

بود و نبود

EXISTENCE AND NONEXISTENCE

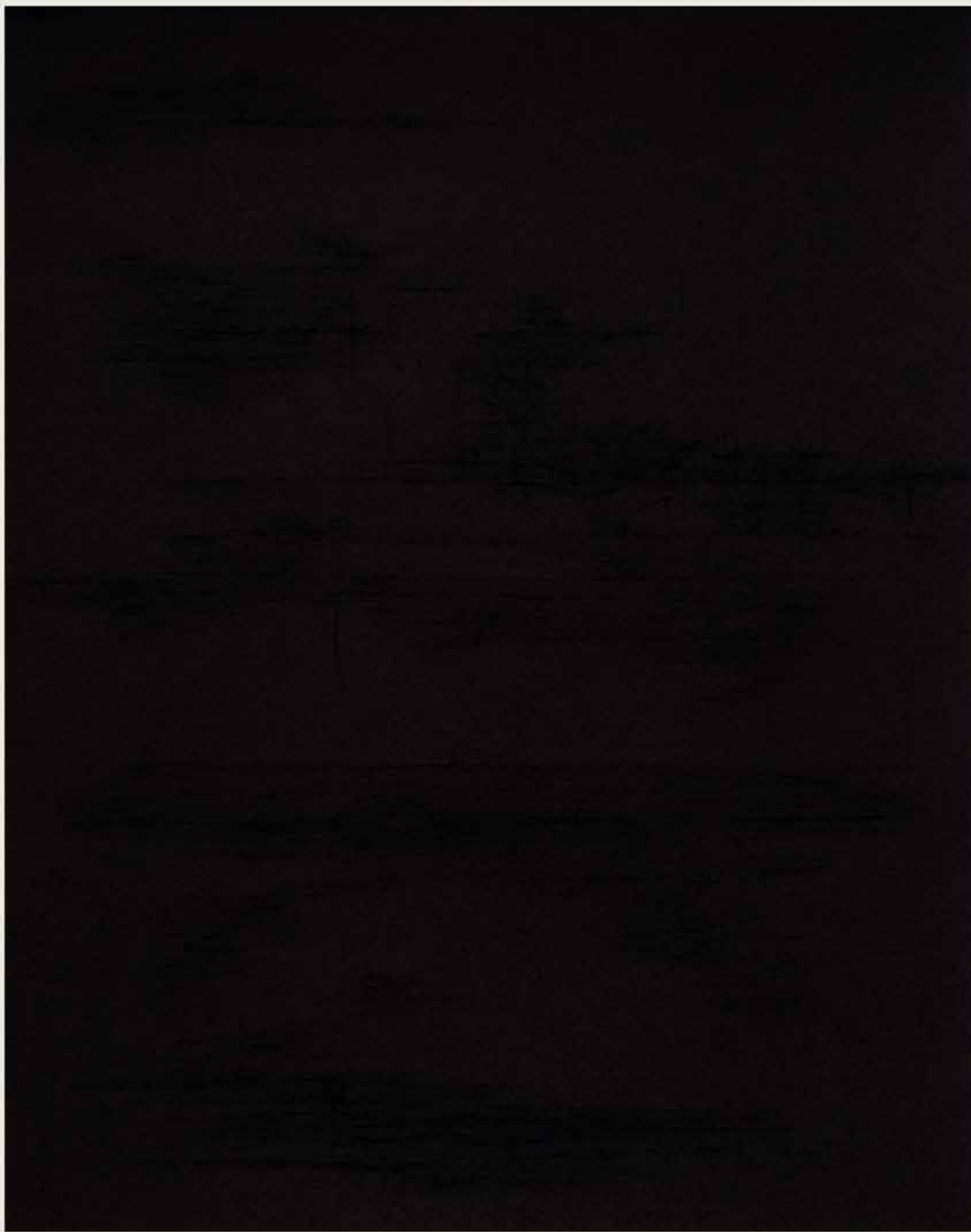
A collaborative project



AMNA MANZoor
SHAH ABDULLAH ALAMEE

Tuesday, December 22, 2020
2 - 7 pm

The artwork is an expression of Iqbal's message of self-discovery and resurgence of awakening, a sense of constant action and perpetual movement that has arisen in self. The strength and weakness of the self is shown through the repeated patterns on self-realization as opposed to insistence of the society on self-suppression and renunciation. The series of paintings attempt to capture the rhythm and pulse of Iqbal's poetry through miniature linework and calligraphy. The depth of feelings attached to the concept, is portrayed in the narrations and threads that weave resilience in the self through all we have been; all we are now; and all we will become.



