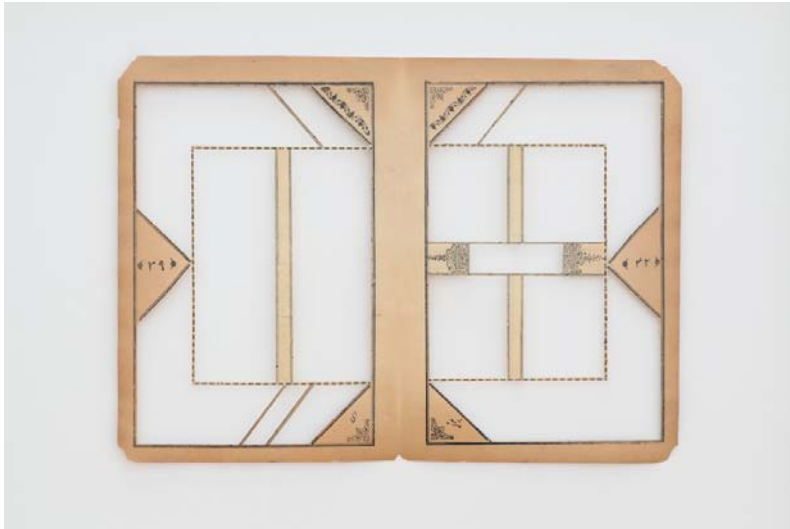


# Nowheresville \ 'nä-kōja,-abäd \

## Ala Ebtakar

March 16 – April 18, 2015

The Third Line is pleased to open its Spring 2015 program with Ala Ebtakar's *Nowheresville \ 'nä-kōja,-abäd \*. Working with ideas of the celestial, home to planetary and spiritual configurations that have fascinated humanity since the beginning of time, the artist combines early 12<sup>th</sup> Century traditions of Persian cosmic philosophy with modern-day scientific imaging of the heavens. His explorations over the years, into the union of both spectrums, and a search for the portals into imagined futures, culminate in this mystical homage to Light.



Ala Ebtakar, *Untitled*, 2013, Manuscript, 32 x 42 cm

In the Illuminationist cosmogony of the twelfth century mystical philosopher Shahabuddin Suhrawardi, the Light of Lights, unlocated in *Nowheresville*, radiates the Universe into being, dispersed into Nine Spheres. Man, who lives on the Ninth Sphere (furthest from the Light), still gazes upon the stars. Some just see the sapphire sea of stars; others see the stars with an astrologer's eye, but do not see the skies. There are a few though, who know that seeing is a journey: the first step is shutting the eyes and the final destination is *Nowheresville \ 'nä-kōja,-abäd \* – the abode of *Simurgh*, the benevolent, mythical flying creature, atop the cosmic mountain *Qaf* – untouched by time and space.

Inspired by this cosmogony, Ala imagines this journey to/through Light, where every space – silent or clamorous, bright or opaque – can be used as a portal to *Na-Koja Abad*. Each opening hidden in clusters of symbolism gazes back at the audience, waiting to be discovered. The artist invites the viewer to make the journey to the symbolic *Qaf*, and perhaps catch a fleeting glimpse of *Nowheresville*.

Continuing his investigation into traditional and popular depictions of space and time, Ala is presenting a new body of work where the cosmos are used as a metaphor for exploring transcendence. He moves fluidly between mediums – working together with traditional methods such as drawing and painting and new-media platforms such as digital interventions, and sound and light installations – to create a dialogue that is reiterated in the choice of medium and the process itself. Through the visual juxtaposition, Ala interlaces a narrative of the collective histories, theories and archetypes that tie our past in with the visions of the future.

Exploring this direction, the artist has also produced new works through the distinct *Cyanotype* technique – a photographic printing process invented in 1842 by Sir John Herschel, a scientist and experimental photographer who made significant contributions to photography. The cyanotype process includes a surface being treated with potassium ferricyanide and ferric ammonium citrate, and then exposed to the sun or other source of UV light. The result is dependent purely on the relation between the treated surface and light, with the final bleached marking on the transforming natural indigo base looking remarkably similar to a starry sky. In doing so, Ala is able to use light as both technique and medium.

