

لامتناہی سفر...
Endless Journey...

Adeela Shah
Babar Sheikh
Quratulain Qamar Choudry



GALLERY

Adeela Shah



Biography

Adeela Shah is a Karachi based visual practitioner and an academician. She has received her Bachelors in Fine Arts from the National College of Arts, a Master's in Philosophy from the University of Karachi and an MPhil degree from the Indus Valley School of Art and Architecture, where she is now an Assistant Professor. Her practice-led research examines the complexities of identity-making, which are politicized by nation building and enforced societal narratives that erase many relevant geometries of interconnected relations. She uses mediums and materials relevant to her research, to construct geometric stars through collage-making. This gives her practice to seeing differences within familiar visuals i.e. geometric stars and adopt a fluid way of 'seeing'. Collage-making is a metaphorical acknowledgement of the multiple interconnected identities that historically reside one within the other over the passage of time. Histories reveals themselves to be universal archives that document collaborations (from the discrete to the most visible), as well as sequential occurrences. Similar to geometric stars, history too has a geometry of interconnections which records the politics of surveillance and representation. These connections have the ability to alter perceptions of the past and construct new visions and affiliations for the future.

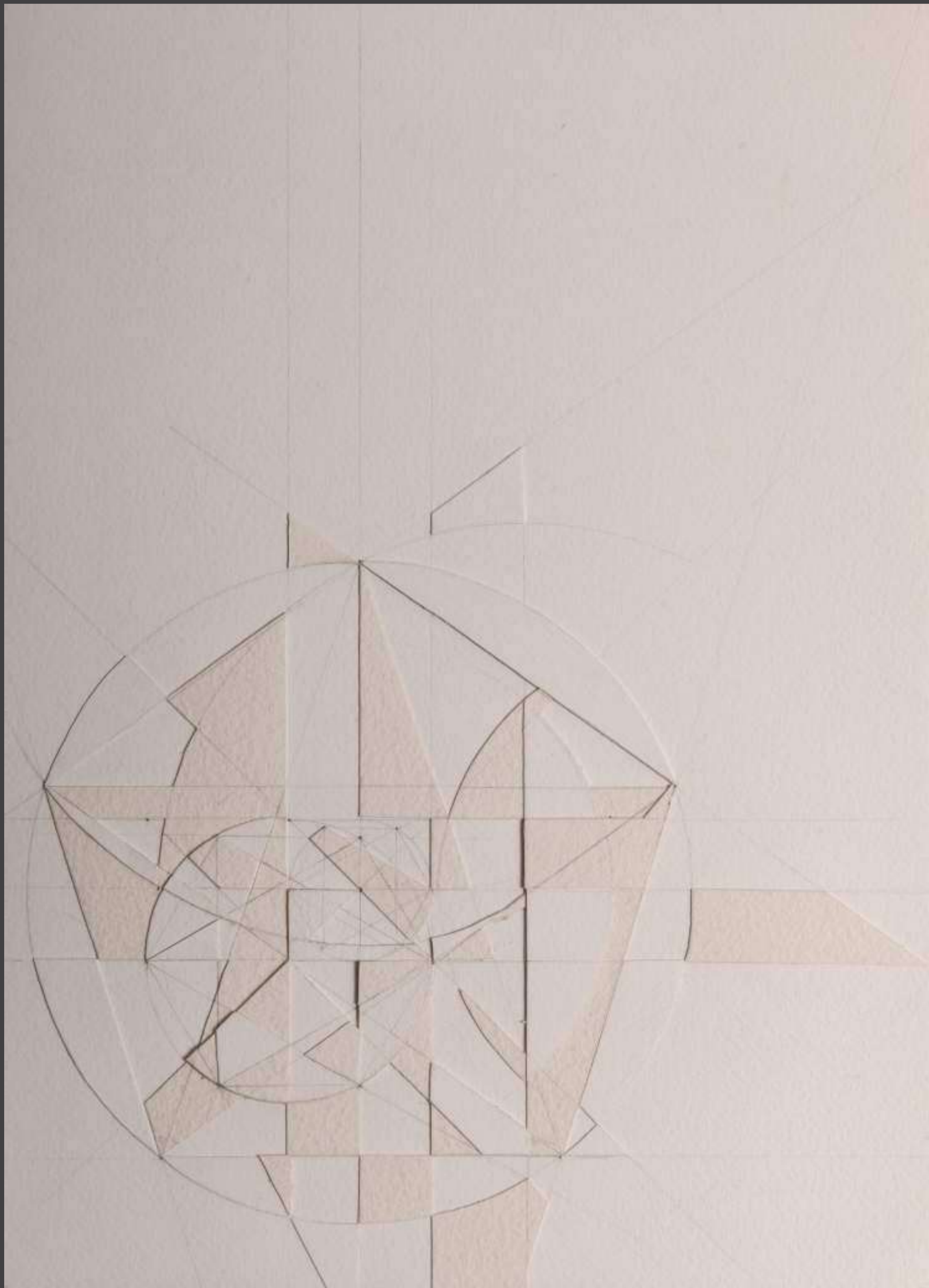
Artist Statement

My research explores the word 'identity' as a product of several comminglings and affiliations that span multiple time periods, whether it is for a person, place or an art practice. I investigate the term as a plurality of internal and external elements that are shared by all, making every 'identity' unique yet interconnected. Thus I see all 'identities' as an inclusive collage of affiliations and labels that create intricate geometries of relations, which continuously transform.