A collaborative work, Parwaz va Khashak



A collaborative work, Mouj o Gardish

Amna Manzoor

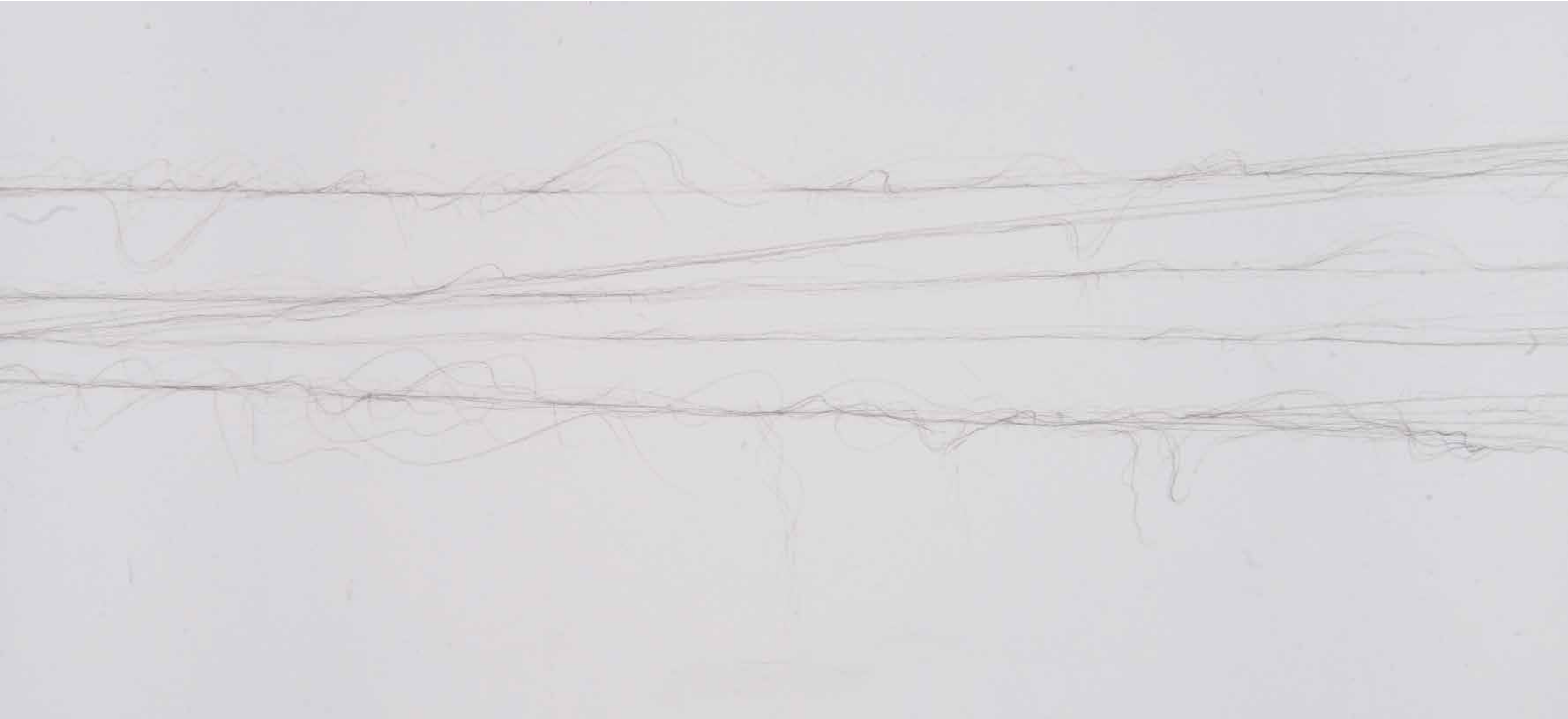
There is an inherent rhythm to nature — the strands stretching along the horizon, from right to left, from north to south, symbolize realization of self, i.e. one's self-sufficiency and the divine strands that connect the self and the nature. Khudi as Iqbal held, means to realize that man has a particle of divine light within him whose discovery can escort to the apogees of creation and whose negligence can confine him to a limited world. The power of self, weaving through complexities by beautifully interlacing the threads of realization, to create the underlying magic, as conversed with God in Persian 'you created night (darkness), to counter that I created light'



