

# Susan Hobbs

## Sameer Farooq

- 1978 born in Cape Breton, Nova Scotia  
2000 B.A. McGill University, Montreal  
2005 B.F.A. Gerrit Rietveld Academie, Amsterdam, the Netherlands  
2014 M.F.A. Rhode Island School of Design, Providence, Rhode Island, USA

## Selected Solo Exhibitions

- 2021 *A Heap of Random Sweepings*, Koffler Centre of the Arts, Toronto  
2019 *Tandoor*, Scarborough Museum, Toronto  
*A bag is a veil is a pillar*, Zalucky Contemporary, Toronto  
*BOOP Museum*, Visual Arts Centre of Clarington, Bowmanville  
*Terma*, The Lilley Museum, Reno, USA (with Jared Stanley)  
2017 *Behind The Eyes*, Open Studio, Toronto  
2016 *Behind The Eyes*, Art Gallery of York University, Toronto  
*White, Steel, Slice, Mask*, Contemporary Art Gallery, Vancouver (with Mirjam Linschooten)  
*Bear Claws Salad Hands*, Yaletown Roundhouse Skytrain Station, Vancouver (with Mirjam Linschooten)  
*Blind Forms*, Sheppard Contemporary, Reno  
2015 *Centuries*, Maquis Projects, Izmir, Turkey  
*The Figure in the Carpet*, Blackwood Gallery, Mississauga, Canada (with Mirjam Linschooten)  
2014 *Faux Guide*, Trankat Tétouan, Morocco (with Mirjam Linschooten)  
2013 *Something stolen, something new, something borrowed, and something blue*, Artellewa, Cairo, Egypt (with Mirjam Linschooten)  
2011 *The Museum of Found Objects Toronto*, Art Gallery of Ontario, Toronto (with Mirjam Linschooten)  
2010 *The Museum of Found Objects Istanbul*, Sanat Limani, Istanbul, Turkey (with Mirjam Linschooten)

## Selected Group Exhibitions

- 2021 *Artifacts of the Horizon*, Patel Brown, Toronto  
*Stories We Tell Ourselves*, The Foreman Gallery, Sherbrooke (with Mirjam Linschooten)  
*Vessel*, Art Gallery of Burlington, Burlington  
2019 *Days of Reading: Beyond This State of Affairs*, Plugin ICA, Winnipeg (with Jared Stanley)

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## Selected Group Exhibitions — continued

- 2018 *Making Art / Making Community*, Vicki Myhren Gallery, Denver  
*Hay El Iraquia*, Iraqi Canadian Society, Mississauga
- 2017 *HERE: Locating Contemporary Canadian Artists*, Aga Khan Museum, Toronto  
*Vacancies*, Towards Gallery, Toronto
- 2016 *Form Follows Fiction*, Art Museum at the University of Toronto, Toronto  
*Tomorrow Never Happens*, SAMEK Art Museum, Lewisburg
- 2014 *Dead Low, High Water*, Gelman Gallery, Providence
- 2013 *Arc of Alchemy*, Sol Koffler Gallery, Providence (with Mirjam Linschooten)

## Screenings

### *The Silk Road of Pop:*

- 2019 KLEX: Kuala Lumpur Experimental Film + Music Festival, Kuala Lumpur, Malaysia
- 2017 Institute of Islamic Culture, Paris, France  
Urban Nomad Film Festival, Taipei, Taiwan
- 2015 Images Festival, Toronto  
Asia House, London, UK
- 2014 The British Library, London, England  
Contemporary Art Gallery Vancouver  
Internationales Film Festival, Innsbruck, Austria  
Cornell University, Ithaca  
DC Chinese Film Festival, Washington, DC  
Harbourfront Centre, Toronto
- 2013 Toronto Reel Asian International Film Festival, Toronto  
Rhode Island International Film Festival, Providence  
CinemAsia Film Festival, Amsterdam, the Netherlands  
Pacific Rim Film Festival, Santa Cruz  
World Music and Independent Film Festival, Washington, DC  
Cines del Sur Film Festival, Granada, Spain  
Passing Clouds, London, UK  
RISD Museum Chase Centre, Providence  
Canadian Embassy Beijing, Beijing, China

### *I Want to Grow Old in China:*

- 2011 Somnio Filmfestival, Alkmaar, the Netherlands  
Knowledge Network, Canada
- 2010 Het Glazenhuis, Amsterdam, the Netherlands
- 2009 DOXA Vancouver Documentary Film Festival, Vancouver
- 2008 Guangzhou International Documentary Film Festival, Guangzhou, China  
Cinecycle, Toronto  
Antwerp Filmmuseum, Antwerp, Belgium  
MAX/Nederland2, the Netherlands

