

I want this one to be literal. I don't think there is any downside to that. It begins from something simple, something that has been present for a long time without asking for attention. While looking through the archive in my studio, I realized that I have been taking photographs of candles over time in different places almost like instinctively. The images were not made with designated intention. They started to form slowly, shaping their own place in my archives. Thinking about them I returned to the moments they belong to situations where people gather quietly and placing candles forming something internal, wishes perhaps or something that cannot be fully articulated. These gestures are small but they carry a certain density.

But that's not even it, to be more transparent I think when the images feel good they have privilege of simplicity. What draws me back is the light itself, not as a symbol, but something that continues to shift while being looked at, flame never settles. The flame flickers and returns, as if it's impossible to be grasped into a stable form. Even when it appears still it is already in motion. Looking at it requires a certain patience and willingness to remain with something that does not conclude.

In *The Flame of a Candle*, Gaston Bachelard writes about the flame as a space of reverie where perception gives shifts to a different kind of attention. He describes a state in which the flame of a candle becomes a gateway to daydreaming. The flame begins to take on a presence that is difficult to locate physically. It does not belong entirely to the object that holds it and it seems to exist on its own terms, almost as if it's an independent entity of its own. Henri Bosco refers to such a presence of a flame as a "creature" something that carries its own life.

Bachelard writes:

*The flame is no longer an object of perception. It has become a philosophical object. Then anything is possible. In the presence of his candle the philosopher can easily imagine that he is the witness of a world aflame. For him the flame is a world moving toward becoming. In it the dreamer sees his own being and his own becoming. Space moves in the flame; time is active. Everything trembles when the light trembles. Is not the becoming of fire the most dramatic and the most alive of all becomings? The world moves rapidly if it is imagined on fire. Hence the philosopher can dream everything—violence and peace when he dreams of the world before his candle.*

In this state of reverie things begin to blend. The flame helps the dreamer to recall or imagine other moments, other lights, other places. It opens a space where one becomes sensitive to the reveries of others, even without knowing them. Photographs move within this condition, staying close to flame while allowing something else to emerge behind. The dreamer gives itself up to the melancholy of reverie, a melancholy that blends actual memories with the memories of reverie. It is in this blending, again, that one becomes sensitive to the potentiality of dreaming. Becoming light is what every dreamer feels, it is brought to life by going beyond what one sees, going beyond reality. The dreamer lives in the radiance of all beauty, the reality of unreality.

The title *Stress Test* refers to the cardiological procedure in which the body is subjected to controlled physical pressure in order to detect hidden conditions of the heart. During a stress test, muscles, breathing, and circulation are placed under strain so that invisible irregularities can emerge. The exhibition adopts a comparable structure. Rather than presenting stable or complete forms, it places fragmented materials, images, and sculptural elements under varying conditions of tension, compression, and instability, asking what remains visible once structures are stressed beyond neutrality.

Throughout the installation, the body appears indirectly: through isolated skeletal fragments, paraffin forms, medical references from taxidermy images to human wax bodies, mechanical supports, and systems of display. Bones recur not as symbols of death, but as residual structures that continue to signify presence even after the body itself has disappeared. They function as minimal traces elements that persist once flesh, movement, or individuality have receded. Across sculpture, photography, and moving image, *Stress Test* approaches the body as something distributed across remains, supports, and material traces. The exhibition attempts to locate meaning not in complete forms, but in partial structures that continue to endure, flicker, or persist under pressure.

The central piece of the exhibition is the video work *Hall of the Heart*, camera drifts through the interior of Sataplia cave, moving across mineral surfaces formed through geological duration. Filmed inside the so called "Hall of the Heart," the video approaches the cave less as a natural monument than as a sensory and psychological environment where spatial certainty begins to ease. As the camera remains focused on stalactites, folds of rock, and mineral textures, the moving image opposes stable perspective. Surfaces begin to resemble bodies and viscera, architectural fragments, or formations suspended between geological surface and hallucinated image.