



# MALLEABILITY

MUHAMMAD ASHRAF

THURSDAY, 12 AUGUST, 2021 | 2 - 6 PM

Continues till 25 August, 2021



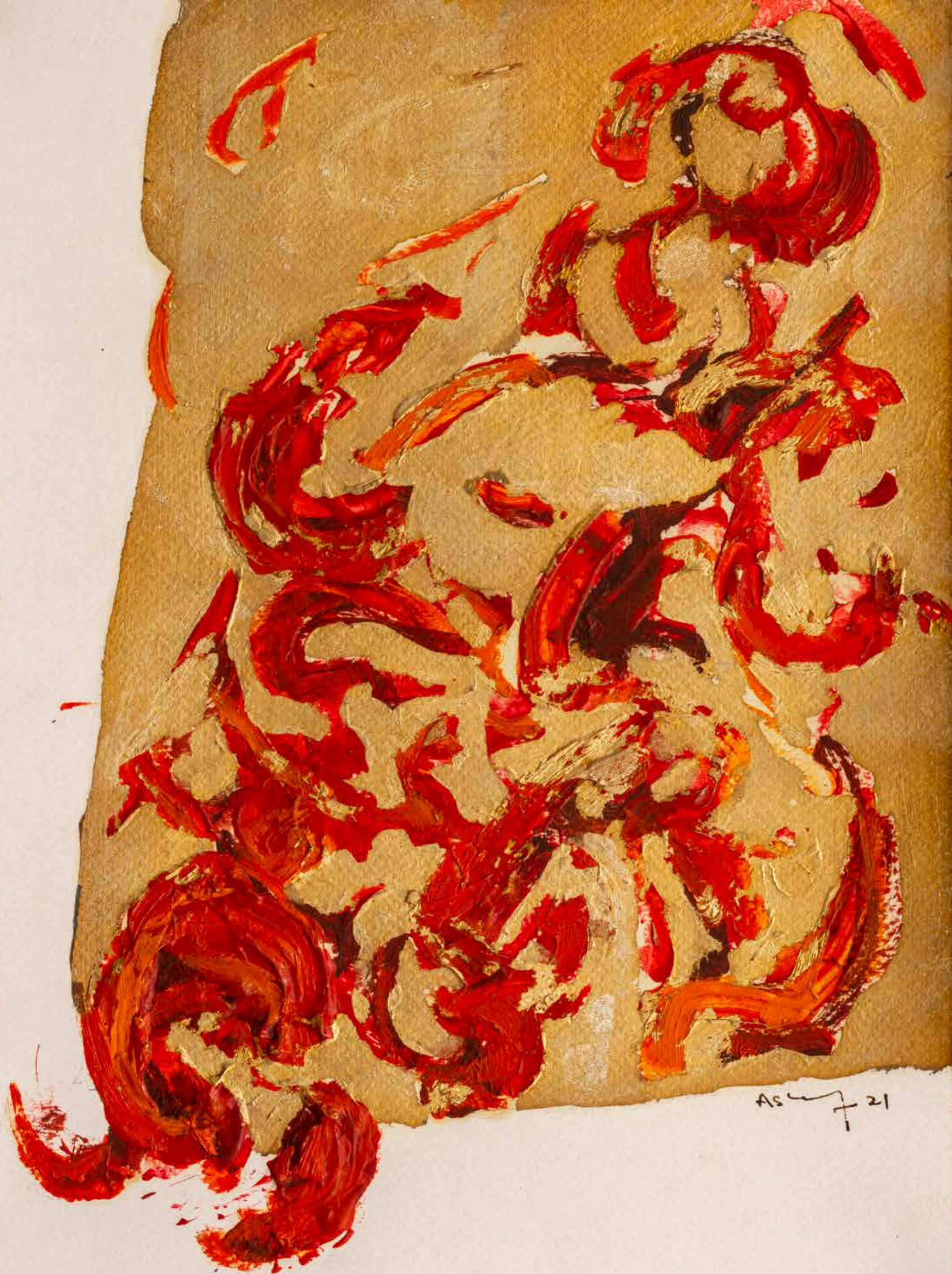
KOEL

GALLERY

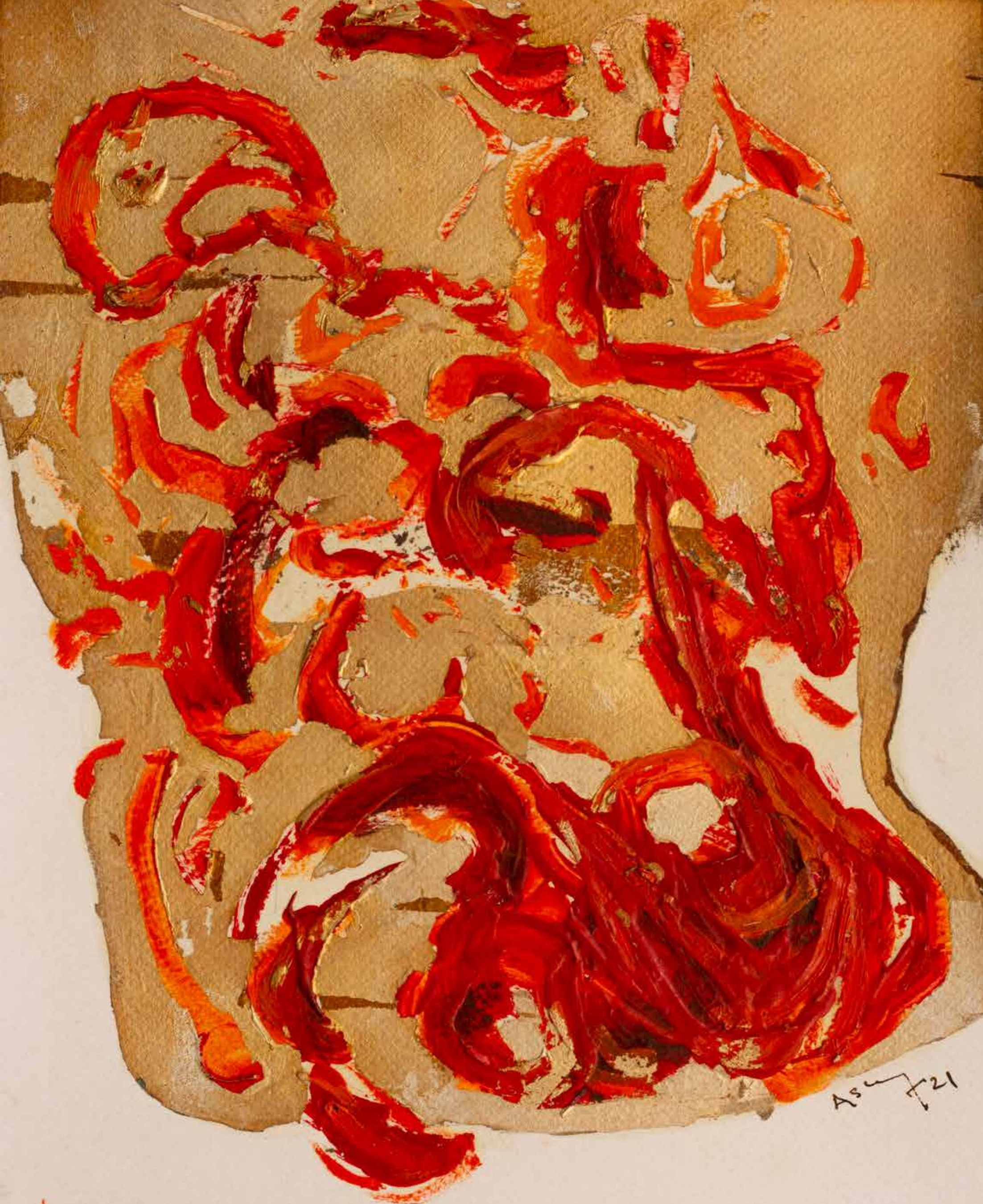
Malleability, the current project, is a thematic extension of the subjects that cultivate my creative practice: sublime and melancholy. I paint mundane objects and the happenings in everyday life, from the pleasure that natural beauty yields to an effrontery of socio-political systems. The subject of this project comprises flowers that turn Lahore, the city of gardens, mind-blowing at the time of bloom.

