

Yousha Bashir is an artist with various capabilities whose works contain many narratives in multi-genre creative spaces, yet he speaks with a unity of intent. In these spaces motivations and different impulses share equally with the artist's own personality. He knows well that in today's interconnected world, which is in a state of fundamental fluctuation, the artist must change his means and medium to create answers that are current.

In his process, Bashir has disconnected his own personal art world from the tradition of art as display. He has substituted it with experiences in many Fine-Arts mediums, excavating to the inner layers of exposed reality. His approach to the creation of sculpture, painting and at times video performance share in common, the denial of habits and the status quo, creation of new layers of reality, a depth of visual vocabulary and most importantly, **the act of creating art.**

His confrontation and challenge with art revolve around an axis of reality and the illusion of stability and decay. In a way his work exposes the paradox of death/life and mechanical behavior vs. sensory reactions. These creations are in a state of motion between suspension in space and stability - a cycle of creation and destruction.

With a dissent influenced by Anarchists and Nihilists, Dadaist negation and Surrealist illusions, he uses all means of expression to surpass the common space. The behavior he demonstrates in his video work while constantly creating and destroying leads to a meditative state of unconscious being. His paintings of featureless faces with liquid and flowing colors entice a play of duality. These works of expression through action are analogues of his video work. Faces unknown to themselves are in flux between subject and object, self and the world or reason and insanity.

The primary focus of Yousha Bashir is sculpture. His objects and sculptures sometimes take on exact anthropomorphic forms. These forms suspended from the ceiling or spread around the space, surrounded by brains and hearts that have been impaled on walls, make the observer curious and worried at the same time. With more scrutiny it becomes apparent that although these sculptures and the pieces of bodies (hearts, brains and heads) are made of hard materials and sometimes follow the lines of the body; they are not purely lifeless objects. These objects and pieces of sculpture after having completed the process of creation are now confronting the viewer as the extension of his own expanded soul and consciousness. Doubtless Yousha does not intend to solely display deformed and disintegrated bodies nor is his intent to purely distress his spectator. Pieces and parts of bodies do not only hint at wholeness of the body. **His aim is to heighten the aesthetic and to sensitize awareness of color and sculpture** (surface and volume). In fact the latter are two different media expressed usually in a state of competition. The color in Yousha's sculpture succeeds in that it is a validation of the volume. It intensifies the expressive moments in the work. At times the color transforms into the defining element creating colored spaces or deepens the conflict among the forms; effecting the viewers feelings with sensations that are indescribable and can only be sensed (evaluated) with the actual seeing of the work.