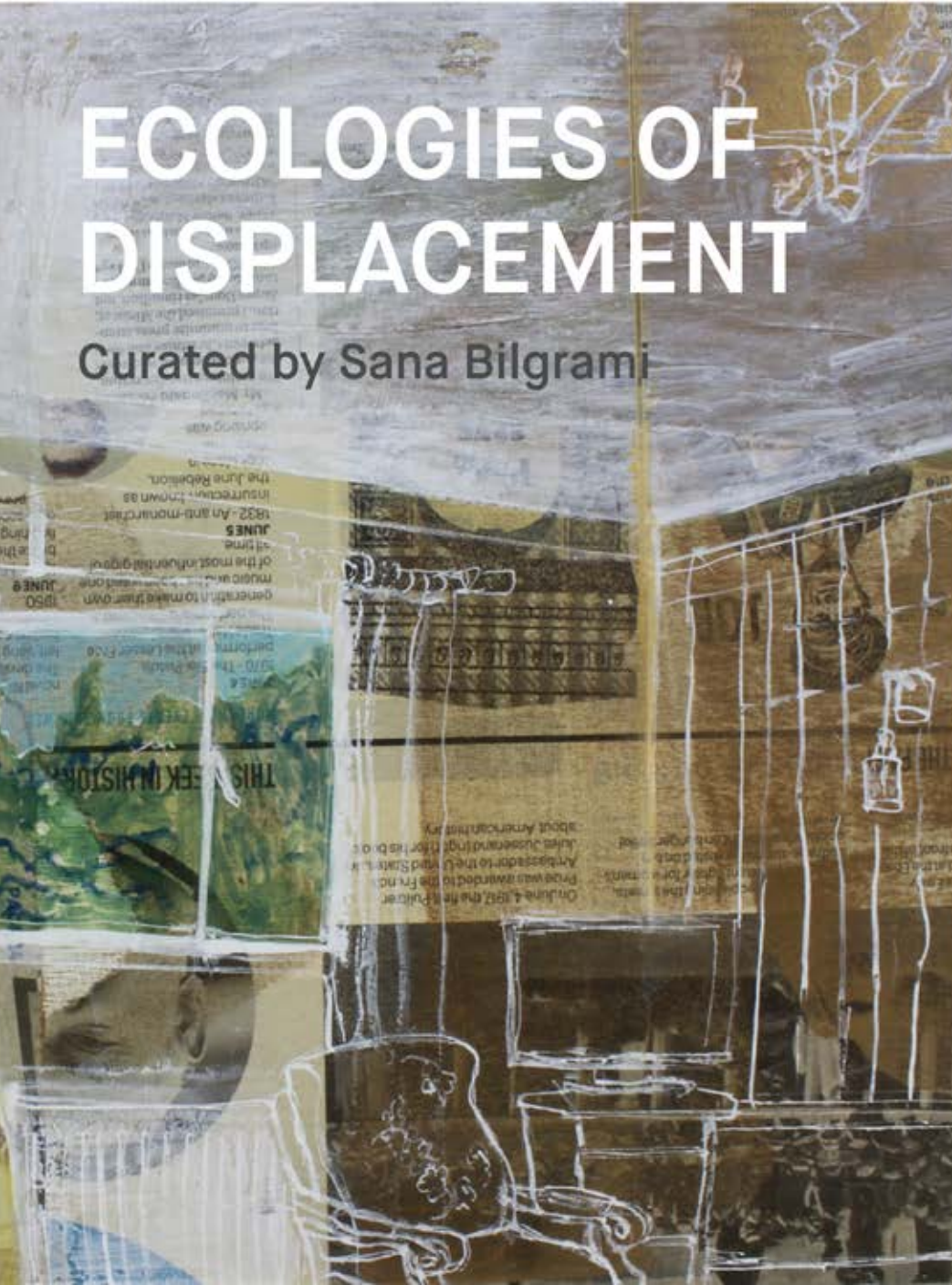


ECOLOGIES OF DISPLACEMENT

Curated by Sana Bilgrami



MICHELE MARCOUX
& FARRUKH ADDNAN

18 JANUARY 2022

3 - 8 PM

Continues till: 2 Feb 2022



GALLERY

VISUAL ARTS RESIDENCY AT KOEL GALLERY AND SUMMERHALL

FUNDED BY BRITISH COUNCIL AND CREATIVE SCOTLAND

The work created in this exhibition is the outcome of a visual arts residency hosted by Koel Gallery, a leading art gallery in Pakistan, and Summerhall, Scotland's dynamic cultural hub. The project was one of nine recipients of a 'Connect and Collaborate' grant in 2021, funded by the British Council and Creative Scotland. The residency was conceived and curated by Sana Bilgrami, a Pakistani-Scottish filmmaker and lecturer at Edinburgh Napier University.

Visual artists Michele Marcoux and Farrukh Addnan were amongst ten artists - five Scottish and five Pakistani artists - whose work was exhibited at the online exhibition 'Landscape of Memory' at Koel Gallery in November 2020. They were selected for the residency as both are promising early career artists exploring similar themes in diverse ways in their work.

The residency involved a nine-month long digital collaboration between the two artists, alongside mentoring sessions with established artists and curators, and bespoke workshops to support the artists in acquiring new skills. Michele and Farrukh will themselves deliver workshops and an online talk about their work. They will also travel to Pakistan and Scotland in a cultural and creative in-person exchange.

The 'Ecologies of Displacement' exhibition will travel to Summerhall, Edinburgh, and will open as part of the renowned Edinburgh Fringe Festival in August 2022.

'ECOLOGIES OF DISPLACEMENT'

CURATORIAL NOTE - SANA BILGRAMI

Every person has experienced some form of being displaced or exiled from a place or time. We are left with a palimpsest of fragmented memories and physical archival traces. And at unexpected moments, the disjointed and often surprising experience of an ineffable transcendental space that visually, sensorily, emotionally or spiritually connects the past to the present moment. This is the aftermath of displacement.

Edinburgh-based artist, Michele Marcoux, grew up in the multi-cultural industrial city of Cleveland, Ohio, on the Great Lakes in USA.

Lahore-based artist, Farrukh Addnan, grew up in Tulamba, a rural Punjabi village situated on an ancient and neglected archaeological site in Pakistan.

Despite the contrasting geographical and cultural landscapes of their origins, they share a mutual search for connections, through dreams, memories and symbolic representations, to the locus of their childhoods.

Reaching across vast and vivid boundaries, bound by the global currents of pandemic and climate catastrophe, the artists have collaborated, experimented and grown their practice to create bodies of work on the urgent and evocative theme of 'Ecologies of Displacement'.

Michele's work vibrantly creates confluences where historical events and deeply personal memories joist with each other to create a space that explores the contours of nostalgia. She uses broadsheet and tabloid newspapers, chronicles of significant and trivial stories, as an archival base for a collage of layered memories as she recreates the domestic spaces of a childhood Ohio house. Amidst her formative memories, she alludes to catastrophic events in the 1960s such as the fire on the Cuyahoga River in Ohio that woke the USA to the impending climate crisis, and the war in Vietnam. Michele works on the Stornoway Gazette, in the Outer Hebrides, itself a place of forced migration, to combine domestic nostalgia with current events. She uses moving image of the Scottish landscape to evoke multiple dystopian layers of cultural nostalgia and the female experience of motherhood and ageing, through a lens of performance, voice and folksong.

Farrukh meticulously maps the dissonance of his present urban experience in Lahore while reaching back to a stillness activated by intangible memories from his childhood spent playing in the rubble of ancient ruins in Tulamba. These rural spaces were gradually encroached upon by makeshift houses for settlers from nearby expanding towns. Farrukh observes the same patterns of land encroachment in Lahore. He studies how structures form on empty spaces, where uneven sounds of construction and development vie with the resilience of the elements, of clouds, rivers, water. Using architectural drafting pen, wasli paper, canvas, ink, and a repetitive, meditative movement of lines, he captures the discord of sound and the rhythms of silence.

ARTIST STATEMENT

MICHELE MARCOUX

For many people who migrate, 'place', 'identity', 'home' are not constants but shifting, transitory, even transferable. We navigate selective memory, accumulate mementos, sometimes perform who we are, to counter the unmoored feeling of leaving yet not quite arriving. Using painting, drawing and film, my work starts with found objects and images from childhood, from the Scottish landscape, from the internet, to explore the beauty and danger of nostalgia and the unreliability of memory.

The genesis of this body of work was the discovery of photographs on the internet of my childhood home in Ohio which was largely unchanged and up for sale. Each empty room became a stage set for personal memory but also a virtual space to consider the progress of history as we are displaced through time. Working in Scotland, outdoors in the landscape and at a friend's house in the Outer Hebrides, itself a place of vast forced migration, the work comes full circle revealing overlaps of personal narrative with global, historical ghost stories - our haunted existence in an increasingly fragmented world.



BIOGRAPHY

Michele Marcoux grew up an identical twin in Cleveland Ohio, USA, lived in New England and Philadelphia, then moved to California and New York City. In 1990 she moved from Williamsburg Brooklyn to a sheep farm in Angus, Scotland and is now based in Edinburgh.

Michele studied Fine Art at Bennington College in Vermont, before gaining her BA in Fine Art (cum laude) at the University of Pennsylvania in Philadelphia. In 2016 she completed a Masters of Letters Fine Art Practice (with Distinction) at Glasgow School of Art. She has been exhibiting widely in Scotland and London.

2016: Raiding the Past residency at Hospitalfield House, Abroath, Scotland.

2016: Residency at the Royal Drawing School, Dumfries House in Ayrshire, Scotland.

2019: Taking Time/Prendendo Tempo residency at The Museum of Loss and Renewal, Collemacchia, Italy, for project Casser Maison.

2021: Creating a Pandemic Imaginary residency at MERZ Gallery, Sanquhar Scotland, funded by Creative Scotland.

2021: Ecologies of Displacement Residency and collaboration with Lahore-based artist Farrukh Addnan, Koel Gallery, Karachi & Summerhall, Edinburgh, funded by a British Council and Creative Scotland 'Connect and Collaborate' Grant. **January 2022,** Koel Gallery, Karachi. **August 2022,** Summerhall, Edinburgh Festival Fringe.

RECENT EXHIBITIONS

2020: Landscape of Memory, Koel Gallery, Karachi.

2018: Reuse, Reinvent, Reimagine, Gallery 23, Edinburgh.

2018: GYRE, TENT Gallery, Edinburgh College of Art, Edinburgh.

2015: Fan of Memory/Profane Illuminations, Hidden Door Art Festival, Edinburgh.

2014: Hag-ridden, Summerhall, Edinburgh.

2013: blood/MarcyAv, a girl's heart of darkness, Ambulance Depot, Edinburgh.

