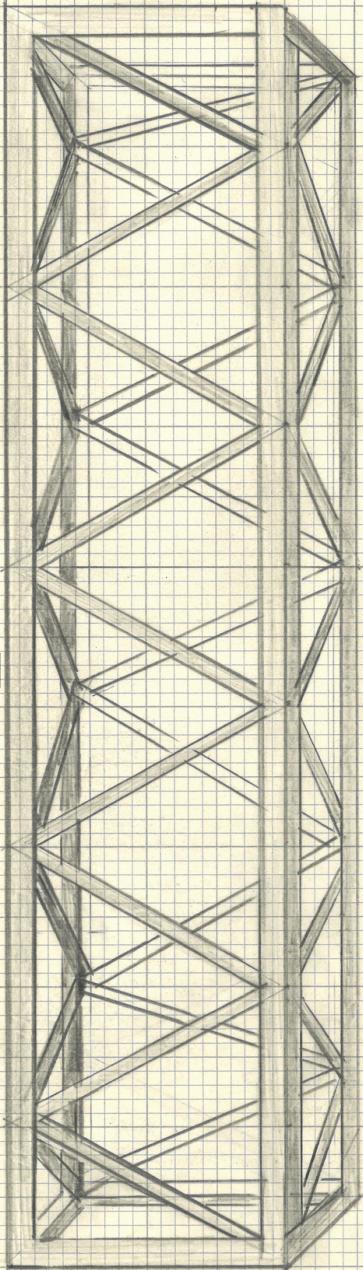
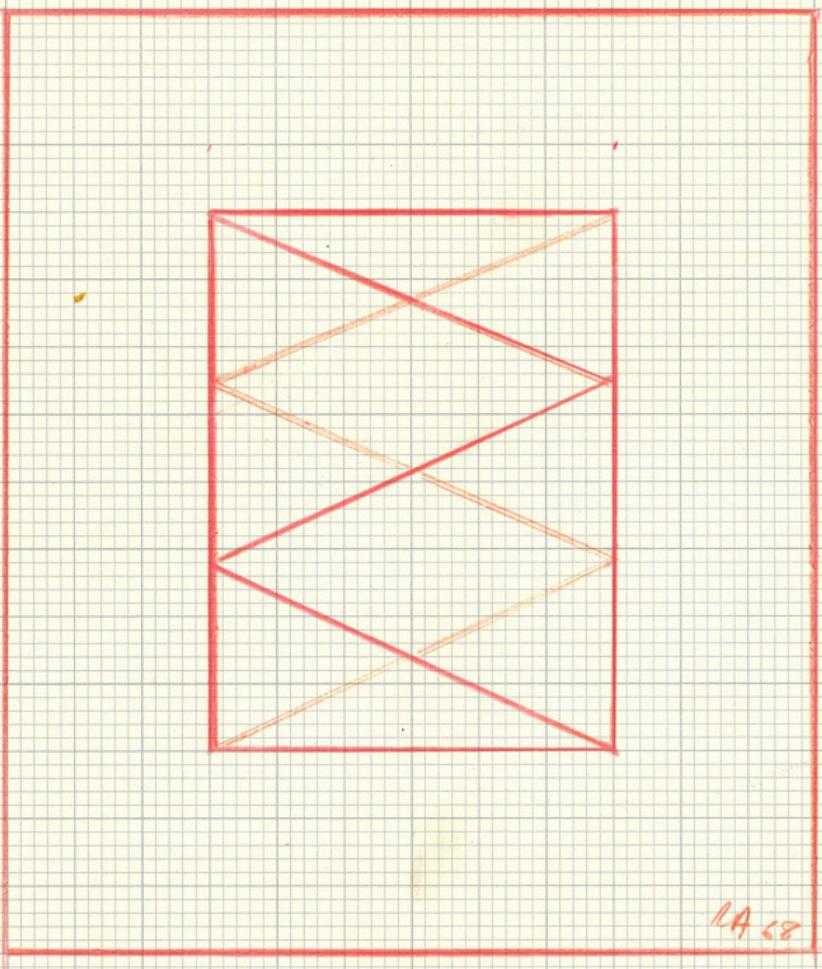


**Grosvenor
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RASHEED ARAEEN

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44.08

RASHEED ARAEEN

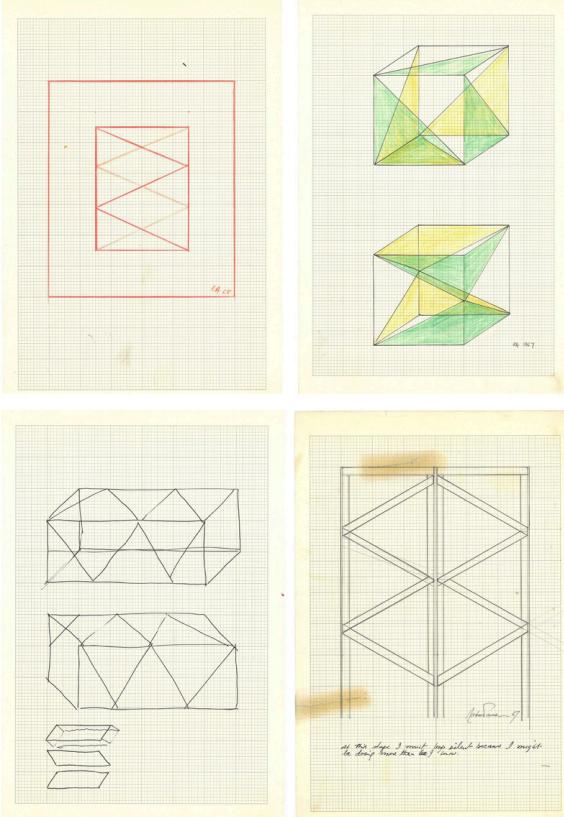
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**ROSSI
ROSSI**



