

# A BOUNDLESS

## DROP TO A BOUNDLESS OCEAN



Kahlil Gibran, *Untitled*, 1903, Conté crayon on paper, Collection of Telfair Museum of Art, Gift of Mary Haskell Minis

Post your photos of our exhibition on social media using the hashtag **#OMABoundless**

O R L  
A N D  
O M A  
ORLANDO MUSEUM OF ART



The American  
University in Cairo

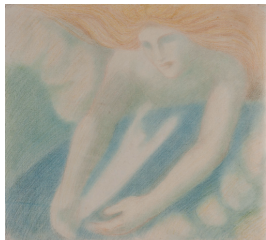
In his classic book, *The Prophet*, Kahlil Gibran described an immigrant's passage as a transformation from "a boundless drop to a boundless ocean." Gibran was a young boy when he passed through Ellis Island in 1895. His mother took her children from their home in the mountains of northern Lebanon to start a new life in the U.S. Gibran would go on to become a seminal figure in American culture as a thinker, writer, and artist. Our exhibition, exploring the work of immigrant artists in the United States with Arab and Iranian heritage, begins with a drawing by Gibran.

I conceived of the exhibition *A Boundless Drop to a Boundless Ocean* as a kind of visual narrative, one that sheds light onto the diverse, complex, and layered histories of the American immigrant experience. Each of the twenty-one artists on view has developed a distinct visual vocabulary. They draw on color and design, technique and materials, composition and iconography to convey meaning. As I worked with the curators at the Orlando Museum of Art to consider the selections for this show, recurring themes emerged from the artworks. In their own ways, artists were narrating the immigrant's journey, searching for a sense of belonging, questioning fixed cultural identities, tracing the lingering aftermath of wars, and bearing witness to history.

We organized the exhibition as a narrative that unfolds in circular fashion, because this story has no clear beginning or end. And we wanted the gallery to feel like an open space, to give you an opportunity to see the works in dialogue with one another. Though we have arranged the hanging of the artworks thematically, most of the artists' work speak to several of these notions. Monir Shahroudy Farmanfarmaian's *Second Family—Triangle* (2011) anchors our exhibition. We see ourselves reflected in the mirrors of her artwork—not as a singular whole but as fragments that shift depending on our position. Monir always said art opens our imaginations to "infinite possibilities."

- Shiva Balaghi, Ph.D.  
January 2021

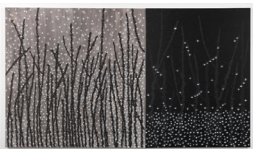
## THE JOURNEY



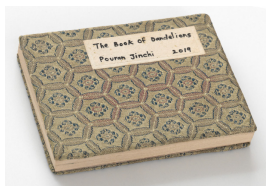
Kahlil Gibran  
*Untitled*, 1903  
Conté crayon on paper  
Collection of Telfair Museum of Art  
Gift of Mary Haskell Minis



Monir Shahroudy Farmanfarmaian  
*Second Family - Triangle*, 2011  
Mirror, reverse-glass painting and plaster on wood  
The Alford Collection of Contemporary Art, Cornell Fine Arts  
Museum, Rollins College



Pouran Jinchi  
*Fly Like Dandelions 1 Diptych*, 2020  
Gesso and ink on canvas  
Courtesy of the artist and The Third Line Gallery, Dubai



Pouran Jinchi  
*The Book of Dandelions 1*, 2020  
Ink on paper and card  
Courtesy of the artist and The Third Line Gallery, Dubai



Pouran Jinchi  
*Dandelion Clouds*, 2020  
Installation of 14 individual paintings  
Gesso and ink on wood panel  
Courtesy of the artist and The Third Line Gallery, Dubai



Huguette Caland  
*Self-Portrait (Bribes de Corps)*, 1973  
 Oil on linen  
 Courtesy of Caland Family



Huguette Caland  
*Corps Bleu (Bribes de Corps)*, 1973  
 Oil on linen  
 Courtesy of Caland Family



Huguette Caland  
*Bribes de Corps*, 1973  
 Oil on linen  
 Courtesy of Caland Family



Huguette Caland  
*Yellow, Purple, and Red Lines*, 2011  
 Mixed media on canvas  
 Courtesy of Caland Family



Kour Pour  
*(Untitled) Migration Painting*, 2016-2017  
 Acrylic on canvas over panel  
 Courtesy of the artist

## THE SEARCH FOR A SENSE OF BELONGING



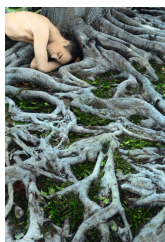
Youssef Nabil  
*Île d'If, Self-Portrait – Marseille*, 2011  
Hand colored gelatin silver print  
Collection of the Orlando Museum of Art,  
Purchased with funds from Acquisition Trust



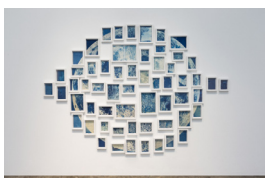
Youssef Nabil  
*Self-Portrait Essaouira*, 2011  
Hand colored gelatin silver print  
Courtesy of the artist and Nathalie Obadia Gallery,  
Paris/BrusselsDubai



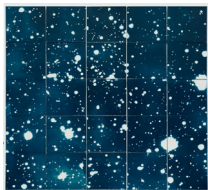
Youssef Nabil  
*Self-Portrait with Pyramid, Cairo*, 2009  
Hand colored gelatin silver print  
Courtesy of the artist and Nathalie Obadia Gallery,  
Paris/BrusselsDubai



