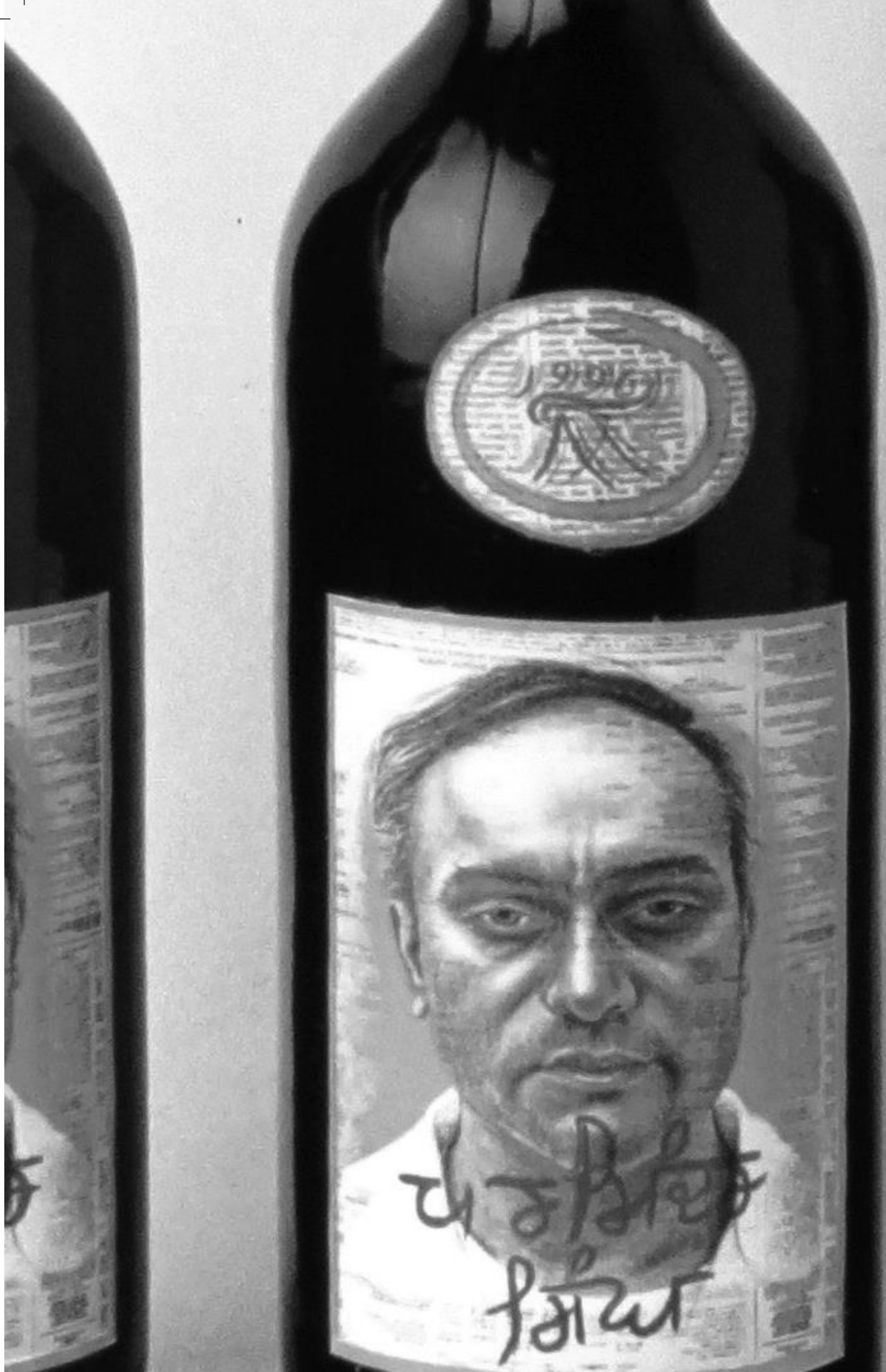




PART 1

a Journal for Greek letters Special Edition

PART 2



George Vassilacopoulos and Toula
Nicolacopoulos

La Trobe University

George Michelakakis: Art as Re-collecting Goya's *The Third of May*

Shape without form, shade without colour,
paralysed force, gesture without motion;