Using geometry and collage making as a visual medium, I explore my multiple affiliations; through family history, my place in society and make stars of different families. The combination of geometry and collages reveal multiple perspectives and compliments my area of research because a star is created through several affiliations, layers and pieces that are remembered and recognised.

I use myself as a point of scrutiny, to examine and remember the historic and societal parameters that create my identity. I acknowledge the inherent intermingled-ness and recognise my collateral relations within the collaborative spaces of family and society. These multiple relations help in becoming cognizant of generic categories we place ourselves and art practices in. These classifications oftentimes forgo many elements and create numerous disparities for women in particular and people as a whole.

Remembering our multiple layers of affiliations, can help develop an understanding of how our identities are continuously restructured. It will also in turn help to reveal and own our individual diversities through new perspectives. I construct my collages with materials and mediums that are a part of my household and family members in different ways; this conscious act of intermingling individual attachments and interests creates a space which represents diversity and unison. Collage making helps me to physically and mentally practice inclusivity and appreciate every dot that create stars of togetherness.



Five Pointed Star

2022

Paper collage using Daler Rowney, Arches and Bockingford paper 300gms.

8.3 x 11.7 inches



One Twelve Pointed Star with Line-work

2022

Mixed media Paper Collage with pencil and water colours on Bockingford paper 300gms.

3.2 x 3.2 inches

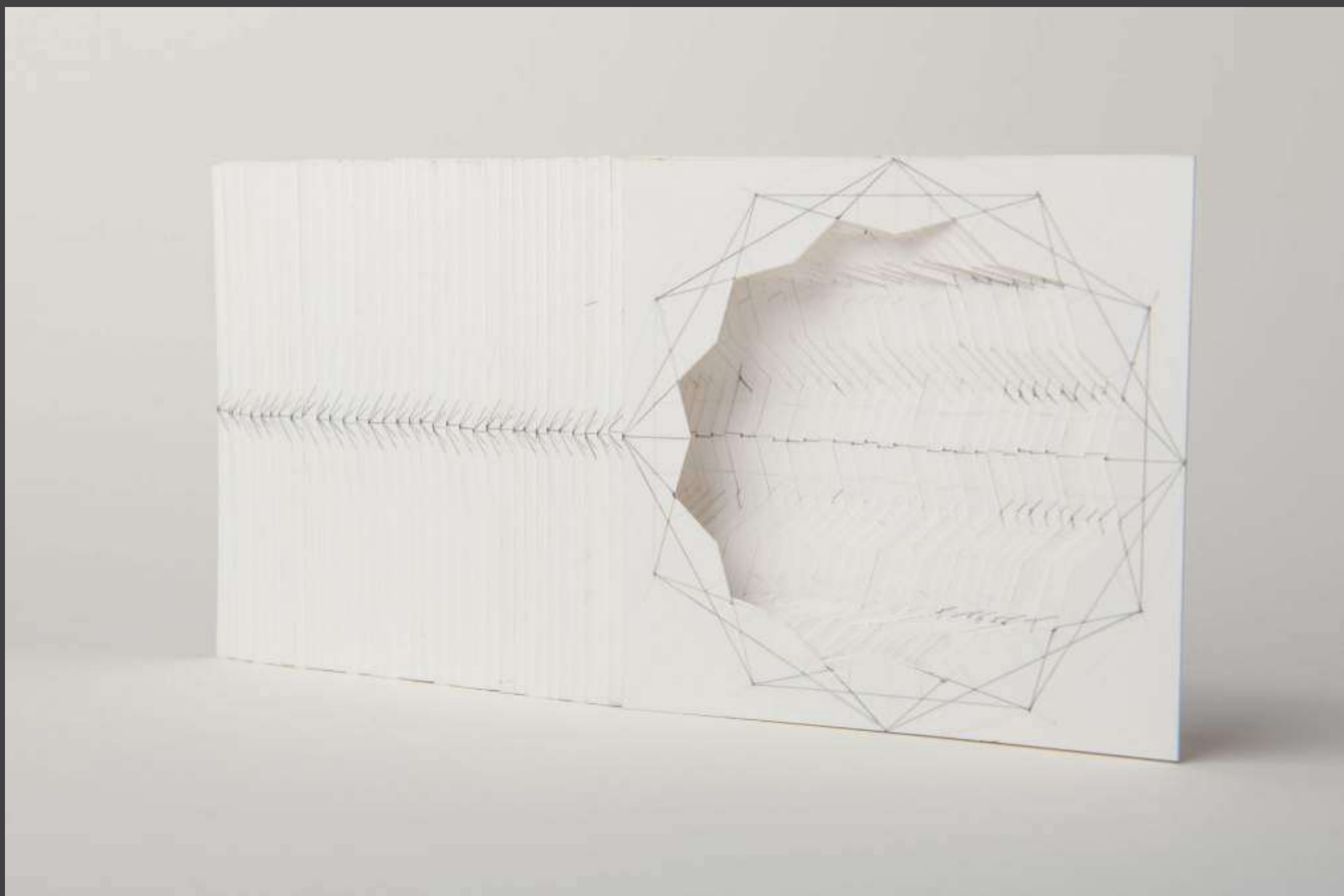


Individual Twelve Pointed stars

2022

Paper Collage using Arches, Daler Rowney and Bockingford paper 300gm with pencil shading.

