

beyond the waters

curated by Amra Ali



October 22nd - November 21st, 2019

Farrukh Adnan • Noor Ali Chagani • Noorjehan Bilgrami • Rasheed Araeen
Sohail Zuberi • Usman Saeed • Zeerak Ahmed

Curatorial Narratives: Public Talk on October 29, 2019 at 4.30pm



This show features the work of Rasheed Araeen, Noorjehan Bilgrami, Usman Saeed, Sohail Zuberi, Noor Ali Chagani, Farrukh Adnan and Zeerak Ahmed, and has been curated by Amra Ali.

'The curatorial narrative investigates the subject of water as an idea and as metaphor. Embedded in the identity of spaces, these gathering of approaches archive individual and collective histories. The gallery becomes an uneven landscape, where we meander into conversations that are acutely and humbly aware of the proximity to the ocean. These works seem bound by an idealism and freedom to speak from outside of prescribed notions, as the art is vested in the cross disciplinary. The source defies spectacle. The thought, a line, imagery, the resonance of a sound, and text celebrate a bare simplicity and converse to hold the structure. This exhibition pays tribute to Rasheed Araeen and draws upon his early paintings (1950s/60s) of the water at Sandspit Beach and Keamari harbor in Karachi, and other works, that became significant anchors to his later abstractions and structural formations. The curatorial aims to provide a reflective space on his ideas on water in his work (book), 'Art Beyond Art, Eco-Aesthetics, A Manifesto for the 21st Century'; to initiate a reading based on this interface with a new generation of artists invited from Karachi and Lahore, whose approaches embrace alternate ways of making and reading art, close to the cycles of nature and reflecting the fluidity of water.'

Amra Ali

October 2019, Karachi.



Rasheed Araeen, *Chakras* (Nine floating disks thrown in the waters at Mauripur Hawksbay Lake, Karachi, 27-09-2019, by Majeed Araeen, brother of Rasheed Araeen) 24" diameter (Photography by Bakhtawar Majeed).



Rasheed Araeen, *Chakras* (Nine floating disks thrown in the waters at Mauripur Hawksbay Lake, Karachi, 27-09-2019, by Majeed Araeen, brother of Rasheed Araeen) 24" diameter (Photography by Bakhtawar Majeed).



Rasheed Araeen, *Chakras*, Jheel Park, Karachi, 1974,
Performance (documentation), 13 x 12 inches.



Rasheed Araeen, *Waves at Sandspit*, 1956, watercolour, 27 x 38 cm (approx)
Photograph, courtesy Grosvenor Gallery.



Rasheed Araeen, (*Boats at Keamari Series 1958-59*), 1958, ink and watercolour, 27 x 38 cm (approx) Photograph. Courtesy Grosvenor Gallery.



Rasheed Araeen, (*Boats at Keamari Series 1958-59*), 1959, ink and watercolour, 27 x 38 cm (approx) Photograph. Courtesy Grosvenor Gallery.



Rasheed Araeen, (*Boats at Keamari Series 1958-59*), 1958, ink and watercolour, 27 x 38 cm (approx) Photograph. Courtesy Grosvenor Gallery.



Rasheed Araeen, (*Boats at Keamari Series 1958-59*), 1958, ink and watercolour, 27 x 38 cm (approx) Photograph. Courtesy Grosvenor Gallery.



Rasheed Araeen, (*Boats at Keamari Series 1958-59*), 1958, ink and watercolour, 27 x 38 cm (approx) Photograph. Courtesy Grosvenor Gallery.



Rasheed Araeen, (*Boats at Keamari Series 1958-59*), 1959, ink and watercolour, 27 x 38 cm (approx) Photograph. Courtesy Grosvenor Gallery.



Rasheed Araeen, *On the Beach*,
Watercolour and chalk on paper, 1960, 22 x 28 inches.



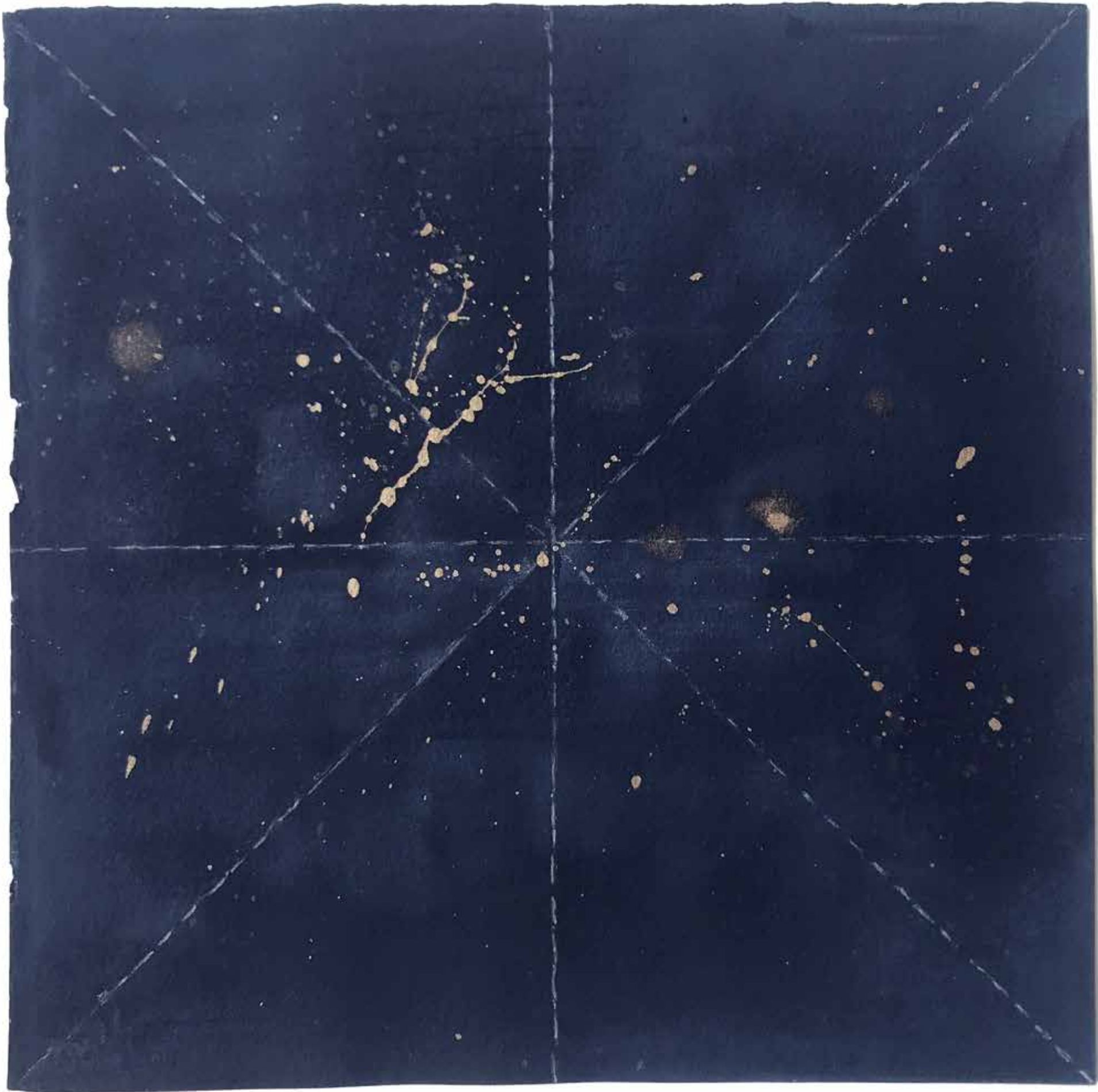
Rasheed Araeen, *Hyderabad Series*,
Watercolour and ink on paper, 1963, 21 x 7 1/2 inches.



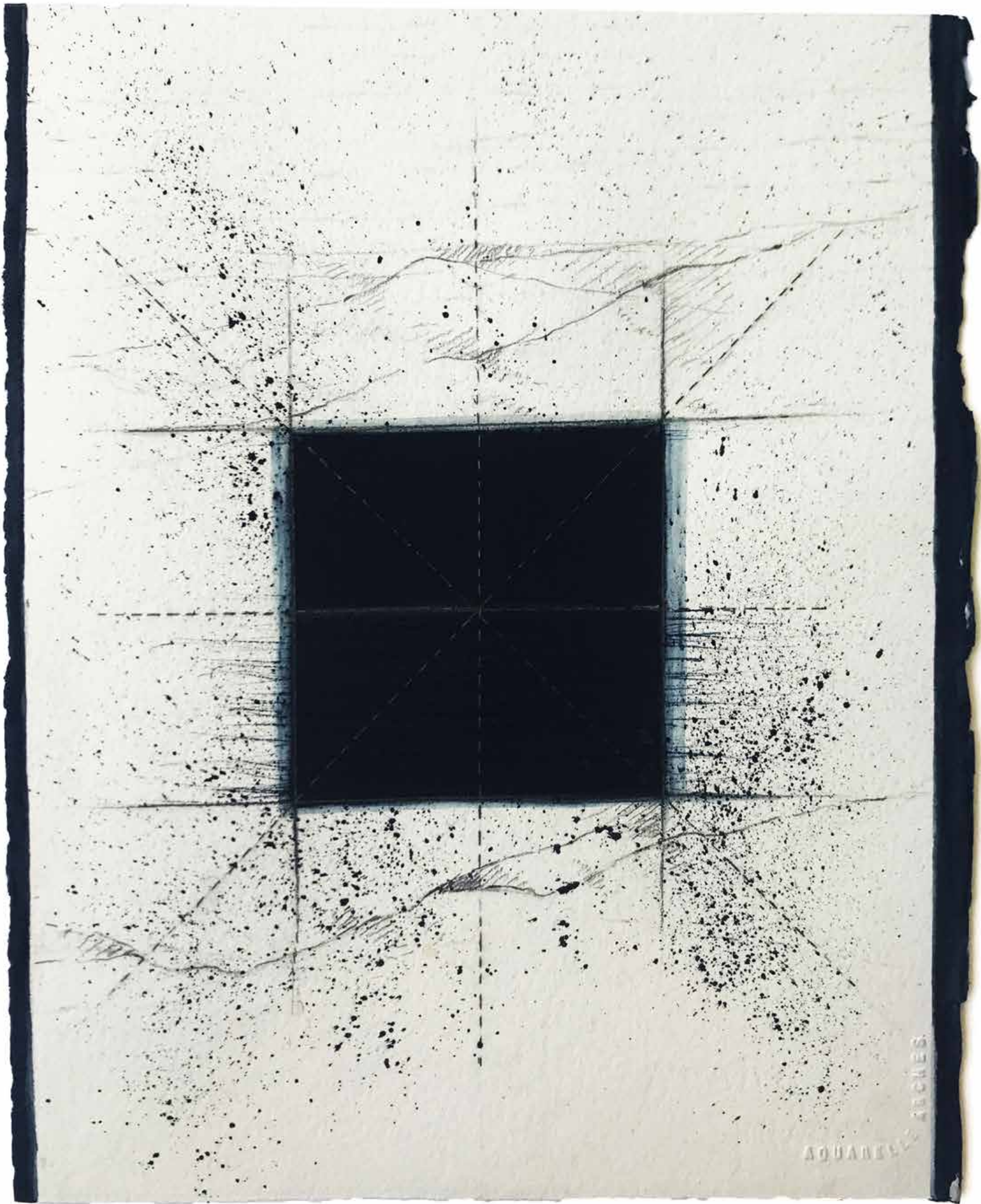
Rasheed Araeen, *Peace 11*, 1963,
Ink and watercolour on paper, 15 1/2 x 21 1/2 inches.