My art practice is a process; I trust this method and do constant scrutiny destroying and remaking work with no plan and guarantee of success, no formula, trusting in hard work. During the process of image-making, I look at the painting and look at it again, and look at it again as it continues. "The longer you look at an object, the more abstract it becomes, and, ironically, the more real," (Lucian Freud). I don't tend to look at meaning or content rather critically observe the formal attributes of a painting which are of crucial importance as stated by Clement Greenberg. The emotional or representational content is not important; it limits the sensational enjoyment. For me, meaning in painting comes naturally. I draw marks. These marks correspond to drawing, painting and sculptural forms; it's a kind of tension amidst these physically embodied concepts. Neither it's realism nor it's pure abstraction. It is process oriented distortion.

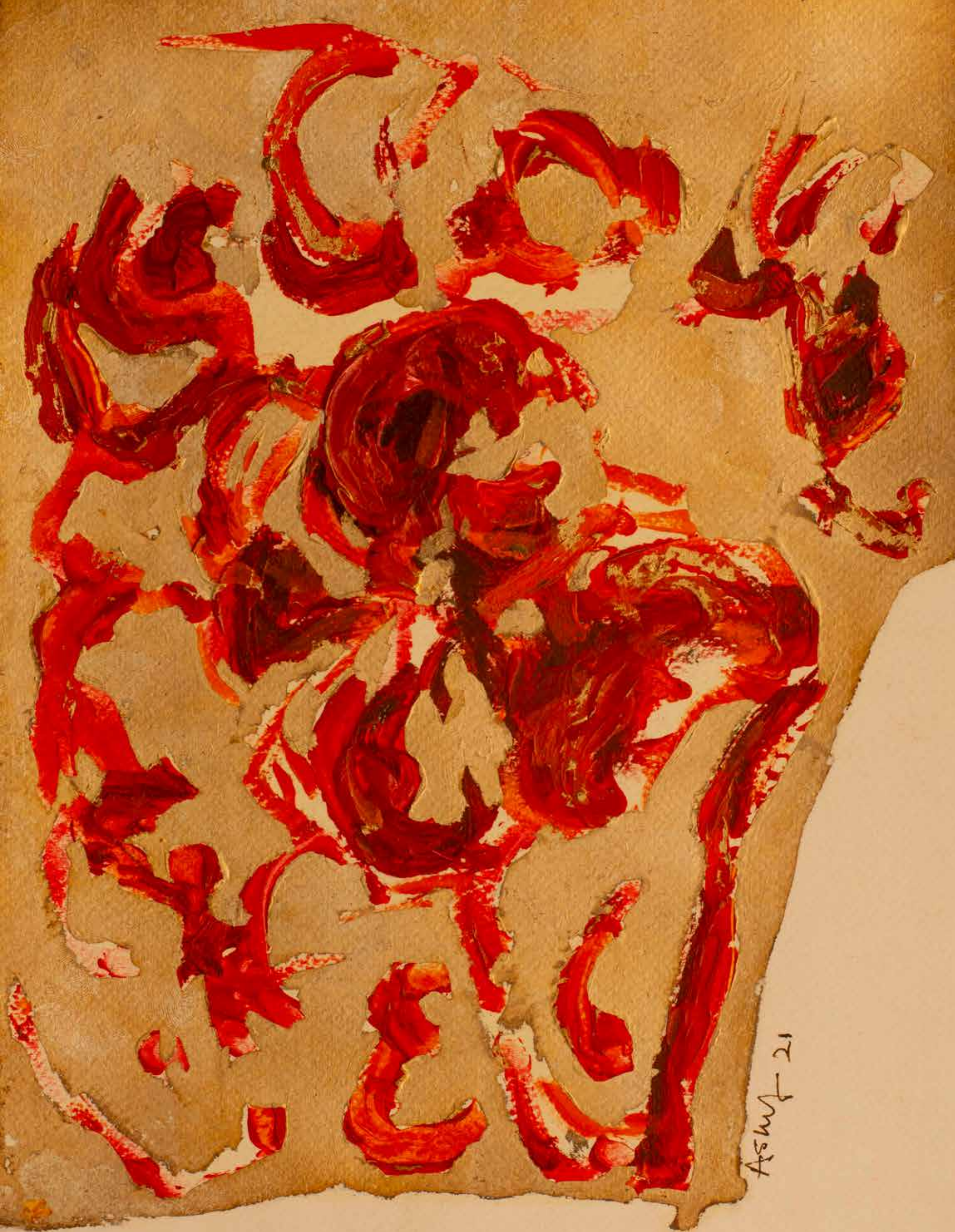
The painting surfaces play a pivotal role in developing the imagery. The surface not only plays a supportive role rather it becomes the part of the final image. For this reason, I have used wood, colour mat board, and handmade paper for this project. In addition to the physically embodied concepts of mark-making, the exhibited works have tension between painterly and linearity. These linear design motives have been extracted from the compositional framework of miniature painting - PADSHAHNAMA. The amalgamation of these elements and methods results in the tension between simplification and complexity. Hence the oeuvre appears in uncanny abstraction and distortion of subject, materiality and method.



