Yod. Statement

The intersection of the material facts of canvas and paint, and the immaterial realm of 3D sculptures and 360° panoramic photography. My work essentially consists of "analogizing" the digital world to directly challenge the current trend towards its digitization, leading to a new level of interaction with the viewer, where my paintings imply the cognition of reality is unnecessary, and the physical presence of virtuality in the material world confirmed.

My theme centers on the human of digital age, residing in a liberal paradigm. On the one hand, man's representation appears mechanical and digital, hinting at a cyborg/biorobot notion that today the reality of human nature is digital. On the other hand, the rudeness and coarseness of the biological form compared to the smoothness of nature brings us closer to the problems of the intellectual significance of man, or rather to his intellectual underdevelopment from the reality. For better understanding of this idea, the image in my painting is as generated by the 3D rendering process* where a reading error occurs on a human. Turning his appearance into the rudimentary low-resolution image** to realize of human intellectual claim to rise to the same level as reality is bankrupt. This issue is especially acute for a person living in a romanticized liberal paradigm that inherently considers the human as a rational well-advised creature (neurobiology refutes this affirmation). Liberalism leads to idealization or even deification of the human. The lack of incentive for self-improvement and learning the world (God does not need to do this) forms the drawback of this model — the tendency to the regression of the intellectual development leading to the particular vulnerability of the human species.

Despite my portrait and landscape genre paintings, the extravagant digital shape of man moves my visual practice away from the historical connotations tied to these terms and takes it beyond the boundaries of tradition. Balancing between a cast from digital reality and an expressive, rather accurate, pictural transmission of the world, painting acquires a new dimension, allowing it to be unscripted to the contemporary art practice.

I study the possibilities of painting's transformations and their contribution to the return of its leading position despite it being replaced by new types of media art, actionism, performance and other arts. The lack of visual interactivity, which prevented painting from holding its leading position in the 20th century, in the 21st century is overloaded with movement and flickering pictures, can be turned into an advantage. Visual statics create the basis for active concentration — a necessary condition for the mind's penetration into the essence of things and processes. Painting brings a person into a meditative state to help access the process of cognition. Art is my desperate attempt to comprehend objective reality, at the very least man's mental schemes and social attitudes.

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* 3D rendering is the digital process of converting 3D models into 2D images.

**Resolution is the number of pixels (individual points of color) contained on a display monitor, expressed in terms of the number of pixels on the horizontal axis and the number on the vertical axis. The adjective "low-resolution" describes a blurry or pixelated image.