Michele also exhibits regularly at the Royal Scottish Academy, Edinburgh and at Studio 1.1 in London



Jenga, 2021- oil and acrylic on newspaper and stretched canvas, 24 x 30 in



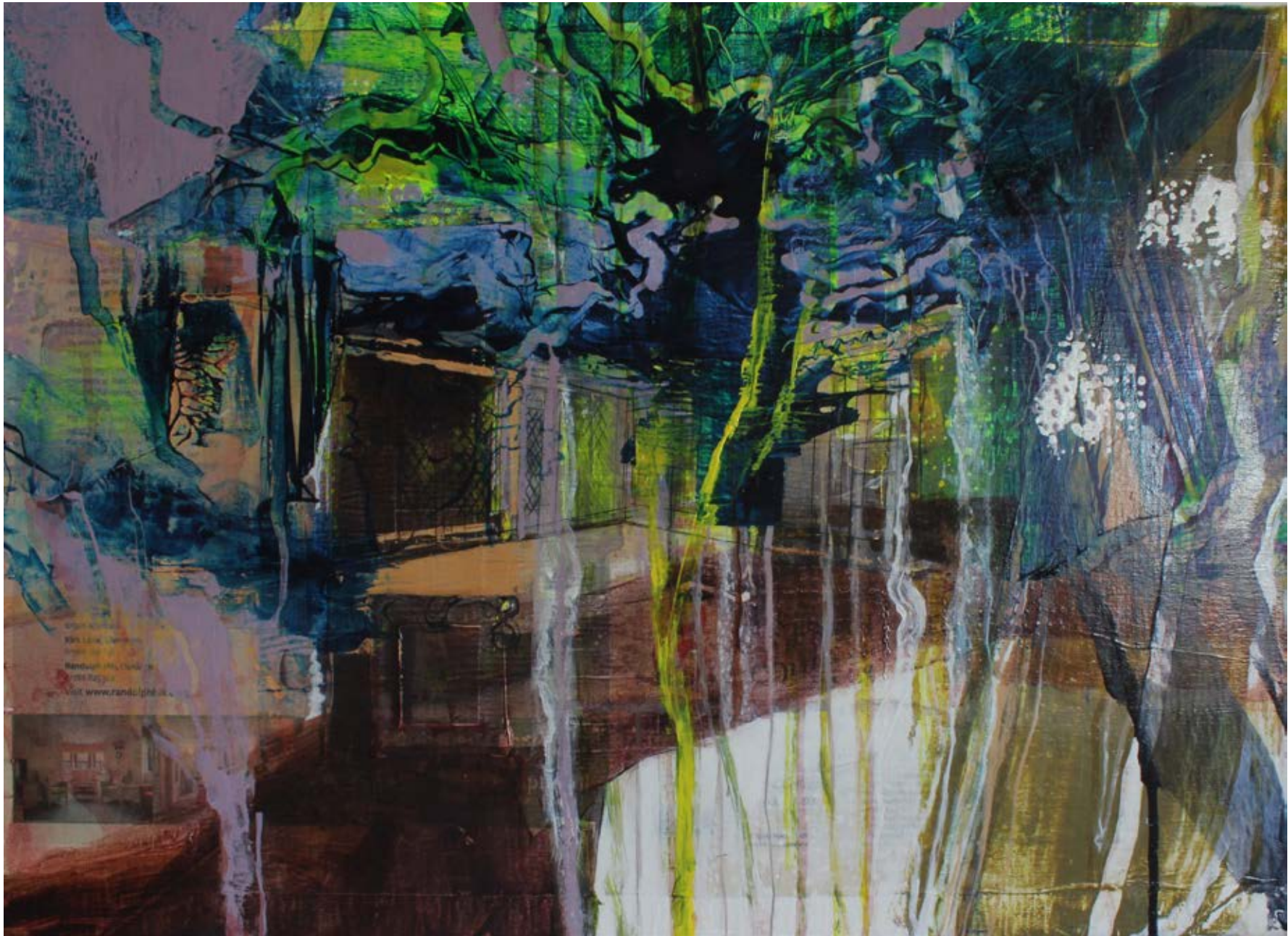
The river is still burning, 2021- oil and acrylic on newspaper and stretched canvas, 24 x 30 in



Curfew 1, 2021- oil and acrylic on newspaper and stretched canvas, 24 x 30 in



A reckoning with before and after, 2021- oil and acrylic on newspaper and stretched canvas, 24 x 30 in



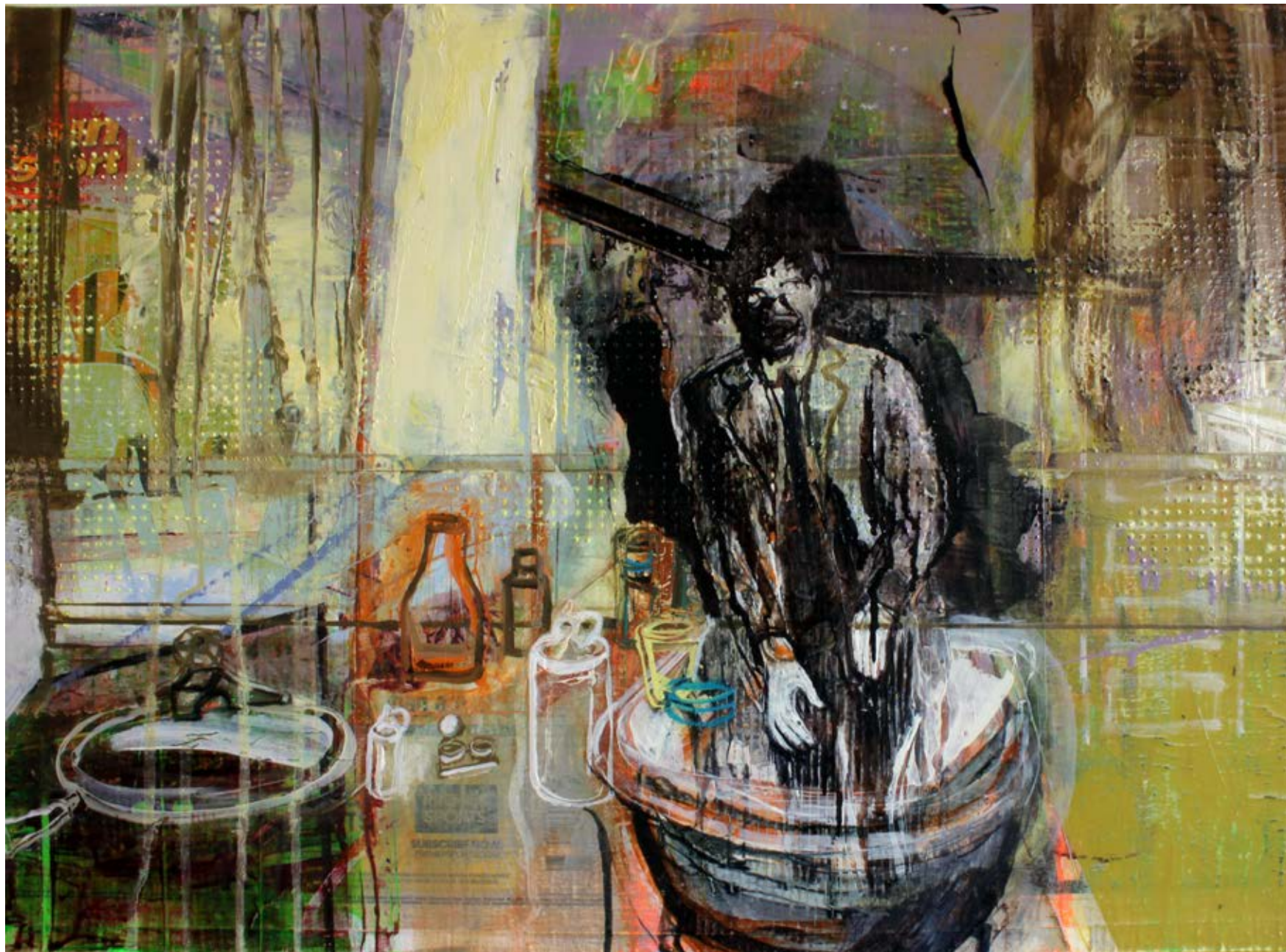
Curfew 2, 2021- oil and acrylic on newspaper and stretched canvas, 16 x 22 in



The girl who fell to earth 2, 2021- oil and acrylic on newspaper and stretched canvas, 16 x 22 in



The place of imagination, 2021- oil and acrylic on newspaper and stretched canvas, 16 x 22 in



Movie night, 2021- oil and acrylic on newspaper and stretched canvas, 16 x 22 in



The girl who fell to earth 1, 2021- oil and acrylic on panel, 16.5 x 23 in



Mudroom, 2021- oil and acrylic on panel, 16.5 x 23 in



Granny's room, 2021- gouache on wood panel with the Stornoway gazette, 11 x 14 in



The sitting room, 2021- gouache on wood panel with the Stornoway gazette, 11 x 14 in



Chotchkes, 2021- gouache on wood panel with the Stornoway gazette, 11 x 14 in



Outdoor notations, 2021- gouache on wood panel with the Stornoway gazette, 11 x 14 in



Fractal imaginings, 2021- oil and acrylic on newspaper and unstretched canvas, 3 ft 2 in x 4 ft 9 in



In medias res, 2021- acrylic and mixed media on the Financial Times, unstretched canvas, 7 ft 2 in x 5 ft, 9 in



In medias res, 2021 (Detail)



In medias res, 2021 (Detail)



Old Dear in the headlamps, 2021- two screen video projection

Performed by Michele Marcoux and her son Drew Burgess, sound recording (Spain) Francisco Llovera, filmed and edited by Sana Bilgrami, directed by Michele Marcoux. Special thanks to Sana Bilgrami and Drew Burgess. Shot on location in Scotland.

ARTIST STATEMENT

FARRUKH ADDNAN

My current work encapsulates the emotions associated with spaces and their transformation in time. I have been investigating history and historic places, especially in my hometown Tulamba, an ancient archaeological site located in Southern Punjab. My artistic process begins with the documentation of the features at this site that lead to contemplation of collective meaning informed by history. These series are also an effort to document history and the process of the making of the urban fabric that brings the deterioration of the place with time. The work comments on the expansion of cities, on aspects of migration and the profound impact on the form of the changing landscape.



BIOGRAPHY

Farrukh Addnan is based in Lahore. He completed his undergraduate in Visual Communication Design from National College of Arts, Lahore in 2009 and graduate programme in Art and Design Studies from Mariam Dawood School of Visual Arts and Design, Beaconhouse National University, Lahore in 2014. He won a South Asia Foundation (SAF) Madanjeet Singh Institute for South Asian Studies scholarship in his master's program 2012-2014.

In 2016-2017, he taught Drawing and History of Art at National College of Business Administration and Economics, Lahore. In 2015, he taught Photography and is currently teaching Drawing and Visual Communication Design at National College of Arts, Lahore.

