



ARTSOCH
CONTEMPORARY

Presents

"AIK KAHANI SAU AFSANAY"

'KUCH AUR ANKAHI SI KAHANEEDAN'

Amaan Aslam | Aqeel Solangi | Eman Obaid
Fizza Aslam | Ghania Badar | Monazza Fatima Naqvi
Mughess Riaz | Nayyar Iqbal | Noreen Ali
Raza Ur Rehman | Saqiba Suleman | S.M Raza
Sumera Javad | Yasmeen Salman



Curated by **FS Karachiwala**



Curatorial Note

“AikKahaniSauAfsanay” is part of a captivating series of shows with diverse themes, each distinguished by its unique thematic exploration. In this edition, the spotlight falls on ‘KuchAurAnkahi Si Kahaneeyan’ (Some More Untold Stories), where artists ingeniously weave narratives that intertwine with varied elements of artistic expression. The artists are given an unbri-dled canvas to articulate their tales through an array of mediums and styles, thereby fostering a splendid tapestry of artistic diversity.

The exhibition’s vision is to curate an art exhibition that covers in a multidimensional and immersive journey. Each artwork serves as a pivotal chapter, collectively forming an intricate narrative tapestry that indicates viewers to extract the concealed narratives covered within the art’s layers. The goal is to captivate the audience, catalyze reflection, and cultivate a profound admiration for the intricate art of storytelling.

FS Karachiwala

Amaan Khalid

Artist Statement:

After studying Geography and experiencing diverse cultures, I'm intrigued by the connection between people and their environments. My art uses maps to link past, present, and future, merging nostalgia, transience, and uncertainty.

At Jahangir's Tomb, the blurred line between restoration and replication raises questions. The ongoing restoration work seems to erase stories, disconnecting past and future. I perceive historical structures as living entities that hold tales of various eras. This tomb, witness to countless stories, now crumbles due to neglect.

My artwork reinstates the site symbolically by displaying its architectural plan, aiming to undo the tragedy. Using chalk frottage and paint, I capture the frescoed walls, preserving the ruins of the past. This ongoing series highlights art's role in conserving heritage, reminding us of our place in history and our ties to the world.

Biography:

Amaan's artistic journey is a captivating blend of cultural exposure and academic pursuits. Born in the Netherlands and later residing in Pakistan, Amaan's artworks are a culmination of his experiences. With degrees in Geography, Economics & Environment and Fine Arts, as well as a Masters in Visual Islamic & Traditional Arts, Amaan's creations are a fusion of diverse mediums and influences. His works intricately weave together traditional aesthetics, architectural motifs, and contemporary themes, resulting in captivating pieces that resonate with global audiences.



Jahangir's Garden | 16 x 16 inches | Natural pigments & watercolour on hemp paper



Fragmented Fresco | 9 x 13 inches | Natural pigments, chalk & watercolour on hemp paper

Aqeel Solangi

Artist Statement:

Aik Tha Raja... and Aik Thi Rani... are the paintings of two String puppets tied with strings, handled from 'above'. The background is somehow unidentified, sort of constructed place like stage itself in any theater. Stage where puppets are emerging out of dark background with a lit halo spotlight filled with periwinkle flowers.

Titles are taken from the most famous nursery rhyme in Urdu language of the same name Aik Tha Raja, Aik Thi Rani... I am utterly fascinated with this whole stance of painting an amalgamation of folklore with folk theater (Putli Tamasha) as I used to perform as a puppeteer with Puppeteers NCA Society in 2001-02 and during that time I performed on the stages at Alhamra Cultural complex Lahore, Ghulam Ishaq Khan Institute of Technology (GIKI) besides National College of Arts, Lahore. Later, I used to see the live puppet performances at the PNCA National Puppet Theater adjacent to Liaquat Memorial Hall Liaquat Bagh Rawalpindi, performed for the public every month.

Biography:

Aqeel Solangi, an accomplished artist from Ranipur, Sindh, holds an impressive academic journey. He graduated with honors in Painting from the National College of Arts, Lahore, in 2003, and later earned dual Master's degrees, one in Visual Art and another in Fine Art (with merit), from esteemed institutions in the UK. Notably, he received the renowned International Charles Wallace Pakistan Trust Visiting Artist Fellowship for the Prince's School of Traditional Arts, London, in 2006. Aqeel is currently an Associate Professor and Head of the Painting and Sculpture departments at the National College of Arts, Rawalpindi.

His artistic prowess has been showcased both nationally and internationally. His participation in the 2013 Pakistani Artists' workshop in China and his recognition as a 'A Vision of the Future-2006' Young Artists Award recipient by the Lahore Arts Council are significant milestones. Aqeel's works have been critically reviewed by experts and he has contributed to the field of education and art through his multifaceted career. He resides in Rawalpindi, continuing to enrich the art world with his creations and commitment to education.



