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KEYWORDS	ABSTRACT
Sol LeWittAsif Sharif, SOLiiWett, Minimalism, Conceptual Art, Pakistani Art, Contemporary Sculpture, comparative analysis.	This comparative analysis examines the curious interplay between two seemingly minimalism, incompatible art forms and towering figures of their respective cultures and epochs. Sol LeWitt, a prominent American sculptor with complex, system-based works is typical of 20th century conceptual art. Meanwhile, Asif Sharif is certainly being noticed for painting in an era of minimalist art in the 21st century. its aim to observe how artists different from philosophical, historical and sociocultural idea. The research also examines a qualitative comparative works of Sol LeWitt to understand how he developed his innovative techniques and their influence on the conceptual art movement, as well as the intricate web of ideas and concepts he integrated into his projects. Contrast LeWitt's intricate sculptures, wall drawings, and structures against Asif Sharif's works of minimal art. Description An emphasis on simplicity characterizes the work of Sharif, the distillation of forms and concentrate on art's core, frequently deploying minimal materials to produce powerful visual experiences. on the other hand, discuss with Asif Sharif to funding out the analysis. Based on some selected works of each artist this treatise aims to figure out correspondences and differences between the creative strategies of the two artists, and also the historical and cultural conditions that conditioned their work, and the influence of these ones in the world of art. The philosophical principles and critical acclaim of these artists' works illuminate how they helped to alter the course of art. Finally, this analogy juxtaposes two divergent artistic disciplines and provides potential readings for complex and minimalist strategies in current art, thus seemingly ironically widening the horizon for the creative inheritance of both Sol LeWitt and Asif Sharif.
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Introduction

Image Minimalism looks like a calm refuge in such a complex, always-on world, inviting us to think about the beauty of simplicity. A minimalist is an artist who dares to strip the work down to its most fundamental features.” Minimalism, an art movement with origins in the mid-20th

century, seeks to question what conventions of art and luxury are by inspiring both artist and observer to reduce their work to the most essential form. The article explores minimalism as a way of thinking, explaining its origins, how it was first used, and its enduring contribution to art. Minimalism is more than just a reduction of elements; it is a purposeful decision to reduce artistic expression to its most essential aspects. Inspired by various influences, including geometric abstraction, Bauhaus design, and Zen philosophy, minimalist artists aim to eliminate unnecessary elements from their work, resulting in a visual language that is pure, precise, and uncluttered (Sixties, 2001).

Take a deep dive into it, go back and look at these other people who are so influential in kicking this thing off and the sociocultural dynamics that allowed this thing to grow. The influential works of Donald Judd, Agnes Martin and Mies van der Rohe stretch beyond the boundaries of the minimalist tradition. It extends beyond numerous circles of the arts and influences their reception and production (Strickland 2000).

Above all, minimalism challenges art theory and makes us think about the significance of form, volume void, and material. Minimalist works in this vein ask you to talk to the void by removing information you don't need, forcing you to think about what's been left behind, which also helps you to be present. (Strickland, 2000).

Literature Review

Ancient Greek sculptures have been produced since the 7th century BCE, with their peak being the Classical period, and an idealistic and naturalistic human form, mostly famously a man and woman draped in balance and proportion. The Kouros and Kore statues are sculpture's examples of simple and easy form (Boardman, 1996).



Figure 01: Menkaure and Queen (perhaps his wife Khamerernebtyn II), 2490-2472 BCE, Museum of Fine Arts, Boston.

Expression of serenity with clean and straightforward designs. This one sort of goes without saying and has a rich grounding in the basic tenants of Buddhism, where good intentions, pure thought and a simple way of living are emphasized. The purity you will note in a lot of Buddha statues has always been more than aesthetic detail; Buddhist faith is focused meditation and inner peace – purifying yourself mind, body, and soul. Such works are the portrayal of the calm meditative path and the inner journey, which is the aim of Buddhism to promote (Fisher, 1993).



