



24 HOURS SHOW

Curated by Robella Ahmed

Abida Dahri
Abid Aslam
Ahsan Javaid
Farhat Ali
Irfan Gul Dahri
Karim Ahmed
Kiran Saleem
Marium Agha
Muhammad Atif Khan
Muhammad Zeeshan
Sana Arjumand



GALLERY

Friday, June 28, 2024 at 5:38 pm

continues till June 29, 2024 5:38 pm

Curatorial Note

The most common story tellers nowadays are the 9:16 digital screens. Amidst the digital landscape, these screens work as a gateway to facilitate a sharing practice that is both in-the-moment and momentary. Mainly these are social media; Instagram or Facebook stories which are just a tap away. These stories display the concepts of time, place and space, and are ephemeral acts that showcase transience and yet are everlasting archives. The ephemeral here is not only about the creation of content that can be consumed in seconds or minutes, but it is also about content that can only be viewed for a specific amount of time which is 24 hours.

Artists in the show have narrated stories around the aspect ratio of 9:16, enlarging the screen size to 13.5 x 24 inches. The works have been created as a chain of stories bearing socio-cultural codes, responding to the current day social, political and religious events, mostly experienced by us through phone screens. The show is a walk-in through these doors that open into whole new worlds, sometimes far away fairy lands and other times turbulent chaos. The show is a round-the-clock art show, creating an immersive experience within a limited time duration.

Robella Ahmed
(2024)

Robella Ahmed is an independent art curator currently based in Lahore.

She gained her curatorial training from

the Node Center of Curatorial Studies, Berlin, Germany. Robella began working with O Art Space Lahore in 2019 and remained its curator 2021-2022. Post this, she gained extensive experience by curating shows with Chawkandi, Satrang, Full Circle and other leading galleries in Pakistan. She has worked with the Pakistan National Council of Arts and Shakir Ali Museum Lahore as a curatorial intern in 2017 & 2018. Robella has worked with various creative organizations such as Creativity Culture and Education UK, Care Foundation Pakistan, the British Council and Creative Partnerships. Robella is an art advisor and a consultant and has worked on documenting many private art collections from around the world. Alongside, she has maintained relationships with art collectors and placed emerging artists works in their collections. Robella's current curatorial practice focuses on generating socio-political and cultural discourses through art.



Abida Dahri

Born in 1994 in Hyderabad, a historical city of Sindh. Abida graduated in Fine Arts with a Distinction in Miniature Painting from the Centre of Excellence in Art and Design (CEAD), Jamshoro in 2017. She has got an exceptional energy, employs a very experimental yet sensitive, minimal and perfectionist approach to her work. Recently, Abida has completed her Masters in Art and Design Studies from Beaconhouse National University Lahore 2024. She has been part of the group show 'The Day After' curated by Quddus Mirza for Islamabad Literary Festival (ILF) at F9 Park, Art gallery Islamabad 2023. Abida has been one of the artists for a project of ART OTAQ 'THE SMOG SHOW' in collaboration with JAWAD SHARIF FILMS curated by Irfan Gul Dahri at ZahoorulAkhlaq gallery NCA, Lahore Pakistan and fifth edition of the Asia Triennial curated by Alnoor Mitha in Manchester UK. Abida did a collaboration project campaign 'Meet the Artist' by Maria.B. she had her first solo show 'A million ways to reach a heart' at Sanat Initiative gallery, Karachi 2021 and has been displaying her work in various group shows at Antidote Dubai, Kuala Lumpur City Art gallery Malaysia, O Art Space, Taseer Art gallery, Lakir, ZahoorulAkhlaq, NCA and Musawir Art gallery Lahore, Sanat Initiative, KOEL, Full Circle, Clifton Art gallery and Artscene gallery Karachi, MyArtWorld gallery, F9 Park Art gallery and the World Bank Islamabad. In 2020 Dahri has been awarded best Artwork of the Year on 'Resilience' 16th Young Artists' Exhibition at Alhamra Arts Council Lahore, Pakistan. Furthermore, she participated in International Watercolor Biennale 'Pearls of Peace' Season 2 by IWS- Pakistan at the Centre of Excellence in Art and Design (CEAD) Jamshoro 2018. Her work has been published in ArtNow Pakistan, Nigaah Art and Hello Pakistan magazine. She has also been one of selected artists for StudioBQ 3rd Artist Residency Program 2019 Lahore and been as Visiting Faculty Member at CEAD, MUET, Jamshoro. Recently, Abida has completed her Masters in Art and Design Studies from Beaconhouse National University and currently working in Lahore, Pakistan.

Statement

Muqaddas is about connecting with the essence of life and the divine force behind it. It is a journey of spiritual awakening and enlightenment where one seeks to understand and honor the creator through reflection, gratitude and purposeful living. This state of mind enriches one's spiritual life and enhances the overall human experience by fostering a deeper connection with the universe and its creator.