Those who have crossed
With direct eyes, to death's other Kingdom

(T.S. Eliot, 1974)

1. Introduction

Our aim in this article is to offer an analysis of George Michelakakis' artistic practice, viewing it as a certain kind of response to the challenge posed by Francisco de Goya's *The Third of May* (Figure 1). In our previous article, 'George Michelakakis, Visual artist in the Time of Death' (2017, p. 69), we took our cue from Picasso's observation that Goya's painting "truly places us in the time of death". From this we derived four overarching questions for our analysis: What does death signify in this context? What is the relationship between death and the much-discussed lantern that Goya inserts in *The Third of May*? What is it for the artist/viewer to be placed in the time of death? How does Michelakakis' artistic practice respond to this positioning? In relation to our first three questions we concluded that the deaths depicted in Goya's painting, the executions, presuppose death as the schism that operates, not on the level of a visual *event*, but as the invisible field in which the viewer is forced to dwell – a field that has been constituted *through and as* the gathering of death. The viewer is therefore placed *between* the indeterminately gathered victims the artwork depicts as indiscriminately receiving the force of the violent act, and the faceless executioners. The viewer is situated in the empty space of the schism between the formless mass of powerless people who have been disconnected from the now ossified institutional forms to which the firing squad alludes, and the firing squad as the formed gathering that violently imposes itself just because it is *not*

connected with the mass of citizens. On this reading Goya's lantern is death in this deep sense of illuminating the gathering's *otherwise invisible* schism. We also suggested that, in dwelling in the space of the silent violence of the schism – the death before deaths that *The Third of May* announces – Goya's viewer is positioned to imagine the very overcoming of the schism itself. At the same time as looking death in the face through the eyes of the martyr standing before the firing squad, one can imagine the transformational possibilities were the members of the firing squad able to lift their heads and look back upon the martyr's face. As a fellow traveller in the time of death, George Michelakakis' artistic practice can be read as one way of appreciating the possibilities opened up by schism of death. Another significant link we identified between Goya's *The Third of May* and Michelakakis' artworks is that both are activated at the site of the inheritance of the French Revolution. For Michelakakis the violent retreat of the vision of togetherness the French Revolution had announced, serves as a reminder of the vision in the very moment of encountering the horizon of an infinite failure to connect. The retreat of solidarity is pivotal for the production of the "Curtains", the "Books" / "Newspapers and Magazines" and, finally, for the "Portraits of Friends". Because the artist arrives at the site of the production of these visual objects only after monumental historical events have given rise to the possibility of visual portrayals revealing that which shapes the subject's fundamental orientation to the world, an analysis of such works enables us to conclude our discussion of our third abovementioned question, while also allowing us to formulate a response to the fourth of our questions. This task is the task of the present article.

Through our biographical reading of Michelakakis' oeuvre in the light of our discussion of the framing power of *The Third of May*, our previous article arrived at the thesis that whereas Goya's painting opens up the field of the gathering of death, almost two centuries later Michelakakis finds himself dwelling in the already established world of death, uncovering its logic through an artistic path traversing more than forty years. We concluded by identifying the series of works whose careful study will allow us to demonstrate their deep implication in the world-shaping power of the historical phenomenon of the time of death. In this article we begin by contextualizing our discussion of Michelakakis' works in relation to Goya's *The Third of May*, aspects of which we contrast to David's *The Tennis Court Oath*. We then proceed to deploy the framing power of *The Third of May* to develop our account of the significance of the movement

of Michelakakis' artistic practice from the faces of the "Torturers" through the all-encompassing darkness of the "Curtains", the institutional failures in the shape of the "Books", and the "Newspapers and Magazines" and ultimately to the visionary power of the "Portraits of Friends". We argue that, as the gatherer of faces, Michelakakis produces the face of the oppressor in order to begin the process that will lead to the visionary face. Through this careful process of traversing the schism of death that Goya opened up, Michelakakis produces the self-portrait as that of the oppressor while also making this image implode in the face of the friend through whose gaze all are connected to the retreated visionary gathering. We end this section with a brief indication of how later works support our reading that Michelakakis silently takes stock of the world of the time of death. Based on this analysis we suggest that, against the receding horizon of the future, in Michelakakis' artistic practice the historical gathering of death is intensified, not through the repetition of deaths but, significantly, through the deepening of death.