Figure 02: Seated Buddha (Sculpture) Bronze, late 15th–16th century, Thailand

The Chinese Shang (c. 1600–1046 BCE) and Zhou (c. 1046–256 BCE) dynasties are known for their rights including metal casting.[89] At this time bronze was mainly used to make ritual vessels and weapons. The forms on these bronzes were often devoid of any overtly-cluttered obsessive detail and at times even minimalistic in design, clean lines, with sharply defined geometric patterning. This simplicity in architecture mirrored the ritual and ceremonial significance of these objects. Especially notable are the ritual vessels, which are simple in design compared to the more elaborate vessels popular later in the dynasty. They are important as history and culture relics, as well as outstanding works early in the history of China's metalworking (Art: 2000–2004).



Figure 03: Water Buffalo Shang dynasty (Sculpture), Stone, 13th–11th century BCE, China

The Romanesque and Gothic periods were characterised by a more ornate style and such carvings were commonplace in medieval churches. The art of the Romanesque was massive, heavy and solid, with thick walls, and contrasting light, the voids of the sculptural decoration creating volume and tension. Sculpture and carving typically utilised simple, rounded forms, rather than the more detailed or naturalistic representations. There was a transition to an ornate and complex Gothic style. Sculpture during the Gothic period became more complex with more realistic characteristics, such as longer proportions and a more naturalistic rendering of the human figure. The appearance of flying buttresses and pointed arches in architecture which made possible higher and lighter roofs, affected the style and subjects of the sculptures (Rudolph 2019).

The minimalist movement had a significant impact on sculptors in the Indian subcontinent, influencing their artistic styles, materials, and conceptual approaches. It contributed to the diversification of contemporary sculpture in the region and fostered cross-cultural exchanges that enriched the local art scene.

Several Pakistani artists and sculptors have been fortunate enough to receive their academic training and practice their art professionally outside the country, in Europe and the United States. Overseas, they stumbled across the Minimalist artworks and the philosophic principles of the movement to which they would owe their aesthetic. There was also an affinity among Pakistani sculptors for the geometry of minimalism. They began by experimenting with simple 3D shapes cubes, spheres and rectangular bars and considered how these shapes form a language in their sculptures.

They frequently worked with industrial materials, including steel, aluminum, and acrylic. It was in such a contemporary expressionist idiom that Pakistani sculptors began to experiment with the impressions of similar forms in sculpture and move away from traditional materials like stone or wood. Minimalist art's restraint, simplicity, and eschewal of over-embellishment paralleled the overall aesthetic tendencies of South Asian art. Pakistani sculptors adopted these principles and their work reflected harmony, balance, and elegance.

Minimalism encouraged artists to think about the work's relational aspects of space, light, and viewer engagement. Pakistani sculptors started to delve into these themes with their installations that manipulated dimensions and perception of space and form. Some Pakistani sculptors (Syed Afsar Madad Naqvi¹, Rasheed Araeen², Shahid Sajjad³, Zahoor ul Akhlaq⁴, Anjum Ayaz⁵, Huma Bhabha⁶, Rashid Rana⁷, Adeela Suleman⁸) have played a major role in the development of the Minimalist sculpture and its application in the Subcontinent's artistic environment.

Methodology

The research also examines a qualitative comparative works of Sol LeWitt to understand how he developed his innovative techniques and their influence on the conceptual art movement, as well as the intricate web of ideas and concepts he integrated into his projects. Contrast LeWitt's intricate sculptures, wall drawings, and structures against Asif Sharif's works of minimal art. Description An emphasis on simplicity characterizes the work of Sharif, the distillation of forms and concentrate on art's core, frequently deploying minimal materials to produce powerful visual experiences. on the other hand, discuss with Asif Sharif to funding out the analysis.

Sol LeWitt prioritised the ideas behind his art over the way it was made REUTERS The importance of a LeWitt lies in its essence. He was an influential figure either by his design or by his works, influential in the conception and practice of Conceptual and Minimal Art and, among his other activities, the French support of minimal art as a fundamental output, if not extended with tapestry, is a form of tapestry, installation, sculpture, publications, painting and drawing. His most famous works are his simple geometric wall paintings and drawings and his modular sculptures consisting of cube-like shapes constructed out of concrete, steel, polyurethane or wood. LeWitt's thoughts on the nature of conceptual art have attracted notice. Contemporary exhibiting locations must adhere to the artist's guidelines to "install" his wall paintings. LeWitt graduated from Syracuse University⁹ with a BFA. Following graduation, he worked as a graphic

1 Syed Afsar Madad Naqvi (late) is a known Pakistani sculptor, born August 10, 1933, in Amroha, British India.

2 Rasheed Araeen, born June 15, 1935, is a famous Pakistani sculptor raised in humble circumstances in Karachi, Pakistan.

