

NATURE THROUGH ILLUSION**Opy Zouni**

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Most of the elements in my work arise from the observation of nature, the environment and the visual phenomena. In nature a symmetrical structure is observed, which, however, is not always absolute - for example, the leaves, the flowers - and the number of elements is often odd. Nature as well as art breaks the rule. Art cannot easily comply with the laws of strict geometry, which is why when it starts to be codified, to repeat itself, it loses all its spontaneity. I use symmetry in my work as a means of realizing an idea, because my mind is preoccupied by an idea and not a theory. I set myself a geometrical problem in order to materialize my thoughts.

There is a series of my work, whose composition is absolutely symmetrical to the vertical axis that devised the picture. This is something that is observed in the history of art. For example, *The Lord's Supper* by Leonardo da Vinci, where the architectural environment of the work is developed in a central perspective, with absolute symmetry, and where the visual point is on Christ's head, a symbolic and obvious intention of the painter. In some of these of my works there is an additional small element that disturbs their symmetrical composition, this element also varies in size according to the observer's position, because it is on a different plane. In another series of my works, bigger than the previous one, this axis of development of the composition is transposed towards one side of the picture. The same thing, natu-

rally, may happen with the transposition of the horizon. This, of course, is not a personal practice of mine, but maybe it reveals a symmetry of compositions.

In some parts of my compositions, which I started approximately in 1976, I create strips with a progressive increase in their thickness. Each time they are studied according to the geometrical problem within which I place them. These strips increase the impression of depth and, according to the mathematical succession that they follow - e.g. logarithmic - they give the level surface the impression of a curved one. This occurs because the mathematical succession is in fact the projection by means of straight lines from a certain point of a curved line, which comes from the distortion of another symmetrical parabola or catenary by the parallel transposition of the axis of its symmetry. Recently I apply these strips in opposite directions of my syntheses. Symmetry is automatically created. Further elaboration of the same synthesis, by moving the position of the spectator left or right, gives a transformation of the symmetry carrying over the axis and giving a compression and depression in the same time of the two developments of the strips.

These stripes are also another way of using plastics and geometrical means in order to create depth, the optical illusion. I feel that illusion exists in art. Therefore, in order to stress illusion, I use perspective, symmetry by design or reflection with mirrors or water, as well as other geometrical means.

The works presented in the exhibition are three screenprints:

Burnt earth - paper size 80X120 (cm), work size 65,5X110,5 (cm), year 1993

Horizon - paper size 80X120 (cm), work size 52X110 (cm), year 1990

Temple - paper size 25X21,5 (cm), work size 18,5X18,5 (cm), year 1992