

FRIEZE NEW YORK

Focus | Booth D10
2 - 6 May 2018

Vikram Divecha
Sreshta Rit Premnath
Haleh Redjaian
Hassan Sharif



Poured, Yellow, Random Mark, Hand Marking, Lewis St, Btw Delancey St - Grand St, 2018, Thermoplastic paint and reflective glass particles on grey board, 50 x 35 cm (19.6 x 13.7 in)

VIKRAM DIVECHA

Born 1977, Beirut. Lives and works between New York and Dubai

Over the last few years, Vikram Divecha has received critical acclaim for a series of major projects across the UAE, each ambitious in scale and realised through an engagement with what he terms “found processes,” which often unfold at public sites well outside the white cube spaces of contemporary art. Working with various institutions, infrastructures, and communities, Divecha identifies hidden seams within these pre-existing systems of urban life, through which he introduces “glitches” that, if only temporarily, disrupt the status quo, creating interventions and installations that bring otherwise invisible structures and operations into plain view. His engagements translate into public art, sculptural installations, video and drawings.

The on-going *Road Marking* series revisits Divecha's *Urban Epidermis* (2012), a set of weighty and realistic replicas of sections of local roads, their painstakingly recreated asphalt surfaces bearing all the signs of daily wear and tear from jagged cracks and faded yellow and white markings to skid marks and oil stains. For the new series, Divecha collaborated with some of the crews who maintain road markings across Dubai, separating the painted mark from the substrate of the city, transforming a municipal tool for marshalling traffic into a means of gestural and formal expression and experimentation.¹ Applied, instead, onto rectangles of grey board—each fifty centimeters tall by thirty-five centimeters wide—the thick gooey thermoplastic paint is almost sculptural, uncannily approximating impastoed oil paint. Like the individual unit in a grid, the standardised support can be repeated infinitely, allowing Divecha to carefully map the city's marked surface. The locations where and conditions under which each crew worked shaped the nature of their interaction with Divecha, differentially affecting the output in subtle ways. The information heavy title of each work acknowledges this by including the specific location within the city where it was created and which he continued in the borough of Manhattan.

Divecha's exhibitions include *Minor Work*, Gallery Isabelle van den Eynde, Dubai (2017), *Portrait Sessions*, Tashkeel, Dubai (2016), *Warehouse Project*, Alserkal Commission, Dubai (2016), *White Cube... Literally*, Gallery Isabelle van den Eynde, Dubai (2016), *DUST*, Centre for Contemporary Art, Ujazdowski Castle, Warsaw (2015), *Accented*, Maraya Art Centre, Sharjah (2015) and *A Public Privacy*, DUCTAC, Dubai (2015), among others. Recipient of the 2014 Middle East Emergent Artist Prize, he has exhibited works at Sharjah Biennial 13 (2017), Louvre Abu Dhabi (2017), and also created projects for The Arab Fund For Arts and Culture's public art commission *InVisible* in 2014. He currently benefits from a scholarship to pursue a MFA at Columbia University, New York.

¹ Road markings can be applied and refreshed by either machine or hand. Divecha experimented with both techniques, though a bulk of this work was produced through hand-marking.



Slump, 2018, Tar and rubber form draped over a painted wood frame, Variable dimensions

SRESHTA RIT PREMNATH

Born 1979, Bangalore. Lives and works in New York

Premnath works across multiple media, investigating systems of representation and reflecting on the process by which images become icons and events become history.

Slump (2017-) is part of an on-going series in which figure-like forms that are unable to support themselves are propped up by rigid structures. They consider the body in a position of weakness and vulnerability in relation to architectural sites that must not only contain them but also give them shape.

Swayambhu (2018) which means "self-arisen" in Sanskrit, considers language as immanent potential held within objects that may at first appear formless. An ammonite fossil, cracked open and placed on the floor holds a line emanating from a cone of string installed on the wall. The spiral of the cone is reminiscent of the ammonite's shape, invisible within the closed rock. Each object is presented as vacillating between the corporeal and symbolic.

