

Statement:

My practice focuses on the coexistence of organic or random behaviours within and around structural forms. Using post-minimalism as a starting point, I combine artificial materials with chaotic shapes.

In addition to this, my pieces create a confusion between Man-made and natural, along with an ambiguous power-dynamic between those elements. Indeed, I seek to challenge the Anthropocentric belief that humankind and its material production are separated, if not opposed to, nature. Keeping this in mind, a certain tension between nurture and invasiveness pervades through my work.

Thus, multiplicity and repetition have also always been a part of my process. This action-based element aims to convey a feeling of humility. This process is also a means to reveal layers of time within an object when the same gesture is repeated over and over.

Finally, through destruction and reparation, I attempt to reject permanence and embrace the wounds of our collective experience, in a context where narcissism and individualism have seeped into conscious minds.

Research:

1. The Relationship between Organic and Artificial shown through Repetition and Multiplicity:

Combining gridded/ordered elements with chaotic forms (or anti-forms) was first inspired by the work of Eva Hesse. Her use of rope and the flexible possibilities it allows also prompted my use of this material in my work. The way jute rope spreads out into disordered chaos is deliberately linked to the notion of entropy.



Eva Hesse, *Ennead*, 1966.

The anti-Anthropocentric philosophy can be considered as a branch of determinism and is shared by authors such as Roberto Marchesini in his book *Beyond Anthropocentrism*, written in 2018. Following this idea, my practice draws on the thought that the non-organic matter our civilisation produces are simply a product of our parasitic nature.

The use of multiplicity and repetition of simple gestures or elements follows the line of works by the Arte Povera movement. In fact, the individuality of each gesture or element disappears when part of a multitude. Jannis Kounellis's use of raw, unaltered materials is also something significant in my practice.



Jannis Kounellis - title and date not found.

2. Fungi, Destruction to Regeneration, Cycles and the Spiritual celebrations of them:

There is a fungi appearance of toxic or manufactured materials such as wax or rope in my 'parasite' series (*SLEEP TIGHTER, It Was Never Sad, Untitled Branch, In Aeternam Vale*). It 'grows' from decaying wood, referring to regeneration and cycles, creating a duality between life and death, fruitful abundance and intruding invasion. Similarly, we are growing in terms of production, leaching off a dying ecosystem.



Lion's Mane Mushroom I grew as research, which inspired my finished work "In Aeternam Vale".

Destruction by breaking and cutting my work into pieces and then pulling it back together brings an ambiguity between care and aggressiveness. However, since the 1960s, destruction in the context of artistic creation has changed from a negative state or passive condition to a highly productive category. The self-destructing artwork extinguishes art's fixity as arrested form and steers towards the ephemeral and contingent "open work." From Ai WeiWei, to Anselm Kiefer and Wolff Vostell, artists have been practicing the art of destruction as acts of disruption and iconoclasm (Destruction, edited by Sven Spieker, MIT Press, 2017).



Sculpture by Anselm Kiefer (title and date not found).

As experimentation for the power of rituals that celebrate cycles of life and death and a sense of oneness, I have collaborated with performer Shawn Nayar in a ritual-like performance entitled "Eclosion." Here, the performer's physical attachment to the tree can either be interpreted as nurture or parasitical leaching. As time goes by, I cyclically walk around him and the tree, tying a new rope from the tree to his limbs at every loop, progressively constraining him to the sculpture and allowing him to perform less movement. This encompasses the notion of birth, nature over man and cyclical repetition. Human rituals from every culture that occur every year are also a way to celebrate that.



Photographs from performance "Eclosion" (February 2022).

3. Time and Movement as Perspective:

In my “Memories of Things I Have Never Experienced” installation, I have moulded the block’s outer surfaces with hessian fabric, taking inspiration from Louise West’s concrete Nottingham Contemporary Museum poured with a lace pattern surface. I have chosen hessian because of its timelessness and disassociation from any place or culture. It is universal and transcends time from the beginning to the end of human civilisation. Having hessian cloth, which reminds of clothes or bandages, also wrapped around the cracks of each block personalises each stone as an embodied subject in time rather than an inanimate object.



