

**Lena Akopian** is an artist trained at the Art Academy in Riga, and has lived in Norway since 1990. She works within a wide range of expressions, but relationship between nature and human recur as a thematic foundation. The varied expressions spring from a rational approach to materials and techniques. Through the use of such as oil, acrylic, watercolor, pencil, manipulated photography and etching composed images with a goal to visualize the exact term artist is looking for.

It is evident in every work that Akopian is a classically trained artist who know their craft. She has an exquisite drawing technique and master painting and watercolor. The figurative idiom is still not flat or vacuous, but always held by a nerve. A motive may at first glance be perceived pretty and decorative, but often conveys a degree of social criticism or traces of their own experiences. The artist is concerned with how people treat soil and even says: "Environmental issues have always touched, inspired and shaped my art. Pollution caused by human activity in the spread of toxic substances in air, water and soil, harmful effect on human health, animals and plants are the watchwords for more of my artwork. "

In many ways you could say that Akopians art is ambivalent, because it does not follow a clear line in either form or content. She does not want to be locked in an expression, but constantly seeks further. This means that she does not own a formal language that is easy to recognize, but she also makes the development never stagnates. New themes provide new aesthetic challenges, and that of a creative scientist gets materials tools to reach a goal. The subtle nerve goes however left in all images.

In 2011 presented Akopian an art project that would reach out to a broad audience. Next stop consisted of a series of paintings that were hung up at all stops on one of the bus routes in Drammen. Bus cycles, as "gallery top" on the road on the basis of a democratic mindset: Instead of people to seek out art in the galleries, artworks should visit the public where they are. A sympathetic and availability substantiating art project that says something about the sender's informal and openness. The series of female portraits that were used in this project clearly shows how Akopian use different techniques and has a versatile artistic languages. Both painting, photography and drawing were represented.

Less known is perhaps the watercolors which reproduces cities and landscapes. The technique has not high status in contemporary art and is often regarded as a predictable and due form. But even here the artist manages to add a stitch of something surprisingly been in some of the pictures almost an expressiveness in terms of hasty lines across the canvas that gives life and expands the traditional landscape design.

Her strongest expression is, however, drawing. Through the sober shape conveys Akopian something special that is not always possible to define. The classic pencil drawing is applied to something simultaneously with subjects emerge as relatively clear symbols of the artist's worldview.

Message is always the most important thing for Lena Akopian. Equipment and materials are only tool that helps to visualize creative ideas. Her art is not distinctly categorical or restricted, but through an exploratory approach constantly evolving.

Gunhild Horgmo, norwegian art critic and writer.  
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*(translation by Google)*