

AFFIRMATIONS

AFFIRMATIONS

AFFIRMATIONS

AFFIRMATIONS

AFFIRMATIONS

AFFIRMATIONS

Imran Ahmed . Mariam Waheed . Qasim Ali Hussain
Qasim Bugti . Sana Nezam . Shameen Arshad



ARTSOCH
CONTEMPORARY



Exhibition Note

Text plays a role beyond communication. It has a lot to do with one's identity and expression. Throughout traditions in various cultures text has been seen as both sacred and profane.

The significance of text plays a profound role in power play. It has been used as a tool not just to create visions but to see within yourself. Playing a vital role in movements and petitions.

In this particular exhibition we look forward to artworks created by 6 different artists from different regions of Pakistan bringing their own distinctive narrative and diversity of how text can be seen.



Imran Ahmed

Biography

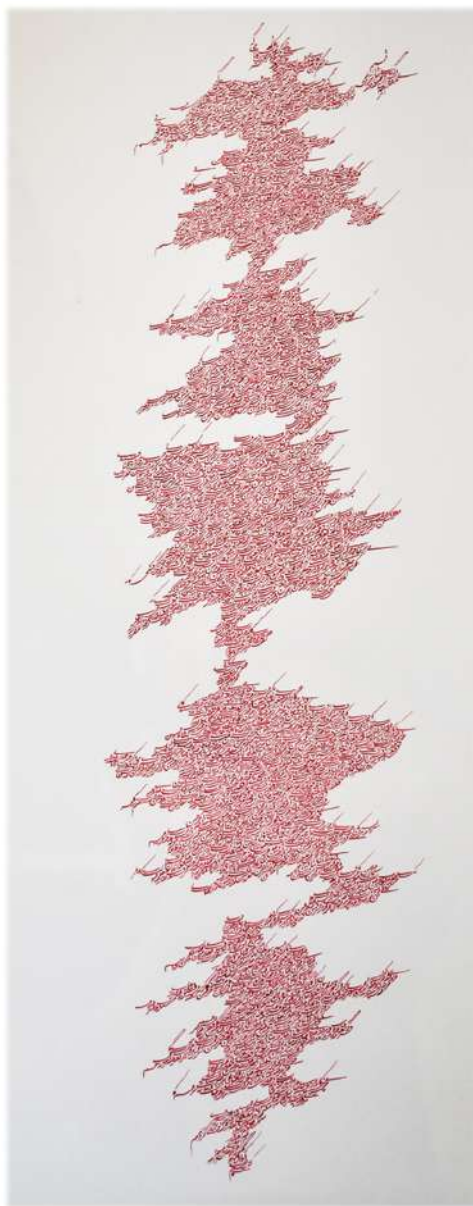
Imran Ahmad is from Quetta Baluchistan. He graduated with a Bachelor degree in fine Arts, from the University of Baluchistan In 2015. Ahmad majored in painting; He started his career as a commercial signboard painter when he was in eighth grade. After graduation, he went to Lahore to hone his skills. In 2019, he got admission in MA program, National College of Art, Lahore. Ahmad was a practicing artist before enrolling in the master of visual arts program at the National College of Arts.

Artist Statement

In Pakistan, Urdu eradicates various regional languages, now Urdu is facing the same threat from the English. Language dies out when we avoid speaking and seeking to learn a more-prestigious language in order to gain social and economic advantages or to prevent discrimination. Not only language but also how we write it (font) plays an important role in identifying the region. Same as the national font of Pakistan is Lahori Nasta'liq which is used in textbooks and other everyday documents. I speak in a very deep context about language and I believe that clay and mud play an important role when it comes to identity. During my process, I keep these two medium around me all the time. Writing with clay and tools is a very basic step and making something out of it is like playing with your identity. I cut down words in clay and bake them with my own hands. They were so fragile that I had to take care of them. At the same time, fading away, so these clay letters will fade away with time.



