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## **TO TURN THE VIEWER TO THE ACTOR COMPLETELY**

The time of the Covid has certainly been very detrimental to the Art Market. Let us hope that this fixed time will be bearer for the artists in their workshops. Let us return to the essential, to reflection and a less mercantile research ...

For several years now, we have felt a trivialization of the work of art. Its distribution on social networks without restraint and discernment transformed it into a pure consumer image. Art represents what we are; in other words, consumers...

We channel surf; images multiply!

By seeing them constantly, the astonishment disappears and the work of appropriation cannot be done. I am not sure that this is the best incentive to acquire them. By then, a new image will dethrone the previous one.

We are no longer in the time of awareness, of understanding and building a collection. Normally, it takes time to understand a work, to digest it. The same time for the collector as for the artist...

In France, as in Belgium and Germany, in Europe in general, contemporary art events are taking place again but with some concern. Galleries once again present artists. Collectors consider travelling again and resuming visits. However, we are very far from the time when buying an artwork was part of the daily routine. The means to present Art have evolved and the net has developed a lot.

However, buying an artwork is still an encounter and the net does not offer the same quality of relationship. We are moving away from galleries that were operating in the form of corporatism. The names of gallery directors were important and respected because they really used to defend artists. In their choices they used to bring Art history to life.

Of course, some works are sold but to small prices. Even though social networks are useful for tracking trends and offering international meetings, I think we're now in a selling market of images that takes over from Instagram and Facebook.

Art is always the witness of the evolution of our societies. It accompanies the transformations, questions and conflicts as well. Artists are its vectors and therefore we must defend them.

Culture is a must...

The creation of new Contemporary Art Movements by artists and thinkers is now a necessity. This is the only way to make sense out of the multiple plastic elaborations.

It is also the way to bring artists together, to unite convictions and to give meaning.

It's a way of crystallizing energies and taking date with history.

Let's take a look at different Contemporary Art movements...

### **SCIARSISM AND ABSTRACTION**

Abstraction is not only a concept, it is a plastic reality of course, but also the reflection of a mental orientation, of a psychological decision.

All artists, at one point in their creation process, wondered about their own abstraction.

I should say about abstraction period, because abstraction being not specific or individual, rather testifies a collective understanding. It's Archetypal!

It's the vector of mutual understanding, self-understanding included. Then, the artist wonders about the boundaries of abstraction. How he apprehends it, how he emphasizes it, how he plays with it to domesticate it.

This game gives richness to creation and becomes a special signature for each artist.

I believe that from there, from these reflections, Sergey Dozhd is conceiving Sciarsism and that, from this point, the term consciousness, elevation of consciousness takes all its meaning. Raising consciousness means that consciousness carries in itself its own dynamic, this very dynamic allowing it to evolve in a self-sustaining movement. The artist duty is to tickle it and to propose to the other, the viewer, a new access, possibly a direct access to his own consciousness.

All artists who joined this movement are working around these reflections. The artist is like a transmitter, he brings a message. He works with the tools, the novelties that contemporary society puts at his disposal. Practices are evolving, media transformations are taking place and the visual language surprises. But beyond the technicality, a collective recognition is present. Once again we find ourselves in the issue raised by the Sciarsism. The inherence! We find it in the forms, the colors, and the evidence is that everyone will understand like the others these different features. They are universal and serve to communicate between us. They are data inherent to humans...

### **TO TURN SPECTATOR TO FULL ACTOR. OPTICO-NARRATIVE**

We find some artists of the Optico-Narrative Movement founded in 2017 in Sciarsism founded by Sergey Dozhd. I invite you to take a walk in this movement.

At this stage, there are 6 artists working mainly photography. But it's a reworked photograph, using different media. Plexiglass, digital realization, lenticular and other means to transfigure it. The goal is to disturb the reading of the work. To make it evolving, not fixed and to invite the viewer to become an actor in his turn. Although some works initially rely on a figurative or narrative element, as they are developed in layers, they become more and more abstract. It is in this precise place that we find the inherence and universality of which we spoke earlier about Sciarsism.

Here too, the consciousness of the spectator is invested.

Does he have a global vision of it? A fragmented view? Will the idea of his choice be decisive in his evolution of consciousness?

Allow me to end my presentation with these questions...

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