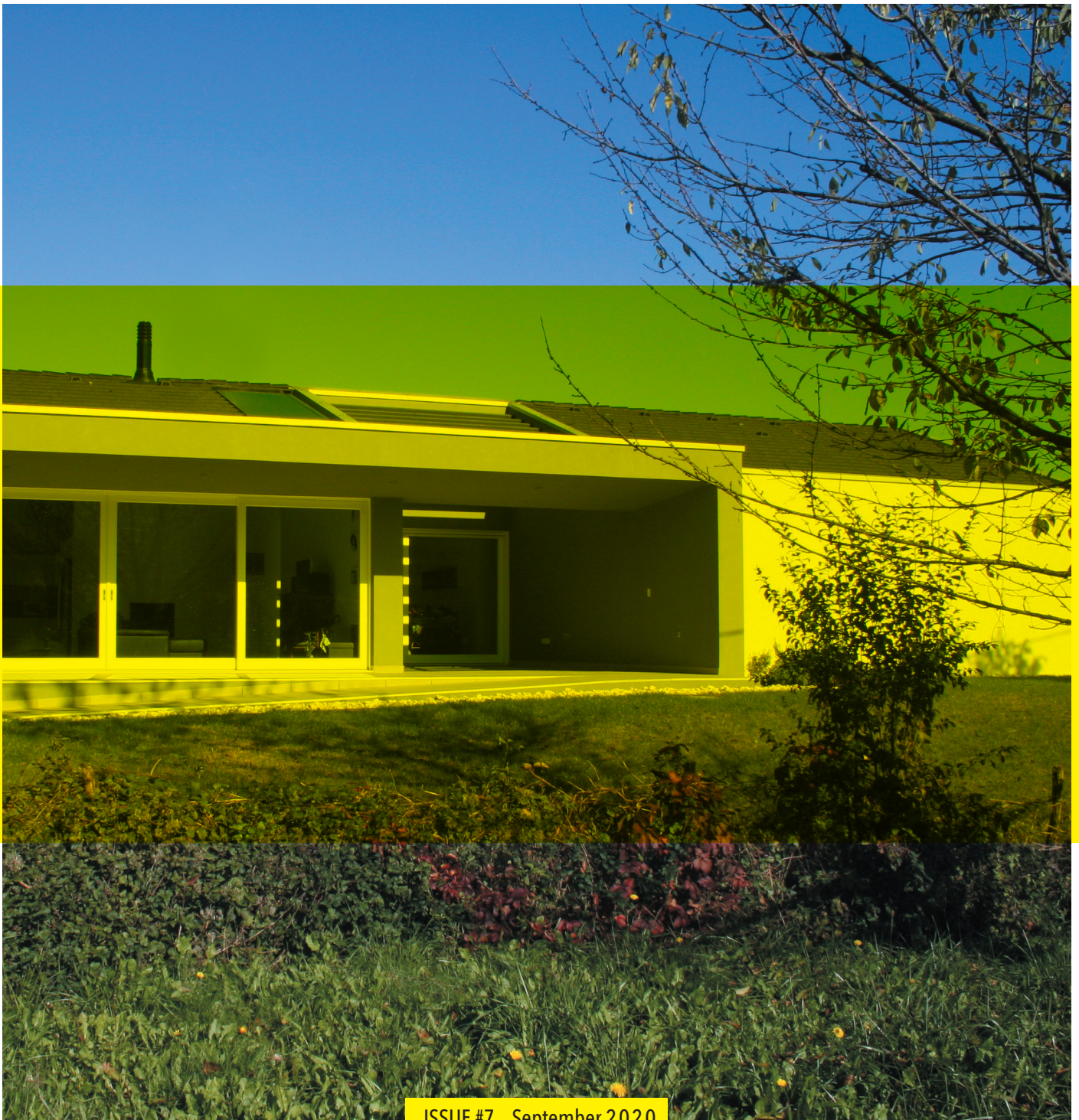


# CONTEMPORARY IDENTITIES

International Art Magazine

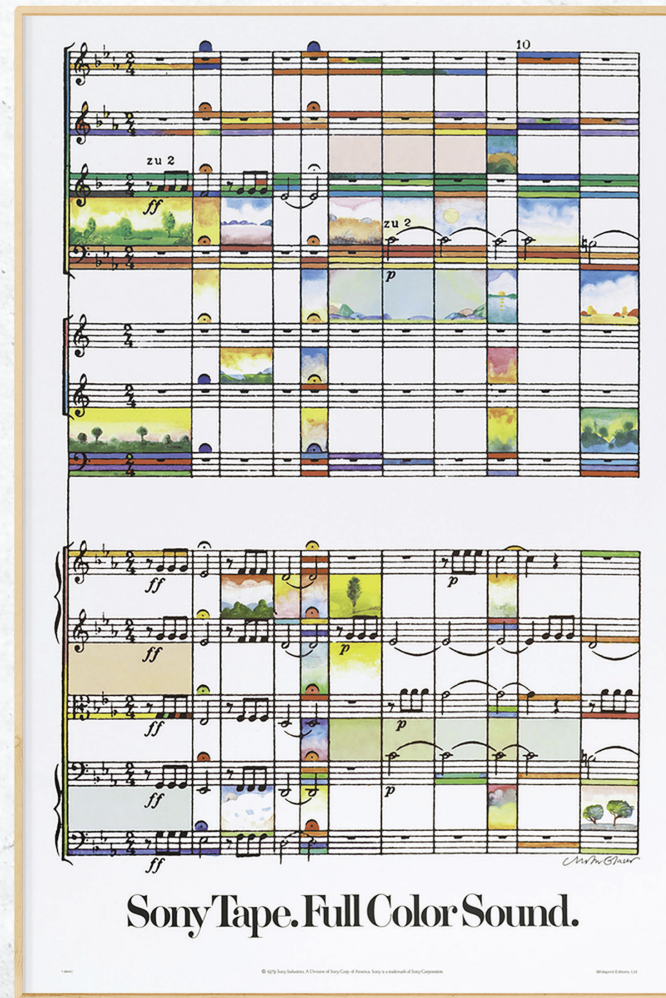
Afra Al Dhaheeri | Abdul Halik Azeez | Alireza Bashirradi | Jennifer Cabral | Sax Impey | Sofia Karim  
Milorad Krstić | Katarzyna & Marcin Owczarek | Vishwa Shroff | Fabrizio Villa | Donner Sorcinelli



ISSUE #7 September 2020

The work of art is a scream of freedom!

