

Eaten, Absorbed, Digested, 2021

Metal, latex, ceramics, silk

160 cm

Images stream out of the organs and holes of the skeleton. Pictures are distorted, faded and difficult to identify – just like most of our memories.

Selected from the collective Western memory, the images depict people of great fame and renowned stories of love, forgiveness, anger, revenge, resistance, and hope. I wondered what this visual culture had done to the formation of people's identities. Likewise, I questioned what impact these images have on people's perception of reality and humanity – and how much of this shared memory is actually shared.

Nowadays, we are fed daily with huge amounts of imagery that the algorithms, like organs, filter for us. While it's positive that we have moved to a more democratic and decentralised way of spreading information via social media – it can be speculated how much of this decentralisation has proved to be a false promise.

As Silicon Valley has the power to decide what to show us and what not to, I wonder if we are shifting more and more from a collective memory to a polarised one. For example, posts about Afghanistan and Palestine have been widely shadowbanned, which to me reveals a sense of Western imperialism on these platforms. Although one could argue that this perspective does not differ much from the traditional media, the danger is that we perceive the internet as a global place – one world. However, it seems that we are progressively living in different worlds, wherein our collective memory is interpreted in the most opposing tendencies.