2. The artist's challenge: death and vision in Goya & David

it is a matter of drawing out the ground itself, of drawing presence not out of absence but, quite the contrary, toward the absence that brings it before "itself" and exposes it to self-relation by exposing it to a "we"
(Jean-Luc Nancy 2018, p. 26)

If death frames our individual and collective historical agencies how might we respond to being placed in death as the temporal horizon of the era? For Michelakakis this question is activated as a response to a certain historical shift in the orientation of the gathering, which we can best appreciate through a brief comparison of the gathering as portrayed in *The Third of May* and in David's *The Tennis Court Oath* [Figure 2]. *This comparison will also help to explain the significance of the relationship of the gathering to the schism of death for Michelakakis' artistic practice. On our reading¹ The Tennis Court Oath manifests the unconditional communality that the French Revolutionary gathering introduced into European history. In his Phenomenology of Spirit Hegel described this mode of communal being as the "undivided Substance of absolute freedom" in which "all social groups or classes which are the spiritual spheres into which the whole is articulated are abolished" (Hegel 1977, #585). The abolition in question enacts a limitless gathering operating as the visionary place from which to announce the infinite task of singularity*

freely re-gathering itself through the visionary willing of gathered yet diverse singular beings. Upon irrupting on the historical scene this radical sense of togetherness serves to announce a universal orientation of singular beings operating as the bearers of communal singularity. In David's painting the multiplicity of singular beings are gathered and rendered as significant in the communal gathering, while the gathering shows itself to be the fundamental orientation of humanity. As the raising of the embracing arms of the centred gathering figure suggest, 'to be' means to be as a gathered-gatherer of everyone in the infinitely welcoming gathering of a self-conscious history that nonetheless looks toward the future. Whereas the gathering locates its universal orientation of togetherness in the singularity of singular being, the singular being of every individual self finds its own orientation as a gatherer in the communal spaces of the gathering *as gathered*.

At the same time, in depicting the gathered members of the communal space as enactors of the gathering, *The Tennis Court Oath* also signifies the subjective interiority of the externalized communal gathering. This is where the multiple differently preoccupied individual faces of David's figures acquire their supreme significance. The manifestation of the face in its irreplaceable uniqueness signifies the presence of the singular self in the public communal space. As the site of the intense concentration of the individual body as (participant in) the constitution of the whole, David's faces not only signify the internalized communal gathering, they are also the source of the 'we'. In being consumed by their visionary circular gathering(s), David's faces reveal nothing of the schism of death, even though this possibility is embedded in their communal gathering, as suggested by the reflective pose of one or two participants who appear distanced from the otherwise busily engaged collective.

Silencing time in the spatial form of a visual articulation of the gathering's origin, *The Tennis Court Oath* elevates itself to that in which the gathering is perpetually gathered and in doing so also elevates its producer to the gatherer who gathers the gathering as the bearer of the principle, or orientation, of communality. In this visual articulation of the 'we', the artwork and the artist can be read as radically affirming the communal gathering as their ultimate source of meaning and significance. As we will see below, the same can be said of Michelakakis' "Portraits of Friends".

In contrast to *The Tennis Court Oath*, in its depiction of the execution scene *The Third of May* manifests the human gathering as the abyss of an

infinite self-cancelling in the sense of a cancelling of the communal gathering's visionary agency. This cancelled agency takes place on two levels. The schism of death, which is visually produced with the aid of the line of faceless victims moving towards those who have already fallen, that is, the space of death that Goya's lantern illuminates, is, on one level, a schism between the indeterminate communal gathering, depicted as the mass of victims, and the formed gathering, the firing squad, which remains uninformed by the communal. On a second level, as signified by the figure of the martyr, the self is also a site of the schism, namely that between the singular being of the individual and its communal singularity. In this sense, in stark contrast to the central figure of *The Tennis Court Oath* gatherer, Goya's martyr enacts the being of the gatherer as a participant in the cancelled gathering. It is crucial to stress here that given these new experiences of the gathering, whether as visionary or as a dystopian self-annihilation, the gathering is enacted through participants' singular being in their dual capacity as gathered and as gatherers. For the artist this enactment of the cancelled gathering is just as disturbing as the loss of lives through which it is visually portrayed.

