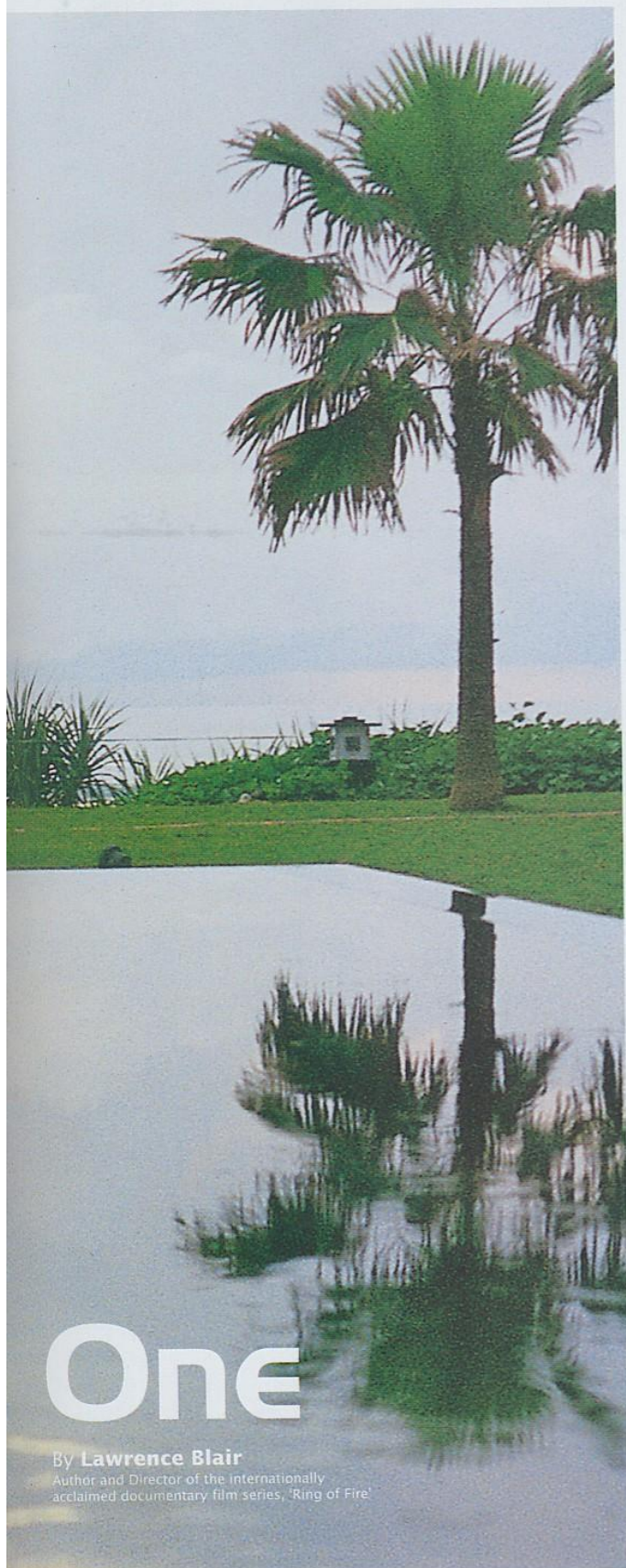


Discover The Sculpture by Filippos



“Follow the rainbow of your eyes
and derive the longing from its own
uneasiness. The love is printed in
the drifting of your dreams. It comes
feverish into the land of oneness.
Spread my hands to touch the baby
inside you. Who lives there and is like
a timeless creative perfection.
Showered under the hot sun, emerge
inside your mythical land of fairytales,
reveal yourself, hurt from your own
desire of wanting.”

