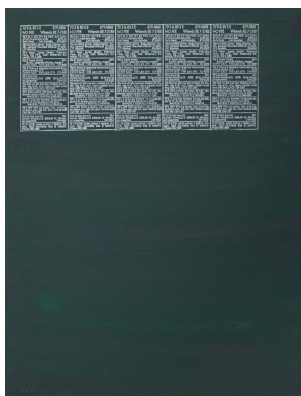
Chryssa
Untitled, 1959
oil with stamp prints on paper
24 x 18 $\frac{1}{8}$ inches (61 x 46 cm)

Inv.-Nr. 235-83
18,000 USD



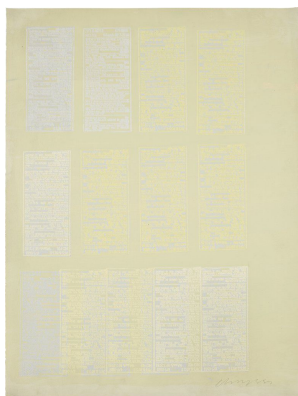
Chryssa
Untitled (stock market stamps & sienna chinese characters), 1959
oil with stamp prints on paper
23 $\frac{1}{4}$ x 17 $\frac{3}{4}$ inches (59 x 45 cm)

Inv.-Nr. 235-6
18,000 USD



Chryssa
Untitled, 1959
oil with stamp prints on paper
24 x 18 $\frac{1}{8}$ inches (61 x 46 cm)

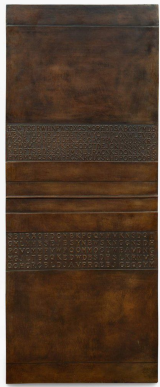
Inv.-Nr. 235-77
18,000 USD



Chryssa
Classifieds II, 1959
oil with stamp prints on paper
23 $\frac{5}{8}$ x 17 $\frac{7}{8}$ inches (60 x 45.5 cm)

Inv.-Nr. 235-17
18,000 USD

BLUE VELVET



Chryssa

Bronze Tablet: Homage to the Seagram building,
1957 - 1957

bronze

57 $\frac{3}{8}$ x 22 $\frac{1}{2}$ inches (145.8 x 57.2 cm)

Inv.-Nr. 253-1

150,000 USD



Chryssa

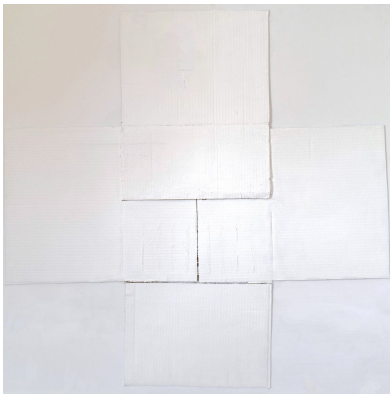
Bouzouki Capital, 1957 - 1960

bronze, brass and ivory

15 $\frac{3}{8}$ x 14 $\frac{5}{8}$ x 14 $\frac{5}{8}$ inches (39 x 37 x 37 cm)

Inv.-Nr. 235-170

50,000 USD



Chryssa

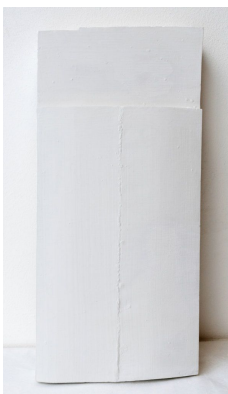
Cycladic Book (Cardboard Installation), 1957 - 1962

plaster, card box, Plexiglas and wood

40 $\frac{1}{8}$ x 40 inches (102 x 101.5 cm)

Inv.-Nr. 235-130

100,000 USD



Chryssa

Cycladic Book, 1957 - 1962

plaster

11 x 5 $\frac{1}{2}$ x 1 $\frac{1}{2}$ inches (28 x 14 x 3 cm)