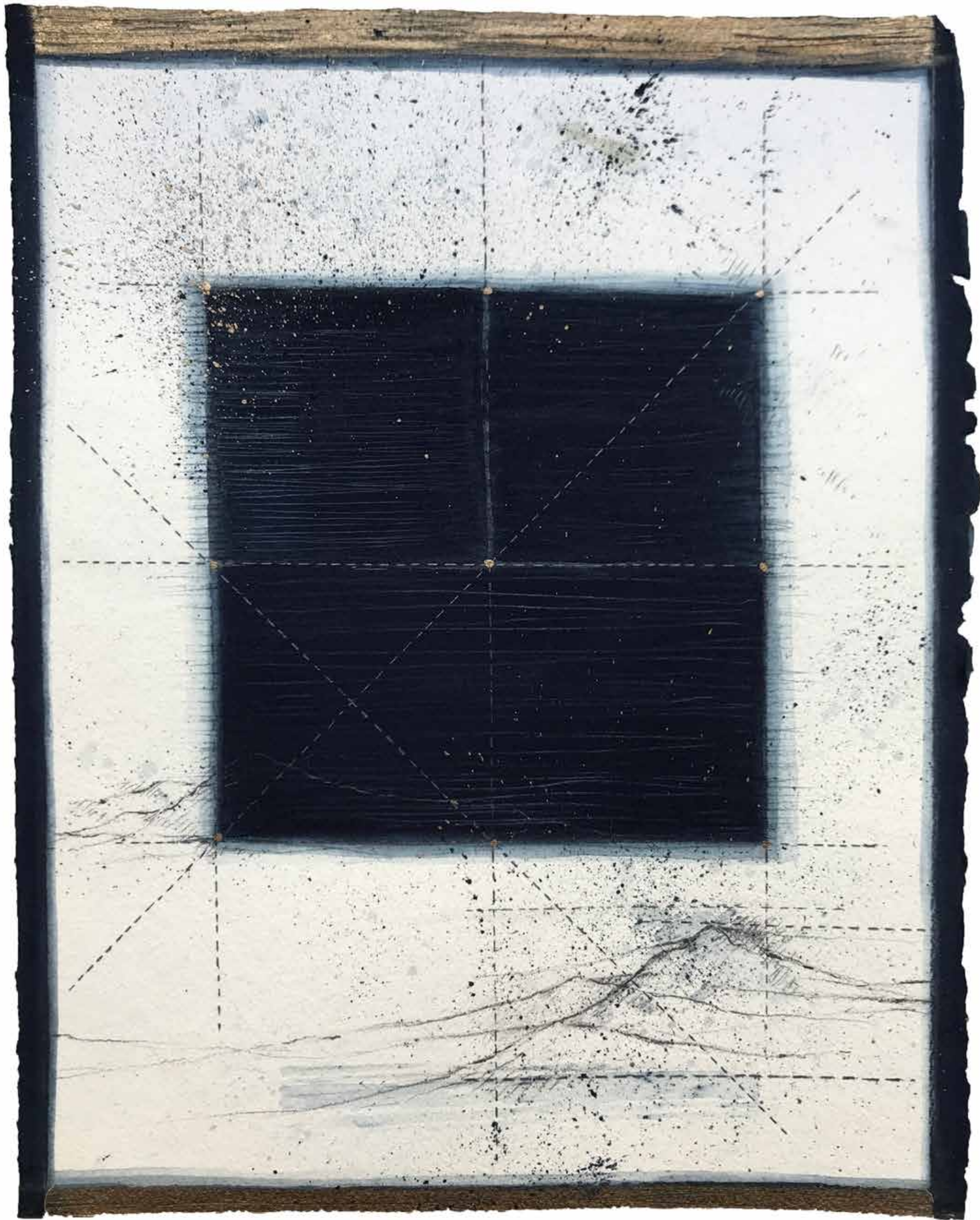
Noorjehan Bilgrami, *The Indigo Sea I*, 2015, Indigo pigment, silver foil, acrylic paint and gold on arches paper, 10 x 10 inches.



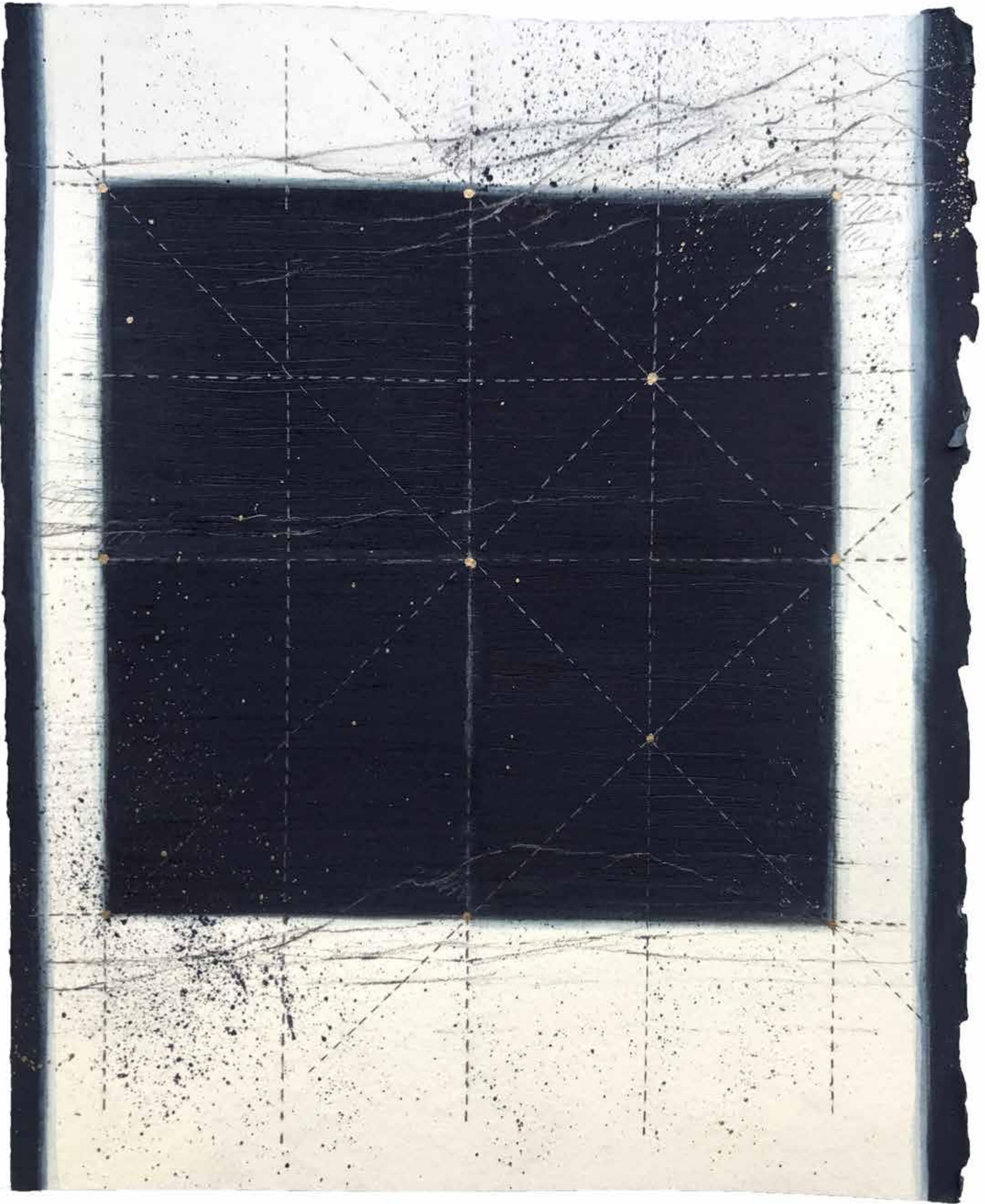
Noorjehan Bilgrami, *The Indigo Sea II*, 2019, Indigo pigment, acrylic paint and gold on arches paper, 10 x 10 inches.



Noorjehan Bilgrami, *Tasawwur e Nir I*, 2019
Indigo pigment, graphite, acrylic on Arches paper, 12.75 x 10.4 inches.



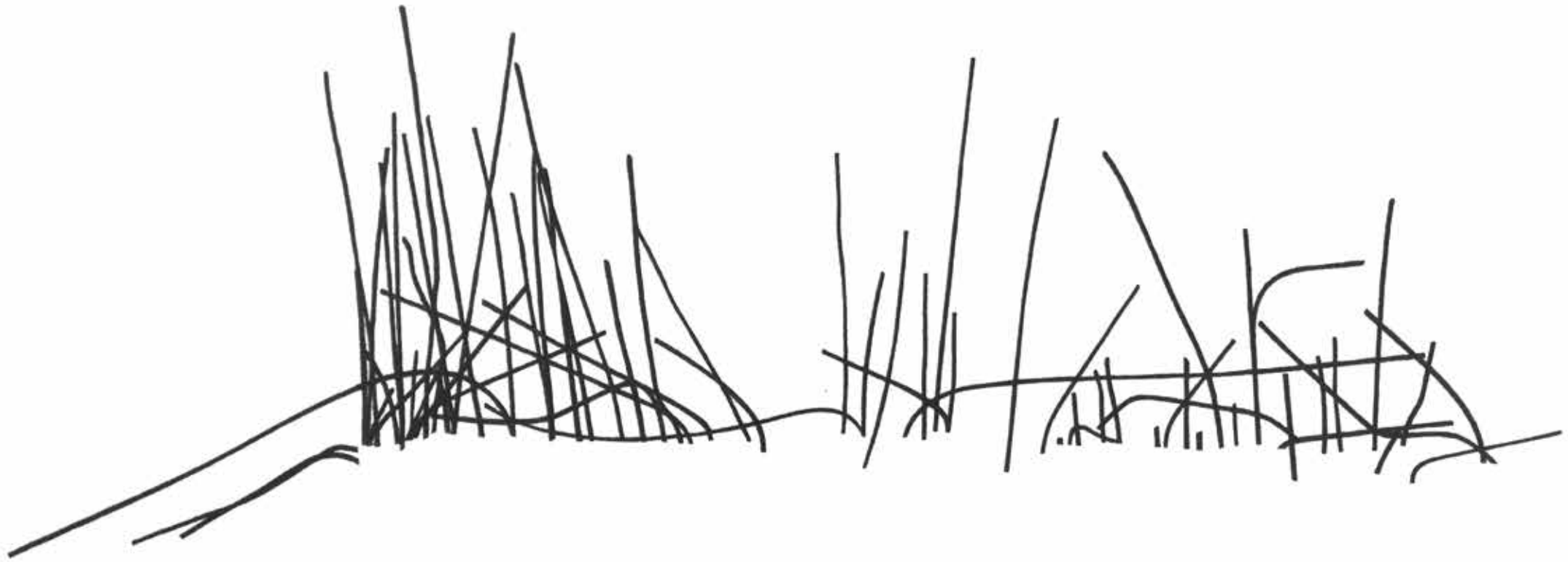
Noorjehan Bilgrami, *Tasawwur e Nir II*, 2019
Indigo pigment, graphite, acrylic on Arches paper, 12.75 x 10.4 inches.



Noorjehan Bilgrami, *Tasawwur e Nir III*, 2019
Indigo pigment, graphite, acrylic on Arches paper, 12.75 x 10.4 inches.



Noorjehan Bilgrami, *Tasawwur e Nir*, 2015
Video, Duration 3 minutes.



