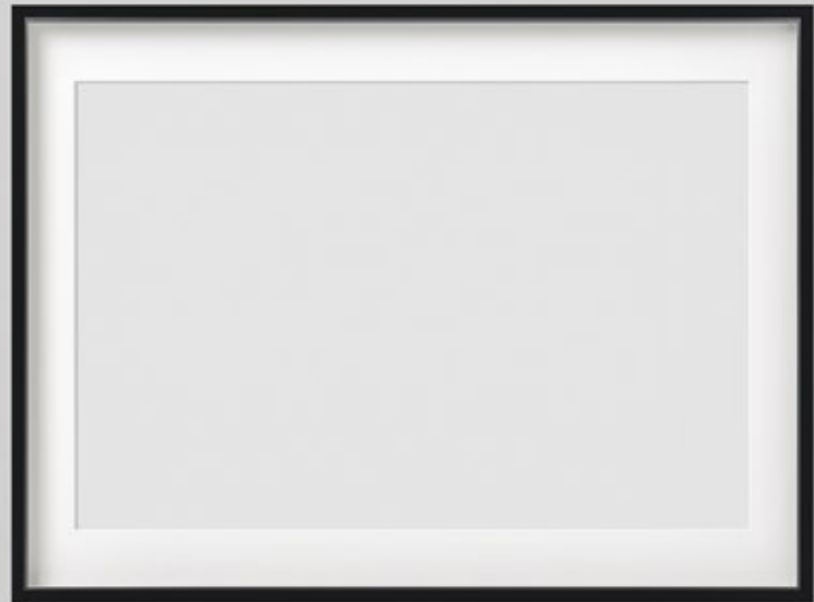


SERIES NOTES & FRAMING SYSTEMS

Cristian Stefanescu



LOVE LETTERS, 2021

Notes

It is all about Love

Sometimes the hardest part seems to be writing about the simplest things. What can one write about happiness or love? One can talk about actions, objects, colours, senses, flavours, impressions, the outer world but how can he or she really describe the unique personal feelings or the intensity of the multitude of feelings and sensations one experiences while in love? Perhaps this is why we have words such as ineffable or indescribable or sublime?

I have many times written about my series in trying to help the viewers to better understand the concept or the idea or ideas behind each series. This time however it is different, this is our story, this is as intimate as it can get, this is how my wife Anca and I had met, this is about the infinite happiness to having found love and an equally endless sorrow to having found out that it was (what I then thought it was) an impossible relationship.

At various ages, you dream, you imagine, you make plans, you visualise and perhaps even discuss with your closest friends or imaginary ones how your future ideal partner will look like, or what are the things you are going to do together and how or, in short, how your perfect relationship is going to be. Perhaps at times you may wonder if such a person really exists on Earth but these are fleeting thoughts and you pretty swiftly get back to the definitions.

When at some point, usually when you least expect, the person appears as in a miracle right in your face you fell in love at the first sight. You know, you just know beyond any trace of doubt, beyond any thought, hypothetically assuming that there are thoughts in such moments, beyond any logical reasoning questions you may have, you just know.

In our case, it all started with an acupuncture session, an open door and the most beautiful eyes in the world. I glanced at her eyes for probably no more than 3 seconds and I knew. Then, I was the person I was but a moment ago with a small change, I knew she exists and that made all the difference in the world.

Fast forwarding, weeks after that initial heavenly moment, we had met, and we understood we were both having the same feelings, but also that any potential hope for a relationship was impossible. I was a single father raising two children and she was, even now seems difficult for me to write, already married.

In searching for love how far can one go against all the awfully strong moral codes he proudly holds, against all the beliefs, against all the friendly, sometimes unsolicited, advice, against all the family culture, against all the social custom, perhaps against all religious beliefs and canons, against the so called personal history?

Originally, as if frozen in a world that was not ours, as painted in a painting we were not part of, we couldn't do anything. We have however agreed, as I wrote to her, that "I shall search for her on all the planets and in all the lives I shall ever have" and we allowed ourselves to write to each other.

These are our love letters rewritten on our costumes since we were two faceless souls communicating with each other. These are our words, our feelings, our embraces, our buckets of tears of sorrow and joy, of desire, of love, of ... hope!

LOVE LETTERS, 2021

Notes

"Love approached me when I was less thinking of it... or so I thought... and my life was torn asunder before I knew it in a single day, in a single moment with a single glance.

The veil I had drawn over my thoughts came off with words. We melt into each other with written messages, with words hidden into secret letters. I didn't wish to be a poet; I wished to be a lover.

The flow of the language with words and words in phrases let my passion unfurl while I was rising up, forgetting who I was.

But words are meaningless unless they reinforce what is already felt. New lovers attract each other, drawn together by some unexplainable pull as if magnets.

It is not desire, it is not the sparkling fire of a physical attachment; they wish to dive into the unknown to become empty of thoughts, empty of memories, empty of past and future, letting love flood free every cell and every atom.

Lovers see the ideal in their beloved. They often alter details as they go on, but never depart from the main lines.

"Seek for me my darling and find me in another life where I'll be free to love you as I now long for..." I wrote to him.

Where does the feeling come from, when married, that we are not at liberty to give the love we feel as if we were not belonging anymore to ourselves?

It took me many words to crack asunder restrictions that wrinkle and contract, beliefs of moral code, of responsibility and commitment...

It took me many phrases in order to undo the error of believing I was not free to love, the error of believing that I was still the one that decided to marry in her twenties. I never wished to be a wife; I wished to be a lover.

The more time I spent with my feelings the more they grew up extending stems or branches, enclosed within my heart... and my heart was dispersing words like seeds, gliding or spinning through the air, shaped to float as letters. Love letters... to whom addressed? To my lover... to myself?

What was I seeking out that was no longer inside the woman who was living side by side with the man once friend and husband? When do we cease to be lovers in our marriages?

If I had observed my words I would have known. Some words were absent, some were seldom used as if I was becoming a stranger to my own language. I was tired of missing words. Tired of unarticulated broken feelings. Tired of omitted or misplaced emotion.

I was yearning for the beginning of the story, the moment when there are just a few lines drawn upon white-sheets of paper. That moment, when we are learning words, inventing language in the light of our burning desires.

I longed for that silence where I could feel the shadows of the new two selves growing together ... and without clearly seeing the form of their becoming, knowing they were growing into one.

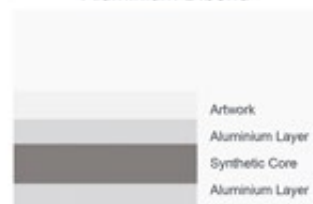
In the beginning was the Word, and the Word was with Us, and the Word was Us."

LOVE LETTERS

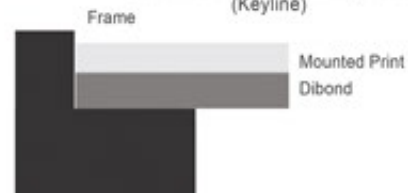
Solid Wood ArtBox (Keyline) Framing



Aluminium Dibond



Solid Wood ArtBox Framing Profile (Keyline)



LOVE LETTERS

Studio View

C-Type Printed on Fuji Crystal Professional Archive Maxima Paper

Matt Coating · Weight 245 gsm

Mount: Aluminium Dibond

Print Size: 100 W x 135 H cm

Mount Size: 100 W x 135 H cm

Limited Edition of 10



LOVE LETTERS

Love Letters #31, Detail



FUSION, 2020

Notes

About Love, Life, and Art

During this very particular period we are living in, my wife Anca and I have spent all the time together in our studio. In this series, I have focused my camera on the love we share for each other, the love we have for life and art.

Love. Since it is a symbol, since it describes a human emotion, how can we clearly and utterly understand or explain the significance of love and not what this particular word contains? Can a single word, a single unit of language, cover the fullness of human emotion? What does the word manage to contain, and from and what for is it actually coming?

Among other descriptions, Oxford English Dictionary defines Love as being a feeling or disposition of deep affection or fondness for someone typically arising from a recognition of attractive qualities, from natural affinity, or from sympathy, a feeling or disposition of benevolent attachment experienced towards a group or category of people, but it also defines it as an abstract quality or principle.

The Japanese language uses three words to convey the English equivalent of Love while the ancient Greeks identified four forms of love: kinship or familiarity (storge), friendship or platonic desire (philia), sexual or romantic desire (eros), and self-emptying or divine love (agape).

No matter what language we use we cannot define and describe what Love is with a single word, no matter what word we chose since Love is All That Is. It is all that we don't recognise and yet we recognise. It is absolute peace, it is the expression of our souls, it is the infinite creation, it is the highest energetic level that we as human beings aspire to achieve. Furthermore love fuses together also all the feelings, the

the emotion that has a creative component, that has joy and peace and harmony, that is a true expression of the self.

Many times we tend to separate the concept of love from the concept of life. We, in our separated portions, within our perception of separation in which we live our life's we don't always understand that each element contains all the other elements.

Love is emotion, life is emotion, art is emotion. Nevertheless, we cannot speak about love without including life, we cannot speak about life without including love, and we cannot speak about art without including both the concept of love and the concept of what we call life. In a way they are the same, they are the same thing separated by our perception in different things that appear to us, that are not necessary or fully or completely connected

If we understand that life is love, when we fully and completely feel that life is love, many if not all of our judgements, or of what we call scale of evaluation will fall into nothingness. In a complete state of love, of unconditional love, we will hold no judgement and life on Earth will look completely different than the one that we see now.

When we look at an "object" that we find in the nature, that we label it as being created by the nature, not by the human mind, or hand as we might say, we perceive its beauty, we perceive life in that form and at the same time, we consider it to be a natural form of art, a different kind, a different expression of what we would label as art, that has nothing to do with the human hand, in which we believe and perceive that God was the artist.

But all the trees and all the elements that we perceive in our life are in

FUSION, 2020

Notes

truth our creation, our collective consciousness keeps this Earth into its very form as we perceive it, as we taste it, or smell it, or touch it, and eventually admire it.

We are all the artists of this world, we create life all the time in the same fashion as we create our bodies which intrinsically is an act of creation, the only difference with this process is that we do not usually describe the World as being Art.

Art is nothing more than an expression of the love for life that resides within the artist. In all its various forms it is an expression of life itself, it is an expression of the artist's souls.

We, all the humans, are creators, we are each our own artist, and we project our inner dreams and desires, our inner visualizations upon the canvas we call life. We can however consider that the artists are just a different kind of creators. Every piece of art comes from an emotionality or from different beliefs that are entwined with the true expressions of the artist's souls therefore each artwork is actually a perfect extension and expression of the artist's souls

The artistic impulses are the very expression of our individuality, not only as human personalities but part of the individuality of the source we are coming from. They hold great authenticity and those around an artwork may perceive this unperceivable energy that they carry.

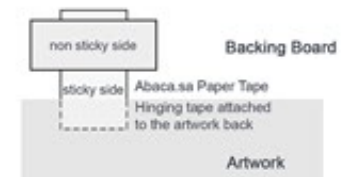
We cannot separate therefore and break into different concepts and speak separately about love, life, and art. Life is love, love is life, and art is an expression of the love for life that one holds in his being.

FUSION

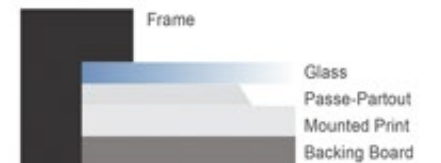
Classic Photographic Gallery Framing with Passe-Partout



T-hinge



Classic Gallery Framing Profile



FUSION

Studio View

Hand Printed on B&W Ilford Baryta Paper

Matt Coating · Double Weight · 255 gsm · Fibre Base

Passe-partout: Natural White

Print Size: 40 W x 50 H cm

Mount Size: 60 W x 80 H cm

Limited Edition of 10



FUSION

Fusion #07, Detail



EQUINOX, 2020

Notes

Up to a certain point, I was not really convinced that there is such a thing as love at first sight. Of course, I saw it in movies, I have read about it in novels, but a movie is just a movie after all and a novel is just the representation of the author's perspective and therefore of his truth. Then I opened a door, I was forty-five years old, and in a hall full of people all I could see were the most beautiful, expressive, and alive eyes in the world.

Similarly, I was not convinced there is such a thing as the perfect relation between a man and a woman. In this case, however, neither the books nor the movies helped me too much. Then I married Anca and I have discovered that the perfect relation does exist and I am among the blessed ones to be living such an utterly unconditional love relationship. And yes we do have an unconditional love relationship but there is something else, it is the joy and the fragrance of the marriage of the polarities of the energy within each of us, it is the blending of masculine and feminine energies both between us and within each of us.

Many thousands of years the majority of our society has refused to accept and acknowledge that each and every individual has the capability to blend the masculine and the feminine energies into one idea. For the idea of masculine, feminine, is simply the idea of energy polarities manifesting in ways that make sense to us in our physical reality.

As a complete human being, we are not just masculine or feminine, we are both, we are masculine and feminine. Now, masculine and feminine does not mean male and female since feminine and masculine are the polarities of the energy. When this blending happens in balance within one can live a life of fulfilment enjoying the full flavour, the full celebration

of the beingness that we are.

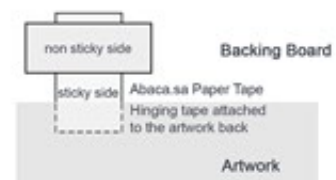
In each end every one of us lies the power to fully blend the masculine and the feminine energies, to consciously choose the blending of the polarity of positive and negative energy, to fully blend the harmony and love, the happiness that is ours, that is our birth right and is fully enclosed within us and in the marriage of the relationship of the female and the male, there is not the loss of the individuality, but rather the celebration and rejoicing of oneness.

EQUINOX

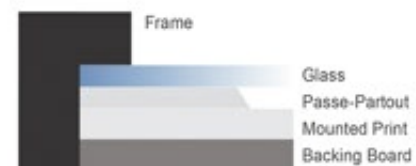
Classic Photographic Gallery Framing with Passe-Partout



T-hinge



Classic Gallery Framing Profile



EQUINOX

Studio View

Hand Printed on B&W Ilford Baryta Paper

Matt Coating · Double Weight · 255 gsm · Fibre Base

Passe-partout: Natural White

Print Size: 60 W x 60 H cm

Mount Size: 80 W x 80 H cm

Limited Edition of 10



EQUINOX

Equinox #15, Detail



HANDS, 2020

Notes

We love with them, we pray with them, we bless with them, we feed with them, we see with them, we speak with them, we create with them. Our hands are the means by which we express ourselves in this physical reality, the outer manifestation of the inner capacity to handle our reality and our experiences.

Expressing ourselves in this world encompasses our interaction with the world. Every single concept, every single object, every relationship, every single situation, in one word every interaction is the same one thing but an encounter with ourselves manifested from all the different points of view that oneness can manifest and what the interaction brings up is what we need to look at at the particular moment of interaction.

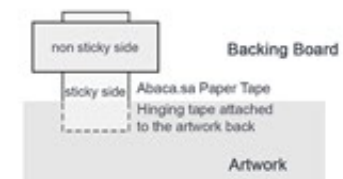
We are all teachers and learners, we are all equal sharers, each of us has something to reflect to the other, we are all mirrors.

HANDS

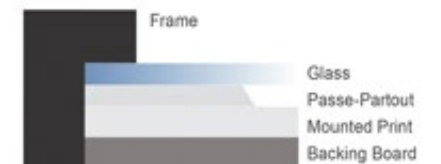
Classic Photographic Gallery Framing with Passe-Partout



T-hinge



Classic Gallery Framing Profile



HANDS

Studio View

Hand Printed on B&W Ilford Baryta Paper

Matt Coating · Double Weight · 255 gsm · Fibre Base

Passe-partout: Natural White

Print Size: 60 W x 60 H cm

Mount Size: 80 W x 80 H cm

Limited Edition of 10



HANDS

Hands #12, Detail



FRAME OF REFERENCE, 2020-2021

Notes

I do not know all the reasons we keep reincarnating here on Earth, why we choose this spiritual journey, but, besides learning, I strongly believe that among them are the desire to fully appreciate the mechanism of creation itself and the eagerness to experience emotions in all their variety.

Art, in all its forms, be it visual art or literature, performing arts or plastic arts, or any other art variant is one of the best vehicles that can lead us to experience first-hand emotions, while being the very creators of the emotions we want to experience.

Since by definition an artwork arouses emotions, it does not necessarily have to have an association with the notion of beauty. Some artworks may be related to the notion of beauty, while others may not. Nevertheless, both are fostering feelings and emotions; there is no art form that does not lead to conscious or unconscious emotions.

I have used the term "notion of beauty" because beauty is something relative, it is not something universally valid or all-encompassing.

Based on Cambridge English Dictionary beauty is "the quality of being pleasing, especially to look at, or someone or something that gives great pleasure, especially when you look at it". Another common definition says that beauty is "a combination of qualities, such as shape, colour, or form, that pleases the aesthetic senses, especially the sight."

However, what pleases the aesthetic senses of the contemporary human being will please the aesthetic senses of the human living in the year 3000? Or would have pleased the aesthetic senses of the prehistoric man?

These are time related questions, but even nowadays, what is beautiful

for one person may not be beautiful, or may even be ugly, for another person. Furthermore, one may consider something as being ugly, awkward or unpleasant one day, while the same thing can be beautiful or at least visually pleasing the very next day according to the energetic vibration in which one finds oneself.

I believe in energy, I believe everything is vibration, we, in our human state of being, thoughts, our creations as a direct result of our ideas whether it is a table or a chair, a painting or a photograph.

Artists are constantly seeking ways to communicate their inner nature, their thoughts and their beliefs, through everything they are doing. Any artist does the same thing when he translates what he is, or a portion of it, into an artwork. Art has nothing to do with time but with the physical and spiritual focus of those who produce it.

When an artist is creating an artwork, he is, out of his own feelings, out of his thoughts (not necessarily logical or coherent), out of the momentary vibration in which he finds himself, creating a vibrational "artwork". Hence, the newly created work of art embodies the artist's energy vibration at the time of making. Once the artist has given "physical" form to the work, it is open to the observation and reflection of everybody, including the artist himself.

Without going into the nature and origin of inspiration, whether it is thoroughly thought out for a long period of time, whether it is part of the dream condition, whether it is left to chance or channelled, whether it is serious or playful, dramatic or joyful, under no circumstances can an artist through his work of art guarantee the opinion of the viewer regardless of the final physical shape, colours or content of that particular artwork. It is fair to say, however, that those who are in the

FRAME OF REFERENCE, 2020-2021

Notes

same energetic vibration with the energy invested and encompassed into the artwork will be sympathetically vibrating with the work of art.

No matter what an artist wants to say, no matter what he or she wants to transmit, eventually it is the viewer, the observer who fundamentally assigns the meaning of each object or work of art, and by doing that the viewer determines the effect of that assignment as positive or negative, like or dislike.

It matters not if the viewer fully “mentally” understands the artist's enveloped ideas and concepts. However, one's conscious willingness to observe an artwork is translated into an unconscious willingness to observe if he/she harmonically resonates with the vibration of that particular artwork. Furthermore, when the observer allows himself to vibrate sympathetically with the vibration of the artwork, when this synchronicity happens, he gets a good feeling, a positive effect, and implicitly he appreciates the work of art.

In this respect there cannot be such a thing as a ‘deadpan’ art, no work of art can be devoided of emotions. Not only the creator cannot control the viewer's experience in front of the artwork, but even the mere act of creation cannot be devoided of emotions. No artist can be completely emotionally detached from the subject of his artworks or his artwork per se.

Likewise there is no form of art that can be viewed as hermetic, impenetrable or self-reflexive except to the mind that divined it, even if we are talking about proto-conceptual, conceptual, post-conceptual art or any other form. Everything that we “see” or better say that we experience is contained within our consciousness, within the already existing infinity of our consciousness.

