

What The Land Knows, The Hearts Remember

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



ARTSOCH
CONTEMPORARY

CONCEPT

Pakistan is a country of numerous ancient civilizations and histories sedimented in both land and water in and around our very permeable borders. To the keen eye of a sensitive artist, they reveal entangled narratives and ecologies across time and space. These narratives are shaped by a multitude of factors from our very dynamic history which is not just limited to being a larger collective of people of one faith.

These multiple tributaries of our past extend and deepen concepts of relationality, and have initiated an expansive form of kinship—amongst cultures and myths, mysticism, craft, music, literatures and languages - forming the backbone of art today in Pakistan is both this kinship and an archive of the many centuries of history embedded in this land.

What the land knows, the hearts remember - is a group show bringing four female Pakistani artists from across the globe together to explore this relationship that their practice forms with their land.

Amira Haroon
Lahore, March 2023

Marium Agha

Artist Statement

How could you grow to love him?

He took you from flowers to kingdom

Where not a single living thing can grow

And then,

I always thought the words, and then, were a prelude to something wonderful.

And then,

The bones of my spine,

The ground under my feet

Even the gods of paradise must know light of loneliness.

And then...

Marium Agha
Karachi, March 2023



Ishq | 12 x 12 inches | Thread on fabric | Edition of 4



Sabar | 12 x 12 inches | Thread on fabric | Edition of 4



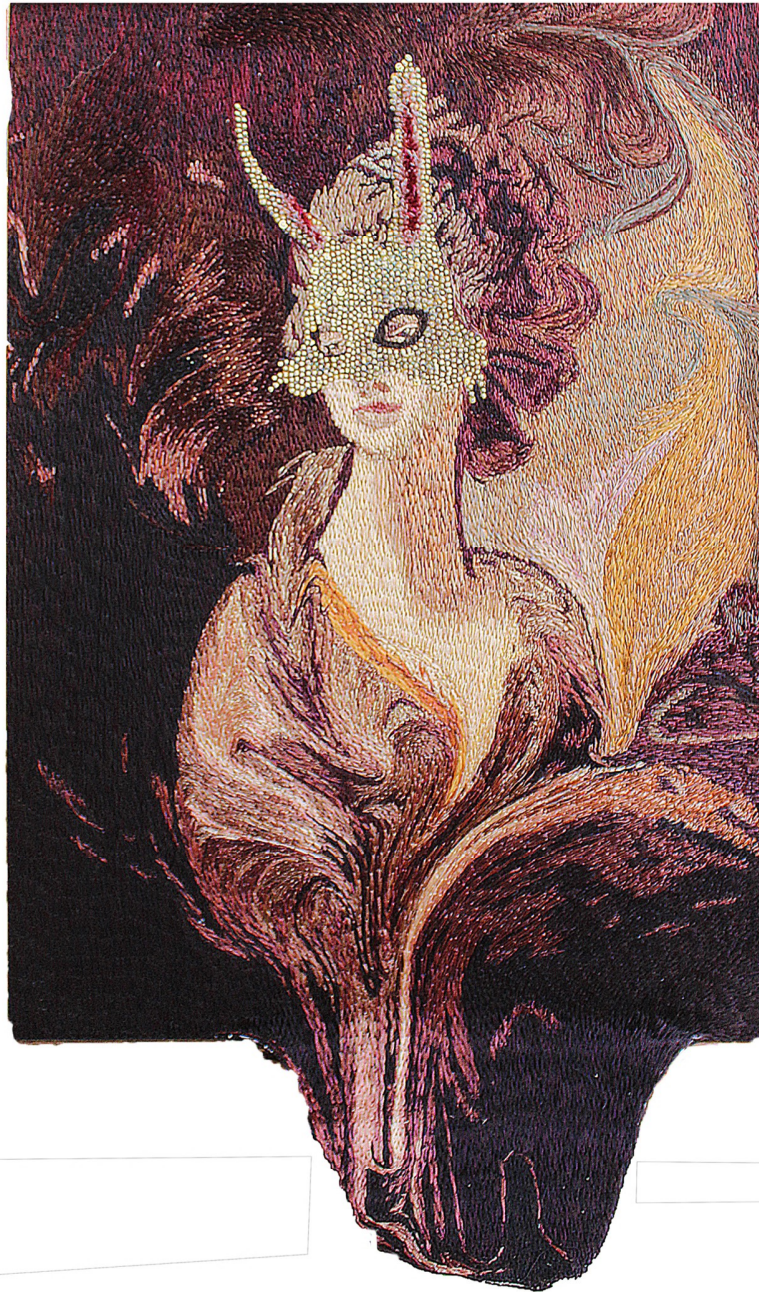
Kabool Hai | 12 x 12 inches | Thread on fabric | Edition of 4



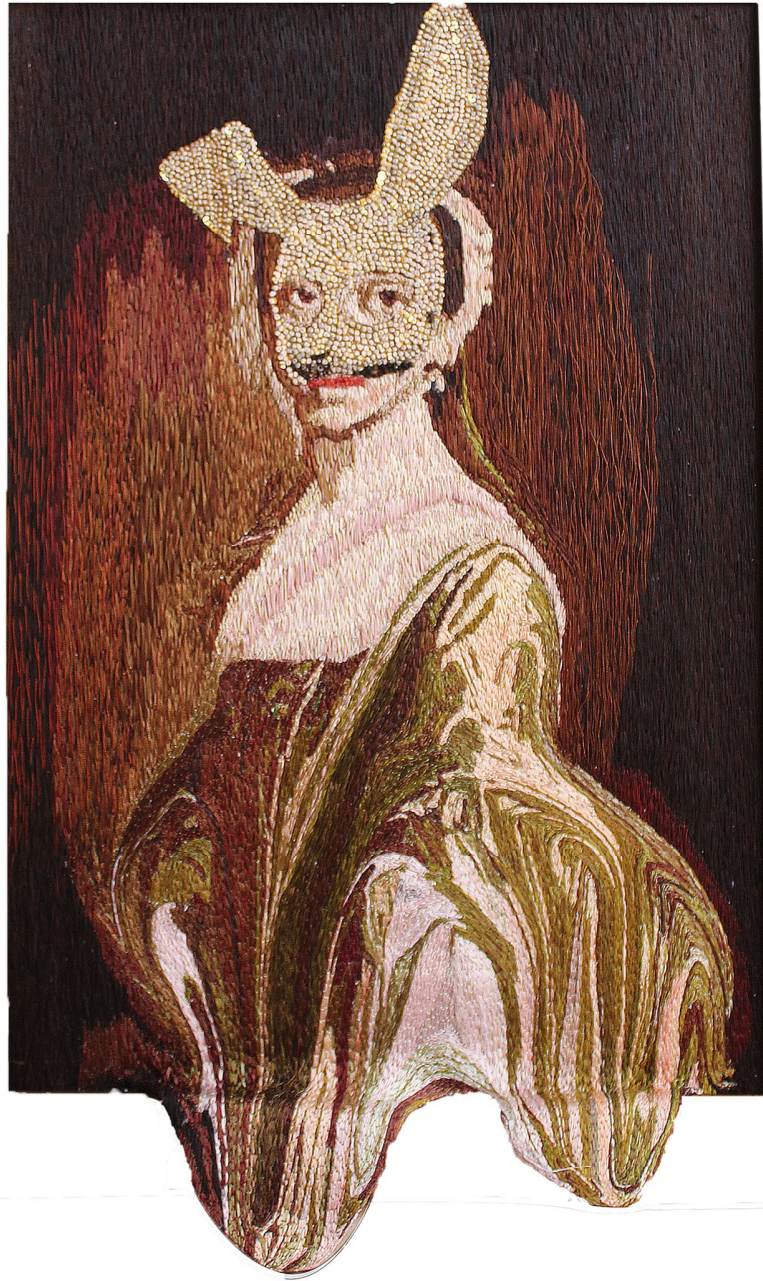
Naseeb | 12 x 12 inches | Thread on fabric | Edition of 4



