

Sameer Farooq Descriptive Texts

Levy Gallery

1. *If it were possible to collect all navels of the world on the steps to ASCENSION*, 2019. Fired clay on stepped display.

A series of multi-coloured fired clay objects on top of a white stair-like stepped display. Each object ranges in form, size, and glaze. Each object is evenly spaced out on each step. The steps feature a poem that descends from the top step to the floor, reading:

They decorated us with ribbons

Poured water and caressed us

We were prayed over so much

--

We never knew there were others

There were so many others

--

What if our spiritual whimsy

Actually did rush through

The intimate veil of your surprise

--

Pierced as you stand there

--

Actually did rush through

Like that

--

For adepts

2. *I opened up the radio but there was no-one inside*, 2022. Fired and glazed clay on stepped display.

A series of red, white and black clay objects on top of a white stair-like stepped display. Each clay object ranges in form, size and glaze. Each object is evenly spaced out on each step. On the very top step is a series of misshapen and imperfect clay objects.

3. *Gandhara Series (Constellation 1-4)*, 2023. Archival print on high gloss paper, acrylic face mounted, unframed.
 - i. A print of multiple objects scanned in motion, including the head of a Gandhara Buddha statue, a turkey sandwich, gloves, citrus fruits, and a stone. The print is leaning on the wall and balanced on a stair-like display made of bricks, which sits on a wooden pallet.
 - ii. A print of multiple objects scanned in motion, featuring items such as a sprinkled donut, the head of a Gandhara Buddha sculpture, test tubes and a photo lens. This print is hung on two wooden planks, leaning against the wall.
 - iii. A print of multiple objects scanned in motion, including archival tags, a bag of yellow balls, scissors, a paper towel, and a stone-like goblet. This print is balanced on a wooden crate that is leaning against the wall.
 - iv. A print of multiple objects scanned in motion, featuring items such as pipettes, a sculpture of a foot, tubes, a red plastic bag, and an identifier tag of the sculpture. This print is balanced on a wooden crate that is leaning against the wall.

Tomlinson Gallery

1. Restitution Series

1. *Masks*, 2020. Ink jet print Hahnemuhle Photo Gloss 260, Dibond mounted.

Restitution Series (Masks) is a horizontal rectangular monochrome yellow photograph of masks. The photograph is blurry and out of focus. There are three groups of masks in the photograph, one on the left, one in the center and one on the right. On the left side there are seven small masks

surrounding a medium sized mask. In the centre of the photograph there are six masks; with the top -centre group having elongated masks, one mask in the centre and three smaller masks placed in a semi-circle. The third group to the right has seven masks with the mask in the centre being long, like a trunk of a tree with palm fronds at the top. Placed around the central mask are six smaller masks.

2. *Bones*, 2020. Ink jet print Hahnemuhle Photo Gloss 260, Dibond mounted.

Restitution Series (Bones) is a horizontal rectangular monochrome red photograph of small and large bones. There is a large tusk in the centre of the photograph that has a slight curve to it like a rib bone. The photograph has layers of bones that are various sizes and shapes. The layers of bones are blurry and out of focus.

3. *Swords and Daggers*, 2020. Ink jet print Hahnemuhle Photo Gloss 260, Dibond mounted.

Restitution Series (Swords and Daggers) is a horizontal rectangular monochrome green photograph. The approximately 16 swords and daggers are vertical in a display case. The swords are prominent at the front and the back of the photograph, with the hilt of the swords at the top and the blade of the swords reaching the bottom of the photograph. The daggers are vertical and are found at the top of the photograph. There are six swords that are inside of a horizontal display case. Three swords to our left of the horizontal photo are transparent shadows outside of the display. Two swords are prominently outside of the case in the foreground.

4. *Stone Heads*, 2020. Ink jet print Hahnemuhle Photo Gloss 260, Dibond mounted.

Restitution Series (Stone Heads) is a horizontal rectangular monochrome red photograph of sculptures of human heads, sculpted from stone, facing the viewer. The photograph is blurry and out of focus. There are 10 small stone heads that are placed at the bottom of the photograph in the foreground. In the back of the photo, the remaining large and medium sized stone heads are sitting on a slightly elevated platform.