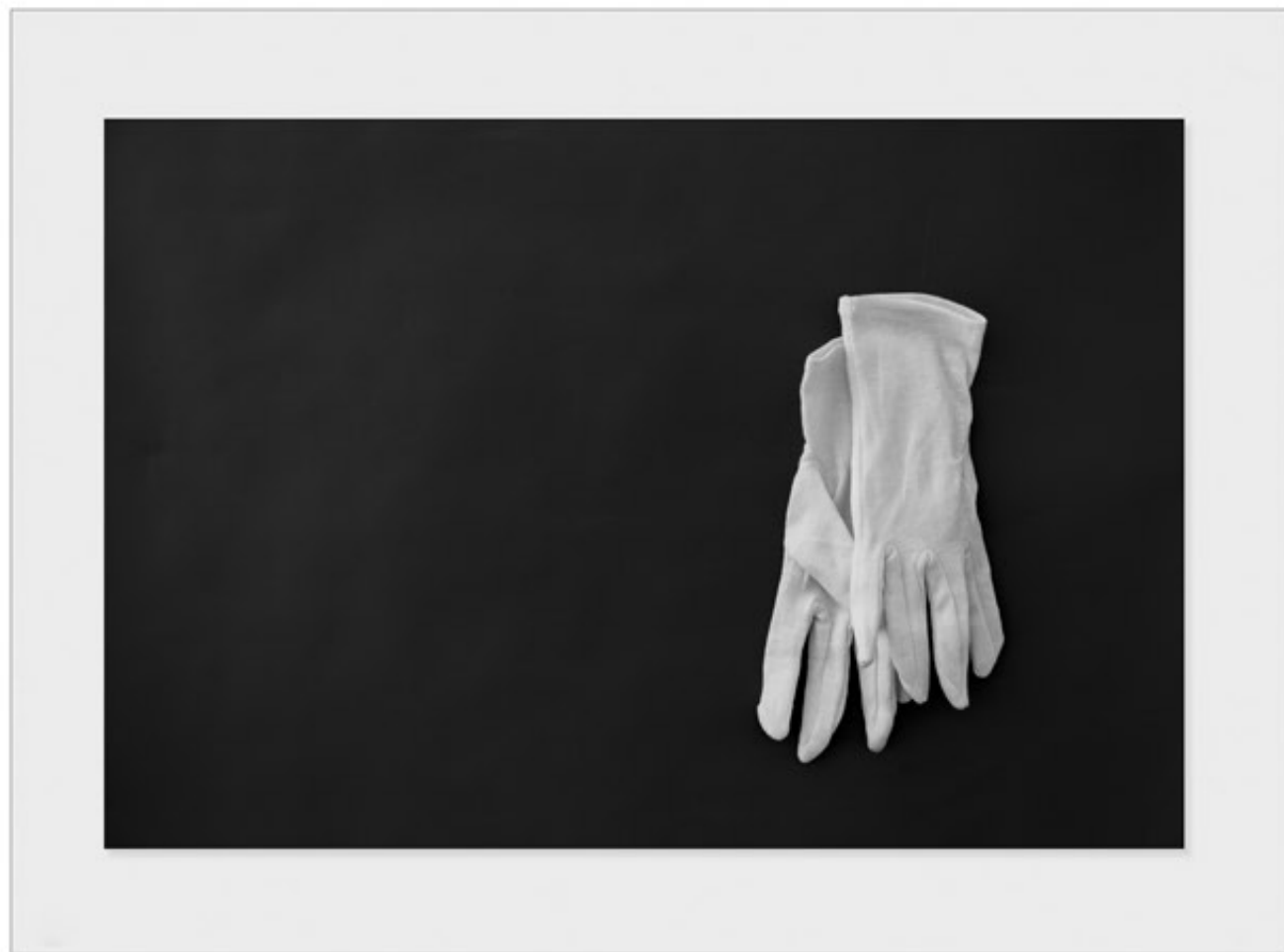
From our infinite point of view there is nothing hermetic or impenetrable for these are linear terms, from our Earthly linear point of view. Eventually everything comes down to the conscious willingness to observe an artwork, to the conscious willingness to connect with the artist's energy through our infinite consciousness. Without the conscious willingness to observe a work of art, if the momentary energy of the observer does not resonate or does not match the energy of the work, he simply cannot see the artwork.

In a larger sense each and every individual human being is an artist, is a creator. Out of our thoughts, our ideas, our belief systems, we paint daily our lives, we picture our future, we act in interacting with others, we form the living sculpture of our body and this is far more important to us than any other work. It can be conceptual or not, it can be random or not, but at the end of the day our life is our most intimate work of art. And even this artwork is open to the observation and reflection of everybody, including the creator himself.

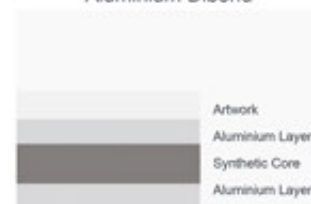
The above mentioned ideas are in no way intended to be considered as the “absolute” truth. They are just part of my truth at the moment I wrote these lines or rather I have expressed my thoughts based on my experience, my present belief system, and my reality I chose to create at the moment of writing. Each viewer or reader may have its own truth, which is neither truer (more accurate) nor erroneous, it is just his truth at the moment of reading in accordance with the reality one is creating at that very moment.

FRAME OF REFERENCE

Ultra HD Print Under Matte Acrylic Glass



Aluminium Dibond



Acrylic Mounting Profile



FRAME OF REFERENCE

Studio View

Hand Printed on B&W Ilford Baryta Paper

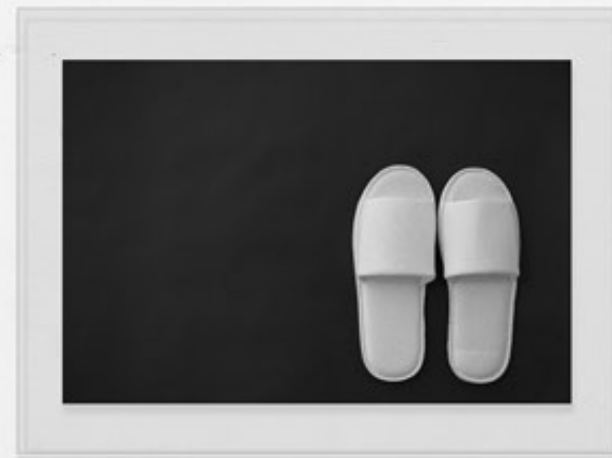
Matt Coating · Double Weight · 255 gsm · Fibre Base

Mount: Clear Acrylic Sheet

Print Size: 75 W x 50 H cm

Acrylic Size: 95 W x 80 H cm

Limited Edition of 12



FRAME OF REFERENCE

Black Knickers, Detail



WE CONTAIN ALL, 2020-2021

Notes

We have black and white, we have up and down, right and left, fast and slow, long and short, in and out or inflow and outflow, north and south, we have positive and negative, we have conscious and unconscious, we have, in short, opposites or contrasts. We have and will always have polarity as long as we recreate ourselves into this physical world, since polarity is one of the definitions of our physical reality and we use this definition as a fundamental base for understanding.

Contrasts in our experience appear to us in their united clarity since we can only perceive one in connection with another. Positive and negative are simply both sides of the same event, and are always present simultaneously. I am not talking here about rightness and wrongness, good or bad or any of that because from the soul's perspective everything is infinite and everything can serve a purpose of growth and learning. Good and bad are just qualifications and are extremely subjective value judgment labels.

There is nothing truly 'bad' about negative energy or 'good' about positive energy; they both have a reason for existing. They both are a distinct expression and we contain them both. Since we contain all the energies, we cannot run from them, there is nowhere to go, they are who we are, and they are within us. It really makes no sense to deny the negative expression because it is one of the energies that allows the expression of this reality we live in or let's say we constantly create and recreate ourselves in, it is just a matter of understanding the blending of positive and negative energy.

Because we encompass everything, each and every one of us we also contain all possible beliefs the human mind can imagine, but since polarity exists in everything, each and every one of us also contain all

the opposite beliefs. There is nothing to gain or achieve, there is nothing to acquire or to complete, there is nothing to get rid of (there is no outside place to get rid of it to) or process through.

We, in our human state of being, are already everything there is to be, everything already exists within us. Everything that we experience is contained within our consciousness, within the already existing infinity of our consciousness. Since everything already exists within us, from our infinite point of view there is no "within" and "without," for these are linear terms, from our Earthly life linear point of view.

Since we contain all, what is most important is that we are able at any given moment to choose. At any given moment, we can exercise our ability to choose, even more we can explore choosing consciously, according to our preference, according to what we want to be, according to what we want to explore. In the daily collective dream we live in called reality, it is only up to us, to express a belief or another, to express who we prefer to be. We do not have to ask for something because we already have it and all we need do is to consciously choose that particular something.

Often, we might entertain the apparency that there is something to obtain, there is a goal to reach, there is something to become that we are not already. The idea of becoming something that we are not already is an illusion. It is an apparency, and is part of the decision that we make at that particular moment, a decision that we are not that something, a decision that says: "I am not that, but I can become that in an alleged different now" and in taking that decision we experience the idea of not having what we need right now. However, any decision can be changed, and we can just BE(come) something, there is no need for 'coming',

WE CONTAIN ALL, 2020-2021

Notes

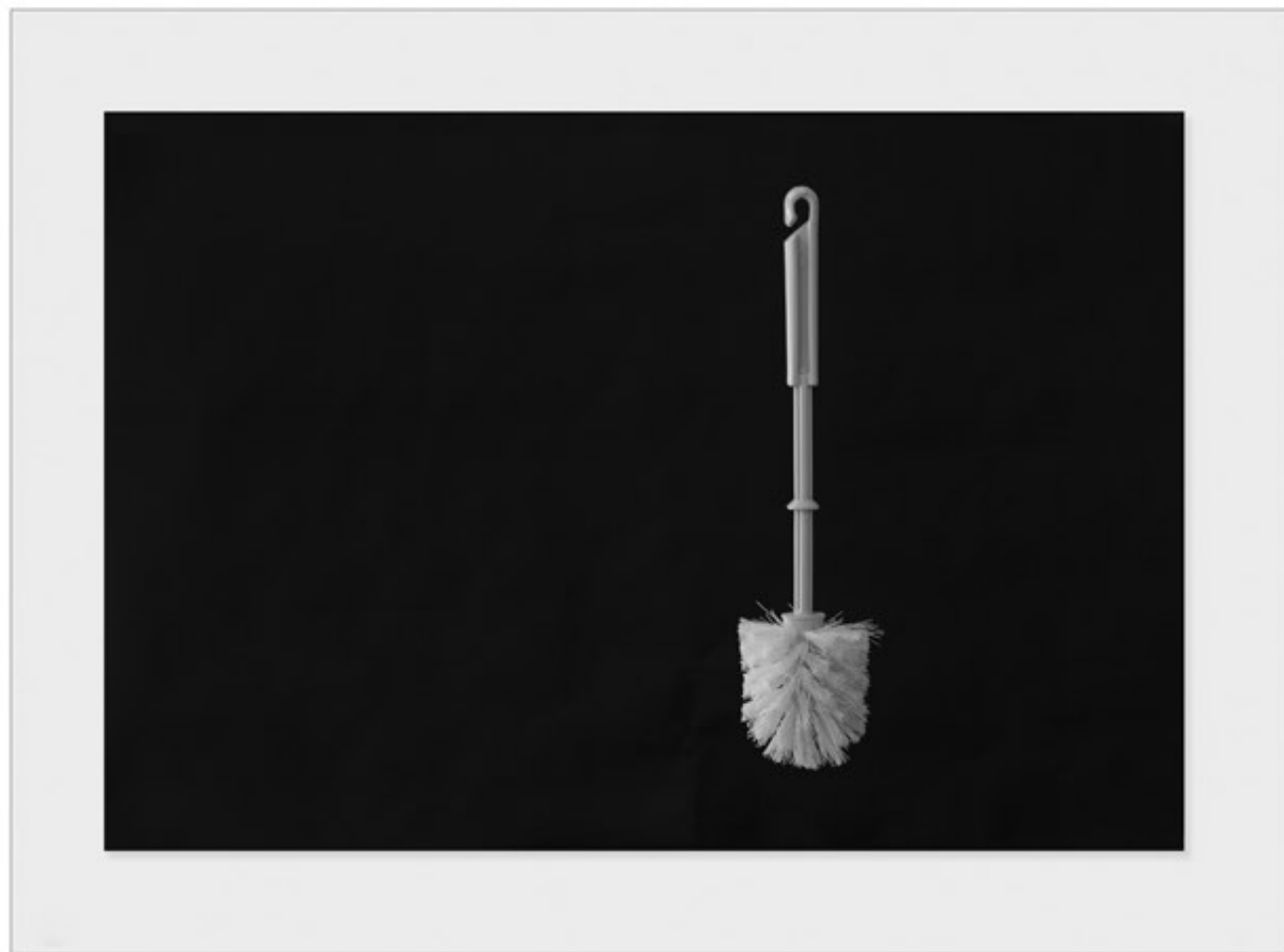
there is nothing to come since we already have everything, since we already are the person we desire to be.

No matter what we have done, no matter who we have been, we can choose ourselves anew, we can create or recreate ourselves one hundred percent, in any given moment, in any given NOW moment since there is only now. Once we choose who we are and then continue to decide that we are that person, that is who we are, and there is nothing, utterly nothing, that can hold us back from who we are, except ourselves.

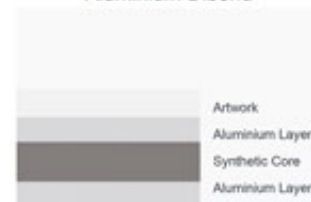
All that it takes to align or realign our reality according to our preference is the clearness of our vision or, in other words, our clear intention(s). The moment we are conscious of anything, it is no longer something remaining in our subconscious, it is something conscious, which we now choose to do something about. When we establish our clear intention, we adapt the frequency of our reality to the frequency of our desire. Hence, that it is not simply a mental exercise to clarify and establish our clear vision, it is, accurately, the initiating step that sets up the energy template, the model, that "our reality then grows upon". Therefore it is not merely an exercise but a foundational statement of a conscious creator.

WE CONTAIN ALL

Ultra HD Print Under Matte Acrylic Glass



Aluminium Dibond



Acrylic Mounting Profile



WE CONTAIN ALL

Studio View

Hand Printed on B&W Ilford Baryta Paper

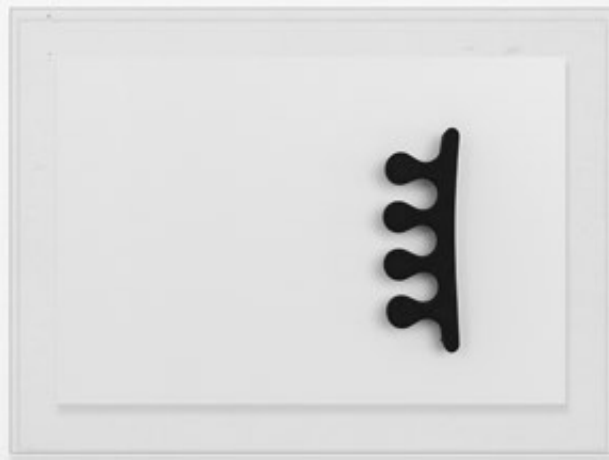
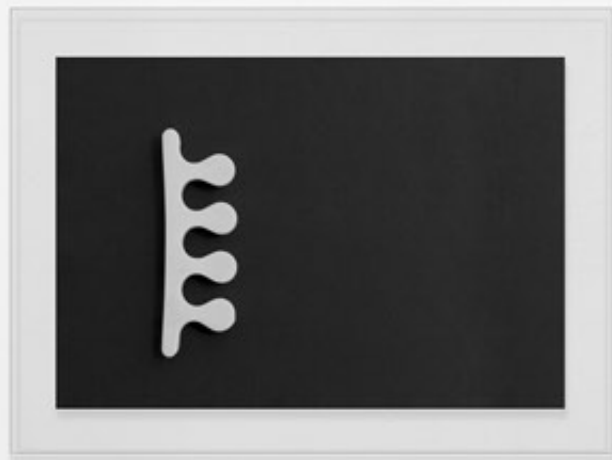
Matt Coating · Double Weight · 255 gsm · Fibre Base

Mount: Clear Acrylic Sheet

Print Size: 75 W x 50 H cm

Acrylic Size: 95 W x 80 H cm

Limited Edition of 12



WE CONTAIN ALL

Black Dish Mop, Detail



ALL TRUTHS ARE TRUE, 2020-2021

Notes

I consider that the basis of a good conversation, of a good debate, in addition to patience, curiosity, and respect for the interlocutor, is having the same definitions between the people who participate in a certain discussion. This is why many times before I start writing I enjoy looking for the most common definitions of the terms involved or of the subject or topic discussed.

So, what is 'truth'? Is there only one or are there several truths? What is the ultimate or the absolute truth?

'True' adjective (comparative truer, superlative truest) is defined by the Oxford English Dictionary as: 1. connected with facts rather than things that have been invented or guessed 2. real or exact, especially when this is different from how something seems 3. [usually before noun] having the qualities or characteristics of the thing mentioned 4. used to admit that a particular fact or statement is correct, although you think that something else is more important.

Furthermore, the same Oxford English Dictionary defines 'Truth' as: 1. [singular] the true facts about something, rather than the things that have been invented or guessed 2. [uncountable] the quality or state of being based on fact 3. [countable] a fact that is believed by most people to be true (universal truths).

You might have heard the belief that there is only one truth, and that one is in possession of it, or that there is only one truth but there are many ways to perceive it. There are also others that are considering the truth itself a belief that is accepted as being true by the society and the individual mentality that one lives in.

As a child, just to remind you, childhood is that time when all

comparisons begin and the unforgettable syntagm "mine is better than yours" is entrenched in one's mind, you might also have heard "my truth is truer than yours", or "my truth is the truest". And who can argue a child who has correctly used an adjective in a comparative and superlative way? Now, joking aside, is there such a thing as a truer truth or the truest truth?

My truth is that the absolute truth leaves nothing out, the absolute truth is composed of all truths. Since it is composed of all truths, if we leave one out it will be nearly the absolute truth, it will be the absolute truth minus one and, therefore, not the absolute truth.

My truth is a truth, it is the truth that I am choosing to explore. I have my reasoning for exploring this truth; certainly, I have my right to explore any truth I wish. One of the main reasons I sustain this affirmation is because I consider that from our linear reality we can never ever have a panoptic view or an utterly complete perspective on an object, or an idea but merely a point of view rather related to the energy we are in at the moment of observation than to the relative position we are observing the object from.

Because the absolute truth is composed of all truths this means that all truths, all approaches, all opinions, all perspectives are valid. There is a well-known story about a rabbi who was called upon to settle a dispute between two of his followers. The first man poured out his complaints to the rabbi, and when he finished, the rabbi said, "You're right." Then it was the second one's turn. When he finished, the rabbi said, "You're also right." The rabbi's wife, who had been listening to the conversation, said sceptically to her husband, "What do you mean, 'You're also right'? They can't both be right!" The rabbi thought for a

ALL TRUTHS ARE TRUE, 2020-2021

Notes

few moments, and then replied, "You know, my dear, you're also right."

From the linear perspective we live in, one chooses one thing at a time and might not always find it easy to choose all truths, even more considering that some truths may actually seem to contradict one another. But, that does not make one right and one wrong; that makes both the truth for the individuals expressing, and exploring, that particular truth.

Talking about contradiction, In logic, the law of non-contradiction (also known as the law of contradiction) states that contradictory propositions cannot both be true in the same sense at the same time. But even in logic, there is the term tautology which is a formula or assertion that is true in every possible interpretation (Wittgenstein first applied the term to redundancies of propositional logic in 1921).

The willingness to begin to get a touch of the fact that all truths are true, all truths are valid for the individuals choosing to create them takes the burden off one's shoulders of having to convert everyone over to one's truth. At the end of the day, it is a pointless effort to assume that: "one's truth is the only truth, and that is it" for, then one misses out on all the other options.

As long as one has the right to explore any truth he/she wishes so can everyone else; their truth may not encompass one's, but one's can always continue to encompass theirs. Their truth may be seemingly contradictory with one's truth, but they have their own thoughts, they have the same right to explore that truth as well. Basically detaching the notion that a truth is the only way, and replacing it with the notion that a truth is only one way, can increase the acceptance of others and can lead to much better communication between people regardless of

whether or not they can see eye to eye on a particular idea. Increasing the acceptance of others and a better communication leads undoubtedly to a greater unity since there is strength and unity in diversity.

Beginning to expand this version of the absolute truth to include all other truths, can allow us to come face to face with persons saying their truth is the only truth, their way is the only way, and still allowing their way to be valid for them. My truth is an alternative to their truth, which I validate, which is a reality for them, to which they are entitled, but it is not my choice. I do not criticise it, I do not judge the other realities, I simply embody my own truth, as an alternative, as a statement to myself, as a statement to the world, as a statement to those around me that this is possible, for it is.

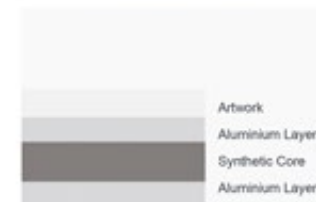
The above mentioned ideas are in no way intended to be considered as the 'absolute' truth. They are just part of my truth at the moment I wrote these lines or rather I have expressed my thoughts based on my experience, my present belief system, and my reality I chose to create at the moment of writing. Each viewer or reader may have its own truth, which is neither truer (more accurate) nor erroneous, it is just his truth at the moment of reading in accordance with the reality one is creating at that very moment.