Rasheed Araeen

Untitled, 1 (Set of 4), Late 1960-1970s

Pen and ink, crayon and ink on paper

(Each) 34 x 23 cm

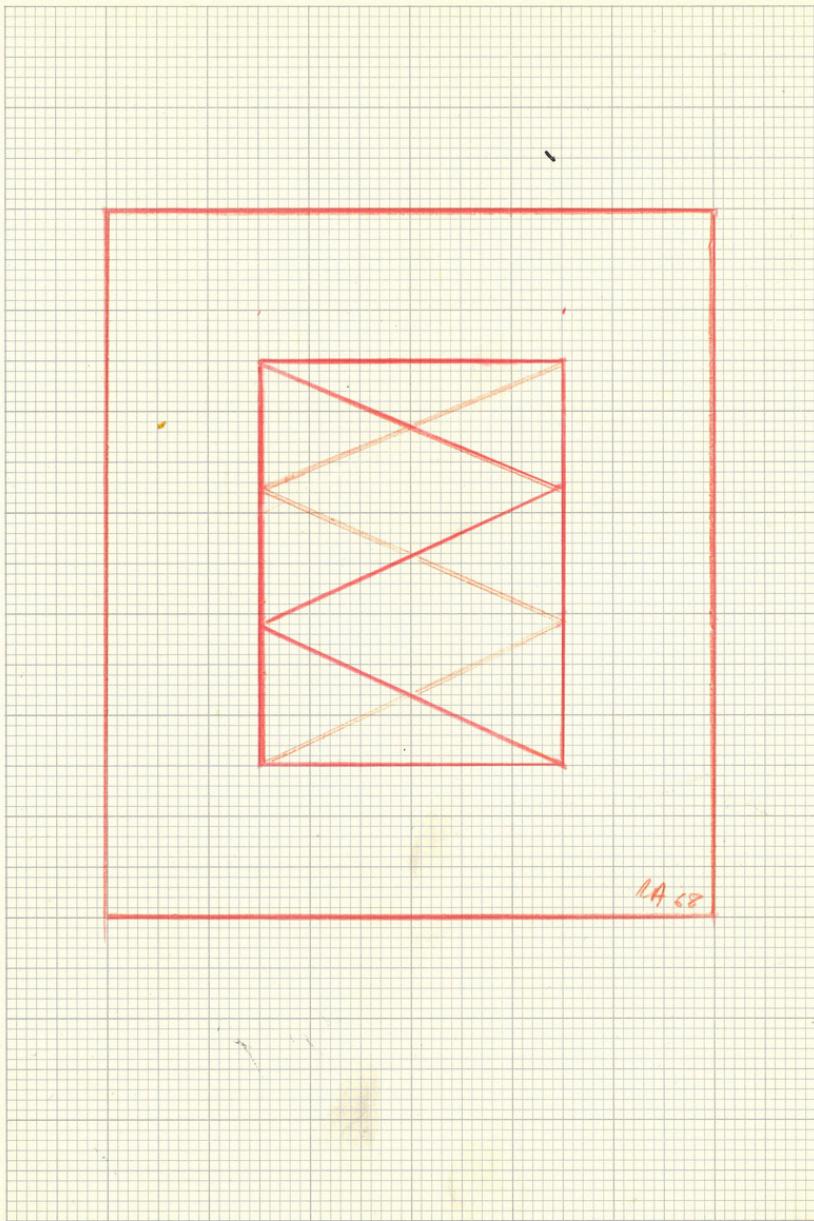
13 3/8 x 9 1/8 in

Provenance

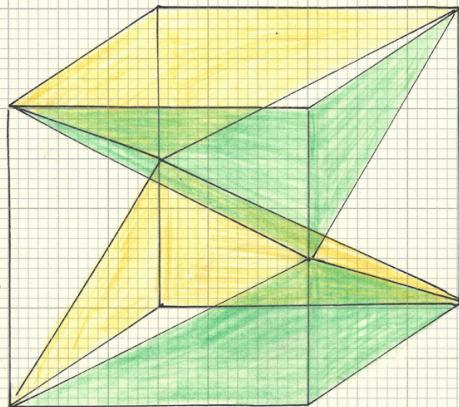
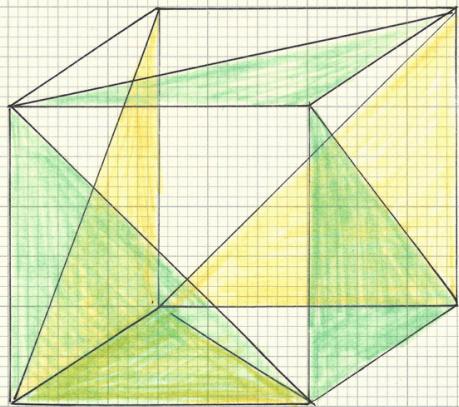
The Artist

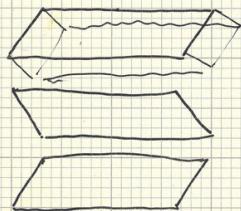
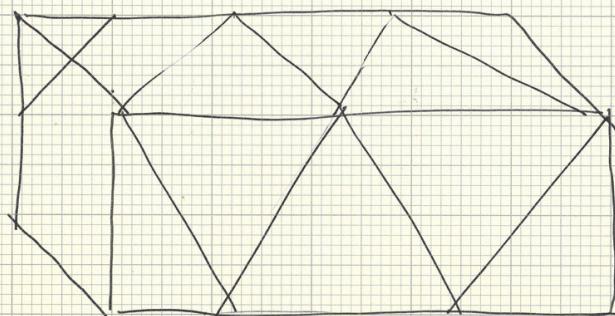
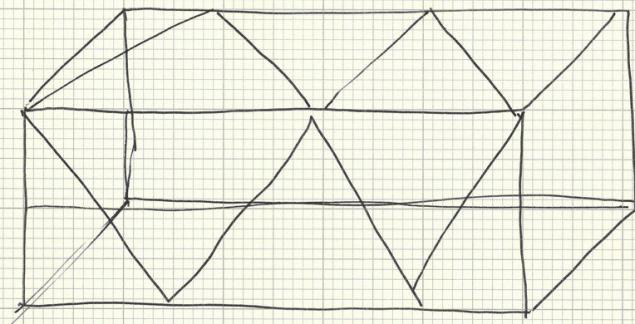
Publications

