

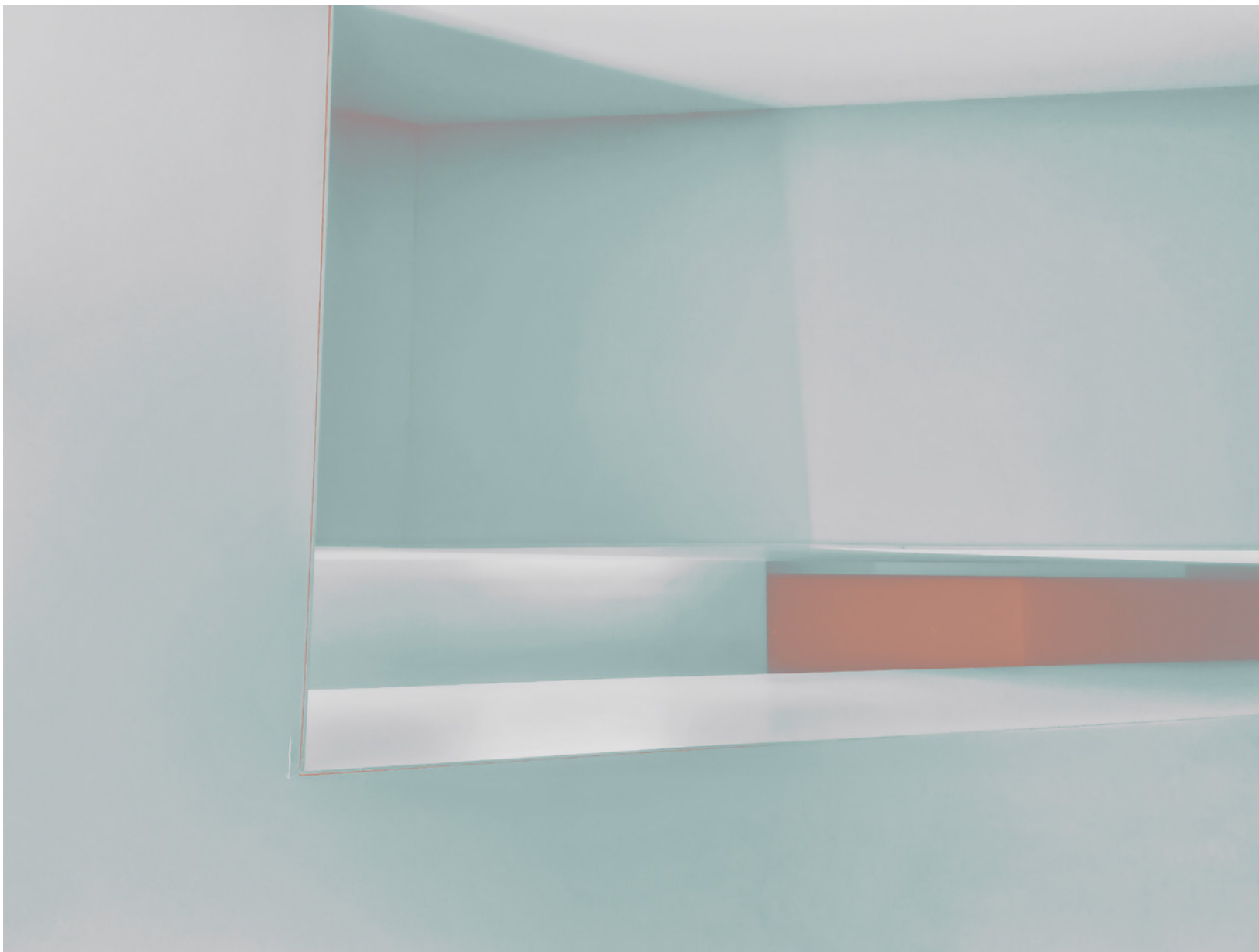


Living room °9, 2021
Inkjet print, 85x55cm

ARTIST STATEMENT

My artistic approach is inherently autobiographical and propelled by an associative process emerging from my subjective sensations. Through my photographic methods, I intend to map visual representations of liminal topographies. As I mine raw visual materials for my works from the quotidian and threads of memory, time and space are ongoing protagonists in my explorations of liminality.

