

**Poetics and Meanings**  
**Fred Eerdekens and Mohammed Kazem**  
**8 May – 8 June, 2013**

Gallery Isabelle van den Eynde presents an exhibition featuring Mohammed Kazem and Fred Eerdekens. In the works on view each artist holds the material and the ephemeral in a tight dialectic to elicit alternative modes of seeing.

Mohammed Kazem creates tangible interpretations of immaterial forces and social experiences that interpret fleeting source material such as the movement of nurses across a courtyard, or the natural phenomenon of wind and sound. The works range in media from colorful cloth pulled tautly over square wooden canvases to a massive assemblage of industrial scales, while a series of drawings probe our perceptions of our urban environment.

Alongside Kazem's works, which track immaterial human-driven and natural systems, Eerdekens crafts the intangible forces of light and shadow to create elegant sculptural works comprising fluid linear forms and playful phrases. The intricate lines of metal sculpture are rendered legible when light is cast on them, to reveal a reflection or shadow of text.

Taken as a whole, these works are not simply about representation and signification; they are kinetic and charged with expressions and experiences that supersede any fixed meaning. Each piece is laced with a barely contained volatility that reflects the rhythm of complex social interactions, language and rhetoric, and invisible natural phenomenon and as a consequence the exhibition demands an active gaze from the viewer.

Whether it be the complex geopolitics of land and identity, the social sphere of industrious medical workers, or the rhetoric of everyday speech, the resists a distant mastery of the object, and instead cultivates a mode of looking that understands and experiences the artworks to reconsider the world around us and our own relationship to that world.

By presenting the works of these artists in dialogue with each other we reconfigure the limits of what constitutes meaning. Such works construct an interpretive framework within a visual vernacular that engenders a form of knowing predicated on modes of seeing.

**Fred Eerdekens** (b. 1951, Belgium) has for the past two decades been exploring our environment and atmosphere, manipulating light, material and language in playful and complex installations that render presumed stabilities senseless and ephemeral. His works become metaphors for the entanglement between reality and our individual conceptions of it, whereby both become ambivalent and yet palpable. He received a diploma in Fine Art at PHL, Media, Arts & Design Faculty in Hasselt, B (1975)

Eerdekens has had solo and group exhibitions internationally for the past two decades including Words and Dreams, Galerie Magda Danysz (2013 Paris), Forever, Spencer Brownstone Gallery (2005, New York), New Math Gallery, New York, NY (1986), Museum of Modern Art, Brussels (1988), Stux Gallery, New York, NY (1990), Utopia of a private language Museum Z33 Hasselt (1994), The Retina Diamond, MuHKA Contemporary Art Museum, Antwerp (2002), Forever,

Spencer Brownstone Gallery, New York, NY (2005), Close your eyes... Samuel Vanhoegaerden Gallery Knokke (2010), In search for symbols, Samuel Vanhoegaerden Gallery, Knokke (2012), Seen not seen, Magda Danysz Gallery, Shanghai, China (2012)

The artist has been featured in numerous publications and catalogs, including most recently Meyers, T., The Retina Diamond Cat., MuHKA, Bex, F., The Ambiguity of the Image. Belgian art now, Panayides Art Productions, Athens, Light art from artificial light, ZKM/Hatje Cantz, 2006, "Close your eyes and paint – Works 1985-2010", Samuel Vanhoegaerden Gallery, 2010. His work features in more than twenty public and corporate collections worldwide including the Museum of Modern Art, Bolzano, Italy, The Norton Collection, USA, the MUHKA, Museum of Contemporary Art, Antwerp, the S.M.A.K. Ghent, Belgium.

**Mohammed Kazem** (b. 1969, Dubai, UAE) is a pioneer of contemporary Emirati art who creates conceptual explorations of the environment through works on paper, video, photography and installation. Kazem's works synthesise the continuously evolving and shifting debates about modernity and the status of citizens within and outside their nation-states. Kazem was a member of the Emirates Fine Arts Society early in his career and was acknowledged as one of the 'Five', (including Hassan Sharif, Mohammed Ahmed Ibrahim, Hussain Sharif and Abdullah Al Saadi) an informal group of Emirati artists who represented a vanguard of conceptual and interdisciplinary art.

Kazem studied painting at Emirates Fine Art Society, Sharjah, U.A.E. (1984 – 1987), and in 2012 earned an MFA in Sculpture from The University of the Arts, Philadelphia University. Kazem participated in formative international group exhibitions including Emirates Arts, Sittard Art Center, Netherlands (1995), 5 UAE, Ludwig Forum for International Art, Aachen, Germany (2002) and Numbers–Time–Signs, Dorothea van der Koelen Gallery, Mainz, Germany (2003) and Arab Express, Mori Art Museum, Tokyo (2012). His works can be found in a number of institutional and private collections, including Arab Museum of Modern Art, (Qatar), Sharjah Art Museum (Sharjah), Barjeel Art Foundation (Sharjah), Sittard Art Center (Netherlands), JP Morgan Chase Collection (USA), Deutsche Bank Collection (Germany)

As well as participating in the biennials in Uzbekistan, Singapore, Egypt, Cuba and Bangladesh, Kazem's work has been presented in several editions of the Sharjah Biennial, winning first prize for his installations in 1999 and 2003. He will return for the second time to the Venice Biennale this year with a solo presentation at the UAE National Pavilion curated by Reem Fadda.