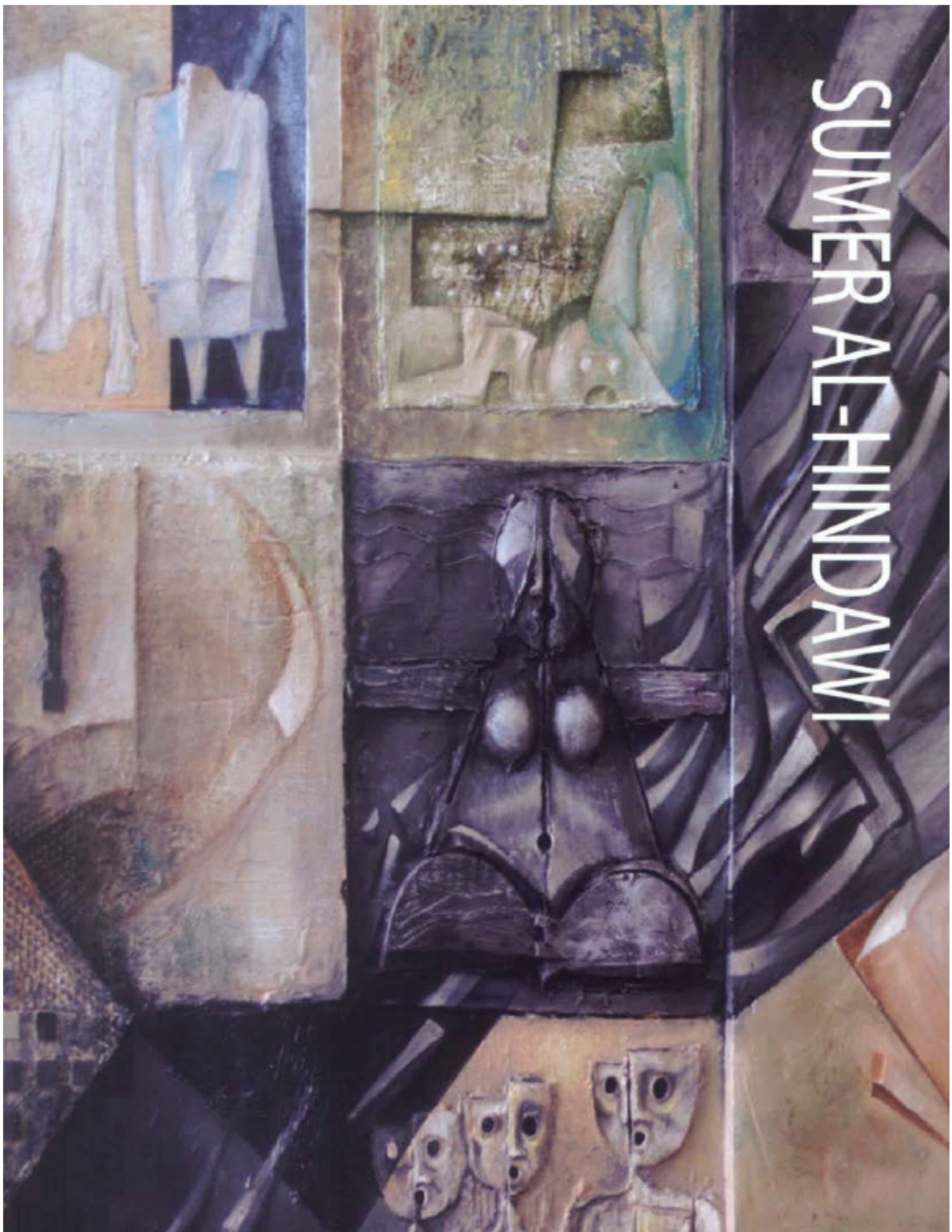


SUMMER AL-HINDAWI



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Art work is a wall with windows that open gradually to allow me an even view of the past, present and future while maintaining a simultaneous interaction between the internal and external.

I see what I want to see and present it so that others can share my vision.

**Sumer Al-Hindawi**  
**2005**

It is not easy to capture an event and to select the appropriate tools to express it. In some cases, there are consequences for the event which override the event itself, as if you are in a room full of loud noises and radiant lights and suddenly everything stops. Silence. You experience momentary blindness, and certain objects begin to unfold gradually in front of your eyes. Nonetheless, you discover that there are certain details in the room that are more significant than your first perceptions; ultimately, what makes the difference, is the place of the event, a continuous process that in turn leads to various events and results.

