

"The purpose of art is the crystallization of nature to thought
and of thought to form. "

René Descartes

"The work that you make is a way of keeping a diary."

Picasso

The starting point is the movement, the line that appears on the paper.

In this way, the artistic production of I.A. begins.

Her beginnings are the traces. The traces become lines, symbols. Their existence is based on the chronicity of repetition. The meaning arises from the motion. The traces now obtain entity and become the codes to her visual language. The subjective experience becomes the artwork. The mental state of the artist shapes the aesthetic result. In the work of art we recognize the psychological aspect of the creative process. This is the condition of her small, serial projects. The project production process is born unconsciously, spontaneously as a need for expression of the moment. It is the externalization of the deep concern that pervades the soul and the mind. The hand mediates to give the *inside* form. The artist acts as a mediating being, said Duchamp in 1958. In the creative act, the artist goes from intention to realization through a chain of totally subjective reactions. His struggle for the implementation of the project is a series of efforts, aches, satisfactions, denials, decisions, which cannot and must not be fully conscious, at least on an aesthetic level.

In her major projects, she chooses that the pursuit of the route of expression is based on theological texts and symbolic shapes. The interpretation of the texts, through her personal process, leads to an equivalent shape, square, circle, star and cross. The relationship between interpretation and symbolism, defines the composition of the works. She examines the relationship between, writing, trace and texture and how they form the final image of the project.

The four Gospels of the New Testament, one for each side, create the *Square*. Verses from the Old Testament form the *Circle*, the Book of Prayers the *Star* and the Mental Prayer the *Cross*. Theological texts and prayers are presented almost intact.

The texts are written and rewritten, with intensity to the point that the letters and words can no longer be distinguished, revealing in this way their preselected shape through their textual weaving. The density and sparseness between scripts create the

internal coherence of the project, and also compose the aesthetic result. Tones of gray are dominant. The original text disappears, transmutes to focal points, free to their interpretation and reading by the viewer. The key feature of these projects is the repeatability of the process. The projects, residues of the physical process, are the perceptible representation of their *ceremonial* production. They are works that follow the explorations, the musings and practices of conceptual art representatives, on the physical presence of language and text layout in the artistic work. The imprinting of *being*, of those special subjective elements, at the hand crafted works through the repetitive writing system, displays parallels in the execution of the projects, in which the artist uses as a medium the embroidery machine (or the loom in the case of the "Notebook"). The mnemonic function of writing, the transformation of text into shape, trace as a new signified constitutes, here as well, the core of the project. The mediatory process shifts from the hand to the needle. Here the words are embroidered on the fabric. Each *sentence* overlaps the other at the points they meet. The continuous coating process creates different levels in weaving and determines the final composition. Element of each form of art is also its technique. The virtuosic handling of the medium, the sewing machine demonstrates deep and experiential knowledge of this particular technique. Faithful to her concerns and her aesthetics, she follows a different artistic process, in relation to the points and not in the essence, in the works "Student Workbooks" and "For their well being". At first the students' names replace the sentences of the previous projects. The names are embroidered by hand with colored threads. The aesthetic power of the color scheme reflects the emotional experience of the creators' relationship with each student. The signifier, the "chromatic" name is identified with the signified, which is with the meaning that the creator has equated it with. The emotional experience is realized through the sensory experience. In "For their well being" the names that are carved on the wood, are the people who have etched her life. Her thoughts about them are embossed on the wood. Between the expression of the mental and the psychological state of the artist, at the selected text and in the repeated recording/weave lies a dialectic relationship. It records the personal truth-seeking process and her thoughts on the act of writing, to the transportation of text to image/shape, to memory. Faith, as an expression of existential anguish and art as a way of symbolic appropriation of reality, are two *paths* to the truth. Art is an expression of the divine in a way perceptible, objective towards

the subject. It's her own objectified internal thought-form that captures the essence of subjective thought.

With her works she targets the inner significance of things to represent it, to express it in their external appearance. Her works are the visible and noticeable aspect of her *pain*. The art reflects the spirit. Religion, art and philosophy constitute according to Hegel the absolute spirit; and this means that with these three ways, man discovers the metaphysical core of his being, his metaphysical origins and ancestry.

I. A.s' search towards the bliss of self-realization is recorded in her works, they are her personal diaries. With her works she puts forward the union of life and art. She detects the ways in which art will express her values, her meanings of life. She requests the indissoluble bond between them to express in her compositions.

Following her natural inclination the creator seeks the truth of things and identifies the means to her purpose. The works carried out, contribute to her internal release. There is no true work of art, which has not contributed to the internal release of the people who experienced it and loved it, said Albert Camus.

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