

When painting fecundates the sea

DANIEL SIBONY

[...] The very flesh of the work retains the promise of metastasis. Because this refreshing water, dotted with swimmers, pulses with a vivid rhythm that renders it turbulent and re-christens it: the blue water no longer constitutes a simple environment, a place to receive the bodies of those who swim within it, but is transformed into an entirely different element: a form of primitive cosmic soup, sown with bodies living and radiant. It is transformed into the real "face" of painting: something novel, that gains substance through the ingenious play of light. If in these works we encounter drawn elements connected with the body, they are something that exceeds these small swimming bodies: it is the body of the painter herself, who en-compasses them in the attempt to paint them.

Maria Filopoulou loves painting and loves being a painter. But this is something far more specific: she loves being a fertile sea. A sea inseminated by the seed of painting itself. A sea where the bodies sow their radiant traces, fragile and essential.