Premnath is the founder and co-editor of the publication *Shifter* and has had solo exhibitions at Ace Gallery, Los Angeles; KANSAS, New York; Gallery SKE, Bangalore; The Contemporary Art Museum, St. Louis; Tony Wight Gallery, Chicago; Galerie Nordenhake, Berlin; Wave Hill, New York; Statements, Art Basel; as well as numerous group exhibitions at Gallery Isabelle van den Eynde, Queens Museum, New York; YBCA, San Francisco; Galerie Balice Hertling, Paris; 1A Space, Hong Kong; and Thomas Erben Gallery, New York; among others. He completed his BFA at The Cleveland Institute of Art, MFA at Bard College, and has attended the Whitney Independent Study Program, Skowhegan and Smack Mellon. He is currently Assistant Professor at Parsons, and has received grants from Art Matters and the Civitella Ranieri Foundation. Premnath was awarded the Arthur Levitt Fellowship from Williams College.



The Seal of Sun and Shade (IV), 2018, Graphite, acrylic and gold leaf on canvas, 40 x 30 cm (15.7 x 11.8 in)

HALEH REDJAIAN

Born 1971, Frankfurt. Lives and works in Berlin

Haleh Redjaian's drawings on ready-made or hand-drawn grids as well as her spatial installations that require pulling threads across the surface of the wall sprout a practice of attentive yet intuitive geometric elaborations. The artist allows irregularities and deviations within a strict order, and in doing so, she acknowledges the ever-present and unforeseen surprises that make up our incomprehensible lives, where the grid serves as a metaphor for a transitional life that has irregular narratives and makes you understand this asymmetrical logic.

The artist works in a variety of medium, predominantly works on paper, textiles, murals and spatial installations often referring to architecture. Grounded in geometry, she uses its rules to reshape and retrace the apparent order of angles and lines. Her compositions subtly belie their own errors and form what she calls a 'natural abstract language'.

Her works *The Seal of Sun and Shade* have been influenced by her reading of Gaston Bachelard's *The Poetics of Space*.² In it Bachelard develops a unique approach to understanding and analysing built space by combining phenomenology's embodied subjectivity with the poetics of everyday life and individual experience. He begins his analysis with the house, arguing that it is always more than a purely functional configuration of orthogonal planes. Embodied and affective experiences, make the structural rigidity of such spaces undeniably flexible, allowing room for poetry.

Redjaian studied Art History at the Goethe University of Frankfurt and furthered her studies in Drawing and Printmaking followed by Sculpture at the Royal Academy of Fine Art in Antwerp. She completed a Postgraduate degree in Fine Art from the Higher Institute of Fine Art in Antwerp. Later, she moved to Berlin where she worked as assistant to well-known Venezuelan artist Arturo Herrera for eight years. During these years, Redjaian maintained her own practice and participated in several group exhibitions at independent project spaces and institutions and also created site-specific installations in temporary exhibition spaces. She held her first solo exhibition at Arratia Beer in Berlin in 2015. She has recently staged solo exhibitions in German institutions including *in sequence I* at Bregenz Kunstverein, Austria and *in sequence II* at Munich's Federkiel Foundation (2016). Later that year, she presented *Verknüpft, Haleh Redjaian und die Sammlung (Entangled – Haleh Redjaian and the Collection)* at Museum für Konkrete Kunst, Ingolstadt where she also participated in the travelling exhibition entitled *Out of Office*, which was first staged at the Museum für Konkrete Kunst in 2017, followed by the Städtische Galerie, Bietigheim-Bissingen in 2018.

² Gaston Bachelard, *The Poetics of Space*, translation Maria Jolas (Boston: Beacon Press, 1994).



Boxes, 2016 (detail), Cardboard, paper mache, wooden sticks, aluminium plate and acrylic paint, 65 x 180 x 200 cm (25.5 x 70.8 x 78.7 in) approximately

HASSAN SHARIF

B.1951, Iran - d.2016. Lived and worked in Dubai

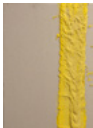
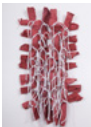





Recognised as a pioneer of conceptual art and experimental practice in the Middle East, Hassan Sharif's artworks surpass the limits of discipline or singular approach, encompassing performance, installation, drawing, painting, and assemblage. Since the late 1970s, he maintained a practice as a cultural producer and facilitator, moving between roles as artist, educator, critic, activist, and mentor to contemporary artists in the UAE.

