



POORLY MADE



ALY HASSAAN



ALY HASSAAN - ARTIST

His artworks focus on modern concepts and problems facing man in his immediate surrounding environment and are intertwined at the same time and extended to the outside environment and the world as a whole.

Many questions are raised through his artworks, the questions urge the viewer to answer them by watching the composition of the elements, the symbols placed within the framework of the design, the diffusion of lighting without specifying a clear source, saturated colors and / or multiple techniques within the painting. These questions come together at the end to present the viewer with direct dialogue in one part and indirect conversation in other parts.

The elements in the framework of the artwork are those familiar elements that the eye always sees around us, but they are reformulated within the framework of the unfamiliar so as to create a state of astonishment mixed with a state of visual passion by repeating and prolonging the watching process of the painting.

Hassaan held a number of solo exhibitions inside Egypt and many group exhibitions in Egypt, the Arab world and Europe. His work is acquired by:

The Museum of Modern Art in Cairo - the Nile Museum in Aswan - The Plastic Arts Sector in Egypt, The British Embassy in Cairo, Governmental and Non-Governmental institutions and banks inside Egypt, Cultural centers and with individuals in the Arab world and Europe.



Graduated from the Faculty of Fine Arts, Cairo, Department of Painting, 1997. Received a Master Degree of Fine Arts and a Doctor of Philosophy of Painting, the Faculty of Fine Arts, Cairo.

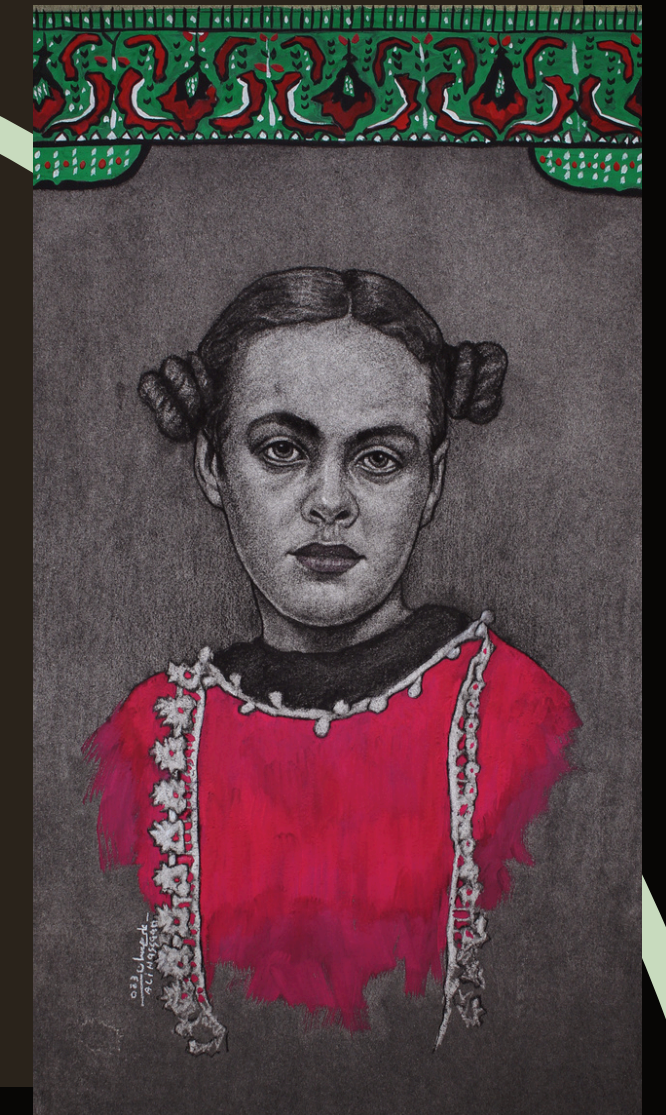
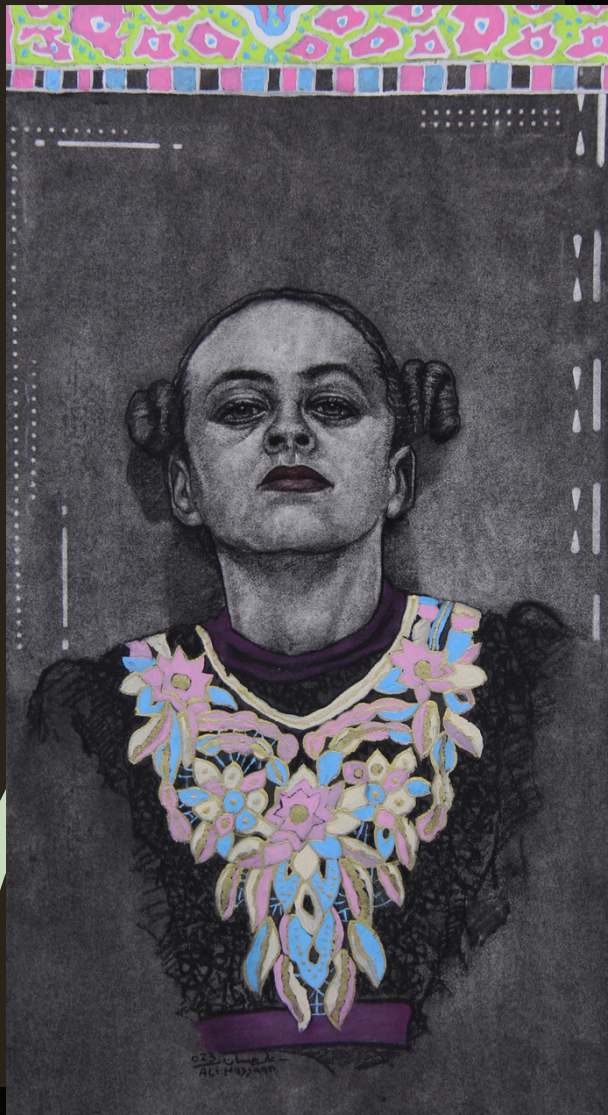
Over the course of three consecutive years of discovering the world of children's toys street markets, an invisible sphere thriving with the trade of poorly made toys, Ali Hassaan makes extensive tours within those markets extending from northern to southern Egypt.





Accurate pursuit of the dynamism of these markets in all their ingredients, several years of communication and successive monitoring of this sphere crowded with human blocks mingled with an infinite number of those plastic pieces stacked together or randomly scattered within those narrow alleys. An unprecedented fabric of children's cries with pleas to obtain those toys arranged in the form of small hills, in discordant and bright colors... Children's screams are in strong harmony with the repetitive shouts emanating from the microphones of street vendors... voicing calls in a slang dialect repeated continuously and automatically in a voice that resembles the rattles of exhausted vocal cords.

In another entanglement with street vendors, Hassaan buys these poorly made toys to employ them as elements within the exhibition's paintings, to provide a dense load of temptations that caress the viewer's imagination and distant memory so as to activate a state of extraction and restoration of the feelings that he had when he wished to obtain and acquire one of those toys, and the fluctuations of those feelings when those ephemeral toys, at the moment they are destroyed, turn into sharp blades that leave their marks as scars that will never be erased from the hands that played with them or from the minds that have harbored fantasies and ambitions that were never to be fulfilled.





Imaginations and ambitions that fall into traps carefully created for us from everything that is poorly made.



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