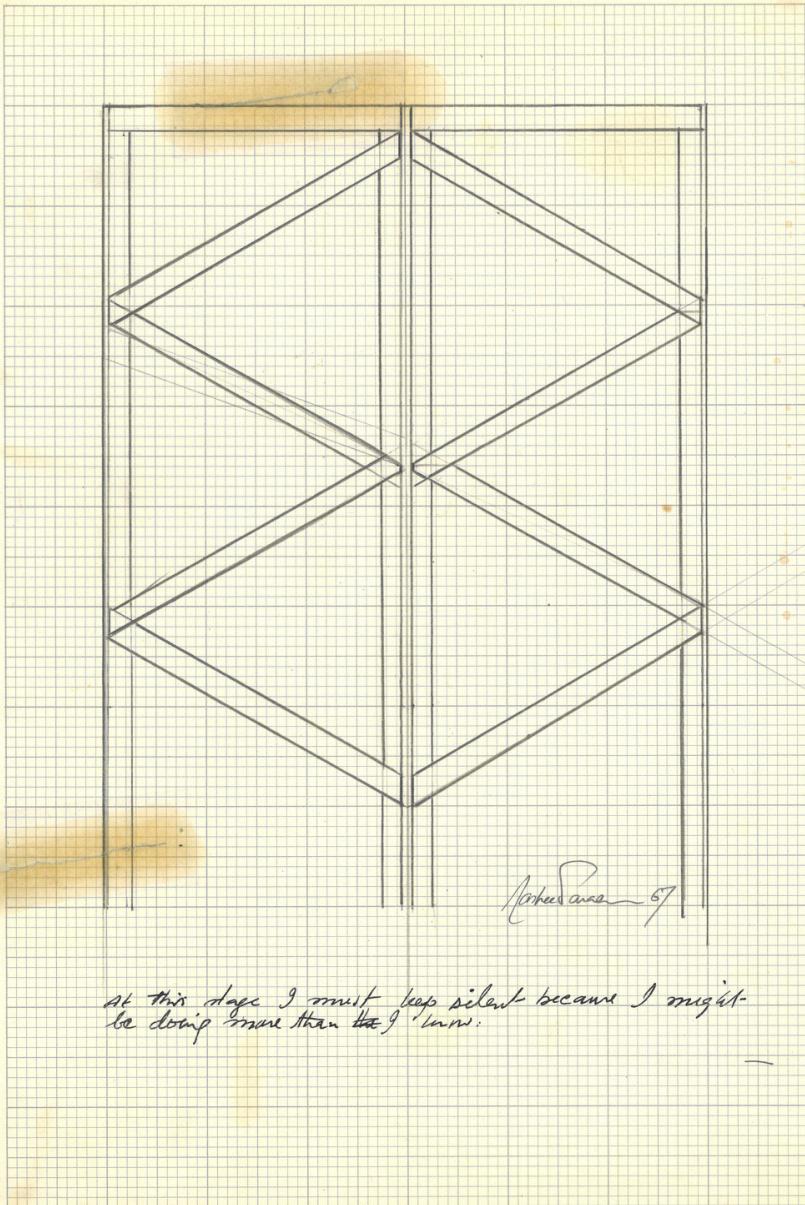
Aikens, Nick (ed.), *Rasheed Araeen: A Retrospective*, Van Abbemuseum Eindhoven, MAMCO Geneva, Baltic Gateshead, Garage Moscow, 2017 - 2019, illustrated (various pages)



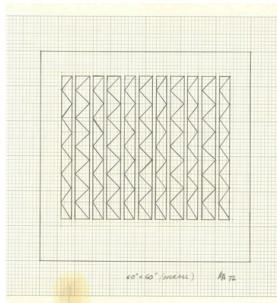
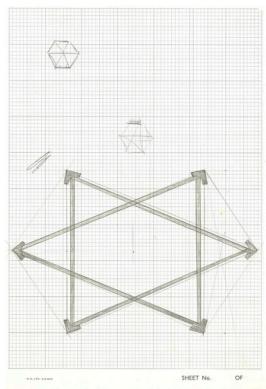
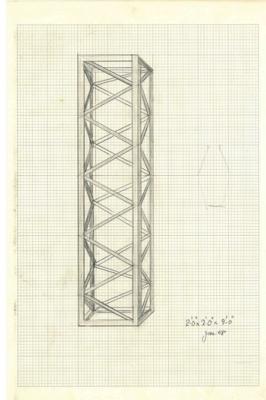
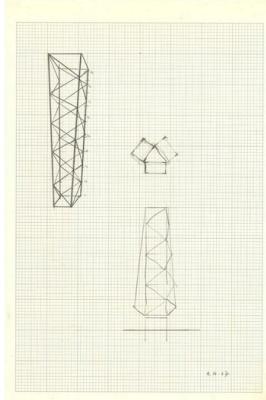
LA 68







at this stage I must keep silent because I might
be doing more than the 9 laws.