The above mentioned dual association of the gathering with the schism of death has Goya desperately seeking to close the gap between the formless and formed aspects of the gathering of death or, in other words, to overcome the time of death itself. This desperation is revealed through the movement that *The Third of May* produces from the face of the martyr to the firing squad and back. As we observed in our previous article, the light falls on the scene depicted in *The Third of May* so as to initially focus the viewer's attention on the despairing face of the martyr facing the firing squad with upraised arms. This is the visual starting point for the viewer. Unlike the face of David's gatherer, the face of the martyr holds vision *and death* together as the focal point of the catastrophe. The visual field then unfolds as the viewer moves across the landscape of death to arrive at the site of the firing squad. On completion of this movement from the face of the martyr through the crossing of the schism to the soldiers, this path is then traversed in the reverse direction. The eye of the viewer, which follows the line created by the firearms, also moves towards the face of the martyr crossing the schism from the position of the firing squad. The disproportionality of the distance between the formless and formed aspects of the gathering ensures this two-directional movement, thus manifesting the artist's longing to close the unbridgeable gap. Accompanying this longing, however, is a suggestion of ambivalence concerning the world of the schism.

The abovementioned longing together with an ambivalence concerning the world of the schism that has given rise to the cancelled gathering reveals the source of a fundamental difference between Goya and the post-Goya artist. The ambivalence in question is suggested by Goya's initial self-positioning beyond the illuminated site of the schism. With the abovementioned movement from the martyr to the soldiers, the artist's ambivalence becomes apparent with the observation that he has positioned himself (and the viewer), not on the side of the martyr but directly behind the firing squad. Even though the artist/viewer does not identify with the firing squad, in being positioned behind the soldiers one is nonetheless implicated in this technological world of violence, the world that is already constituted by the schism. This is the world Goya produces artistically with the centring of the famous lantern. The combination of Goya's ambivalence towards an emerging technological world and his longing to overcome the schism reveal the powerlessness of the artist in this context.

Nonetheless, in being embedded in the world of the schism the viewer participates through his/her singular being without, however, being absorbed in the gathering's violent form. Unlike the firing squad, the viewer is positioned to recognize in the face of the martyr the gathering's visionary singularity. This is to embody the schism of death, which is at once the schism between singular being and communal singularity. Goya's viewer must therefore dwell in the time of death while pointing to the cancelled gathering, the retreated singularity that occupies the other side of the schism in the figure of the martyr. Although in visually opening the schism of death Goya ultimately places both himself and the viewer in the time of death, he is not also in a position to question the meaning of death and challenge its origins. This is a crucial difference between the one who opens the time of death, and an artist like Michelakakis who must dwell in this time.

Michelakakis is at once a product of the visionary ideal and the bearer of its moment of retreat, that is, someone who has indeed internalized the schism. Through the selective reading of artworks that follows we will try to establish that, having been placed in the time of death by Goya, the artist faces a double-sided challenge: to courageously practice this condition of having been placed in death while also alertly repositioning himself in death. Michelakakis meets this challenge by problematizing the orientation of death itself and reading it as *the orientation of his world*. In Michelakakis' artworks, not only is the very meaning of the time of death questioned, but the response it calls forth consists

in a re-imagining of visionary time. Whereas Goya's masterpiece opened the time of death by becoming its place, so to speak, Michelakakis' artistic practice consists in a long and demanding process of paradigmatically *thinking the very significance of the time of death in the time of death*. This is the task of what we refer to as 're-collecting' the various moments of Goya's *The Third of May*. The work of re-collecting involves a reflexivity that interrogates the orientation of post-Goya western history as a kind of prolonged *The Third of May*. We turn next to show how meeting this challenge through the artistic practice of re-collecting the place of death ultimately demands a new, more intense engagement with the portrait.