Aik Tha Raja... | 20 x 27 ¾ in. | Acrylic on canvas



Aik Thi Rani... | 20 x 27 ¾ in. | Acrylic and oil on canvas

Eman Obaid

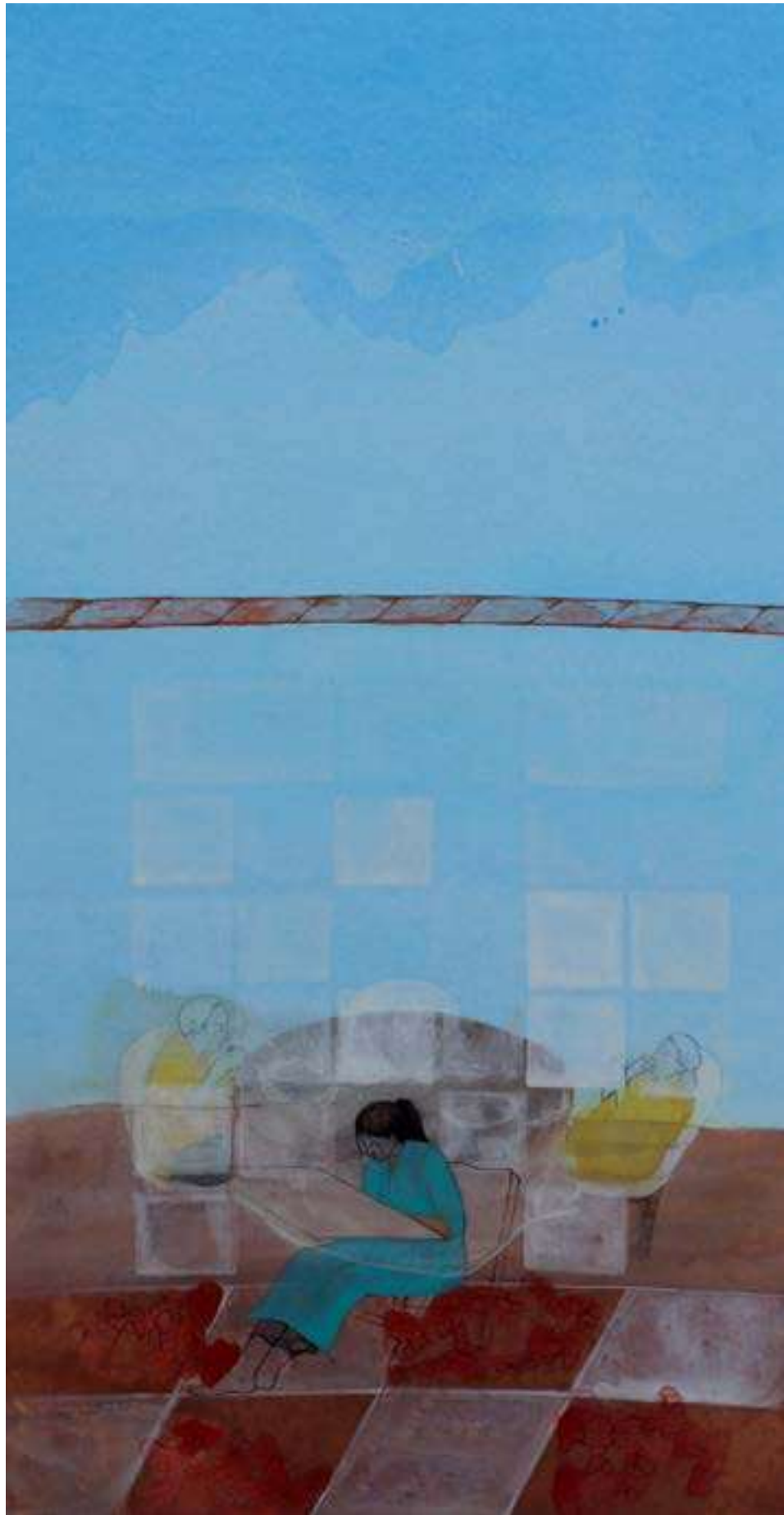
Artist Statement:

I explore the human soul as a vast landscape, using gouache to create open scenes with limitless skies and fertile ground. Each layer of translucent paint adds its own unpredictable life, like separate souls coexisting. I depict translucent figures in everyday activities within private spaces, showing the contrast between existence and unawareness. Through my art, I encourage viewers to reflect on the oddity of life's routines and our detachment from our true selves, exploring our identities.

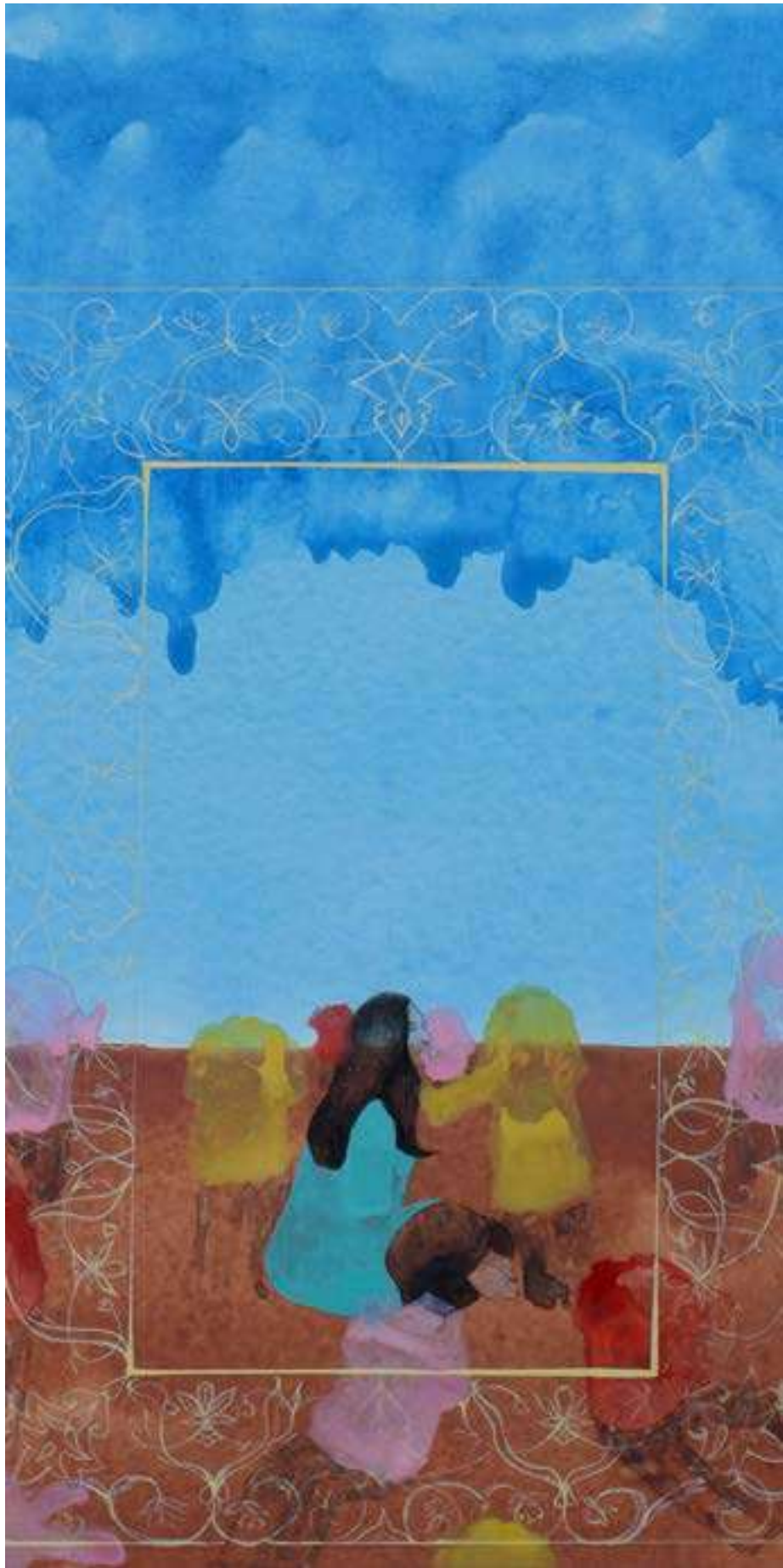
For the exhibition 'Aik Kahani Sau Afsanay,' I've crafted a series of artworks that capture the ordinary yet fleeting moments of a young woman's life. She seeks to discover her true self beyond the roles of a friend, lover, and daughter. I've chosen to portray her in the quiet moments of the day, often overlooked, where she endeavors to connect with her inner essence and liberate herself.

