

## Adding to our sensibility

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Maria Filopoulou uses an atmospheric perspective, larger brush strokes and marks in the foreground that progressively grow smaller. But above all, she uses rhythm (one of the things I said-a bit timidly- when we first met was that her paintings bring a stave to one's mind). The swimmers, those warm little shapes, red, ochre, orange, are the pegs that the water surface clings to. In the first "Turkish Hamam" the two straight lines serve as borders and engulf the water, in the second one however, those lines are absent; it is the swimmers, those warm little shapes that dance while clinging to their positions, that initiate a rhythm that is "read" diligently from one edge of the canvas to the other. It is really an admirable solution [...]

[...] Maria Filopoulou's painting is a timely addition to our sensibility. She does not hide her debts nor her roots. She is brave. She emanates and shares common background with all other good painting but- as good painting does-her work depends on the personal, the lived and the particular and she invents personal, lived and particular solutions through which her work unravels and functions.

I have no stronger argument for Filopoulou's painting except that it is just that, painting. She tells us about the primeval introspection of the western artist- the artist that paints not what he knows but what he sees. That, is no meager feat; afterall, for the last six hundred years it has been the essence of our existence.