

SIAH ARMAJANI

18 FEBRUARY – 13 MAY



Four Bridges with Four Conditions, 1974–75

ROSSI
ROSSI

Hong Kong
rossirossi.com

NAIZA KHAN

GALLERIES

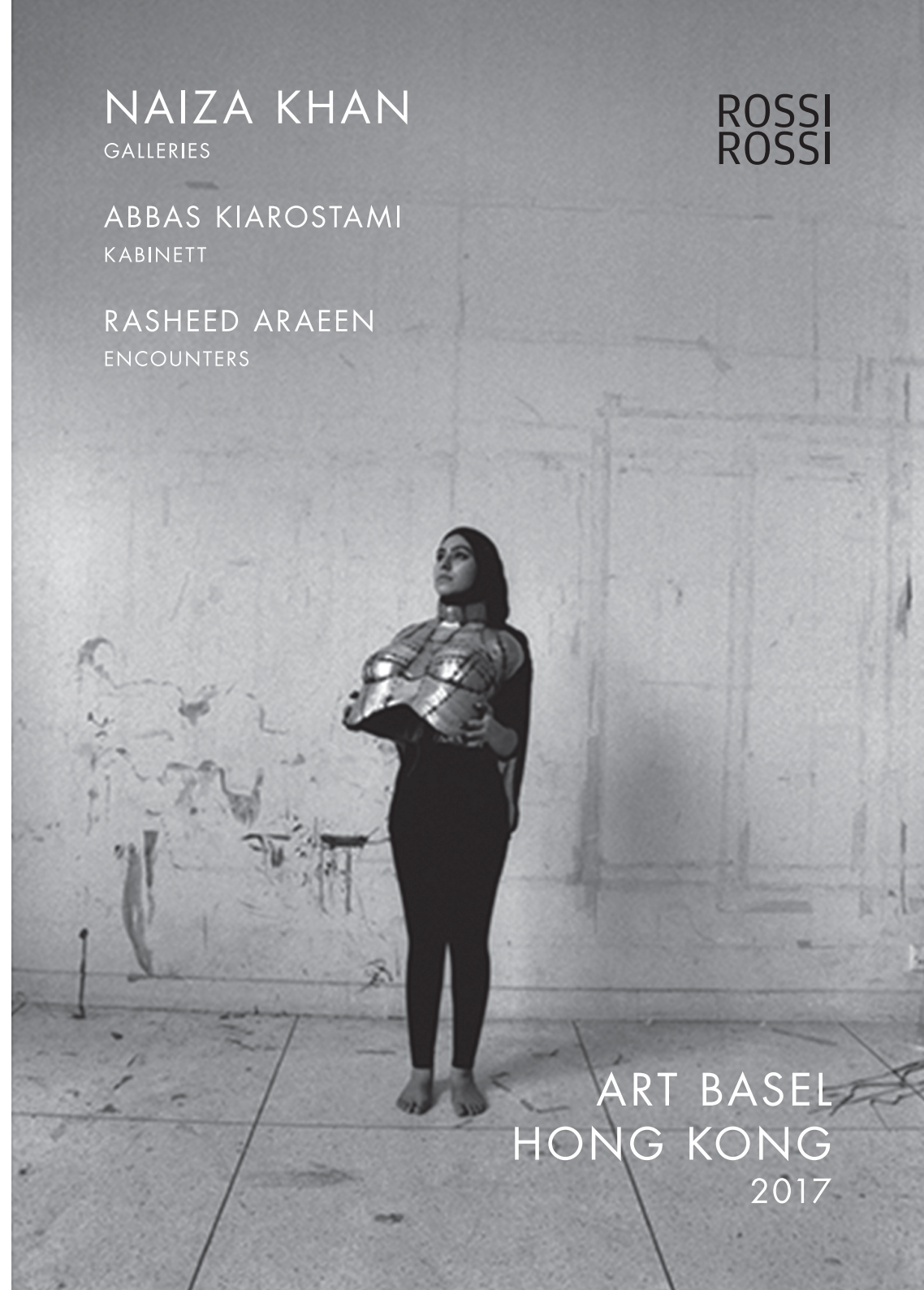
ABBAS KIAROSTAMI

KABINETT

RASHEED ARAEEN

ENCOUNTERS

ROSSI
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ART BASEL
HONG KONG
2017



Armour Skirt III
2017
Galvanised steel and fabric zip
Edition of two
43.5 x 49 x 41 cm

For over a decade, Naiza Khan has developed her artistic practice by a persistent formal and thematic meditation on the female body. She has charted an exemplary independent path among the shifting currents of contemporary Pakistani art, producing an extended body of work exploring the sensuality of the female body, but also its weight, its opacity and its recalcitrance in relation to the social order.