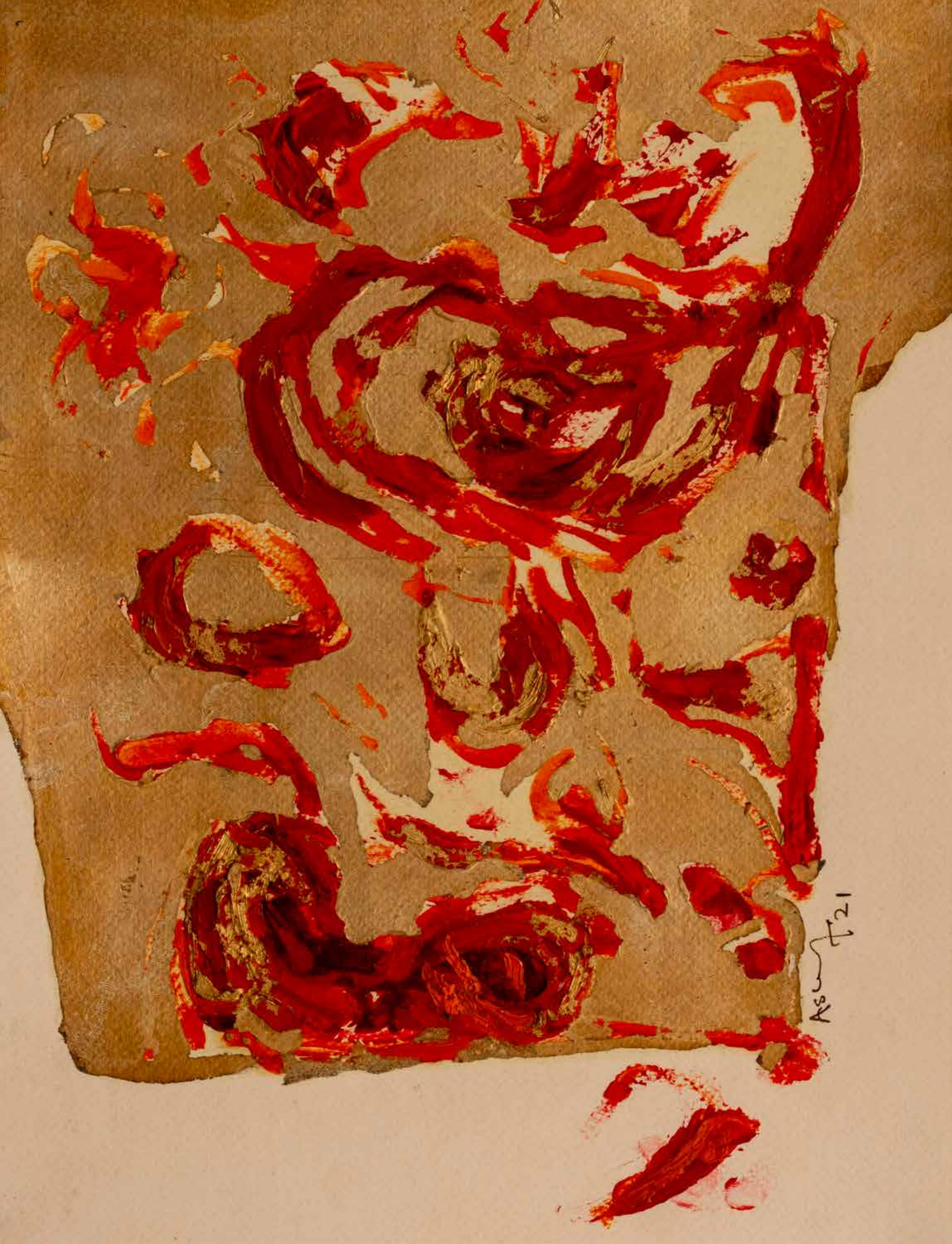
Untitled 1, 2021  
Oil & Silver Leaf on Watercolor  
Paper, 10½ x 9½ inches



Untitled 2, 2021  
Oil & Silver Leaf on Watercolor  
Paper, 10½ x 9½ inches



Untitled 3, 2021  
Oil & Silver Leaf on Watercolor  
Paper, 10½ x 9½ inches



Untitled 4, 2021  
Oil & Silver Leaf on Watercolor  
Paper, 10½ x 9½ inches



Untitled 5, 2021  
Oil & Silver Leaf on Watercolor  
Paper, 10½ x 9½ inches



ASW  
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Untitled 6, 2021  
Oil & Silver Leaf on Watercolor  
Paper, 10½ x 9½ inches





