

The presentation of these works is defined by two directional axes which run through the main body of the artist's quest: one axis is connected to the memory of the teaching of *writing* as a *drawing*, which functions through codes of communication and is, therefore, like language – a *composition of words*, an accessible drawing. The other axis is connected to the material *body* of the painter itself, which entirely shoulders each movement of the *drawing process* and the negotiation of the *imprint* of the writing the body provokes and interprets through its senses and intensities.

These two origins of the artist's work – *writing as drawing* and as *the body*, as the transferal and the *interpretation* of the drawing and the writing – compose a type of elementary pedagogy of the artistic gesture. Through her work, the artist exhibits *how* the planning is executed – and her work functions as *an example* – this is also the reason why she is less inclined to present complete, finished works and is more interested in installing the conditions for the next to appear, for their future developments. Thus, her works are almost always “*series*” usually completed by following the possibilities of their pre-installed elements, with a main direction; its objective is a concrete fullness which gradually, after its peak related to density, tends to revert and become confined and reduced. For example, the “*Penthos*” (“*Grief*”) series stems from an obsessive density of designs which begin from the centre and, in repetition, spread to the periphery, so that each is imprinted on top of – or in between – the others, until the point of *saturation* (the undifferentiated) of the entirety of the image; the system of designs itself then shrinks back towards the centre, allowing – the free space peripherally around it – more and more space to develop. This is a release from incarceration and confinement, towards undefined and free, towards indefinitely accessible, areas.

These crossings, this transference, this movement are the trait of these works and the consequence of planning with the body is that it becomes all the more understandable that writing as the movement of the body in its entirety, cannot be consolidated in a final conclusion; it displays moments of concentration and moments of thought during the instant of choosing the next move and the direction in which the work will develop: from top to bottom, from bottom to top, from right to left and the reverse, from within to without and the reverse. The idea that the drawing is, in fact, the trace, the suggestion, of the consecutive, of the *palindrome* movements of the body or are, on the contrary, the outcome of the ejections, in the form of intervals in movement during a momentary pause, are at the epicenter of the resulting “*stitched*” concept of these works, in which the artist displays *how* *sewing* shoulders the entire body working in circles at the sewing machine, forced to return to the movements from which it began and to form solid *thickets*, masses, protrusions from materials and from projections – from mental images of ideas. During the crossing from *writing* to *sewing*, these works display *how the idea of an*

*image*, becomes itself – through repetitive movement, circular or linear, back and forth, left to right, diagonally and up and diagonally and back, or finally, diagonally in all directions – *image as matter* – becomes, therefore, *the real image*. Kalianthi's work displays the conditions of ideas: *how* the initial desire for the imprint of an idea is molded by the ways it is processed, by the prospect of turning them into *image* and into *the matter* of the image. It is the pedagogy of the gaze which is installed as the anteroom of the freedom of artistic behavior to work its own system – as the object.

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