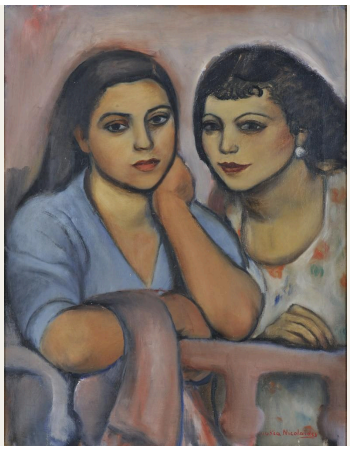
NICOSIA, CYPRUS

Twenty Works at the A. G. Leventis Gallery

Twenty works from the Cyprus, Greek and Paris collections of the A. G. Leventis Gallery.



A wood-panelled room from Anastasios G. Leventis's Paris apartment was rebuilt in Nicosia for the Leventis Gallery. His European paintings had once been kept in that home. The gallery opened in 2014 and also houses Greek and Cypriot collections. These twenty works come from all three.

Artline selected these works from documented museum holdings. The selection is independent of the museum, and individual works may be on loan or off display. Dates and attributions retain the qualifications in the linked records.

Explore this selection in Artline

See the selected works alongside books and events from their period, or compare when the artists lived. The books and events provide context, not evidence of direct influence. Works without confirmed dates remain in this guide.

Artworks in context Who lived when?

artlines.org/guides/leventis-gallery

The selection · 20

1. Daughters of God
   Loukia Nicolaides-Vassiliou · 1933–1936
2. The Seine at Jeufosse near Vernon
   Claude Monet · 1884
3. Harmony
   Nikolaos Gyzis · 1893
4. Composition
   Yiannis Moralis · 1954
5. Trellises and Shadows
   Nikos Hadjikyriakos-Ghikas · c. 1954–1955
6. Tremetiousia
   George Pol. Georghiou · 1955
7. Those Left Behind
   Michael Michaeledes · 1950
8. Sunrise
   Solomos Frangoulides · c. 1950
9. Chatting
   Solomos Frangoulides · before 1936
10. Nude with Blue Pillow
    George Pol. Georghiou · before 1954
11. A Walk in the Orchard
    Camille Pissarro · 1901
12. The Beach at Trouville
    Eugène Boudin · 1889
13. The Outing
    Pierre Bonnard · c. 1905
14. Valley with Grazing Goats, Sunrise
    Jean-Baptiste-Camille Corot · 1868
15. Outing in the Bois de Boulogne
    Kees van Dongen · 1916–1922
16. Regatta in the Channel
    Raoul Dufy · 1912–1913
17. Aline Asking for Alms
    Jean-Honoré Fragonard · date uncertain
18. The Piazzetta, Venice, with the Campanile under Repair
    Giovanni Antonio Canal, Il Canaletto · 1746–1755
19. Virgin of the Immaculate Conception
    Bartolomé Esteban Murillo · 1660–1675
20. Young Drinker
    Pericles Pantazis · 1871

01 / 20

Daughters of God

Loukia Nicolaides-Vassiliou

1933–1936 · Oil on canvas · A. G. Leventis Gallery



Loukia Nicolaides-Vassiliou; A. G. Leventis Gallery. Source frame preserved; proportionally resized and JPEG compressed. · No reuse licence verified

Nicolaides-Vassiliou returned to Cyprus in 1933 after studying art in Paris. Here she paints a dressmaker beside a customer, both women she knew. The dressmaker holds cloth; the customer, a friend of the painter, wears jewellery. Dressmakers went to their customers' homes and were paid by the day.

Object source · Open artwork · Inventory: 531

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The Seine at Jeufosse near Vernon

Claude Monet

1884 · Oil on canvas · A. G. Leventis Gallery



Image source: A. G. Leventis Gallery. No item-specific reuse licence stated on museum object page · No item-specific reuse licence stated on museum object page

Paul Durand-Ruel bought this canvas from Monet in November 1884. Monet had painted it from a towpath at Jeufosse, looking upstream towards two islands, not far from his home at Giverny. The Seine picks up the green of the leaves; in places it is hard to tell bank from water.