## About Ala Ebtakar

Ala Ebtakar was born in Berkeley in 1978 and obtained a Bachelor of Fine Arts from San Francisco Art Institute in 2002 followed by a Masters of Fine Arts from Stanford University in 2006. He is currently a visiting lecturer in the Department of Art & Art History at Stanford University.

Ala's work has been widely exhibited internationally. His solo shows include Parallax, Gallery Paule Anglim, San Francisco, USA (2014); Absent Arrival, Gallery Paule Anglim, San Francisco, USA (2012); Elsewhen, The Third Line, Dubai, UAE (2012); Indelible Whispers of the Sun, Charlie James Gallery, Los Angeles, USA (2010); 1388, The Third Line, Dubai UAE (2009); Hampah, Charlie James Gallery, Los Angeles, USA (2009); Emergence, Richmond Art Center, Richmond, California, USA (2006).

His work has also been featured in numerous group exhibitions, including The Vastness is Bearable, Museum of Contemporary Art, Santa Barbara, California, CA (2013); The Beginning of Thinking is Geometric, Maraya Art Centre, Sharjah, UAE (2013); Migrating Identities, Yerba Buena Centre for the Arts, San Francisco Proximities//What Time Is It There?, Asian Art Museum, San Francisco, CA, USA (2013); Art World After 1989, Museum of Contemporary Art, Lorenzstrasse, Germany (2012); The Global Contemporary: Art Worlds after 1989, ZKM - Museum of Contemporary Art, Karlsruhe, Germany (2011); Iran Inside Out, Chelsea Art Museum, New York, USA (2009); and One Way of Another: Asian American Art Now, Asia Society Museum, New York. Ala's works are part of several notable public and private collections including the Whitney Museum of American Art, New York, USA; Berkeley Art Museum, CA, USA; Deutsche Bank, Frankfurt, Germany; de Young Fine Arts Museum, San Francisco, USA; and Farjam Collection, UAE.

Ala currently lives and works in California, USA.

## About The Third Line

The Third Line is a Dubai-based art gallery that represents contemporary Middle Eastern artists locally, regionally and internationally. The Third Line also hosts non-profit, alternative programs to increase interest and dialogue in the region.

The Third Line also publishes books by associated artists from the region. Books published to date include *Presence* by photographer Lamya Gargash (2008), *In Absentia* by Tarek Al-Ghoussein (2009), *Cosmic Geometry*, an extensive monograph on Monir Shahroudy Farmanfarmaian, edited by Hans Ulrich Obrist and Karen Marta (2011), and the self-titled treatise *Huda Lutfi* about the artist's Cairo based practice.

Represented artists include: Abbas Akhavan, Ala Ebtakar, Amir H. Fallah, Arwa Abouon, Babak Golkar, Ebtisam Abdulaziz, Farhad Moshiri, Fouad Elkoury, Golnaz Fathi, Hassan Hajjaj, Hayy Kahraman, Huda Lutfi, Joana Hadjithomas & Khalil Joreige, Laleh Khorramian, Lamya Gargash, Monir Shahroudy Farmanfarmaian, Poursan Jinchu, Rana Begum, Sahand Hesamiyan, Sara Naim, Sherin Guirguis, Shirin Aliabadi, Slavs and Tatars, Sophia Al-Maria, Tarek Al-Ghoussein, Youssef Nabil and Zineb Sedira.

## Media Contact

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## NO LIGHT DID I SEE BRIGHTER THAN SILENCE ...

