

Ever since my early student days, in my work I've been dealing with the issue of identity, through which I've reflected the themes that occupy my own personal universe: like feminism, the position of women in society, the position of individuals in society in general. Through my art I try to find answers to questions such as how are we influenced by politics and economics, and how do even our memories become uncertain and shaped by current politics.

The question of truth, denial and manipulation in the contemporary world – which changes ever so swiftly and is quite uncertain on so many levels – has brought my art closer to more fragile works and has led me to a more poetic approach, without really changing the main issue; in brief, the question posed by Jaques Ranciere in the title of his book *En Quel Temps Vivons-nous?* is at the core of my work.

At the very beginning I was trained as a painter and during my studies I often traveled to Italy and spent days and weeks in museums, learning what the perfect composition should look like; this stayed with me even if I did change my medium very early on and graduated with two video works: *I the Housewife!*, filmed underwater in 1995, and *Consolation (Borders and Frames)*, filmed with my first video camera in 1996. Whenever I am about to film a theme or scene for one of my video and film works, I draw on my visual knowledge, accumulated during all these years of observing art and architecture, and try to make each frame look like a perfect painting of sorts.