

COPPER

STEEL

IRON

SILVER

1080

666

TUESDAY, 13 JULY

5 — 8 PM

Affan Baghpati

André C. Meyerhans

& Arshad Faruqui

Fahim Rao

Meher Afroz

Munawar Ali Syed

Noor Ali Chagani

Nurayah Sheikh Nabi

Zohra Rahman

“The water beneath the Temple was both actual and metaphorical, existing as springs and streams, as spiritual energy, and as a symbol of the receptive or lunar aspect of nature.

The meaning of that principle is too wide and elusive for it to be given any one name, so in the terminology of ancient science it was given a number, 1,080. Its polar opposite, the positive, solar force in the universe, was also referred to as a number 666.

These two numbers, which have an approximate golden-section relationship of 1:1.62, were at the root of the alchemical formula that expressed the supreme purpose of the Temple. Its polar opposite, the positive, solar force in the universe, was also referred to as a number 666. Not merely was it used to generate energy from fusion of atmospheric and terrestrial currents, but it also served to combine in harmony all the correspondences of those forces on every level of creation.”

Affan Baghpati



Affan Baghpati, *Keep Calm And Carry On 2021*, Assemblage, Copper And Brass Alloy, Beads, Vinyl Ken Doll, (Variable)



Affan Baghpati,
Lullaby 2020,
Assemblage, Taxidermy Rooster, Brass
Huqqa, Iron, Polymer Vinyl,
200cm x 41cm x 22cm



Affan Baghpati, *Gallop* 2021, Earrings (Fish Hook), 925 Sterling Silver, Gold Plated, 5 x 3 cm, Edition Of 10

My work begins with collecting discarded or vintage objects which I gather from local markets of various cities of Pakistan. I travel and search for discarded household items, once functional but now these objects are often found idly at the metal retailers or flea markets. These domestic objects have lost their presence, function, and respective practices which represented old regional design and material culture. Later, the collected items become axial projection of my studio inspiration. I deconstruct forms, redesign motives and create new hybrid objects with notional functionality. These hybrid objects inform one not just with history of design culture from South Asia but also engage the viewer with their aesthetic sensibilities that are no more practiced in this age. Through this work I aim to Probe deeper into the biography of objects to investigate how things were made, bought, used, consumed, given away, collected, sold and bought again. It determines the value we give to these objects. Ways in which things move around the world, by what means they are made to cross national boundaries - from factories to stores, from living room to a flea market of another country - are some global relations which reveals the interconnection of people across borders. Objects designed and produced in China, America and England are shipped after discarding to South Asian countries which reveal uneven development in the global economy, and thus, a single doll may link us all by crossing national borders

Affan Baghpati is based out of Karachi, Pakistan. Visual Art and Art Education are his trajectories of practices. He completed his undergraduate studies in Fine Arts at Indus Valley School of Art and Architecture, Karachi in 2015; and graduate program in Art and Design Studies from Mariam Dawood School of Visual Art and Design, Beaconhouse National University, Lahore in 2018.

Baghpati's work begins with collecting discarded objects which were once functional but are now often found idly at various avenues. These domestic objects have lost their presence, function, and respective maneuvers which represented old regional design and material culture. Later, the collected items become an axial projection of his studio inspiration. He deconstructs forms, redesigns motives, and creates new hybrid objects with notional functionality. These hybrid objects inform one not just with the history of design culture from South Asia but also engage the viewer with their aesthetic sensibilities that are no more practiced in this age. Furthermore, Baghpati explores the interconnection of people across borders by studying how things move around different cultures.

He is currently a lecturer at the Indus Valley School of Art and Architecture in Karachi.

André C. Meyerhans
& Arshad Faruqui



André C. Meyerhans & Arshad Faruqui, *Coral I, II, III*, 2021 Copper, Size Variable



André C. Meyerhans & Arshad Faruqui, *Sand Dollar I*, 2021 Copper, Size Variable



André C. Meyerhans & Arshad Faruqui, *Sand Dollar II*, 2021 Copper, Size Variable



André C. Meyerhans & Arshad Faruqi, *Starfish I*, 2021 Copper, Size Variable



André C. Meyerhans & Arshad Faruqui, *Starfish II*, 2021 Copper, Size Variable

If one could choose one word, what would embrace today's Zeitgeist the best? Without a scientific evidence, "remote" seems to be this world. In more recent time, we all got used to remote working, remote learning and remote socializing. The technology we are using is very basic compared to other remote activities. Think of remote operation or teleoperation, where the surgeon sits in one corner of the world and the patient in another. In all these remote activities, we trust – and hope – in a loss-free transportation of information. And so, two architects, designers and friends embarked on an experiment of "remote design."