Christo Vladimirov Javacheff



**Sony Tape. Full Color Sound.**

Milton Glaser, Sony Tape Full Color Sound, 1979, Lithograph on paper, 612 x 916 mm (24,1 x 36,1 inch.)

This poster is available with Milton Glaser's original signature to purchase at:

[www.tehranstudio.com/milton-glaser/](http://www.tehranstudio.com/milton-glaser/)

For further information please email us at: [info@contemporaryidentities.com](mailto:info@contemporaryidentities.com)

Tehran  
Gallery

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## EDITORS' NOTE

The arts not only entertain us, they also offer opportunities to heal the body and mind. Artistic expression through writing, drawing, painting, sculpting, and much more, can provide relief from stress and illness, and help process thoughts and emotions that may otherwise remain hidden or ignored. Artistic creation can offer life-saving restoration for creators and viewers alike. ContemporaryIdentities wishes to provide a platform to mitigate stress and pain, outlet for repressed thoughts and emotions caused by the current pandemic situation. Moreover, viewers can find belonging and representation in the works of others. We believe that art can help during times of crises. Our goal at ContemporaryIdentities is twofold: to remind you that you're not alone in the current situation and to offer accessible ways to jumpstart your own path to move forward through engagement with the arts.

Issue 7 features an interview with Donner Sorcinelli Architecture, an award-winning Italian architecture atelier based in Venice, founded in 2002 by Luca Donner and Francesca Sorcinelli. This firm has been developing sustainable and affordable design in all its variants by focusing on experimentation and research in the fields of architecture, urban design, landscape, interior design and product design. Donner Sorcinelli's practice-based research has led to new hybrid architecture typologies and urban paradigms through various projects in South Korea, USA, Canada, Italy, Finland, UAE and Saudi Arabia, which have been further developed in theoretical investigations throughout time.

In addition to our board members, we also had the pleasure of working with international guest writers such as Sophie Kazan (UK), Aurelia Nicolosi (Italy) and Veeranganakumari Solanki (India). Furthermore, we also collaborate with Soheil Hosseini (Iran) and Houria Hashemi (Iran-France) in our design team. Finally, we will be launching CI's Online Art Gallery through this Issue on the magazine's website. The first of its kind, our virtual art space will showcase galleries, individual curators and artists projects with online access to CI's Online Art Gallery. The exhibition that is currently on view is curated by our own co-founder, Elham Shafaei, for Richard Koh Fine Art (Malaysia), bringing together five artists from Malaysia with five international artists whose varied and distinctive works resonates and echoes each other. This diverse online art show focuses on the artists' singular manner as well as their subtle articulation in the power of connection that art has in common to simultaneously inform and mislead us in their materiality, physically and conceptually.

The exhibition is also available on Richard Koh Fine Art's website ([www.rkfineart.com](http://www.rkfineart.com)).

Take care & stay safe  
**Elham Shafaei & Sara Berti**

# Afra Al Dhaheri

UAE | Sophie  
Kazan



Hair Drawing 5 (detail), 2019, Hair and watercolor on paper, 26x36 cm, Green Art Gallery, Dubai



Who has time for It (detail), 2016, Steel pipes, rope, cement and plaster, 135x75 cm, Green Art Gallery, Dubai



Preserving impatience I, 2017, Glass, porcelain, 20x20x10 cm, Photo credit: Anna Shtraus, Green Art, Gallery, Dubai

Afra Al Dhaheri is a multi-disciplinary artist based in the United Arab Emirates. Much of her works responds to the changes and development that have transformed the UAE landscape, the passage of time and the transformation of daily life in the UAE. In Afra's own words, her work investigates and challenges materials and she explores "the push and pull of life".

She gained her Master in Fine Arts (MFA) from the Rhode Island School of Design in the United States and her BA in Graphic Design from Zayed University in Abu Dhabi. Afra is one of the Founding Members of the artist-run studio and exhibition space Bait15. She has taken part in numerous art residencies including Portmeor Studios, in the modernist art colony of St Ives in Cornwall, UK and is represented by Green Art Gallery, Dubai.

# Abdul Halik Azeez

Sri Lanka Aurelia Nicolosi



Nikola, 2016, Digital photograph

Abdul Halik Azeez, multifaceted and cosmopolitan artist, with complex training (from journalism to finance, from linguistics to the multiplicity of the expressive means of art) tells stories of worlds, of peoples. Sensitive to the uncertainty and instability of meaning in his work, he considers creating always as an ongoing learning process. Each work is the result of an experience, in contact with very different reality from the western consumer society.