3.2 x 3.2 inches



35-Layers of Twelve Pointed Stars

2022

Paper Collage with Line Drawings using Daler Rowney and Bockingford paper 300gms.

9 x 4 inches.

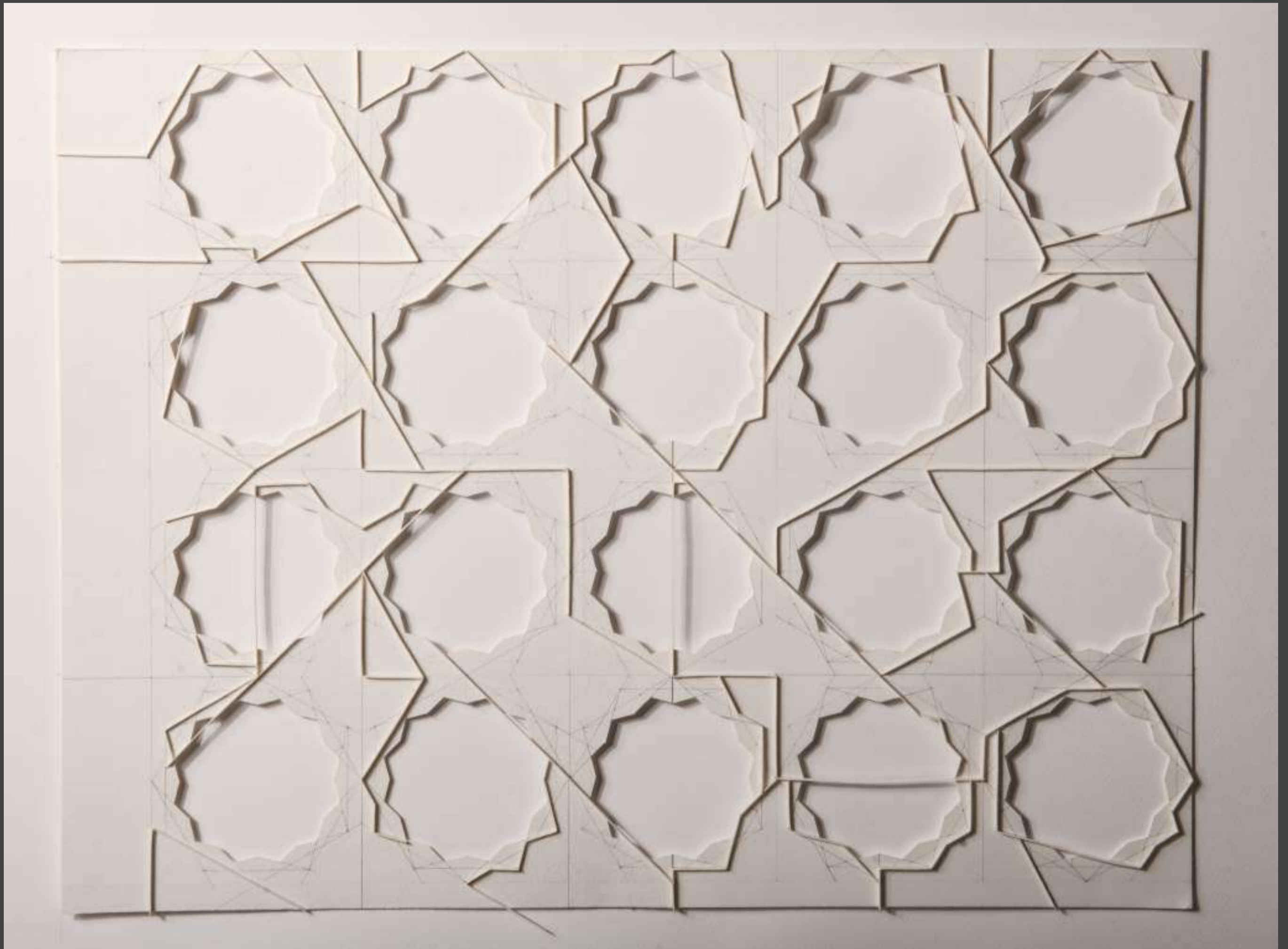


Six-Pointed Stars inside a Dodecagon

2022

Paper Collage using Saunders, Arches and Daler Rowney papers 300gms with a Pencil drawing.

