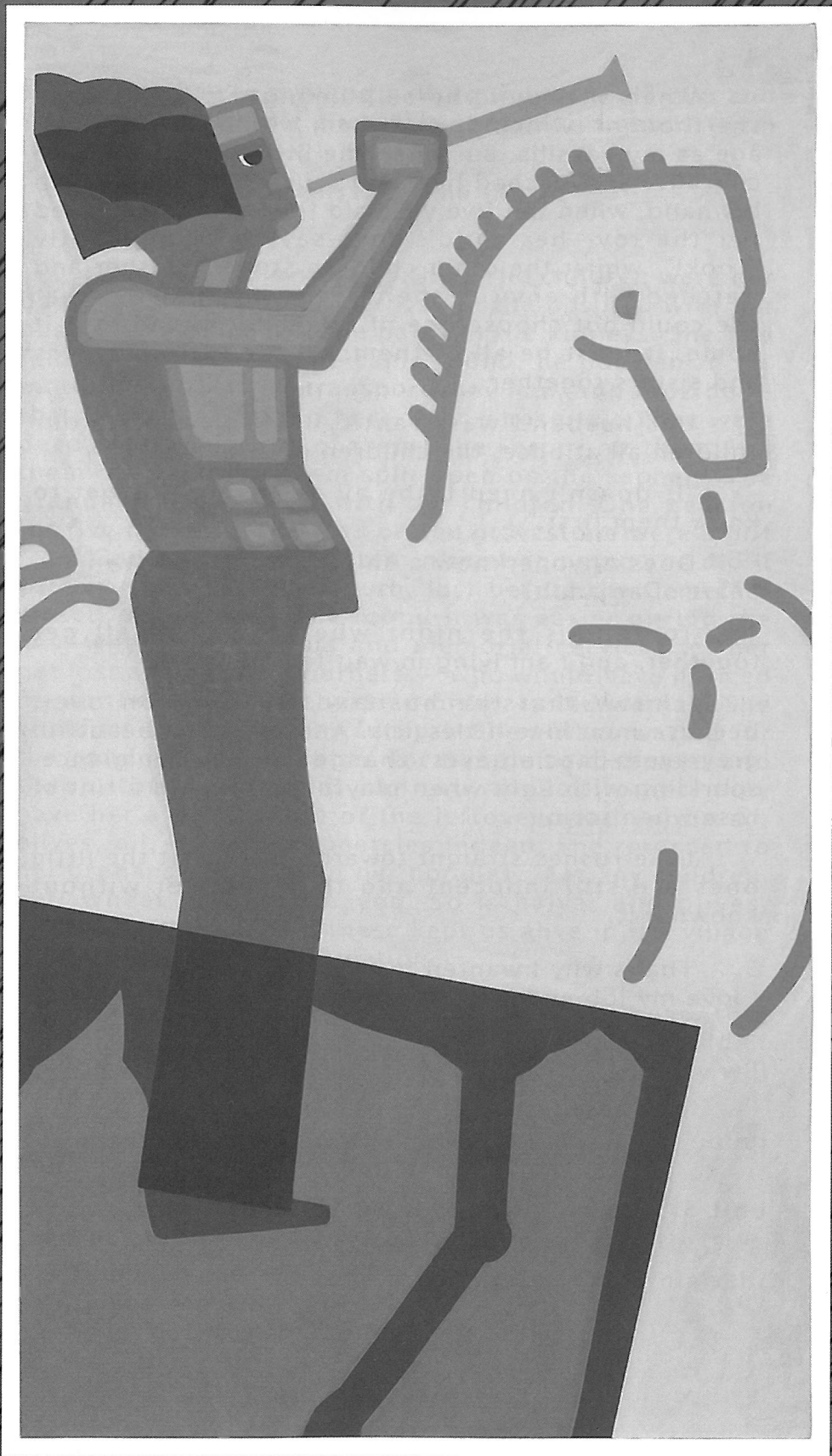


# in focus

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# NIKOS PAPALOUKAS: AN INTERESTING ART EXHIBITION

*Cypriot painter Nikos Papaloukas exhibited his new work "Small Circle" last March in Athens at the well-known Michael Cacoyannis Foundation,.*