Untitled 1, 2020

Gouache on wasli

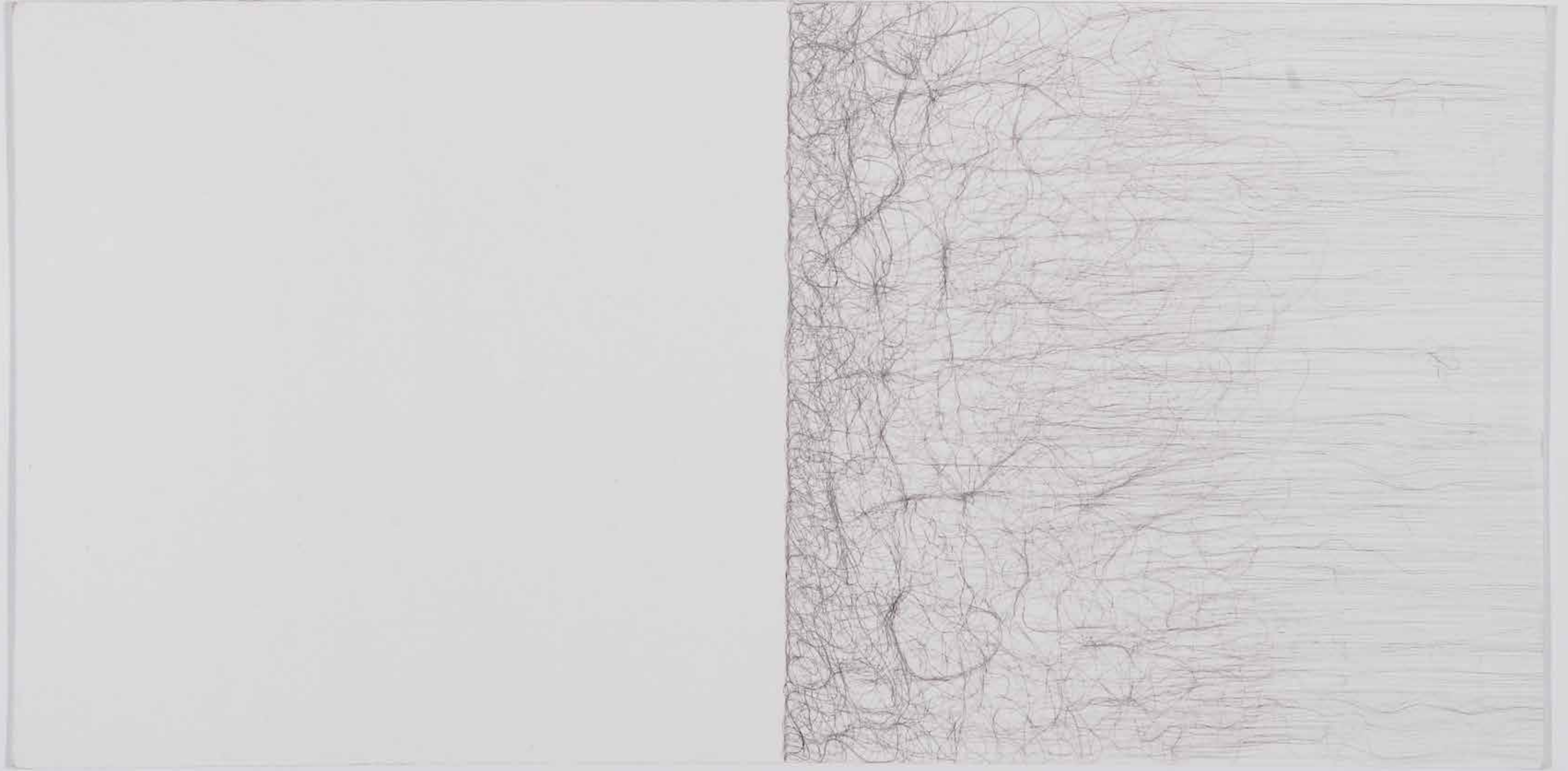
5 x 5 inches



Untitled 2, 2020

Gouache on wasli

4 x 10 inches



Untitled 3, 2020

Gouache on wasli

5 x 10 inches

خاکِ زنده

سراپا معنی سر بسته ام من

نگاه حرف بافان برتا بم

نه مختارم توان گفتن به مجبور

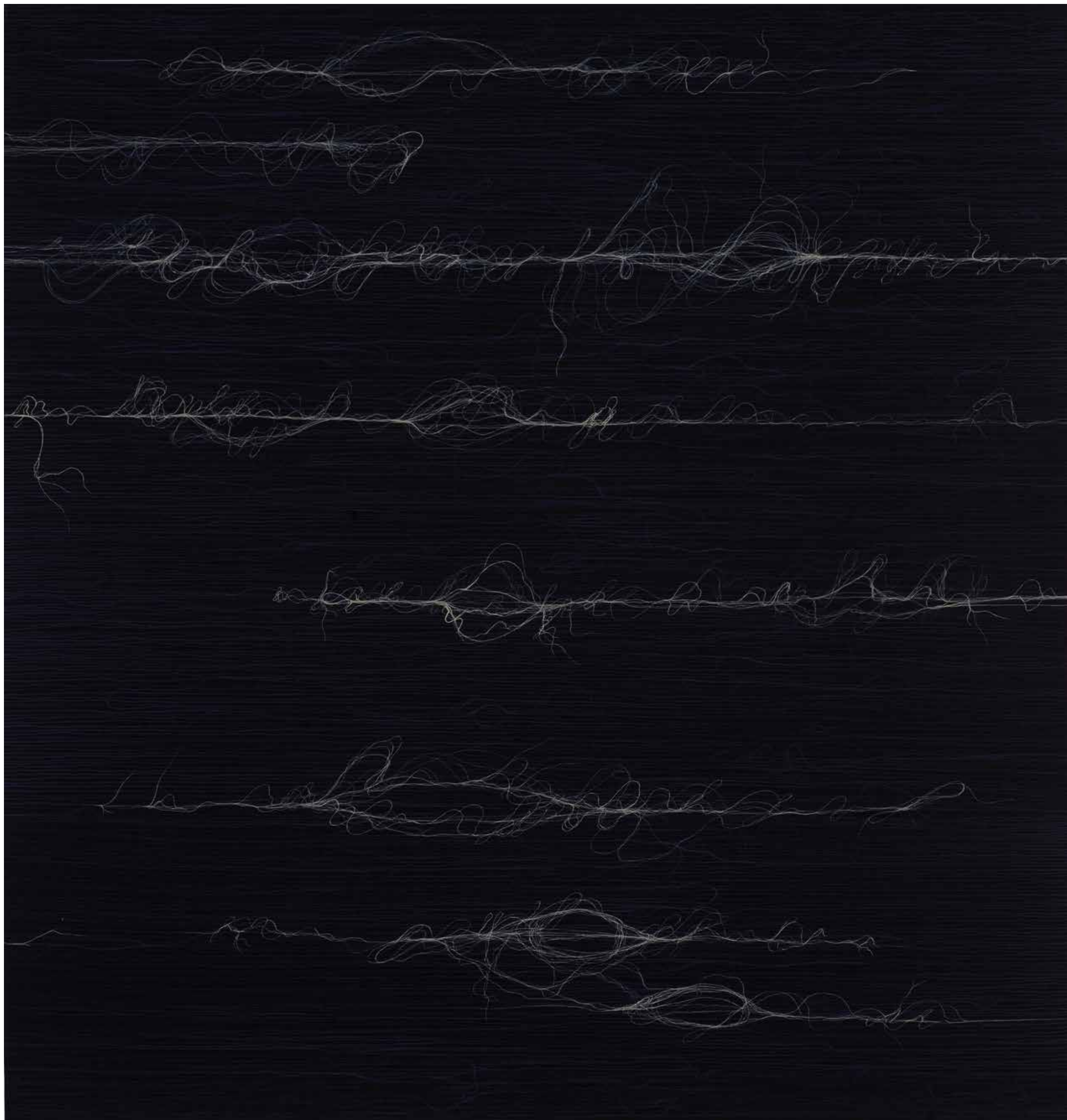
که خاک زنده ام در انقلابم

I mean the whole thing.

