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#INTERFERENCE

Cyber Dialogue

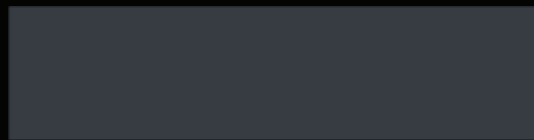
Why is it vital for crativity to play a central role beyond the realm of art?

A selection of works from the Farjam Collection

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THE FARJAM FOUNDATION



The Farjam Foundation a private non-profit and non-governmental organization that fosters art and culture. At the core of the Foundation's work lies The Farjam Collection. Featuring Islamic and pre-Islamic art, Contemporary Middle Eastern and International Modern and Contemporary Art, the Collection is born of a passion for art, exploration and travel, reflecting the affinities and tastes of a seasoned collector. Through a timeless journey into art, it embodies the fusion of cultures and traditions between East and West. The Islamic section of the collection spans the entire history of Islam, bringing together items produced throughout the vast territory between Andalusia and Mughal India. Its treasures include Quranic manuscripts, miniatures and illustrated books on science, mathematics and poetry, as well as finely decorated metalwork, lacquer, glasswork, tiles, glazed pottery, woodwork, textiles, coins, jewelry, and fine carpets.

The Modern and Contemporary Middle-Eastern section of the Collection is one of the leading collections of its kind, comprising pivotal works by Farhad Moshiri, Mohammad Ehsai, Abdul Qader Al Raes and Ahmed Moustafa to name a few. From established to emerging and cutting edge, the artists featured mirror the rich and dynamic Middle-Eastern art scene.

The Modern and Contemporary section of the Collection includes major pieces from the Impressionist, Expressionist, Modern, Pop, Minimal and Conceptual art movements. Its growing range of works includes international Modern and Contemporary masters such as Pablo Picasso, Henri Matisse, Georges Braque, Pierre-Auguste Renoir, Joan Miro, Fernand Leger, Alberto Giacometti, Jean-Michel Basquiat, Anselm Kiefer, Anish Kapoor and Gerhard Richter.

The Farjam Foundation works with local universities and international institutions to encourage cultural education, understanding and dialogue. It hosts tours and specialized programmes for young scholars. Its initiatives and collaborations enhance a broader understanding of cultural differences through a curriculum of cultural and artistic programmes promoting tolerance and dialogue between nations. The Foundation has worked with the United Nation's World Food Programme, the Dubai Cares Foundation, The Prince of Wales Charity Trust and other international charitable institutions. The Farjam Foundation is a patron of The Prince's School of Traditional Arts and for the British Museum, in which the role of Farjam Curator of Islamic Arts is a permanent position.

The Farjam Foundation's principal objective is to connect the world through cultural, intellectual, and educational experiences. All exhibitions and programmes are free, non-political and open to the public.

The Farjam Foundation's flagship DIFC space houses a series of alternating thematic exhibitions in order to showcase the collection's works and share them with the public.

#IN •TER •FER •ENCE

On September 14, 2014, The Farjam Foundation presents the exhibition #Interference, a selection of works from the Farjam Collection. The Foundation has commissioned Curatorial X, a Paris based curatorial collective agency specializing in the development of interactive museum exhibitions to launch a cyber dialogue. As part of a larger global initiative, this innovative twitter-format exhibition provides a unique platform for experts at the forefront of their fields as well as other international participants to respond to the exhibition's principal question: Why is it vital for creativity to play a central role beyond the realm of art? To ignite a reflection upon social matters, #Interference was conceived as a digital format exhibition with an interactive panel, aiming to discuss subjects and questions that travel far beyond the traditional limits of art.

#Interference brings together a collection of works by artists of diverse backgrounds, age groups and techniques. The exhibition explores their individual relationships with the world that surrounds them, taking into consideration present-day realities. #Interference also delves further into how creativity should play a more active role on a global scale and hence shape socio-economic and political discussions. "This exhibition is composed of three principal themes: cross-cultural identities, socio-economic and political realities teamed with contemplation and spirituality and finally the idiosyncratic alterations of a 21st century globalized world dominated by technology."

World-renowned experts from a wide array of fields are showing their support and involvement for this project by contributing their opinions live on twitter from the launch date of the exhibition. Follow us on Twitter #Interference.