After familiarising himself with the ideas of Dada and Fluxus art during his studies in the early 1980s at Byam Shaw School of Art in London (now Central Saint Martins College of Arts and Design), Sharif created performance-based works that engaged with repetition, landscape, and the body, themes that he continued to explore throughout his practice. Sharif first incorporated weaving into his art making process as a part of his *Objects* series (1982–2016) as a means of critically exploring the increasing modernisation and industrialisation occurring in the UAE.

An acute awareness of his environment led Sharif to embrace constant experimentation and a variety of materials. In his body of work, he focused on *Experiments* and *Semi-Systems*, he utilised the grid to draft constructivist structures. Sharif aimed to create art that was linked to society and speaks to universal aspects of daily life. He manifested this interest through his use of ordinary materials and incorporated cotton, textile, metal, chord, plastic, and everyday objects to create a variety of works that reflect contemporary concerns such as consumerism, manufacturing, and commercialisation of handicrafts. According to the artist, his *Objects* are the vernacular aesthetics of everything that is 'useless, meaningless and artificial' and illustrate an important truth about the world we live in.

Hassan Sharif was a founding member of the Emirates Fine Arts Society and of the Art Atelier in the Youth Theater and Arts, Dubai. In 2007, he was one of four artists to establish The Flying House, a Dubai institution for promoting contemporary Emirati artists. In 2017, Sharif was the subject of a seminal retrospective exhibition, *Hassan Sharif: I Am The Single Work Artist*, curated by Hoor Al Qasimi at the Sharjah Art Foundation, UAE. The retrospective will travel to Castello di Rivoli Museum of Contemporary Art in Autumn 2019 and KW Institute for Contemporary Art in February 2020. A previous survey of Sharif's work was curated by Catherine David and Mohammed Kazem and presented by the Abu Dhabi Authority for Culture & Heritage, UAE (2011). His work has recently been shown in exhibitions such as the 57th Venice Biennale (2017), Mathaf: Arab Museum of Modern Art, Doha (2016); the Sharjah Biennial (2015); Whitechapel Gallery, London (2015); New Museum, New York (2014); Fundação Casa França-Brasil, Rio de Janeiro, Brazil (2014). Sharif's works are housed in the collections of the Tate Modern, London; MAMCO, Geneva; Centre Pompidou, Paris; M+ Museum, Hong Kong; Mathaf: Arab Museum of Modern Art, Doha, Qatar; Sharjah Art Foundation, Sharjah; Barjeel Art Foundation, Sharjah; Sittard Art Centre, The Netherlands; and Guggenheim Abu Dhabi and Guggenheim, New York, among others.

Pricelist (excluding 8.875% sales tax)

