

# V e s s e l



**Yorgos Papadopoulos (1969 - )**

## **Eye of Serenity I**

Circa: 2017

2017

United Kingdom

Glass silicone viridian pigment silver leaf & powder with a stainless steel bezel and stand

67 x 60 x 10 cm (26<sup>3</sup>/<sub>16</sub> x 23<sup>5</sup>/<sub>16</sub> inches)

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Papadopoulos has reworked the iconic 'Evil Eye' amulet with his Stratified Jewels Collection. Taking this simple composition as a starting point, the scale is blown up and the colours completely reworked using resins, glass pigments and gold leaf.

Using a pioneering technique he developed at the Royal College of Art, Yorgos combines pigments and shattered sheets of industrial glass which he then re-laminates them to create architectural-scale artworks that look fragile but are extremely durable.

### **Artist description:**

'Glass is my canvas, hammers are my brushes,' says Papadopoulos. His ability to exploit and harness accident has informed his entire working practice. His architectural panels create a stunning focus in cool modern spaces, the contrast between the unpredictable movement of fracture and the clean lines of contemporary architecture excite the eye.

His modern 'Icons' series subverts the classic language of devoted religious painting and interprets it with the eyes of western visual tradition. Papadopoulos has also reworked the iconic 'Evil Eye' amulet with his 'Stratified Jewels Collection'. Taking this simple composition as a starting point, the scale is blown up and the colours completely reworked. It is the marriage of two seemingly opposing ideologies

that mirror Papadopoulos' own experience as a Cypriot growing up in the UK.

His work is represented in private collections globally and public collections including the Eskishihir Glass Museum in Turkey, Derix Glass Studio Taunusstein in Germany and the British Airways Art Collection - Heathrow T4. He is author of the A&C Black book Glass Lamination.