Curated by: Curatorial X, Paris
Produced by: l'Atelier Camelia, Dubai

Diana Al Hadid

Syrian born artist, Diana Al Hadid's large-scale sculptures draw from various sources including art history, mythology, science and architecture. She melds different periods with mediums and therefore her work is found to be in a state of dematerialization, very much in the present but evoking memories of the past. Her sculptures have a towering presence, melding together ideas of power, wealth, and technological and urban development as well as ideas of progress and globalism.

Cenotaph For Two alludes to a very large empty tomb. A cenotaph is used to honour one person or a group of people whose remains are buried elsewhere. This artwork, from Al Hadid's perspective, this piece represents the ghost of past civilizations with strange spatial tension. Cenotaph For Two features fragments of figures and their surroundings that appears to be melting and disintegrating within an imagined setting. This massive marble structure becomes weightless in the hands of Al-Hadid, a reflection on people and civilizations before our time. Using a variety of materials, including, paint, steel, wood and fiberglass, the artist creates hollow shells that depict both the nearness and distance that we feel in the midst of archeological objects.

Cenotaph For Two
Mixed Media
335 x 228 x 228 cm
2011



Seon Ghi Bahk

Born in 1966 in South Korea, Bahk majored in sculpture in both Korea and Italy. He has been exhibiting solo since 1994 and specialises in using natural materials, particularly charcoal as a medium to highlight, reflect, and criticise the relationship between man and nature.

A fundamental concept for the artist is the irony of using nature to represent something wholly unnatural, the misuse of the earth. This graceful, airy and tactile work reflects the fragility of the earth and man's relationship with it. The frame acts as a vessel for the viewers' thoughts, to visually highlight the artist's concepts.

The fragmentation the viewer sees reflects the fragility of this scenario. The title, *Aggregate*, suggests a coming together, a sum or mass joining. In this case the charcoal pieces are suspended short of this, making it unclear as to whether the frame is being destroyed or repaired. The frame can be seen to highlight the plundering of nature by man in these delicate, ironic forms.

An Aggregate
Charcoal
250 x 70 x 20 cm
2009





Camille Henrot

Born in 1978, Henrot is a French artist who now lives in New York. She had residency at the New Museum in NY May '12-'14. Previous to this she was a resident at the Smithsonian Institute in Washington from the beginning of 2013. In 2013, she won a prestigious Silver Lion award for most promising young artist at Venice Biennale with her work *Gross Fatigue*. Camille is a traveller, a collector of cultures. She uses her art to highlight complex explorations into past and cultural patterns of confrontation.

Henrot believes that there are no boundaries between art and scholarship, between one specialism and another. This is a consequence of her keen interest in origin story narratives in her work, particularly in myths of the Dogon people, Aboriginal dream maps and mythical American histories. She celebrates her themes through image, objects, signs and sculpture.

The *Prix Du Danger 6* has an ambiguous relationship with form and meaning. It resembles a wooden aeroplane wing, but contains a deeper celebration of the funerary rituals of the Asmat people in New Guinea, Oceania, where inverted mangrove roots were presented to the sky. The wing is her expression of the edification of globalisation, of a melding of different cultural influences.

The *Prix Du Danger 6* also symbolises globalisation and technology as an artefact of progress. Henrot finds fresh ways to connect history to the present by creating a dialogue to show the permeability of cultures.

Le Prix Du Danger 6
Openwork wooden aircraft wing
465 x 122 x 122 cm
2011

Bharti Kher

Kher has worked for more than two decades in painting, sculpture, installations, and ready-made objects. She has exhibited solo since 1993 in the UK, India, the Netherlands and USA. Born in 1969, she lived and trained in London before moving to Delhi, India. She is married to an eminent Indian sculptor, often nicknamed the “Damien Hirst of Delhi”, Subodh Gupta. Her art represents cultural and issues of identity by creating ‘hybrids’. Exploration of domesticity is inherent in much of her work, exploring the power of women and their place in the world through her art.

Saturate demonstrates the artist’s relationship with surrealism, narrative and ‘the nature of things’. It follows on from a previous exhibition entitled ‘Disturbia, Utopia, House Beautiful’ in 2011 at the Sker Gallery in Bangalore which included clothes and saris draped on chairs in different arrangements.

Kher’s work, Saturate encapsulates a play with imagination and an interest in transformation, thus the topography of the saris creates a landscape in the mind upon which the viewer is able draw their own narrative. Much of her oeuvre has a sense of transience embedded from her upbringing between two cultures. A sense of movement and loss pervades, as if the viewer has just missed the action of dropping the saris onto the chair, thus is left questioning the life of individual behind the items of clothing, their reasoning and their story.

