



LAWRIE SHABIBI

SHAHPOUR POUYAN

MY PLACE IS THE PLACELESS

WORKS ON PAPER

6 NOV 2017 - JAN 2018



Untitled, 2017

Open Acrylic on Archival
Inkjet print on paper
40 x 29 cm
15 3/4 x 11 3/8 in





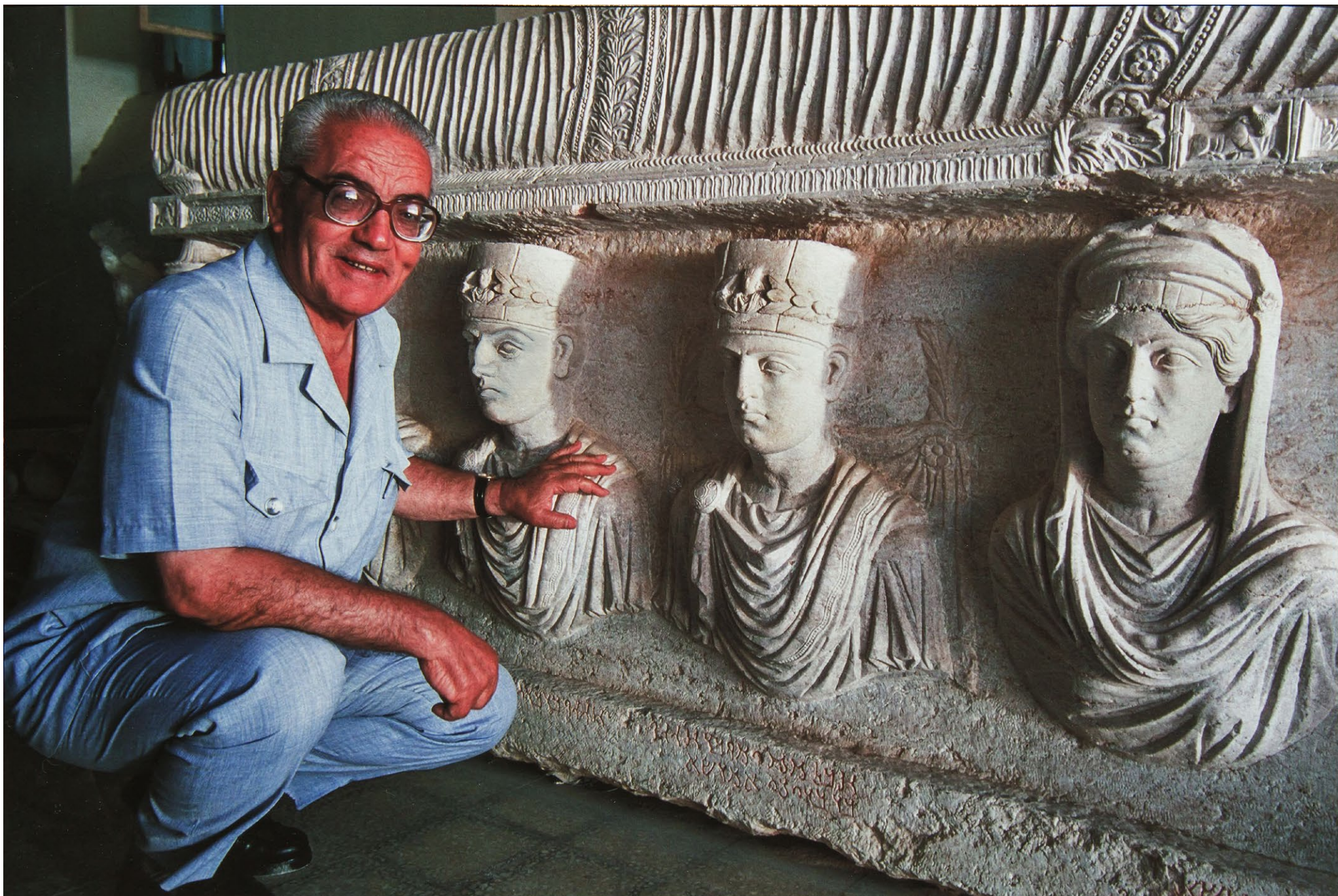
Untitled, 2017

Open Acrylic on Archival

Inkjet print on paper

39 x 29 cm

15 3/8 x 11 3/8 in



Untitled, 2017

Open Acrylic on Archival Inkjet print on paper

27 x 40 cm

10 5/8 x 15 3/4 in



After, The Pre Roman King Antiochus I, 2017

Open Acrylic on Archival Inkjet print on paper

22 x 40 cm

8 5/8 x 15 3/4 in



Untitled, 2017

Open Acrylic on Archival
Inkjet print on paper
24.5 x 29 cm
9 5/8 x 11 3/8 in

فأزرد العصير فصقه فهذا الشراب موافق لوجع الحلق والجنب والربس

والاسه والرافف ولزينة بلغم غليظ في حلقه يصفى اللون وكثير النور



وليس له غيلة موافق للثانه والكلام ع ع

صنعه شراب للزكام والسعال

ووزن البطن واسترخا المعدن خذ من ربع اوقيه واصول سوسن ثمر اوقيه

وفلفل ابيض ربع وتمر اوقيه رقه جميعا واربطه خرقه واجعله في ثلثه اقساط شراب

طيب وانك تلتنه ايام ثم صقه وارفعه في اناء نظيف اشرب منه بعد العشا

Untitled, 2017

Open Acrylic on Archival

Inkjet print on paper

34 x 25 cm

13 3/8 x 9 7/8 in



Untitled, 2017