Biography:

Eman Obaid, a thought-provoking artist based in Rawalpindi, brings a unique introspective approach to her artworks. Her background in traditional miniature painting informs her creative process, enabling her to explore the complexities of human behavior and psyche. Eman's use of traditional mediums and innovative layering techniques showcases her ability to transform her observations into visually captivating expressions. With a passion for illustration, Eman also contributes to the world of storybook illustration while continuing her exploration of art.



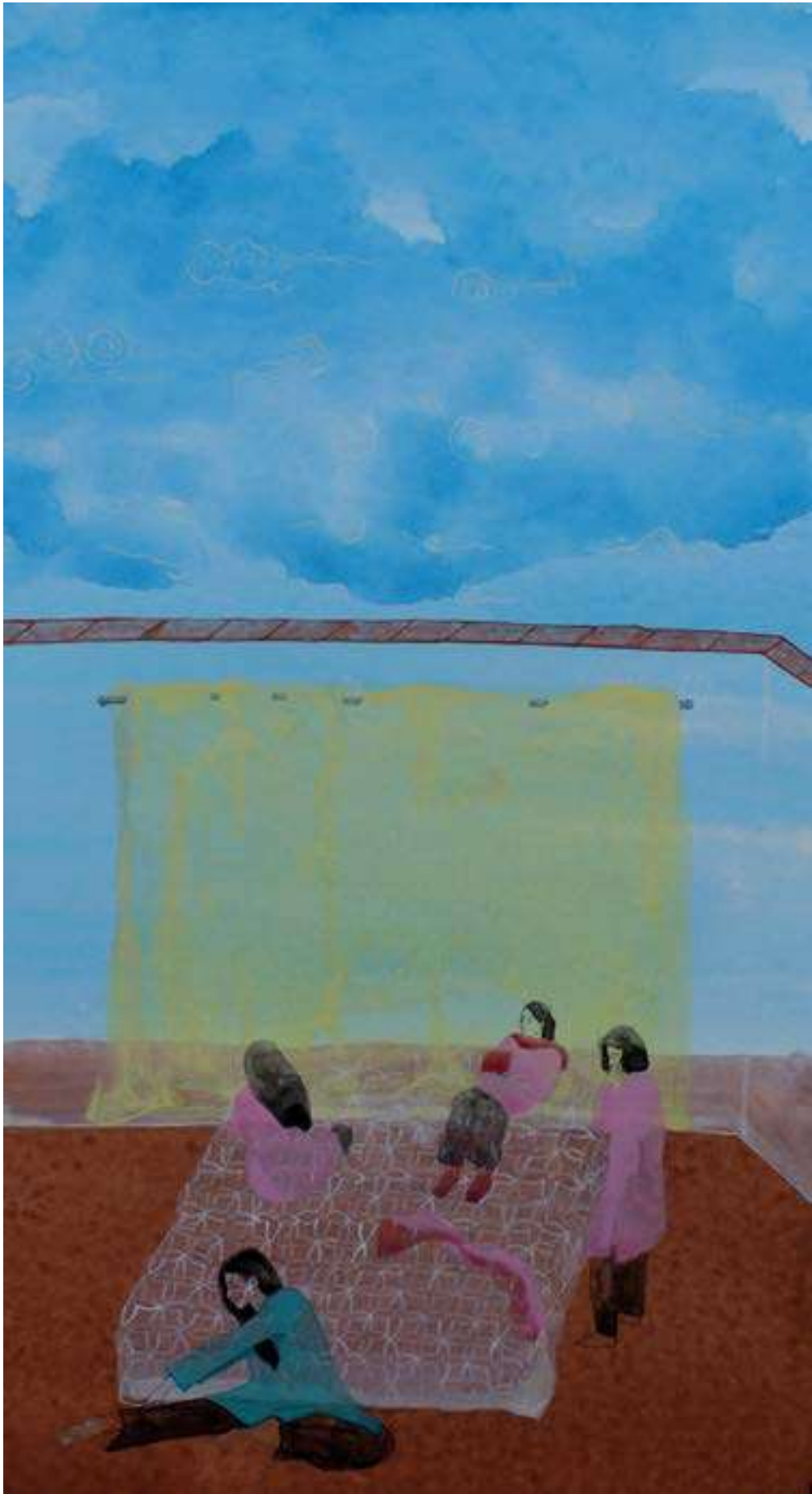
Through Your Window | 15 x 8 inches | Gouache on Wasli



Fragments of You | 15 x 8 inches | Gouache on Wasli



Within Her Borders |15 x 8 inches | Gouache on wasli



All of You | 15 x 8 inches | Gouache on Wasli

Fizza Aslam

Artist Statement:

With the state of the nation worsening, we must empower and embolden our women now more than ever. It is crucial to introspect and question the notions that have long made spaces unsafe for women all across the country. They should not have to shrink their existence in order to feel safe.

