

فیروز محمود
FIROZ MAHMUD

F I R O

Z M A H

M U D

1. Could you tell us about the work you're showing in the Biennial?
2. Could you have possibly made this work outside of Sharjah? How is it of this place, if at all?
3. What challenges have you faced so far in thinking about and realising the work?
4. Who is this work for?
5. If you weren't an artist, what would you be doing?
6. Where do you do your best thinking?
7. How do you feel about artist statements?

SB-Questionnaire: **G.R.A.N.D.** (Grove's Requests Are Never Denied)

1. I will be exhibiting installation 'Halcyon Tarp' and Oil Layapa painting on shaped canvas stressed on wood panel (stencil technique).
'Halcyon Tarp'
 A wooden hut-like pavilion will be installed in the Sharjah Art Museum. Two Tigers will be installed over the gateway of the entrance of the pavilion, **video, drawing (Rally Round Raja/RRR), tigers family (Gloat Over/GO) photograph with manipulation will be installed on the left side and far-end and an animal cage-** and boxes containing objects will be installed on the right side. Entire body of hut, two tigers and most of the object will be rendered with 'Layapa' technique.
Oil Layapa painting on shaped canvas stressed on wood panel (stencil technique) is my meticulous way and basis of painting and art object. I will be exhibiting two big ... mm sizes of paintings

2. I made this plan only for this biennale. I am making this art project in Tokyo. My basic imagination about the country and Cities like Dubai/Sharjah was mostly desert and shiny. My work image is full of animal and trees and over all dark. So it could be good combination between desert and jungle.

3. my little finger of my right hand was cut half; including bone with a 3mm thick round saw machine. The Cut finger part was swinging and I got 7-stitch around, had to wait until stitched off. Soon after stitched off, I collided my cut finger with door, I got fever again. My other appointment with assistants and studios were cancelled and it was difficult to readjust all schedule. When it cut, I thought tiger swallowed my limb ! Anyway, my Halcyon tigers wish to arrive in Sharjah at last !

4. This work is for people in Emirates, my little finger, ... and the people who co-operated me...

5. Nothing...or... everything...or... little more than something..(Nothing is better than everything, everything is double than something).

5. Once there was an artist born in Khulna, Bangladesh, his father wanted his son to be a lawyer or barrister to continue his own professional heredity, mother wanted him to be what to be good and sister encouraged him to enter art college.....
 un/fortunately he got enrolled to art institute.

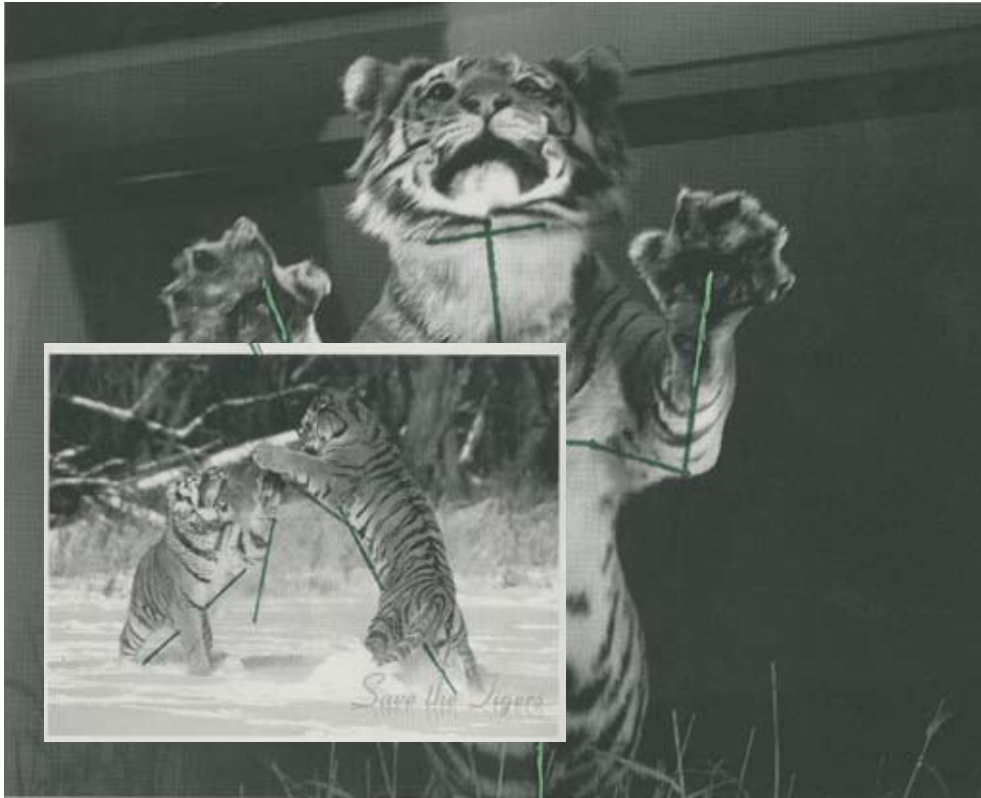
6. I never realized about best thinking, may be better or good thinking, Best is the best, better is better than better, too good is good to be good, Best Thinking is given on what I am questing for my creation, it is just before I go to sleep.