Saris are imbued with meaning as a piece of clothing; they have a strong cultural identity and heritage. There is an exploration of domesticity inherent in much of her work a questioning of place, both social and gender based, through her art.

Saturate
Cotton Saris, resin, chair
96 x 110 x 100 cm
2011



Xavier Veilhan



Born in 1963 and classed as one of the most eminent French post-modern artists of the day, Xavier Veilhan lives and works in Paris. He is famed for his diverse use of material, not focusing on any particular medium or style throughout his career. Consequently his artistic works vary from sculpture to photography, and painting, to installation art.

His piece *Bird* was originally part of the 'Orchestra' exhibition held at Galerie Perrotin in Paris. In *Bird*, it appears that Veilhan is incorporating two very different tracts of work. His interest in the conversion of organic, feature-full, recognisable beings into sculptures is combined with his interest in focusing on form and material by removing detail. This forces the viewer to consider the *Bird* as a carrier of detail that the viewer himself imprints, suspending it from its original, movement orientated purpose. The *Bird*, which resembles the outward shape of a crow, is reduced to a silhouette in black matt. The form is rigid where a real bird would be only temporarily still.

Inside, delicately suspended with thread, are cork balls. The natural material used leads the viewer into abstract forms, constantly questioning the organic real vs. inorganic artificial. Where the viscera of a 'real' crow would reside, only abstract forms remain, this makes the work all the more intriguing. The minimalism of the work inspires a deep conceptualism about space, organics and movement.

Bird
Carbon, steel, cork, thread, MDF polyurethane paint
192 x 120 x 50 cm
2011

Vasco Araújo

Vasco Araújo studied various forms of art from sculpture and painting to music, and utilizes his eclectic interests in different artistic mediums by blending them. He often incorporates theatrical and narrative elements into his work, adding an extra dimension and meaning upon which the viewer must reflect upon. His work *Eco* delves into the concept of human identity and existence, exploring its complexity and multifaceted nature. *Eco*, inspired by Cesare Pavese's *Dialogue with Leuco* (1947), projects a scene featuring six individual characters gathered around a table conversing with one another. The characters in fact make up one human being, theatrically unified by a single voice, which reflects the inner dialogue between different sides of oneself. His work explores the ideas that relationships and experiences throughout life create a multifaceted identity.

Born 1975, Vasco Araújo is a Portuguese artist currently residing and working in Lisbon. Araújo studied sculpture at the University of Lisbon and attended Lisbon's Maumaus School of Fine Arts and Photography. His artworks have been showcased in exhibitions and festivals both in Portugal and abroad including Museu de Arte Popular, Lisbon and Théâtre de la Ville, Paris. Several renowned institutions such as the Georges Pompidou Centre, France, Museum of Fine Arts Houston, EUA and Pinacoteca do Estado de São Paulo have also chosen to feature Araújo's works as part of their collections.



Eco
Video Installation
12:18 Min
2008

Shoja Azari & Shahram Karami



Childhood friends Shahram Karimi and Shoja Azari have brought to life an innovative and enigmatic new concept they call 'video paintings'. Both of Iranian origin, Azari specializes as a filmmaker and an artist, while Karimi is a painter. Here they have cleverly combined their skills to accomplish a mesmerizing series of artworks in which they superimpose filmed footage of landscapes onto canvases representing the same scene. Through the mirrored projection the painting is vividly brought to life and given a captivating new dimension. A moment which would have been frozen in time is suddenly a living and evolving element once more, adding a sense of poetry and magic as these filmed and painted landscapes merge and become one.

On display are two works named Spring from their 2007-2008 'Silence' series, which featured video paintings representing the seasons and the nostalgia of time passing. The glowing abstract lake portrayed is evermore authentic through a subtle injection of moving natural elements such as wind, water and rain made possible with the superimposed moving images. The effect is a mystifying sense of drifting across the border of a real and magical world. The exhibition also features works named The Mist, Dusk and High Noon in which increasingly lifelike components are incorporated into the landscapes through video. Birds, people, boats, buildings and lights, make the canvas seem almost palpable and present a living world within a painted canvas.

Shoja Azari has lived in New York City since 1983 and his films and video installations have been screened and exhibited widely around the world with solo shows throughout Europe and North America. Shahram Karimi has worked as the production designer for world-renowned Iranian artist Shirin Neshat's films, as well as having a very successful solo career as an artist with exhibitions in Tehran, the United Arab Emirates, Germany, New York and many more.