ALL TRUTHS ARE TRUE

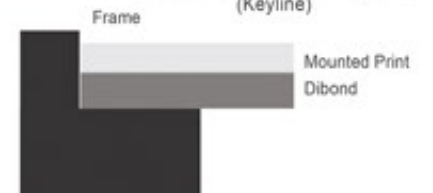
Solid Wood ArtBox (Keyline) Framing



Aluminium Dibond



Solid Wood ArtBox Framing Profile (Keyline)



ALL TRUTHS ARE TRUE

Studio View

C-Type Printed on Fuji Crystal Professional Archive Maxima Paper

Matt Coating · Weight 245 gsm

Mount: Aluminium Dibond

Print Size: 90 W x 60 H cm

Mount Size: 90 W x 60 H cm

Limited Edition of 12



ALL TRUTHS ARE TRUE

Black Boot, Detail



24 HOURS, 2020

Notes

It is said that “life is made up of little things” and this is a valid option, a valid point of view. However, I do believe that there are no small or big things. I do believe that we are in fact assigning the meaning of each thing, we are classifying and defining if something is small or big, important or not important.

In my truth, all situations, all events, are neutral, they have no (pre)attached meaning. We assign the meaning, and the meaning we assign determines the effect we get out. Before we assign a meaning to an object, or an action we perform, it is neutral, it is “meaning-less”. If we assign a negative meaning, we shall get a negative effect or result. If we assign a positive meaning, we shall get a positive effect or result.

In this series I have deconstructed the 24 hours of a “regular” day into 24 moments (various interactions we have with everything around us in our homes) or rather suggested actions or activities that we usually perform in our daily lives.

At first glance none of these actions is vital, or of paramount importance, but cutting one of them out may change the way we feel about that particular moment or thing. We might be glad it is no longer there, or we might miss it, and by doing this we consciously consider its new or rather updated meaning.

While we do a certain thing out of routine, we perform an action out of habit, we unconsciously assign a meaning. However, once we define the action as a habit, we become conscious about it, it is no longer a habit, it becomes a choice.

The willingness to observe a habitual action, is an interruption of the unconscious action, it is a conscious action that will lead to revising or

changing the meaning of a particular thing. Whatever follows, whatever decision it is taken, because a decision is taken, it is now based on a conscious choice.

The Illusion of Isolation

Since all situations and events are neutral, since we assign the meaning, isolation is just a meaning one may assign to the seeming social distancing. Furthermore, one may feel isolated when in the middle of a crowd or surrounded by close friends, while another may feel the oneness and the fullness of the Universe living in the middle of a remote forest. None of them is wrong, both of them are right, all beliefs and meanings have equal weight.

Besides being just an assignment, I do believe that isolation is in fact an illusion that is not generated by the apparent social distancing, but rather by the dream we live in, by the illusion of separation from our source, from what we really are.

I believe that my reality is in truth only a dream I am having, and I can dream it any way I want to. The world I see around me is an illusion created by the energy I am sending out.

As long as I am in the dream it feels real for me, but realising it is a dream I can change it, I can focus on the reality that I want to create and act in alignment and in accordance with the reality that I prefer to experience as my physical reality.

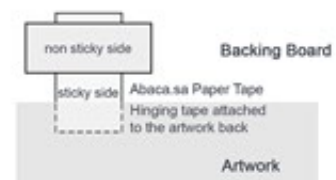
Within my conscious I can create all possible dreams, all imaginable realities I could ever experience. Choosing between one reality or another is a matter of aligning vibrationally with the particular reality I prefer.

24 HOURS

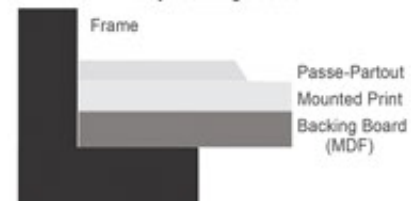
Tray Framing with Passe-Partout



T-hinge



Tray Framing Profile



24 HOURS

Studio View

Hand Printed on B&W Ilford Baryta Paper

Matt Coating · Double Weight · 255 gsm · Fibre Base

Passe-partout: Natural White

Print Size: 75 W x 50 H cm

Mount Size: 95 W x 80 H cm

Limited Edition of 12



24 HOURS

Mop, Detail



PATHWAY, 2021

Notes

There is an unknown reality; I am part of it and so are you.

We are choosing our parents, the environment and the conditions we are going to live in. We choose them and we project them ahead of us, out into what we call time. The conditions while established or fixed in one way, are highly malleable and fluid in another so that a countless variety of probable events can flow from them; and I am neither speaking here about probable selves nor about the symbolic portion of the personality structure.

We might be aware of interests and concerns that will dominate our so called future although the particular course of it had not been chosen. As no system is closed, there are no limitations to the self and nothing is predetermined or preordained in that sense. Hence, each individual has a choice within the incarnation, a free will, from the human experience, to choose.

If everything is energy, if consciousness is composed of energy, with everything that implies, the soul, then, can be thought of as a complex or conglomeration of highly charged particles of energy following various rules and properties known and unknown to us. We can in this sense think of a given self as a nucleus of an energy gestalt of consciousness. The nucleus, according to its intensity will attract to it certain masses of the entire energy patterns available to a given self. In so doing, the soul draws opportunities to be created into the experience and then as human beings, based on the free will, based on the system of beliefs, we can say 'yes' or 'no' to a certain opportunity.

In every person's life, there is a moment when one wonders what might have happened had he chosen another path of a certain past event. Depending on the self-feeding system of beliefs and the system of logic

created to sustain the system of beliefs, depending on the vibration one finds himself in at the moment of this self-questioning various thoughts and feelings may appear as regret, or sorrow or joy, or happiness.

However, no matter what the answer was, no matter what path was taken, there are no missed opportunities, the goal will be accomplished by the soul. There is no right or wrong choice; they are only different choices. Each choice gives us an opportunity of growth that is drawn into it onto the path.

If one would review his life, one could well see from the choices that were made, where he is presently and what a gift it was that he chose as he did to lead him to his present experience, because nothing is extraneous, everything is part of the process.

We can always use anything that is offered to us in any form, in a positive way. We might sometimes assume that, perhaps, there are a few things in our reality which we find difficult to assign a positive meaning to. However, everything, everything, everything is synchronicity and, if we say we are willing to assign a positive meaning, our reality will give us many opportunities to assign a positive label. Consequently we are continuing the flow of allowing our reality to impeccably deliver to us advantage after advantage, opportunity after opportunity, coincidence after coincidence.

We can still create the idea of the unexpected, we can still create the idea of surprise (which many of us like), we can still create the idea that things come up. Sometimes perhaps, things are not exactly what we have prepared for, yet every single instance of the particular idea "things are happening unexpectedly" is then interpreted by us. When we are willing to act in this way and consider that even if something different

PATHWAY, 2021

Notes

from what we were expecting comes up, knowing and being committed to who we truly are, this is transparently more obviously beneficial for us, than anything we had defined should happen, to allow us to express ourselves fully. Thus, we begin to perceive and interpret unexpected circumstances and results in a very positive and anticipating way. When we do that, there is nothing that can seem to sneak in there, there is nothing extraneous for everything is part of the process and not an interruption of it.

There are many ways, many mechanisms, many ideas through which we express ourselves as physical beings, as lifetimes, as statements of reality, as our version of reality. The path to our desires is not always a straight path. It is like a water network within which water can reach from one point to another in several ways, sometimes it can choose the shorter path, other times the longer one, sometimes it can have a higher speed and other times a lower one (depending on the pipe's diameter), always with curves and tees and valves and elbows. All of these things are life circumstances and situations, they are only opportunities for growth and evolution. And how we work with the energy of growth when the opportunity arises is what changes us, what expands us as we evolve and mature into the wholeness of being.

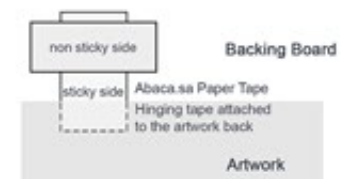
Each individual is part of the unknown reality.

PATHWAY

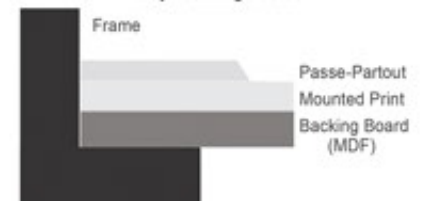
Tray Framing with Passe-Partout



T-hinge



Tray Framing Profile



PATHWAY

Studio View

Hand Printed on B&W Ilford Baryta Paper

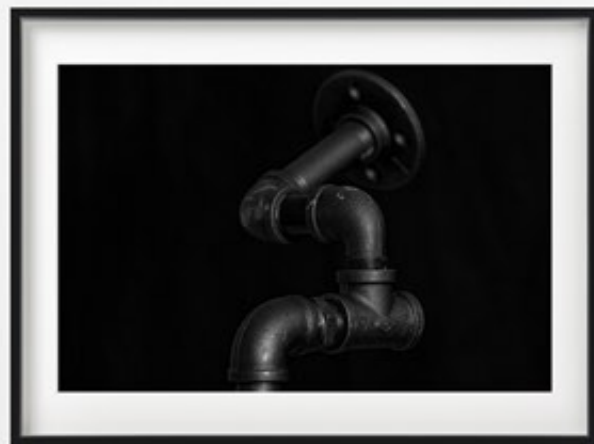
Matt Coating · Double Weight · 255 gsm · Fibre Base

Passe-partout: Natural White

Print Size: 75 W x 50 H cm

Mount Size: 95 W x 80 H cm

Limited Edition of 12



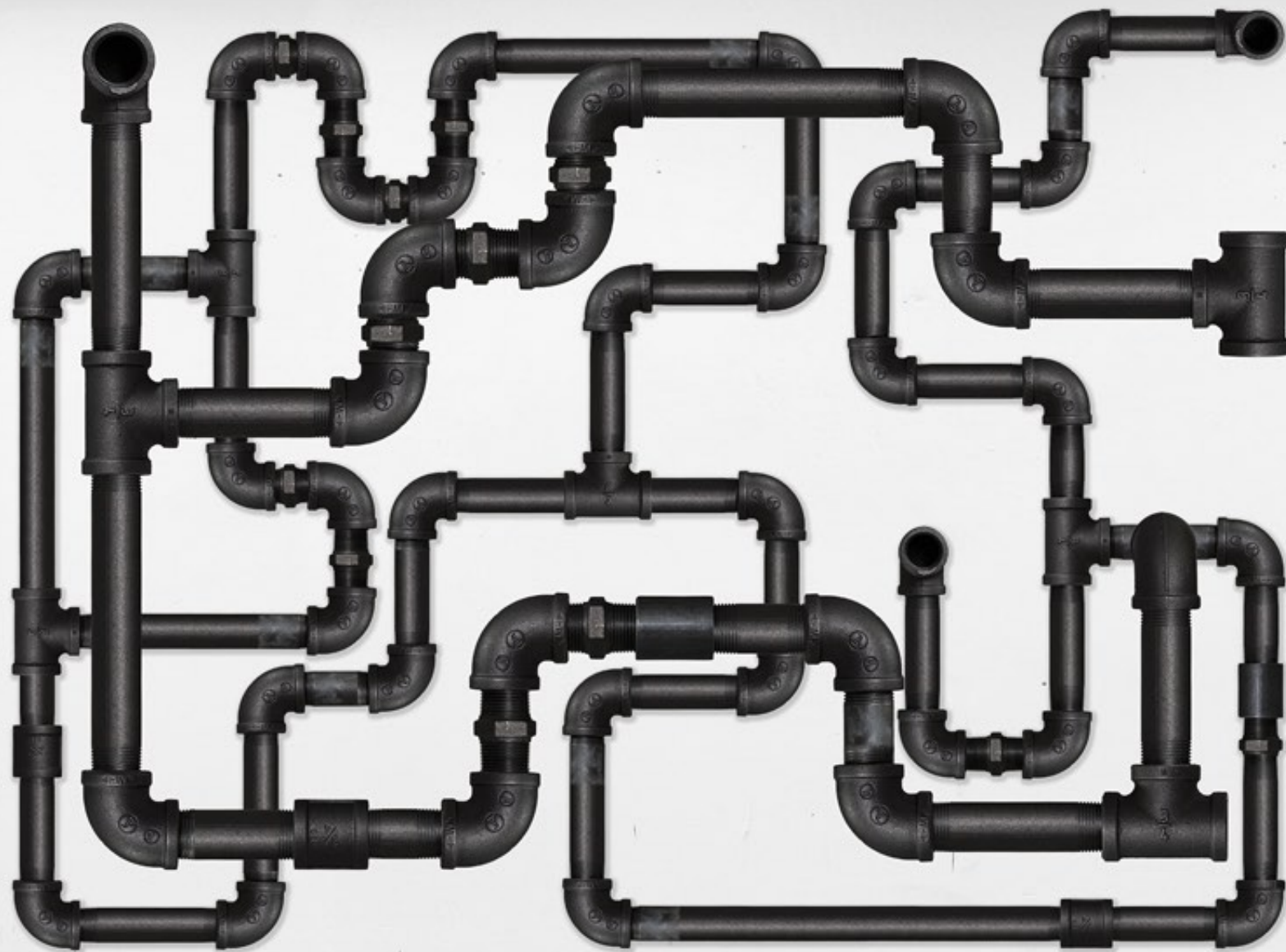
PATHWAY

Studio View

Pathway Installation

Black Malleable Iron Pipe Fittings

Installation Size: 280 W x 200 H cm



PATHWAY

Studio View

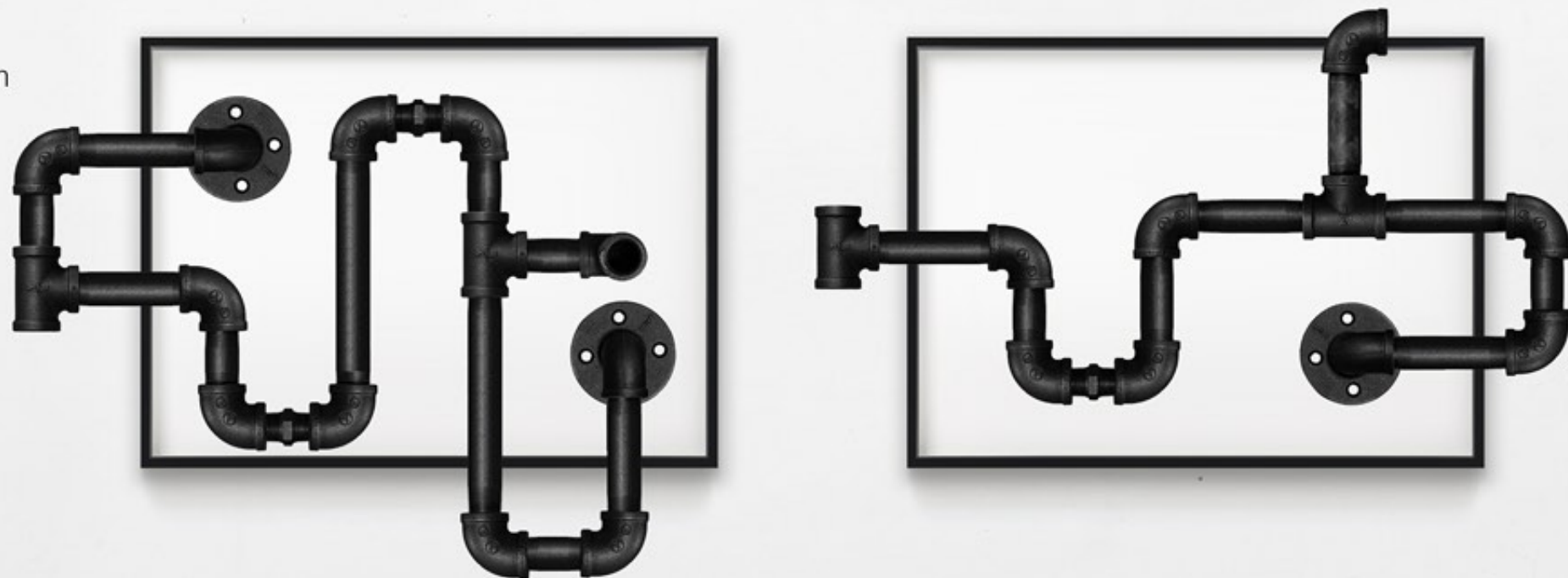
Pathway Installations

Black Malleable Iron Pipe Fittings

Mount: Natural White

Installation Size: 90 W x 70 H cm

Mount Size: 70 W x 50 H cm



PATHWAY

Pathway #07, Detail



PLAYING CONTRASTS, 2021

Notes

I have always been fascinated by ideas, where they are coming from or how they are formed, where and how they are stored, developed and matured, but above all I was most impressed by how one can look at an idea from several perspectives, how each idea has an opposite, about how although they are apparently opposite both the original idea and its opposite are perfectly valid.

I have previously written about contrasts and opposites (e.g. We Contain All series) but this is a subject that incites me and that I revisit periodically, not to mention my artworks which are mostly in a perfect black and white contrast.

In order for us to create or constantly re-create our physical reality, we have shaped the idea of polar opposites and paradoxes. We have allowed this idea for us to create darkness and light, up and down, right and left, fast and slow, long and short, positive and negative, Yin and Yang, etc.

Due to the fact that we are creating a polarised reality experience, subsequently, we are creating a physical reality to be a polarised reality experience the two polarised opposites are always intertwined in one reality. Hence, every manifestation of consciousness will always have the idea of a reverse aspect, because physical reality figuratively functions as a mirror, and therefore, any information, any communication will always have a reverse aspect or contrast.

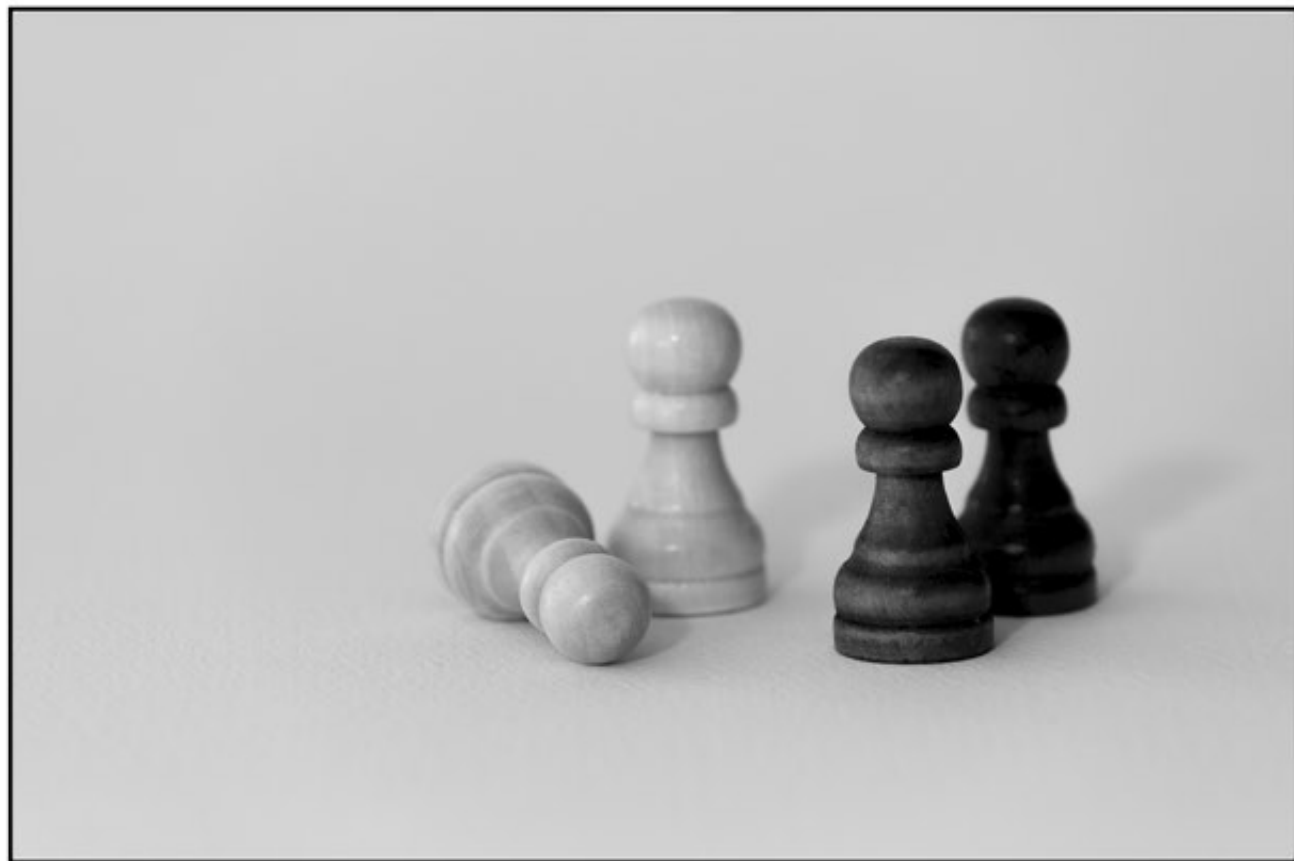
This duality, this polarity, often creates a bit of confusion regarding our judgements or appreciations. As many of us from an early age, are trained in one modality over the other, are upbrought in one religion or another, are trained to go in one direction or another, will still have an inclination, from our background, from our training, to choose to look at

a particular thought or event through one modality or another. In so doing it is not that we are not seeing the event or the thought but we are only seeing half of it or half of the ways in which we can look at it and eventually experience it.