I do not see the talkers

I have no choice but to say forced

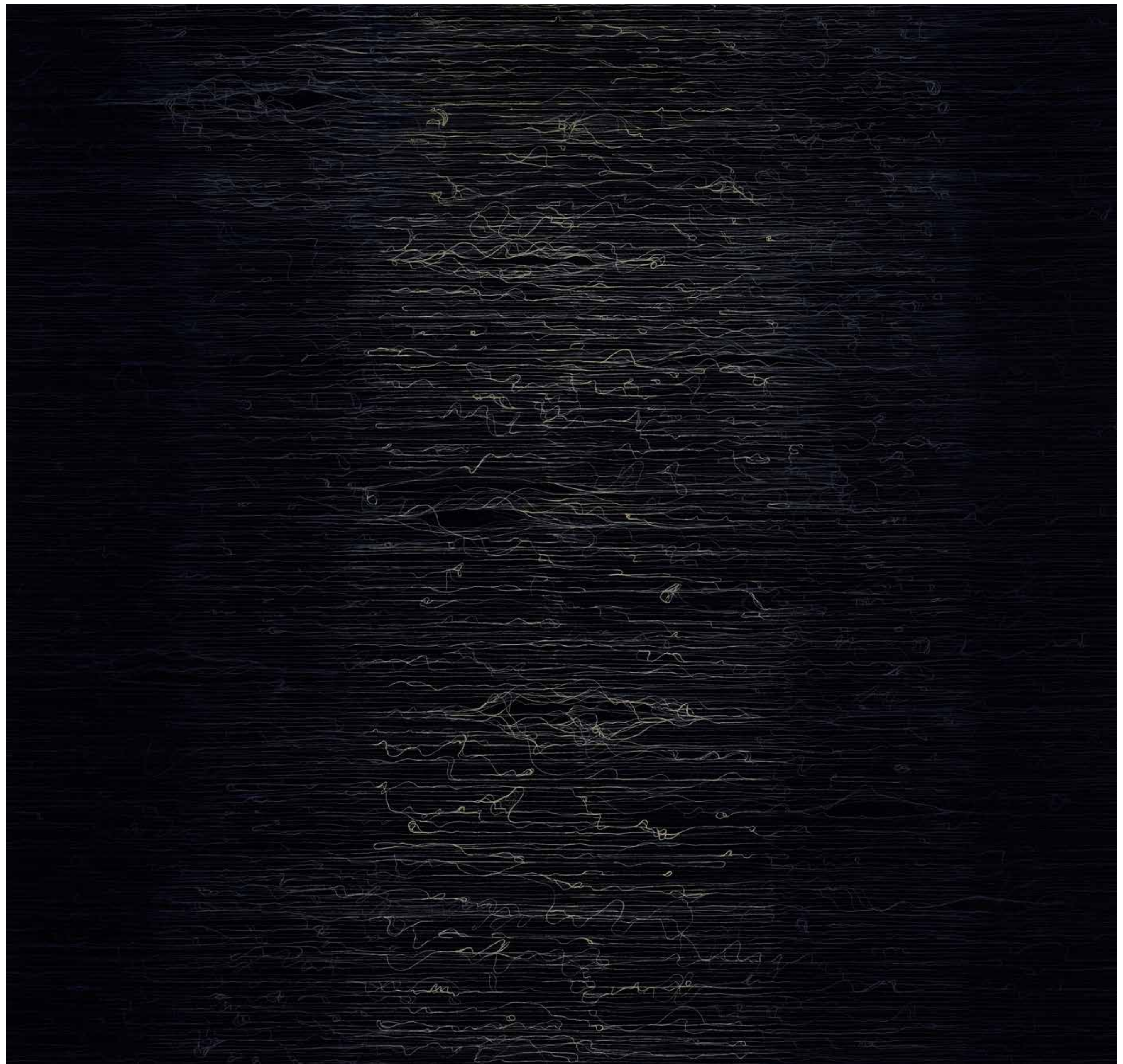
That I lived in my revolution



Khak-e-Zinda 1, 2020

Gouache on wasli

10.6 x 10.2 inches



Khak-e-Zinda 2, 2020

Gouache on wasli

10.6 x 10.2 inches

شام و سحر

ز آغاز خودی کس را خبر نیست

خودی در حلقه شام و سحر نیست

ز خضر این نکته نادر شنیدم

که بحر از موج خود دیرینه تر نیست

From the beginning, no one knows.