By Ahoo Najafian

Too bright to be seen, too clear to be known, the Light of Lights, from its placeless place, *Nowheresville*, emitted a Light to adorn the Firmament. This ray reached the First Sphere, the Sphere of Spheres, the subtlest of them all; too subtle to bear the Light, this transparent sphere passed the Light on to the Second Sphere, which dispersed It in the form of stars all over its domain. The residual lights rained down to create Saturn, whose residual light begot Jupiter, and downward went the Light to form Mars from what was left of Jupiter's light; from Mars' leftover, the Sun appeared; Venus from the Sun's leftover, Mercury from Venus' leftover, and the Moon from Mercury's residual light. With what was left of the Light, the Moon sired the clouds, the earth, and its creatures.<sup>1</sup>

But, thus goes the cosmogony of the 12th century mystical philosopher, Shahabuddin Suhrawardi, men forgot the Light; so, when gazing upon the skies, some only see a sapphire sphere with luminous buttons sewn upon it. Yet others look at the stars with astrologer eyes; they see the stars and their houses, their conjunctions and influences, their ascents and descents, only to miss what lies beyond. But, there are a few, who know that seeing is a journey with the mind's eye, they close their eyes to see.<sup>2</sup>

They see through the clouds and stars, through the constellations and spheres. Where the astrologers see the twelve signs of the zodiac and the movements of the stars and planets, they see twelve Workshops with seven Masters overseeing scores of artisans.<sup>3</sup> With the inner eye, they make the voyage beyond the First Sphere, where *Nowheresville* (ناكجاآباد) is unlocated, untouched by time and place;<sup>4</sup> (no)where *Simurgh*, that immortal mythical benevolent bird, nests in the eternal *Tuba* tree, atop the cosmic Mount *Qaf*.

Inspired by this cosmogony, Ala Ebtakar envisions this ocular journey, from the orb of the eye to the Celestial Orb, through a multitude of imageries and metaphors of the portal. In the *Untitled (Manuscript)* series, Ebtakar performs a double *removal* of the words. On the first level, he simply removes the text from the manuscript pages, but on a deeper level, he moves the words to another space. Through acts of removal, which leave the frames that once protected the words from spilling out of the page, he chisels a window, evoking a shrilling silence from the paper; a silence that resembles Suhrawardi's black-eyed gazelles that rain tears of wisdom and without speaking, whittle meaning.<sup>5</sup> In the latter sense, Ebtakar is pointing to the (un)place in which the words might be standing, similar to Suhrawardi's *Nowheresville*, a space protected from the perish that characterizes time and space.<sup>6</sup> These windows, furthermore, reveal an eye gazing back.

As the artist has asserted, the *Untitled (Manuscript)* series were created in part as an attempt to capture the Benjaminian notion of *aura*. In its most common usage, *aura* refers to an elusive essence that captures an object's authenticity; a sense, Benjamin feels, lost both in mechanical reproduction and acts of translation. In a more neglected sense however, Benjamin uses *aura*

<sup>1</sup> Suhrawardi. *A Day with the Sufis*.

<sup>2</sup> *ibid.*

<sup>3</sup> Suhrawardi. *The Crimson Intellect*.

<sup>4</sup> *ibid.*

<sup>5</sup> *ibid.*

<sup>6</sup> Suhrawardi. *The Sound of Gabriel's Wing*.

as a “weave of space and time”<sup>7</sup> that endows the object with the ability to open its eyes. “Experience of the aura,” Benjamin maintains, “rests on the transposition of a response common in human relationships to the relationship between the inanimate or natural object and man.”<sup>8</sup> As such, in “empty” frames of the manuscript pages, we are no longer looking at words that repress the unsaid, the unthought, to give us a sense of meaning; nor are we looking at the exotic original language sitting inanimately on the paper, but at something that gazes back, helping the audience to escape the panopticon of language. In conversation with other pieces, these gaping windows invite us to look for an oculus everywhere.

Whereas in the *Untitled (Manuscript)* series, the words of classical Persian poems are carved out to open portals, in the *Tunnel in the Sky* series, Ebtakar fashions ocular mats after archetypal Perso-Islamic arches to explore the possibilities created at the point of contact between the scientific-fictional journey to the future and these liminal gateways to an inward journey.