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*In Between There Were Cities:*

- 2008 Nieuwe Vide, Haarlem, the Netherlands
- 2006 Innis Town Hall, Toronto
- 2005 Schule Fur Gestaltung, Basel, Switzerland
- 2005 Beograd Nekad Sad, Belgrade, Serbia & Montenegro
- 2005 Motel Nooitgedacht Artist's Initiative, IJmuiden, the Netherlands

Publications

*Geopoetics in Practice*, Journal contribution (with Jared Stanley), 2019. Eds: Magrane, Russo, de Leeuw, Santos Perez (Routledge) *C Magazine*, 2019. Artist Project (Ed. Merray Gerges);

*Here: Locating Contemporary Canadian Artists*, 2017. Ed: Swapnaa Tamhane (Aga Khan Museum);

*Document. Document. Document.*, 2014. Sameer Farooq, Anne West (Rhode Island School of Design);

*Something stolen, something new, something borrowed, and something blue*, 2014, Sameer Farooq, Mirjam Linschooten (Artellewa);

*The Museum of Found Objects: Toronto*, 2011, Sameer Farooq, Mirjam Linschooten (Art Gallery of Ontario, South Asian Visual Arts Centre);

*The Museum of Found Objects: Istanbul*, 2010, Sameer Farooq, Mirjam Linschooten (Turkish Ministry of Culture).

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May 2021



View of "Sameer Farooq," 2021. Photo: Toni Hafkenscheid.

## Sameer Farooq Koffler Gallery

What will we do with the museum when all the objects it contains have been returned? "A Heap of Random Sweepings," Sameer Farooq's first major solo exhibition in Toronto, imagines just such a reparative future. Integrating sound, sculpture, poetry, printmaking, and photography, Farooq and his collaborators have transformed the gallery into a space for contemplation. The

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show's proposal is that, once emptied, these sites might be used to reckon with their histories of violent appropriation and colonial accumulation.

Using museum-display strategies to choreograph visitors' movements, Farooq's immersive installation invites viewers to visit six different stations positioned around the gallery, each featuring a low bench surrounded by movable screens of images and text. At each station, viewers encounter framed photographs from his "Restitution" series, 2020–21, depicting artifacts in museum vitrines from all over the world. Hanging from laddered supports, the pictures of swords, masks, minerals, statues, hieroglyphs, and dinosaur bones are made dizzying through the manipulation of the camera's gaze: By re-photographing the images as they move past the lens on a dolly, the artist creates a sense of movement and blur. The result makes otherwise familiar techniques of museological lighting and display feel eerie and strange. Three large plaster slabs complete the series. Marked with negative indentations in the shape of objects removed from them—including arrowheads, urns, and the figure of Buddha—and with positive reliefs cast from molds of the same items, the slabs' repeating forms conjure the acts of disappearance and reappearance that the museum facilitates.

Each station is also bordered by concrete supports on wheels that provide the ballast for glass plates protecting a series of letterpress poems by Jared Stanley ("24 Affections," 2019), their white text on black ground ruminating on fragility, love, and physical contact. Written to mimic the form of museum wall labels, complete with acquisition numbers, the poems are prompts to imagine the materiality of the objects on display as constantly in flux. *does what is above know what is above? one inquires. a wobble, an ooze, then it / all goes up in wildfire smoke, another warns.* On the works' verso, pairs of superimposed monoprints featuring colorful organic forms seem to visualize the poems' imaginary prompts. Floating on dark fields, the shapes suggest abstracted landscapes in buttercup yellow, charcoal, deep red, and cerulean. Drawn from Farooq's daily investigations into visualization exercises as a form of meditation, the compositions act as internal artifacts from an elusive psychic space that tends to escape representational capture.

At the exhibition's center is *If it were possible to collect all navels of the world on the steps to ASCENSION*, 2019, a stepped plinth featuring six rows of what appear to be rocks, minerals, crystals, and fossils, organized by size and hue. Upon closer inspection, one sees that the objects are made from clay, shaped by hand and fired by the artist. Annotated with poetic prompts along each step, the onyx-, rust-, and coral-hued forms elicit a desire to touch their glossy surfaces, while their hollow centers suggest a ghostly absence. A twenty-five-minute sound environment, composed by Gabie Strong, envelops the modular exhibition design; six crescendoing movements, divided by the sound of a bell, invite the viewer to move between points of contemplation.

