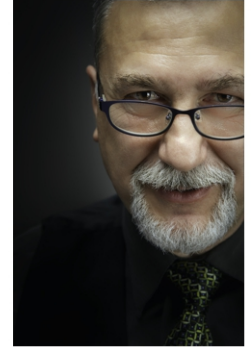


## ARTISTIC STATEMENT

When I had to go beyond the limits of traditional stained glass to find a language more suited to the themes on the table, I left behind its identity, utility and rhetoric, but borrowed from it the vigor of colors energized by sunlight. Along the way, my works became sculptures, and my themes began to revolve around the foundations of physics and social issues. At the end of an extensive period of investigation, my collection of allegorical sculptural works is relatively small, but embodies an intense process of emergence.



Glass is my preferred medium. In my youth I watched in fascination as glass artisans shaped with masterful gestures orange lumps of hot, viscous glass before its flow froze for eternity. Later I learned that chilled glass only seems to retain its profile, as it does not become a solid when solidified. "A fluid that forgot to flow," I thought. My creations use found objects for their residual value(!), but the level of processing and integration puts them in the raw materials category. "From blisters, moulds and mud / I have made beauties and new prices", says a well-known line by the Romanian poet Tudor Arghezi.

Like the luster of C. Brancusi's bronze sculpture, the reflection of one's own image on the surface of the glass interacts with the viewer, inviting them to participate in the artistic act. This is also one of the reasons why I feel drawn to explore reflected light, as opposed to the refracted light used in traditional stained glass. Then the lead or pewter grid, which can also become textured, now plays a role in the composition. This type of volumetric creation carries shadows, introduces perspective, and becomes almost dynamic at the slightest movement of the viewer.

Ideas are most important to me, I find that in unexplored areas and paradoxes we find answers to the questions that trouble us, and I love symbolism. I have adopted the Tiffany method for its unparalleled flexibility. However, there is not much Art Deco influence in my work. I like to think that I don't have exclusive relationships with a particular artistic current, but I miss Duchamp's sacrilegious attitude towards the masters.

Sometimes, when my surroundings are at odds with me, I panic thinking I've absorbed too much mindless Dada. Then I remember that Dada art was born "in spite of" while mine is "in consideration". I let my imagination run wild but control my impulses at the table. The role of my excessive craft is to counterbalance my tendency towards sophisticated narratives. Equally true, manual dexterity delights me greatly.

Some of my works are stories inspired by my own life, including the experience of emigration. Others are scientific and philosophical stories. My attention descends to the smallest scale in nature, where I find myself fascinated by the counterintuitive behavior of the subatomic world. Down there, as I examine scientific interpretations, beautiful in themselves, I am visited by irritating questions. I explore the realms of nuclear forces, gravity, time and space, with the intuition that beauty begins in the laws of nature. An electron cannot tell a lie, I understand. But then again, it knows neither envy nor sympathy. Very interesting things are happening between the micro and macro worlds, and I think this investigation is essential for our times.