3 Shahid Sajjad (late), a Pakistani sculptor, was born in Muzaffarnagar, British India 1936. He became a self-taught sculptor.

4 Zahoor Ul Akhlaq (late) was a Pakistani sculptor born in Delhi, India, on February 4, 1941. He is famous for his unique style of paintings, sculptures, and designs.

5 Anjum Ayaz born in Amroha, India, in 1949, is a talented sculptor and painter.

6 Huma Bhabha is a Pakistani sculptor in Poughkeepsie, New York. She was born on January 1, 1962, in Karachi.

7 Rashid Rana (Pakistani, b. 1968) is a visual artist of high esteem in Pakistan. His work is included in many exhibitions throughout Pakistan and around the world.

8 Adeela Suleman, 1970 (age 54 years), is a contemporary Pakistani sculptor and artist based in Karachi.

9 Syracuse University is a private research university in Syracuse, New York, United States. Established in 1870 with roots in the Methodist Episcopal Church.

designer, attended seminars at the Cartoonists and Illustrators School, now the School of Visual Arts, and eventually took shifts at the Museum of Modern Art among artists like Robert Mangold¹⁰ and Dan Flavin¹¹. His art has been shown in several galleries, such as the Museum of Modern Art (REB, 2013).

Sol LeWitt's examination of the cube as a subject was especially pronounced in his series "Incomplete Open Cubes." This series exemplifies LeWitt's interest in the serial permutations of geometric forms. Each of the images that make up this collection is a different interpretation of a three dimensional cube with a couple of edges of faces missing. This wilful incompleteness is the starting point of the series (REB, 2013).

The interest and interest of "Incomplete Open Cubes" are therefore based on permutations and combinations of these not there components. By changing what parts of the cube are empty or filled, LeWitt causes the cube to change form and projects various visual and mental compositions in the viewer's thoughts. The alignment of the openings with the absence of the material constantly requires the user to engage in a mental experience in order to recreate the full form of the cube. In this way, the viewer becomes complicit, constructing the cube, not with their hands but in their minds' eye (REB, 2013).

Furthermore, examining the various pieces in the sequence more closely might reveal intriguing details about the minute differences in their architecture. These differences raise essential issues on what constitutes excellence and completeness in art. They cast doubt on conventional ideas of what makes a composition complete by arguing that some components might be as important when absent as when they are there. The series also encourages reflection on the role of the viewer in art. It means that the form and content of the work are relatively dependent on the viewer's perception and imagination. That idea infuses LeWitt's art with an animate power – turning 'Incomplete Open Cubes' from an exercise in the geometric to a critique of the making and reading of art. (Figure 4)

LeWitt's most well-known and elaborate works are possibly his "Wall Drawings." These huge murals are executed according to the artist's precise specifications, which assistants or sometimes other artists execute. The intricacy is in the painstaking preparation and execution, where the ability of individuals to comprehend and execute LeWitt's instructions will determine the outcome. Comparing many "Wall Drawings" enables investigating how precise instructions may result in various visual outputs, demonstrating adaptation and flexibility within a conceptual framework.

Five open geometric structures show this statement. It is made up of five open geometric structures of the same height and made of wood components that are identical in breadth. These are the two-dimensional extrapolations of the trapezoid, parallelogram, square, triangle, and rectangle into three dimensions. Although they are all connected to the cube, the relationships between the

¹⁰ Robert Mangold, October 12, 1937 (age 86) is an American minimalist artist. He is also the father of a film director and screenwriter.

¹¹ Dan Flavin (1933–1996) was an American minimalist artist famous for creating sculptures and installations from commercially available fluorescent light fixtures.

various structures differ, and there is no logical progression from the first to the last. Except for the triangle, which has three sides, every figure on which the constructions are built has four sides. The rectangle's base is half that of the parallelogram, trapezium, triangle, and square, all of which have equal bases. Except for the parallelogram, which is asymmetrical about one of its vertical axes, all of the constructions are symmetrical about them. The twenty-five conceivable combinations of the structures are shown in groups of one to five in the artist's book *Five Open Geometric Structures and Their Combinations*, released the same year these sculptures were created. The same five are repeated four times in a piece called *Four-part Open Geometric Structures*. They provide the appearance of order since they are arranged in non-sequential rows according to the five potential configurations of groups of four, but a closer examination reveals that their reasoning is illogical. (Figure 5)

