



FAISAL HABIBI

nonesuch

ART BASEL HONG KONG 2018
DISCOVERIES SECTION

HK CONVENTION AND
EXHIBITION CENTRE
27—31 MARCH 2018

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OOO (Object-Oriented Ontology) is a term used to define a concern of agency, being and reality with regards to object (non-human) entities. In Immaterialism, Graham Harman, considered to be one of the founders of this idea, refers to objects simply as those things that “cannot be reduced either downwards to their pieces or upwards to their effects.” Invariably, then, the range of sufficient conditions for something to be considered an object becomes very expansive to say the least. Things as minute as unicellular organisms, as enormous as the universe, as simple as a sandwich, or as complex as a nuclear power plant are all considered to be equal in status as objects. OOO runs in contrast to common phenomenological theories that base the relation of objects in relation to human experience and relations to said objects, instead, OOO makes the double-assertion that objects both lie beyond human thought/experience, and that the very nature of objects exist beyond human understanding. In a way, OOO may be considered to be “post-human”.

The basic assumptions held by proponents of OOO result in interesting repercussions with regards to artworks, artmaking itself, and how an audience then interprets them 'properly'. The viewer for one, has no reason to understand works based on the artist's intentions, or even works in relation to historical art context. What then becomes imperative, on the other hand, is the “charisma” an artwork discharges (Timothy Morton), or how an artwork acts/pulls upon its audience.

Faisal Habibi explores a component of OOO that he finds fascinating: assuming human-object and/or object- object interdependency is unessential in determining an object's “charisma”, to what extent does the object in relation to the extent of, or lack thereof, negative space around it alters its fundamental nature? It may be said, as a metaphorical instance, that a galaxy is not the sum of the stars and planets it is composed of, assuming that OOO theory is able to firmly hold its epistemological grounds, but what of the distance between said stars and planets? Is there something to be said, if not for the material constituents of the galaxy, then the empty spaces that reinforce the idea of what a galaxy is. It is within this narrow corridor of interest that Habibi conducts an 'immaterial' articulation of ideas expressed through a number of experimental visual permutations that question the nature of not only the value of objects, but also its relationship to its surrounding negative spaces, as well as the nature of these negative spaces in and of itself. And in doing so, he questions the artificial distinctions between sculpture, paintings -- and of art "objects" itself.



FAISAL HABIBI

Tniy tniy o
2018. Steel, Mdf, Plexiglass
143 x 145 x 57 cm

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FAISAL HABIBI

Sleinkt
2018. Steel, Rubber, Plexiglass
160 x 195 x 103 cm

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FAISAL HABIBI

Lemisieur
2018. Plexiglass, Leather, Brass bolt
142 x 100 x 10 cm

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FAISAL HABIBI

Kratk zemeinar
2018. Steel, Mdf, Plexiglass
100 x 50 x 40 cm

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FAISAL HABIBI

Vleirint
2018. Steel, Mdf, Plexiglass
47 x 132 x 125 cm

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FAISAL HABIBI

Mozk huq
2018. Steel, Plexiglass, Brass bolt
120 x 10 x 10 cm

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FAISAL HABIBI

Installation View

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