

ZERO:
Infinite
Possibilities

صفر
إمكانيات لا حدها

THE
FARJAM
FOUNDATION



ZERO:
Infinite
Possibilities

ظفر
إمكانيات لا حدود لها

SELECTED ARTWORKS FROM
THE FARJAM COLLECTION

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**THE
FARJAM
FOUNDATION**



ABOUT THE FARJAM FOUNDATION

The Farjam Foundation is a private, non-profit, non-governmental organization. Engaging and fostering a cross-cultural dialog, inspired through art and culture, is an integral part of the Foundation's purpose and mission. The Foundation's private art collection, The Farjam Collection, accentuates the core of the Foundation's work, featuring Islamic and pre-Islamic, Contemporary Middle Eastern, as well as Modern and Contemporary Art.

Embarking on a timeless journey through the history of art, the Collection embodies a fusion of cultures and traditions between East and West. The Islamic section encompasses the entire history of Islam, assimilating an array of objects produced from Andalusia to Mughal Indian territories. The assortment of treasures include: Islamic 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 the foremost of its kind, comprised of iconic works by the modern masters of the region. From established to emerging to cutting edge, the artists featured mirror the rich, dynamic Middle-Eastern art scene.

The Modern and Contemporary section of the Collection include major pieces from the Impressionist, Expressionist, Modern, Pop, Minimalist and Conceptual art movements. Its expanding range of works embrace internationally recognized 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 participates with local universities and international institutions to encourage and develop a cultural understanding through education and artistic dialogue. The Foundation hosts tours and specialized programmes for young scholars and universities. Its initiatives enhance a broader understanding of global differences through a curriculum of artistic programmes, promoting tolerance between nations.

Since its inception, The Foundation has collaborated in a variety of meaningful projects with renowned organizations, working alongside the United Nation's World Food Program, 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 underwrites the post of Farjam Curator of Islamic Arts at the British Museum. Its 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 to showcase the Collection and related educational programmes to the public.

ZERO:

Infinite

Possibilities

INTRODUCTION

The universe is an infinite sea of possibilities. As with the birth of an atom at the molecular level, the initial cell merges within itself, initiating the process known as mitosis, which in turn generates a new infinite, subatomic formation. These insights into the micro subatomic world allude to the infinite nature of our own conscious existence, as we are all part of the vast universe. The “true self” is a field of infinite possibilities. Thus our internal intentions and state of mind orchestrate our own fulfillment. Even though the “zero state” is silent and still, it is dynamic. As with zero, we coexist as nothing and as a whole at the same time, with no absolute beginning or ending point of reference. In the proliferation of uncertainty, there exists infinite creativity; a place of quantum leaps, endless possibilities and unbounded dreams.

The Farjam Foundation is pleased to present a special group exhibition featuring fifteen renowned artists, whose works challenge our perception of reality, merging art with science, creating a renewed harmony between man and nature, restoring art at the metaphysical dimension. Inspired by the German art movement, **Zero** (1957-1966), founded by Otto Peine and Heinze Mack, the exhibition encompasses a diverse range of mediums including: sculpture, mapping, installation, painting, mixed media on paper, and light-works.

The exhibition highlights the essence of pure color, pure form and pure light, and in its place de-emphasizes the role of the artist’s hand in order to focus more thoroughly on the consciousness of materials and the world in which those materials exist. Zero is a single state, a single condition, a singularity; a perfect symmetry within its “oneness.” Zero has no simple, linear chronology - it is a series of opportunities, of encounters and of possibilities.

“Zero expresses the human yearning to
create a new world
in spite of apparent chaos and the
seeming fruitlessness of the endeavor;
to build with what nature provides us and
with human ingenuity,
with universal energy and with
technology.”

- *Otto Piene*

OTTO PIENE

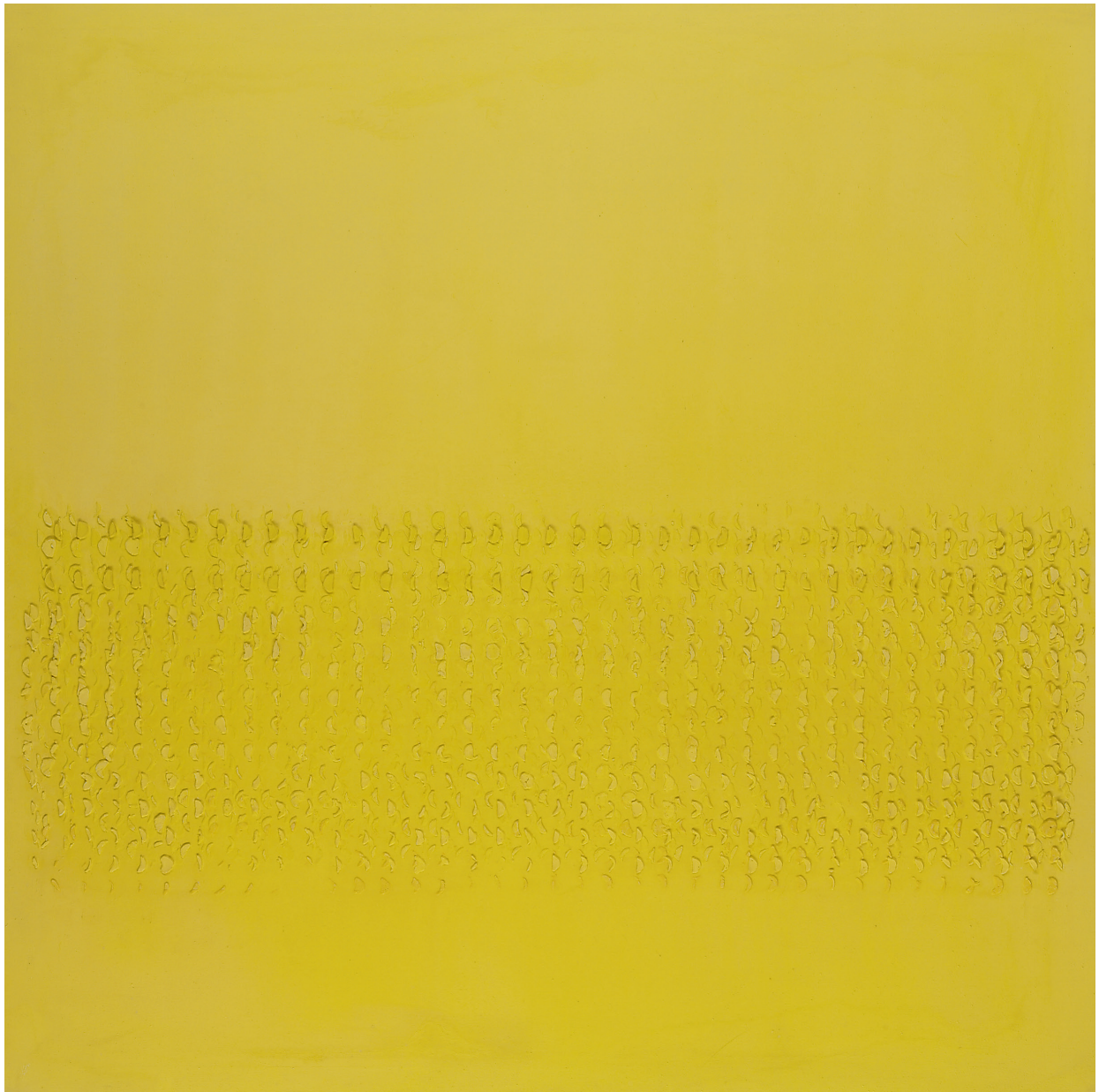
(1928 - 2014)

Otto Piene was a German painter, printmaker, and environmental artist. Piene was born in 1928, in Germany, which is where he lived, studied and worked until the mid 1960s; after which, he moved to the US, and became a professor of Environmental Art at MIT. Between 1974 and 1993, Otto Piene was the director of MIT's Center for Advanced Visual Studies. In addition, Piene also founded the ZERO group – a collection of artists dedicated to redefining art in the aftermath of World War II. He had been exhibiting solo since 1959 and represented Germany in the Venice Biennale in 1967 and 1971. Today his work is in several collections around the world including, the MoMa and the National Museum of Modern Art Tokyo.

