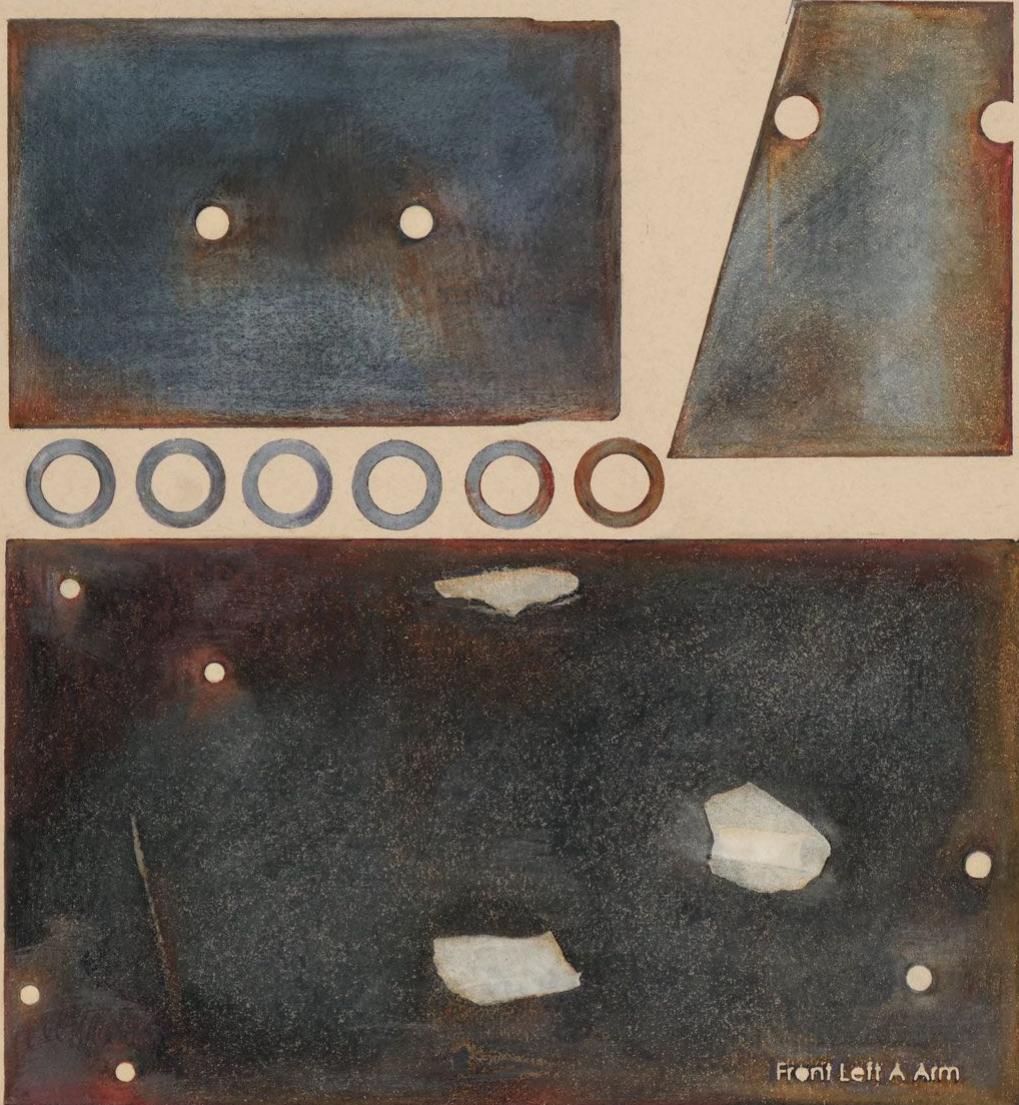


ALI BEZER



The Language of Things Part 1

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The words of the esteemed Sufi poet Hazrat Inayat Khan, "All things are good; but all things are not good for every person, nor right at all times," echo my sentiments regarding the evolving worth of the items showcased in this exhibition. Within the confines of my studio's surroundings, I have amassed, imprinted, and drawn a diverse array of objects that have accumulated both outside and within the work-sheds and factories. Among these objects are remnants of scrap metal, construction materials, tools, pallets, cardboard boxes, and packaging. These utilitarian yet often custom-crafted articles have fulfilled their roles and now rest on shelves, their surfaces undergoing gradual transformation from the passage of time and exposure to the elements. This evolution in the nature of these objects aligns with Khan's insight that items can also lose their suitability when they are not in their rightful context or appropriate place. Nevertheless, this does not signify a perpetual state of disarray for these objects.

Within the broader scope of this exhibition, the theme of sound also emerges through sculptural works dedicated to antiquated recording devices and parts of musical instruments. The sculptures invite viewers to visually engage with these relics from auditory history juxtaposed with construction materials that have sonic connotations. These repurposed pieces embody a rich narrative about the changing role of sound in human experience, particularly the shift in auditory environments from the rural to the industrial, since the onset of the Industrial Revolution.

