**Another Vision to the Other Side of our Life**

 In her most recent exhibition, which was held in Phoenix, Arizona on the third Friday of February 2016, the American artist, Christine Cassano, exhibited her artworks that are concerned with the relationship between technological and biological systems, specifically those biological systems that are related to the human body. Her artworks well portray the relationship between us, as humans, and the environments surrounding us in each period of our life.

 Cassano was born in the southern part of the State of Virginia in 1974. She got her Bachelor of Fine Arts degree from Old Dominion University. In 2001, she moved to the City of Phoenix in the State of Arizona and started her unique style of mixed media by combining organic and industrial materials and representing how they actively work in our life together. Cassano held three exhibitions in Phoenix about this artistic dualism. Cassano’s artworks consist of a combination of industrial materials (wood, strings, plastics, copper metal, some other construction materials … etc.) and organic materials (rocks, concrete*,* bones, organic liquids … etc.). It is not just a combination of these two materials, but also a professional use of acrylic colors that well present the essence of the relationship between them. In 2013, Cassano’ artistic vision took a new turn in which she started to focus on a new artistic dualism between technology and biology. She explored, in her work, the effect of technology and its interaction with the biological systems that exist in both of human and animal.

 Art is a visual text in which the artist writes whatever his eyes see, heart feels, and senses realize. Therefore, some artists invent their own technique that is more powerful to present what might be hidden from our vision in everyday life. The function of art is to aesthetically excite us about the subjects that occupy time-space significance in our life.

 Cassano’s artistic experience has been since 2000, but her most important artwork, in my opinion, appeared in 2009 to 2012 in which she used some ready-made objects to create those artistic works. She used concrete slabs, metals, glass bottles, and twigs in addition to some personal symbols and colored with acrylics to create heavy paintings that are hung on walls despite their weights. Through these works, Cassano wanted to create a kind of harmony between organic and industrial objects; and by using strong colors, she has succeeded in manufacturing a visual space that is able to reduce the weight of those component elements in the eyes of viewers. She also carves the concrete slabs with geometric shapes such as squares, circles, and rectangles to better visualize her artistic story.

 Cassano had a mountain hiking accident and hospitalized for a while. She had hip replacement surgery and stayed in an environment surrounded by technical/medical equipment. This has affected her work style in a way that starts to show how interesting the art is when it is combining two powerful systems, technological and biological; in other words, how mechanical and organic objects can be together a powerful tool in any artwork. She transforms the pain to a pleasure through aesthetic work that has interpreted her catastrophe as something beautiful, cheerful, and irreplaceable. She urges us to rethink the conventional definition of art. Art, in her work, is not a simulation of nature or an imitation of the existential moments in human life such as death, war, or poverty, but environments and systems that are more effective in the production of relation between man and machine. This is why we see her work, most of the time, as not a painting that needs to be hung on wall, but we see them dangling from the ceiling, or even flowing over the wall in a net shape that contains a set of necklaces similar to those organic cartilages that are found in human backbone. It is the environment that we all live in but never discovered yet. She also uses the technique of placing objects on the wall directly and randomly without using a frame via placing a set of circles formed by a solid metal, which is a tube that is filled by concrete and fixed to the walls by nails. Not only that, but also strings and cross sections of the tree trunks that give a sense of two unrelated objects have been connected together for the sake of creating an active aesthetic environment. The strings have done what the rocks did in her 2013 works; each has formed the axis that connects all random parts together for grabbing viewers’ attention to the central thought of the work rather than being dispersed to other directions since the piece has not been framed.

 Cassano’s artistic experience is an unconventional way to portray what is conventional in our life. She twists the art to be more than a frame, color, canvas, and/or paper; she moves it to a higher level of what so called “constructive composition.” Cassano might not be the first artist who has done this technique, but she is definitely very creative in her combination of mechanical and organic objects that many artists are unable to address in such a unique way.

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Translated from the Arabic by Saleem Suzah