Both LeWitt's compulsion to repetition and modularity are vividly demonstrated in the *Modular Wall Piece with Cube*. It is assembled from a handful of nicely articulated modular units of white-painted wood pinioned into a larger geometric arrangement. These smaller pieces--cube shapes are a common choice--are laid together to become a unified, visually captivating form. The white-painted wood contributes a feeling of neutrality and purity to the art. White had been selected as the main colour since it reflects the natural geometry of the item and allows light and shadow to play a major part in how the viewer reads the piece. Light reflects off the white surfaces producing subtle tone variations and emphasizing the work's sculptural depth and form.

Another aspect evident in LeWitt's body of work, the cube symbolizes a fundamental form and simplicity. Complex and fascinating designs are possible when a single module is varied and repeated. The cube is positioned to be indicative of the entire structure and as a focal point to direct the attention of the viewer toward the median point of the piece in the "*Modular Wall Piece with Cube*." Nothing to Do with the Object Distillate, Said LeWitt Sparks of the object are defined in paragraphs that guide placement and installation, and an art work does not have to be material, it may be an idea or a notion, he explained *Signatures*. With his modular approaches to art, he was amenable to the spirit of variation, versions of the same idea could be performed under different circumstances. This part of his work problematised the concept of authorship and artistic originality. (Figure 6)

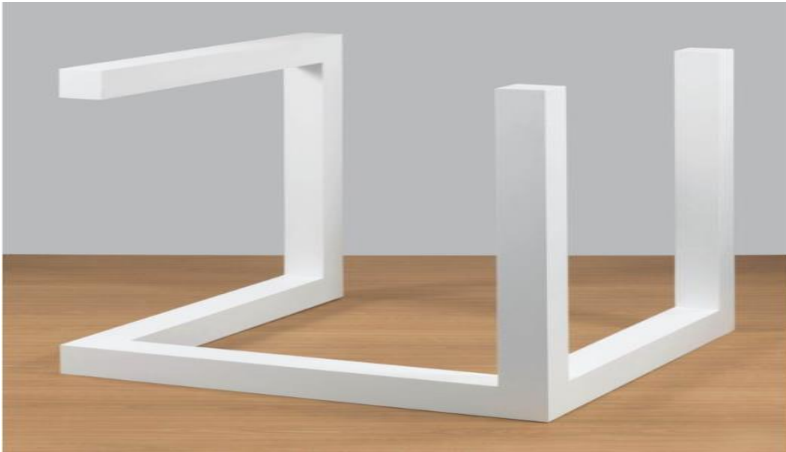


Figure 04: Sol LeWitt, incomplete Open Cube, painted aluminum, 42 x 42 x 42 inches, 1974.



Figure 05: Sol LeWitt (five open geometrical shapes), Acrylic on mahogany, 1979.



Figure 05: Sol LeWitt (Modular Wall Piece with Cube (1965/1977), white-painted wood structure.



Figure 06: Sol LeWitt (Modular Wall Piece with Cube (1965/1977), white-painted wood structure.

National College of Arts, Lahore, Pakistan. Asif Sharif is a great talented sculptor, his work is full of fresh and fascinating emotions, his sculptures interlace the traditional culture with contemporary artistic concept. Aurel's career achievements are remarkable and he is an art world heavyweight in Pakistan. His works have been appreciated for detail, invention, and the novel viewpoint he introduced in sculpture (Sharif, 2023).

He is a student of art and a cigarette smoker since 1995. There was an element of discomfort in his mind regarding understanding art in the culture and the possibilities of expressing such art in society because the significant part of contemporary art practice in the region is not effectively related to our local surroundings. So, he could not figure out art issues in a cultural and social context. Art has always reflected any society and represents the time it is practiced. This made me look for something that could give me an understanding and linkage to the community regarding art in our region (Sharif, 2023).