It is the willingness to comprehend that we have created these ideas within ourselves to make ourselves complete within this realm of reality. We are a polarised society, we contain the whole of the dichotomy of the polarity of the apparent contrasts and opposites. The further we are willing to look at ourselves as a complete and total creator, the more of creation we will allow within our reality.

PLAYING CONTRASTS

Solid Wood ArtBox (Keyline) Framing



Aluminium Dibond



Solid Wood ArtBox Framing Profile (Keyline)



PLAYING CONTRASTS

Studio View

C-Type Printed on Fuji Crystal Professional Archive Maxima Paper

Matt Coating · Weight 245 gsm

Mount: Aluminium Dibond

Print Size: 90 W x 60 H cm

Mount Size: 90 W x 60 H cm

Limited Edition of 12



PLAYING CONTRASTS

Playing Contrasts #13, Detail



STREAMLINED, 2021

Notes

Art, in all its forms, be it visual art or literature, performing arts or plastic arts, or any other art variant is one of the best vehicles that can lead us to experience original or authentic emotions, while being the very creators of the emotions we want to experience.

As the creation of any art is closely connected with the dream state, interlacing the conscious and unconscious minds, all artists use the same source or material that is the human experience and it is the exceptional uniqueness or individuality pointing out and building on the shared human performance that makes an artwork great.

Irregardless of what an artist wants to express, no matter what he or she wants to convey, eventually it is the viewer, the observer who fundamentally assigns the meaning of each object or work of art, and by doing that the viewer determines the effect of that assignment as positive or negative, like or dislike.

Although the viewer may point out patterns, assign the artwork to a certain art movement, connect the images or symbols to those in other artworks, this may have little to do with the artist's interpretation of his own symbols, or with his personal experience.

At the end of the day, it matters not if the viewer fully "mentally" understands the artist's enveloped ideas and concepts. However, one's conscious willingness to observe an artwork is translated into an unconscious willingness to observe if he/she harmonically resonates with the vibration of that particular artwork. Furthermore, when the observer allows himself to vibrate sympathetically with the vibration of the artwork, when this synchronicity happens, he gets a good feeling, a positive effect, and implicitly he appreciates the work of art.

The question I have asked myself is how "little" is needed to create emotion? How minimal can a minimalist artwork be so as to generate in the viewer the desire to observe a work of art?

As a perhaps natural extension of the above introspection in creating this series I was inspired by the oldest pieces of prehistoric art ever discovered, created by the so called "modern man" such as the Blombos Cave Engravings (Mousterian period of the Middle Palaeolithic about 70,000 BC) which is one of the oldest pieces of sub-Saharan African art containing two pieces of ochre rock engraved with geometric abstract signs and a series of beads made from *Nassarius kraussianus* shells and the big Circular Cupules that pre-dates the Acheulean culture of the Lower Palaeolithic era (290,000-700,000 BC).

Using only one or a few charcoal lines or several dots I want to arouse the viewers' imagination, I want the viewers to get over trivial questions such as "what did the artist mean or what did he or she want to say?" From a rather broader perspective, It is utterly unimportant what any artist wants to transmit through his artworks, it matters what the viewers are getting out of it, since when creating the artwork the artist has one thing into his mind while the viewers can get dozens of other ideas and thoughts and eventually feelings or emotions from the very same artwork.

As art creation springs from a combination of thoughts and therefore emotions, enjoying an artwork is not only therapeutic, but it also highlights the ethereal wedding of the conscious and unconscious mind, transforming the viewer into a creator per se.

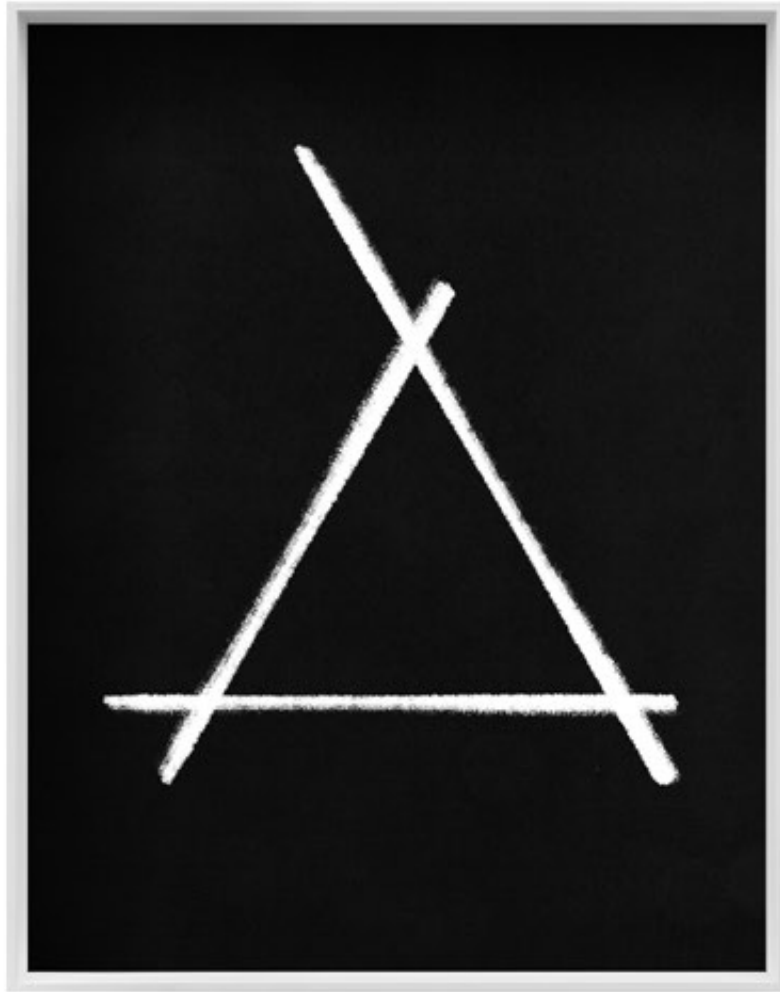
STREAMLINED, 2021

Notes

Just as a photograph is the re-creation of something that was previously created, in the very same way the viewer, from his own inner identity, is the re-creator of any artwork. The viewer's conscious mind arose to open up choices, to free him from a one-road experience and feelings (e.g. "what did the artist want to say?"), to let one use his or her creativity to form diversified, wide-ranging comprehensions.

STREAMLINED

Tray Framing



T-hinge



Tray Framing Profile



STREAMLINED

Studio View

Charcoal on UART Premium Pastel Paper

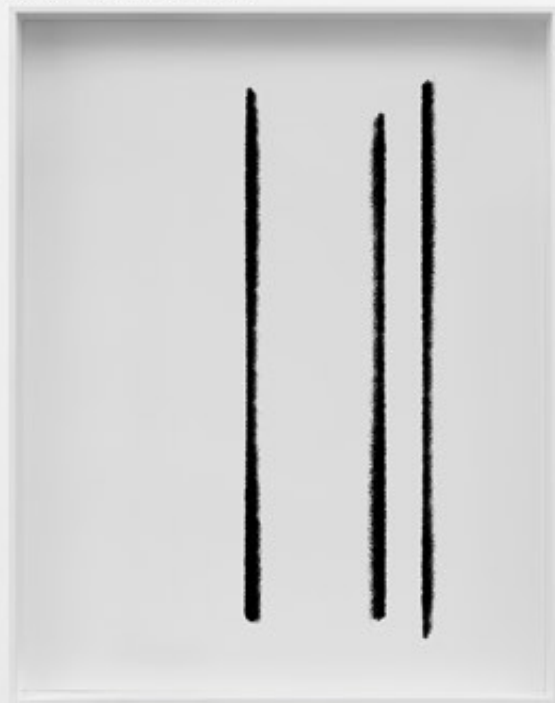
Sanded Paper · 300 gsm · PH Neutral · Acid Free

Cotton Museum Board (Rising)

Mount: White & Black

Print Size: 110W x 140 H cm

Mount Size: 110 W x 140 H cm



STREAMLINED

Streamlined #11, Detail



COGNISANT, 2021

Notes

I sell; you sell; he/she/it sells; we sell; you sell; they sell. Whether we realise or not, we all willingly buy and sell. We sell our services, we sell our products, we sell our time, we sell pieces of our minds and we buy. We buy services and products, we buy other persons' time or advice, we buy promises, we buy everything that was, is and will be physically or virtually created in this wonderful world and even beyond it so that some of us go so far as to be willing to buy few acres on the Moon with a very nice view of the Apollo 11 landing site.

In a society where everybody sells and buys, in a world as competitive as the one we live in, it is of course understandable that companies are continually searching for new ways to expand and increase their presence and thus their revenue. Therefore, companies and brands need to be looking for creative opportunities to communicate and advertise their services and/or products, or to present the differences between the services and/or products being advertised and those of competing companies.

However, in so doing, from Kellogg's popular Rice Krispies cereals claiming that the cereal improved a child's immunity with "25 percent Daily Value of Antioxidants and Nutrients — Vitamins A, B, C & E" and later sustaining that Mini-Wheats could make you smarter by improving "children's attentiveness, memory and other cognitive functions, to New Balance which stated its shoe could help wearers burn calories claiming to use hidden board technology that was advertised as calorie burners, there are numerous companies that have pushed the truth off the cliff and crossed the line into a deceitful or false claims territory.

Masses of companies like L'Oreal (Olay), Procter & Gamble, Walmart, Lumos Lab, Taco Bell, Eclipse, Splenda, Extenze, Hyundai, KIA, New

Balance, Kellogg, Tesco, Under Armour, Dermitage, Apple, Samsung, Virgin Media, Nesquik, Nando's, Colgate, Jetstar, Volkswagen, Danone (Activia), Lush, Red Bull, Unilever (Dove), Wrigley, Coca-Cola to mention but a few, have been marketed mediocre products, using false and unsubstantiated claims, or exciting claims like "scientifically proven" with "guaranteed results", giving consumers a misleading impression of the effect the products could achieve.

Brands or companies have the responsibility to promote their products truthfully. However, pushing the truth has become such a common practice that Procter & Gamble statement "it is routine practice to use post-production techniques to correct for lighting and other minor photographic deficiencies before publishing the final shots as part of an advertising campaign" turned into an unwritten law in advertising.

In some countries advertising is regulated, and in order to prevent unethical or misleading advertising, there are certain practices and rules that companies should respect, codes such as Committees of Advertising Practice (CAP) in the UK requiring that "advertisers hold evidence to prove the claims that they make before they are published or aired" and authorities such Advertising Standards Authority (ASA) (having its "mission to make every UK ad a responsible ad") which responds to consumer and business concerns and complaints and takes action to ban ads that are misleading, harmful, offensive or irresponsible.

From my perspective, it is not so important how one (company or brand) acts but rather how we, as beneficiary of their services or as consumers of their products, as people react seeing or observing something that is, from our perspective, out of integrity.

COGNISANT, 2021

Notes

I mentioned the idea of acting with integrity. While talking about integrity, I am not speaking here about the moralistic sound that the idea of integrity might encompass, since in this sense integrity may very well vary in space and time and the morals of the different areas or countries in our society can be very different sometimes even completely contradictory, hence there is no unity in having the exact same understanding for everyone. Nor am I talking here of the social integrity or order that is based upon the integrity of the individuals forming that particular group or society.

What I do mean while talking about integrity is the understanding that we are all one, one integrated whole, that we are consciousness expressing ourselves as a physical being, that everything that we experience as a physical reality exists within us, and is one thing with us; is an expression of us, understanding the great connection while living in flesh with the natural environment, understanding the interrelated nature of everything, the interrelationship of things in reality.

Acting with integrity expresses itself as being mindful that everything is an expression of us; that everything is an extension of us; that everything is a reflection from us, and to us. Acting with integrity presuppose the fundamental understanding that our reality is an integrated whole, and we are treating everything with the same respect as we would demand ourselves.

Now, companies are not just some abstract notions or just some paper certificates. Companies are made of people, companies are larger or smaller clusters of people who all contribute, to a greater or lesser extent, towards achieving a certain common goal for that particular cluster. Regardless of the size of a company, each has its own human

management, which to the best of its abilities defines the goals and sets the guidelines for achieving those goals.

In creating an advertisement for a certain product or service, within each company, whether they use external services or "in house" creative teams, there are certain people who actually create the ad and some who approve it. The final ad is a direct result of the skills of the team or teams of creators, but what it always reflects is the set of beliefs of the team that requested and approved the ad, of the management of the respective company.

Simply put, while creating unethical or misleading adverts a company is fundamentally trying to push or to "force" the customer to buy the said product. Now, the idea again of someone who acts outside of their integrity and forces something on someone else is someone who is expressing powerlessness. They do not believe they can create the reality they desire without involving the change in other people, without forcing that change in other people. Perhaps, they do not understand that the only thing they have to do is change themselves to see a change in the reality in which they exist.

Any individual (company) who has to force a point of view on someone else clearly does not believe in the power of that particular point of view. Else, they would not have to force anything. If something, if a product, if a service, if a point of view is that powerful and is that positive, one would not need convince anyone to of it.

When people are convinced that the self is not worthy, for whatever reasons or belief they may hold, then instead of enjoying in the use of their abilities, exploring the physical and mental environments, they begin to contract their abilities, to overcontrol their environments.

COGNISANT, 2021

Notes

Misleading or forcing or any similar so called negative action is that which assumes that one is not so powerful and therefore that the only way one can create what one desire is to forcefully or misleadingly dominate and control the reality around him, without realising that he is creating the reality anyway around him and that he is already under his control.

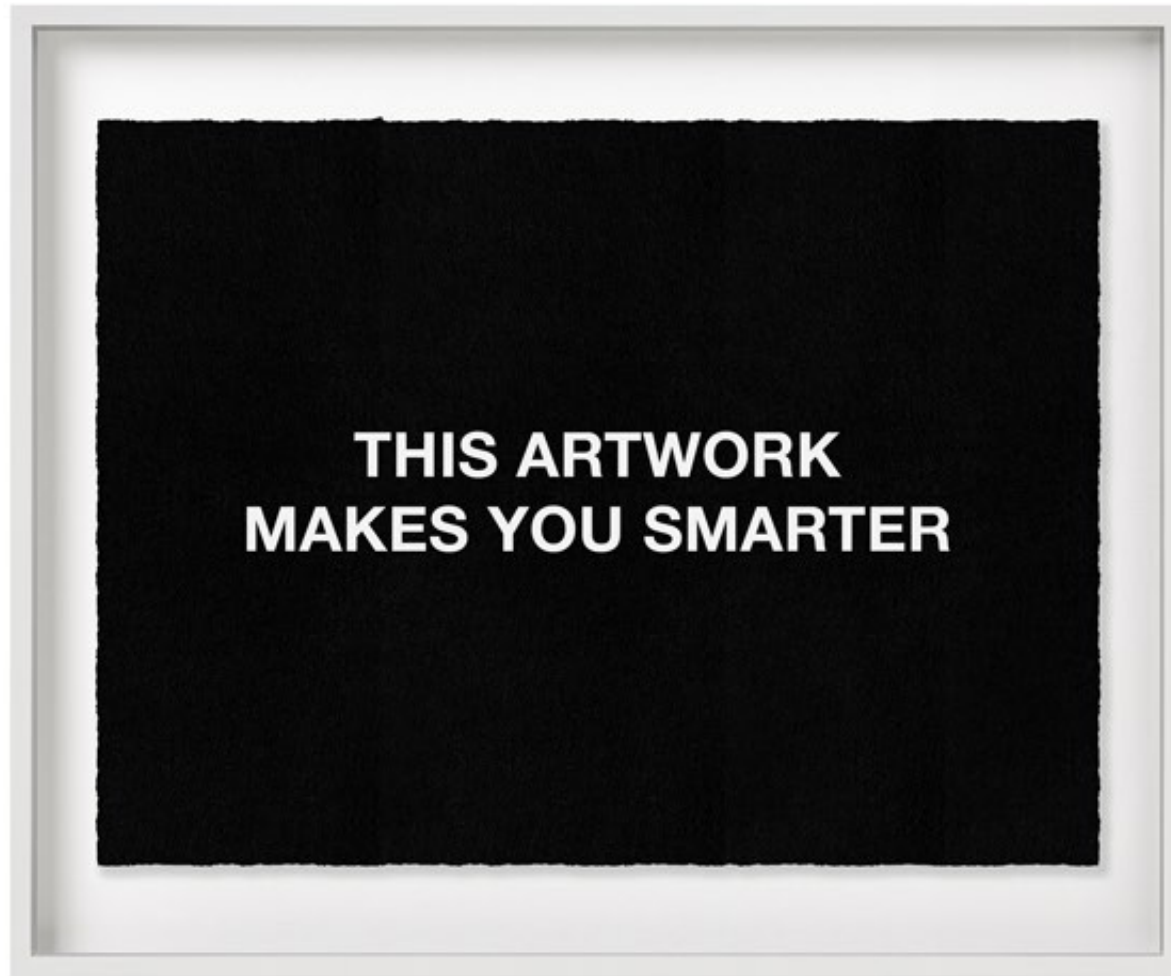
Therefore, any time we see an individual in a situation expressing lack of integrity, understanding and realising that it is in fact a lack of power they are expressing, a belief that tells them they are powerless, we should love them, we should love them unconditionally. At the same time, we should be consciously aware that the unsatisfactory belief that one holds is only an idea about reality and not an absolute aspect of reality itself.

Furthermore, it goes without saying that each and every one of us has the right to his or her opinion. Each and every one of us has the right to take any action he or she feels to. Each person chooses for himself the individual patterns within which he will create his personal reality. We can make a statement or we can take an action with integrity, as mentioned we have the legal framework that allows us to take such actions (e.g. above mentioned Committees of Advertising Practice)

However, no matter what action we take or not, being aware that not taking action is an action per se, we should not judge, we should not blame. Under no circumstances can judgment mean integrity. As an opposite to integrity and integration, judgement stands for the separation of the self who perceives, and therefore judges and values, from the object or action which is perceived and evaluated.

COGNISANT

Tray Framing



T-hinge



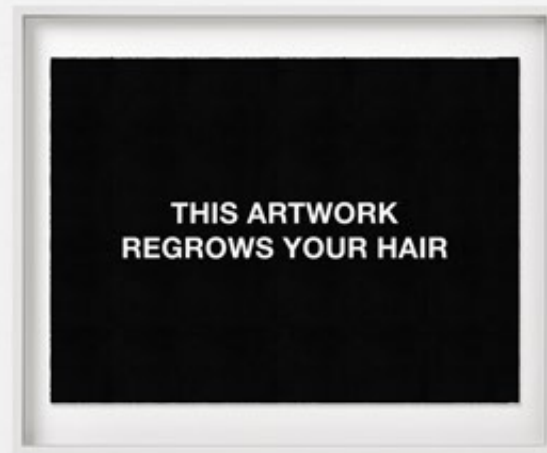
Tray Framing Profile



COGNISANT

Studio View

Screen Printed on Somerset Printmaking Paper
Black Velvet · 280 gsm · 100% Cotton, Acid-Free
Cotton Museum Board (Rising)
Mount: Warm White
Print Size: 56 W x 76 H cm
Mount Size: 71 W x 86 H cm
Limited Edition of 12



COGNISANT

Cognisant #11, Detail

**IT IS CLINICALLY
PROVEN THIS ARTWORK
BOOSTS YOUR GENES**

MODELS, 2021

Notes

How do we know red is red? How do we know a circle is a circle, how do we know a tomato is red, at least in my day tomatoes were only red, or that the sky is blue (well ... perhaps here in England this is not the best example one may consider :) Now, joking aside, since our early childhood we are taught things based on examples and comparisons, hence it is not surprising that when growing up we continue to take models and make comparisons. To a certain extent this is a matter of perspective and perception, however many times we, consciously or sometimes unconsciously, compare ourselves with the people around us, with our parents and relatives and with our schoolmates and later with colleagues.

What determines us to take models, how do we take models, how does the mind function in this regard? In fact, it is not a matter of how the mind is functioning in general since each one's mind has his own individual inner mechanics. We contain within our mind's memory or let's say different personalities, different memories from different personalities that have been incarnated within us. All this data it is contained and easily accessed by our mind, different various personalities experienced situations and events that we unconsciously access when we need them.

We, in a way, by containing all this material, we represent all these various personalities gathered in one. They appeared as being many since they are facets of one bigger identity. They are facets indeed, but each facet contains the whole.

Our personality is driven by what we may say that it is the gathered of all the data and information offered by each part, by each personality, hence we cannot really speak of one's mind generally. Of course there

are some specific traits of how physical reality is constructed, of how the consciousness breaks down in various personalities, of how mind is a tool that allows us to access all the necessary information, all the information that All That Is contains.