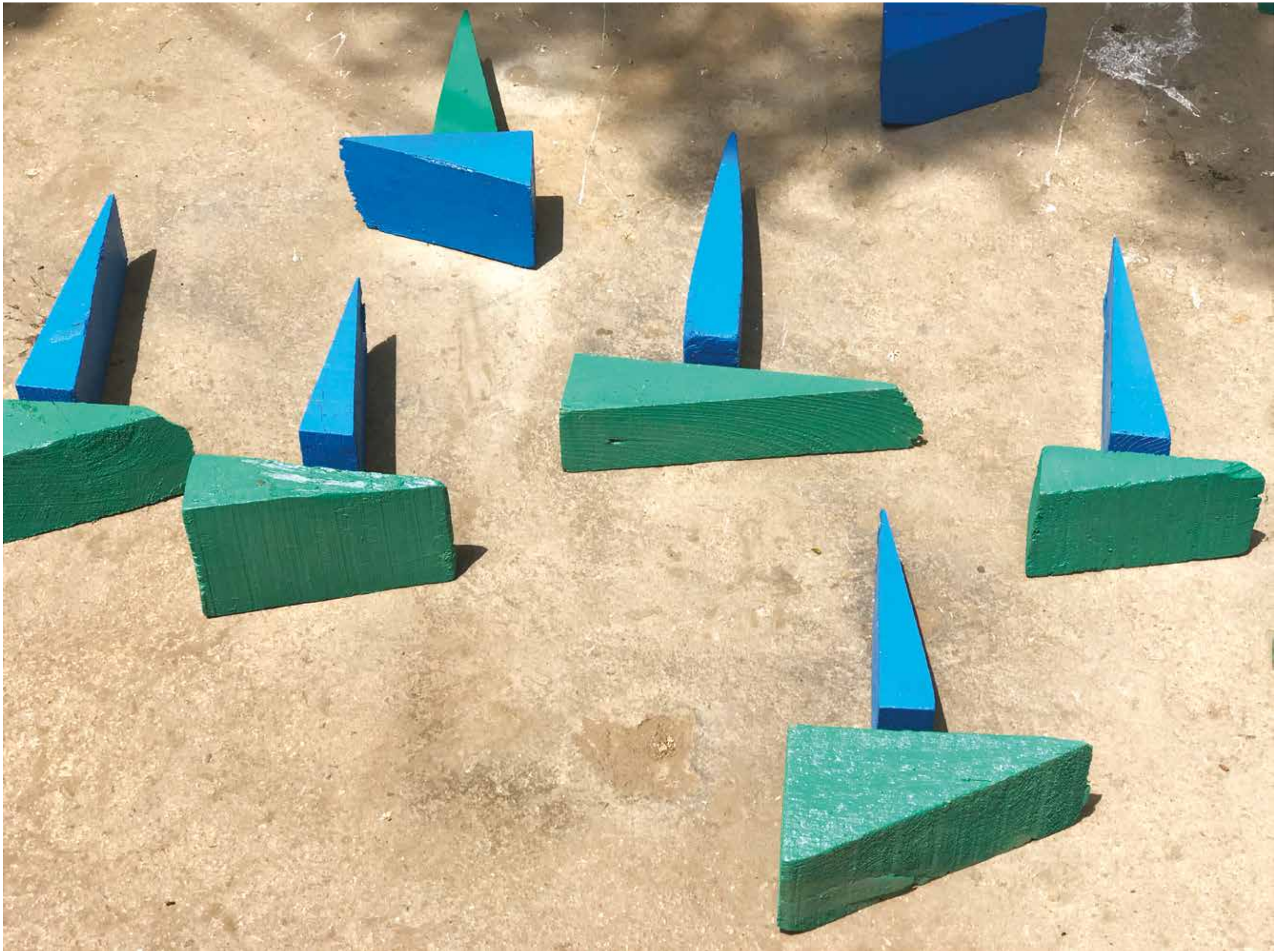
Noor Ali Chagani, *Line Drawing II*, 2018, Graphite on Paper, 20 x 18 inches.



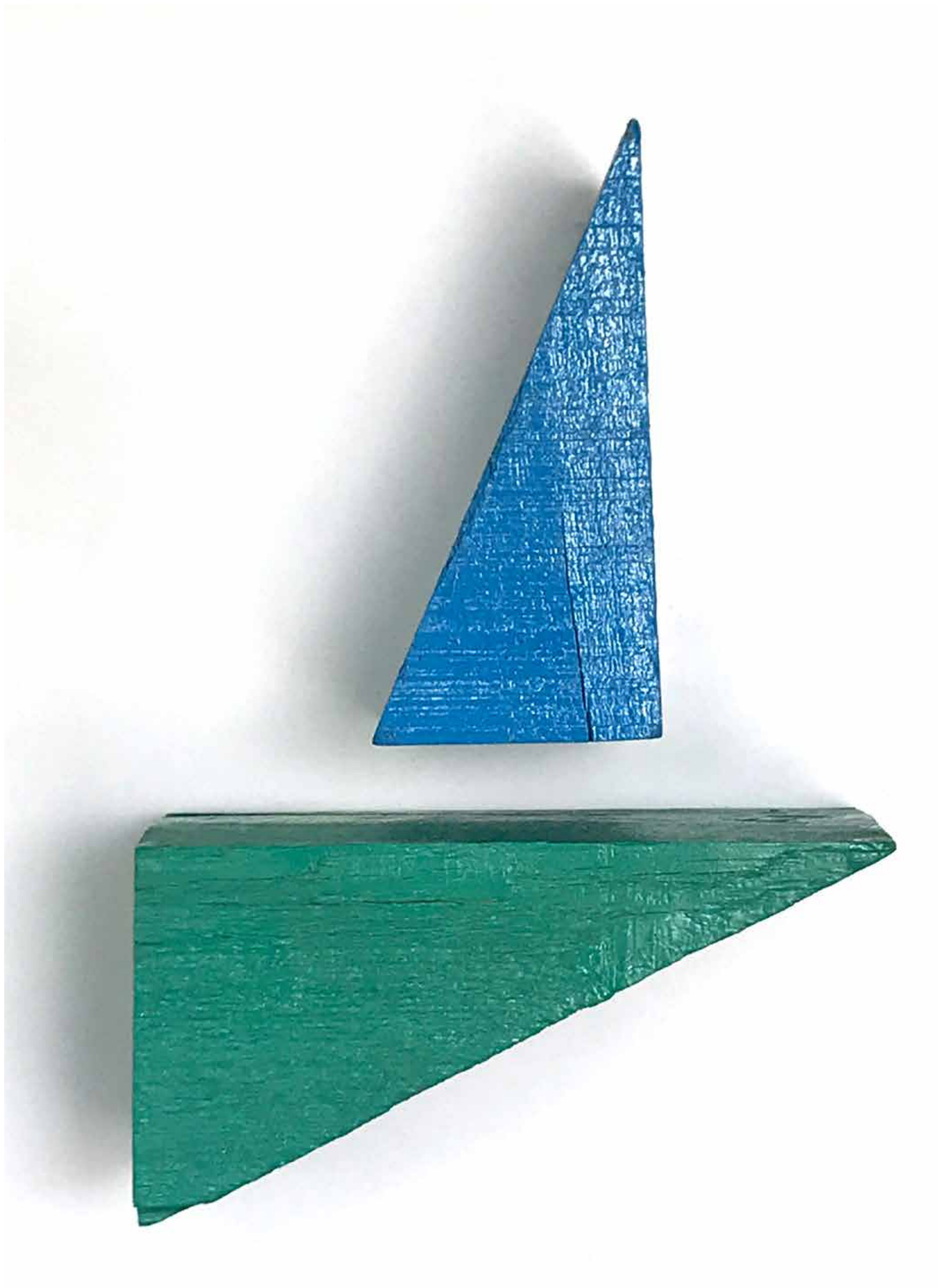
Noor Ali Chagani, *Untitled*, 2019,
Concrete, metal plate, metal rods, 34 x 10 x 1 inches.



Noor Ali Chagani, *Untitled*, 2019,
Concrete, metal plate, metal rods, 15 x 14 x 1 inches.



Sohail Zuberi, *Archaeologies of Tomorrow: Horri/Horro boats of Karachi 1-20*, 2019,
Found shims 2011-2019, MDF board, paint.



Sohail Zuberi, *Archaeologies of Tomorrow: Horri/Horro boats of Karachi 1-20*, Detail.



Usman Saeed, *gardenfinds 60*, 2019. Watercolour on paper, 52.8 x 68.5 cm.



Usman Saeed, *gardenfinds 60*, 2019. Detail.



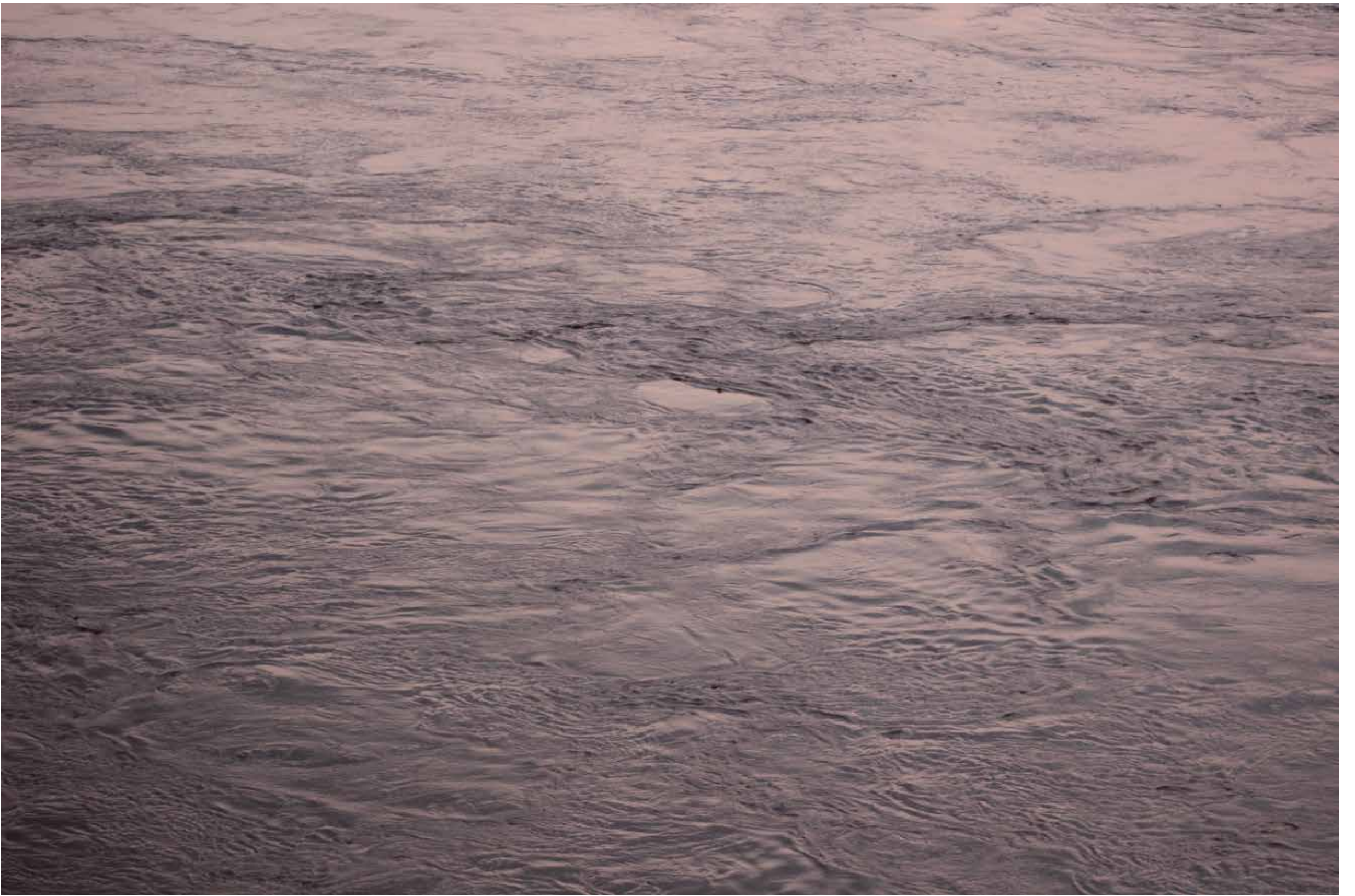
Usman Saeed, *gardenfinds 60*, 2019. Detail.



