

A note about the work of Peris Ieremiadis - N. Panayiotopoulos

Voici l'article publié par Nikos Panayiotopoulos en avril 2004 :

« Σημείωμα για την εργασία του Πέρη Ιερεμιάδη » - « Significations de l'œuvre de Péris Iérémiadis », à l'occasion de l'exposition Dessins et esquisses, à la Galerie Astra (Athènes).



Julia Tsiakiris: "τριανδρια με γιρλαντα γλυσινας" :
Πέρης Ιερεμιάδης, Νίκος Παναγιωτόπουλος, Βασίλης Διοσκουρίδης (1987).

A NOTE ABOUT THE WORK OF PERIS IEREMIADIS

Small landscapes, votive offerings, fishing boats, flowers, as well as some heads and a variety of things rendered precious by the folk tradition and reworked, like a selection and sum of all the themes that have occupied Peris Ieremiadis in his work over the past years: a unique style of painting, like someone on his evening stroll musing on the rough landscape before him, a solitary work turning around two basic axes: first, the harmony of the folklore work of craft, and second, the strong imprint of Pikionis' teachings (upon mentioning Pikionis, we are pushed to express our conviction that Pikionis and Halepas are the most spiritual and deepgoing of our artists -or master craftsmen- of our recent past, and that it is they who among many other worthy ones have come face to face with objective art, i.e. with the art the beauty of which is beyond dispute); in Ieremiadis' work we find both the anonymous work of folk art with its irresistible charm, and the imposing severity of Pikionis, in the background we can distinguish Kontoglou's mode as well as the daring colour and sketches we find in the better works of Diamantopoulos' early period.

We have already spoken about the colours of the field on which P.I.'s work has taken root and grows little by little (it is slowly that even the tallest trees have grown; in the same way the work of humans takes form and grows by way of 'humble offerings and givings' to recall our unforgettable writer and common friend Yiorgos Ioannou), we have marked out the tallest trees in the neighbouring field and named them; in the same way P.I.'s work carries something perishable within its enchantment and is marked by a personal idiom of expression (as we would say if it were a language) as also an exciting commitment and study of a rough spiritual area at a moment where the light in this domain is fading and its travelers/visitors are becoming rare. It is such paintings of joy and dramatic commitment to barely lit values that one encounters at Astra Gallery from Monday, April 19th 2004 until May 1st.

N. Panayiotopoulos, Philopappou, april 2004.