Inv.-Nr. 235-171

28,000 USD

BLUE VELVET



Chryssa

Jazz, undated (late 1960>s)

neon light, Plexiglas

27½ x 20⅞ x 12¼ inches (70 x 51 x 31 cm)

Inv.-Nr. 237-1

150,000 USD



Chryssa

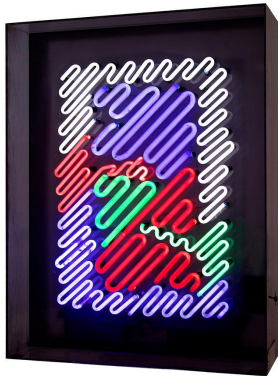
Jazz Blues I, 1960s - 1999

ink, gouache and graphite on transparent paper

24 x 17¾ inches (61 x 45 cm)

Inv.-Nr. 235-19

4,500 USD



Chryssa

New York Cityscape, 1974

neon light, Plexiglas

36¼ x 27½ x 9⅞ inches (92 x 70 x 25 cm)

Inv.-Nr. 209-33

150,000 USD



Chryssa

Untitled, 1971

gouache on wove paper

15⅞ x 11⅞ inches (38.5 x 29.5 cm)

Inv.-Nr. 8-33

12,000 USD

BLUE VELVET



Chryssa

Untitled, 1973

neon light, Plexiglas

38 $\frac{5}{8}$ x 26 $\frac{3}{4}$ x 10 inches (98 x 68 x 25.5 cm)

Inv.-Nr. 243-1

120,000 USD



Chryssa

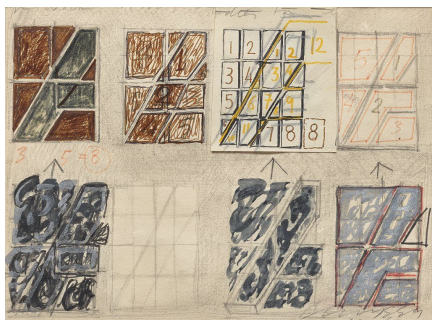
Untitled, 1971

charcoal and watercolour on wove paper

10 $\frac{7}{8}$ x 13 $\frac{3}{4}$ inches (27.6 x 35 cm)

Inv.-Nr. 8-34

4,000 USD



Chryssa

Inspirational drawing for The Gate To Times Square, 1963 - 1965

graphite, gouache (mixed media) on paper

7 $\frac{1}{8}$ x 9 $\frac{1}{2}$ inches (18 x 24 cm)

Inv.-Nr. 235-140

6,000 USD



Chryssa

Krispy Kreme, 2009 - 2010

metal paint with neon light

40 $\frac{1}{2}$ x 35 $\frac{7}{8}$ x 17 inches (103 x 91 x 43 cm)

Inv.-Nr. 235-22

100,000 USD

BLUE VELVET

CHRYSSA (ATHENS, 1933 – ATHENS, 2013)

Chryssa (Chryssa Vardea-Mavromichali) was an American artist, born in Greece, who is best known for her monumental assemblages of neon tubes and large-scale minimalist paintings on canvas. Her work refers to early characteristics of Pop Art, Minimalism and Conceptual Art. Today, Chryssa is considered an important representative of these artistic movements and an early pioneer in light art. After studying at the Académie de la Grande Chaumière in Paris and the California School of Fine Arts, she moved to New York in 1958. Her first solo exhibition at Betty Parsons Gallery in 1961 quickly led to a major show at the Solomon R. Guggenheim Museum. Throughout her career, Chryssa was represented by prestigious galleries such as Leo Castelli, Pace, and Denise René. Her work was showcased at renowned institutions, including MoMA, Guggenheim, the Whitney Museum, Tate Modern, Documenta, and the Venice Biennial. Chryssa passed away in Athens in 2013.