Object source · Open artwork · Inventory: AGLG 338

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Harmony

Nikolaos Gyzis

1893 · Oil on canvas mounted on wood · A. G. Leventis Gallery

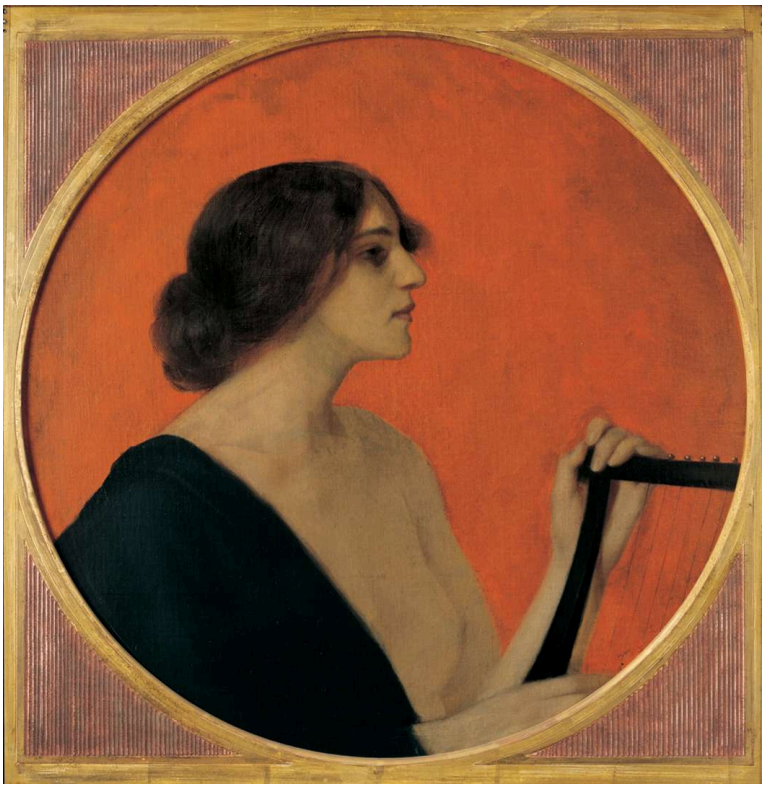


Image source: A. G. Leventis Gallery. No item-specific reuse licence stated on museum object page · No item-specific reuse licence stated on museum object page

A figure holds a lyre against a circle of light. This ancient Greek instrument stands at the centre of Harmony, the painting with which Gyzis won a competition organised by the German piano maker Rud. Ibach Sohn. The firm's centenary was in 1894; the painting was finished a year earlier.

Object source · Open artwork · Inventory: AGLG 223

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Composition

Yiannis Moralis

1954 · Egg tempera and oil on hardboard · A. G. Leventis Gallery



Image source: A. G. Leventis Gallery. No item-specific reuse licence stated on museum object page · No item-specific reuse licence stated on museum object page

Moralis paints the two seated women in egg tempera and oil on hardboard. One is nude and the other dressed in black; they face each other with their hands resting on the table between them. The gallery compares this pose with ancient Greek funerary reliefs.

Object source · Open artwork · Inventory: AGLG 201

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Trellises and Shadows

Nikos Hadjikyriakos-Ghikas

c. 1954–1955 · Oil on wood panel · A. G. Leventis Gallery



Image source: A. G. Leventis Gallery. No item-specific reuse licence stated on museum object page · No item-specific reuse licence stated on museum object page

Some of the shadows look nearly as solid as the wooden trellis. Leaves cross its lines, adding to the tangle. Ghika had long worked with the angles of Greek streets and buildings.