Piene's work is associated with the *Grid Picture* and *Smoke paintings*, both are terms that he has coined. In his work, he experimented with smoke, soot and burned paint. His work often employed light, open space and movement as rudiments of artworks and "used technology" to create artistic effects.

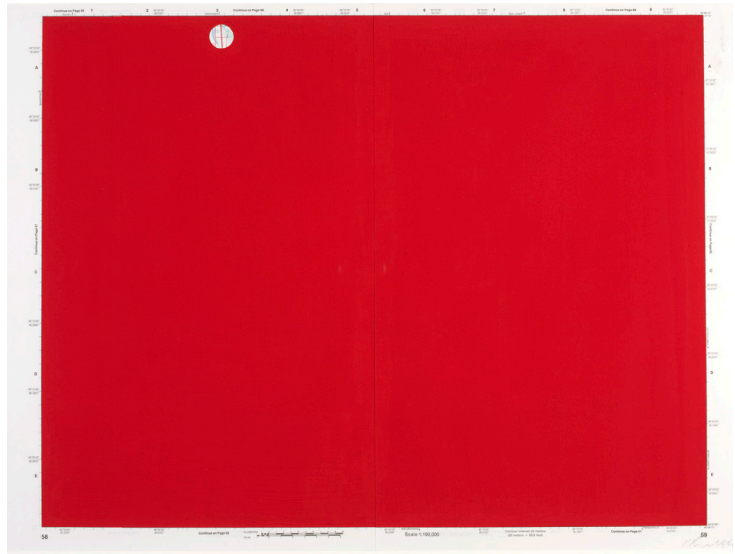
Gelb 2 is a piece that was done during the initiation of Group **ZERO**. It is a minimalist, monochrome oil painting. The yellow paint symbolizes the emission of light, which is what fascinated Otto Piene at a young age. Furthermore, by adding the chunks of paint to the painting, he creates a 3D effect, which then casts shadows and creates highlights in the painting, thus playing with the viewers perception of space.

Piene has said, "I hate objects that just stand there demanding interpretation. Previously, paintings and sculptures seemed to glow. Today they do glow; they are active. They don't merely express something; they are something." The goal of his work is to find a connection between art, nature and technology.

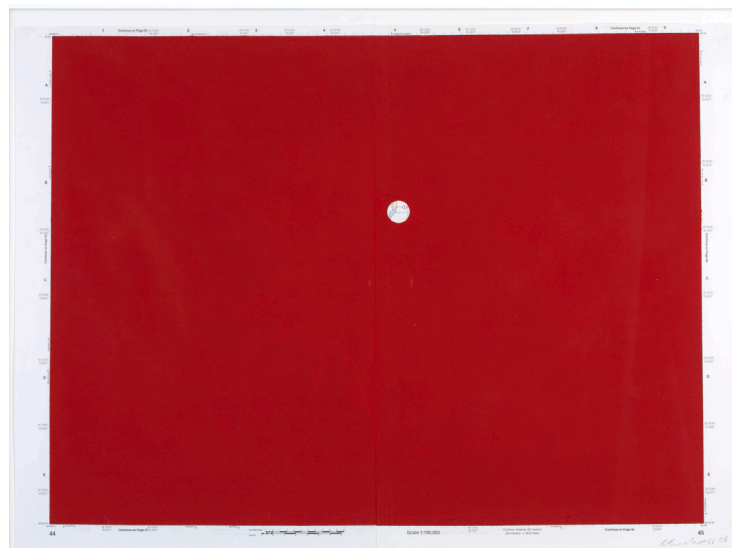


GELB 2
OTTO PIENE
OIL ON CANVAS
100 X 100 CM
1960

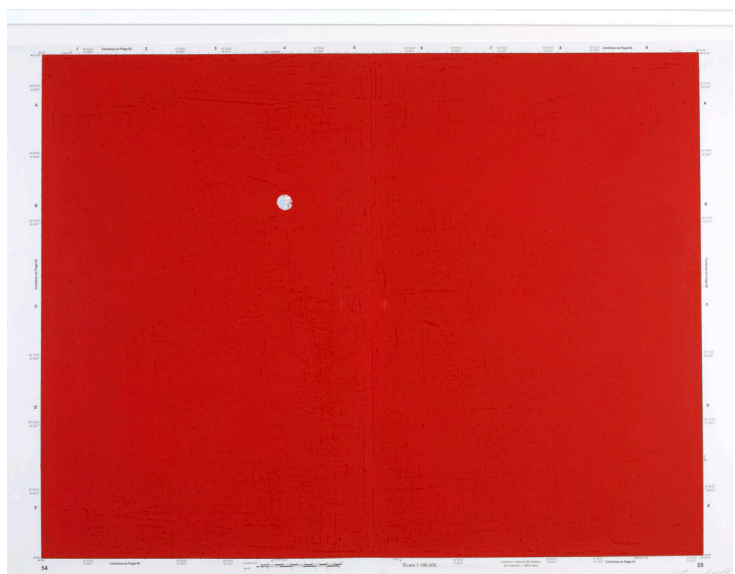
LOVE LAKE 1
KATHY PRENDERGAST
ACRYLIC ON PAPER
38 x 54 CM
2008



LOVE LAKE 2
KATHY PRENDERGAST
ACRYLIC ON PAPER
38 x 54 CM
2008



LOVERS LAKE
KATHY PRENDERGAST
ACRYLIC ON PAPER
38 x 54 CM
2008



KATHY PRENDERGAST

(1958)

Kathy Prendergast is a sculptor, a draughtsman, a painter, and an installation artist. Born in 1958, in Ireland, she received her BFA from the National College of the Arts in Dublin. She then pursued her Masters at the Royal College of the Arts in London, where she currently resides. Prendergast is well known in the art world for her series *City Drawings*, for which she was awarded *Best Young Artist Award* at the Venice Biennale in 1994.

Prendergast's work pays immaculate attention to detail. She transforms our notion of the everyday, turning ready-made historical objects, such as family clothes and photographs, generic maps and so on, into a contemplative, conceptual narrative of art. Prendergast's early works are concerned with issues surrounding territory, as she uses mapping as a metaphor for control. Exemplified in the *Body Map* series, she painted cross sections of the female body as if it were a terrain to be tamed. Prendergast did not see this work as having a feminist agenda; rather she was trying to articulate "a personal geography" of the human form.

Much of Prendergast's work can be seen as a critique of colonization, against the backdrop of Irish struggles for independence. In the 1990's, Prendergast began to transform domestic objects, with a strong Surrealist influence; she replaced her earlier concentration on the female body with a more general human presence and altered reality.

FABRICE HYBER

(1961)

Born in 1971 in France, Fabrice Hyber is one of the most inventive and influential artists of his generation. While he is often referred to as France's most Warholian artist, his work is more surrealist and has a post-Duchampian essence. Since the 1980's, Fabrice has been working with a vast array of materials and mediums, utilizing painting, drawing, photography, video, sculpture, and performance art. By working with such a range of mediums, Hyber is expanding the scope of his creative practice and thus allows his work to explore the enormous reservoir of the possible, via a deconstruction of language and communication.



Fabrice views his body of work as one entity, rather than seeing each work individually. His works are often compared to a giant rhizome, whose roots keep intertwining, forming one larger body. Hyber uses accumulation, hybridization and mutation to create constant shifts between extremely varied domains. Each work is just an intermediate, evolving stage of this “work in progress” that spreads like a proliferation of thought, establishing links and exchanges that then help to create other connections. The process is inspired by the way in which cellular systems grow in living organisms, reflecting the passion for science that motivates the artist, who is also trained as a mathematician.

The piece *A-Codable*, completed in 2011, is a larger than life painting, or rather “vision board” of the artists inner world. Fabrice creates his *Homeopathic Paintings*, which are essentially large-scale storyboards, created to be experienced rather than observed. His *Homeopathic Paintings* often involve trees and roots, as applied in *A-Codable*, which deconstruct the obvious, leaving the viewers to solve the puzzle and imprint their own interpretation of the work.



