

List of Works Gallery 1

The Stove, 2007
UV print on aluminium
12.1 x 81.3 x 33 cm
Courtesy the artist, Gallery Chemould and Chatterjee & Lal Mumbai

The World Is Not Enough, 2006 – 7
C print + DIASEC
220.98 x 294.64 cm
Courtesy the artist and CC Art Limited, Jersey

Books II, 2010 – 11
UV print on aluminium
62 x 62 x 62 cm
Courtesy the artist and Lisson Gallery, London

Fridge, 2010 – 11
UV print on aluminium
50 x 50 x 50 cm
Courtesy the artist and Lisson Gallery, London

Newspapers, 2010 – 11
UV print on aluminium
38 x 15 x 31.5 cm
Courtesy the artist and Lisson Gallery, London

Yellow Flowers, 2007
UV print on aluminium
45 x 30 x 30 cm
Courtesy the artist, Gallery Chemould and Chatterjee & Lal Mumbai

The Step, 2010 – 11
UV print on aluminium
15.96 x 45.6 x 22.8 cm
Courtesy the artist and Lisson Gallery, London

Dis-Location I, 2007
C print + DIASEC
294.64 x 223.52 cm
Courtesy the artist and Art & Public Gallery, Geneva

Plastic Flowers in a Traditional Vase, 2007
UV print on aluminium
45 x 30 x 30 cm
Courtesy the artist, Gallery Chemould and Chatterjee & Lal, Mumbai

Gallery 2

Sites I, 2009
C print + DIASEC
60.96 x 91.44 cm
Courtesy of the artist and Gallery Chemould, Mumbai

Sites II, 2009
C print + DIASEC
45.72 x 57.15 cm
Courtesy the artist and Gallery Chemould, Mumbai

Sites III, 2009
C print + DIASEC
40.64 x 60.96 cm
Courtesy the artist and Gallery Chemould, Mumbai

Red Carpet I, 2007
C print + DIASEC
294.64 x 220.98 cm
Courtesy the artist and Pallak Seth

Veil VI, 2007
C print & DIASEC
177.8 x 130.65 cm
Courtesy the artist and Art & Public Gallery, Geneva

What Lies Between Flesh And Blood I, 2009
C print + DIASEC
137.16 x 205.74cm
Courtesy the artist and The Frank Cohen Collection

What Lies Between Flesh And Blood II, 2009
C print + DIASEC
180.34 x 204.47cm
Courtesy the artist and Erik Wigertz



Image: Yellow Flowers, 2007, UV print on aluminium.

What Lies Between Flesh And Blood III, 2009
C print + DIASEC
243.84 x 243.84 cm
Courtesy the artist and Lisson Gallery, London

Instance Anatomy, 2009
C print + DIASEC
81.28 x 56.89 cm
Courtesy the artist and Gallery Chemould, Mumbai

The Anatomy Lessons, 2011
Single Channel Projection, Video on loop
Courtesy the artist

Gallery 3

Two-Dimensions, 2007
C print + DIASEC
114.3 x 194.31cm
Courtesy the artist, Gallery Chemould, and Chatterjee & Lal Mumbai

Untitled (HOC), 2010
UV print on aluminium and stainless steel
122 x 122 x 122 cm
Courtesy the artist and Lisson Gallery, London

Everything
Is Happening
At Once
1 October –
18 December –
Galleries
1, 2 & 3
Free Entry

CORNERHOUSE

CORNERHOUSE

Presented with the support of Lisson Gallery
LISSON GALLERY



Rashid Rana: Everything Is Happening At Once is presented in partnership with Lisson Gallery, London. Curated by Alnoor Mitha, Director of Shisha and Artistic Director of ATM 11, and Sarah Perks, Cornerhouse Programme & Engagement Director. A special version of the exhibition will tour to New Art Exchange, Nottingham Sat 14 January – Fri 30 March 2012.
cornerhouse.org

Asia Triennial Manchester 11 (ATM11), a Shisha initiated project, opens Sat 1 October – Sun 27 November, with an exciting showcase of contemporary art from Asia at venues across the city. The festival features a series of exhibitions, commissions and interventions by international and UK artists and includes new site-specific work and UK premieres.
asiatriennialmanchester.com

In Conversation David Elliott & Rashid Rana Sat 1 Oct

12.00 – 13.30, Cinema 2, FREE.

Artist Rashid Rana is joined by David Elliott, freelance international curator based in Hong Kong and Berlin, to discuss his practice.

Artist's Tour/ Rashid Rana Sun 2 Oct

14:00 – 15:00, FREE, Early booking recommended.

Rashid Rana will lead this guided tour, introducing you to his work across all 3 gallery spaces. This is an opportunity to hear from the artist about the original intentions behind his work and the processes by which they are created. This tour will be BSL Interpreted for the hard of hearing.



Talk/ Rashid Rana: The World Is Not Enough Wed 26 Oct

18.00 – 19.30, FREE, early booking recommended.