– Iftikhar Dadi

From 'Allegories of Encounter' 2007



New Clothes for the Emperor I–VI

2016

Six digital prints on archival Canson Infinity paper

Edition of six

Each 84 x 57 cm



Bullet-proof Vest I
2007
Galvanised steel
Edition of three
56 x 38 x 25 cm

Her work has constantly centered on the sensuality of the female body, alongside its 'defence' and 'defiance' against the sanctimonious historic agendas that seek to guarantee subjugation and obedience. These concerns have culminated in a large body of work embracing research, imagery, mediums, analysis and experimentation. She has fabricated body coverings, as in the metal skirts and lingerie [...], both intimidating and intimate. She has lovingly drawn the restless lyricism of fabric, giving it a life and memory of its own.

– Salima Hashmi

From 'Poetics: An Introduction' 2013

In her art Naiza Khan assumes an openness and integrity of approach toward the female body that resists boundaries and contests ownership. The challenge presented by the female body, as merely a vehicle of carnal sublimation, is contested by Khan's own investigations into desire, physicality, transcendence, and liberation.

Intrigued by the dichotomies present throughout women's history, which are even more obvious today, Khan also revels in the dualities that they represent. Silenced in one arena, the body finds voice in another; it articulates mutinous thoughts and insurgent actions, all of which happens not in some undefined realm but within the tough realities we inhabit.

– Salima Hashmi

From 'Hanging Fire: An Introduction' 2009

Armour Suit for Rani of Jhansi II
2017
Galvanised steel, feathers, leather
Edition of two
88 x 42 x 30 cm





Armour Skirt IV
2017
Galvanized steel and fabric zip
Edition of two
48.5 x 57 x 45 cm



Bullet-proof Vest III
2017
Galvanised steel
Edition of one
64 x 40 x 30 cm



Belt IV
2017
Metal and fabric zip
Edition of three
28.5 x 35 x 28 cm



Belt V
2017
Metal and fabric zip
Edition of three
29 x 35 x 28 cm

Is the armour a symbol of strength or siege? Or can it be both - the seeming contradiction unresolved but overlapping to create a suggestive space for contemplation.

Feminised suits of armour reappear in watercolours, drawings, sculpture - each time, form and context asks us to re-evaluate what each armoured piece signifies.

– Kamila Shamsie

From 'The Dreams Descend' 2008

Study of Armour Skirt III
2017
Watercolour and graphite on Fabriano paper
38.5 x 51 cm

Study of Armour Skirt IV
2017
Watercolour and graphite on Fabriano paper
38.5 x 51 cm

Study of feathered armour
2017
Watercolour and graphite on Fabriano paper
38.5 x 51 cm





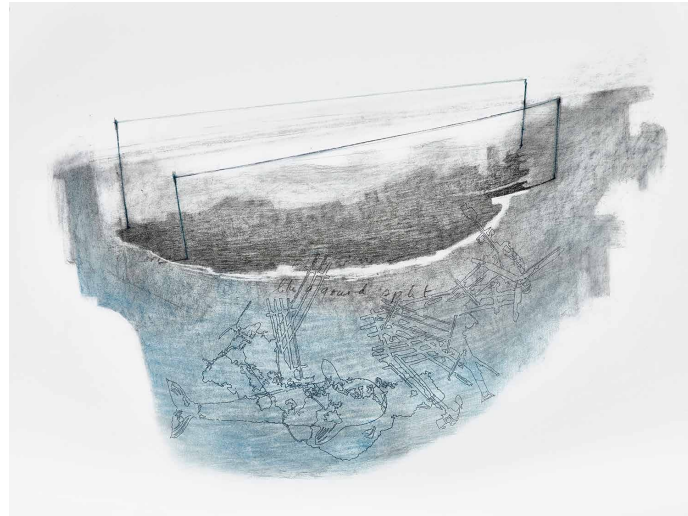
Looking and looking away
2017
Oil on canvas
168 x 198 cm

Since 2008, Khan has been looking at the land around her as both material and body, as a repository of basic forms that she sees, feels, witnesses and then reveals as 'a kind of materialistic historiography' in her work. Since encountering the small depopulated island of Manora, a once-bustling colonial outpost in Karachi's former harbour, the body of her work has experienced a distinct shift: she has moved away from a consideration of the politics and aesthetics of the female self... to an even more unruly body politic. For Khan, this old-new 'body' has been expressed particularly in the island's topography, history and fate, in the things she finds there and in her enquiries into the lives, and deaths, of its remaining inhabitants. She has mined, pillaged and created a lexicon of images about this land and the waters that surround it.