24.7 x 12.10 inches

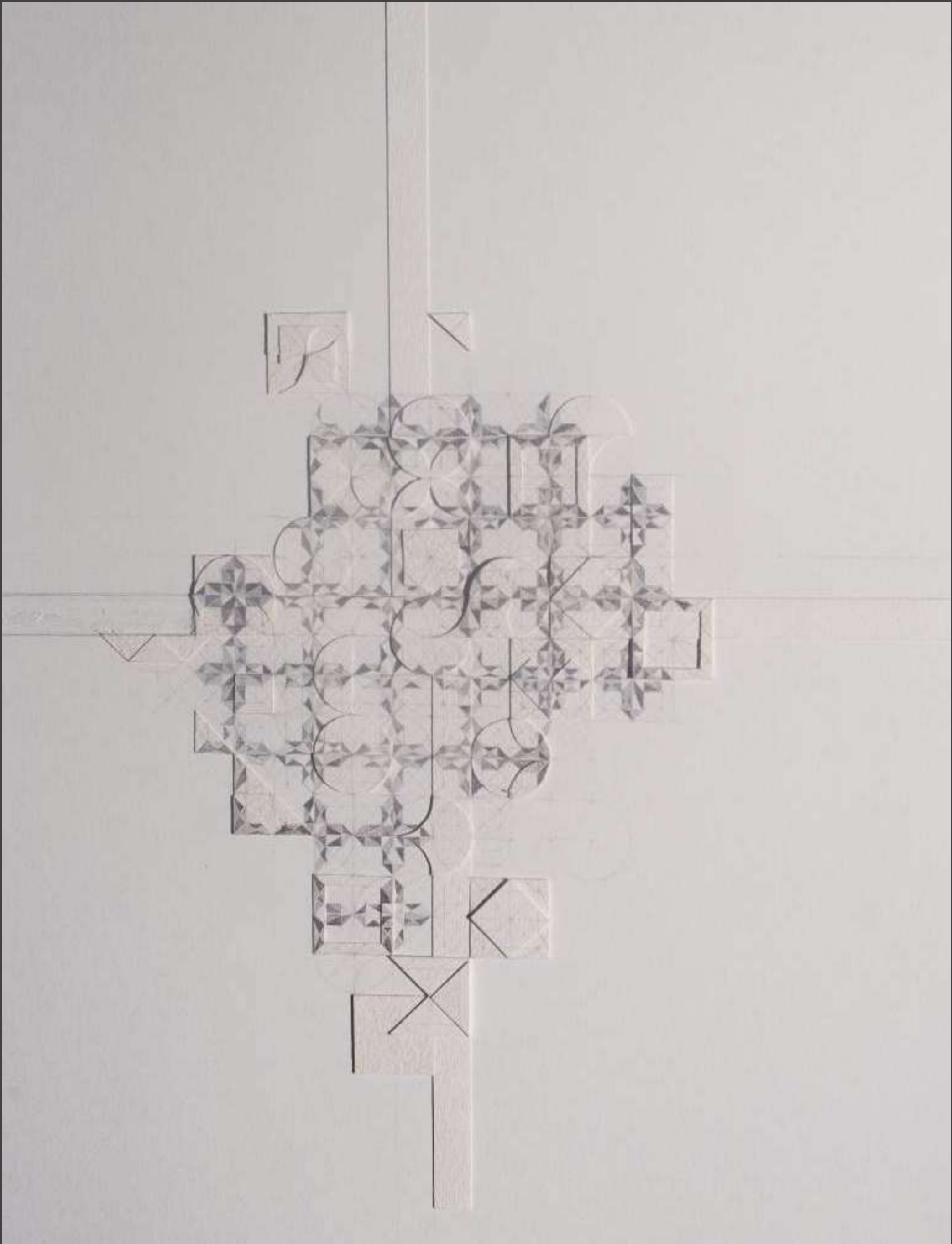


Twenty Twelve Pointed Stars

2022

Paper Cut-outs with pencil drawings and uplifted collage lines, on Bockingford and Daler Rowney paper.