The act of imprinting—found in the plaster casts, the fingerprint traces left on ceramics, and the letterpress poems—is a leitmotif that threads through Farooq's work. The process suggests that the museum's rapacious hunger for objects has left its own set of psychic imprints: on the communities whose cultural objects have been brutally transformed into artifacts, on the staff who have held them in stasis for centuries, and on the visitors who have come to understand this museumification as natural. By questioning and reworking the display practices that have shaped our habits of seeing, Farooq has created a space for reflection, offering viewers the support structures necessary for imagining the future of these institutions differently.

— Gabrielle Moser

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Facsimile 416 504 8064

## AGO Artist Spotlight: Sameer Farooq

Sameer Farooq's work questions the value bias in collecting, investigates the challenge of representing ephemera, and manifests the invisible presence of the archivist.

October 2, 2020



*Terma, Images from the Ear or Groin or Somewhere* (In collaboration with Jared Stanley). Installation view at The Lilley Museum, Reno, NV, USA, 2019. Photo: Ann Ploeger.

For the past decade, my practice works to reveal the countless blind spots around how museums have written and located history. I have questioned the value bias in collecting, investigated the challenge of representing ephemera, and manifested the invisible presence of the archivist. This research demonstrates my enduring fascination with how objects make their way into institutions, how they are interpreted and cared for, how they affirm national projects, and what leads to their exit during times of deaccession. My materials and methodologies are diverse: I work with architectural space, social practice, ceramics, printmaking, photography, found objects, and video. As an artist, I position myself between a broad range of people and expertise, using my exhibitions as opportunities to invite a wide public to imagine new ways our institutions could reflect and support our everyday lives. The results often counterbalance how dominant institutions speak about our lives: a counter-archive, new additions to a museum collection, or a buried history made visible. Together with other artists and curators I work to redress the role of exhibition and collection-based practices by employing decolonial, queer, and critical race lenses.

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24 Affections (detail), monoprint, 2019. Photo: Sean Weaver.

**AGO: What was the inspiration for this artwork or series?**

**Farooq:** *"The fairest order in the world is a heap of random sweepings"* (Heraclitus)

*"A heap is a form, and there is formal pleasure in museums that appear to be mere heaps. Some museums gain their charm from the collision and touch of form-on-form"* (Jared Stanley)

This series was made in collaboration with the brilliant US-based poet Jared Stanley. The result of our collaboration is a speculative artist's museum entitled *Terma, Images from the Ear or Groin or Somewhere*, which opened in January 2019 at the Lilley Museum in Reno, Nevada. Located on the boundary between ethnography and science fiction, *Terma* takes its title from a Tibetan Buddhist tradition in which "hidden treasures" are buried in the earth, sky, water, and the mind. When retrieved by adepts, either by being dug up or meditated upon, these treasures are interpreted as important messages in troubled times. Farooq and Stanley use this practice as a metaphor to consider the ways museums (especially those dedicated to anthropology and archaeology) generate narratives about and taxonomies of objects and language. Farooq and Stanley envision as a ten-year collaboration presented across many gallery spaces. Through a long-term generative dialogue, they have constructed a museum from the ground up, making and conceptualizing its objects, narratives, spatial parameters, classification systems, and textual encounters. Ultimately, the project is an excavation of two artists' imaginations and an opportunity to reframe how museums organize the past spatially. In it, we ask: *How can we imagine and unearth the world differently?* What follows is a dialogue between Farooq and Stanley on the spatial construction of museums, their personal histories with museums, and the ways objects and language interact to create a lyrical method of moving through space.

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**AGO: Tell us about a place or a space where you most love making your work?**

**Farooq:** I am a big-time wanderer and a lot of my ideas take form on these walks. I remember once walking through the neighbourhood of Eminönü in Istanbul where I spent over three hours on one city block: at the centre was a mosque, a fabric market was hung on the mosque, a shoe market was hung on the fabric market, a jewelry market was hung on the shoe market, and in front of it all were food stalls, the chaotic sidewalk and the street. These collisions of everyday life are quite inspiring to my work, often challenging what has been learned by presenting new ways of ordering and understanding the world. I also like the reverse: to sit still. I once took the Trans-Siberian express from Beijing to Moscow. For 6 days I just stared out of the window and learned a lot.