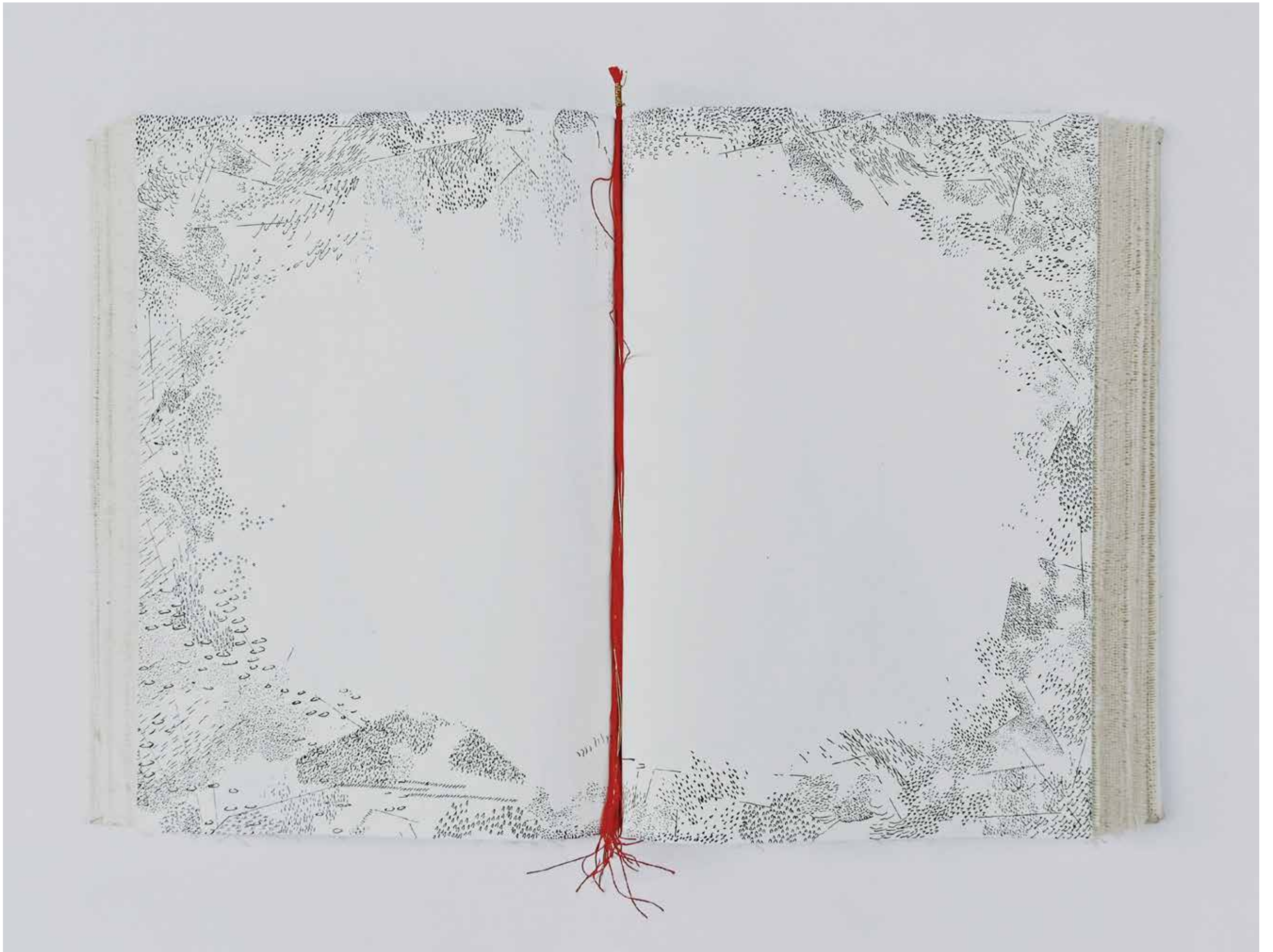
Usman Saeed, *gardenfinds volume 4 unit 59*,
2019, Edition of 500, Self-published 100 page photobook



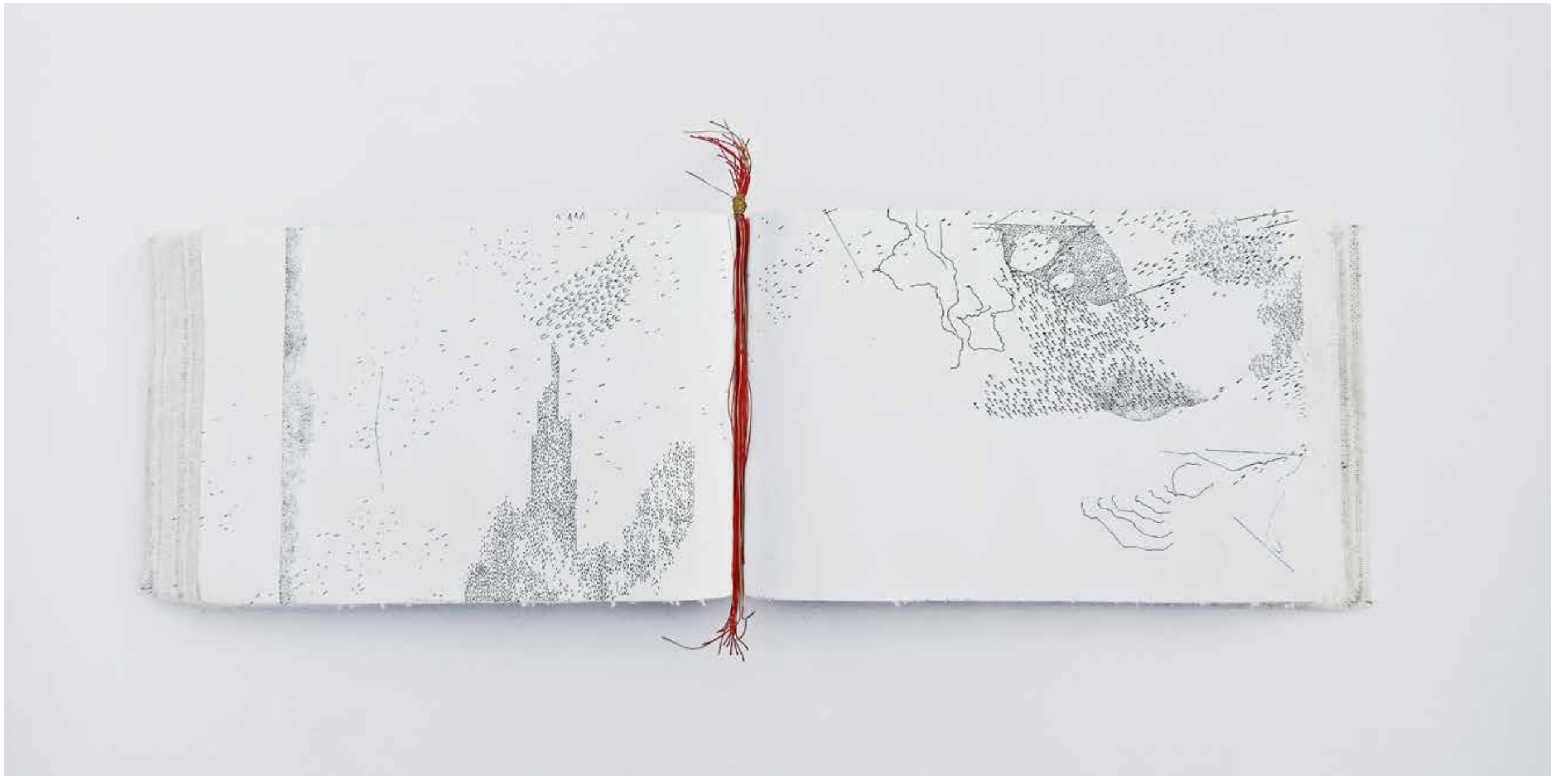
Usman Saeed, *gardenfinds volume 4 unit 59*,
Inside detail.



Usman Saeed, *gardenfinds volume 4 unit 59*,
Inside detail.



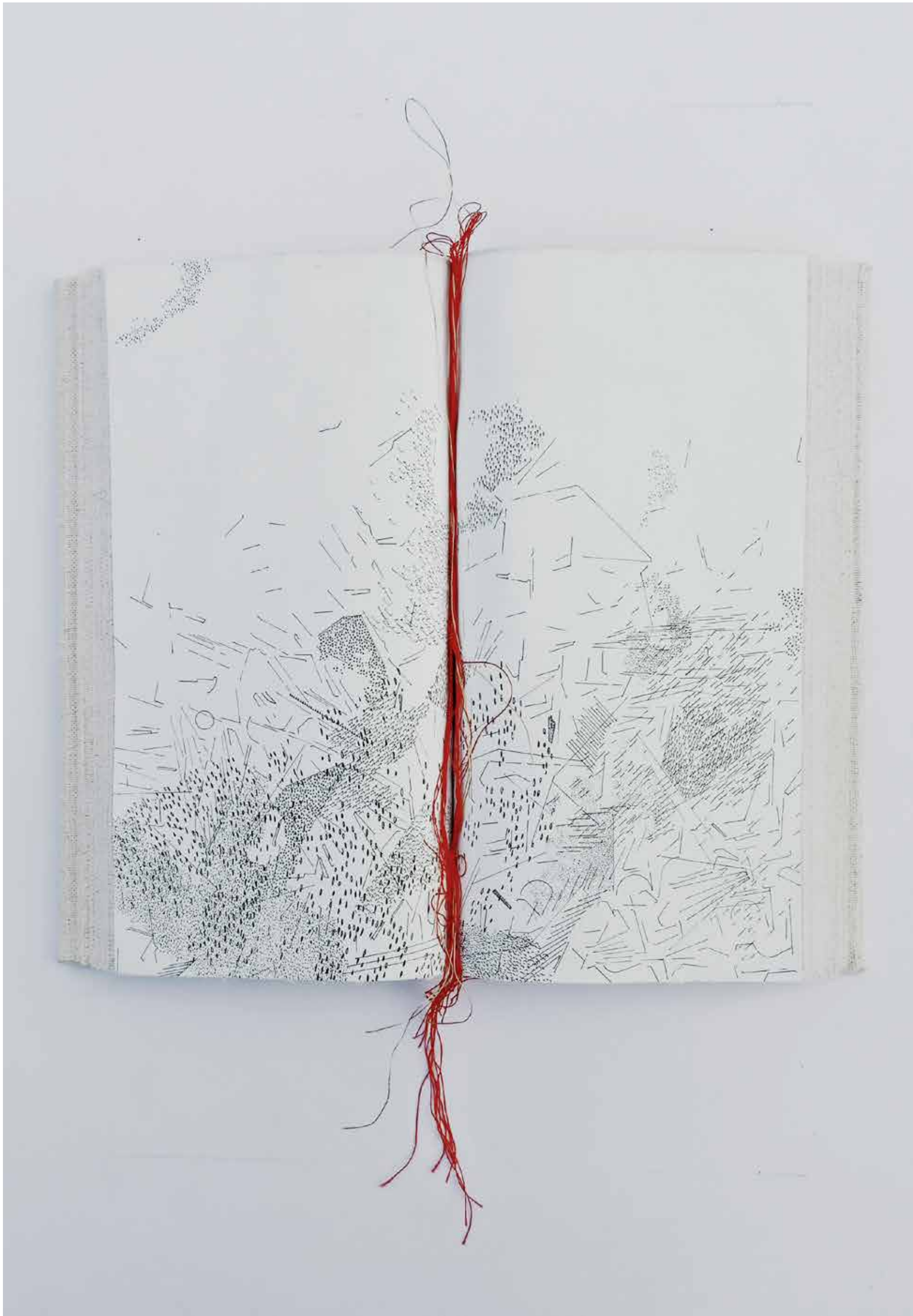
Farrukh Adnan, *Folio - I*, 2019, Pen and Ink on Canvas, 7x10.75x1.25 inches.



Farrukh Adnan, *Folio - II*, 2019, Pen and Ink on Canvas, 4.5 x 14 x 1.25 inches.



Farrukh Adnan, *Folio - III*, 2019, Pen and Ink on Canvas, 5.25x8.5x0.75 inches.