When we speak of how generally the mind works it is but one aspect, however in the same time the mechanics of our own individual mind its quite different. Our mind projects and interprets events and information, translates information in a very particular way. This is why it is important to understand about ourselves and to observe our own mind, our own psychology let's say.

We take part in various mass events without being aware of that and this is in a way a different subject. But on what we call the personal events that one may experience and wish to experience, only reflects our individuality. Even if we cannot talk about human minds in general and we cannot apply the identical same mechanics or mechanisms to every human being, there are similar patterns and similitudes between our minds.

Coming back to our models, it is essential to observe us (not only from this perspective), to observe how the mind takes models, how our mind due to its own individuality will take certain models while another one's will take different models.

There is always a certain way in which everyone creates models, and those models that one will take, are always related to him and some aspects of his personality or in connection with other personalities that sprang from the same source. The selection or the creation of models develops always hand in hand with one's system of beliefs and the models are taken in accordance with one's beliefs.

MODELS, 2021

Notes

When one observes himself, one can observe the kind of models he is taking and in so doing he can easily become aware of his beliefs, he can discover how one wishes to mould or transform his personality, who would rather choose to be or become and most important what is not allowing him in the now to be that one.

Furthermore, the models, the personalities we see do not represent exactly what we see, the models we take are not a faithful representation of a so called reality, nor could they be because in truth we know nothing about the respective model. We have utterly no idea about that particular person, we do not know how "the model" thinks, what he feels, what desires and aspirations he has, what models he may have or had in his turn. All we see is a trailer we have been allowed to see, or we have been presented but we have not seen the whole movie, all we see is an illusion more than a reality but by believing in it, it becomes a reality to us. And all we see in the trailer, what we can and wish to see, we project by separating and dissociating personalities and qualities that we either reject or wish to embrace.

In addition to that, the models we take are always altered by our interpretation. And what is important, the models we consider always contain something that is already contained within us, maybe something that we reject or deny about ourselves, or maybe something "new" that we wish to bring in and to experience and we wish to express, but we always already possess within ourselves that particular characteristic let's say, yet we are not aware of it.

We alter these persons or characteristics that we labelled as models, we alter them by our interpretation and our imagination, we project into those models different, various beliefs that we already hold. We may

project beliefs that impede our creation, or we may project beliefs that we wish to embrace. Once we pay attention and also carefully study all those models we understand they also contain information about ourselves and our desires, our beliefs and our auto-imposed limitations.

If one dislikes something very much within himself because one understands the limitations perhaps that those qualities would bring about his personality, one may tend to dissociate himself in this way, if he places all those traits upon a different personality and dissociate himself in this way, without forcing himself to see and accept as being his also, as belonging to him, as possibilities as choices, as experiences. And then he judges the model. When one judge one cannot accept, when one cannot accept one cannot look into himself and take back his power and accept that all the events are his creation.

Once we observe, once we take a good look at those personalities at those models and try to place them as they are, inside us and not outside ourselves we realise they do not represent what we would call "the external reality" that has nothing to do with ourselves because this is only a belief and a perception, a distorted one.

We can accept that all these personalities we are looking at, they are within ourselves first, they are contained within ourselves in order for us to be able to project them outside and to allow those meetings to occur within our life into our physical experience.

We can embrace them as facets of our own individual personality and while we are looking at all these characteristics, accordingly to what we feel that we are, we can choose without disliking, without judging, but with the understanding that all is contained within ourselves and we can choose to form from this multitude of characteristics the personality that

MODELS, 2021

Notes

we wish to form, that we feel that it is in accordance with ourselves.

It is easy for us to identify, when we let our judgement, when we put our judgement aside and we allow ourselves to feel without any judgement, all these multitude, this variety of emotions and qualities and traits, we will feel which one is suitable or let's say in accordance with our soul, with who we are because we will feel it.

We are not fragmented personalities. We are the whole. Every idea that, at the beginning tends to separate and to our perceptions separates through a particular belief, with a deeper understanding everything becomes but one idea.

MODELS

Tray Framing



T-hinge



Tray Framing Profile



MODELS

Studio View

Hand Printed on B&W Ilford Baryta Paper

Matt Coating · Double Weight · 255 gsm · Fibre Base

Cotton Museum Board (Rising)

Mount: Warm White

Print Size: 90 W x 60 H cm

Mount Size: 96 W x 66 H cm

Limited Edition of 12



MODELS

Models #16, Detail



LINEAR TIME, 2019-2021

Notes

Time has been a theme of human thinking for centuries, since Aristotle, Saint Augustine and even before, the nature of time has always been a source of dispute amongst artists, mathematicians and philosophers. If we consider the basic five senses or even the eight extended ones (adding vestibular, proprioception, interoceptive), we cannot hear the time, we cannot see it, we cannot touch it, we cannot smell it, we cannot taste it. Then how do we know it is out there? Is there a beginning or will there be an end? If so, what was before the beginning or what will be after the end of time?

Time is defined in the Oxford English Dictionary as “a finite extent or stretch of continued existence, as the interval separating two successive events or actions, or the period during which an action, condition, or state continues; a finite portion of time (in its infinite sense: see sense A. 34a); a period.”

Wikipedia explains time as being “the indefinite continued progress of existence and events that occur in an apparently irreversible succession from the past, through the present, into the future. It is a component quantity of various measurements used to sequence events, to compare the duration of events or the intervals between them, and to quantify rates of change of quantities in material reality or in the conscious experience. Time is often referred to as a fourth dimension, along with three spatial dimensions.”

Speaking about spatial dimensions, it might be interesting to observe that while for the length we have many measurements units such as: meter, inch, foot, yard, furlong, horse length, terrestrial mile, nautical mile, fathom, earth radius, light year, parsec, astronomical unit, and so on and so forth, we only have one international unit of time, the second,

currently defined as about 9 billion oscillations of the caesium atom.

Although time is one of the most used words and notions, if we only think at how many “times” we use it during a day, are the above definitions or any other of the dozens of existing scientific ones clarifying without doubt for every human being the concept of time?

Time is defined as a continued progress or a continued existence, but have we all not had situations when time stood still, when everything around us seemed to stop? On the other side are there not in our life's moments when time flies by? Furthermore doesn't time “pass” different from one person to another, or even for the same person during a day, mainly in consonance with the action performed at that particular time?

Wikipedia has encompassed in its definition the notion of “apparently irreversible” (where in the reversible theories its direction is not uniquely defined so that the future and the past are treated symmetrical) while other, even recent, theories are still discussing the concept of irreversibility in the study of time.

Saint Augustine suggested that time is present in, and measured by, the mind. The past and future are only in our minds, in our consciousness, the past is remembered while the future is foreseen. The past is not real in itself, the past is only real in as far as it is present in our mind since the past lives on only as far as we remember it. He also affirmed that the present is, but cannot last because if the present would last, then it would be eternity and therefore not the present.

Nearly 1700 years after Augustine's concepts Einstein has presented the theory of relativity, showing that time is relative. In his theory time is seen together with the three dimensions of space, forming a flexible,

LINEAR TIME, 2019-2021

Notes

four-dimensional space-time continuum, a Block Universe encompassing the entire past, present and future.

Throughout our linear reality we always see ourselves in the present moment, we recall an approximate past (not necessarily known or remembered in every detail) and look into the future, where even if we have a sense of what is to come we are wondering many times what it will bring. We understand that the statuses of the past and the future are different, and this difference originates from the fact that the past has already happened and it is fairly known, whilst the future is yet to happen hence it is, from many perspectives, unknown.

From a, perhaps, more philosophically perspective, the past and future involves the existence of non-existence. Since the past is no longer, it does not exist into the now, it does not have any dimensions, hence time cannot be measured in the past. The future is yet to happen but it does not exist now either, thus we cannot measure the time in the future. As a consequence if neither the past, nor the future do not exist, the only time that exist is now, the only existence is in the present now.

Seemingly, using different tools, we can measure time and we can compare segments of time with one another, having no fundamental difficulty with saying whether they are shorter, longer, or equally in comparison to one another. However what we are really measuring is not the time per se but rather its passage through the present moment. We measure how the future is transformed into the past through each and every now moment, we measure a continuum, a succession of present moments now and now and now and now.

Seeing ourselves in terms of time comes more or less naturally for time is relative to the human mind, it is created by the human mind. The past

and the future are only present in our minds in the now and it depends on each and every human mind and none of them exist outside the human mind. If I were to alter Augustine's affirmation, I would say not only does the present exist but it also lasts, it is the only time we have ever lived and will ever live in, composed of an eternity of now, for now is the only time that is truly, truly real.

From a metaphysical perspective we are creating what we refer to as our 'physical lives' in order to experience of what we call 'linear reality'. Linear reality contains the idea that we call space, and therefore the idea of time to seemingly move through that space and experience that space.

The creation of 'before, during and after' is one of the sub-characteristics of our linear reality, and in fact allows us to experience ourselves in such a way that makes it seem as though we are not completely aware that we are indeed multidimensional, infinite and eternal beings.

We create time where we have before, during and after. Although we have a sense of what has come before, of what is to come we always ever actually exist or experience the moment we call it now. So what it means is that in the now moment we recreate a past, we project a future and maintain a relationship and an invested interest in our relationship to the past and the future while many times neglecting what is happening in the present right now.

Although things or events sequentially from a set of steps from the past may lead to a present or now moment that is where the relationship ends. There is no causal relationship in the present from the past, there is no effect that the past can have on the present until we say so or we

LINEAR TIME, 2019-2021

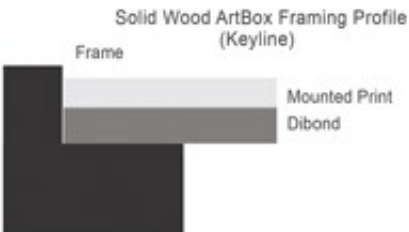
Notes

determine that it does, for in that now moment we then create the effect from a seeming past but we create it right here, right now. Consequently we feel the effect seemingly of a past but it is not from the past itself having a hold on us, it is from our interpretation in the moment, our attitude in the moment and ultimately our actions in the moment, for if those actions reflect a high degree of belief that the past does affect the present, then we create an effect that seems to provide the evidence that it does, that seems to continuously provide a rational that the past does affect the present.

However this is merely something that we do in the Now moment therefore the Now moment is always our point of power, our point of decision, for since we always ever exist in the Now, it is always eternally right Now we can always change our reality right now for there is no other time. When we are willing to look at that we are not remembering a past that is 'still there' but recreating the past from the present right now we will understand that right now is all that matters. Right Now is the point at which we make, we create any determination or relationship to a past or a future. Right now is the time when we can change this idea.

LINEAR TIME

Solid Wood ArtBox (Keyline) Framing



LINEAR TIME

Studio View

C-Type Printed on Fuji Crystal Professional Archive Maxima Paper

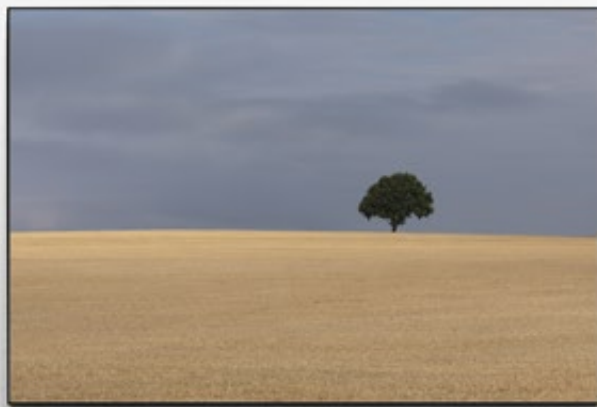
Matt Coating · Weight 245 gsm

Mount: Aluminium Dibond

Print Size: 90 W x 60 H cm

Mount Size: 90 W x 60 H cm

Limited Edition of 12



LINEAR TIME

Linear Time #01, Detail



MOMENTUM, 2020-2021

Notes

When we look at an “object” that we find in the nature, that we label it as being created by the nature, not by the human mind, or hand as we might say, we perceive its beauty, we perceive life in that form and at the same time, we consider it to be a natural form of art, a different kind, a different expression of what we would label as art, that has nothing to do with the human hand, in which we believe and perceive that God was the artist.

But all the trees and all the elements that we perceive in our life are in truth our creation, our collective consciousness keeps this Earth into its very form as we perceive it, as we taste it, or smell it, or touch it, and eventually admire it.

We are all the artists of this world, we create life all the time in the same fashion as we create our bodies which intrinsically is an act of creation, the only difference with this process is that we do not usually describe the World as being Art.

In creating us and the world around us, I do believe that what we all are looking to create is that state of being, that knowingness state of being that we experience as a sensation, or perhaps as a variety of sensations, but primary among them is that sensation of Gratitude, that sensation of acceptance, that sensation of letting go, that sensation of knowing beyond a shadow of a doubt, so that we do not even have to think about it, that we are supported, that we are looked out for, that we are unconditionally loved and that who and what we are created to be is automatically deserving without having to be earned.

The sensation of Gratitude is, in this sense, simply a vibration. It is one of the ways to express the concept of excitement since excitement is simply the reflection of being aligned with All That Is and it can be

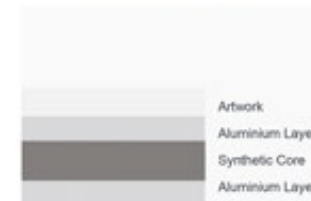
expressed and felt in many ways. The concept that we are calling Gratitude is one of the manifestations of simply being aligned with All That Is and allowing ourselves to truly feel the Unconditional love in which we were created, from which we were created and what we are made of, the Unconditional Love that constantly pours forth from All That Is. When we align with that, that is the feeling you call Gratitude.

MOMENTUM

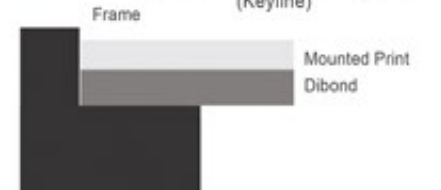
Solid Wood ArtBox (Keyline) Framing



Aluminium Dibond



Solid Wood ArtBox Framing Profile (Keyline)



MOMENTUM

Studio View

C-Type Printed on Fuji Crystal Professional Archive Maxima Paper

Matt Coating · Weight 245 gsm

Mount: Aluminium Dibond

Print Size: 90 W x 60 H cm

Mount Size: 90 W x 60 H cm

Limited Edition of 12



MOMENTUM

Momentum #16, Detail



ETHER

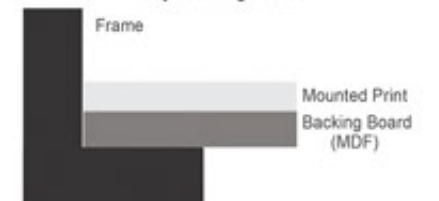
Tray Framing



T-hinge



Tray Framing Profile



ETHER

Studio View

Giclée Printed on Hahnemühle William Turner Paper

Matt Coating · 310 gsm · 100% Cotton

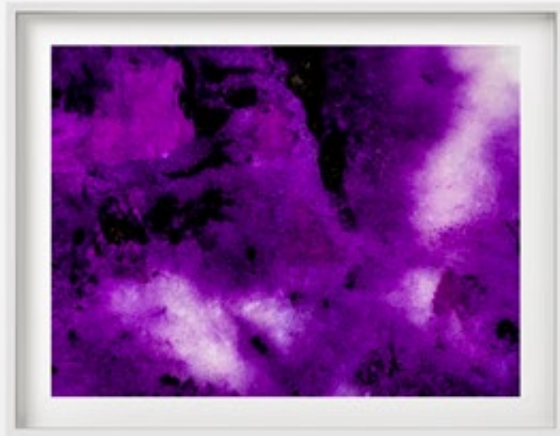
Cotton Museum Board (Rising)

Mount: Warm White

Print Size: 60W x 60 H cm

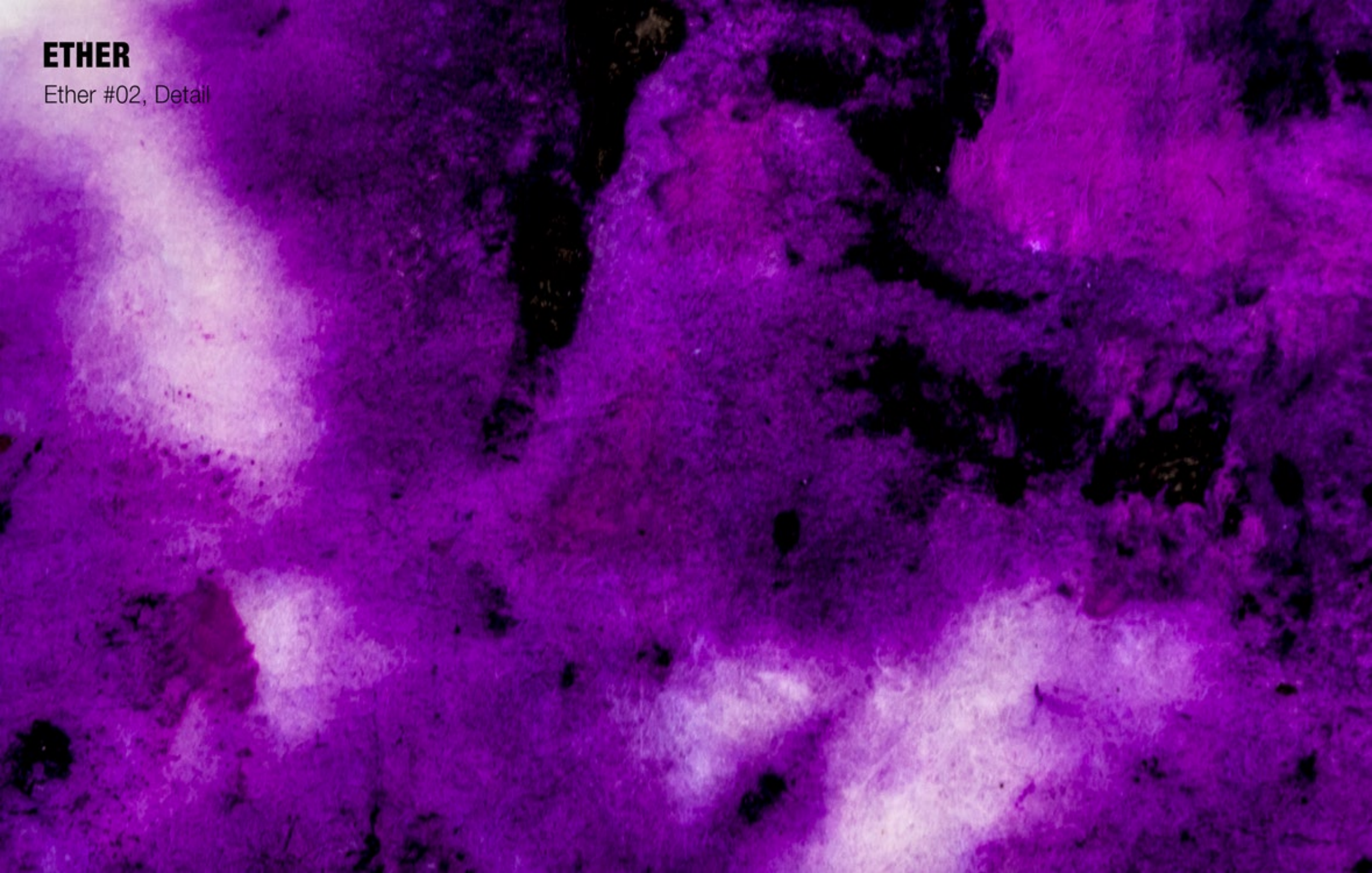
Mount Size: 90 W x 90 H cm

Limited Edition of 12



ETHER

Ether #02, Detail

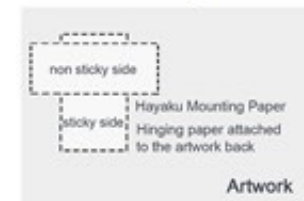


EARTH

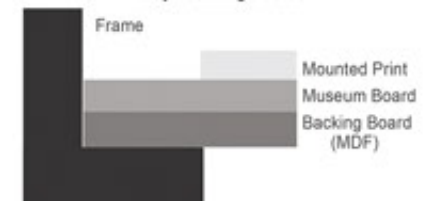
Tray Framing



T-hinge



Tray Framing Profile



EARTH

Tray Framing



T-hinge



Tray Framing Profile



EARTH

Studio View

Giclée Printed on Hahnemühle William Turner Paper

Matt Coating · 310 gsm · 100% Cotton

Cotton Museum Board (Rising)

Mount: Warm White

Print Size: 75 W x 50 H cm

Mount Size: 95 W x 80 H cm

Limited Edition of 12



EARTH

Earth #04, Detail



QUANTUM, 2021

Notes

This series includes details of the paintings made by my wife Anca, which are part of the series named "In the Mood For Love".

