

Introduction- Starting point

Kebab Wrap. Scenes of a Crime departs from an event which left a deep impression on the author. In August 2015, 71 bodies were found in an abandoned refrigerated truck in the east of Austria, where it had arrived from Hungary. All the humans in the haul had died of asphyxiation and their bodies were in an advanced state of decomposition... 59 men, 8 women and 4 minors. They were probably refugees proceeding from countries such as Syria or Afghanistan. The vehicle had a capacity of 7,5 tons, while its cargo compartment only extended to 5 meters in length, meaning that each passenger disposed only a third of a cubic meter. In this more that limited space they had to fit with their belongings, themselves and hopefully enough oxygen for the journey. It's no surprise that they succumbed shortly after their departure.

No images of the deceased were ever shown in the news media and obviously you couldn't smell the stench that emanated. All you could see was a white truck with pictures of meat products printed to its sides and surrounded by forensic police agents wearing white overalls - as white as the truck. The tragedy, or better the crime gained a sterile, detached aspect and became almost surreal. It was left to one imagination to depict the scene in the closed quarters and what these people have endured and experienced under locked and key. The artist's imagination has led him to a far worse depiction than any text or graphic description of the event could have provoked.

Contents - Possible meanings

Taking into consideration the starting point, the project argues the crimes being committed against the refugees proceeding from Africa and The Middle East. The 71 Kebab Wraps made out of plaster represent, without a doubt, the victims of the event described earlier. The way they are stacked on top of each other is an allusion to how the police might have found the bodies. The Kebab Wraps hanging from butcher's hooks, as represented on the white paintings, makes evident the condition of the victims.

Up to this point the message or the meaning of this prosopopoeia surrounding the tragedy become quite clear. However, the inclusion of elements such as video projections, opens up additional narrative points of view.

The fact that the Kebab Wrap is chosen as a leading theme in the project reinforces the diversity in the significance. The Wrap being a form of fast food of the Kebab (wide variety of foods in skewers originated in the Middle East), has become really popular in the West. Placing this element to the center of the project allows a glimpse at the complexity of an increasingly interconnected world – ethnically mixed. To place the Kebabs as a colonnade (the basic structure of classic Hellenistic architecture, and thus not being Islamic), also points towards the multi perspective. Due to in the spread of new technologies in global markets, one is hardly able to differentiate clearly between civilizations and races, or conflicts and crises be they economical, political or ecological or ethical. It is characterized by its cross relations.

The video installations *Car Wash* and *The Bag* integrate aspects of daily life to the project. Life that is apparently care free and immersed in abundance. However, in the case of the *Car Wash* (a metaphor of the ritual of cleansing and purification and, as a consequence, oblivion) it ends up transforming into a film with streaks of terror. Something similar happens in *The Bag* with its deafening soundtrack.

The key concept of the project is the fragmentation (or the concealment) as it can be observed in the white paintings. In the same way the media selects and edits the news depending on its point of view or interests, the paintings show only small cut-outs or windows of the entire painting. Something very similar happens in the *Monument for the invisibles*. Only pieces of paper are appreciated floating in water. "There is no corpse or corpses, nor any other physical evidence, only circumstances".

Exhibit proposal – The scenes of a crime

The narrative proposal of *Kebab Wrap. Scenes of a Crime*, is captured according to the portfolio in the sequence of three independent scenes. In a previous version it was considered in terms of the theater as *A drama in three acts*. However this proposal was rejected as it induced an excessively linear and causal approach.

Each room or scene works on its own and if there is to be an interconnection in between, it will be more likely a circular one, without a specific beginning or ending. Therefore it's been chosen to be called ~~one, two and three~~. In the same manner as an equation, the order of the factors does not alter the result. The sequence of the scenes does therefore not matter.

Moreover, it is not necessary that the objects or the videos are placed in the same manner as in the portfolio. This is acceptable especially in scenes ~~one~~ and ~~three~~. Another possibility would be to merge all into the same space. Obviously, the elements to be shown can acquire more or less strength depending on how they relate to each other in the exhibition space. To place the colonnade of the Kebab Wraps with the six columns in front of the video projection *The Bag*, as if they were six people lining up on at a supermarket, makes a lot of sense. Or combine the paintings with the water theme of the installation *Monument for the invisibles* with the *Car Wash* video.

Scene ~~three~~ is different. It works best as an ensemble. On the one hand, there is the multitude of the Kebabs shown in the cut-outs of the white paintings and on the other, there is the emptiness of the exhibition room itself. It confronts all and nothing, life and death. The observer needs to perceive this tension, the clash of these two elements. The paintings should be hung in a line closely next to each other, creating an installation with the form of a stroke, much like a horizon which separates hope from despair.