

# ENIA GALLERY

## Art comments on the digital revolution by exploiting and juxtaposing attainments of the past

In an age when television and Internet images reign supreme and mobile phones have become an extension of our hand, a tool that guides us in all activities, major or minor, Art cannot stay aloof and not comment on this new reality and its effects.

Visual artist **Guillaume Krick** uses his multifaceted skills and various media and materials to present his concern about the rapid changes already caused by the constant use and ultimately our dependence on computers and mobile phones. His work centres on how communication among people has changed on a professional, social or love-life level, in conjunction with the concept of Time.

The artist, as another philosopher, diagnoses how the speed of carrying out our daily professional tasks in an environment of capitalist efficiency and technological omnipotence has tricked us into chasing Time even in our contact with other people. We steal minutes or even seconds to send out news, capture moments and upload them on social media, talk and see one another, if only on a screen. We fall in love and make love from a distance, hastily and fleetingly; we travel to mass tourism destinations or attend cultural events, but instead of enjoying the landscape, the monuments or the events that unfold before us we focus on capturing the moment with our internet tools. Of course, this obsession has the positive aspect of creating an archive that defeats Time and documents our personal or social History – but the downside is failing to experience actual Time and sinking into a virtual reality of simulated events or emotions.

**Guillaume Krick** comments on the Communication Revolution with his choice of subjects but also with the minutest detail in his use of the materials. How long did it take for the heroine of his small paintings to send her selfies? By contrast, how long did it take for the artist to complete these pencil works? So, **a juxtaposition of Technology and Art!** And then the use of wood, a quintessentially natural material, to build computers using the techniques of traditional carpentry. Again, **a juxtaposition of natural and artificial:** live communication around a table on the one hand versus Internet communication on the other –impersonal yet indispensable these days. Even in the triptych presented by the artist, the contemporary subject of participants filming events with their phones is rendered using egg tempera, a technique borrowed from Byzantine icon painting, while the triptych itself reminds you of the Middle Ages.

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Coexistence of diffident techniques and conjunction of old and new; highlighting the juxtaposition of past and present; emphasising the sweeping changes we experience as everything is digitised: that's what **Guillaume Krick** achieves as he demonstrates the **resilience of Art**, the respect it shows to tradition and the Old without dismissing progress and the New.

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