- Filippos

The New Man (2000)

This powerful piece focuses our attention on the timeless mystery which lies behind all faces, behind the one human face. All is one. Its lips and eyes combine to give that serenity which is the mark of a meditator, who has touched that place in himself where everything is a One. The third eye, according to various occult traditions, can be awakened by the warrior of consciousness through meditation. It is the hidden organ which can see everything as One, rather as the physical eyes see only the fractured illusion of multiplicity. The multifaceted crystal in the forehead is the iris of a vertical eye, perpendicular to the horizontal plane of our physical eyes, suggesting another dimension of seeing. This piece is beautifully located on the lawn of the Ku De Ta Restaurant in Southern Bali. In front of it is a black-tiled reflecting pool, behind in the wild seas and the setting tropical sun of the Indian Ocean. The pool reinforces the serenity of the face. The background kinetics of beach and surf frame its equanimity. Through out much of the year the rays of the setting sun reflect precisely through the crystal third eye, reminding us that the 'Face' is only the mask of eternal light.



Falling Into Grace (1999-1998)

This piece symbolized the trust required to fall into unity with another. The miracle of surrendering to love is further reflected by a base so small, yet being able to support so large a vertical bulk. The grain of the wood combines with the form to suggest a single cataract of flowing water. The heads of the two figures have become as one, with two faces, their right hands have combined to form one heart, balanced by the quartz crystal in the man's left hand.

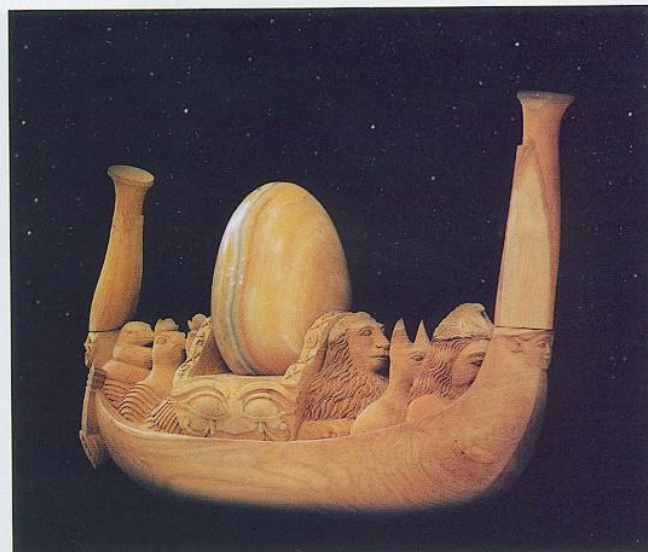
Although she is earthbound, she has the wings of an angel, whereas he, apparently falling from heaven, is unwinged, though the grain of his back suggests they are ready to sprout. The whole piece is an unusually original expression of the Union of opposites, and of the surrender which love requires.



Alignment (2001-2000)

This is a commemoration of the Great Planetary Alignment of January 2001—a lining up of the planets in the Solar System which will not occur again for another ten thousand years. A disk of fossilized coral is inset with a disk of white marble, which in turn contains a silver disk showing the seven planets known to antiquity, in their circular orbits, lined up in the sign of Capricorn. Opposite the alignment, nestled in the coral, is the ivory figure of the infant of the new millennium. The Sun, at the centre of the sculpture, contains the yin and yang symbol of harmony in silver and gold. Beyond the circle of the zodiacal signs is the circle representing the angelic sphere. Long before the middle Ages, when Nostradamus drew our attention to the Great Alignment, it was recognized by the ancient star-gazing civilizations of Egypt, India and Central America. The Hindus refer to it as the nadir of the Kali Yuga, the midnight of the dark nest of the Yugas, where we are the farthest from the light and plunged into the heart of matter. Beyond midnight, the light gradually rises towards new dawn. Much has been written and talked about its significance as a new.