The only way forward is to actively fight against tropes that have made society complicit in such atrocities for centuries.

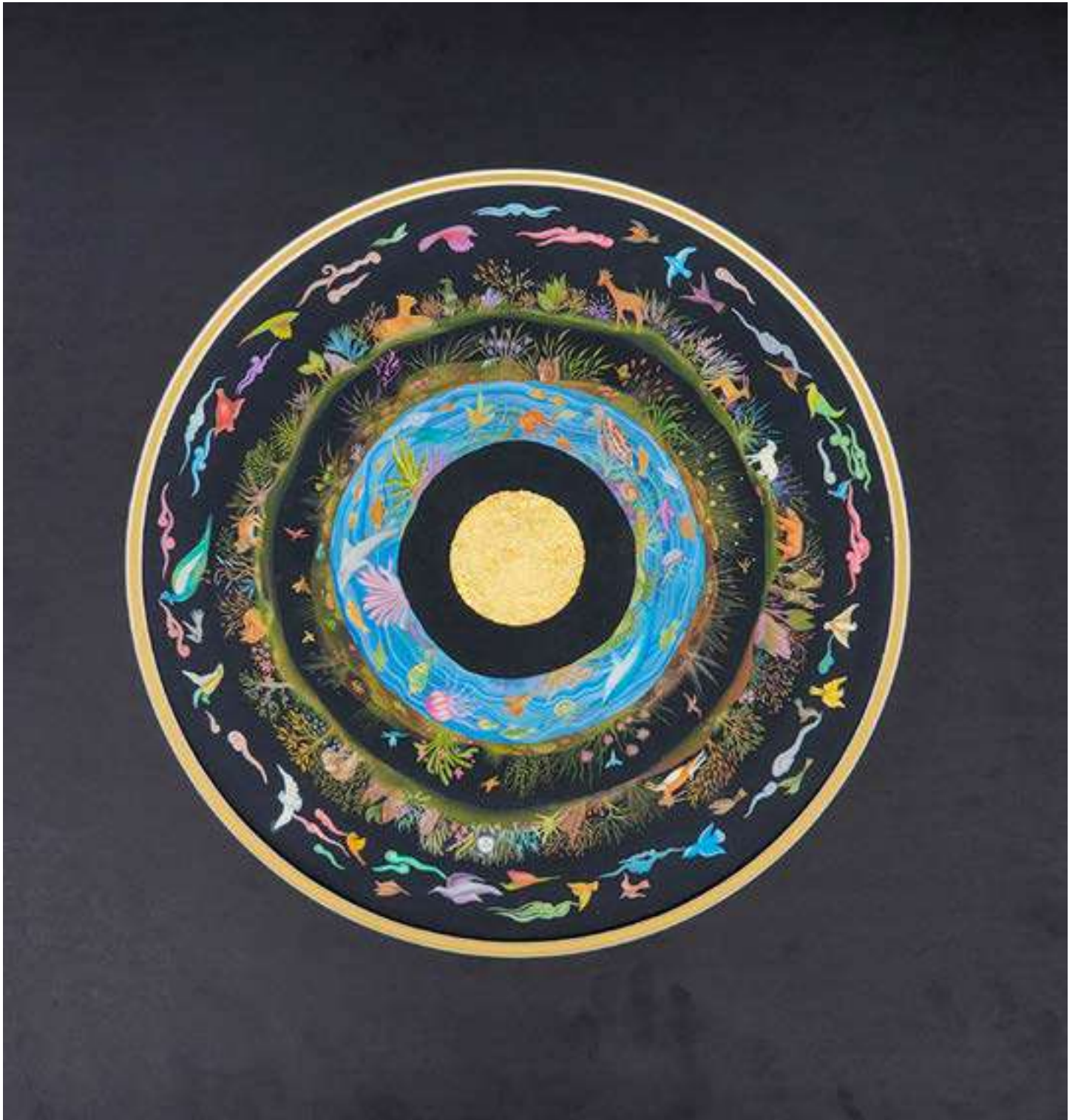
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Gard -e- Asman |14 inches radius | Gouache, Water Colour, Gold Leaf On Black Wasli



Takhleeq- e - Makhluqat |15 x 8 inches | Gouache, Water Colour, Gold Leaf On Black Wasli

Ghania Badar

Artist Statement:

'Tell your story', the world says to us. What are you, without a word? Don't just stand there mum in terror, make medicine out of what has happened to you. Create pottery and poetry with what pain and pleasures were sent your way. The work I am presenting in this festive show, 'Aik Kahani Sau Afsanay', welcomes me back into the celebration of Life through creation of all sortsof art and ideas. It's a feeling of a 'mela' for me, where I share some of my concerns that have touched me deeply in my life. The fragile and vulnerable, imperfect and impermanent nature of humans in relation to their environment, the sense of belonging and inclusivity, and the effects of harsh, hostile conditions, rejection, and ostracization. Coming out open and transparent, baring yourself emotionally nude against the facades and deceptions that society conforms to, hiding our despair and realness, which no doubt is somewhat private but is also the core place for all sickness. Reveal to heal. And storytelling and art is such a great tool for it.

