

Press release

13/04 – 24/05/2013

M.G.K. attempts an intensely personal version of political art, differing from most other artistic approaches. He comments on contemporary topics including telecommunication, joblessness, the street and the pavement, national emblems and consumer fetishism, circuses – in the sense of mass spectacles, homelessness, strays, leisure, automobiles (the prime bee in the artist's bonnet), car accidents, urban sprawl and sexual abuse. His tools of observation include psychoanalysis, age and gender identity, alienation and solitude, the contrast between authenticity and faking it, motherhood, youth, duty, interest and fear and hope. Among his artistic means are contrast of scale, the relation of subject and object, the inside and the outside, surrealistic symbols, dreams especially, and humor, all employed in order to invert the picture, so that now it looks inwards. The title is a pun on the Greek expression 'the image of the country abroad'.

The viewer is confronted by figurative works which are not realistic in the traditional sense. Classical and conceptual art, surrealism, expressionism and cartoons and horror movies, are only some of the ingredients of M.G.K's storytelling. For him, narrative is a way to attain 'projection', a new constituent element of visual language. In order for the narrative to become more complete, he combines painting and sculpture.

M.G.K. is not overtly concerned with his personal style, being more interested in addressing his subject matter. The works themselves are unique, belonging to their own worlds, each with its own structure. These structures obey their own rules, and while their beginning and middle are fairly obvious, their end is open. In time-honored fashion, they tend to ask questions, rather than answer them.