2019: Residency "Project 12.0" at 12.0 Contemporary, Islamabad

2021: Nominated for Jameel Prize 6

2019 - 2020: Sovereign Asian Art Prize

2021: *Ecologies of Displacement* Residency and collaboration with Edinburgh-based artist Michel Marcoux, Koel Gallery, Karachi & Summerhall, Edinburgh, funded by a British Council and Creative Scotland 'Connect and Collaborate' Grant. **January 2022,** Koel Gallery,

SOLO EXHIBITIONS

2021: Stillness in Movement at Tanzara Gallery, Islamabad

2021: Solitude is Togetherness, Art Soch Contemporary, Lahore

2020: Kaamosh Qadamat, Chawkandi Art Gallery, Karachi

2019: Earth Cover, Koel Gallery, Karachi

2018: Excavations, Rohtas 2 Gallery, Lahore

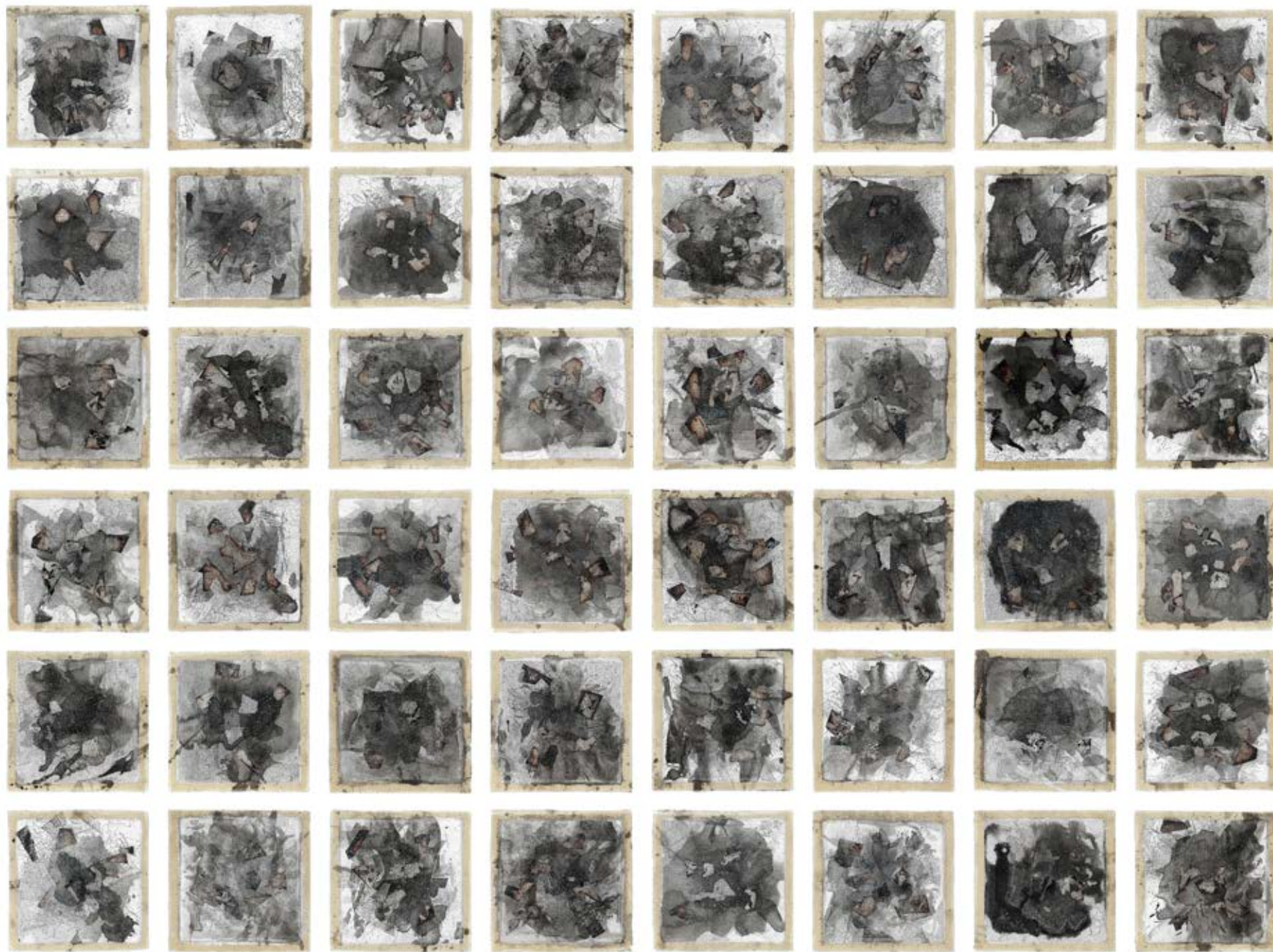
2017: Enigmatic Spaces, Koel Gallery, Karachi

2015: Unfolding Matters, Sanat Initiative Gallery, Karachi

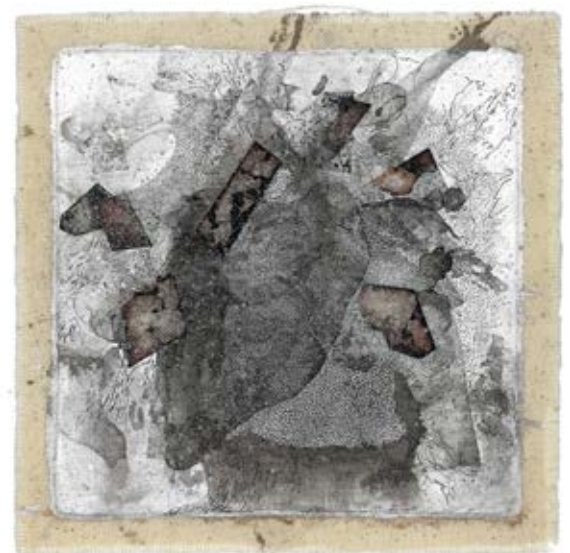
GROUP EXHIBITIONS

Imagined Archives at 11 Temple Road, Mozang, Lahore (2021); New In City, O Art Space, Lahore (2021); Re-examine / Retrace: A Print making Project by Adeel Uz Zafar and R.M. Naeem, AAN Ideas Gandhara Art Space, Karachi (2021); Landscape of Memory, Koel Gallery Karachi (2020); disCONNECTED:, Motorenhalle Dresden, Germany (2020); Dialogs (2019): Contemporary Atelier 97 Arte Contemporanea, La Spezia Italy (2020); Alienation at Art cade Islamabad; Visualizing Experiences, NHQ Art Gallery, Lahore (2020); Lost, Lacuna Festivals Spain (2020); Tapestry of Fading Gardens, 1x1 Art Gallery, Dubai (2020); Of the Moments, 12.0 Contemporary, Islamabad (2020);

Traces of Memory, 12.0 Contemporary, Islamabad (2019); Dialogue between Traditions and Modernity IAF19 Sir Syed Memorial, Islamabad (2019); Beyond the Waters, Koel Gallery, Karachi (2019); The Autonomous Draughtsman, Tanzara Gallery, Islamabad (2019); Art for Education: Contemporary artist from Pakistan, Carlo Maria Martini Diocesan Museum Milan (2018); Boiling Springs Art Exhibition of Pakistan Belt and Road, Suzhou University Museum, Beijing China (2018); Between the Dots, O Art Space, Lahore (2018); Who is Afraid of Art?, Alhamrah Arts Council, Lahore (2018); Imago Mundi: Luciano Benetton Collection Lines in the Sand: Contemporary Art from Pakistan, Venice Biennale, Italy (2018); Distorted Paradigms, Satrang Art Gallery, Islamabad (2017); Museum of Wasted Love, Full Circle Gallery, Karachi (2016); Open Fields at Pakistan National Council of Arts, Islamabad (2016); Migration and Movement, Close Together project, Voice Breaking Boundaries, Houston (2014-2015).



Association with the city, 2021-1-48, Pen, ink wash and silver leaf on canvas, 7 x 7 in (each)



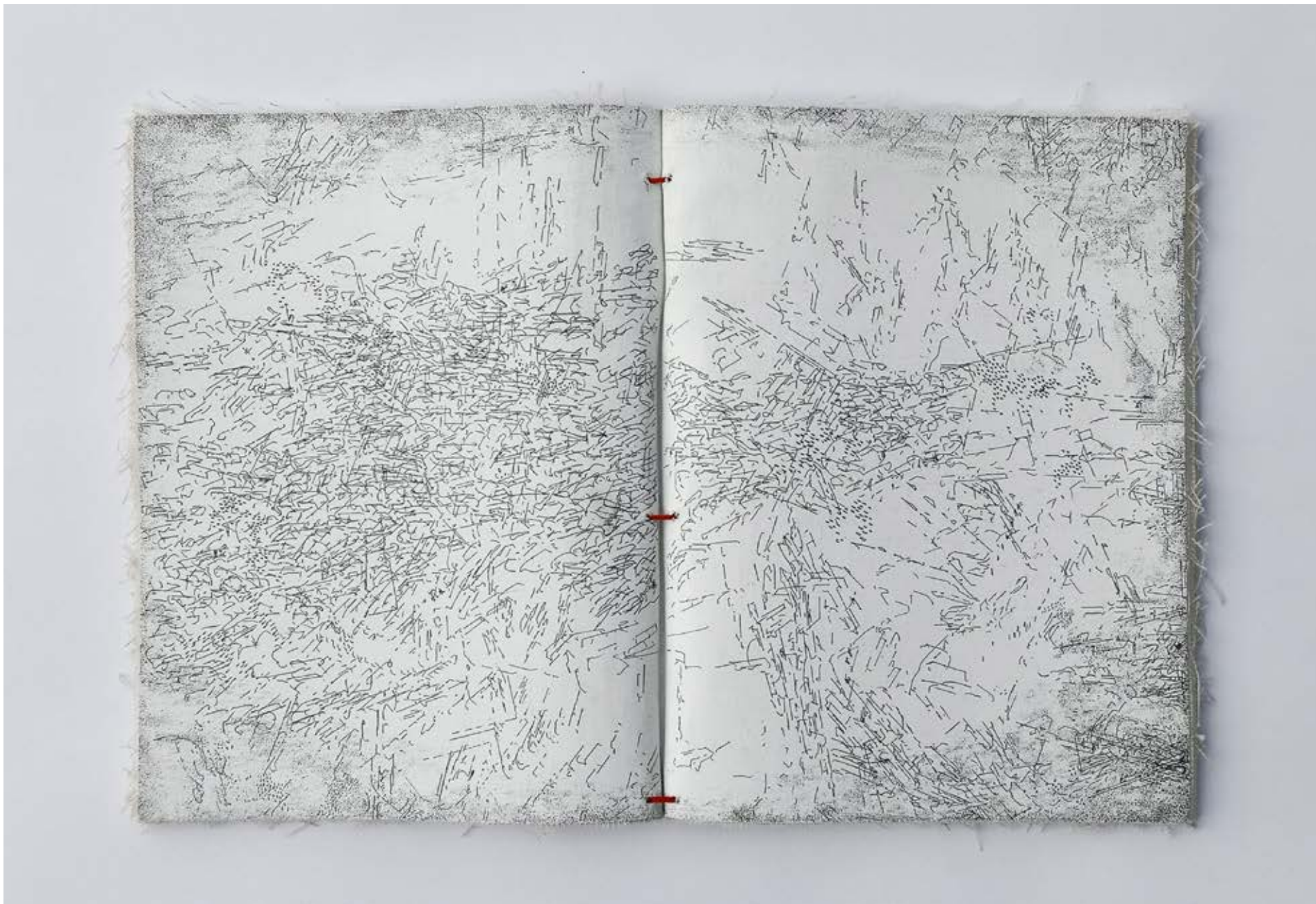
Association with the city, 2021 (Detail)



Disjointed city, 2021- Pen and ink on handmade canvas book, 7.5 x 11.5 in



Disjointed city, 2021 (Detail)



Uptown, 2021- Pen and ink on handmade canvas book, 7.5 x 11.5 in



Uptown, 2021 (Detail)



