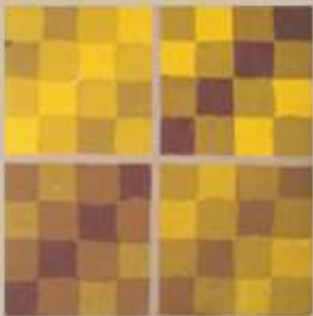


## Notes about Peris Ieremiadis' paintings Ilias Papayannopoulos, 2006.



### Notes about Peris Ieremiadis' paintings

People say that modern painting is concerned with music, and that the emotion generated is a musical one. The reference to music helps us right away to distinguish the outstanding character of Peris Ieremiadis' St. Georges. If icons weave the hymn of the venerated person, his work weaves a chant in his honour. Moreover, it is a musical pause that could point out the spiritual concern that his work is generally made of. It is the pause when we hear the musician inhale the air (the world, life) in order to exhale it immediately after into the wind instrument transforming the air (the world, life) into words and beauty: to receive, and thanks to an exuberant affirmation, to complete the reception with a new creation. A being which inhales fate and exhales beauty: It is this fundamental duality of the human breath that weaves the threads of this work together. This may be how Ieremiadis rediscovers, by way of the personal paths of a timely life, a forgotten truth which comes to us from the depths of the Fine Arts. 'Eiko', according to the ancient Greek lexica, means to resemble, to copy, but also to receive, to concede. The objects in these paintings exist exactly like that: Not just for their own sake, but bearing witness of that which touches them. The outlines describing them don't signify separation but an encounter with what lies beyond. That is why his colours are often earthen, i.e. qualities rather than bodily particularities. Because he does not try to render objects that can be described but rather to render visible through painting the actual act of opening up, which allows things to be. Not what things are, but the fact that they are: this is the origin of the emotion generated here. This is also why we are not dealing here with compositions or abstractions copying or modifying a given world which neutralizes the existence of things; here, the objects are handled in a way to render them unto their intangible truth. Bracque wrote, 'to define something is to substitute the thing with its definition.' Instead of locking things into a perfect composition, thus defining and at the same time turning them dead, turning them into idols, Ieremiadis exposes them to what burns and begets them. A dual exhibition, receptive and liberating for the person, fatal and creative at the same time, exalting the materiality of things while everything seems to happen beyond time and place – the path of every existence which, accepting in place and time that which eternally escapes it, becomes 'The fate of God'.

Ηλίας Παπαγιαννόπουλος, 2006.