A-CODABLE
FABRICE HYBER
OIL ON CANVAS
540 X 250 CM
2011

SYLVIE FLEURY

(1961)

The multimedia pop artist, Sylvie Fleury was born in Geneva, Switzerland in 1961. Her work stretches from sculpture to painting to ready-made customization. She has said that in an ideal world she would like to refer to herself as “Sylvie Fleury Unlimited” as she does not wish to limit herself to one medium or style. Fleury’s works have been exhibited all over the world, including New York, Amsterdam and Paris. Fleury’s work oftentimes is compared to that of Damien Hirst and Jeff Koons. Her work has also been called conceptual on several occasions, simply because it does not have one unified definition.

Sylvie Fleury has always been more interested in provoking a reaction with her work. She does not give the audience explanations for her work, which is why often times it remains untitled. She wishes for the audience to interpret the work on any level they want because there is no explanation for consciousness. Fleury’s piece *Untitled* gives way to countless interpretations. It could represent a makeup box, or anything else for that matter, as she tries to approach each of her works with humor, the perception of her work becomes extremely subjective, and the work becomes simply a spring-board for people’s thoughts to wander wherever they want.

Fleury has also created large-scale neon signs that are seen on top of the buildings. In addition, she customized a pair of boots and a shoe box that she has received from the Dalai Lama. Her works tend to have a feminist perspective in a genre of art that tends to be more of a “boys club.” Furthermore, her work is full of whimsical and witty commentary about the fashion and beauty industries, general consumerism, and the fetishization of both.



UNTITLED
SYLVIE FLEURY
ACRYLIC ON CANVAS
100 X 100 CM
1998



CONDENSE
MARK FRANCIS
OIL ON CANVAS
213 X 182 CM
1997

MARK FRANCIS

(1962)

Mark Francis, born in 1962 in Ireland, is a distinguished painter, receiving his BFA from the Saint Martin School of Art and his MA at the Chelsea School of Art. His work has been exhibited in several prestigious galleries around the world, including the Milton Keynes Gallery and the Saatchi Collection. Francis was also involved with the Young British Artists movement where Charles Saatchi personally selected Francis for the exhibition.

Francis is often characterized by his “wet-on-wet” painting technique (a technique also used by Gerhard Richter in the 1960’s) and his continuous use of grid formations that are present within his paintings. Francis explores the notion of chaos and order through the idea of mapping and investigates how the seemingly chaotic and random formations can have a larger, almost incomprehensible working logic. He has moved his research from micro to macro with particular interest in astronomical formations using the process and concept of mapping to combine, connect, mark, relate and explore infinite possibilities.

Francis’ paintings are executed with a dry brush technique, which gives his work a photographic quality within microscopic imagery. His paintings also tend to have a blur effect to them, caused by rapid movements of the brush; this can be seen in *Mesh*, and *Condense*. This effect makes his paintings come to life as his pieces are inspired by his interest in the “organics” of fungi, fauna, insects, geology, astronomy and medicine.

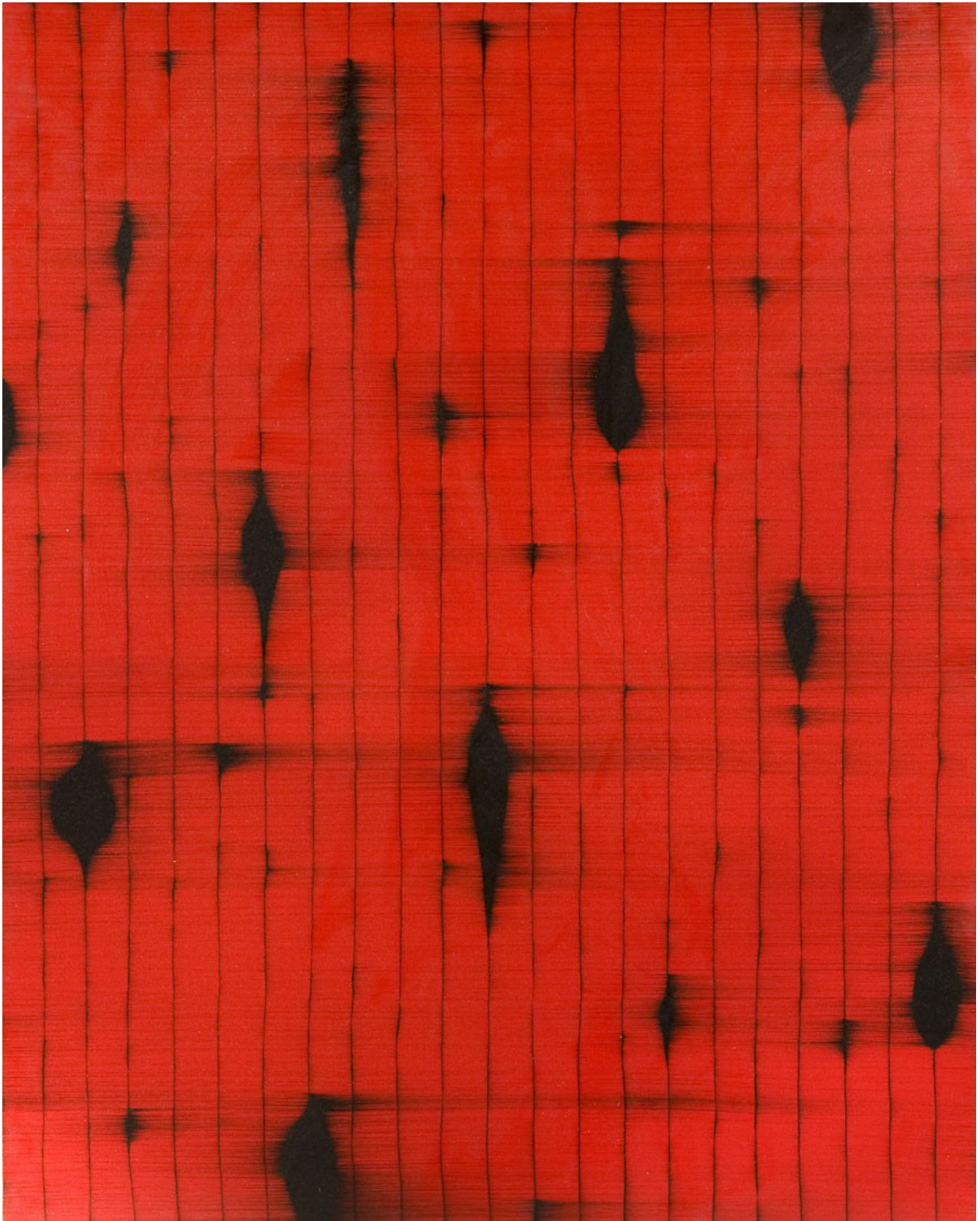
His earlier works reflect his interest in the microscopic world. His works allude to abstracted bacteria on a Petri dish, captured in a moment of suspension, but whose momentum lives on infinitely in the canvas. Whereas his later works, such as *Monitor*, and *Itanium* seem to be concerned with visualizing sound. While Francis openly acknowledges his use of the biological and microscopic in his work, he also expresses that the atmosphere, mood and energy from experiences in the larger, abundant universe are also major inspirations for his work.



