

Internal body

"In essence, the poet has one theme: his living body"

~ George Seferis, poet

Man's inability to find identity in his primitive states drives the resulting impotence to discover truths within hidden meanings. And so a shattered cosmic collage emerges where the human existence plays in the deconstructed form of fractured bodies, in which tragically, the inability to discover the coexisting bodies of his deep primal soul and present emerging actuality emerges.

Paradoxically, the captive narratives and the boundless renderings are juxtaposed in an ability to reinforce defined boundaries as well as openness in creative activity, as they grant the ability to create new texts constantly. An inexhaustible wealth of playful scenarios are emergent: the "Object of the Imagination," the "Unlimited".

In Charoula Nikolaïdou's and Christina Papaioannou's painted worlds, the eroticism, the inwardness and the ecstasy of existence are praised. According to Nancy, the scene is adequately described in terms of the body: "*The body is a scene. A meaning in action,*" which leads us to presume a performance of form empowers the narrative of the drama. Where that which is being done is the extensibility and the ecstasy of "Being". Alternatively it could possibly be seen that the "Body – Scene," is a primitive and elemental (*if not archetypal*) force.

In Christina's Papaioannou painted world, we can distinguish the deconstruction of the bodies and forms: decollage - fragmentation - detachment - intersection - displacement = scarification, movement - time, dissolution, flow and re-synthesis. The visual surface is transformed into a kind of atlas where each snapshot can be read as an independent narrative, while being part of an integrated structure. We are at the perimeter and at the centre at the same time.

The contrasting colours, sometimes intense and conflicting, and sometimes soft and pastel, with the dew and freshness of a modern perception in ideas of painting, transmits a musical air that rightfully belongs to the future, since painting is not over and will never end. As D. Dimitriadis says: "Anything that seeks its end can only find it where it is lost. In its beginning."

Charoula Nikolaïdou's paintings, gestural and instinctive, are documented in a direct way. Moving on a purely personal and experiential axis, where the perceptual element make

obvious differences. The lyrical flow of her lines encircles the vibrating bodies in continuous whirlpools. The reprinting of the scriptures alternates into a frenzy trying to absorb the movement. They overlap and repeat in a kind of self-regulating design.

In this way the notion of time penetrates deep into her work. Each line, every movement denotes time; a historical testimony of her act = palimpsest. But what matters draw the project's alignment with the improvisation? According to G. P. Pephani; an improvised action excludes the existence of a plan that guides it, while the plan involves minimising possible improvisational moves. But does the continuity of the project come from the intersection of an improvisation? Does any design, i.e. cohesive timing and coordinated action, ultimately require the discontinuity, the cut and the rift? The relationship that develops between the pulsating forms and the empty space is contradictory and complementary at the same time. The view of Ch. Nikolaïdou expresses the notion of silence, reminding the metaphysical landscapes of De Chirico.

In the end, the work of Christina Papaioannou and Charoula Nikolaïdou can be assessed as an active stage where the body and the spirit converge and diverge, the external and internal world, love - loneliness, emphatically emphasising the animosity of life and the poetry of painting, as a cathartic value against this agony.

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