Liminal space is an unnerving <holy ground> of epistemological reckoning that can be denoted as an <in-between- place/state> of disorientation and ambiguity. The experience of liminality occurs whenever a predictable referent is rendered unrecognizable or is removed from a familiar context– be it within the physical, mental, or emotional realm – whereby the subject/observer starts doubting the validity of one's perceptions. By introducing an element of confusion in my photographic works, I attempt to provoke an inquiry into the inner and outer tensions of the contemporary human experience.



Stairwell °4, 2021

Inkjet print, 70x50cm

Location: Museum für Gegenwartkunst, Zürich



Vastitude, 2021
Inkjet print, 85x65cm
Location: Gallery Peter Killchmann, Zürich



Soft candy °1, 2021
Inkjet print, 30x42cm
Location: Toni Areal, Zürich



Soft candy °2, 2021
Inkjet print, 30x42cm
Location: Toni Areal, Zürich



Space travel °8, 2021
Inkjet print, 30x42cm
Location: Toni Areal, Zürich



Space travel °11, 2021
Inkjet print, 30x42cm
Location: Toni Areal, Zürich



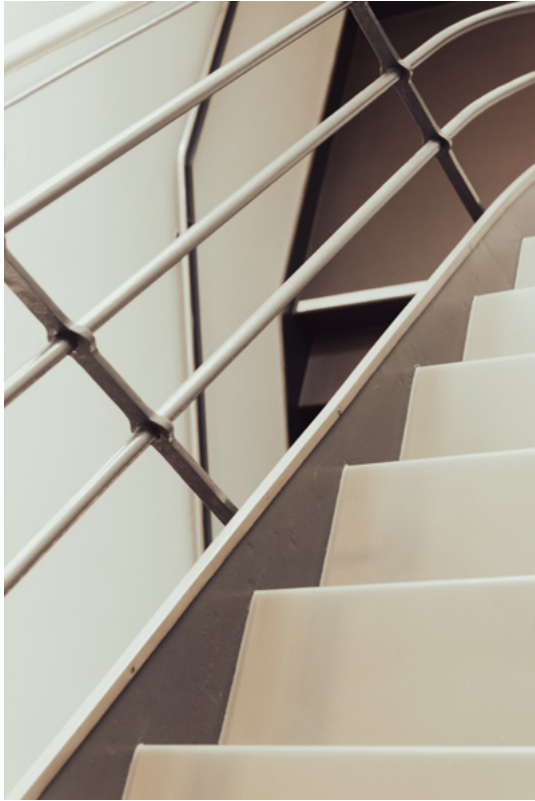
Stairwell °7, 2021
 Inkjet print, 35x48cm
 Location: Museum für Gegenwartkunst, Zürich



Living room °5, 2021
 Inkjet print, 35x48cm
 Location: Bern



Exhibition view, 2022
Dimensions: 800x320cm
Location: Aktions Raum, ZHdK



Experiments in observing changes in perception of spatial dimensionality through the processes of image construction, deconstruction, reconstruction, and re-photographing.

Stairwell °12, 2021
 Inkjet print, 29x42cm
 Location: Museum für Gestaltung, Zürich



Inkjet print and foil on paper,
 29x42cm



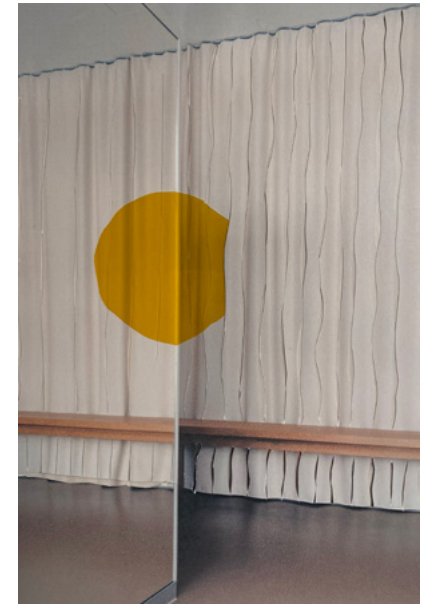
Inkjet print and foil,
 29x42cm



Cut out inkjet print on paper,
 29x42cm



Paper on paper,
 29x42cm



Locker room, 2021
4 inkjet prints and foil, 21x29cm
Location: Museum für Gestaltung, Zürich

Experiments in observing changes in perception of spatial dimensionality through the processes of image construction, deconstruction, reconstruction, and re-photographing.



