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DE- RE- STRUCTURES

*Twelve o' clock
Along the reaches of the street
Held in a lunar synthesis,
Whispering lunar incantations
Dissolve the floors of memory
And all its clear relations,
Its divisions and precisions.*

T.S. ELIOT, Rhapsody on A Windy Night

Following the thread of Thalia Gatzoulis' visual course, it is reasonable to think that her artistic endeavor is a conscious creation that detects the meaning of shapes and transformations of the microcosm. A "painting" experiment, however, that allows her to think patiently, may even offer her an ironic mental entertainment. Besides, it is not accidental the title - THE INEVITABLE FAILURE TO UNDERSTAND - with which she wanted to summarize verbatim this recent artwork.

Her works seem to create transformational alchemy of shapes or to construct their variants and transformations, which have the characteristics of self-contained cellular fragments, resembling lyrical-type remnants. By describing them descriptively, we would call them musical grids, spatiomatizations or word spirits, which describe a visual reflection on the cryptic, coherent and crawling topographies of matter.

Undoubtedly it's about pictorial exercises, which produce associative formations, correlations, and displacements of uncharted topographies, illustrating representations with transformation patterns, which allow revealing openings of meanings to the perception of forms. As happens when one idea spontaneously and effortlessly led to another, in a manner that looks playful or mischievous, or as a result of a process that deliberates and exonerates the strict linguistic rules.

Thalia Gatzouli seems to want to evolve, I dare say, the "rewards" of her scientific recipe after exhaustive research observation and spiritual devotion, in order to make her own released mappings, like fictitious expansions with densities and thinnesses like clouds and hallucinatory constellations, as hieroglyphic codes of immanent and indeterminate universal harmony, as evidences of archaeological archives, as imprints of mnemonic mechanisms and cosmos-spaces, as landscapes with almost unsightly traces of fissures or traumas that struggle to keep their coherence or to find neighborhoods and boundaries.

The "hidden" life of matter has undoubtedly been for the creator, a solid theoretical prerequisite for an extended internal monologue initially, which then evolved into a variety of versions of visual artworks.

An emancipated thinker of subjectivity seems to create its "materializing" its visual narratives

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in two and three dimensions, with different materials, establishing new spaces, describing depictions of development or a multitude of synthetic actions and maneuvers on hand.

If medical science taught Thalia Gatzouli the universal poetics of matter, her artistic dynamics, with an obsessive curiosity about hunting the trace, the grid or the spot, but also with experimental momentum in the durability of the materials she chooses for her works, has led her to the creation of amorphous works that take shape, bringing us the "unworldly poetry" in the world.

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