

Curated by **MUHAMMAD ZEESHAN**

One Flew Over the Cuckoo's Nest



**ABID ASLAM
BEHRAM FAROOQI
HAIDER ALI NAQVI
HASSNAIN ALI NOONARI
NOMAN SIDDIQUI
RABIA ALI**

24TH SEP 2024
6:00 PM

Show will continue till sep **30th**

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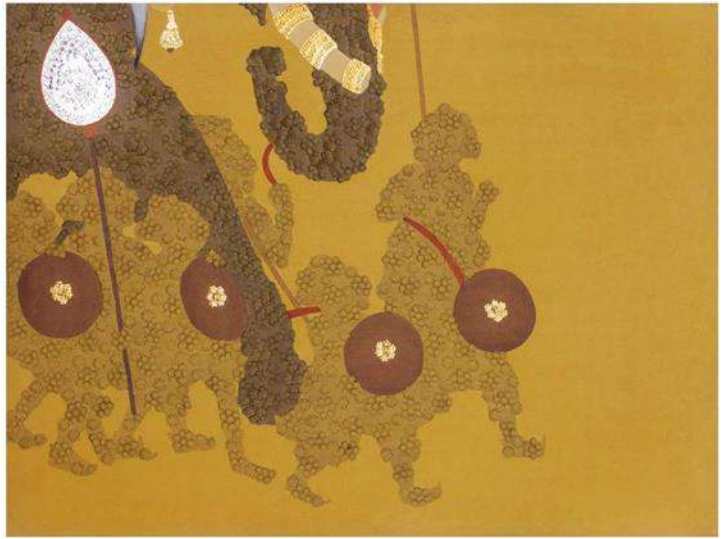
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EJAZ
ART GALLERY



Abid Aslam

Portraiture has an exceptional place in the history of art. By looking at who was portrayed and how, we are able to gain understanding into social, cultural and political history that no other type of painting can offer. The fact that it offers an opportunity to connect with people who existed once is so fascinating. It is the only genre with its own dedicated galleries, viewers and has offered inspiration for countless artists. The new series of work is basically a depiction of how much we are still in awe of the historical artifacts, how the art has evolved all these years, being artists how much manifested we still are and how we still go back and forth to dig deep into references from the past. We just cannot deny the fact that history commemorate, celebrate, and show us who we were and who we are now as human beings. I tried to sum up a glimpse of Eastern and Western figures with the use of old traditional techniques of miniature and engraving but in more contemporary way.



Abid Aslam | Gouache, Punching & Gold Leaf on Wasli | 60 x 80 inches (All), 30 x 40 inches (each)

On Command (Series)



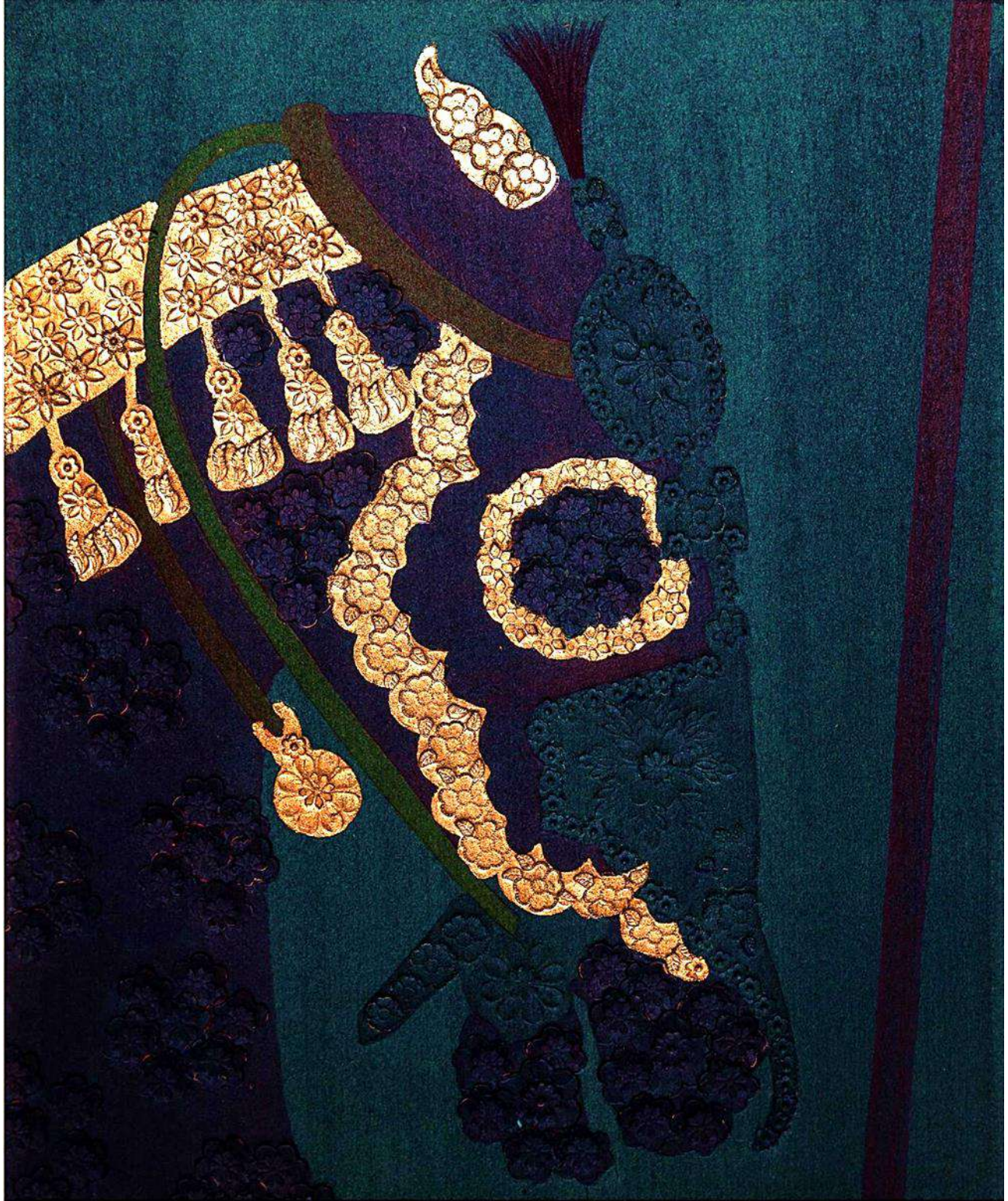
Abid Aslam | Gouache, Punching & Gold Leaf on Wasli | 30 x 40 inches