The ever-present blend of music with worksite noises from the factories surrounding my studio offers a fertile ground for inspiration. Sculptural works within the exhibition are imbued with this sensory experience, a confluence of visual textures representing sounds ranging from the drones of machinery, percussive beats of tools and classical compositions. Such artworks, while only one facet of a larger exhibition, aim to stimulate both the eye and the mind, challenging visitors to contemplate the intricate interplay between sensory perception, material objects, and psychological responses.

To me, the *Language of Things* embodies the ever-shifting attributes, purposes, and significance of objects—a concept analogous to how a sound can communicate either music or noise, contingent upon the moment and the listener. The articles I have salvaged for this exhibition resonate with me on a personal level, as they share akin qualities and "experiences" with my own surrounding questions of purpose and redundancy. Importantly, their value is revitalized as subjects for aesthetic and artistic contemplation. They silently reverberate with symbolism and unveil the intrinsic connection between opposites, particularly the interplay of decay and resilience, delicacy and fortitude, and the duality of waste versus worth.

Ali Bezer 2023

Artworks, in order of appearance:

Assemblage (Out of Service) 2023, Mixed media on paper, 85 × 60.5 cm

Form Work #1 2023, Mixed media on paper, 84.5 × 115.5 cm

Assemblage (Spacers) 2023, Mixed media on paper, 85 × 60.5 cm

Remnant 2023, Mixed media on paper, 61 × 43.5 cm

Surplus to Requirement 2023, Mixed media on paper, 84.5 × 115.5 cm

Open-Mind #5 2023, Mixed media on paper, 61 × 43.5 cm

Open-Mind #11 2023, Mixed media on paper, 61 × 43.5 cm

Time Goes Bye 2023, Edison gramophone horn and aluminum sculpture, approx. 110 × 70 × 70 cm

