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The global art at the turn of the centuries has become inconspicuous. Differences in style, in trends and directions of artistic thinking have become a matter of individual search on expression modes of plastic representations. Various stylistic and aesthetic elements used by artists have now acquired the nature of a tool or that of a reference in the hands of the modern creator.

The art of Kostas Efimidis is not exempt from these contexts. His personal artistic culture is saturated by countless allusions and flashbacks to the great art world craftsmen of the 20th century. With a quick glance at Efimidis' paintings one can instantly notice the aesthetic resonances with the pursuits of Russian artists of the circle Larionof – Filonof and the works of some representatives of the Paris School such as Picasso, Chagall and others. Without being limited to a particular style, the artist tries to interpret the modern reality by bringing it through the torn nets of artistic experiments of the early 20th century. Thus the uniqueness of artistic pursuits, and the attitude of the art that existed between the 19th and 20th century is revealed in its response to the atmosphere of modern times. In this case though, we are talking only about external morphological characteristics of the style of a personal technique. The art of that time was revolutionary and experimental. It embodied the dissatisfaction from the reality that was impossible to be expressed with the means of the old pragmatic approach anymore. In a way, it was the absorption of the bright and transparent Apollonian ideal, by the aggressive and saturated Dionysian element. But in the case of Kostas Efimidis' art, a rare transformation takes place. It feels like the artist is putting the flywheel of time to move inversely, forcing the modern viewer to form a new conception of the art of bygone eras. Skilfully manipulating the plastic experience of the painters of the past and based on their morphological searches, Kostas managed to change the conceptual source of this art, and to harmonize the form by filling it with new content. Having lost its ecstatic anguish as well as the momentous revolutionary sincerity, but maintaining the freedom to morphological searches, Kostas' art has acquired a new value. The painter has re-interpreted and in some cases has completely changed the codes of artistic concepts and associations, thus giving to the familiar form another character and a different meaning. With confidence and subtlety, the artist mixes to his tarpaulins the existential tragedy of Filonof's art, with the pagan Hellenism of Picasso's art, decorating the composition with the expressiveness of Kirchner or with the popular theatricality of Russian Futurists. But here we are not dealing with a collection of references to the world of painting, but with a special and unique phenomenon in art.

The true uniqueness of the painter Kostas Efimidis is hiding in him himself, in his sincere love for people and the world that is fermented with romantic passion, and the openness of his soul, his chromatic musicality and his passion for seeking the ideal harmony and the common uniting concepts.