The insider is not in the circle of dinner and dawn

I heard this rare point from Khezr

That the sea is not older than its wave



Sham, 2020

Gouache on wasli

27 x 38.5 inches



Sahar, 2020

Gouache on wasli

27 x 38.5 inches



Khashak, 2020

Gouache and ink on Acid free paper

14 x 11 inches

گردش

سوزِ سخن زنالہ مستانہ دل است

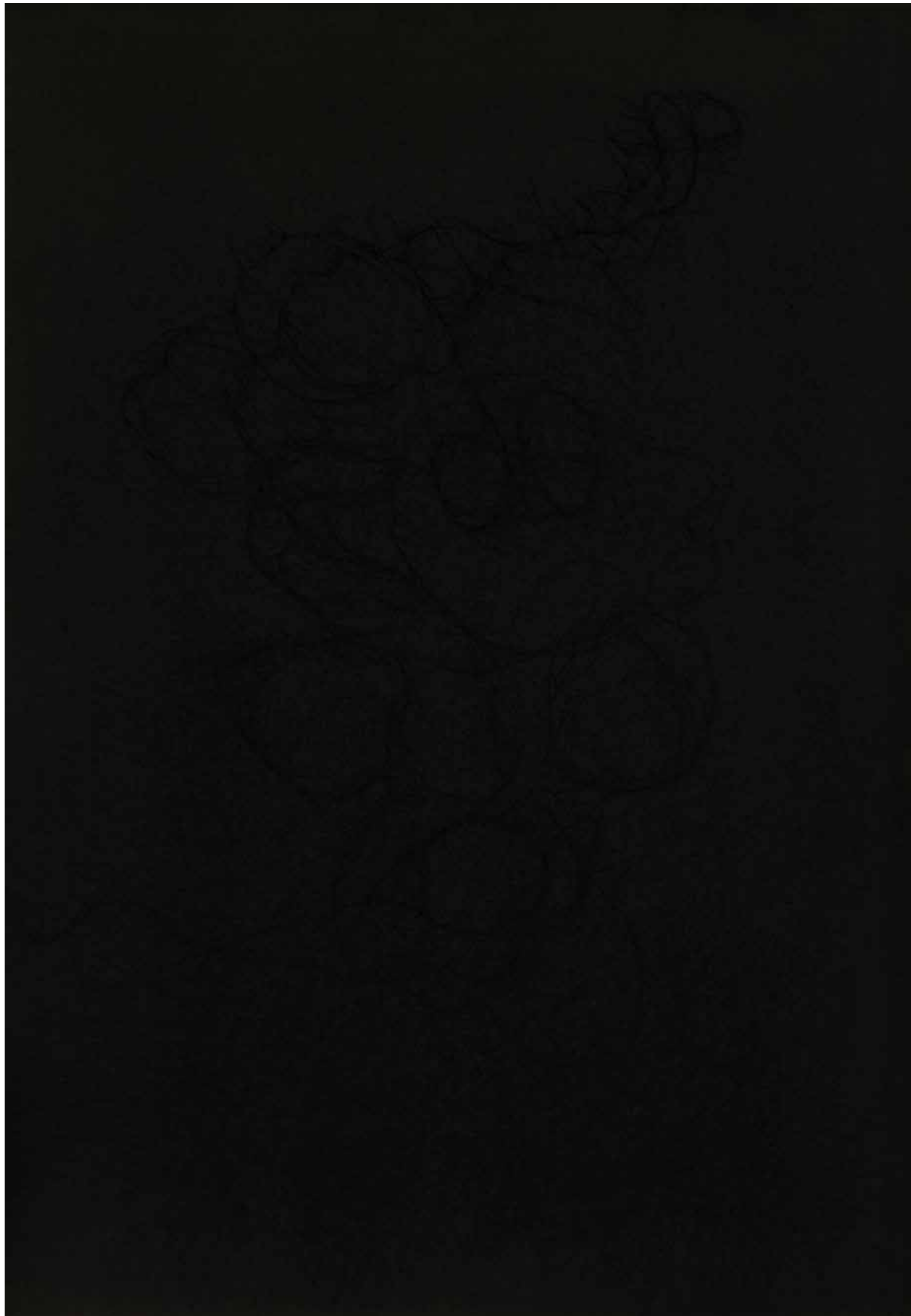
این شمع را فروغ ز پروانہ دل است

مشتِ گلیم و ذوقِ فغانے ندا شتیم

غوغائے ماز گردشِ پیمانہ دل است

The burning of words is because of the drunken
groaning of the heart.

This candle is filled with the butterfly of the heart



Gardish, 2020

Gouache and ink on Acid free paper

13 x 18 inches



Jalwa-e-Natamam, 2020

Gouache on wasli

48 x 96 inches



Amna Manzoor is a visual artist based in Lahore, Pakistan. Graduated from National College of Arts in 2013, she has a wide array of exhibitions in Pakistan and across the border. Manzoor is working as Lecturer in University of Management and Technology, Lahore, Pakistan. She participated in several art shows and won the Young Artist Award, Alhamra in 2013 and Arjumand Award, Gallery 6, in 2015 and 2017. Due to her exceptional performance in the field of art and as a faculty member, she was awarded with the Employee of the Quarter Award, UMT, in 2019.

Shah Abdullah Alamee

For as long as I can remember, works of great poets of the eastern world have always inspired me. I owe this affiliation with poetry to my father who introduced me to the intricacies of this genre very early in my age. It is, therefore, only natural that I design my artwork; miniatures, paintings and calligraphy, with their rhythmic meters and meanings in mind. The list is long but among the poets who have inspired me are Rumi, Mas'ood Sa'ad Salman, Iqbal, Faiz and Bedil Dehlavi. My recent works are Inspired by Iqbal's Poetry. My familiarity with Persian as well as Hazargi and Dari-Persian (my mother tongue), are other assets that help me connect with classical Persian and Persian inspired poetry with great facility. Knowledge of these languages also help me unpack layers of meanings embedded in Urdu poetry woven around the Persian repertoire of symbols. This access to the essence of poetic nuances entwined around every stanza and etched in each word reveals their countless dimensions to me that are generally lost in translations to others. My renditions therefore, are not reflections of what seems to be on the surface of poetical works, but are representations of the multi-layered dimensions I decipher in these sources of inspiration.

I bring calligraphy into play for these works along similar lines. Instead of solely relying on traditional elements, I pick the ones that inspires me and redesign them with an approach that corresponds with contemporary times. I like the fusion of khat-e shikasteh and khat-e naskh when rendered in a combination of siyah mashq and illumination design. I also find the blend of khat-e shikasteh and qalam-giri fascinating, as the latter technique simulates the undulating linework we encounter in siyah-qalam Safavid miniature paintings. Experimenting with different indigenous scripts and styles such as Gurmukhi, Shahmukhi, both Persian and Lahori nasta'liq (the latter for writing Urdu), naskh and thuluth has always led me to realms I never knew existed. The nuances each language carries, the character each letter manifests and the meanings that flow through their bodies make these exercises no less than mystical experiences. With each arc that I create and each stroke that I stretch to carry the meanings I intend it to communicate, I never lose touch with the rhythm that embodies the words. Hence, whether my canvases carry figurative images or the abstract shapes of alphabets, their overall designs pulsate with both soorat and m'ani (form and meanings). My passion for calligraphy makes me craft my own materials and tools. Most of my calligraphy works, therefore, are rendered on handmade paper. And since my work heavily relies on the subtleties of tonal values, I can never do without home-brewed ink. When working on a canvas, each is treated with materials suitable for its final form. In short, my brushstroke are humble odes offered at the feet of great poets whose mesmerizing words I am committed to share with the world.

