

FLIGHT

*"It is not the sap within the furrowed bark,
nor a wing attached to a claw,
But rather a garden forever in bloom and
a flock of angels forever in flight."*

Khalil Gibran

25 May — 16 June, 2021

Aamir Habib

Atif Khan

David Alesworth & Tim Southall

Huma Mulji

Hussain Jamil

Jamil Baloch

Muhammad Ali Ashraf

Rameez Abdul Rehman

Taha Ali

Tahir Zahid



GALLERY

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Aamir Habib

“The first thing you learn in life is you’re a fool.
The last thing you learn in life is you’re the
same fool.”

- Ray Bradbury

Biography

2003 Bachelors in Fine Arts from Indus Valley School of Art and Architecture

An Installation artist, Aamir Habib Originally from Kohat, a small tribal area in Khyber Pakhtunkhwa province of Pakistan, He arrived in Karachi and enrolled at the Indus Valley School Of Art And Architecture graduating in the disciplines of Sculpture and Photography with Honors in 2003. Having experimented with various mediums over the years including fiberglass, acrylic, wood and mixed mediums, Aamir Prefers to play with transparencies and Light In his work.

His work is aimed to give expression to controversial socio-political themes including cultural misnomers, social contradictions, political chaos, and the role of media

Aamir’s works have been featured in several national and international exhibitions including 4 solo shows and numerous group shows. He has also presented works in international art fairs such as Art Basel Switzerland , Abu Dhabi Art Fair , The Missing one Dhaka Art Summit, The Missing one OCA Office of Contemporary Art Norway, Moscow Biennale, Corban 12 Dubai, New Positions AB Gallery Luzern Switzerland, KB17, PERSONAL Structure Identities Venice Art Biennale, When the land escapes. Koel Gallery, Dazzle Bedazzle Embezzle (Solo Show) Canvas Gallery, Big Talk Word (Solo Show) Canvas Gallery, Media is Dead Long live the media (Solo Show) Canvas gallery.



Aamir Habib

Dry Intellect, خوش (ک) فہمی، Mild steel, Acrylic, LED lights, 18 x 18 x 62 inches

Atif Khan

Inspired by the reality of the impermanence of the material world. The 8 bubbles explore the 4 elements of nature; Air, Water, Fire and Earth and 4 elements of human existence; Soul, Body, Mind and Heart.