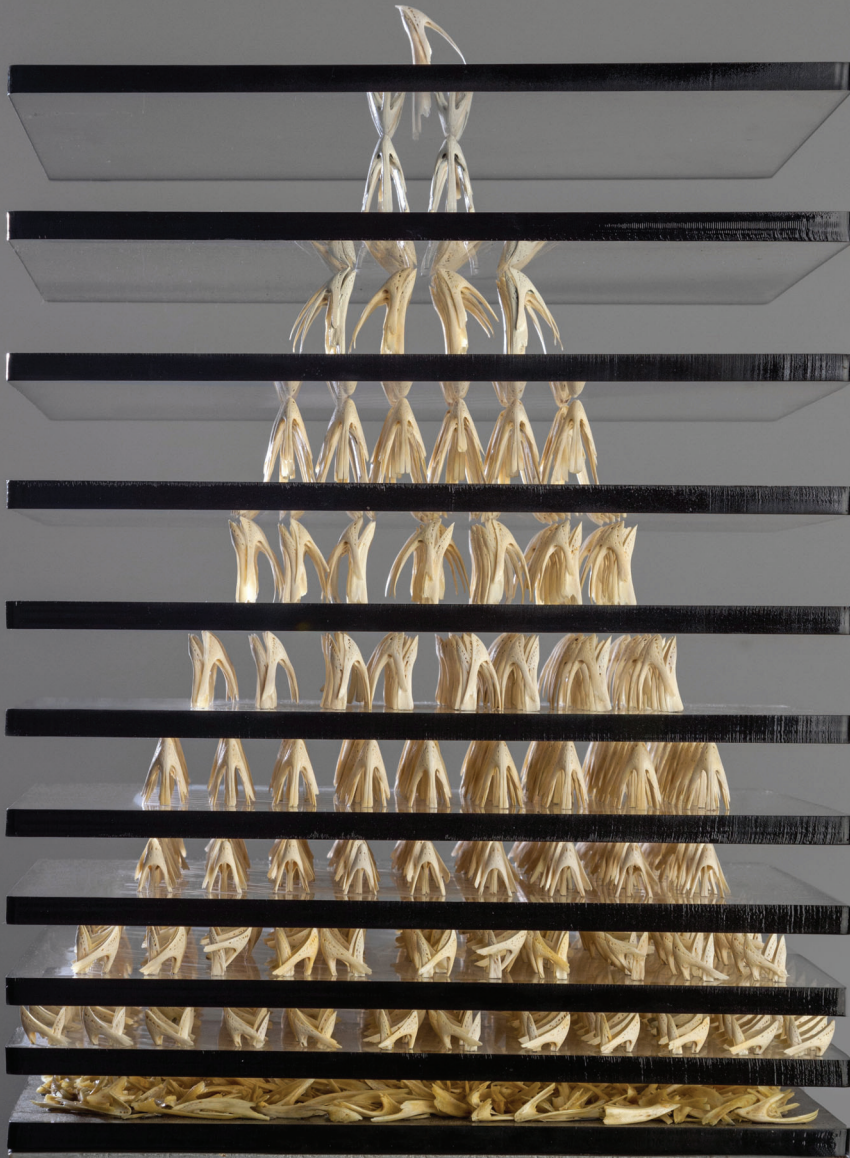
Through juxtapositions and assistance, the apophenic vision becomes the backbone of the projects where materials are simultaneously associated. Through a Wunderkammer of identity fragments, he finds himself in a choral unconscious. A collective memory is reconstructed through the involved subjects that talk about on various social issues. Report, urgency, emergency, are the basis of a subdued, powerful, looming protest, which passes through images and words.



Sofia and Makis, 2016, Digital photograph



Sarasis, 2016, Digital photograph



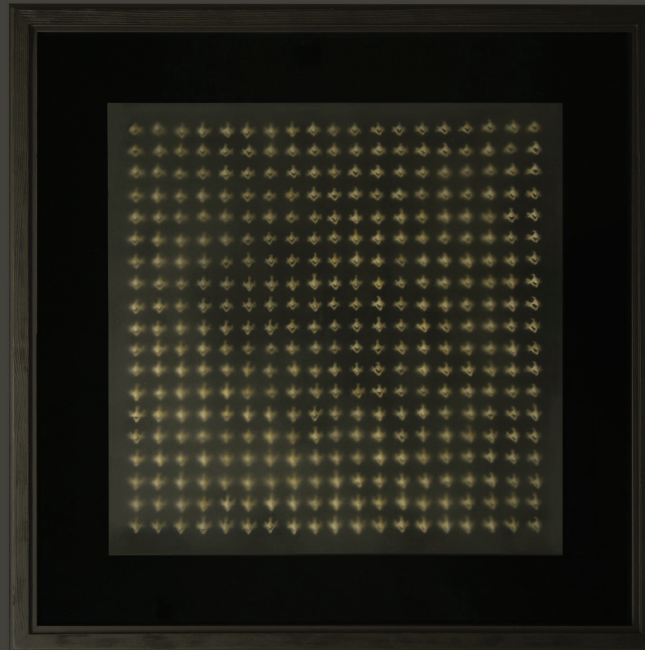
Ruins, 2018, Assemblage of persisted bone of chicken's beak on plexiglass, 50x30x30 cm



Scream, 2015, Assemblage of persisted bone of chickens' beak on resin  
140x140x50 cm/140x140 cm

Alireza Bashirrad creates moments of wonder out of poultry beaks to intimate the conceptual gist of "haunting", capturing the elusive continuum of morbidity and beauty. The subject of the beak is rooted in the artist's childhood memory of chickens and their "piercing chirps" that seem endless and ever-present: a trope against absence and mortality. It is significant that the artist enunciates chirping through the violence of piercing, as intrusion against the body whose life bleeds and is awakened by its threat.

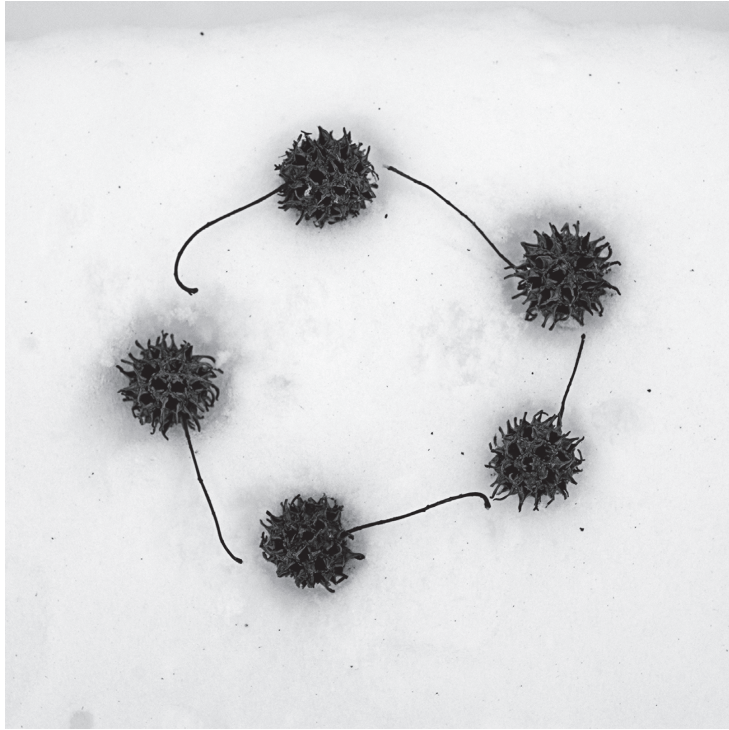
Bashirrad laboriously collected decapitated poultry heads, from which the beaks are extracted, sanitized, preserved, and cared through these systematic and meticulously crafted structures and compositions. Parting beaks constitute the "Persistent" Series, as performance of endurance and continuity. One persists through "praxis", the repetitive and quantitative act of making that produces cenotaphs of embodied mind which had endured the present transit towards its finite and silent future.