Arshad Faruqui did his B.Arch from D.C.E.T Karachi, Pakistan and M.Arch from IIT Chicago, U.S.A. He has been teaching at IVSAA, Karachi from 1992 to date. In 2006 he established his Design House under the banner of 'Copper and Steel' where he practices Architecture, Interior Design and Landscaping. He has been reviving the crafts of copper and works with local craftsmen and incorporates it in his tableware, fountains and furniture designs. He is one of the founding members of Pakistan Crafts Council and Pursukoon Karachi. He also formed Black Olive Publication with photographer Amean J. and has edited and Published "K'Architecture", "21 chairs", "8" and "Interior Designs of Pakistan". He served as the Chairman Institute of Architects (IAP) Karachi Chapter and as Chairman Board of Architectural Education for the National Council of IAP. Faruqui has won the Design Excellence award and was recently awarded the Fellowship from the Institute of Architects Pakistan.

André C. Meyerhans has been recognized as one of the forty most influential architect of the region in 2015, 2016 and 2017 by the Middle East Architects Magazine. Many of his designs have won awards and nominations such as the New Garhoud Bridge in Dubai, Al Nadi Tower and the artwork in the lobby of Yas Viceroy in Abu Dhabi.

André is a member of the Swiss Society of Engineers and Architects (sia) and a member of the Advisory Board of MENAdesign. He holds a Masters in Architecture from the Swiss Federal Institute of Technology (ETHZ) and an MBA from London Business School. Before his independent career, he worked with signature architect Santiago Calatrava, created brand architecture for Alfred Dunhill, Cartier, Hugo Boss as well as Christian LaCroix, established the architectural department for an international engineering company and developed real estate for various sovereign wealth funds in the Middle East.

Fahim Rao



Fahim Rao, *Untitled*, 2020,
Iron, powder coating,
60 x 28 x 3 inches

As an artist assist me to recall my childhood memories, when I actually developed the passion for drawing at my primary school, I remember the fifth grade. My teacher was not allowed to draw on copy. But I'm still drawing lines.

Fahim Rao (b. 1983) is a Pakistan sculptor and educator. Rao has a four-year diploma in Fine Arts from Central Institute of Arts and Crafts, Karachi (2005), where he now teaches sculpture and #d arts as a permanent faculty. As a sculptor, he works with various mediums and materials ranging from clay and wood to metal and fiberglass. Rao draws from his memory and experiences of living in Karachi and focuses on the anxieties, struggles and joy of living in a metropolis. Through his studio art practice, he examines how stigma can stop youth and young adults from talking about their everyday struggle with self-doubt, insecurity, humiliation and physical exhaustion. He carves, assembles, and welds to create forms that tell stories of lawlessness, inequality, unaccountability and of injustice.

Fahim Rao has presented three solo exhibitions and and has participated in many group exhibitions in Pakistan and the USA.

Meher Afroz



Meher Afroz, *Nuqra e Tabnaak*, 2021, Silver leaf, stitching, acrylic on vasli, 10 x 13 inches

نقرہ تبناک

وہ کلام جو نہایت عمدہ اور خوبصورت ہو۔ وقت گزرنے کے ساتھ
چاندی کی طرح گھٹتا جاتا ہے۔

Gleaming Silver

*As silver does, even the most eloquently-worded,
beautiful passages lose their lustre over time.*

Meher Afroz graduated with Honors in Fine Arts from Government College of Arts and Crafts, Lucknow, India, in 1971. She has taught as a professor at Indus Valley School of Art and Architecture, Karachi and is a member of Pakistan Arts Council, Karachi.