Women Who Play | 18 X 24 inches | Thread on fabric



Women Who Play II | 18 X 24 inches | Thread on fabric



Women Who Play III | 18 X 24 inches | Thread on fabric



12 months of december | 52 X 43 inches | Thread on fabric



The Empheral Culture of Love I | 23 X 17 inches | Thread on fabric



The Empheral Culture of Love II | 23 X 17 inches | Thread on fabric



Not all shines in the land of gold | 23 X 17 inches | Thread on fabric

Meherunnisa Asad

Artist Statement

“The series is a reinvention of traditional craft techniques in the modern context, and the works are both deeply rooted in the past while maintaining a contemporary aesthetic. Taking inspiration from vessels from the Gandhara civilization, Andy Warhol’s depiction of the “ordinary”, and the flawless transition of materiality in nature, this body of work is about re-tracing the past in order to create something novel and yet timeless.

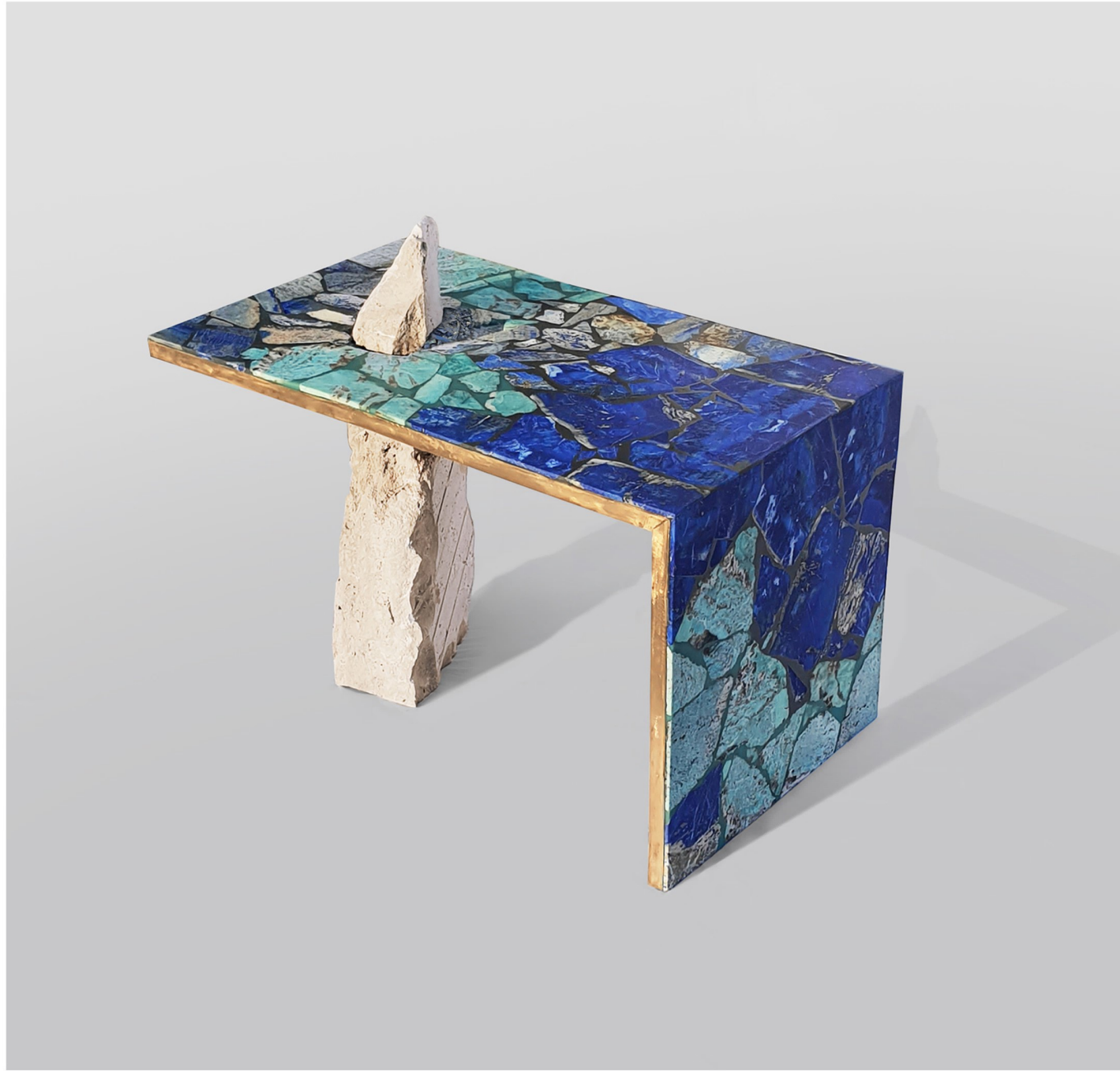
In addition to natural stone, the series is tied together by the use of copper, a symbol of spirituality, in the age of the Buddhist Gandhara civilization of which modern day Peshawar was once the capital city. For this, I collaborated with a fifth-generation copper workshop in Peshawar to hand craft vessels that carry both time and experience symbolized by Peshawar. Through my practice, I am re-constructing identity, both for myself and for the communities with whom I collaborate. I see my art as a way of piecing together fragments of memory and experienced history.

Recalling living through the 2000’s in a frontier town which was a hub to the conflict border economy, my memory is flooded with smuggled American food brands, such as Campbell’s soup cans, that infiltrated the bazaars of Peshawar which were originally meant to cater to the US troops in Afghanistan. I link these commodities with Andy Warhol’s repetition of Campbell’s soup cans and their infiltration into the fine art world which later become one of the most recognizable icons of the pop art movement. Regarding sameness and a robotic replication of images, Warhol attempts to become a machine devoid of emotion. In a paradox, I take that thought and recreate it into a piece with its own identity, morphing machine-made quality into a meticulously hand-crafted pietra dura piece that displays raw human emotion. “

Meherunnisa Asad
Peshawar, March 2023



Topaanga I | 18 x 18 x 15 inches | Lapis Lazuli, Amazonite, Serpentine, Marble, Brass | limited edition of 5 +2AP



Topaanga II | 30 x 18 x 18 inches | Lapis Lazuli, Amazonite, Travertine, Marble, Brass | limited edition of 5 +2AP



Vessel I | 13 x 18 x 14 inches | Lapis Lazuli, Copper | limited edition of 3 +2AP



Vessel II | 15 x 19 x 11 inches | Lapis Lazuli, Copper | limited edition of 3 +2AP



Vessel III | 17 x 10 x 17 inches | Lapis Lazuli, Amazonite, Travertine, Copper | limited edition of 3 +2AP



Vessel IV | 12 x 16.5 x 12 inches | Onyx, Copper | limited edition of 3 +2AP



Vessel V | 14 x 12 x 14 inches | Onyx, Copper | limited edition of 3 +2AP



War Gardens I | 34 x 40 x 1 inches | Jade, Serpentine, Amazonite, Marble, Plaster, Copper



War Gardens II | 34 x 40 x 1 inches | Jade, Serpentine, Amazonite, Marble, Plaster, Copper

Simeen Farhat

Artist Statement

Language is a gift. I was once given this gift of words: “language begins with a breath. Even though we can no longer hear it, every word ever spoken is contained within the library of the air.” We communicate through words, the same way we are also expressive through our body language.

