

7 GREEK ARTISTS: A NEW JOURNEY

The Gate of Fammagusta, Nicosia
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Curated by: Efi Strouza

Artists:

Dimitri Alithinos
Bia Davou
Diohandi
Leda Papaconstantinou
Rena Papaspyrou
Totsikas
Costas Varotsos

What we see today in the products of these seven artists is the birth of a new work, which results from the fusion of universal concepts on life and history with the personal experience and with the individual interest, developed by each one separately during the period of the deep and essential sections that he had operated on questions put by the intellectual inquietude, so intensely expressed in this century. It is hard to discern, in this actual situation, a tendency to express the spirit of the age one-sidedly. In the various languages which compose each work, we recognize the extension of spirits belonging to various ages, the complex of which has drawn up the chapter of art. No interest is expressed to discuss or analyze the various ideological and social problematic questions, by dividing them in an order of decades, for such a stand, at a moment that it is sought to bring all forces together, could equal to an attempt to shred to pieces the global meaning of art. It could also equal to a picturesque representation of a given manner of common behavior or, else, it could mean an attempt for a dialogue, a confirmation or a condemnation of a situation in evolution. The contemporary reality, however, gives no signs of being in a course of evolution but, rather, in the state of reverse measuring.

If we look into each case of the present artists' development separately, we notice a radical change of the method of research adopted so far. The concept, the word, the behavior do not longer represent the common ground of contact between the artist and the observer. The image of the work is surrounded by many other deviating elements, which seem to point to alternative forms of relationship with the same object. The artist now while concentrating his research in the material aspect of art, he also tends

to play with the physical rapport that he may have with painting, with space and feels to have recaptured the lost self-confidence in this relationship. The broad knowledge of the multiple mechanisms of perception, which he acquired through personal experimentation, allows him, at the present stage, to reshape the body of art without reducing its present aspect to mannerisms or to naïve imitations.

Thanks to this common language the seven Greek artists venture to face art today in this many-sided approach. Each one sets out, right from the beginning, on daring experimental lines of research, although their appearance in the artistic scene differs chronologically. The meeting point in time of those independent courses could be recognized in the mid '70s, when the work reaches the most mature and personalized form of analysis, with the exception of the two young participants, Costas Varotsos and Totsikas, who enter the scene in the late '70s, also revealing a clear initial formation in the conceptual language. With these vigorous and genuine approaches, the scene of the Greek avant-garde research is significantly reinforced in the decade of the '70s.

Efi Strouza

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