**Sumer Al-Hindawi**  
**Amman**  
**2009**

## (art , τέχνη , कला , فن)

The languages of art, artistic text, and visual interaction are all different terminologies that lead us to the parallel approaches in languages and to the art of writing in particular. Through this diversity and variety of writing and its tools, we find that the plastic, musical and theatrical writings are the closest means of understanding and interaction among various cultures, provided that the original script is left intact. We also find that traditional writing tools from which effects that provide us with visual and vocal signs are formulated, all conform to cohesive standards. Thus, manipulating parts of a specific drawn symbol in an unusual way while realizing that it still conforms to the strict laws of formulation , will transform it into a talisman, or even an item of ridicule.

The process of translating a text which has been written according to the criteria of other cultures, involves a process of re-drawing the symbol and its relative types in shape, means of understanding and interpretation. This, of course, is conditional to remaining committed to the original script, in order to achieve an acceptable balance that will undoubtedly affect the viewer. If this process is not consistent and accurate, it undermines the script, its symbols and its impact. If we examine plastic writing, we find that it has a particular structure recognized among cultures yet at the same time, encompasses a wide range that allows the writer some degree of flexibility albeit within the originally expanded script frame.

Adding a letter to any part of the word 'art' , is considered a spelling error or it may mislead the reader initially, but, on the contrary adding a word such as , Duchamp or Dali to the word Davinci may have a special impact.

In visual art, we find an expansive range for writing which produces an effect parallel to the way in which one is affected by traditional writing means. This open range can produce shapes and concepts with either similar or contrasting dimensions.

Visual work is an expanded area of expression which varies from one writer to another, the same process that we see in sculpture, paint, architecture, music, and theater. The ingenuity of an author is embodied even if some sections of this expressed thought are eliminated in order to bring out the remaining parts. This is because the process is merely a registration of a rich image occupying the artist's mind and vision . . . And the question here is, where does this vision come from? Is it formulated by virtue of the study of effects? And is the effect as important as the affected? I think that there are various stages between the affected and the effect and by stripping down and contracting the effect, did we invent a new one, or did we simply manipulate what was already there to begin with?