Biography

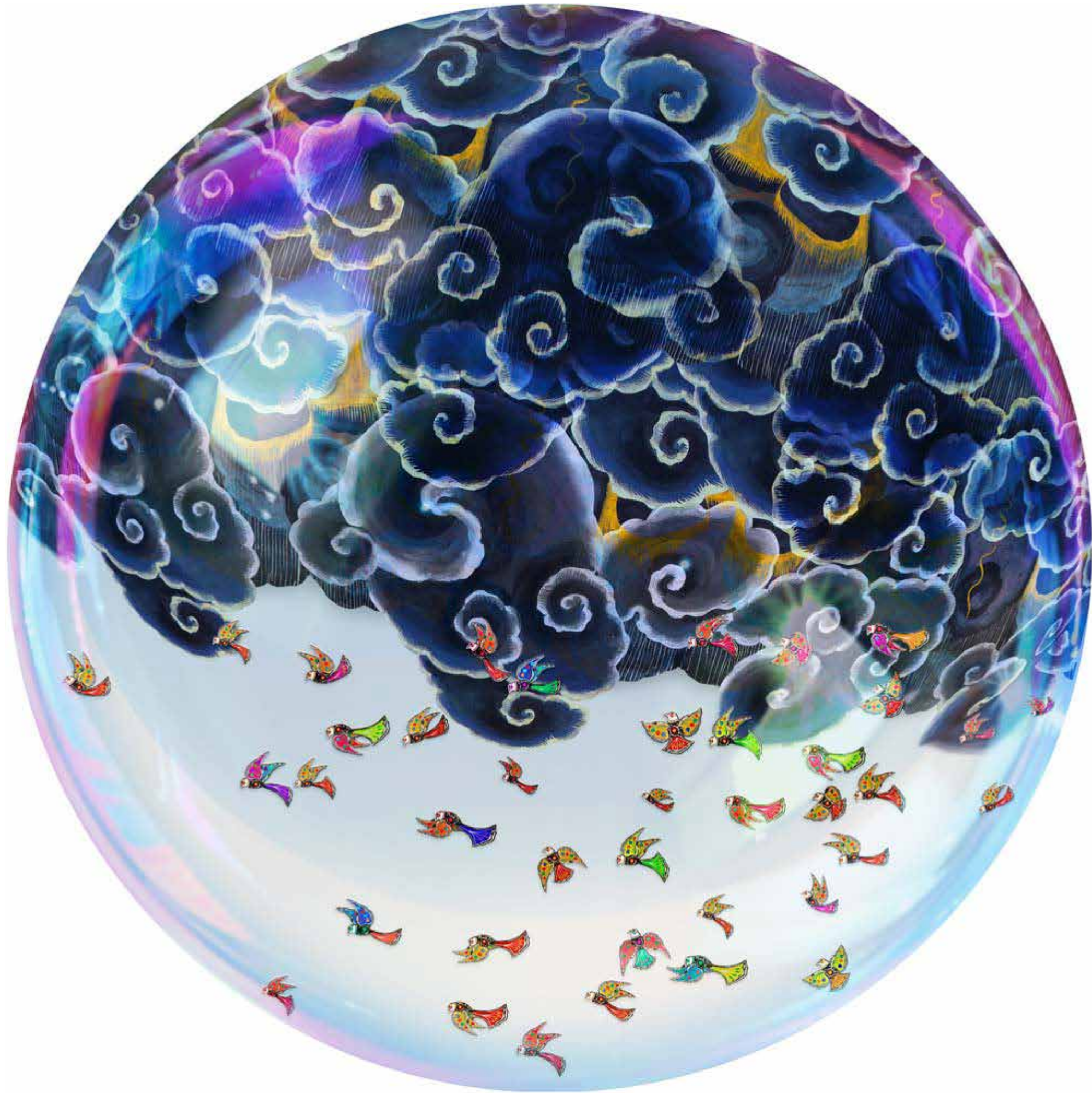
Muhammad Atif Khan graduated with Distinction in 1997 in Fine Art from the National College of Arts, Lahore, Pakistan. An illustrious career spanning 24 years has seen a plethora of international awards, residencies and workshops. In 1998, he was awarded the 'UNESCO-ASHBURG Bursary for Artists', and was appointed Artist in Residence at the Darat-Al-Funun in Amman, Jordan. He received the 'Commonwealth Arts & Crafts Award' in 2007.

Atif Khan was Artist in Residence at the Swansea Print Workshop in Wales (2005-06), London Studio in England (2008) and Glasgow Art Studio in Scotland (2008). He has shown his work in several prestigious museums; 'Bradford Museum' in UK, 'Aga Khan Museum' in Toronto, Canada, 'Sharjah Art Museum' in UAE and 'Islamic Museum of Australia' in Melbourne, Australia. He has also participated in art workshops in Bangladesh, India, Jordan and UK. He has had 19 Solo shows in Pakistan, UK, Jordan, Switzerland and India.

In 2015, he won the Lahore Biennale Foundation's Open Call competition; 'Intersections' and developed a large scale site-specific installation 'City within a City' at the Chowk Istanbul in Lahore, Pakistan. This year, Atif Khan won the ADA Award 2020-21 in the category of Digital Arts.

He has also created public art installations for the 2nd Karachi Biennale in 2019, Britto Art Project in Bogra, Bangladesh in 2008 and several works for various organizations in Pakistan. He has participated in Biennale Internazionale Di Opere Di Carta in Schio, Italy, 2nd Karnaphuli Folk Triennial in Chittagong, Bangladesh and 1st Lahore Biennale (LB01) in Lahore and 2nd Karachi Biennial (KB19) in Karachi.

