

TRACES OF TIME

It is the tracks of time that Yevso Papadakis depicts in her works of the 1992-1996 period, praising in an indirect way the beauty of decay.

Ruins standing with their doors destroyed, spread in the Greek scenery, rouse the interest of the painter, who started reflecting the wooden surfaces with the indelible marks of time, trying to reach the secrets that laid behind them.

This penetration into other person's lived past is transferred to the first water-colours of the unit, through a realistic picturing of architectural remnants, in a dream-like environment, which is vaguely and allusively placed onto the paper.

It is the tendency for abstractive reflection that gradually prevails the painter's works, who instead of the easy narration through picture turns to the description of matter.

Using mixed techniques and non painting materials, Yevso Papadakis creates wall hangings and brings out the sense of decay, through the texture and the patina of the carved surfaces.

The successive layers which she "builds" and the abstract, morphological happenings which emerge through them, refer to the palimpsests, to the *a priori* symbols of the continuous course of mankind through the fields of time. On her most characteristic works, Yevso Papadakis uses whole pieces of wood of undefined shapes and takes advantage of their natural substance, so as to conceive the metaphysical traces of the past. Eucalyptus barks, pieces of sackcloth and newspapers are glued on surfaces smooth or rough, creating different textures on every work, while cuttings, scratches and free gestures are instinctively printed and emit intense emotional charge.

From showing up to ambolishing the read, narrative picture, Yevso Papadakis awakes memories and connected thoughts as she persists on faithfully tracing the sense of the circle of life and the flow of time.

Bia Papadopoulou