Such spaces are explored further in the *Zenith* series as sites/sights in which stark binaries crumble; photography meets painting, science converges with art, and two seemingly opposing world-views (“Western” science and “Eastern” tradition) synthesize. These points of convergence become more prominent given Ebtakar’s application of the almost alchemical cyanotype technique, in which the surface is treated with potassium ferricyanide and ferric ammonium citrate, where the red iron changes into blue by being exposed to the Sun; from the color of the earth to the color of the sky. Ebtakar then adorns this photo of the celestial clear sky, the color of which in the Jungian psychology stands for truth, with clouds scattered all over, as if to paint the “Real” with his own reality. Again, Suhrawardi’s mark cannot be ignored, for the philosopher too combines the astronomical with allegorical to illustrate the journey to/through light, which Ebtakar deploys as both medium and technique; a technique that was developed by the English astronomer Sir John Herschel.

Adorning his philosophy with Iranian mythical and mystical tradition, Suhrawardi explains the journey to *Qaf* through the familiar figures of Iranian mythical archetypes: mythical creatures like *Simurgh* and heroes like *Rostam* and *Isfandiyar*, the two heroes who accomplished the Seven Labors, the symbolic journey towards the self. In Suhrawardi’s rendition, *Rostam*, the eternal symbol of virtue, defeats the invincible *Isfandiyar*, the prince who is tricked by Darkness into fighting him, by shooting the arrow of Light into his eyes by the help of *Simurgh*. Rendering these allegories of the Illumination Philosophy into a visual poetics, Ebtakar, in his most recent exploration of the possibilities for the fusion of futures, subtly appropriates elements from a pre-modern Iranian proto-futurism and mixes it with contemporary technology to explore the potentialities of time and space to navigate a shared chronotopia in the future.

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*Ahoo Najafian is a Ph.D. Candidate in the Department of Religious Studies at Stanford University. Her research interests include the cultural manifestations of religion with a focus on literature and visual arts, indigenous identities and authenticity, and gender.*

<sup>7</sup> Walter Benjamin. *Little History of Photography*.  
<sup>8</sup> Walter Benjamin. “On Some Motifs in Baudelaire.”

**BORN**

- 1978 Berkeley, CA, USA  
Lives and works in California

**EDUCATION**

- 2006 Master of Fine Arts, Stanford University, CA, USA  
2002 Bachelor of Fine Arts, San Francisco Art Institute, CA, USA

**SELECTED SOLO EXHIBITIONS**

- 2015 *Nowheresville* | 'nä-kōja,-abād | The Third Line, Dubai, UAE  
2014 *Parallax*, Gallery Paule Anglim, San Francisco, CA, USA  
2012 *Absent Arrival*, Gallery Paule Anglim, San Francisco, CA, USA  
*Elsewhen*, The Third Line, Dubai, UAE  
2010 *Indelible Whispers of the Sun*, Charlie James Gallery, Los Angeles, CA, USA  
*Re-emergence*, Gallery Paule Anglim, San Francisco, CA, USA  
2009 *1388*, The Third Line, Dubai, UAE  
*A Breath of Air*, Townsend Center for the Humanities, University of California Berkeley, CA, USA  
*Hampah*, Charlie James Gallery, Los Angeles, CA, USA  
2008 *Epic Verse*, Community School of Music and Arts / Finn Center, Mountain View, CA, USA  
*Descriptive Verse*, FIFTY24SF Gallery, San Francisco, CA, USA  
2007 *Ala Ebtakar*, Gallery Paule Anglim, San Francisco, CA, USA  
2006 *Emergence: Elements*, Gallery Paule Anglim, San Francisco, CA, USA  
*Emergence*, Richmond Art Center, Richmond, CA, USA  
2004 *Elemental*, Intersection for the Arts, San Francisco, CA, USA