Artists are constantly seeking ways to communicate their inner nature, their thoughts and their beliefs, through everything they are doing. Any artist does the same thing when he translates what he is, or a portion of it, into an artwork. Art has nothing to do with time but with the physical and spiritual focus of those who produce it. When an artist is creating an artwork, he is, out of his own feelings, out of his thoughts (not necessarily logical or coherent), out of the momentary vibration which he finds himself in, creating a vibrational "artwork". Hence, the newly created work of art embodies the artist's energy vibration at the time of making.

However, what is happening with a detail or a part of a certain painting/artwork? Is it as beautiful and attractive as the whole? Does it encompass the full artist's energy vibration in the same way the whole painting does?

If I were to extend the questions, is a tree less beautiful or less strong than the forest it belongs to? Is a leaf less beautiful than the tree it comes from? Is a drop of water different from the rest of the ocean? At the first glance we could answer yes, since the forest has many trees, the tree has many leaves and the ocean consists of many drops of water. But this is only a definition, this is only a point of view.

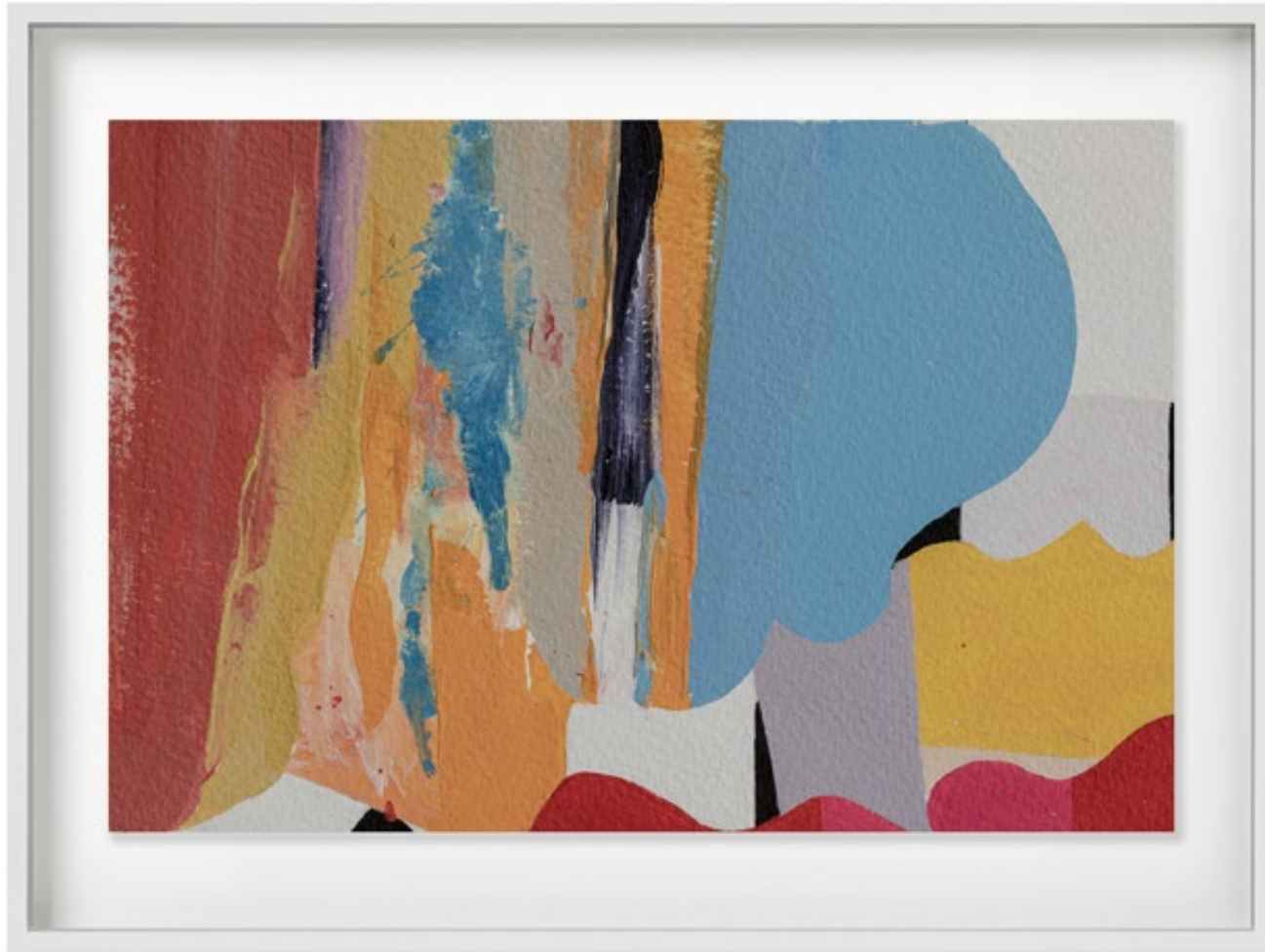
Yet, every part contains the whole, a drop of water has all the properties of the ocean. Everything we call physical reality is just the product of the information we have and of the definition we choose to use. One drop is the whole ocean. Whether this makes sense in our physiological reality or not, a drop of water contains the whole idea of the information of the

ocean, each drop, each portion carries within it indelibly the knowledge of the whole, of the entire ocean, and it is just a matter of how we define it and what definitions we choose that might sometimes make it look different.

It is true that in my so called demonstration, by photographing details of Anca's paintings I have created new artworks and therefore altered their original vibrational energy to some extent. However, the result, the new created artworks are open to the observation and reflection of everybody, and therefore it is for you the viewer, the reader, to draw your own conclusions.

QUANTUM

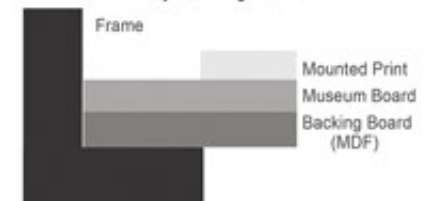
Tray Framing



T-hinge



Tray Framing Profile



QUANTUM

Studio View

Giclée Printed on Hahnemühle Torchon Paper

Matt Coating · 285 gsm · 100% α-cellulose

Cotton Museum Board (Rising)

Mount: Warm White

Print Size: 75 W x 50 H cm

Mount Size: 95 W x 80 H cm

Limited Edition of 12



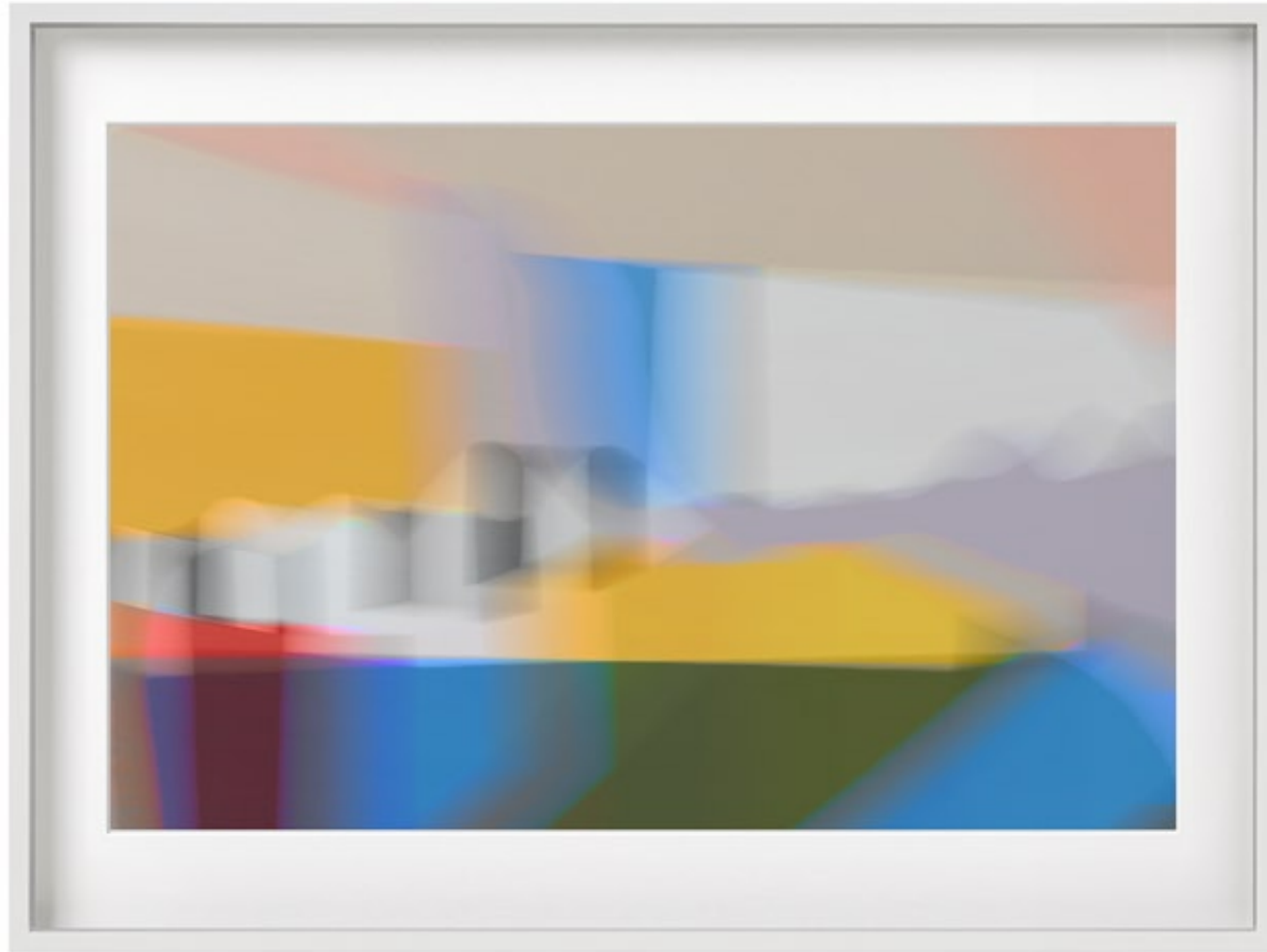
QUANTUM

Quantum #02, Detail

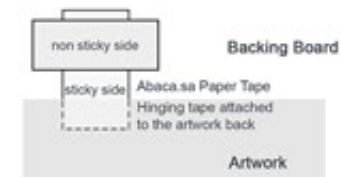


CONTINUOUS

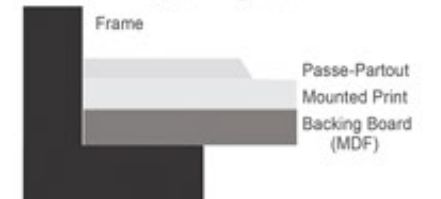
Tray Framing with Passe-Partout



T-hinge



Tray Framing Profile



CONTINUOUS

Studio View

Giclée Printed on Hahnemühle Torchon Paper

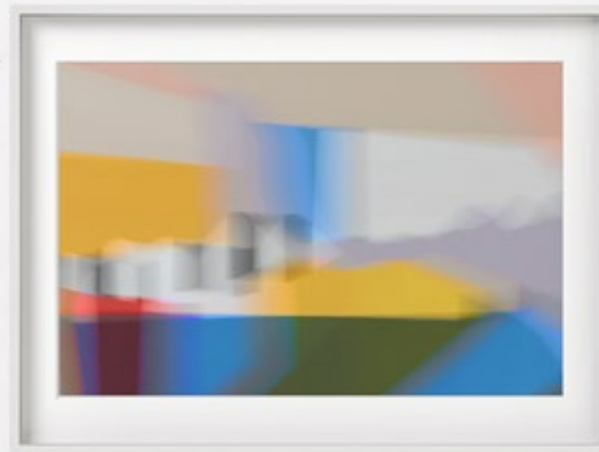
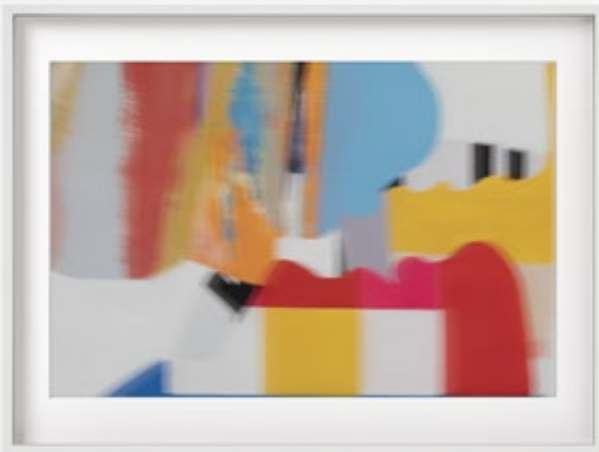
Matt Coating · 285 gsm · 100% α -cellulose

Passe-partout: Natural White

Print Size: 75 W x 50 H cm

Mount Size: 95 W x 80 H cm

Limited Edition of 12



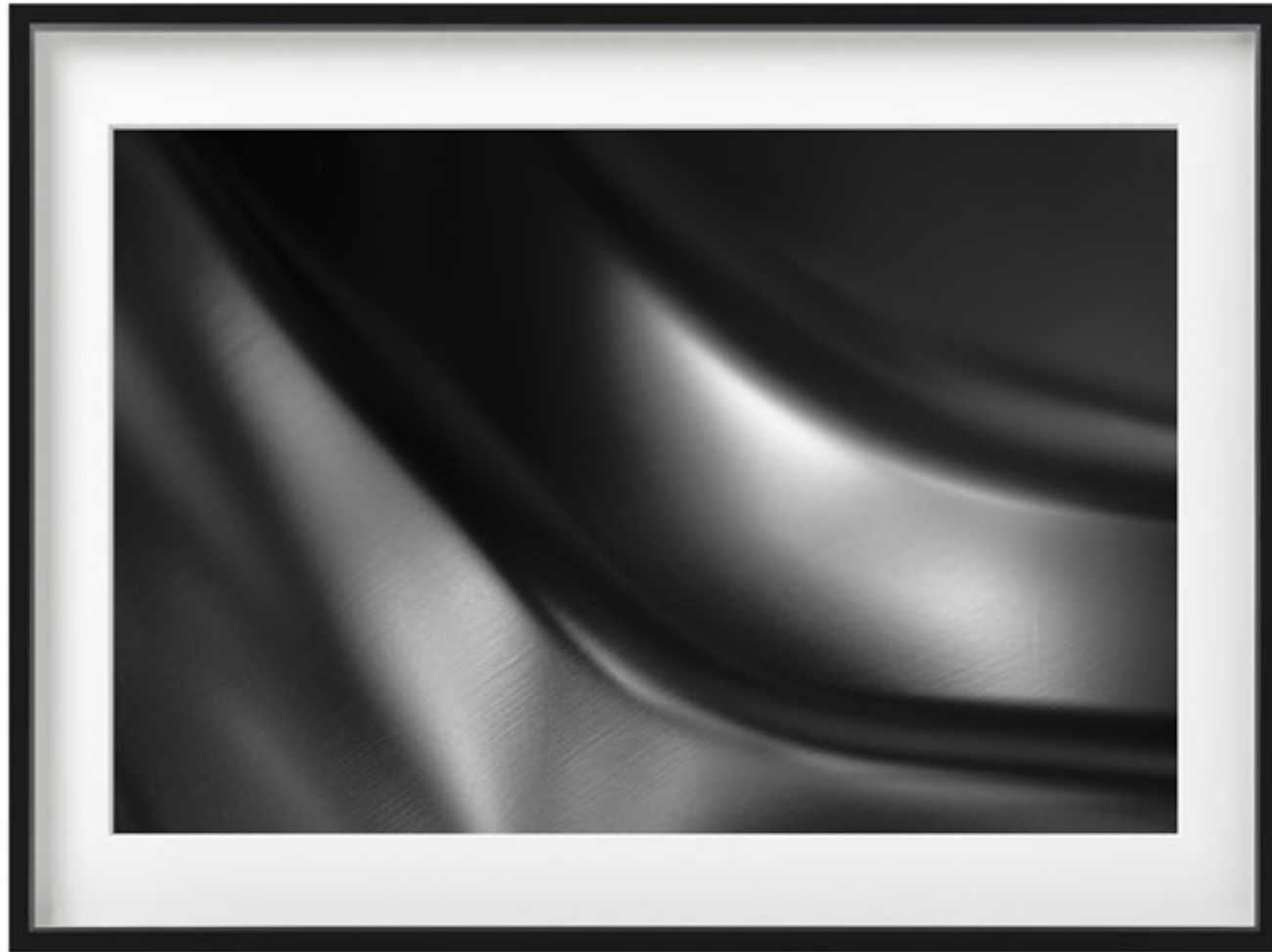
CONTINUOUS

Continuous #09, Detail

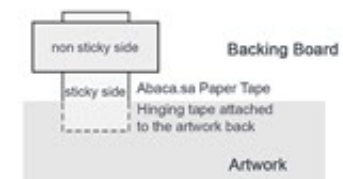


ATOMIC NO26

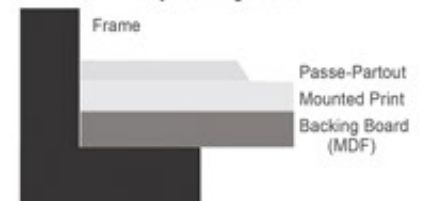
Tray Framing with Passe-Partout



T-hinge



Tray Framing Profile



ATOMIC NO26

Studio View

Hand Printed on B&W Ilford Baryta Paper

Matt Coating · Double Weight · 255 gsm · Fibre Base

Passe-partout: Natural White

Print Size: 75 W x 50 H cm

Mount Size: 95 W x 80 H cm

Limited Edition of 12



ATOMIC NO26

Atomic Number 26 #07, Detail



PARALLEL FLOW, 2019

Notes

What is real and what is not? Is a reflected image lesser than the original one that was projected? Are both the same?

PARALLEL FLOW

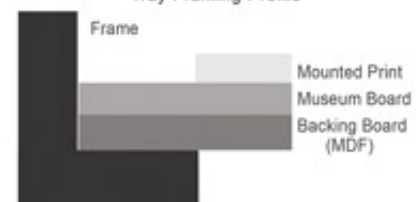
Tray Framing



T-hinge



Tray Framing Profile



PARALLEL FLOW

Studio View

Hand Printed on B&W Ilford Baryta Paper

Matt Coating · Double Weight · 255 gsm · Fibre Base

Cotton Museum Board (Rising)

Mount: Warm White

Print Size: 75 W x 50 H cm

Mount Size: 95 W x 70 H cm

Limited Edition of 12



PARALLEL FLOW

Parallel Flow #009, Detail



MONOCHROMATIC, 2020

Notes

This black and white abstract geometry series is presenting a dialogue with the elements of perceptions and space. I like to use as a starting point the elements already created in our reality, fragments of nature or made by human hand. I like to restructure the images I am taking, by altering the angles and relative lengths, joining structures or spatial symbols into a combined representation of matter, just as I like to reorganise my thoughts, in order to be able to consciously change my interpretation, or better say my perception and while doing so I add new forms or perspectives to each thought.

Inspired by London's brutalist architecture by buildings such as The National Theatre, Barbican Centre, Hayward Gallery, and Tate Modern, I have deconstructed and altered the reality in order to obtain abstract geometric images, since by definition the abstract thinking involves a mental process and an abstract object does not exist in time or space, but rather exists as a thought, as an idea.

I use art in a reversed process of creation. I believe thought forms what our eyes can see, so I take what was already created by the thought of another and I try to place it back into what is known forever in the mind. In no way shape or form have I intended to create an optical abstract work; I did, however, intend to present at least two perspectives, two points of view in each artwork since in everything we are doing in our Earthly lives we have at least two points of view and it is entirely up to us to consciously chose one or another at any given moment.