5. *Tablets*, 2020. Ink jet print Hahnemuhle Photo Gloss 260, Dibond mounted.

Restitution Series (Tablets) is a horizontal rectangular monochrome yellow photograph of pieces of stone tablets with what appear to be visual language (like Egyptian hieroglyphics) visible on three pieces that are dominant in the foreground. The photograph is blurry and out of focus. At the back of the photograph in a frame are eight pale or light yellow broken pieces of tablet.

6. *Buddhas*, 2020. Ink jet print Hahnemuhle Photo Gloss 260, Dibond mounted.

Restitution Series (Buddhas) is a horizontal rectangular monochrome green photograph of two statues of Buddha sitting on a platform on display in a museum. Two dark shadow-like figures stand in the left and right foreground of the photograph. In the background of the photo, we see more statues sitting on platforms and walls of glass with more figures on display in another room of the museum. All statues and figures are blurry, and the photograph is out of focus.

7. *Banco de Chefe*, 2020. Ink jet print Hahnemuhle Photo Gloss 260, Dibond mounted.

Restitution Series (Banco de Chefe) is a horizontal rectangular monochrome blue photograph of an object. The photograph is blurry and out of focus. The object sits on a shelf that would be found in a storage area or archival area of a museum. There is a label taped to the bottom shelf to the right that says "Banco de Chefe, 20." The top of the object appears to have a flat surface, with handles on each side. The handles on the left side are simple and look like straight rods, and on the right of the object are shaped like a duck's head with a dark circle that appears to be an eye or a hole in the head. Behind the handles is a solid blue elongated handle. At the front of the object attached to the handles, we see diagonal lines drawn or painted, left to right and right to left, making large Xs, perhaps these are patterns. We see through the triangles created, where no lines are drawn, a crossbar that joins the sides of the object from underneath.

8. *Mineral*, 2020. Ink jet print Hahnemuhle Photo Gloss 260, Dibond mounted.

Restitution Series (Mineral) is a horizontal rectangular monochrome blue photograph of a rectangular cube (or cuboid) of a mineral in the centre

surrounded by smaller pieces of minerals around the cuboid. The photograph is blurry and out of focus. In the centre of the photo, there sits the large cuboid of mineral with a label facing us that says, "Calcite var. Iceland Spar, CaCo₃ Montana, Donor Stephen Dubravae." The rectangular cuboid of calcite is the focal point and depicted in high contrast of very pale blue highlights with the blue that is in the calcite.

9. *Pottery and Weapons*, 2021. Plaster, fibreglass, burlap.

Restitution Series (Pottery and Weapons) is a large plaster sculpture. The sculpture is sitting on a hand truck, a piece of equipment used to move heavy objects in a museum. The sculpture is a rectangular cuboid of plaster with imprints of eight vases in the centre of the sculpture. There are imprints of arrowheads horizontally along the bottom of the plaster sculpture. There are 12 arrowheads of various shapes and sizes. On the left of the plaster, we see the clear shape of a vase. Next to the vase, in a vertical formation, we have three bowl shapes still in the plaster. In the middle there are two vase shapes, one smaller of the two sitting above the medium sized piece of pottery. Two vases are stacked vertically. The vase at the top is missing a chunk of the rim, while the bowl below is whole. At the right of the plaster, near the edge, there is a round vase sitting in the plaster.

10. *Pottery*, 2021. Plaster, fibreglass, burlap.

Restitution Series (Pottery) is a large plaster sculpture with imprints of vases with pedestal bottoms. This sculpture sits vertically on a dolly, a wheeled piece of equipment used to move objects around a museum. At the top there is a hole in a shape of a vase. The second row from the top are impressions of three vases to the left and three vases to the right. In the bottom left corner, we see an impression of a goblet shape that is mirrored in the bottom right corner of the plaster. In the centre of the bottom impressions, we see two champagne glass shapes.

11. *Buddha Heads*, 2021. Plaster, fibreglass, burlap.