Eyes on You



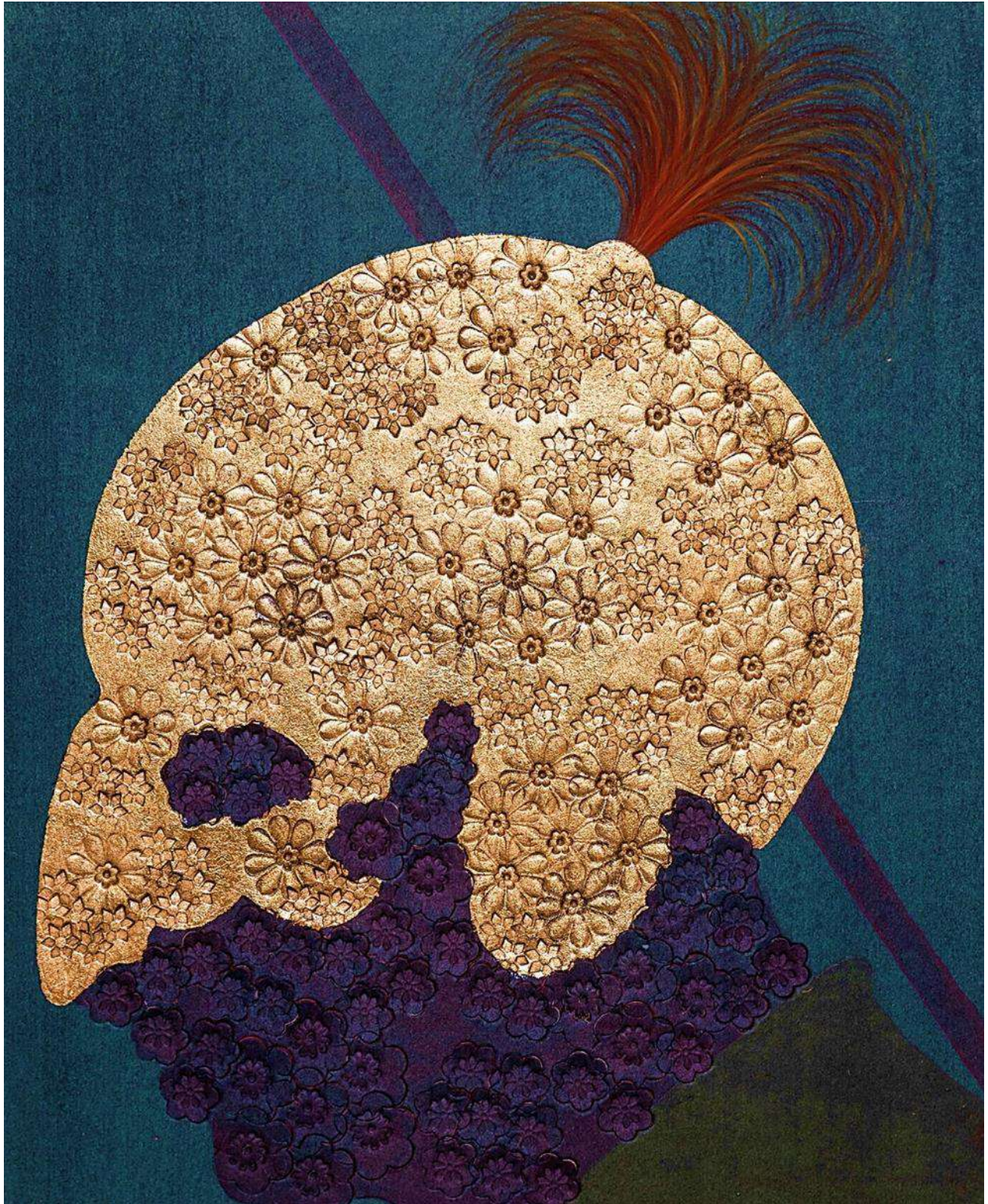
Abid Aslam | Goache, Punching & Gold Leaf on Wasli | 26 x 36 inches

On Hunt (Series)



Abid Aslam | Gouache, Punching & Gold Leaf on Wasli | 11 x 13 inches

In Pieces I (Series)



Abid Aslam | Gouache, Punching & Gold Leaf on Wasli | 11 x 13 inches

In Pieces II (Series)



Abid Aslam | Gouache, Punching & Gold Leaf on Wasli | 11 X 13 inches

In Pieces III (Series)



Abid Aslam | Gouache, Punching & Gold Leaf on Wasli | 11 x 13 inches

In Pieces IV (Series)



Behram Farooqui

At the core of my artistic practice lies a profound fascination with the transformative nature of gold and copper foil leaf. I explore the captivating process of oxidation and degradation inherent to these materials, which result from both natural phenomena and the deliberate or inadvertent choices I make during my creative journey.

The thematic underpinning of my work is infused with historical perspectives. My artistic endeavors are significantly influenced by the majestic aura of the Mughal era. The core theme of my work finds its origin in a group of remarkable women from Mughal history known as Urdu begis. These formidable female warriors were highly skilled guards of the Mughal harem, adept in combat and held in high regard, even feared by men, including the princes of their time. What piqued my interest was the limited historical documentation acknowledging their invaluable contributions within the Mughal court and harem.

In my practice, I incorporate embroidery and gold foil to explore the process of constructing and deconstructing history. As gold foil naturally oxidizes and tarnishes over time, it leaves behind faint, untraceable marks, while the embroidery remains as a permanent imprint on the surface. This dynamic speaks to the ways in which history is perceived—how certain narratives endure while others are manipulated or erased. My work thus becomes a commentary on the fragility of historical memory and the selective survival of certain stories.