Untitled # 1 | 17x14 inches| Archival ink on Wasli | 2022



Untitled # 2 | 25x12.5 inches | Archival ink on Wasli | 2022



Untitled # 3 | 10.5x15 inches | Terra-cotta | 2022



Mariam Waheed

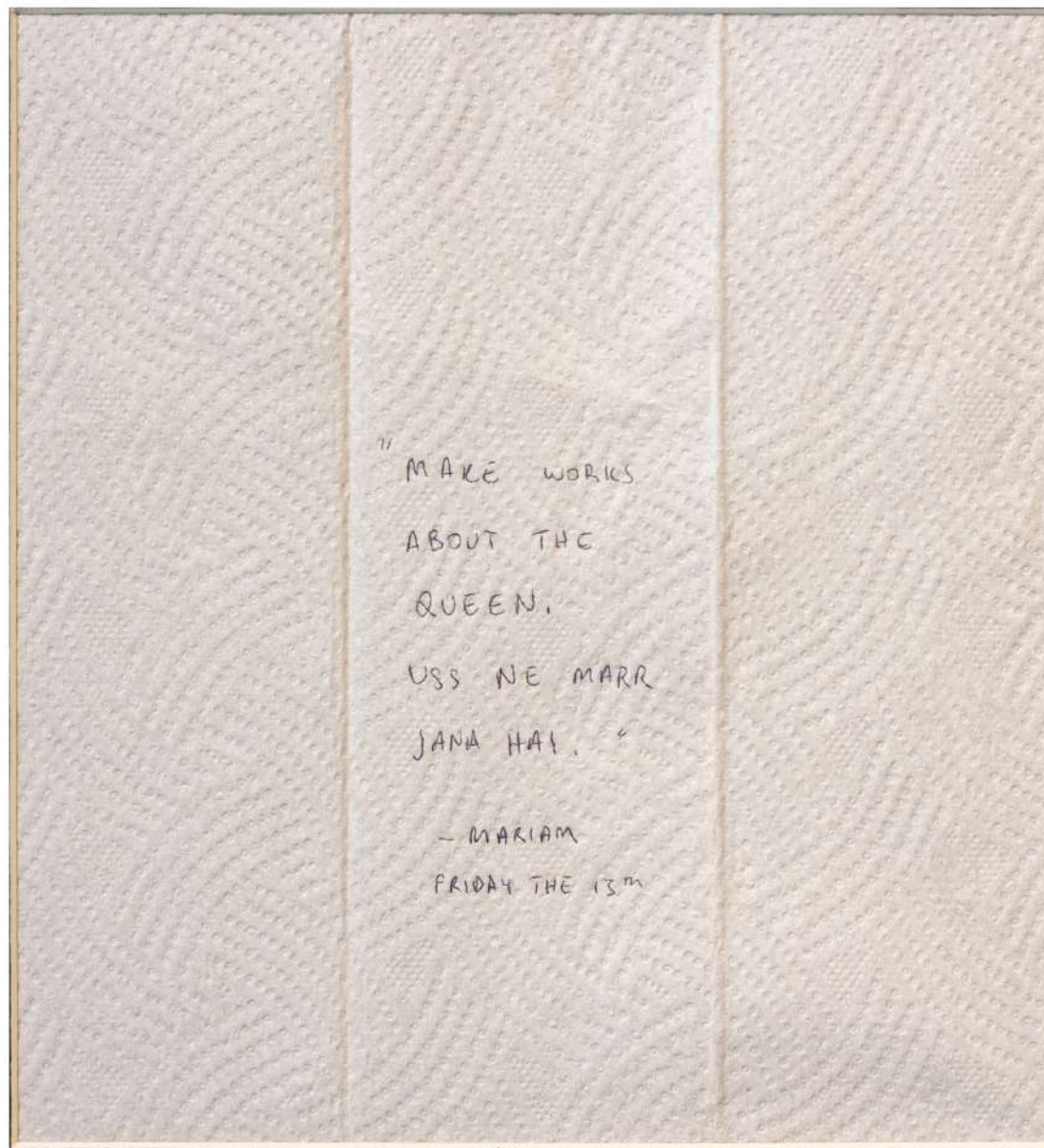
Biography

Mariam Waheed is a trained visual artist, her experimental practice pertains to contemporary media and how art is being perceived in the 21st century, where through several mediums she questions the notions of our time. The works probe ideas of identity and perception in the age of media through unconventional and performative means.