Afroz's work has been featured in notable publications, 50 years of Visual Arts in Pakistan 1997 by Prof. Quddus Mirza, Pioneering Prospective 1998 by Nilofer Farrukh and Image and Identity 1999 by Dr. Akbar Naqvi. She has been showing her works in several solo and group exhibitions in Pakistan, UK, Sri Lanka, Canada, Iraq, India, Hong Kong, UAE, France, Nepal, USA, Bangladesh, Australia and Italy. Afroz has been a part of many national and international workshops and residencies including Studio RM Residency (International) in 2010; workshop in Toulouse, France in 1996; Painter workshop at Alliance Francaise, Islamabad in 1995; Painter workshop at Goethe Institute, Lahore in 1993; Printmaking Workshop with Walter Crump at American Centre, Karachi in 1993 and Woodcut Techniques Workshop at Kala Institute, San Francisco, USA in 1991.

Meher Afroz is the recipient of numerous awards including the Pride of Performance Award by the Government of Pakistan in 2014, and Honorable Mention at the 6th Asian Biennale in 1993, Bangladesh.

Munawar Ali Syed



Munawar Ali Syed
Blank in black I, 2021
Cast in aluminium and metal stand
55 x 8 x 5 inches with stand



Munawar Ali Syed
Blank in black II, 2021
Cast in aluminium and metal stand
55 x 8 x 5 inches with stand



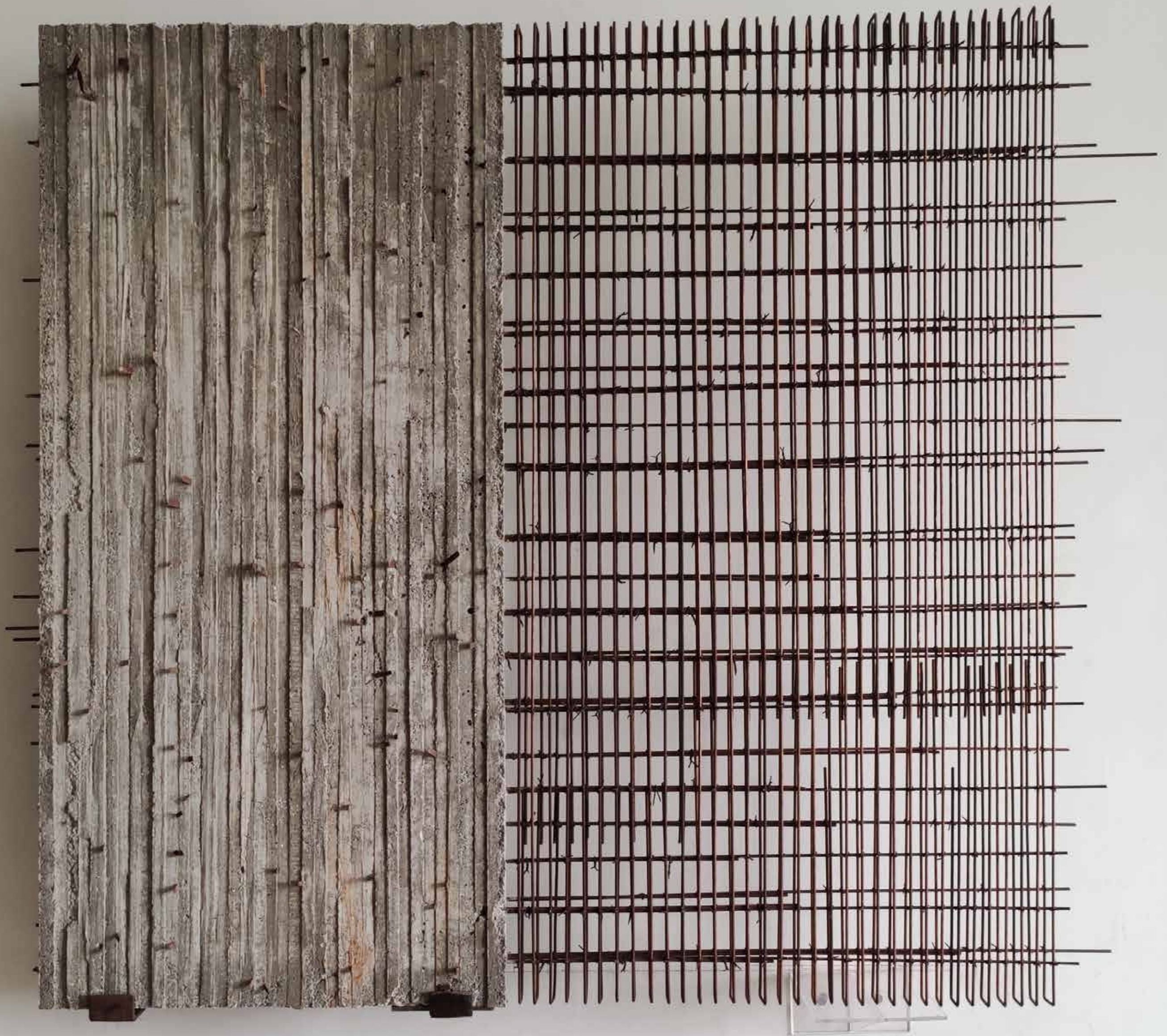
Munawar Ali Syed
Blank in black III, 2021
Cast in aluminium and metal stand
55 x 8 x 5 inches with stand