Downtown, 2021- Pen and ink on handmade canvas book, 13 x 18 in



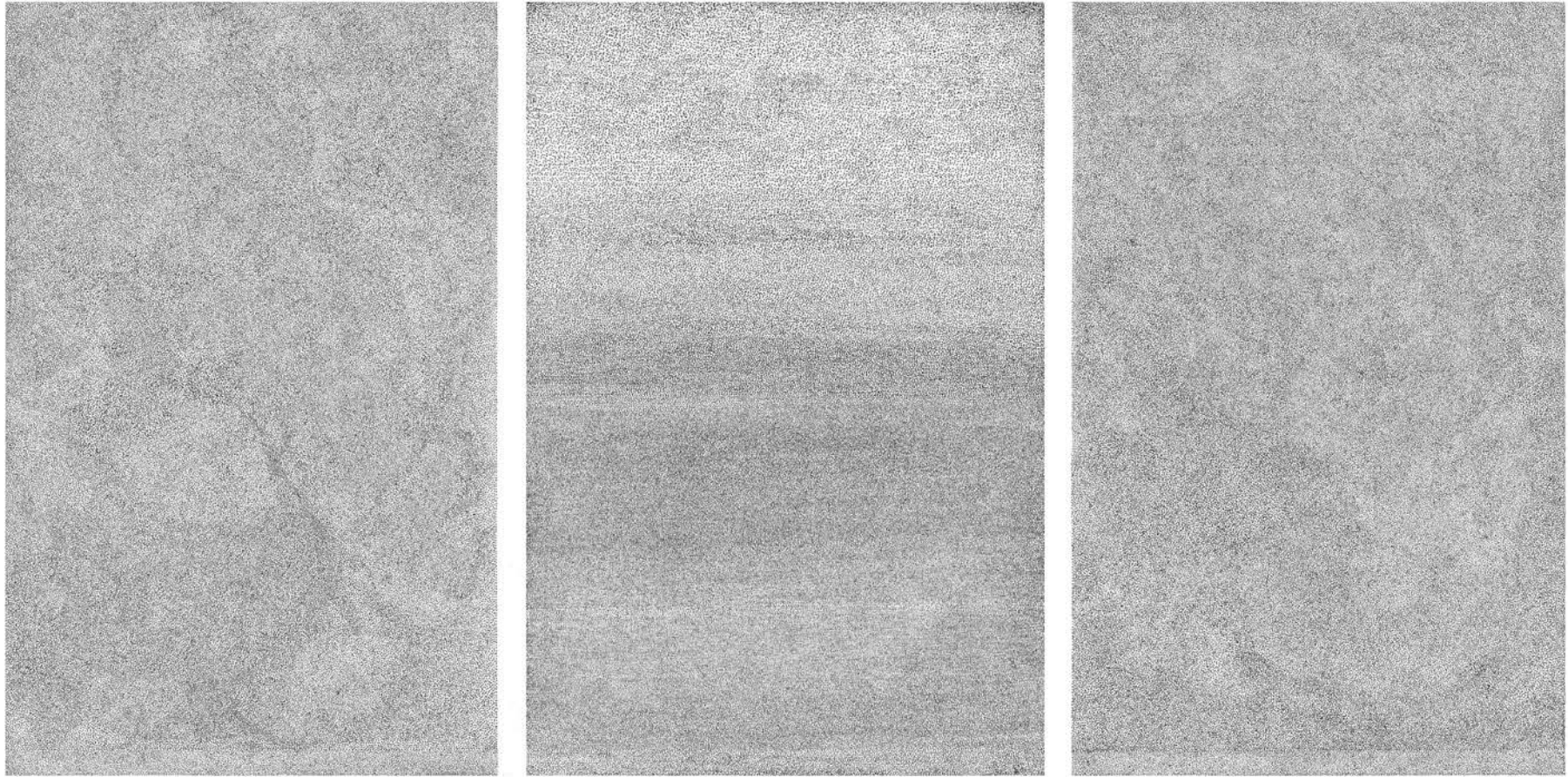
Downtown, 2021 (Detail)



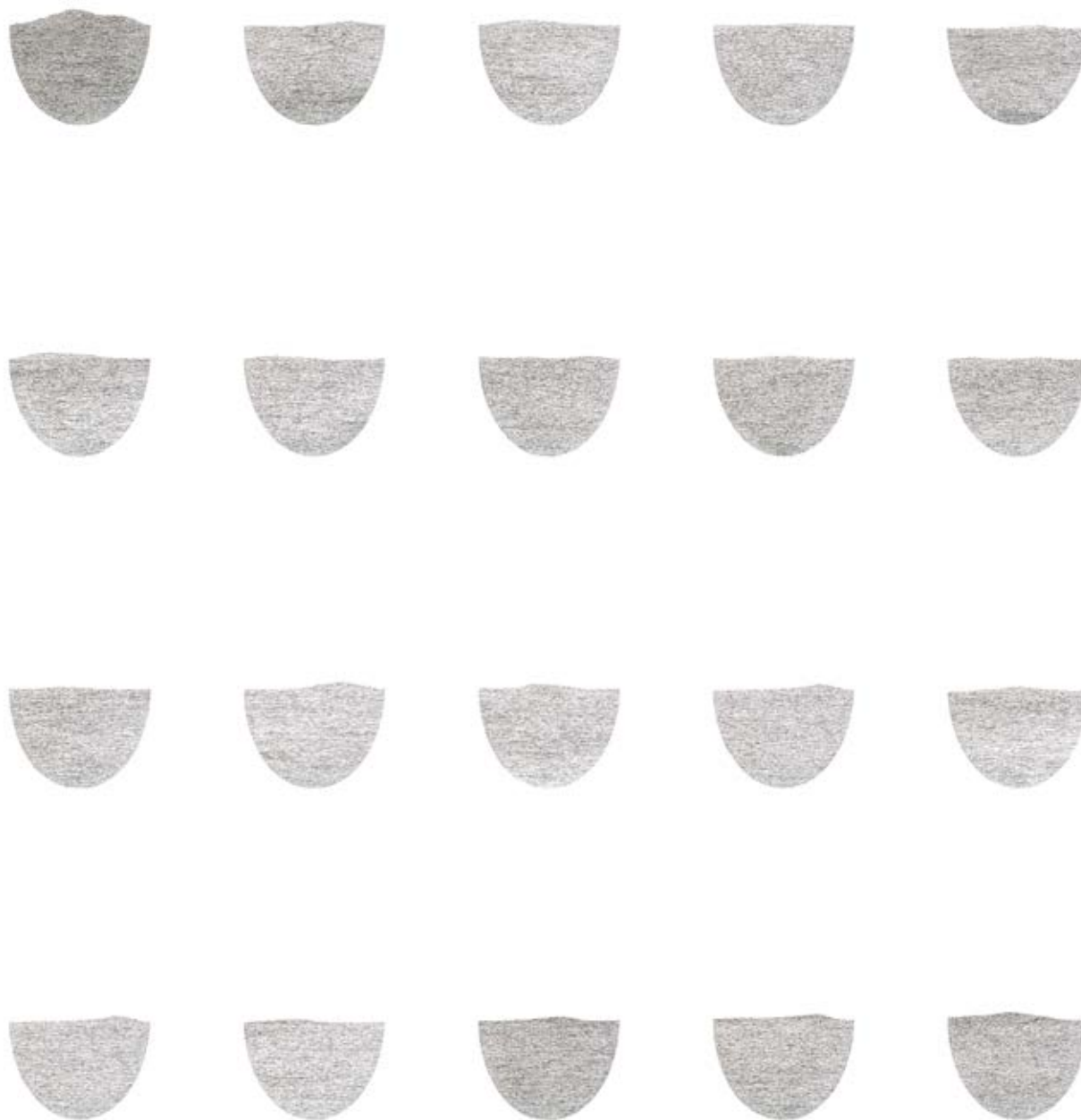
Downtown, 2021 (Detail)



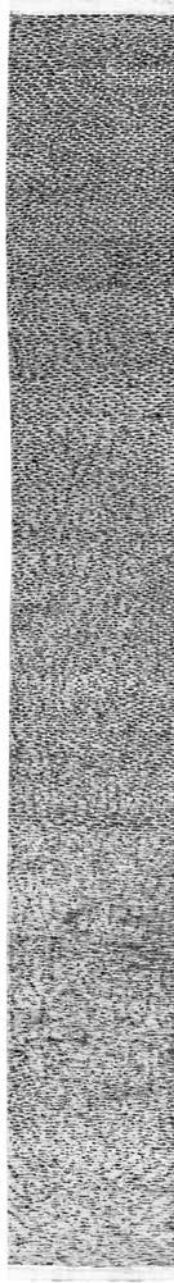
Evolving portraits of the city - I-V, 2021- Pen and ink on wasli, 4 x 6 in



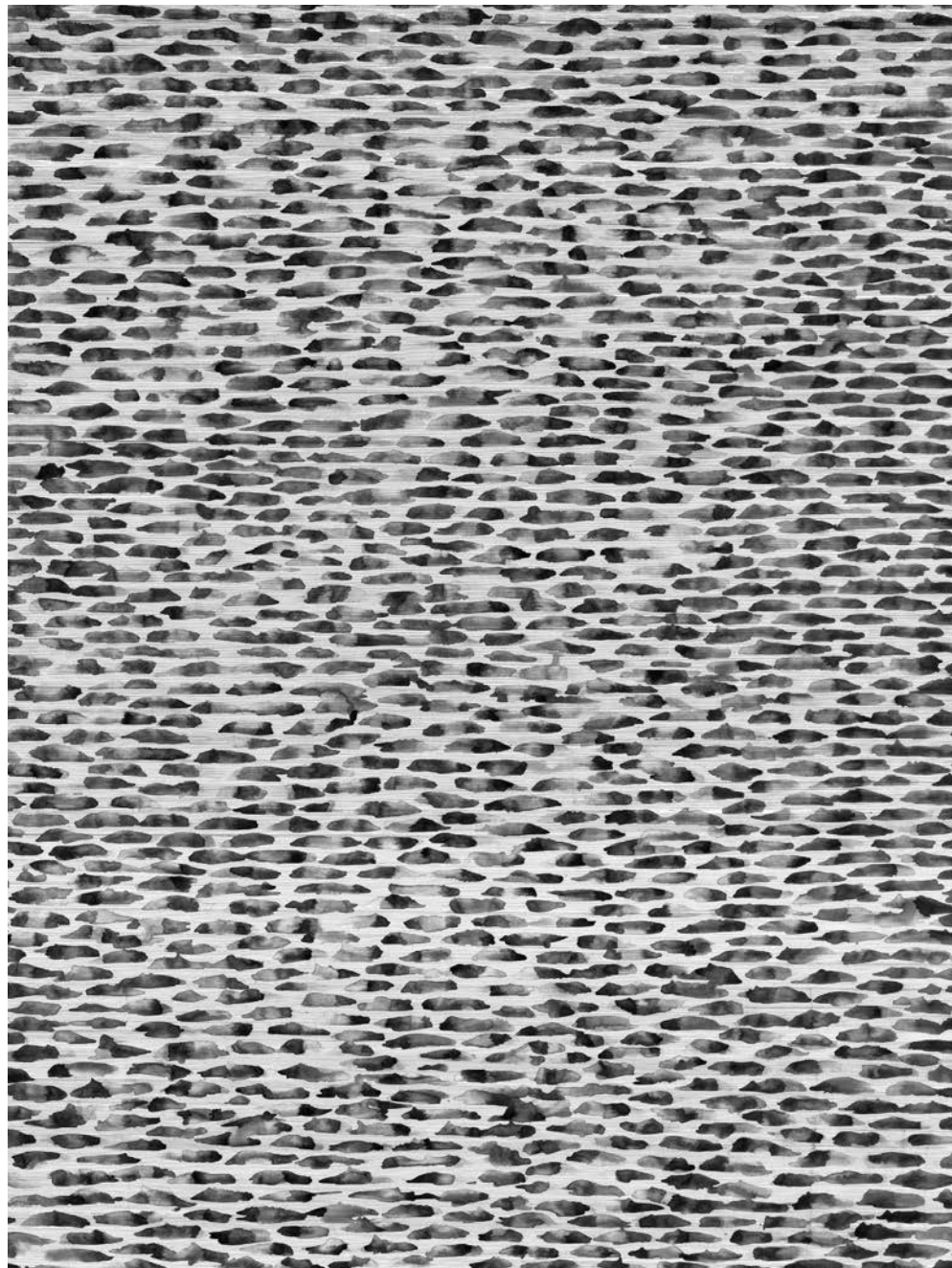
Skies of the city, 2021- Pen and ink on wasli, 4 x 6 in