Louise West, Nottingham Contemporary Museum (opened in 2009).



My hessian moulded and wrapped concrete blocks

As a human's desperate attempt to be remembered, I enjoy, like Sterling Ruby, to leave a trace of the artist's hand of a finished piece. This goes against Donald Judd's laws of Minimalism that dictate a detachment of the work from Man or time. In this installation, time is also referenced by the effect of the clockwise rotating square holes in the blocks.



Digital and hand drawn sketches for different versions of "The Memories of Things I Have Never Experienced".

Through the multiplicity of the squares, a circle is formed. In other words, an organic shape is created by an artificial one. My interest in circles comes from the importance I see in cycles and from the unity it evokes. The shape also reminds of clocks and yet challenges the notion of linear time.

As John Cage says, "we are not moving towards some kind of goal. We are at the goal, and it is moving with us." This powerful sense of constant change is therefore conveyed through the movement created by the liminal space between and through the blocks.

These blocks are presented on treated legged Sawn boards (approximately 145cm tall) so the viewer can look right through the hole. This type of wood seems precarious and reminds of old wooden boat decks. The idea of presenting a work on such stands was inspired by Louise Bourgeois' *The Blind Leading the Blind* and Berlinde DeBruyckere's singular way of elevating sculptures by incorporating a plinth into the work. The legs are irregularly on one side and the other of the board to make it seem like it is walking walking This brings us back to the notion of movement through time.



Louise Bourgeois, *The Blind Leading the Blind* (1949).



Berlinde DeBruyckere, *Actaeon* (2012).

Through the process of continuous wax dripping, the repetition of gesture in my "Untitled" branch (2022) also revealed layers of time frozen in matter, the same way stalactites would form. The idea of forming stalactite-like formless textures from chemical matter came with my interest in works by Sterling Ruby, more specifically his urethane or anti-form works.



Sterling Ruby, *The Cup* (2019).



Wax experiment I made (2022)

The idea of representing time through space was first prompted by Werner Herzog's Films *The Cave Of Forgotten Dreams* and *Fireball*, in which signs of deep time are examined through space and material. In those documentaries, we see two distinct types of time capsules: the claustrophobic Lascaux Caves where our ancestors chose to leave a mark of their existence, and the vast inhabited plains of the North Pole where every stone is a meteorite that might have fallen thousands of years ago.



Werner Herzog, *Cave of Forgotten Dreams* (2010).

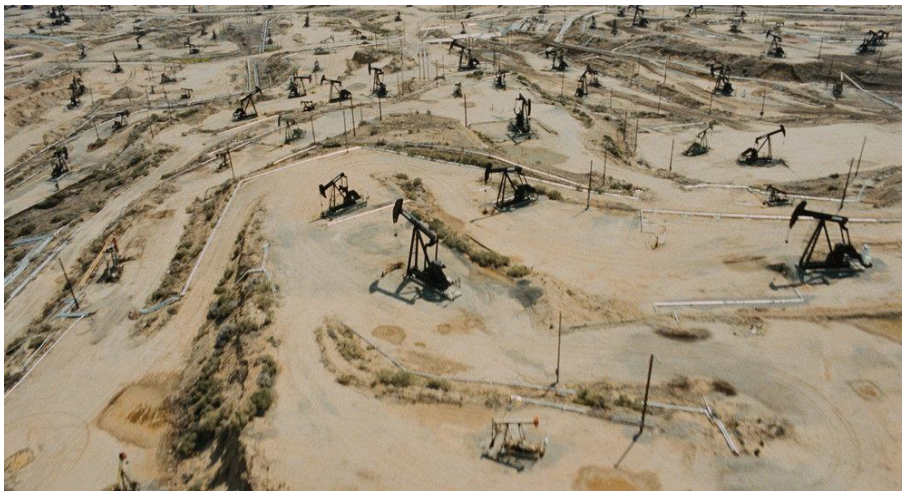


Werner Herzog, *Fireball* (2020).



