Josephine Pryde is an artist based in London, England, and Berlin, Germany. She uses photography and sculpture to explore the nature of image and display. Recent solo exhibitions include Traces of Accessibility, Galerie Perrotin, Paris, France (2017); Lapses in Thinking by the Person I Am, Institute of Contemporary Art, Pennsylvania, USA (2015). Her work has been featured in numerous group shows including Subculture, Moderna Museet, Malmo, Sweden (2017); Social Softwares, Attic Space, Institute of Contemporary Art, USA (2017); Collected by... Thea Westreich Wagner and Ethan Wagner, Whitney Museum of American Art, New York (2016); Pryde was a nominee for the 2016 Turner Prize.

Hassan Sharif (born 1951, North Iran – died 2016, Dubai, United Arab Emirates) lived and worked in Dubai. Recognized as a pioneer of conceptual art and experimental practice in the Middle East, Sharif’s output includes the study of diverse materials, incorporating performance, installation, drawing, painting, and assemblage. Since the late 1970s, he maintained a practice as a cultural producer and facilitator, merging rice with art, education, critique, activism, and mentorship. In 2015 his retrospective Hassan Sharif: Demiperspectives & Object History was presented by the Abu Dhabi Alshaab Art for Culture & Heritage/Platform for Visual Arts, UAE. His work has been shown in exhibitions at Madfah Arab Museum of Modern Art, Qatar (2010); the Sharjah Biennial (2016); Whitechapel Gallery (2010); New Museum of Contemporary Art, New York (2014); Fundación Casa España-Brazil, Rio de Janeiro, Brazil (2014); and the International Centre of Contemporary Art, Udine, Slovenia (2014), among many, others. Sharif was featured in the inaugural United Arab Emirates National Pavilion at the 56th Venice Biennale, Italy. His work is included in the collections of the Centre Pompidou, Paris; Sharjah Art Museum, Sharjah, UAE; the Barjeel Art Foundation, Sharjah; the Sittard Center, The Netherlands; Guggenheim Abu Dhabi, UAE; and Guggenheim, New York. Sharif’s work is currently on view at the Sharjah Art Museum as part of the exhibitions De It curated by Hoor Al Qasimi and Hans Ulrich Obrist and 1960 – 2010: Exhibitions in the United Arab Emirates curated by Hoor Al Qasimi.

PUBLIC PROGRAMMING
ARTIST TALK: Anne Low
Saturday 2 December 2017, 2:30PM
Please join us for a public artist talk by Anne Low in conversation with Jacqui Kaczynski. Admission is free and all are welcome.

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In Erró’s Diamond Head Diving Man (1977), the scattered fragments of an architectural model fall adjacent to a series of amorphous clay forms. The deconstruction of this artwork and its accompanying sculptures suggests that the knots are pieces of a whole structure. The structure itself is Shangri-La, a monastic compound commissioned by the Hermits, art collector and philanthropist, Oskar Kuffer, built between 1936 and 1938 and based on a design by the architect, Ludwig Mies van der Rohe, for the collector and philanthropist, Doris Duke. Produced following his stay in Shangri-La, the disconnection between the geometry of the architectural elements and the final form of the art work is a deliberate choice made by the artist. In her introduction to the second collection of published interviews about her practice, Duke and the culture she coveted and again between Hüner and his relationship to what is land expropriated from Indigenous Hawaiians.

While knots can be complicated to untangle they don't always hold. Just a few years after the publication of Cartesian Knots (2005), Laing rejects the knot as a single object, here the interviews does not emerge from a series of segments. Instead each work is the result of the queries that the discerners bring to the work in question, the work acts as if it is made up of segments that do not collapse together or confused for the other.

A desire for connection with art objects, ideas or the kinship of others can betray the relationship model in favour of the interweave – two or more subjects brought into proximity but not collapsed together or confused for the other. In Emre Hüner’s Knots (2012), the scattered fragments of an image irresolvable from a single viewing position. In both Josephine Pryde’s practice takes presentation modes of photography as one of the elements of her work. Often producing and exhibiting her photographs in series, she directly proposes a beside, where each work continues to shift and split vis-à-vis the permutations of her collaborators or ours, as individual viewers oriented by her abstraction of text and/or image. The accumulated discontinuity at work in Anne Low’s Greasy head (2017) is part of an ongoing series of landscape photographs printed on commercial-grade vinyl banners. It offers a view onto a portion of MacArthur Park from the building that houses his studio in Los Angeles, temporarily located in New York, these photographs of window frames position us towards an unidentified figure as it responds to extant architecture and art objects alike. Retaining its integrity as a single object, here the interweave does not emerge from a series of segments. Instead each work is the result of the queries that the discerners bring to the work in question, the work acts as if it is made up of segments that do not collapse together or confused for the other.

In these two works the position of beside in her previous series is incorporated into their image irresolvable from a single viewing position. In both

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