**Sumar Al-Hindawi**  
**2010**  
**Toronto**



mixed media on fiberglass sculpture - 350 x 425 cm - 2008





sketch - 45 x 30 cm - 2008

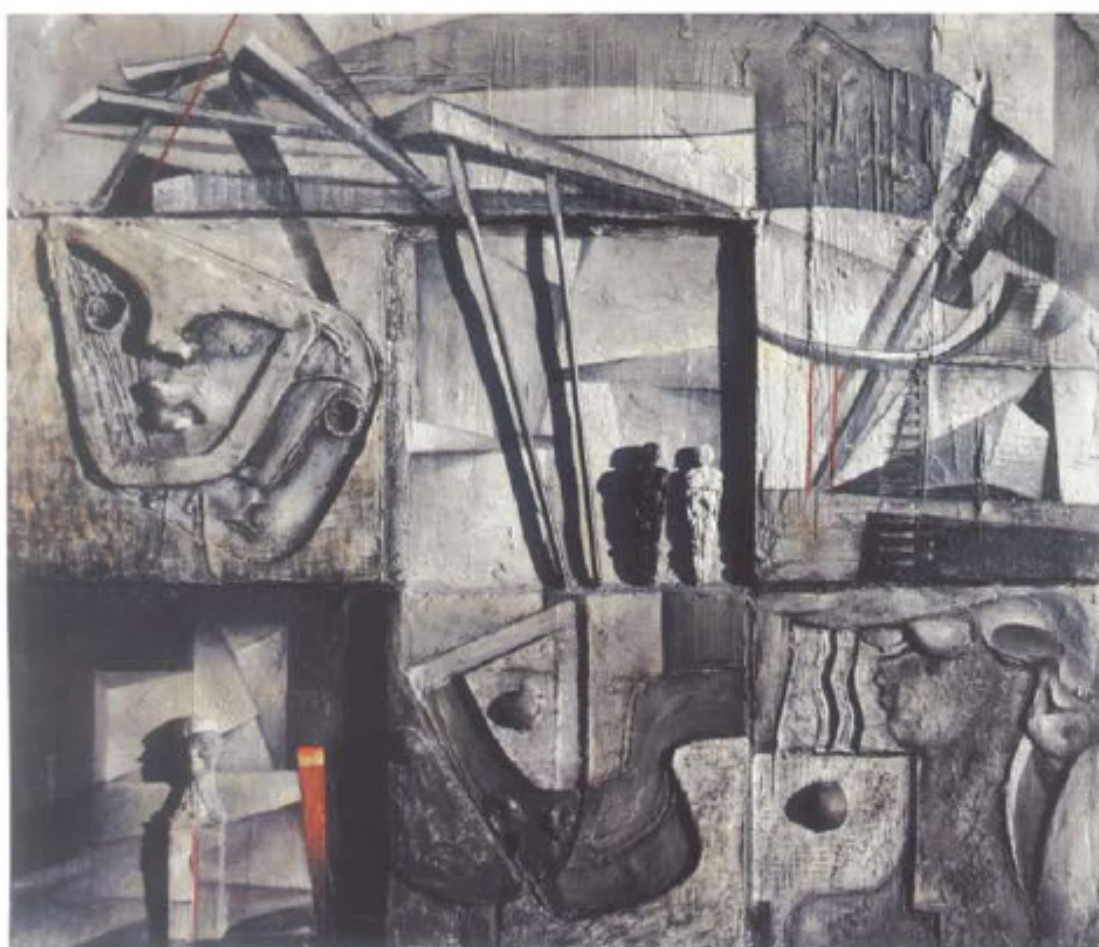








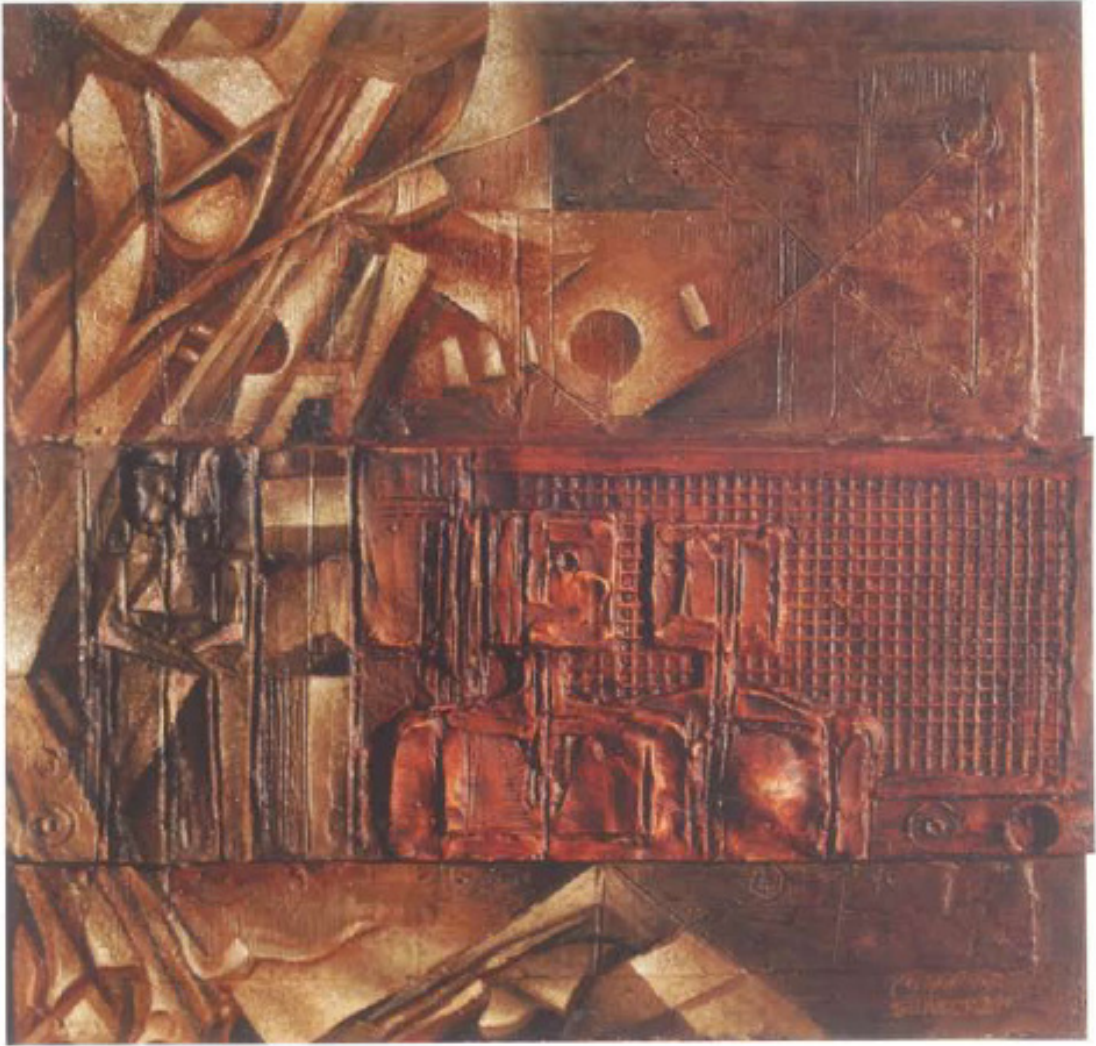
mixed media on fiberglass sculpture - 240 x 180 cm - 2009