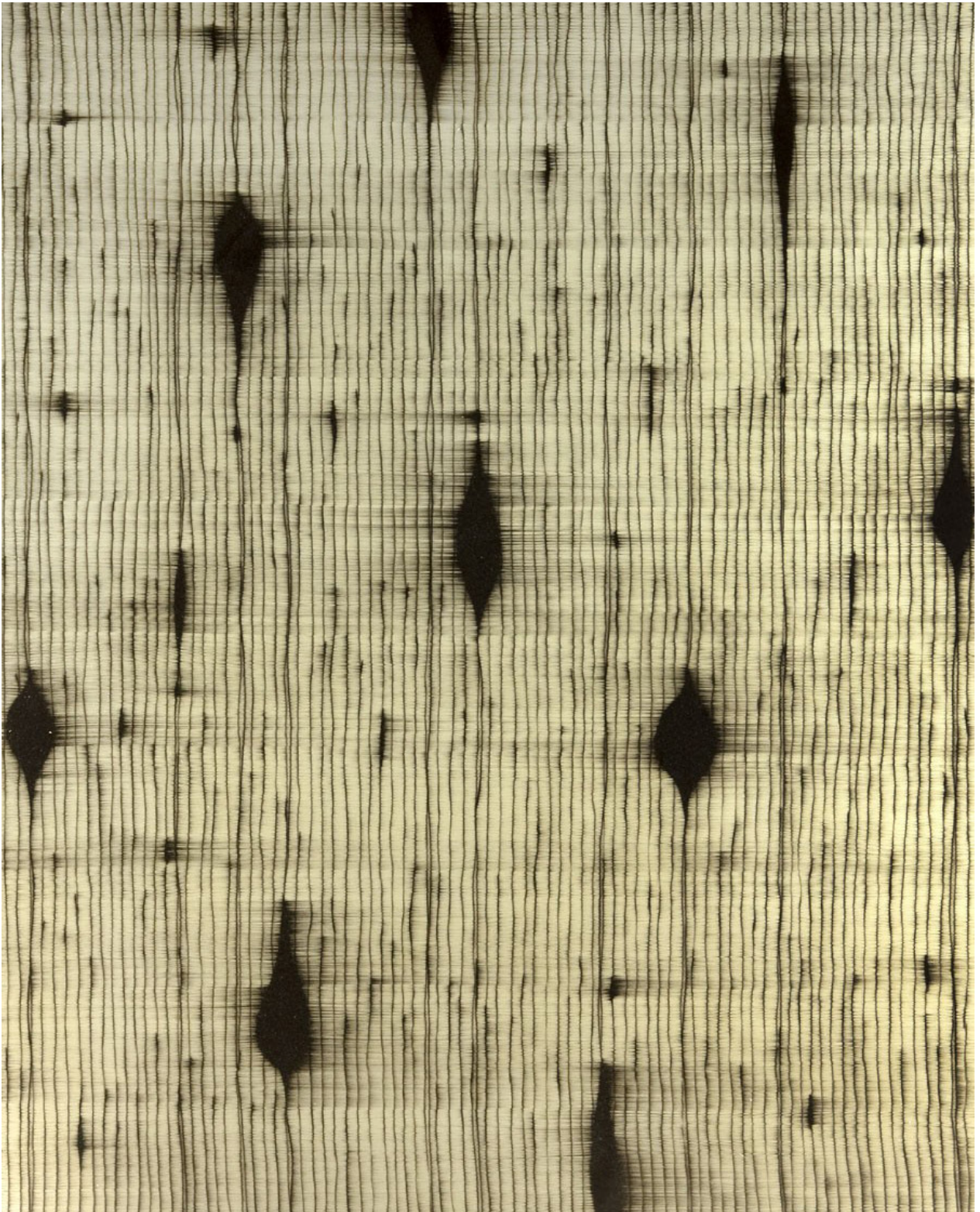
MESH
MARK FRANCIS
OIL ON CANVAS
114 X 94 CM
1994



RING
MARK FRANCIS
OIL ON CANVAS
56 X 56 CM
1996



MONITOR
MARK FRANCIS
OIL ON CANVAS
87 X 107 CM
2006



ITANIUM
MARK FRANCIS
OIL ON CANVAS
87 x 107 CM
2006

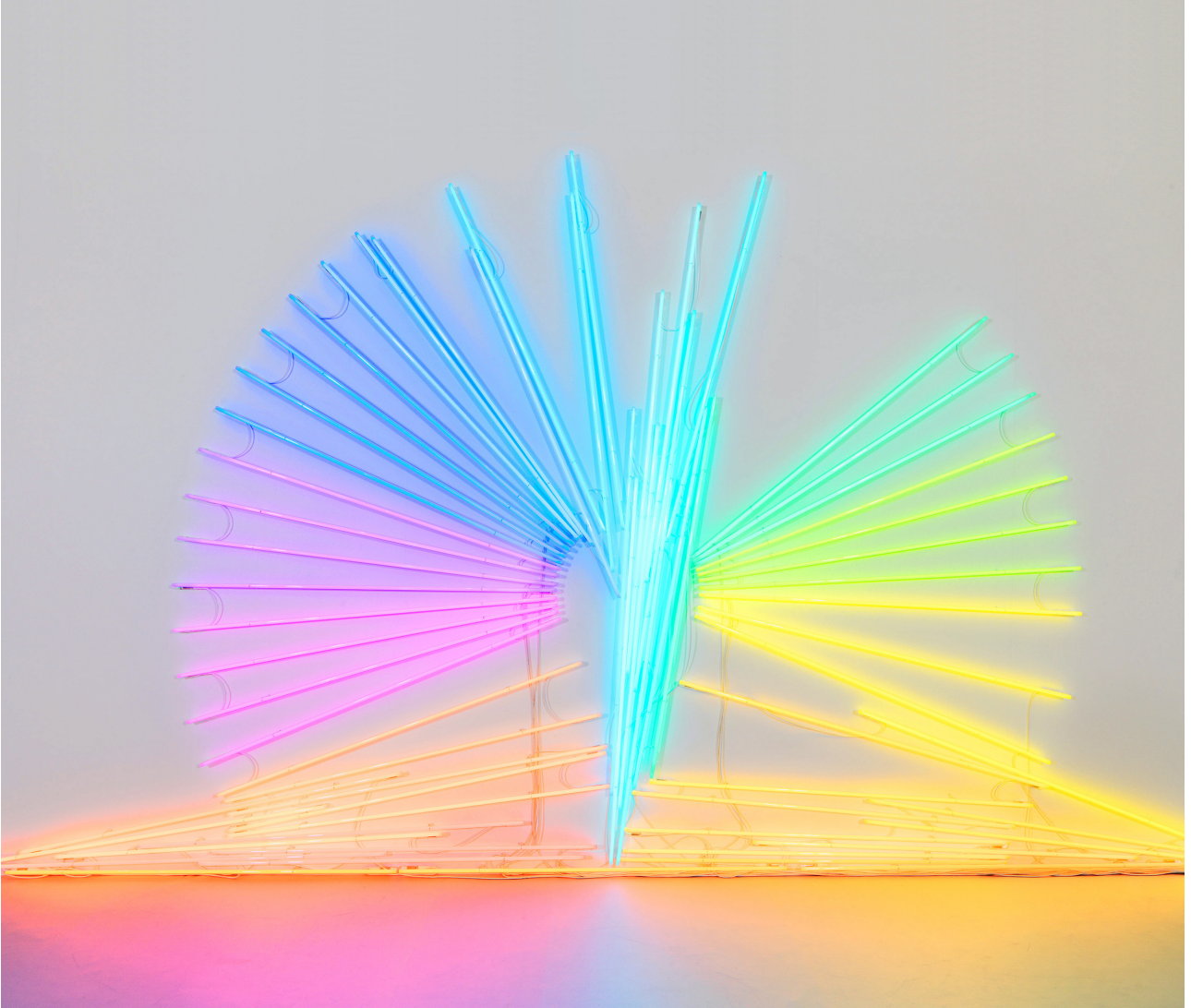
DANIEL FIRMAN

(1966)

Born in France in 1966, conceptual artist Daniel Firman now lives and works in New York. Through his dynamic and extensive oeuvre, he explores solidity, the impact of powerful forms, and light to excite and elicit a response from his audience.

His works have taken form through a wide range of media, from light installations to human mannequins featured in different poses. His most renowned work, known as *Wursa 18,000km Above The Earth* (2006-2008), was displayed at the Chateau de Fontainebleau in France, and consists of a taxidermy elephant, balancing upright on its trunk.

Firman's work *Butterfly #2*, completed in 2007, explores the compression and extension of space using bands of light. Through his clever and varied use of lines, the artist draws the viewer in, using them to create different effects. The base sees lines compressing downwards to the floor, whereas the center gives an impression of expansion and explosion. The central prism of white light bars creates the impression of an "architecture of light" from which the surrounding colored lines expand in a riot of color, restrained within their respective tubes. The piece exudes both theatrical and architectural elements, and making this work a testament to Firman's ability to create works using the dynamic interplay between light and void.



BUTTERFLY #2
DANIEL FIRMAN
LIGHT INSTALLATION
550 X 400 CM
2007



SEON GHI BAHK

(1966)

Born in 1966 in South Korea, Bahk majored in sculpture, in both Korea and in 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 viewer's thoughts, to visually highlight the artist's concepts.