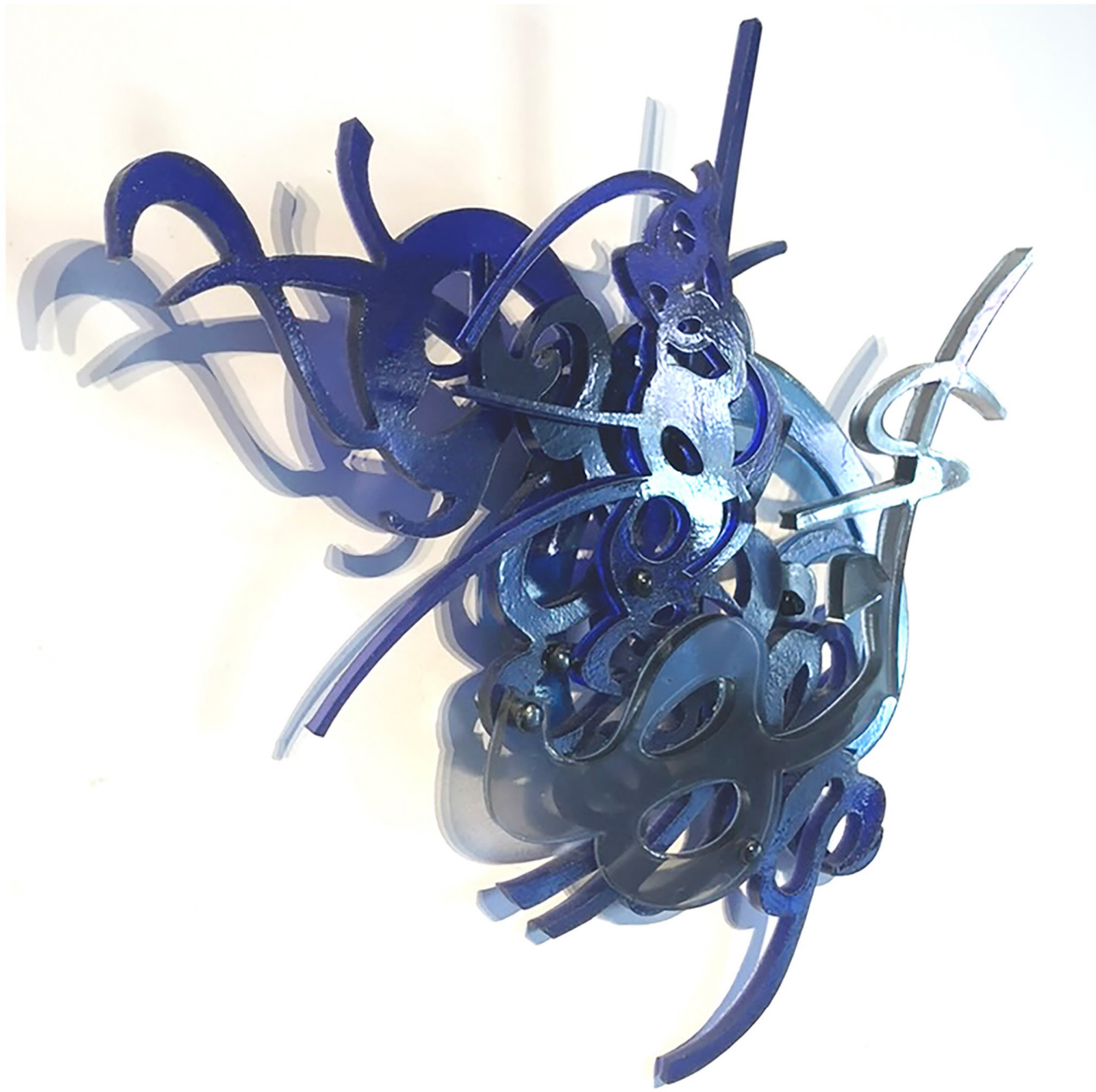
For more than a decade, I have been making text-based sculptures and installations, representing the freedom of a thought process, inspired by both eastern and western philosophy, poetry, and literature. Language, juxtaposed with human body are also some recurring elements in my work. For me, words can be poetic like our bodies; in motion or poised.

In my recent body of work, I am infusing the human imagery and language as one conjectural form. I am interested, in how, I can depict the two in these installations, sculptures, photographs, painting, and drawings. I have always admired the grace and beauty of the powerful images the of goddesses, the nymphs, and the sirens.

As a contemporary and pluralistic woman of the world with my Pakistani roots, I now creating the avatars of the alluring modern sirens and goddesses. My intention is to create art that speaks in a language understood by many, regardless of their age, race, genders, and global identities.

Simeen Farhat

Texas, USA, March 2023



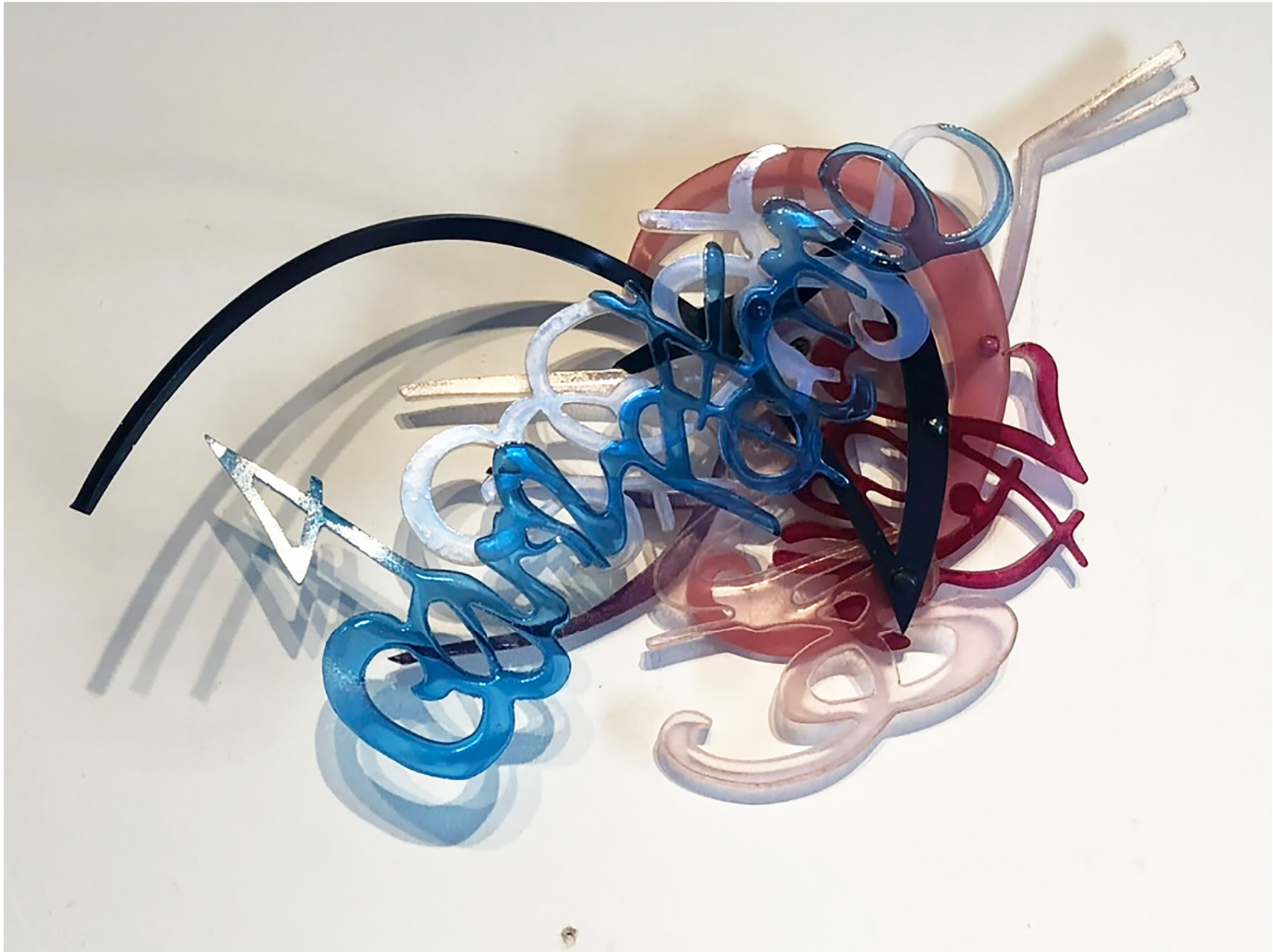
The Mighty Ant | 14.50h x 14.50w x 2.50d in | cast pigmented resin, enamel, screws



