CRACKS
Introduction/ Theoretical Background

First layer \ Kintsugi

Kintsugi, in Japanese philosophy is embracing the flaws and imperfections of objects. It focuses in the broken area not to highlight the missing pieces but to emphasize the unique cracks formed when the object breaks. Namely, the practice is related to the Japanese philosophy of **wabi-sabi**, which calls for seeing beauty in the flawed or imperfect. The repair method was also born from the Japanese feeling of **mushin**, the acceptance of change.

Second layer \ MA

The philosophy of Ma translated as "gap", "space" or "the space between two structural parts is experienced progressively through intervals of spatial designation". In Japanese, *ma*, the word for space, suggests interval. It is best described as a consciousness of place, not in the sense of an enclosed three-dimensional entity, but rather the simultaneous awareness of form and non-form deriving from an intensification of vision. MA can be defined as experiential place understood with emphasis on interval. Ma has also been described as "an emptiness full of possibilities, like a promise yet to be fulfilled", and as "the silence between the notes which make the music".
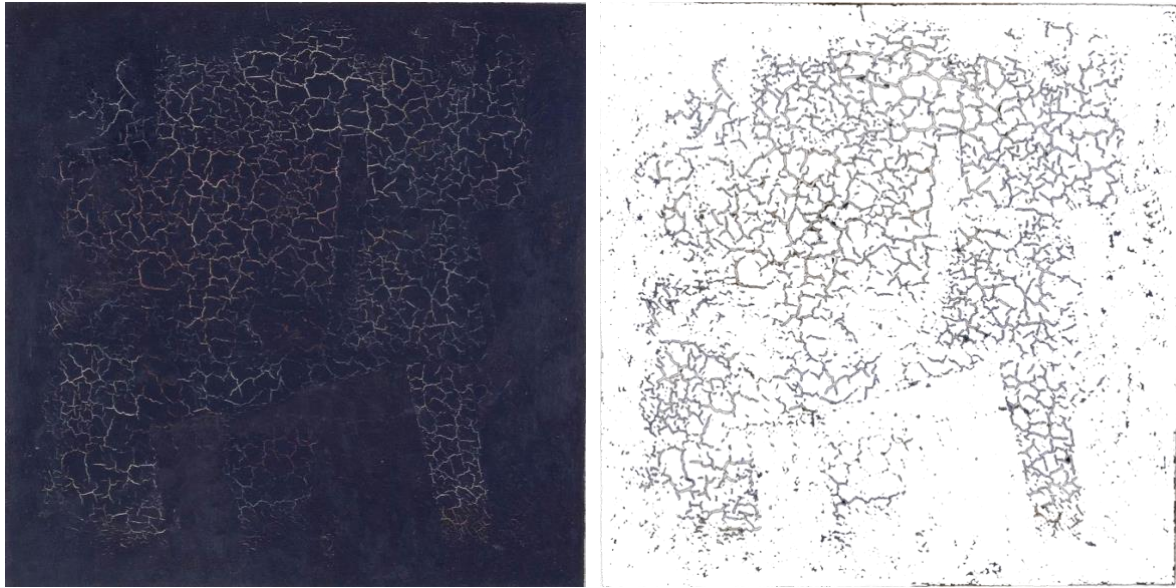
Cracks

Having these two philosophies in mind, I extracted and drew out the cracks of famous paintings. Highlighting the traces of time in the painting's surface is what now becomes important. The morphology of a painting like the black Square for example has changed through time. It is not what the painter initially created. What the Black Square once was no longer is. It's physical system that once represented is no longer valid. It goes on, seizing its own way, changing itself through the process of becoming.
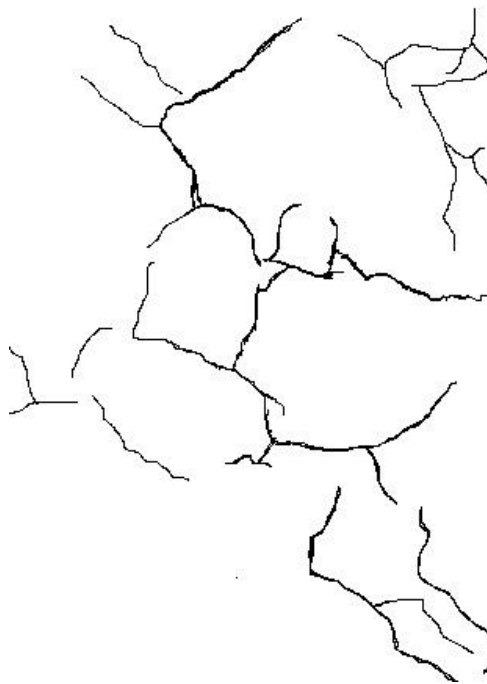Beyond the physical system, the space of the cracks, as we are zooming in, becomes a consciousness of space. Edges touch to reconcile their common border. With the presence of a void space is left to mediate between the two, to mitigate. The borders enable nothingness and provide a place for a version of reality or imagination to exist. What is not there, provides the ability for everyone's story to coexist, giving space to deviate from the intended message before pulling back to the next demarcated edge.
(Lucio Fontana Spatial Concept:
https://www.ngv.vic.gov.au/essay/no-form-can-be-spatial-the-origins-of-lucio-fontanas-spatial-concept-2/)

