

FROM BRUTE ORNAMENT: SEHER SHAH'S RECENT DRAWINGS

Seher Shah

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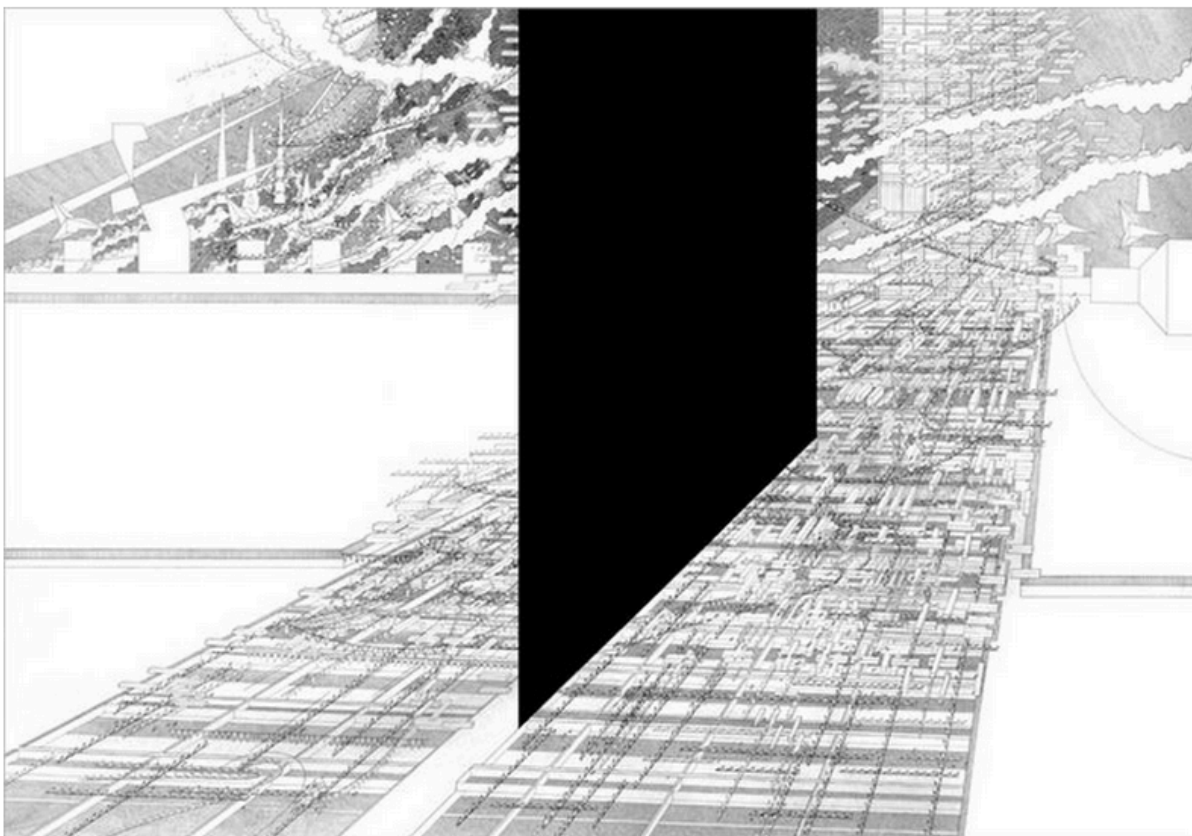


Seher Shah, *Cross Conference Scheme*, from the *Manual for Treason*, 2011, digital print, 36 x 48 cm. Courtesy of the artist.

'The plan proceeds from within to without; the exterior is the result of an interior. The elements of architecture and light and shade, walls and space. Arrangement is the gradation of aims, the classification of intentions.