16.5 x 21.75 inches

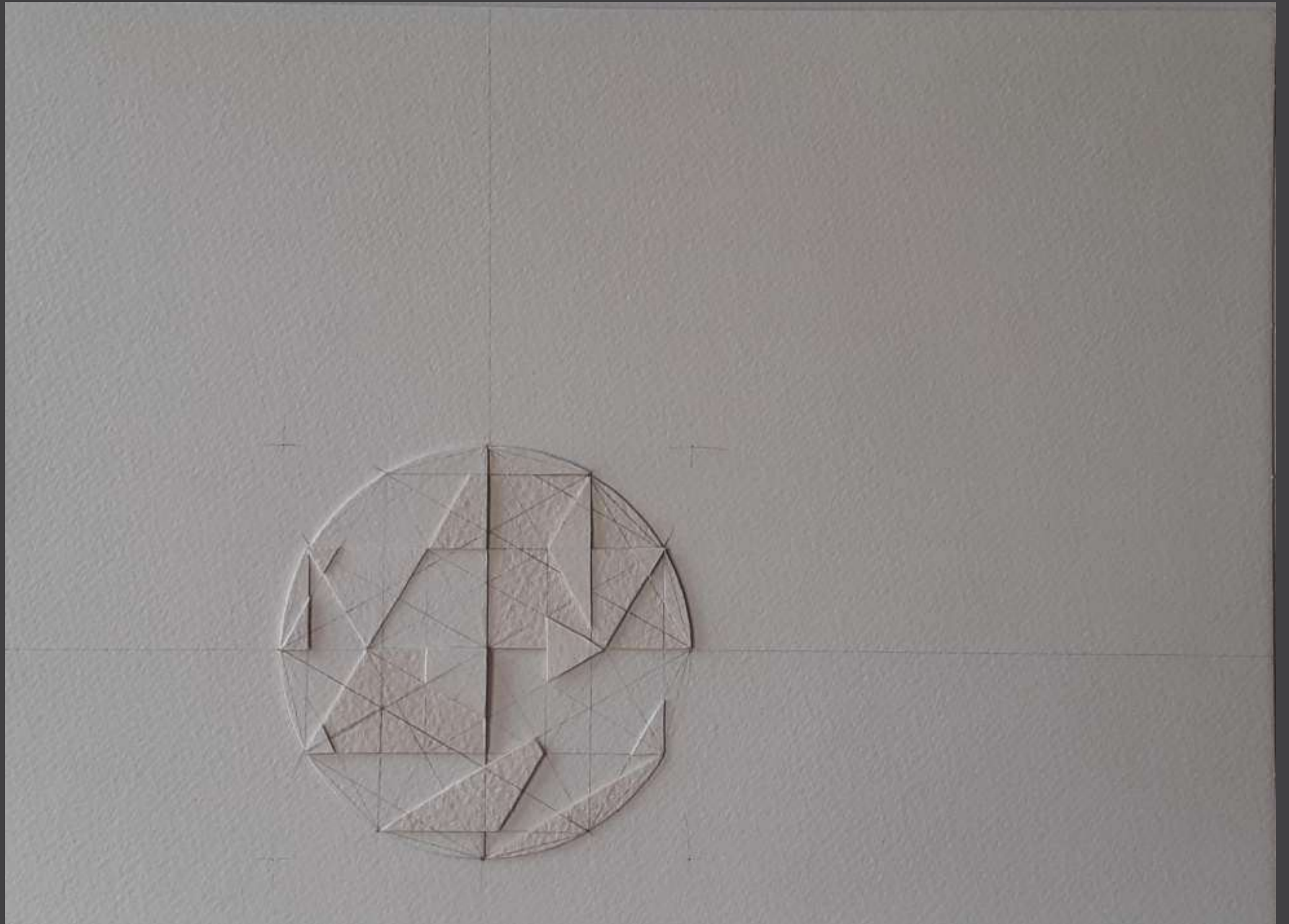


Eight Pointed Star Pattern

2022

Paper Collage on Wasli using Arches, Sanders and Daler Rowney paper
300gms with pencil shading, with pencil shading.

24.6 x 24.3 inches.

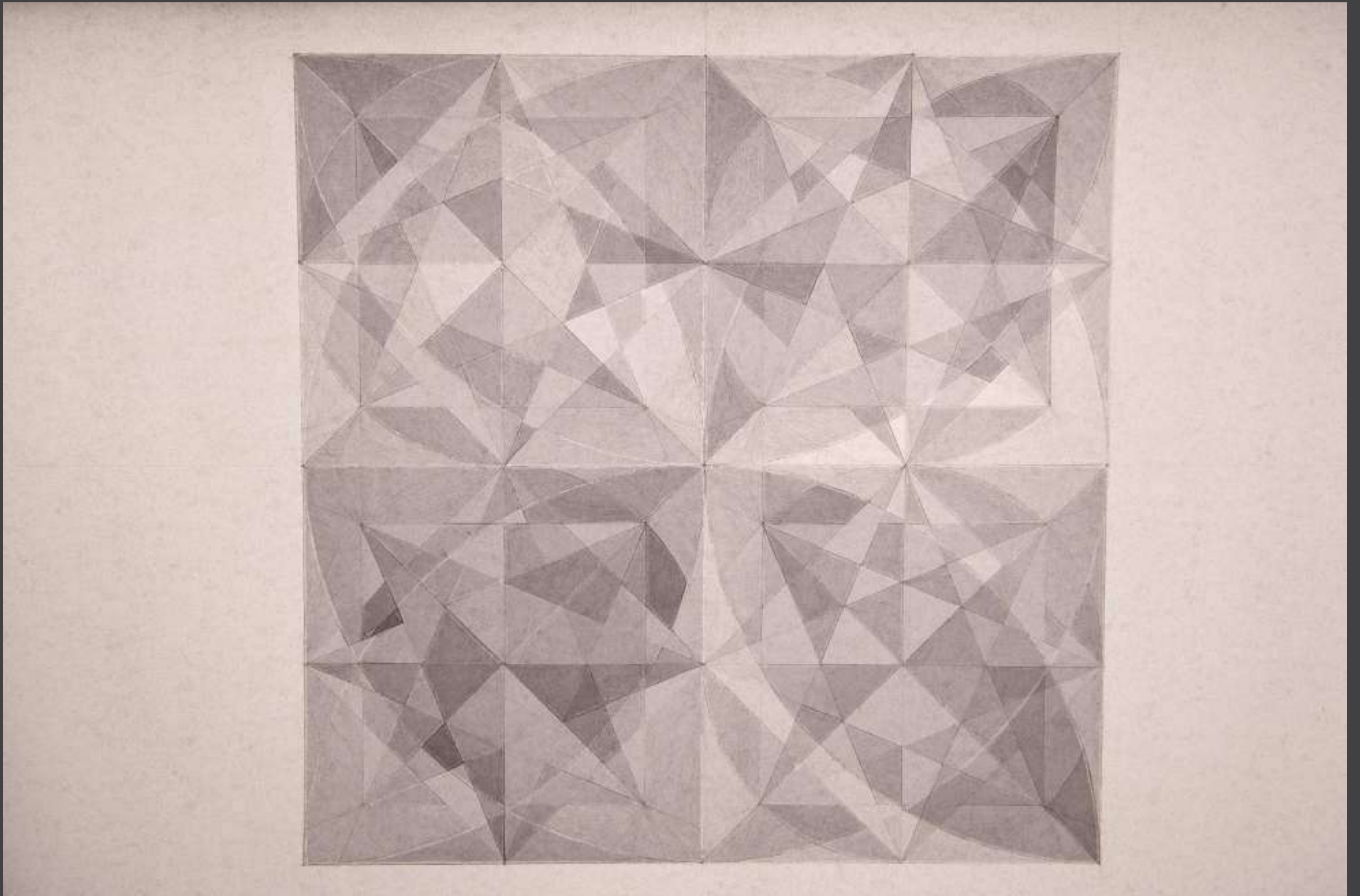


One Twelve Pointed Star

2022

Paper collage using Arches, Daler Rowney and Saunders paper 300gms.

