

Fig.119 Collage showing several head-shots of people I met while organizing a summer workshop in Russia. Interestingly many of these people will never be accessible to me. We were in very good terms then but because of political circumstances my sons might be sent to fight against their sons like my father's father had to fight against their grandfathers.

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Throughout the years I have experienced an increasingly harder stand on diversity. While at the begging of the project I lived in a spontaneous type of diversity and really enjoyed it, I often had issues with the kind of diversity enforced in the higher social strata. With some people becoming more important than others I was suddenly left out. In this respect I believe that my sort of social representation is far more authentic in that it truly depicts the faces of humans I meet, especially outside more institutional setting. Also I noticed that people making it inside institutions tend to be the ones who are most unwilling to be photographed. Perhaps then this instance of my project come to represent excluded people, not only black migrants or brown refugees but also the white artists who no longer have an access to the establishment. By now I am of the opinion that people that are not in power are generally more approachable. It feels instead that people who have certain privileges are stealing from the community. They also feel that it is not a natural thing to do it; it goes against our social way of being that is based on sharing and equality. To mask this robbery, privileged people get even more authoritarian. Their tendency is to eliminate all threats and the sincerity of my project is conceived as one.