

I met Yiorgos about one year ago. One common friend, one phone call, and a group were found discussing away... Introductions were made and the inevitable questions led to my getting to know his work. He will not tell you much himself, but you will find out from friends...

When and how did you begin getting involved with painting? Was there some special incentive that led you that way?

The first contact was made at a young age, maybe at age four or five and it was spontaneous. There wasn't any person or situation that led me there. I was frantically drawing on books, pieces of paper, and whatever I could get my hands on. At Junior High, and with the setting in of puberty, all this is lost and I hardly ever draw. Towards the end of high school this need starts to awake inside me once more and I decide to take the test in order to be admitted to the Fine Arts School. In fact, my first contact with academic drawing comes with the end of my school years.

What is the procedure you follow when you paint? What kind of materials do you use?

There is a first conception, an incentive that is molded and formed with drafts and rearrangements, until I feel that it is starting to breathe. It is an intensely dialectical procedure, exceptionally stressful and tiring. There lies the core of my work, way before the pencils or brushes touch the blank paper or the canvas respectively. During the execution part, many points are reevaluated and changed until the work takes its final form.

The materials with which I work are mostly pencils and oil colors, but always with a tendency for experimentation. Lately I have been trying acrylic colors and colored pencils.

You told me from the beginning that you do not usually talk about your works...

Yes, indeed, I do not explain my works. This happens for two reasons: Firstly, I think it is pointless to tear down the personal judgment/understanding of the viewer, and secondly, it is a work with an intensely personal element and I am uncomfortable –as everyone else in my place would- with explaining it.

What inspires you and what are your influences?

My inspiration and influences come from experiences, my social background and from anything that stirs my curiosity and causes my dissatisfaction. I would say that writers have played an important part. I can indicatively name Nietzsche, Unamuno, Dostoyevsky, Papadiamantis and also Kundera. As for painters, I can name Bosch, Gyzis, Munch, Beksinski, Goya and many others... Also directors, such as Jodorowsky and Svankmajer. I recently

came into contact with the work of Zulawski and, I dare say, that if I was ever given the opportunity to make a film, I would like it to be "Possession" (1981). I would not even change one single frame of it.

Music/Musicians?

I have the pleasure of being in the same issue as one of my favorite bands, and in my opinion, the most important in the last thirty years. Some may think that this is an exaggeration, but this is my opinion on the majesty of the "Swans". From there on, I want to start from the "Joy Division" and "Killing Joke", on to "Fugazi", "Breach", "Modern Life Is War", and end up in Spanish Hip Hop and the "Celtic Frost". In short, this audio hodgepodge.

In your work, we meet familiar faces, but also raw and harsh imagery with metaphysical objections. Fantastic Realism, intense contradictions...the sentiment and the passions that prevail, and the theme that is presented repulsively...? So, what is your relation to the repulsive?

I will not disagree. The sentiments and the passions play the leading role, anyhow "as if the passions and the longings of the world ever had an ending" says Papadiamantis in the "Dirge of the seal". There, the writer from Skiathos mixes the light with the darkness, the sound of life sounds together with the sound of death and the dirge, there is a grid of contradictions and contrasts, situations and scenes which are dominant in my painting,

The tragic, or the "repulsive" as you refer to it, is an element of nature itself, so I consider its existence a given in my symbolisms. However, I do not linger there – maybe sometimes due to my mood I overemphasize it- on the contrary, I "speak" of the harmony that comes from the clash of the opposites. Beyond good and evil. Life coexists with death, no matter if man deliberately ignores it, and it is death itself that confirms life's miracle, as she continues unmoved without a change in pace. My images love disorder, the heretic mixtures, and you will find in them as much beauty as ugliness. In a few words, they hear the Sirens.