3. Recollecting Goya

Like you, I always feared that I would not have time for it all

(George Michelakakis)

"Torturers": Internalizing the facelessness of the executioners

Like David and Goya before him, a significant historical event inspires Michelakakis to produce the "Torturers". While the 1967 military coup in Greece thematically informs these works, nonetheless, they are also marked by the artist's implication in the time of death. In dwelling in death and looking death in the face from the standpoint of the opening created by *The Third of May*, the artist is the bearer of *the principle* of the time of death. This is how the journey of the gatherer of faces begins.

Already from the beginning, the movement enacted through Michelakakis' artistic practice is a *thinking* movement, which involves the artist in engaging with the fundamental principles of his era. Accordingly, not only are the principles of death (singular being) and vision (singularity) key to understanding the "Torturers", but significantly, like David and Goya before him, the site of the human face becomes central to appreciating the significance of these works. Indeed Michelakakis' artistic practice can be read as the artist's work of gathering faces that culminate in the visionary face. To this end his visual starting point is not that of the visionary face we encounter in *The Tennis Court Oath* or *The Third of May*, but that of the oppressor.

In producing the "Torturers" Michelakakis resembles the painter of *The Tennis Court Oath* in so far as his works speak polemically in the name of the visionary singularity motivating them. As a member of the Greek Left he uses

his art to speak out against the military junta. Nonetheless, since his practice is also informed by Goya's intervention, which unavoidably locates him in the time of death, the "Torturers" represent the moment of a *struggling* vision, leading to a direct confrontation with the oppressor. The oppressor must be exposed for what he is not, namely an absence. The face of the oppressor must therefore be seen. The work of *re-collecting* Goya's *The Third of May* begins at this point with a radical reversal of *The Third of May* lines of sight discussed in the previous section, from the martyr to the firing squad and back again. Michelakakis abandons the visual starting point of Goya's viewer and adopting the line of sight of the martyr, he mirrors Goya's martyr in desiring to look the executioners' in the face. However, he also insists on exposing the face of the oppressor. Amid stilted, solid bodies that confirm the oppressors' militarized discipline, the face of the oppressor first takes on a caricatured form [Figure 3]. The grey-black face of violence and violation is also the imploding face of an infinite absence. The distorted face of the oppressor signifies singular being without singularity, the absence of the substantive being of the communal gathering. In exposing the individual's singular being as empty of visionary singularity, this series of works serves to reveal the very principle of the gathering's empty formalism.

At the same time, however, as a bearer of visionary singularity the artist cannot but see in the formalism of the oppressor's face the universal face of singular being in its world, the world of the artist's singular being as defined by the schism of death. The "Torturers" series includes, not only the caricatured face of the junta's enforcer, but also the lifeless face of the ordinary citizen [Figure 4]. Here Michelakakis effectively reverses the line of sight to mirror that from Goya's execution squad to the martyr. The oppressor is *forced* to face the artist/viewer as an effect of the artist's self-positioning in the oppressor's field of vision, something which also enables the artist to take up this line of vision himself. Insofar as both oppressor and artist are placed in the very same world in which singular being is disconnected from the artist's visionary singularity, the artist begins to paint his own portrait, looking at his singular being in the world from the infinite distance of a world-less visionary singularity. The schism between the fullness of the vision of singularity and the emptiness of a face suggested by the lack of distinctive features, most notably eyes, has already been enacted in the artist's own being. The schism of the death of the gathering is therefore reproduced in the artist's identity. This (re)production of

the innerness of this self serves to re-collect the principle of death.

In the abovementioned process of producing the faces of the “Torturers” the artistic vision has been transformed. It is no longer a matter of exposing the oppressor’s face as a way of engaging in militant opposition. Rather, the point is to practice the radical dystopia of the schism of death while surviving the loss of visionary singularity in order to open up new possibilities for thinkingly moving towards its reimagining.