The fragmentation the viewer sees reflects the fragility of this scenario. The title, *An Aggregate*, suggests a coming together, a sum or mass joining. In this case, the charcoal pieces are suspended, 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.

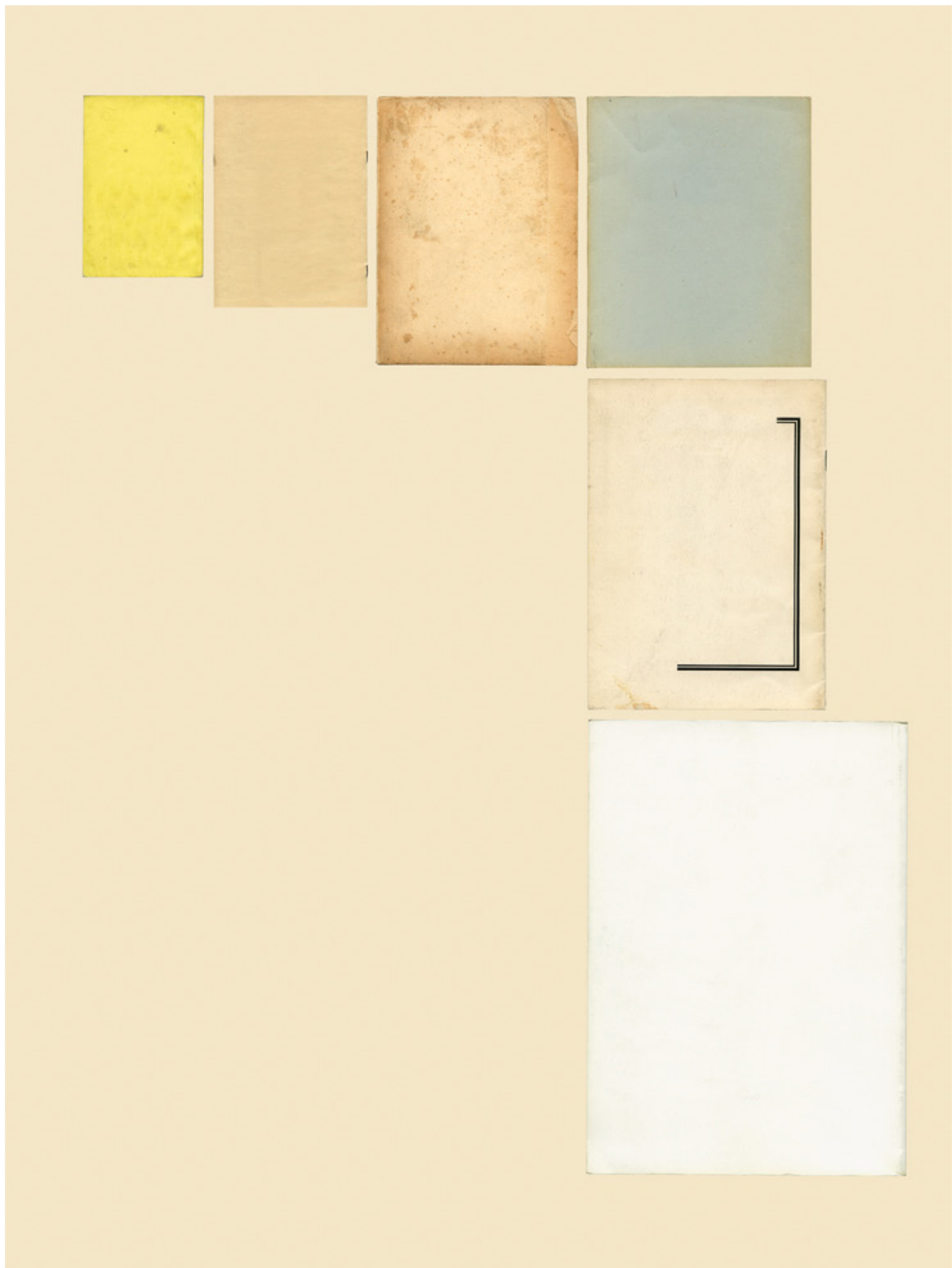
AN AGGREGATE
SEON GHI BAHK
CHARCOAL
250 x 70 x 20 CM
2009

WALID RAAD

(1967)

Walid Raad is a 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 club dedicated to recording the recent history of Lebanon. Using detailed images and videos to explore his Arab and Lebanese identity, his work documents both the physical and psychological violence seen in the aftermath of war in Lebanon between 1975 and 1991. His work produced for the Atlas Group draws awareness to the ways in which history is told as well as manipulated.

The project, *Scratching on Things I Could Disavow* is dedicated to the way the war has disrupted not only the personal lives of the inhabitants of Lebanon, but also the philosophy and the artworks of the culture. The destruction destroys tangible material as well as the intangible mindset, form and thought process. These affected colors, lines, shapes and forms refer to the recent emergence of a new physical infrastructure for the visual arts in the Middle East and the Gulf. In a context where cultural tourism has become an instrument of economic growth and power, Raad wishes to examine how tradition in the Arab world may have been affected, materially and immaterially, through the various wars that have been waged by native and external powers.



HISTORY OF A MONOGRAPH
WALID RAAD
ARCHIVAL INKJET PRINT
165 X 133 CM
2009

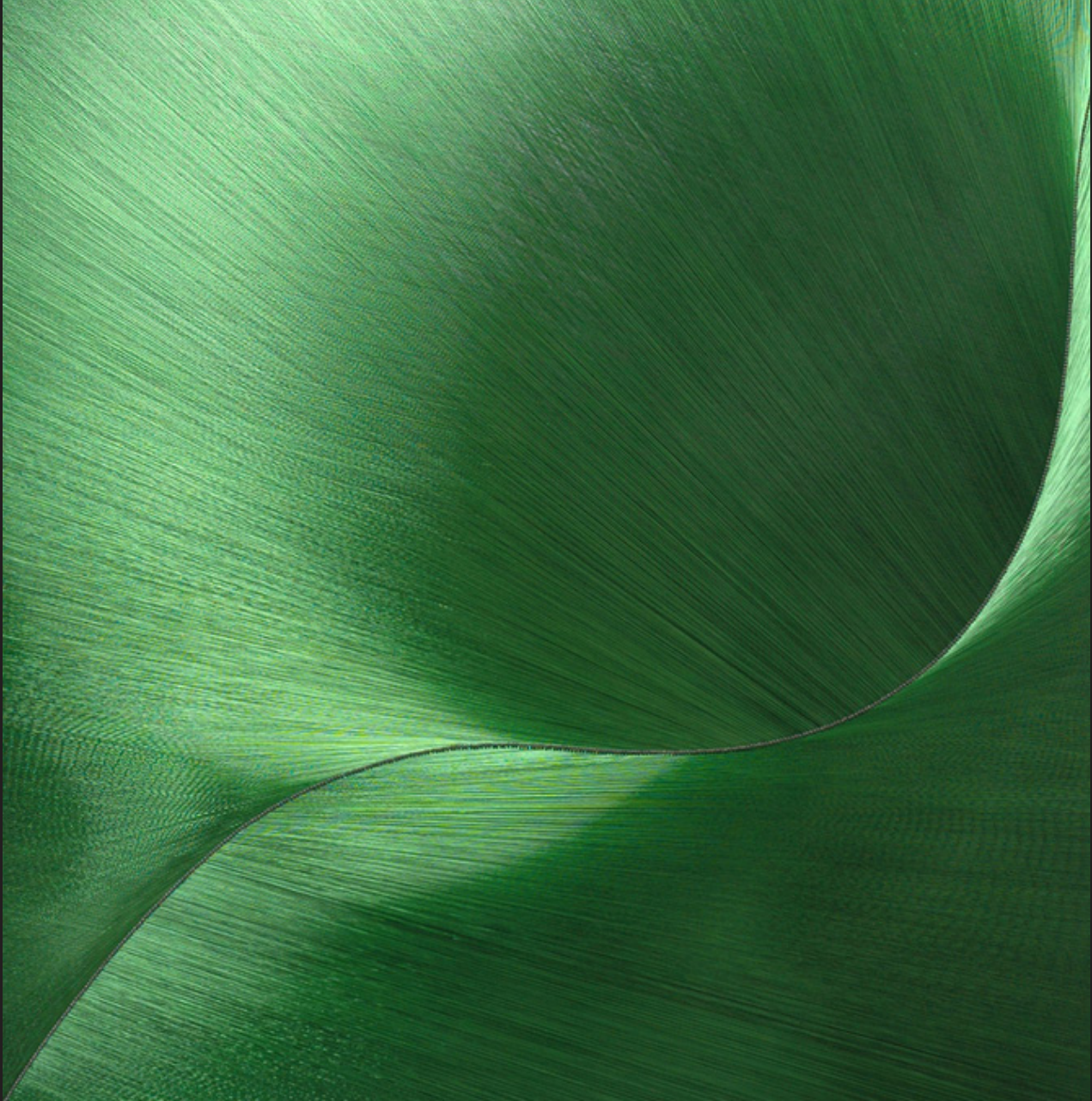
GÜLAY SEMERCİOĞLU

(1968)

