



ARTIST STATEMENT

Within my art practice, exploring the perceived cultural and social polarities such as the masculine-feminine, public-private, definite-amorphous, and religious-secular permits me to delve into controversial topics that reflect upon topical themes of cultural identity, global politics, environmental concerns, mass media and social/gender roles. Mixing reflections and shadows with solid forms and often transposing the resulting affect, my artwork aspires simultaneously to be perceptually soothing and conceptually challenging. To clarify, my work is not about religions, but a contemplation on the nature of boundaries and alienation, and on the power of dialogue to transcend the barriers of gender, race, religion, culture and the natural environment that prevent the true intersections and exchanges between world populations/ cultures.

Starting with familiar Islamic motifs, that become re-interpretations of the original designs, allow me to infuse a contemplative focus suggestive of the underlying order of both the cosmos and the natural world through symmetries found in nature. These somewhat familiar Islamic geometric motifs allow me to excavate and re-interpret these motifs from the everyday and elevate them to the extraordinary, to reveal the complexities of symbiosis between genders, cultures and civilizations and the amorphous borders between them all. The viewer is invited to confront the contradictory nature of all intersections, while simultaneously exploring boundaries. My goal is to explore the binaries of public and private, light and shadow, and static and dynamic by relying on the purity and inner symmetry of geometric design, and the interpretation of the cast shadows both in the sculptural installations and flatwork.

My installation projects use light, and pattern along with the palpability of reflection within a large space. The audience's presence becomes essential to experiencing a shared space while simultaneously affording intimacy, suggestive of the fluidity of human interactions. The shadows cast in all directions by the light spilling through the sculpture's cutout surfaces work magically, creating a dynamic transformation in the space in tandem with the itinerant movement of the audience.

Materials such as heavy steel cut with delicate lace like patterns reflect and refract light. They represent space that belongs to one more than the other, evaluate color, gender, race and creed and the cycles of life and death. In addition to questioning the assumptions behind the geometric or non-figurative form as certain and static, my work also provokes an investigation into questions of authenticity, which are central to the post-colonial condition. The intertwining of light and shadow, original and derivative, are at the core of the various renditions of the pattern. They mirror the post-colonial quest for originality and purity and ultimately circular geometric pursuit where primary form can only be imagined and never really captured. In a contextual milieu where difference and divergence dominate most conversations about the intersection of civilization, my artwork explores the presence of harmonies that do not ignore the shadows, ambiguities and dark spaces between them but rather explore them in novel and unexpected ways.