

Between the experiences of Hassan Sharif and Fabrice Gigy

Venue (place) weight sacrifices the viewer

Object, Venue and the viewer:

By Talal Moualla

Robert Morris 1962 evoked such a relation witnessed in the American art of the mid 1960's. He emphasized the viewer's physical presence thus creating the ignition+ for the problematic relationship between all these elements. "Donald Judd" has focussed on the relation between a rectangular block moving in a gallery space along its circumference that the center represents or forms its most effective ingredients. By doing so he ensures the destruction of our traditional concept of the link between work or object with place; it is as if he is depriving the space of its known physical bodies ushering us into a new bond of unpredictable changes in order to establish an awareness of the present entities apart from the institutional traditional understanding for art, that is accompanied by a set of confessions and declarations made by specialists, the latter's objective being to gain recognition of capabilities as an artist excluding the other and his experience. In this way the art career "now...and here" liberates itself from all that, hoping to create the appropriate link between it and its admirers. This is achieved in a given place obeying to new specifications negotiable and it takes its validity by the act of the admires in his persistent openness to available objects and displayed works. This is only possible by tracing the dialectic or logic of changes influencable by historical circumstances. Such a relation shall ultimately dominate the whole scene source of various interrogations. Such interrogations were having to do with links between object, place or venue and viewer.

The act of linking a work of fine art with the traditional sacredness of its exhibition venue gave that venue its dominance and self-authority that governs the viewer's movement. For this reason, the viewers understanding for a museum or an exhibition hall reveals itself to be the fruit of such imposed sacredness that took so many years to build. Factors such as stability, fame of the academy and propaganda caused that authority to be transferred to the camera watching the viewer in his movements inside a museum or a gallery. This is what some researchers as Frederic Diorgat have termed autocracy leading the viewer to victim and a prisoner status. Thus the relationship between the viewer and venue becomes like the one of prisoner and prison or jail man. It is to be noted that a prisoner stays in prison with his full will. The position of the Swiss lonely isolated citizen has been depicted as one who is denied his right to practise the consensus concept, this in order to allow practising self-censure and for the benefit of the institution. And there is not a single country that has achieved better than Switzerland, a good balance is maintained, it characterized by mild autocracy. Such an authority is practised in name of public interest.

The Concrete/ Visible and the Imagined.

Testing the real has gone to be one of the principal tasks of the artist in his desperate quest to restore his position in his own society; this is following his exclusion by the traditional visual art institution...For this reason the "revolted" groups have brought to light stagnant dying

culture. This has caused a radical cleavage between the surprised viewer and art, The later is still struggling against venue or place apart from appealing to the viewer's memory.

The artist by altering his objects nature or restoring it or building virtual reality for the test. He actually moulds it all in the respondent's language and the landscape ingredients. He unifies all in single value, mental, material, visual or imaginary...it is a known common language...In spring of the year 1996 when (Fabrice Gigy) has put orange and coloured objects on the walls of the Geneva Modern and contemporary Art Museum or the Akhnaton Hall during the Cairo Biennale, he wished to allow the viewer face the traffic scenes or landscape...And among the tasks of that institution, besides its usual work, is caring for all sorts of heritage, examining available works and at the same time avoiding a "noble" hierarchy and sacred places in it.

Therefore you get works of fine art in museum halls, passages or stairs. So, it is no surprise to follow the piece of Gigy despite his unaccustomed position. He reads or interprets the word art similarly to Hassan Sharif. The latter has been displaying his works since a long time in the same circumstances as those experienced by Fabrice, with just a little difference that is Hassan has preceded Fabrice to this violation more than a quarter of a century ago.

Via the Meaning (content) Authority:

Hassan Sharif weaves his visual text or visual heap from time itself, and if moments repeat themselves in rhythmic manner or pulse manner, time as large repeats itself more profoundly, largely and comprehensively. Talking about change and movement in such terms makes it grow into a new medium of expression or language all respecting place authority.

Hassan Sharif had a tradition of building up his work from a set of repeated pieces so similar or different in their nature. It is as if he is suggesting a new visual approach of a different type. Being marginal and poetic enough also open to place and area using a conflicting language based on contrasts and challenge to the concept of space whose authority is represented by the conventional museum. This is not to forget that his work is open to the vision of the unknown universe from his oriental visual culture. It has a symbolic language of the afterworld very intimately linked to the imagination of the people in this part of the world. The latter has to do with the ambiguity of their legends and their excellence.

And if we consider Hassan Sharif as an artist who relays on relaxed time or vice-versa, he also relies on repeating and extending his substances. Again he uses unusual intensive language... The object or work or installation produced by the artist in its culmination is a visual image no matter if it is fixed on the wall or kept on floor or as part of a closed tin or in the mid of a current river water or on top of a high hill. It is a semiotic sign based on the connection between the medium of expression with forms of expression; this is in addition to relation between the two with the content and message of the concerned expression. This gestures actually endeavour to lay the doors open to the temptation of the opposing plans to the venue authority.

And if Gigy's works assume a clear symbolic function, it is also characterized by being "removable" and the shape of caravan shelter or house is recurrent in his works since 1993 in the form of tents or pipe networks. This is the very image in which the artist's link to society is seen. He assumes the image of a traveler and he metaphorically adds his house to the institution's one. The industry of installation tents combines both lack of space and aid. Thus venue is suddenly integrated to the outside world...It corresponds to the view of Cristophe Shirakis in the allusions of Gigy to the real form which he extracts his abstract forces. The tent has a temporary function; it has no further ambition in occupying a permanent place in a museum. Its transient appearance regains a special position for art through a passing memory that lasts in the viewer's imagination.

This briefly how the works of Hassan Sharif could be seen... Its timid acceptance by society is indicator of its great ambition to build a visual medium or language that is still full of ambiguity. This leads to a feeling of oppression vis-à-vis such works hidden in the hurt of many an individual. Visitors view, his works across their masks and not their faces, this is in fear of the artists future social role likely to help in achieving fundamental changes. This is either in his limited traditional setting or a new inventive one to come.

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Translated by Dr.Hassan El- Rayah