Wanderings Filled with Color

The works presented in The White Mirror trace a twelve-year journey (2013–2025), unfolding across different places and moments in time. They form a body of work shaped gradually through fragments of an ongoing practice, evolving through movement, departures, and returns, within a continuous alternation of light and shadow.

For me, painting functions as a second language, one capable of expressing what words cannot contain, or what words fail to reach in time. Wherever I am, I paint. I paint as I think, as I speak. It is a process that feels almost inevitable.

The canvases in the exhibition are executed in acrylic and are grounded in an abstract painterly language. Acrylic, unlike oil, which I use in more figurative or geometric works, allows me to work through successive layers of color. Abstraction, at times pure and at others interrupted by suggestive imagery, enables me to process lived experience without enclosing it. It grants me the freedom to experiment, to reconsider, to subtract, to conceal, to correct, and to transform. A freedom, almost a luxury, that life itself does not always offer with the same generosity.

Most of the works traveled to Athens from studios in Brussels and Italy. Some were already completed or required only minimal interventions, while others remained in a state of suspension until the manner of their completion matured within me. These works evolved gradually over the last five years and bear two dates, marking the beginning and the end of their creative trajectory. Others were created entirely in Athens, primarily during the past three years.

The works in the exhibition record a passage of time through experiences, places, and emotions. They constitute the European part of my practice. Works created on the other side of the Atlantic, in New York, Washington, Houston, and Philadelphia, remain there, awaiting another moment.

Until recently, I considered my work to belong to a private sphere and hesitated to exhibit it. Of the approximately two hundred works I have created across both sides of the Atlantic, most remain in studios, while some belong to private collections in Brussels, Paris, Luxembourg, Madrid, and cities across Italy. At a certain point, however, the works presented here acquired their own autonomy. They were ready to leave the safety of the studio and interact with an audience. The contribution of my sister, Lia, in this decision was pivotal.

My first solo exhibition takes place in Athens, the city where I was born and raised, which gives me particular joy and emotion.

The White Mirror is not a conclusion. It is a pause within an ongoing journey, a mirror where light and shadow coexist. A quiet imprint of wandering along a color-filled path that shaped me.

I would like to thank the Tsichritzis Foundation for Visual Arts for its trust, hospitality, and for offering me the opportunity to share this journey.

Special thanks go to the exhibition's curator, Christoforos Marinos, whose knowledge, professionalism, and long experience helped me walk this new path with confidence.

Finally, I would like to warmly thank my dear friends Aphrodite Gouga and Polyvios Kritsalis for their invaluable help, support, and patience throughout the months of preparation leading up to the exhibition.

And now, I leave the works to tell you the rest.

Scratch the surface, if you are not in a hurry. There is much more beneath.

Allow The White Mirror to return your gaze and to complete the narrative. I wish you a rewarding journey through the exhibition.

Dedication

This exhibition is dedicated to three remarkable women, without whom it could not have existed.

To my mother, for her unwavering support and her wise advice.

To my sister, Lia, because without her support and encouragement none of this would have come to fruition. Her essential and practical contribution, from the initial idea of the exhibition and the contact with the Foundation to the gift of professional photography of the works, as well as her constant care and presence throughout this long journey, form the silent foundation of the exhibition.

And to my dear friend Gina, who with her experienced and perceptive eye, introduced me to the right people and guided this endeavor into becoming a reality.

I am deeply grateful to them all.

Anna Papamarkaki

Visual Artist