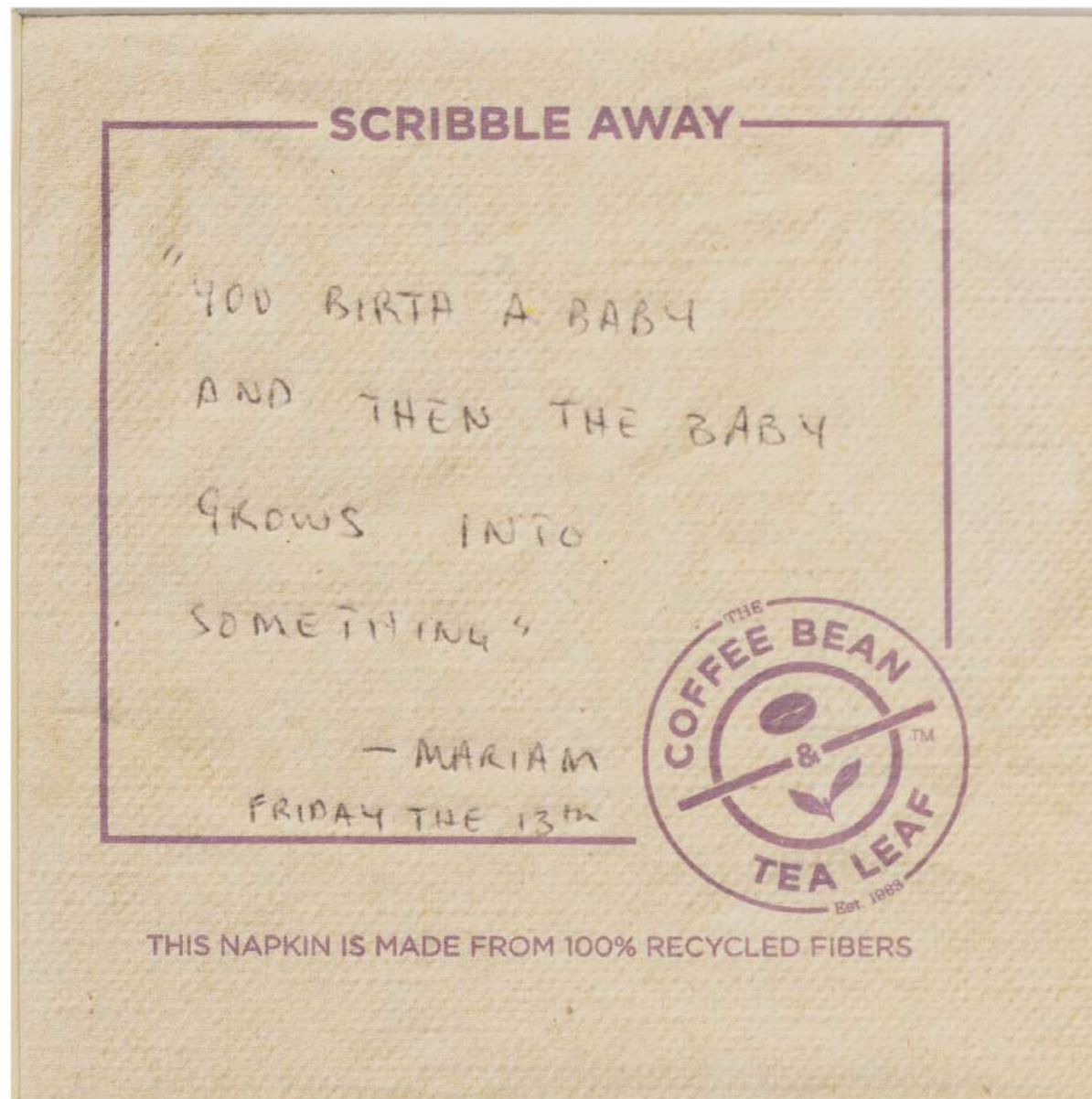
Artist Statement

Text for me has always been about simplifying over complicated ideas and even visuals and aspirations that come in the form of emotions and thoughts. Words are tricky since they form a paradoxical relationship with the object/idea/subject they are attached to, as much as they help us understand something, they also limit our perception of things. My work here is exploring that relationship by taking elements from my “daily” life, such as using instagram and joining somebodys live or going out for a coffee with a friend and writing something down on tissue paper

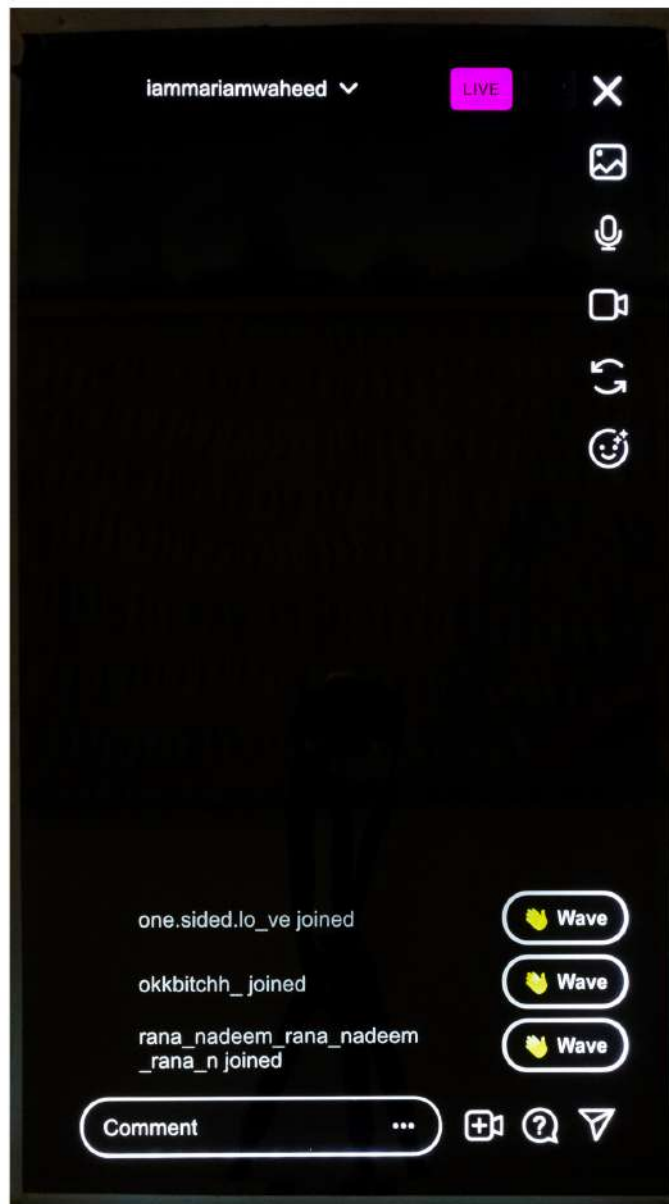




The art of art making | 12 x 12 inches | ink on tissue paper | 2022



On Queen' s gambit | 14 x 15 inches | ink on tissue paper | 2022



Live mirror | 32 x 18 inches | digital print and led on mirror | 2021



Artist Statement

Words hold great power. They have the ability to create and destroy. This inherent power bestowed upon words can either be used constructively or destructively; to encourage or discourage, to build or to tear down. Words we are made to hear, better yet made to believe, have a significant impact on shaping our identities, especially in our adolescent years. Using the energy of such words and channelling them positively as a form of catharsis is where my practice comes in.