Muqaddas
masking tape and acrylics on wasli
13.5 x 24 inches
2024
75,000 PKR

Abid Aslam

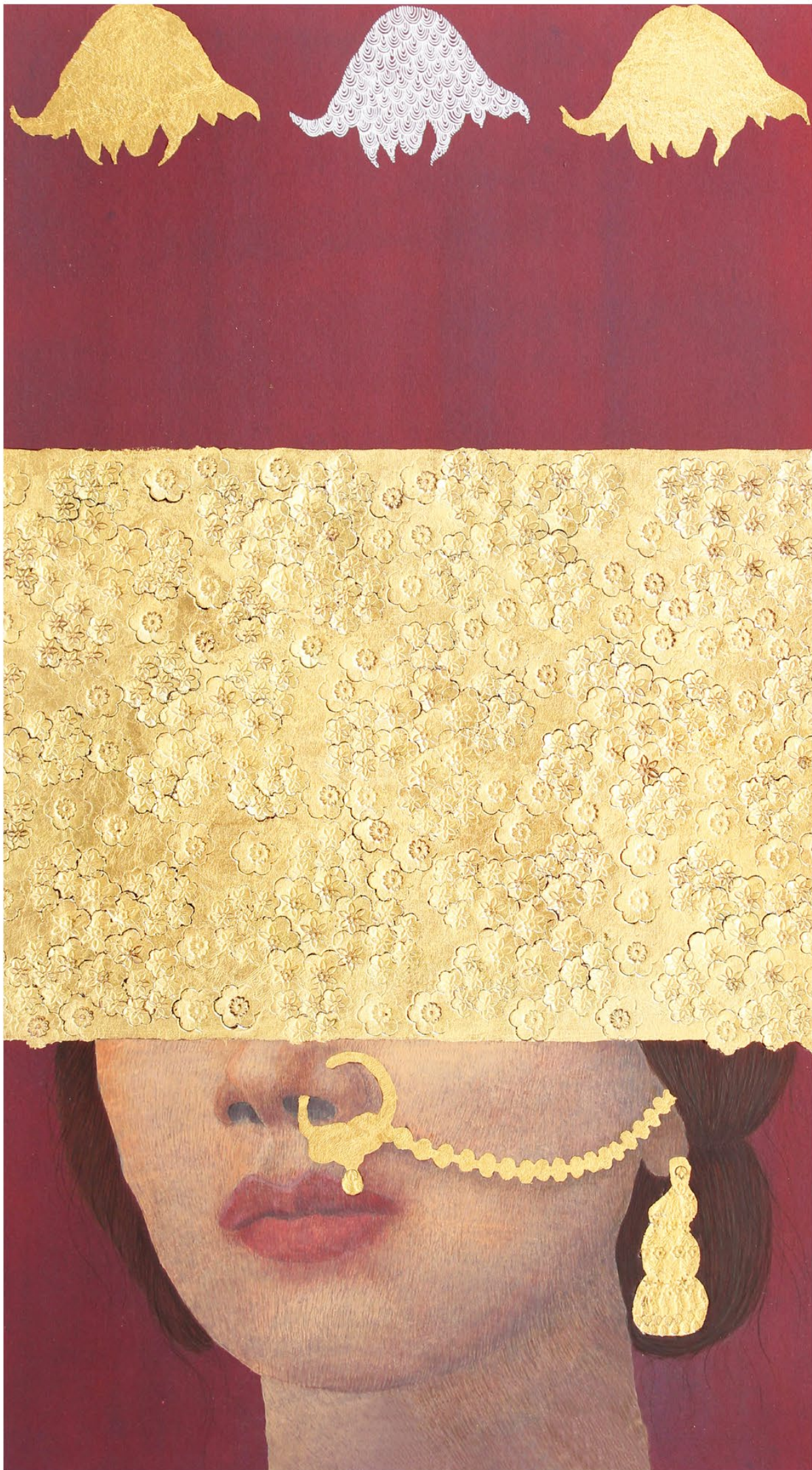
Born in 1986 in Lahore, Pakistan, Abid Aslam studied at the Hunerkada College of Visual and Performing Arts, Lahore. He focused his attention towards miniature painting and photography which led to purification of his own visual and conceptual terminology. Aslam also served as a lecturer in Hunerkada College till 2014. His passion for art convinced him to pursue a master's program in Visual Arts from National College of Arts, Lahore in 2017 with an aim to develop a strong and independent point of view and a mature grasp of critical debate on contemporary art.

Aslam has made his first solo show titled as "Coding Labels" in 2013 at Canvas Gallery, Karachi. He proved himself best through various group shows like Incubator, Milestone, Open field, Summer Scape, Variations along the Grid, Silsila, We live Pakistan, Witness to History, Human Within Us, Solitude, Resurgence, Scripted Serenity, Grey Matters and many more. He got Special Award from Artist's Association of Punjab, Lahore in 2016 and Arjumand Painting Award in 2015, Islamabad. Aslam has also made his work worth watching by participating in India Art Fair 2017 under Anant Art Gallery, Delhi, India. He has done a remarkable solo show in 2018 titled as "Sitaron se aage" at Sanat Initiative Art Gallery. Aslam participated in first Karachi Biennale Trust artist residency 2019 in collaboration with OPP (Orangi Pilot Project). Later, he also curated a group show titled as "Once upon a time" at Ejaz Art Gallery. Aslam has been part of both national and international art exhibitions. "Of Land and Skies" was Aslam's another stunning solo show held at O Art Space in 2019. Whereas, his previous solo show "The Last Rain" was exhibited at Sanat Initiative Art Gallery in 2020. In 2021 a three person group show "Peculiar Speculations" was held at O Art Space, "Self-Extended", a two person show curated by Irfan Gul Dahri was show exhibited at Koel Gallery, "The Smog Show", a project of Art Otaq in collaboration with Jawad Sharif Films curated by Irfan Gul Dahri displayed at Zahoor-ul-Akhlaq Gallery was all about smog and its effects. Abid's recent shows are Khat-o-kitabat, Uncurated and The Factory Lahore displayed at O art space, Full circle gallery and Chawla foot wears respectively.

“The Look” was his last solo show displayed at Sanat Initiative Art Gallery, Karachi, Pakistan. Abid has just attended a one-month residency program as a resident artist at Can Serrat, Barcelona, Spain. Whereas, “Affordable Luxury” curated by Scheherezade Junejo at Sanat Initiative, “Figure 23” curated by Sana Arjumand at Gallery 6, “Likha Hua Hai-It is written” an inaugural show of Numaish Gah Art Gallery and “In the Tiniest Stir” curated by Rabella Ahmed at Chawkandi Art Gallery and “State of Mind”, a solo show at O Art Space, “Oxytosin”, a group show of contemporary artists from Pakistan at Gallery 6, “Dastavez”, a three person show at Numaish Gah Art Gallery, “Transcending Traditions-2023”, an auction show of contemporary art from Pakistan curated by Mariam Hanif in collaboration with Shaukat Khanum Foundation New York and “Art Fest Karachi 2024”, a group show at Sambara Art Gallery are among his recent exhibitions in Pakistan. Aslam currently works and lives in Lahore.

Statement

Everyday phenomenal stuff has always been my inspiration. I find solace in ordinary things and try to utilize it with innovative ideas through my art practice. There is no doubt that everything around us is just one touch away, social media has lessened down the miles far journey and let us experience everything in a go. With the new series of work, I try to capture the essence of such ordinary glimpses which leave one stunned with their presence, experience, performance and what not. I aim to make the viewer see things that have already been viewed by them but they had not thought they would see it again in contemporary setting.