Untitled 7, 2021  
Oil & Silver Leaf on Wood,  
10 x 8½ inches



Untitled 8, 2021  
Oil & Silver Leaf on Wood,  
10½ x 8½ inches



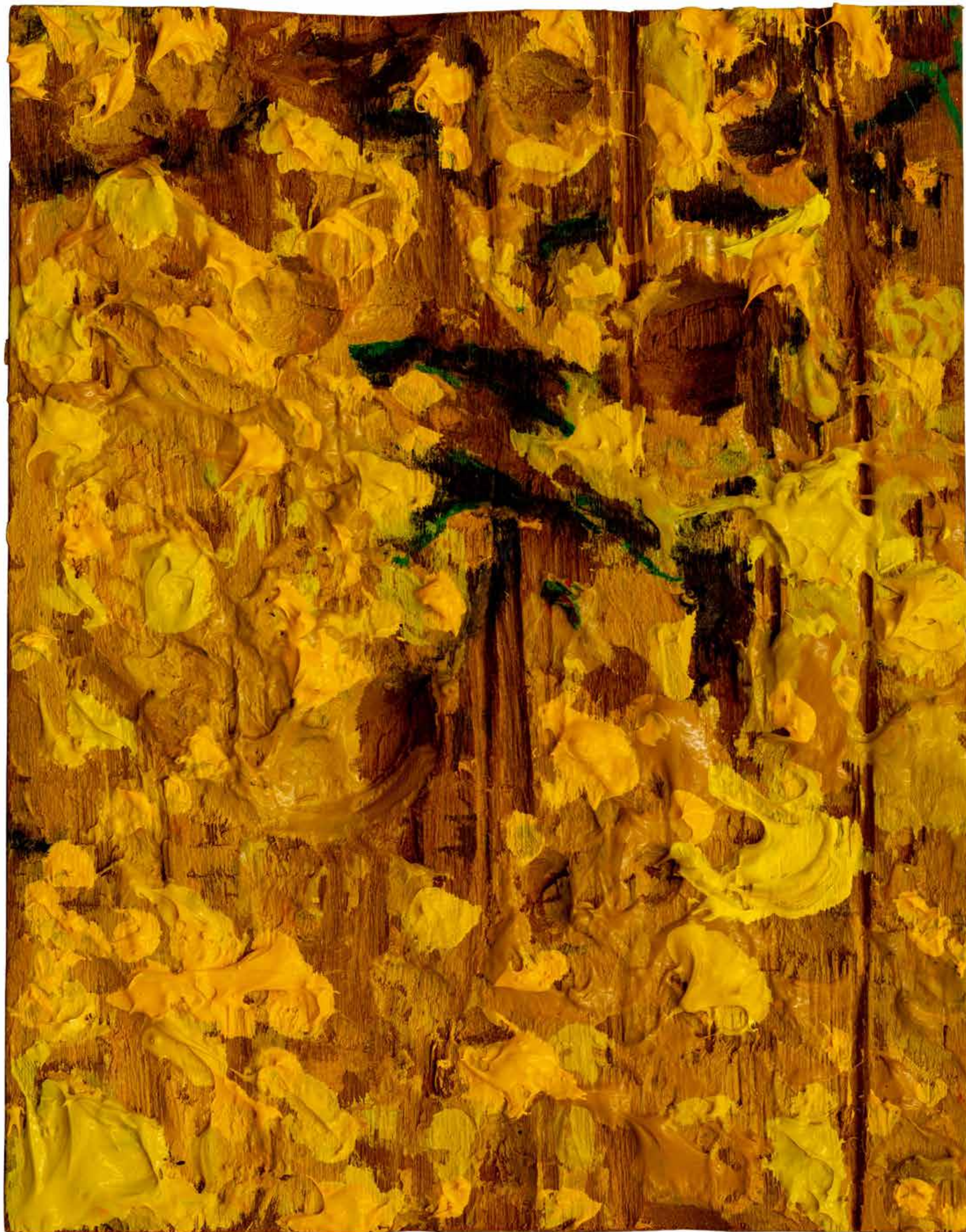
Untitled 9, 2021  
Oil & Silver Leaf on Wood,  
10½ x 8½ inches



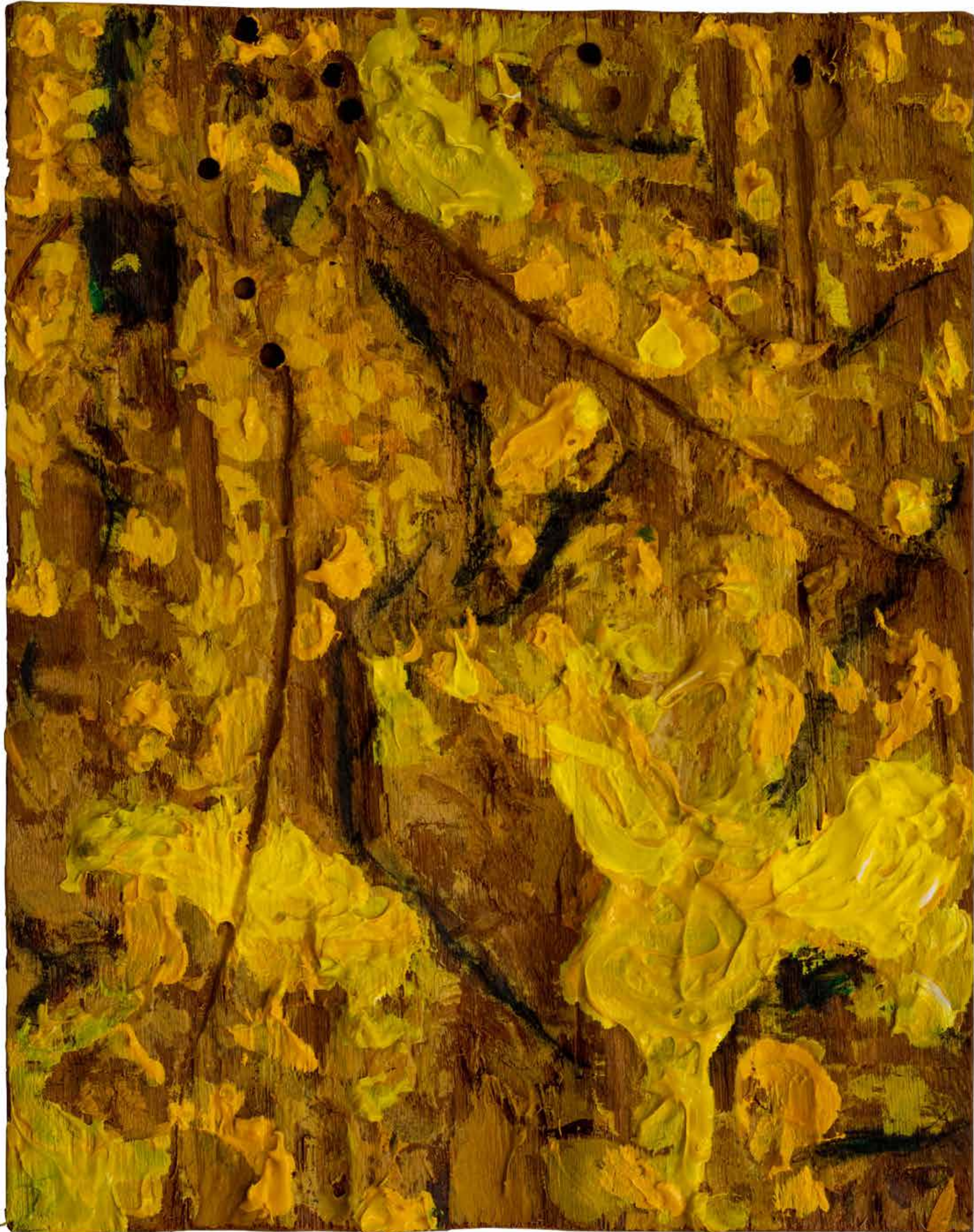
Untitled 10, 2021  
Oil & Silver Leaf on Wood,  
11 x 9 inches