Rasheed Araeen

Untitled, 2 (Set of 4), circa 1960-1970s

Graphite on paper

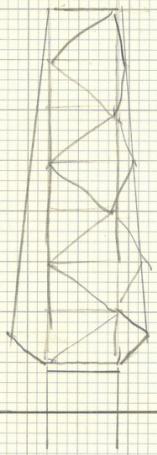
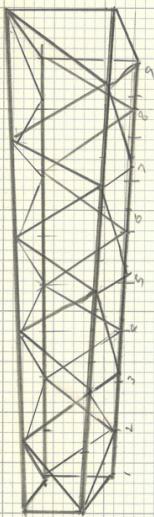
Varying dimensions

Provenance

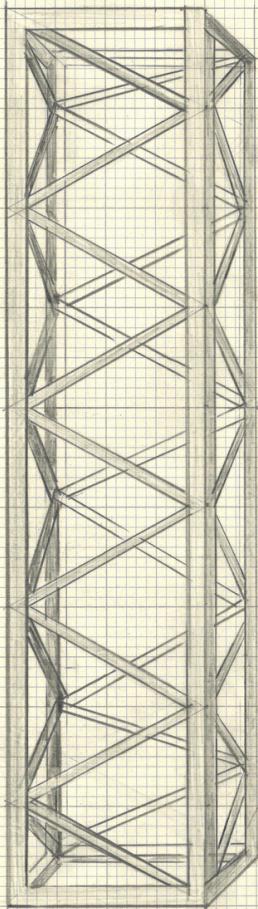
The Artist

Publications

Aikens, Nick (ed.), *Rasheed Araeen: A Retrospective*, Van Abbemuseum Eindhoven, MAMCO Geneva, Baltic Gateshead, Garage Moscow, 2017 - 2019, illustrated (various pages)

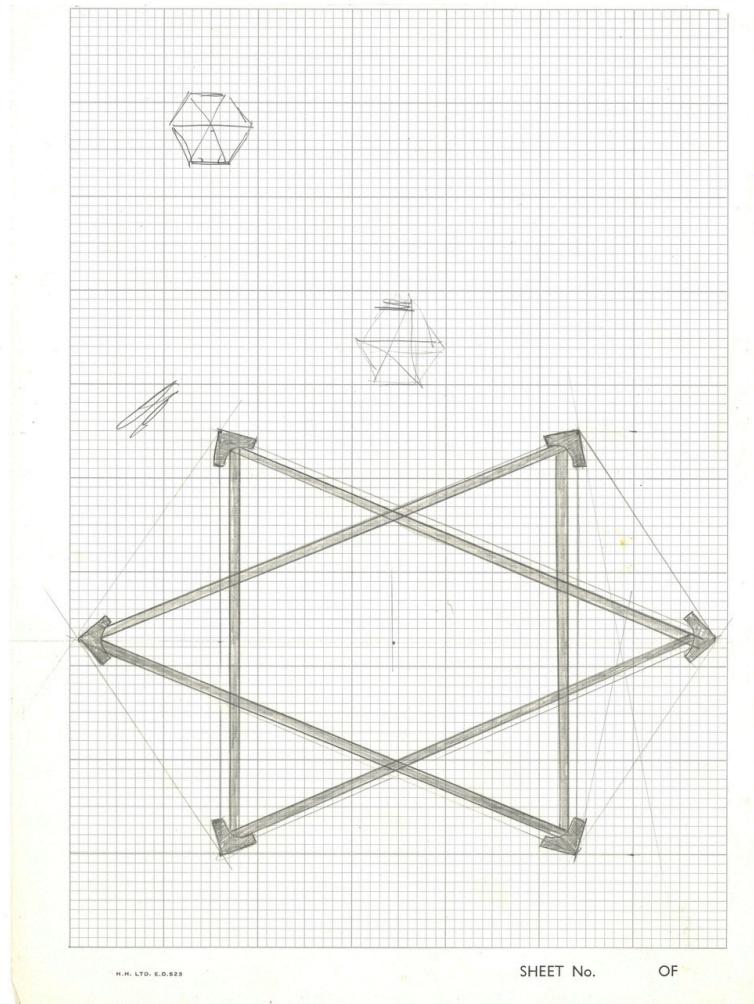


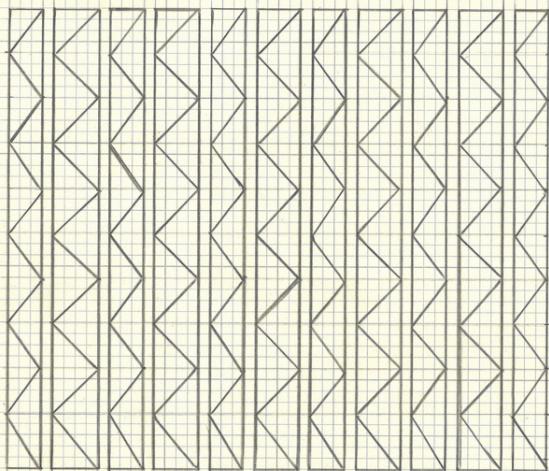
4. 10. 67



2'-0" x 2'-0" x 9'-0"

Jan. 58





60" x 60" (overall)

MA 72

Rasheed Araeen

Jouissance, 1987-1994

Mixed media and acrylic on 9 plywood panels

70 x 86 in

177.8 x 218.4 cm

(RA87013)

Provenance

The Artist

Exhibitions

London, South London Gallery, *Rasheed Araeen*, November – December 1994;

Geneva, MAMCO, *Rasheed Araeen*, 2 December 2017 - 25 March 2018;

Gateshead, BALTIC, *Rasheed Araeen*, 2018, 19 October 2018 - 27 January 2019;

Moscow, Garage Museum, *Rasheed Araeen. A Retrospective*, 8 March - 26 May 2019;

Hong Kong, Rossi & Rossi, *Rasheed Araeen, Going East Again*, 15 February - 4 April 2020

Publications

Overy, Paul, *Rasheed Araeen*, South London Gallery, exh. cat., London, 1994, illustrated in colour pg. 24

Aikens, Nick (ed.), *Rasheed Araeen*, Van Abbemuseum Eindhoven, MAMCO Geneva, Baltic Gateshead, Garage Moscow, 2017 - 2019, illustrated p.272

Bonn-Muller, Eti (ed.), *Rasheed Araeen, Going East Again*, Rossi & Rossi, Hong Kong, 2020, illustrated in colour pg. 47





