

The image in 'Banana Split' calls to mind a seventeenth-century food still life with a sumptuous display of fruits and exotic delicacies. It is done through use of video media allowing the passage of time to consume. Like this particular painting tradition, instead of dealing with appearance or the surface, there is closer look to examine the way the body works. Anatomical perspective into the material object which is experience as repulsive, horrified of the of leakage inside out.

The work opens with a long exposition revealing fragments simulating a picturesque scene, where the woman model remains silent while covered in chocolate trickling and staining the floor. The pastoral utopia breaks down again, when a mysterious male hand holding a tongue of a cow that cleans the model, not just as a reminder of the effect of time, but also cultural action no less destructive of cleaning. The work uses black humor concerning the horror diminution. When the active side is masculine hand, passive is the woman, and the action is Cleaning. And The artist's body remained motionless. In this carefully staged setting, the work explores the relationship patterns of consumption and sexuality. The film combines associations such as lust, taboos, power and desire. Everything is done in a kind of dream stage, where beauty becomes ugliness, the living body is eaten by the dead body, the seductive became disgust. The work aim to explore and confront the existing order, pushing away the obvious and the normative trajectory of things .