

# Destiny Disrupted

15 December 2022 - 25 March 2023

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In *Destiny Disrupted*, eleven Australia-based artists foreground the power of storytelling to convey personal histories and explore social, ethnic, spiritual, and political contexts. Text and counter-narratives in these works of art strategically undermine media messages and racism. These artists also demonstrate how the reframing of events through visual art - referencing literature, spirituality or mythologies - can offer alternate ways in which to understand the present.

The concept of the artist as witness, agitator, and social agent is recurrent across *Destiny Disrupted*. Through the mediums of painting, sculpture, photography, poetry and video installation, these artists share knowledge and understanding, opening new narratives for our future.

Artists: Abdul Abdullah (NSW), Abdul-Rahman Abdullah (WA), Hoda Afshar (VIC), Safdar Ahmed (NSW), Elyas Alavi (SA), Phillip George (NSW), Khaled Sabsabi (NSW), Omar J Sakr (NSW), Shireen Taweel (NSW), Hossein and Nassiem Valamanesh (SA/VIC)

Guest curator: Nur Shkembi



A Granville Centre Art Gallery  
touring exhibition



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# Abdul Abdullah

b.1986, Boorloo/Perth, Western Australia. Lives and works Bidjigal/Gadigal lands/Sydney, New South Wales

## Cyclical Histories 1 and 2 2020

Archival prints

Courtesy the artist and Yavuz Gallery

Abdul Abdullah is an Australian multi-disciplinary artist. As a self-described 'outsider amongst outsiders' with a post 9/11 mindset, his practice is primarily concerned with the experience of the 'other'. Abdullah's projects have engaged with different marginalised minority groups, and he is particularly interested in the disjuncture between perception/projection of identity and the reality of lived experience. Identifying as a Muslim and having both Malay/Indonesian and convict/settler Australian heritage, Abdullah occupies a precarious space in the political discourse that puts him at odds with popular definitions. He sees himself as an artist working in the peripheries of a peripheral city, in a peripheral country, orbiting a world on the brink.

Discussing the photographs, Abdullah has stated:

With the self-portraits in the exhibition I wear a mask from Tim Burton's Planet of the Apes (2001) and I am holding rescued macaque that was with a vet in Malaysia. For me the monstrosity of the mask refers to the projection of otherness on racialised bodies. Here I embrace the genesis of this projection, reconciling the relationship and coming to terms with it.

# Abdul Abdullah

b.1986, Boorloo/Perth, Western Australia. Lives and works Bidjigal/Gadigal lands/Sydney, New South Wales

## Together 1 and 2 2020

Manual embroidery made with the assistance of DGTMB studios

Courtesy the artist and Yavuz Gallery

Describing *Together 1 and 2* (2020), Abdullah has written:

I was initially drawn to textiles after researching the ongoing practice of Afghan war rugs; prayer mats and carpets depicting images of the Soviet invasion of Afghanistan, made to be sold to US soldiers after 9/11. For me, I saw this as a fascinating form of adaptation and resilience where a local, besieged population creates souvenirs depicting one invader, to sell to the next invader. The use of traditional, craft-based forms of illustrative narrative to tell complex contemporary stories challenges the paradigm and creates new spaces for interrogation. Working with DGTMB Studios in Yogyakarta and material processes developed by the artist Eko Nugroho, I have made a new series of manual embroideries that recontextualize the visual vernacular of corporate stock photography to tell a new story of optimistic cohesion and collaboration. Under the shadow of a global pandemic with an emphasis on borders and travel restriction, *Together 1* and *Together 2* speaks to the ways international creative networks still find ways to engage, collaborate and grow. My work can often be cynical when examining our current political conditions, but in the face of a global shutdown I wanted to contribute something that was nakedly optimistic.

# Abdul-Rahman Abdullah

b.1977 Dharawal/Port Kembla, New South Wales. Lives and works Wadjuk Nyungar country/Mundijong, Western Australia

## Mask (After Ned Kelly) 2019

Carved wood

Courtesy of the artist and Margaret Moore Contemporary, Perth  
Collection of Wadih and Lucija Hanna

Abdul-Rahman Abdullah is an Australian artist whose sculpture and installation practice explores the diverse ways that memory can inhabit and emerge from familial spaces. Drawing on the narrative capacity of finely crafted objects, animal archetypes, and human presence, Abdullah aims to articulate physical dialogues between the natural world, identity and the agency of culture. Living and working in rural Western Australia, he provides perspectives across intersecting communities, foregrounding shared understandings of individual identity and new mythologies in a cross-cultural context.