Virginia Whiles, an art historian, author, curator and Associate Lecturer at Chelsea College of Art, London, will present an illustrated talk that looks at Rashid Rana's practice in the context of both indigenous and global aesthetics.

Workshop/ Photography: Multiplicity and Meaning Sat 12 & Sun 13 Nov

11:00 – 18:00, £40.00/£50.00

A key approach in Rashid Rana's ongoing body of work is the challenge to photographic form and the concept of two-dimensionality. In this two-day intensive workshop, award-winning photojournalist Mimi Mollica will encourage participants to develop their own eye for the urban locale. The second day will involve the use of post-production methods in our Mac studio suite with designer Sally Olding. Own digital camera required. An advance exercise will be required of all participants with direct email support. All levels welcome.

Alternative Tour/ Mrs Barbara Nice Sat 26 Nov

14:00 – 15:00, FREE, early booking recommended.

Mrs Barbara Nice, comedy star of Phoenix Nights, housewife, mother of five unruly teenagers and keen word-searcher, invites you to join her on a comedic art safari through our Rashid Rana exhibition.

Workshop/ Abstract Lego Sculpture

Adults (age 18+) Sat 10 Oct, 12.00 – 15.00, £10.00/£12.00

Young people (age 11–18), Sun 11 Dec, 13.00 – 16.00, £10.00

Rashid Rana's photo sculptures take everyday, innocuous objects, from a stack of newspapers to a fridge, presenting them in a highly abstracted, pixelated 3D form. In this workshop inspired by Rana's flower work series, you will create your own LEGO brick sculpture under the expert tutelage of Duncan Titmarsh – the UK's only Lego Certified Professional.

Tour/ Creative Stars Sun 11 Dec

13.00 – 14.00, FREE, early booking recommended.

This tour will be led by members of our young person's Creative Stars team, using language and references familiar to them. All ages welcome.

Publication/

A special publication Rashid Rana: Everything is Happening at Once will be published by Cornerhouse in association with Lisson Gallery in December 2011.

Preview, Fri 30 Sept, 18.00. Drinks sponsor, Tiger Beer

Book online:
www.cornerhouse.org
Box Office:
0161 200 1500
Information:
www.cornerhouse.org/rashidrana

CORNERHOUSE

Introduction

Everything Is Happening At Once is the first major UK public solo exhibition from internationally acclaimed artist Rashid Rana, who lives and works in Lahore, Pakistan.

The scale and status of the photographic object is transformed through the use of sculpture, installation, film and a vast palette of smaller images that allow for both micro and macro interpretation, opening up its potential to represent cultural, social and physical realities.

Visitors will notice a repeat motif of interlacing horizontal and vertical lines. This underlying grid is indicative of Rana's formal yet inquisitive exploration of two-dimensionality, culminating in the spectacular mirage-like panorama that is **Desperately Seeking Paradise II** in Gallery 3.

Rana's compositions hinge upon a series of comparisons: time versus space; two dimensions versus three; conceptual versus political; wholeness versus fragmentation; handmade versus machine-made; abstraction versus Pop; and artifice versus illusion.

Curated by Alnoor Mitha, Director of Shisha and Artistic Director of ATM 11, and Sarah Perks, Comerhouse Programme & Engagement Director. A special version of the exhibition will tour to New Art Exchange, Nottingham Sat 14 January – Fri 30 March 2012. Presented in partnership with Lisson Gallery, London. Part of Asia Triennial Manchester 11. For more information visit www.asiatriennialmanchester.co.uk

Artist Statement

Today, every image, idea and truth (be it part of ancient mythology or generated by media) encompasses its opposite within itself. Thus, we live in a state of duality. This perpetual paradox, which permeates the outside world, is a feature for the internal self also. Hence, all our moves are made not in one upward direction – but in two opposing ones – simultaneously. This internal conflict, which translates formally into my work through mirror images, symmetry, and the grid/matrix, underlies and pervades nearly every topic I choose to explore.

My recent work comes out of this interest in duality and the complexity of transcending the hard divides we create in our perception of images. In dealing with these images, I attempt to translate the physical, psychological and temporal aspects of our current epoch into the idea of two-dimensionality; whether it be represented in the form of painting, photography, video, or sculpture.

Rashid Rana

Exhibition overview Gallery 1 Dis-location

All the works in this section have one core formal concern in common: the idea of 'time' (and space). Thus **Dis-location I (2007)** features a present day colonial building created from small photographs of the same site taken across twenty-four hours. What looks like a picture post card or an old photograph is an assemblage of the same view across multiple moments; a time-based experience transformed and preserved, akin to a mosquito in polished resin. Deflating nostalgic modes of representation, the precise approach and digital palette undercut any lingering sense of geographic distinction: although there are certain regions in the present day world which appear to be frozen in time or existing in another era, they are 'living and breathing' in their own way. In **The World Is Not Enough (2006-7)**, digitally stitched images of trash from a landfill site create a non-existent aerial view. At a distance the work appears to adopt a formal, abstract approach divorced from any specific subject. Step closer, and more subjective and spiritual elements affect interpretation: feelings of astonishment, denial, shame at our implicit contribution. Contrasting ideals exist in the same moment, illusion and reality two sides of a coin spinning on end. **Plastic Flowers in a Traditional Vase (2007)** takes a conventional subject from art history, the classic vase of flowers, which Rana modifies to become a flat, two-dimensional image. This is translated one stage further, as a stylised cuboid.