Biography:

Ghania Badar, a prolific ceramicist, educator, and entrepreneur, channels her passion into creating compelling works. Graduating with Honors from the National College of Arts, Lahore, in 1999 with a degree in Ceramic Design, Ghania's journey has been marked by continuous learning and artistic growth. Herfascination with human psychology and relational dynamics finds its way into her ceramics and teachings. Ghania's work has touched various facets of art and education, making her an inspiring figure in the artistic community. Ghania Badar, a prolific ceramicist, educator, and entrepreneur, channels her passion into creating compelling works. Graduating with Honors from the National College of Arts, Lahore, in 1999 with a degree in Ceramic Design, Ghania's journey has been marked by continuous learning and artistic growth. Herfascination with human psychology and relational dynamics finds its way into her ceramics and teachings. Ghania's work has touched various facets of art and education, making her an inspiring figure in the artistic community. Ghania Badar, a prolific ceramicist, educator, and entrepreneur, channels her passion into creating compelling works. Graduating with Honors from the National College of Arts, Lahore, in 1999 with a degree in Ceramic Design, Ghania's journey has been marked by continuous learning and artistic growth. Herfascination with human psychology and relational dynamics finds its way into her ceramics and teachings. Ghania's work has touched various facets of art and education, making her an inspiring figure in the artistic community.



A Rose | 12 x 6 x 6 inches | Terracotta, Melted Glass



Om | 6 x 6 x 6 inches | Ceramic, Low temperature gold Bronze Glaze



Unfinished Melody | 5 x 8 x 8 inches | Terracotta, low temperature glaze



Mitthay | 4 x 8 x 8 inches | Terracotta, Burnished



Pretty Dysfunctional | 6 x 10 x 10 inches | low temperature glaze and stains



Homecoming | 6 x 4 x 8 inches | Ceramic, Low temperature glazes

Monazza Fatima Naqvi

Artist Statement:

They call the stories to be timeless ...
As, either it might have happened once, or has happened twice ...
There always will be a 'Protagonist', ...
a garden 'Full of Roses'
A 'Broken Garland' or a 'Glass shoe' ...
And an 'Ever-after'

Though ...

A story is not supposed to end ...
Where the protagonist passes through the 'Rose Garden', but comes out with thorns on his clothes
...
And when the glass shoe doent fit anyone ...
and no one knows, whom does the 'Broken Garland' belongs too...
And when... the prince is still awaited ..
The Story is yet to unfold further...
...

From every thorn,
Each scratch,
Is a Holy Requiem
of Resurrection...
while walking through,
The Rose Garden!

Biography:

Monazza Fatima Naqvi is a multi-faceted creative force, excelling as a Visual & Performing Artist, Educationist, and Horticulturist. Her academic journey includes a Bachelor's degree in Fine Arts and a Master's degree in Media Studies. As a Lecturer at University of Karachi and SZABIST University, Monazza imparts her knowledge and passion for the arts. Drawing inspiration from theatre and storytelling, her artworks embody a fusion of various mediums. With a keen eye for detail and an affinity for nature, Monazza's creations reflect her rich blend of artistic and horticultural pursuits.



'ONCE UPON A TIME' | 16 X 21 x 1 inches | Inkjet Print on Polypropylene-based paper



'TWICE UPON A TIME' | 16 X 21 x 1 inches | Inkjet Print on Polypropylene-based paper



'THE BROKEN GARLAND' | Diameter = 14 inches , depth = 1.5 inches | Inkjet Print on Polypropylene-based paper



'THE PRINCE NEVER CAME...' | 38 X 20 X 1 inches | Inkjet Print on Polypropylene-based paper



'THE PROTAGONIST' | Diameter = 14 inches, depth = 1.5 inches | Inkjet Print on Polypropylene-based paper



'THE ROSE GARDEN' | Diameter = 39 inches , depth = 1.5 inches | Digital Print on Canvas

Mugheez Riaz

Artist Statement:

In my view, the title “aik kahani sou afsanay” unfolds life experiences, sentimentality and its long journey in earthy sojourn as one has to pass through. In my inked ideas, an endeavour has been exerted to portray all these things in my painting which is dedicated one of renewed and we ‘ll read Urdu poet parveen Shakir poem “Gham e Ashqi tera shukaria”

کبھی زک کے کبھی جہل دیے کبھی چلتے چلتے بھٹک کے
یونہی عمر ساری گزار دی یونہی زندگی کے ستم سے

کبھی بند میں کبھی ہوش میں تو جہاں ملا تجھے دیکھ کر
نہ نظر ملی نہ زبان ملی یونہی مر جھٹکا کے کر کے

کبھی لطف پر کبھی چشم پر کبھی ترے حسین وجود پر
جو پسند تھے میری کتاب میں وہ شعر سارے بکھر کے

مجھے یاد ہے کبھی ایک تھے مگر آج ہم ہیں جدا جدا
وہ جدا ہوئے تو سنور کے ہم جدا ہوئے تو بکھر کے

کبھی عرش پر کبھی فرش پر کبھی ان کے در کبھی در بدر
غم عاشقی تیرا شکر یہ ہم کہاں کہاں سے کر کے

Biography:

Mughees Riaz, a distinguished artist born in 1971 in Pakistan, has left an indelible mark on the national art scene. Hailing from a family deeply immersed in the arts, Mughees' passion led him to complete a BFA, MFA, and M.Phil from the University of the Punjab Lahore. With a profound connection to landscape and figurative painting, he has developed a style that intertwines traditional aesthetics with his unique symbolism, exploring multi-layered concepts. Mughees' artworks have graced prestigious exhibitions worldwide, earning him numerous awards and accolades. His dedication to artistic exploration, combined with his commitment to education, has solidified his position in the realm of Pakistani art.



Eik Kahani Soo Afsane | 36 x 24 inches | Oil On Canvas

Nayyar Iqbal

Artist Statement:

Peeping out from the window of a car when I used to go to college, or when I used to gaze around when traveling on a street, I often became totally immersed in my surroundings. This was especially the case for Lahore. I inhaled local scents, and the abstract gradually began to take concrete form. I have always tried to translate this feeling onto the canvas. As such, my paintings often reflect where I grew up, the essence of Lahore life, which holds a special place in my reminiscence as I now live abroad. The lifestyle and the stories of the seemingly ordinary are what I hope to convey through a discerning eye. I hope you relate to these moments and stories and enjoy my work.