Abdullah states:

Canonised in the public imagination as a restive anti-hero, Ned Kelly embodies the enduring fiction of the embattled underdog. In the National Portrait Gallery, stripped of armour, life and beard Kelly's death mask lies in state - a disembodied, sallow description of the hang man's grim task. Australia continues to polish its idols from a cast of rapacious and violent men. Lionising historical acts of brutality as the just consequences of perceived oppression gives implicit consent to those enacted today. Whether it's Don Dale, Manus or right next door, the perpetrators of violence need to be revealed for what they are.

# Hoda Afshar

b.1983 Tehran, Iran. Lives and works Naarm/Melbourne, Victoria

## Agonistes 2020

Digital video, colour, sound, 20 minutes.

Courtesy of the artist and Milani Gallery

Hoda Afshar explores the nature and possibilities of documentary image-making. Working across photography and moving-image, the artist considers the representation of gender, marginality, and displacement. In her artworks, Afshar employs processes that disrupt traditional image-making practices, play with the presentation of imagery, or merge aspects of conceptual, staged and documentary photography.

*Agonistes* is based on the experiences of several men and women—former employees in the areas of military, secret intelligence services, immigration, youth detention, disability care, and other government agencies—who chose to speak out, and who now live with the consequences. As Afshar explains:

While their individual stories differ, the shared struggle of these men and women and their portraits expose the same agonising truth: that the choice between responsibility and obligation—between morality and the law—is, in a very real sense, the essence of tragedy.

# Safdar Ahmed

b.1975 Liverpool, United Kingdom. Lives and works Terramerrgal/Sydney, New South Wales

## Going Deep 2021

Digital prints, lightboxes

Courtesy of the artist

Safdar Ahmed is an artist, writer, community development and cultural practitioner who lives and works on Dharug country. His art practice and research ranges widely across topics related to community-based art practices, underground comics, Islamophobia and zine-making. Ahmed is the author of *Reform and Modernity in Islam* (2013), the Walkley award-winning *Villawood: Notes from an Immigration Detention Centre* (2015) and the documentary graphic novel *Still Alive* (2021). Ahmed also mentors refugees to create their own films as part of the non-profit community organisation Refugee Art Project, a selection of which were featured along with Ahmed's works in Documenta15, Kassel, Germany in 2022.

Ahmed's lightbox series is composed from observational sketches and writing from over eight years of visiting Sydney's Villawood Immigration Detention Centre where he offered art workshops. Also showcased here are drawings by Tabz Jebba, and informal handwriting of favourite poetry and Sufi maxims by Afghan refugee friends in the drawing circle who wish to remain anonymous. Ahmed writes:

...an Afghan friend who had been locked up for over two years often initiated profound discussions about art, philosophy and the metaphysical poetics of Islamic mysticism. He described such conversations as 'going deep'. [...] The work alludes to a numinous, interior world—a safe place in the mind. A respite from the grinding toll of Australia's structural racism and institutionalised cruelty.

# Safdar Ahmed

b.1975 Liverpool, United Kingdom. Lives and works Terramerrgal/Sydney, New South Wales

## Ya Nabi 2021

Ink on paper

Courtesy of the artist

Safdar Ahmed's series of delicate calligraphic works, *Ya Nabi* (2021), were inscribed into his sketchbook. 'Ya Nabi' can be translated as 'Oh Prophet'.

Describing *Ya Nabi*, Ahmed explains:

These drawings combine elements of Islamic calligraphic design and Sufi Muslim prayer (*zikr*, *naat*, *hamd*) with the D.I.Y. sensibilities of zine-making and underground metal music. This unlikely combination represents my attempts to localise Islamic art - to make it something that speaks in the aesthetic idioms that transport and inspire me.

# Elyas Alavi

b.1983 Daikundi, Afghanistan. Lives and works Tarndanya/Adelaide, South Australia

## Doesn't it taste of blood? 2020

Neon sign

Courtesy of the artist

Elyas Alavi's interdisciplinary practice bridges elements from poetry to visual arts, from archive to everyday events, with the intention to address issues around displacement, trauma, memory, gender and sexuality. More specifically Alavi reflects upon his background as a displaced Hazara (a marginalised ethnic group originally from Afghanistan) and explores complex histories in the Greater Middle East region.