Alongside his independent art practice, Atif Khan teaches in the Department of Fine Art at his alma mater, National College of Arts in Lahore.



Atif Khan

Air, Archival inkjet on Hahnemuhle paper, Diameter 21.5 inches. 1/9 Ed.



Atif Khan

Body, Archival inkjet on Hahnemuhle paper, Diameter 28.5 inches. 1/9 Ed.



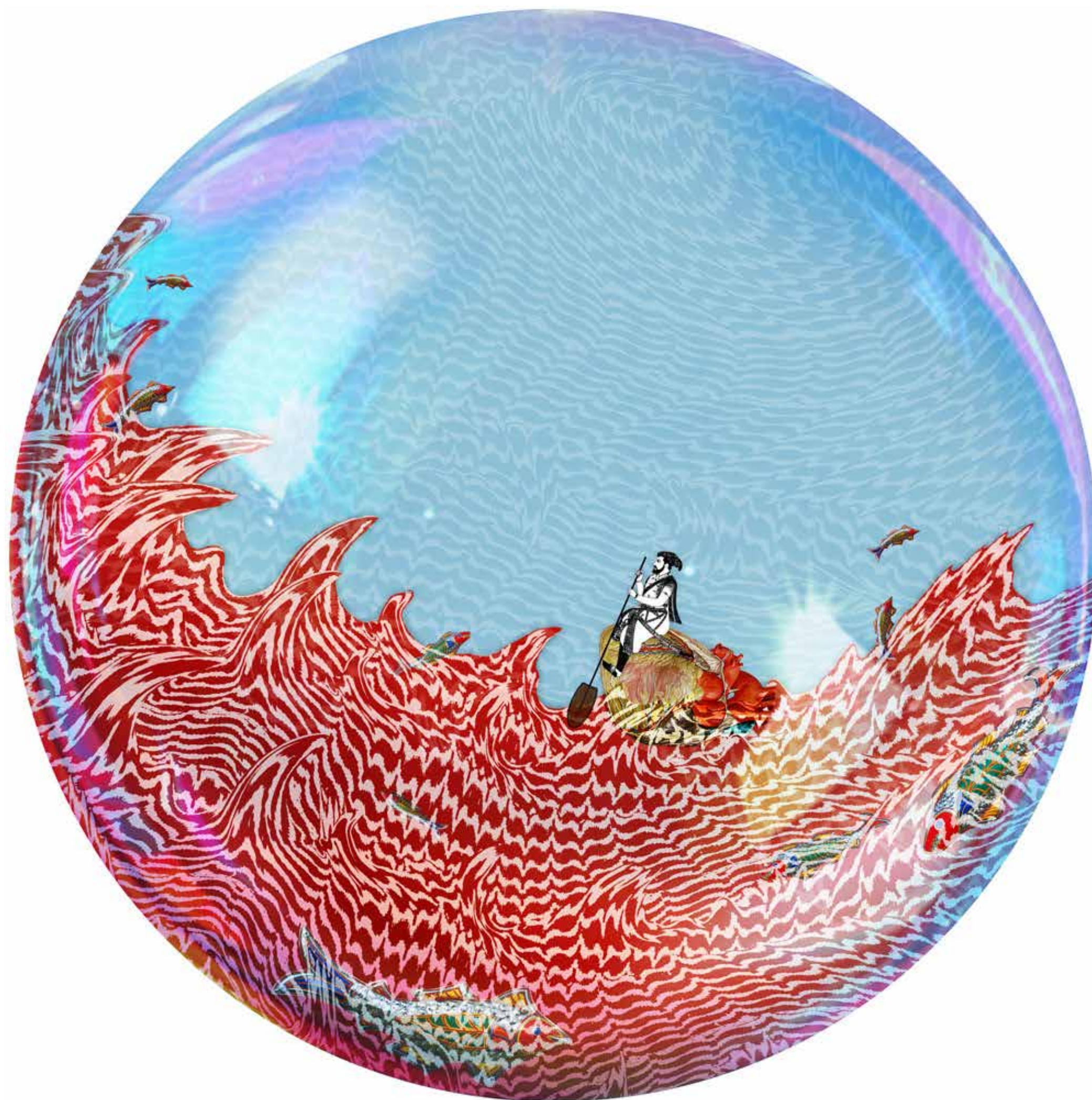
Atif Khan

Earth, Archival inkjet on Hahnemuhle paper, Diameter 14.5 inches. 1/9 Ed.