Dichotomy Within | 20h x 21w x 2.50d inches | cast pigmented resin, enamel, screws



The Voices of the Few | 27.50h x 21w x 2.50d inches | cast pigmented resin, enamel, screws



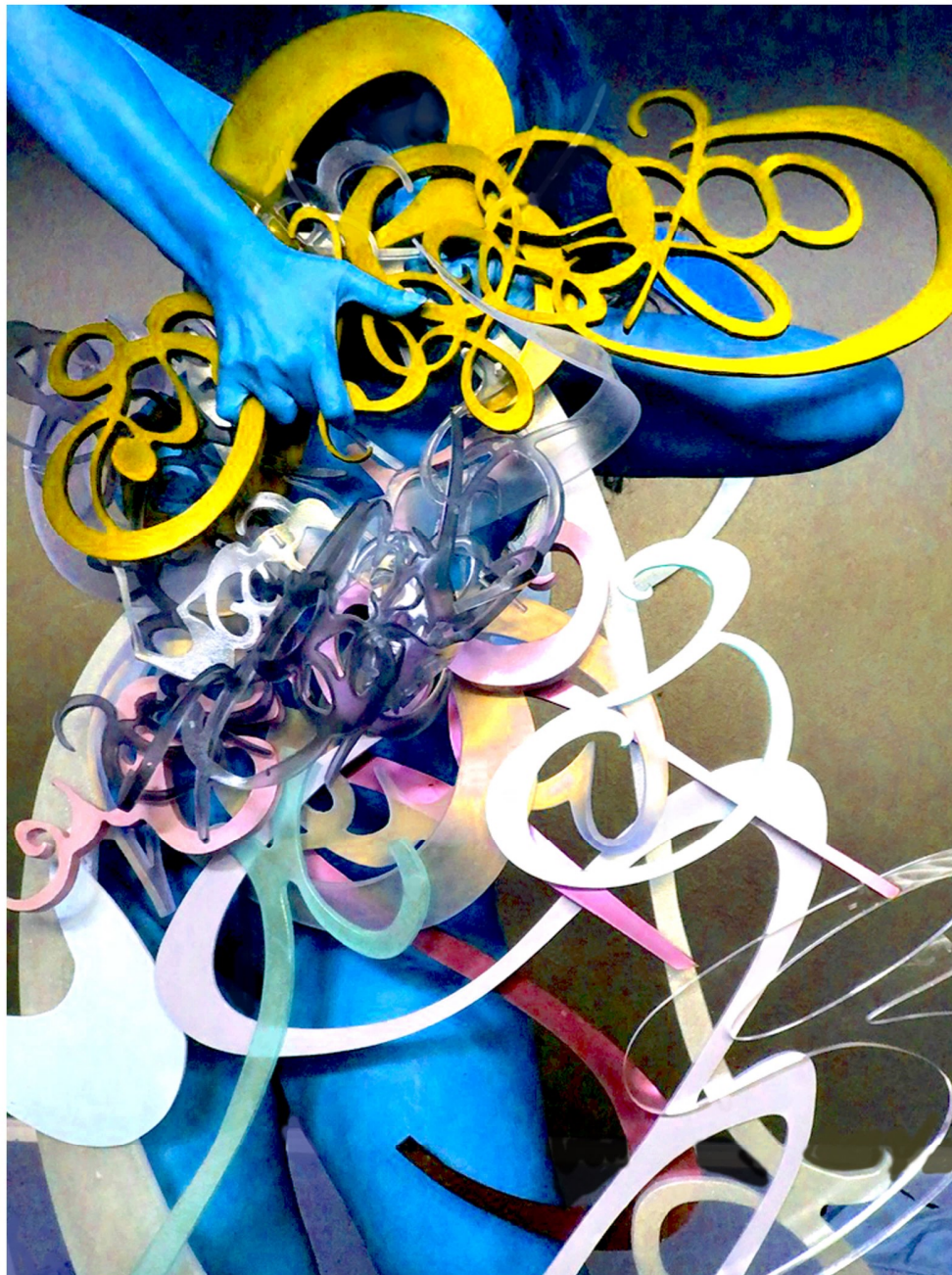
I am... | 18 x 11w x 6d inches | cast pigmented resin, enamel, screws



