

Fatana Baktash Arifi

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Handasaism Statement

Artist Private Technique

Handasaism is my private Style, I originated it in 1985, and its concept comes to life from the combination of the principles of Realism and Geometry portraying the subject matter with a delightful, two-dimensional colorful composition that carries the particular marks of elegance and reality. Handasaism is a combined word from Farsi and English languages; (Handasa) means Geometry.

Technically the two-dimensional geometric composition of Handasaism stands on the actual principles of design, rules, and regulation of the traditional realism; using the same method of arrangements and the realistic linear and aerial perspective concept; constructed by a verity of regular geometric forms. In other words, differ from the Cubism and the rest of the geometrically based styles; Handasisim observes the objects from one point of view, and one line of vision consists that preserve their actual organic structures even overlapping. Creating my paintings with the purity of one single medium also differ my style from cubism and other mixed media styles. Understanding the method, concept and philosophy of the Sacred Geometry also enabled me to create my recent paintings more significant visual presentation of the technique. My Handasaism artworks are 100% handmade, created with no use of any geometrical tools or digital equipment.

Since childhood, doing painting and drawing of the objects helped me also to be curious about the fundamental physical structures of the objects, humans and landscape, so focusing on these basic qualities encouraged me to extend the radius of my imagination from the shallow shape of the objects to the essence of their core structure. As the result, I perceived and noticed that the basic structure of each element stands on geometrical forms establishing from a dot- point and extends to two or three-dimensional standard shapes. Thus, before starting the drawing of the realistic shapes of the objects, I categorized and divided each of them into varieties of geometrical forms. (I came up with this concept in the age before having any information about modern arts, their techniques, or sources, especially about cubism).

In the beginning, I created my pieces as watercolor on paper. To create my artworks more vibrant presently I enjoy creating them with oil or acrylic mediums on canvas.

The theme and subject matter in Handasaism are selected from the realities of the human society and its environments. The continuous social and political instability in my homeland, as well as the imposing boundaries on women's aspects and their activities and restricted boundaries on the art phenomenon by pessimistic groups inspired me to portray human and women's values; their aspect and realities in a particular way of visual presentation, so depicting women's aspects became one of the key subjects in my Handasaism work, thus the presence of women is an essential element in my geometrical compositions.

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Thinking about producing portraits in this technique was another experimental phase; so creating the self-portrait painting in Handasisim is the result of this effort. Studying the facial elements of a human with geometrical forms gave me the opportunity to extend my realistic portrait painting skills in a new direction of creativity.

The style, besides being an award-winning technique from my native country, it is recognized in the experimental category in the Artist's Magazine and is copyrighted at the Library of Congress in the United States. It also is on a permanent display at the Embassy of Afghanistan in Tokyo, Japan and some other collectors as well.

Women's lives are full of challenges everywhere, but more in the societies where gender apartheid is a big alarm and boundary to them. As an artist and a woman, I use my personal style, Handasaism as an effectual tool where I can highlight the essential issues of women's lives with a particular visual and artistic presentation.