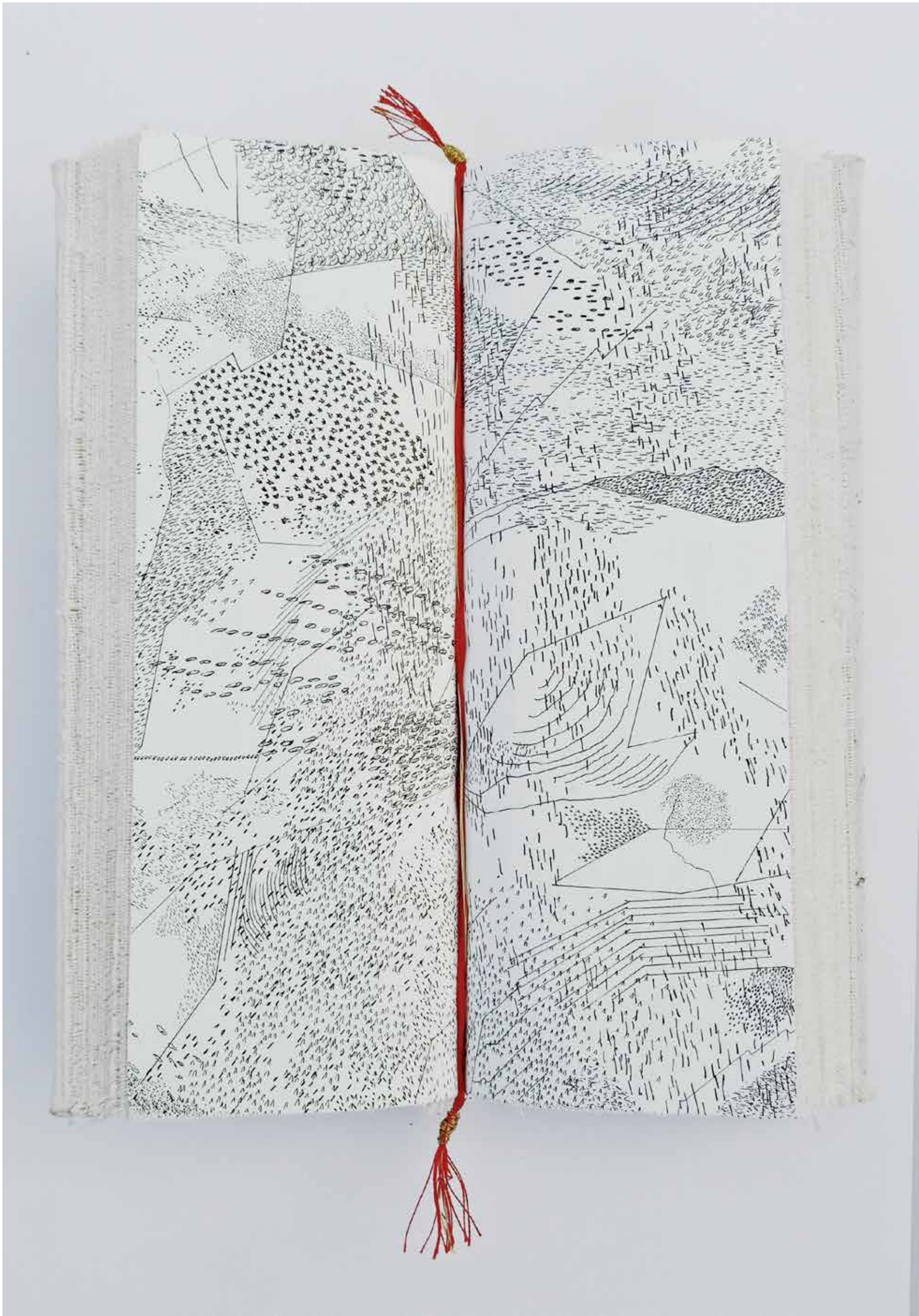
Farrukh Adnan, *Folio - IV*, 2019, Pen and Ink on Canvas, 8.75x10x1.25 inches.



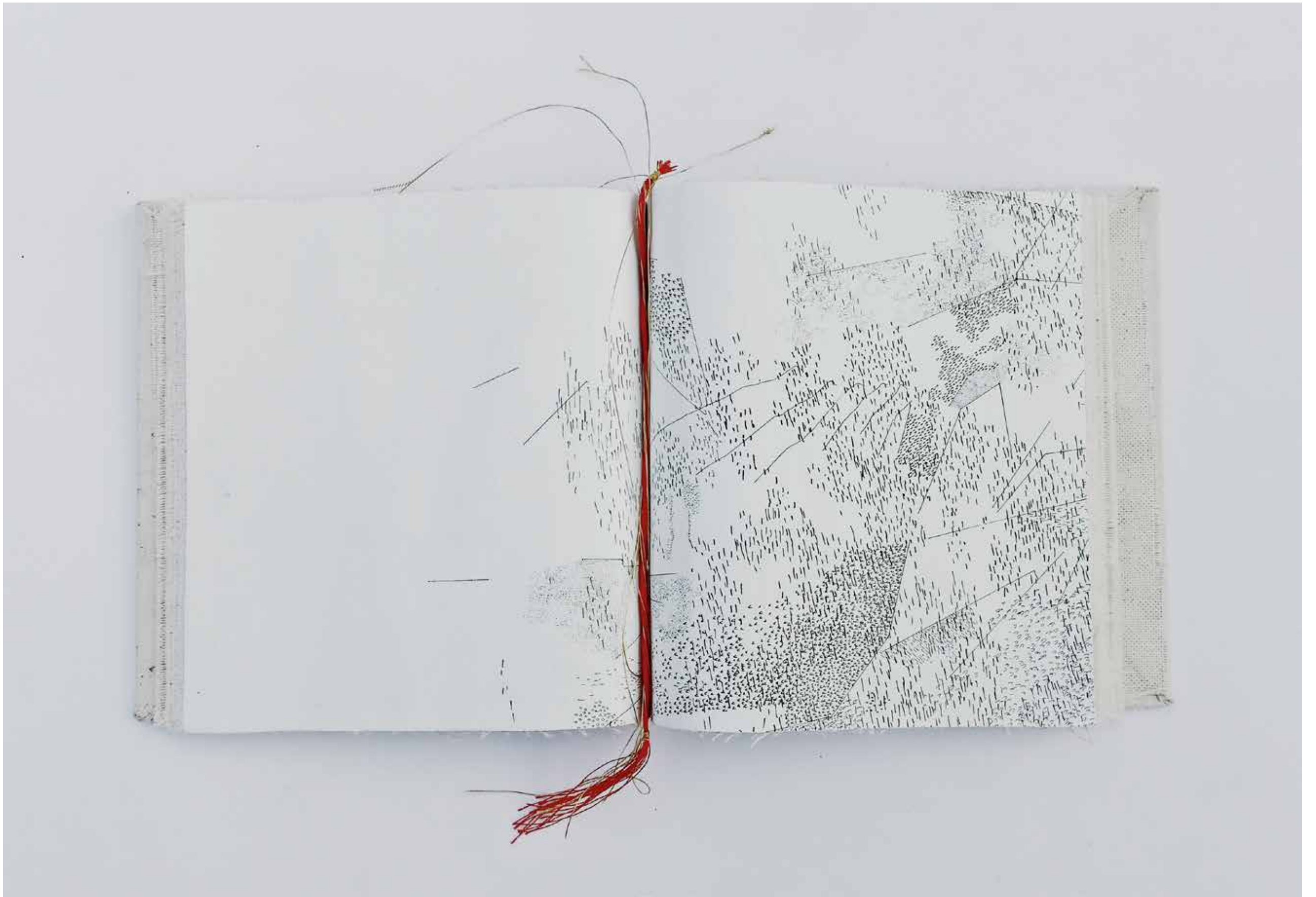
Farrukh Adnan, *Folio - V*, 2019, Pen and Ink on Canvas, 6.75x12x1.25 inches.



Farrukh Adnan, *Folio - VI*, 2019, Pen and Ink on Canvas, 6 x 10.75 x 1.25 inches.



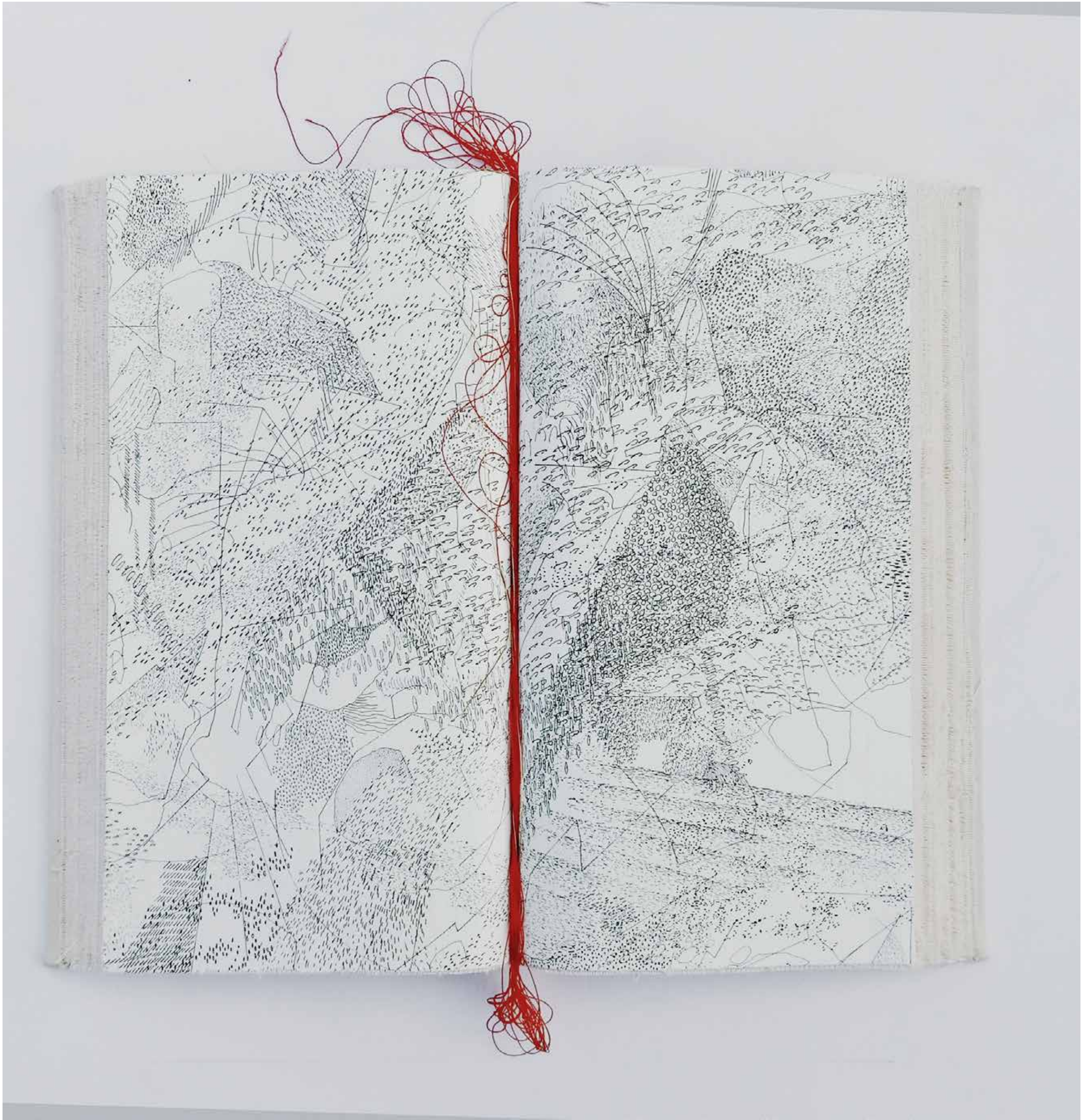
Farrukh Adnan, *Folio - VII*, 2019, Pen and Ink on Canvas, 6 x 10.75 x 1.25 inches.



Farrukh Adnan, *Folio - VIII*, 2019, Pen and Ink on Canvas, 6 x 11.5 x 1.25 inches.