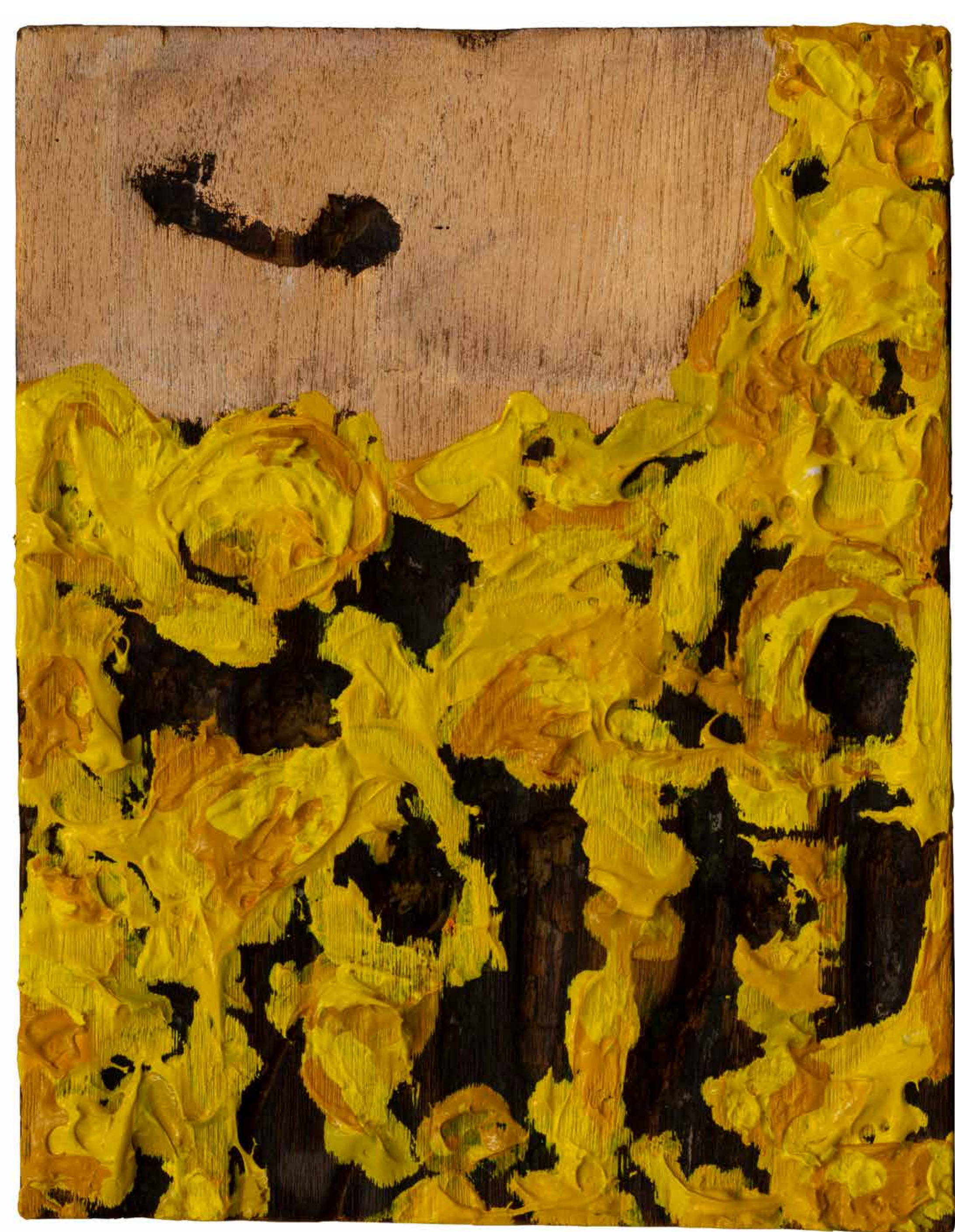
Untitled 11, 2021  
Oil & Silver Leaf on Wood,  
11 x 9 inches