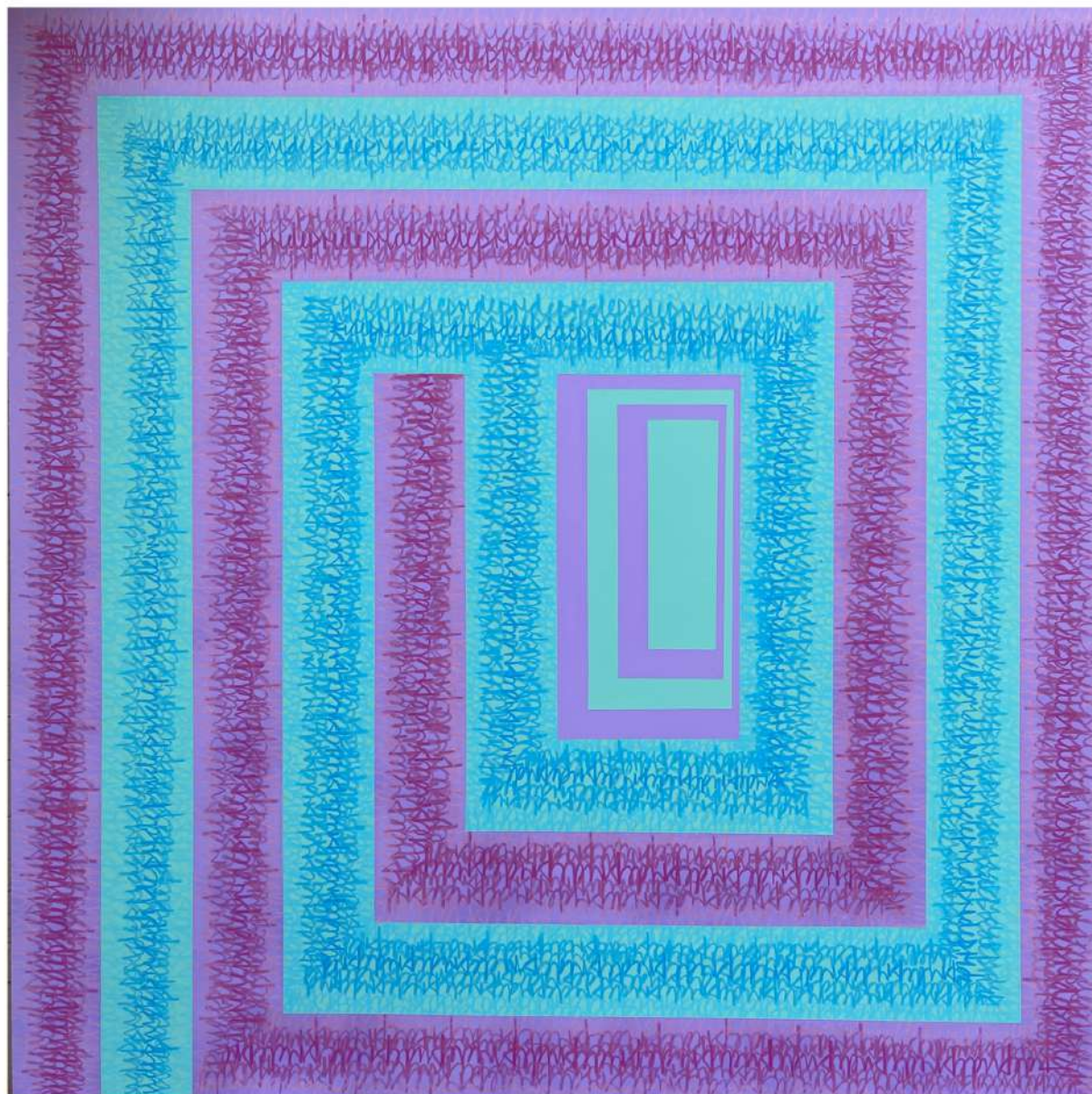
Qasim Ali Hussain Biography

Qasim Ali Hussain (born 1996) is an artist and performer based in Lahore. Hussain completed his BFA - Painting from National College of Arts, Lahore in 2022 and graduated with a distinction. He has also been working as a professional dancer and choreographer since 2018 with interests in Voguing, Whacking and Hip-Hop and has trained at Los Angeles and Berlin. In Hussain's art practice, he uses text as a tool for mark making, creating illusive visual imagery.

My work revolves around themes of sexuality, celebration and movement. Reflecting on my personal experience of being bullied. I became interested in language and communication, producing an artistic body of work that visually focused on written text. I use text as a tool to make recurring marks, creating textures and patterns. By merging text, colour and paint I release emotional trauma onto the surface; hence, creating illusive visual imagery.



In Ecstasy | 73 x 49 inches | Emulsion Paint & Oil Pastel on Canvas



Tunnel Vision | 73 x 73 inches | Emulsion Paint & Oil Pastel on Canvas



Qasim Bugti

Biography

A Contemporary Visual Artist, Miniature Painter and Art Educationist, belongs to tribal family from remote area of Baluchistan, Jaffarabad Pakistan. Was born in 1984. Received a bachelor degree in fine arts from National College of Arts (NCA) Lahore in 2009. Having specialization in miniature painting. Qasim Bugti achieves successful achievements in his career, among these accomplishments, in 2021 Qasim not only awarded as an appreciable "high achiever" at National Youth Award in Painting and Calligraphy but also selected in a first Art Mentoring Program (ERCELAWN ART FUND), which is sponsored by Gallery 6 Islamabad at R.M studio.

Likewise in 2021 a short period counted live performance was performed by Qasim within 4minutes 15seconds the portrait of the founder of Pakistan Quaid-e-Azam. . In 2017 he introduced his Art studio. he was awarded the Painting and Calligraphy from Military College Sui Baluchistan in 2018 and 2019, HajiShareef Prize in miniature painting at National College of Arts in 2011. He initiated his nonstop struggle by working as an apprentice to become an effective painter from 1998 to 2004.