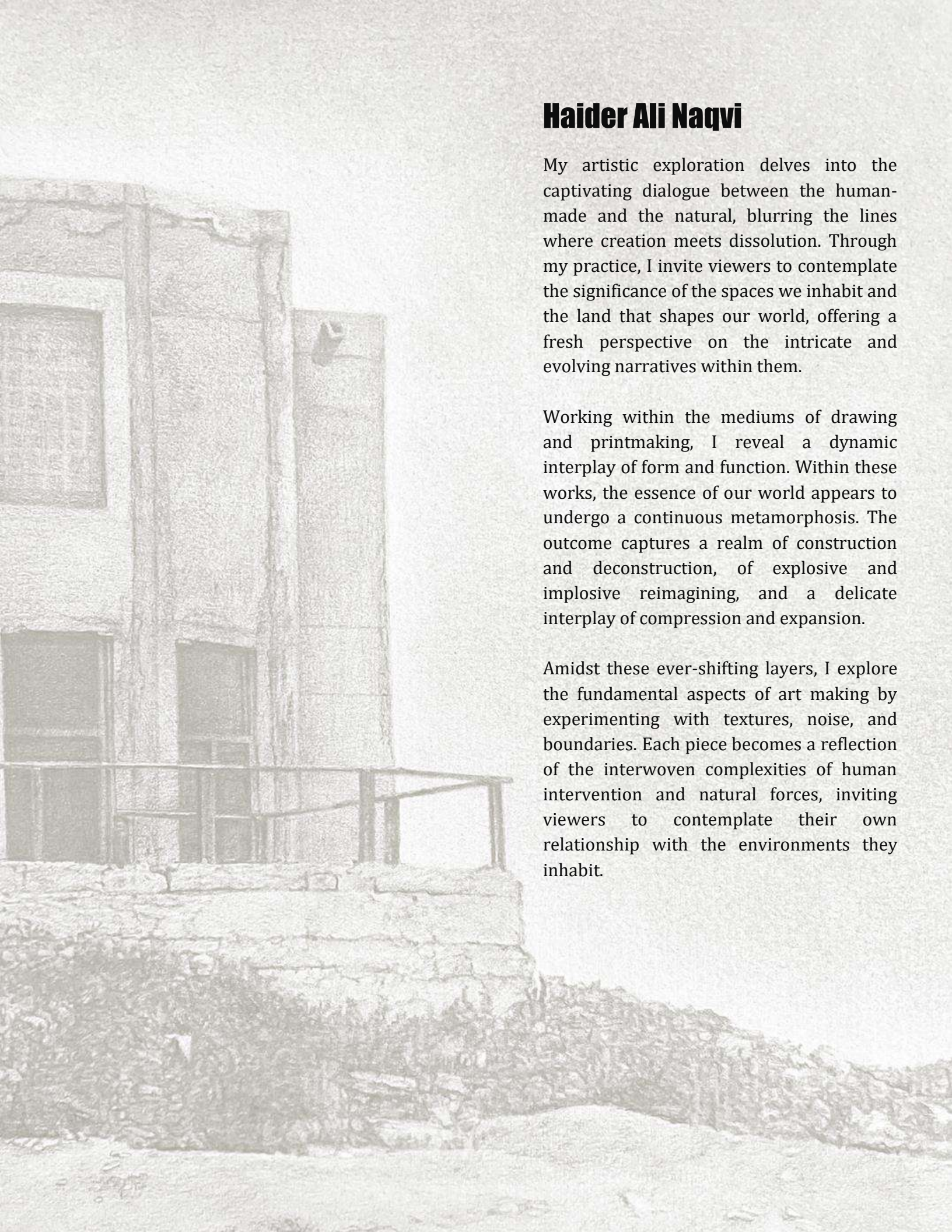
Behram Farooqui | Metallic Wire Embroidery & Gold Leaf on Velvet | 41 x 60 inches (Left & Right), 30 x 60 inches (Middle)

The Guardian Angels



Behram Farooqui | Zardozi & Metallic Wire Embroidery | 12 x 20 inches

The Night Guard

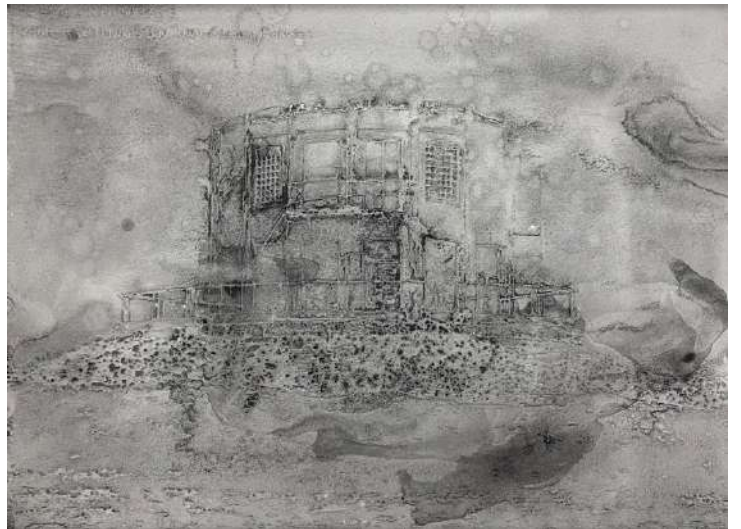


Haider Ali Naqvi

My artistic exploration delves into the captivating dialogue between the human-made and the natural, blurring the lines where creation meets dissolution. Through my practice, I invite viewers to contemplate the significance of the spaces we inhabit and the land that shapes our world, offering a fresh perspective on the intricate and evolving narratives within them.

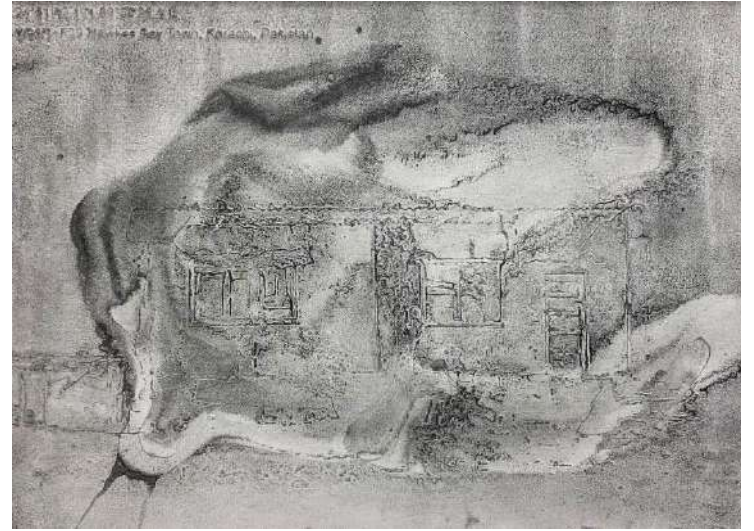
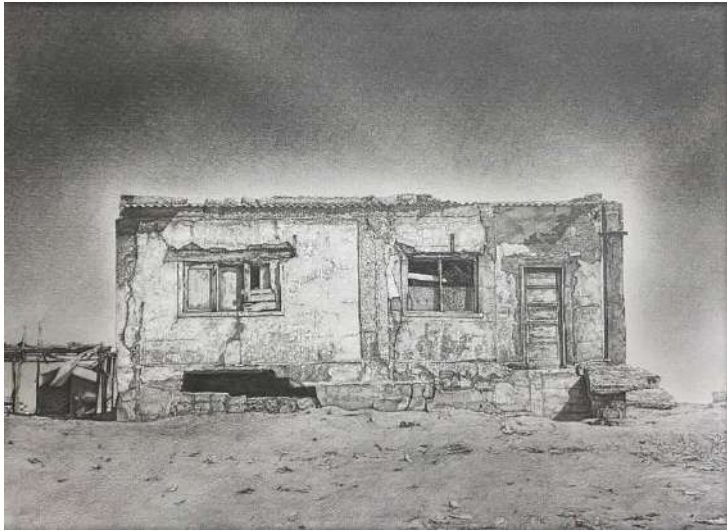
Working within the mediums of drawing and printmaking, I reveal a dynamic interplay of form and function. Within these works, the essence of our world appears to undergo a continuous metamorphosis. The outcome captures a realm of construction and deconstruction, of explosive and implosive reimagining, and a delicate interplay of compression and expansion.