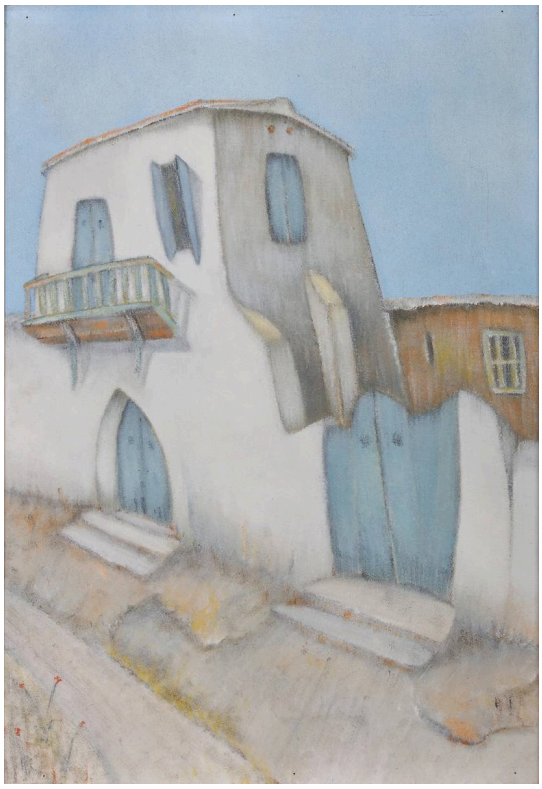
Object source · Open artwork · Inventory: AGLG 742

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Tremetiousia

George Pol. Georghiou

1955 · Oil on plywood · A. G. Leventis Gallery



George Pol. Georghiou; A. G. Leventis Gallery. Source frame preserved; proportionally resized and JPEG compressed. · No reuse licence verified

Georghiou had painted the monastery of St Spyridon at Tremetousia around 1949. In this version, dated 30 July 1955, the stairs and balconies seem to lean in several directions while remaining recognisable as parts of the building. A related design was later printed as a lithograph in the Netherlands.

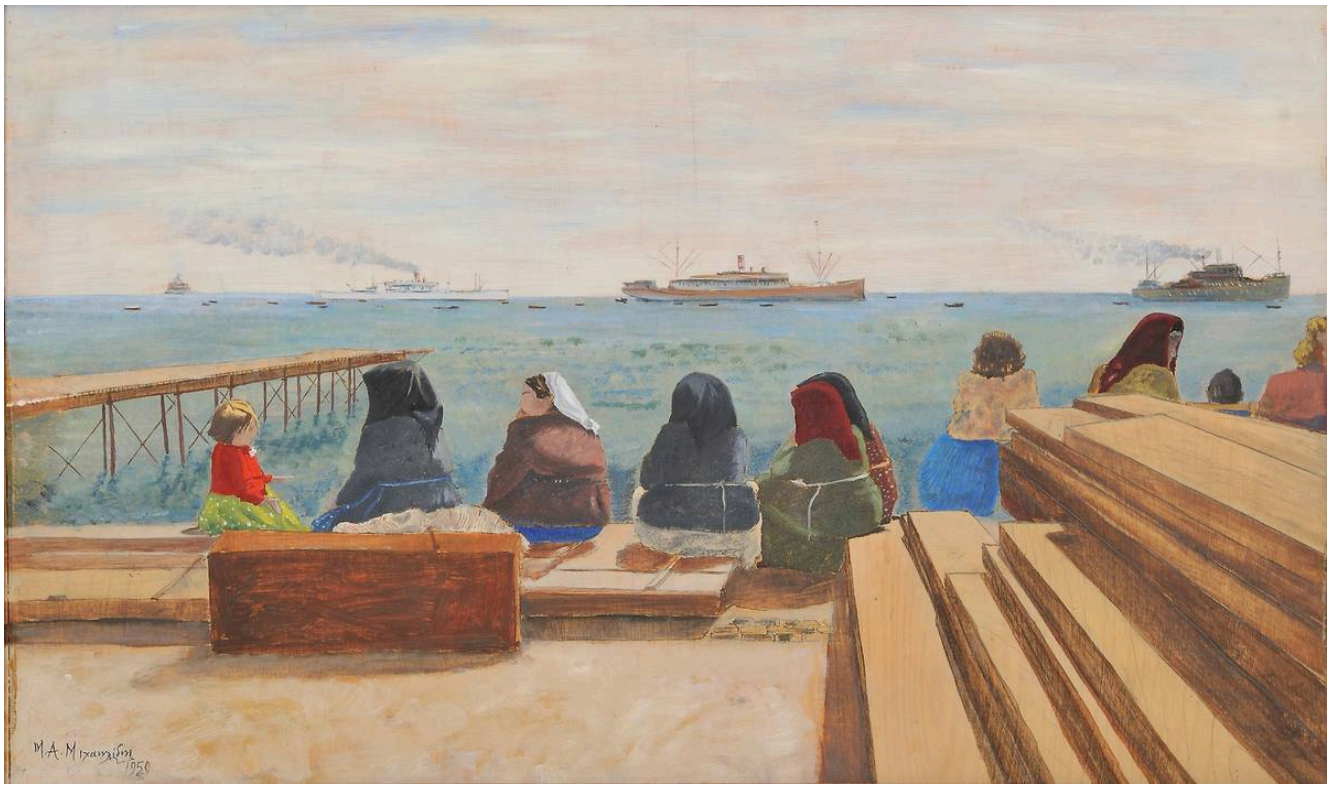
Object source · Open artwork · Inventory: AGLG 473