The Serenade | 53x 42w in | Black and white photograph on photo paper



In the name of Words | 54h x 42w inches | Black ND photograph on photo paper



Wear Away | 56h x 42w inches | Black ND photograph on photo paper



The Other Way | 30h x 25w inches | Color Photograph on photo paper



Saving Melodies | 30h x 30w inches | color photograph on photo paper

Huma Shoaib

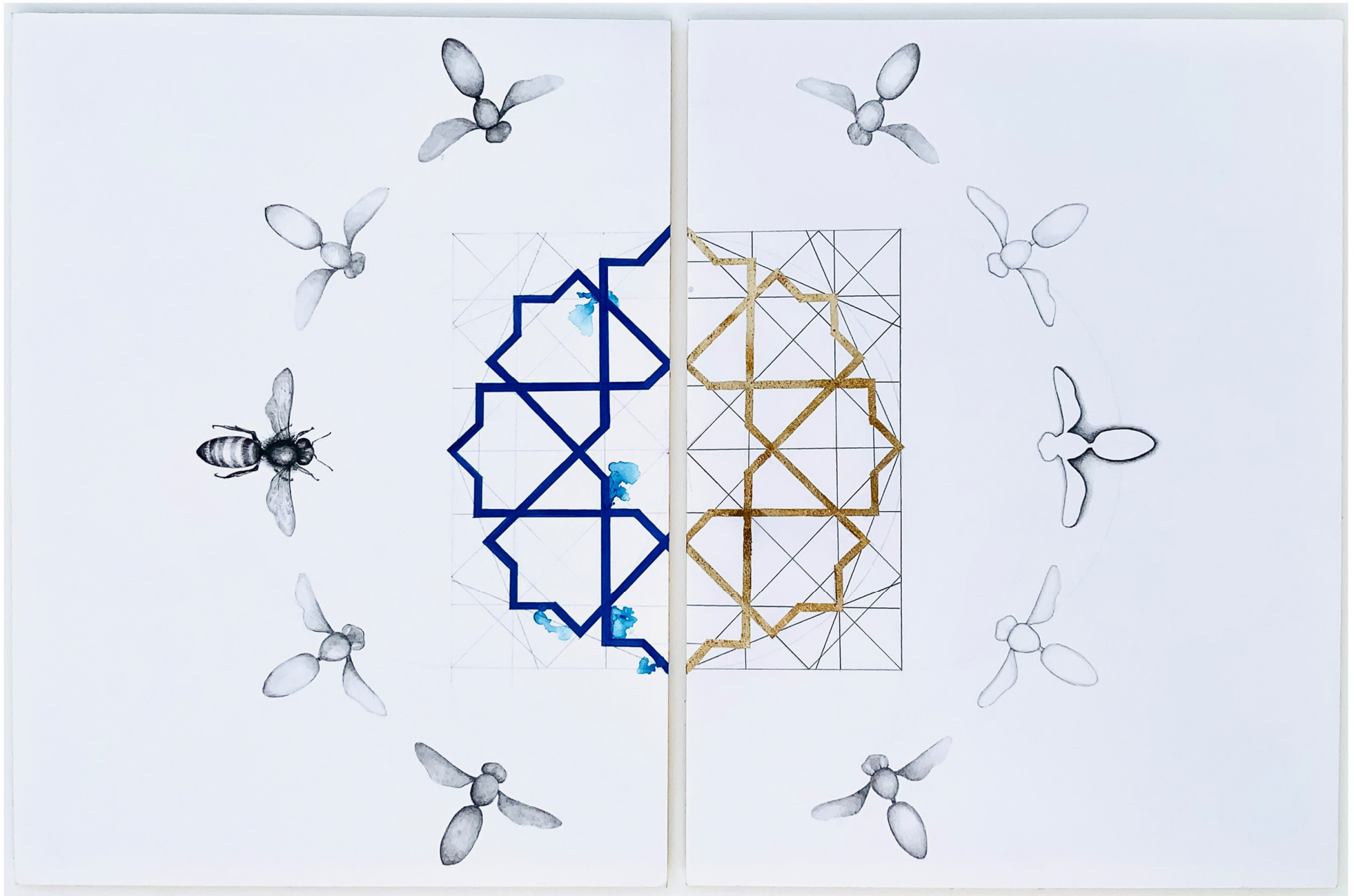
Artist Statement

My practice predominantly takes a great influence from the sufi school of thought mainly for its openness and tolerant nature. Interchangeably, sufi teachings are generally identified as highly individualistic and harmonious practice while being on the contrary. While observing the sporadic existence of dervish from the rise of sufism centuries ago, having taken a vow of selfless love and distancing from the norms of society, they were and until now deemed as controversial figures. Their presence brings uneasiness in social settings and questions the elaborate ways of the tediously complicated belief system. Similar to the silent uneasiness I try to achieve through my practice.

Manifesting creatures like bees, birds and fish as symbols for their inter-religious references, geo-location and life cycle. Trying to simplify ornate and complex geometric drawings and treat them with fluorescent colors that are industrially made and artificial in nature. Implying the need of beliefs becoming more synthetic and fabricated rather than being the innate desire to be spiritual and organic. Consistently moving between these ideas the imagery stands as a metaphor and holds a multitude of meaning. Inculcating books in a subtle form notions towards designed learning and the need to withdraw what has been taught. Coming forth as a process of unlearning a plethora of information being fed over a period of time. In totality my practice melts down to a consistent effort in breaking down or simplifying the complexity of fabricated information into the importance of one single entity. One minimal existence that contains all

Huma Shoaib

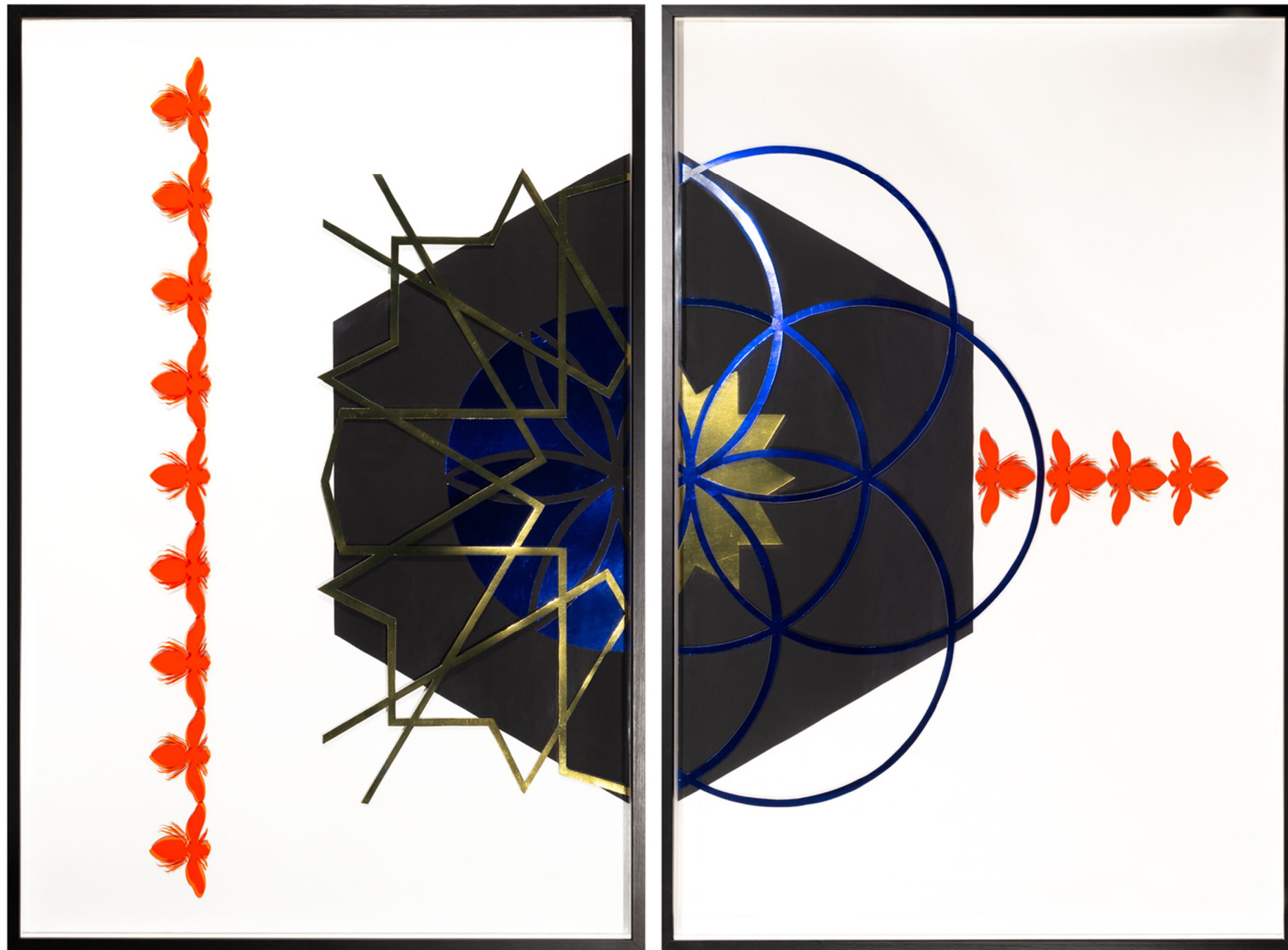
Dubai, March 2023



Unlearn | 29 x 20 inches | Ink, graphite and gold leaf on paper



Take me as I am II | 23 x 30 inches | Ink, graphite and gold leaf on paper



Lover and the Beloved (Diptych) | 60 x 47 inches | Laser and Hand cut paper collage