“Curtains”: Illuminating darkness

We suggested that the careful study of Michelakakis’ works shows that the time of death, the death that frames particular historical events, marks the pleasures of peace just as much as it denounces the killings linked to wars. Paraphrasing Blanchot we might say death implicates the retreated Revolution in the moment of European history when the human gathering reaches its highest level of intensity in the “monstrous negation” of its orientation. This negation is ‘monstrous’ in the sense that both the negated and negating agent produce the (self)violence that we previously linked to the schism of *The Third of May*. This is an absolute divide between the formed and the formless, the singular being and singularity, the ideal and the real, the visionary and the nightmarish. The level of intensity at once gives rise to a visionary beginning for humanity and an ultimate defeat. In this context, the time of death renders visible the meaning of the historical moment, which for Michelakakis is like the dropping of a curtain between people who have become unrecognizable to one another. Unlike the movement that *The Third of May* makes possible – the crossing over and into the darkness – in its perfect stillness, the darkness portrayed by the black surfaces of Michelakakis’ “Curtains” is all-consuming [Figure 5]. This overwhelming motionless darkness gives visual presence to the invisibility of the very schism of death that Goya’s lantern illuminates.

As we argued in the previous paper, the viewer of *The Third of May* encounters the catastrophic schism of death when, having referenced the face of the martyr as the painting’s visual centre, (s)he then turns away from this face, taking its side, in order to view the faceless members of the execution squad, the gathering that, in contrast to the overflowing diversity of *The Tennis Court Oath* gathering, is forged with iron discipline. Yet by placing this seemingly unnecessary object at the site of the schism, Goya references the invisibility of the universality of the death of the human gathering, which the light of death

makes visible. Ultimately this light shows that humanity already operates in death. Accordingly, Michelakakis is able to throw himself into the schism of death precisely because the schism is no longer an invisible field separating the formless and formed aspects of the cancelled gathering; it is now the invisible principle of death as the orientation of his world.

The move from the “Torturers” and the portraits of the oppressor, to the “Curtains” is at once a detachment from the particular event of the Greek junta and a turn to thoughtfully immersing oneself in death’s universal historical field. This shift to the activation of artistic thinking drives the work of rendering the invisible visible as a matter of *dwelling in* death. To this end the “Curtains” render death as an empty stage. Like a curtain falling on the stage following a performance of visionary politics, all hope for the future ends on these black motionless surfaces. Nonetheless, as with Goya, technological symbols work here as the source of the light that in illuminating the darkness renders visible the otherwise invisible. As to the source of light Michelakakis echoes Goya’s solution when in one of his pieces he places a light bulb at the centre of the curtain. However, unlike the lantern whose light is strong enough to illuminate the pained face of the martyr, the dimness of Michelakakis’ light bulb highlights the unbearable emptiness of the stage. This is the light of emptiness and absence itself, revealing death to be at once the stage and the performer. As well signifying the all-embracing power of the schism of death through the production of the dark monotonous surfaces of the “Curtains”, the artist moves from thinking *death* as the orientation of the *world* to thinking the world of this orientation.

“Books”, “Newspapers and Magazines”: *The world of death*

In *The Third of May* the dead bodies and the line of victims heading towards them with covered faces signify the indeterminate gathering, the formless singularity to which the world of death has been reduced at the cosmic level. Even the face of the martyr glows through the darkness of the indifferent cosmic void that surrounds the scene of execution, allowing the drama of history to play out. In contrast to Goya’s cosmically implicating scene, Michelakakis’ world is the fully mediated world.

In Michelakakis’ world *logos* is not merely symbolically signified through the artist’s careful placing of technological artefacts – weapons and lantern. Instead, it provides the very surface on which to produce anything and everything

as belonging to the universal co-presence of particular ideas, life styles, belief systems, wars, flows of capital and so on. In the late twentieth century the *logos* of the West has been distilled into the book/newspaper artefact. With the “Books” and “Newspapers and Magazines” [Figure 6] Michelakakis, constructs walls made of books and fills floors with sculptured newspapers, deploying the artefacts in whose pages everything can co-exist equally to symbolise the uniform surface of historical making and doing. In presenting the world of death, not simply *as* the written word, but also *on* the written word, the artist locates the site for the re-collecting of visionary faces in the time of death.