Artist Statement

میرے نزدیک خوش نویسی اور مینیچر مصوری کا اٹوٹ رشتہ ہے۔ یہ ہماری روایتی مصوری بھی ہے۔ یہ عرق ریزی ، محنت اور ریاضت طلب کام ہے ۔ خوش نویسی کی خوبصورتی، باریکی ، نازکی اور حسن مجھے بہت متاثر کرتی ہے ۔ خوش نویسی اپنی طرز کی ایک انوکھی ، منفرد اور دیو مالائی حیثیت کی حامل ہے۔ میں نے اپنے کام کے اندر خط نستعلیق کی بار بار مشق کی ہے۔ اقبال کی شخصیت اور شاعری سے بہت متاثر ہوں ۔ جس طرح اقبال کی فلسفانہ نظمیں ایک بار پڑھنے سے سمجھ میں نہیں آتی، اسے سمجھنے کے لیے بار بار پڑھنا پڑتا ہے اسی طرح میرے کام میں بار بار الفاظ کی مشق کو دیکھا جا سکتا ہے۔ جس طرح اقبال کے نزدیک خودی کا پہلا مرحلہ اطاعتِ الہی اور کسی آئین یعنی قانونِ حیات کا پابند ہونا ہے ، اسی طرح میں اپنے کام کے اندر خط نستعلیق کے قوانین کے مطابق مشق کرتا ہوں ۔ ان کی نوک پلک کا بہت خیال رکھتا ہوں ۔ میں اپنے کام کے اندر تصوف کے عمل کو دکھانے کی کوشش کرتا ہوں ۔ تصوف دراصل حقیقت کی تلاش ، خدا کے وجود کو سمجھنا اور خدا کی ذات کو جاننا ہے۔ اس راستے پر چلنا جو خدا کی طرف لے کر جاتا ہے۔ تصوف کے نظریات مذہبی تفکرات سے ابھرتے ہیں جس کی وجہ سے مذہب اور تصوف کا ایک اٹوٹ رشتہ ہے۔ تصوف اپنے فلسفے میں روح کے وجود کو بھی احاطہ کیے ہوئے ہے بلکہ تصوف لازمی طور پر روحانیت کا عمل ہے ۔ جہاں صوفی اس نقطہ پر پہنچتے ہیں کہ زندگی درحقیقت روح کی زندگی ہے۔ جسم کی زندگی ہے۔ جس طرح اقبال کے کچھ ایسے الفاظ ہیں جن کو سمجھنے کے لیے بار بار ریاضت کرنی پڑتی ہے۔ اسی طرح کچھ احساسات ہوتے ہیں جن کا بار بار اظہار کرنا ضروری ہوتا ہے۔ الفاظ کی بار بار مشق کرتے ہوئے لطف اندوز ہوتا ہوں



Fitrat ko Khird k Ruburu kar | 48×48 inches | Acrylic on canvas | 2021



Tarby`yat | 36×48 inches | Acrylic on canvas | 2022



Mouj-e-Darya | 36×48 inches | Acrylic on canvas | 2022



Sana Nezam

Biography

Born in 1986, Sana Nezam is a visual artist from Karachi, Pakistan. She graduated as a Textile designer from department of visual studies, Karachi university in 2007. Since then, Sana has participated in numerous exhibitions in Pakistan and internationally.

Some examples of exhibitions in Pakistan include: Her first solo exhibition at Studio Seven Gallery, participation in Karachi Biennale, State Bank Of Pakistan Museum And Art Gallery, Islamabad Art Festival, UAE art competition and a two-person show at Artchowk Gallery.

Internationally, her works were part of an exhibition that explored child labour through visual arts in Toronto, Canada in collaboration with Ryerson University Toronto, Canada. She exhibited her works at Omani Society of Fine Arts, Oman in collaboration with Ejaz Art Gallery Lahore. Also exhibited at Dacia Gallery, New York, her work was part of the live auction, 'Art for Education' patronized by Dubai Cares & TCF Dubai.

Artist Statement

Repetition is a successful method of memorizing information and stressing on important points.

Usually my artworks are based on the Masnavi of Mawlana Jalaluddin Rumi (who was a 13th-century Muslim Sufi Mystic Poet, Jurist, and Theologian).

Couplet mentioned in this artwork is .