Open Acrylic on Archival Inkjet print on paper

25 x 40 cm

9 7/8 x 15 3/4 in



After, A Hero Topples a Demon, Deccan or Rajasthan, late 17th century, 2017

Open Acrylic on Archival
Inkjet print on paper
26 x 24.5 cm
10 1/4 x 9 5/8 in



Untitled, 2017

Open Acrylic on Archival
Inkjet print on paper
23.5 x 24.5 cm
9 1/4 x 9 5/8 in



*After, Ancient Coin of Septimus S. AR
Denarius, c. AD 193-211, 2017*

Open Acrylic on Archival
Inkjet print on paper
26.5 x 25 cm
10 3/8 x 9 7/8 in



*After, Philip I The Arab AR Antoninianus,
c. 244-247 AD, 2017*

Open Acrylic on Archival
Inkjet print on paper
21 x 22.5 cm
8 1/4 x 8 7/8 in



Untitled, 2017

Open Acrylic on Archival
Inkjet print on paper

20 x 20 cm

7 7/8 x 7 7/8 in



Untitled, 2017

Open Acrylic on Archival

Inkjet print on paper

23 x 20.5 cm

9 1/8 x 8 1/8 in

Untitled, 2017

Open Acrylic on Archival
Inkjet print on paper
23.5 x 20 cm
9 1/4 x 7 7/8 in





Untitled, 2017

Open Acrylic on Archival
Inkjet print on paper
19 x 21 cm
7 1/2 x 8 1/4 in

mechie. Et puis fist on mourir le dit mai
re li cōme d'or estoit.



After, Royal 20 C VII Chroniques de France
ou de St Denis, c. 1380-1400, Paris, 2017

