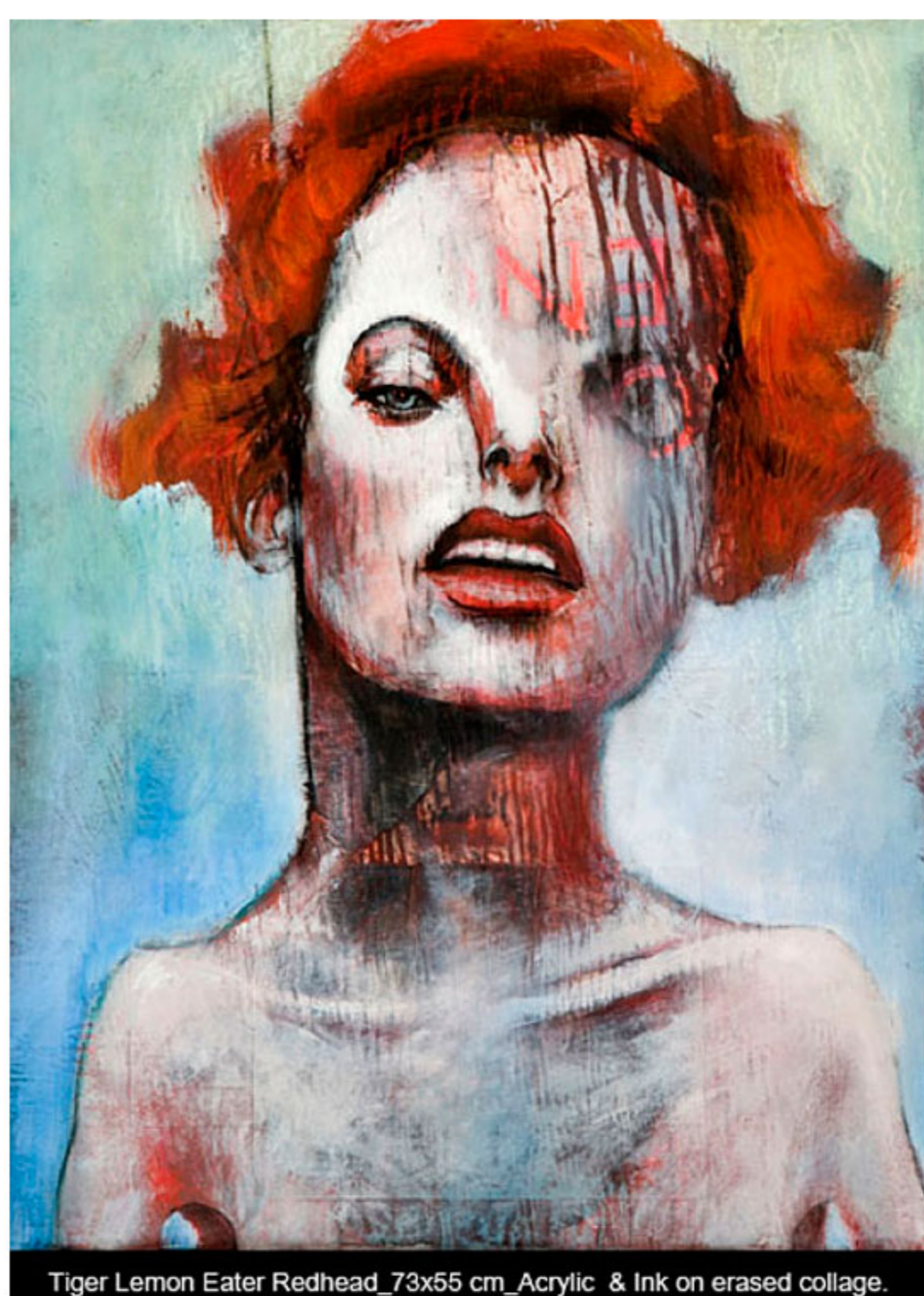


Blue Squared Face 5_42x40cm_Acryl, Solvent, Pencil on collage.

Your art pays a lot of attention to facial distortions and recognizable alterations – Is this done on purpose? What tools do you use for the creation of your work and how did you create your personal art style?

Why faces? The human face says it all, God put everything in there. The face is probably the most malleable human part. Just reversing it or altering any tiny part or position of a part, makes it uncomfortable and less recognizable and awakens many subconscious fears, doubts and perception. I basically play with pareidolia - our natural and unique inclination to recognize facial and human patterns wherever they show. Face recognition software still can't see [little fellas](#), wink! I've been underlying all my canvases with collages, and then working over them with any kind of coloring mediums. I used to start breaking the printed surfaces with solvents, before the color was added. One day I realized I had developed a kind of strong allergy to them so I had to stop using toluene, xylene, and other poisonous spirits and just couldn't do it anymore. So lately I've gone back to pure painting on canvas and forgotten about collage.



Tiger Lemon Eater Redhead_73x55 cm_Acrylic & Ink on erased collage.

For that re-start up process I've joined forces with a Slovak colleague, Milos Koptak, and we run a two person painter's group called 'Miroir Noir'. Maybe it's an uncommon, anti-ego move, but it's good to keep going further on the premise of not being attached to a style and always working with a fresh eye. Since 2007 I have visited Bratislava every two months for two or three weeks for intense painting sessions. So I have now developed a parallel career in Central Europe under that name. See some of Miroir Noir's work immediately below.

