

## **Weaving**

Since 1982 I felt there was a gap between conventional painting and conventional sculpture and I was intent on finding an alternative “work of art”. I also realized that my sarcastic outlook on life was a result of my engagement in caricatures that critique the social and political condition and which were published in newspapers and magazines between 1970 and 1979. That in addition to the great influence which 1970’s contemporary art in Europe and America had on me. These new intellectual and artistic theories were aimed at criticizing a life that revolved around consumption in all forms and the slew of negative effects it brought about on the individual’s thinking in society. I started to look at life with increasing skepticism, becoming more and more cynical by the day. It was this the new world order, whose slogan is “ Adapt your aspirations to our ends – or else” that particularly irritated me, this vulgar market mentality that flooded shops with consumer products had so infiltrated the minds of individuals that it now controlled them as slaves to its greedy corporate tycoons. The condescendence of the world’s major economic powers was more than obvious in the language of ‘third world’ countries or the more politically correct ‘developing countries’. The people of those countries were the primary victims of this devastating consumer society tsunami. So, I resorted to the idea of ‘redundant repetition’ in producing art. I would continuously engage myself in boring, recurring and endless activities, a feature that would become a signature of my artwork since 1982, underlying purpose.

Despite the fact that my works are based on a sequential, industrial mode of creativity, they also demolish the sequential autonomy of an industrial product. I inject my works with a realism that exposes this socio-political economic monster, allowing people a chance to recognize the danger of over indulgence in this form of negative consumption.

So I started producing works that, in contemporary visual arts terminology, are fittingly called Mixed Media Art. I would use whatever material was available to me, whether natural or synthetic, and most of which had been used before like carton boxes, cloth, paper, plastic, wood, metal wires etc.

Creating these works requires very simple handicraft that is at once repetitive and non repetitive. I stay away from complicated technology and I have no secrets, so this is actually something that anyone can do. Hence I chose the tag ‘Weaving’ which requires neither strenuous physical activity nor unique skill. All that is required is a pair of hands and minimal effort.

Simple as my works may seem, they do present a form of realistic artwork that has the candid ability to mock things such as boring and oppressive preaching, social, political and economic property and the overbearing solemnity caused by such superfluous socio-psychological disorders. It is not my purpose to create a utopian society, for as they say ‘Utopia is where there is no space’. It is not my job to solve people’s problems; I might in

fact be a source of problems. I am not a magician who pulls rabbits out of his hat. I am not out to shock the viewer.

The essence of localism is to be bestowed upon objects of heritage an amended and progressive position that negates the dullness of regurgitated concepts like identity, language, customs and traditions, and to give them complementary qualities and intellectual, visual, dynamic, enjoyable and meaningful dimensions that encourage new sorts of questions. Why can't we attempt to rediscover the spirit of the ancient professions, unlock their secrets and subtleties and through that restage the general spirit of a society long lost? My obsession with ancient handicraft is not based on a desire to promote tourism or attract the media. What I want is to sprout new ways out of the old and present these in a modern, contemporary visual, artistic context and aesthetic mould. We can thus share them at both the visual and intellectual level with current and future generations. It is a marriage of old spirit new wave, a concept of succession in the field of multi-dimensional pluralistic visual arts that emphasizes the wholesome balance between individual and collective existence, recordings and reunites us once and for all with society.

Even if I'm working in the gap between painting and sculpture, sometimes I draw and paint using different subjects and multiple styles.

At times, in an attempt to define my works, I give them "erotic" psychological, personal dimensions with in addition to the subjective ones I had mentioned. I don't think there are 'negative and positive' aspects of my interpretations – perhaps they don't really concern me that much-and I convince myself that certain interpretations are simply "tempting". At the same time I also feel my interpretations are flawed and cannot be corrected or remedied. My concept of art is not straightforward; it is a product of a brain waving process.

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