Untitled 12, 2021  
Acrylic on Wood, 12 x 9½ inches



Untitled 13, 2021  
Acrylic on Wood, 12 x 9½ inches

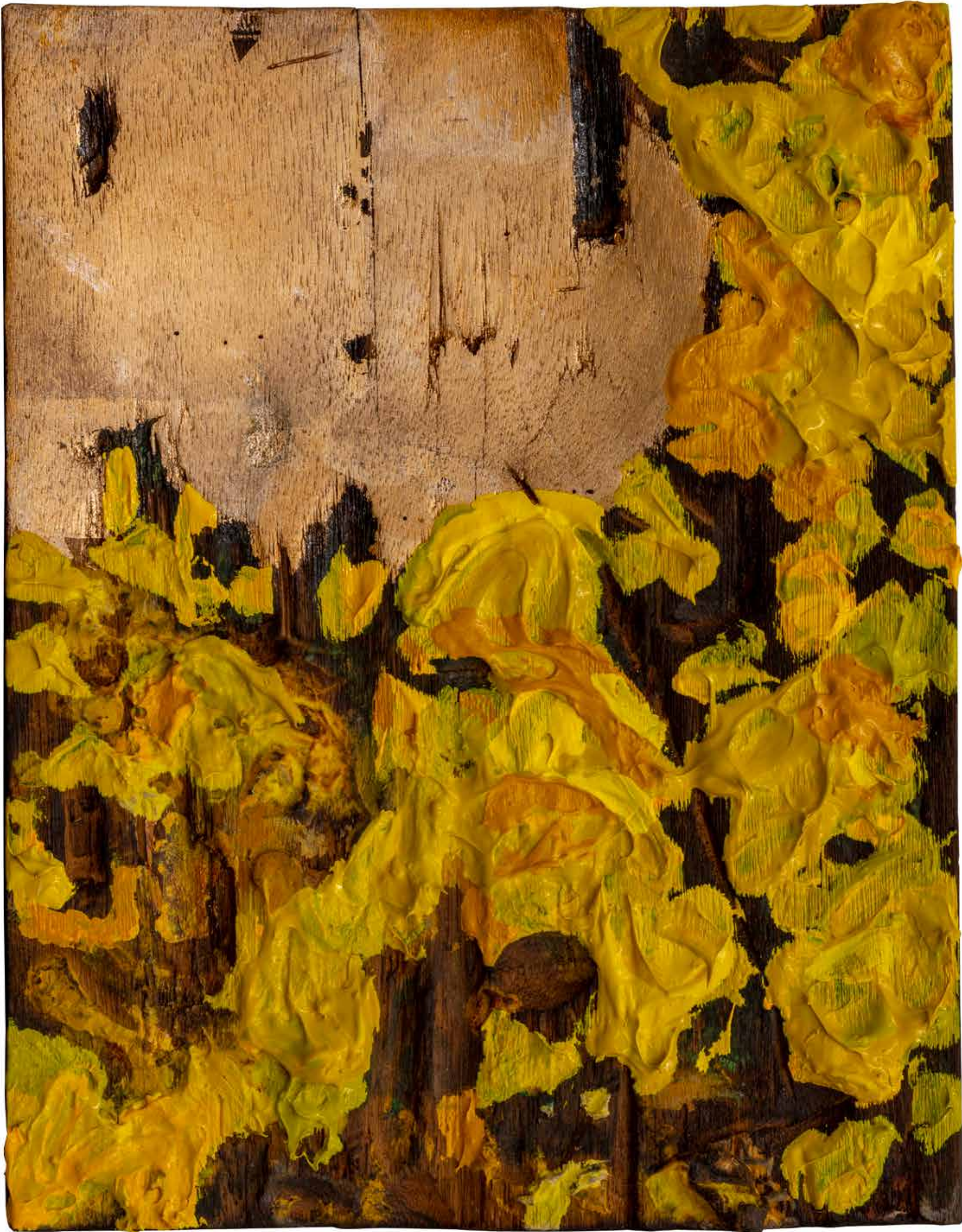


Untitled 14, 2021  
Acrylic & Silver Leaf on Wood,  
12 x 9½ inches





Untitled 15, 2021  
Acrylic & Silver Leaf on Wood,  
12 x 9½ inches



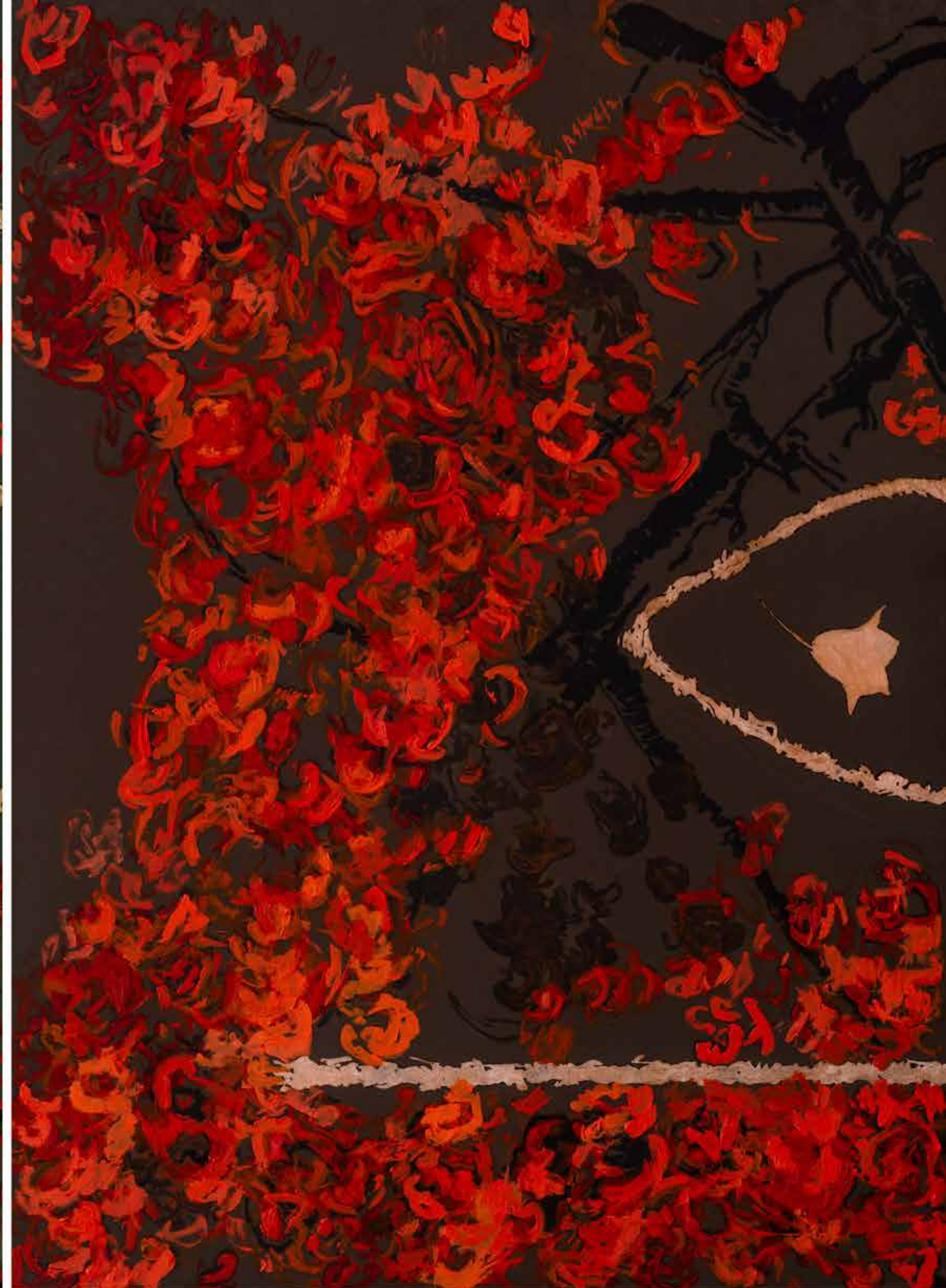
Untitled 16, 2021  
Acrylic & Silver Leaf on Wood,  
12 x 9½ inches



Untitled 17, 2021  
Acrylic & Silver Leaf on Wood,  
12 x 9½ inches



Untitled 18, 2021  
Oil, Charcoal & Silver Leaf on  
Cream Core Matboard,  
44 x 32 inches