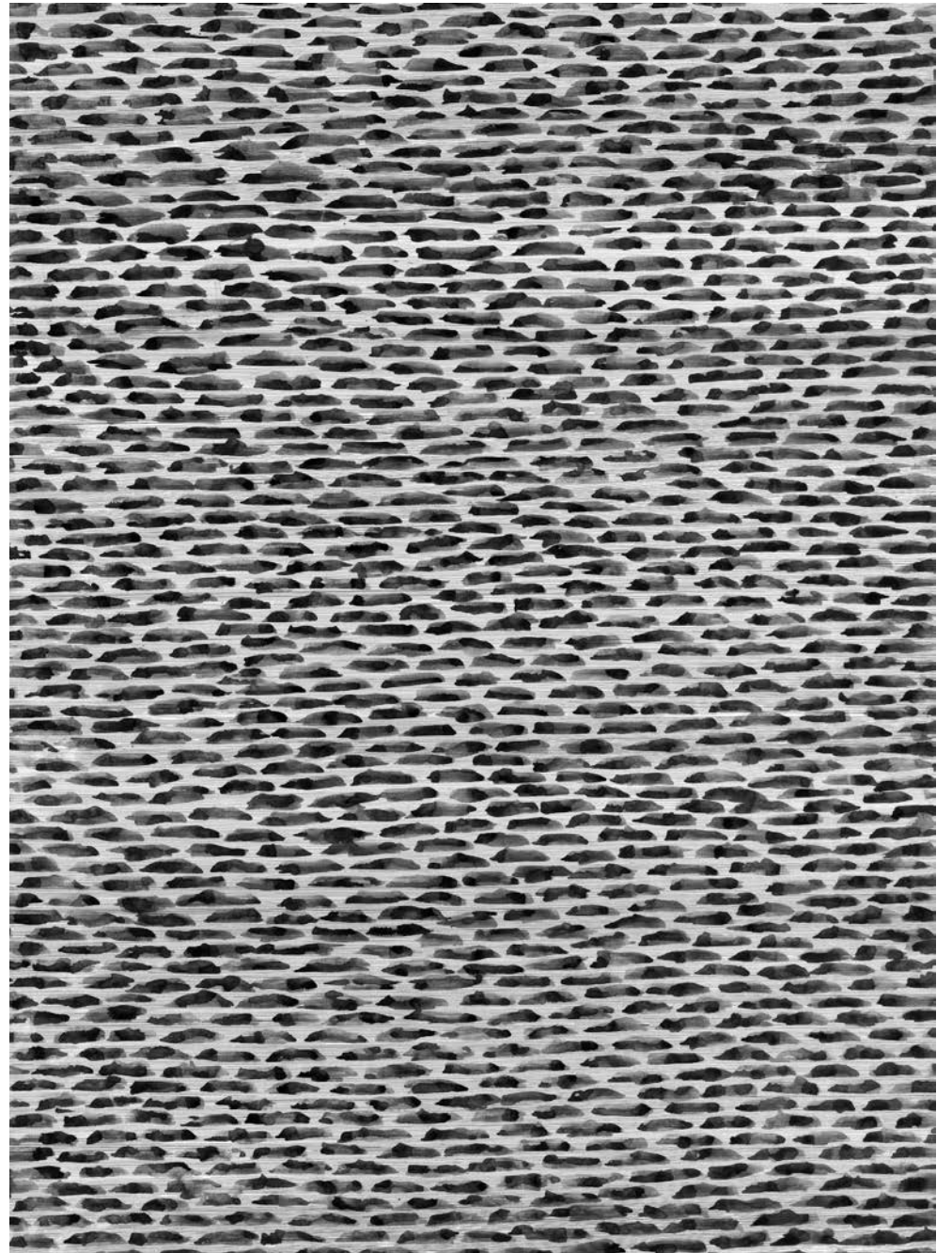
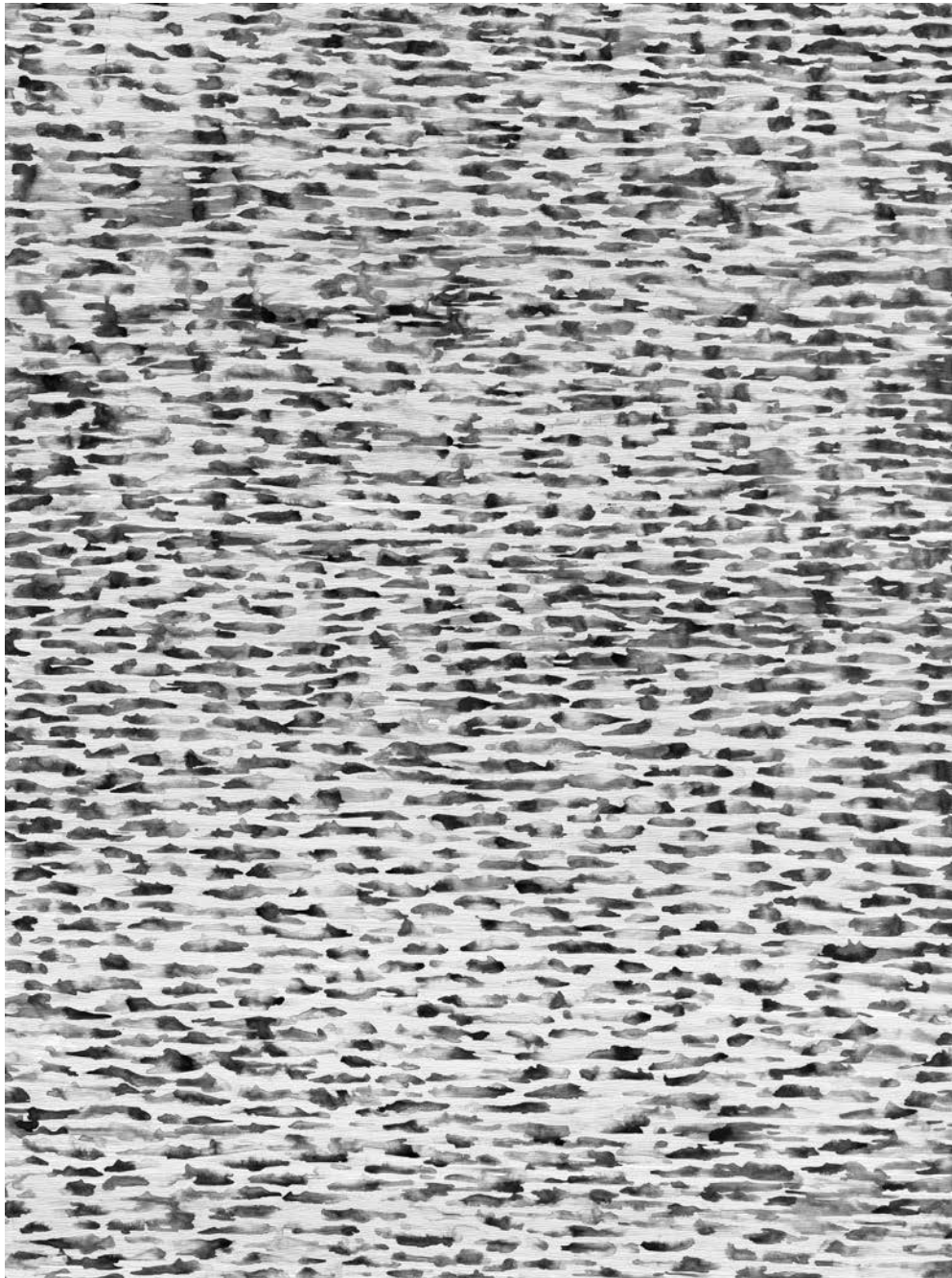
Accumulation - 1-20, 2020- Pen and ink on archival paper, 12 x 8 in (each)