8.3 x 11.7 inches

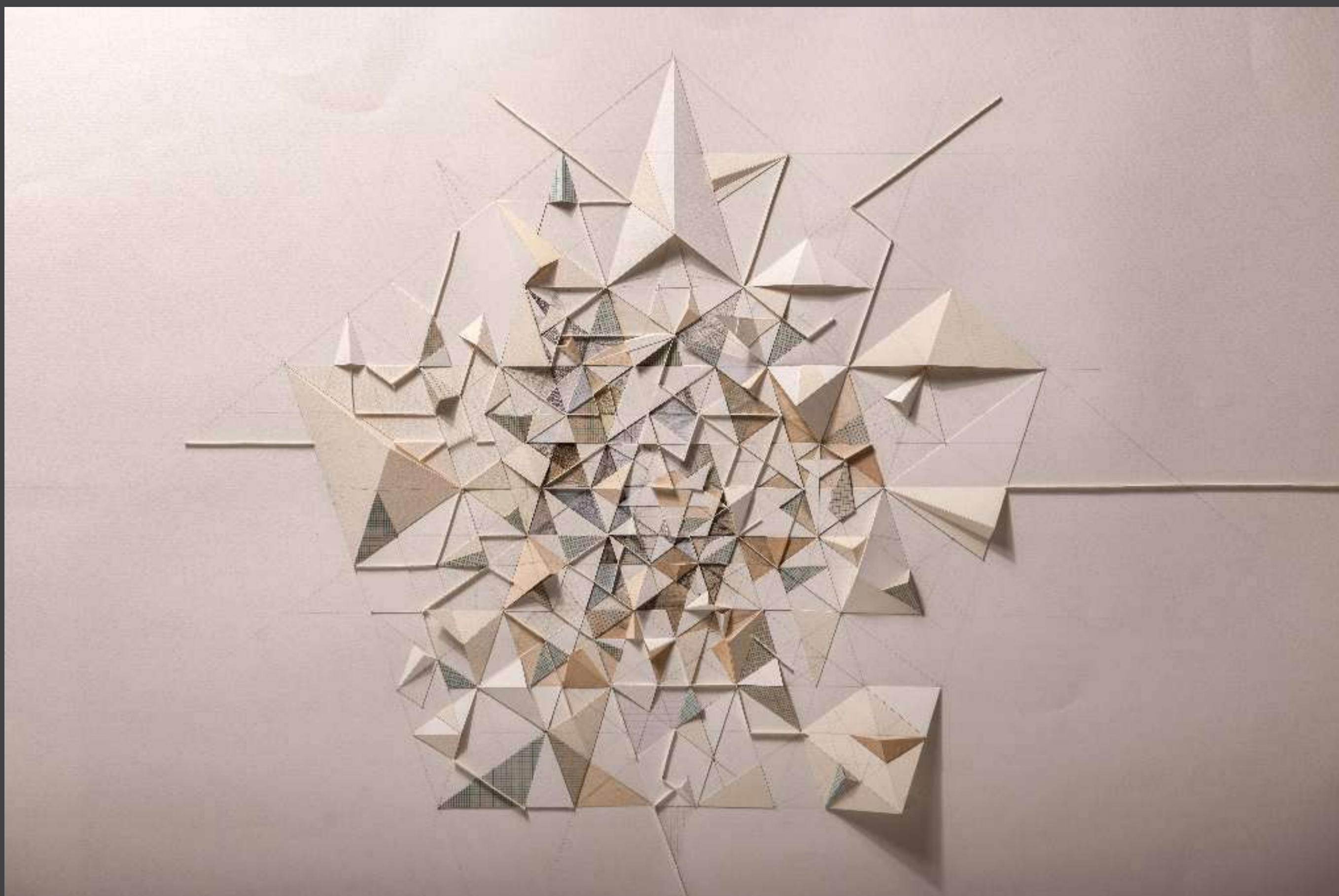


Eight Pointed Star Pattern on Kite Paper

2022

Paper collage with mixed media and pencil detailing on kite paper.