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Those Left Behind

Michael Michaeledes

1950 · Oil on plywood · A. G. Leventis Gallery



Michael Michaeledes; A. G. Leventis Gallery, AGLG 504. Source frame preserved; proportionally resized and JPEG compressed. · No reuse licence verified

For many Cypriot families after the Second World War, emigration happened in stages. The men went abroad to find work. Their families could follow once there was enough money for them to go. Michaeledes paints the waiting part of that history: women and children remain on shore as the ship leaves.

The painting dates from 1950. Five years later, the catalogue of his exhibition identified the vessel as the Proteus, bound for Australia.

Object source · Open artwork · Inventory: AGLG 504

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Sunrise

Solomos Frangoulides

c. 1950 · Oil on canvas · A. G. Leventis Gallery



Solomos Frangoulides; A. G. Leventis Gallery. Source frame preserved; proportionally resized and JPEG compressed. · No reuse licence verified

Frangoulides made elaborate religious images as well as landscapes, earning his living through painting and icon-making. Sunrise is pared down to water and a pale band of sky, with a slight change in tone between them. Corot's morning landscape in this selection includes goats, trees and a valley; Frangoulides gives the morning a much sparer setting.

Object source · Open artwork · Inventory: 738

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Chatting

Solomos Frangoulides

before 1936 · Oil on plywood · A. G. Leventis Gallery



Solomos Frangoulides; A. G. Leventis Gallery. Source frame preserved; proportionally resized and JPEG compressed. · No reuse licence verified

The gallery's 2017 exhibition Solomos Frangoulides: The Artist, The Art Critic considered both sides of his work. He contributed criticism to Cypriot newspapers and magazines as well as painting. Chatting, in oil on plywood, takes a domestic conversation as its subject.

Object source · Open artwork · Inventory: 551

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Nude with Blue Pillow

George Pol. Georghiou

before 1954 · Oil on wood panel · A. G. Leventis Gallery



George Pol. Georghiou; A. G. Leventis Gallery. Source frame preserved; proportionally resized and JPEG compressed. · No reuse licence verified

A narrow panel contains Georghiou's elongated figure, with the small blue pillow providing a familiar scale beside her body. He takes liberties with architectural forms too: the monastery in Tremetiousia leans in several directions. Female nudes formed a small part of his work, and many remained in private hands.