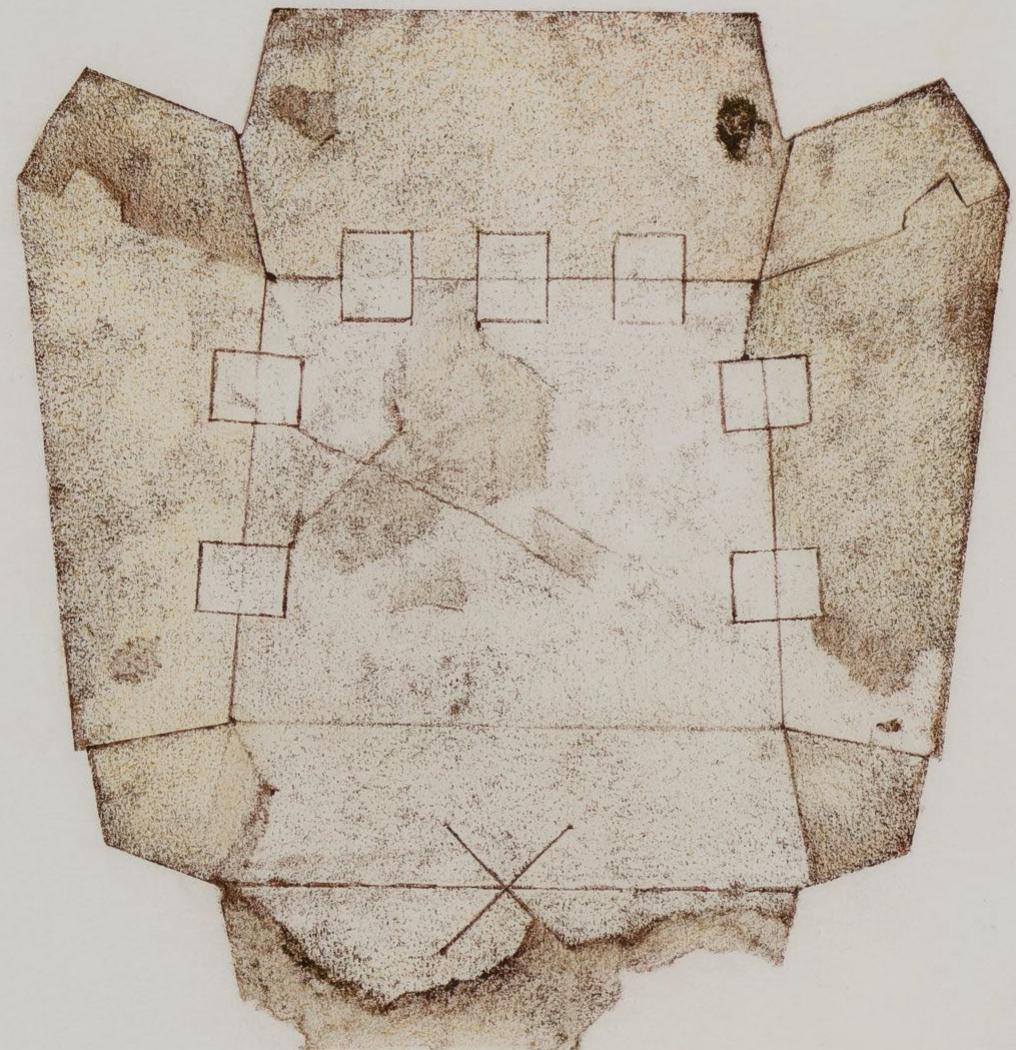
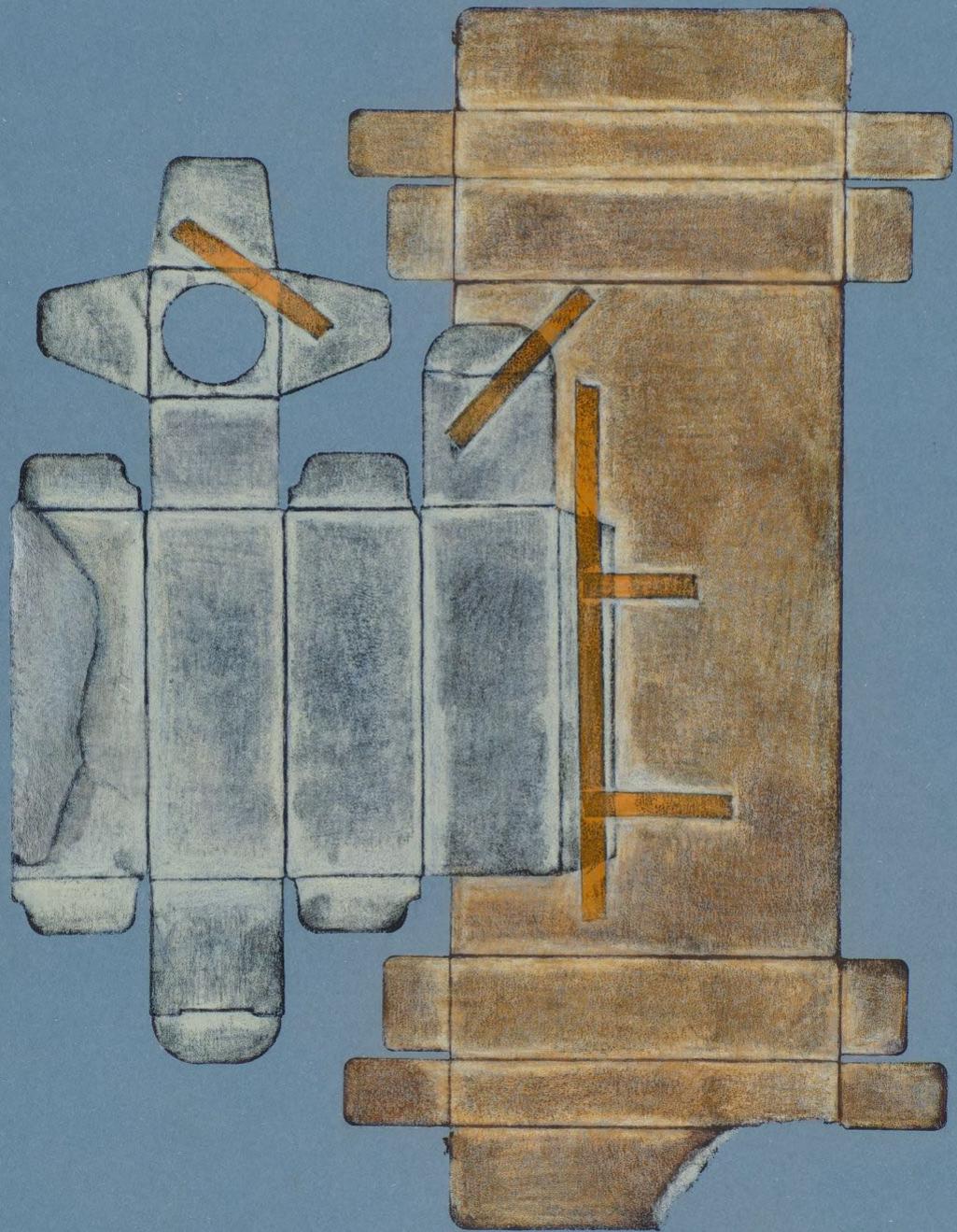
Done and Dusted 2023, Monoprint on rice paper, 85 × 60.5 cm

Rewind to Remember 2023, Mixed media on paper, 37.5 × 29.5 cm











A selection of works from Ali Bezer's exhibition, 'The Language of Things Part 1'

7 October – 30 October 2023



Woolloongabba Art Gallery

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