2 ft 3 inches x 1 ft 5 inches

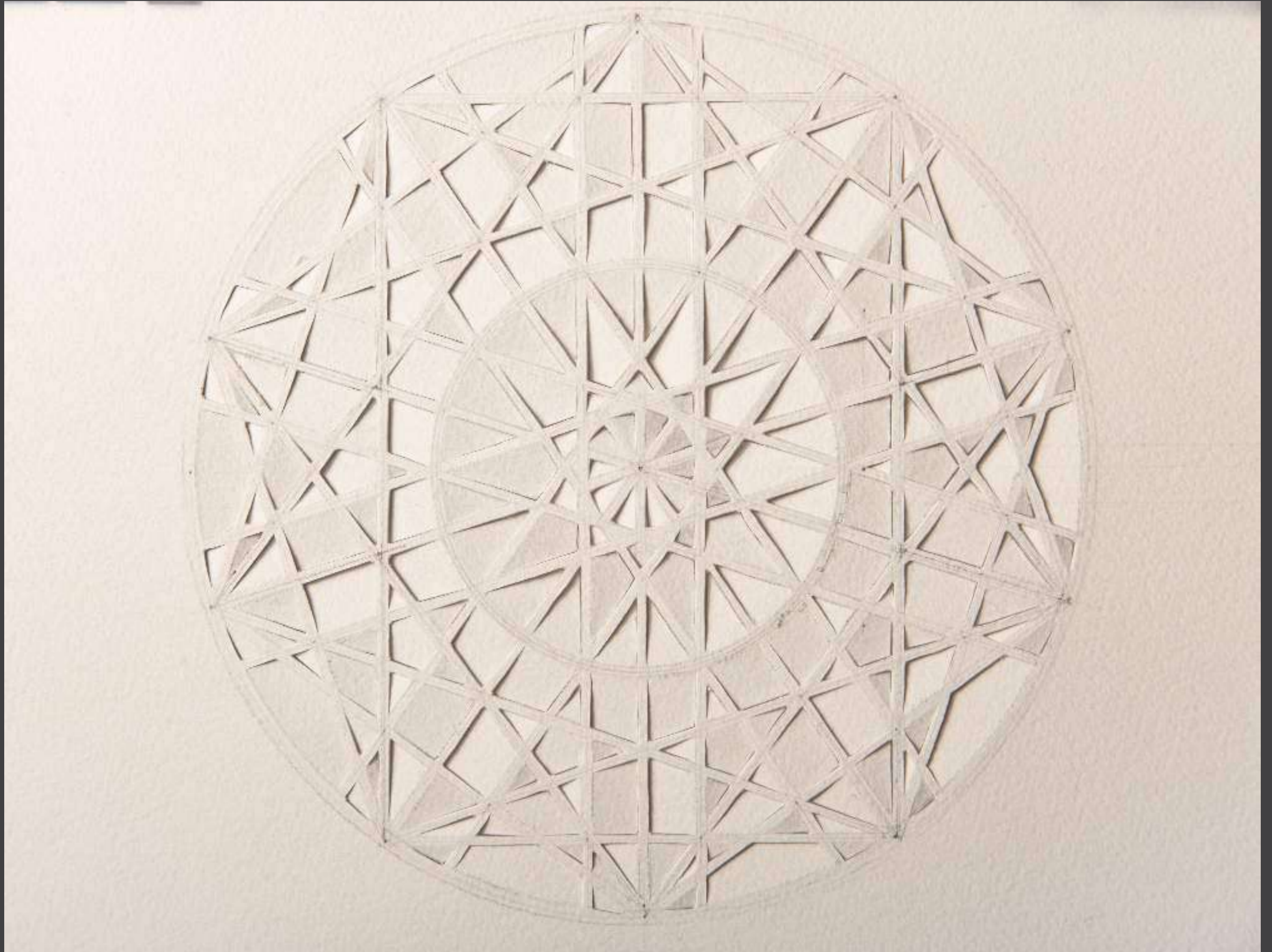


Pentagon Family Tree

2022

Paper collage using Arches, Saunders, Daler Rowney 300 gms, Tracing paper, Kite paper and graphs papers with varying grids sizes.

3ft 7 inches x 2ft 5.5 inches

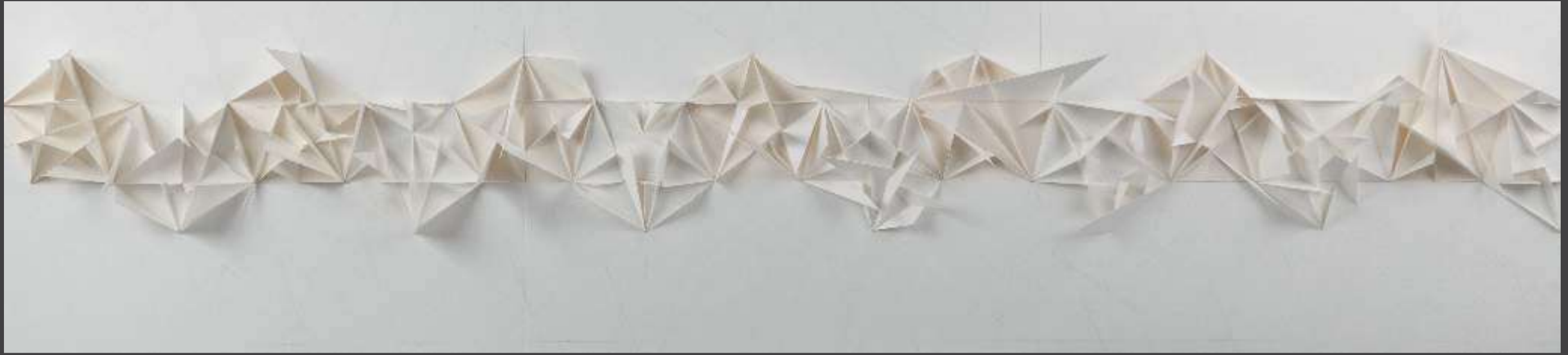


Ten Pointed Geometric Star

2021

Pencil drawing with slits for windows on Arches paper.