**SELECTED GROUP EXHIBITIONS**

- 2014 *State of the Art: Discovering American Art Now*, Crystal Bridges Museum, Bentonville, AR, USA  
*Theory of Survival: Fabrications*, Southern Exposure, San Francisco, CA, USA  
*Now Read This*, Boise State University Arts Gallery, Idaho, USA  
*The Vastness is Bearable*, Museum of Contemporary Art, Santa Barbara, CA, USA  
2013 *The Beginning of Thinking is Geometric*, Maraya Art Centre, Sharjah, UAE  
*Migrating Identities*, Yerba Buena Centre for the Arts, San Francisco, CA, USA  
*Proximities // What Time Is It There?* Asian Art Museum, San Francisco, CA, USA  
*Faux Real*, Laguna Art Museum, Laguna Beach, CA, USA  
2012 *We Could Be Heroes: The Mythology of Monsters and Heros in Contemporary Art*, Brigham Young University Museum of Art, Provo, UT, USA  
*Post-Pop*, Mahe Mehr Gallery, Tehran, Iran  
*In the CURRENTS: Bay Area Iranian/American Art Today*, Asian Resource Center Gallery, Oakland, CA, USA  
*Visions from the New California*, 18<sup>th</sup> Street Arts Center, Santa Monica, CA, USA  
*Art Worlds After 1989*, Museum of Contemporary Art, Lorenzstraße, Germany  
*Invoking Peace*, Euphrat Museum of Art at De Anza College, Cupertino, CA, USA

- 2011** *The Global Contemporary. Art Worlds After 1989*, ZKM - Museum of Contemporary Art, Karlsruhe, Germany  
*West End?*, Museum on the Seam, Jerusalem, Israel  
*Portraits: Cabinet de Curiosités*, Galerie Bertrand & Gruner, Geneva, Switzerland  
*Dey Month*, Aun Gallery, Tehran, Iran  
*Nothing to Say*, Guerrero Gallery, San Francisco, CA, USA  
*Postcards from Tehran*, 18<sup>th</sup> Street Arts Centre, Santa Monica, CA, USA
- 2009** *Out of Bounds: Art from the Collection of Driek and Michael Zirinsky*, Whatcom Museum, Bellingham, WA, USA  
*Routes II*, Waterhouse & Dodd, London, UK  
*Iran Inside Out*, DePaul University Art Museum, Chicago, IL, USA  
*Iran Inside Out*, Chelsea Art Museum, New York, USA  
*Balla-Drama*, Paradise Row, London, UK  
*SELSELEH/ZELZELEH: Movers & Shakers in Contemporary Iranian Art*, Leila Taghinia-Milani Heller Gallery, New York, USA  
*A Thin Slice, Baer Ridgway Exhibitions*, San Francisco Art Institute Faculty & Alumni, CA, USA  
*Faces and Letters: Through the Eyes of Collectors in Qatar*, Gallery VCUQatar, Doha, Qatar  
*Summer 7*, The Third Line Doha, Qatar  
*Beautiful/Decay: A To Z*, Kopeikin Gallery, West Hollywood, CA, USA
- 2008** *Pacific Light: California Watercolor Refracted 1907-2007*, Nordiska Akvarellmuseet, Skarhamn, Sweden  
*Bay Area Now 5*, Yerba Buena Center for the Arts, San Francisco, CA, USA  
*One Way or Another: Asian American Art Now*, Japanese American National Museum, Los Angeles, CA, USA  
*Conference of the Birds*, Flawless Gallery, London, UK  
*Banned and Recovered: Artists Respond to Censorship*, The San Francisco Center for the Book, San Francisco, CA, USA  
*Summer Solos 2008*, Pro Arts, Oakland, CA, USA  
*One way or Another: Asian American Art Now*, Academy of Arts, Honolulu, Hawaii, USA  
*East of the West*, SomArts, San Francisco, CA, USA  
*The Alternative Philosophy*, Leonard Street Gallery, London, UK  
*Make The Art You Need: The UC Berkeley Department of Art Faculty Show*, Worth Ryder Gallery, University of California Berkeley, CA, USA
- 2007** *Feel The Difference: Cultural Branding Remix, Works San Jose*, San Jose, CA, USA  
*Under the Indigo Dome*, The Third Line, Dubai, UAE  
*One Way or Another: Asian American Art Now*, Blaffer Gallery, University of Houston, TX, USA  
*One Way or Another: Asian American Art Now*, Berkeley Art Museum, Berkeley, CA, USA  
*The Diane and Sandy Besser Collection*, De Young Museum, San Francisco, CA, USA  
*Graphic: New Bay Area Drawing*, di Rosa Preserve, Napa, CA, USA
- 2006** *California Biennial*, Orange County Museum of Art, Newport Beach, CA, USA  
*California Calligraphy Summit: Cali/Graffi*, Fine Arts Gallery, San Francisco State University, CA, USA  
*10 Curatorial Perspectives*, Haven Arts, New York, USA  
*One Way or Another: Asian American Art Now*, Asia Society Museum, New York, USA  
*AsiaAlive*, Asian Art Museum, San Francisco, CA, USA  
*MFA Thesis Exhibition*, Thomas Welton Stanford Art Gallery, Stanford, CA, USA
- 2005** *Ala Ebtekar & Jeong-Im Yi*, Lisa Dent Gallery, San Francisco, CA, USA  
*Do'Ka*, La Condition Publique, Roubaix, France

