



Adresse Fossveien 24
0551 Oslo
Norge

Telefon (+47) 22 99 55 00

Post Postboks 6853
St. Olavs plass
N-0130

Faktura Postboks 386
Alnabru
0614 Oslo

Org.no. 977027233
Giro 8276 0100265

Dima Hourani
I'm are making Art too

MFA
Kunstakademiet 2013

KHIODA
Kunsthøgskolen i Oslo,
Digitalt Arkiv

www.khioda.no
khioda@khio.no

Publikasjoner som arkiveres/publiseres i KHIODA reguleres av Lov om opphavsrett til åndsverk.

Opphavsmannen beholder opphavsretten til materialet i KHIODA, men gir brukerne tillatelse til å sitere fra verket, samt videreformidle det til andre, i henhold til åndsverkslovens regler. En forutsetning er at navn på utgiver og opphavsmann angis.

Kommersiell bruk av verket er ikke tillatt uten etter skriftlig avtale med opphavsmannen.

If I'm making art too, we are making art, so the art is making, who is making art, I'm making art too, if there is something called ART, but we are making it, making what; personal enjoyment and satisfaction or personal thoughts and feelings. Do we try to communicate in case we are explaining the unknown, or do we try to create an illusion, so we are making art, and I'm making art too, if we are try to understand each other in art, that means there is something called art. But the real question is why do we make art now? It is the easiest; it is simply for fun or to let our head go blank .When I ask myself when I do this series of these answers, is not so clear, I predict which would be a good thing for art. When I think about art I love, or if I make art because I have to. It is not an option, maybe I have to Google why am I making art too, There is no reason, There is no way to understand why we make art anymore than being able to understand life itself, If you try to make what comes into your mind's eye even as it inevitably changes completely when you physically produce it, and it feels "right" then it is art. So we are making art in the end, so I do music, writing, drawing, painting, graffiti, graphic design, illustrations, patterns, street art and prints. I'm starting the constantly change my opinion about art.

The first thing that's pops up into my mind when I wake up is new ideas for art. It's been like this since I was a kid. It never ends and there is not enough time to do them all.

I need professional help to sort this mess out. Do we need that to make art, if we are making the real art, and what real art is? If we are making art, it's an essential thing. Ok maybe its an experiment to make a unique things with hands or it helps us to process our thoughts and feelings and interpret them. Maybe it's languages for expression, so there is an art make or it is one of these things. Art is the extension of my sole or the way I speak, or the task before me, Pierre Bismuth said "Everybody is an artist, but only artists know it" that gives substance, to the world around me. Or Art and life are one; they play out the music of love, hate, fear and death. Maybe our constant companion, trusted friend and bitter enemy. NO Art is the record of my existence.

After all this we will go back to try to understand if we are in the track of making art, if we are making art, in that case I'm making art too, for what? We make art because we

love creating things. There's nothing more satisfying for us than working on an art project for years and making it look just the way I want it. It's fun process, getting to express my interests and making the impossible possible. Or it's to get people to think, to think about their thoughts, the world and the meaning.

We hope to tap into the conscious and unconscious and manipulate the audience into feeling something for that purpose. We make art to think our self and to get into our own minds and better understand the world as a result.

So there is a result in art, if we are making art, in art we hope to be come a part of the great conversation of human society and help in small measure bring a new to that conversation. Or we try to create a more favorable environment to make others see more clearly, for provide us with new visual experiences in trying to record a time, place, person, or object or sometime we are making in to commemorate important people or events or reinforce cultural ties and traditions or for social change sometimes we need just to tell stories or adorn ourselves,

So through making art we are trying to question the art, and this is the question. In that that case why do we make art? To create an illusion or magic or predict the future or remember the past, earn a livelihood, or maybe to do something no one else can (or has yet done). No, I think maybe to amuse ourselves, or make us laugh, or make the ordinary extraordinary. In case we can share the art maybe we do art to increase our global understanding.

We are making art, but is art for hope or help to evoke to try to make to feel or to cry or to lift spirit or it's aim. Maybe art it's the belief that art can inspire people, make a house a home, and bring energy into the world!

Now. "I'm making art too", it's the title for my first art project I have done, and this question still exists today, and through this experimental research I'm trying to link between what it has been made available to me from the answers around.

We create art to learn, to grow, to explore, to convey, to resolve, to dispute, to reflect, to leave something behind, to pick up what we have found, to bask in the moment, to take a closer look, to ask, to breathe, to be selfish, to be selfless, to humor, to

manipulate, to distract, to focus, to ascend, to ground, to pray, to party, to connect. Maybe Art will make us know our purpose and the reason why we are continue, we not entirely sure why do we make art or rather, that's why I do it. So we are making art, to touch people, reach people, art can be all and nothing, we doing art, because we want to play.

As drifter in life, I kept a list of all the professions that interested me. In no particular order, that list included riding shotgun on the back of a garbage truck, stewardess, spy, explorer of faraway lands, soldier, dentist, and artist. With the wisdom of maturity, each of these achieved its final evaluation. Garbage smelled too bad to justify the ride. Stewardess seemed monotonous. Spies are by definition duplicitous. Land explorers are an extinct species. Growing up with raging for ten years of childhood cured me of wanting to be shot at for the ultimate benefit of the military/industrial complex. Dentists stick their hands in filthy mouths, inhale other people's bad breath, listen to Muzak, and end up with back problems. So far, there's been no regret in being an artist, and all the others have influenced it to varying degrees.

