

LAWRIE SHABIBI

SHAHPOUR POUYAN
MY PLACE IS THE PLACELESS

SCULPTURAL WORKS

6 NOV 2017 - JAN 2018

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Please note this work is available in two versions. The first is the complete installation which comprises 33 sculptures and the steel cube structure. The second version is individual ceramic pieces.

My Place is the Placeless, 2017

Complete installation (33 glazed stoneware ceramic sculptures, MS steel structure)

300 x 300 x 300 cm

118 1/8 x 118 1/8 x 118 1/8 in

Untitled (Iraq), 2017

Glazed stoneware ceramic
52 x 16 cm
20 1/2 x 6 1/4 in



Untitled (Iran), 2017

Glazed stoneware ceramic
51 x 26 cm
20 1/8 x 10 1/4 in



Untitled (Bhutan), 2017

Glazed stoneware ceramic
43 x 22 cm
16 7/8 x 8 5/8 in



Untitled (Sweden), 2017

Glazed stoneware ceramic
34.5 x 24.5 cm
13 5/8 x 9 5/8 in





Untitled (Pakistan), 2017

Glazed stoneware ceramic
22 x 21 cm
8 5/8 x 8 1/4 in



Untitled (Afghanistan), 2017

Glazed stoneware ceramic
21 x 22 cm
8 1/4 x 8 5/8 in



Untitled (Saudi Arabia), 2017

Glazed stoneware ceramic
24.5 x 15 cm
9 5/8 x 5 7/8 in

Untitled (Bangladesh), 2017

Glazed stoneware ceramic
18 x 35 x 17 cm

7 1/8 x 13 3/4 x 6 3/4 in



Untitled (Norway), 2017
Glazed stoneware ceramic
37.5 x 33 x 15 cm
14 3/4 x 13 x 5 7/8 in