Araeen's *Cruciform* works

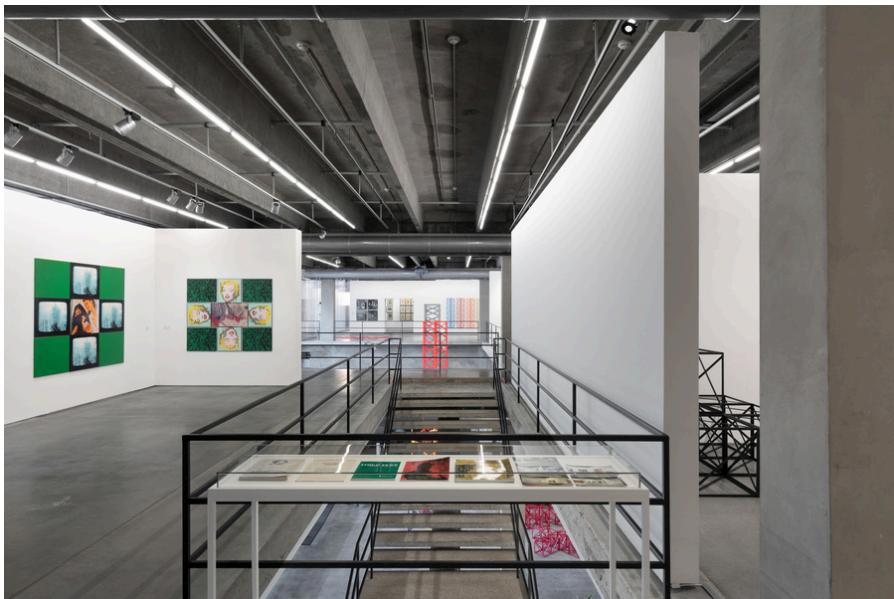
In the 1980s–1990s, Araeen created 3 x 3 grids made up of nine panels using disparate and fragmented images from the world around him. Known now as his Cruciform works, this series of works was created in the context of the ebbing of Third World struggle, the end of the Cold War, the consolidation of a restructured capitalism, and a new round of imperialist wars.

In *Jouissance* (1993–94), the centre photograph features a Mulsim woman in complete purdah being offered a cigarette by a glamorous white woman who smiles generously. Three cigarettes protrude from the packet which advertises the name "West".

The four surrounding photos show television images of a bombed and destroyed city. The work was created shortly after the Gulf War, which, as he watched the bombardment of war images from Karachi, highlighted to Araeen the growing power of information technology in the form of satellite television.

The use of this advert demonstrates how the pernicious after-effects of colonialism are psychological as well as economic and social. While the colonised became the exotic other for the coloniser, the white European became the ideal other for the colonised. This is reinforced culturally by the export of American and European cinema, television programmes and by advertising, with the latter often directed towards the creation of world markets for products produced by or under franchise from the West, or else exploits the idealised image of white people.

The juxtaposition of the images of warfare with the advert highlights Western identity as a construction imposed by violence and coercion on a colonised society.



Jouissance, exhibited at *Rasheed Araeen, A Retrospective*

Previous page: MAMCO, Geneva

Top: Garage, Moscow / Below: BALTIC, Gateshead

Rasheed Araeen

Blue Cube, 1968-2015

Acrylic paint on wood

36 1/8 x 36 1/8 x 36 1/8 in

91.5 x 91.5 x 91.5 cm

(RA68035)

Provenance

The Artist

Exhibitions

Hong Kong, Rossi & Rossi, *Art Basel Hong Kong*, 2016

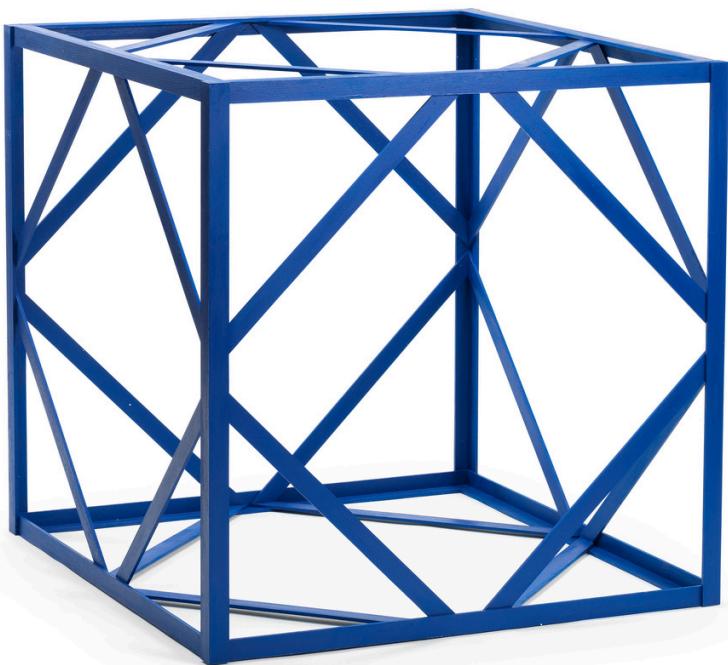
Hong Kong, Rossi & Rossi, *Rasheed Araeen: Going East*, December 2015 – January 2016