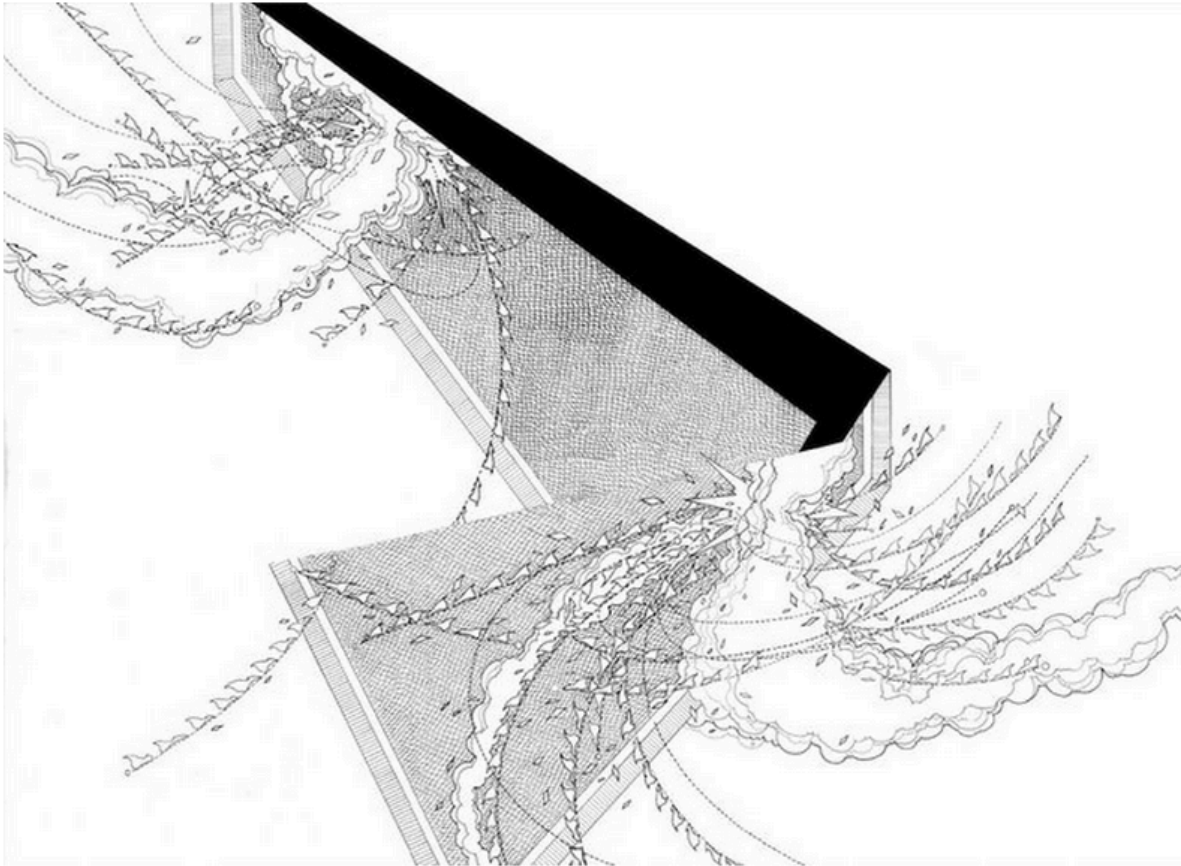
Man looks at the creation of architecture with his eyes, which are 5 feet 6 inches from the ground. One can only consider aims which the eye can appreciate and intentions which take into account architectural elements. If there come into play intentions which do not speak the language of architecture, you arrive at the illusion of plans, you transgress the rules of the Plan through an error in conception, or through a leaning towards empty show.'

The Illusion of Plans
Le Corbusier, *Towards a New Architecture* (1923)



Seher Shah, *Object Relic (Unite d'Habitation)*, 2011, graphite and gouache on paper, 183 x 275 cm. Courtesy of the artist and Green Art Gallery, Dubai.

'The thesis of Francois Jullien's *In Praise of Blandness* is that we are so saturated with aesthetic choices that the idea of blandness or blankness is almost attractive. It is interesting to think of blandness as a necessary relief from endless permutations in contemporary realities, though blandness is itself an aesthetic choice which relates back to the Modernist maxim of 'less is more'.



Seher Shah, *Unit Object (bent)*, 2011, graphite and gouache on paper, 56 x 76 cm. Courtesy of the artist and Green Art Gallery, Dubai.

Drawing allows freedom in terms of representations of space where contradictory and parallel ideas, as well as shifts in scale, can exist simultaneously.'

From *Brute Ornament*, A conversation with Kamrooz Aram and Seher Shah by Murtaza Vali (2012)

From *Brute Ornament*: a two-person exhibition featuring the works of Kamrooz Aram & Seher Shah, curated by Murtaza Vali, at Green Art Gallery, Dubai, 2012.



About the author

Seher Shah (Karachi, Pakistan, 1975) lives and works in Brooklyn, New York. She has lived in London, Brussels and New York City and received her Bachelor of Fine Arts and Bachelor of Architecture from the Rhode Island School of Design. Recent exhibitions include *Object Anxiety* at Scaramouche, New York (solo), *Paper to Monument*, Nature Morte, New Delhi (solo), *Brute Ornament* at the Green Art Gallery, *Lines of Control* at the Herbert F. Johnson Museum of Art, *On Rage* at the Haus der Kulturen der Welt, Berlin, *Eccentric Architecture* and *Generation 1. 5*, Queens Museum of Art, *Drawing Space* at Green Cardamom and *Zeichnungen: conceptual and concrete drawings* at the Gisele Linder gallery, Basel.

Her work is in the collections of the Museum of Modern Art, New York, Brooklyn Museum, Queens Museum of Art, Museum of Contemporary Art in Schaffhausen, Switzerland, Devi Art Foundation, Deutsche Bank Art Contemporary, the Progressive Art collection, and the Thyssen-Bornemisza Art Contemporary Foundation, Vienna, Austria (T-B-A21), among others.