In 2019, Alavi discovered through friends then saw online that one of his short poems had been painted onto walls in Iran and picked up by the community as a kind of rallying cry. Translated from Farsi to English, the poem reads:

As you draw water from a well  
and make tea with that water,  
doesn't it taste of blood?

Alavi's books had recently been banned by the government in Iran. He stated:

I felt a sense of giving up ownership over my words to the people. [...] Although these words were erased off the streets by the authorities, some marks remain. The fragility and the process of making neon with human breath and gas is important and I see the object as alive. Neon acts as the spirit of that erased graffiti.



# Khaled Sabsabi

b.1965 Tripoli, Lebanon. Lives and works Dharug lands/Western Sydney

## 99 2010

3 channel video installation, colour, sound, looped; and 98 paintings: acrylic, watercolour and gouache on dye diffusion thermal transfer prints, framed.

Courtesy of the artist and Milani Gallery

Khaled Sabsabi's process involves working across art mediums, geographical borders and cultures to create immersive and engaging art experiences. Over three decades he has exhibited extensively across Australia and internationally. Sabsabi migrated from Lebanon with his family in 1976; they set up their home in Western Sydney on Dharug lands where he continues to work and live. Extensive travel to Lebanon and the surrounding regions, from 2002, marked a significant period for Sabsabi where spiritual and philosophical reflection and research redefined his contemporary visual arts practice.

Farid Farid writes of *99* (2010) in 'Divine Annihilation' (*Edge of Elsewhere* exh cat, Campbelltown Art Centre, 2010):

Sabsabi intentionally evokes the Islamic motif of the 99 most beautiful names of God. The names are characteristics and adjectives that describe the multifaceted and amorphous nature of an omnipotent being. As the Prophet Muhammad (Peace be Upon Him) elucidates in the *hadith* (Sayings of the Prophet) 'Verily, there are ninety-nine names of God, one hundred minus one. He who enumerates [and believes in them and the one God behind] them would get into Paradise'.<sup>1</sup> It is this minus one (*wahid*) that becomes the spectral variable in this divine equation. 'One', in this context, signifies more than just an algebraic value. In Arabic, *Wahid* is the etymological root to *wahda* (solitude) and *wahdaniya* (uniqueness). These ontological states are all connected by their manifest relationships to *tawhid* (oneness/unity).<sup>2</sup>

Come to me for you are the soul of the soul of the soul of listening...  
Come - not even the eyes of listening have seen anyone like you...  
You are beyond both worlds when you enter listening...  
We all enter into dancing in the midst of listening.<sup>3</sup>

1. Sahih Muslim, vol. 4, no. 1410.

2. S. Akkach, *Cosmology and Architecture in Premodern Islam: An Architectural Reading of Mystical Ideas*, SUNY Press, New York, 2005, p. 65.

3. Cited in C.W. Ernst 'Rumi on the Sound of the Human Voice', *Keşkül: Sufi Gelenek ve Hayat*, 2007, viewed 30 November 2009 at (quote, p. 3).

# 99 Names of God according to Islam

Including Arabic Transliteration. Translation (can vary based on context)

1 الرحمن Ar-Rahmān

*The All Beneficent, The Most Merciful in Essence, The Compassionate, The Most Gracious*

2 الرحيم Ar-Rahīm

*The Most Merciful, The Most Merciful in Actions*

3 الملك Al-Malik

*The Owner, The Sovereign, The True and Ultimate King*

4 القدوس Al-Quddūs

*The Most Holy, The Most Pure, The Most Perfect*

5 السلام As-Salām

*The Peace and Blessing, The Source of Peace and Safety, The Most Perfect*

6 المؤمن Al-Mu'min

*The Guarantor, The Self Affirming, The Granter of Security, The Affirmer of Truth*

7 المهيمن Al-Muhaymin

*The Guardian, The Preserver, The Overseeing Protector*

8 العزيز Al-Azīz

*The Almighty, The Self Sufficient, The Most Honorable*

9 الجبار Al-Jabbār

*The Powerful, The Irresistible, The Compeller, The Restorer/Improver of Affairs*

10 المتكبر Al-Mutakabbir

*The Tremendous*

11 الخالق Al-Khāliq

*The Creator*

12 البارئ Al-Bāri'

