

Irini Gogua

Γκόγκουα Ειρήνη



Thrafia (Panagiotis Daniylopoulos) for Irini Gogua

When passing the threshold into Irini Gogua's exhibition, the viewers find themselves is in a fairytale-like, world of colour. It is a very personal space, full of forms and feelings, visions and narratives that crystallise not only her spiritually charged psyche, but also a universally symbolic reality at the same time. Gogua's works are not the products of the conventional development of any artist, as they constitute the manifestation of an internal need.

The artist moves between illuminated stained glass works, made with enamel on Plexiglas, and large classic oil paintings. She uses complex illustrations that shift between landscapes, with metaphysical light and shades and a multitude of symbolic elements, which she composes, organises and processes up to the limits of decorative abstract structures

The human figure is often at the centre of her compositions, transformed, outlandish, embryonic,

transparently charged with cosmic or erotic energy. Symbolic shapes from the topology of the landscape and from biology make up psychedelic emblems of nostalgia for body and world unity.

The works of Irini Gogua narrate, like fairytale exploratory journeys, the world of magical realism through primitive symbols of past civilizations, or alien forms created in a dreamlike reality.

Whatever one says about her painting, her research on the meaning of life and the expression of her journey through painting, her work itself is the public gift of the power of her talent.

The ability of the image to "show" what cannot be said in any other way, like any real creation, is the imprint of a world consciousness!





Painting expression freedom observation meditation journey...

For me, painting is an escape, a journey.

It's a way to get closer to me, to meet and observe myself. It is communication with those who see my works. I see painting is a **gift to myself**.

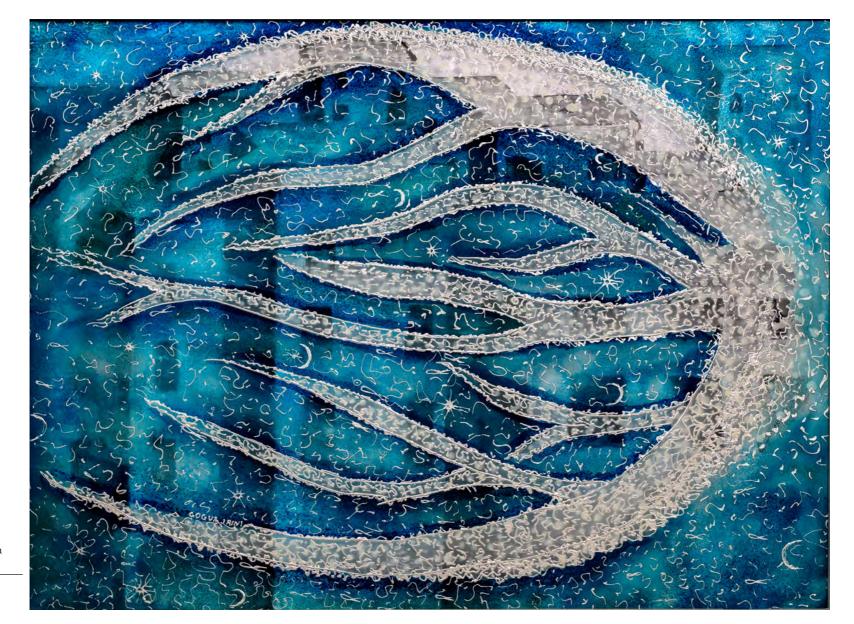
My works have something abstract and specific at the same time. Perhaps I like to balance between the real and the imaginary world.

I do not think I can identify where I belong artistically or what I draw inspiration from. I'm not interested in being labelled. I cannot be limited by artistic styles or materials either. Art is freedom (perhaps one of the few existing forms of freedom).

My first contact with painting was in Georgia, when I was 9 years old; a neighbour used to help students prepare for Fine Arts university. That is where I learned to observe, to measure, to shade, to create volume ...

After that, there was a long pause until my student years. There, in Uzbekistan, I started to meditate. Meditation opened up a new, inner world. I began to visualise pictures, to observe, memorise them and to make an attempt to capture them in the real world.

That was quite challenging, as, compared with the observation of set, stable and tangible objects when I was nine, I now had to observe images that sometimes only lasted for a few seconds. And then they vanished forever. It would have been a shame to let all these images go, for this trip to an imaginary world to vanish forever.