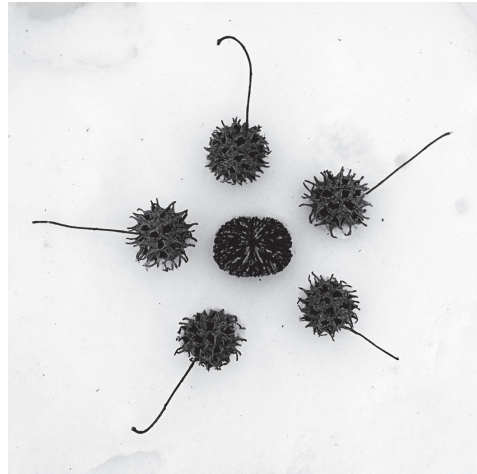
Hidden, 2015, Assemblage of persisted bone of chickens' beak on resin,  
80x80 cm (each)

# Jennifer Cabral

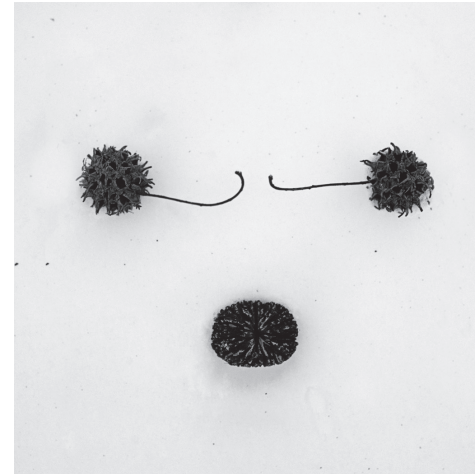
Brazil- USA | Zoltán Somhegyi



Visual conceptive, Day 1, Intuitive, Menstruation, 2013, photographs, Pigment print, archival fiber-based paper (325gsm)  
Paper size: 21.0 x 29.7 cm, Approximate image area: 16.5 cm x 16.5 cm



Visual conceptive, Day 7, Creative, Follicular phase, 2013, photographs, Pigment print, archival fiber-based paper (325gsm), Paper size: 21.0 x 29.7 cm, Approximate image area: 16.5 cm x 16.5 cm



Visual conceptive, Day 14, Receptive, Ovulation, 2013, photographs, Pigment print, archival fiber-based paper (325gsm), Paper size: 21.0 x 29.7 cm, Approximate image area: 16.5 cm x 16.5 cm



Day 21, Reflexive, Luteal phase, 2013, photographs, Pigment print, archival fiber-based paper (325gsm) Paper size: 21.0 x 29.7 cm, Approximate image area: 16.5 cm x 16.5 cm

The images from the art project titled "Conceptives" by the São Paulo-born, USA-based Jennifer Cabral are not merely symbolic depictions, but just as much serve as supporting encouragement and as a strong invitation for women to become aware of their internal cycles. The four photographic works attempt to represent, with minimalistic means, the different feelings, emotions and states of mind that are typical of each of the four weeks, in order to raise awareness and incentivise further insight into intuition, reflection, creativity and receptivity.



# Sax Impey

UK Sophie  
Kazan



Light and the veil series, 2014, Mixed media on panel, 183x122 cm



Light and the veil series, 2014,  
Mixed media on panel, 122x244 cm



Strange attractor, 2013, Quadriptych:  
Mix media on hydrographic charts,  
104x70 cm (each)

Sax Impey is from Cornwall, on the southwest corner of England. The artist's studio overlooks the Atlantic Ocean and his art practice draws on a career sailing around the world; of working with and against the sea, "outside of time and place."

Impey's drawings depict the shadows and ripples of the sea with eerie, photographic precision and he paints on a massive scale. His canvases explore the muted colours and movement of the dark water with a mixture of pencil, charcoal, bitumen, oil and emulsion paint.

He prepares his surfaces carefully, applying each layer of primer, drying and then sanding it down, not unlike painting the hull of a boat. Impey has also used hydro-graphic charts, to show the water's depth and movement. The viewer is brought into the world of a long sea crossing and is invited to meditate upon the power and freedom of the sea.

