

## PLATON H.

**Platon H.** was born in Paris in 1950. He comes from a three generations artistic family and was brought up in French and Greek cultural and intellectual milieus. In the circles where his parents (an architect and an archaeologist) moved in, he grew up among artists of different nationalities who were living and working in Paris and Athens between 1950 and 1970. All these people surrounded Platon H. from an early age with their ideas and creativity, shaping his personality and art. Without him realizing it at the time, they were his teachers along with his father who taught him how to ‘use his hands’ and made him familiar with construction and building materials. As a regular visitor to the French Archaeological School in Greece he became familiar with ancient walls assemblage, mosaics, floors and with aesthetics in general.

He started painting in the ’70s, very much influenced by Francois Morellet and Vasarely. The “structure”, the “hazard”, and the “games” played an essential role in the construction of his surfaces. The idea of *organising chaos* came from playing Mikado and constructing puzzles.

In parallel with his work as a Greek civil servant, Platon H. started creating **organic surfaces** in the 1980’s, inspired by Normandy’s seaweeds after a low tide.

Sea, Earth and Sky (*Thallassa, Gaia, Ouranos*) are his building blocks and source of inspiration.

Using timeless organic media. Platon H. directs our attention to natural materials that we usually take for granted and pass by without noticing. In this way he creates a strong link between the past and the present, giving life to “nature morte” not by trying to imitate Nature, but by revealing its contemporary abstract aspects in it.

Historian of Sculpture Charles Avery who was enthusiastic with his work on **Platon H.** wrote : “*The painstaking craftsmanship and exploratory, self-taught technique recalls the unsurpassed efforts of Athenian craftsmen in the classic fifth century B.C., who could clothe a monumental statue in sheet gold, using for the exposed flesh parts plaques of precious ivory, softened by boiling (...) and pre-shaped to conform with the human image of an Athena Parthenos or an Olympian Zeus in their respective shrines. Apelles is said to have added a fly to the surface of a painting as a trompe l’oeil device and Zeuxis to have painted grapes so real that the very birds were deceived and swooped down to peck at them. Such games **Platon H.** also plays with our perceptions of reality.*”

He exhibited his art work in London at Derek Johns Gallery, 12 Duke Street, St. James’s in 2004 and in Paris at Deyrolle’s Gallery in 2007. He also participated, at a US group exhibition the “Natura Selection 2.0” at Dakota State University in 2011.