

## WHAT REMAINS

It is impossible to repeat a movement or action. For every new action there is a shift and for every movement a new line, and it is these constantly changing patterns that draw our surroundings.

It is not between places that Sylvia Naimark's art moves, but between ideas about what places are.

With what is lost in repetition, every movement is in fact new, despite its expected imitation of the previous movement. For that reason, this state – between colour and colour – movement and action, is not a departure or a separation, but a continued beginning.

From these relations, Naimark's art weaves itself out of our expected images of community and opens up for a different worldview, one that pulsates between everyday illusory notions and the resonance of history. Through the philosopher Levinas' view of the invisible as a non-predetermined relation, an idea, in Naimark we can aim beyond what is visible. The interface between surface and backdrop becomes the alloy where action, movement and resistance meet – the place where time is rewritten. Naimark's painted rooms (spaces) show how layers can grow and move the gaze from the point it first viewed to the place where the perception of the other world is not questioned.

In many ways Sylvia Naimark's art circles around the broken singularity of existence.

Behind the grammar of belonging and chronology we find other methods between the internal images we carry with us.

The central question is which tense we can best use to write several different nows, at the same time.

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