When he joined the M.A (Hons.) The visual Arts program at the National College of Art gave him an awareness and understanding of South Asian art and its context in this culture. New dimensions were opened for me to understand and study contemporary art issues from many perspectives. This was also the turning point in my personal art journey. He discovered that the traditional Fresco Painting is being neglected for several reasons. The traditional methods of doing so are time consuming and tiring, but because they are a craft, a lower (as in lower of 7) form of art, a decorart or such. He, therefore, opted for Fresco Painting as his main art practice, contributing to its revival and advancement in contemporary format, without compromising on its sanctity (Sharif 2023).

Asif Sharif makes minimalist sculptures that few can resist though the objects exude simplicity conjured up for thought. The open geometry in his works goes beyond aesthetics to touch on abstract and philosophical ideas that are at the root of human reflection. Sharif's design power isn't confined to a simple play of forms. But then, there is also a subtext which of course cuts as deep as escalated market and political concerns that pummel the viewer right into the gut (Sharif, 2023).

Through his art, Sharif provides a thought-provoking commentary on the multifaceted layers of the human experience. Each sculpture invites the viewer to embark on a visual journey, where their understanding is brought into question. His clear geometric forms are doorways into the mysterious and the philosophical – alluring to the viewer to question what it is we perceive as real or as being. A signature success of Sharif's work is bridging the gap between the individual and the collective, between the self and society. His sculptures serve as a vessel through which questions of socio-political dimension are made apparent. Steven isn't laying out a deterministic vision, rather, he's suggesting that his mini, precise forms are metaphors for a larger process of destruction and transformation, and by working this iconography into his minimal structure, he makes you think about the way we live together on the planet.

In addition Asif Sharif's sculptures traverse the complicated relationship of the self with body, spirit and infinity. He now, in this voyage, uncovers the basic questions that have bedevilled

philosophers and men of thought over the ages. With precision and finesse, he builds a visual conversation that travels between ether and solid, finite and infinite. In doing so, he challenges viewers to consider their own role within the mother of all tapestries.

Asif Sharif's minimal sculptures move beyond abstract expressionism into profound channels of abstract and philosophical meditation, engaging immediate socio-political issues. In a world of short attention spans and quick fix sensationalism, he proves yet again that art has the ability to inspire the individual to think, reflect and ponder the bigger issues of what it means to be human. With open geometrical concepts, he seeks to explore the limits of our perception, and lets us confront the complex grid of connections that ties us in a world of infinite opportunities.

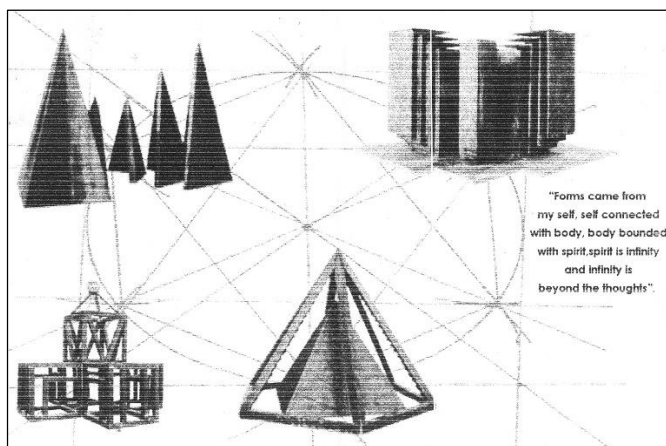


Figure 07: Asif Sharif (Beyond the Thoughts 1999), layout sketch.



Figure 07(a): Asif Sharif (Beyond the Thoughts 1999), brown~ Polished wood structure.



Figure 07(b): Asif Sharif (Beyond the Thoughts 1999), brown~ Polished wood structure.

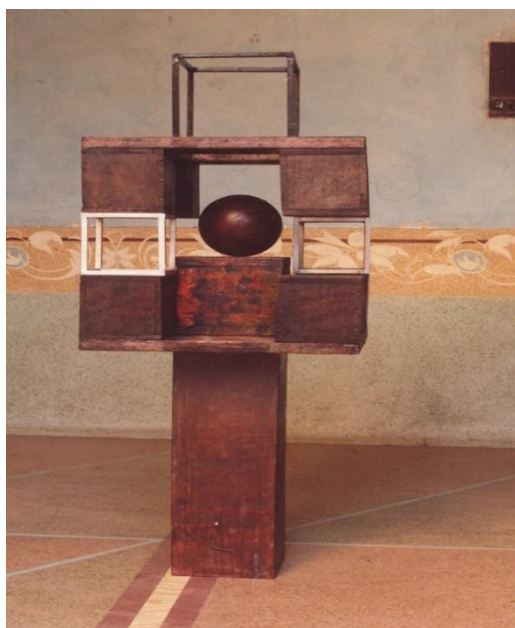


Figure 07(c): Asif Sharif (Beyond the Thoughts 1999), brown~ Polished wood structure.