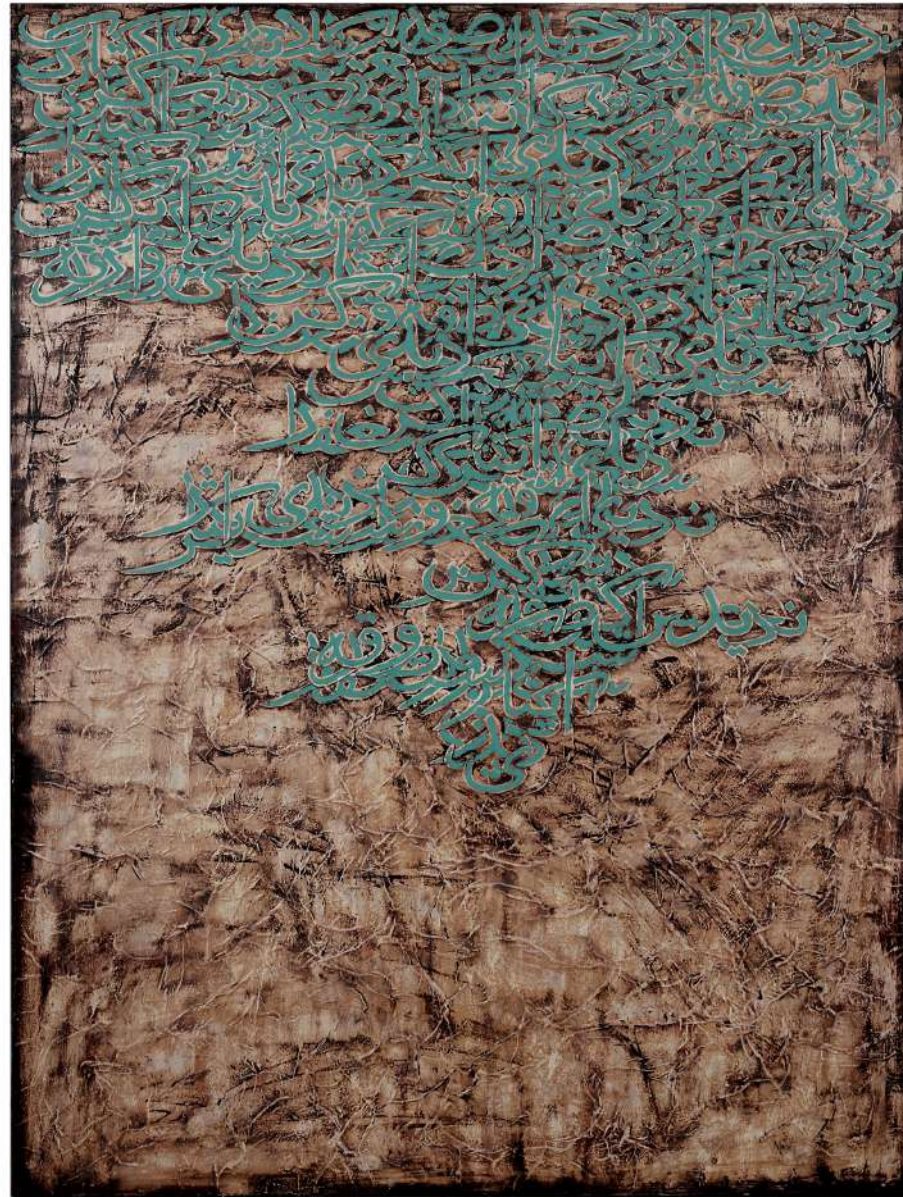
سعد دیدی شکر کن ایثار کن

نحس دیدی صدقه و استغفار کن

“when life is filled with happiness in such time one should consistently thank God and also prove his thankfulness by good acts. Where, life being unpredictable, when one faces troublesome time then he should not just seek forgiveness from God but also give sadqa .” I picked one of the couplets from the Masnavi and used this in repeated form in my artwork. That’ s how I discovered this significant style.



Soul therapy 1 | 6 ft x 4 ft |Acrylic on canvas | 2022



Soul therapy 2 | 4 ft x 3 ft |Acrylic on canvas | 2022



Soul therapy 3 | 30 x 30 inches |Acrylic on canvas | 2022



Shameen Arshad

Biography

Shameen Arshad is an Islamabad based Visual Artist and Writer. She completed her Fine Arts (BFA) undergraduate degree from National College of Arts, Lahore (2015) and a MA Painting degree with Honors at the Wimbledon College of Art (UAL) as a Chevening Scholarship recipient.

Shortly after completing her undergraduate degree Shameen began her curatorial practice, first as a Gallery Coordinator at AQS Gallery followed by the role of Assistant Curator at Khaas Gallery, Islamabad. She has served as an Art Critic for publications such as Art Now Pakistan, The Missing Slate and Youlin Magazine.

She has also served as a fourth year Instructor at the National College of Art, Rawalpindi. Currently, she is working as Curator at Khaas Gallery alongside her studio practice. She has exhibited nationally and internationally and her work is a part of several private and gallery collections in Islamabad, Lahore, Karachi, Dubai and London.

Artist Statement

This series is in reaction to the debate of text vs image. At what point does a word become a mere design /motif? Through this artwork I reject the distinction between image and text as two different modes of communication, I present them as indivisible. I use statements such as "This is not Art" and "I write one statement repeatedly and call it art" to make a mockery of the categorization and the need to explicitly define different mediums of expression.

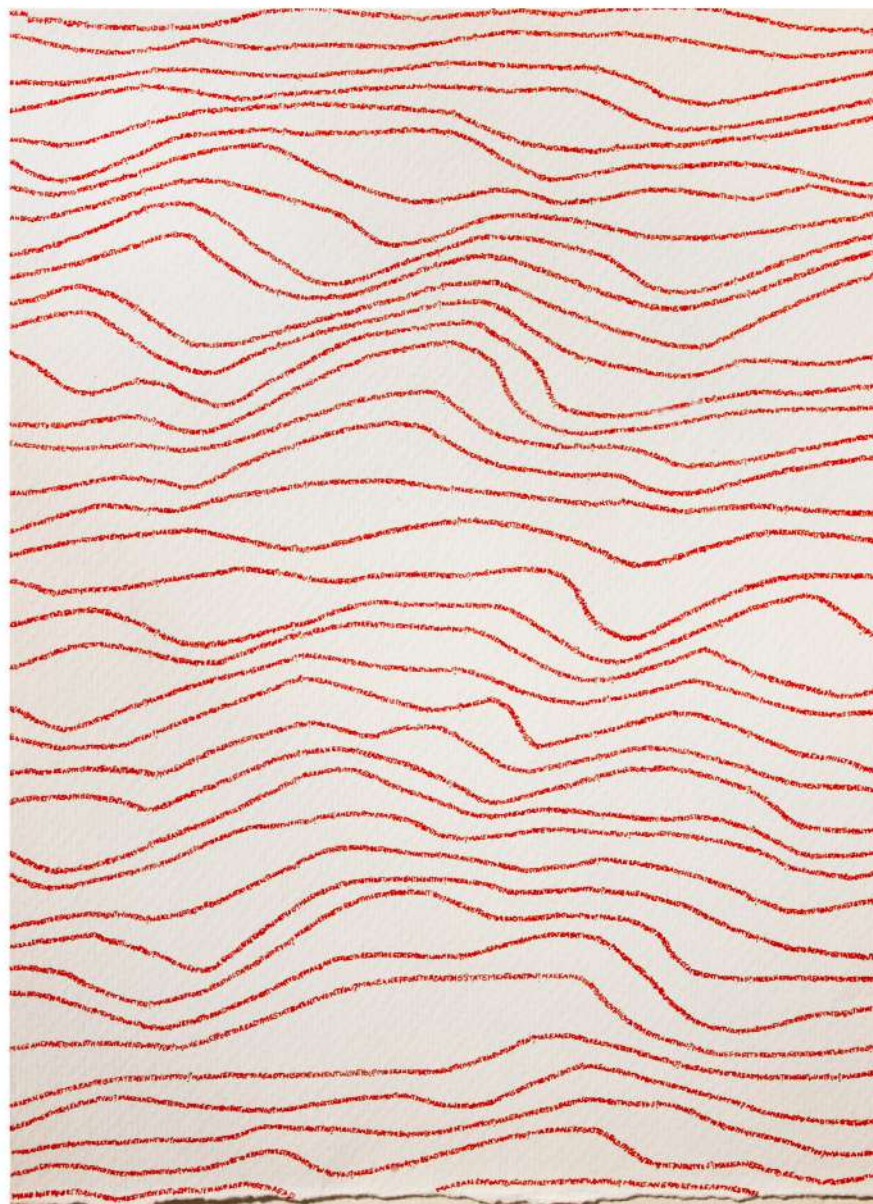
Language plays a very fundamental role in the establishment of Identity. My use of the English alphabet has sparked much debate on a sense of hierarchy in the Pakistani community, influence of colonialism, hybridity and the sense of disassociation and distance from one's own national identity. Language plays a very fundamental role in the establishment of Identity. My use of the English alphabet has sparked much debate on a sense of hierarchy in the Pakistani community, influence of colonialism, hybridity and the sense of disassociation and distance from one's own national identity.