Take me as I am | 23 x 30 inches | Graphite and ink on paper



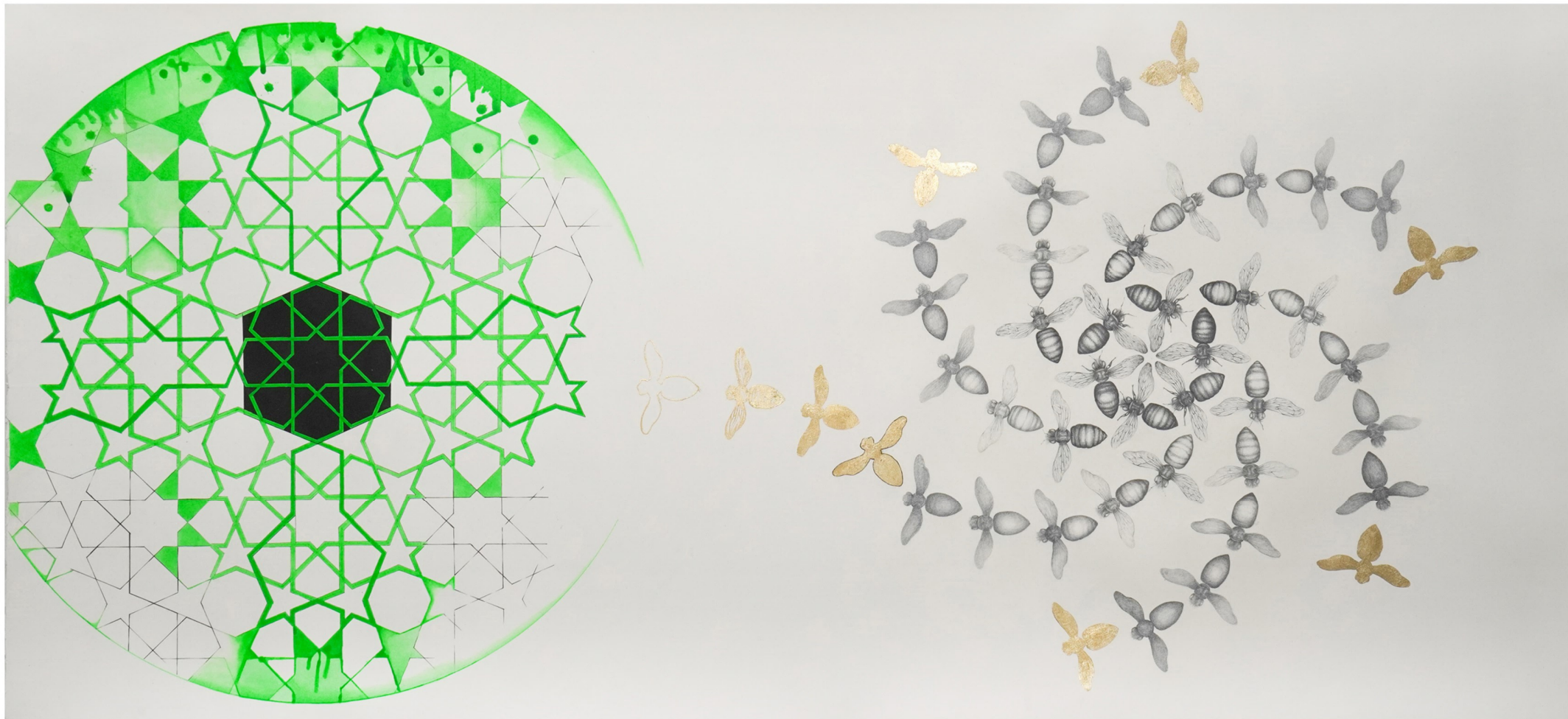
Confabulations | 24 x 24 inches | Laser and Hand cut paper set in layers of acrylic



I possess a hundred fortresses | 40 x 40 inches | Graphite, Dry pigment, collage and silver leaf on paper



I am the shadow in your sun | 61 cm diameter | Paper cut drawings in layers of acrylic



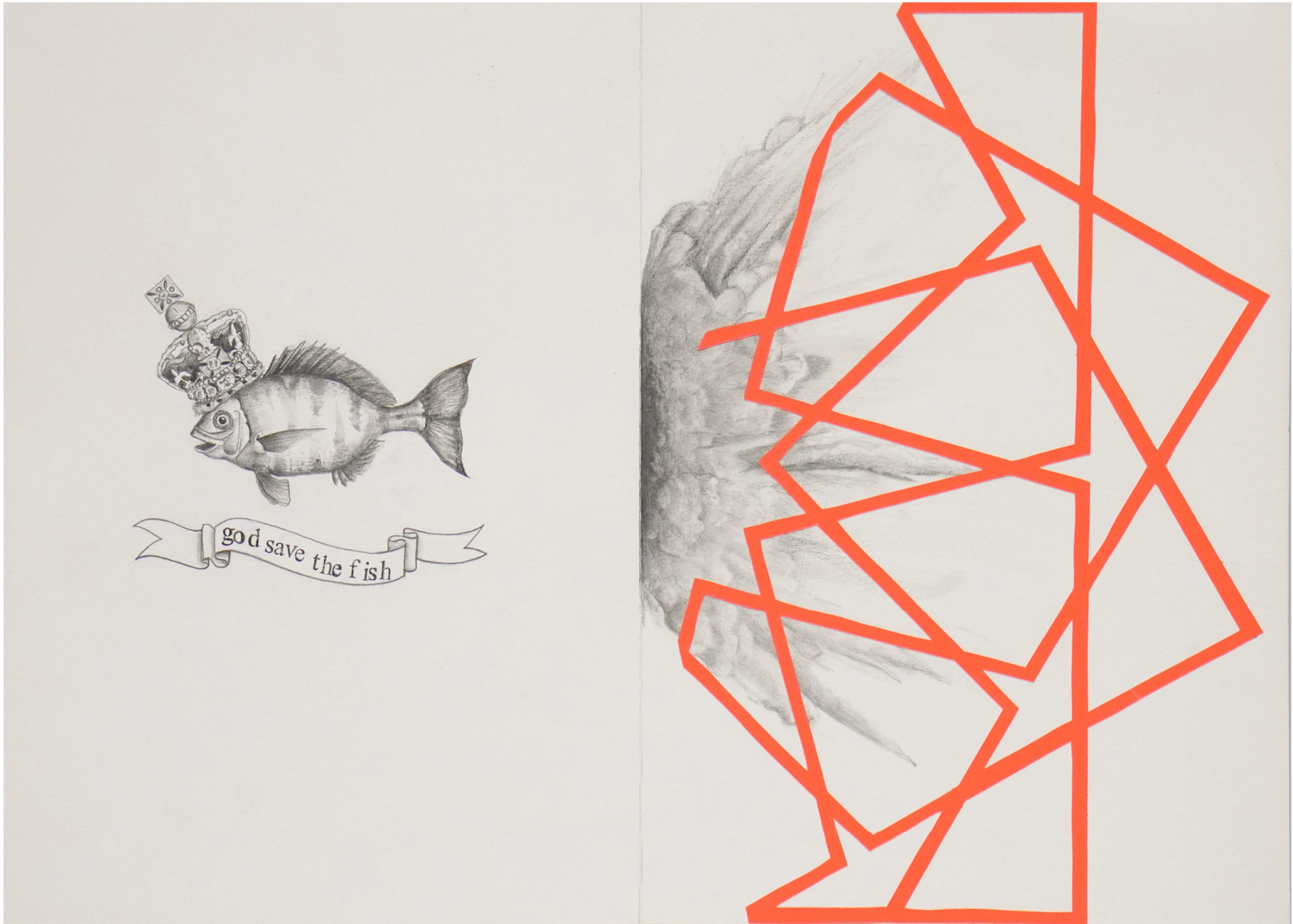
Sama | 28 x 21 inches | Graphite and ink on paper