Amidst these ever-shifting layers, I explore the fundamental aspects of art making by experimenting with textures, noise, and boundaries. Each piece becomes a reflection of the interwoven complexities of human intervention and natural forces, inviting viewers to contemplate their own relationship with the environments they inhabit.



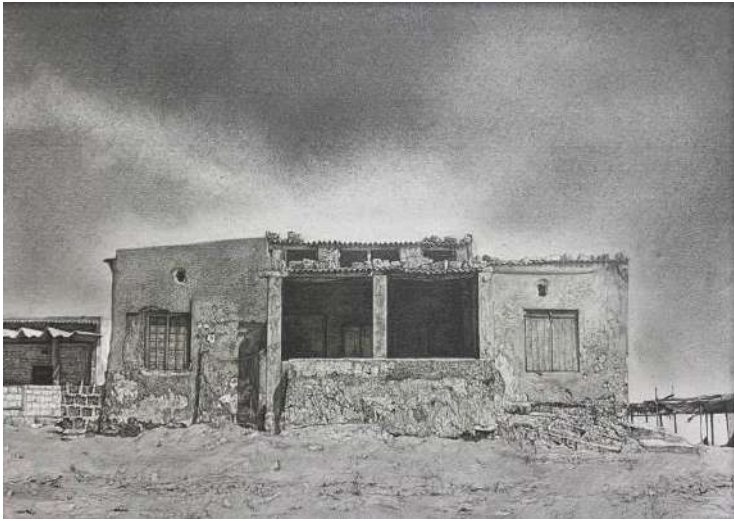
Haider Ali Naqvi | Graphite, Embossing & Sea Water on 180 gsm on Archival | 30 x 42 cm (each frame) - Diptych

Monument of Ageing Intellect I



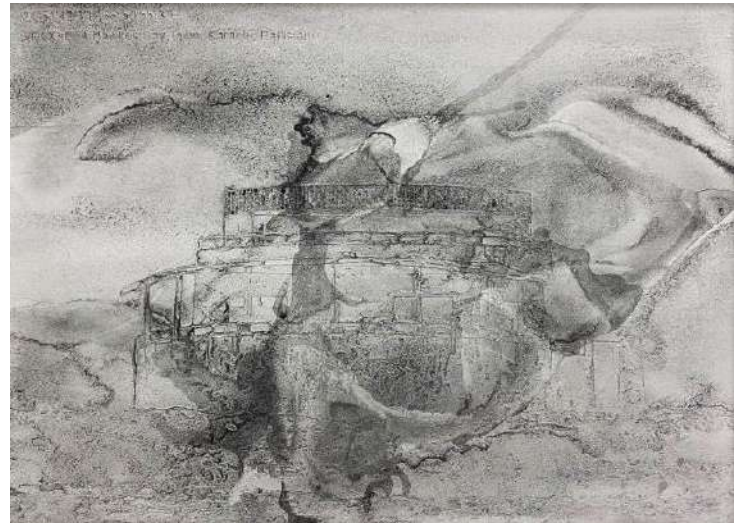
Haider Ali Naqvi | Graphite, Embossing & Sea Water on 180 gsm on Archival | 30 x 42 cm (each frame) - Diptych

Monument of Ageing Intellect II



Haider Ali Naqvi | Graphite, Embossing & Sea Water on 180 gsm Archival Paper | 30 x 40 cm (each frame) - Diptych

Monument of Ageing Intellect III



Haider Ali Naqvi | Graphite, Embossing & Sea Water on 180 gsm Archival Paper | 40 x 40 cm (each frame) - Diptych

