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Painter Lina Farousi.. The human ordeal, his bleak worlds and his existential crisis

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- Khaled Khader Al-Salihi

Through her achieved experience, it can be said that the artist Lina Farousi believes that the expressive boundaries of painting cannot accommodate topics that can be accommodated by a novel or prose writing that uses the energy of expressive language. However, she proves that painting is capable of expressing the inner self of a person in a transparent, sophisticated and silent way. Despite the difficulty of expressing the issue of refugees and integration into the Western culture to which she devoted her efforts, it is an issue that may exceed the scope, limits and capabilities of the art of painting. However, what the artist Lina Farousi was able to express in her experience was depicting the crisis and plight of the person wherever he was. Although she used writing to fill the gap in this aspect, her attempt to raise her technical level of color was the important matter that came as a result of her belief that the painting in the end is nothing but a material, objective reality. This belief raised the level of her performance, which made her experience safe from any interventions that would disrupt the materiality of the artwork, or constitute a reading guide that would disrupt the process of reception and interpretation. The experience of the painter Lina Farousi was provided with clear technical and intellectual effort and a clear human soul that made her experience capable of progress through the development of material and color techniques, while reducing the burden on the use of notation, which artists often resort to when they feel that the acceptance of the experience by the recipients has been disturbed in a way that is not in favor of their experience, especially after the radical transformations witnessed by their experience, which is what the painters of the sixties in Iraq were forced to do, and some painters of the fifties after their shift towards abstraction: such as Shaker Hassan Al-Saeed who issued the One Dimension Statement, and Mahmoud Sabry who issued his famous statement on the realism of quantity, which is what the groups of the .Iraqi sixties experience did, such as the group of innovators and others

The process of pictorial symmetry resulting from the collection of elements that may be arbitrarily collected, may be for some a sign of the huge amount of thought contained in the artwork, which I find arbitrary as well, because the collection of any two or more elements will allow for a process of intellectual interaction that produces poetic shifts that may make the recipient believe that there is a huge amount of thought contained in the artwork, which is what the surrealist painters Max Ernst and Salvador Dali used, but in our belief that the richness of the artwork is not in the strangeness of the collection of many contradictory elements, but rather in the technical material structure of the artwork, which is what Lina Farosi's works have recently begun to move towards when she reduced the elements of her works to the least possible amount, which gave her works an atmosphere that expresses the plight of man, his .terrifying worlds, and his existential crisis

Heavy taste

No matter how much the "recipient/critic" tries to be neutral and objective, his taste will weigh heavily on his choices and preferences. Personally, we find that what attracted us most to Lina Farousi's experience was her works with minimalist features, where: shapes are reduced to the lowest limits, their details and the shapes of the painting are reduced, and colors are also reduced to almost monochrome, which makes her works immune to extravagance in all their elements. Martin Heidegger and Clive Bell emphasized the independence of the artwork from the elements of reality, and we believe that distancing the artistic experience from the requirements and complicity of writing is likely to make the reception process a purely objective process far from the dominance of the laws and requirements of reality. Therefore, I find that linking the artistic experience to explanatory writing directed at the reception process, through a statement or blog, from whatever source it is issued, and whatever its motives, will serve to direct the .reception process, which requires it to be innocent and without prior preconceptions

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