

The medium is the message

At a time when some artists resort to cutting edge scientific techniques or use costly or inaccessible materials, others prefer to take their immediate daily surroundings as their raw material and the basis for their creations.

Art is a reflection of the society and the age in which it is made. It is directly dependent on technological progress, on ideas that have filtered through the social fabric, and on every work produced in the course of history. In other words, art is nourished by the past, the present and the future. It is constantly re-invented, breaking its own codes and redefining its rules. While contemporary art by and large emphasizes concepts and ideas rather than aesthetics, it appears that many of today's artists, even though they base their art on a strong conceptual idea, also want to achieve an aesthetically pleasing result. Their work can therefore be interpreted on two levels, one immediate – what you see and apprehend at first glance – the other relating to the idea, the conceptual seed from which a particular work develops. The aim then is to place the idea and the concept at the service of the image and the result.

The search for aesthetic quality is very real in these artists, who through their imagination succeed in elevating the most anodyne things to the realm of art. The choice of a place or an object on aesthetic or symbolic grounds is central to the thinking behind such an approach. Whether adopting a position in relation to our consumer society, revealing a place in a new light, or simply embellishing everyday life, the artists presented in these pages have the special distinction of affecting in two ways... through the beauty or mastery of their subject and through the subtle ideas on which their creations are based.

Reflecting the infinite duplication made possible by the digital age and the ever-increasing production of consumer society, the act of turning routine objects into works of art in their own right fits perfectly with our modern world. At a time when consumer goods have attained near-divine status it evokes the next step for them to be portrayed as art. Making use of everyday items or places opens the door to a multitude of approaches, techniques and styles. One point of view is to use objects as the constituents of an installation or a composition. They stand for the basic elements of a three-dimensional piece. Another approach regards everyday objects as the raw material for the production of frescos, canvasses or illustrations. In this case they serve as a medium and are overshadowed almost entirely by a figurative theme. A third approach consists in using an object or a place as the medium for an art work. This process has its source in a number of fields, foremost among them being "Street Art" and "Land Art", which by their very nature form part of an environment. In this case, works are not only embedded in a particular physical context but acquire meaning by transforming the places themselves into works of art.

Mark Khaisman, adhesive tape on backlit acrylic panel, 91.44 x 121.9 cm

1) "The stooge study_3", 2010. 2) "Portraits in red", 2009, Igor, Lyudmila and Yakov. 3) "There's a frame missing Buster", 2008.



MARK KHAISMAN describes his work as a conversation with light. When he was working on stained glass windows, he hit upon the idea of "painting" with adhesive tape on backlit panels. His main

aim is to reproduce images present in the collective subconscious by applying adhesive tape in layers to a backlit panel. The simplicity of his process is rivalled only by the quality of the result.