- Paper Cuts (again)*, Fetterly Gallery, Vallejo, CA, USA  
*The Murphy and Cadogan Fellowship in the Fine Arts Exhibition*, San Francisco Art Commission Gallery, CA, USA  
*rePresent*, Oliver Art Center, CCA, Oakland, CA, USA  
*CrossConnections: of Past and Present*, Intersection for the Arts, San Francisco, CA, USA
- 2004 *A Look Forward and Back: Gallery 16's Ten Year Anniversary*, Gallery 16, San Francisco, CA, USA  
*The Wild Bunch 2*, The Annex, New York, USA  
*State of the Nation*, Intersection for the Arts, San Francisco, CA, USA  
*REBUS*, Paule Anglim Gallery, San Francisco, CA, USA
- 2003 *Global Elegies: Art and Ofrendas for the Dead*, Oakland Museum of California, Oakland, CA, USA  
*Pachanga!*, Galeria de la Raza, San Francisco, CA, USA  
*War of the Worlds*, in collaboration with Tim Rollins + K.O.S., White Box, New York, USA  
*Purple with Love's Wound*, in collaboration with Tim Rollins + K.O.S., University of Virginia Art Museum, Charlottesville, VA, USA  
*The Wild Bunch*, THE ANNEX, New York, USA  
*Mark: Contemporary Drawings*, Gallery 16, San Francisco, CA, USA  
*No War*, The Luggage Store Gallery, San Francisco, CA, USA
- 2002 *Emerging Bay Area Artists*, San Francisco Design Center, San Francisco, CA, USA  
*In The Name of God: Works on Paper*, Nexus Gallery, Berkeley, CA, USA
- 2001 *Diego Rivera Gallery*, San Francisco Art Institute, CA, USA  
*War: What is it Good For?*, Asian Resource Center Gallery, Oakland, CA, USA
- 2000 + K.O.S, in collaboration with Tim Rollins , The De Young Memorial Art Museum, San Francisco, CA, USA  
 Diego Rivera Gallery, San Francisco Art Institute, CA, USA  
*Four Artists*, Blake Street House Project, Berkeley, CA, USA  
*Artists' Books*, Walter/McBean Gallery, San Francisco, CA, USA
- 1998 + K.O.S, in collaboration with Tim Rollins, ZEUM, San Francisco, CA, USA  
 + K.O.S, in collaboration with Tim Rollins, Berkeley Art Museum, University of California, USA  
 + K.O.S, in collaboration with Tim Rollins, Paule Anglim Gallery, San Francisco, CA, USA