SELECTED SOLO EXHIBITIONS AND BIENNIALS

2024 Wrightwood 659, Chicago
2023 Menil Collection, Houston
2023 Dia Foundation, New York
2022 MOMus-Museum Alex Mylona, Athens
2022 Blue Velvet, Zurich
2017 Documenta XVI, Kassel
2007 Hirshhorn Museum, Washington, DC
2005 Mihalarias Art Centre, Athens
1997 Leo Castelli Gallery, New York
1991 Leo Castelli Gallery, New York
1990 Mihalarias Art Center, Athens
1988 Leo Castelli Gallery, New York
1979 Musée d'art moderne de la Ville de Paris, Paris
1977 Documenta VI, Kassel
1975 André Emmerich Gallery, Zurich
1974 Museum of Modern Art, Montreal
1973 Galerie Denis René, New York
1972 Whitney Museum of American Art, New York
1972 Venice Biennial
1970/71 Whitney Annual (now Biennial), New York
1970 Galleria d'Arte Contemporanea, Torino
1969 Obelisk Gallery, Boston
1969 Galerie Rive Droite, Paris
1969 Galerie der Spiegel, Cologne
1968 Documenta IV, Kassel
1968 Walker Art Center, Minneapolis
1968 Harvard University, Cambridge
1966/68 Pace Gallery, New York
1966/67 Whitney Annual (now Biennial), New York
1965 Institute of Contemporary Art, Pennsylvania
1963 The Museum of Modern Art, New York
1963/69 Sao Paolo Biennial
1962 Cordier & Ekstrom, New York
1962 Whitney Annual (now Biennial), New York
1961 Guggenheim Museum, New York
1961 Betty Parsons, New York

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SELECTED INSTITUTIONAL AND PRIVATE COLLECTIONS

Albright-Knox Art Gallery, New York
Boca Raton Museum of Art, Boca Raton FL
Brooklyn Museum, New York
Collection Irene Panagopoulos, Athens
Collection Milly and Arne Glimcher, New York
Corcoran Gallery of Art, Washington DC
D. Daskalopoulos Collection, Athens
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington DC
Indianapolis Museum of Art, Indianapolis
Macedonian Museum of Contemporary Art, Thessaloniki
Menil Collection, Houston
Metropolitan Museum of Art, New York
Metternich Collection, Düsseldorf
Museum Boijmans Van Beuningen, Rotterdam
Nationalgalerie, Berlin
National Gallery of Athens, Athens
National Museum of Contemporary Art, Athens
Nelson A. Rockefeller Art Collection, New York
San Francisco Museum of Art, San Francisco
Solomon R. Guggenheim Museum, New York
Tate Gallery, London
The Art Institute of Chicago, Chicago
The Museum of Modern Art, New York
Van Abbemuseum, Eindhoven
Walker Art Center, Minneapolis
Whitney Museum of American Art, New York

SELECTED LITERATURE

Megan Holly Witko: Chryssa & New York, New York, 2023
Yannis Bolis: Chryssa – Light, Negative, Positive, Athens, 2023
Barbara Rose: Chryssa: Cycladic Books 1957-1962, Athens, 1997
Doumas Mavrotas Takis: Chryssa: Cinema Oasis, 1996
Douglas Schultz: Chryssa. Cityscapes, London, 1990
Douglas Schultz: Chryssa: Urban Icons, Buffalo, 1983
Jacques Lassaigne: Chryssa, Paris, 1979
Pierre Restany: Chryssa, New York, 1977
Sam Hunter: Chryssa, Stuttgart, 1974
Diane Waldman: Chryssa. Selected Works 1955–1967, New York, 1968