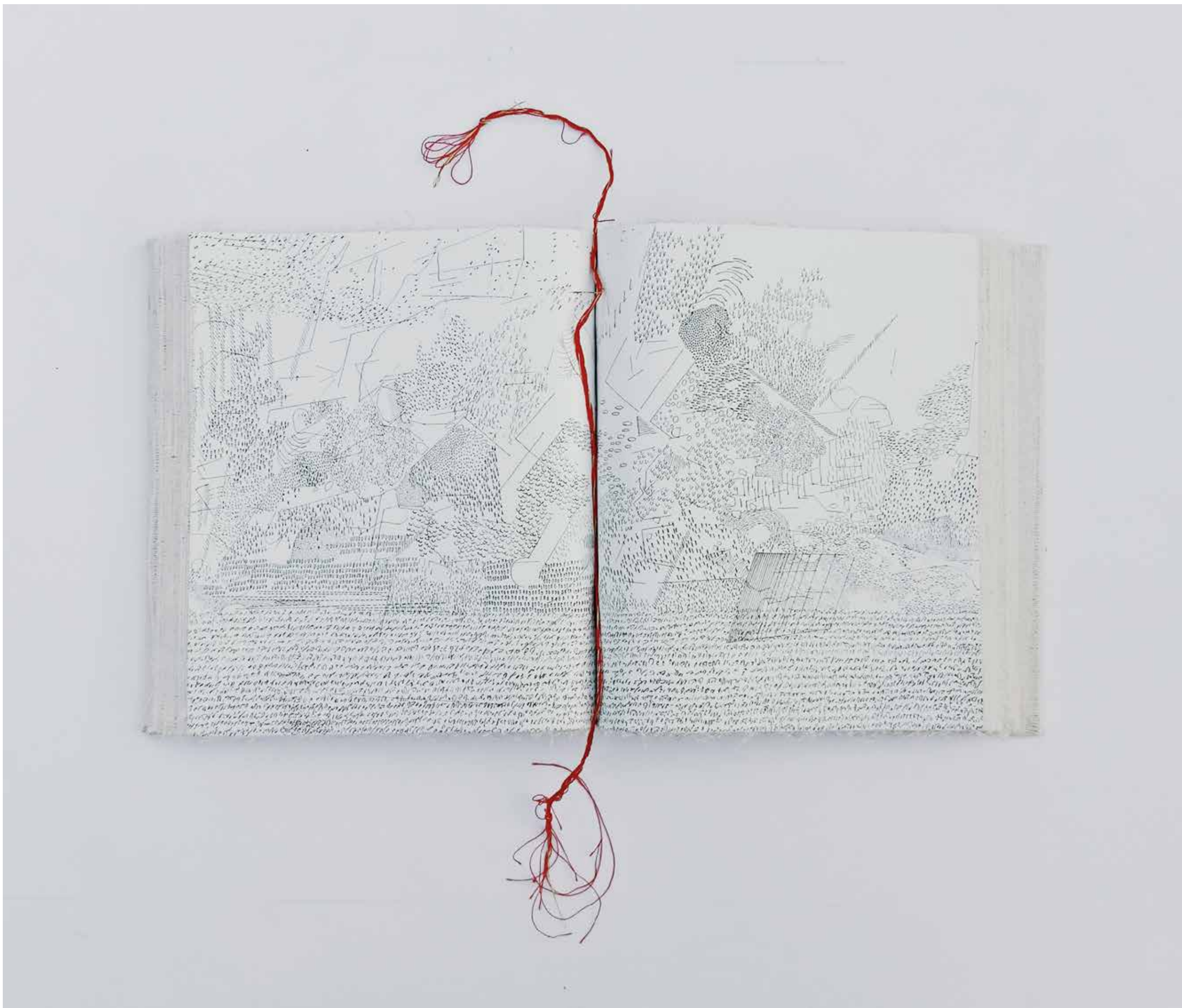
Farrukh Adnan, *Folio - IX*, 2019, Pen and Ink on Canvas, 7 x 8x 1.25 inches.



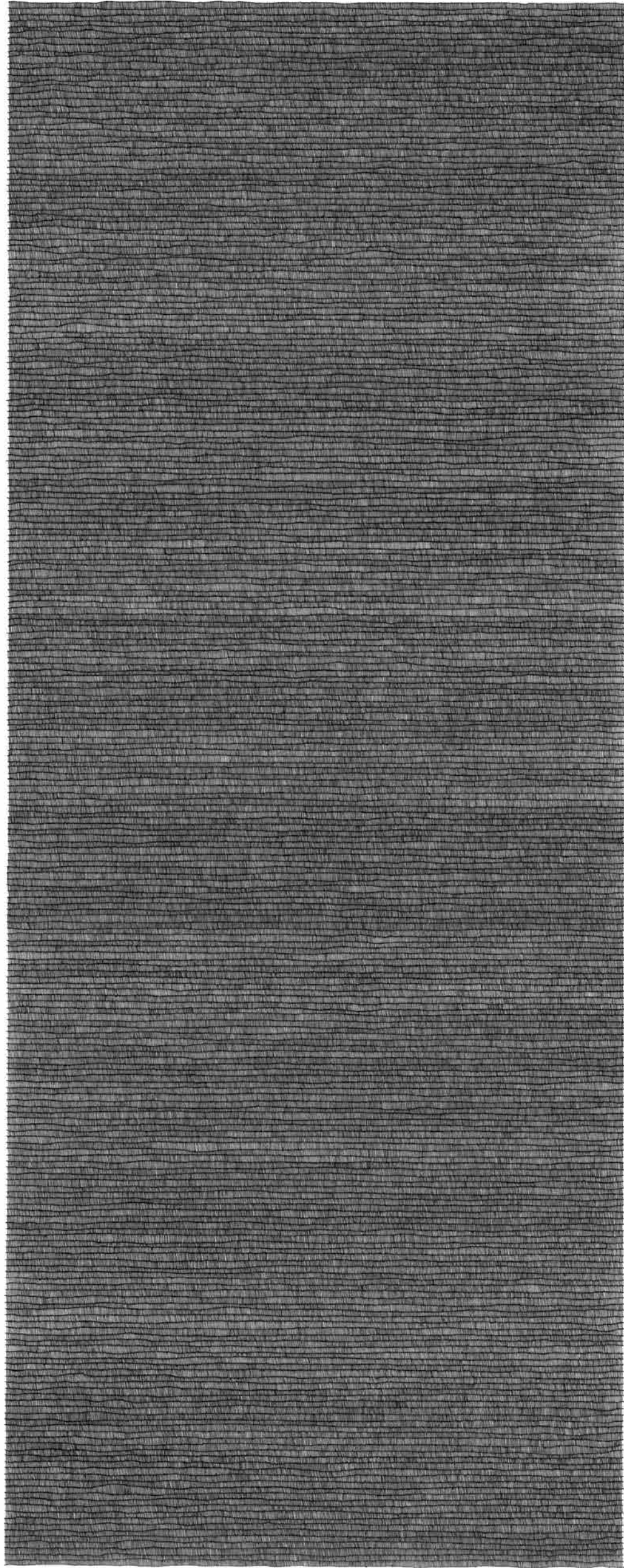
Farrukh Adnan, *Folio - X*, 2019, Pen and Ink on Canvas, 9.25x11x1.25 inches.



Farrukh Adnan, *Folio - XI*, 2019, Pen and Ink on Canvas, 7.75 x 13 x 1.5 inches.



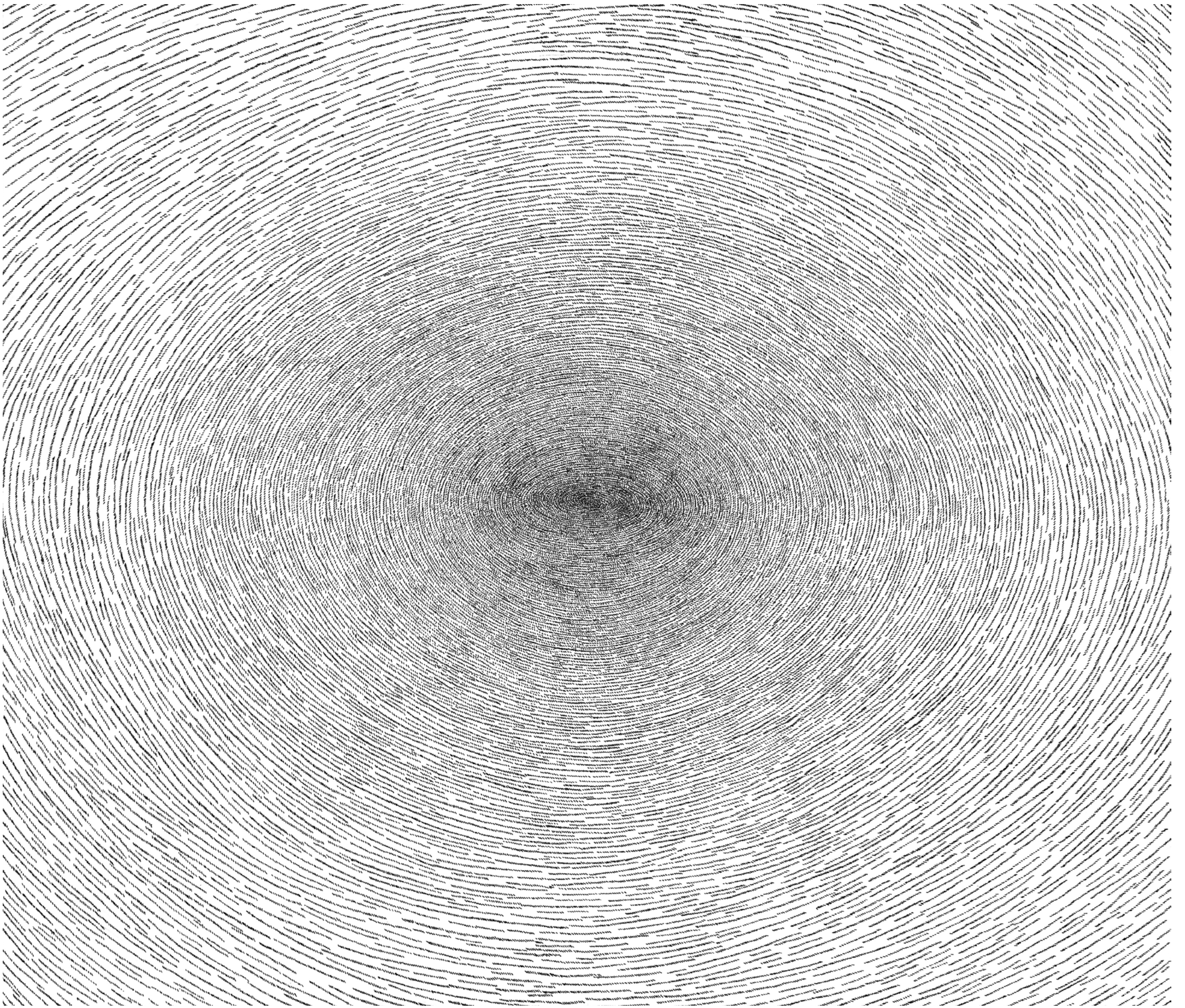
Farrukh Adnan, *Folio - XII*, 2019, Pen and Ink on Canvas, 7.75 x 13 x 1.5 inches.



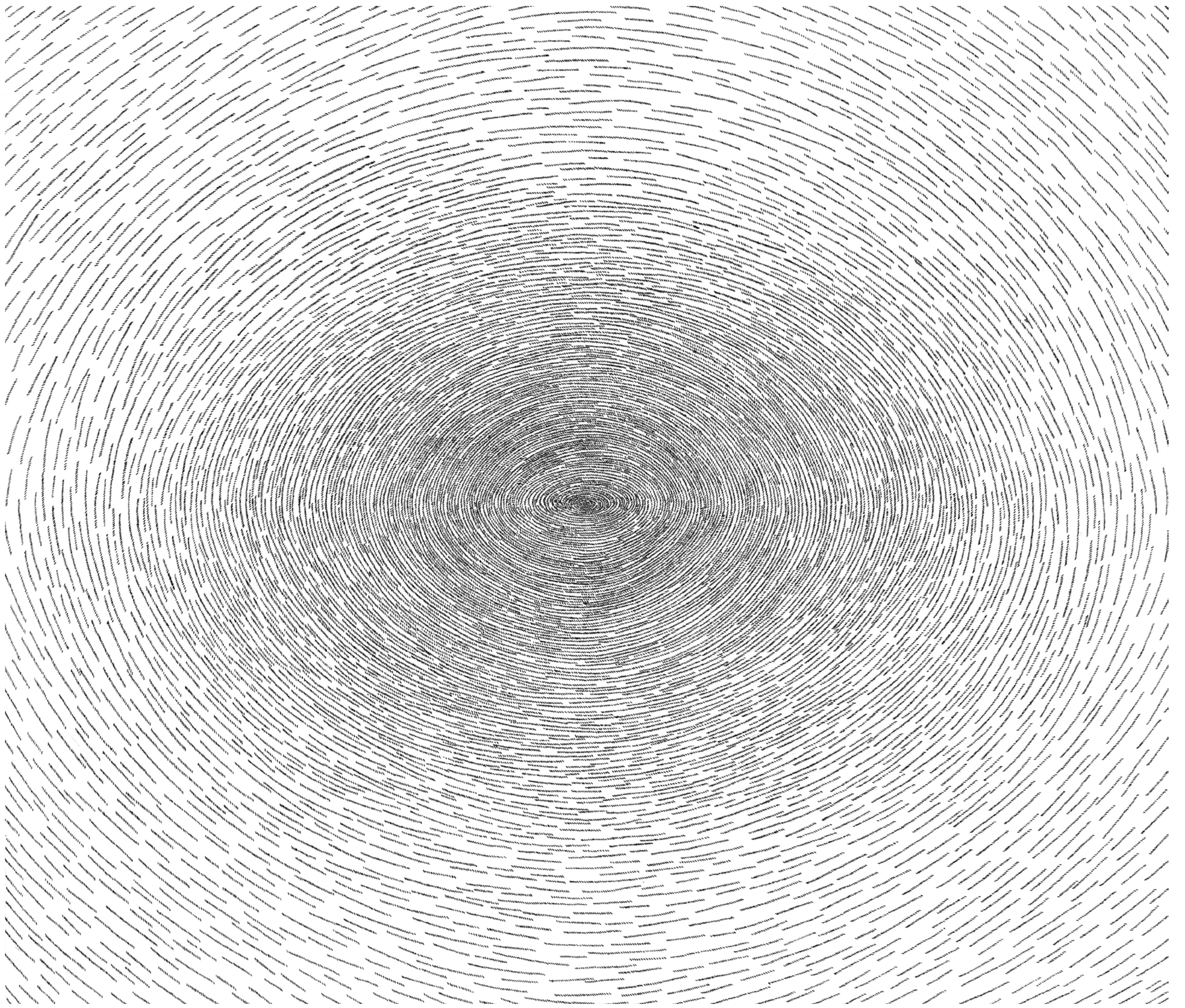
Farrukh Adnan, *Land - I*, 2019, Pen and Ink on Canvas, 27.5 x 20 inches.