Monument of Ageing Intellect IV

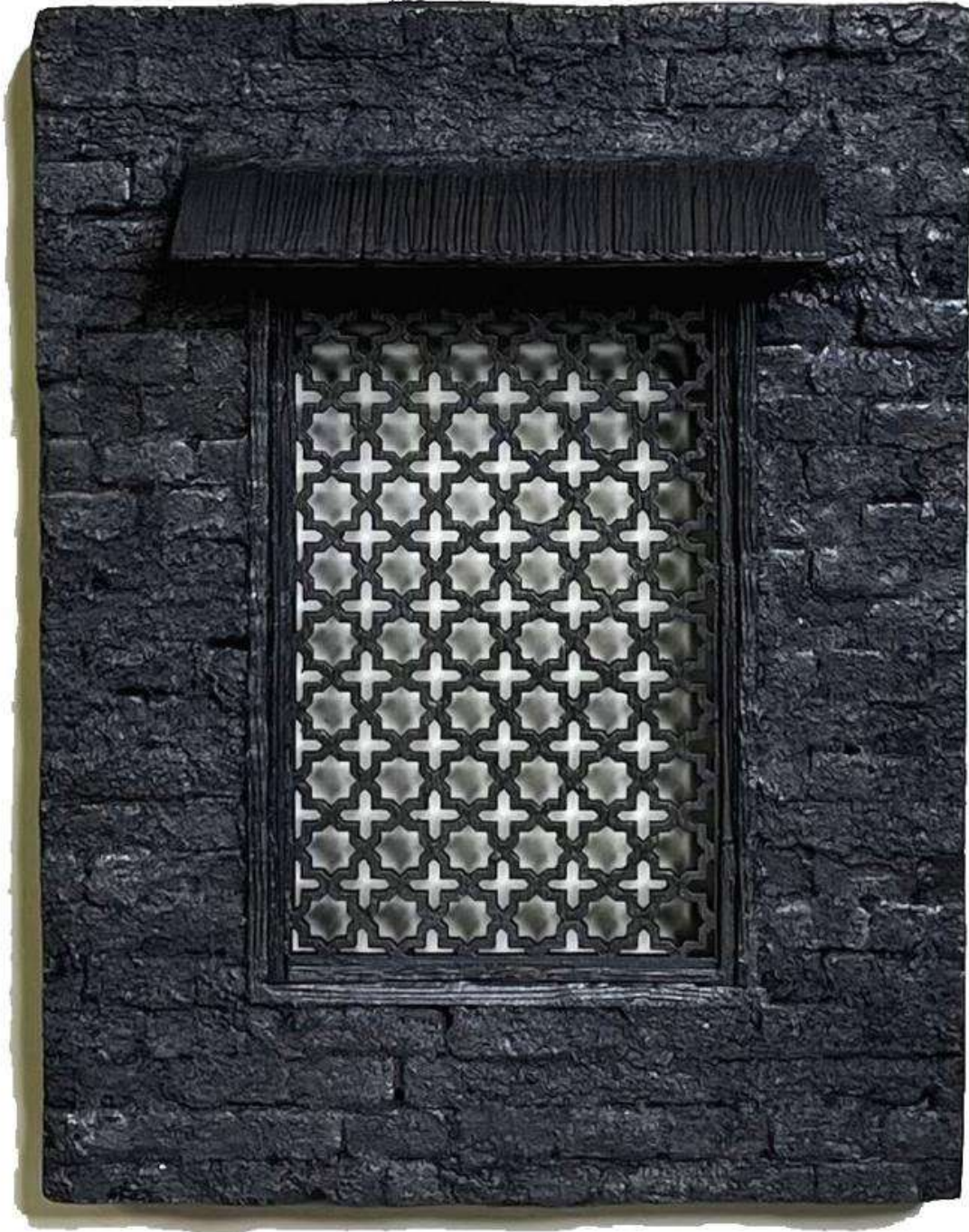
Hassnain Ali Noonari

My work expresses the pathos of the lapse of a life that could have been spent at my origin space, its only remaining imagining in memory and its restoration through art. I am inspired by built environments and architecture's influence on the individual's perception of space, time, and the imagining of a home.

The scale of the artwork and medium of graphite pushes the boundaries of both medium and artistic vision. From the miniature nib of a pencil - the tool used to create a mere outline, 3 dimensional sculptures that have weight and scale beyond the limitations of their medium give shape to memories. The contrast between the constricted model and obstructive concrete is symbolic of the association between modernistic and anachronistic structures. These miniature techniques relate with inspiring architectural elements that have come to characterize the buildings and spaces represented.

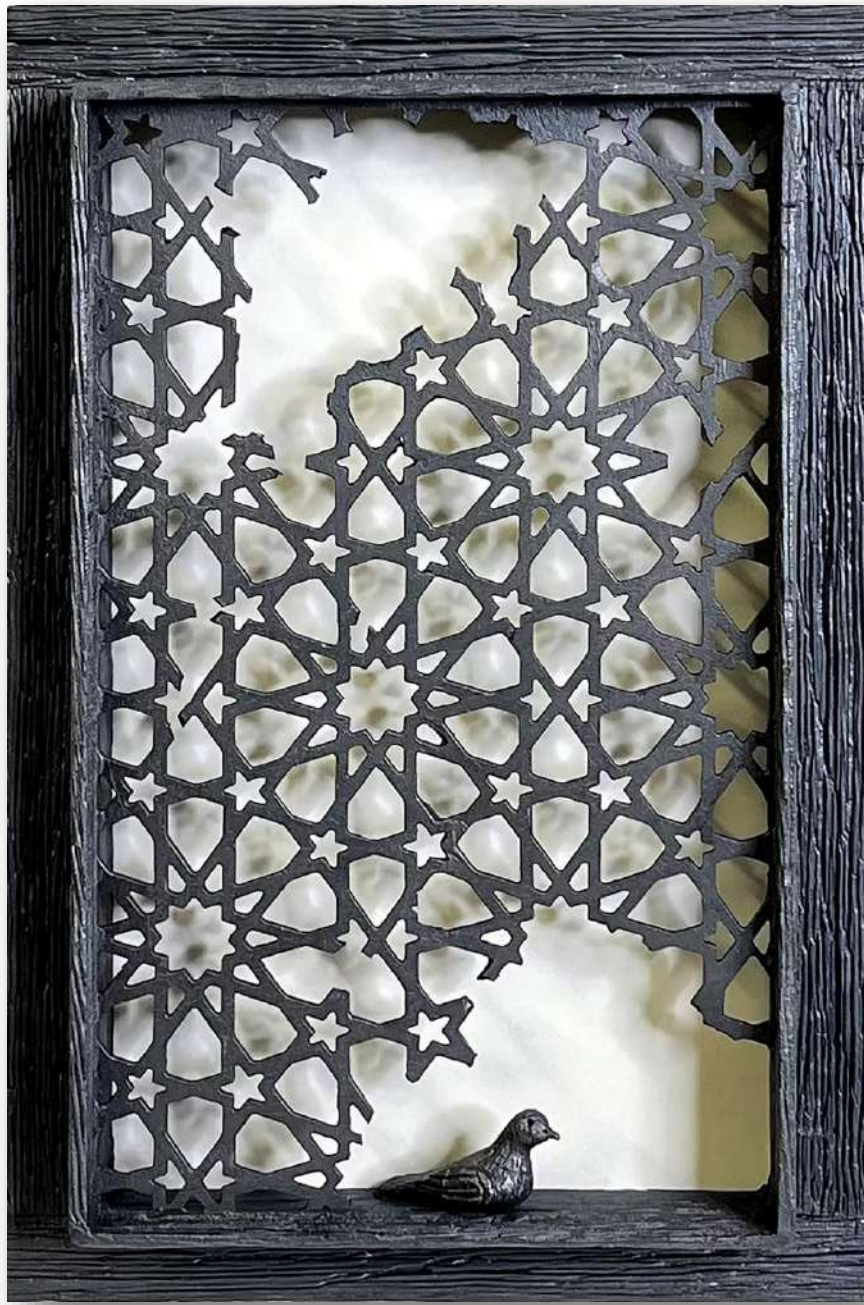
The struggle of creating a home is mirrored in the labor intensive method, a technique I have developed over time.