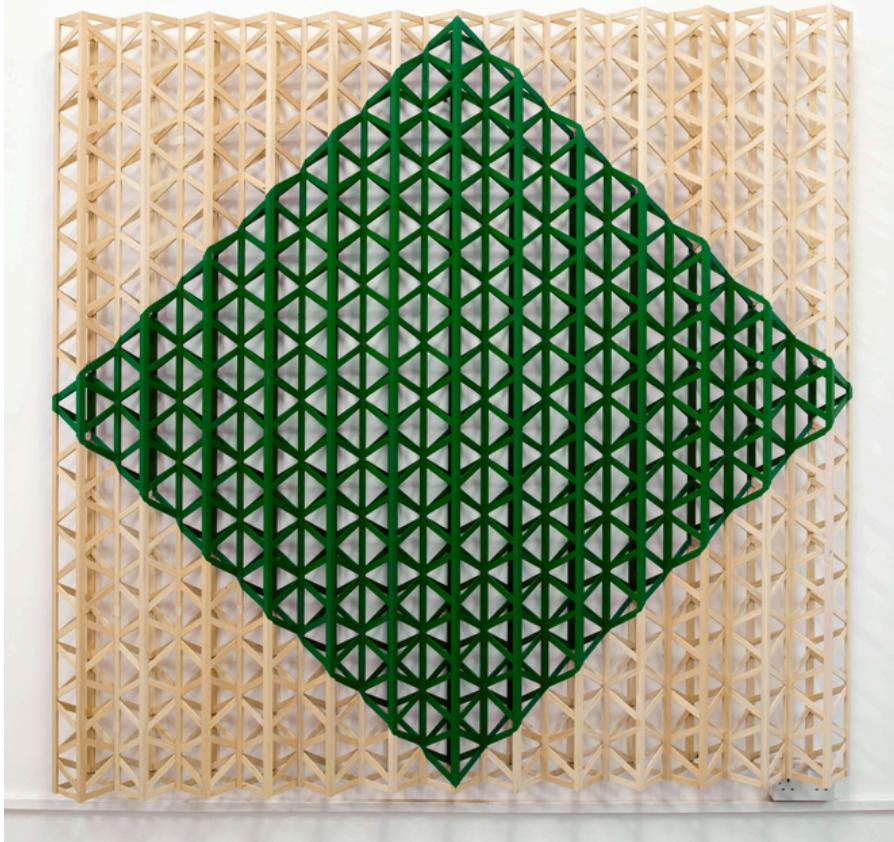
Publications

Araeen, Rasheed, *Making Myself Visible*, London, 1984, illustrated pg.37 in b&w

Bon-Muller, Eti, (ed.), *Rasheed Araeen: Going East*, Rossi and Rossi, exh. cat., Hong Kong, 2015, illustrated pg. 43 in colour

Nick Aikens (ed.), *Rasheed Araeen: A Retrospective*, Van Abbemuseum Eindhoven, MAMCO Geneva, Baltic Gateshead, Garage Moscow, 2017 - 2019, illustrated pg. 101





Rasheed Araeen

Green Square, 2015

Acrylic paint on wood

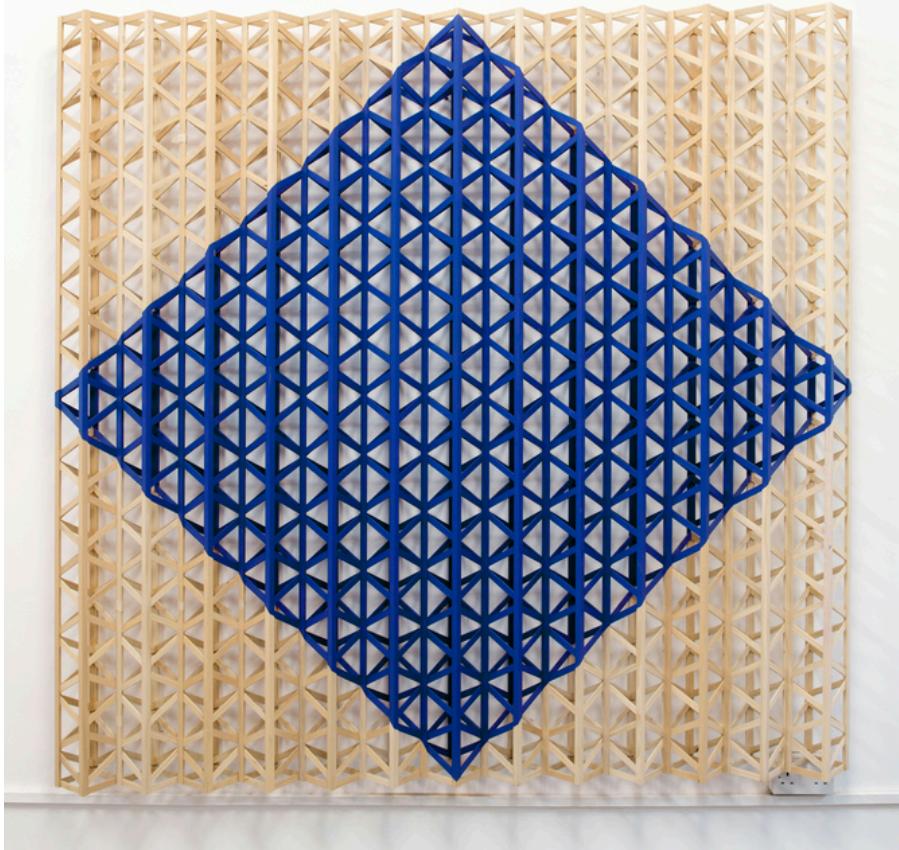
63 x 63 x 7 in

160 x 160 x 17.8 cm

(RA-15015)

Publications

Aikens, Nick (ed.), *Rasheed Araeen: A Retrospective*, Van Abbemuseum Eindhoven, MAMCO Geneva, Baltic Gateshead, Garage Moscow, 2017 - 2019, illustrated p.336



Rasheed Araeen

Blue Square, 2015

Acrylic paint on wood

63 x 63 x 7 in

160 x 160 x 17.8 cm

(RA-15014)

Publications

Aikens, Nick (ed.), *Rasheed Araeen: A Retrospective*, Van Abbemuseum Eindhoven, MAMCO Geneva, Baltic Gateshead, Garage Moscow, 2017 - 2019, illustrated p.336



Rasheed Araeen (b. 1935, Karachi) is a London-based artist, activist, writer, editor and curator. Born and educated in Pakistan, Araeen trained as an engineer before moving to Europe in the 1960s to become one of the pioneers of minimalist sculpture in Britain. However, he received no institutional recognition for his contribution to the modernist discourse in this country, being sidelined as a non-European whose work was consistently evaluated within the context of post-colonial structures.