Atif Khan

Fire, Archival inkjet on Hahnemuhle paper, Diameter 35.3 inches. 1/9 Ed.



Atif Khan

Heart, Archival inkjet on Hahnemuhle paper, Diameter 21.5 inches. 1/9 Ed.



Atif Khan

Mind, Archival inkjet on Hahnemuhle paper, Diameter 28.5 inches. 1/9 Ed.



Atif Khan

Soul, Archival inkjet on Hahnemuhle paper, Diameter 14.5 inches. 1/9 Ed.



Atif Khan

Water, Archival inkjet on Hahnemuhle paper, Diameter 14.5 inches. 1/9 Ed.

David Chalmers Alesworth & Tim Southall

Flat packed and reassembled as befits flight by airmail, an everyday material is transformed by the context of the gallery and the concept of the show. Made up from international fruit cartons sourced in the markets of Bristol from goods that have already “flown” around the world like migratory birds along well-defined air-routes between producer and consumer. The forms reference aeronautical engineering, of which Bristol has a deep connection, but also birds wings and garden leaves. The work is based upon the Magpie, a bird of similar standing in British lore and culture to that of the Koel within the sub-continent. Magpies are Corvids, highly intelligent, social and reputedly thieving. They have an undeserved reputation for stealing of jewellery and other bright objects from people’s homes. The Magpie is also found in the Northern areas of Pakistan especially within Baltistan.

I have inherited the superstition of saluting all Magpies from my Irish mother, perhaps based upon their striking uniform like plumage.

Biography

Tim Southall

A mixed media artist, who in recent years has explored through cutting processes the aesthetics of ribbed cardboard and other found recyclable materials. His maquettes and sculptures aim to demonstrate the beauty, strength, textural qualities and versatility of cardboard. His artwork reflects the artist’s life as a Quaker, his career developing affordable homes and his wish to engage the viewer in observing cardboard’s aesthetic qualities and its low impact on the Earth.

Through free and purposeless explorations and play he has carved from blocks of sheet cardboard two recent works Integrity and Less than Half a Chance and repurposed an earlier sculpture Disequilibrium made from translucent strips of ribbed cardboard into a new work: Globe. In earlier works he fabricated from sawn board mills rings a parabolic curved sculpture: Truth, Peace and Simplicity; and laser-cut circles of board to form an ovoid shape: Dispose of Responsibly and the converse hemispherical work Resonance.

David Chalmers Alesworth

David Alesworth is a sculptor, photographer and researcher of garden histories, working between Pakistan and the United Kingdom. Over the past decade, the garden has been a key metaphor for him, with which to question humanity’s culturally specific relationships with the natural world. His work continues to dialogue with an expanded vision of the garden as ‘global forest’. His own hybrid identity informs many aspects of his practice and he has an enduring commitment to public art projects and collaborations. He was a pivotal member of the Karachi Pop movement in the 1990’s, the head of Sculpture at the IVSAA, Karachi, and is a member of the Royal Society of British Sculptors. His work has been featured in publications such as the Architectural Review and the British Art Studies.

Recent exhibitions include The Carless Mapping (solo) 2020, Canvas Gallery, Karachi. Centre of Gravity, 2020, Bristol, Lie of the Land MK Gallery, 2019, The Glory of the Garden 2019 (solo) Koel Gallery, Karachi. The Lahore Biennale, 2018, The Karachi Biennale 2017, Pera Museum, Istanbul, 2016, Asia Culture Centre, Gwangju, 2017 and the A. Kasteyev State Museum of Arts, Almaty, Kazakhstan, 2018.

Alesworth is a Stanley Picker Fellowship award holder and was shortlisted for the V&A Jameel Prize in 2016.



