

### **Assumptions over assumptions**

Contemporary thinking claims that space is not void. It is connected with the creation of instantly formed “virtual” particles, which fill the void - the virtual space, leaving clear traces of their activities, one of which is visual excitation. Ironically, our vision, our means of seeing and getting to know the world, is partially “blind”, as it cannot tell many small particles apart and interprets them as one. Thus, based on our vision, we form a distorted view of the real world of forms as Plato describes it. Because the world is formed by both matter and space. Space however, is a vacuum that bubbles, full of field escalations, a soup of virtual particles constantly coming to life and dying. Space is there. It is dynamic, a developing entity, it is not static nor empty, it is the scrim on which our “visible” world's shadow theatre is performed. Figures hold leading roles in the theatre of life, the scrim acting as the prerequisite for the play.

Painting is the sought-after, colourful maiden exploring the truth in the play and the roles. Because in the play called life, the subject is very important, but the distribution of roles is ridiculous.

Painting is, anyhow, one of the most beloved children of human artistic senses. It emerged together with man and will forever accompany him. I have been her companion for a very long time. I hope that she can bear with me, because I am only driven by good intentions. I always follow an uphill road and feel free in this course of mine, as I always set goals that I strive to conquer. The goals of painting are connected to the interpretation of life and create assumptions that feed art and are fed by it. Thus the world changes. This strange, inexplicable, colourful, wonderful world bordering the ocean of the unknown. In the course of the search I described I feel like an only child that suddenly discovers the world does not revolve around it and that it shares common ancestors with the butterflies, the colours and the Aura of the Spring, its homeland. Often times I do not count, I do not calculate, I try to grow as patiently as a tree, defying Spring showers, waiting for the summer to come. I believe that the fact that useless objects can become useful, constitutes the usefulness of life. This is why I do not hesitate to draw “useless” objects, empty boxes, useless media advertisements, philosophical opinions and street scenes. Cars and motorbikes that may become useful under certain conditions are frequent references within the common cultural field of everyday life, complexity and relevance. I believe that the therapy that is painting should serve the notion of freedom, which does not form part of the human genetic code, but is taught and forms part of a society's education. To me, painting should not serve expedient purposes. It should always escape the limits of technique and technology. Painting assumes and is being assumed.

This note was written just a few kilometres west of Plato's academy; timewise, it feels just as close.