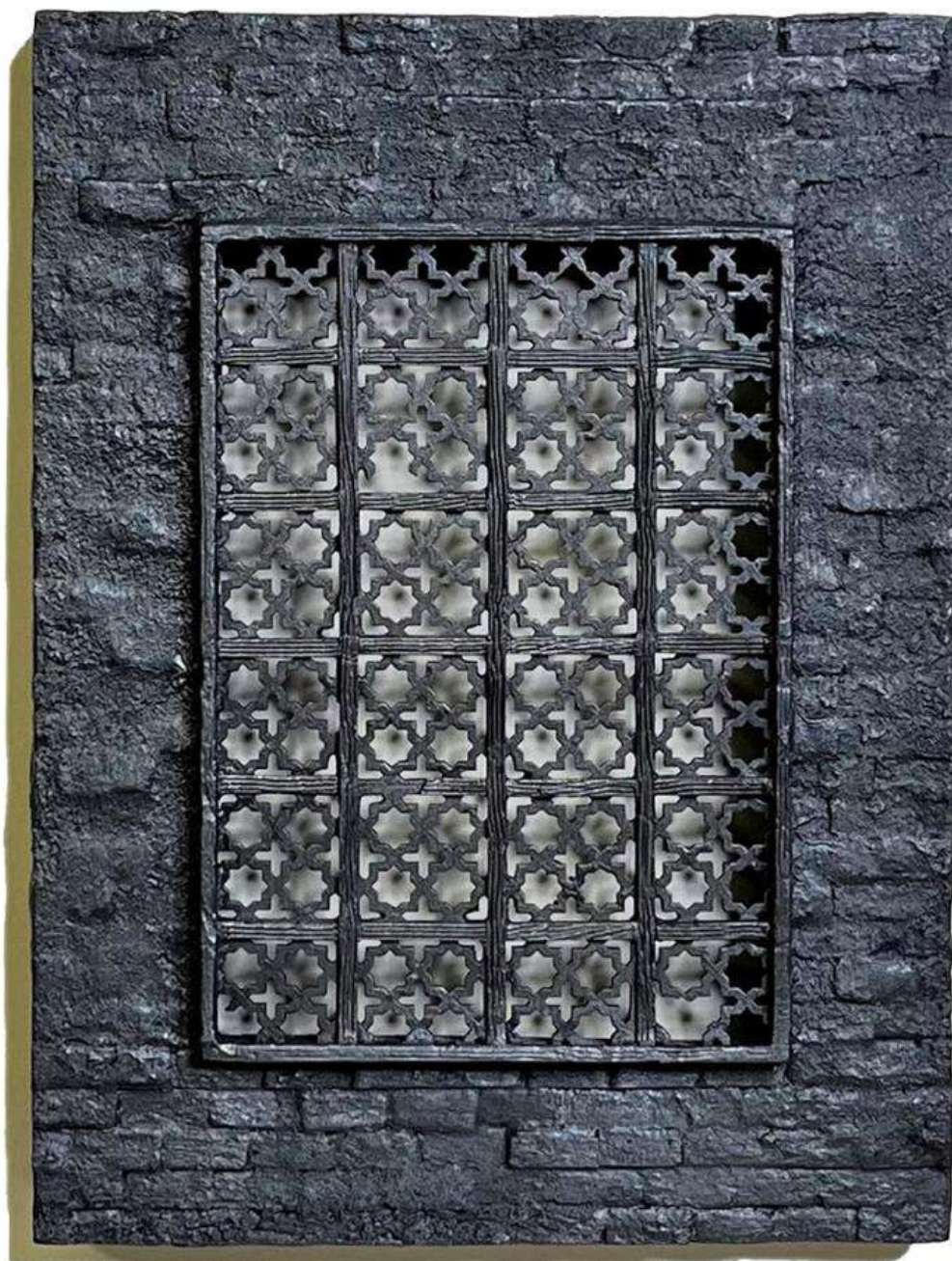
Hassnain Ali Noonrani | Graphite | 18 x 21 inches