David Alesworth & Tim Southall

Magpie, Pica pica, 2021, Laser cut cardboard in multiple parts, Size Variable

Huma Mulji

Crystal Palace is a replica of a model home – such as those found in real estate offices, built on dreams and aspirations. Here the dream is constructed of mirrored planes, shattered and tilting, to hover, unstable. Its devastated surface reflects its surroundings in a hundred broken narratives.

“The Queen of Sheba, (also known as Bilquis) c. 960 BCE, ruled over a small nation in the Arabian Peninsula, it’s present day location, despite extensive scholarship, is still in dispute between Yemen and Ethiopia. After being summoned by a hoopoe bird, to the powerful court of Prophet Solomon, the Queen enters a replica of her own palace, the interior of which was adorned with crystal. The magnificence of the glass was such that it had the illusory effect of sparkling water. Therefore, thinking that she might step into water, the Queen lifted up her dress, exposing a portion of her legs. Such a gesture was considered beneath the dignity of a woman of her royalty. At once, Solomon proclaimed the actual substance of the floor, and the Queen, incredulous, submitted to his religion, on the basis of the virtually indistinct line between truth and its reflection.”

The Quran, Chapter 27, Surah Al-Naml (The Ant) 27:44

Biography

Huma Mulji works with sculptural installation, photography, collage and drawing. The city and its collective memory, the everyday and the overlooked serve as subjects in her deliberately awkward works. Looking at the dysfunctional, the sorrowful, the futile and the funny, the sculptures stand as inconvenient witnesses to time and place, critically exploring material, form and a fragmented historical narrative. Within a backdrop of economic globalisation, state and military power, Mulji has an abiding interest in examining the specificity of place, amplifying a perpetual discomfort and scepticism from the perspective of both observer and participant, in the face of colonialism and capitalism.

Mulji’s participation in recent exhibitions includes Can you Hear my Voice? Margaret Lawrence Gallery, Melbourne, Australia, (2021) Skyfall, (solo) Karachi, Pakistan (2020), The Centre of Gravity, Bristol, UK, (2020), In the Open and in Stealth MACBA, Barcelona, Spain (2018), Witness, Karachi Biennale (2017), welcome to what we took from is the state, Queens Museum, New York, USA (2017), A country of Last Things, Koel Gallery, Karachi, (2016), The Great Game, Irani Pavilion, Venice Biennale, (2015) and Burning Down the House, 10th Gwangju Biennale, South Korea, (2014). Forthcoming projects include the South West Showcase (2022), Mirror, Plymouth. Mulji is represented by Project 88, Mumbai.

She currently lives in Bristol, UK and is Senior Lecturer, Fine Art, at the University of the West of England, Bristol.



Huma Mulji

Crystal Palace, 2010, Mirror, MDF, Adhesive, Acrylic sheet, 14 x 30 x 34 inches

Hussain Jamil

The idea of excitement and awe one feels at seeing in the mirror at the start of everyday intrigued me to explore the nature of “reflections”. Initially, in form of an aluminum cake base the idea of exploring different surfaces triggered my thought process, evolving the idea from that piece to the mirror and reflective surfaces as an artist see it from the perspective of “mirror telling a lie since ages”. When we see words in mirrors we see them as inverted but when we see our self our mind can't judge the trick of the mirror. This very duality and spontaneity of the material boggles the mind and makes one ponder upon Plato's notion of the reality of forms.

Questioning the originality of the vision, the idea of illusion is the sub idea of a mirror in my body of work.

Biography

Hussain Jamil is Lahore based Art practitioner. He graduated with distinction in 2014 from our Prestigious National college of Arts in miniature painting. He had done several shows in country and out of country, he was also selected for the residency in Karachi (Sanat Gallery) and Switzerland Trelex, Geneva recently. He has done Masters in Art and design from Beacon House National University with honors also showed at Dominion gallery “the singer not the song” curated by Salima Hashmi



Hussain Jamil

Blue Megaliths, 2021, Stainless steel mirror polished aquatint, 9 feet each (Diptych)



Hussain Jamil

Golden Hour, 2021, Stainless steel mirror polished gold, 8 x 4 feet each (Diptych)

Jamil Baloch

By breaking the boundaries that separate material and source, my work revolves around issues concerning humankind, paired with aesthetics found in the world around us. Through the exploration of diverse media and a variety of themes, my work not only studies their relation to one another, but also their relation to me.

