

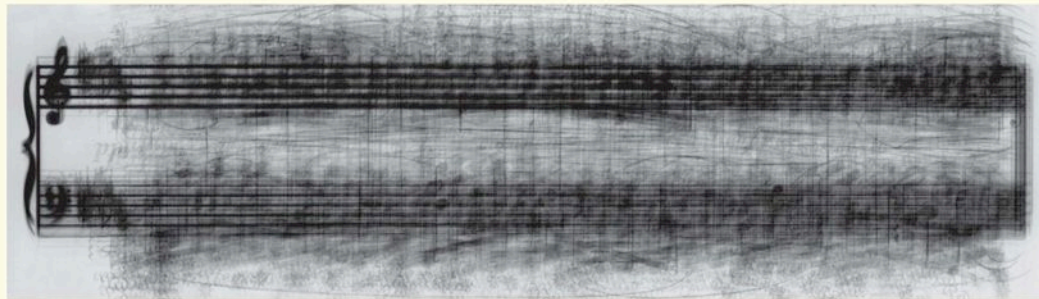
SEANKELLY

Fuss, Adam. "Portfolio: Idris Khan," *BOMB Magazine Literary Supplement*, Fall 2007.

BOMB — Artists in Conversation

First Proof

BOMB'S LITERARY SUPPLEMENT



IDRIS KHAN, EVERY . . . STAVE OF FREDERICK CHOPIN'S
NOCTURNES FOR THE PIANO, 2004, LAMBDA DIGITAL
C PRINT MOUNTED ON ALUMINUM, 35 x 110."
ALL IMAGES COURTESY OF THE ARTIST AND VICTORIA
MIRO GALLERY, LONDON.

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Jim Shepard

The Zero Meter Diving Team

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PORTFOLIO: Idris Khan

text by Adam Fuss

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Anu Lakhan

Fish

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Alex Lemon

Skin On Skin Off Skin On Skin Off
selections from *Hallelujah Blackout*

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Harold Schechter

an excerpt from
The Devil's Gentleman

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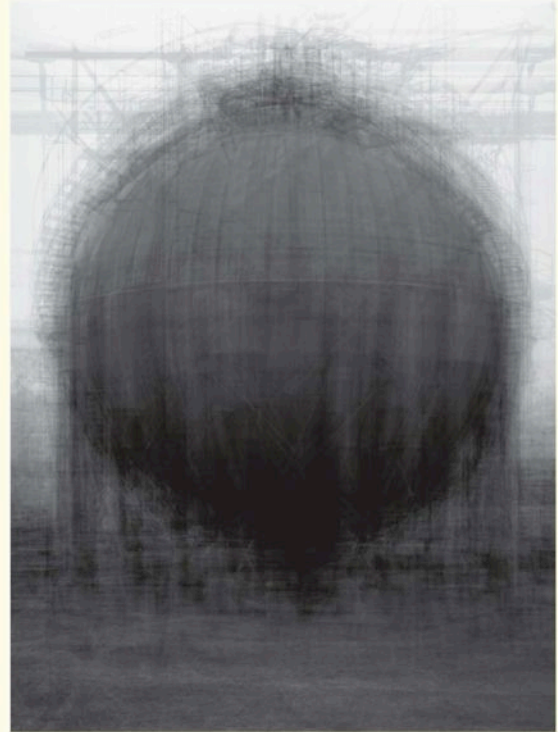
Terese Svoboda

Roof Topped

PORTFOLIO

Idris Khan

There's an inherent failure in all traditional art media; while lives and time appear to move and change, an artwork remains forever a prisoner of its own birth time, and our subsequent need to preserve and consume it. This failure of the work to "live"—to participate in the movement of life other than in a corpse-like silence—is nowhere more apparent than in the venerated icons of culture. Their mute and deathlike stillness is only further emphasized by our need to reproduce them ad-infinitum. There's no denying that works of inspiration, revelation, and immeasurable craft are a treasure trove of human inheritance; but it's the mere reproductions of these masterpieces that are stuffed into young minds in every art history class.