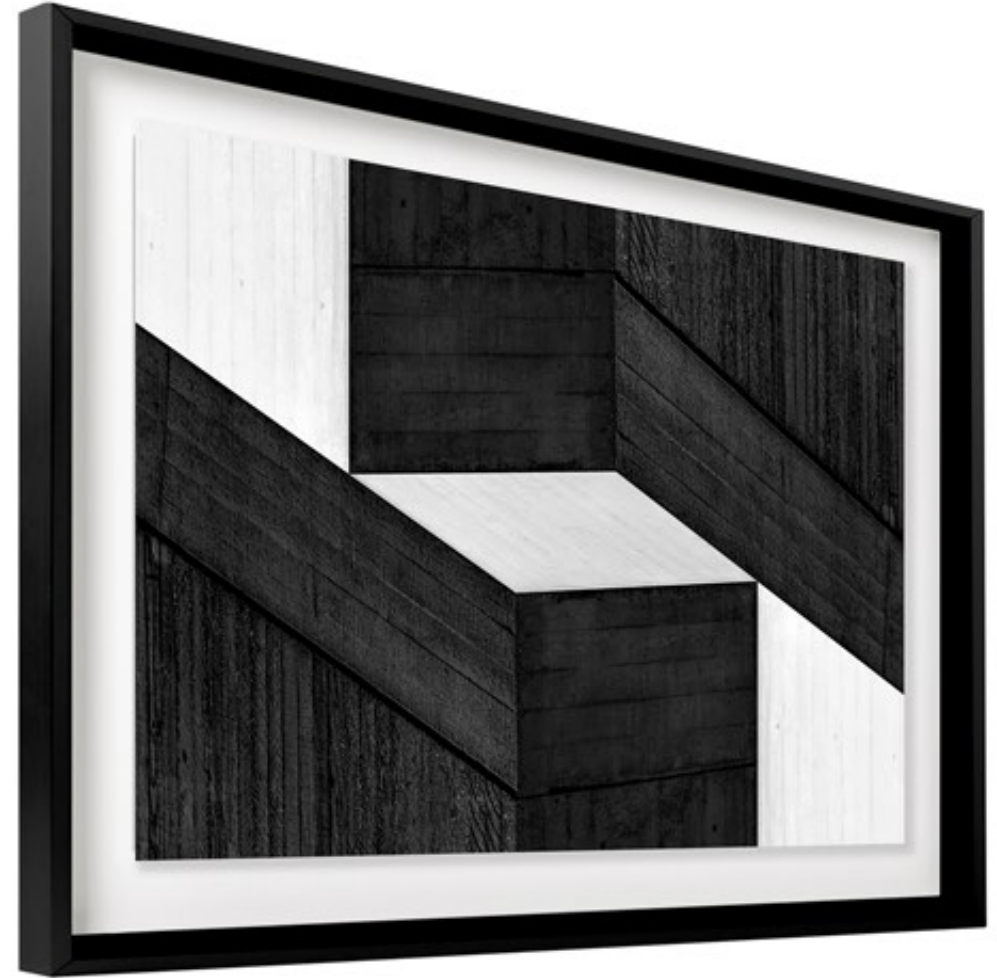
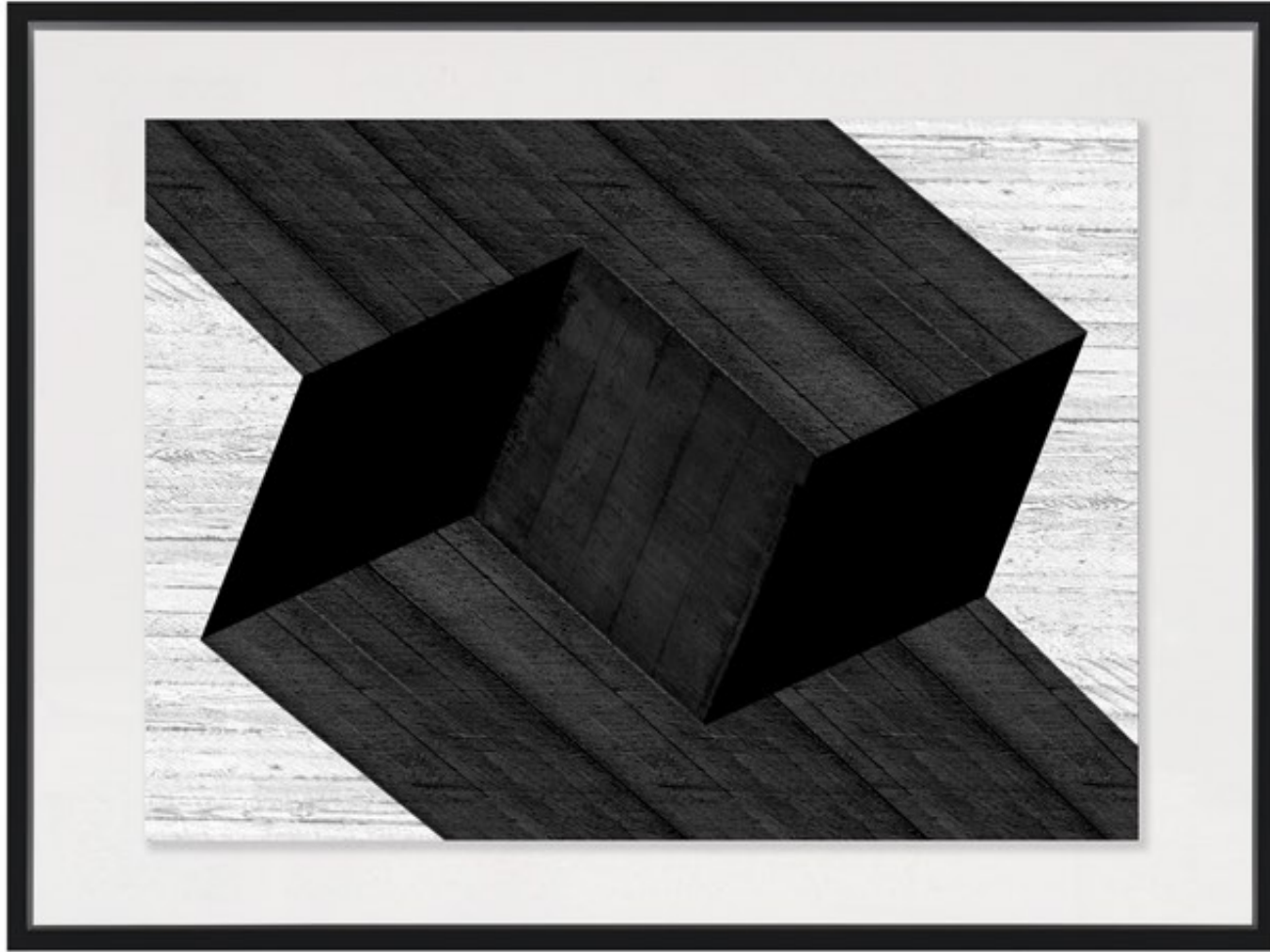
All the inner voices that we hear are merely choices that we are presenting to ourselves, then you get to choose from them. It is always up to us to choose. We can always choose who we want to be or who we know ourselves to be, rather than what timing or circumstances or

even others dictate. Beginning to exercise choice consciously is perhaps the only thing, that if we embrace and begin to express, will immediately and fully transform our entire reality.

When we maintain the consistency of what we have decided, when we choose who we are, and then continue to decide "this is who I am," then we create a continuity, then we create the foundation through which we can begin to see the changes in our reality, see the changes in our lives through the eyes of the decision.

MONOCHROMATIC

Tray Framing



T-hinge



Tray Framing Profile



MONOCHROMATIC

Studio View

Giclée Printed on Hahnemühle William Turner Paper

Matt Coating · 310 gsm · 100% Cotton

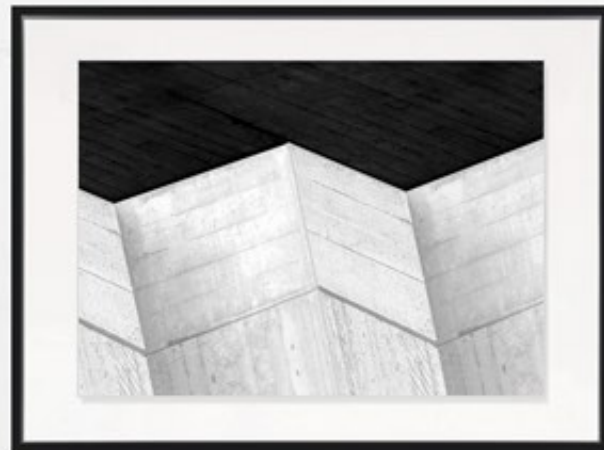
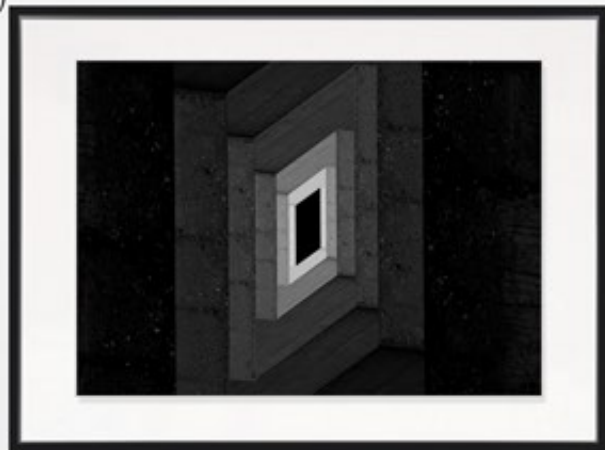
Cotton Museum Board (Rising)

Mount: Warm White

Print Size: 75 W x 50 H cm

Mount Size: 95 W x 70 H cm

Limited Edition of 12



MONOCHROMATIC

Monochromatic #03, Detail



PROGRESSION, 2020

Notes

Seeing is unconscious using our senses, our intellect and our emotions in order to interpret the world around us according to our own personality, frame of reference or system of beliefs. The series intitled Geometry is presenting a dialogue with the elements and perceptions of space. Seeing is using our senses, our intellect and our emotions in order to interpret the world around us according to our own personality, frame of reference or system of beliefs. I like to use as starting point the elements already created in our reality, fragments of nature or made by human hand (concrete structures).

I like to reorganize the images I am taking, just as I like to reorganize my thoughts, in order to be able to change my interpretation, or better say my perception. This is perhaps why I love photography, because it is simply a visual capture of something already created in the world and is always changing through our interpretation, it is more like a reflexion of our thoughts.

Things are not always what they seem. In this series, the works viewed from a distance have apparently irregular, random geometric shapes. Nearby, you can see the concrete structure, the lines of the buildings, the traces of the wooden boards printed in the buildings' concrete

PROGRESSION

Tray Framing



T-hinge



Tray Framing Profile



PROGRESSION

Studio View

Giclée Printed on Hahnemühle Torchon Paper

Matt Coating · 285 gsm · 100% α-cellulose

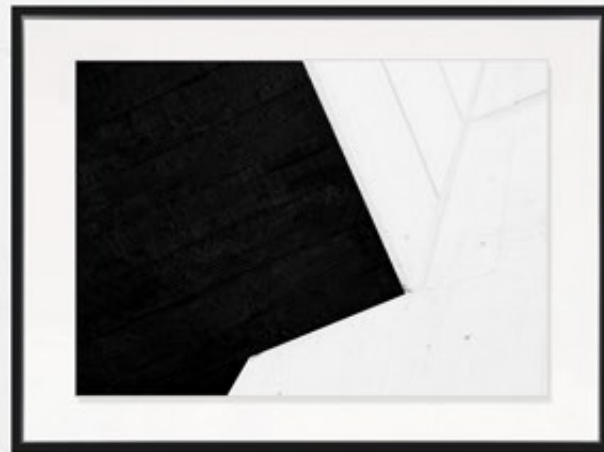
Cotton Museum Board (Rising)

Mount: Warm White

Print Size: 75 W x 50 H cm

Mount Size: 95 W x 70 H cm

Limited Edition of 12



PROGRESSION

Progression #31, Detail



FILL IN THE BLANK, 2020

Notes

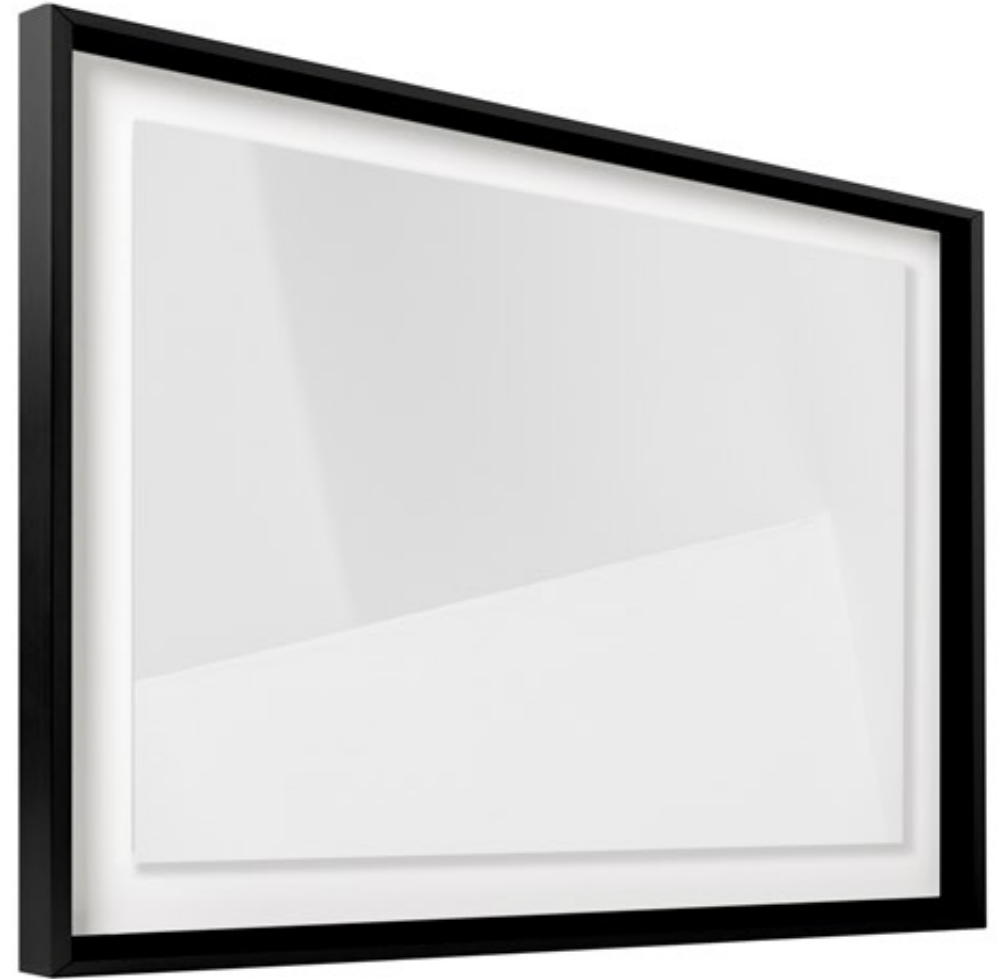
We are living a very particular moment, we are crossing a very particular threshold, things are swirling around. I do believe we should not run away (anyway, there is no place to hide), we should not bury our heads in the sand anymore.

Never before have we had such a huge opportunity to re-start in alignment with WHAT we really are, with WHO we truly are. Never before have we collectively had such a massive chance to honestly self-investigate ourselves, to re-define what we really want to do, how we want the world to be, to re-create the reality we want to live in.

Entitled "Fill in the Blank" this series is the third I have created during lockdown and I have only used the white walls of our studio. This series is an invitation to each and every one of you to use and mentally write on these white walls, like on a white sheet of paper, who you prefer to be. We can change ourselves, we can change our vibration, we can start to see a different world.

FILL IN THE BLANK

Tray Framing



T-hinge



Tray Framing Profile



FILL IN THE BLANK

Studio View

Hand Printed on B&W Ilford Baryta Paper

Matt Coating · Double Weight · 255 gsm · Fibre Base

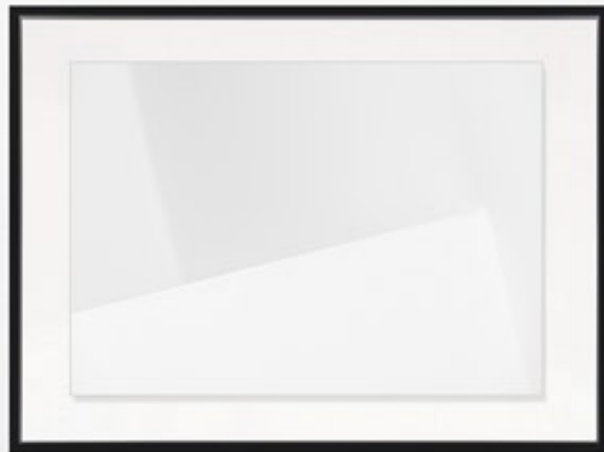
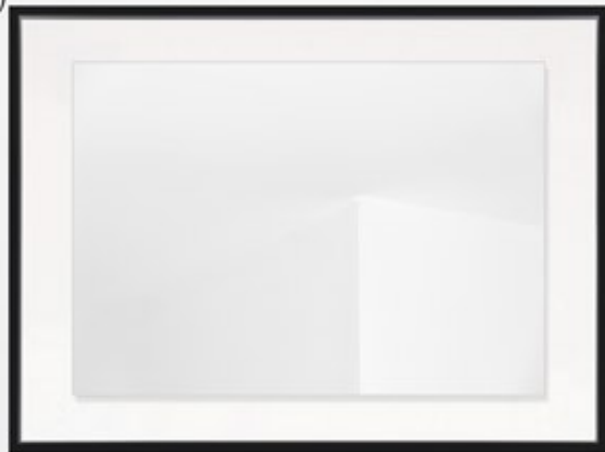
Cotton Museum Board (Rising)

Mount: White

Print Size: 75 W x 50 H cm

Mount Size: 95 W x 70 H cm

Limited Edition of 12



FILL IN THE BLANK

Fill in the Blank #07, Detail

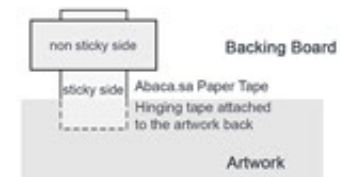


HYPNOSIS

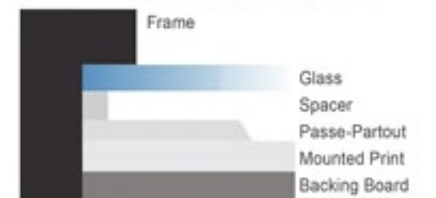
Spacer (Shadow Box) Framing with Passe-Partout



T-hinge



Spacer (Box) Framing Profile



HYPNOSIS

Studio View

Giclée Printed on Hahnemühle William Turner Paper

Matt Coating · 310 gsm · 100% Cotton

Passe-partout: Natural White

Print Size: 40 W x 40 H cm

Mount Size: 80 W x 80 H cm

Limited Edition of 12



HYPNOSIS

Hypnosis #26, Detail



SAND AND WATER, 2019-2020

Notes

When one works at a sandcastle, start by collecting sea water to moisten the sand. He then packs the wet sand into a bucket and flip it over into spectacular and ingenious shapes.

Likewise, based on architects and engineers plans, constructors use gravel and water, replacing the bucket by pouring the concrete into formworks. The result, for me, is a fairy tale world, a world filled of sandcastles raised in the middle of the city.

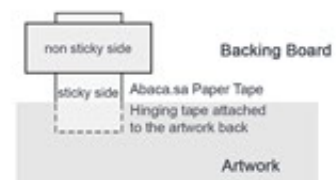
While walking, I like to raise my eyes to look at these beautiful buildings and bring back my child's mind, to remind myself that all is well, that anything and everything is possible, that Life brings us everything at the exact right time.