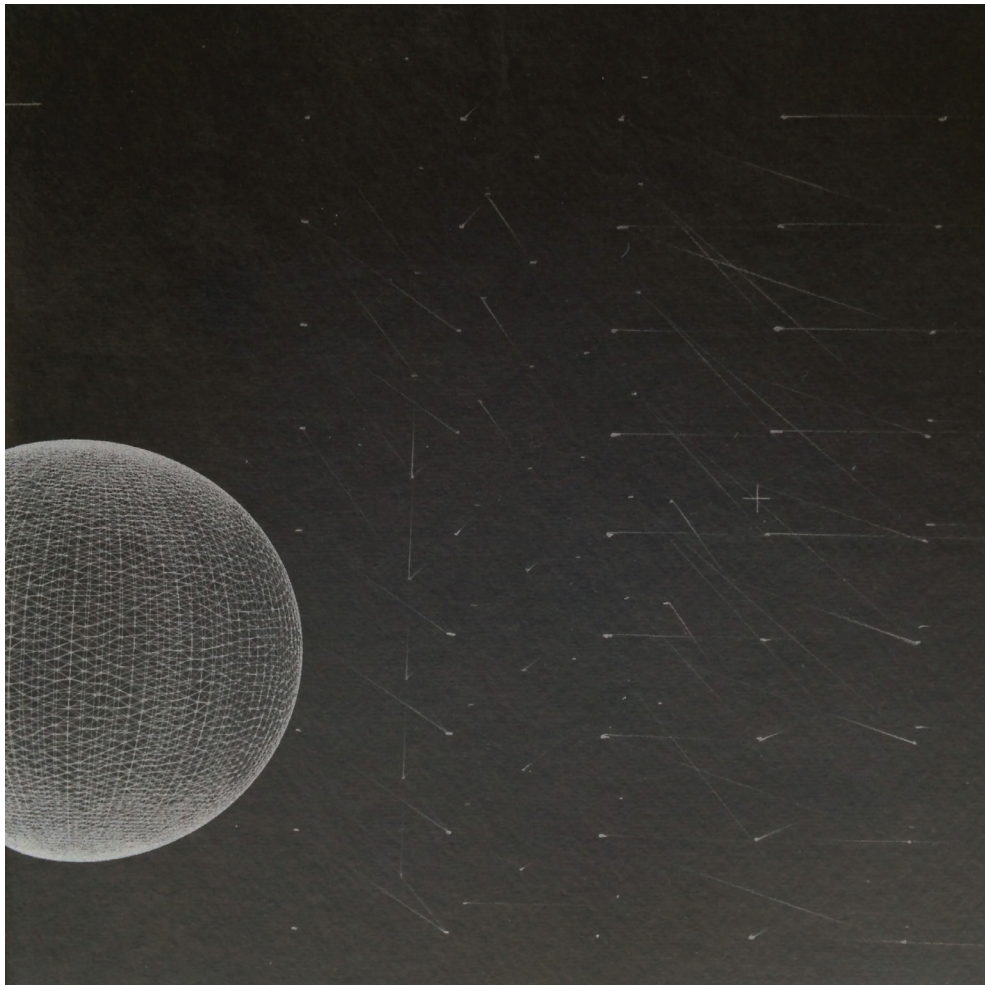


Lita's House - Great Bear I (Keraniganj Jail, Kechki file), 2020, Photographic drawing, Various sizes available

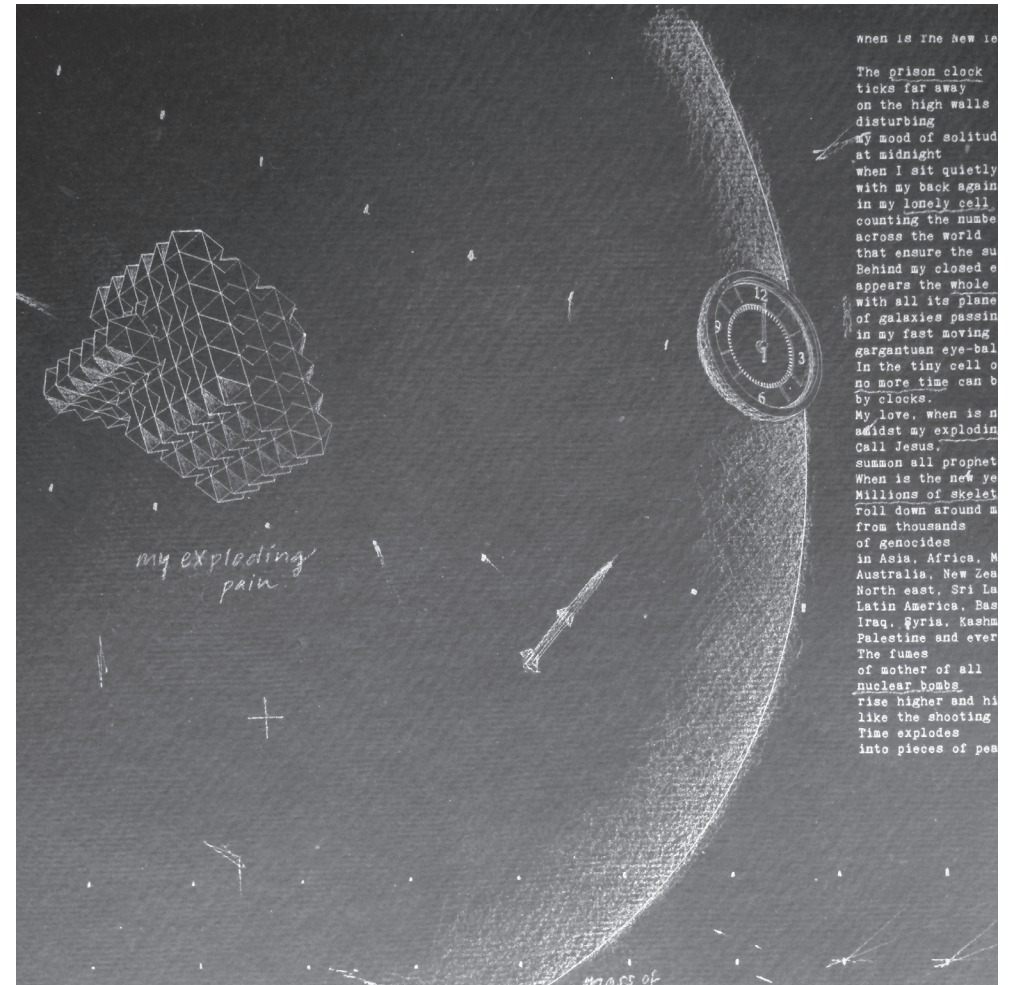
Caption: Shahidul tracked the constellations from his cell. Great Bear watching over us. I measure and draw. Amdani cell, 10" of space per prisoner.

A practicing architect turned artist and activist, Sofia Karim explores repression, absence and time through the language of architecture. Her shift away from conventional architectural processes was initiated with the incarceration of her uncle, Shahidul Alam in Dhaka, in August 2018. Karim's series of essays and drawings, titled the "Architecture of Disappearance" dealt with translations of prison stories and space by using her practice as a form of poetic yet radical action.

Karim's current work, "Lita's House"- an imaginary house for the disappeared and imprisoned of India and Bangladesh - draws from music scores, Haikus, astronomy and digital surveillance to depict a mirror world of fascism and authoritarianism, struggle and resistance. A sense of both violence and liberation are embodied in this 'house' for the activists, journalists, poets and intellectuals, Karim campaigns for. Within these blueprints, Karim sieves hope, time and motion through the landscape and trees in Lita's garden.