Along the way, I discovered the difficulty of making art that do not derive heavily from all the great pictures throughout history. This led to a reevaluation of how to approach any concept of art, Another hindrance was the late realization of how much the art world establishment resembles big business in its "ladder of success," that is, adherence to climbing to the top by way of expected production, self-promotion, networking and education goals. I've always tried to work against these criteria. Duchamp summed up the ultimate approach when he said; "I have forced myself to contradict myself, in order to avoid conforming to my own taste." In that spirit, I continue to be an industrious artist. As an addendum, but not to the question of why do we make art, specially not at a time when art seamlessly with all the overlaps we live in a delightful time that teaches us that our world is as big as our minds dare to make the various disciplines within the arts and culture may merge as we see fit. But why it should cost money, to find the elitist or at least something in our society no priority.

I don't know if I can understand where these questions and objections come from. Yet I believe that everybody has to do with art. Why? For the same reason of why do we

making art. It could be because it is valuable to live in a world in which you find yourself more awards than the strictly necessary for survival. And by extension for ourselves in the field of luxury to give more than just the physical. Because art people through the centuries has helped beyond the boundaries and limitations of their social, political, social or religious frameworks watch, or it may be a way of important things to raise the issue and to stimulate public debate. It can enrich your an artist a different lens to let up just so you can look at the world through the eyes of another. Art allows images by new thoughts occur to you that in turn create new images with you to experiencing feeling - emotion, sadness, excitement, anger, and joy.

Maybe one of the best answer to the question: Why do we make art? I heard in the movie Cloaca with a screenplay by Maria Goos, "It's not about the layers of paint. It is what it suggests". If we back to the simple answers about making art the most common answer goes around the Beautiful and true. That is also an art, the art can understand. Personally I think Mondrian in his later period perfectly understandable, it does not matter what I think but I think the colors are just beautiful. However, I think the design of Jacob Jensen absolute art while here the term industrial design is used. The art in my eyes still another that it has not previously thought and that most people are not able to create the same. In other words, life is an art in itself because there are so many people never made their hobby and you can not say the same for everyone, That irrational, illogical drive to create (destroying and rebuilding as dialog) is what makes us human. Storytelling (in its infinite forms) defines us as self-referential, self-reflective, infinite beings. The drive for the impossible, that sometimes we actually touch upon with a brilliantly crafted story or perfectly placed, the answer to these questions is, Why Not?

So from here I'm thinking in my artistic practice that is focuses on research and doubt in the recognized, and the re-reading of the symbols within a community.

New spaces, that are explored in my artistic projects are social interventions in public places and exhibitions using illusion elements that come from my personal view point, it is also about the distinctions between the fake and the real and what is the meaning of each one? Through symbols, signs and the imagined communities are created. Predicting these question of Why do we make art, may constitute a symbol of art. I

often think of who created the symbols and promoted them? Which role they play in different cultures? Both queries are in relation to traditions and customs, but also how we relate to specific symbols. That is close to the question of why do we making art, and it look like conductive circle, or channels are open and connected to each other, do we try through art to answer a question of art it self or answer our art and shred justification consistent from the art world, In my works I intend to instigate questioning and doubt readings of symbols for every things are coded, I enjoy when I refuse the value of approved symbols and create alternatives to such understanding of them through manipulation.

I attempt to place Palestine and myself in a global context through my art, especially since I am from the area far away from the code creation scene. I try to dismantle the combination of the recognized community symbols through the breakdown of symbols and icons; those that are delivered to ones doorstep, studios and hence brains and thoughts, and how it uses people. How this had been publicized the community into the international without being actively engaged, just spectators, I am interested in the subject of image and community and question about the things that it have already asked, to create new concepts or relations to the signs recognized within certain communities, the kind of irony of being molded and globalization associated with the communities, especially the communities that gave in to adopt certain codes. Not just Palestine, in the world, the propaganda has become the power.

I watch many of these questions from the political and cultural viewpoint, and my thoughts are: the art makes a symbol out of me how am I being used in paradox? I can't know if I'm part of this or no because neither a part of it, nor am I realized in many different angles, especially bearing the fact I can't be confident if I'm part of this industry, because of the geographical location, political or religious layers. The idea to be involved and became part of a whole, without the slightest realization creates the bottom line of my artistic practice, so far. The aim of building those questions is also to build an alternative reality in my research.

I position myself in a particular social situation or I attempt to place others in my circumstances through this experimental research to create a new personal space for expression. Baudrillard claims that our current society has replaced all reality and

meaning with these questions and that human experience is of a simulation of reality. The questions about the essence of the fake from the real makes me question whether or not I am influenced by Baudrillard in "Simulacra and Simulation" and how media, culture and the link between them can be the formation of art, how the hidden things are substitutes for rising centralism. Therefore in my research and my practice I try to give new character for the concealed, and try to relocate the real, the concealed and the alternative.

The most important issues about industry of culture and the effect these have on societies, especially the art issues. By molding people into the same mould thus creating similar samples; consumer and standards, which are marketed. Throughout, I'm questioning the status of the consumer culture with sarcasm; a subversion of highly familiar imagery that forces the viewer to question deeply embedded concepts of advertising and its impact on art society. I try to put myself in the contexts of a respondent art mission and this attempts to celebrate one of the manifestations of art life, it revolves around the multilayered, multifaceted forced or exposed or covered that the audience is exposed, and the ideological exposure and projection of media, and how it is used in developing small and limited, how to they use metaphor other ways and different approaches. The questions to relate to the art space, how it appears and disappears since it builds new alternatives.

2013. Dima Hourani, Oslo National Academy Of the Art.