SAND AND WATER

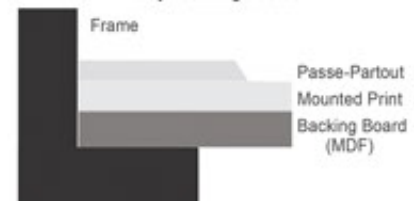
Tray Framing with Passe-Partout



T-hinge



Tray Framing Profile



SAND AND WATER

Studio View

Hand Printed on B&W Ilford Baryta Paper

Matt Coating · Double Weight · 255 gsm · Fibre Base

Passe-partout: Natural White

Print Size: 75 W x 50 H cm

Mount Size: 95 W x 80 H cm

Limited Edition of 12



SAND AND WATER

National Theatre #41, Detail

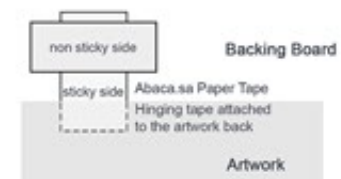


INTERCHANGE

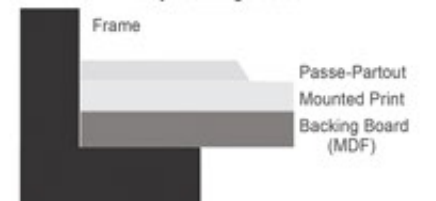
Tray Framing with Passe-Partout



T-hinge



Tray Framing Profile



INTERCHANGE

Studio View

Hand Printed on B&W Ilford Baryta Paper

Matt Coating · Double Weight · 255 gsm · Fibre Base

Passe-partout: Natural White

Print Size: 75 W x 50 H cm

Mount Size: 95 W x 80 H cm

Limited Edition of 12



INTERCHANGE

Southbank Centre #09, Detail

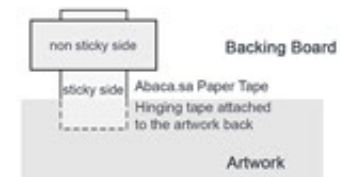


INSIDE OUT

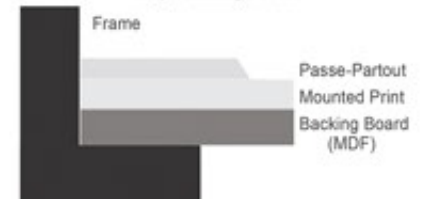
Tray Framing with Passe-Partout



T-hinge



Tray Framing Profile



INSIDE OUT

Studio View

Hand Printed on B&W Ilford Baryta Paper

Matt Coating · Double Weight · 255 gsm · Fibre Base

Passe-partout: Natural White

Print Size: 75 W x 50 H cm

Mount Size: 95 W x 80 H cm

Limited Edition of 12



INSIDE OUT

Tate Modern #28, Detail

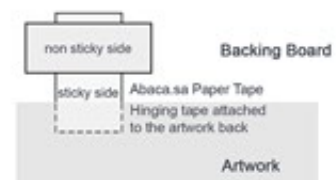


CONCRETE REALITY

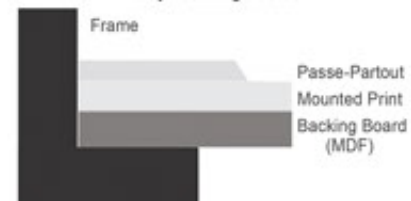
Tray Framing with Passe-Partout



T-hinge



Tray Framing Profile



CONCRETE REALITY

Studio View

Hand Printed on B&W Ilford Baryta Paper

Matt Coating · Double Weight · 255 gsm · Fibre Base

Passe-partout: Natural White

Print Size: 75 W x 50 H cm

Mount Size: 95 W x 80 H cm

Limited Edition of 12



CONCRETE REALITY

Barbican London #18, Detail

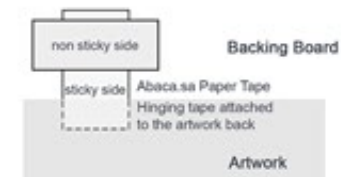


WHISPER

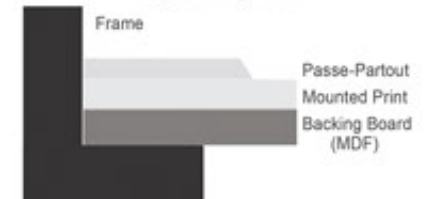
Tray Framing with Passe-Partout



T-hinge



Tray Framing Profile



WHISPER

Studio View

Hand Printed on B&W Ilford Baryta Paper

Matt Coating · Double Weight · 255 gsm · Fibre Base

Passe-partout: Natural White

Print Size: 75 W x 50 H cm

Mount Size: 95 W x 80 H cm

Limited Edition of 12



WHISPER

Brunel Centre #10, Detail



UNSOLID MATTER

Tray Framing



T-hinge



Tray Framing Profile



UNSolid MATTER

Studio View

Giclée Printed on Hahnemühle William Turner Paper

Matt Coating · 310 gsm · 100% Cotton

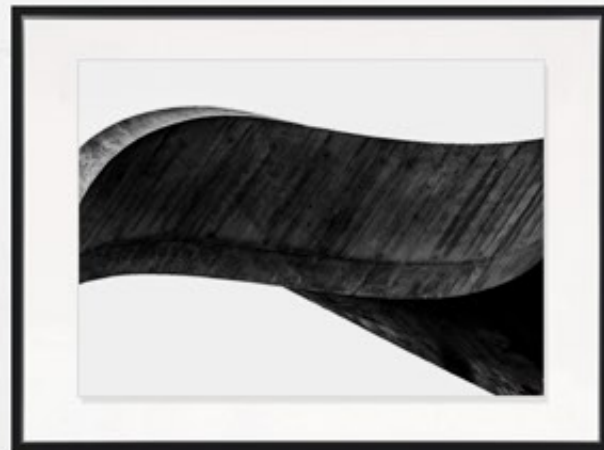
Cotton Museum Board (Rising)

Mount: Warm White

Print Size: 75 W x 50 H cm

Mount Size: 95 W x 70 H cm

Limited Edition of 12



UNSOLID MATTER

Unsolid Matter #13, Detail



INNER DOOR, 2019

Notes

The installation entitled Inner Door, is presenting a dialogue with the elements of perceptions and creative thoughts.

Many times, my subconscious prefers to talk to me without words, since words are the domain of my conscious or logical mind.

I see the present environment and I open the door to my inner mind that, as in Alice in Wonderland, takes me into a dream world, into a world of the reality that I want to create.

And talking about what we want to create ... I believe we are living a very particular moment; we are crossing a very particular threshold. I do believe we should not run away (anyway, there is no place to hide), we should not bury our heads in the sand anymore.

I feel that never before have we had such a huge opportunity to re-start in alignment with WHAT we really are, with WHO we truly are. Never before have we collectively had such a massive chance to honestly self-investigate ourselves, to re-define what we really want to do, how we want the world to be.

I do believe it is the right time to wide open our Inner Doors and see who we prefer to be, to re-create the reality we want to live in. We can change ourselves; we can change our vibration; we can start to see a different world.

I wish you all through the Inner Doors you are opening now to experience all the joy that this world can offer!

INNER DOOR

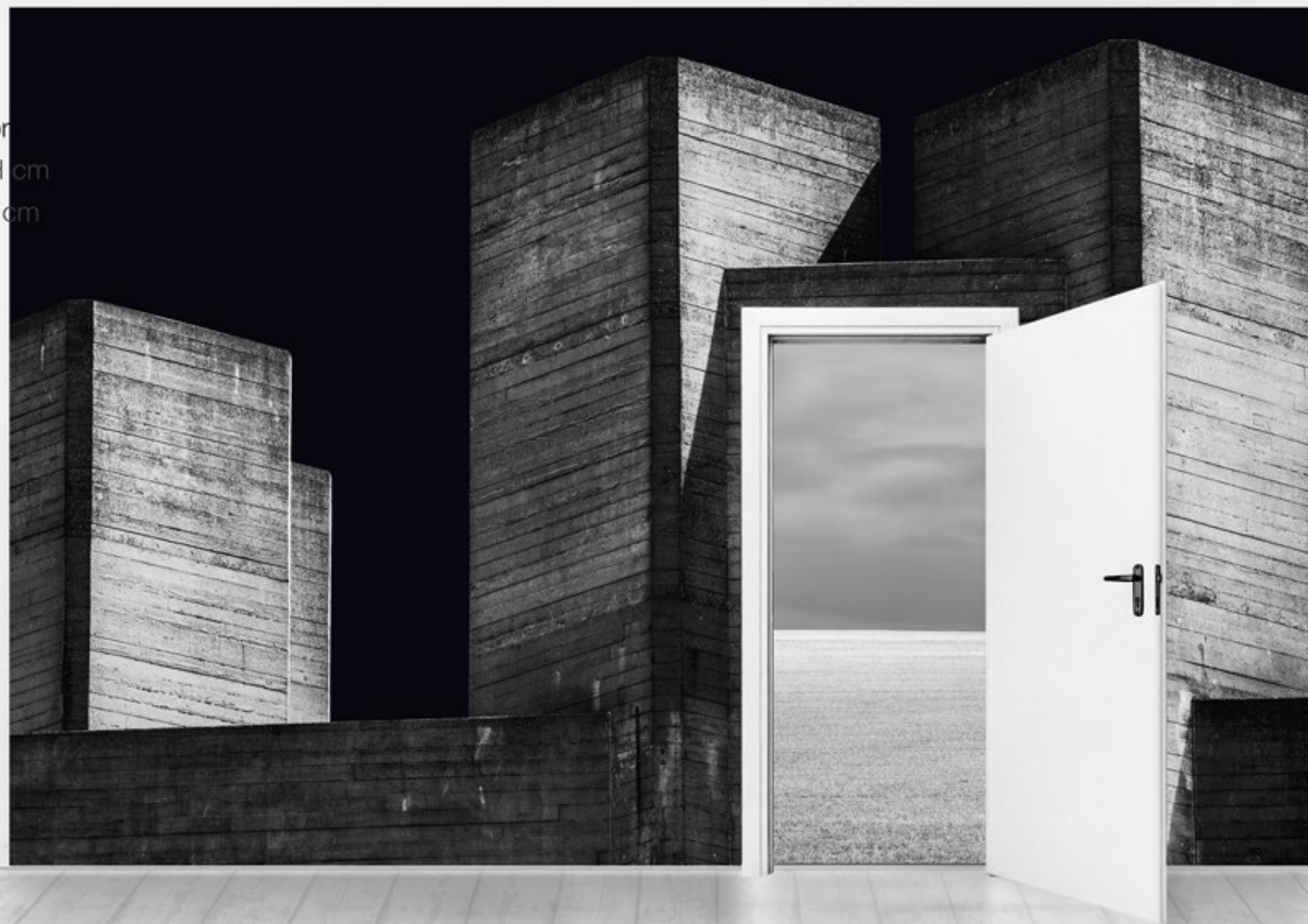
Studio View

Inner Door Installation

Photo Wallpaper & Wooden Door

Door with Frames: 80 W x 205 H cm

Installation Size: 530 W x 330 H cm



POINT OF ATTENTION

Studio View

Collage: HD print on Aluminium with Photographic Paper
C-Type Printed on Fuji Crystal Professional Archive Maxima Paper
Matt Coating · Weight 245 gsm
Mount: Aluminium Dibond
Print Size: 120 W x 180 H cm
Mount Size: 120 W x 180 H cm
Limited Edition of 1



90°

Studio View

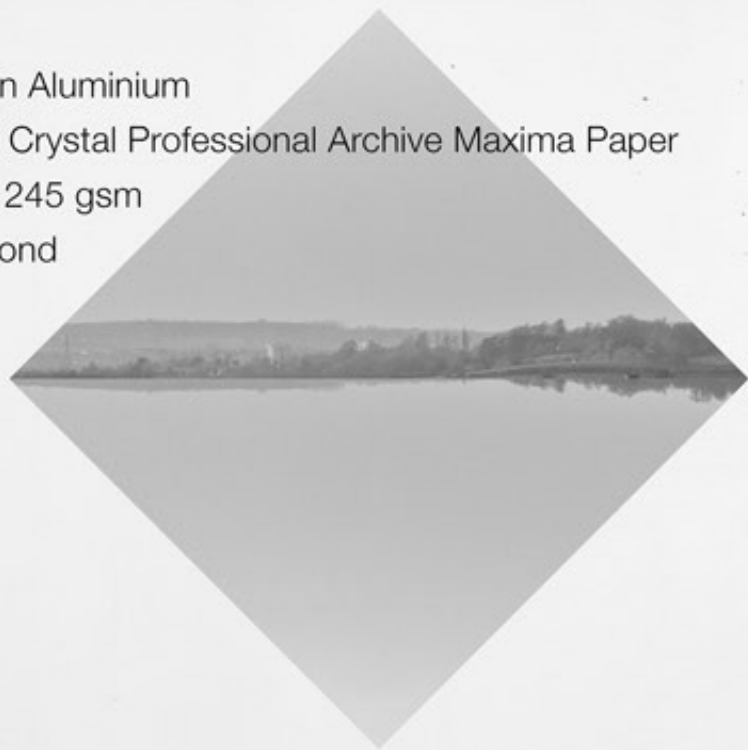
Installation: HD print on Aluminium

C-Type Printed on Fuji Crystal Professional Archive Maxima Paper

Matt Coating · Weight 245 gsm

Mount: Aluminium Dibond

Limited Edition of 2



FUJI CRYSTAL PROFESSIONAL ARCHIVE MAXIMA

Matt FineArt



Matt Coating · Weight 245 gsm

Fujicolor Crystal Archive Professional Paper Maxima - Specially designed for fine art and museum display, high-end output results. The perfect match for customers with the ultimate quality demand and the pursuit of distinctive visual appearance.

Optimised silver halide crystals for laser exposure, yet optically compatible.

Its high maximum density results in great shadow details and beautiful deep blacks.

Exceptional color gamut increase of min. 10%

Especially developed for the gallery & museum market and their high-end prints.

Available Surfaces

Fujicolor Crystal Archive Professional Paper - Maxima is available in Glossy and Matte.

Available Thickness

The Maxima Glossy and Matte Paper is available as: Thickness (245 µm)

Available Sizes

Available in wide sizes 50.8 cm (20 in.) - 61.0 cm (24 in.) - 76.2 cm (30 in.) - 127.0 cm (50 in.).

Fujicolor Crystal Archive Professional Paper Maxima

Equipment		Calibration data		
Brand	Name	Target density RGB	Basic calibration ymcd	Intermittance rgb
		Glossy / Matte		
ZBE Chromira	SE, Pro Lab, R2R	2.55 / 2.55 / 2.45	n.a.	n.a.
Polieletronica	Laserlab 50/76/127	Printer defines own and highest possible Dmax settings		
Durst	Epsilon	2.55 / 2.55 / 2.45	0.004 / 0.056 / 0.000 / 0.920	90 / 50 / 37
	Theta 50/51		170.2 / 112.0 / 0.00 / 104.3	
	Theta 76/76HS		0.006 / 0.085 / 0.000 / 1.325	101 / 56 / 42
	Lambda		124.0 / 95.8 / 0.00 / 129.0	
OCE Lightjet	430 / 500XL / 5000	Media target can be downloaded from the Fujifilm Europe.eu website		
All recommended Dmax values can only be reached when using high active chemistry equal to Fujifilm CPRA Digital Pro For competitive and recycling chemistry the Dmax should be reduced with -0.10 density				
Media target and ICC Profile location: https://www.fujifilm.eu/eu/support/photofinishing/color-management				
For a correct monotone (BW and Sepia) print quality the advice is to calibrate each emulsion-roll number.				

HAHNEMÜHLE TORCHON

Matt FineArt – Textured



Matt Coating · 285 gsm · 100 % α -Cellulose · Bright White

Hahnemühle Torchon is a cellulose-based FineArt inkjet paper with an inkjet coating specially tailored for FineArt applications. The bright white art paper has a clear, coarsely structured felt mark and is characterised by a very special tactile feel. The unique surface structure blends with the images and lends them an impressive three-dimensional effect and sense of depth. The premium matt inkjet coating produces outstanding print results, with bright colours, perfect reproduction of detail and deep black. The acid- and lignin-free Torchon paper meets the most exacting requirements for age resistance and is specially designed for FineArt use.

285 gsm, 100% α -cellulose

Bright white

Coarsely structured felt mark

Matt premium inkjet coating for outstanding print results

Acid and lignin free

ISO 9706 conform / museum quality for highest age resistance

Compatible with pigment and dye inkjet systems

Technical Specifications

	Unit	Valuation	Based on Test Norm / Notes
Test Conditions			23°C / 50% R.H.
Weight	gsm	285	EN ISO 536
Thickness	mm	0,50	EN ISO 534
Whiteness	%	96,0	D65 2° 460 nm
Media Colour		bright white	
Opacity	%	99,0	ISO 2471
ph-Value total		8,2	DIN 53124
Acid free		yes	
Calcium Carbonate buffered		yes	
Water Resistance		very high	
Drying Behaviour		instant	
Surface Finish		matt	
OBA Content		moderate	
Additional Comments		-	

All indicated data to be understood as typical average values.

HAHNEMUHLE WILLIAM TURNER PAPER

Matt FineArt – Textured



Matt Coating · 310 gsm, 100% Cotton, White, Mould-made

Hahnemühle William Turner is a traditional mould-made watercolour paper with a coating that is ideal for FineArt applications. The white cotton paper does not contain optical brighteners and is characterised by its unique tactile feel and surface texture. The fine yet highly pronounced felt structure of the genuine mould-made paper gives photographs and art reproductions a striking depth and three-dimensional effect. The premium matt inkjet coating guarantees excellent print results with outstanding reproduction of colour and detail, impressive contrasts and deep blacks. William Turner is acid- and lignin-free and meets the most exacting requirements in terms of age resistance. The characteristic feel and structure guarantees extraordinary FineArt prints and art reproductions with artistic flair.

190 · 310 gsm, 100% cotton

White, without optical brighteners

Fine yet highly pronounced felt structure

Matt premium inkjet coating for outstanding print results

Acid and lignin free

ISO 9706 conform / museum quality for highest age resistance

Compatible with pigment and dye inkjet systems

Technical Specifications

	Unit	Valuation	Based on Test Norm / Notes
Test Conditions			23°C / 50% R.H.
Weight	gsm	310	EN ISO 536
Thickness	mm	0,62	EN ISO 534
Whiteness	%	88,5	D65 2° 460 nm
Media Colour		white	
Opacity	%	99,0	ISO 2471
ph-Value total		8,3	DIN 53124
Acid free		yes	
Calcium Carbonate buffered		yes	
Water Resistance		very high	
Drying Behaviour		instant	
Surface Finish		matt	
OBA Content		none	
Additional Comments		mould-made	

All indicated data to be understood as typical average values.

ILFORD MULTIGRADE FB CLASSIC

Matt FineArt

ILFORD PHOTO

Matt Coating · Double Weight · 255 gsm · Fibre Base

Ilford Multigrade FB Classic is a premium quality, variable contrast, black and white photographic paper on a heavyweight baryta coated, fibre base. It is designed for creative printers wanting neutral image tone, great clarity and a good response to toners.

Versatile and easy to use, this paper creates rich deep blacks and has excellent tonal rendition. Multigrade FB Classic responds well to toning, chemical reduction and retouching techniques, particularly on the glossy surface.

Multigrade FB is also available in [Cooltone] and [Warmtone] variants and is compatible with the Ilford optimum permanence wash sequence.

Multigrade FB Classic is part of the Ilford Multigrade system and seven full grades of contrast can be achieved when used with Ilford Multigrade filters. It can be used with most common safelights for black & white darkroom paper such as the ILFORD 902 safelight filter.

Multigrade FB Classic is a double weight baryta coated fibre base paper available in glossy surface (1K) and matt (5K) surface.

Premium quality, fibre based, variable contrast black & white photo paper suitable for all types of darkroom enlargers.

Double-weight 255g/m² fibre base

Improved maximum density (D_{max})

Shorter exposure time

Fibre Base (FB)

FB paper has a layer of baryta (barium sulphate) applied to the paper base which is then coated with emulsion. These papers have a hand-crafted look and feel and a heavier weight which can result in prints of superb quality with deep blacks that make prints look richer and add depth.

The image on the print can also be enhanced from showing texture as a result of emulsion being coated onto the grain of this type of base. They are also particularly suitable for toning applications, and when correctly processed, FB papers are stable and perfect for archiving (especially if they have been selenium toned).

The handling and processing of FB paper is typically more demanding than RC papers and the process itself is longer (primarily due to needing a long wash time). They are therefore recommended for more confident and experienced printers and have become the choice of professional photographers / printers for exhibition work. All of our papers use chlorobromide based emulsions.

Variable contrast papers are designed to be used in conjunction with Multigrade filters or an enlarger with a colour head. This allows the full range of contrast (00 soft through to 5 hard) to be attained from negatives. If variable contrast paper is used without any filters it equates to approximately grades 2-3.

Fixed grade papers are designed for use without filters and therefore avoid the added cost of buying filter kits.

ILFORD MULTIGRADE ART 300

Matt FineArt

ILFORD PHOTO

Matt Coating · Double Weight · 300 gsm · Cotton Rag

Ilford Multigrade Art 300 is the world's only black & white, silver gelatin coated, 100% Cotton Rag based darkroom paper. This premium quality, variable contrast paper delivers a slightly warm image tone on a neutral to cool white acid-free base.

This unique paper has a textured matt surface with an 'eggshell' sheen finish making it a traditional fine art darkroom paper unlike any other.

It is the perfect complement to showcase stunning black & white fine art images and is ideal for toning, hand colouring and retouching. Its 'heavy' weight also makes it easy to handle in very large sheet sizes ideal for exhibition, gallery and client prints.

Multigrade Art 300 is part of the Ilford Multigrade system and is fully compatible with all existing Multigrade filters and equipment. It can be used with most common safelights for black & white darkroom paper such as the ILFORD 902 safelight filter.

Unique, variable contrast, black & white darkroom paper on a textured matt cotton rag base. Especially suited to toning and hand-colouring.

300gsm, 100% cotton rag, acid free base

Matt textured darkroom paper with eggshell sheen

Cool base colour with slightly warm image tone

Cotton Rag

Cotton rag, also known as rag paper, or simply "rag" is made using cotton linters or cotton from used cloth (rags), using the longest fibres from the cotton plant as the primary material. Papers manufactured of cotton fiber will last longer and hold up better under repeated handling and various environmental conditions than paper made from wood pulp.

Multigrade Art 300 is one of the most popular papers and the valued all-rounder for high-quality FineArt printing. The white cotton artist's paper, with its characteristic, wonderfully soft feel, boasts a lightly defined felt structure, lending each artwork a three-dimensional appearance and impressive pictorial depth.

Combined with the matt premium coating, this paper produces outstanding prints that feature brilliant colours, deep blacks, striking contrasts and perfect reproduction of detail. This acid and lignin free classic meets the most exacting requirements for age resistance and is specially designed for FineArt applications.