

Prologue

For his older fans and those the same age as him, for his fellow travellers and the likeminded, Kyriakos Katzourakis's retrospective exhibition will be the most fitting recollection of the aspects of a multifaceted creation. To those, however, among the younger ones who are not familiar with his works' artistic language, I am certain it will reveal the deeper significance of the indication of many of the not always perceptible aspects of today's daily life. To name but a few, the monumentalization of the human form and its relationship with the environment, the complex mechanisms according to which the prismatic aspects of the experienced reality alternate rapidly, the imperceptible sadness that shrouds the snapshots of a world that is not in the least bit heroic. Moreover, it will allow them to discover the inner train of thought that penetrates the range of reception and holds together the artist's pressing need to record the episodes that help bring together his inspiration sources into an unbreakable whole. In addition, they may also discern how one today actively defends his faith in the artistic creation's social mission. An act that is clearly dependent on ideological stipulations of an exclusively personal responsibility.

It has already been mentioned, after all, that Katzourakis arouses the curiosity of sensitivity, awakening an interest for everything that might be happening around us, no matter how humble or ostensibly unimportant: people and their passions, nature and its transformations, the fluctuating value of things, all direct or indirect coincidences permeating our lives. Moreover, he arouses it for his constant insatiable quest. I would say it is the conscience's imperative need to discern and to record the truth of all those experiences that have sealed it, even though they may be concealed by the layers of the transient, with its occasionally varying estimations. I don't doubt for a second, however, that the knowledgeable viewer of the exhibition will be mesmerized mainly by the deliberate contradictions of the artist's expressive roots, if not by the emphatically implied recognition of his debt towards a joint spiritual and emotional experience register. I believe, in other words, that the viewer will be fascinated by the obvious references detected in his definitely suggestive testimonials, either referring to the past of the art of painting, or drawing from the teachings of the cinema and the photography traditions. The ordeal of expression, or, more aptly, its anguish, nevertheless, is not tinted by a nostalgia for the past. Because his works, as they directly point us towards the constant contradiction between self-knowledge and the current problems of man, space and the time that surrounds us, also subcutaneously awaken our sense of obligation towards the uncertain prospects of a bleak future.

It must have become clear from the above that probably the most important reason that justifies the organization of this exhibition has to do with the encouragement of Katzourakis's creation by a rare example of artistic ethos. The visitors to the exhibition will also comprehend the reasons for which, closing this brief note, I feel obliged to thank by heart all those who contributed to its realization, as well as to the publication of its catalogue: Manos Stefanidis, especially; George Grigoriadis, individually; Constantine Papachristou and the associates of the Benaki Museum; first and foremost, though, the artist himself, for doing us the honour.

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