*We remind our readers that in issue No. 3, August 2015, the Gallery of our magazine was dedicated to the art of Nikos Papaloukas, accompanied by a critical note by poet and art critic Christodoulos Callinos.*

*The "Small Circle" exhibition was opened by Dr. Klitos Ioannides, President of the Cyprus Philosophy Society and Vice President of the Cyprus PEN. Dr. Ioannides said among other things:*

[...] Nikos is, for me, a person new, refreshing, in the realm of visual arts, and he has come today with his own testament to tell us things new. He has managed, as Baudelaire said, to enter into the unknown and bring the new. The confrontation with the unknown, which is the enigma of life, as well as of art, is what gives the new relationships with things. Nikos has achieved to bring new relationships with things.

His entire struggle, following solid studies in Cyprus, Greece and England, was to learn the visual language. Language difficult, that is not easy to learn. He did learn it. He knows its alphabet well, its grammar, its syntax. You will view the paintings and will understand what I mean. I mean that, when he constructs, he deconstructs and when he deconstructs, he constructs.

Via abstraction, which is the ultimate form of freedom, he manages to find the rare combinations, thus his paintings are permeated with the game of modern art, which begins with Cezanne, Matisse, Leger, Braque, Picasso, Juan Gris,

by Moralis and others. Nikos knows this language well, but moves beyond it and brings his own logos. In art, it is crucial for one to find one's uniqueness. As I just noted for him in the book, you have found your visual soul, with all its possible potentialities and thus you attain, uniquely, the visual event.

Most are unable to present either a poetic or, a visual event. They are unable because they have, neither possession of the language of art, nor, inspiration. What is absent is the confrontation with the unknown, the "what" from elsewhere brought forth. Nikos manages it. He stands solidly on the ground and has his place. This place is Cyprus, Greece, with their own mythology, their own history. He becomes poetic, as well. Poesy is a diachronic something, something eternal. Poetic logos, when it becomes painting, manages to give form, it becomes what Aristotle said "telos gar e morphe", in other words, achieves the "eumorpho", beauty. What does art seek, but beauty? This beauty is aesthetic,



as well as spiritual. It is what is sought for, that Human Beings may experience an existence additional to the usual photographic or biological one. This additional existence is present in Nikos's work.

Earlier on, I mentioned the word "game". Nikos whilst playing the game, he does not play it. He has the ironic element. He, often, has satire. He can lampoon whilst simultaneously making a reference. Art is a continual reference. Nikos has learned the language of anagoge. Without the knowledge of anagoge, one is unable to write poetry, music and, especially, the hardest, to deliver the visual event.

"Painting", as the ancient Simonides said, is "silent poetry, and poetry is painting that speaks". In the synaeresis of these two, he succeeds in giving us the significant, the important and perfect, as Aristotle would have said, visual "dromeno" (ritual). Tonight we are at Nikos's "dromena". These "dromena" have the ability to speak of the place, as well as of the formulation. It is about a phrase by Arthur Rimbaud that said: "presse de trouver le lieu et la formule" ("pressed to find the place and the formulation"). To have a place, for example, Elytis, which place does he have? Greece. Theodorakis, which place does he have? Greece. Ritsos, which place does he have? Greece. Nikos has Greece and his Greece is called Cyprus.

The row of paintings named "The World of Cyprus", is the contemporary world of Cyprus and not the one of Diamantis. Contemporary and modern, it testifies to the real soul of Cyprus, in the way that Nikos knows how to present. Because I am one of those who love new noises and eros (as Rimbaud said) you may enjoy these new noises, in other words, the new relationships with things, that is art, and the particular eroticism that is in the colours and in Nikos's ability, with the least to give us and refer us to the greatest [...].

*Translated by Clairi Machlouzarides*