γκρίζα πόλη

gray city

At first, I thought these images were not related to the outside world.

But years later, I realised that the images I could visualise were an amalgamation of something real I was subconsciously impressed by and something inside me. A human is symbolically placed in most of my works. They are:

A tree > rooted and immobile A boat capable of travelling A castle > isolated, armoured...

And the background usually resembles the environment, our surroundings, our society perhaps.

What affects us, helps us, traps us



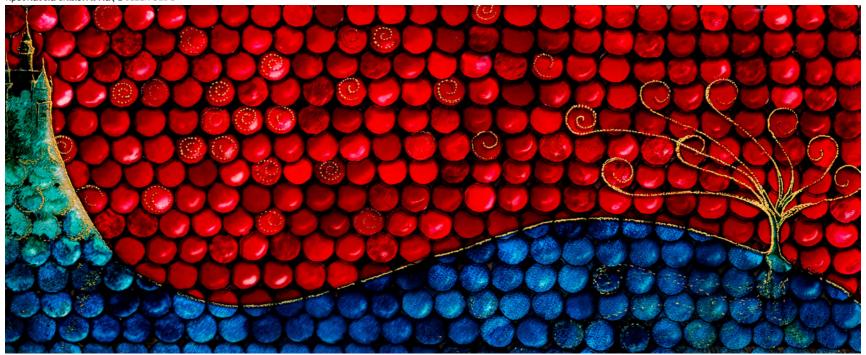




γυναίκα 1

woman 1





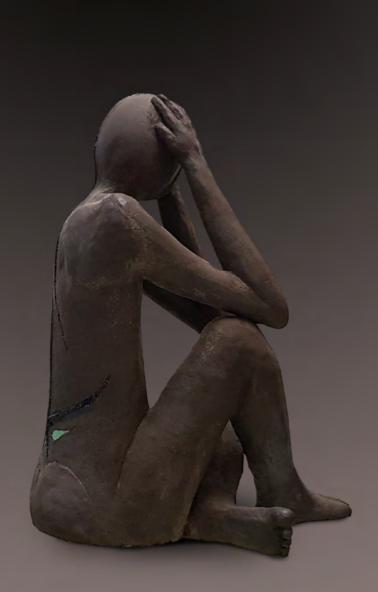


επιστροφή στην παιδικότητα return to childhood





n επιλογή the choice







γυναίκα 2

When I see some pictures I feel touched by, as there is usually no time to capture them immediately, I make drafts of them. These could be turned into paintings, sometimes even years later. These paintings bring together my past and my present.

There are paintings which are completed straight away, which I do not alter not even by a single brushstroke.

But there are others which, for some reason, remain unfinished for years.

And I'm waiting for the moment when they will eventually tell me what it is that they want (from me).







τα πέντε P(ήματα) the five V(erbs)

Moving away Listening Letting myself to the universe Opening myself to the universe Becoming one with it

The background >> Setting: the sky, the air, that which surrounds us.

It is solid, with a metallic composition I would say. Heavy, dense, not letting me move.

Repeating motif >> shows oppression.

The mountain >> my body, my being.

Dressed with a well crafted, beautiful, impenetrable armour

I need to defend myself.

I was afraid. Now, in my armour I feel safe.

The castle >> my face, my soul. I climbed up high, to get away, to be isolated. Now with my armour's help I feel safe. I feel placid. I let myself go.

And then, at that precise moment, through the "solid, cold sky", a ray of light breaks,

ILLUMINATING and warm. As I let myself go, I feel it stroking my face, my soul.

At that very moment I feel so full... absolute bliss.

Completeness



Personal Exhibitions

2006 Vouleftiko, Nafplio, Argolis, Greece 2007 Art Gallery, Athens, Greece

2014 Vouleftiko, Nafplio, Argolis, Greece

2011 Municipal Art Gallery of Myconos, Greece

2015 Coco Mat, Argos, Argolis, Greece 2017 Old Train, Nafplio, Greece

2018 "Pelargos Old Factory", Nea Kios

Group Exhibitions

Under the aegis of Unesco, Art Way and more.

Genres:

oil painting, acrylic painting, plexiglass, enamel, tin foil, ceramic, clay and many more.



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