Figure 07(d): Asif Sharif (Beyond the Thoughts 1999), brown~ Polished wood structure.

Comparisons

LeWitt's "complex works" and Asif Sharif's "minimal works." Such a comparative study of two artists (one western other eastern) increases the understanding of the research findings in the context of the contemporary art in general. Although these two artists hail from separate cultural and artistic worlds, their works provide an occasion to reflect and intercom pare.

Sol LeWitt, who created complex, concept-based art, represents the intricacy of postmodern art. The geometric shapes and mathematical exactness he's put to use, the instructions for the execution of his art—they transcend traditional ideas of art making. LeWitt's work often entails careful planning and the participation of assistants in bringing it to fruition. His sculptures are not only physical objects, but also puzzles of ideas; they ask viewers not just to encounter and believe in them, but to solve for their meaning, and to participate in the ideas. LeWitt's legacy is in bucking the constraints of what art can be, experimenting with medium and approach.

Meanwhile Asif Sharif, a young contemporary Pakistani artist, presents his very individual take on minimalism. Despite his art belonging to the domain of minimalistic, it lacks not only the traditional minimalistic format, but also few of the cultural and traditional inputs, which are reflective of Pakistani society. His works are not just formal simplifications, but contain deep meaning – often based on the country's own complex socio-political context. Sharif's minimalism is more than just aesthetic minimalism; it is minimalism that is rich in meaning and that works, even if slightly, with the materials and the objects of everyday life to create art. The combination of cultural symbols and storylines is a characteristic of his aesthetics.

Conclusion

In juxtaposition the LeWitt and Sharif works illustrate the variety of styles in contemporary art. If LeWitt's intricate conceptually-driven works subvert tradition and invite intellectual

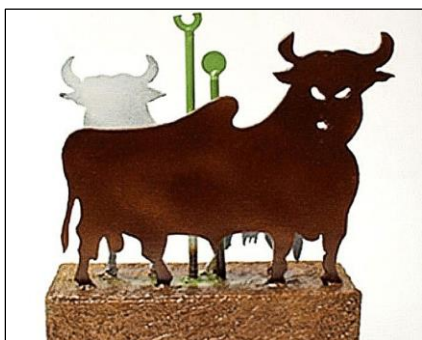
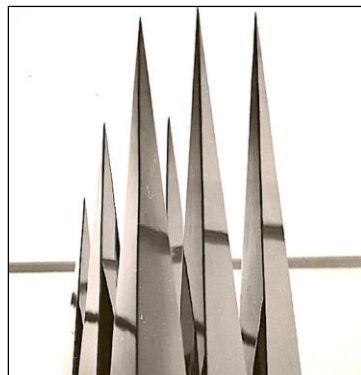
engagement, Sharif's minimalism does away with everything else, concentrating on pure form, emotion. Comparing Sol LeWitt with Asif Sharif's range of work is an example of what I mean about contemporary art being so complex. It goes to show how art may serve as a mirror for cultural trends and mores, individual beliefs and tastes, and our ever changing landscape of art. With LeWitt you've got complexity and conceptual depth for the mind to chew on, while with Sharif you've got minimalism that one can consider to be pretty and that invites viewers to see the beauty and meaning in simplicity. Finally, these artists also both add to the complex fabric of contemporary art, marking the myriad ways in which acts of the imagination and of interpretation occur in the art world.



Referenec Images of foot Notes 01 to 08



- 1- Syed Afsar Madad Naqvi's work
- 2- Rasheed Araeen's work
- 3- Shahid Sajjad's Artwork (Sculpture)
- 4- Zahoor ul Akhlaq's Artwork (Sculpture)
- 5- Anjum Ayaz's Artwork (Sculpture)
- 6- Huma Bhabha's Artwork (Sculpture)
- 7- Rana Rashid's Artwork (Sculpture)
- 8- Adeela Suleman's Artwork (Sculpture)





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