mixed media on fiberglass sculpture - 50 x 60 cm - 2010



mixed media on fiberglass sculpture - 60 x 70 cm - 2010



mixed media on fiberglass sculpture - 50 x 50 cm - 2010



mixed media on fiberglass sculpture - 95 x 95 cm - 2010





mixed media on fiberglass sculpture - 197 x 44 x 20 cm - 2010

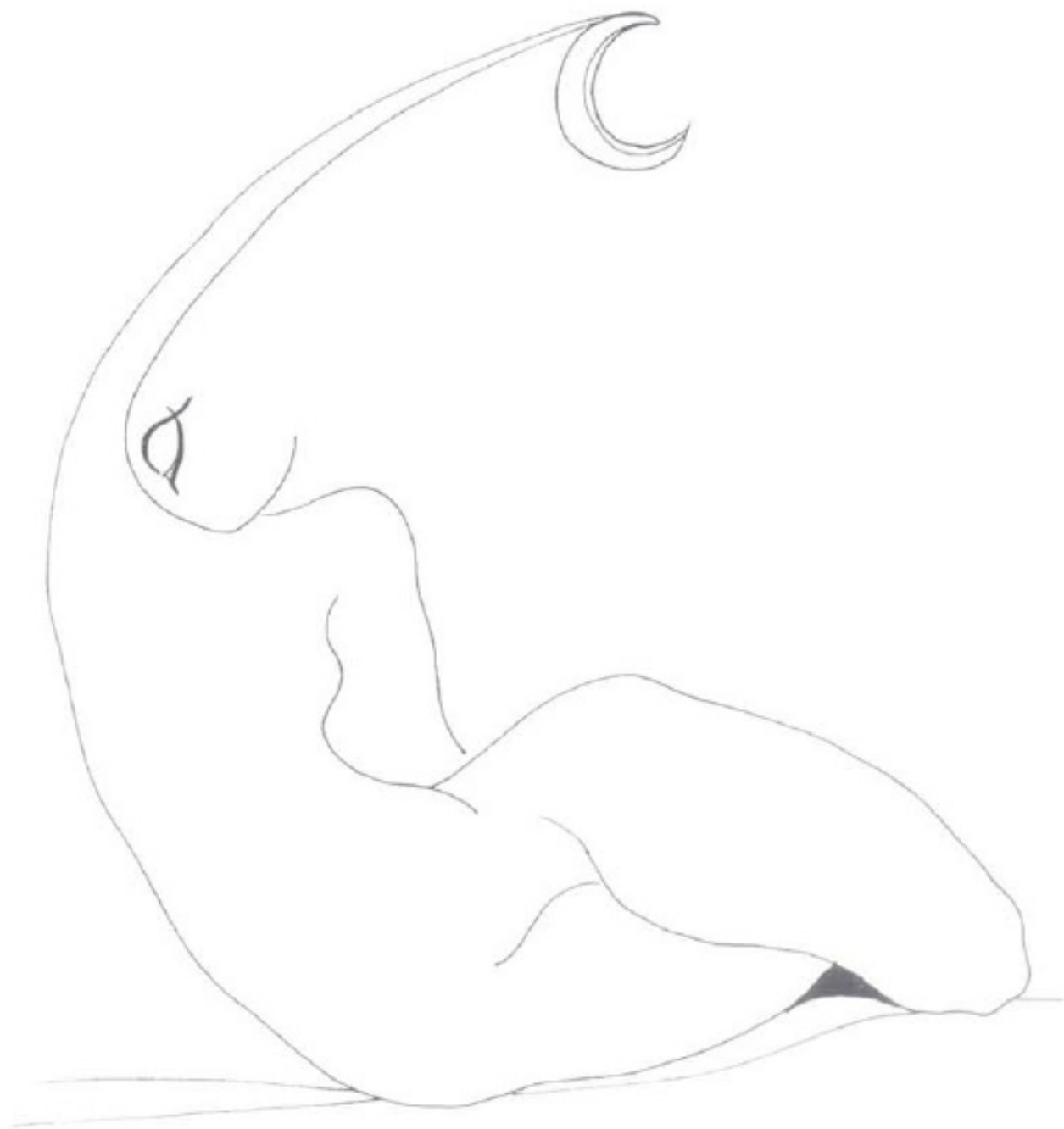


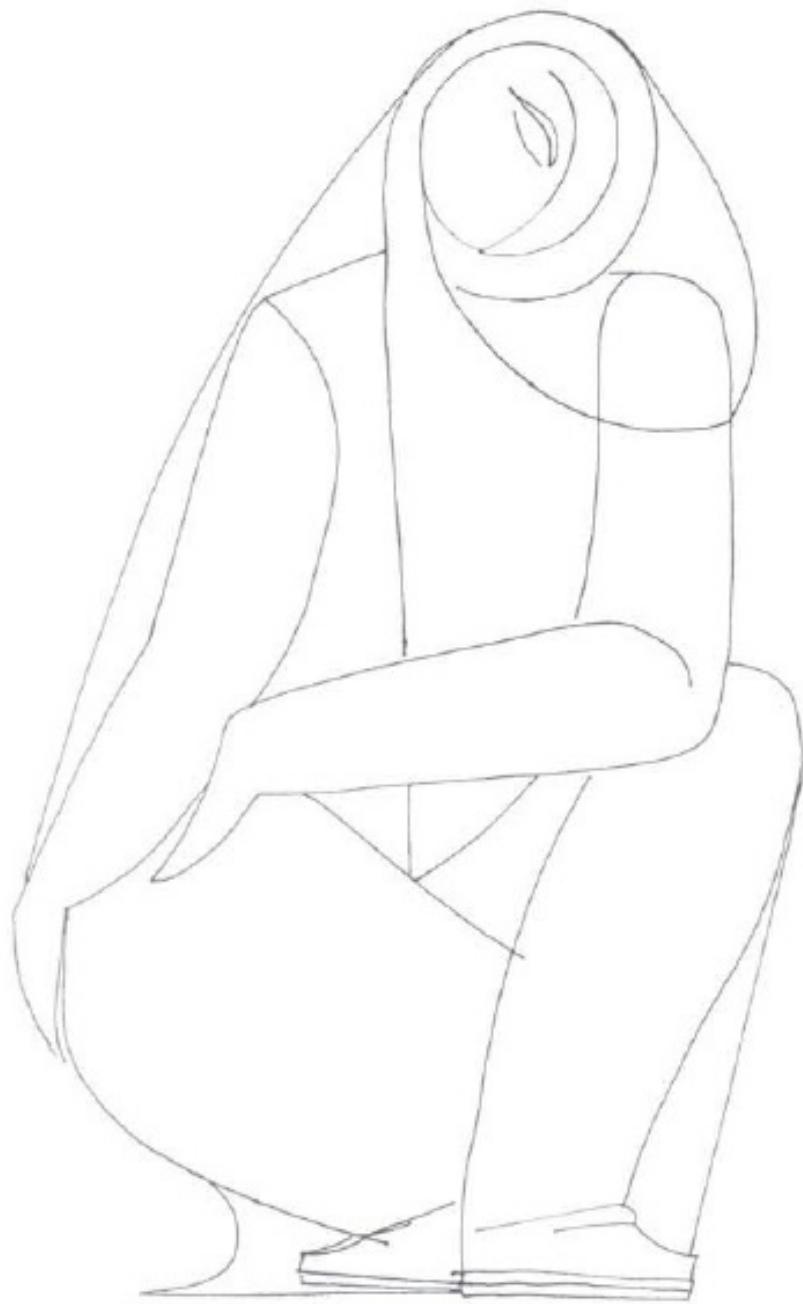


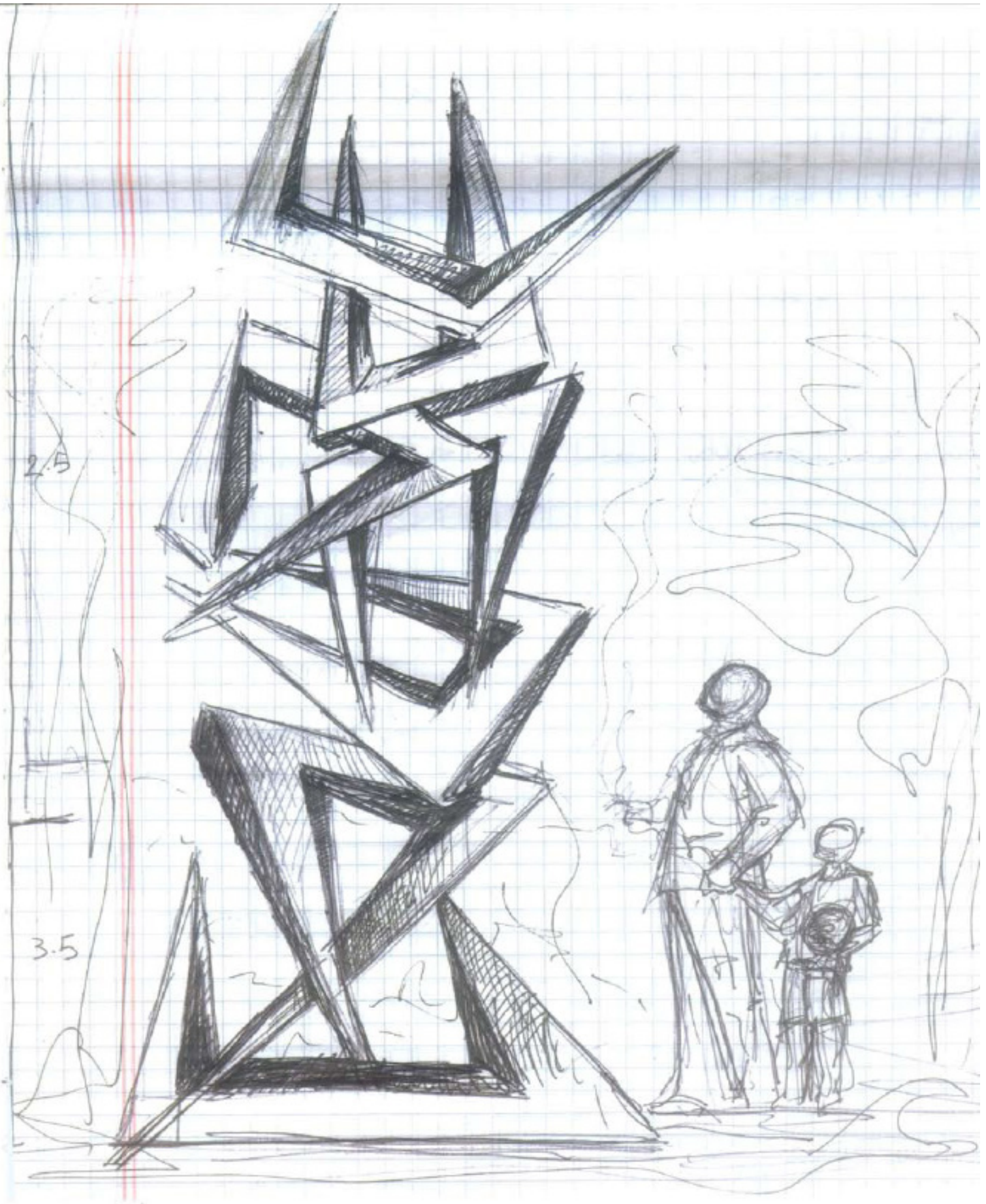
mixed media on fiberglass sculpture - 90 x 93 cm - 2010