Born in Turkey in 1968, Gülay Semercioğlu is a conceptual artist, currently living and working in Istanbul. She received her BFA at the Mimar Sinan University. She has held several solo exhibitions in Turkey, New York, and Dubai. In addition, she has also been awarded first prize at the Siemens Art Awards in 1993, and in 1994 she received the Dr. Nejat Eczacıbaşı Art Museum Award for Istanbul's 15th Contemporary Artists Exhibition.

Semercioğlu has developed her own signature style which involves carefully looping kilometers of thin, colored enamel-coated silver wire around a series of small screws that have been precisely laid out across a firm wooden backing frame. The wire is repeatedly interwoven, overlapped and then pulled out, resulting in a rigid metallic mesh. This makes her work appear as shimmering, glossy blocks of smooth color, but with closer observation, the viewer witnesses fluctuating tonal modulations, as light is reflected and refracted from each individual strand.

Her deft manipulation of the material creates patterns and textures that mimic an abstract painter's brush strokes. Her non-figurative, non-referential, and non-narrative artworks balance color, space, shape and surface area, and are reminiscent of finely executed abstract and color field paintings. The layout of the screws on which the wire is weaved defines lines that run through the picture plane and separate her frames into a series of simple motifs. These are based on a range of subjects, yet, in each case, the underlying subject matter is never explicit, only hinted at. Because of the abstract nature of her works, the viewer is freed to experience the purity and beauty of the work, rather than preoccupy themselves with an underlying theme or message. *Yesil Yapsal*, otherwise known as *Green Leaf* is a work from the *Light On Line* series. The series was created in 2009, and it contains six pieces, all of which are abstractions of plants and flowers. These large, monochrome works allow the viewer to appreciate the beauty of simplicity and organic form.



YESIL YAPSAL (GREEN LEAF)
GULAY SEMERCIOGLU
ENAMEL COATED WIRE ON WOODEN BOARD
160 X 160 CM
2009

CARLOS ROLON

(1970)

Carlos Rolon, or otherwise known by his street name *Dzine*, is a Puerto Rican artist, who was born in 1970 and raised in Chicago, Illinois. Rolon studied at the Columbia College in Chicago, however he quit after the first semester, and became a self-taught artist. Today Rolon is recognized for his elaborately crafted paintings, ornate sculptures and works that come out of **Kustom Kulture**. His work has been exhibited in the Museum of Contemporary Art in Chicago, the Dallas Contemporary Museum, and the Baltic Centre for Contemporary Art. He has also represented Ukraine at the Venice Biennale in 2007, and is represented by Paul Kasmin Gallery and Salon 94.

Rolon's work addresses his own biography and relationship to his Puerto Rican heritage. His studio practice investigates pop culture, craft, ritual, beauty, spirituality, and identity and its relationship to art history, subculture, appropriation and the institution. His carefully crafted, hybrid works are playfully situated between the contradictory worlds of conspicuous consumption and urban artifact. Rolon believes that art breaks down to identity and self-expression, as he encourages viewers to interact with elements of his childhood. Since he has often been referred to as an artist who works at the intersection of "Bling and the Baroque," he himself says that it is not bling nor the Baroque, but rather artifacts of his childhood as he remembers them.

His piece *Untitled*, finished in 2008, is an example of his abstract canvases that integrate glass beads and crystals into vibrant Baroque surfaces. The piece looks like a painting, however, upon closer inspection the added 3D effect makes it seem sculptural. In addition, the board that the piece rests on is also hand carved, as Rolon is interested in bringing craftsmanship to the forefront of his artwork. His works challenge the idea of what identity means within stereotypes.



UNTITLED
CARLOS ROLON
GLASS AND MIXED MEDIA ON BOARD
120 X 120 CM
2008

PETER PERI

(1971)

Peter Peri was born in 1971, in London, and received his MA at the Chelsea College of Art. His debut show was in 2003, at Bloomberg New Contemporaries. Since then his work has been displayed in galleries and exhibitions all over the globe, including Art Now at the Tate Museum. Peri's pieces are a melody of drawing, sculpture, and painting; three distinct mediums that are developed independently by Peri to create a complex set of interrelations.

Peri's primary influence has been his Hungarian grandfather, Laszlo Péri, who was closely associated with Constructivism. Peri's work illustrates his particular interest in the roots of early Modernism, Suprematism, Dada and Constructivism. Peri refrains from using a vast array of colors, he works with spray paint, silver marker pen, and four colours – pink, yellow, green and blue. The piece *Our Faces are Dark, Our Light Comes From Within* was done in 2010, and it bears witness to his interest in the bold graphic brand of Eastern European Modernism, and the utopian promise inherent in its more avant-garde manifestations.

Peri's canvases seem to extract a disquieting mysticism from their sparse pictorial fields. Within the pristine contours of his diagrammatical motifs, Peri interrupts the ascetic sterility of his surfaces with minute traces of intimate intervention. In some areas, the pitch density of his veneers spontaneously bubble over impasto under-painting or erode to leave an oilstained effect; while delicately rendered lines and arcs shift imperceptibly in tone, some vanishing into nowhere, others interceding with trailing drips of paint. Through this subtle mediation, Peri's work entrances with a rarefied elegance, creating a highly articulate abstraction that is both analytical and tactually elusive.



OUR FACES ARE DARK, OUR LIGHT COMES FROM WITHIN
PETER PERI
MIXED MEDIA ON CANVAS
137 x 122 CM
2010



ALIF
TIMO NASSERI
METAL TABLE AND WOODEN SCULPTURE
164 x 160 x 42 CM
2009

TIMO NASSERI

(1972)

Encompassing photography, drawing, installation work and sculpture, Timo Nasser's artistic journey has led him across the world, from hospital operating rooms to military trade fairs and beyond. Timo Nasser is a German-Iranian sculptor, born in 1972, in Germany. He studied photography at Lette-Verein in Berlin between 1994 and 1997. After he graduated, he began working as a commercial photographer, mostly shooting for fashion magazines and advertising companies. However, he soon came to the realization that this work was unfulfilling and a waste of his creative energy. He then turned to photojournalism and worked with several non-governmental organizations, travelling to Africa and Southeast Asia. The initiation of the Second Gulf war shifted his focus to fine art. Thus, he began creating bronze and metallic sculptures, focusing on the process of creation rather than ready-made photography. He is now represented by Galerie Schleicher + Lange in Paris, as well as Sfeir-Semler Gallery in Hamburg and Beirut.

Nasser's work is strongly influenced by his dual nationality. He explores Middle Eastern art with a Western twist. He draws inspiration from specific memories and religious references, as well as universal archetypes described by mathematics and language, and the inner truths of form and rhythm. In his work, Nasser looks for parallels between cultures, combining the heritage of the Islamic and the Western world. Evident with his piece *Alif*, he takes the classic, traditional theme of calligraphy from the Middle East and creates a clean, modernist sculpture.

When Nasser first became interested in Islamic art, he was particularly interested in *Muqarnas*, which are a very common feature of mosques, suspended above the entrance in an intricate pattern. He started doing drawings using only a ruler and a compass, trying to figure out the mathematics of the muqarnas. While these drawings drew inspiration from his Islamic background, they did not touch upon the Western heritage, hence, it was not until Nasser embarked on sculptures that he combined both heritages and started producing clean, minimalistic, Islamic art pieces. Memories, religious references, the universe, infinity, mathematics, space and volume, ornament, language, eclecticism and exoticism, constructivism, universal principles of science, the inner truth of form and rhythm are all inspirations for Nasser's work.