Red and yellow, 2021
Inkjet print and foils, 70x50cm
Location: Toni Areal, Zürich



Soft candy °6, 2021
 Inkjet print, 30x42cm
 Location: Toni Areal, Zürich



Instalation view
Soft candy °6, 2021
 Inkjet print, 30x42cm
 Location: Akttionsraum, ZHdK



Stairwell °2, 2021
 Inkjet print, 35x48cm
 Location: Museum für Gegenwartkunst, Zürich

Sculptural representation
Stairwell °2, 2021
 Inkjet print, 21x29cm



Space travel °5, 2021
Inkjet print, 42x60cm
Location: Toni Areal, Zürich



Installation View
Space travel °5, 2021
Inkjet print, 42x60cm
Location: Aktionsraum, ZHdK



Space travel °12, 2021
Inkjet print, 42x60cm
Location: Toni Areal, Zürich



Installation View
Space travel °12, 2021
Inkjet print, 42x60cm
Location: Aktionsraum, ZHdK



Exhibition view, 2022
Dimensions: 400x320cm
Location: Aktions Raum, ZHdK



Light/Shadow °14, 2022
Inkjet print, 70x90cm

Selection of works focused on sculptural qualities of daylight and its relationship to the materiality of spatial elements (2020 - 2022)



Light/Shadow °9, 2021
Inkjet print, 30x42cm



Light/Shadow °12, 2021
Inkjet print, 30x42cm



Light/Shadow °21, 2022
Inkjet print, 30x42cm



Light/Shadow °18, 2022
Inkjet print, 30x42cm



Light/Water °3, 2021
Inkjet print, 30x42cm



Light/Water °4, 2021
Inkjet print, 30x42cm

Liminal Typologies, 2021

17 injekt prints, 22x29cm

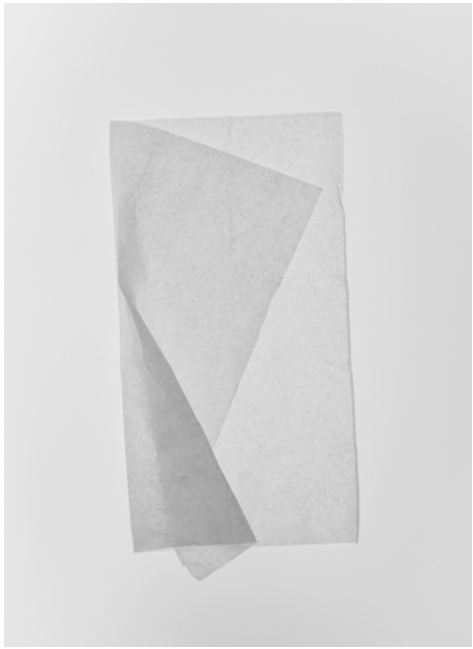
To what extent is the perception of form and materiality biased by visual and contextual heuristics?

In this work, I used Kleenex tissue to experiment with a ubiquitous object that's firmly attached to fixed perceptual axioms derived from its habitual applications. Additionally, I wanted to implement typological approach that has always fascinated me in the works of Brend and Hilla Bechers.