Lita's House - Lita's Window 2 / 2020, Photographic drawing, Various sizes available  
Caption: View from Lita's window



Lita's House - When is the New Year, 2020, Photographic drawing, Various sizes available  
Caption: Based on the poems of jailed Professor G.N. Saibaba

when is the new year  
The prison clock  
ticks far away  
on the high walls  
disturbing  
my mood of solitud  
at midnight  
when I sit quietly  
with my back again  
in my lonely cell,  
counting the numbe  
across the world  
that ensure the su  
Behind my closed e  
appears the whole  
with all its plane  
of galaxies passin  
in my fast moving  
gargantuan eye-bal  
In the tiny cell o  
no more time can b  
by clocks.  
My love, when is n  
amidst my explodin  
Call Jesus,  
summon all prophet  
When is the new ye  
Millions of skelet  
roll down around m  
from thousands  
of genocides  
in Asia, Africa, N  
Australia, New Zea  
North east, Sri La  
Latin America, Bas  
Iraq, Syria, Kashm  
Palestine and ever  
The fumes  
of mother of all  
nuclear bombs  
rise higher and hi  
like the shooting  
Time explodes  
into pieces of pes



Sooner or later everyone stops smoking, 2020, Acrylic on canvas, 80x120 cm

Milorad Krstić is a truly encyclopaedic artist, in the sense that he uses the entire heritage of the 20th century art as an unlimited source of visual inspiration, in order to create captivating new works. In this way, we can have several layers in the reading of the pieces: we can start by tracing the original sources, then think of the particular reasons, modes and essence of the combination of these elements through which the artist offers novel connections among the historical material, and finally we arrive to the observation of his particular style where we can enjoy his impressive ability of making something new emerge from the classical, highlighting the unknown in the well-known.



Self-portrait after De Chirico, 2019, Acrylic on canvas, 120x80 cm



Self-portrait with Barbie after Morland, 2019, Acrylic on canvas, 120x80 cm

# Katarzyna & Marcin Owczarek

Poland | Izmer  
Bin Ahmad

The Dreamer, 2017, Fine art photography





Lessons of freedom, 2017, Fine art photography

These images form "My Hearth is an Animal" series that continues the artists' exploration on the centrality of animals and nature in human life.



Song of the sea, 2018, Fine art photography

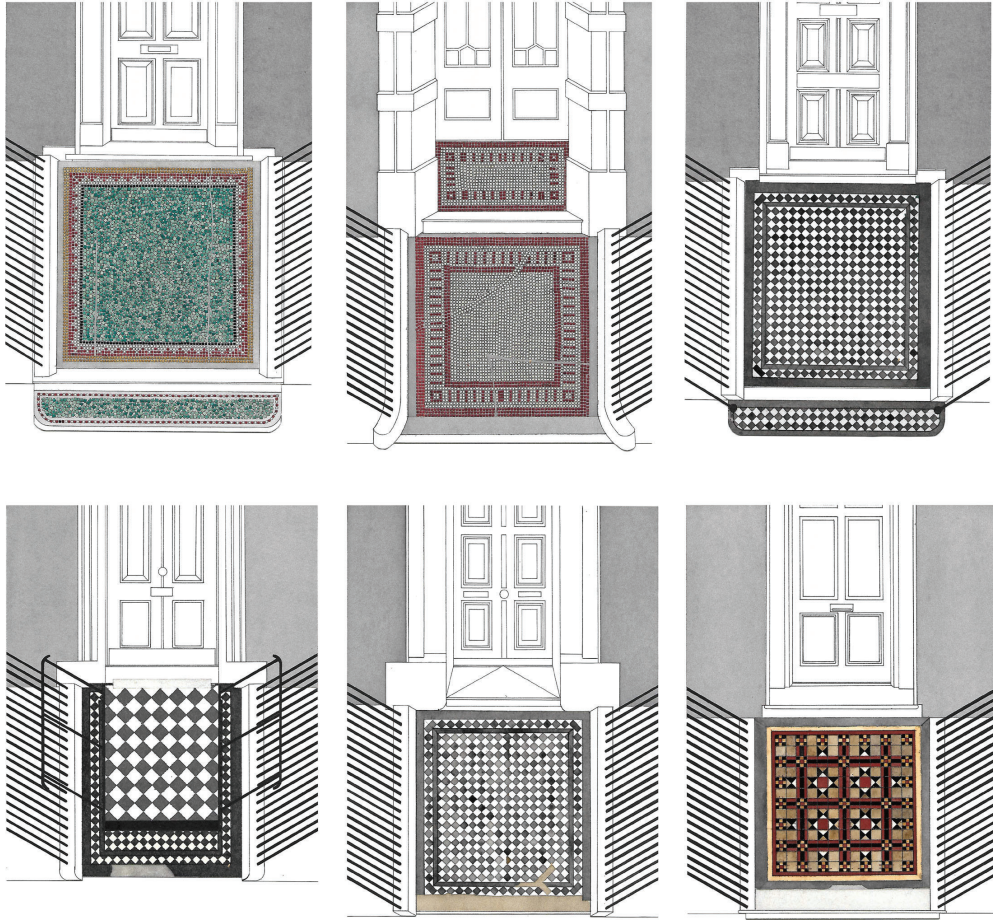
The photographs emerge through impeccable command of fine art photography and intellectual moorings steeped in the subjects of shamanism, gnosticism and cultural anthropology, among others. They reflect an assemblage of hybrid minds forged through a unique partnership that reaches towards the non-human roots of our social and spiritual life.

These imageries are attempts to reach out to the natural world in search of the fundamental connectivity between the various organs of life: the human-animal, non-human animal, and the organic ground which they stand on and lean against. One is inspired to summon the Latin root of the word "species", which is *specere*, meaning "to look at". Images, the eye and the camera are always already born through animality and the non-human.