Youssef Nabil  
*Self-Portrait with Roots, Los Angeles*, 2008  
Hand colored gelatin silver print  
Courtesy of the artist and Nathalie Obadia Gallery,  
Paris/Brussels



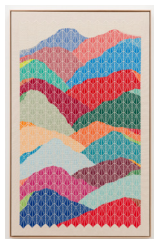
Ala Ebtakar  
*Thirty-six Views of the Moon*, 2019  
59 individual cyanotypes on found book pages  
exposed to moonlight  
Winter Edition  
Courtesy of the artist and The Third Line Gallery,



Ala Ebtekar

*Luminous Ground*, 2020

Cyanotype on handmade ceramic tiles exposed by sunlight  
 Courtesy of the artist and The Third Line Gallery, Dubai



Jordan Nassar

*To Climb, To Walk, To Breathe*, 2020

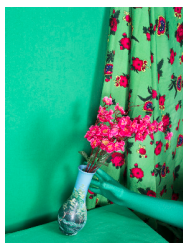
Hand embroidered cotton on cotton on canvas  
 Collection of Mary Patricia Anderson Pence



Farah Al Qasimi

*Falcon Hospital 2 (Blue Glove)*, 2016

Archival inkjet print  
 Courtesy of the artist and Helena Anrather Gallery



Farah Al Qasimi

*It's Not Easy Being Seen*, 2016

Archival inkjet print  
 Courtesy of the artist and Helena Anrather Gallery



Amir H. Fallah

*The Love Letter*, 2019

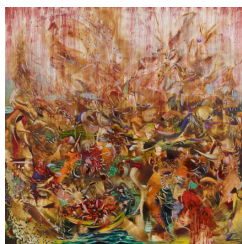
Acrylic and collage on canvas  
 Collection of Jorge M. Pérez



## AFTERMATHS



Diana Al-Hadid  
*Tomorrow's Superstitions*, 2008  
Mixed media, including polystyrene, polymer gypsum,  
steel, silver leaf and paint  
Collection of Robert B. Feldman



Ali Banisadr  
*All The Hemispheres*, 2013  
Oil on linen  
Collection of Mark Dean and Alberto Moreno-Barreto



Ali Banisadr  
*Cannons Hidden in Roses*, 2019  
Hand-colored aquatint on photogravure, spitbite, drypoint  
and burnishing on Hahnemuhle Cooperplate  
Bright White 300 gsm Paper  
Courtesy of the artist and Cristea Roberts Gallery, London



Ali Banisadr  
*Nocturne*, 2019  
Hand-colored aquatint on photogravure, spitbite, drypoint  
and burnishing on Hahnemuhle Cooperplate  
Bright White 300 gsm Paper  
Courtesy of the artist and Cristea Roberts Gallery, London



Michael Rakowitz  
*The invisible enemy should not exist*, 2020  
Artifacts from cardboard, Middle Eastern packaging  
and newspapers, glue, museum labels  
Courtesy of the artist and Barbara Wien Gallery, Berlin

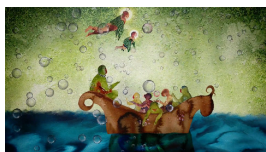


Nicky Nodjoui  
*Here is Aleppo*, 2017

Ink on paper

Courtesy of the artist and Taymour Grahne Projects, London

## QUESTIONING IDENTITIES



Shiva Ahmadi

*Ascend*, 2017

Single-channel video animation with sound

Courtesy of the artist and Haines Gallery, San Francisco



Arghavan Khosravi

*Simurgh (The Muslim Ban Series)*, 2017

Acrylic and inkjet print

(of scanned images of artist's Iranian passport)

Private Collection



Lalla Essaydi

*Harem #14c*, 2009

Chromogenic print mounted to aluminum

Courtesy of the artist and Edwynn Houk Gallery, New York



Sherin Guirguis

*Untitled (El Sokareya)*, 2013

Plywood

Courtesy of the artist





Hayv Kahraman  
*Not Quite Human 7*, 2019  
 Oil on linen  
 Private Collection

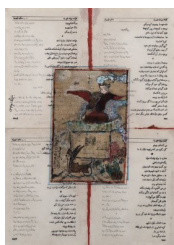


Hayv Kahraman  
*Not Quite Human 6*, 2019  
 Oil on linen  
 Collection of Susan and Michael Hershfield

## WITNESSING HISTORY



Shirin Neshat  
*Nida (Patriots)*, 2012  
 Ink on LE silver gelatin print  
 Collection of the Orlando Museum of Art  
 OMA Acquisition Trust



Siah Armajani  
*Oil Belongs to US*, 1957  
 Ink, watercolor, and wax seal on paper  
 Collection of Neda Nobari



Siah Armajani  
*Post Office*, 1957  
 Pencil, ink, and wax seal on paper  
 Private Collection



Kahlil Gibran, *Untitled*, 1903, Conté crayon on paper, Collection of Telfair Museum of Art, Gift of Mary Haskell Minis



Sherin Guirguis, *Untitled (El Sokayera)*, 2013, Plywood, 86 x 47 x 1.5 in. Courtesy of the artist.

© 2013 Sherin Guirguis. Image courtesy of Jeff McLane.

# ORLANDO MUSEUM°ART

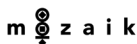
## A B O U N D L E S S DROP TO A BOUNDLESS OCEAN

JANUARY 29 - MAY 2, 2021

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