L / T °25, 2021

Inkjet print, 22x29cm



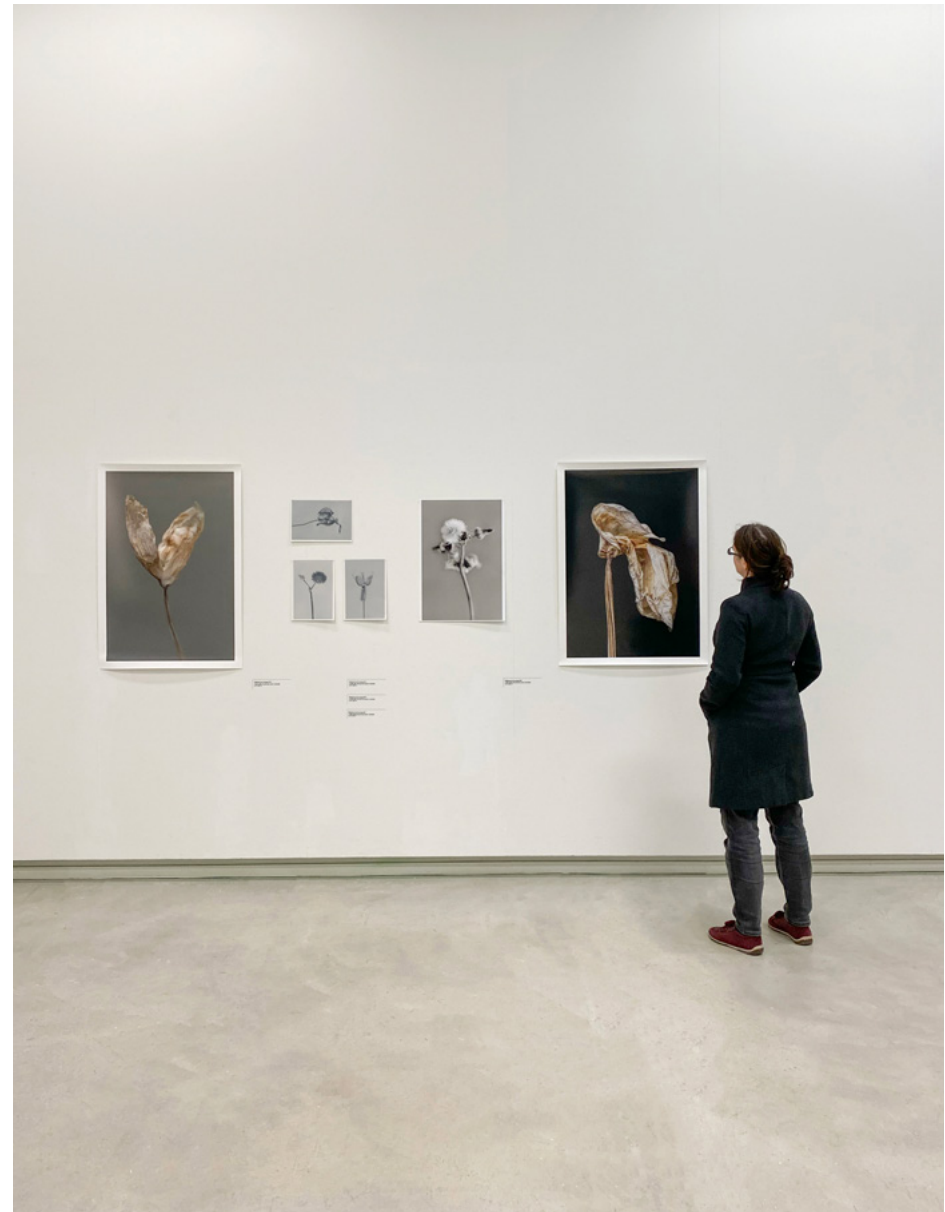




Tulip II, 2019
Inkjet print, 70x50cm

Expired Beauty, 2018 - 2019

Can aging flowers transcend the superficial aesthetic confines that bind beauty with the flawlessness of form?
Additionally, through this body of work, I also wanted to document liminality and transformation from a sculptural point of view.



Exhibition view, 2022
Dimensions: 400x320cm
Location: Aktions Raum, ZHdK



Thistle, 2018
Inkjet print, 50x70cm



Iris XII, 2019
Inkjet print, 50x70cm



Iris Heart, 2018
Inkjet print, 50x70cm



Iris III, 2018
Inkjet print, 50x70cm



Untitled, 2021
 Collage, 30x42cm
 Paper, polaroids, and charcoal on paper.



Beauty and Fear, 2020
 Collage, 30x42cm
 Paper on paper.

[Re]Collections of Touch, 2021

Touch is one of the most basic human needs, so much so, that its lack from parents or caregivers, is linked to infants' death (failure to thrive syndrome). But what happens when this precious need of touch is experienced through punches, kicks, pinching, grabbing, and beatings with objects? And what if, these are the very same people whom a child has to trust unconditionally for love and protection?

