

## **Mission Statement**

Following the art adage "Less is More," would be easier. But simplifications in the modern world of such complexities are often counterproductive. They demand a collaborative approach of human knowledge and intelligence; often too busy carving out benefits from the shrinking pool of opportunities. "More is Better," therefore, regardless of consequences.

The challenge is to coordinate people's efforts around identifiable goals of broader acceptance. Concepts of coexistence encapsulated by the word "Humanity." Its origin and underlying principles are the focus of my attention. They are naturally connected to the biological world's principles of unity in diversity. The world that warrants our living, inextricably, but on a collision course with one like machine-code writing, disregarding the basic principles of living in the biophysical world.

In the context of all the above, I strive to use photography as a visual poetry of living. As an act of witnessing the interactions and processes that make life possible or put it in peril.

## **Process Statement**

For art to fulfil its promise, clarity of intent and its execution are essential prerequisites. And so are effective communication, refinement of ideas, and the craftsmanship of their execution. I see the visual arts merging the aesthetic, a sensuous field of knowledge, with the intellectual. Most art practitioners see its virtue as contributing to perceiving reality, being unbound from it. The art photography's prime virtue is being grounded in it when used effectively. The documentary aspect adds an extra dimension and credibility to it, a fact that many people in the arts have trouble accepting or understanding. The tidal effect of AI adoption might verify this perception among the remaining art professionals. There is a reason I use S. Sontag's axiom: "Photographers disclose."

Each of my images marked as a photograph is what one would see if one were in the place of my camera, keeping eyes and mind wide open. Captured as a RAW file, printed with pigment ink sets for the highest longevity and professional standards, within a limited edition. My technique recreates the way my senses embrace the space in front of me. Scanning with eyes, mending together in my mind relationships as the scaffolding of processes in portrait scenery. Each image I created and selected is evaluated for its relevance to the executed project, the contribution to it, and its attribute of staying power.

## **Bio**

My fascination with mixing rocket fuels led to my decade-long chemistry studies. Seeing the colour of a river leaving my town led me not wanting to work in this field. During my university years, I integrated my interest in the arts and science. I witnessed how the collaboration with peers in our art group amplified individual creativity while working on joint projects. As "Format" group, we

exhibited in our country and abroad. Noted in our interpretive capacities, we were also invited to work with the organizers of the International Jazz and the World Open Theatre Festival, World Triennial of Drawing. The encounter with creative individuals from worldwide and interpreting their works was influential. It also shaped my sociopolitical views.

I arrived in Canada with a set of skills and education, a wife, a child, and a Geneva Convention political refugee passport. I applied my creativity by starting here, or co - founding three enterprises that provided employment for many. All of them offered products or services that didn't exist before. They involved image generating, processing and applications. Servicing the goods distributing companies, I witnessed the outflow of capital to Asia at the expense of local manufacturing sectors. I also saw how the laced with harmful chemicals discharges by the petrochemical industry affected the natural world processes and cycles, with impunity and enduring consequences.

Witnessing changes in social, political, and ecological processes brought about in the age of info tech, I felt a call to re-enter visual arts as a channel facilitating the public's active confrontation with the risks of industrial activities' outcomes. As a member of the exhibition and programming committee of a public gallery, in a decade I witnessed changes in the merits of exhibition submissions and the criteria used to assess them. I had also had many public exhibitions and presentations until I realized the extend of the financial penalties I had endured by doing them.

### **Past Gallery Representations**

Davis Canadian Arts, Stratford, ON (2007-2017)

Petroff Gallery, Toronto, ON (2008-2014)

Circle Arts, Tobermory, ON (2007-17)

Main Street Gallery, Bayfield, ON (2010-18)

Carnegie Gallery, Dundas, ON (2007-18)

My art studio, Dundas, ON (2007-19)