High Noon
Acrylic on canvas and video projection
127 x 226 cm
2011



Spring
Pencil, acrylic on canvas with video projection
127 x 226 cm
2011



Dusk
Pencil, acrylic on canvas with video projection
127 x 226 cm
2011



Mist
Video projection on painted canvas
127 x 226 cm
2011



Mohamed Bourouissa

Algerian born visual artist Mohamed Bourouissa's work investigates social, political, and economic realities within contemporary urban icons and environment. In the video, *All-In*, Bourouissa questions the concepts of value, money, and personal transformations. In *All-In*, Bourouissa decided to build something on music that he appreciates and one that has strong social and political connotations. In the video, Bourouissa depicts the making of a coin with the effigy of rap artist Booba on one side and the Paris Mint on the opposite side. With a song of Booba's playing alongside this visual, Bourouissa explores the transient value in inanimate objects.

Born in Blida, Algeria in 1978, Mohamed Bourouissa currently resides and works in Marseille. A graduate of Visual Arts from the Sorbonne, Paris in 2004 and from the photography department of the École Nationale Supérieure des Arts Décoratifs de Paris, Bourouissa's work focuses on developing fine art photography.

His work has been displayed in a number of wide-ranging institutions and galleries including the Istanbul Museum of Modern Art, Turkey, Saatchi Gallery, London Musée d'Art Moderne de la Ville de Paris (MAMVP) and the New Museum of Contemporary Art, New York. Several institutions including the Prix Fondation Blachère, Apt (2010), and First Prize at Les Rencontres d'Arles, Le Off, have awarded his work.

All-In
Video
3:02 Min
2012

Walid Raad



Walid Raad is New York based visual artist and an associate professor at the Cooper Union School of Art. He is also the founder of The Atlas Group, a fictional collective dedicated to recording the recent history of Lebanon. His work documents physical and psychological violence faced as an aftermath of the wars in Lebanon between 1975 and 1991 and he uses these images and videos to explore Arab and Lebanese identity. His work produced for the Atlas Group draws awareness to the ways in which history is told and, at times, manipulated. Working mostly in film and photography, Raad explores the ways in which these media document the personal narrative behind traumatic historical events.

The video, *I Only Wish That I Could Weep*, consists of found visual material recorded by a Lebanese Army Intelligence officer assigned to covertly watch and record suspicious activity on the beach promenade of Beirut. Neglecting his duties, the soldier, only known as Operator #17, instead captures the sunset, a sight unknown to a citizen of East Beirut during this period. From 1996 onwards, the officer unceasingly decided to videotape the sunset instead of his assigned target. This videotape, donated by Operator #17 to The Atlas Group in 1998, recounts the operator's experiences on the Corniche. What ought to have been routine surveillance instead transforms into a testimonial of the human experience.

I Only Wish I Could Weep

Video
7:36 Min
2001

Anahita Razmi

Anahita Razmi is an Iranian visual artist working with video, installation and performance. Her work questions ideas of identity, visual memory and political discourse as she draws upon her Iranian cultural heritage to appropriate works of art into an Eastern context. By using inanimate objects with a national and/or cultural significance, Razmi's work deals with issues of identity, and gender politics. The video installation *Arsenals* consists of a video projection and a line of black water pipes. In the video, Razmi displays herself blowing clouds of smoke into the camera. As the video plays on a loop in slow motion, it is simultaneously accompanied with movie soundtrack compositions in moments of tension and suspense. Using cinematic effects of the music, combined with the slow minimal movement creates a powerful impression, which references cinematic strategies and effects. The water pipes in the foreground seem to suggest themselves as weapons as their original function is distorted.

Razmi has received a Diploma in Media Arts from Bauhaus-Universität Weimar and a Postgraduate degree in Fine Arts from Staatliche Akademie der Bildenden Künste, Stuttgart. She has received multiple grants and awards, including the Emdash Award, in 2011 from the Frieze Foundation. Her work has been displayed in multiple galleries from the Whitechapel Gallery, London, and the Shanghai Theatre Academy, China, as well as VKunst, Frankfurt.