The invisible wounds of 'unsafe touch' or, more directly - physical abuse and sadistic punishments - persist for a lifetime. In this work, I revisit some of my memories of 'touch' from my childhood and adolescence as I had experienced in my family home.

Instalation elements:

5 injekt prints 42x60cm

Projected images of handwritten text, charcoal drawings.

Child's clothing (pants and t-shirt), teddy bear, framed picture, leather belt, wooden spoon, wooden board, rope, and paper.

Dimensions: 320x230x150cm



[Re]Collections of Touch, 2021

Installation, 320 x 230 x 150cm

Location: Toni Areal, Zürich

Exhibition view

I'm 10 or 11 years old
Kitchen.
Zen told to drink hot chocolate.
I can't.
I gag on that disgusting, bitter liquid.
My dad yells at us to
fucking drink it.
Others are watching this -
mom, my aunt Sara, my aunt John,
my uncle Marwan (bomber cop),
my cousins Robert, Morika, and
my sister Ola (3 or 4 years old).
My dad grabs a long piece of
wood off the floor
and beats me.
Everybody's watching.
I beg to stop and drink
my hot chocolate.

Mom.
Memories of specific incidents of being
"disciplined" by women are many,
yet they are almost fused together.
My "talking back" was the spark.
That led to a frequently "beaten"
the fire.
She usually grabbed a wooden kitchen
stick or a hanging utility belt
and start hitting me.
Sometimes it was a dog leash,
an extension cord, or whatever
portable object was accessible.
She'd grab my arms, pinch me,
or pull my hair with so much force.
And get her words, would pierce
me to the core.
And then the silent treatment
of invisibility would start the
real torture.



Mom.
Memories of specific incidents of being
"disciplined" by women are many,
yet they are almost fused together.
My "talking back" was the spark
that most frequently "started"
the fire.
She usually grabbed a wooden kitchen
stick or a hanging utility belt
and start hitting me.
Sometimes it was a dog leash,
an extension cord, or whatever
portable object was accessible.
She'd grab my arms, pinch me,
or pull my hair with so much force.
And get her words, would pierce
me to the core.
And then the silent treatment
of invisibility would start the
real torture.

I'm 13
My bedroom.
Yesterday was my birthday.
I've been in a hospital for 2 weeks.
They let me go home for 2 days
for my birthday. I go back in
the next day.
I'm sitting on the floor.
My dad enters the room and
tells me to do something.
But I don't want to get up in
front of him. I'm embarrassed
about something and need a
moment first.
He yells at me to stand to fuck up.
Next comes his kick.
I struggle to get off the floor
and run away to the kitchen.



I'm 16 years old.
Courtyard of our apartment
building.
I'm standing in a circle with
5-6 of my neighborhood friends.
We're chatting about first
motorcycles and things.
Suddenly, I hear a muffled
thump inside my temple.
I'm disoriented.
In a moment of panic,
I realize it's my dad.
He's punching me and
hitting right in front of
my friends.
I'm terrified that they see
me like this.
I start running away.



Detailed closeups of installation elements.



After the rain

out of this rigid constraint,
 gasping for precious air,
 a fragile seedling breaks through
 this crippling armour.

at last.

deep within moist darkness
 of this ancient soil,
 a tiny seed cracked open
 from the inside out.

at last.

a new sign of life
 hesitantly emerges
 through the timeless
 earth-air threshold.

at last.

beaming reveal their petals
 for the ever-nurturing thirst
 light.

at last.

02/2021

After the rain, 2022
 Installation, 30x25x30cm
 Handwritten text of my poem on aluminium self.adhesive tape.
 Location: Aktionsraum, ZHdK



Limbo

Is this a fog inside my spinning mind?
Or, is my mind spinning inside a fog?

I am fighting, so not drown in
mul.ti.di.men.sio.na.li.ty
of your deceptions.

I am grasping
for a steady referent of truth.
Thump.
Thump.
Thump.

The sound of my pounding heart
slowly reassures me.

That I'm not dreaming.
That I'm wide awake.
In this nightmare of lies,
secrets, and silence.

And that you wanted me here.
All along.
All alone.
When you took your last breath.

30/10/2021

Limbo, 2021

Installation, 100x200x10cm

Handwritten text of my poem on aluminium self-adhesive tape attached to a blouse and a skirt.

Location: Bern