As a result of this, in the 1970s and 1980s, his work – in performance, photography, painting and sculpture – began to develop an overtly political content which drew attention to the way in which black artists were invisible within the dominant Eurocentric culture.

Geometric structures in which vertical and horizontal lines are held together by a network of diagonals (like the bracing struts used to strengthen latticed engineering constructions) play on the links between Eastern and Western thought and the frameworks of social institutions and aesthetics. Photographs overlaid by or held within these geometric structures bring in the personal and psychological and relate the human individual to the social structure in which s/he exists.

Through his activities as a publisher, writer, and artist, he is one of the pivotal figures in establishing a black voice in the British arts. Araeen has published numerous journals and articles, some of the most notable being 'Black Phoenix', published in 1978, which was followed by the hugely influential 'Third Text' in 1987 and 'Third Text Asia' in 2008. He also founded Kala Press in association with Third Text to disseminate information on neglected African and Asian artists in Britain who contributed to the development of post-war British art.

In 1989, Araeen curated the exhibition 'The Other Story, Afro-Asian artists in post-war Britain' at The Hayward Gallery. This was the first major retrospective of work by Asian and African artists in Britain, all of whom had contributed greatly to the artistic scene since the 1950s, without ever being formally accepted as part of the establishment.

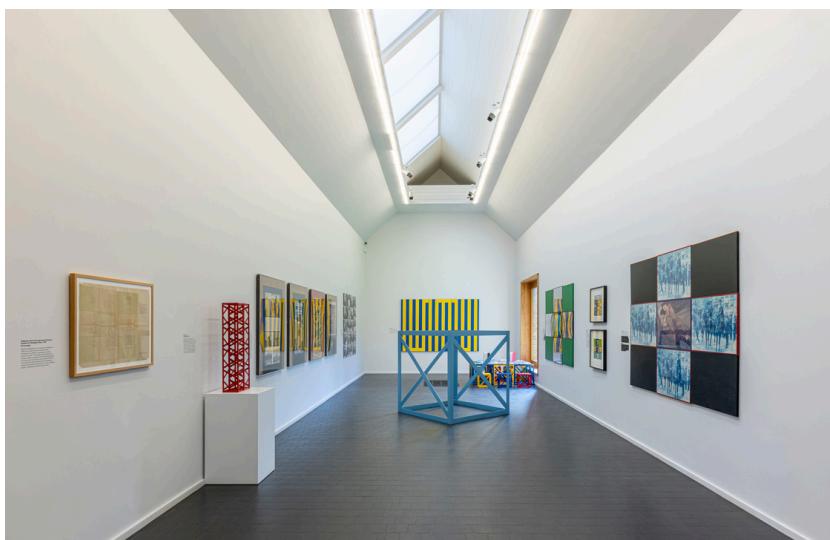
Significant solo exhibitions include *Minimalism and Beyond: Rasheed Araeen* at Tate Britain, Tate Britain, London, UK (2007); *Rasheed Araeen: Before and After Minimalism*, Sharjah Art Foundation Art Spaces, Sharjah, UAE (2014); *Rasheed Araeen: A Retrospective*, Van Abbemuseum, Eindhoven, The Netherlands (2018), which later travelled to MAMCO, Musée d'art moderne et contemporain, Geneva, Switzerland (2018), BALTIC Centre for Contemporary Art, Gateshead, United Kingdom (2018–19) and Garage Museum of Contemporary Art, Moscow, Russia (2019).

His works have been included in important private and public collections across the world namely: Guggenheim, Abu Dhabi, UAE; Tate Gallery, London, UK; Walker Art Gallery, Liverpool, UK; Centre Pompidou, Paris, France; Fukuoka Art Museum, Fukuoka, Japan; Kiran Nadar Museum of Art, New Delhi, India; MAMCO, Geneva, Switzerland; The Metropolitan Museum of Art, New York, USA; M+, Hong Kong; Arts Council of England; Canal+, Paris, France; Wifredo Lam Center, Havana, Cuba; Imperial War Museum, London, UK; Espoo Museum of Modern Art, Espoo, Finland; Contemporary Art Centre, Vilnius, Lithuania; Sharjah Art Foundation, Sharjah, UAE; Museo de Arte de Lima, Lima, Peru; Art Institute of Chicago, Chicago, USA; Albright-Knox Art Gallery, Buffalo, NY, USA; ZKM Center for Art and Media, Karlsruhe, Germany; Gwangju Biennale Foundation, Gwangju, South Korea; and Samdani Art Foundation, Dhaka, Bangladesh.

Araeen is the recipient of honorary doctorates from Southampton University, East London University and Wolverhampton University.