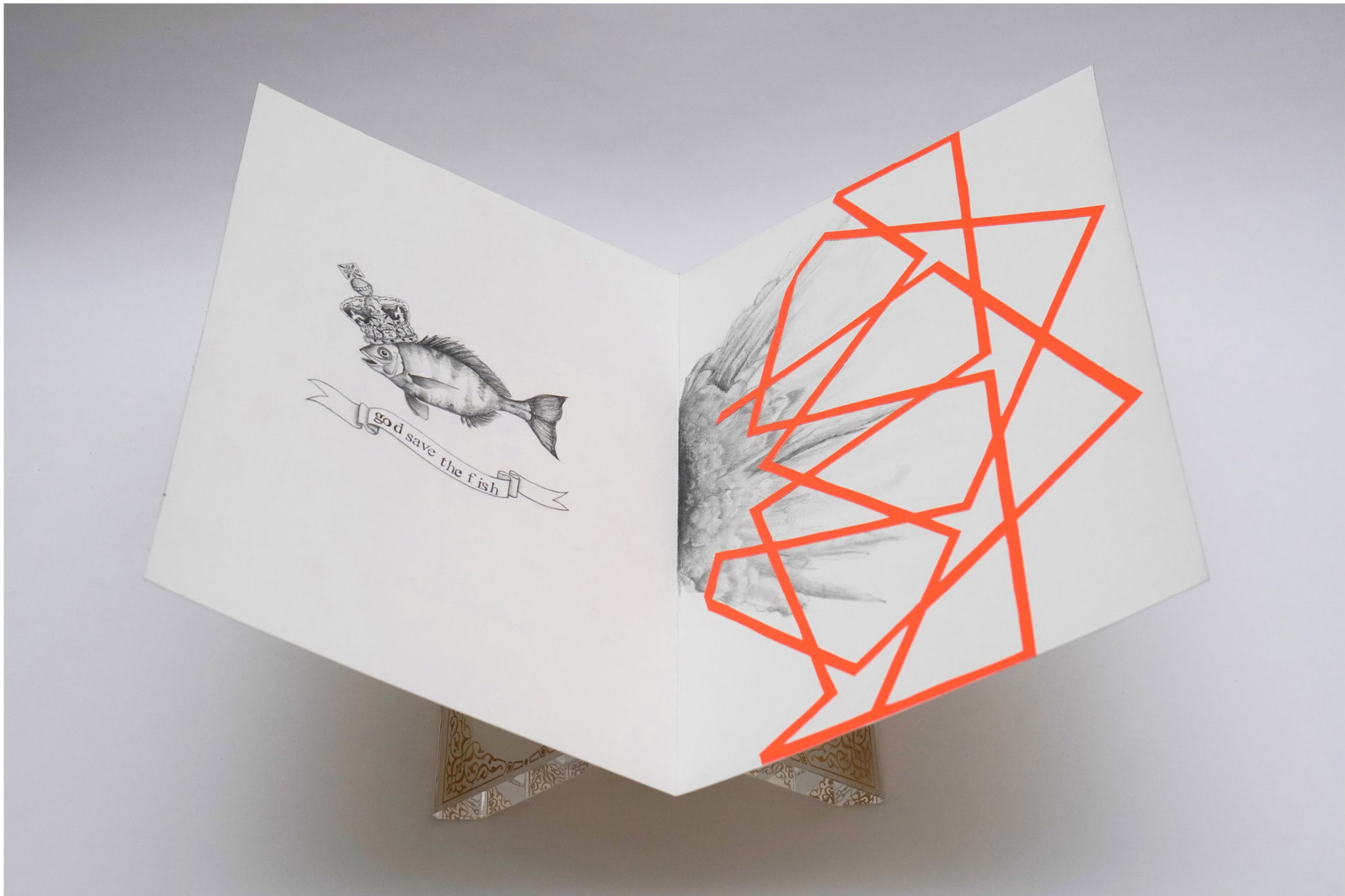
Ruined and the Eternal | 97 cm diameter | Mixed Media



Forgetting my lessons | 22 x 30 inches diameter | Graphite and gold leaf on paper



God save the fish | 14 x 20 inches diameter | graphite and paper cut drawing on paper



Installation View



Apartheid | 14 x 23 inches diameter | watercolor and graphite on paper



Installation View

*All sizes mentioned above are approximate, provided by the Artists

Artists Biographies

Marium Agha

Marium Agha was Born in 1982, Karachi, Pakistan. She studied Painting and Indo-Persian Miniature Painting from the Indus Valley School of Art & Architecture, Karachi, Pakistan, receiving her BFA in 2006. Thereafter she earned a Master's in Fine Art from the University of the Art's London, Central Saint Martin's in 2009. She completed a short course in Curating Contemporary Art from the Chelsea School of Art and Design, University of the Arts London in 2009. Agha has developed an original approach, incorporating elements of popular culture and theory in dialogue while deconstructing the historical narrative of love in imagery. Agha's art confronts and interrogates the given real and supposed representational that surrounds the trajectories outlined by borrowed cultures and ideals of self and others.

Working in the medium of tapestries, drawings and installations, Agha creates artworks that are a physical manifestation of our globalized sensibilities. Agha's primary materials are thread, fabric and found imagery which she uses to deconstruct an ideology in hopes to write a newer narrative.

She also Curated Shows in 2010: 'Homepage', ArtChowk Gallery, Karachi A show curated to encompass the diversity of five international artist rewriting the narrative of home, away from home.

She was nominated for the Abraaj Capital Art prize in 2012-2013.

