



metaphorical level, seeing as Maria Kompatsiari's structurally restless and volatile space is associated with the coexistence, the interaction and the 'ontological' interrelation of the conscious and subconscious.

The fluidity, internal mobility, varying mutations and continuous deconstruction and reconstruction of form, which in these works transforms into space or takes its place, distinctively depict the gestural process itself as an equivalent constitutive 'condition' (to form). This transforming 'form', which appears in the visual foreground as an intention, process and result of 'recording', seeks (as a seemingly hovering and insolvable riddle) its special significance in terms of time and space, as well as its increasingly notional identities, while also adopting their continuous negations. In these *Idiolects* the past is intertwined with the present, as are the memory's senses with the phenomenology of impressions, as the interventional and intermittent 'discourse' falls upon the unexpected silence of a 'language' defined by oscillations, rhythmic formations, internal conflicting elements, paradoxical harmonisations and contradictions, which attractively and imposingly reveal – like a whisper – the potential of a new morphogenesis. This morphogenesis prompts – as an open proposal – its new meanings along with their perpetually surfacing doubts.

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