My own time capsule (experiment I made in 2021 with ready-made material, water and lichen).

Rosa Barks's "Time as Perspective" 2012 film relates more closely to my work in terms of the use of repetition. Shot in the Texan desert, it shows huge oil pumps constantly repeating the same mechanical movement. Their sculptural quality in the vastness of the dry landscape, makes its temporal horizon hard to pinpoint – it could be both a dystopian, futuristic sight or an archival document from the past. Yet, the fracking keeps running in loops – symbolising progress and exploitation that has been reduced to a repetitive rhythm. Just individual movement that, because of its consistency, becomes monumental in its effect.



Rosa Barba, *Time as Perspective* (2012) - film still.

4. The Underlying Meaning of The Iron Oxide Spiral: We are like Ants.

Continuing to experiment with iron oxide and its striking red, I created "Iron Negative" to evidence the connection between humans and universe. I picked up red iron filled stones found at Portobello Beach with and added iron oxide powder, which I then wrapped with hessian. This was inspired by artist Andy Goldworthy's interest in Scottish iron's striking red. I was also inspired by Gordon Munro & Ewan Robertson's catalogue "IRON: Artefacts and Actions", in which Kamini Mellodi wrote: "To work with Iron today is to fracture the contemporary with the archaic, to reconnect objects with geological forces beyond the actualities of the present."

Indeed, iron can be found within our blood, on Scottish land and is responsible for the magnetic field circulating around our planet but is also found as meteorites falling from space. It is therefore very symbolic and enables movement and life as we know it.



Andy Goldworthy: Rivers and Tides (2001) - film still.

On a canvas, I chose to set the hessian-wrapped stones in a five-legged spiral to produce an abstraction of the human figure, while also recalling starfish or astrological phenomena such as black holes, to show a connection between micro and macro.

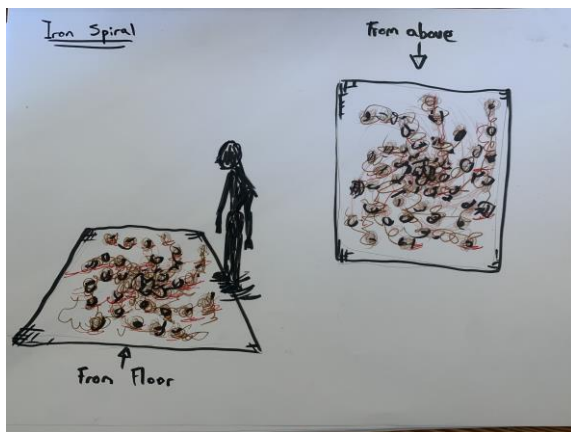
The initial idea of the spiral, however, came from the visual aspect of ant mills. An ant mill, also known as "death spiral," is a natural and instinctive phenomenon that occurs when a group of ants have lost their pheromone path and follow each other circularly until exhaustion and eventually - death. One can make the link between ants and humans. I do not mind the tragic beauty behind the idea that we only have each other to rely on and survive. Are we blindly following each other into a death spiral? The ecological crisis would suggest so.



Picture of an Ant-Mill (copyright Getty Images).

More importantly, this process-based work has relied on time and weather to produce the negative of the spiral. It took 5 days before rain fell and created a negative of the spiral by making the iron oxide drip around the shape. The messy and raw result of the red stained white canvas reminds of tragedies attached to nationalism and war that we now must continue to carry as collective memory to keep moving forward in time with a sense of unity.

My idea to use weather as a material came from Tim Ingold's essay "Footprints Through the Weather World: Walking, Breathing, Knowing", in which he claims that our entire existence and behaviour is defined by weather.



Sketch for *Iron Negative*



Process shot of “Iron Negative” after the rain.

Continuing with the idea of seeing humans as ants, I have played with scale by collaborating with Kristel Bodinsiek and Christian Bajenaru by contributing to their Box Gallery with a small (approximately 17cm from top to bottom) piece I made last summer.



(piece in the back right corner)