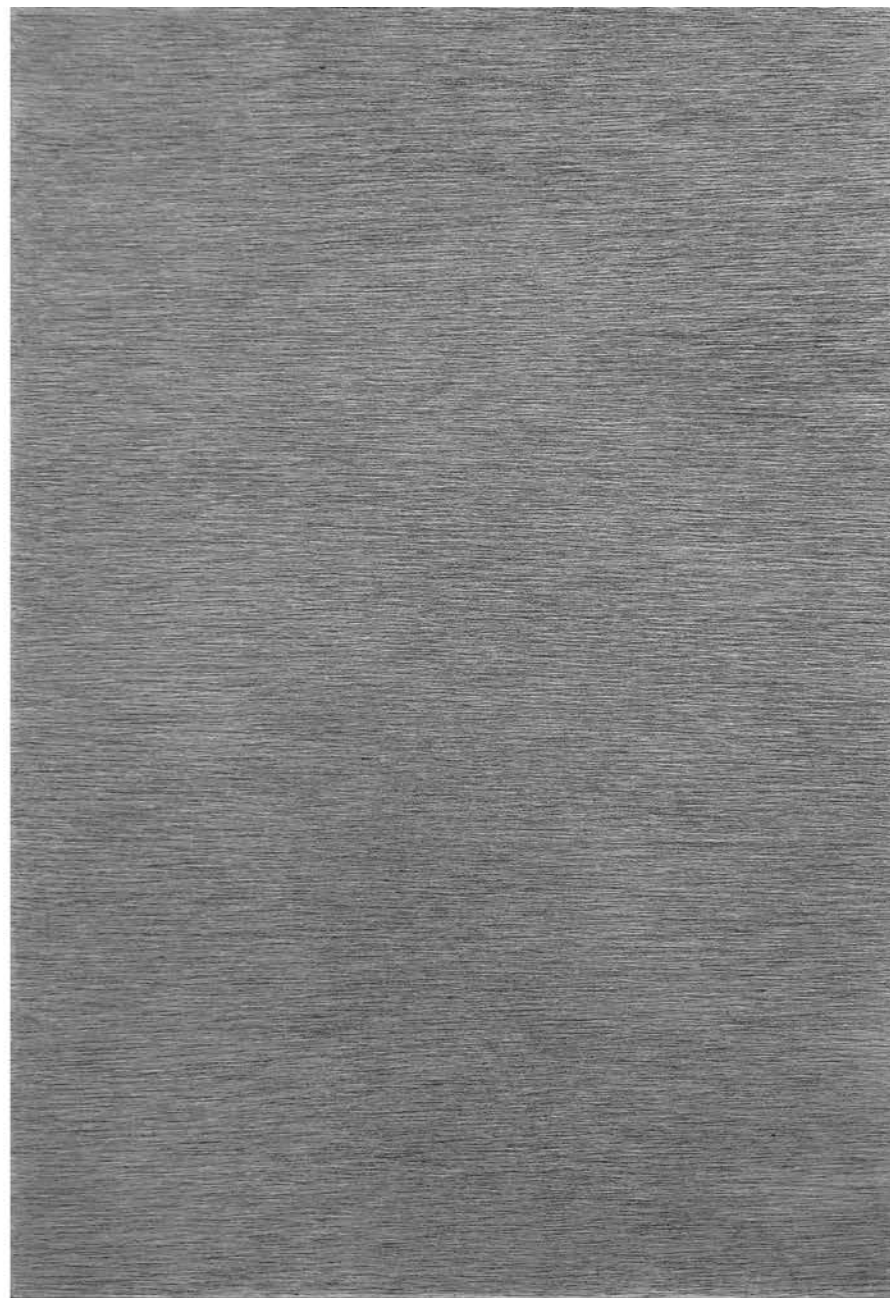
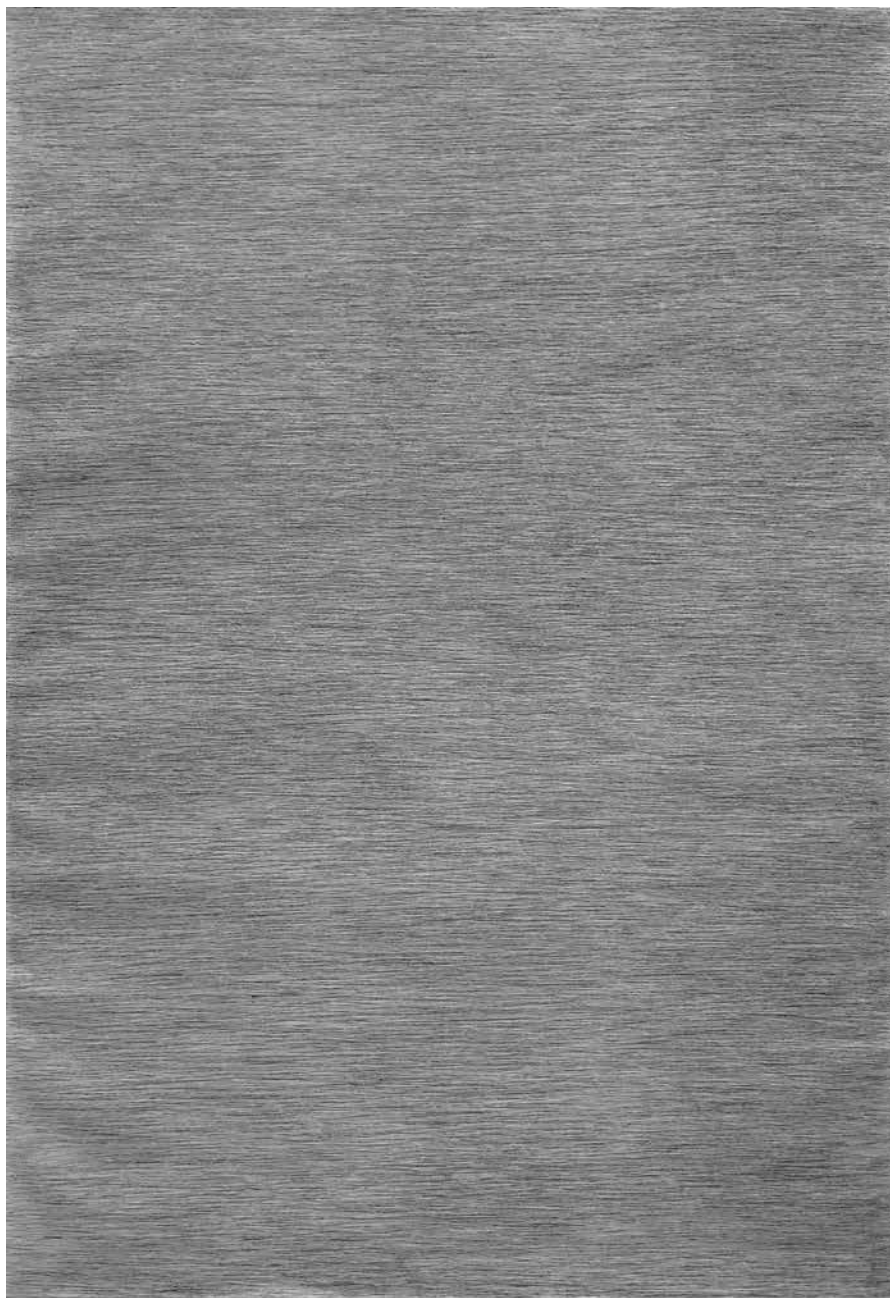
River, 2021- Pen and ink wash on canvas, 42 x 324 in



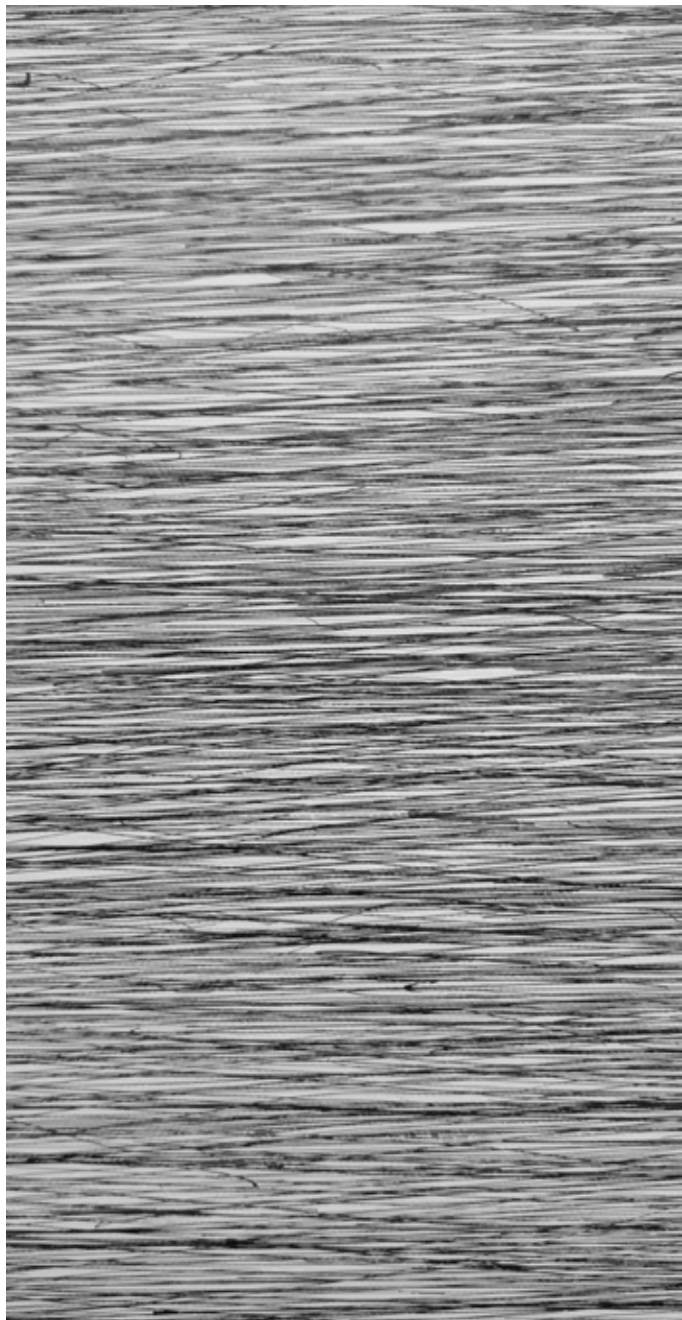
River, 2021 (Detail)



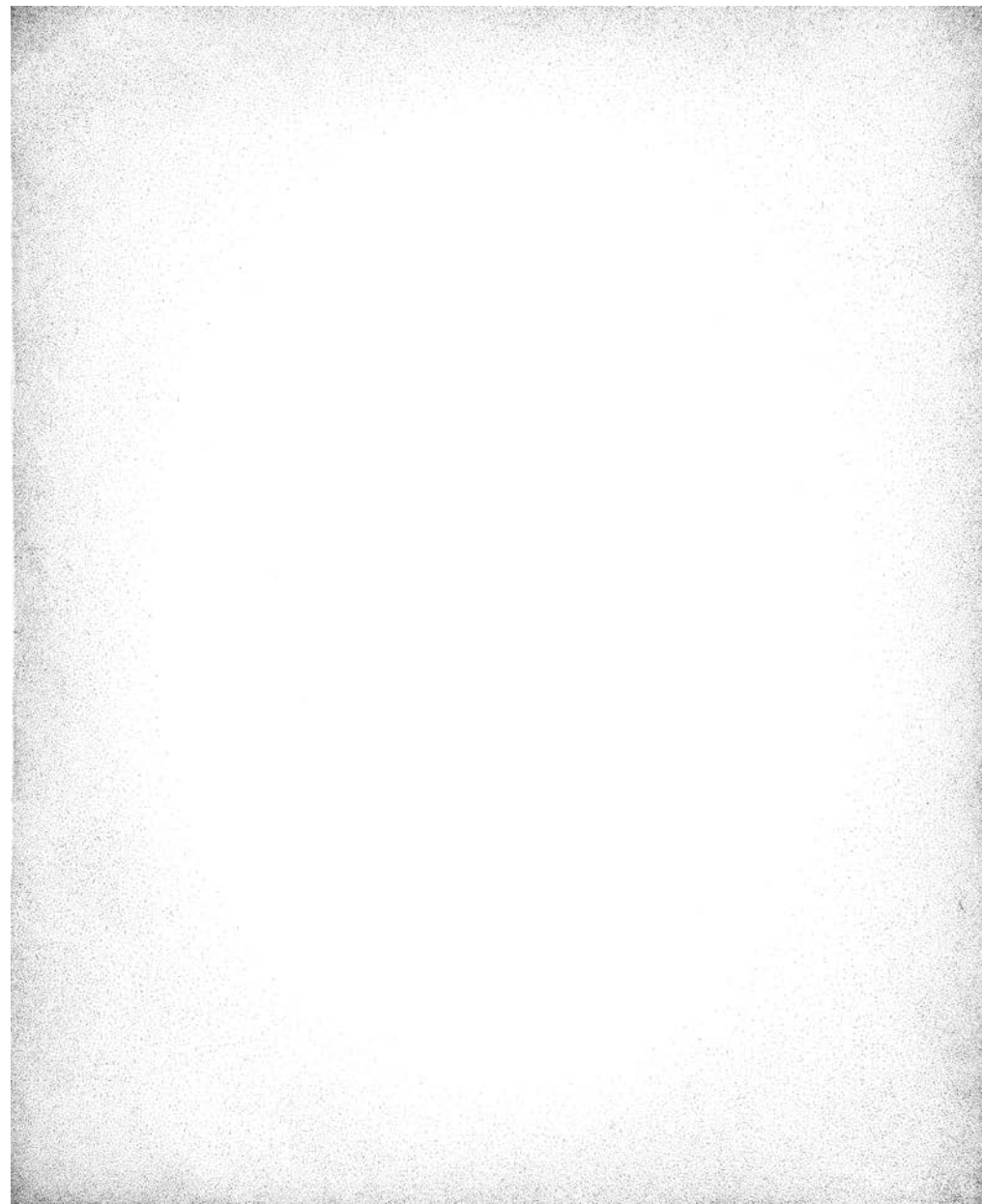
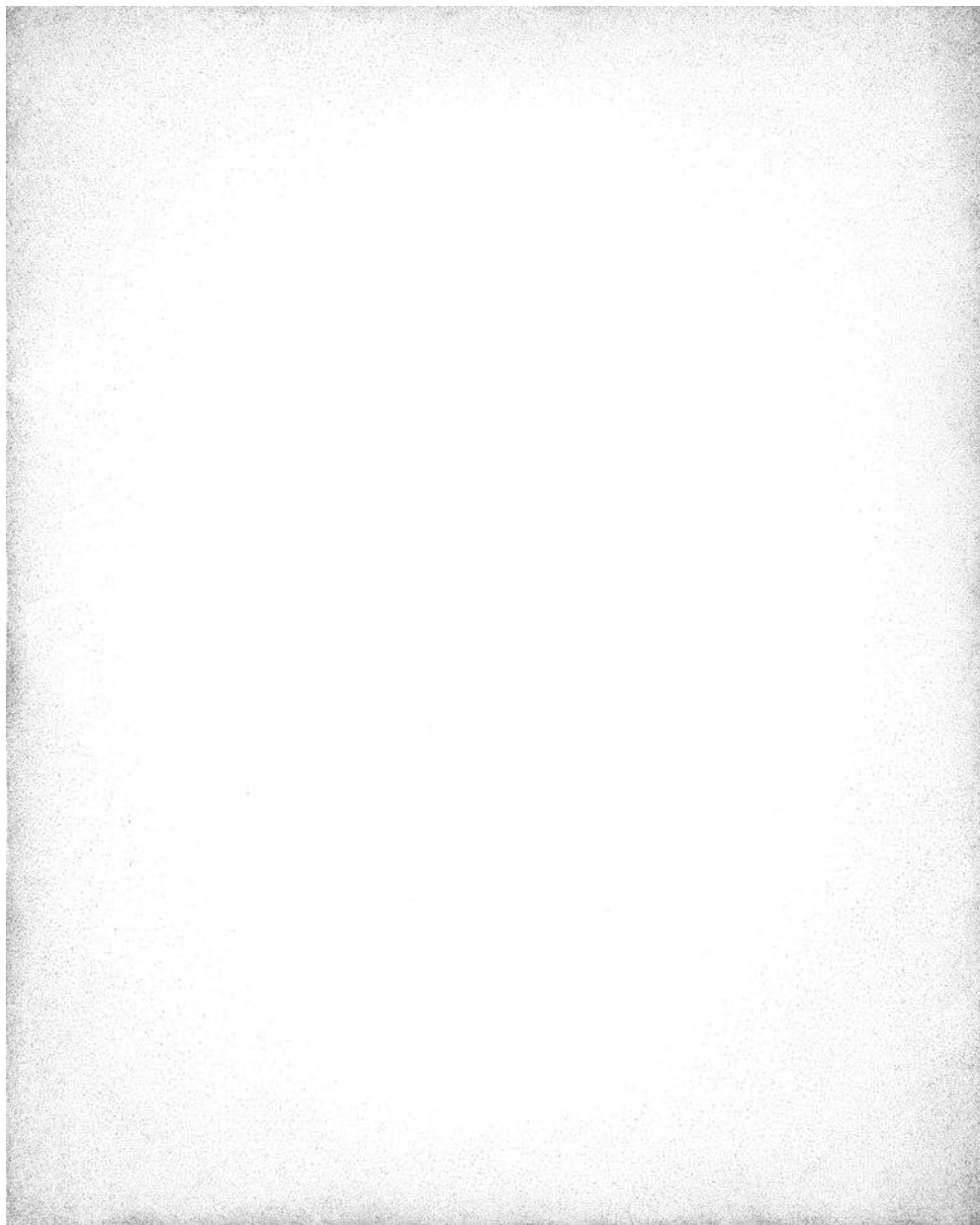
River, 2021 (Detail)