– David Elliott

From 'In the Guts of the Whale:

Image and Revelation in the Work of Naiza Khan' 2015



What emerged from the Debris (Objects from the Deep)
2017
Charcoal, conte and graphite on Magnani paper
70.75 x 100cm

Left-to-die (Objects from the Deep)
2017
Conte, graphite and screen print on Magnani paper
70.75 x 100 cm

Shipwreck (Objects from the Deep)
2017
Charcoal, conte and graphite on Magnani paper
70.75 x 100cm

Geode Split (Objects from the Deep)
2017
Conte, graphite, charcoal and screen print on Magnani paper
70 x 100 cm

Subtexts emanate like shooting stars in Naiza Khan's works on paper. She invents curious affinities between apparently unconnected – disparate, objects. Provocative alliances are formed, invoking manifold messages and potential contradictions. Naiza Khan's lexicon is not entirely instinctual. She researches, deliberates and draws from historical, visual sources as far apart as Rembrandt and Utamaro.

– Salima Hashmi

From 'Commencing the Conversation' 2006



NAIZA KHAN: ABOUT

Born in Pakistan in 1968, Naiza Khan trained at the Ruskin School of Drawing and Fine Art, University of Oxford, and the Wimbledon College of Art, London, UK. Her work has been widely exhibited internationally, including at the Kochi-Muziris Biennale (2016), the Colombo Art Biennale (2016) and the Shanghai Biennale (2012), as well as in exhibitions, such as *Hanging Fire: Contemporary Art from Pakistan*, Asia Society, New York, USA (2009); *Art Decoding Violence*, XV Biennale Donna, Ferrara, Italy (2012); *Desperately Seeking Paradise*, Art Dubai, UAE (2008); *Manifesta 8*, Murcia, Spain (2010); and the Cairo Biennale, Cairo, Egypt (2010).

The artist has been selected for residencies at Gasworks, London, UK, and at the Rybon Art Center, Tehran, Iran. As a founding member and long-time coordinator of the Vasl Artists' Collective in Karachi, Khan has worked to foster art in the city, and participated in a series of innovative art projects in partnership with other workshops in the region, such as the Khoj International Artists' Association, New Delhi, India; the Britto Arts Trust, Dhaka, Bangladesh; the Sutra Art Foundation, Kathmandu, Nepal; and the Theertha International Artists Collective, Colombo, Sri Lanka. In addition, she has curated three exhibitions of Pakistani contemporary art, including *The Rising Tide: New Directions in Art from Pakistan, 1990–2010* at the Mohatta Palace Museum, Karachi.

In 2013, Khan had her first major retrospective at an American institution: *Karachi Elegies* at the Eli and Edythe Broad Art Museum at Michigan State University, East Lansing, MI. The same year, she received the Prince Claus Award presented by the Dutch Prince Claus Fund in recognition of her exceptional work and initiatives in the fields of art and culture.

Further information and a complete CV can be found at rossirossi.com.



Snow no. 4
2007
Digital print on rag paper
Edition of seven
57 x 90 cm



"The work of an artist resembles his sentiments, contradictory or not. In fact, either we resemble our work or not at all. Even if I belong to the second category, it is apparent that my photographs are made of the same substance as my dreams".

— Abbas Kiarostami

Snow no. 38
2007
Digital print on rag paper
Edition of seven
57 x 90 cm



Snow no. 12
2007
Digital print on rag paper
Edition of seven
57 x 90 cm

Snow no. 8
2007
Digital print on rag paper
Edition of seven
57 x 90 cm

ABBAS KIAROSTAMI: ABOUT

Abbas Kiarostami (1940–2016) was a renowned Iranian film director, poet, photographer and screenwriter.