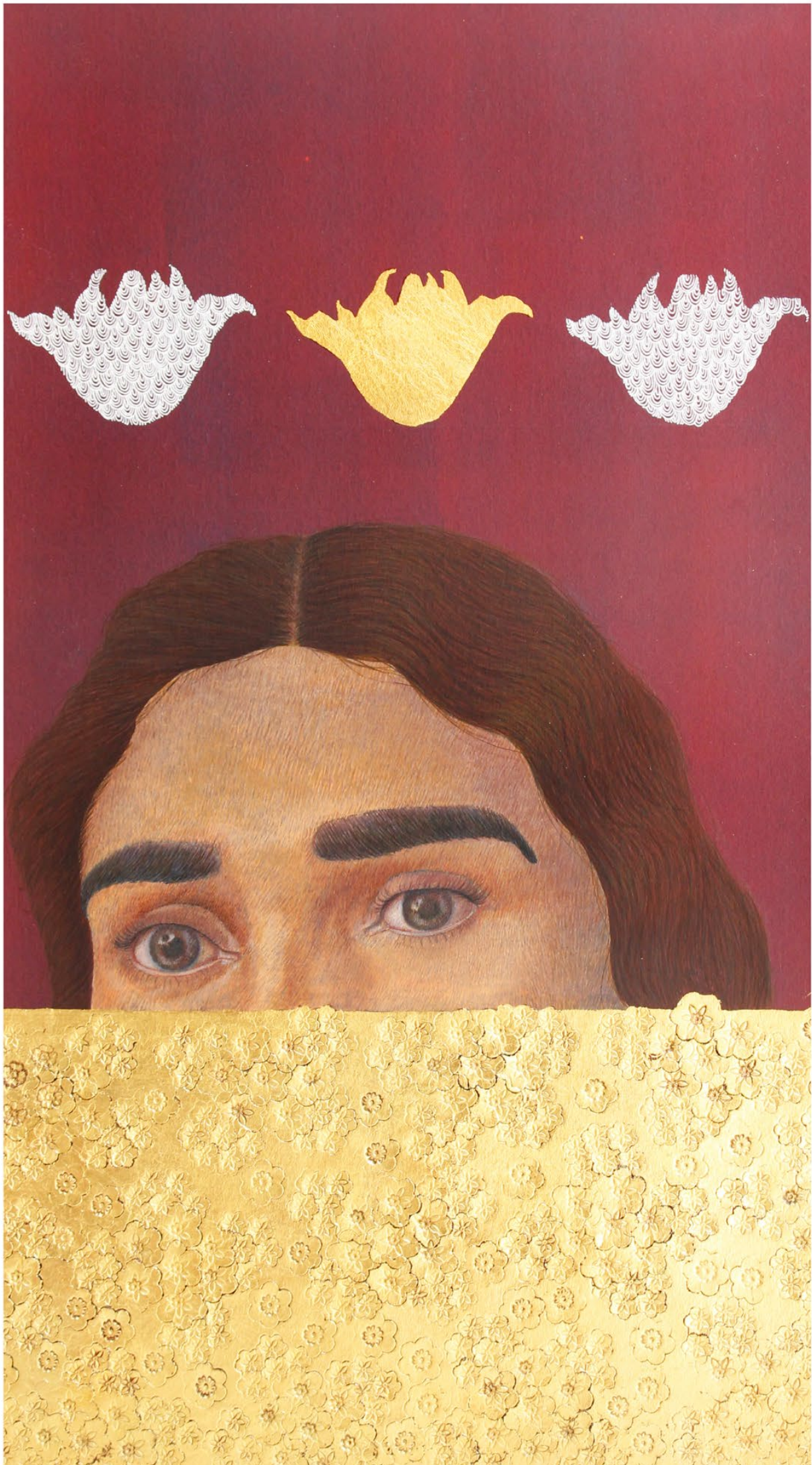
To be continued I

Gouache, Punching and Gold leaf on wasli

13.5 x 24 inches

2024

200,000 PKR



To be continued II
Gouache, Punching and Gold leaf on wasli
13.5 x 24 inches
2024
200,000 PKR



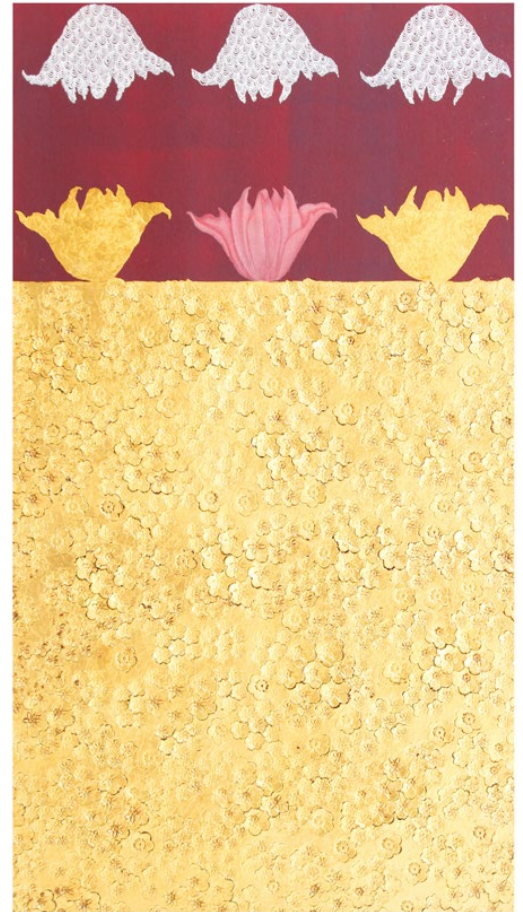
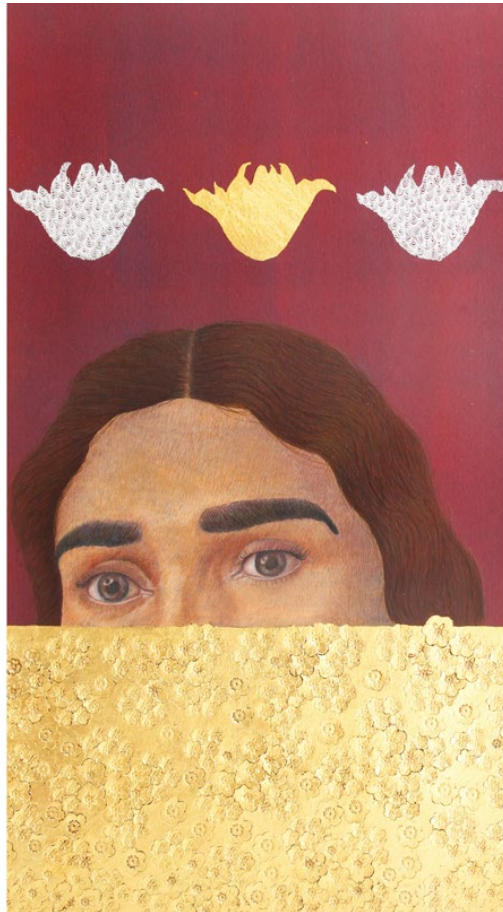
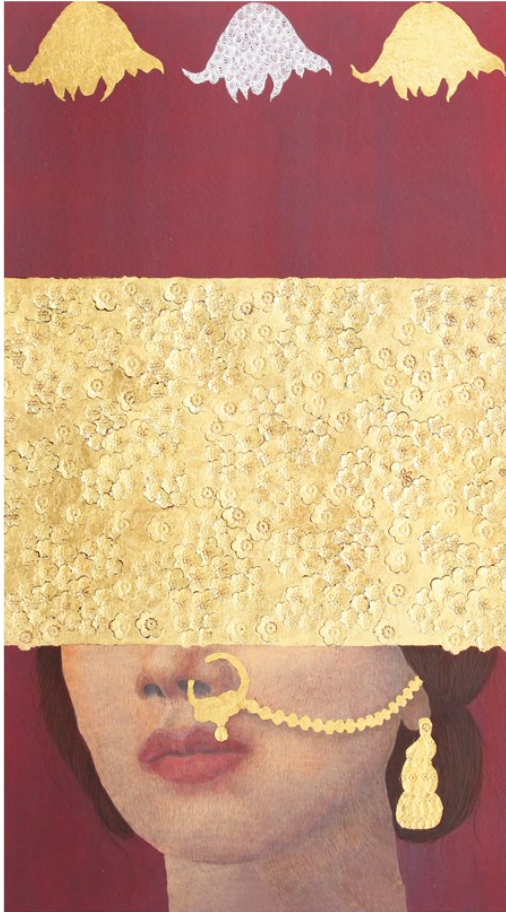
To be continued III