## BIBLIOGRAPHY

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- 2012 *Dubai: The Third Line*, Ala Ebtakar, Harper's Bazaar Art, Issue 1, 2011-2012.  
 Chun, Kimberly, *Driving Sleep Sun, driven Ala Ebtakar*, San Fransico Chronicle, 1 April 9, pg. G-2.  
 Dessanay, Margherita, *Elsewhen Exhibition*, Frameweb, online, 27 January 2012.  
*Supermagic, Ala Ebtakar*, l'agenda, Jan/Feb 2012.  
 Jareh Das, *The Rise of photomontage in contemporary Middle Eastern art*, Contemporary Practices, Essay, pg. 66.  
*Elsewhen: Ala Ebtakar*, Eastern Art, Online.  
 Kalsi, Jyoti, *A Space of Dreams*, Gulf News Weekend Review, February 10, 2012, pg. 8  
 Joyce, Erin, *The Future, Now on View: A Review of Ala Ebtakar's Elsewhen*, ArslanMedia, Online, March 23, 2012.
- 2011 Mizota, Sharon, Los Angeles Times, *Art review: 'My Super Hero: New Contemporary Art from Iran' at Morono Kiang*, Online.  
 Aziz, Eiman, *Whitewall Magazine*, March 2011.
- 2010 Zevitas, Steven, *New American Painting* issue 91, December 2010/January 2011.

- Ibarra, Ana, interview, Elephant Magazine issue 4, Fall 2010.
- Morris, Barbara, *Ala Ebtekar: re-emergence at Gallery Paule Anglim*, art ltd.,  
September/October 2010.
- Leopold, Shelley, *LA Weekly Critics' Choice: Indelible Whispers of the Sun*, LA Weekly,  
September 9, 2010.
- Regilio, Alexandria, *re-emergence*, 96 Hours, San Francisco Chronicle, June 17 – 20, 2010.
- Swanhuyser, Hiya, *Iran Away*, SF Weekly, June 9, 2010.
- 96 Hours, San Francisco Chronicle, *Women as Warriors*, June 2010.
- 2009** Islam, Sanam, XPRESS, *Feminine Power*, November 19, 2009, pg. 9.
- Goode, Oliver, The National, *Bold Embellishments*, October 22, 2009.
- Yusuf, Muhamed, Gulf Today, *Terrible Beauty*, October 19, 2009.
- Meredith, Emily, Khaleej Times – *Art Dubai Report*, March 2009.
- 2008** *The Upset: Young Contemporary Art*, by R. Klanten, H. Hellige, S. Ehmann, Die Gestalten Verlag.
- The Art of Stepping Through Time* by Ala Ebtekar, San Francisco Center for the Book, Issued in  
an edition of 30 letterpress-printed copies.
- Kimberly Chun, *Ala Ebtekar*, The SF Bay Guardian, January 30- February 5.
- 2007** Carver, Antonia, *Amir H Fallah and Ala Ebtekar, Under the Indigo Dome*, Bidoun,  
Spring 2007, pg. 112.
- Klassen, Rebecca, *Featured Artist – Ala Ebtekar*, Hyphen Issue 11, Spring 2007, pg. 38 – 43.
- Ascarelli, Brett, *Art Imitates Design*, Bohemian January 31 – February 6, 2007.
- 2006** Schmidt, Kristen, *Poetic Vision and Abundant Culture*, NY Arts September/October, 2006.
- Muchnic, Suzanne, *The state's just a state of mind*, Los Angeles Times October 7, 2006.
- Pate, Vibhuti, *Insiders Looking Out*, Newsweek October 2, 2006.
- Budick, Ariella, *Ranging as far and wide as the Asian continent*, Newsday September 22, 2006.
- Kunitz, Daniel, *Defying the Definitive*, The New York Sun, September 14, 2006.
- Berwick, Carly, *Stripteases, Sheiks, Sneakers Are Today's Asian-American Art*, Bloomberg,  
September 12, 2006.
- Smith, Roberta, *A Melange of Asian Roots and Shifting Identities*, New York Times,  
September 8, 2006.
- Rios, Natalie, *From animal heads to Zoetropes*, The Stanford Daily, May 16, 2006, pg. 3.
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- Buuck, Duck, *Ala Ebtekar at the Richmond Art Center*, Artweek, April 2006, pg. 13 – 14.
- Talebi, Niloufar, *Artist Profile – Ala Ebtekar*, Namak, Spring 2006.
- 2005** Deparis, Marie, *Do'Ka, c'est tout de suite, à la Condition Publique*, Art Contemporain, October.
- Mortaigne, Veronique, *Artistes d'Orient au festival Do'Ka*, Le Monde (France),  
September 22, 2005.
- Esso, Jordan, *Paper Cuts (again)*, Fetterly Gallery, Artweek Vol.36, Issue 9, 2005, pg. 13 – 14.
- Whiteside, Amber, *Ala Ebtekar*, Sculpture Vol.24, No.3, 2005, pg. 68 – 69.
- 2004** Lidgus, Sarah, *Ala Ebtekar*, Contemporary Issue 66, 2004, pg. 67.
- Bing, Alison, *Elemental*, Bidoun, Fall 2004.
- Buckner, Clark, *Critic's Choice: Art*, The SF Bay Guardian, June 30 2004, pg. 75.
- Avila, Robert, *Eight Days a Week*, The SF Bay Guardian June 16 2004, pg. 71.
- Snyder, Jason, *Fourteen Hills: The SFSU Review*, Summer/Fall 2004, pg. 154 – 161.
- Chlala, Youmna, *A Breath of Air*, Eleven Eleven: CCA Literary Arts Journal,  
Spring 2004, pg. 60 – 61.
- Bing, Alison, *REBUS & Barry McGee*, Gallery Paule Anglim, Artweek March 2004, pg. 14.
- 2003** Bing, Alison, *The Bigger Picture: Painting and Politics*, Kitchen Sink, Summer 2003, pg. 64.