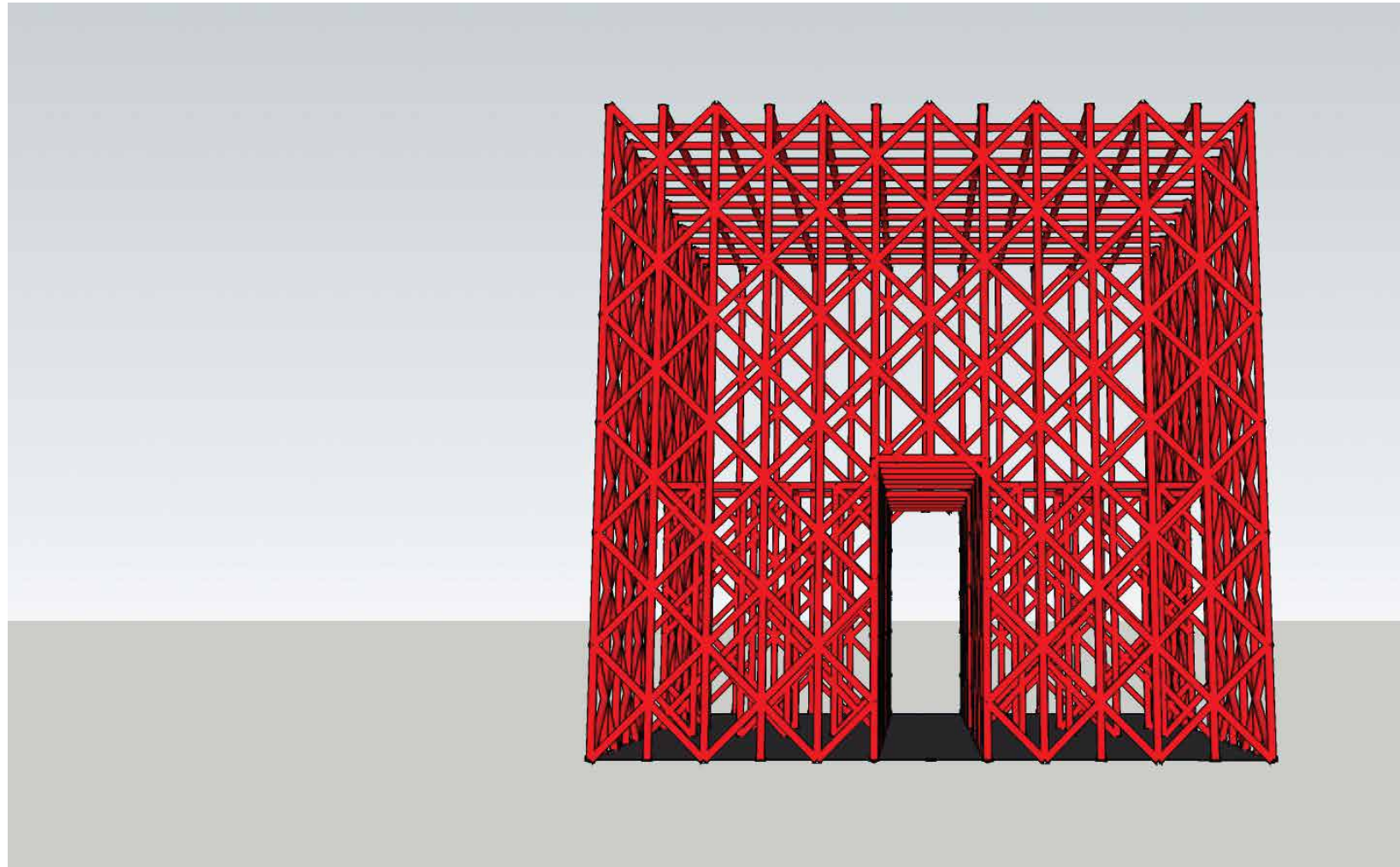
He studied at the College of Fine Arts of the University of Tehran, and originally worked as a graphic designer, book illustrator, and advertising filmmaker. In 1969, he co-founded the cinema division of the Institute for the Intellectual Development of Children & Young Adults (Kanoon) in Tehran. Since 1970 directed numerous films for which he has received awards and prizes all over the world, among them the Prix Roberto Rossellini at the Cannes Film Festival (1992), the Palme d'Or at the Cannes Film Festival for Taste of Cherry (1997), UNESCO's Fellini gold medal (1997), the Konrad Wolf Preis of the Academy of the Arts, Berlin (2003), and the Praemium Imperiale (2004) awarded by the Japan Art Association.

His photographs capture themes of landscape and nature using a simple contemplative approach. "Not being able to feel the pleasure of seeing a magnificent landscape with someone else is a form of torture," the artist has said. "That is why I started taking photographs. I wanted somehow to eternalise those moments of passion and pain".

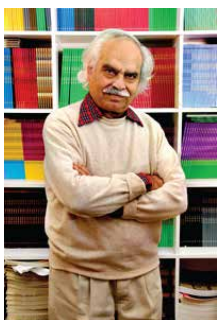
Based on Araeen's seminal structure, *To Whom It May Concern*—the first lawn installation completed for the Serpentine Gallery, London, and installed there for three months in 1996—*House of Red Bamboo* references the venerated artist's long-standing investigations into geometric and architectural structures as post-Modernist representations of non-compositional forms, and metaphorically their reference to utopian ideologies following the Constructivist and De Stijl movements.