Object source · Open artwork · Inventory: 781

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A Walk in the Orchard

Camille Pissarro

1901 · Oil on canvas · A. G. Leventis Gallery



Image source: A. G. Leventis Gallery. No item-specific reuse licence stated on museum object page · No item-specific reuse licence stated on museum object page

Look for the two walkers among the orchard trees. They occupy very little of a canvas measuring 31 by 27 centimetres; most of it is given to the orchard. Pissarro had been painting rural paths and fields for decades by the time he signed this work in 1901, at the bottom left.

Object source · Open artwork · Inventory: AGLG 355

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The Beach at Trouville

Eugène Boudin

1889 · Oil on canvas · A. G. Leventis Gallery



Image source: A. G. Leventis Gallery. No item-specific reuse licence stated on museum object page · No item-specific reuse licence stated on museum object page

Pieter van der Velde bought this picture directly from Boudin on 31 October 1889. It shows the view from a pier above the mouth of the Touques, between Trouville and Deauville.

Sky stretches across most of the unusually wide canvas. Along the strip of sand below, some holidaymakers are hardly larger than their parasols. A trace of smoke from around Le Havre is visible on the horizon.

Object source · Open artwork · Inventory: AGLG 276

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The Outing

Pierre Bonnard

c. 1905 · Oil on board mounted on a cradled panel · A. G. Leventis Gallery

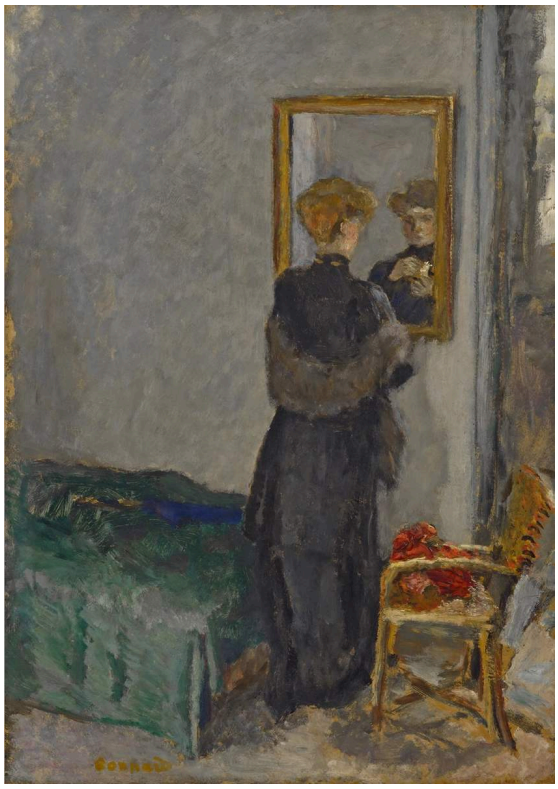


Image source: A. G. Leventis Gallery. No item-specific reuse licence stated on museum object page · No item-specific reuse licence stated on museum object page

Bonnard keeps The Outing indoors. The woman is apparently preparing to leave, while furniture and patterns occupy almost as much space as she does. A mirror offers a second view of the room.

Object source · Open artwork · Inventory: AGLG 272

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Valley with Grazing Goats, Sunrise

Jean-Baptiste-Camille Corot

1868 · Oil on canvas · A. G. Leventis Gallery



Image source: A. G. Leventis Gallery. No item-specific reuse licence stated on museum object page · No item-specific reuse licence stated on museum object page

Goats graze under trees while morning light reaches the open ground beyond. Around ten years earlier, Corot had painted another morning scene with goats, now part of The Four Times of Day at London's National Gallery.

Object source · Open artwork · Inventory: AGLG 283

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Outing in the Bois de Boulogne

Kees van Dongen

1916–1922 · Oil on cardboard · A. G. Leventis Gallery



Image source: A. G. Leventis Gallery. No item-specific reuse licence stated on museum object page · No item-specific reuse licence stated on museum object page

The Bois de Boulogne was a fashionable place to ride, though the clothes in this sketch are difficult to make out. Van Dongen gives the horses and riders a few quick blue strokes on cardboard. Further marks indicate branches and the ground beneath them.