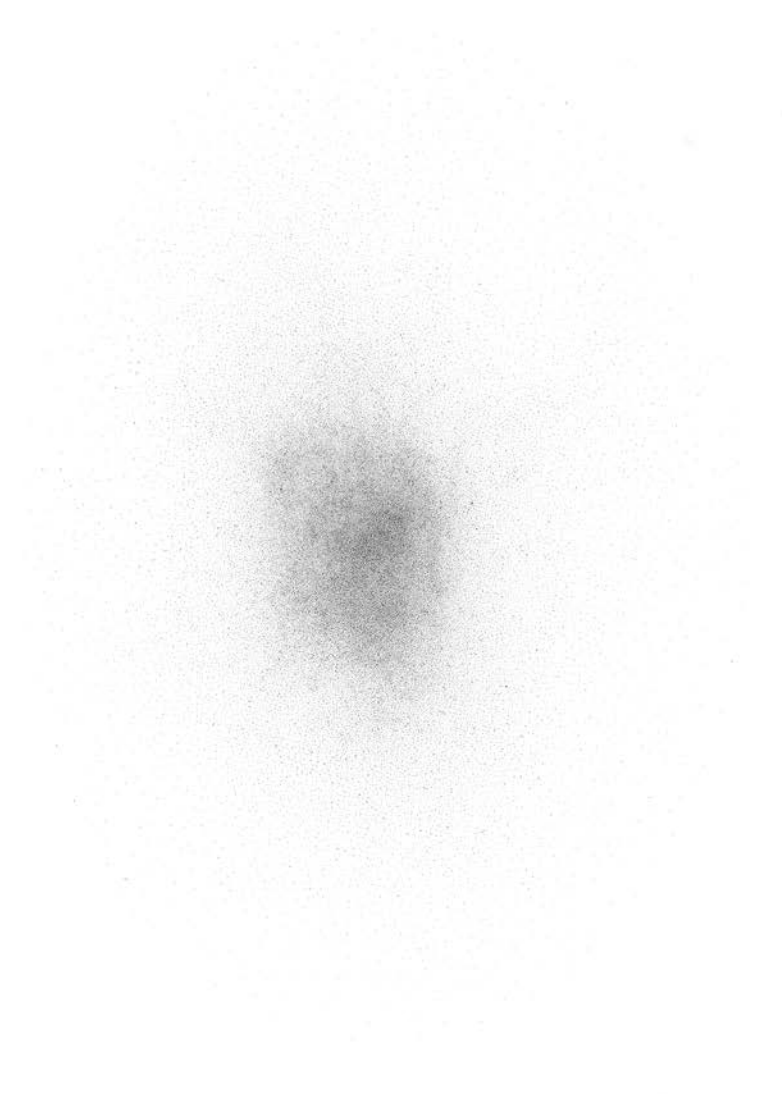
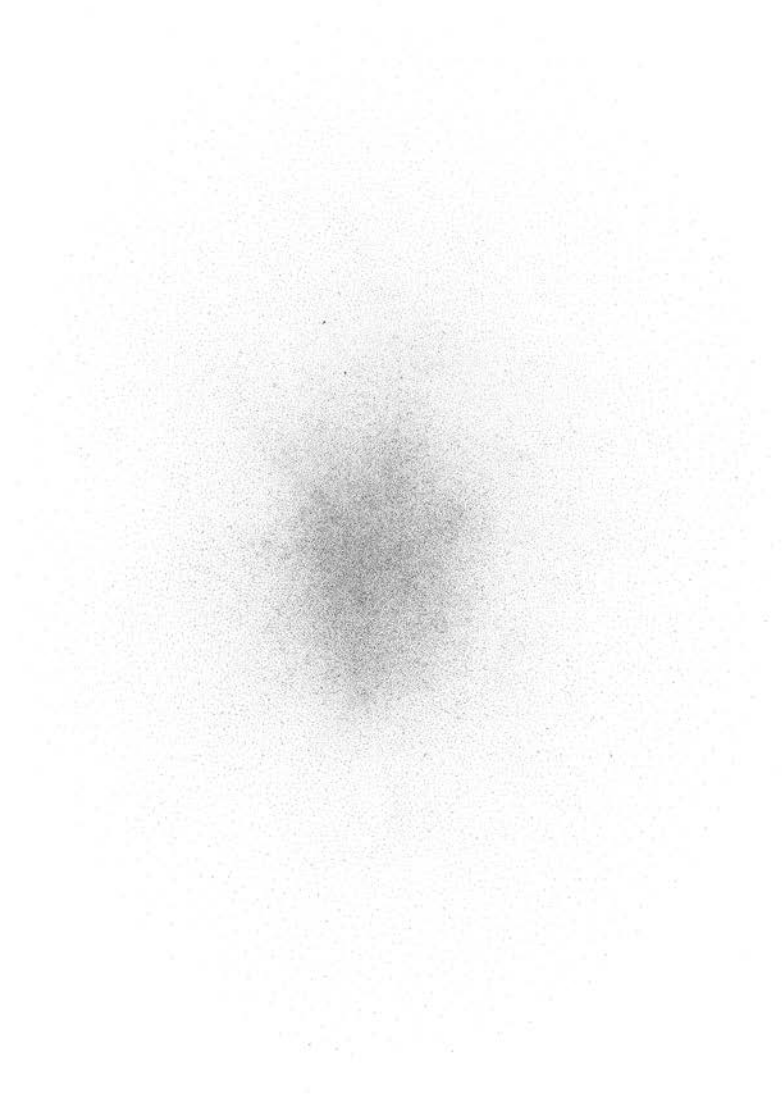
Still water, 2021- Pen and Ink on canvas, 84 x 60 in (each)