Gouache, Punching and Gold leaf on wasli

13.5 x 24 inches

2024

200,000 PKR



To be continued I, II & III

Ahsan Javaid

Graduated in Fine Arts (Painting) from National College of Arts, Lahore in 2015. Within this very year, Ahsan's work got selected for 'India art award 2016' and he participated in 'FIRST KBT- OPP Artists Residency' and 'Climate Change and Art – A Practitioner's Retreat' art residency in swat. He also attended 'Capacity Building and Knowledge Transfer on Preventive Preservation and Basic Conservation of Art in Pakistan' in the same year. He is a resident artist at studio RM and teaches drawing as well. Ahsan has also been awarded with Arjumand Painting award 2021. He has been exhibiting his work in various shows with in the country. Javaid lives and works in Lahore, Pakistan.

Statement

This series began to take shape when I invited different persons to be part of this project; a few of them from the artist community and the rest from other walks of life. Their ideas of a painting (that they wanted me to paint) became the themes for my work. I asked them to direct me by sending in references that might be images (of themselves, a still from a film that they like, political or historical references), texts (literary, historical or political), video clips, voice notes or any other kind of reference that they deem fit for me to convert into my painting. For this show specifically, I asked for the provided references to be from the archives of social media stories.



Oh I Cee (OIC)
Oil on Canvas
13.5 x 24 inches
2024
150,000 PKR



Ashirvaad

Oil on Canvas

13.5 x 24 inches

2024

150,000 PKR

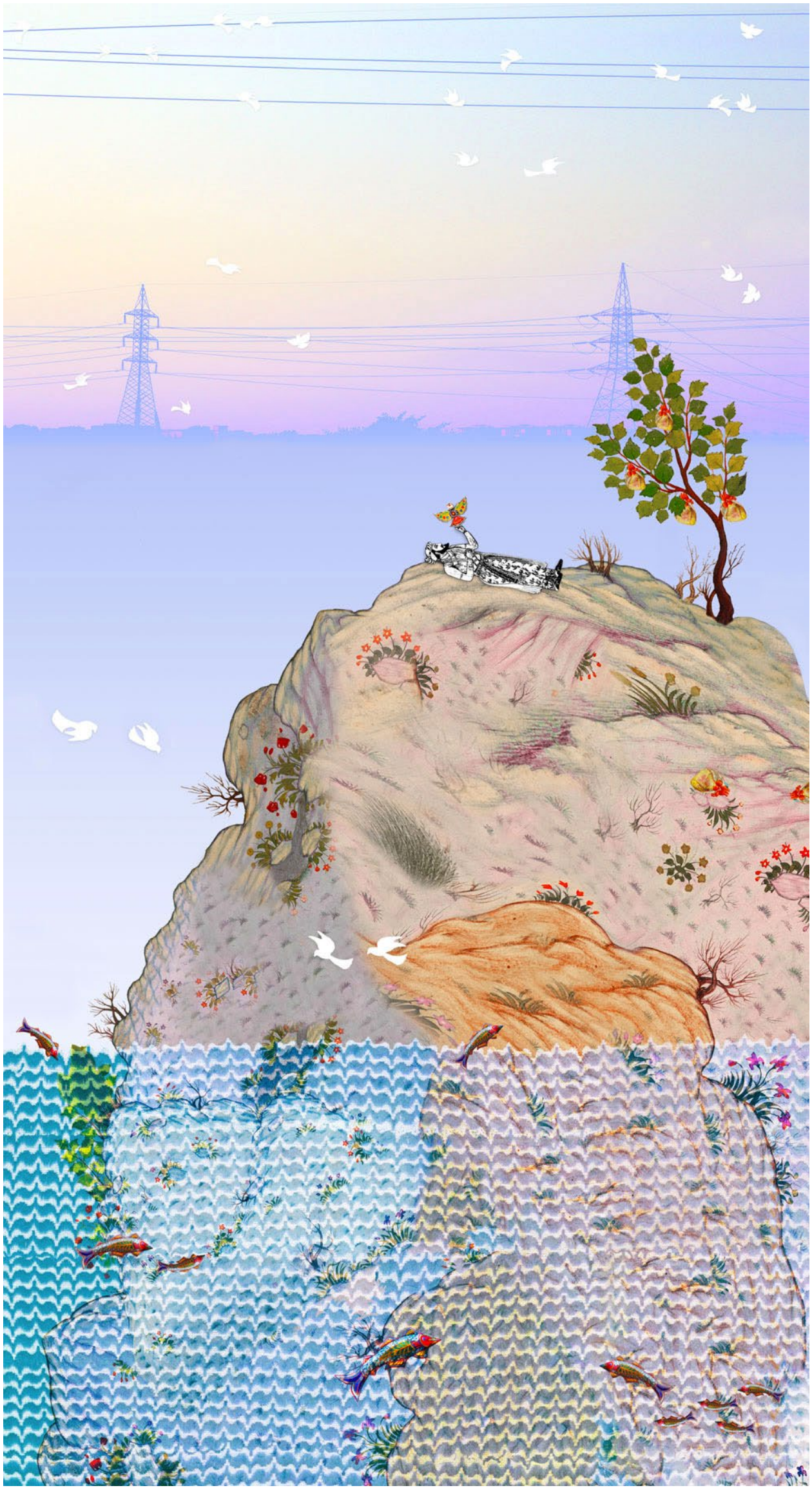
Muhammad Atif Khan

Muhammad Atif Khan graduated with distinction in Fine Arts from the National College of Arts, Lahore in 1997. With an impressive career spanning 25 years, he has garnered numerous international accolades and actively participated in residencies and workshops. Notable achievements include being awarded the prestigious “UNESCO-Aschberg Bursary for Artists” in 1998 and “Commonwealth Art and Craft Award” in 2008. Khan’s artistic journey has seen him exhibit in renowned museums worldwide, conduct workshops in various countries, and hold 23 solo shows across Pakistan, the UK, Jordan, Switzerland, and India. Noteworthy projects include winning the Lahore Biennale Foundation’s Open Call competition in 2015 and receiving the ADA Awards 2020-21 for Digital Arts.