# Vishwa Shroff

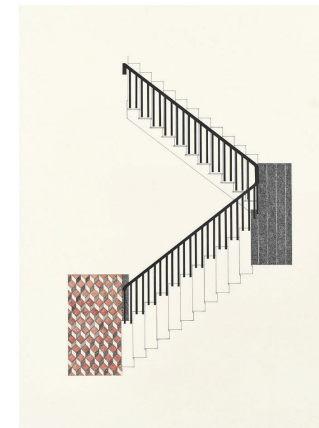
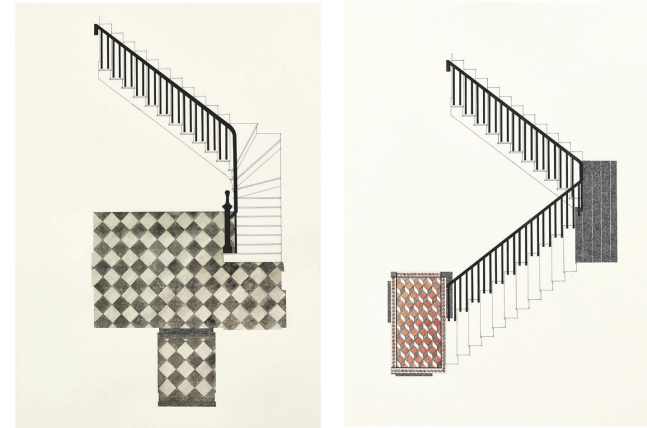
India-Japan

Veeranganakumari Solanki



Doughty Street, 2017, Collage, Watercolor and ink on paper

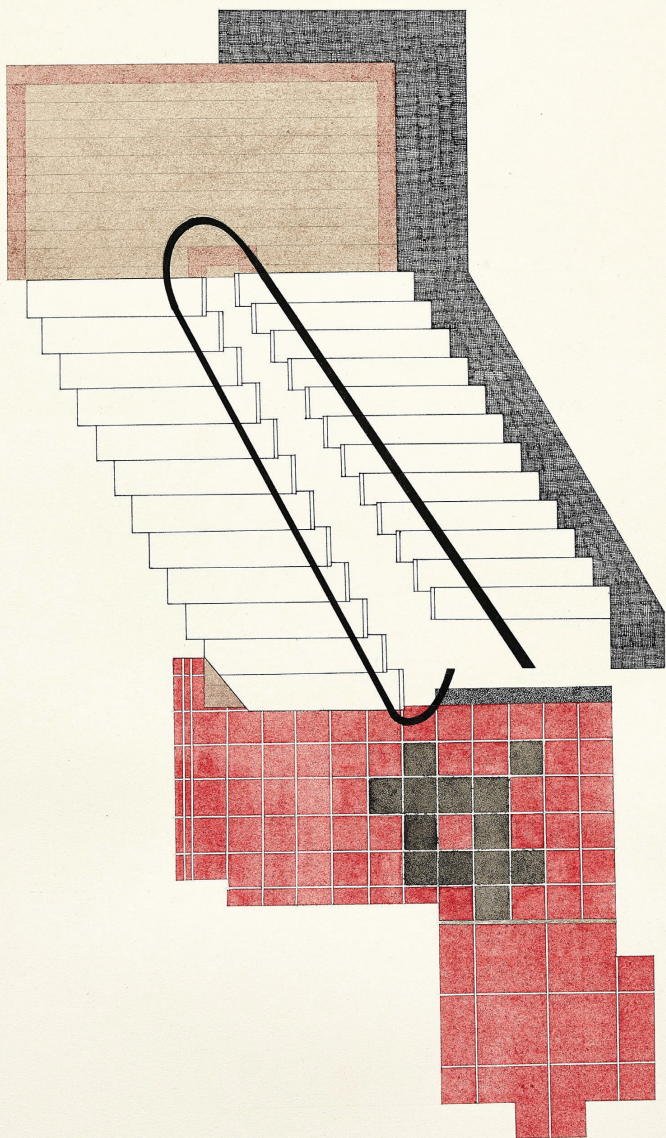
Journeys through architectural spaces, incidents on building exteriors and transient structural changes of the everyday occur in Vishwa Shroff's meticulous drawings. Time becomes an ornamental detail for the artist in her translation of tile patterns, cracks, razed walls, staircases and occupied and abandoned spaces.



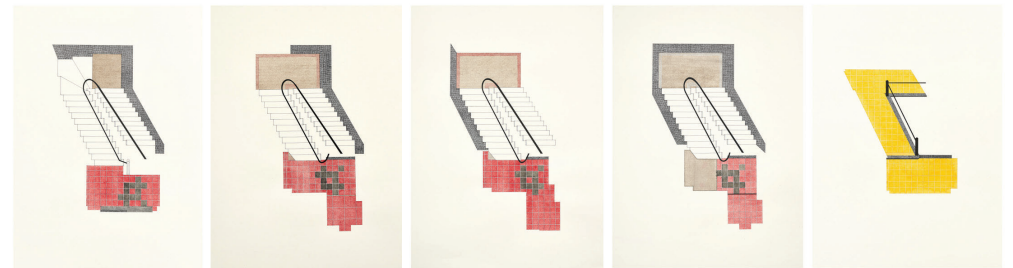
Transient landings and animated windows recur throughout Shroff's work. These are insights into how humans occupy, define and transit the meaning of private and public, and inside and outside.

Bombay stairwell series 3, 2019, Watercolor and ink on paper, 18.7 x 13.8 inches (each)