This work and those nearby are an exercise in how our views of realism and representation in art are altered through process, representation and objectification. Although unassuming and deceptively playful, these photo sculptures are also an attempt to cheerfully subvert Minimalist concerns; both mocking and celebrating the reduction of form that yet pay homage to the traditions old and new.

Gallery 2 Between Flesh and Blood

Images of raised, pimpled flesh, gradations of skin tone, blood, open wounds and cuts are transformed into highly crafted photographic assemblage, while pornographic acts are miniaturised and re-ordered to become symbols of extreme conservatism. A climate of worldwide violence, actual, perceived, and channelled by the media results in a political and pictorial interplay that is both aesthetic decision and emotional purge. **Red Carpet I (2007)** contradicts Western perceptions of Eastern art, being digitally-generated and not handmade, yet responds to these same expectations by depicting the pattern of an intricately crafted Persian carpet. On the other hand, it re-appropriates traditional Eastern aesthetic principles by picturing time-based subject matter on a flat surface. These formal aspects merge with the visceral shots of a slaughterhouse, a comment upon violence, death, and existence. Innumerable, miniature stills of pornographic acts swarm with collective purpose to depict a row of anonymous figures dressed

in burqas for **Veil VI (2007)**. Rana challenges culturally constructed, negative stereotypes of women, commenting upon the twin forces of religion and commerce that reduce an entire gender to meaningless cipher, the shocking invisibility that results from the ultimate exposure. **What Lies Between Flesh and Blood Series (2009)** manipulates formal concerns into conceptual and political issues in these Rothkoesque fields of red and rust infusions. Translating layers of shade into squares of skin and beaded, bloodied gore, this print is comprised of close-up pictures selected from pornography, fashion photography and print media. The title of this series refers to predominant themes of our times, 'Sex and Violence', directly questioning a media saturated in excess. Rana's statement is essentially this: there is no escape from the world in which we now exist. This is not a statement of defeat. It is as if Rana has shattered a vase, rearranged the pieces, and glued it back together.

Gallery 3 An Idea of Abstract

This section brings together many of Rashid's key works from throughout his career that highlight his interest in using 'abstraction' as a theme rather than an act. These works also represent his transition from grid to (pixel based) matrix. Bar codes and the balance between verticality and horizontality, explored in the earlier works **Untitled 1 (1992-3)**, lead to later digital prints and installation. In **Two-Dimensions (2007)**, Rana compares the cultural, economic and social scenarios

of two hemispheres of the globe. A high-rise structure of the developed nations is formed of horizontally spread buildings located in developing countries, thus commenting upon the two dimensions of our world that are different yet dependent upon each other. This duality exists in many of Rana's creations, highlighting contrasts and contradictions between surface imagery and what lies beneath. Formal concerns of two and three dimensionality, reality and its representation are explored in **Desperately Seeking Paradise II (2010-11)**; made of stainless steel and photo prints. The wedge-like form continuously changes its image: from one side it seems a minimal abstract work that mirrors only the space around it, yet from another it comprises photographs of skyscrapers. The visual surprise is enhanced on realizing that the contemporary panorama is derived from hundreds of tiny pictures of houses in Lahore. Photographic fragments of exterior signage, political campaigns, posters, advertisements and other forms of wall text gathered from across the city of Lahore during 2010 and 2011 are gathered en masse within **Language Series II (2009-11)**. Here the use of thousands of micro images to form larger works is a reference to abstract painting, which demands a poetic response to visual art, in contrast to the individual miniature parts that represent the literal tradition of the word.

Text by Bren O'Callaghan with references to texts by Girish Shahane, Quddus Mirza, Peter Nagy and Michael Hilsman



Image right: **Desperately Seeking Paradise II**, 2010 – 11, UV print on aluminium and stainless steel.

Below: **Instance Anatomy**, 2009, C print + DIASEC.



Further Reading

- 1- Smith, Terry. *Contemporary Art: World Currents*, Laurence King Publishers, London (LKP) & Pearson Prentice-Hall, 2011
- 2- Monograph. Rashid Rana, Chatterjee & Lal and Chemould Prescott Road, Mumbai, India, 2010
- 3- *The Empire Strikes Back: Indian Art Today*, Jonathan Cape London, Saatchi Gallery, London, 2009
- 4- Eckmann, Sabine & Koepnick, Lutz. *Grid>Matrix*, Mildred Lane Kemper Art Museum, St Louis, 2006
- 5- <http://universes-in-universe.org/eng/intartdata/artists/asia/pak/rana>
- 6- <http://www.asianartnewspaper.com/article/rashid-rana>
- 7- Chiu, Melissa & Genocchio, Benjamin. *Contemporary Asian Art*, Thames and Hudson, London, 2010