Art is the mirror of my creative vision, an abstract object of my desires and a manifestation of my existence. My multi-disciplinary art practice focuses on issues pertinent to social stratification system that categorizes people into standings of socioeconomic tiers based on factors such as race, colour, wealth, income and education. The effects of such influences are amplified in materialistic urban life, like cosmopolitan cities like Karachi where social division creates anxiety, inequality, and self-absorbed attitudes towards life.

Through careful deconstruction of the aesthetic components of most mundane and functional objects of consumption, often discarded and disused, I seek to transcend the traditional dichotomies such as structure from the agency, high from the low, concepts from the value and the sacred from the profane. Furthermore, my diverse technical skills and knowledge in traditional and contemporary art practices inform my visual message and help me to communicate that message to different audiences.

Munawar Ali Syed (1975) is a Hyderabad born artist and art educator. He holds a BFA from National College of Arts (1999) and MA (Art Education) from Beacon House National University (2017). He is an Associate Professor at the Indus Valley School of Art and Architecture, Karachi. Syed's artworks have been shown in seven solo exhibitions and numerous national and international group exhibitions including Karachi Biennial 2019. He has also collaborated with local Pakistani artists and craftsmen such as Truck artist and produce several public artworks as accessible public art initiatives also such as 'Rung dey Karachi' (2010), Reimagining Walls of Karachi and Great wall of Truck Art at the Islamabad International Airport (2017). He was a member of Vasl Artist Collective. Syed participated in international residencies and workshops including Burraborang International Artist's Workshop, Australia (2003), The Vasl International Artist's Workshop, Pakistan (2004), Braziers International Artist's Workshop, UK and Westburry Farm Residency, UK (2005). In 2016, Syed was awarded the SATHA innovation award for his contribution to the public art. He also received two ADA National Awards (2019) for his performance and site-specific works and was the winner of Sovereign Asian Art Public Choice award (2019).

Noor Ali Chagani



Noor Ali Chagani, *Untitled (Together)*, 2021 Concrete and iron rods, 29 x 34 x 3 inches

Noor Ali Chagani (b.1982, Pakistan) received his BS Degree in Computer Science in Karachi and 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; Institut du Monde Arabe, France; Casa Arabe, Spain; Victoria and Albert Museum, United Kingdom; Pacific Asia Museum, California; the Devi Art Foundation, India; and Pera Museum, Istanbul among others. Chagani was nominated for the Victoria and Albert Museum's prestigious Jameel Art Prize in 2011. The artist has been a part of several fairs and biennials such as Venice Biennial (2019), India Art Fair (2019 and 2017), Moscow International Biennale for Young Arts (2016), Art Basel, Hong Kong (2014 and 2015), Slick Art Fair, Paris (2013) and Art Dubai (2017, 2015, 2011 and 2010). He has also been awarded Residencies in Rijks Academy, Netherlands in 2012, Riwaq Art Space Residency, Bahrain in 2013, and the Jameel Prize Residency, Victoria and Albert Museum, UK in 2016. 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, Magazine, Middle East, Islamic Art Magazine, Mahab Art, Nafas Art Magazine, The Dawn, Pakistan, and The News, Pakistan . Recently Chagani has been featured in Modern Painters Magazine NY in 'Top Emerging Artists to Watch in 2018'.