دگر آموز
مانند صبا خیز و زیدن دگر آموز
دامان گل و لاله کشیدن دگر آموز
اندر دلکِ غنچه خزیدن فکر آموز
مویزنه نه بر کردی و بی ذوق تپیدی
آن گونه تپیدی که به جایی نرسیدی
در انجمن شوق تپیدن دگر آموز
کافر دل آواره دگر باره به او بند
بر خویش گشادیده و از غیر فرو بند
دیدن دگر آموز و ندیدن دگر آموز
ما چشم عقاب و دل شهباز نداریم
چون مرغ سرالذت پرواز نداریم
ای مرغ سراخیز و پریدن دگر آموز

Rise like the morning air
And learn to blow again;
Tulip and rose are fair;
Play gently with their train;

Deep in the rosebud's heart
Learn how to stab thy dart.

Though ermine wraps thy breast,
Thou trembles listlessly;
This way thou shiverest
Will nothing profit thee;

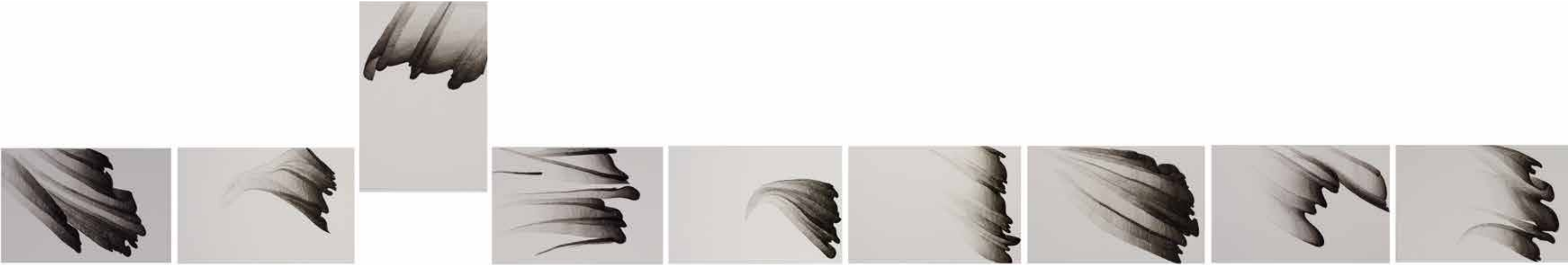
in the assembly learn
With love to shake, and burn.

Faithless! thy heart astray
Once more upon Him bind;
Break from all else away,
Nor unto Self be blind;

Learn with thy eyes to view,
And how to close them, too.

No falcon's heart of rage
We have, no eagle's eye;
Like home birds in a cage
We lack the joy to fly;

Home birds encaged! arise,
And soar into the skies.



Degar Amoz, 2020

Persian Ink on acid free paper

5 x 7 inches each

انسان

تو شب آفریدی چراغ آفریدم

سفال آفریدی ایام آفریدم

بیابان و کوهسار و راغ آفریدی

خیابان و گلزار و باغ آفریدم

من آنم که از سنگ آبی نه سازم

من آنم که از زهر نوشینه سازم

You created night, I created candle

You created soil, I created goblet

You created desert and mountains and meadow

I created road (street) and flower bed and garden

I'm the one who creates mirror out of rocks

I'm the one who creates drink out of poison

Muhammad Iqbal



چراغ راه

شنیدم کریمکِ شب تاب می گفت

نه آن مورم که کس نالدز نیشم

توان بی منت بیگانگان سوخت

پنداری که من پروانه کیشم

اگر شب تیره تر از چشم آهوست

خود افروزم چراغ راه خیشم

I heard worm fireflies

I do not know who I am

The relentless power of aliens fuel

Do not think that I am a butterfly

If the night is darker than the eyes

I light my own I am



Chiragh, 2020

Ink, acrylic on canvas

4 x 6 inches



Nashib -o- Faraz, 2020

Persian ink on canvas

28 x 77 inches each

موج

چو موج مستِ خودی باش و سر بطوفان کش

ترا که گفت که بنشین و پا بد امان کش؟

بقیدِ صیدِ پلنگ از چمن سرا بر خیز

بکوه رخت کشا خیمه دریا بان کش

به مهر و ماه کندِ گلو فشار انداز

ستاره راز فلک گیر و در پهن کش

گرفتم این که شرابِ خودی بچ تلخ است

به دردِ خویش نگر زهرِ ما بدرمان کش

Drunk with self hood like a wave
Plunge into the stormy lave;
Who commanded thee to sit
With thy skirts about thy feet?

Let the tiger be thy prey;
Leave the mead and flowers gay,
Out toward the mountain press,
Tent thee in the wilderness.

Cast thy strangling rope on high,
Circle sun and moon in sky,
Seize a star from heaven's sphere,
Stitch it on thy sleeve to wear.