*The Rightful*

13 المصور Al-Musawwir

*The Fashioner of Forms*

14 الغفار Al-Ghaffār

*The Ever Forgiving*

15 القهار Al-Qahhār

*The All Compelling Subduer*

16 الوهاب Al-Wahhāb

*The Bestower*

17 الرزاق Ar-Razzāq

*The Ever Providing*

18 الفتاح Al-Fattāh

*The Opener, The Victory Giver*

19 العليم Al-'Alīm

*The All Knowing, The Omniscient*

20 القابض Al-Qābid

*The Restrainer, The Straightener*

21 الباسط Al-Bāsit

*The Expander, The Munificent*

22 الخافض Al-Khāfid

*The Abaser*

23 راع Ar-Rāfi'

*The Exalter*

24 المعز Al-Mu'izz

*The Giver of Honour*

25 المذل Al-Mu'dhell  
*The Giver of Dishonour*

26 السميع As-Samī  
*The All Hearing*

27 البصير Al-Basīr  
*The All Seeing*

28 الحكم Al-Hakam  
*The Judge, The Arbitrator*

29 العدل Al-'Adl  
*The Utterly Just*

30 اللطيف Al-Latīf  
*The Gentle, The Subtly Kind*

31 الخبير Al-Khabīr  
*The All Aware*

32 الحليم Al-Halīm  
*The Forbearing, The Indulgent*

33 العظيم Al-'Azīm  
*The Magnificent, The Infinite*

34 الغفور Al-Ghafūr  
*The All Forgiving*

35 الشكور Ash-Shakūr  
*The Grateful*

36 العلي Al-'Aliyy  
*The Sublimely Exalted*

37 الكبير Al-Kabīr  
*The Great*

38 الحفيظ Al-Hafīz  
*The Preserver*

39 المقيت Al-Muqīt  
*The Nourisher*

40 الحسيب Al-Hasīb  
*The Bringer of Judgment*

41 الجليل Al-Jalīl  
*The Majestic*

42 الكريم Al-Karīm  
*The Bountiful, The Generous*

43 الرقيب Ar-Raqīb  
*The Watchful*

44 المجيب Al-Mujīb  
*The Responsive, The Answerer*

45 الواسع Al-Wāsi'  
*The Vast, The All Encompassing*

46 الحكيم Al-Hakīm  
*The Wise*

47 الودود Al-Wadūd  
*The One Who Loves His Believing  
Slaves and His Believing Slaves Love  
Him*

48 المجيد Al-Majīd  
*The All Glorious*

49 الباعث Al-Bā'ith  
*The Raiser of The Dead*

50 الشهيد Ash-Shahīd  
*The Witness*

51 الحق Al-Haqq  
*The Truth, The Real*

52 الوكيل Al-Wakīl  
*The Trustee, The Dependable*

53 القوى Al-Qawwiyy  
*The Strong*

54 المتين Al-Matīn  
*The Firm, The Steadfast*

55 الولي Al-Waliyy  
*The Protecting Friend, Patron and  
Helper*

56 الحميد Al-Hamid  
*The All Praiseworthy*

57 المحصى Al-Muhsi  
*The Accounter, The Numberer of All*

58 المبدئ Al-Mubdi'  
*The Producer, Originator, and Initiator of All*

59 المعيد Al-Mu'īd  
*The Restorer, The Reinstater Who Brings Back All*

60 المحيي Al-Muhyi  
*The Giver of Life*

61 المميت Al-Mumīt  
*The Bringer of Death, The Destroyer*

62 الحي Al-Hayy  
*The Ever Living*

63 القيوم Al-Qayyūm  
*The Self Subsisting Provider of All*

64 الواجد Al-Wājid  
*The Perceiver, The Finder, The Unfailing*

65 الماجد Al-Mājid  
*The Illustrious, The Magnificent*

66 الواحد Al-Wāhid  
*The One, The Unique, Manifestation of Unity*

67 الاحد Al-'Aḥad  
*The One, the All Inclusive, The Indivisible*

68 الصمد As-Samad  
*The Self Sufficient, The Impregnable, The Eternally Besought of All, The Everlasting*