Object source · Open artwork · Inventory: AGLG 384

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Regatta in the Channel

Raoul Dufy

1912–1913 · Oil on canvas · A. G. Leventis Gallery



Image source: A. G. Leventis Gallery. No item-specific reuse licence stated on museum object page · No item-specific reuse licence stated on museum object page

Look at the spaces between the boats: the green of the Channel helps to define their shapes. The sails are packed close together, with flags breaking up the gaps. Dufy builds the regatta out of these areas of colour.

Object source · Open artwork · Inventory: AGLG 291

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Aline Asking for Alms

Jean-Honoré Fragonard

date uncertain · Black chalk and brown wash on laid paper · A. G. Leventis Gallery



Image source: A. G. Leventis Gallery. No item-specific reuse licence stated on museum object page · No item-specific reuse licence stated on museum object page

A young woman asks for alms beneath an arch. Fragonard sketches the space around her with a few strokes of ink and wash.

Her name may connect the drawing with La Reine de Golconde, published by Stanislas de Boufflers in 1761. In that story, Aline falls into poverty before her fortunes change. Several drawings by Fragonard have been associated with it. The connection would explain this subject, but the dates and original purpose of those drawings remain uncertain.

Object source · Open artwork · Inventory: AGLG 294

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The Piazzetta, Venice, with the Campanile under Repair

Giovanni Antonio Canal, Il Canaletto

1746–1755 · Oil on canvas · A. G. Leventis Gallery



Image source: A. G. Leventis Gallery. No item-specific reuse licence stated on museum object page · No item-specific reuse licence stated on museum object page

Lightning damaged St Mark's campanile on 23 April 1745. The repair platform in Canaletto's view hangs high beside the tower, above the people crossing the Piazzetta.

The picture was catalogued as a work by Canaletto's nephew Bernardo Bellotto at a Christie's sale in London in 1917. The gallery now attributes it to Canaletto.

Object source · Open artwork · Inventory: AGLG 453

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Virgin of the Immaculate Conception

Bartolomé Esteban Murillo

1660–1675 · Pen and brown ink with brown wash on brown-toned paper · A. G. Leventis Gallery



Image source: A. G. Leventis Gallery. No item-specific reuse licence stated on museum object page · No item-specific reuse licence stated on museum object page

Murillo places Mary above a small group of angels, using brown ink and wash to suggest the folds of her robes. Areas of bare paper separate the figures. The title refers to the Catholic teaching that Mary was free from original sin from the beginning of her own life.

Object source · Open artwork · Inventory: AGLG 339

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Young Drinker

Pericles Pantazis

1871 · Oil on wood panel · A. G. Leventis Gallery



Image source: A. G. Leventis Gallery. © A. G. Leventis Gallery · © A. G. Leventis Gallery

With his feet planted on the floor and both elbows raised, the boy tips his head back to drink from a large jug. Pantazis painted the scene on wood while still in his early twenties. After many years in private Belgian collections, it entered the Leventis Gallery in 2021.

Object source · Open artwork · Inventory: AGLG 1115

Before your visit

Check the gallery's visitor information for opening times, exhibitions and access. Works on paper may rotate. The collection pages and publications linked here contain more information about individual objects.

Further reading

The Paris Collection: 17th- to 20th-century European Art

A. G. Leventis Foundation; editorial advisor Myrto Hatzaki · Publisher listing · English

The gallery's English-language catalogue of the Paris Collection, published in 2013. It is the most directly relevant book for the European works selected here. The link opens the publisher's listing.

Histoire de Édouard Manet et de son oeuvre

Théodore Duret · Read free · French

Duret's early account of Manet and his work, in French. It gives some background to the reception of modern French painting represented in the Paris Collection. Its dates and attributions should be checked against current museum records.

Museum website · Official collection guide

Sources and visitor information checked: 2026-10-12