Selfhood's wine, as I have guessed,
Tart and bitter is to taste,
Yet regard thy pain within—
Drain our desperate medicine



Mouj, 2020

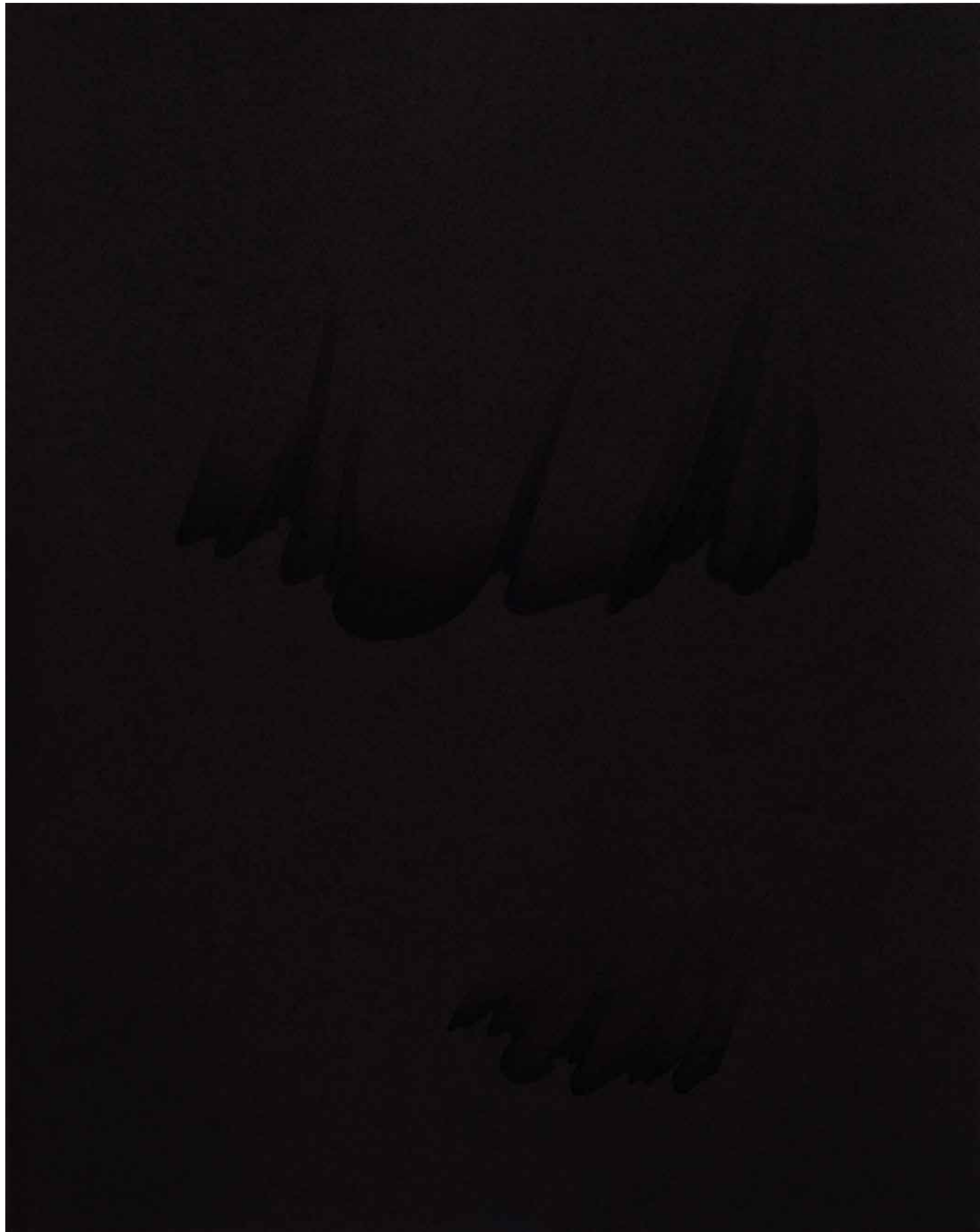
Persian ink on wasli paper

18 x 13 inches

پرواز

به پرواز آو شایینی پیاموز

تلاش دانه در خاشاک تا کے



Parwaz, 2020

Persian ink on acid free paper

11 x 14 inches



Sajodi, 2019

Persian ink on acid free paper

16 x 12.5 inches

من

من از بود و نبود خود خموشم
اگر گویم که هستم، خودپرستم
ولیکن این نوای ساده کیست
کسی در سینه می گوید که هستم

I am silent because of my presence and absence.
If I say I am, I am self-worshiping.
But who is this simple sound?
Someone in the chest says I am



Mann, 2020

Persian ink on acid free paper

30 x 22.5 inches

از خواب گراں خیز
اے غنچہ خویلدہ چونو گس نگراں خیز
کاشانہ مارفت بتاراج غماں خیز
از نالہ مرغ چمن، از بانگ اذان خیز
از گرمی ہنگامہ آتش نفساں خیز
! از خواب گراں، خواب گراں خیز خواب گراں خیز
! از خواب گراں خیز