K. Malevich, "The Black Square"

Michelangelo, "Sistine Chapel"

The highlighted cracks of the paintings will be presented in the original size of the painting.

KAVAFIS, "VOICES"
Introduction/ Theoretical Background

Thinking about language and its linear form, I consider the poetic language and consequently the reading of a poem not a linear process. If linearity is defined by how concepts are arranged, in poetic language this linear notion breaks down. In the linear language we are used to, if you want to make a point, or tell a story, or teach a skill, you need to control the sequence in which the target receives information. In poetic language you cannot control that. It brings you into the nonlinear frame of mind, in which we can process the poetry free from formal constraints.

"By emphasizing the illusionary nature of the relationship between linguistic and non-linguistic signs a multiplicity of potential meanings is achieved within the poem. According to Jakobson, poetry reading is a nonlinear reading process in which the reader is directed by the patterns of similarity and contrast. These patterns draw the reader's attention while reading. This structure and palpable presence of language breaks the illusion of a direct relationship between linguistic and non-linguistic sign. By emphasizing the illusionary nature of the relationship between linguistic and non-linguistic signs and by situating the linguistic sign within a system of signs, a multiplicity of potential meanings is achieved within the poem."

In addition, poetry certainly "begins in the images of the preconscious or subconscious mind and is filtered through language toward the precise symbols and syntax of an imaginative construction at first glimpsed only dimly by the poet".

Process

Taking the nonlinear form of poetic language as a starting point, I chose to make a research in the work of the Greek poet Konstantinos Kavafis. Reading about his work and his life, I decided to make a short film about him. The way the poet lived his life, the methods he uses in his work as well as the situations he creates in his poems were essential for my choices during the making of the movie. The protagonists he place in his poems often appear in a form of vision, half real half illusion, as in a dream. This was an important point to place the poet in the movie, walking in a path, where scenes from his life, his work, his protagonists appear in a state of real-unreal.

Other examples:
- His protagonists are considered to be in the hands of fate and this is the way he creates the poem's dramatic character. The deaths of Achilles and Sarpedon, Caesar and Nero, Mithridates and Aristoboulos, are glossed as *exempla* of fate's mockery. Taking this element from his work, I placed Pythia (the fortress of ancient Greece) to appear in his path, giving a symbolic sign.
- Using the "mythical method", "does not just outline it," writes Seferis, "systematically applies it". Kavafis myths the historical past and places in it modern analogous emotional states. During his walking path, I created different scenes using characteristics from the Hellenistic period, which Kavafis mostly was inspired of.
- The blending of religions and beliefs.

at times in thought they echo through the brain.

Relation to Previous Practice

I have been often occupied with the concept of space, how do we perceive space and the ways we can create it. In my movie "The Portrait of the Building" (https://vimeo.com/232569806), a building is used as a spatial context to create an imaginary world, which trigger fantasies that eventually correspond to reality. The space performs is various ways. What are the questions that spaces raise, how space is conceived and created? One of the ways space is treated is as place, where the erosion and the decay of the building gives the opportunity to zoom in at the cracks of the concrete walls and create a whole philosophy in the interval of the space between the emptiness of the cracks. This was a starting point for the developing of the cracks in the paintings.

The movie about the poet Kavafis has generally many elements that I usually use in my process of working and thinking. Here are a few to mention

- The idea of appropriation. In "The Si.Si.Spex Catalogue" , which was the official catalogue of the Si.Si.Spex Exhibiton, the viewer receives the catalogue and looks at the works at the exhibition, realizing the intervention that has been made by using a red demi-disc shape circle. In the movie as well, I'm appropriating Kavafis life and his work, placing them in a new context.
- The idea of imagination. In my work "Imaginary Works" I described non existing artworks in buildings that were under construction, placing a text in front of its entrance. Passers by can read the attached text in the building's façade and using their own perception they could imagine the works which were described.
- The idea of blending reality with fiction. Again in my work "The Portrait of the Building" I use the same method and process I used in Kavafis movie. I took real parts of his life and work and mix them with fictional elements. In the "Portrait of a Building", I study the way Gordon Matta Clark and Fontana conceive and create space and I'm blending real elements together with my imagination to place them in a new created environment.

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