**AGO: Are you in dialogue with any other artists or creative peers about your practice? If so, how does this dialogue feed your work?**

**Farooq:** Collaboration has always been an engine to my practice. I have collaborated with a few people for over 15 years and it has been fascinating to see how our relationships have grown over time. Usually I ask people to work with me who are very different or who maybe even scare me a bit. I think I am fascinated by their different points of view and feel as though I could learn and grow by working beside them. Aside from a small group of trusted collaborators, I try to maintain a wider network of artists and curators to be in dialogue with. Together we point our blind spots in works-in-progress, offer related readings to support the work, or share alternative approaches to a subject. It's quite wonderful.



*If it were possible to collect all navels of the world on the steps to ASCENSION, fired clay, stepped display (In collaboration with Jared Stanley). Installation view at Plugin ICA, 2018. Photo: Luther Konadu.*

Link: <https://ago.ca/agoinsider/sameer-farooq>

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Review / July 4, 2019

## Sameer Farooq

Zalucky Contemporary, Toronto, June 13 to July 6, 2019

By Kelsey Adams



From left: Sameer Farooq, *24 Affections (SF-Blue-3)* and *24 Affections (SF-Blue-4)*, 2019. Monoprints, 25.5 x 33.3 in. Courtesy the artist and Zalucky Contemporary. Photo: Toni Hafkenscheid.

Imagination fills in the gaps that memory forgets.

In Sameer Farooq's "A bag is a veil is a pillar" it is this notion of imagination filling a blank void that stimulates a convergence between the two parts of the exhibition—the monoprint series *24 Affections* (2019) and the ceramic works *Pouf, Sausage, Weight, Arc* (2017)—which both recall what is absent or forgotten.

During a residency at Toronto's Open Studio, Farooq practiced watching daily visualizations of tantric forms, somatic bodywork and image streaming exercises. These helped him cultivate the mental tools necessary to create *24 Affections*. The resulting monoprints contain bright, geometric and undulating shapes resembling natural land formations removed from their original contexts. Each print in the four sets that make up *24 Affections* is set against a black background and mounted in a black frame that accentuates the detachment of these landscapes from time and space. Removed from reality in this way, the works become whatever our imaginations desire.

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Sameer Farooq, *24 Affections (SF-004k)*, 2019. Monoprint, 25.5 x 33.3 in.  
Courtesy the artist and Zalucky Contemporary. Photo: Toni Hafkenscheid.

All of Farooq's monoprints are pairs that play off each other, with the second often looking like a distortion of the first. In the case of the monochromatic *24 Affections (SF-004k)* and *24 Affections (SF-004l)*, the second print looks as though it were viewed during that split second between slumber and wakefulness, like a vivid daydream that sends the mind spiralling before the world comes into focus. Hypnotic layering makes the asymmetrical blue forms in *24 Affections (SF-Blue-3)* and *24 Affections (SF-Blue-4)* dizzying and alluring, the second even more off-kilter than its partner.

In the exhibition statement, Gabrielle Moser refers to these works as "internal artifacts." If artifacts housed in museums can be understood as physical keepers of collective memory, then these are Farooq's personal memory holders. The name of the series reminds me of a mindfulness ritual, prompting us to be more contemplative of the world we cohabit. Farooq's works motivate the mind to slow down and question perception. Although a departure from his long-standing series *The Museum of Found Objects*, this show still maintains an essential consideration for that which is omitted and unseen.

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Sameer Farooq, *Pouf, Sausage, Weight, Arc (Bag Weights)*, 2017. Fired porcelain and paper clay. Variable sizes. Courtesy the artist and Zalucky Contemporary. Photo: Toni Hafkenscheid.

In *Pouf, Sausage, Weight, Arc*, the objects are clay renderings of the discarded tissue, packing foam and weights that conservators use to transfer and repair artworks. The objects on display, first shown at the Aga Khan Museum as part of “HERE: Locating Contemporary Canadian Artists,” are just some of the hundreds that Farooq created. Enamoured by the unseen work of conservators, he created this series to bring these oft-forgotten items to the fore by turning the supporting material into art objects.

Here, set atop a yellow plinth, they look deflated and forlorn—which is intentional, considering they’re meant to represent that which is discarded from memory. The carefully placed indentations depict where the weight of canvases or frames would dent the poufs, representing their essential purpose. A nuanced and collaborative connection forms between the prints and clay objects. The ceramics are recontextualized when placed in the same environment as other works of art. We can imagine that these poufs and sausages might have a very real relationship with the pieces hanging on the wall.