Born in 1972, in Iran, Golnaz Fathi is an influential member of a thriving new generation of multi-disciplined artists born in Tehran in the 1970's. Fathi received her BA in Arts from Azad Art University in Tehran. She majored in design and calligraphy. She has developed her own style, as she uses texts and letters as formal elements, transforming traditional calligraphy into a personal artistic language. Her works are in the permanent collections of the Metropolitan Museum of Art, Brighton and Hove Museum, Islamic Arts Museum Malaysia, as well as several others. She has also been named one of the World Economic Forum's Young Global Leaders Honours.

Golnaz Fathi works with detailed processes and expressive brush strokes to go further beyond the boundaries of design. Her works are at once traditional, yet highly individualistic. While Fathi does work with calligraphy, her aim is not to present calligraphy, or structure and meaning of the written text. On the contrary, she strives to hide the existing aesthetic values and form of traditional calligraphy. She attempts to remove the meaning of the words and traditional rules of calligraphy whilst entering into a state of meditation. The artist hopes that the viewer can experience the state of freedom and meditation that she achieves with this daily ritual of writing, as opposed to merely reading the images only with their eyes.

Fathi's inspirations come from abstract expressionism, and the work of Middle Eastern Modernists from the '50s and '60s, who employed the written word as a pictorial element. However, she is also inspired by Siah Mashgh – The Black practice, which is a training exercise for calligraphers, where they have to repeat the letters over and over again. Her works may look simple to the untutored eye, however, what's behind is an invisible complexity. This depth and complexity is achieved through a writing process of daily repetition, sometimes for several years.

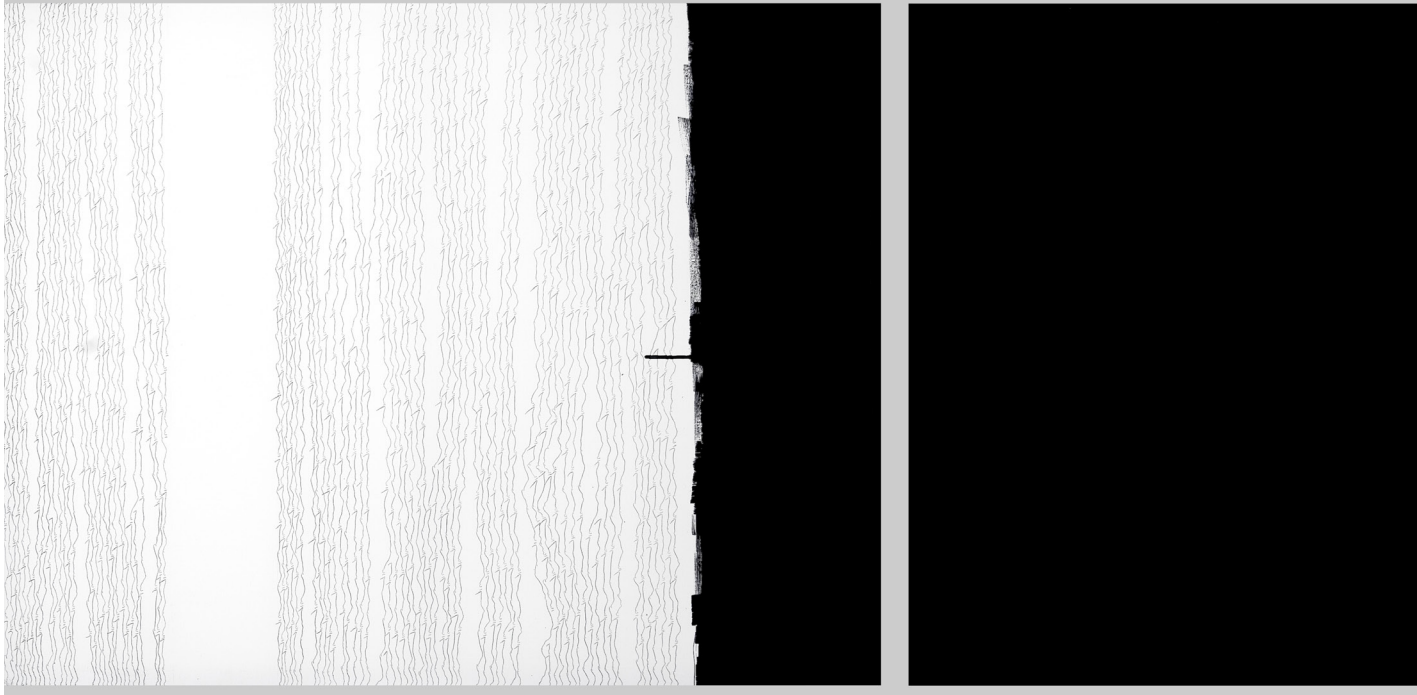
Golnaz Fathi's works begin with an impulsive, personal and expressive form of writing, but the ultimate effect is a tranquil and rational image. The works represent her psychological, sensory, and emotional experiences at a particular moment in time.

GOLNAZ FATHI

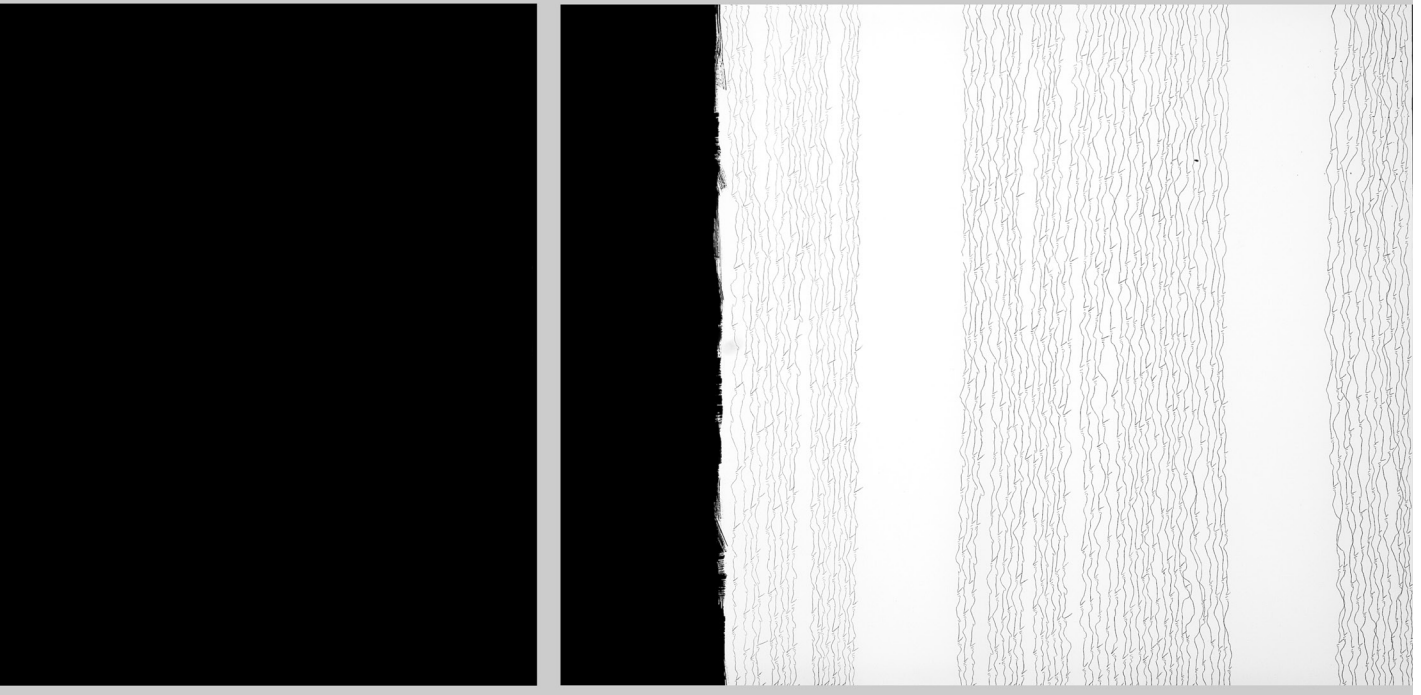
(1972)