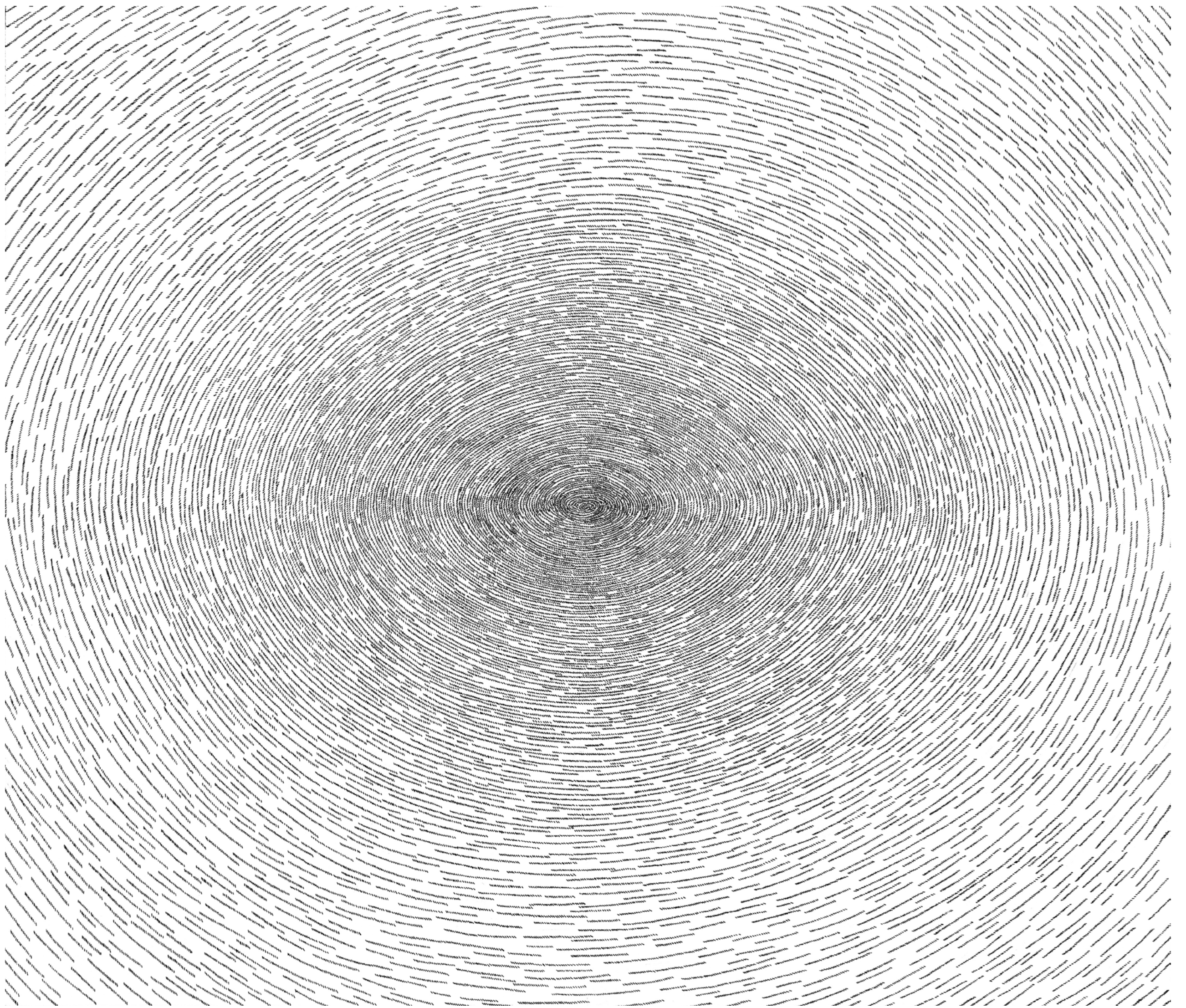
Farrukh Adnan, *Land - II*, 2019, Pen and Ink on Canvas, 27.5 x 20 inches.



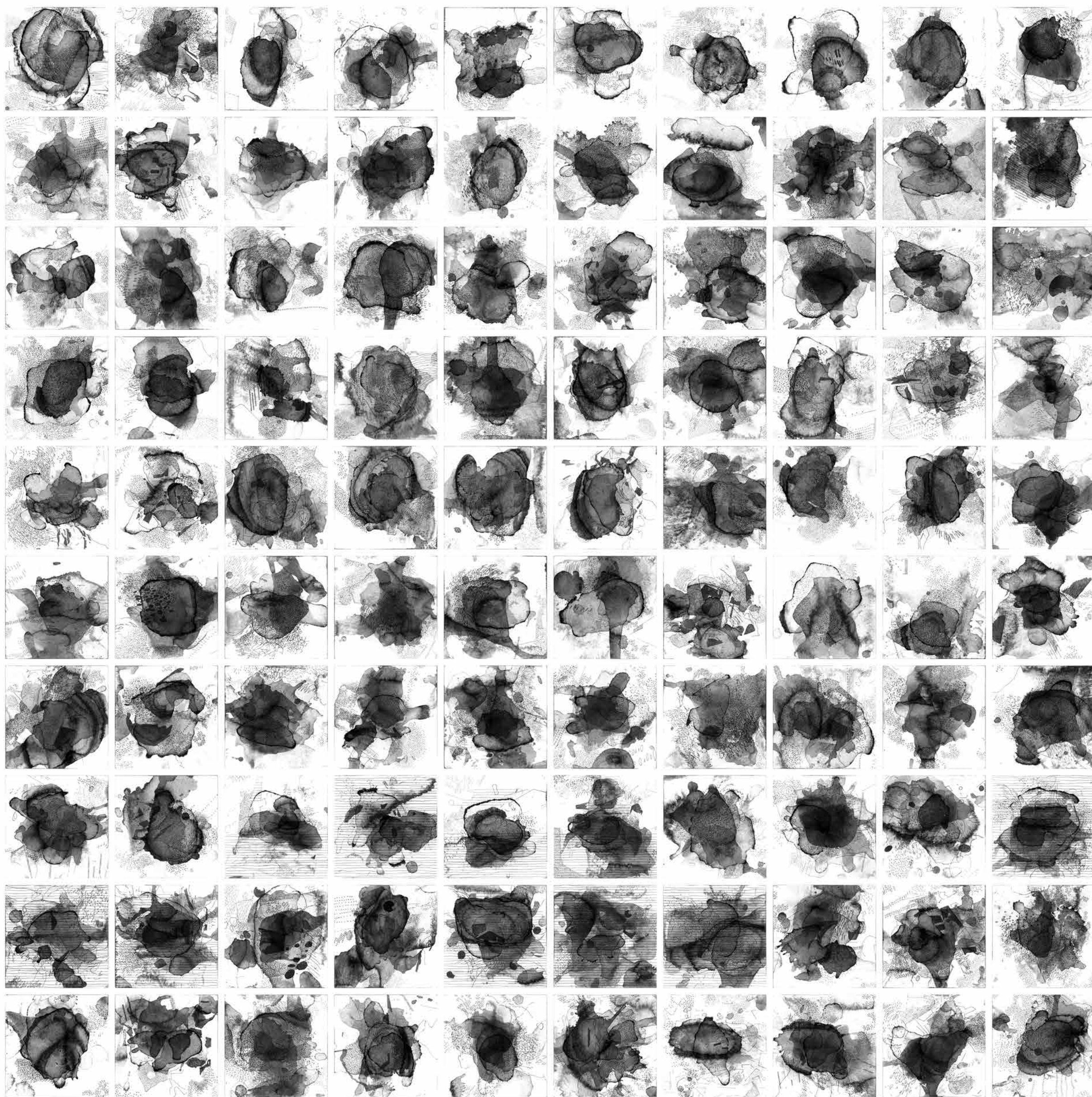
Farrukh Adnan, *Whirling - I*, 2019, Pen and Ink on Canvas, 12 x 14 inches.



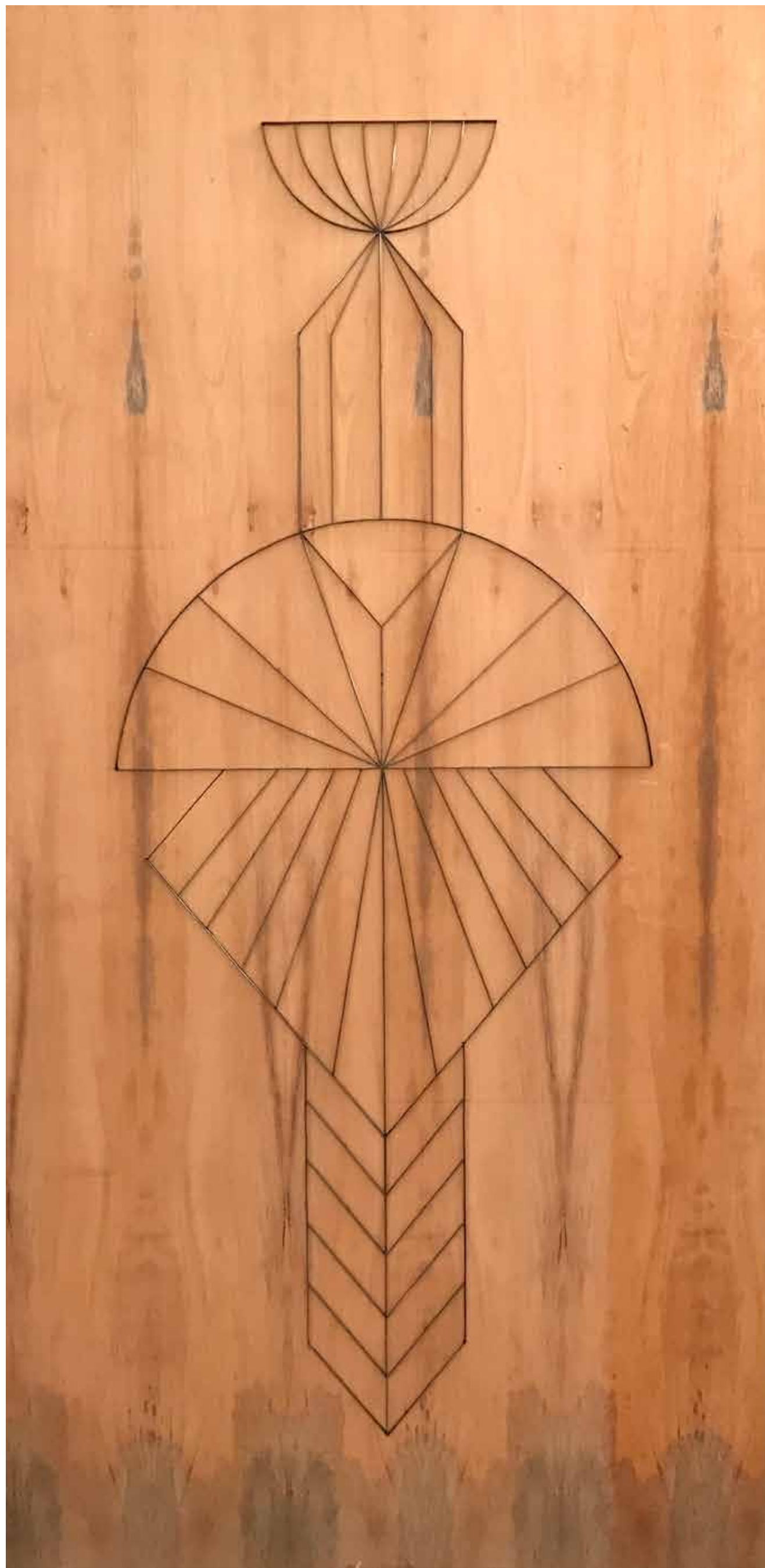
Farrukh Adnan, *Whirling - II*, 2019, Pen and Ink on Canvas, 12 x 14 inches.



