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From Writing To Sculpting

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It is said that people start creating when they are no longer content with just knowing. In the process of creation there is a constant need of guidance, usually in the form of critique by the artist himself or others. This oversight tends to help set the course that the artist's creation will take. In the lack of such guidance, one faces a risk of veering in random directions; fighting windmills and ghouls of imagination.

An artist's creation may not necessarily have its origins in his own experience; it may be a fabrication. Nevertheless, there is always a trace of the artist in each of his creations, even when it is not obviously clear. A piece of artwork may well exist independent of its creator, and it may find its own form in totally unexpected ways through the minds of its viewers.

A point in case concerning the role of fabrication as a legitimate source of inspiration for the artist, is the following commentary by Konstantinos Kavafis. In his book he is saying that "I have never gone country outing but I had written a poem as if I went to country outing; would it not be unfair to discredit a work of art, simply because it had elements of fabrication?" Does not art through its aspect of creation, intrinsically have elements of fabrication in its very nature? Has not fabrication been conducive to the highest works of creativity? And then he is saying one of the least sincere things that can be written is the perfect lie.

Socrates says, "Asking is easy. What is more, there are always questions that cut deeper than any sort of answer." The heart of the matter is being able to come up with your own questions. Adopting an answer already given, might constrain your artistic creativity. However, think of all the possibilities that open before you if you set out on a set of questions and explore your way out, and maintain your sincerity all the way, being honest with your facts as well as your fabrications. Does art, as a discipline founded on the pillars of creativity, individuality and

expression, have room for fabrication, provided that the artist does not compromise his sincerity?

As long as the work of art is not founded on invalid conjectures, it is immaterial whether the origins of work are real or fabricated.

However, it is essential that the artist is conscientious about the meaning and implications of his art—for himself and his viewers.

I subscribe to the notion that art is the process of capturing a moment in life, by way of projection on to an artist's senses, and a subsequent filtering through his mind, and ultimately a materialization through his hands and instruments. However, that is just the beginning. To take a life of its own, the work of art should further find its way into the minds of its viewers or listeners again through a series of projections and filtering. The excitement of the moment that impinges upon the senses of the artist can be very powerful at times, so powerful that the artist can be blinded by its sheer power, in which case the intervention of critique can play a vital role.

A discussion of how a piece of my own artwork comes into existence is in order: the relationship between me and the material world plays a pivotal role in my creations. This relationship is one of sharing the same space, and in doing so, impacting character, essence and meaning to materials. This process entails a change of meaning, importance and use. In the stage of design, I see the work first fledgling, and then taking flight—spontaneously, without forcing my imagination. The constructed form usually just dawns upon me when I am not contemplating. This process rather reminds me of the story of the “Three Princes of Serendip”, from which the word serendipity derives. But I do believe that one is unlikely to find something that is not sought for.

In my sculpture, I try to apply the general approach of “critical reading.” Consider a piece of literary work in which there are no particular dates given about the occurrence of a particular event. A

Critical reader can infer the general historical period in which the event takes place by observing the bits and clues that indirectly suggest it. Similarly, in one of my pieces where I used a table decorated with spoon, fork, and knife, a critical viewer can infer that the table probably belonged to a family of modest income, as the utensils all have different shapes and styles, suggesting they were bought through time in a piece meal fashion.

it is really hard to conclude a piece, especially when the artist feels a constant urge of betterment and transcendence.