As the imagination creates worlds that are simultaneously of and apart from reality, the link between fantasy and absence is undeniable. It’s in this space disconnected from the tangible and visible that memory and imagination intermingle in the mind. The true virtue of “A bag is a veil is a pillar” is that the works have the capacity to become whatever we desire them to be.

Link: <https://canadianart.ca/reviews/sameer-farooq-2/>

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“Sameer Farooq has been fabricating museums for the past 15 years. His installation, photography and documentary have questioned hegemonic narratives in collections and museums by pointing to the persistent absences in them and building propositional museums to resist those narratives. Farooq was originally trained as a cultural anthropologist, so when he became a visual artist, ideas about the relationship between collections and everyday life—or seeming lack thereof—informed his practice. In this interview, Farooq used the word “counter” more than any other word to describe the institutional critique objectives of his work: it counters institutional absence; it counters the institutional forces that reduce and sanitize complex histories and lived experiences; it counters the institution’s smooth glossy surfaces; it counters biased value systems in collecting; it counters what institutions dictate citizens to think of their past and their present. The museums he fabricates, then, aspire to be more representative and representational than the ones that we might still exalt even though they don’t reflect us.”

- Marray Gerges, *In the Studio with Sameer Farooq*, Canadian Art, 2018

<https://canadianart.ca/videos/sameer-farooq/>

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## SAMEER FAROOQ: BEHIND THE EYES

Beth Stuart, November 2017

A thing can sometimes happen, after prolonged meditation. Well, many things can happen, but this one: you lie down to sleep, close your eyes, and it will seem as bright as midday behind your lids. As if the space inside your head contained nothing but an illuminated light bulb. If at that moment, you pass the simple wonder, and dip into fancy, you might imagine opening your eyelids into the darkened room and the light streaming out like two projector beams. These beams would be clear, but bearing all the potential of the unconscious imaginary; the images that lie many layers beneath the cyclic thoughts, the gossip, the buzzing hum of your internal hard drive, the film reel of memory. BUT! Peril to ye who try to will these transparencies to the lens. Even a slight twitch toward control is wont to extinguish. Toot sweet.

Meditation instruction varies, but at the risk of gross reduction, the meditator is taught to focus on some object of meditation, be it the breath, a sentence of words, or a scan of the body. This object is used as a place to gently re-focus when thoughts bloom, as they naturally do. An evolution of observation occurs quite naturally, wherein the meditator will begin to distinguish thoughts from each other: this is minor, this completely pulls me away; this is future, this is past; this is uncomfortable, this is satisfying; this is expansive, this is contractive. Zooming in further, this is language, this is image. Further still, this thought connects to a certain feeling in the body—a swell at the throat, a tingle in the hands, a clench in the gut. Over time the connecting narrative between thoughts becomes translucent, and can melt away.

The images that might strike out through those streaming beams of luminous present are not to be mistaken for the discursive mind's screen captures. The latter are born of consciousness—faces, events past, future projections. Rather, I might suggest that the subconscious visual is a manifestation of the event in which the thinking mind and the feeling body connect, like two polar currents. Sparking, the immediate sensory data gets charged into a textural, emergently dimensional form. What does this thought feel like? What is the texture of this emotion?

Sameer and Pamela made these prints together in response to Sameer's real-time recordings describing forms surfacing while meditating. There was also, informing the compositions, an esoteric theosophy book from 1901 called *Thought Forms*, which provides illustrations for some emotions. For example:

Self-Renunciation  
The Intention to Know  
Grasping Animal Affection  
High Ambition  
Watchful and Angry Jealousy  
Vague Sympathy  
At a Shipwreck  
On Meeting a Friend  
The Appreciation of a Picture.

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These illustrations all show a luminous form emerging from darkness.

Also in Sameer's reference folder for the project is a link to an interview about Kandinsky's relationship to the spiritual.

I know Sameer's work as being quite different from its recent incarnations. If asked for a précis I would have said it was an analytic (if playfully so), deeply critical view of the material manifestations of ethnographic cultural hierarchies. The stuff we value, who values it, the ways in which we recognize value in cultural material. His brown hands didn't authoritatively interfere. They might have engaged a shutter, designed a catalogue page, or idiosyncratically categorized found materials, but material autonomy and the sacrosanct art object were not, evidently, his bag.

Something has shifted.