My work also deals with different situations surrounding us, while focusing on existing social and political scenarios. I find myself being primarily interested in sculpture for its austerity as a medium and a mode of expression.

Biography

Jamil Baloch was born on June 12, 1972 in Noshki, Balochistan, Pakistan. He is a visual artist (sculptor, painter). He got early education from his home town Noshki, Pakistan. He graduated from National College of Arts Lahore in 1997.

Baloch's work narrates the impact of social and political barriers upon the society. He works in multiple mediums. He is currently teaching at National College of Arts Lahore. His work signify different behaviours of a society. Belongs from a rich cultural heritage he incorporate the traditional models with modernity in his art. Most of his earlier works interpret violence and cruelty of power and continuous attempt for survival by mankind.

He has been artist in resident, Art Omi ,USA 2015,Vermont Studio Center, USA 2011. Theertha, Colombo, Sri Lanka, 2006. George Keyt Foundation, Sri Lanka, 2004. Vasl, International, Gaddani Balochistan, Pakistan, 2006.Theertha, Colombo, Srilanka, 2006.

He is also awarded by Rangoonwala Award in National Exhibition of Visual Arts in 2003, Karachi and Honorable Prize International Art Biennale in 2008, Bangladesh. Young Art Exhibition, Lahore (1993). Balochistan Family Planning Competition (1994) Photography Competition (1997), Winsor Newton Competition (2000), National Exhibition Visual Arts, Lahore (2003), International Artist Camp, Habarana Colombo, Sri Lanka (2004). International Art Biennale, Bangladesh (2008) Prize awarded in an international art competition, Jeddah Saudi Arabia. 2007.

He has had solo shows at Sanat Art Gallery, Karachi, Couadro Art Gallery, Dubai, 2013. Artchowk Gallery Karachi, 2012. Vermont Studio Center, USA, 2011. Rothas II, Lahore, 2010. Gandhara Art Space, Karachi, 2009 and many others. He has also participated in many group shows in Pakistan and abroad.



Jamil Baloch

Destination I, 2021, Resin and plastic, 12 x 9 x 8 inches

Mohammad Ali Ashraf

This work represents the ideology of oneness with nature. From my perspective it is the study of Micro-organisms & fractal geometry found in nature and beings around us. This Piece is an attempt to associate myself with nature and learn from similarities rather than differences. As we attempt to understand nature further through the lens of the microscope, we develop our technology, communication and the ability to travel much further ahead beyond expectations. Therefore, through my spectacle we should also discover nature at an emotional level, to erase racial and societal differences in our community and realize that we all our branches stemming from the same roots.

Biography

Bachelors in Visual Arts 2017' Honors (IVSAA)

Majoring in Sculpture, Minors in Video Arts. Since childhood developed interest in nature; especially trees and formation of branches studying texture and fractal patterns to bridge the gap between man and nature, through symbolized installations reflecting upon similarities. Through use of construction mediums such as welded iron rebar, wood & concrete. To depict the thought of man through materiality and construct according to the fundamentals of nature.

Ali has exhibited his work at 'Quantum City' Karachi Port Trust (KPT) & The Alliance Francaise de Karachi Gallery



Mohammad Ali Ashraf

Constructs of Relativity, 2021, Welded shaft rods 2.55mm, deco paint, 6 x 1.6 x 4.6 feet

Rameez Abdul Rehman

In my life's journey and experience I've seen magical colors in the ocean and I visualize the waves in the shape of happiness and I created motion of the gradient to experience the structure of work through emotions of color.

In the beginning there was nothing in my mind when I stand and see the ocean but when I start exploring the new ideas, the new connectivity between the ocean and me have started. The transparent Reflection of the water amazed me as I am already amused with mirror and its reflection.

