

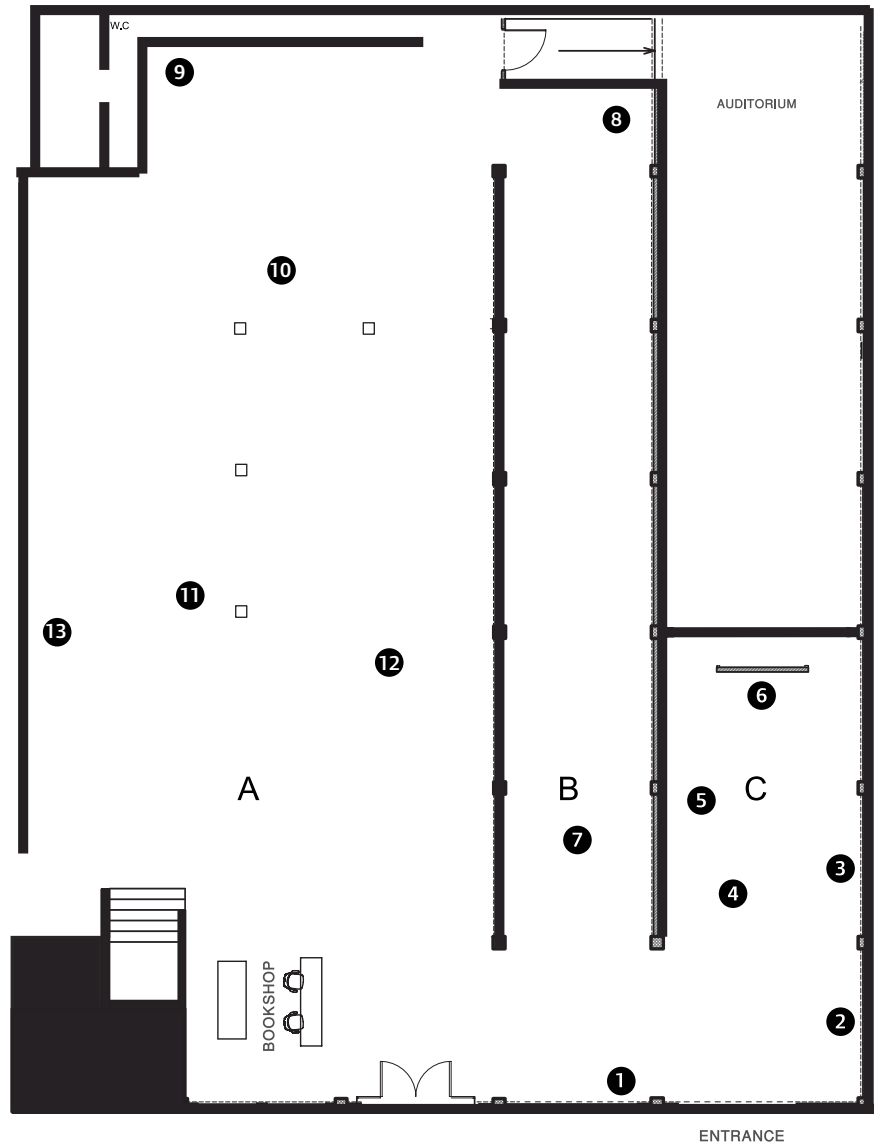
b.

حسن خان

Hassan Khan

النَّاسُ دَاءٌ دَفِينٌ

The Portrait
is an Address



1. *The Portrait is an Address*, 2016.
Colored gels, found image in use for various purposes by the artist since 2008

This found image has always spoken to me about what we see and what we might imagine.

2. *Untitled (Alphabet Book C)*, 2006.
Framed color photograph on painted wall

Courtesy of Galerie Chantal Crousel and the artist

A self-portrait through the actions of a child actor.

3. *Three Solos (Excerpt from Composition for a Public Park)*, 2013.
Audio.

Courtesy of Galerie Chantal Crousel and the artist

This was made for the Parc de Belleville at the Nuit Blanche of 2013/2014, Paris. The original piece is in 3 movements and includes brass ensemble, oriental takht, string quartets and many instruments where these spokennarratives are just one element. Like many of Khan's textual works, the Three Solos text plays with subjectivity. The speaker is addressing you, but at some point you are inserted in the text. The speaker/listener relationship is blurred, transposed.

4. *Stuffedpigfollies*, 2007. 6 inkjet prints

Courtesy of Galerie Chantal Crousel and the artist

Khan has described these pigs as signs of possession — generic forms borrowed from a history of unassumingly submissive, pudgy reflections of human endearment. They stand on two feet and gesticulate with their hooves like humans, communicating their anxieties in clear English. But «possession» takes on a double meaning in this case, as the pigs are similarly, on each count, struggling with a strange force offstage that threatens to overtake them completely.

Brian Kuan Wood, "Hassan Khan's stuffedpigfollies", in *Nafas Art Magazine*, May 2008.

5. *sometime/somewhere else*, 2001.
Color video transferred to DVD, sound
Courtesy of Galerie Chantal Crousel and the artist

In his video works, Khan almost never

makes an appearance, except for the piece *sometime/ somewhere else* (2001), where he juxtaposes footage of himself as a 17 year-old blasting an electric guitar next to recordings of himself at the age of 15 being interviewed by a Swedish crew, making a documentary about "young adults around the world or something like that".