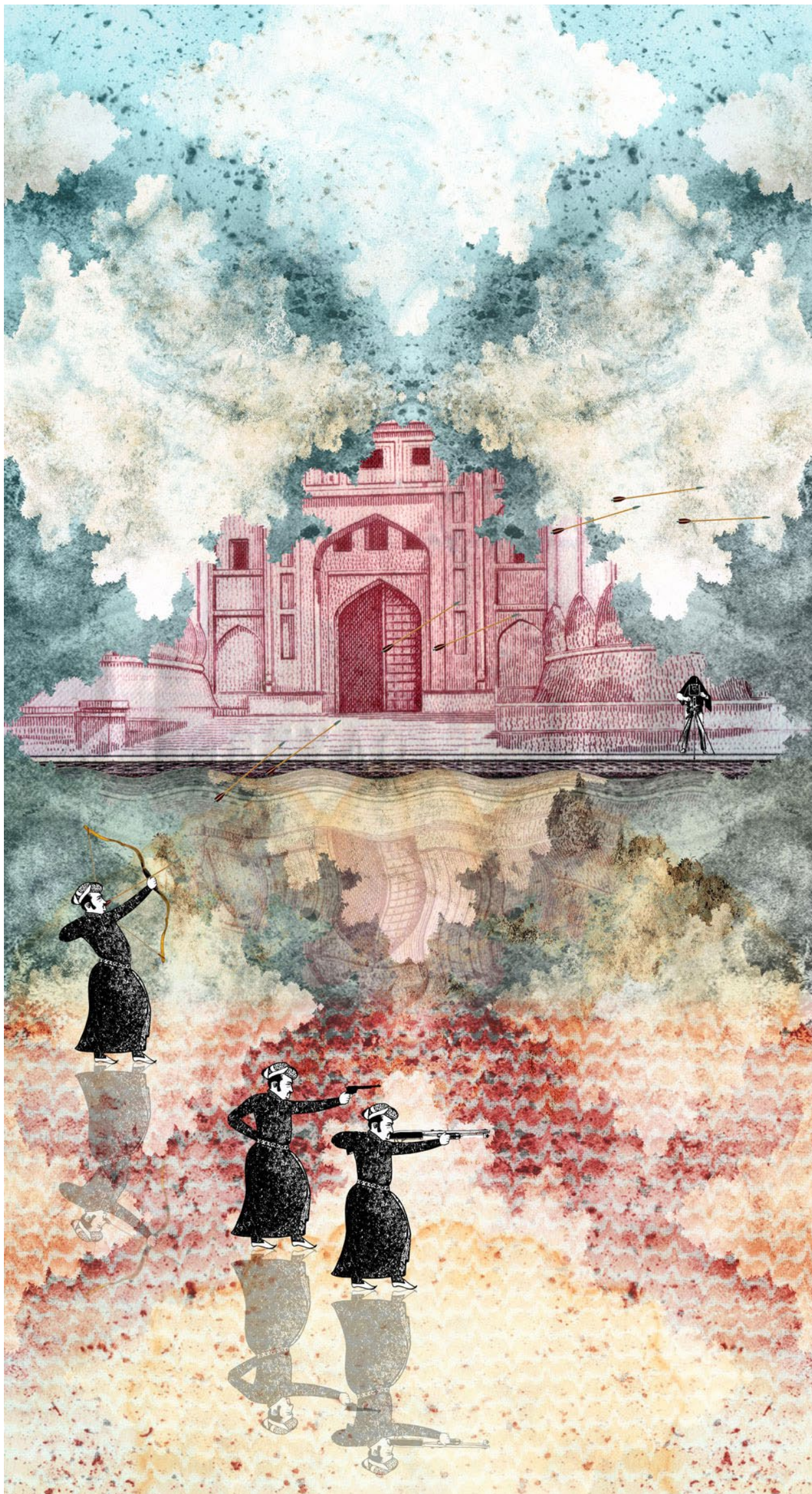
Khan has also contributed to public art installations for major events like the Karachi Biennale and the Britto Art Project in Bangladesh. Alongside his independent artistic endeavors, he shares his expertise as a teacher in the Department of Fine Art at his alma mater, the National College of Arts in Lahore.