	Vikram Divecha <i>Poured, Yellow, Random Mark, Hand Marking, Lewis St, Btw Delancey St - Grand St, 2018</i> Thermoplastic paint and reflective glass particles on grey board, 50 x 35 cm (19.6 x 13.7 in) (VD/SC 042)	\$ 4,000		Sreshta Rit Premnath <i>Slump, 2018</i> Tar and rubber form draped over a painted wood frame Variable dimensions (SRP/SC 005)	\$ 6,000
	Vikram Divecha <i>4in (Section) (W), 2.27mm (T), Yellow, Random Mark, Hand Marking, Lewis St, Btw Delancey St - Grand St, 2018</i> Thermoplastic paint and reflective glass particles on grey board, 50 x 35 cm (19.6 x 13.7 in) (VD/SC 041)	\$ 4,000		Sreshta Rit Premnath <i>Swayambhu, 2018</i> Ammonite fossil, and graphite and dye on a cone of string Variable dimensions (SRP/SC 004)	\$ 5,000
	Vikram Divecha <i>12in (Section) (W), 2.27mm (T), White, Random Mark, Manual Marking, Lexington Ave, E89 St Int, 2018</i> Thermoplastic paint and reflective glass particles on grey board, 50 x 35 cm (19.6 x 13.7 in) (VD/SC 040)	\$ 4,000		Hassan Sharif <i>Towers No 1, 2008</i> Oil on canvas 200 x 145 cm (78.7 x 57 in) (HS/PD 165)	\$ 46,000
	Vikram Divecha <i>4in (Section) (W), 2.27mm (T), Yellow, Double Yellow Discontinuous, Manual Marking, Lewis St, Btw Delancey St - Grand St, 2018</i> Thermoplastic paint and reflective glass particles on grey boards, Diptych, 50 x 35 cm each (19.6 x 13.7 in) (VD/SC 039)	\$ 5,000		Hassan Sharif <i>Weave, 2013</i> Rug, tempera, glue and cotton rope 68 x 34 x 6 cm (26.7 x 13.3 x 2.3 in) (HS/OB 835)	\$ 18,000
	Vikram Divecha <i>4in (Section) (W), 2.27mm (T), White, Skips, Manual Marking, Lexington Ave, Btw E 77 St - E 78 St, 2018</i> Thermoplastic paint and reflective glass particles on grey boards, Set of 4 works, 50 x 35 cm each (19.6 x 13.7 in) (VD/SC 038)	\$ 6,500		Hassan Sharif <i>Boxes, 2016 (detail)</i> Cardboard, paper mache, wooden sticks, aluminium plate and acrylic paint 65 x 180 x 200 cm (25.5 x 70.8 x 78.7 in) approx. (HS/OB 663)	\$ 180,000
	Vikram Divecha <i>12in (Section) (W), 2.27mm (T), White, Crosswalk, Hand Marking; 4in (Section) (W), 2.27mm (T), Yellow, Double Yellow Continuous, Manual Marking, Lewis St, Btw Delancey St - Grand St, 2018</i> Thermoplastic paint and reflective glass particles on grey board, 50 x 35 cm (19.6 x 13.7 in) (VD/SC 037)	\$ 4,000		Haleh Redjaian <i>The Seal of Sun and Shade (IV), 2018</i> Graphite, acrylic and gold leaf on canvas 40 x 30 cm (15.7 x 11.8 in) (HRED/CA 004)	\$ 3,500
	Vikram Divecha <i>8in (Section) (W), 2.27mm (T), White, Bus Lane, Manual Marking, 5th Ave, Btw E 82nd St - E 83rd St, 2018</i> Thermoplastic paint and reflective glass particles on grey board, 50 x 35 cm (19.6 x 13.7 in) (VD/SC 036)	\$ 4,000		Haleh Redjaian <i>The Seal of Sun and Shade (III), 2018</i> Graphite and acrylic on canvas 40 x 30 cm (15.7 x 11.8 in) (HRED/CA 003)	\$ 3,500
	Vikram Divecha <i>Google Images: Lucid (p66, ISBN 978-0-300-17935-4), iPhone 3GS (A1303, OS 6.1.3, 100% brightness, 3:2 ratio), Wi-Fi (0.84/10.4Mbps), 2018</i> Oil on linen 30 x 20 cm (11.8 x 7.8 in) (VD/CA 002)	\$ 5,000		Haleh Redjaian <i>The Seal of Sun and Shade (II), 2018</i> Graphite, acrylic and gold leaf on canvas 40 x 30 cm (15.7 x 11.8 in) (HRED/CA 002)	\$ 3,500
	Vikram Divecha <i>Google Images: over (p146, ISBN 978-0-7456-6111-7), iPhone 3GS (A1303, OS 6.1.3, 100% brightness, 3:2 ratio), Wi-Fi (0.55/10.4Mbps), 2018</i> Oil on linen 30 x 20 cm (11.8 x 7.8 in) (VD/CA 001)	\$ 5,000		Haleh Redjaian <i>The Seal of Sun and Shade (I), 2017</i> Graphite, acrylic and gold leaf on canvas 40 x 30 cm (15.7 x 11.8 in) (HRED/CA 001)	\$ 3,500

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