Bing, Alison, *Elemental*, SF Gate 6, 2003.

Bing, Alison, *Mark: Contemporary Drawings*, SF Gate 5/2003.

Buuck, David, *Mark: Contemporary Drawings*, Artweek, July/August 2003, pg. 12.

1999 Lewallen, Constance, *Rollins + K.O.S., A Survey of Works on Paper*, Berkeley Art Museum  
Newsletter 1/1999, pg. 5.

1998 Ganahl, Jane, *Opening Young Minds to Art*, San Francisco Examiner 1/13/98, pg. C-1.

## AWARDS

2010 Visions from the New California Award, Artist in Residence, CA, USA

2008 SF Centre for the Book – Imprint Artist in Residence, CA, USA

2006 Stanford University Paris Studio, Paris, France

San Francisco Arts Commission Gallery Print Award, CA, USA

2005 Jack and Gertrude Murphy Fine Arts Fellowship, USA

2001 Presidential Merit Scholarship, San Francisco Art Institute, CA, USA

2000 Presidential Merit Scholarship, San Francisco Art Institute, CA, USA

1999 Presidential Merit Scholarship, San Francisco Art Institute, CA, USA

## ACQUISITIONS

Orange County Museum of Art, Newport Beach, CA, USA

Crocker Art Museum, Sacramento, CA, USA

University of California, San Francisco Medical Center, California, USA

Whitney Museum of American Art, NY, USA

Berkeley Art Museum, CA, USA

Deutsche Bank, Frankfurt, Germany

Farjam Collection, Dubai, UAE

de Young Fine Arts Museum, San Francisco, USA

di Rosa Preserve, California, USA