Open Acrylic on Archival
Inkjet print on paper
22 x 20 cm
8 5/8 x 7 7/8 in



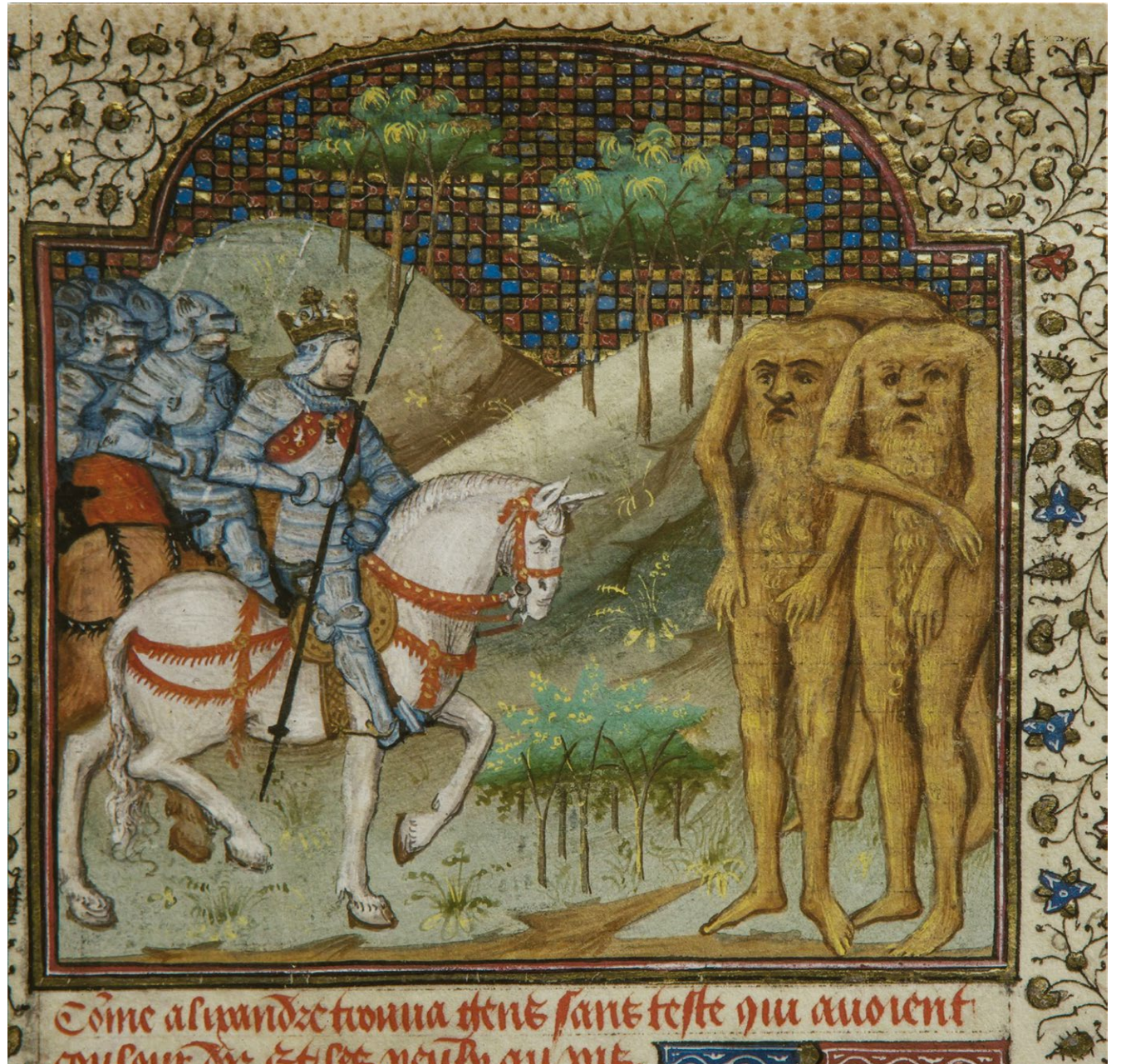
Untitled, 2017

Open Acrylic on Archival
Inkjet print on paper
18.5 x 25 cm
7 1/4 x 9 7/8 in



After, Matfre Ermengaud, *Breviari d'Amor*, 2017

Open Acrylic on Archival
Inkjet print on paper
21.5 x 23 cm
8 1/2 x 9 1/8 in



After, Alexander encounters the headless people –*Hisotria de preliis* in French, BL Royal MS 15 E vi, c. 1445.), 2017

Open Acrylic on Archival
Inkjet print on paper
21.5 x 23 cm
8 1/2 x 9 1/8 in



Untitled, 2017

Open Acrylic on Archival Inkjet print on paper

27 x 40 cm

10 5/8 x 15 3/4 in



After, Column Statues and Capitals in the Romanesque Style, c. 1152, in the National Archaeological Museum, Madrid, 2017

Open Acrylic on Archival Inkjet print on paper

22 x 33 cm

8 5/8 x 13 in



*After, Ny Carlsberg Glyptothek, Copenhagen.
Bust of Roman Emperor Philippus Arabs c.
244-249 A.C., 2017*

