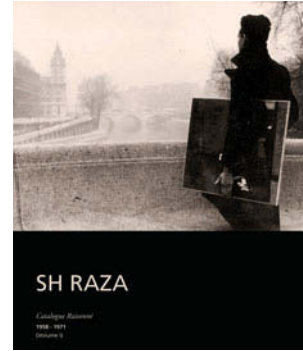
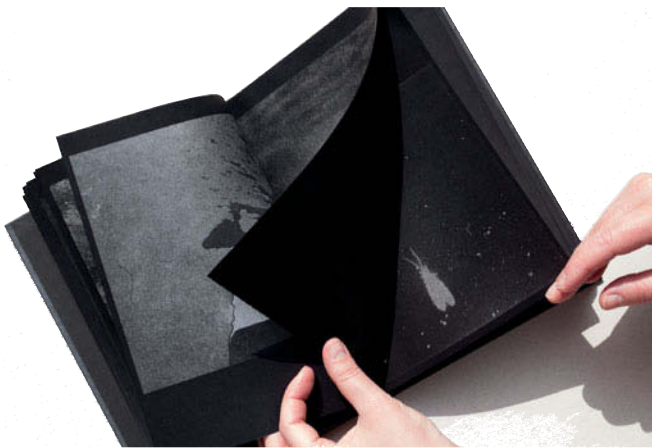


**ASTRES NOIRS
REVIEW BY SIMON BOWCOCK**

The long-distance collaboration between Bangladeshi Sarker Protick and Katrin Koenning, a German living in Australia, has produced a small monochrome photobook tackling the hugest of subjects. At first the images hint at creation. From the deepest blacks come glittering silvers – light from dark – and a magical other worldliness emerges from the unrelenting gloom. But calm soon turns to an elemental chaos of electricity, water and earth. We glimpse people, but their existence seems precarious at best. The photographs are often abstract, or almost so, and the grand sweep of infinity is constantly evoked. In the end the universe is reborn, or dies, or is

ruptured – it's hard to say. But there is no doubt that this is a savagely cold, indifferent and capricious cosmos which could – and probably will – snuff us out without even noticing. *Astres Noirs* may be poetic and allegorical, but it makes our insignificance crystal clear. *Published by Chose Commune (2017). Available online. Chosecommune.com*



**SAYED HAYDER RAZA:
CATALOGUE RAISONNÉ**

London-based Grosvenor Gallery, specialists in South Asian art, will use Art Dubai to launch volume one of the catalogue raisonné of the work of the Indian modernist painter Sayed Hayder Raza (1922–2016). It accompanies the gallery's booth of works devoted to Raza's work, from throughout his career, and is the first catalogue raisonné published on any Indian artist. Published last year just before Raza's death, it is a work in progress, intended to establish the works produced by Raza over his 70 year career. This first volume, compiled by Anne Macklin and published by the Raza Foundation and Vadehra Art Gallery. Raza's adept use of colour is perhaps most striking about his work, those vivid hues and bold brushstrokes leaping out page after page. Arun Vadehra, director of Vadehra Art gallery, writes in his introduction to the catalogue "When asked how he (Raza) decides what colours to juxtapose alongside one another, he intriguingly says it happens automatically, much like to a practiced musician, the notes simply spill forth instinctively." Vadehra likens Raza's playful use of colour to Paul Klee, writing "colours are his words, line and area his alphabets, intensity and repetition his grammar." This first volume is based upon Raza's personal inventory of works; he documented the stock number, title, year, medium and size of over 800 of his paintings between the years 1958 and 1971, when he was living and working in Paris. Of these, the book includes images of some 270. *The book launch will take place on 17 March in Art Dubai Modern Lounge. Published by Grosvenor Gallery and Vadehra Art Gallery (2016). Grosvenorgallery.com vadehraart.com*

AFTER IMAGES: STORIES FROM THE MOUNTAINS OF ASIR

In 2010, the Lebanese filmmaker and photographer Ziad Antar started a project named *After Images*, inspired by the work of Lebanese historian Kamal Salibi on the origins of the Bible. While making the photography series, Antar travelled repeatedly to the Arabian Peninsula, and specifically the region of Asir. These poetic, abstract works are brought together in *After Images: Stories from the Mountains of Asir*. Antar wasn't out to prove or disprove Salibi's theories. Instead, he's interested in the limitations of photography in capturing historical narrative, or as a documentary tool. The photographs taken using a lens-less camera to experiment with the metamorphosis of light into colour. The results are of indefinable but atmospheric landscapes, muted colours and blurred suggestions of forms, perhaps taken in Asir, or in Saida's olive groves. Early last year, BEC in Beirut held the first major show of *After Images*, curated by Hans Ulrich Obrist and co-curated by Manal Khader. *The book, produced in collaboration with Obrist and with poems by Yahya Amqassim, will be launched by Selma Feriani Gallery at B2 during Art Dubai on 17 March. Edited by Yasmina Jraissati and Manal Khader, poems by Yahya Amqassim. Available online. Published by Selma Feriani Gallery (2016). Selmaferiani.com*