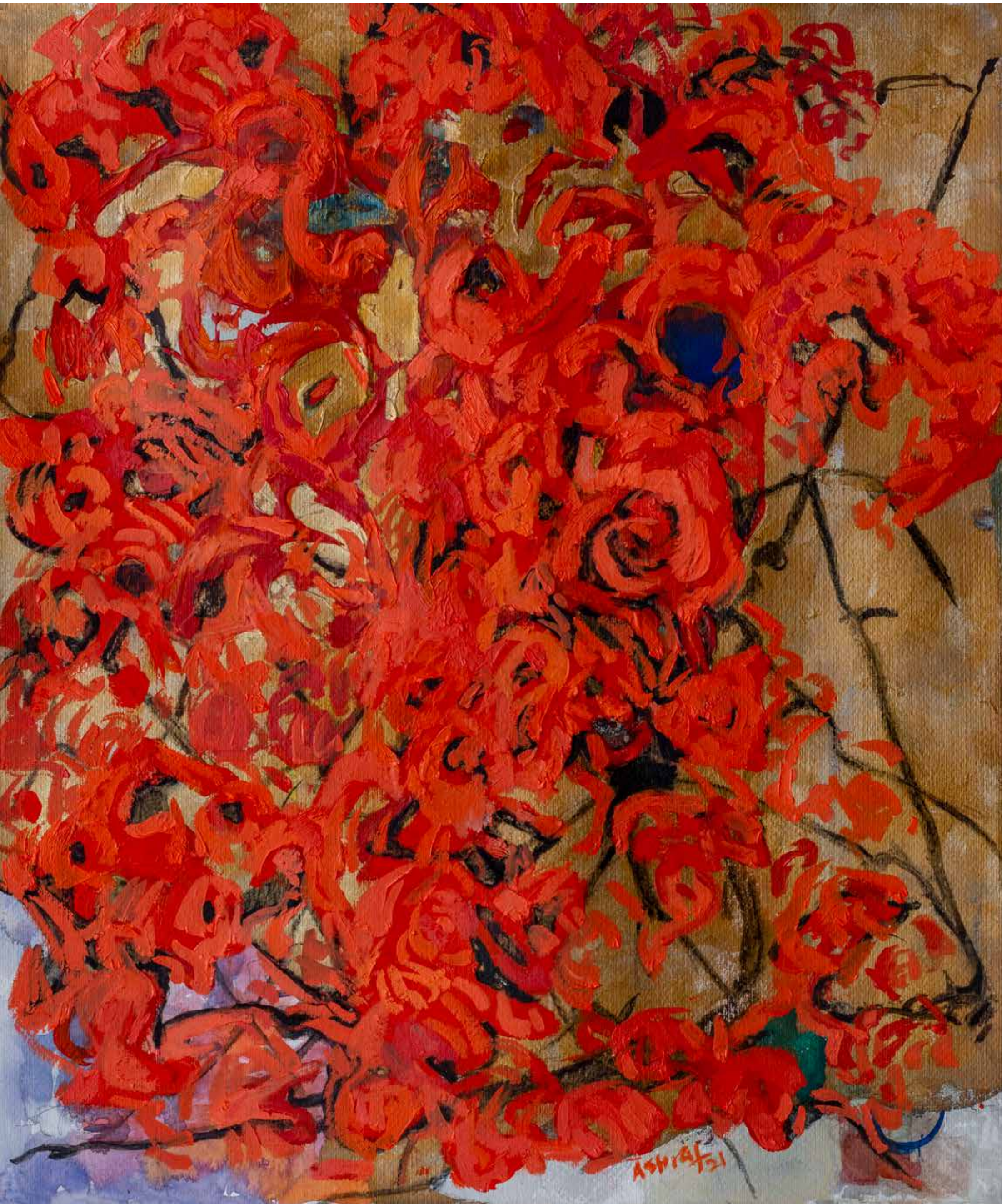
Untitled 19, 2021. (Diptych), Oil, Charcoal & Silver Leaf on Cream-core Mat-board,  
44 x 64 inches (44 x 32 inches each panel)



Untitled 20, 2021  
Acrylic & Ink on Handmade Paper,  
21 x 17 inches



Untitled 21, 2021 (Triptych) Pigments, Oil & Silver Leaf on Cream Core Matboard,  
44 x 96 inches without frame (44 x 32 inches each panel)