Untitled (Scotland), 2017

Glazed stoneware ceramic
32 x 20 cm
12 5/8 x 7 7/8 in



Untitled (Israel), 2017

Glazed stoneware ceramic
29 x 24 cm
11 3/8 x 9 1/2 in





Untitled (Kazakhstan), 2017

Glazed stoneware ceramic
25 x 24 cm
9 7/8 x 9 1/2 in



Untitled (Syria), 2017

Glazed stoneware ceramic

25 x 25 cm

9 7/8 x 9 7/8 in



Untitled (Wales), 2017

Glazed stoneware ceramic
27 x 24 cm
10 5/8 x 9 1/2 in



Untitled (Lebanon), 2017

Glazed stoneware ceramic
5.5 x 22 cm
2 1/8 x 8 5/8 in



Untitled (Uzbekistan), 2017

Glazed stoneware ceramic

7 x 23 cm

2 3/4 x 9 1/8 in



Untitled (Turkey), 2017

Glazed stoneware ceramic

12 x 26 cm

4 3/4 x 10 1/4 in



Untitled (Ireland), 2017

Glazed stoneware ceramic

13 x 18 x 24 cm

5 1/8 x 7 1/8 x 9 1/2 in



Untitled (Azerbaijan), 2017

Glazed stoneware ceramic

22 x 23 cm

8 5/8 x 9 1/8 in



Untitled (Oman), 2017

Glazed stoneware ceramic
18 x 23 cm
7 1/8 x 9 1/8 in

Untitled (Armenia), 2017

Glazed stoneware ceramic

26 x 21 cm

10 1/4 x 8 1/4 in



Untitled (Georgia), 2017

Glazed stoneware ceramic

27 x 19 cm

10 5/8 x 7 1/2 in





Untitled (England), 2017

Glazed stoneware ceramic

7.5 x 21 cm

6 7/8 x 8 1/4 in



Untitled (Kyrgyzstan), 2017

Glazed stoneware ceramic

17.5 x 21 cm

6 7/8 x 8 1/4 in

Untitled (Nepal), 2017

Glazed stoneware ceramic
23 x 22 cm
9 1/8 x 8 5/8 in





Untitled (Yemen), 2017

Glazed stoneware ceramic

20 x 21 cm

7 7/8 x 8 1/4 in



Untitled (India), 2017

Glazed stoneware ceramic

14 x 20 cm

5 1/2 x 7 7/8 in



Untitled (Sri Lanka), 2017

Glazed stoneware ceramic
24.5 x 23 cm
9 5/8 x 9 1/8 in



Untitled (Turkmenistan), 2017

Glazed stoneware ceramic

13 x 22 cm

5 1/8 x 8 5/8 in



Untitled (Tajikistan), 2017

Glazed stoneware ceramic

15 x 22 cm

5 7/8 x 8 5/8 in



Untitled (U.A.E.), 2017

Glazed stoneware ceramic

12.5 x 21.5 cm

4 7/8 x 8 1/2 in



Untitled (Jordan), 2017

Glazed stoneware ceramic

14 x 20 cm

5 1/2 x 7 7/8 in



Untitled (Denmark), 2017

Glazed stoneware ceramic

6.5 x 13 x 23.5 cm

2 1/2 x 5 1/8 x 9 1/4 in





Untitled, 2017

Chainmail crafted according to
traditional Medieval practice

90.5 x 153 x 2.5 cm

35 5/8 x 60 1/4 x 1 in

SHAHPOUR POUYAN

MY PLACE IS THE PLACELESS

6 NOV 2017 - JAN 2018

New York-based Iranian artist Shahpour Pouyan returns to the gallery for his third solo exhibition in Dubai. The exhibition takes its title from a phrase in a poem by Mawlana Rumi, and speaks of Pouyan's rejection of national and ethnic labeling.

Four years ago Pouyan took a genetic ancestry test. The results revealed a DNA ancestry of thirty-three modern countries spread across Central Asia, South Asia, the Middle East, Caucasus Mountains, Northern Europe and the British Isles. Some of the countries were surprising, such as Norway, Ireland and Bhutan, others less so, such as Iraq, Turkey and Saudi Arabia. Pouyan spent two years obsessively researching distinctive historic architecture from these thirty-three countries with the aim of unearthing their most significant monuments and 'constructing' his own identity through the language of architecture.

The core of the exhibition revolves around a large-scale cuboid industrial steel construction upon which rest the thirty-three ceramic sculptures - the results of his research. Each sculpture is representative of a dome from a monumental building in the country of the artist's genetic extraction as revealed by the genetic test. Some domes relate to religious buildings or places of worship, others as pure statements of grandiosity and power.

The artist takes a Foucauldian approach to develop a personalized genealogy of the dome, highlighting the human tendency to memorialize legacies of power, just as genetic heritage is often a record of the legacies of conquest. In addition, the organization of the domes implies a Darwinist typology where the basic form of the dome goes through various morphologic transformations as a result of contact and conflict between cultures. However, the cuboid installation questions the narrative

of progress by connecting the most sophisticated dome of the series back with the simplest structure, an upside ship.

The cuboid construction upon which the sculptures rest evokes the simplified forms of modernist architects from Le Corbusier to minimalist sculptors such as Donald Judd who were concerned with reducing form to its purest incarnation.

Pouyan's sculptures by contrast deliberately refer to colorful and diverse pre-modern architectural heritage and rooted into archaic past. Each work is made from a different type of clay and glaze so that each piece is distinct; no two works appear the same, creating a sense of diversity and even disarray. By placing these objects within such a structure Pouyan "contaminates" the chaste minimalist structure, destroying its qualities and questioning notions of purity in relation to art, architecture and anthropology.

Alongside the series of ceramic works, Pouyan presents a series of hand painted modified photographs found in imagery from Byzantine, Nordic, Mesopotamian and Persian sources. The figures (such as those seen in coins, manuscripts, miniatures, and sculptures) have been manipulated to subtly incorporate his own features - they are self-portraits of his past and present self. In a reverse violation of these historical artifacts, these doctored images as embodiment of the histories of political aggression.

By performing what he describes as an "archeology of the self" Pouyan critiques such arbitrary classifications of identity. In today's global climate where radical nationalism is on the rise, borders are being probed and migration is one of our greatest contemporary challenges, Pouyan's exhibition is a timely exhibition for uncertain times.