“Portraits of Friends”: The visionary in familiar faces

Whereas Goya begins with the visionary face of the martyr which symbolizes the shattered ‘we’, Michelakakis turns to the visionary faces of friends in this fourth moment of re-collecting the time of death. As we observed previously, the context of the communal gathering’s catastrophic death leads Goya to centre the gathered gatherer who despairs at the loss of the communal gathering. The singular face of the martyr is the site of the concentration of the human condition in the time of death. The martyr’s screaming silence bears the intensity of the interiority of the ‘we’. The marks on his palms reference Christ as the symbol of the gatherer of love for the universal community. While he stands alone in enacting the invisible and voiceless ‘we’, the martyr’s open arms indicate a singular self, expanding through its internalized communal singularity to embrace the absent gathering. Although Michelakakis resembles Goya in painting visionary faces full of light and colour, his intensified embeddedness in the world of death produces new constraints for the artist.

In contrast to Goya, with his “Portraits of Friends” [Figure 7] Michelakakis activates that which points beyond death. While he cannot follow David in celebrating the multiple diverse faces of strangers coming together in the spaces of communal singularity, Michelakakis enacts his singularity, the interiority of the communal gathering, deploying portraiture which, in illuminating *familiar* faces, serves as a reminder of this interiority. The realism capturing a specific moment in the life of friends is produced through meticulous attention to detail, especially in relation to the eyes which, in insisting on returning the viewer’s gaze, remind the viewer of a living connection to the cancelled gathering.

At the same time, despite their life and colour, the “Portraits of Friends” are no less an encounter in the time of death. Drawn on the newspaper surfaces

constituting the mediated world of death, the life details of the friends' faces compete for attention with sewed-on buttons and the dark thread-pierced surfaces, which ensure that the mood remains sombre.

“Bottles” and “Self-portraits”: Supreme significance of the face in death

For Michelakakis, the portrait acquires supreme significance in so far as the faces of friends reveal the connection between singular being and the fate of the gathering itself. Whereas, the “Bottles” [Figure 8], transform the familiar faces of friends into labels signifying their tight connection with the contemporary world of commodities and consumption, the artist’s “Self-portraits” [Figure 9] highlight the effects of the intensification of the interiorized singularity on singular being. Michelakakis’ self-portraits reveal the experience of the cancellation of universal communal being in the time of death. While David celebrates the visionary face and Goya paints the face of the shattered “we”, Michelakakis enacts his artistic agency by combining elements from both to become the gatherer of faces that ultimately include, not only the nightmarish faces of the oppressors and the visionary faces of friends, but also the artist’s own image.

4. Conclusion

At the beginning of the 21st century we continue to find ourselves in the abyssal spaces of the Revolution’s idea of the retreated gathering. For Michelakakis, who has taken up the challenge posed by Goya’s *The Third of May*, at the very least this means that artistic practice cannot be read straightforwardly as a certain kind of response to the artworld. This is because through Goya art has been elevated to the bearer of humanity’s historical orientation. In immersing itself into social history, revealing that which is fundamental to the human gathering, namely the power of infinite violence, Goya depicted a new experience of the human gathering and in doing so enacted the new experience of artistic agency, something which David first articulated in visionary form. Both these artists understood the power of art to manifest fundamentals as a response to the world-shaping event of the French Revolutionary gathering.

Michelakakis fully appreciates the challenge for art stemming from Goya as that of artistically thinking the historical time of death in the place of death: can death *be historically*, or does it mark the end of history itself? We have argued that the practice of such alert artistic thinking involves re-collecting

the place of death through the experiences of a world which, for more than a century and a half, has unceasingly intensified the schism of death. Although, echoing Goya, the process of such re-collecting begins with Michelakakis' reaction to a particular political event, the artist moves on to produce works that engagingly reveal the deeper significance of death as the universal horizon of such particular historical events.