69 القادر Al-Qādir  
*The All Able*

70 المقتدر Al-Muqtadir  
*The All Determiner, The Dominant*

71 المقدم Al-Muqaddi  
*The Expediter, He Who Brings Forward*

72 المؤخر Al-Mu'akhkhir  
*The Delayer, He Who Puts Far Away*

73 الأول Al-'Awwal  
*The First (Alpha)*

74 الآخر Al-'Akhir  
*The Last (Omega)*

75 الظاهر Az-Zāhir  
*The Manifest, The All Victorious*

76 الباطن Al-Bātin  
*The Hidden, The All Encompassing*

77 الوالي Al-Wāli  
*The Patron*

78 المتعالي Al-Mutā'ali  
*The Self Exalted*

79 البر Al-Barr  
*The Most Kind and Righteous*

80 التواب At-Tawwāb  
*The Ever Returning, Ever Relenting*

81 المنتقم Al-Muntaqim  
*The Avenger*

82 العفو Al-Afuww  
*The Pardoner, The Effacer of Sins*

83 الرؤوف Ar-Ra'ūf  
*The Compassionate, The All Pitying*

84 الملك مالك Mālik-ul-Mulk  
*King of Kings, The Owner of All  
Sovereignty*

85 والإكرام الجلال ذو Dhū-l-Jalāli wa-l-  
'ikrām  
*The Lord of Majesty and Generosity*

86 المقسط Al-Muqsit  
*The Equitable, The Requirer*

87 الجامع Al-Jāmi  
*The Gatherer, The Unifier*

88 الغني Al-Ghaniyy  
*The All Rich, The Independent*

89 المغني Al-Mughni  
*The Enricher, The Emancipator*

90 المانع Al-Māni'  
*The Withholder, The Shielder, the  
Defender*

91 الضار Ad-Dārr  
*The Distressor, The Harmer, The  
Afflictor*

92 النافع An-Nāfi  
*The Propitious, The Benefactor*

93 النور An-Nūr  
*The One Who Creates the Light of  
Belief in the Hearts of All the Believers*

94 الهادي Al-Hādi  
*The Guide*

95 البديع Al-Badī  
*The Incomparable, The Originator*

96 الباقي Al-Bāqi  
*The Ever Enduring and Immutable*

97 الوارث Al-Wārith  
*The Heir, The Inheritor of All*

98 الرشيد Ar-Rashīd  
*The Guide, Infallible Teacher and  
Knower*

99 الصبور As-Sabur  
*The Patient, The Timeless*

The 100th name

Other hadiths, which vary according to different Shi'a sects of Islam, suggest that the 100th Name will be revealed by the Mahdi (Guided One). Hadiths are narrations originating from the words and deeds of the Islamic prophet Muhammad (peace be upon him). Hadith were evaluated and gathered into large collections mostly during the reign of Umar bin Abdul Aziz during the 8th and 9th centuries. These works are referred to in matters of Islamic law and history to this day. The two main denominations of Islam, Shi'ism and Sunnism, have different sets of Hadith collections.

# Omar J Sakr

b.1989 Dharug country/Western Sydney, New South Wales. Lives and works Dharug lands/Western Sydney

## Do Not Rush 2017

Omar J Sakr is a poet and writer. Born and raised on Dharug country to Lebanese and Turkish Muslim migrants, he lives there still. Sakr is the author of *These Wild Houses* (Cordite, 2017) and *The Lost Arabs* (UQP, 2019), which won the 2020 Prime Minister's Literary Award for Poetry. His poems have been widely published and anthologised in places such as the Academy of American Poets Poem-a-Day series, *Border Lines: Poems of Migration* (Vintage Knopf, 2020), *Anthology of Australian Prose Poetry* (MUP, 2020), *Best Australian Poems* (Black Inc, 2016) and *Contemporary Australian Poetry* (Puncher & Wattmann, 2016). His debut novel, *Son of Sin*, was recently published with Affirm Press.

Reflecting on his verse, Sakr states:

When I wrote this poem in early 2017, I was referring to statistics from 2016. Looking back, in 2017, America dropped a record 60,000 bombs. From 2001 to 2020, over 325,981 bombs. The current amount is unknown, since former president Trump put a stop to the numbers being published. In my lifetime alone, the sheer tonnage of destruction and chaos that has been unleashed on majority Muslim or Arab nations has been nothing short of catastrophic, year after year of staggering violence which the population of Western countries seem to accept. Go back further, past my lifetime, my mother's, and into my grandfather's and you will still find ample military campaigns and Western-backed violences to highlight the sustained injustice against SWANA and Muslim peoples. You could not do this to those you saw as fully human. Though I had not the heart to seek out the full body count of Iraqis, Afghans, Syrians, Yemenis, Palestinians – the refugees drowned in wave after generational wave of forced migration, of certain death at home or a bleakening hope abroad– the munitions alone tell a deadly, horrifying story.