Sohrab Mohebbi. "Creating Decoys, Hassan Khan" in *Canvas*, September / October 2012, p.93.

6. *Mahmoud El Ansari*, 2010. Vinyl text.
Courtesy of Galerie Chantal Crousel and the artist

Mahmoud El Ansari's portrait does not only describe a man, but is also an articulation of a specific urban condition through the question of "style", form. That's why the text is designed and written in a very specific form. It conveys material as language.

7. Rant, 2008. Single-channel b/w video, 6:45 min

Courtesy of Galerie Chantal Crousel and the artist

"The spoken text in RANT, the video, is quite banal because it comes out of the limited emotional terrain of someone who is obsessively consumed by one thing the object of their gaze. However, the utterances are made in a context that is highly stylized. I wanted to tap into the intensity that was behind these utterances, the almost infinite, ultimately destructive, emotional energy of an obsessive personality but was at the same time hoping for it not to be an expression of a state of mind or a character.

Molnar, Edit. "A constant state of urgency", in Arab Studies Journal, vol. 18, no. 1, Spring 2010, p.249.

8. My Mother, 2013. Framed color photograph on painted wall.

Courtesy of Galerie Chantal Crousel and the artist

A cell-phone image of my mother taken after six years of thinking about it and hesitating.

9. Technicolor Mubarak, 2001. Video projection.

Courtesy of Galerie Chantal Crousel and the artist

I guess what fascinated me about this at the time was just the fact that Mubarak was the ultimate sign, the sign that dominated the public sphere. And what caught me in these few seconds is that he's sitting there, and there's this photograph next to him of himself. He's sitting next to his own photograph. His vanity (generic and unremarkable amongst dictators) is beside the point. There was just something inexplicably captivating in seeing that figure repeated in this way as an image of himself. The flashing colors in the video weren't designed to make it funny. But it always elicited laughter, especially in Cairo, where the sign was more potent. I was just literally responding to what I found compelling in the figure and the figure, him and him.

Hassan Khan & Natasha Ginwala, "Soaking in the daily curses: a conversation", in e-flux Journal, Aug. 26 2015.

10. G.R.A.H.A.M., 2008, Color video transferred to DVD, silent, 13:54 min.

Courtesy of Galerie Chantal Crousel and the artist

G.R.A.H.A.M. is a portrait. It consists of a continuous, ten-minute real-time shot of

the artist's friend Graham sitting, slowed down to last fourteen minutes to subtly enhance every detail. Despite the fact that Khan is interviewing the subject about his life, the piece is silent, as Graham was asked not to answer the questions verbally, but to maintain continuous eye contact with his interrogator. At one point during the video, Graham lights a cigarette in the most perfect of cinematic gestures; this stands out as a key moment during his "incorporation" within a dialogue that shifts the positions of mutual authority and submission between the artist and his muse.

Clare Davies, "Hassan Khan in Chantal Crousel Gallery", in Slash Paris, Jan/Mar 2011.

11. GBRL, 2010. Black and white video.

Courtesy of Galerie Chantal Crousel and the artist

Over the span of ten days, Khan worked with long-time friend Gabriella Daedelow to produce an interior map of her idea of self. She then projected the map onto her living space. The portrait film was then shot in one afternoon with only the two of them.

12. Studies for Structuralist Film no. 2, 2013. Silent Black and White HD Video, 23:42 min.

Courtesy of Galerie Chantal Crousel and the artist

This video was shot in silence in an empty white room, where two strangers and a camera subjected to the rules of the encounter could share something neither could really ever completely know. Are these moments when the eye meets the camera, and therefore meets the eyes behind the camera and therefore meets the eyes in front of the screen, also significant? Or is it just the silent pact, the rule, the agreed upon condition that drives this situation? And do I really remember or maybe just tell myself stories? Yet in that white room, as I ran around in circles carrying the device, building rhythms together with the human subject, the sounds of our breathing our only companion, play acting the end of consciousness and its rebirth, was when the pact was silent but the room charged.

© Still/Text: Courtesy of Hassan Khan and Galerie Chantal Crousel
Extracted from: "Studies for Structuralist Film no. 2, 2013. Hassan Khan in Frankfurt", in Nafas Art Magazine, 2015.

13. Insecure, 2002. Vinyl text.

Courtesy of Galerie Chantal Crousel and the artist

Who am I? In order to remove man from blinding modernity, Hassan Khan invites the spectator to interrogate himself/herself. Eleven introspective pieces of advice are mounted in tiny letters on a wall, and all fit on one line: "mutter your name to yourself, again and again, until you feel that it has lost all meaning"; "look at yourself in the mirror, and try to imagine that you are someone that you're meeting for the first time"; or "ask yourself what you are really expecting from the person you are closest to", etc. Insecure echoes the ailments of the modern human subject: self-doubt. If worry doesn't find a remedy, he/she would look to fulfill it with desires and demands that prevent him/her from building and constructing themselves.

Translated from French, original text by Marie-Ange de Montesquieu, "Hassan Khan's Lust in Chantal Crousel Gallery", in Paris-Art, Jan/Mar 2011.

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