Incantation | 5.5 x 7 inches (unframed) | Ink on canvas|2022



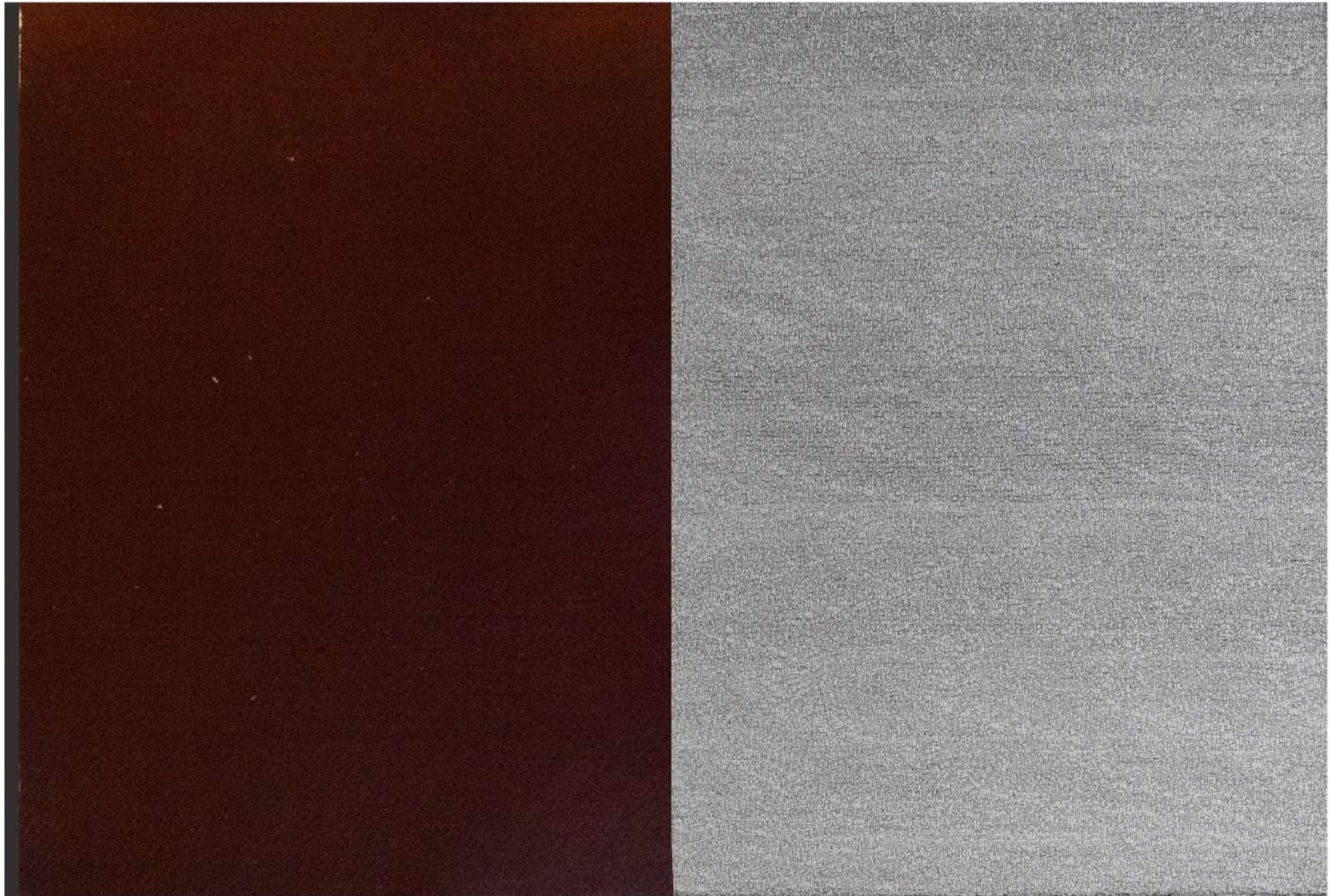
Lucid | 5.8 x 7.8 inches (unframed) | Ink on canvas | 2022



