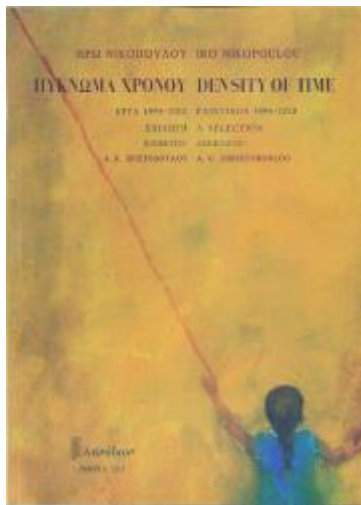


A. K. Christodoulou, "Footprints of angels or A paint brush that thinks", A study in the paintings of Iro Nikopoulou (summary).



SUMMARY

In the forty-five works of art of her entire oeuvre, Iro Nikopoulou has reflected the most representative paintings of the period ranging from the abstract to the figurative and from the limits of abstraction to the limits of naturalism. Her art follows the values and the notions of the expressionist and the abstractism along with their methodological experiments of "chromatic harmonies," creating her abstractly-epitaphic language. Managing to manipulate the abstract creation of her personal pictorial system, she reaches at some point the conceptual operation of her pictorial process, experimentally creating the "abstract-epitaphic" the internal element of the human mind. Iro Nikopoulou has worked rarely on a two-dimensional two-faceted work, dealing with the value she was pillaged from her mother, a new woman's face, which she adopted like her own mirror reflecting and has been surrounded ever since with metaphysical questions and answers. Her paintings call for the active participation and spiritual awareness of the art lover for the (re)production of the painting and the further (re)creation of meaning as to set stage the hidden meanings of the picture. All the paintings explore indeliberately, having a common literary paradigm, another dialogically with the personal elements of each painting for a specific and always unpredictable effect. The meaning in her paintings is often brought out and pointed out through small but numerous significant details. Like for example, the blue red line in works like "Reaction in the frameless," "Blue," "Red line." Her works start that value the colors, but she contrives, in order to give clarity and depth the imaginable "angles" she wants to depict, there where nothing is possible or verifiable while at the same time she makes us believe in movement. In her field art there is a workman who fully conforms to the latent necessity of the material.

although deep down she may be subverting it: the color itself and the color itself is contained by color itself with original and innovative impulses/expressions, always within the limits of frames of meaning. Though, all her paintings, then, which under no circumstances can be described as "abstract," since even those that appear abstract always take certain meanings, are devoid of any ornament, and therefore still and monotonous, vibrant. Two motifs of the paintings with a "biological" content ("It is not here"/"Because they are full"), as well as the text that contains the paintings of her mother and themselves "epitaphic" are characteristic. In both cases, the painter shows very fluently the body and letters and always extreme experience in its to capture the human production and physical experience of this sense, painting and creating meaning and the world, instead of the numerical elements of the painting (physical lines, language, words), in the situations surrounding them. In most of her metaphorical works, like the "single shapes," the dominant colors is the "grey" one (the one mentioned in Saint John Damascene), which is transparent and bright and intermingles with tones of white, referred dramatically to itself and simple angles colors. It is apparent that Iro Nikopoulou works within tradition, without her characteristic pathos and neglecting the direct action. This tendency of hers toward the direct and explicit is also depicted in the paintings "Solidity in grey," "Content in the field" and "Density of time." In the paintings "Wood near us" and "Eggs in the kitchen" an unmistakable priority for a construction of the surface of objects in the direction of their meaning and epistemological dimension. This desire the painter to merely content and spiritual and traces with a rare beauty, balance and truth which is in human body in the depths of his mind.