Biography:

An American-Pakistani artist, Nayyar's vibrant works encapsulate the essence of street scenes, urban landscapes, and daily life. With a deep-rooted passion for painting, Nayyar's artworks effortlessly blend the beauty of cities' architecture with the rhythms of daily existence. Exhibiting in various settings, including personal showcases, Nayyar's ability to communicate the visual allure he perceives through his paintings is a source of immense gratification. Nayyar's artistic journey continues to evolve, promising further captivating explorations of cityscapes and human interactions.



Afternoon in Anarkali |24 x 1 x 30 inches | Oil On Canvas



Evening Scene | 16 x 1 x 20 inches | Oil On Canvas



Peak into a Dream | 16 x 1 x 20 inches | Oil On Canvas

Noreen Ali

Artist Statement:

I am you, and you are me,
In parallel realities, we exist, you see.
Often detaching from our orbits to interchange,
Aren't we migratory birds, circling dimensions in search, not estranged?

In my work, I delve into the interplay of coexistence between human identity and the natural world. Encapsulating the essence of this connection – a reminder that we, as humans, are intricately woven into the fabric of nature.

I visualize parallel realities where humanity and nature coexist in harmony. These realms exist side by side, each influencing and being influenced by the other.

I aim to capture the unbreakable bond between humans and nature, emphasizing that we are not estranged entities. Instead, we are integral parts of a larger, shared narrative. This narrative unfolds in the cycles of life, the seasons, and the undeniable interconnectedness we witness. In essence, my work stands as an ode to the unity we share with the natural world.

Biography:

Noreen Ali, born in Karachi in 1994, embarked on her artistic journey by attaining a BFA degree from the Indus Valley School of Art and Architecture in 2015. Noreen's art reflects her adventurous spirit as she explores various mediums, including printmaking, painting, video art, and performance art. Her creative process revolves around the concept of psycho-geography, delving into the intricate relationships between humans and the natural world. Noreen's thought-provoking artworks question the modern world's rapid pace and its impact on our connection with nature, enticing viewers to reflect on these vital issues.



Chair | 20x 30 inches | Woodcut print on Archival Paper (No editions)



Koonjh in the Shower | 30x44 inches | Woodcut collage on archival paper



Boy, chair and the fishes | 30x44 inches | Woodcut collage on archival paper



Under the Eucalyptus | 18 x 23 inches | Woodcut collage on Eco-printed Eucalyptus paper

Raza Ur Rehman

Artist Statement:

I began this body of work during my stay at Swabi (KPK). As I was teaching Fine Arts in Women University Swabi. At that time while researching about the city of Swabi and its culture, I discovered that Swabi and its adjacent area has thousand years of history. There are many archeological sites of ancient civilizations like Ajanta, Gandhara, White Huns, Hund, Hindu and Muslim civilizations and other civilizations. I used to visit those sites regularly where I could see the ruins of those civilizations in layers under the ground. Every time those peeped artifacts which were mostly sculptures in excavated sites stunned me and pulled me back in the old times. Where I could feel the sumptuousness and grandeur of those sculptures. I always wanted to experience the passion of the creator of those sculptures. After returning to my studio I tried to recreate those sculptures in many own way by using the conventional and contemporary methods to feel the fondness of that man who created them, the final result of my art work was always in layers such as I witnessed the sculptures in excavated sites in layers. This process also give me a chance to interpret the existing concepts of Region, Religion, Cultures, Politics, Histories and Traditions of this region. The most interesting part of this process is to read the forgotten stories of past through artifacts.

Biography:

Raza Ur Rehman, currently based in Lahore, Pakistan, is a visionary artist with a BFA from the Punjab University College of Art and Design (2004) and an MFA (2015) from the same institution. Raza's artistic exploration redefines the narratives of South Asia by melding diverse mediums such as drawing, painting, sculpture, installation, and photography. Beyond his artistic pursuits, Raza is also an accomplished educator, holding positions as an Associate Professor and Head of Department of Fine Arts. His creativity and dedication have earned him recognition, with his art-work becoming a part of the permanent collection at Ambiance Boutique Art Hotels.



Stories Under the Dust. | 27 x 20 Inches | Mixed Medium



Sacred Red | 24x24 Inches | Mixed Medium

Saqiba Suleman

Artist Statement:

Visualization is quite simply the creation of a mental image in the mind's eye. It is the act of closing your eyes and trying to imagine something; this could be a character description from the book you are reading, or your own setting in a fictional world. To formulate pictures in my mind based on the activities in a story painting a character can be harder than it at first appears. It has to evoke who the character is and that means the artist must be skilled at using nonverbal, visual elements. For this show my work is about my vision of how a character might appear and the story behind the character. I decided to bring that character to life based on how I pictured her in my mind after reading books and novels at teenage.

I often find myself moved emotionally by visualization projects outcomes. Why? because they carry the promise of rendering the phenomena that are beyond the scale of human senses into something that is within our reach, something visible and tangible?

Biography:

Saqiba Suleman, born in 1984 and raised in Hasilpur, Punjab, is a seasoned artist who accomplished her master's degree in Fine Arts from the College of Art & Design, Punjab University in 2005, earning a gold medal for her exceptional achievement. With four solo exhibitions and multiple group shows across Pakistan, Dubai, and London, Saqiba's work resonates internationally. Her artistic creations have graced the pages of prestigious magazines such as Harper's Bazaar India and Verve Magazine India. Notably, her painting adorned the cover of the award-winning author Anuradha D. Rajukar's book "AMERICAN BETIYA," published by Penguin Books USA. Her distinctive style primarily revolves around oil and acrylic on canvas, often portraying figurative poses with impactful floral visual elements.



