

Beat: Arts

Expressive power in the furniture“|

Artistic vision

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USPA NEWS - In my twenties, and at the beginning of the first Gulf War on Iraq had to face some tragic and very bloody events. My family, and even I, personally, were some of the victims. He destroyed our house and stole furniture, and we lost some of our precious family memories.

There and then the emotional memories which were going to tie me with this place, and all of the pieces of ecology which I was going to belong to. Then I left Iraq to Amman and then to the Netherlands State, which has given me my citizenship but it was what was able to give me a sense of stability, despite the long time that I spent there. Next stop was London, and in every station I had to give up my place and furniture, which meant letting go of a lot of the memories I had saved. Always moving“| without ever having the time to make a good relationship with the environment around me, I forgot the true feeling of loyalty and all of it was replaced with blurry memories and uncured nostalgia, and whenever I couldn't feel anything but pain when looking back. Through this I found myself swinging back and forth between reality and all of its hurdles, and ethereality with all of its ambitions. It was necessary for me to find a solution to get rid of this feeling, replacing one filled hugely with separation and abandonment to a more stable and firmer world in memory, even if this feeling was only virtual. In other words, I want to create a relationship between reality and fantasy. But there is a problem there“| and it is that pieces of furniture are inert traditional functional entities which have specific concepts and yet from another angle the beauty of their conceptuality is destroyed because they are already prepared for consumption and benefit.

So it was necessary to get rid of these qualities and to convert them into active and meaningful entities in order to remain in the memory. I made some changes to the pieces of furniture through the process of dismantling (figures, concepts, and semantics) without ruining or changing their identity as it is a key element in the search, and re-constructing them again according to new possibilities of expression beyond their traditional boundaries, and being that the concept of furniture entities is linked to the existence of man, then it must have acquired a wide variety of human interpretations and sentimental understandings. So I wanted through this exhibition to extract the human imprint from pieces of furniture for entities to become more lively and fun scenes with communicative ability which can raise feelings, imagination, and meditation. As a result of this experience I noticed that the prescription of "benefit" and consumption have disappeared spontaneously due to these new re-workings, and finally produced my own private furniture“| with a new identity that transcends the time and space factor, and one which remains in reality, and memory for a longer period, and one which got rid of the confusing nostalgia inherited from the past.

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