# Shireen Taweel

b.1990 Warrung/Sydney, New South Wales. Lives and works Warrung/  
Sydney

## Devices for Seeing 2022

Engraved and pierced copper

Courtesy of the artist

Shireen Taweel is a multimedia installation artist whose work broaches issues such as the construction of cultural heritage, knowledge and identity through language, and the constantly shifting public spaces of social, political and religious axioms. Taweel's artistic practice draws from personal experiences of being Lebanese Australian living between cultures, and how the physical spaces within her community reflect a complex cultural landscape of transformation expressed through hybridity and plurality.

*Devices for Seeing* (2022) considers the history of migration and the use of celestial navigation. The ancient making-techniques of piercing and engraving copper are used to evoke the ancestral connection and the insights of antiquity reflected in past celestial navigation objects. Is how we see and what we look for interconnected with our intentions for navigation?

The present, and potential technological advancements will have far reaching consequences for our future. As in the past, technologies have influenced social and political outcomes that lead to the construction of future communities, environment, and their governance. These sculptures speculate on what the navigation of space will look like in the late 21st century, and who will participate, culturally, in space migration.

# Hossein Valamanesh

1949-2022 b.Tehran, Iran. Lived and worked Tarndanya/Adelaide, South Australia

# Nassiem Valamanesh

b. 1978 Tarndanya/Adelaide, South Australia. Lives and works in Naarm/Melbourne, Victoria

## What goes around 2021

High definition video, 16;9, stereo, 5:20 mins

Light Source Commission, Buxton Contemporary, University of Melbourne, 2021

Courtesy of the artists, Greenaway Art Gallery, Adelaide and Grey Noise, Dubai.

Esteemed contemporary artist, Hossein Valamanesh, was born in Iran and immigrated to Australia in 1973, settling in Adelaide in 1975. Over four decades, he produced some of Australia's most significant works, across photography, installation and assemblage. He frequently incorporated elements from the natural world—like leaves, seeds, soil and fire, and shared influences from his Persian heritage, including poetry and Farsi script. Ideas inspired by Sufism, a contemplative form of Islam, also emerge, for example, in the spinning white silk sculpture *The lover circles his own heart* (1993), the title of which is drawn from verse by Jalaluddin Rumi (1207–1273).

In collaboration with his son, the filmmaker/artist Nassiem Valamanesh, the medium of video was adopted in the latter part of his life. *What goes around 2021* was their fourth and final collaboration. Nassiem studied filmmaking at the Victorian College of the Arts and is based in Naarm/Melbourne. A multi-skilled practitioner—writing, directing, filming and editing his own works—he explores both narrative filmmaking and video art characterised by bold imagery and crafted soundscapes.

In 2021, Hossein Valamanesh described *What goes around*:

From the idea of a nest I started making a small suspended structure that became more spherical than nest-like and I decided to add the element of movement remembering earlier whirling pieces ...[A]fter we finished filming Nassiem suggested the sound of a grinding stone. This led to him recording sounds of me working in the studio, sounds of grinding, sanding, sawing wood etc.



# Phillip George

b.1956 Bidjigal/Gadigal lands/Sydney, New South Wales. Lives and works Bidjigal/Gadigal lands/Sydney.

## Drawing in Water series 2018-2021

Left to right:

Trace Tidal shift 1

Trace Tidal shift 2

Acheiropoieta Persia 2

C-Type photographs mounted onto Alupanel

Courtesy of the artist

Phillip George's practice operates across zones of cultural difference; exploring connections between Australian culture and the zones of the 'Middle East' he has travelled to extensively over the past 18 years. George's practice has focused on concepts of contrivance and the handmade. His photographs and multi-media installations are distinctive not only for their technical agility from analogue to digital, but for their proposal of positive historical continuums.

Writing about the *Drawing in Water* series, George explains:

[T]he metaphysics of disappearance alludes to the impossibility of trying to leave a mark behind as one dips a finger into a pool of water. Scribing an arc, the water is at first disrupted but soon settles to leave no lasting trace. Our personal, cultural ephemerality, coupled with geopolitical instability, is seen as a metaphor for our contemporary transient condition, which are cues that have informed today's world.

The works are a response to the past 15 years of travel throughout Asia Minor and on into the Arabic and Persian world. While traveling throughout these regions, it is almost impossible not to see the multi-layered biographical signifiers of culture, power, wealth, religion and their impact upon the landscape via monuments, cites and religious structures. Landscape, like people have a biography... Events like the destruction of the Bamiyan Buddha's in Afghanistan and vandalism of Palmyra in Syria, have undeniably shifted our appreciation, comprehension and cultural experience of landscape... how very transient cultural icons can be.