

HASSAN KHAN

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September 21, 2012 – January 6, 2013

SALT Beyoğlu

On September 21, 2012, the most comprehensive exhibition to date of works by artist, musician and writer Hassan Khan will open at SALT Beyoğlu in İstanbul. Hassan Khan (1975) lives and works in Cairo, Egypt and before beginning to regularly exhibit his work in art spaces in the late 1990s, he was involved in a self-organized, underground art and music scene that was highly innovative, yet rarely public. Collaborating with others and working alone to express a contemporary cultural perspective that was alternative to the mainstream, Khan is considered within that context a pioneering influence, particularly in the fields of experimental music and video.

Khan's interdisciplinary methods of artistic production rely on observations, interactions, engagements, as well as a more personal internalized source of communication. He channels these experiences via a multifaceted layering of video, digital animation, performance documentation, sculpture, text and language, photography, sound and installation to produce a very personal, yet formal language. While this artistic language does not seek to explain itself or reveal its more intimate sources, it offers an encounter for the viewer to respond to.

Khan works with actors to produce characters or personas that possess a sense of self that he considers an essential part of the work. A sense of time is equally significant and thus the use of unbroken shots, or highly stylized editing could correlate to elements in the work, a sense of the character, or maybe a vision of history itself. Music appears familiar, such as the blending of popular

Egyptian tabla with electronic music in the album *tabla dubb* (2007); or reworking of Shaabi street music to become an amalgam of improvisation, structured recording and mixing in *Dom Tak Tak Dom Tak* (2005).

While the photographs in *LUST* (2008) and video *Blind Ambition* (2012) were shot on cell phones, evoking an immediacy that seems so accessible it almost defies the works' conceptual underpinnings. These invitations and the word plays in Khan's titles, hint at subtle nuances of multiple personal histories, alongside more complex tiers of ideological, sociopolitical and conceptual positions from which to consider each work.

Despite Khan's growing international recognition, including participation this year in dOCUMENTA (13) and frequent performances of original compositions around the world, **Hassan Khan** at SALT Beyoğlu will be his first major one-person retrospective exhibition. It brings together works dating from the 1990s to 2012 including early pieces not seen before or only previously shared in Egypt. The exhibition includes the video *Lungfan* (a collaboration with Amr Hosny) not exhibited since 1995 and the installation *Dom Tak Tak Dom Tak* (2005) only previously shown in Torino, Italy in 2005 and 2007; as well as highly acclaimed video works *The Hidden Location* (2004), *Jewel* (2010) and *Muslimgauze R.I.P.* (2010). Many of the selected works will be presented in the same venue for the first time offering an opportunity to fully comprehend the diversity and development of Khan's practice.

Khan performed the concert *Superstructure (The Ammunition of the Nation)* to a full house at SALT Beyoğlu in July 2011. Documentation of this concert, as well as information about exhibition tours and related programming, can be found at saltonline.org.

Hassan Khan is represented by Chantal Crousel Gallery.

Supported by LG



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