mixed media on fiberglass sculpture - 160 x 135 cm - 2010



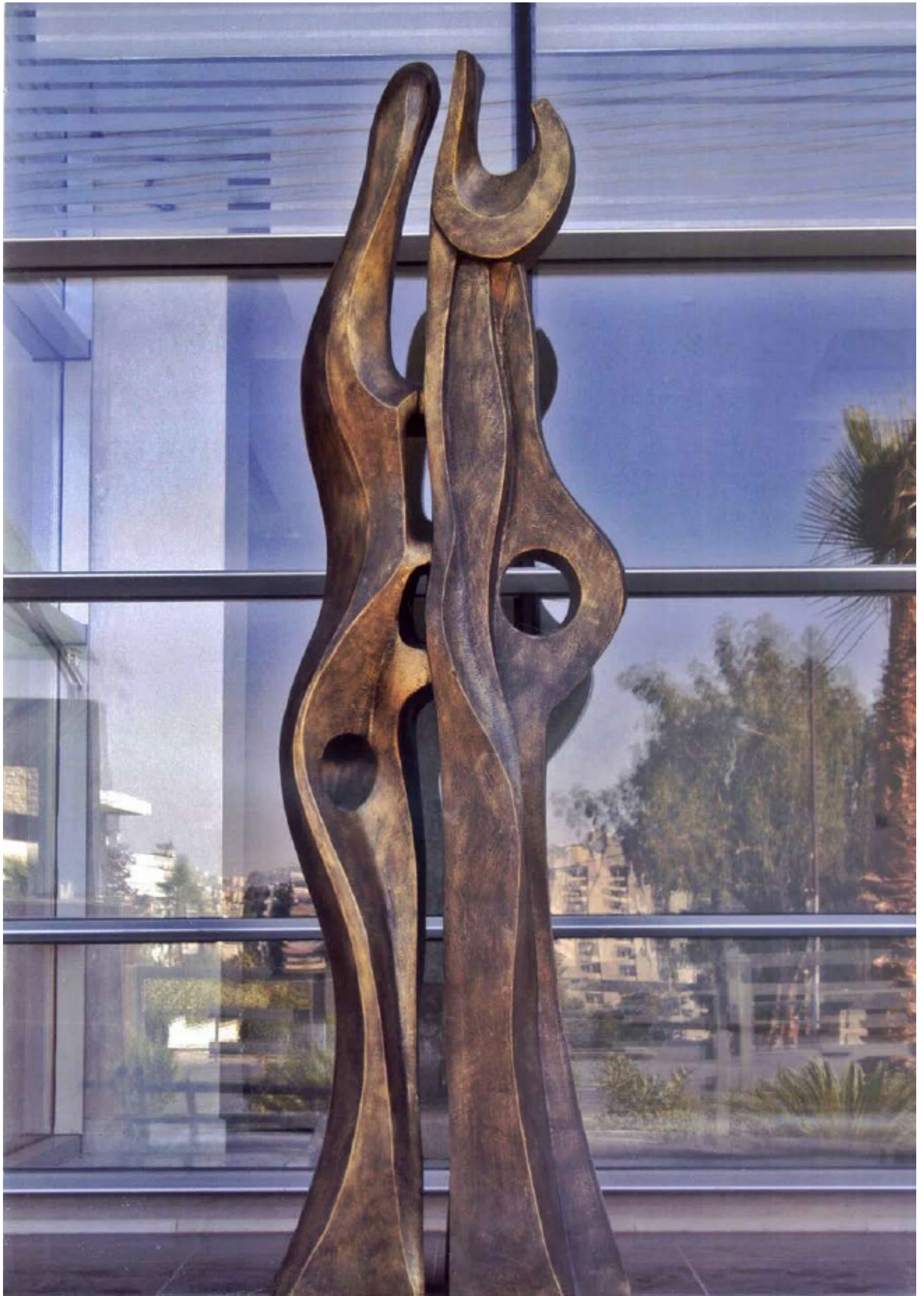








fiberglass sculpture - 280 x 70 x 40 cm - 2008







[www.sumerart.com](http://www.sumerart.com)