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EXHIBITION VIEWS



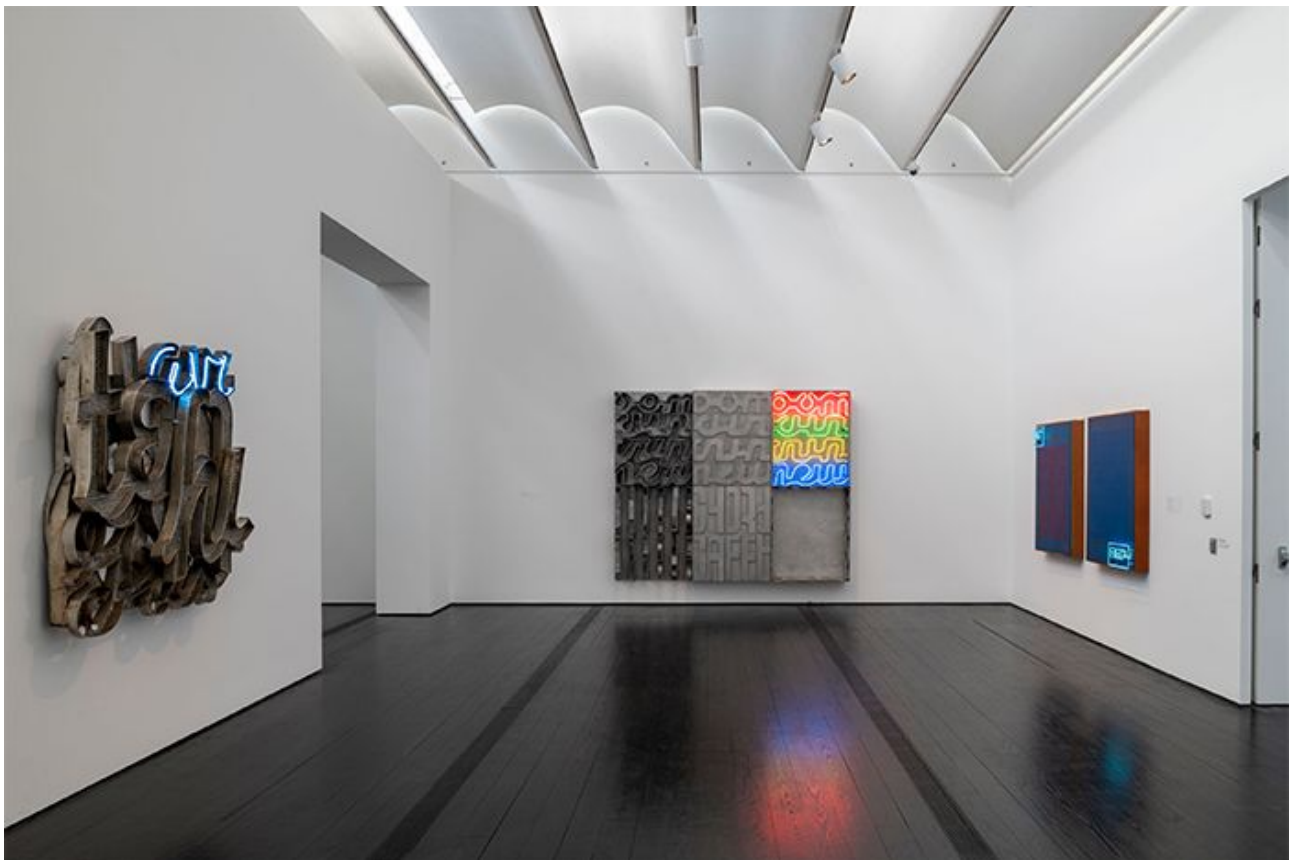
Exhibition views of "Eccentric Abstraction", Blue Velvet, Zurich, 2022

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Exhibition views of "Chryssa & New York", Dia Chelsea, New York, 2023

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Exhibition views of "Chryssa & New York", The Menil Collection, Houston, 2024 (Photo by Paul Hester. Courtesy The Menil Collection)

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Exhibition view of "Chryssa", Leo Castelli Gallery, New York, 1991



Exhibition view of "Americans 1963", Museum of Modern Art, New York, 1963

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Exhibition view, Documenta 14, Kassel, 2017



Chryssa, *Untitled Light Sculpture*, 1980. Installation view, lobby of 33 West Monroe Street, Chicago, 1981 (left). Chryssa, *Flug der Vögel*, 1976. Flughafen Tegel, Berlin (right)
Chryssa, *Flug der Vögel*, 1976. Flughafen Tegel Berlin, Nebelhalle, Warteraum B



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