

Karim B Hamid
Upon The End of Play and Infancy

Artist Statement:

I want to refer to my paintings as demonstrating, what I call, a 'psychic moment'. A visual situation that occurs very quickly to the human eye, or understanding. I want to take that brief moment, and through the magic of liquid paint, elongate it and stretch that momentary time. In that psychic moment, there is a confusion in the mind's eye about what it wants to see, what it can see, and what it might try to do with what it sees. I take this visual confusion and then begin to layer it in a painting so that everything I introduce in the composition then battles to be relevant. This layering becomes a type of visual archaeology - so that the composite is just as important as is the whole. If I can ask anything from the viewers of my work, I would ask them to seek out details. I believe in a kind of visual slow-motion - a need, or desire, for the viewer to contemplate. I hope that the more a viewer contemplates my work, the more they will see.

For my themes - I often refer to the tradition of Pin-Up modeling (from the 1940s and 1950s), obscure or vintage 'soft' pornography images, various amateur photographs, various social media photographs, and the religious tradition of Western Art History.... and then I mix them all together in my mind to create a new kind of visual environment. My main interest is focused on the mechanics of observation. I'm interested in how we see things, the way we see things, and what we do with the things we see. I also like to take things to pieces (mostly images) and then put them back together again and see what happens.

'While the imagery is often distorted or exaggerated in Hamid's work, he also expects his painting to express itself within its own polemical and painterly distortion of that distortion. It is much about the thing/person being observed, as well as the method of being observed. So, in Hamid's paintings the art is not necessarily about simply watching a scenario it is more to do with observing a scenario deeply.' (Maria Porges / ARTFORUM Magazine / 1996)