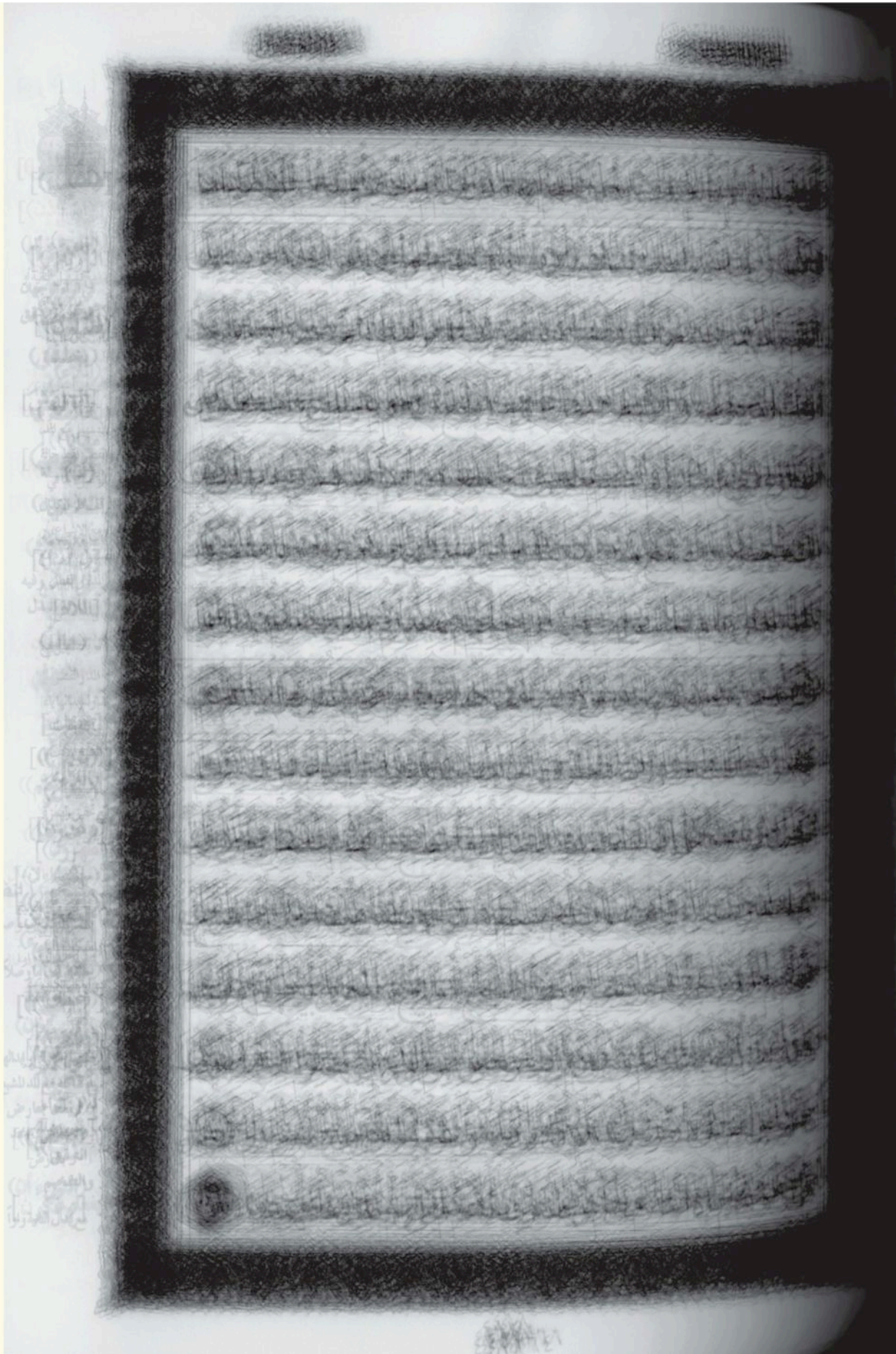


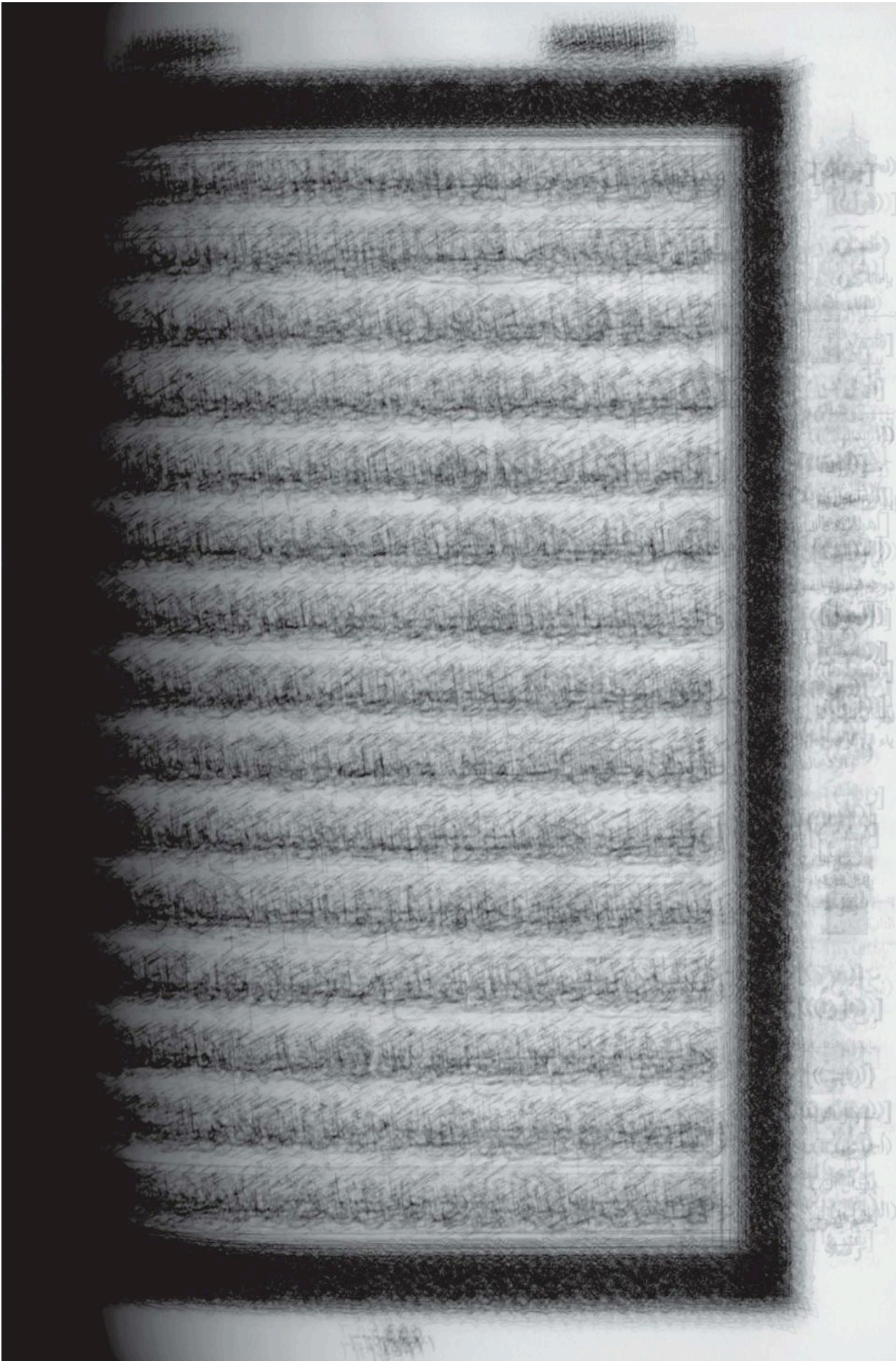
IDRIS KHAN, EVERY . . . BERND & HILLA BECHER SPHERICAL TYPE GASHOLDER (ONE PANEL OF TRIPTYCH), 2003, LAMBDA DIGITAL C PRINT MOUNTED ON ALUMINUM, 20 ½ × 26 ½"

Khan as an artist challenges the role of photography in this charade. His work liberates the photographic medium from its role as cynical handmaiden. His pose is simultaneously conservative and radical, Apollonian and Dionysian through its success in using the photographic medium's technical capacity to effectively rediscover its poetic and mysterious other face. Perhaps it's only in this kind of repetitive, self-reflective stance that another less apparent truth can arise, that which is simultaneously rooted in past and present with equal balance.

—ADAM FUSS

Idris Khan's portfolio runs throughout First Proof.





IDRIS KHAN, EVERY . . . PAGE OF THE HOLY QURAN, 2004, LAMBDA DIGITAL C PRINT
MOUNTED ON ALUMINUM, 53 1/2 x 67"



IDRIS KHAN, EVERY . . . BERND & HILLA BECHER PRISON TYPE GASHOLDER,
2004, LAMBDA DIGITAL C PRINT MOUNTED ON ALUMINUM, 80 × 65"



IDRIS KHAN, RISING SERIES . . . AFTER EADWEARD MUY-
BRIDGE "HUMAN AND ANIMAL LOCOMOTION," 2005,
FIVE PLATINUM PRINTS, EACH 20 × 16"