Restitution Series (Buddha Heads) is a large plaster sculpture, with imprints of a large Buddha head, a small Buddha head, and tiny Buddha heads at the bottom. This sculpture sits vertically on a wooden pallet. In the top left-hand

corner is the face of a Buddha looking directly at the viewer. The top right-hand corner has a slightly askew impression of a Buddha head and a hole that can be seen through. The second row from the top has two Buddha head shaped holes. The third spot in this row, has a small Buddha head and ending the row another Buddha head hole. The third row from the top, at the left, there is a Buddha head. Next to the Buddha head is an imprint of a Buddha head. The third spot is a Buddha head shaped hole. There is another Buddha head that is at the right side of the slab. At the bottom of the plaster, in the left corner, is a tiny head. The second and third spots at the bottom are impressions of heads. In the right corner of the plaster is a Buddha head and an imprint of a head.

2.

24 Affections, 2019. (in Order of Museo-Code)

1. SF-004k

a. Recto: Monoprint on Arches Vellin

A framed greyscale monoprint hangs on a plexiglass easel. The form is organic with no distinctive shape.

b. Verso: ink and pencil on Arches Vellin

A work that hangs on the wall contains texts from collaborator Jared Stanley. There are pencil writings forming around the page, with black ink as an afterimage.

2. SF004l

a. Recto: Monoprint on Arches Vellin

A framed greyscale monoprint hangs on a plexiglass easel. The form is organic, but split into multiple of the same form, giving it motion but with no distinct shape.

b. Verso: ink and pencil on Arches Vellin

A work that hangs on the wall contains texts from collaborator Jared Stanley. There are pencil writings forming around the page, with black ink as an afterimage.

3. SF-004m

a. Recto: Monoprint on Arches Vellin

A framed red monoprint hangs on a plexiglass easel. The form is organic with no distinctive shape but with triangular forms pointing downwards.

b. Verso: ink and pencil on Arches Vellin

A work that hangs on the wall contains texts from collaborator Jared Stanley. There are pencil writings forming around the page, with black ink as an afterimage.

4. SF-004P

a. Recto: Monoprint on Arches Vellin

A framed red monoprint hangs on a plexiglass easel. The form is organic with no distinctive shape but with triangular forms pointing downwards, with an extra set of lower triangular forms pointing downward.

b. Verso: ink and pencil on Arches Vellin

A work that hangs on the wall contains texts from collaborator Jared Stanley. There are pencil writings forming around the page, with black ink as an afterimage.

5. SF-004o

a. Recto: Monoprint on Arches Vellin

A framed yellow monoprint hangs on a plexiglass easel. The form contains a multitude of layers of organic shapes, some more transparent than others.

b. Verso: ink and pencil on Arches Vellin

A work that hangs on the wall contains texts from collaborator Jared Stanley. There are pencil writings forming around the page, with black ink as an afterimage.

6. SF-004p

a. Recto: Monoprint on Arches Vellin

A framed yellow monoprint hangs on a plexiglass easel. The form contains a multitude of layers of organic shapes, with an orange rectangle sitting in the middle.

b. Verso: ink and pencil on Arches Vellin

A work that hangs on the wall contains texts from collaborator Jared Stanley. There are pencil writings forming around the page, with black ink as an afterimage.

7. SF-004W

a. Recto: Monoprint on Arches Vellin

A blue and white monoprint hangs on a plexiglass easel. The print contains multiple organically shaped layers that overlap with one another.

b. Verso: ink and pencil on Arches Vellin

A work that hangs on the wall contains texts from collaborator Jared Stanley. There are pencil writings forming around the page, with black ink as an afterimage.

8. SF-004X

a. Recto: Monoprint on Arches Vellin

A blue and white monoprint hangs on a plexiglass easel. The print contains multiple organically shaped layers that overlap with one another.

b. Verso: ink and pencil on Arches Vellin

A work that hangs on the wall contains texts from collaborator Jared Stanley. There are pencil writings forming around the page, with black ink as an afterimage.

3.

Ascension (onions), 2022. Fired and glazed clay, bricks, steel rod

A series of clay onions, all within different layers and stages of life. This series of clay onions is standing each on two steel rods on a stair-like display made of bricks.