Arsenals
Video Loop
16:08 Min
2012

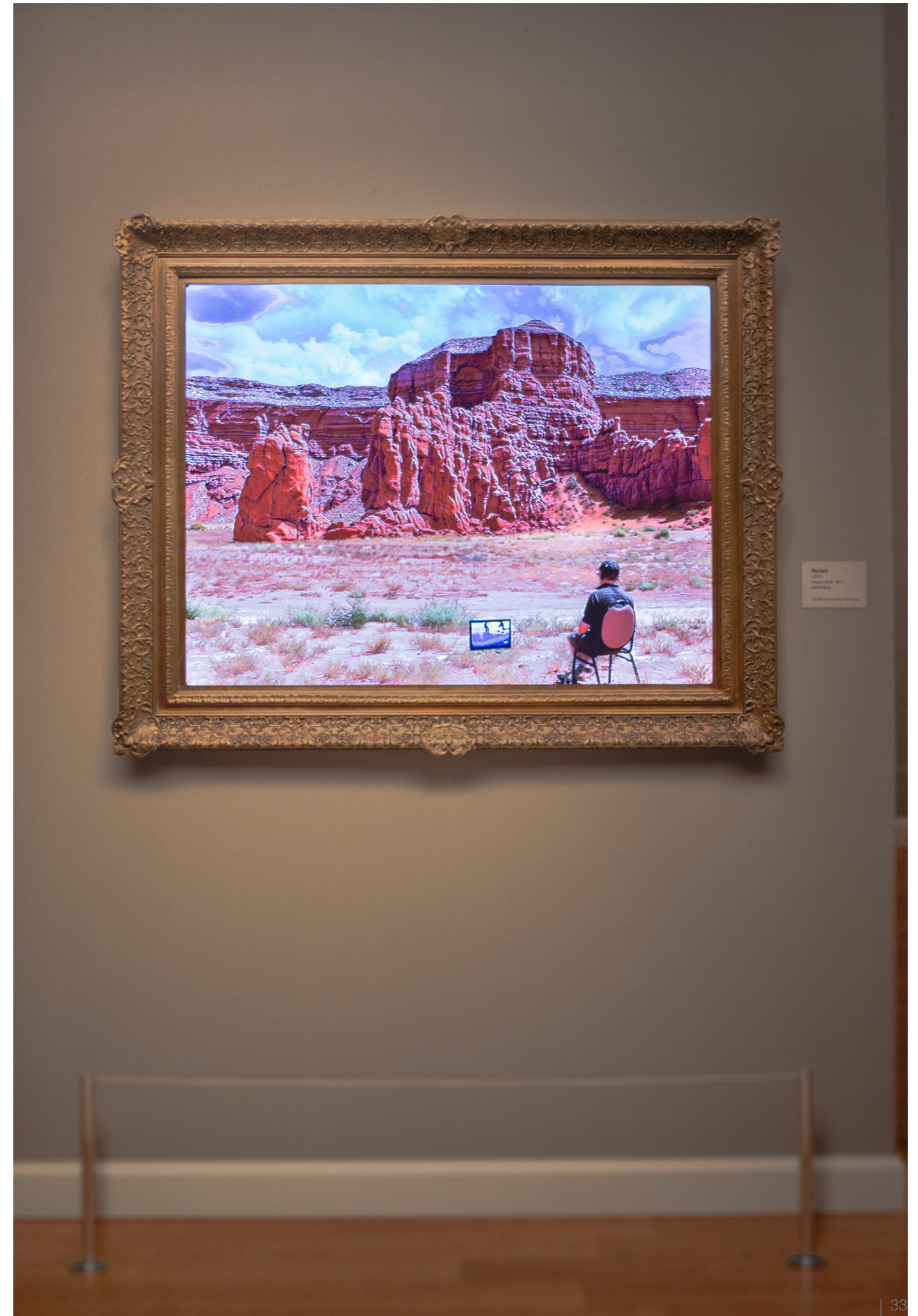
Gregory Scott

Gregory Scott is a visual artist who tries to distort the lines between painting and photography, incorporating paintings he does of himself, or his body, back into his photographs. Challenging the viewer's perception of photographic truths, the resulting images are both strange and comical. After receiving his Masters degree in 2008, Scott has successfully tried to merge his interest in painting, photographs with videos.

In his piece *Mytopia*, Scott explores how the viewer looks, chooses and interprets art. Exploring the fluidity of his three chosen mediums, Scott uses a desert background and places himself in the center watching television. The absurdity of the image touches upon the issues of identity and loneliness and the ease with which an image and idea can be manipulated. By making the viewer both a participant and the audience, Scott creates a narrative piece exploring how the art world has pigeonholed the various mediums.

Born in Ann Arbor, Michigan in 1957, Gregory Scott received his Bachelors degree from the Institute of Design at IIT in Chicago in 1979. To strengthen his knowledge of art history and video making, he returned to graduate school to receive his Masters in Fine Arts from Indiana University in 2008 at the age of 49.

Mytopia
LCD, digital video, MDF, wood
133 x 102 cm
2010





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