Reconfigured in distinct Hong Kong fashion—using lattice-rigged bamboo scaffolding—the installation draws immediate reference to the infrastructure of the city. *House of Bamboo* also takes reference from the public performance structures, like those used for Chinese Opera and Festival Stages—part of the cultural fabric of Hong Kong.

Balancing form with ideology, Araeen aligns non-hierarchical structures with a belief in egalitarian societies. *House of Bamboo* draws its audience into both a physical environment as well as an ideological experiment.



House of Red Bamboo (rendering)
2017
Painted bamboo
450 x 450 x 450 cm



RASHEED ARAEEN: ABOUT

Rasheed Araeen (b. 1935) is a London-based artist, activist, writer, editor and curator. In 1964, he moved to the United Kingdom from Pakistan, where he had initially trained as a civil engineer. Araeen is recognized as the father of minimalist sculpture in 1960s Britain. His work in performance, photography, painting, and sculpture throughout the 1970s to 1990s challenged Eurocentricism within the British art establishment and championed the role of minority artists, especially those of Asia, African and Caribbean descent. In addition to his artistic practice, he took on activist roles with organisations such as the Black Panthers and Artists for Democracy, and founded the critical journals *Black Phoenix*, *Third Text* and *Third Text Asia*. Araeen organised the seminal 1989 exhibition, *The Other Story: Afro-Asian Artists in Post-War Britain*, which was held at Southbank Centre, London. Author of numerous essays and journals, he has written *Art Beyond Art: Ecoaesthetics—A Manifesto for the 21st Century* (Third Text Publications, London, 2010) and the autobiographical *Making Myself Visible* (Kala Press, London, 1984).

Araeen has exhibited internationally, with significant solo exhibitions, including *Rasheed Araeen: Before and After Minimalism*, Sharjah Art Foundation Art Spaces, Sharjah, UAE (2014); *Zero to Infinity*, Museo de Arte, Lima, Peru (2013); *Minimalism and Beyond: Rasheed Araeen at Tate Britain*, Tate Britain, London, UK (2007); *To Whom It May Concern*, Serpentine Gallery, London, UK (1996); *Rasheed Araeen*, South London Gallery, London, UK (1994); *Strife and/or Structure*, Modern Art Gallery, Fukuoka Art Museum, Fukuoka, Japan (1993); *From Modernism to Ikon* Gallery, Birmingham, UK (1987).

Araeen's work is included in the public collections of the Guggenheim, Abu Dhabi, UAE; M+, Hong Kong; Tate, London, UK; The Metropolitan Museum of Art, New York, USA; Walker Art Gallery, Liverpool, UK; Arts Council of England; Canal+, Paris, France; Fukuoka Art Museum, Fukuoka, Japan; Wifredo Lam Center, Havana, Cuba; Imperial War Museum, London, UK; Contemporary Art Centre, Vilnius, Lithuania; Sharjah Art Foundation, Sharjah, UAE; Pompidou Centre, Paris, France; Museo de Arte de Lima, Lima, Peru; Art Institute of Chicago, Chicago, USA; Albright-Knox Art Gallery, Buffalo (NY), USA; ZKM Center for Art and Media, Karlsruhe, Germany; Kiran Nadar Museum of Art, New Delhi, India; Gwangju Biennale Foundation, Gwangju, South Korea; and Samdani Art Foundation, Dhaka, Bangladesh.

ROSSI & ROSSI: ABOUT

Rossi & Rossi was established in 1986 in London by Anna Maria Rossi, who was later joined by her son, Fabio. Operating from Hong Kong and London, the gallery today is amongst the leading representatives of contemporary artists from the Asia-Pacific region. From remote areas of Kazakhstan and Cambodia to the urban epicentres of Hong Kong and Singapore, Rossi & Rossi's artists produce work as diverse as their countries of origin. Yet they remain engaged in the exploration of the visual language of art that comments upon our world and the artist, the individual and wider society. Rossi & Rossi's clients include distinguished private collectors and major museums worldwide. Rossi & Rossi is a member of SLAD (the Society of London Art Dealers), Asian Art in London (AAL), the Hong Kong Art Gallery Association (HKAGA) and the South Island Cultural District (SICD). Rossi & Rossi participates in pre-eminent regional and international art fairs, including Art Basel Hong Kong and TEFAF Maastricht.

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