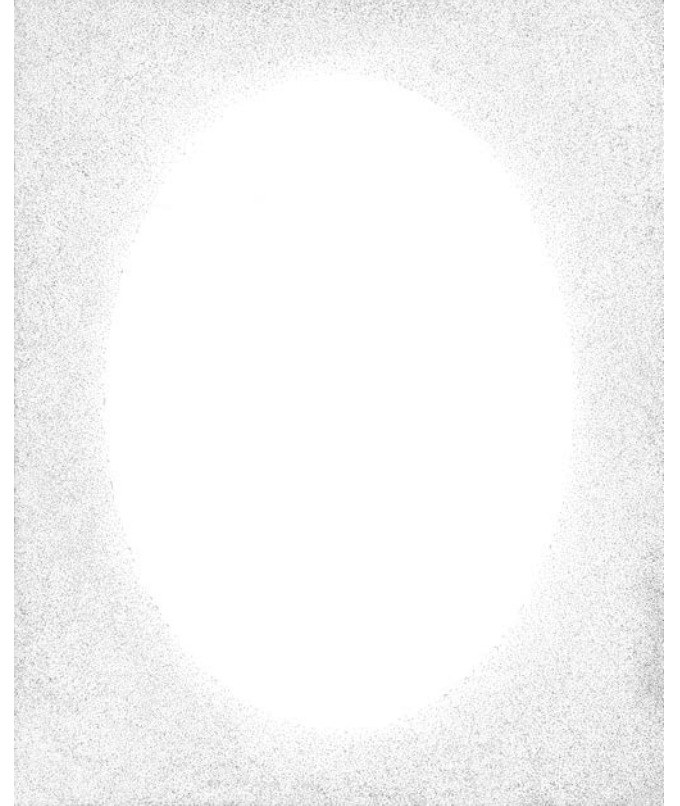
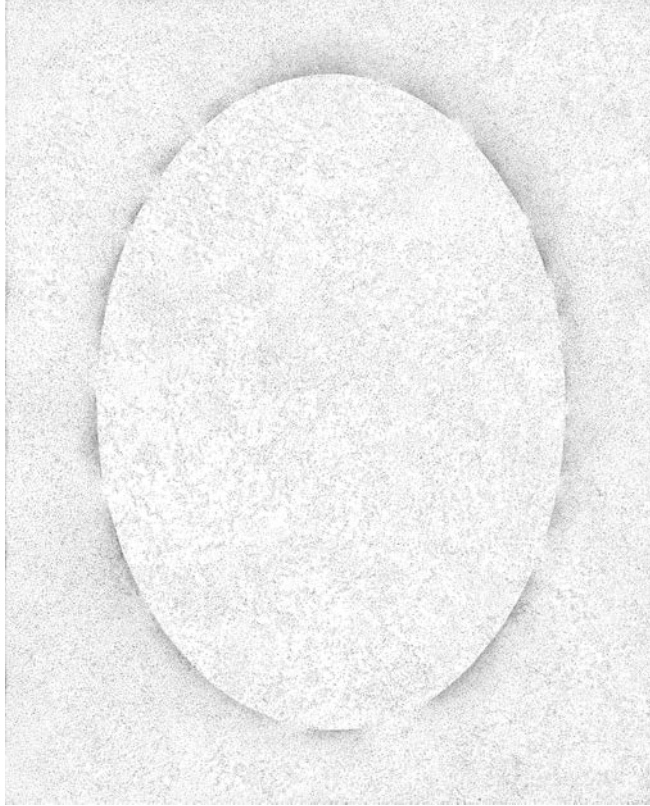
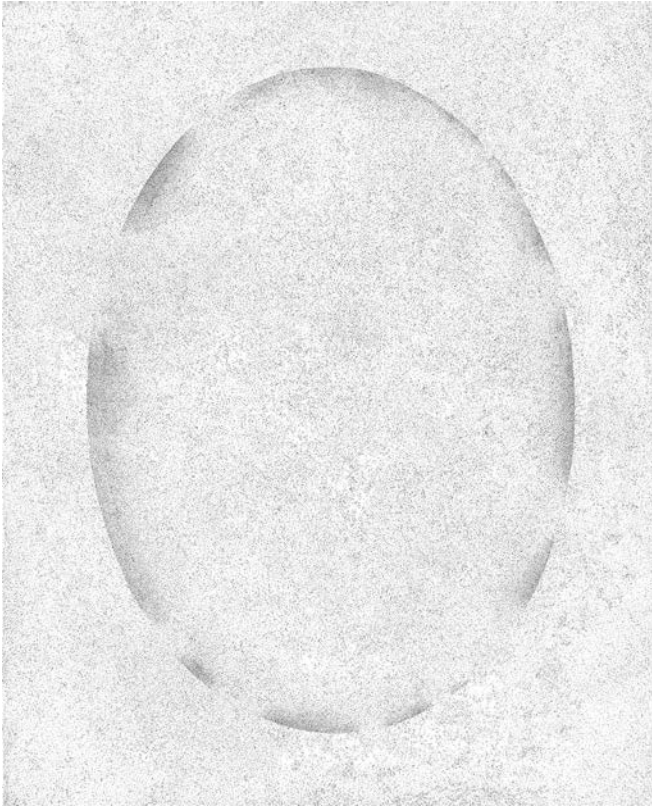
Still water, 2021 (Detail)



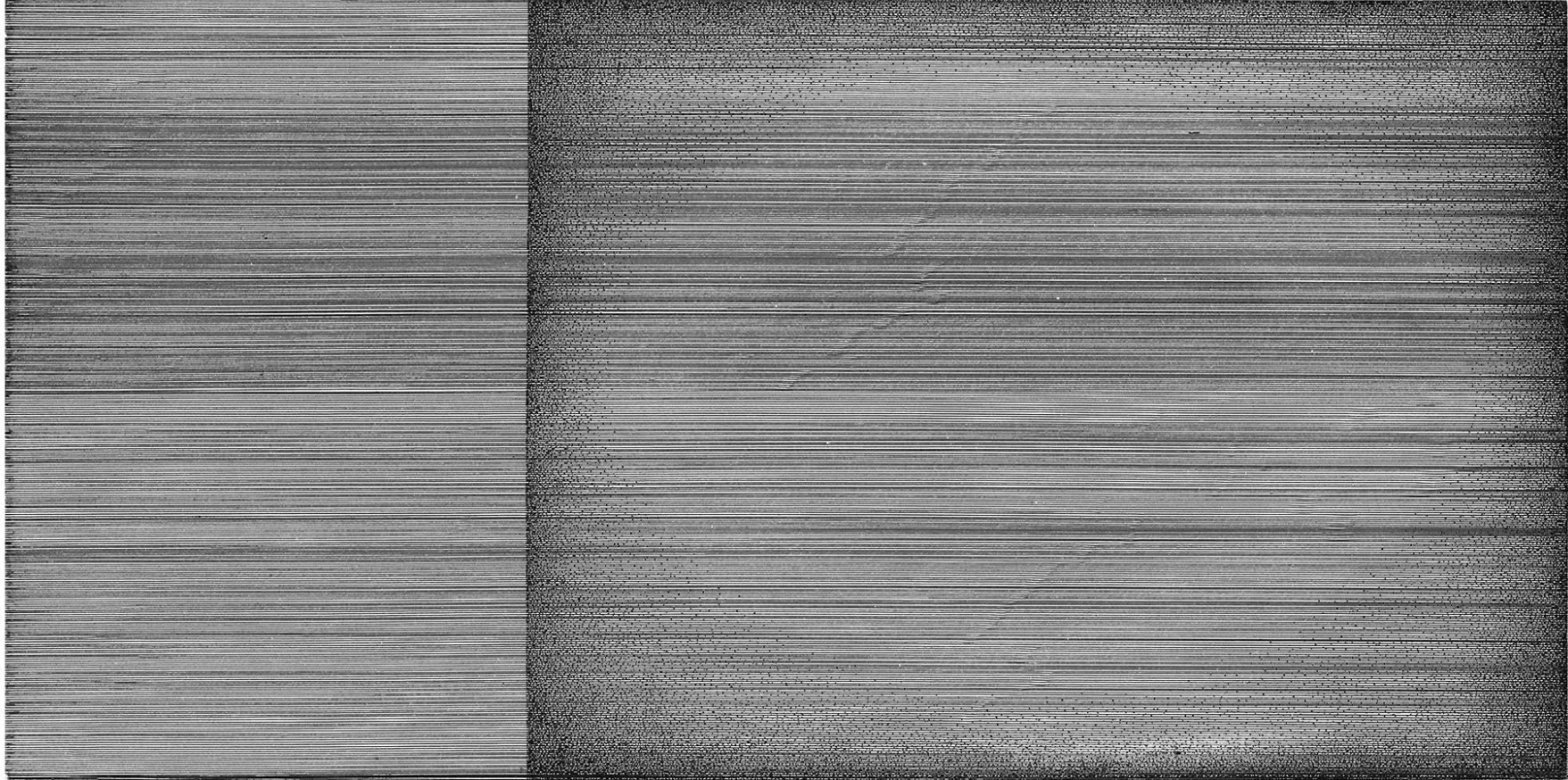
Pages from the history of the city - I, II, 2021- Pen and Ink on canvas , 30 x 24 in (each)



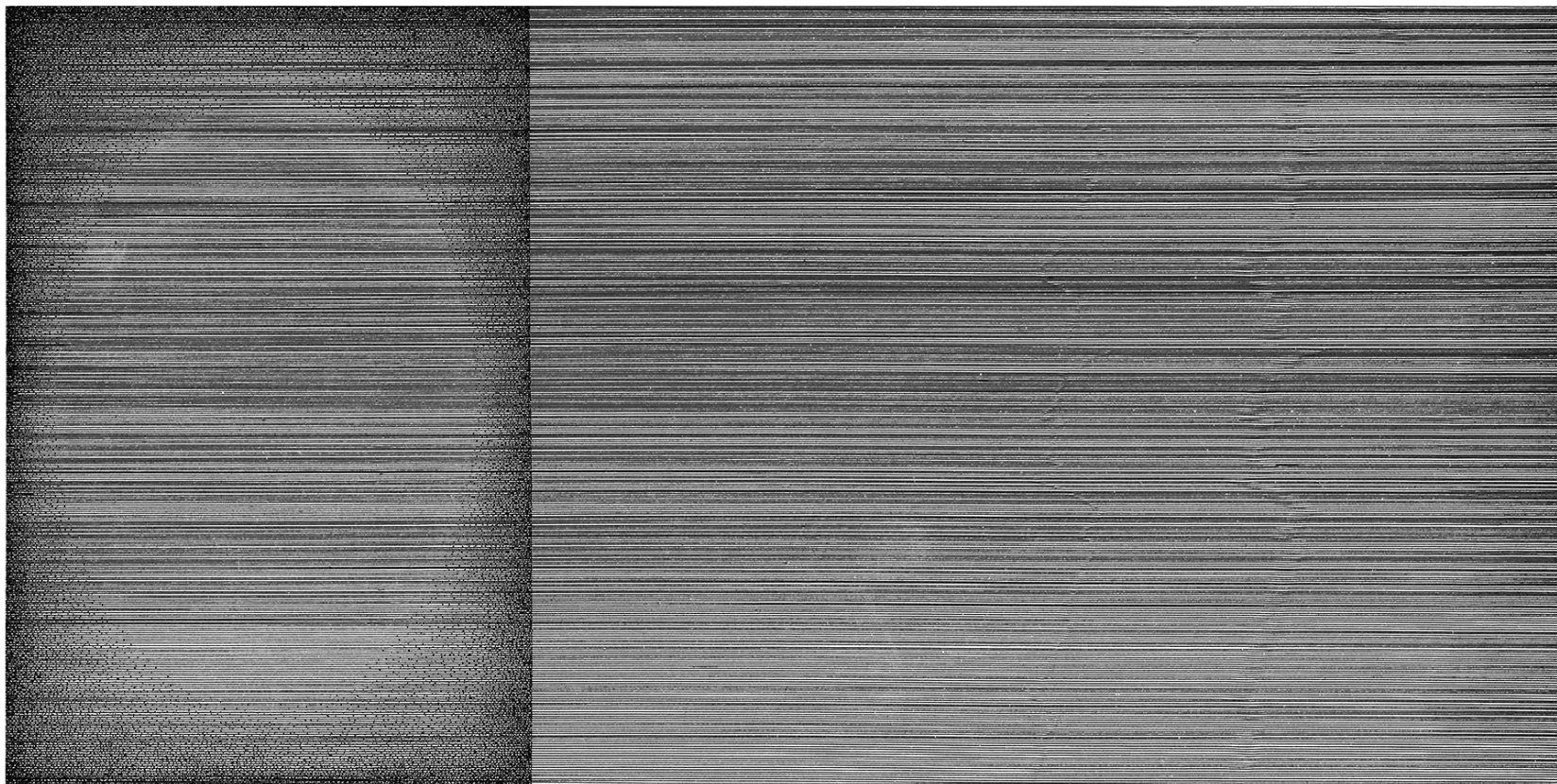
Sense of security - I, II, 2021- Pen and Ink on canvas, 30 x 24 in (each)



City and Identity - I, II, III, 2021- Pen and Ink on canvas, 30 x 24 in (each)



Re-located - I, 2021- Pen and Ink on wasli, 6 x 12 in



Re-located - II, 2021- Pen and Ink on wasli, 6 x 12 in



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