

*Prepared for all the things to be said, or left unsaid<sup>i</sup>*

I am fascinated by the relationship between different things, the dialogue they can have and even their constructive dispute. Different elements, materials -as well as processes of them and approaches to the working surface- that become layers on my works and hold an awkward, ambiguous stance between being contradicted or concluding into an entity. Parallel to that, my work becomes a contemplation on the painting act itself, as the painted work is getting stripped and the process of its creation becomes the very visual result. The process itself is transformed into image, or otherwise, the image comes as the outcome of the whole procedure of painting.

Painting comes in this way as a multilayered metamorphosis, a '*highly personalized semiotic activity*'<sup>ii</sup>, or '*transition*'<sup>iii</sup>, to a physical object which functions in a similar way to the use of language by poets. In this way what was there in the first place to be said or transmuted may remain even unsaid, and what matters at most is the visual outcome of this whole route.

Through the contemplation on the process of painting I have become concerned with issues of authenticity and originality in the act of it. I am concerned with the questioning of an almost sacred aspect the painted image tends to get, with its function as an Icon and with '*the making of art as a heroic act of original creation*'<sup>iv</sup>. These questionings and concerns take place both in the process of my painting, as also, in the use and the display of the painted image.

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<sup>i</sup> T.S. Eliot, *Portrait of a Lady*

<sup>ii</sup> Isabelle Graw, *"Thinking through Painting"* 2012

<sup>iii</sup> David Joselit, *"Painting Beside Itself"* *October* 130 (2009)

<sup>iv</sup> Jan Verwoert, *"Living with Ghosts: From Appropriation to Invocation in Contemporary Art"* 2007