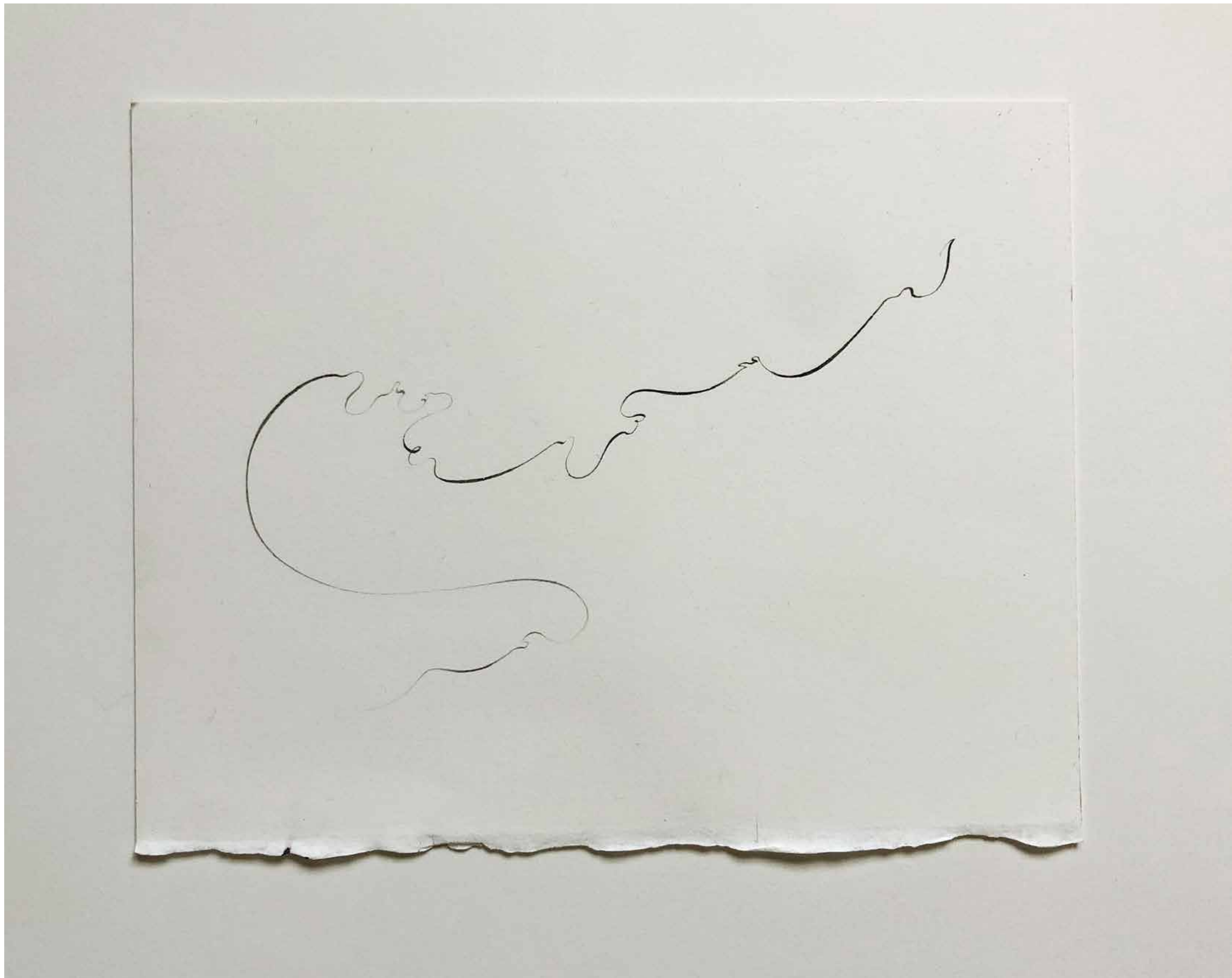
O sleeping beautiful flower, wake up with eyes open like a nargis. Because our home has been destroyed by sadness (unreal).

(Open your eyes)

Wake up with the cries of the bird of the garden or the sound of the Azan. And even if you wake up from the heat of those who keep hot breaths like fire. Open your eyes to do something.

Wake up from a deep sleep of negligence. Deep sleep, wake up from a deep sleep

Wake up from a deep sleep



Az Khwab-e-Giran Khez, 2020

Persian ink on acid free paper

7 x 5.5 inches

بال وپر

مثلِ آینه مشوِ مجوِ جمالِ دگران

از دل و دیدہ فرو شوے خیالِ دگران

آتش از ناله مرغانِ حرم گیر و بسوز

آشیانے کہ نہادی بہ نہالِ دگران

در جہانِ بال و پر خویش کشودن آموز

کہ پریدن نتوان با پر و بالِ دگران

مرد آزادم و آن گونہ غیورم کہ مرا

می توان کشت بیک جامِ زلالِ دگران

اے کہ نزدیک تر از جانی و پنهان زنگہ

ہجر تو خوشترم آید ز وصالِ دگران

Do not be like a mirror, which is taken up
With others' beauty. Cast
Away the thought Of others from your mind.
Acquire fire from the singing of The Harem birds,
and burn away
The nest that you have built in other people's tree.
In this world learn To unfurl your own wings,
For you can never fly With others' wings.
I am an independent man
And am so self-respecting too
That you could kill me with a glass
Of water that belonged to someone else.
O You, closer to my soul than all else,
Yet hidden from my sight,
Your separation from me is
Dearer to me than union with all others



Baal-o-Paar, 2020

Persian ink on acid free paper

2 x 145 inches



Shah Abdullah Alamee graduated from the National College of Arts with a B.F.A (Bachelor of Fine Arts) in 2012. He was a recipient of the Haji Shareef Award, the college's highest accolade of achievement in miniature painting. In 2018, he displayed his paintings at the Lahore Biennale as part of Maktab, a collaborative project between the Lahore Biennale Foundation (LBF) and the Aga Khan Museum, curated by Imran Qureshi. His calligraphy artwork was displayed at the third in 2017 and fifth Faiz Festival exhibition titled Aad Sach, Jugaad Sach in 2019. He has also painted for the new Islamabad International Airport under the curation of Noor Jahan Bilgrami and Nazish Ataullah. He was a fellow for the artist residency organized by QUAD gallery in Derby, UK. Shah Abdullah has been participating in several group exhibition inspired by the Neolithic and Chalcolithic Mehrgarh civilization (approx. 7000–2600 BCE) since 2018, and plans to probe it for future projects as well. The first in this series was Tanhai (Solitude) in 2018, curated by Salima Hashmi and All That Remains in 2020 curated by Irfan Gull. Solo project If the Self Suffer Exile in 2020 (LUMS). Tapestry of fading gardens in 2020, (Dubai). Games for artist and non-artists (IMMA), Ireland and nomination for Jameel Prize (Victoria & Albert Museum), London. 2020. Zindah-dil-an-e-Lahore, Billboard Project by Lahore Biennale Foundation (LBF), 2020.

The artist is based in Lahore. He teaches Persian miniature painting at Hast-o-Neest (Institute of Traditional Studies and Arts), and calligraphy and drawing at the Faiz Foundation. He has also served as visiting faculty at the School of Textile and Design, University of Management and Technology (UMT), Lahore (2019).



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