Statement

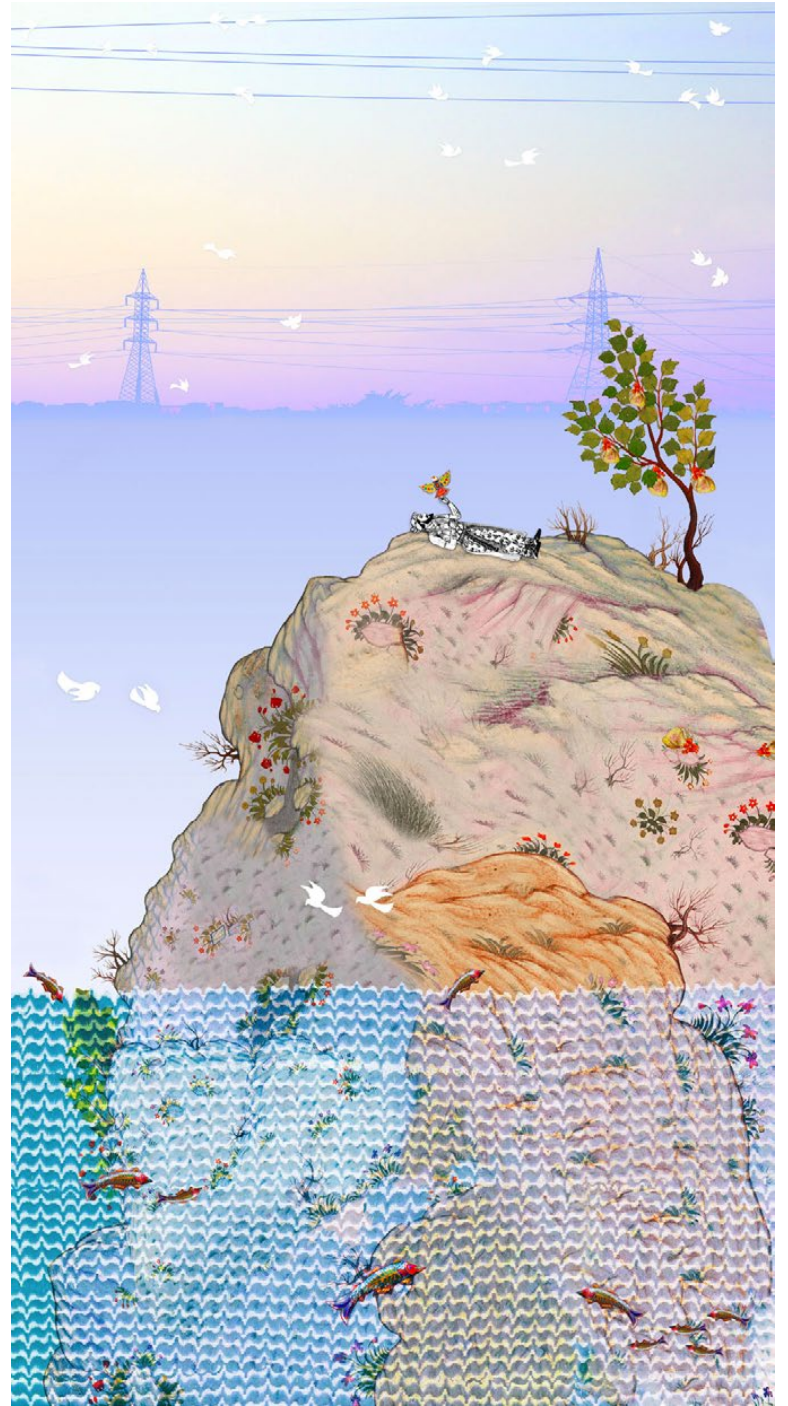
By and large, my work is a homage to local popular visual culture, paying tribute to its amalgamation of Central Asian/Persian aesthetics and a local South Asian blend of expressive storytelling. Borrowing from and building on a gamut of images and iconography across hundreds of years of Mughal culture and miniature paintings, to local truck art and a diverse range of visual materials from my everyday life, I create an imaginary universe. Juxtaposing eclectic images in contrasting environments subverts their original contextual meaning and opens windows on new stories that speak of my concerns about spiritual and physical worlds, simultaneously.



Past, Present, Future I (ed.1/9)
Archival inkjet on Hahnemühle paper
13.5 x 24 inches
2024
200,000 PKR



Past, Present, Future II (ed.1/9)
Archival inkjet on Hahnemühle paper
13.5 x 24 inches
2024
200,000 PKR



Past, Present, Future I & II

Farhat Ali

Graduating from National College of Arts Lahore.

Farhat Ali began his journey as a signboard painter, encouraged by his mother, to see the world through the keen eyes of an artist. After 10 years as a painter, during which he was introduced to a variety of techniques and mediums, he pursued his studies at (Center of Excellence in Art & Design) Jamshoro, and then received his BFA from (National College of Arts) Lahore with distinction. Farhat was always interested in fiction.

Farhat Ali has taken part in many group shows including a solo show and auctions, Modern and contemporary South Asian art New York by Sotheby's 2023, modern and contemporary South Asian art by Sotheby's New York 2020.

How did I at home 2015 Sanat gallery Karachi, (group shows) what belongs to you 2016 Sanat gallery Karachi, Green Signal ul Ikhkhaq Art Gallery Lahore, Memories 2016 39K Lahore, degree show (National College of Arts) Lahore 2015, inspire William Titley 2011 to 2014, Sindh reverberating sound echo through desert 2014 Koel Art Gallery, day after tomorrow 2012 Alhamra Art Gallery, Lahore Arts Council. Red hot Alhamra Art Gallery, Lahore Arts Council 2011, news from Sindh 2010 canvas gallery Karachi.

Farhat currently lives and works in Badin Sindh, Pakistan.

Statement

To unveil hidden layers behind narratives has always been my prime concern. For this specific work, inspiration comes from my surroundings. This work portrays the traditional toy which on shaking makes the sound "dug dugg dug dugg". All the visuals in my work aim to unfold many layers, those of grief, love, war, passion and fear. This work portrays sound as a layer, unfolding the hidden.



Untitled

Gouache and Reflective Tape on Wasli

13.5 x 24 inches

2024

450,000 PKR

Irfan Gul Dahri

Born in 1979, Shahdadpur a small town in Sindh, Irfan Gul Dahri holds a Master's degree in Visual Art from National College of Arts and was awarded with Principal's Honors Award in 2011. He was also awarded with Charles Wallace Visiting Artist Fellowship 2013/14 to study in Prince's School of Traditional Arts, London. He participated in Karachi Biennale 2019, and Lahore Biennale 2020 collateral event "It's About Body" - a project of Studio RM at O Art Space, Art for Climate Change art residency Naran in 2018, Climate Change and Art - A Practitioners' Retreat, art residency Swat in 2016 and Vas residency Karachi in 2007. Dahri has remained active in various community projects regarding student counseling and training through lectures, seminars, discussions and formal art classes at NCA, UOG, PU, NTU, BNU, Studio RM and other institutions. He received 'Sadequain Pride of Performance Award' in 2021, 'Arjumand Painting award' in 2017 as well as Chughtai Award and Principal's Honors Award in 2003 for academic excellence in B. Design from NCA where he has been teaching as permanent faculty since 2006. Dahri has had six solo shows along with numerous group exhibitions in Pakistan, Dubai, Singapore, England, America and India. Dahri worked as gallery curator O Art Space for four years from its inception in 2017 till 2020. Dahri co-founded ART OTAQ, a non-profit dynamic platform for the greater exposure of art, culture and education in 2021. He is also the co-founder of Numaish Gah (2023), a contemporary art gallery in Lahore. Dahri has curated many exhibitions as an independent curator at various venues. He lives and works in Lahore, Pakistan.

Statement

As kids, we hear stories specifically folk literature with various fantastic characters of hybrid nature possessing human and non-human attributes and emotions living in far-away lands of magic which makes them strangely attractive in our wild world of imagination. Kids draw flowers with a smile on them or a dark cloud with an angry face, similarly when elders call kids 'Angel', 'Maano Billi', 'Bunny rabbit' and 'little Monsters', they associate certain non-human attributes to humans. We see 'things' in clouds, old walls and water stains while our deep desires, fears and beliefs manifest themselves into dreams and hallucinations. From Egyptian, Greek and Hindu mythologies to Tom and Jerry and emojis, human beings have been living this parallel reality through creative imagination since time immemorial. 'Paradise and other fairytales' series is how I reflect on the ideas and stories dwelling between the realm of perceived existence and fantasy.