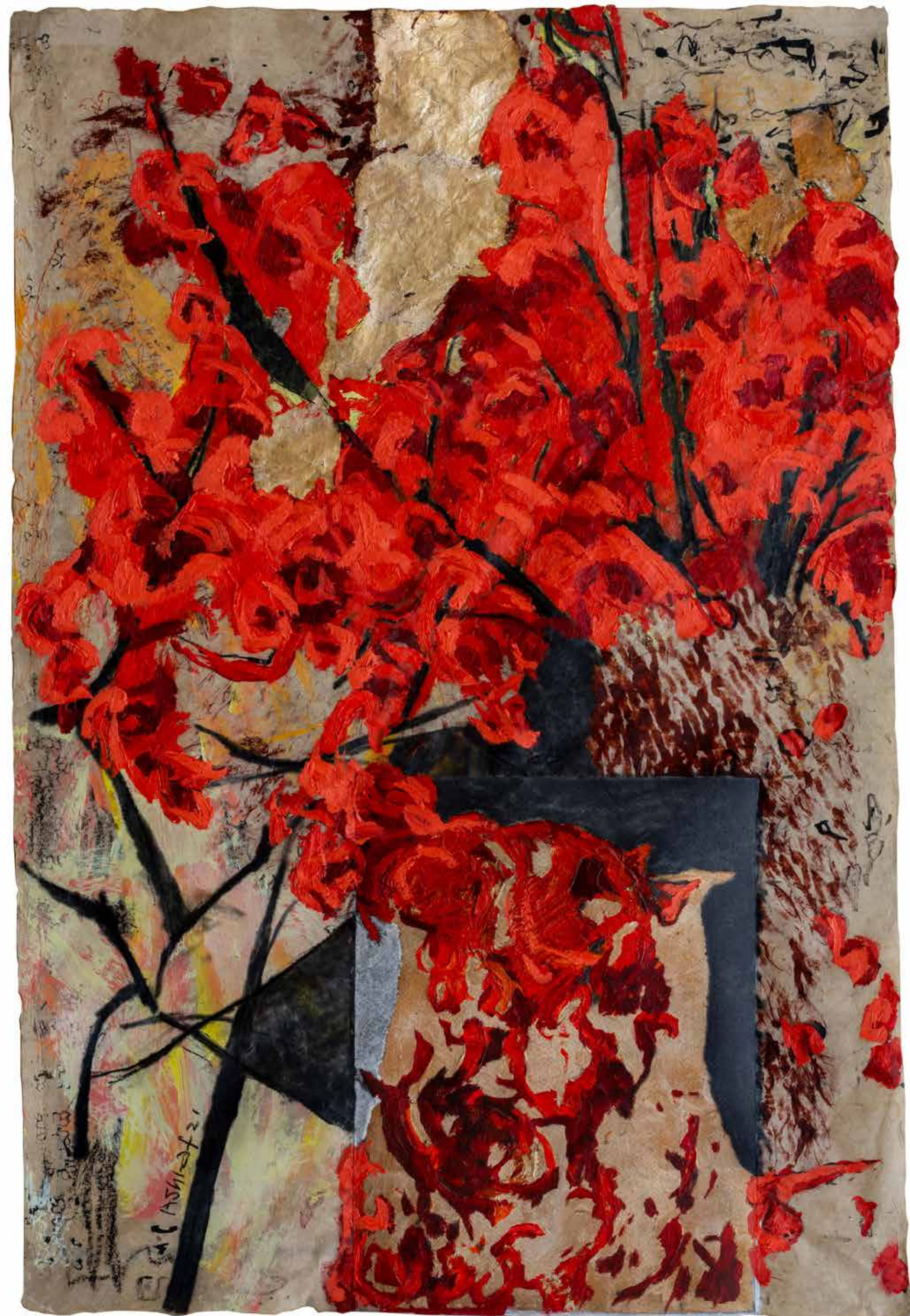


Untitled 22, 2021.  
Oil & Silver Leaf on Paper,  
23½ x 19½ inches

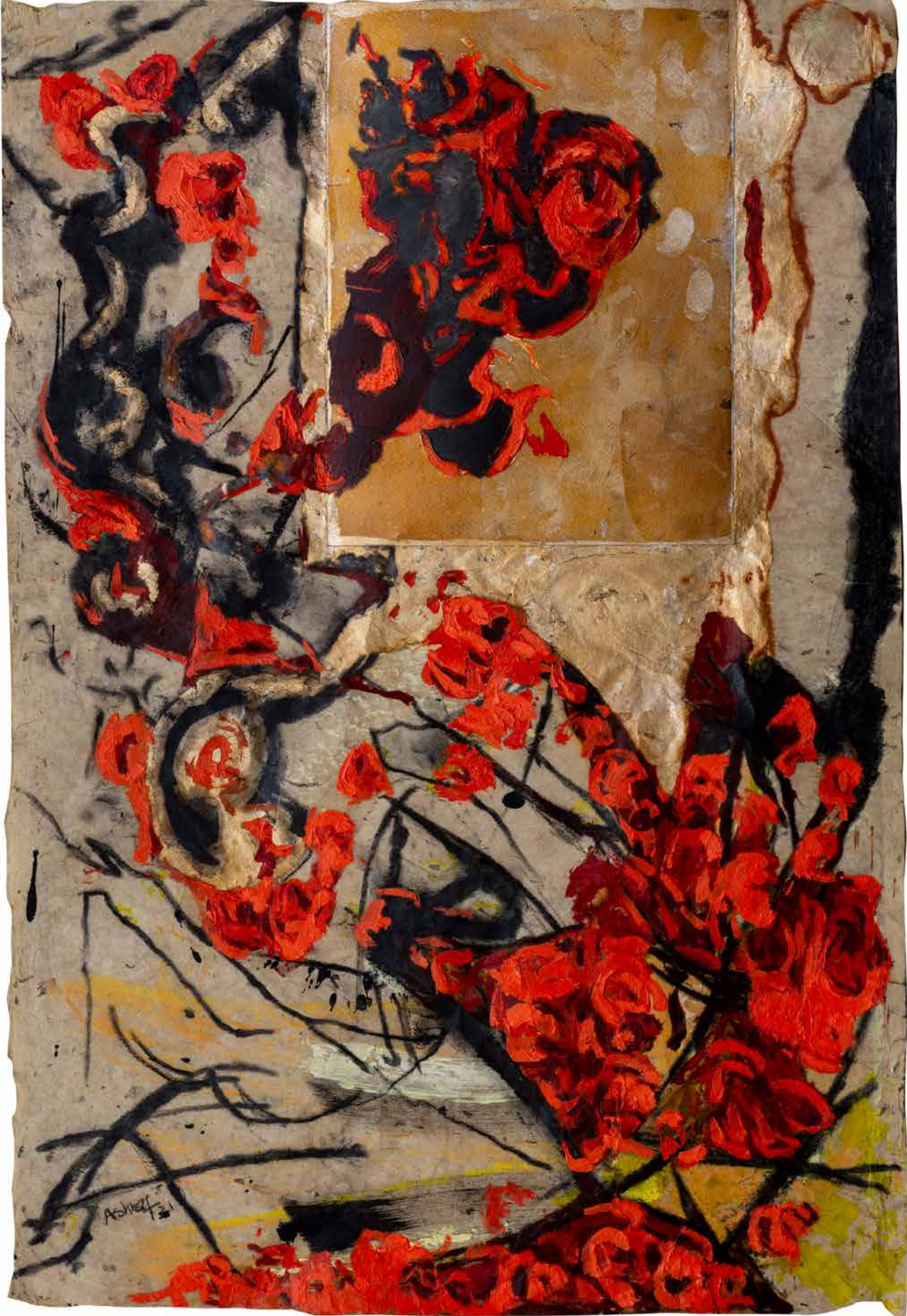




Untitled 23, 2021  
Pigments, Oil on Watercolor  
Paper, 27½ x 19½ inches



Untitled 24, 2021  
Oil, Charcoal & Silver Leaf  
on Handmade Paper,  
30½ x 20½ inches



Untitled 25, 2021  
Oil, Charcoal & Silver Leaf  
on Handmade Paper,  
30½ x 20½ inches



Muhammad Ashraf graduated in Fine Arts from the National College of Arts Lahore, Pakistan in 1993 along with MA Fine Arts from the University of East London, the UK in 2003.

At present, his professional status is an interdependent relationship among practice as a pedagogue, artist, curator, and writer. Since graduation, he is busy with his creative practice and has done ten solo shows along with many group participation in Pakistan and UK.

In his creative practice, Ashraf is not only the painter of canvas and paper but also has experimented on various surfaces. His subjects are mundane and he operates them in a broad range of styles, supported by intense technical skill. He does not produce classical literal artwork rather presents intuitive marks in the poetic gaze. He has published papers and art reviews in various local as well as international newspapers, periodicals and research journals.

His curatorial practice is largely DIY curating and each of the curatorial projects conjured up a critical framework for contemporary/current critical discourse in the works of Pakistani artists. Ashraf has been curating art since 2010 and till now has curated 11 Projects. He also established his own art gallery 'drawing studio' in Lahore and that project was concluded in 2014.

Presently he is working as Head, Dept. of Art and Design COMSATS University Islamabad, Lahore Campus.



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