7. I don't always like to express my art through statement or message. I will prefer to focus my art first. The Presentation of Art is 'my statement' of art.

8. Sharjah
 'Shar`...Jah`:
 light, tight, bright, site/
 calm; some,
 palm trees/
 breeze-, no fridge only bridge without trees.

8. What rhymes with Sharjah?

F. W. by Firoz Mahmud.
 *G= Grove, Valerie



1.



Royal Bengal Tiger



Big eyes and black spots on forehead will be drawn on photographs of the Royal Bengal Tiger. Children's names will be written below.

'Ghost Over' (Dibba-oi) (Part of project 'Kartoon')

Drawing eyes and spot on photographs of Royal Bengal Tiger with humorous frame

'Ghost Over (Dibba-oi)' is a series of photographs/arted media works of Royal Bengal Tiger mounted in traditional Bengali dibba frames. The eyes and black dots on the foreheads are hand painted. The tigers are captured in motion at different times and in states of action. Even in wild keep they appear as evil. Royal Bengal Tiger are considered the most courageous animal on the earth and they are the national icon of my country. However in my work I am using them as a metaphor for the tigers in my country.

This idea came from my childhood. Traditionally, mothers would draw big eyes and big black spots on the foreheads of their children. This was drawn with 'Kajal', a mixture of ground oil and black soot taken from cooking pots. Mothers believed that their children would grow to have big, beautiful eyes and be able to imagine a wonderful future. The black spot was used as a sign of good luck and to protect against spiritual harm.



The spot on child's forehead is similar to the black spot on the forehead of the tiger.



'XXX'

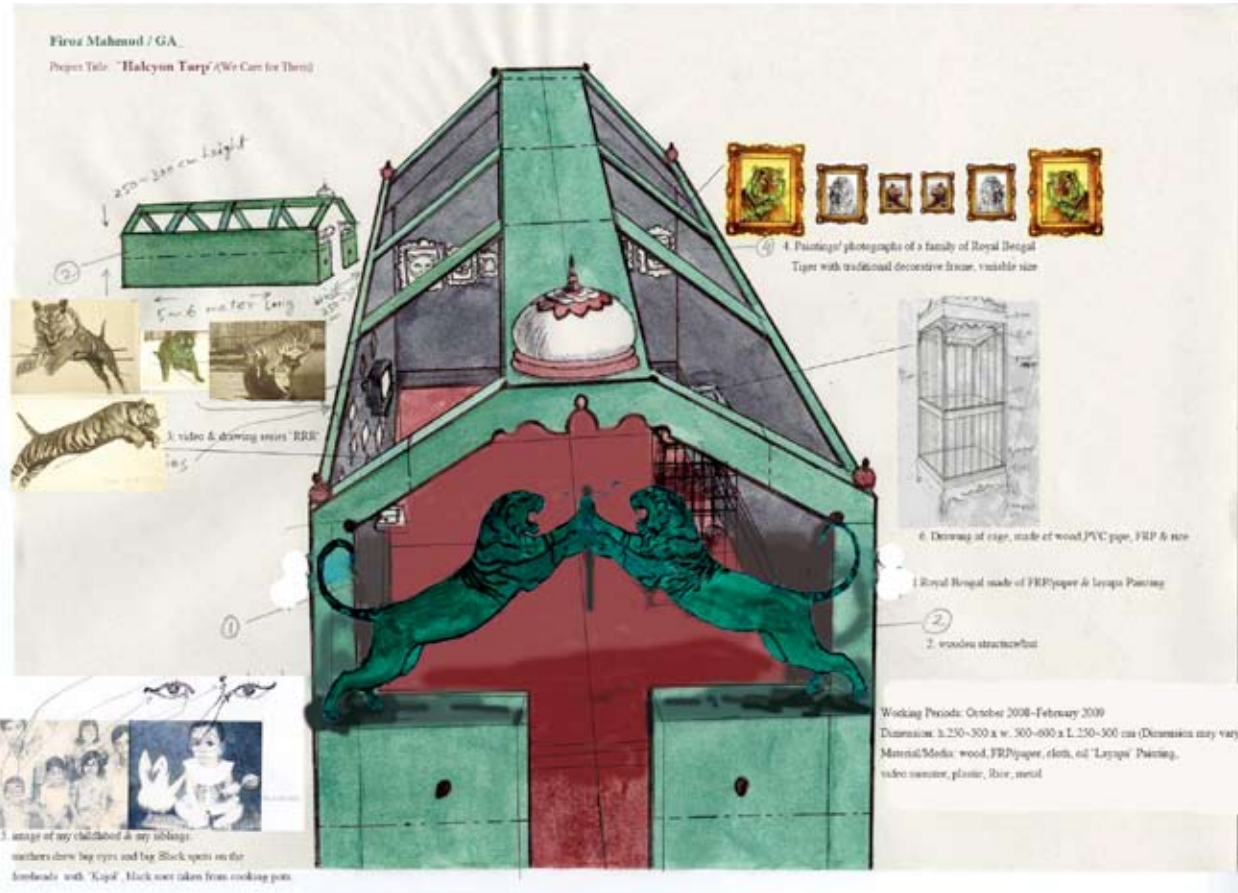
(Mother Care Series)