Love Story I (Paradise and other fairytales series)

Acrylic on canvas

13.5 x 24 inches

2024

375,000 PKR



Love Story II (Paradise and other fairytales series)

Acrylic on canvas
13.5 x 24 inches
2024
375,000 PKR



Love Story I & II (Paradise and other fairytales series)

Karim Ahmed

Karim Ahmed Khan born in Hunza valley on 11th March 1990. Graduated from prestigious Art institution of Pakistan, National College of Art Lahore in Fine Art (Sculpture) with "Honors" (2010-2015). Taught sculpture at National College of Arts for six years. Participated in number of Group shows nationally and internationally. Karim is winner of the Arjumand Painting Prize and was nominated for the Sovereign Asian Art Prize in 2021. He recently exhibited his works at the Agha Khan Gallery Center in London. In addition to this his work has been shown at the Pakistan Pavilion at the Dubai Expo in 2022 and had it shown at many of the prestigious art galleries in Pakistan, including Canvas Gallery, O Art Space, Koel Gallery and Alhamra Art Gallery

Statement

My current body of work investigates deforestation and global warming. My earlier works were two-dimensional drawings that later transformed into three-dimensional sculptural installations. My chosen medium, charcoal, reflects these concerns as it is a by-product of a volatile process in itself. Acting as a metaphor for the life cycle, I use charcoal to depict the very material it is created from; trees. I have been inspired by the techniques of miniature painting, developing my works in layers and adding gouache to my drawings on Wasli and paper. I paint sprouting leaves and flowers as a metaphor for the potential in nature. Meanwhile my three-dimensional works are mostly site specific in nature.

In the past couple of years, the world endured several natural and human inflicted calamities in the form of climate change. While making these works I was reading and thinking about the Australian bushfire, the Israel-Palestine war, the Afghanistan war, the pandemic as well as the Russia-Ukraine war. Reading the news often made me feel as if the world will soon come to an end. As Christine Caine states, 'Sometimes when you are in a dark place you think you have been buried, but you have been planted.' I felt I required patience and strength to develop, hope and positivity to keep moving me forward. I believe that a slight change in our perceptions causes manifold changes in our actions. My work acknowledges that Mother Nature has a unique ability of healing, and this remarkable power extends itself to humans. We have the capability to recover and repair. Fissures are used as metaphors in my work, borrowing from Rumi's idea of wounds being spaces where light can enter your soul. Thus, we need to appreciate this process of healing and be optimistic that the world too will recover soon and that visuals that circulate through us can play a huge role in healing the world.



Landscape I
Charcoal on Paper
13.5 x 24 inches
2024
320,000 PKR



Landscape II
Gouache and Charcoal on Paper
13.5 x 24 inches
2024
320,000 PKR

Kiran Saleem

Kiran Saleem graduated from the College of Art & Design, GC University Faisalabad in 2009 with a distinction in painting, continuing up with MA Hons. Visual Art from National College of Arts Lahore in 2013. She is highly skilled in the mediums of oil and acrylic. She has been doing some very experimental site specific works too which explains the importance of mundane, and which actually contains the reality. She is mainly concerned with realizing and seeing the truth behind common objects encountered routinely. The nature of regular exposure may play with the perception of these objects, and it is this fractured reality which Saleem investigates. Saleem has been awarded the best young artist award by Alhamra Arts Council Lahore in 2013, was artist-in-residence at the first Sanat Initiative Residency in June 2014 and a participant of the 3rd Mansion Artist Residency in January 2021. She also received the Arjumand Painting Award's first prize in 2015. She has exhibited her work at Solo and Group shows in Pakistan, Dubai and Italy. Currently teaching at NCA as permanent faculty, lives and works in Lahore.

Statement

In the ephemeral glow of a vanishing image, a snapshot of devastation lingers. This fleeting glimpse of a shattered night beckons us to bear witness, to remember, and to seek justice. Though the image fades, the truth endures.



Echoes in the dark

Oil and acrylic on canvas

13.5 x 24 inches

2024

280,000 PKR

Marium Agha

Marium Agha (Born, Karachi, Pakistan) studied Painting and Indo-Persian Miniature Painting from the Indus Valley School of Art & Architecture, Karachi, Pakistan, receiving her BFA in 2006. Thereafter she earned a master's in fine art from the University of the Arts London, Central Saint Martin's in 2009. She completed a short course in Curating Contemporary Art from the Chelsea School of Art and Design, University of the Arts London in 2009. Agha has developed an original approach, incorporating elements of popular culture and theory in dialogue while deconstructing the historical narrative of love in imagery. Agha's art confronts and interrogates the given real and supposed representational that surrounds the trajectories outlined by borrowed cultures and ideals of self and others.

Working in the medium of tapestries, drawings and installations, Agha creates artworks that are a physical manifestation of our globalized sensibilities. Agha's primary materials are thread, fabric and found imagery which she uses to deconstruct an ideology in hopes to write a newer narrative.

Statement

Unveiling the Fabricated Fairytale: Marium Agha and the Threads of Love

My artistic practice delves into the complexities of love, a concept bombarded by contemporary imagery that often portrays a saccharine, unrealistic narrative. Through textiles, deconstruction, and unconventional materials, I weave stories that challenge the idealized notions of love prevalent in popular culture.

Fragile Threads of Desire: I primarily utilize textiles, particularly thread, as a metaphor for the intricate and delicate nature of love. The act of stitching itself becomes symbolic – a permanent mark made with the potential to unravel. This inherent tension reflects the vulnerability and impermanence that often underlies even the strongest bonds.

Deconstructing the Perfect Picture: My work frequently employs deconstruction techniques. By taking apart pre-existing tapestries or handkerchiefs, I metaphorically dismantle the idealized imagery of love often presented in media and societal expectations. The act of reconstruction that follows becomes a way to explore the complexities of real love, piecing together a more authentic narrative.

Beyond the Superficial Romance: The use of unconventional materials like thread on found tapestries and video installations serves to push boundaries and challenge traditional representations of love. These unexpected pairings create a sense of unease, prompting viewers to question the overly romanticized depictions they encounter in everyday life.

The practice is to expose the fabricated fairytales surrounding love and offer a platform for exploring its true multifaceted nature. Through my work, I invite viewers to engage with a more nuanced understanding of this powerful emotion, one that embraces vulnerability, impermanence, and the beauty of the messiness that comes with real love.

Fragmented whispers, echoes of vows, A mosaic heart, love shattered now.
We built a castle, grand and untrue, Deconstructed dreams, painted anew.
Once fiery passion, a flickering spark, dissecting moments, leaving their
mark. Can love be rebuilt, from pieces so small? Or do we learn, and simply
let go of all?