For a sculptor in stone and metal of such substantial pieces, it is surprising to find that Filippos can travel at all. It used to be that a marble mason was anchored to his studio in the vicinity of a Quarry by the sheer mass of his material. Thus the master of the past were also limited by their cultural horizons. But Filippos not only travels, he travels seriously. Born in Greece, near the Volos marble quarries, he studied art and sculpture in his native 'cradle of western civilization'. Before setting out as a twenty-seven year-old for Britain, Spain and Bali. This started his quest for the traces of an ancient vanished wisdom which inspires his work. It lead him from Egypt to Mongolia, from Yucatan to Cambodia. He visited Siberian Shamans, Indian medicine men, steeping himself in their symbolic language, and finally settled, or at least hangs his hat, in the highlands of Bali-itself an ancient cradle of artist and mystics. The depth and range of his travels have exposed Filippos, more than most of us, to the globally scattered clues of high wisdom which was once shared Universally by vanished cultures. Megaliths and Petroglyphs, yantras and Zodiacal systems. For instance, provide physical clues: but psychological clues exits in Human genetic



Celestial Barge (1998-1997)

Inspired by the ancient Egyptian Book of the Dead, the Celestial Barge carries the soul, represented by the onyx eggs, to higher worlds prior to reincarnation. The ship is shaped like an up-turned crescent moon and carries six Gods which assist and protect the soul on its journey. The first is Osiris, the God of netherworlds, the dark side of the sun: God of Death and Resurrection.

Second is Anubis, the 'Wigher of Hearts', the jackal-headed God of embalming, associated with death rites and with the ankh symbol of eternal life. Anubis's muzzle is juxtaposed against the ankh symbol on Osiris's back, representing surrender, of the opening of the mouth' required for the soul's transition. Third is Tefnut, the symbol of the solar eye, 'the lady of the Flame', the 'Twin of Shu'. She took form to create a final polarization on the earth level prior to ascending to the higher planes. Fourth, comes the Ibis-headed Thoth, the moon God, The 'Lord of time, the 'Reckoner of Years', who as a helper of Osiris was also a protector of the dead.

Fifth in the barge is Horus, the falcon-headed God of the Wind and the Sky, whose eyes were regarded as both of the sun and the moon, and whose domain must be traversed by a dead soul. Finally, in the stern of the vessel, is the snake deity, Wad jet, symbol of primal vitality and renewal, since it regularly sloughs its skin prior to being reborn.

The wings of Isis envelop the three deities in the stern half of the ship. The rear panel of the egg cradle depicts a pair of upraised arms, symbol of the soul itself.

The bow and the stern of the vessel are decorated, respectively, with Hathor, the cow headed Moon Goddess, also associated with Isis who directs the space-traveling soul (and whose wings waft the breath of life), and the ram-headed God Khnum, representing the different directions the barge travels in during the day or the night. Further bas reliefs appear on the two panels and yoke of the soul egg beetle emerges from a lotus, as a double symbol of rebirth. On the egg-cradle's yoke are symbols of the seven planets known to antiquity, signifying the evolutionary stage of the soul. They are represented twice, for their dark, and the light forms, since Egyptian symbols contained their dualities.

memory, passed down the generations in rituals, stories and insights say, of Siberian sages, or Huichol Spirit Guides. Filippos is thus influenced by both the formal symbolism of sacred system, (such as Pythagorean Geometry or Tantric mandalas) as much as by personal dreams and visions, either shamanic ally shared, or experience alone for instance, staggering awestruck through the temples of Ankor Wat, and noticing the kinship of these faces with those of pre-Colombian America. He's really, like all of us of course, just trying to release his own soul from the matter at hand. His work, he suggests, reflects the process in him self of revisiting the old Eternal Truths, finding out what they really personally mean, and rebirthing their universal values in the present. Even his smaller pieces have a strangely permanent and megalithic quality about them, and yet, on closer inspection, they reveal themselves as monuments to the transparency of matter. ➤

Filippos' solo exhibition, Love and Beyond, will open at the Galeri Nasional Indonesia on August 23rd at 7pm. The exhibition will be open daily from 10am - 7pm until August 30th 2005.