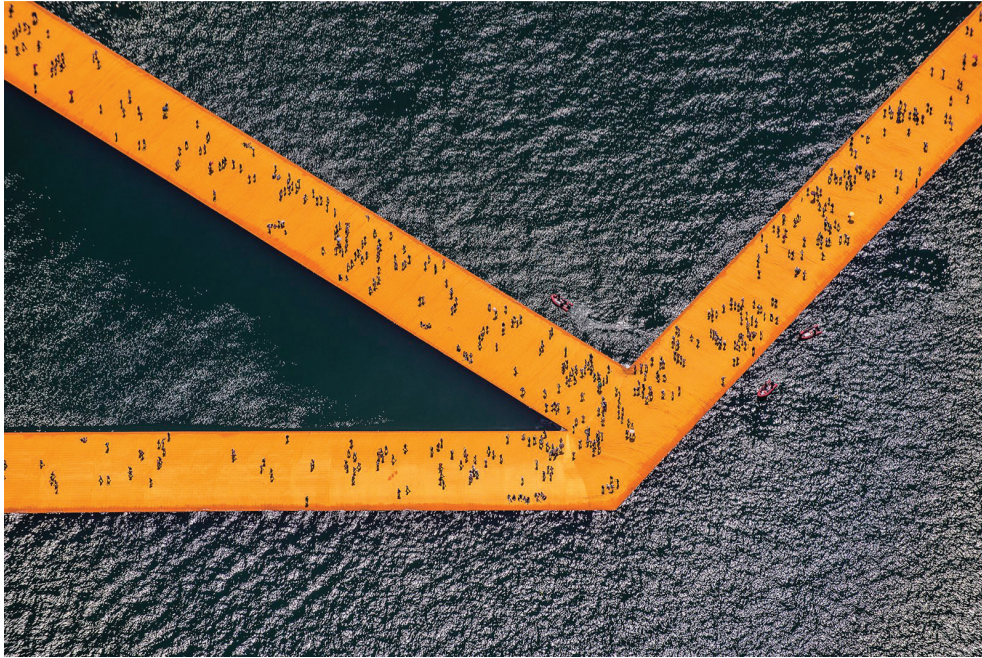




Memories and future histories appear in the form of living traces at the doorways of 'Doughty Street', 'Partywalls' (Shroff's name for partisan-walls) from London, Tokyo, Bombay and floors of 'Camden Hall' and other transformed structures. Her own locational being becomes the site where colonial residues seep into future ways of looking from a past present. Shroff weaves in fact and myth into her narratives of storytelling that allow for viewers to step in and take away their own endings.



Bombay Stairwell Series 1, 2019, Watercolor, ink and graphite on paper 13.1 x 18.1 inches (each)



The Floating piers, 2016, Lake Iseo June 28, 2016  
(Temporary art installation by the artist Christo, photographed from a helicopter)

Photojournalist, for over thirty years with his work intertwines testimonies of events related to social unease, immigration, war with current affairs, natural phenomena, portraits of protagonists of our time. Each project is the result of a great deal of patience, tenacity and empathy.



The Feast of Sant'Agata, 05 February 2017,  
Photograph, Catania, Italy

Identifying oneself in situations, feeling the emotional wave that overwhelms the apparent quiet, induces the photographer to become the creator of the scene itself. From the top of the helicopter, its unusual perspectives overturn the common vision, in a game of references where man lives in his changing dimensions.



# Luca Donner & Francesca Sorcinelli

Butterfly house, 2010, Gapyeong, South Korea



## Please introduce yourself.

DOSO: Donner Sorcinelli Architecture is an award-winning architecture atelier based in Venice, founded in 2002 by Luca Donner and Francesca Sorcinelli. The firm has been developing sustainable and affordable design in all its variants by focusing on experimentation and research in the fields of architecture, urban design, landscape, interior

design and product design. Donner Sorcinelli's practice-based research has led to new hybrid architecture typologies and urban paradigms through various projects in South Korea, USA, Canada, Italy, Finland, UAE and Saudi Arabia, which have been further developed in theoretical investigations throughout time.



Sea star tables, 2010, Produced by Marche, Italy

**Tell us about your early influences.**

DOSO: In 2005 we were invited to be displayed at the second edition of Architecture Festival held in Parma. In that occasion our work was selected to be part of the "New Laics" section within the "Italian Architecture Laboratory" exhibition in order to highlight how our design was not classifiable within a defined theoretical framework coming from the Architecture Masters and Italian Architecture Schools. We agreed with the curator about it, because it was clear the appropriateness of such decision. Nowadays, we still believe that our design philosophy and methodology doesn't reflect a unique paradigm but rather it's the combination of broader influences coming from the complexity of contemporary society.

**Tell us about your current practice.**

DOSO: Since we started practicing our design investigations have been mainly focused within the relationship between the urban form and the broad spectrum of living within the realm of physical space as well as the virtual one. In other words, how dwelling and work can interact each other and define new community paradigms within the framework of cultural sustainability of interventions. We still believe that such topic is relevant to any society and even more in the last few months due to Covid19-pandemic threat.



Mat-Ethereal, Museum 2020, Concrete, 14,5 x 9 x 20 cm

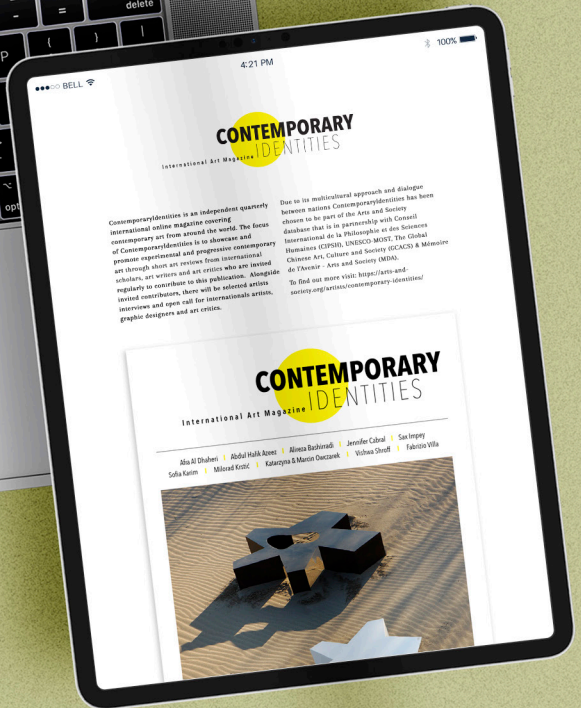
**We have chosen "Mat-Ethereal Museum" for the current Issue's cover. Can you explain more about this work?**

DOSO: This work is the most recent one and it's still in progress. We are in the making of designing a Museum that combines the real and the virtual and this is why we called it "Mat-Ethereal". It is based on the dichotomy between the material component of the physical space, which is represented by the use of concrete, and the ethereal one. The two realms merge into each other by becoming a new environment.

**Can you tell us about your interest in selection of the materials?**

DOSO: All designs presented in this interview are linked by the common theme of cultural and energy sustainability. Environmental and cultural factors are always at the base of any of our designs no matter about the scale of intervention, from designing furniture to defining new urban contexts for communities. We strongly believe that un-tangible elements define the porous boundaries of re-interpreting heritage, habits and lifestyle of people and this is what we are interested in and what we focus on in our design.





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