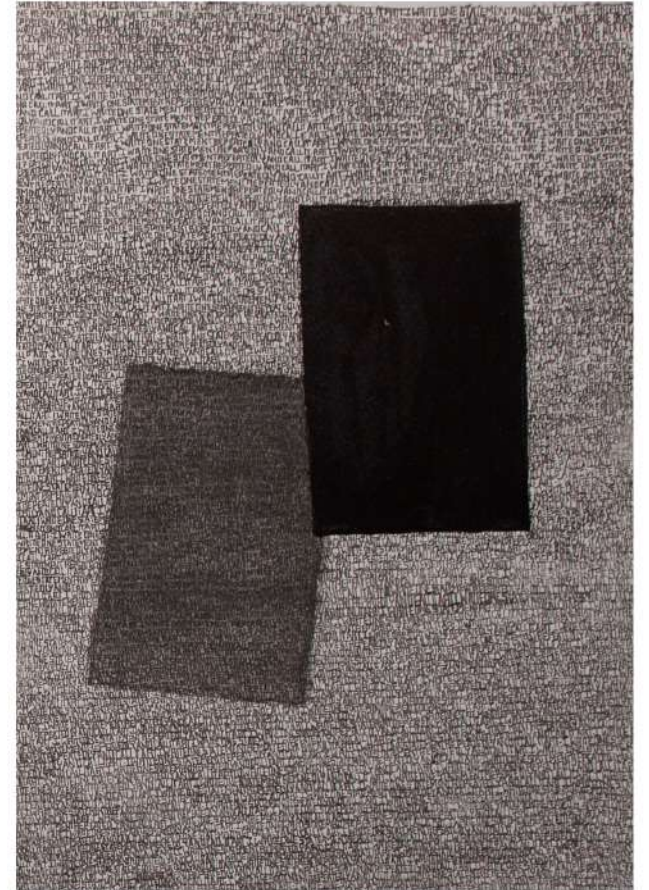
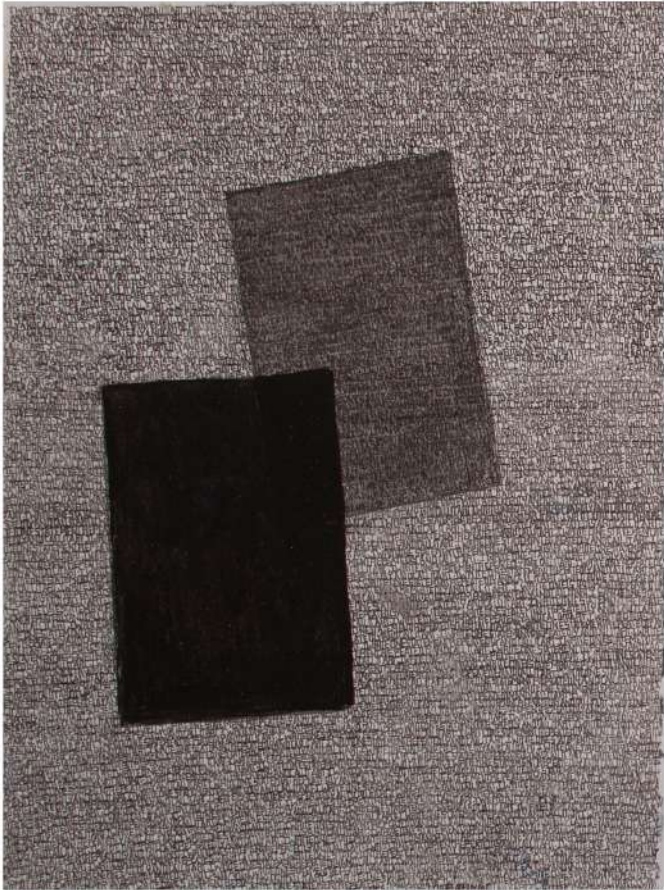
Lucid II | 5.8 x 7.8 inches (unframed) | Ink on canvas | 2022



All I see is grey | 5.7 x 8 inches each (unframed) | Ink on canvas | 2021



Untitled | 5.7 x 8 inches (unframed) | Ink and Acrylic on Paper | 2021



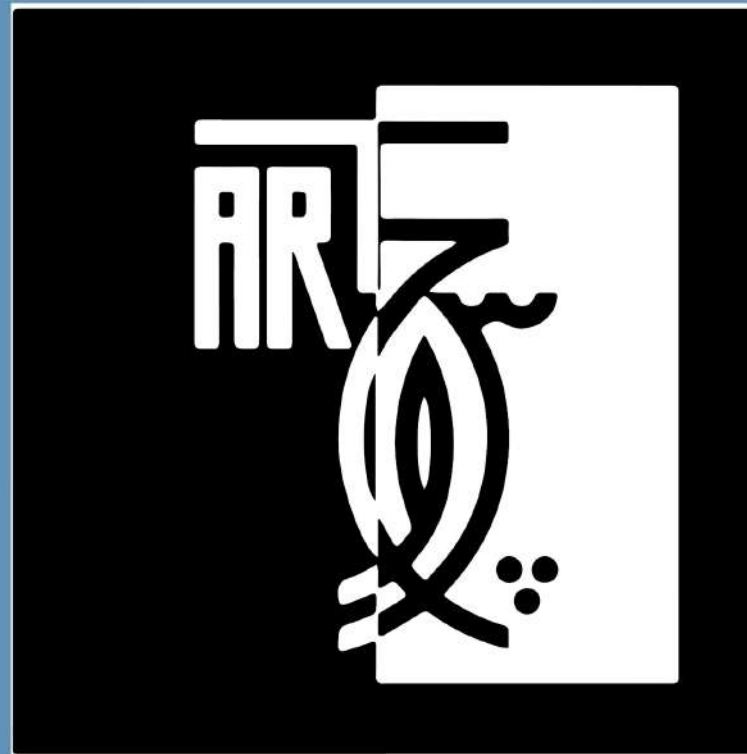
Untitled II (triptych) | 5.7 x 8 inches (unframed) | Indian Ink and acrylic on paper,| 2021



ARTSOCH

LOCATION





23 MM Alam Road, Gulberg III | www.artsoch.com | +92 317 5111195