'XXX' (Only Round Rajes) is a series of drawings on photographs of Royal Bengal Tiger. In this work the straight lines are drawn exactly where the tigers are about to fall down, jump, or move. The lines are an attempt to hold the tigers and prevent them falling. Even though Bengal Tiger are considered as one of the mighty animals and courageous people are often called 'sairah' (which means he is like Royal Bengal tiger) I care for tigers as a mother would, and worry about their precarious and position.



2.





3-

FIROZ MAHMUD

Firoz Mahmud was born in 1974 in Khulna, Bangladesh and now lives and works as an artist between Dhaka and Tokyo. He completed a BFA and MFA at the Institute of Fine Arts at Dhaka University, Bangladesh and was artist-in-resident at the Rijksakademie Van Beeldende Kunsten in Amsterdam in 2002-03 with a subsequent period of research at the Tokyo National University of Fine Arts and Music.

He works in various media including LAYAPA oil painting, installation, video and text, and his work explores social, political and belief systems and their interaction with human reality, both historically and in the present. Solo exhibitions include 'Flying Pixels from Flying Man', a BV & STVCV video project with Khulna Vision TV and Dhaka intercity bus service (2007), and 'Distinction', at Rijksakademie VBK (2003) and Plaza Gallery, Tokyo (2007). He has exhibited in group exhibitions throughout Europe and Asia including the Bangladesh Asian Art Biennial (1999, 2001, 2008); Echigo-Tsumari Art Triennial (2006); Cairo Art Biennale (2008); SHContemporary, Shanghai Exposition Center, OTA Fine Arts, Tokyo, 'Secret Auction', Project Space Kandada, Tokyo and Asian Art, Sovereign Art Foundation, Hong Kong (2007-2008).

فيروز محمود

ولد فيروز محمود عام ١٩٧٤ في خولنا، بنغلادش و يعيش ويعمل حالياً كفنّان بين دكا وطوكيو. حصل على البكالوريوس والماجستير في الفنون الجميلة في معهد الفنون الجميلة في جامعة دكا، بنغلادش وكان فنّاناً مقيماً في ريجسأكاديمية فان بيلدين كونشثن في أمستردام، هولندا خلال الفترة ٢٠٠٢-٢٠٠٣، تلاها فترة أبحاث في جامعة طوكيو الوطنية للفنون الجميلة والموسيقى.

يعمل محمود من خلال وسائط متعددة من ضمنها لايبا LAYAPA الرسم بالزيت، وأعمال تركيبية، الفيديو والنصوص، وتسبب أعمال محمود الأنظمة الاجتماعية والسياسية والمتعلقة بالإيمان وتفاعلها مع الواقع الإنساني، قديماً وحاضراً. تتضمن معارضه الفردية "نقاط الضوء الطائرة من الإنسان الطائر"، مشروع فيديو BV & STVCV بالإشتراك مع تلفزيون خولنا فيجن وخدمات باصت داخل مدينة دكا (٢٠٠٧)، "دس-تنك-شن" في غاليري بلازا، طوكيو (٢٠٠٧) وريجسأكاديمية (VBK) ٢٠٠٣. شارك محمود في معارض جماعية في أوروبا وآسيا من ضمنها بينالي بنغلادش للفن الآسيوي (١٩٩٩، ٢٠٠١، ٢٠٠٨): إتشيجو-تسوماري آرت ترينالي (٢٠٠٦)، بينالي القاهرة للفن المعاصر (٢٠٠٨)؛ اس اتش المعاصر، في مركز معارض شنغهاي؛ أو تي آ للفنون الجميلة، طوكيو؛ "المزاد السري" مشروع جيز كندادا، طوكيو؛ و"الفن الآسيوي" في سوفرين آرت فونشن (مؤسسة سيادة الفن)، هونغ كونغ (٢٠٠٧-٢٠٠٨).



4-

Selection of images from the cross-media installation *Halcyon Tarp* (2008-09)

Wood, FRP, glass, oil 'Layapa' painting, video, plastic, paper pulp, rice and metal

(Anticipated) dimensions: 250 x 400 x 250 cm

Riders Horse -1 (2009)

'Layapa' oil painting

Size to be determined

1. From series of drawings for RRR (*Rally Round Raja*), concept and layout sketches.
2. Photo-collage of injury sustained during the making of *Halcyon Tarp*, and photo of tiger-in-progress
3. Layout sketch for whole installation
4. Photograph: *My dream for Halcyon Tarp*
5. *All Tigers in the Desert* (for Sharjah), detail drawing of RRR

Courtesy: OTA FINE ARTS, Tokyo, Japan

Text/Consultant: Yoriko Tsuruta