Jharoka Darshan



Hassnain Ali Noonrani | Graphite | 17 x 18 inches

Sikhri Ghar



Hassnain Ali Noonari | Graphite | 19 x 24 inches

Shahi Ghar



Hassnain Ali Noonari | Graphite | 19 x 24 inches

Naaz Haveli

Noman Siddiqui

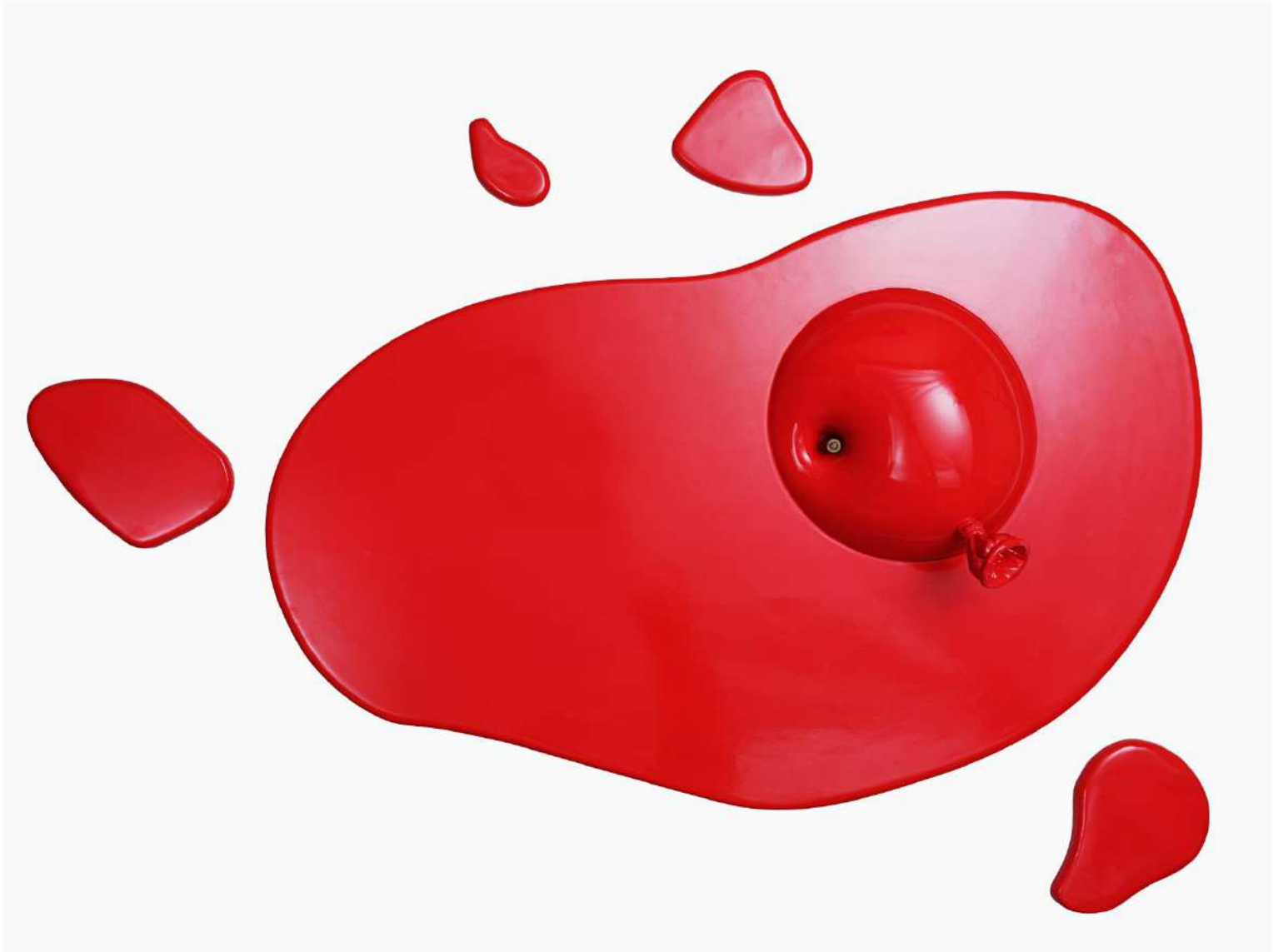
In the current era, social media is being a stronger source of information than print media, which mostly manipulate the news and divert the public according to their major concerns. Along with it, politics is the highlighting subject for the media, which gives a high rating to them by its influencing nature. Therefore, my practice depicts the socio-political scenario through my sculptures which critique our notions regarding political and social values. I usually construct my ideas by finding relieve in industrial materials as a channel to convey my thoughts which represents the on aired news on the social media such as, sometimes higher authorities have the power to manufacture a new identity in order to blend into the community and we, as viewers have no choice except relying on the already provided news to us. However, I enjoy exploring the universal habits and desires for social consistency and conformity through the juxtaposition of information acquired from the people in my surrounding and their common sources of information including television, magazines and newspapers. By which the effects of the media on an individual, attracts me as it dictates the way they affect their surroundings.





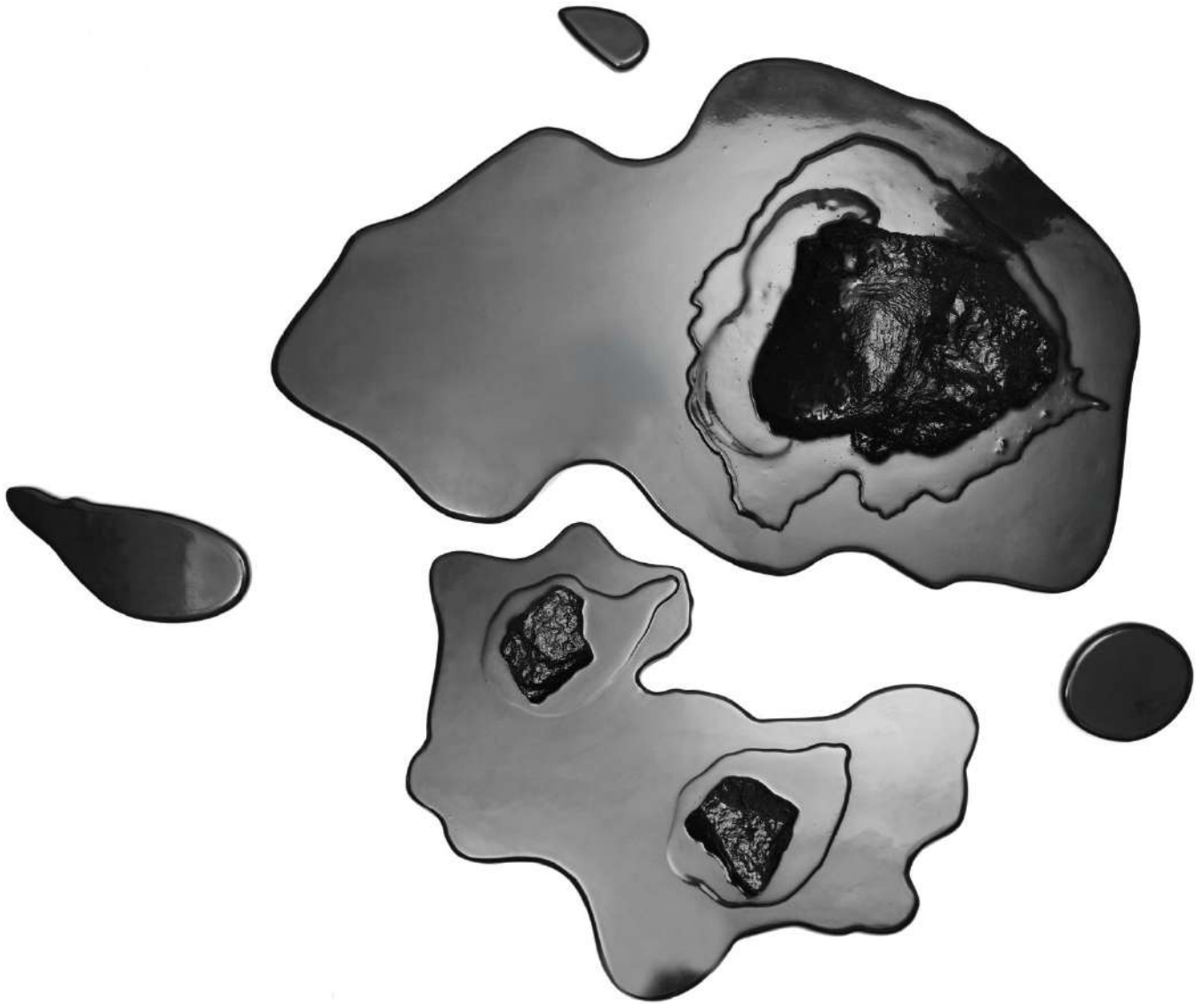
Noman Siddiqui | Wood, Fiber Glass & Brass on Industrial Paint | Size: Variable

Untitled



Noman Siddiqui | Wood, Fiber Glass & Brass on Industrial Paint | Size: Variable

Untitled



Noman Siddiqui | Wood, Fiber Glass & Brass on Industrial Paint | Size: Variable

Untitled



Noman Siddiqui | Rose Wood | 5 x 5 x 13 inches | Additional: Three (3) + AP

Political Lollipop



Noman Siddiqui | Fiber Glass & Brass on Industrial Paint | 7 x 10.5 x 12 inches

Untitled



Noman Siddiqui | Fiber Glass & Brass on Industrial Paint | 7 x 10.5 x 12 inches

Untitled



Noman Siddiqui | Installation

Untitled



Rabia Ali

With her oeuvre, Rabia Ali scrutinizes the intricacies of the human mind and its ability to rewrite and reinterpret past recollections. Dwelling over the inconsistency of memory, she explores the connection between human imagination and the abstract landscapes of the past, exploring emotions of a deep longing and nostalgia.