In my latest work I have depicted oceanic patterns, the deeper you go in your work; you will start discovering and exploring new dimensions.

Much of a miracle that it already is, a necessity for daily life. Sometimes it may help you in knowing yourself and find room for changes. It is a representation of age in time and its infinite depth. We see it exist everywhere around us.

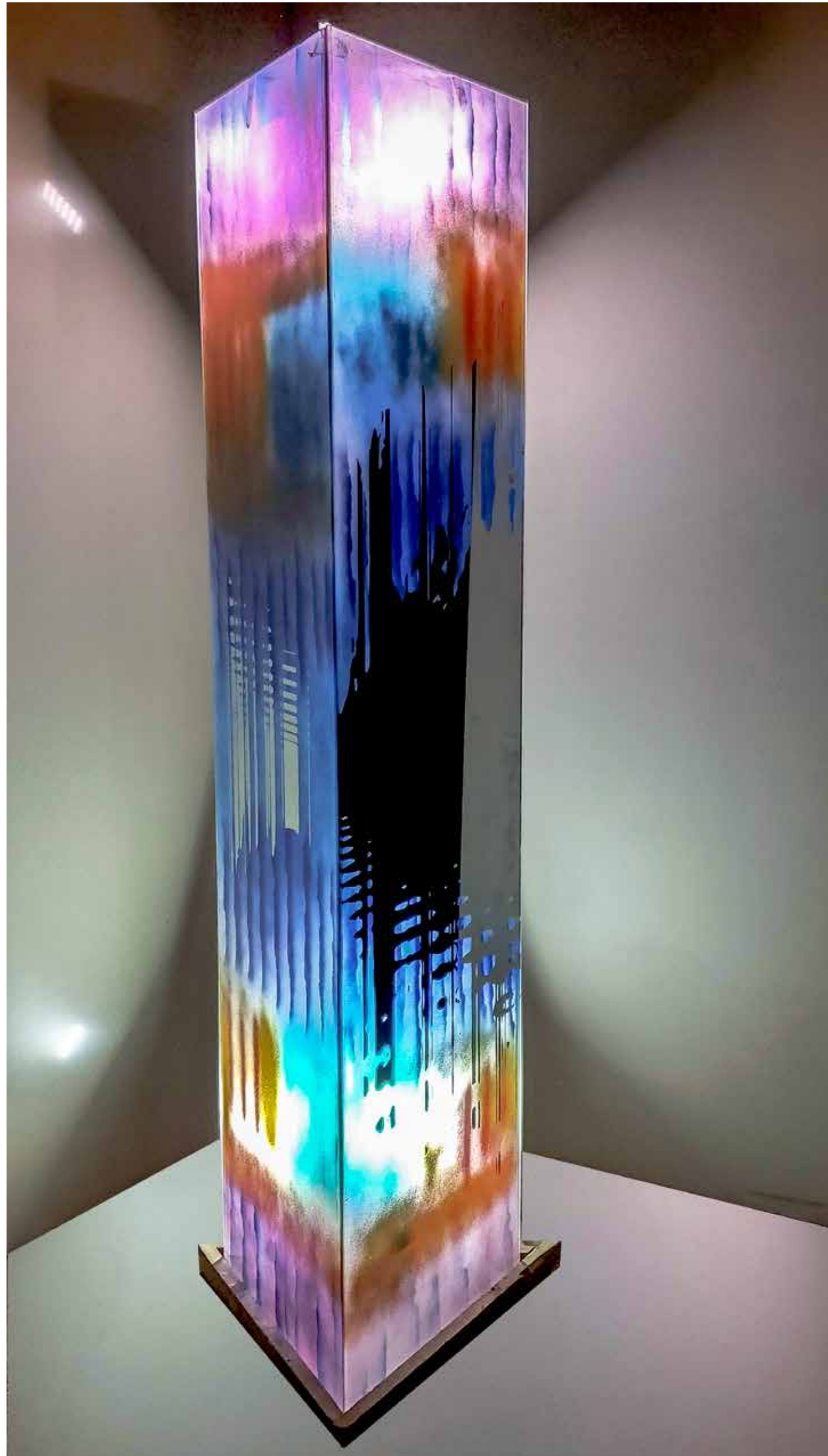
Looking into one's own reflection is a process of self-study. With our intervention, a mirror could offer new images every time we look at it and allow us to think more deeply about ourselves.