Laykha 1 | 15 x 18 Inches | Oil On Canvas



Laykha 2 | 15 x 18 Inches | Oil On Canvas

S.M Raza

Artist Statement:

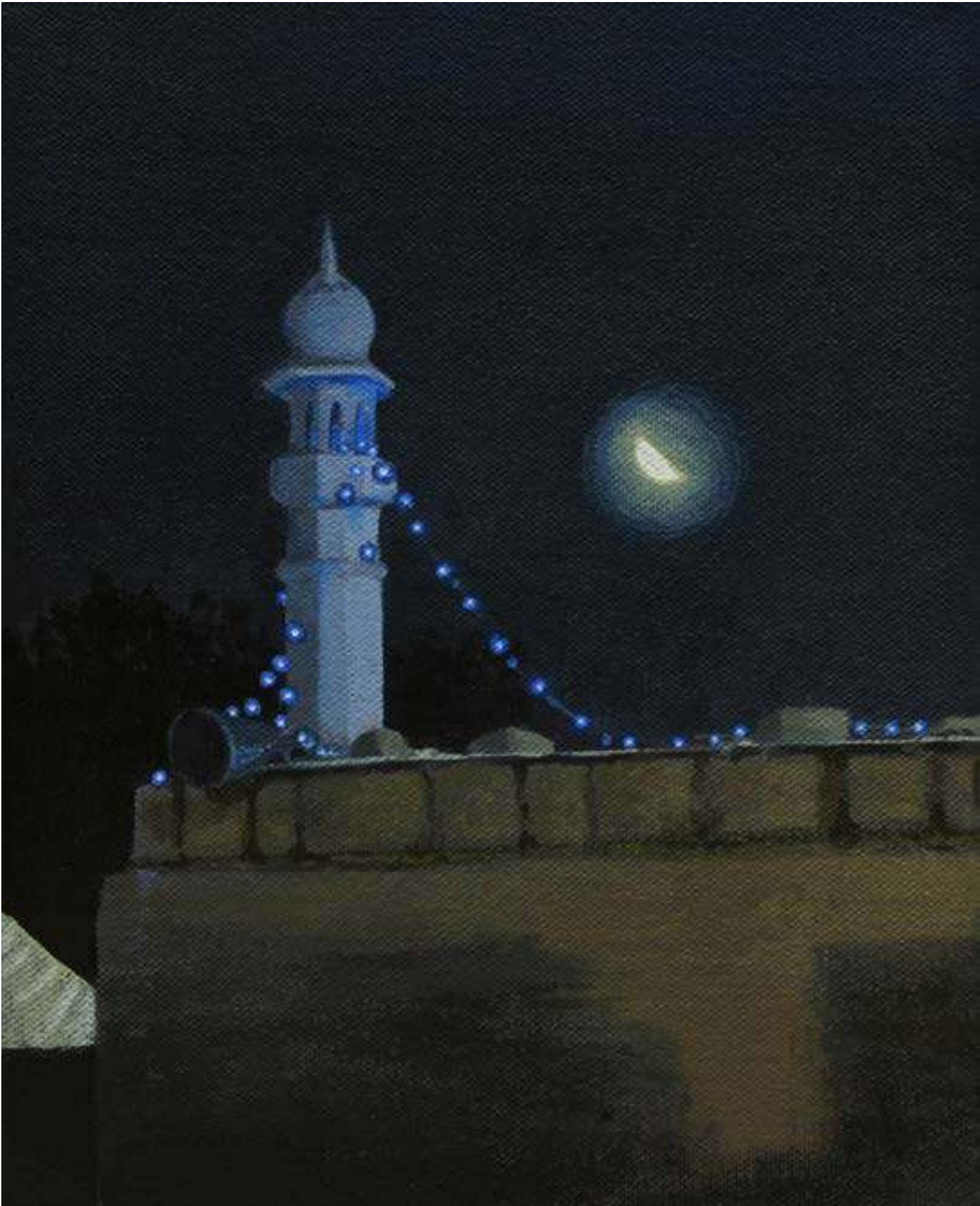
What is all this struggle and search about? What do we really want?

Are we seeking the truth? Or are we just searching for proof of the truth we already know in our heart of hearts?

