

Emil Memon

An image marked by alienation

Memon's works are vanishing by an approach of unnatural, technical treatment of reflection of light through camera obscura and reinterpretation of in-depth reliving of psychological and philosophical discussions.

These are the works that he presented himself with in the 1980s in the former Yugoslavia (at the Škuc Gallery in Ljubljana, Gallery of Contemporary Art in Zagreb, SKC Gallery in Belgrade – in 1981 and 1982) and clearly demonstrate his intense activity at the international level and his innovativeness of that time, which dictated the beginnings of modern trends in formation of contemporary intermedia art. Technology plays the role of an expanded view of an art artifact into an anthropomorphic depiction. With a negated approach to classical painting and in his own style, Memon builds images in non-material form, chemically treats surfaces, illuminates canvases, and reproduces shots captured in advance. In this way, in the case of already experienced situations, the assumed criteria of dealing with what is still visible in the context of timeless engagement, where he freezes the image into eternal pattern with the technological means and the selectivity of choice realises artistic manifesto. The contents that accompany the themes and treatments of the presented stories, sculpt the surroundings composed of canonical principles of nature and socio-cultural phenomena. This in a way creates situations in the Pathos-Facere section, where the "Great" depiction of the image expresses the characteristic of the paradigm that arises from the anthropological basis and occupies positions when treating the Anthropy. The author's path in the late eighties and nineties of the last century continues with the present film-video production. While working in the direction of a motion picture, where we can detect the influence of names such as Yves Klein, Nam June Paik, Vito Acconci, et al., and personal contacts with Sol Le Witt and Keith Haring, with whom he is said to have been acquainted and friends, and even taken part in the work of the Andy Warhol's studio The Factory, thus flirting with his own and foreign art production. All this has marked and also placed in the space of the study-discussion Memon's approach to reproduction and in this way accented it in the work of the New York art scene. The sensibility that we are witnessing and that Memon is expressing through the overlooked observations of cultural art productions from the 1990s to the present day, includes graffiti, dripping, tachisme in the treatment of the surface, where it clearly shows Rothko's inspiration, which he translates not only into artistic language but into a statement of suburban pop culture that today transforms marginalized artistic styles into the classics of recorded authors who dictate Western and global aesthetic norms. In his own artistic production, the artist marries the identity of the image with the treatment of the political appreciation and statement and declares it as such.

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