The two people in the reference interview talk about Kandinsky's drive being predominantly spiritual, that his paintings were intended to be sacred spaces that would open contemplation in the viewer. They suggest that this is in direct reaction to materialism. Not only greed, but materialism in the sense of the occupation with the external world as the primary driving force for change, as opposed to change growing from within. His paintings were "...creating a space or a pause to consider what is it that we are in relationship to? The world around us is swirling with relationships that we seem to be moving so quickly past."

I have felt recently, each time I walk into an art world social event, a claustrophobic, urgently welling desire to scream. Seemingly, in there, nothing is really changing. Outside, reality is hard to ignore. Well, maybe one thing has changed. Here too the light has become relentlessly bright! It feels a poor version of Antoinette's castle on the eve of revolution. Poor because it is poor, the privilege here is a homegrown outfit worn in case the fabled real deal graces. Paris is burning, yet we dance in our silly uniforms, dumber still because we ought to be outside with the pitchforks. We might awake to the impossibility of biting the hand that feeds when that hand never appears, and never really has. Instead, in our weakened starvation, we gum each other mildly, dribbling drink from sloppy mouths. No matter! The suit is black. It will never show.

I don't ever see Sameer here.

Two weeks ago, on a languid summer afternoon, I sat with Sameer in a coffee shop close to the building where we both live. We talked about personal change and growth, about feelings of urgency and radicalization growing inside. It struck me later that this urgency is manifesting most immediately in the drive to connect to other people in luminous, open ways. We talked about the very real difficulty of introducing the subject of spirituality into our concentric professional circles. We talked about the universal and mundane nature of pain. We talked about meditation through trauma as a radical opening to the Other. We talked about his right now brown body projecting itself into the narrative of a European modern master. We talked about why the mute illuminative power of physical intelligence is still so difficult to bring to the academic table, to the social change table, to the identity politics table, to the table of the Head, and so present as a polar current that could be met to generate a charge. We laughed and carried his laundry home and said that we will keep talking.

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## Other Reviews and Writing

Bird, David. *Feature interview with director Sameer Farooq*. Voice of America, NOW!, August 2013;

Collins, Leah. *For kids, it's the biggest score ever. For adults, it's a thoughtful critique of museum practices*. CBC Arts, June 2019;

Crocker, Abigail. *Up Close in Cairo*. RISD.edu, May 2013;

Dodic, Milica. *RAIFF 2013 | Silk Road of Pop*. Schema Magazine, November 2013;

Dymont, Dave. *Artist Interview: Sameer Farooq*. Struts Gallery, October 2020;

Fathalla, Marina. *Sameer Farooq and Mirjam Linschooten: The Figure in the Carpet*. C Magazine, December 2015;

Fisher, Max. *A dazzling documentary about pop music in China's Muslim-majority province*. The Washington Post, May 2013;

Garber, Daniel. *The Silk Road of Pop*. Cultural Mining, November 2013;

Gerges, Merray. *In the Studio with Sameer Farooq*. Canadian Art, February 2018;

Holdstock, Nick. *The Silk Road of Pop: A Q&A with Sameer Farooq*. ChinaFile, September 2013;

Karlinsky, Amy. *Days of Reading*. Border Crossings, March 2019;

Khan, Nashwa. *Picking Apart Outmoded Museum Practices*. Hyperallergic, July 2015;

Kovler, Anna. *Vacancies*. Arsenal Contemporary, January 2018;

Laurence Robin. *...Compellingly Different Angles on Migration and Culture*, The Georgia Straight, October 2016;

Massara, Kathleen. *17 Must-See LGBTQ Exhibitions This Summer*. Artnet, June 2015;

Montefiore, Clarissa Sebag. *How China Distorts its Minorities Through Propaganda*. BBC Culture, December 2013;

Moser, Gabrielle. *A Heap of Random Sweepings*. Artforum, May 2021;

Ngo, Johnson. *Artist Spotlight: Sameer Farooq*. Art Gallery of Ontario, October 2020;

Nyman, John. *Circulations of Intimacy*. Peripheral Review, January 2018;

Saad, Sandy. *Making Space*. Kapsula Magazine, January 2017;

Sandals, Leah. *What Makes a Canadian Artist?* Canadian Art, July 2017;

Taylor, Kate. *Bringing the Hyphen to the Nation*. The Globe and Mail, July 2017;

turions, cheyanne. *Music in Film: The Silk and Other Roads*. Montecristo Magazine, January 2015;

Vali, Murtaza. *Here: Locating Contemporary Canadian Artists*. Artforum, November 2017.

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