

Inspiration from the Ancient

Water Paintings by Olga Anastasiadou



In her work collection entitled “Inspiration from the Ancient”, Painter Olga Anastasiadou presents scenes from the ancient world using ornamental details and rendering them familiar to us. Her inspirations from the pre-Christian Greek past go beyond the existent dimension of images and release to the exotic world of dreams. Her artistic purpose beautifully and unforcefully emerges from the diachronic charm of the anthropocentric spirit characterizing the ancient Greek art. Successive revivals of figures from the Minoan, Mycenaean, Geometric, Archaic, Classical and Hellenistic era line up in her aquarelle paintings, without the limitation veil of time and the primary framework, as far as typological elements are concerned.

Olga Anastasiadou expresses her colorful themes with a generalized finesse, a technique that delineates the painter from the original works-sources of her inspiration. She gives life to faces, chooses light shadings and invents new points of view. She makes the best out of post-Christian and post-Renaissance artistic conquests, so as to dare her own approach and sometimes plunge into the pool of images and material representations of the Greek ancestors’ imagination. The aquarelle technical options elevate the various themes to a level of an imaginary ‘aura’ and a plain white horizon. When isolated, her works move to another dimension, which is achieved with the prevalence of the gold and gold-plated color. We may be experiencing a supreme bright ‘sunray’ coming in contrast with the consolidated collective common feeling for the ancient element.

The works of the visual art collection “Inspiration from the Ancient” insinuate an emotional preference for female elements of every age as opposed to mature or young males. The discreet erotism they radiate plays, at the same time, the role of a catalyst in a triple disintegration -divine, heroic and memorial. Breaking the barrier of time and memory, Olga Anastasiadou proposes ‘remodels’ without their primary fixed conceptual values of the sacred, the mythological protagonist and the recognized symbols of a long gone-universe. On the contrary, she initiates us to her own planet -eliminating predefined schemes and introducing the image of familiar scenes to the galaxy of reflections of our era. The touch of realism -as conceived by Olga Anastasiadou- embraces the artistic movements of the ancient past, prompting us paradoxically towards the magic world of idealism and romanticism.

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