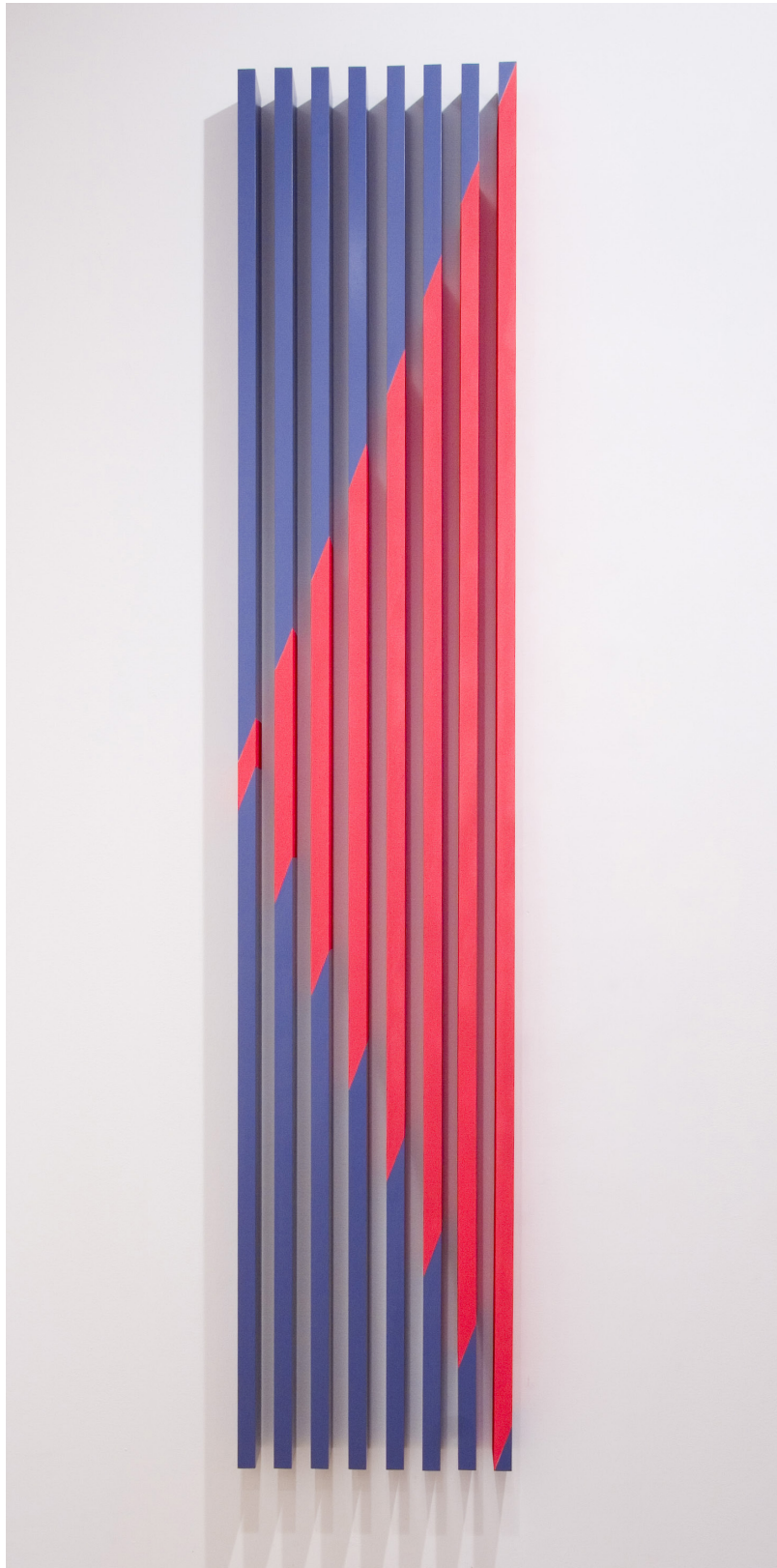


UNTITLED DIPTYCH
GOLNAZ FATHI
ACRYLIC ON CANVAS
156 X 63 CM (EACH)
2007



UNTITLED TRIPTYCH
GOLNAZ FATHI
PENCIL AND ACRYLIC ON CANVAS
320 X 80 CM
2008





No. 166
RANA BEGUM
ENAMEL ON POWDER COATED ALUMINIUM
200 X 80 CM
2008

RANA BEGUM

(1977)

Born in Bangladesh, in 1977, Rana Begum is an urban romantic, who lives and works in London. Begum received her BFA from the Chelsea College of Art and Design in 1999 and her MFA from the Slade School of Art in 2002, both with a concentration in Painting. Begum's works have been exhibited around the world, from New York to London to Dubai.

Begum's work is crystalline, simple, pure, and hard-edged. She takes a vibrant collage of her own experience in an urban environment and concentrates it through a process of refinement and filtration. Her work, minimal in its formal language, imposes order and system, by abstracting those moments of accidental, aesthetic wonder. The influence for her works is drawn from urban visual stimuli, such as abstract dashes of form and color that can be seen in the city. She then combines this with the traditional repetition of geometric form, often found in Islamic art. She has said that for her, architecture evokes memories of her reading the Quran as a child in a mosque in Bangladesh, which was bare, simple, and light pouring in through the windows. This shifting imagery can be seen in her works, where repetition and simplistic elements collectively offer a dense complexity.

To fully experience the work, the viewer must adjust their position so as to see the work unravel. As the viewer moves, the work reveals a constant shifting symmetry of color that ripples, breaks, and re-forms before the viewer's eyes. It is in this visual movement that Begum creates a compelling language, whereby with the tiniest movements, the surrounding chaos aligns itself into a moment of symmetry. The works bring out the human desire to extract meaning from chaos. Through encouraging the viewer to move around the sculpture and view it at various angles, the audience's awareness of their own physical movement and consciousness is heightened.

Michael Sailstorfer was born in 1979 in Bavaria, Germany. He works primarily in sculpture. However his work lies somewhere between performance and sculpture; albeit not in the traditional sense as he lacks the performer and the audience. Sailstorfer does not call himself a sculptor, but rather an observer, as his work draws inspiration from the world or more specifically, how man arranges himself in the world. He received his BFA from the Akademie der Bildenden Künste in Munich, and his MFA from Goldsmiths College in London. Sailstorfer's style has remained consistent from the very beginning. The artist realized his first solo exhibition in 2002, and has partaken in exhibitions all over the world, including Germany, USA and Dubai.

Sailstorfer's work incorporates subtle, lyrical nuances as he gathers personal experience and poetically transposes them onto the canvas. The inspiration may be driven by something as somber as homelessness, to something as trivial as itchy feet. His work reflects his interest in Minimalism, Conceptual art, Fluxus, Land Art, and architecture. When Sailstorfer works on a sculpture, he selects an everyday object and disassembles, adapts and puts it together anew, displaces, reinterprets, and rededicates it. He believes that the deformation of the object, although still using and retaining its formal qualities, does not result in destruction; the aim rather, is a fresh configuration and change in meaning. In his later works, Sailstorfer has started using noise as a sculptural element. He has said that noise adds life to a sculpture; it gives it a timeline and fills up the whole room. Furthermore, it does not give the viewer the choice to ignore as they could with a painting on a wall.

The piece *Voilà (Dubai) 2* is a great example of how he has taken an everyday object found in a home, and transformed its purpose. The sheer size of the vase distorts the function of it. This piece also plays with the idea of life and nature. He has taken something which is purely natural, the flower, and recreated it from something man made, using light bulbs and aluminum.

These pieces, strangely architectural in their tone, deal poignantly with the cycles of natural decay and human interference therein. Though his works vary greatly in form and material, there is always a sense that he has a penchant for the absurd, bringing together strange elements to create a fully visceral experience for his audience.

MICHAEL SAILSTORFER

(1979)



VOILÁ (DUBAI) 2
MICHAEL SAILSTORFER
ALUMINUM VASE AND LIGHT BULBS
417 X 205 CM
2011

THE
FARJAM
FOUNDATION

