On emotionality becoming painting

Maria Kombatsiari's tendency to go beyond figuration has enabled her to structure a precise informal structure, with original stylistic elements which do not belong to preconstitued languages.

We are talking about suggestive compositions, in the fascinating combination of incisive colours, through a conformity defining contours. In the formulations – at times simplified, at time complex- Kompatsiari marries an elegiac pathos, which is persuasive in the continuity and the emotionality which the artist succeeds in transmitting to the spectator.

The unconscious occupies the core of Kompatsiari's art, insofar as it activates the stimuli of a rather original creativity, which is also found in the manifest sign of the oneiric world. With a sensitiviness at times close to Lyubov Popova's art, Kompatsiari creates geometric shapes, even laid one on the top of the other, by using soft or deep tones fluctuating on the surface.

The interweaving of filaments, circles and curves intensifies multicolour shadows which contribute to the fine play on suggestive lights. The osmotic process between shape and colour seems also to be effective; in fact, shape becomes colour, and colour in its turn shape, within an intense osmosis- like procedure.

Kompatsiari' sense of depth is obtained through fascinating lines which seem to extend even beyond the painting for a better prospective visibility of her creations, which clearly show quite a certain influence from Constructivism.

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