Open Acrylic on Archival
Inkjet print on paper
26 x 19 cm
10 1/4 x 7 1/2 in



Untitled, 2017

Open Acrylic on Archival

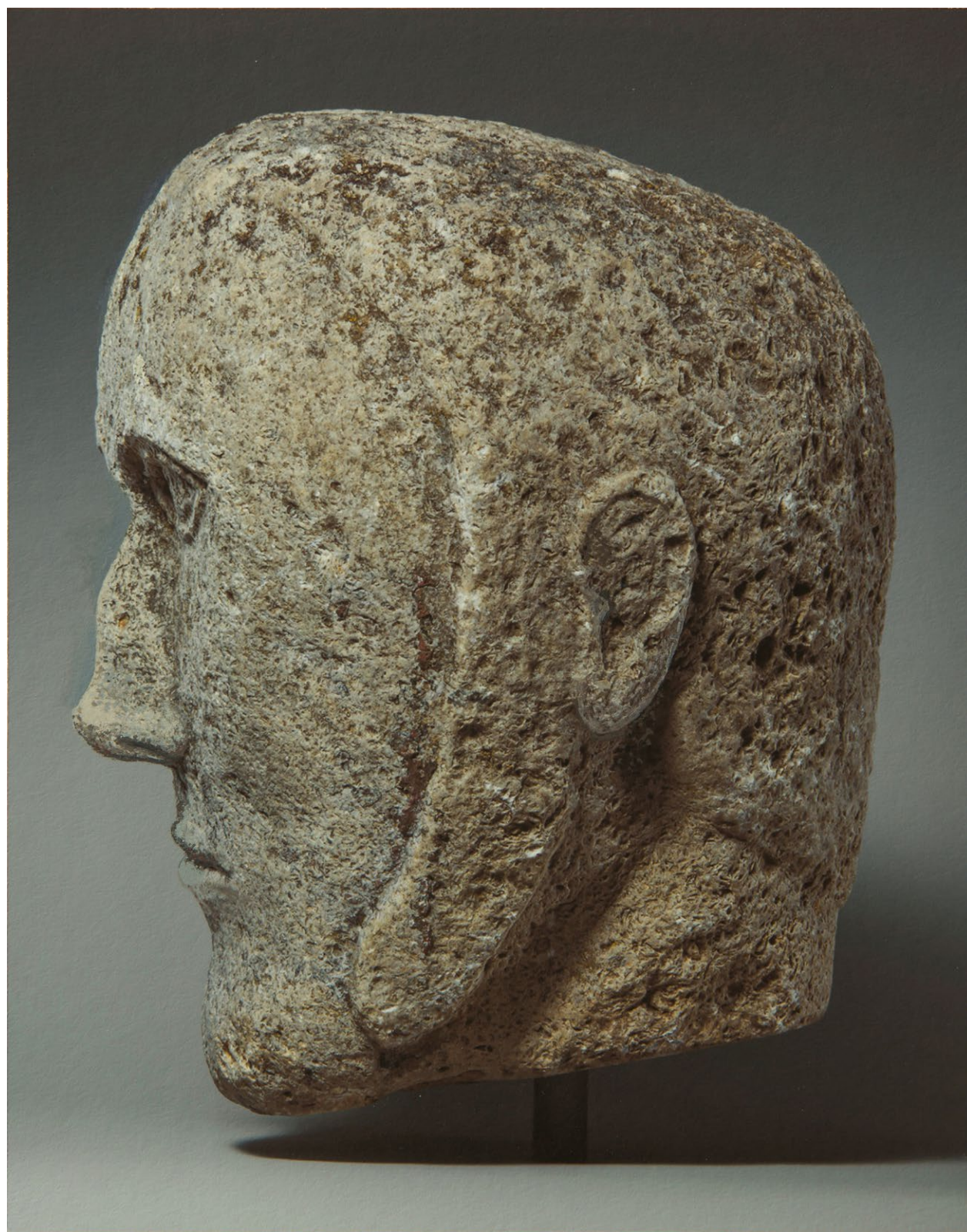
Inkjet print on paper

23 x 19 cm

9 1/8 x 7 1/2 in

*After, Celtic Head of a Man Wearing a Cap or
Helmet, c. 2nd-3rd century, from the British
Isles, 2017*

Open Acrylic on Archival
Inkjet print on paper
23 x 19 cm
9 1/8 x 7 1/2 in





Untitled, 2017

Open Acrylic on Archival
Inkjet print on paper
25.5 x 19 cm
10 1/8 x 7 1/2 in



*After, Byzantine Capital with Bust of the
Archangel Michael, c. 1250-1300, from
Constantinople, 2017*

Open Acrylic on Archival
Inkjet print on paper
25.7 x 20.5 cm
10 1/8 x 8 1/8 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.