Farrukh Adnan, *Whirling - III*, 2019, Pen and Ink on Canvas, 12 x 14 inches.



Farrukh Adnan, *View Series*
Pen and Ink on Archival Paper, 4x4 inches each.



Zeerak Ahmed, *Passage Calls II*, 2019,
Sound installation with steel drawing on wood, 36 x 72 x 0.75 inches.

Noor Ali Chagani

Chagani (b.1982, Pakistan) received his BS Degree in Computer Science in Karachi and then later BFA in Miniature Painting from National College of Arts, Lahore. Chagani has since exhibited in solo and group exhibitions in notable institutions around the world, including Stanford University's Cantor Arts Center, California; Katonah Museum of Art, New York; Abrons Arts Center, New York; Plazzo Mora, Venice; Institut du Monde Arabe, France; Casa Arabe, Spain; Victoria and Albert museum, United Kingdom; Pacific Asia Museum, California; and the Devi Art Foundation, India among others. Chagani was nominated for the Victoria and Albert Museum's prestigious Jameel Art Prize in 2011. He was awarded with guest residency in Rijks Academy, Netherlands in 2012, Riwaq Art Space residency in Bahrain 2013, and the Jameel Prize residency in Victoria and Albert Museum in 2017. Chagani's artwork has been featured in numerous publications such as Los Angeles Times, Asia Pacific Arts, L'Opitimum n°23, Global Citizen 13 magazine, Nafas Art Magazine and several daily local newspapers. Recently he was featured in Blouin Modern Painters NY among other 'Top Emerging Artists to Watch in 2018'. The artist lives and works in Lahore, Pakistan.
chagani.artworks@gmail.com

Farrukh Adnan

Farrukh Adnan received his Bachelor in Visual Communication Design from National College of Arts, Lahore (2009). He completed his master's in Art and Design Studies from Beaconhouse National University with the prestigious scholarship of South Asia Foundation (SAF) Madanjeet's Singh Institute for South Asian Studies (2014). He teaches Photography at National College of Arts, Lahore and Drawing and History of Art at National College of Business Administration and Economics, Lahore. Select exhibitions include: Earth Cover at Koel Gallery, Karachi (2019), Excavations at Rohtas 2 Gallery, Lahore (2018), Enigmatic Spaces at Koel Gallery, Karachi (2017), Museum of Wasted Love, two-person exhibition with Mahboob Jokhio at Full Circle Gallery, Karachi (2016), Unfolding Matters at Sanat Initiative Gallery, Karachi (2015).
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Usman Saeed

Titled 'gardenfinds', Usman Saeed's work focuses on subjects coming from nature. In response to writer Amra Ali's curatorial note for the show 'Beyond the Waters', two new works study notions of light and darkness, in relation to water. 'gardenfinds 59' is a photobook of a monsoon-clad river Ravi around Shahdara in Lahore. 'gardenfinds 60' is a watercolour on paper of water, trees and birds. For Usman (b. 1977, Lahore, Pakistan), his alma maters, National College of Arts, Lahore and Royal College of Art, London, continue to nourish his multi-disciplinary practice. His work is included in the collections of Cicada Press, UNSW Art & Design, Sydney and Smith College Museum of Art, Northampton, Massachusetts.
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Rasheed Araeen

Rasheed Araeen is a civil engineer, artist, writer and inventor (received from an international patent in 2003). As an artist, he began his journey in 1953 and continued to pursue art while studying civil engineering at NED Engineering College in Karachi. After doing some important works in Karachi, seminal to his later pursuits, he left for London in 1964 and has lived there since.

In 1965, he pioneered minimalist sculpture—representing perhaps the only Minimalism in Britain. After having been active in various groups supporting liberation struggles, democracy and human rights, he began to write in 1975, and then started publishing his own journals: *Black Phoenix* (1978), *Third Text* (1987) and *Third Text Asia* (2008). He has also established online versions of *Third Text* in Cape Town, South Africa, entitled *Third Text Africa*, and Spanish language *Tercer Texto* in Lima, Peru, both free to their readers.

He has curated two important exhibitions: 'The Essential Black' (1987), 'The Other Story' (Hayward Gallery, 1989); and is a recipient of three honorary doctorates (PhDs) from universities of Southampton, the East London and Wolverhampton. He is now directing a project that will revise and produce the most comprehensive and inclusive history of art in post-war Britain.

He has published an autobiographical book, *Making Myself Visible*, comprising texts and visual images, Kala Press, 1984, and *Art Beyond Art/ Ecoaesthetics: A Manifesto for the 21st Century*, ThirdText Publications, London, September 2010. His writing has mainly been published in *Third Text*, but also in Norway, Sweden, Denmark, Holland, Belgium, France, Germany, and Spain in their own languages.

He is currently involved in bringing different disciplines together by persuading artists, scientists, engineers, social scientists, philosophers, and so on, to work together in looking at and solving social and ecological problems resulting from climate change.

While still living in London, he also spends some time in Karachi where he has since 2010 re-established his studio and produced new work that was initially shown at his mini-retrospective 'Homecoming' (VM Gallery, 2014-15), curated by Amra Ali.

An extensive retrospective of Rasheed Araeen opened in 2018 at the Van Abbemuseum, Eindhoven and touring the Baltic Centre for Contemporary Art, Gateshead, George Museum of Contemporary Art, Moscow, and MAMCO, Musée d'art moderne et contemporain, Geneva.

Noorjehan Bilgrami

Noorjehan Bilgrami is a multi-disciplinary artist, curator and educationist. She is grounded in the traditional crafts of Pakistan and her atelier Koel spearheaded the revival of handloom weaving, handblock printing and the use of natural dyes. Gallery Koel has provided a vibrant platform for new and emerging artists, and Noorjehan has curated numerous exhibitions for the gallery.

Her own art practice is meditative, exploring issues of inner reflection through a vocabulary that is intensely personal, while it touches upon universal themes.

She has held numerous solo shows and participated in exhibitions in Pakistan, in the USA, Australia, Korea, Sri Lanka, South Africa and India. She was the artist in residence at the Cicada Press, University of New South Wales, Sydney, Australia, 2015 and in 2017 at the Islamic Museum of Art, Design and Culture, Shangrila, Doris Duke Foundation, Honolulu, Hawaii, USA. At the culmination of the residency, her solo exhibition, 'Under the Molsri Tree,' was held at the Islamic Gallery, Honolulu Museum of Art.

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Sohail Zuberi

Zuberi's multidisciplinary practice is a commentary on Karachi's urban developments, dichotomies and disparities. His on-going research on the changing ecologies of a small stretch of beach in Karachi, manifested in a solo show – Archaeologies of Tomorrow – in 2018. He was featured in the inaugural edition of the Karachi Biennale 2017. Along with his professional practice, Zuberi has been associated with academia for the past eighteen years. He was the head of the Communication Design department at the Indus Valley School of Art and Architecture 2012-2015, and has taught at the University of Karachi and the Textile Institute of Pakistan. Zuberi is also a former trustee of Vasl Artists' Collective, serves on the board of Pakistan Chowk Cultural Centre, Karachi and works as a design consultant with Tali, a contemporary craft design brand. Sohail Zuberi has recently been nominated as the curator for the International Public Art Festival 2020 (IPAF 2020)

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Zeeraq Ahmed

Zeeraq Ahmed, also Slowspin, is a sound artist and curator. Exploring expressions of the elusive medium of sound through voice, she produces sound sculptures, installations, and performances. In 2012 she received her B.A in Studio Art and Political Science from Hiram College, U.S.A and her MFA in Creative Practice with the Transart Institute (Plymouth University) in 2017. Since 2012, she has exhibited and performed at several local and international venues. Ahmed was Assistant Curator for the inaugural Karachi Biennale 2017, and now serves as Assistant Professor at the Indus Valley School of Art & Architecture.

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Amra Ali

Amra Ali is an independent art critic, researcher and curator based in Karachi, Pakistan. She holds a BFA from the Department of Visual Arts, University of Ottawa, Canada (1986). She was a Nieman Affiliate at Harvard University and studied drawing, art history and criticism (2002-3). She has been contributing reviews and issue-based writing for newspapers and publications in Pakistan and internationally since 1990. She was a co-founder and Senior Editor of NuktaArt, a first international bi-annual art publication from Karachi, Pakistan.

She has been Secretary of the Pakistan section of the International Art Critics Association (AICA, Paris) from 2000-2014. As Secretary AICA Pakistan, she was on the coordination team for the international seminar "Mapping the Change", and on the curatorial team for the Takhti exhibition, in 2001, she conducted workshops for young art critics, on a national level, in affiliation with the British Council of Pakistan. Conducted a series of film showings for a year, bringing film collectives together, in collaboration with the Goethe Institute, Karachi.

She has edited the publication Homecoming, Rasheed Araeen (2014, VM Gallery, Karachi), and curated a retrospective by the same name in 2014-15 at the VM Gallery. Her chapter titled, 'Ruptures of Rasheed Araeen in the Politics of Visual Arts: For a New Discourse in Pakistan' has been published, 'Intersections of Contemporary Art, Anthropology and Art History in South Asia: Decoding Visual Worlds', Edited by Dev Nath Pathak & Sasanka Parera (Pelgrave Macmillan, 2019).

Among her papers presented and published are: 'Multiple Cultures in a Globalized World', for the international conference, by invitation of the Mohile Parekh Centre, Mumbai, 2006. Published by the Mohille Parekh Centre, 2006, 'Multiple Identities: Sites of Subordination or Negotiation', paper for the seminar, 'The Anxious Century', Goethe Institute, Karachi, 2008, 'Art in the Time of Globalization', (published in Art India, vol. ix, issue iv, 2004, and publications by Mohile Parekh Centre, Mumbai, 2006), for the international conference, 'Multiple Cultures in a Globalizing World', delivered at the Mohile Parekh Centre, Mumbai, 2006, 'The Displaced and the In Between Narratives in Pakistani Art: the art of Riffat Alvi and Sabah Hussain', 4th ASNA Clay Triennial, Karachi, 2013.

Her curatorial works include these among others: Beyond the Waters, Koel Gallery, October-November, 2019, Objects We Behold, Gandhara Art, 2018, Home Coming, Rasheed Araeen; A Retrospective, VM Art Gallery, 204-15, Sabza O Gul, Chawkandi Art, 2014, I Am Not Alice My Dear and This is Not Wonderland; Marium Agha, Chawkandi Art, 2015, Faiz Art Prize as Co-Editor of NuktaArt, 2011, One Mile Square: Study of environmental degradation at the Mai Kolachi Belt, a project with Visiting Arts UK and NuktaArt, Karachi 2009, Takhti, Gallery Sadequain, Frere Hall, Karachi, 2001. etc. Full details of curatorial work, work exhibited, workshops conducted and research text/publications is available on request.

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