

## Epilogue

In writing my thesis, my ideas were constantly developing as I gained more knowledge. I was reading texts connected to my subject, watching different documentary movies and interviews. Those findings were changing my ways of seeing and thinking. I had intended to discuss the subject with many people. Explaining my research in these discussions helped me to develop my own ideas and concepts. There were many questions, but main one was: how did I, as an artist, become interested in the politics of water, and how did I connect this issue to art and chess? What links these themes together?

From the beginning of my research I was thinking constantly about chess and Marcel Duchamp. It came to me from my personal experience, as I liked playing chess myself. When I became interested in opening the question of the importance of the artist's position, this for me was always directly linked to Duchamp and chess. Understanding why I felt this became the main subject of my research. I started to understand the point of Duchamp's provocation to artists, that chess is preferable to making art. In order to understand him I looked back to the history of art. Also I focused on the rules of chess, and I came to see this game as a metaphor for our society. My question then was: what if the same kind of strategy involved in playing chess serves to reinforce a hierarchical mentality, war ideology and competitive ways of thinking? If so, then why should I, as an artist, stop make art and play this game? Duchamp seems to be saying that art is essentially a game of strategy (rather than a matter of romantic genius, talent, inspiration, etc.), so why not simply go directly to chess, the strategic game par excellence. But is that the best response of art in a capitalist system? Duchamp's provocation was an implied critique of art, but where was the critique of strategy? Was his proposal really a solution to anything? I myself decided to put it differently: I quit playing chess in order to become an artist. That for me was a good beginning to open up the problem.

My research on chess led me deeper into the history of this game and I found that behind this game and its strategic ideology was society itself. Of course I don't mean that this game simply rules our minds or that because of this game we have come to the existing system. What I mean is that this game is based on the same hierarchical and strategic state of mind we find in society. Recognizing this gives us one more too to get out of this state of mind, in order to create a more equal society. Questioning chess in this way seems more helpful than just saying *this game is interesting, has good values* etc... Because in the same way we could also defend the capitalist system for some of its values. We can always say each pawn has the ability to become a queen if he will *be the best* .

Later I found it important to focus more closely on one aspect of everyday life, in order to link chess as a metaphor to real life and approach the core ideology of this game. This led me to the politics of water. According to my research I find important to analyse and research water as a common good and one of the vital components for life. I focused on water and began to find the links between the politics of water and the rules of the chess. Such an important component of life should be shared and should not have a hierarchical structure of management. Otherwise, this common good is only good for the powerful. Through my findings I drew the map of the hierarchical structure of water management.

Those findings I linked to my artistic activity and out of this research I created a space to pose some questions linked to water. In a word, I tried to provoke discussions. Working together with others, I made a collective exhibition for Valentine's Day. This was a collaboration between people sharing similar ideas. Working collectively gave me more energy and motivation to realise the project. Finally it was an exhibition called *Violentine's Day*. During exhibition I spoke with various viewers. In the end I understood that all the energy I gave to this returned to me and in the end I felt much stronger than before. One sentence that I heard during the exhibition struck me especially: *We didn't know this subject was so problematic.*

What will be the solution? I ask myself this, and through my research I am bringing this question into discussion. Shall we stop playing this game? Shall we stop buying flowers? Must we be more attentive to our every day decisions?

I was watching an interview about labour problem in Columbia. There was woman worker talking about flowers and problems around this subject. She proposed solution. She said: "I am not asking you to stop buying flowers, they are beautiful, they are bringing good energy for humans. But I would ask you to be more active and involve yourselves. In the flower shop ask questions: were are those flowers coming from? What are the labour conditions in the factories? How are they treated? Check the information. And if you are not satisfied with the answer then stop buying them and do it loudly. Only asking the questions will change things. That is where all of us are responsible for everything"

And to finish my epilogue, the artist's aim is to heighten awareness in this world. Images do have some power and we have to be careful with this. Through our works we are always making political statements. Even if one says: *I am not interested in politics, I am ignorant*, this is already political statement. Better to accept this responsibility and pose helpful questions on all levels of life.