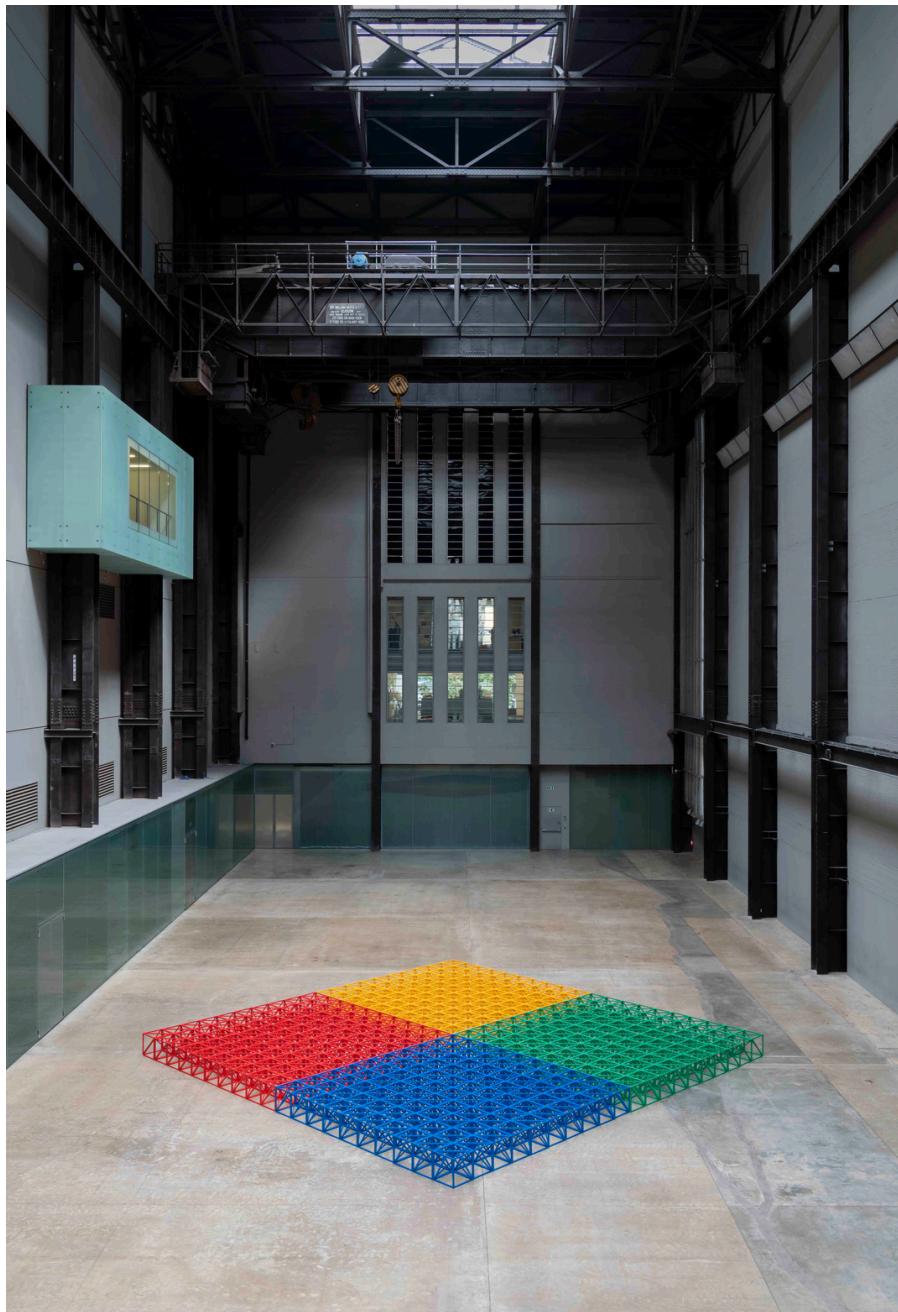
Rasheed lives and works in London, United Kingdom.

Recent exhibitions:



Above: *Rasheed Araeen, Conscious Forms*, RWA, Bristol, 2025

Below: *Rasheed Araeen, A British Story*, Heong Gallery, Cambridge, 2024/25



Above: Tate Modern, *Zero to Infinity*, 2023



Above: *Rasheed Araeen, Sixty-Five Years of the Figure*, Frieze Cork St. 2023
Below: *Rasheed Araeen, A Retrospective*, Garage, Moscow, 2018



Above: *Discosailing, A Ballet on Water*, 2025

RASHEED ARAEEN

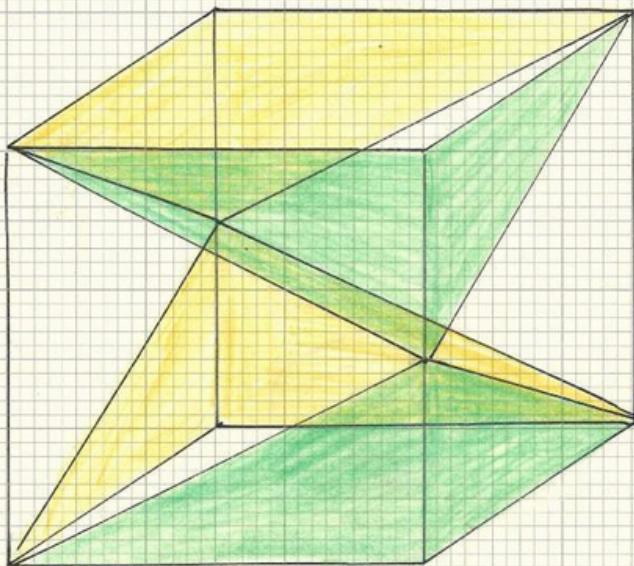
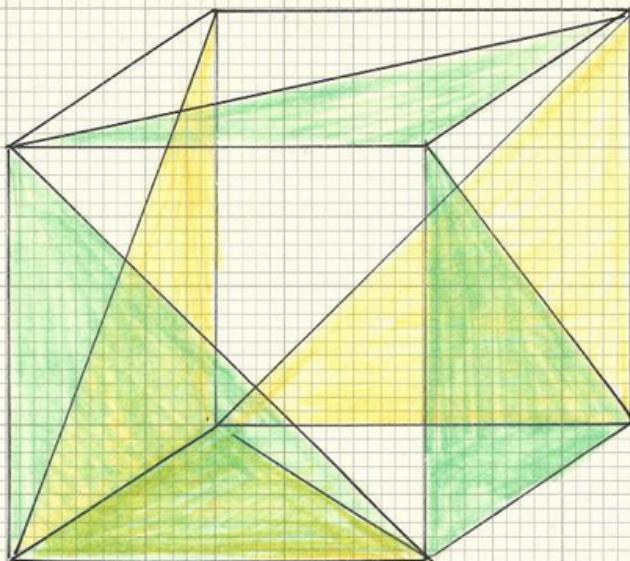
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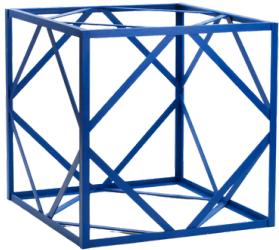
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