Memories are intrinsic and inherently flawed fragments of information. As they fail to exhibit the past with true and limpid clarity, imagination fills in the cracks. These deep-rooted imaginative impressions that occur within our subconscious mind have the ability to reshape themselves in accordance to events and experiences that one encounters throughout their life, touching upon the complexity of the human experience. The mind possesses the ability to generate false, psychic occurrences, giving rise to the understanding of impermanence, transience and a distinct feeling of missing something irretrievably lost – a unique blend of place, time and people that can never be recreated.

Through her work, the artist explores the realms of imagination, dreams and the fallible nature of memories, attempting to understand why memories fluctuate and inviting viewers to reflect on their own journeys and the threads of longing that weave through their lives. Like ghosts, the shapes, colors and feelings of the past are translucent, shifting erratically with the passage of time. Events in the past, in their truest sense, are lost, as they move forth through time, subject to imaginative reconstructions.

Through texture and color, Ali's intimate navigation of the pathways between imagined memory and the present, bring to light concepts of transience, delusion and subliminal fantasy. A journey into the landscapes of the soul, evoking the gentle ache of nostalgia and the bittersweet remembrance of moments lost.



Rabia Ali | Acrylic & Enamel on Canvas | 6 x 6 inches

Defrost



Rabia Ali | Enamel on Canvas | 24 x 36 inches

Cosmic Bubbles



Rabia Ali | Enamel on Canvas | 24 x 36 inches

Dear Cupid



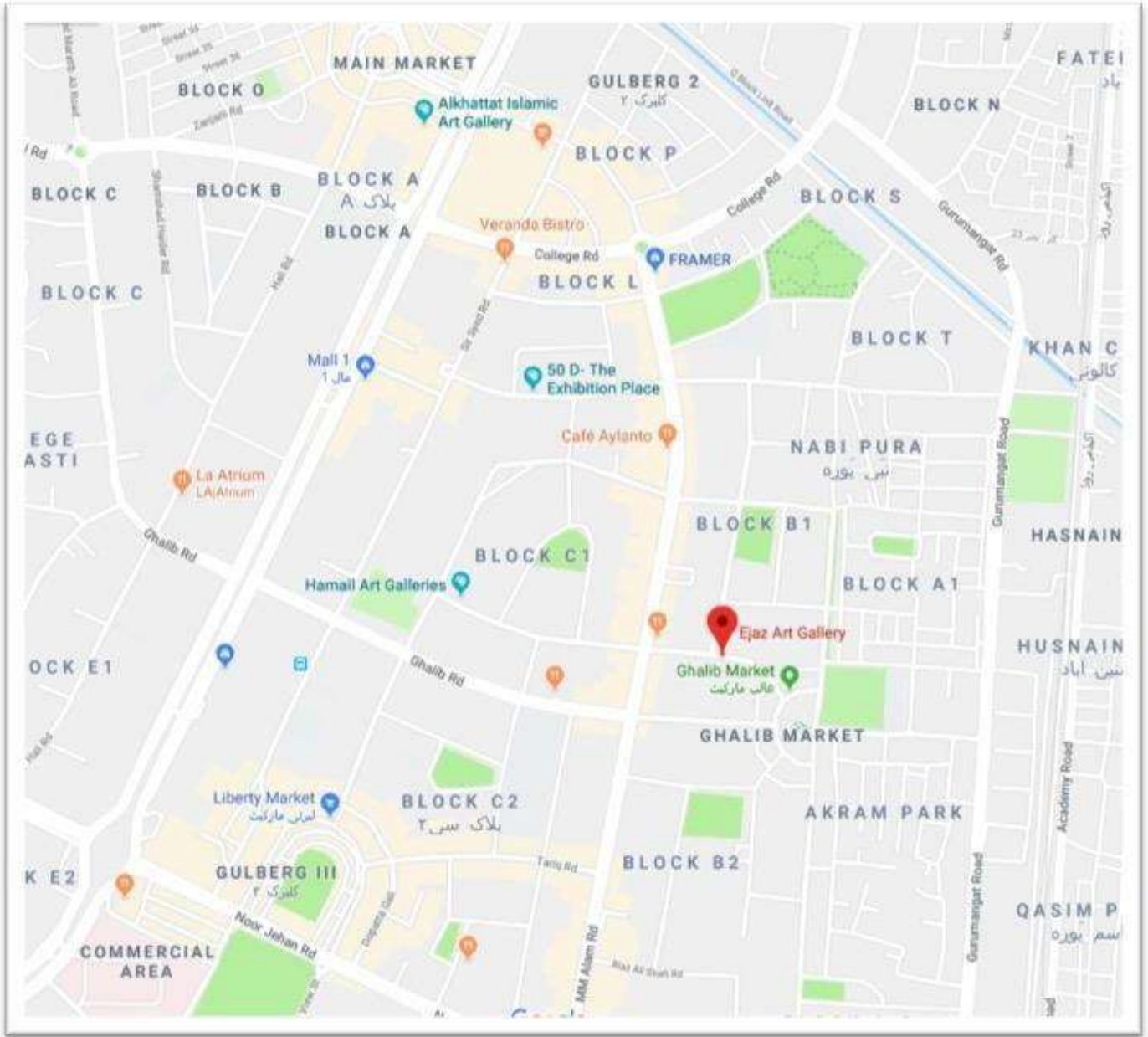
Rabia Ali | Enamel on Canvas | 24 x 36 inches

Swirling Clouds






Rabia Ali | Enamel on Canvas | 36 x 48 inches

Eat the Rainbow



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