



Nikos Alexiou's studio, photographed by Panos Kokkinias

NIKOS ALEXIOU outline

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PRESS RELEASE

In his work the Greek artist Nikos Alexiou translates mathematical concepts in manual and bodily terms. He transfers fractals, strings and other, hypothetical models held by physicists to form the basis of fundamental cosmological laws and physical forces to the realm of everyday human experience. Using what are apparently his principal media – paper, bamboo and computer graphics – the artist creates objects of cyclical, repetitive beauty that evoke cosmological constants in tactile terms. Alexiou discovered that basic physico-mathematical concepts inform certain features of many major monuments of Western civilisation. Images of the universe as an ordered whole – which in ancient Greece took the form of ornamental motifs – are found in ancient Greek and Byzantine floor decoration. Examples occur in the basilica of San Marco in Venice and in the catholicon of Iviron monastery on Mount Athos, which inspired the outstanding cycle of works that the artist displayed in the Greek pavilion at the 2007 Venice Biennale. Patterns of this kind testify to the poetry underlying the world and our experience of it. Alexiou reactivates this deep-seated, but frequently forgotten or suppressed aspect of our experience. The viewer engages willingly with the beautiful, mathematical complexity of the artist's kaleidoscopic world. Often we feel like the main character at the end of Stanley Kubrick's film *2001: A Space Odyssey*, who in the well-known Star Gate sequence perceives the secrets of the world at a glance. The effect of Alexiou's works is as kaleidoscopic and labyrinthine as his fragile bamboo constructions and his delicate, semi-transparent, lace-like paper 'nets'. His laborious, repetitive, craftsman-like working procedures reflect the endlessness of the world or, to use a word more appropriate in this context, of 'Creation'. Alexiou's works seek to map the world through a series of richly associative interpretations. Their endless lines and semi-transparent planes re-shape the light and space of the gallery.

Dr. Sotirios Bahtsetzis