

Unveiling Face

The title of the exhibition is based on the "play" in the attempt of revealing a personal perception of an image that was hidden up to that moment. In resolving this assumption, whose aim is to reveal the real, the true, it is always unpredictable especially if we are looking at the problem that is coming from the social sphere. Regardless of the success of this undertaking, it is not possible to sustain the life of an image by locking it up in a drawer with only one interpretation of its meaning.

The works at this exhibition are metaphors constructed in such a way that they are linked with life's turbulences in the context of the social, cultural and political relations of the environment I live in. They are mostly multimedia pieces which show a cross section of the activities I attempt to realize to an equal extent. One activity is more progressive and more adequate than the other but all together, they equally support the entirety of my thoughts and feelings when engaged with certain issues. In such a context I often perceive the forms and materials I use in my work as starting points that condition certain behavior on a daily basis. Thus, I would not contrast my video work with painting or an installation with my drawing because the differences are always beneficial while the distinctiveness of a photograph is always productive in the perception of the formal meaning of a scene.

Thus, I am absolutely aware that my ego as an artist must not hinder my understanding of the world we live in. Forms and materials are means of expression and the mere "manipulation" of them is not enough for the final creative result. It is also quite clear that I am more interested in the process rather than the finished "art" work but at the end it is definitely clear to me that only the finished work provides a chance for a change and intensification of sensitivity in the understanding of an image or phenomenon.

One of the examples, an exhibited work, is a photograph "I'm a Christian" where the deviation - the metaphor - is firstly constructed by collecting symbols of Christianity, then by following the iconographical rule in representing a Christian motif and finally by lending my own body to carry on the scene. That would be all "normal" and would represent a characteristic portrait of a baptism scene of a person in a Christian church of the 14th, 15th or 16th century if it wasn't for the appearance of the Garfish which is not on the head of the person being baptized but on the head of the artist who is in the process of working (performing). The image of two heads so close to each other inevitably poses the question of their kinship. The Garfish lives close to the surface, 5 to 10 cm under the surface of water, and is a long and fast moving fish. In its swiftness it constantly flies over the surface and "flies" into another coexistence, into the space of air. However, it is not a bird but because of its dual aspects it is also not a fish. In this case it lies spread on the "artist's" head that is wet and in the water on the artist and his clothes. On the other hand, the artist as well has an ambiguous address in the cultural and social milieu because he/she is always moving in the space between the "real" and "imaginary" with a critical and alternative opinion on society and as such he/she keeps the door open for another parallel existence.

Making a portrait is always a special moment, always done in a crucially important moment. Nowadays in this hypocritical historical period of time when many people on this planet live humiliated by illiteracy, famine and are killed because of their political and religious beliefs, it is the right moment for a historical portrait. Thus, I would say that this is not a sketch for my portrait as an artist but a model for thought on the portrait of our Christian cultural, political and social heritage.

Finally, why do we always end a conversation with the question: if our lives are based on humanity why do we live in an inhuman world?