She was nominated for the sovereign art prize 2021

She won the public vote prize for the sovereign art prize 2022

Meherunnisa Asad

Born in Peshawar, Pakistan, Meherunnisa Asad is a multi-disciplinary artist and designer with an innate fascination for nature and its relationship with human experience. Her work attempts to perpetuate the legacy of the applied arts by infusing it with subtle minimalism, creating a contemporary aesthetic that resonates with the traditional decorative techniques of Pietra Dura (stone mosaic), Scagliola (plaster pouring) and Cloisonné (enameling) that she employs. From an early age Asad was surrounded by art- the fabled bazaars of the historic city of Peshawar were a few kilometers away and many an afternoon was spent rummaging through antique shops with her mother and siblings. These childhood experiences piqued her interest in traditional art forms which was further crystalized through her position as conservation architect at the prestigious Aga Khan Historic Cities program.

As someone who grew up in a region that has been deeply affected by conflict and has had a constant influx of individuals displaced by the war in Afghanistan, Asad's work is often inspired by the ways in which people find beauty amidst unimaginable hardships. This interest in depicting a unique and often unnoticed consequence of conflict and displacement has culminated in a series of art and limited edition objects titled 'War Gardens'. It is through this series that she bridges the collective's past with the present and its ethos of collaborating with displaced master artisans under a larger theme that revolves around nature and its resilience in finding ways to grow in harsh conditions.

Meherunnisa Asad has carried LÉL, the artistic collective that her mother Farhana founded three decades ago in her garage, to an internationally acclaimed studio that has exhibited at major shows including the London Design Biennale, Design Miami, Milan Design Week, London Design Fair, Sharjah Art Week, Dubai Design Week and featured in leading publications such as the Financial Times, Asia Society, Vogue, Elle Decoration, Architectural Digest and Harper's Bazaar. In 2019, she was awarded a grant by the Gates Foundation.

Meherunnisa Asad is a graduate of the National College of Arts, Lahore and Pratt Institute, New York.

Simeen Farhat

Simeen Farhat was born in 1968, in Karachi, Pakistan. Since 1992, she has been residing in the US. She has shown extensively in the US, Europe, Middle East and, Pakistan. Some of her major solo shows include: New York City, Philadelphia, Dallas, Houston, London, Dubai, Abu Dhabi, Sharjah, Bahrain, Kuwait and Karachi. Other important group shows include Germany, France, Switzerland, Austria, 56th Venice Biennale.

She has been invited into numerous museum exhibitions including Asia Society Museum, Houston, Arlington Museum of Art, Ithra Museum, Dahrn, KSA, The Grace Museum, Abilene, TX, TX Biennale, 2009, Sharjah Museum, National Gallery, Islamabad.

Her name and her works have been mentioned and written about in major publications, and catalogues such as: NY Times, Elephant Magazine, Selection Magazine, Voteragent, Contemporary Practice Philadelphia Inquirer, Dallas Morning News, Dallas Observer, Art and Seek, Artlies, Art and Culture, Houston Chronicle The Daily Dawn, Nuqta Art Magazine, Geo News, Canvas Magazine, Harpers' Bazar, Khaleejinesq, and Kuwait, India Times, India Today, India Art Journal, Glasstire, TX.

She has been invited for artist residencies at Xerxes Foundation, Hampshire, London, Oryx Foundation, Lucerne, Switzerland, Woman's Studio Workshop, Woodstock, New York, Coronado Studios, Austin, TX.

Her works have been placed in numerous public and private collection including: The New Museum, Saudi Arabia, Four Seasons Hotel, Dubai

US Consulate, Jeddah, Saudi Arabia, Ammar Architecture Group, Bahrain Mesa Community College, US, Uptown Dermatology, Abu Dhabi Palace Tudor Pickering Holt and Co, Houston, TX, Bur Juman Arjaana Rotana Hotel, Dubai, UAE, Peninsula Hotel, France, Four Seasons Hotel, Dubai.

Simeen Farhat received her MFA from Texas Christian University, Ft. Worth in 2000 and her BFA from Arizona State University, Tempe, AZ in 2000.

Huma Shoab

Huma is a Dubai based artist of Pakistani origin, raised in Saudi Arabia. She did her bachelors in Fine Arts (BFA), National College of Arts, Lahore Pakistan. Having a deep connection with diverse cultures embeds richly in her practice. She is a graduate of National College of Arts in Lahore, Pakistan. Represented by the renowned XVA gallery and Morrow Collective she has also shown successfully with galleries like The Foundry Downtown and Tashkeel in Dubai while scoring shows with the curator/writer Anna Seaman. Recently she was endorsed by Saatchi's curator Rebecca Wilson and was selected to be the featured artist for Saatchi art.

Selected Exhibitions

2021: Into the Revolution, curated by Morrow collective at Foundry Downtown, Dubai UAE.

2021: Solstice at XVA, Dubai UAE

2021: Made in Tashkeel 2021 at Tashkeel, Dubai UAE

2021: Genesis, online NFT show curated by Morrow collective, Dubai UAE

2021: "Silent Confabulations" solo show at XVA gallery, Dubai UAE

2021: The world is too much with us Curated by Anna Seaman at Alliance Française and Dubai sustainable city, Dubai UAE

2020: Wolftone at XVA curated by Anna Seaman, Dubai UAE

2019: Made in Tashkeel at Tashkeel Dubai UAE

2018: Made in Tashkeel at Tashkeel Dubai UAE

2013: Traveling bear show curated by Clara Gebran XVA, Dubai UAE

2011: Mater bin Lahej gallery Dubai UAE

2006: National annual show Alhamra gallery Lahore Pakistan

2005: VM art gallery Karachi Pakistan

2005: Nairang gallery Lahore, Pakistan

2004: Degree show National college of arts Lahore, Pakistan

ArtSoch Contemporary

ArtSoch Contemporary was launched in 2020; since then the gallery has become a prominent destination for modern and contemporary art from Pakistan. We showcase a broad spectrum of art, from auspicious emerging artists , to promising young art graduates. Our exhibitions feature a mix of regional and international contemporary art from the South Asian diaspora working with diverse media, whose practices are rigorously researched, idea-led and represent our times.

We aim to embrace a collaborative, inclusive, curatorial approach to nurture new talent by offering artists a dynamic and comprehensive platform through which they can be introduced to local and international collectors. We work closely with designers, architects and public art project commissions to bring forth ideas.

ArtSoch also provides art consultancy for collectors , museums and the corporate sector with a vigilantly curated collection of art by emerging and established artists.

The Curator

“Having lived almost all my life out of Pakistan, when I returned to Pakistan three years ago, I had already dedicated a considerable hobby and passion time to perusing art in both galleries and art museums around the world. I’ve studied literature history as well as fashion design in Sorbonne and Parsons, Paris. I have been a couture designer and as well as a keen contemporary art collector for over 15 years; associated with collector’s circles and design councils in the Middle East. However, nothing that I had seen or experienced had prepared me for the artistic explosion in our contemporary times that I’ve witnessed in Pakistan in such a short span of time.

Its exciting to exist in this art world of today, and to explore messages as well as interpretations and methods of the contemporary artists of now - striving to depict many beautiful forms of art, using materials and techniques from our past, present and future. Artists from Pakistan are breaking boundaries not just in use of traditional media but also of geographic limitations - they’re exhibiting globally, landing in museum collections as well as getting both jury and people’s choice awards - Let’s celebrate art now and beyond in Pakistan, 2023.”

Amira Haroon
Lahore, March 2023



ARTSOCH

LOCATION





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