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### *Anoka Faruqee: Phase*

Moirés have a fascinating, stubborn logic that parallels various phenomena in the physical world, such as wave formations, stress patterns, and magnetic fields. Anoka Faruqee's recent paintings explore this interference effect: she overlays several patterns and the fusion creates another pattern that is much more complex than any of the individual ones. Moirés are also a common unwanted residue of digital and print imagery, when pixelation or banding misregisters. At the heart of the moiré phenomenon is the gulf between what is described and what is ultimately experienced. This translation, a type of 'aliasing', implies deception or even corruption. But for Faruqee, the phenomenon not only exemplifies the plasticity of perception, but also models the dynamism of the physical world.

Faruqee's paintings are created with notched tools raked through wet paint, in a range of gestures, from freehand to prosthetically controlled. Despite the smooth milled surfaces, paint of various viscosities spilling over the edges, drips, shakes and smudges introduce another order of visual and conceptual complexity. Although these events are often remnants of the human gesture, they also result from limitations of the tools and materials. These errata simultaneously read as painterly gesture, material accident, and electro-magnetic corruption: they crucially animate the paintings. All of these events are captured in an uncanny spatial picture plane that is almost as impenetrable as the electronic screen, indulging a desire towards otherworldly perfection.

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