References

- Eliot, T.S. 1974. *Collected Poems: 1909-1962*. London, Faber and Faber.
- Hegel, GWF. 1977. *Phenomenology of Spirit*, trans. AV Miller. Oxford, Oxford University Press.
- Nancy, J-L. 2018. *Portrait*, trans. S Clift & S Sparks. New York, Fordham University Press.
- Vassilacopoulos, G & Nicolacopoulos, T. 2017. "George Michelakakis: Visual artist in the time of death", *Modern Greek Studies (Australia and New Zealand)*, vol. 18, no. 2, pp. 56-79.

Notes

- 1 We develop this account in *Re-collecting Goya: George Michelakakis' path to death and vision*, manuscript in progress.

Artworks



Figure 1: Goya, *Third of May 1808*. Oil on canvas, 268 x 347 cm, 1814. In Museo Del Prado Madrid. Image courtesy of Wikipedia. Retrieved 20 October 2016. https://en.wikipedia.org/wiki/The_Third_of_May_1808.



Figure 2: David, *The Tennis Court Oath* 1794. Incomplete. Image courtesy of Encyclopaedia Britannica. Retrieved 20 July 2017. <https://www.britannica.com/event/Tennis-Court-Oath>

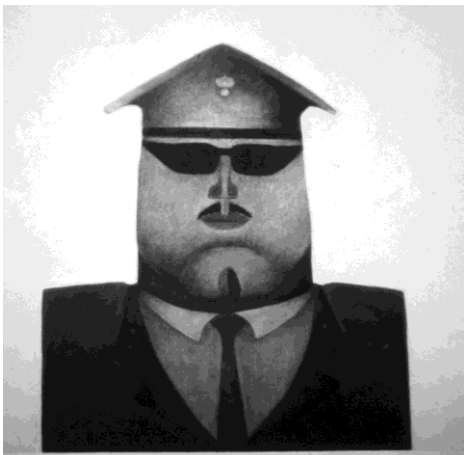


Figure 3: Michelakakis, *Torturer*. Charcoal, ink, tempera on cardboard, 79 x 80cm, Melbourne 1973. Private collection. Image courtesy of the artist.



Figure 4: Michelakakis, *Torturer*. Charcoal, ink, tempera on cardboard, 40 x 96cm, Melbourne 1973. Private collection. Image courtesy of the artist.



Figure 5: Michelakakis, *Curtain*. Acrylics, charcoal and threads on cardboard, 180 x 110 cm, Melbourne, 1981. Artist's personal collection. Image courtesy of the artist.

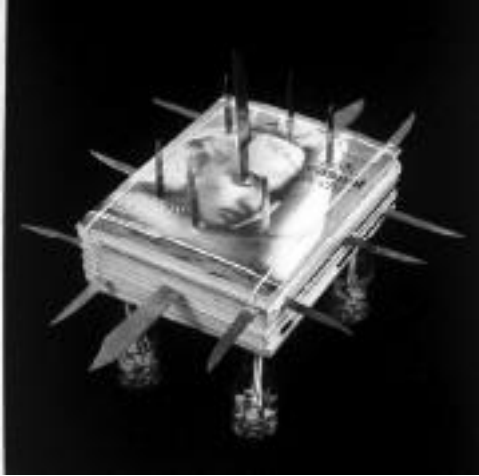


Figure 6: Michelakakis, *Magazines*. 41 magazines, knives, bottles, shells and other materials, 6.4x4.5X0.5cm, Pireas, 1995. Image courtesy of the artist.



Figure 7: Michelakakis, *Portrait of Elias Diacolabrianos*. Pastels on newspaper, thread and buttons, 40 x 57cm, Pireas, Greece, 1998. Artist's personal collection. Image courtesy of the artist.



Figure 8: Michelakakis, *The Blood of an Indian Migrant in Greece*. Three bottles of wine, wax and labels, Pireas, Greece, 1999. Image courtesy of the artist.



Figure 9: Michelakakis, *Portrait of the Artist*. Part of triptych, pastels on newspaper and thread, 30 x 40cm, Pireas, Greece, 1996. Artist's personal collection. Image courtesy of the artist.