The artist lives and works in Lahore, Pakistan.

Nurayah Sheikh Nabi



Nurayah Sheikh Nabi
*Dragon dance; a repositioning in
dispersal, 2021, Brass & Copper*
Variable – stem 10 feet height &
sphere 12 inches

How long had this tranquil spell of existence in non-existence been? Her memory fogged she wondered how she came to be where she stood.

How long had she weathered the elements? A collection of unconscious/conscious experiences awakened her dormant state.

Did the object and subject lose sight, that, one cannot exist without the other? That the promise of justice to an individual, did in turn, make up the collective. No need, to put down one, to make tall, the other?

She recognised that hers is the community of the being, where interpretations are informed from the weightage of the values she embodies, handed to her, within her and through her on going learning path, that being her life.

Nurayah Sheikh Nabi is a visual artist and an art educator. She has investigated and worked with multiple mediums but printmaking remains her forte. Her visual practise is an intensive study of material & technique through critical research and documentations that has deeply informed her pedagogy. Sheikh explores the timeless transference of complex relationships linked to the female in the ageless avatars she adorns.

Her works have been shown at KB19 – Karachi Biennale 2019, the 7th Guanlan International Print Biennial and Guanlan Forum at China Printmaking Museum 2019, the KB17, DECK Gallery Singapore 2016 and at the Sharjah Museum where she represented Pakistan on the panel discussion for “Trajectories”: 19th-21st century; Printmaking from Pakistan and India. In 2021, she was a speaker at the workshop investigating historical frameworks in the context of printmaking, linking NCA and Slade to explore possible trajectories for collaborative research organised by the Paul Mellon Centre for Studies in British Art, London.

Sheikh has engaged with diverse communities through design and curation. She has led workshops at Indus Valley School of Art & Architecture (IVS) and the Koel Gallery Karachi, coordinated national & international educational exchange projects related to learning and teaching. Having worked on abundant community-building projects, Sheikh is part of the core committee for ‘Pursukoon Karachi’, an organization that comprises visual practitioners who work towards the betterment of the city through creative projects; The lead in design of fundraising events for Karwan-e-Hayat, an organization active in caring for mentally ill indigent patients and a board member for the O Art space gallery in Lahore.

Currently, Sheikh is an Associate Professor at IVS, where she has taught since 2005. She received her BFA with a distinction in Printmaking and Sculpture from the National College of Arts, Lahore in 1993. Sheikh was awarded an overall distinction for academic excellence and a gold medal for her research & dissertation towards her MA in Art Education from Mariam Dawood School of Visual Art & Design, at the Beaconhouse National University, Lahore- Pakistan.

Zohra Rahman



Zohra Rahman
Lucky Number Mobile, 2021
Sterling silver and Copper
4 feet x 2 feet x 10 inches



Zohra Rahman, *Celebratory Moulds*, 2021 (Set of 4) Sterling silver, 5 x 17.7 x 2.5 cm



Zohra Rahman
The One Pendant, 2021
Sterling silver and Copper
3 x 4.5 cm (Pendant), 66 cm
(Chain length)

Zohra Rahman has designed a set of concept objects, drawing inspiration from the urban visual aesthetic in Lahore and the ubiquitous symbols of Islamic faith that surround us on a daily basis. The processes of traditional jewellery making techniques were used to create precious usable sculptures. Designed and handcrafted at the ZR workshop by the artist and the team.

Zohra Rahman studied jewellery design at London's Central St. Martin's before returning to her hometown for the launch of her eponymous jewellery label in 2014.

The Zohra Rahman workshop is sustainable and ethical in its ethos. Reinterpreting age-old concepts of apprenticeship, each artisan is individually trained in the intricacies of jewellery making by the designer herself, spreading specialised skills to the local community.

Every apprentice holds the capacity to become an innovative master. They are taught the traditional silversmithing techniques to create experimental and novel forms of adornment — from the melting of metal and its manipulation into wires and sheets, to its engraving, soldering, finishing and polishing - each piece is hand-made and produced on site.

Widely credited as a pioneer of contemporary luxury jewellery in Pakistan, Zohra has been recognised by numerous prestigious publications, including Vanity Fair, Vogue, and Wallpaper Magazine.



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