Landscape

Reconstructed Tapestry

13.5 x 24 inches

2024

300,000 PKR



Details from the back (Landscape)



Symphony

Reconstructed Tapestry

13.5 x 24 inches

2024

300,000 PKR



Details from the back (Symphony)



Memory
Reconstructed Tapestry
13.5 x 24 inches
2024
300,000 PKR



Details from the back (Memory)



Reconsidered
Reconstructed Tapestry
13.5 x 24 inches
2024
300,000 PKR



Details from the back (Reconsidered)

Muhammad Zeeshan

Muhammad Zeeshan is a critically acclaimed Visual Artist, Curator and Educator who received his BFA in Miniature Painting in 2003 from the prestigious National College of Arts, Lahore, Pakistan. He currently serves as Head of Department-Fine Arts at the Arts Council of Pakistan and Adjunct Faculty at the Indus Valley School of Art and Architecture in Karachi.

Zeeshan has several galleries, Art Fair, museum and institutional exhibitions to his credit, including exhibitions at Nasher Museum of Art at Duke University, Herbert F. Johnson Museum at Cornell University, Abbot Hall Art Gallery at Kendal, Pacific Asia Art Museum at Pasadena, Art Gallery of Mississauga, British Museum, Gemak/Gemeente Museum, Fukuoka Asian Art Museum and Metropolitan Museum at Tokyo. He has been represented at the Dubai Art Fair, India Art Fair, Hong Kong Art Basel and Pulse Art Fair. Zeeshan's works are also a part of the permanent collection of British Museum, Fukuoka Asian Art Museum, Pacific Asia Art Museum at Pasadena, The Metropolitan Museum of Art, New York, The Bunker art Space, USA, Easton Capitol collection, USA and Walton Family collection, USA. In 2023 he was commissioned by the Aga Khan Development Network to create a painting of His Highness the Aga Khan, on the occasion of Aga Khan University's milestone 40th Anniversary.

Zeeshan currently lives and works in Karachi, Pakistan.

Statement

A journey to the depth of an obsessive concern.

Is it death?

Is it existence?

Is it salvation?

Is it redemption?

Is it absolute?

Or is it relative?

An inspiration is inherent

Invariably turning my thoughts into vibrations.

Words traveling through space and time, on a frequency, quantumly entangling in a way that the distances and time become obsolete.

There is only connection

A devotion, calmly floating, fearlessly peaceful, effortlessly vulnerable.
Giving up and submitting oneself to the flow, so that one soars high, up,
winning the purpose of being.

Painting can be re-stretched into 23.5 x 20 inches. Stretcher may be provided on request



Jo Dooba So Paar
Acrylics on Canvas
13.5 x 24 inches
2024
POR

Sana Arjumand

Sana Arjumand is a contemporary multidisciplinary visual artist with a focus on painting. She has shown extensively across the globe and in her home country, Pakistan. Born in Karachi in 1982, She currently works and resides in Lahore, Pakistan.

Sana received the Nigaah Art Award in painting. She has also received a High Achiever Award from Cambridge University in Advanced Level Art and Sociology. In 2005, Sana graduated in painting from the prestigious National College of Arts, Lahore.

Her current work features intricately layered paint with hypnotically drawn figures, portraits and birds. The work explores the subject of mysticism and spirituality in which the geometric pattern symbolizes light and the bird has become a metaphoric symbol of energetic beings, suggesting the coexistence of higher dimensions. There are miniature painting and renaissance painting influences that have been merged in her unique style. Perspectives, halos, contrast lighting and organic shrubs that have her signature idea of growth, prosperity and positive psychology.

Sana has shown in museums across the world, including a solo show at the Columbia Museum of Art, Museo Diocesano in Milan, Italy, and Nike Art Museum, Korea. She has also shown at the United Nations Headquarters in New York and held solo shows in Aicon Gallery, New York, Mary Place Gallery, Sydney, and in major cities across Pakistan. She participated in the 2019 Karachi Biennale as well as group shows in London, New York, Hawaii, Seoul, Amman, Delhi, Ahmedabad and Mumbai. Her work has been represented several times at the Dubai Art Fair, Indian Art Fair, Abu Dhabi Art Fair, Art Basel Hong Kong, the Flux Festival, London and the University of Sunderland, U.K.. Her NFT show with TheUpsideSpace is her first foray into this emerging art space.

Further to this, her work has been mentioned in Blouin Artinfo as one of the "Top Ten Rising Stars In Pakistan and India". Other international publications that have reviewed her work include Time Magazine, the Christian Science Monitor, Art Now, Asia Art Pacific, the Huffington Post, Nat Brut, Indian Times, H.A.S magazine, Free Times and the Art Quarterly (Christie's publication), to name a few. Her work has also been discussed in several international blogs and forums.

In 2009, Sana was a resident artist at the prestigious Art OMI residency in New York.

Her work has been collected by Francis J. Greenburger Collection (New York), Devi Art Foundation (New Delhi), Pondsider Press (New York), Ragoonwala (Pakistan), DIL foundation (New York) and Luciano Benetton Collection (Italy), among others.

Statement

My new body of work is an exploration of Mysticism. A calling to look at the mundane as the profane; to observe the Illusive Reality, creating a doorway to witness a trance like state, even for a moment.

The symbol of the bird as a higher being remains central, although in my new work the experience of how these beings intersect with the human form is a focal subject. The impact of the higher being on the human consciousness is the transformative spark and catalyst for these works.

This spark initiates the momentum of the breaking of Self, signified in these pieces by the illuminated eyes; a representation of breaking form, allowing the Light to shine through. Old patterns are shattered and there is a letting go of the definitive Self. Like illuminated manuscripts that offered a glimpse into another world when it was shrouded in darkness, this work acts as an experience of a higher place, which is always present and always calling to us.

These paintings journal my personal inner journey and offer a space for everyone to reflect on their own inner realm. The light realms and mystic beings I paint flow fluidly into multiple incarnations, offering many streams for people to grasp. If we forget the world for a minute, we may remember the higher reality we are all born to.

In this way, my work is defiant of conformity. There is a freedom of being, a kind of 'Is-ness' that doesn't shape itself to comfort others. A higher realisation of fearlessness and hope, abundance and growth, compassion and perseverance, all encompassed by love.

In this work there is an ebb and flow of tension between energies that contrast, but are paired, like red and green on the colour wheel. Each colour is independent and full of beauty on its own, but it's in their pairing and the tension between them never touching, that we see their full brilliance. Red is the colour of activity and expansion, green of stability and grounding and where they come together you have movement in stillness, this is where the door to Light lies.

In between movement and stillness lies the force of searching for the Essence. The Essence is like the fragrance of the blooming rose, a pinnacle of beauty amidst the thorns, wherein lies the Truth. Truth is what every heart seeks.



Landscape I
Arcylics on Canvas
13.5 x 24 inches
2024
295,000 PKR



GALLERY