Sometimes things do not need words, they speak to us visually, much like that; mirror has facilitated me with different ways of perceiving. As a passion of my own, coming from the oceans and sand, like mirror, I have reflected many changes in myself constantly as I worked much like a child's obsessed with his toy.

Biography

Rameez Abdul Rahman was born in the city of lights Karachi in 1987. From childhood he had passion to shine bright and stay beyond limit. He did his early schooling from the educational center school, Karachi. Then went to Government College from where he did his high school. Because of his interest in photography and painting he joined IVS Karachi and completed his bachelor's degree with distinction in Fine Arts in the year of 2012. His major was sculpture and minor was photography.

Rameez has done number group Art shows at multiple art galleries and art events. He has explored various ways of using mirror glass such as 3D sculptures, mechanical structures, and glass relief. He is always in search of using mirror in new ways to bring out reflection of mirror to the eye of viewer.



Rameez Abdul Rehman

Waves, 2021, Sandblasted and color processed glass base, 84 x 20 x 19 inches

Taha Ali

This body of work represents my perception of how an ignored past can be multi-reflected in a single concrete column. “I see, reflection of past” is a continuation of my previous artworks; “One For All” and “Space With In Space”.

“During my daily journey from home to my university, I began noticing the long line of dead trees on the sidewalks. Their unattended presence drew a parallel with the ignored children begging on the roadsides, not just for money, but also for attention from society. The trees and children both seem to be victims of our ignorance. Through the anatomy of these dead trees, my work represents the innumerable deaths of Pakistani children, forming shadows of the unrecognized souls who slipped through our fingers.”

Biography

Taha Istahsan Ali born in Nawabshah (1990), Sindh. Did his early education from Nawabshah and attended high school at SST Rashidabad (2005-2010), where he developed interest of gardening and ecosystem. He graduated with a BFA (Sculpture & Video art) from IVS (2017).

Taha has exhibited at IVS Gallery Karachi; Sanat Art Gallery Karachi; Koel Art Gallery; Karachi Port Trust (KPT); Alliance Francaise de Karachi Gallery



Taha Ali

(Detail of) *I See, Reflection of Past*, 2021, Concrete, wire mesh, dry clay (Polyurethane based elastomeric coating) paint, wax layer and styrofoam, 7 x 2 x 2 feet

Tahir Zahid

A single flutter of a butterfly's wing may result in chaos.

It is that harmony – in geometry and the balance of mechanics – where true beauty lies for me. Each structure is meticulously calibrated to behave in a certain way. Through my work, I explore چال (the dynamic) – the movement that flows, the shadows that are cast, the effect on the observer, and how it all comes together through math, experimentation, and trial and error.

اپنی چال چل رہا ہوں۔

Biography

Born in 1995 in Karachi, I graduated from Indus Valley School of Art and Architecture with a distinction in Bachelor's of Architecture. It was here I found art and science to coexist in perfect harmony. However, after practicing in Karachi, in the field for almost a year, I found the profession to not resonate with my passion and the type of creativity I wanted to pursue. Fascinated with art, geometry and math from an early age, dynamic structures became the thesis for my Degree which now translate now into moving works of art.

Over the course of my thesis year, I studied structural systems and kinetics, and found beauty to be enmeshed in the underlying geometry that allowed the structure itself to mechanically behave in the way it was envisioned. I have drawn inspiration from a number of people who tread the fine line between art and science such as David C Roy, Antoni Gaudi, Reuben Margolin and Calatrava. It is in search of that balance and rhythm that I work.



Tahir Zahid

Parwaaz, 2021, Wood and steel, 27 x 36 x 16 inches



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