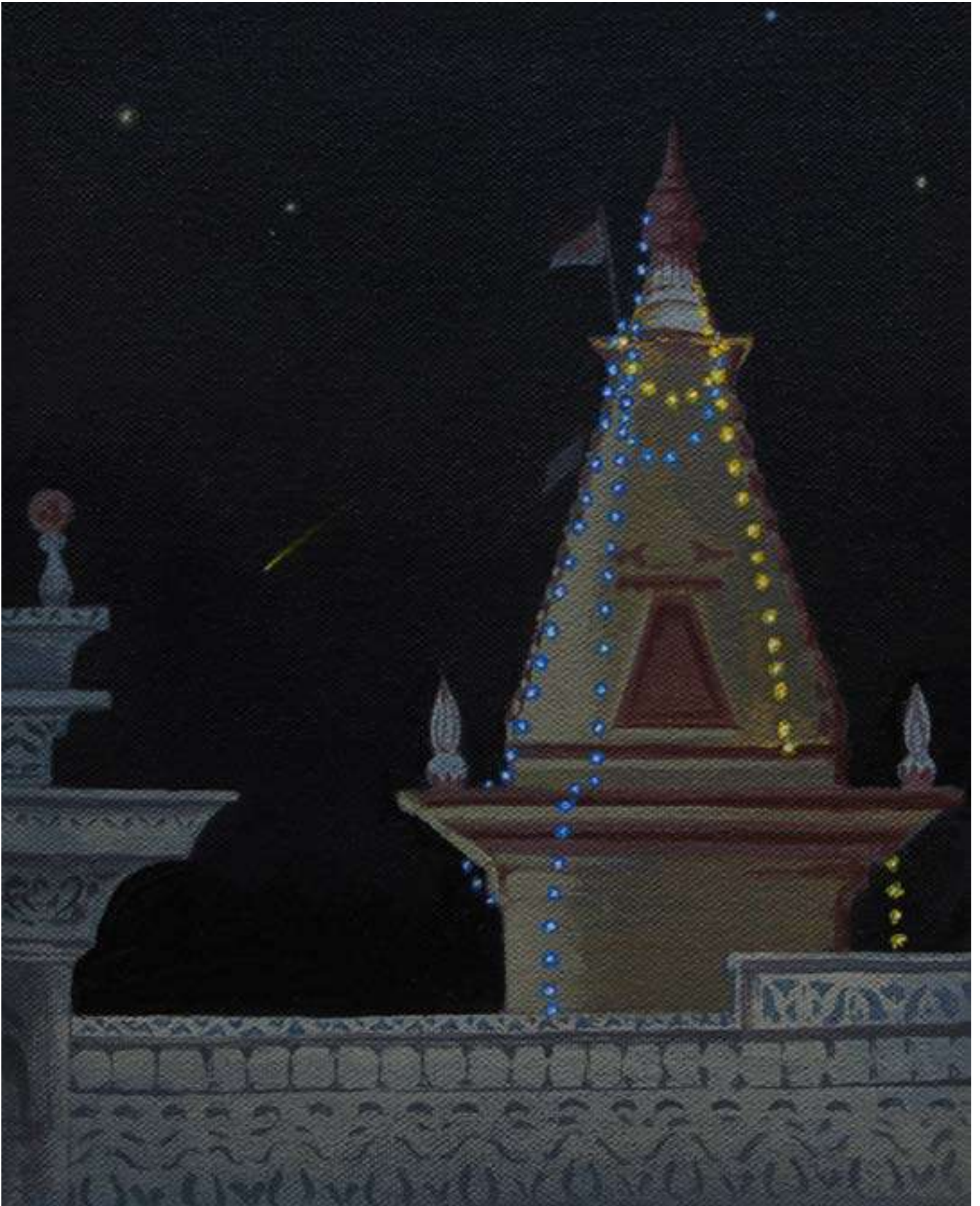
Could it be that the answers are all around us, and all we needed was a light to see them?

Biography:

S.M. Raza is a multi-talented artist, muralist, and educator. His work has earned acclaim on both local and international stages. Raza's artistic endeavors encompass a rich spectrum, from solo exhibitions such as "An Ode to Silence" and "Pipe Dream" to his role as a Senior Concept Artist at Waadi Animations. His passion for teaching extends to his role as an educator at Beaconhouse Cambridge Campus and AIMS Karachi. With a finger on the pulse of creativity, Raza's journey unfolds as a dynamic fusion of artistry and education.



Gloomy Night 01 | 8 x10 Inches | Acrylics On Canvas



Gloomy Night 02 | 8 x10 Inches | Acrylics On Canvas



Gloomy Night 03 | 8 x10 Inches | Acrylics On Canvas

Sumera Javad

Artist Statement:

Love is an emotion that keeps people bonded and committed to one another. Without love, it's difficult to see how the human species could have evolved. No matter the differences in the way love is experienced, one thing remains common for all: we as humans are social animals who have a deep fascination for it.

Biography:

Dr. Sumera Javad is an esteemed artist and educator. She currently serves as the Principal and experienced instructor of Studio Practice in fine arts at the College of Art and Design, University of The Punjab, Lahore. Her artistic focus explores themes of identity and self-expression, often using the female form as her medium. Noteworthy solo exhibitions in prominent cities like Karachi, Islamabad, Lahore, and even abroad in England enrich her portfolio.

Beyond her personal artistry, Sumera Javad leads the "Karbath" artist residency since 2017, offering a platform for emerging and established artists to embrace diverse styles. Her teaching journey has guided many doctoral and postgraduate scholars, reinforcing her status as a dedicated researcher. Her global scholarly impact includes numerous publications in research journals.



“ Other days 1 “ | 2x2 feet | Oil on Canvas



“ Other days 2 “ | 2x2 feet | Oil on Canvas

Yasmeen Salman

Artist Statement:

The summer of 2023 has been an unusually reflective and retrospective time where I spent a significant part of the summer at home in Karachi. It provided me with a rare opportunity to look at my older works at length, rethinking the concerns that gave the impetus for the germination and development of its concept and evolution of work. On reflection, summers have always been a significant harbinger of pivotal occurrence(s); a time of positive change, birth and celebration.

One piece in particular, *Once Upon A Time* (2002), made me revisit and recall the inception of its iconography, concept, as well as the preceding summer as it was elemental in the development of the concept. How both the imagery and the idea has evolved for me over the years. The inevitable growth and changes brought, as an artist and as a partner, a shift in the focus and goals. Started in August 2000, right after my wedding, it

Oct. 2002, *The Narrative*, Four Person Show, VM Art Gallery, Karachi, Pakistan.

Biography:

Yasmeen Zahra Salman, an accomplished artist and dedicated art educator, calls Karachi, Pakistan home. She holds positions as adjunct/visiting faculty at prestigious institutions like Indus Valley School of Art and Architecture and Beaconhouse National University. Yasmeen's role as Head of Art at The CAS School, Karachi, reflects her commitment to nurturing creativity. Simultaneously, she's pursuing a PhD in Education from the Aga Khan University Institute for Educational Development. Yasmeen's artistic journey is grounded in drawing, a continuous exploration across diverse mediums that infuse her creations with an unceasing spirit of inquiry. Her vivid use of color transforms her pieces into living dialogues that reveal themselves over time.



Sofra e Agdh: Irtiqa | 8 x 10 inches | Acrylics On Canvas



Sofra e Agdh: Dobarra Aik Tashkheez | 10.5 x 12 inches | watercolour, gouache, graphite pencil, colour pencil, tea stain on Vasli



ARTSOCH

LOCATION





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