

# Alekos Kyrarinis

## Vigilant Heart

July 27 – September 9, 2013

### Poros

An inherent feature of Kyrarinis's art is the exceptionally profound transcendence that comes from the total freedom of manner in which he expresses himself, and his deep love of Byzantine art and traditional marble-working, which he is well-schooled in. He consciously uses a two-dimensional texture with his own scales of proportion and, in a manner reminiscent of folk art, he displays utter indifference to rendering the real. At the same time, he uses forms and symbols with no perspective, and scatters diffuse white linear lighting, like glowing highlights, a borrowing from Byzantine iconography.

Behind the material world he paints, he allows a spirituality to be discerned which reveals emotions, tensions, concerns and world theories. Intangible, fleshly forms, archetypal symbols, both familiar and not, grotesque and divine figures coexist in a "recognisable" and "infinite" harmony, and make up the profound internal quality of the works. A religious mysticism, which alternates between devoutness and exaltation, dominates in his compositions.

There is nothing in his art that is predictable or static. Everything is in motion, runs together, intertwines and ceaselessly struggles like good and evil. Handling volumes in an inventive way, and with unique compositional equilibrium, he goes from unsophisticated plant elements to faces, to dragon killers and dragons, heralding indefinable dimensions of activity. Interspersed are coloured gaps that create an illusion of depth and relief, and they assist dynamically in creating a partially abstract feel. The figures of people and demons, albeit affectedly simplistic, with no great plasticity, are, however, expressive and appear to dominate,

whether they are entirely static, or partially moving. The simple colour combinations, with minimal tonal scales, as well as the other elements of the composition, to the slightest detail, allow the deep symbolism to come to the surface. The artist challenges viewers in this way to penetrate his work, to clarify his redemptive figures through personal narratives, and discover a large microcosm which he ceaselessly redefines.

The diffuse poetic mood in the work of Kyrarinis can be seen in his singular aesthetic that coexists with an intense desire for expressionism, which lingers nebulously as evidence of contemplation. The last works, systematically palimpsestic, having a relief form -whether this can be seen or not- and semantically charged, are imbued with an evident “spirit of ornamentation”, as he himself calls it, that conveys something of the joyful sorry of an uncompromising, thinking person.

*Louisa Karapidaki*