12.2 x 9.6 inches

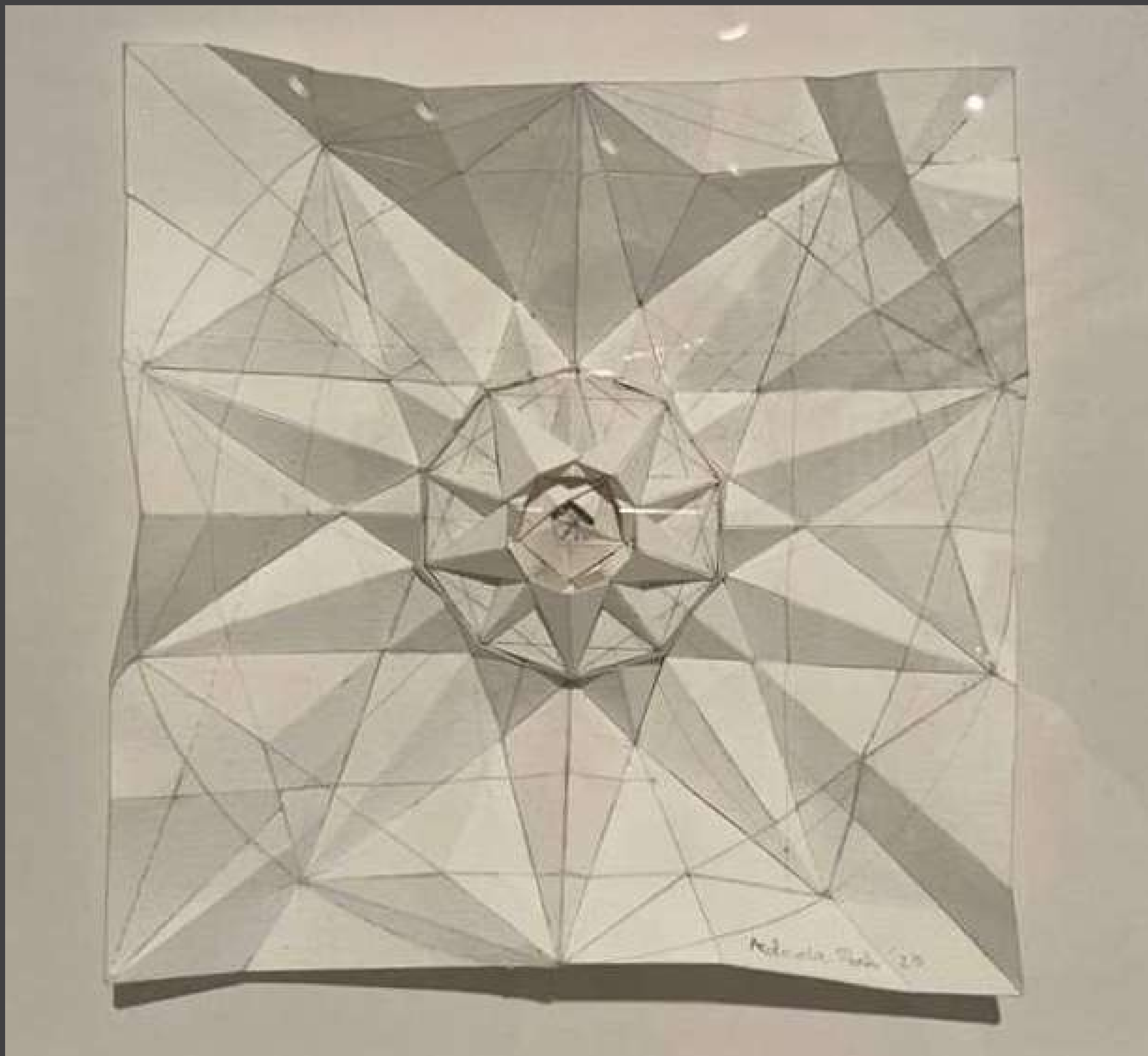


Five Pointed Geometric Stars

2022

Paper collage using Arches, Saunders, Daler Rowney 300 gms.

4ft x 11.5 inches.



Ten Pointed Geometric Stars

2023

Paper collage using Saunders, 300 gms.

15 x 15 inches



Five Icosahedron Paper Models

2023

Paper collage using Montval Paper, 300 gms

Variable

Babar Sheikh



Biography

Babar Sheikh is a filmmaker, multimedia artist, musician, and educator who graduated from the Department of Communication Design in 1999 and completed his MPhil in Art & Design from the IVS in 2023. Among his various research interests, he has been studying the shifts in the urban environment through personal narratives of artists, craft makers, musicians, devotees, and dwellers of the city with a keen interest in life's changing patterns. With his archival, exploration, and documentation work, he tries to accentuate relationships between people, places, and memories. His film narratives are centered around urbanism & devotion and how they shape lived cultures.

Artist Statement

An amalgamation of visuals and reflections that explore devotion, tradition, and faith preserved within the physical and spiritual framework of Karachi's dargahs, khanqahs, and astanas. How these sacred spaces have stood the test of time in preserving tradition and the essence of spirituality. It engages in a film narrative (moving images from the shrines, a devotional ritual practice, and interviews) and explores meanings of keywords related to Tassawwuf (Islamic mysticism) that is akin to the patchwork-like mosaic and decor typically found at shrines as a metaphor for the many hues of Karachi's lived Sufi culture and how this mix of various materials, colors, and textures symbolizes the coming together of different ethnicities, backgrounds, rituals, and practices through the singular thread of devotion to the saints.



Sama, Sandal, Nisbat

HD Video,

Duration 26 Min

2023



Sama, Sandal, Nisbat

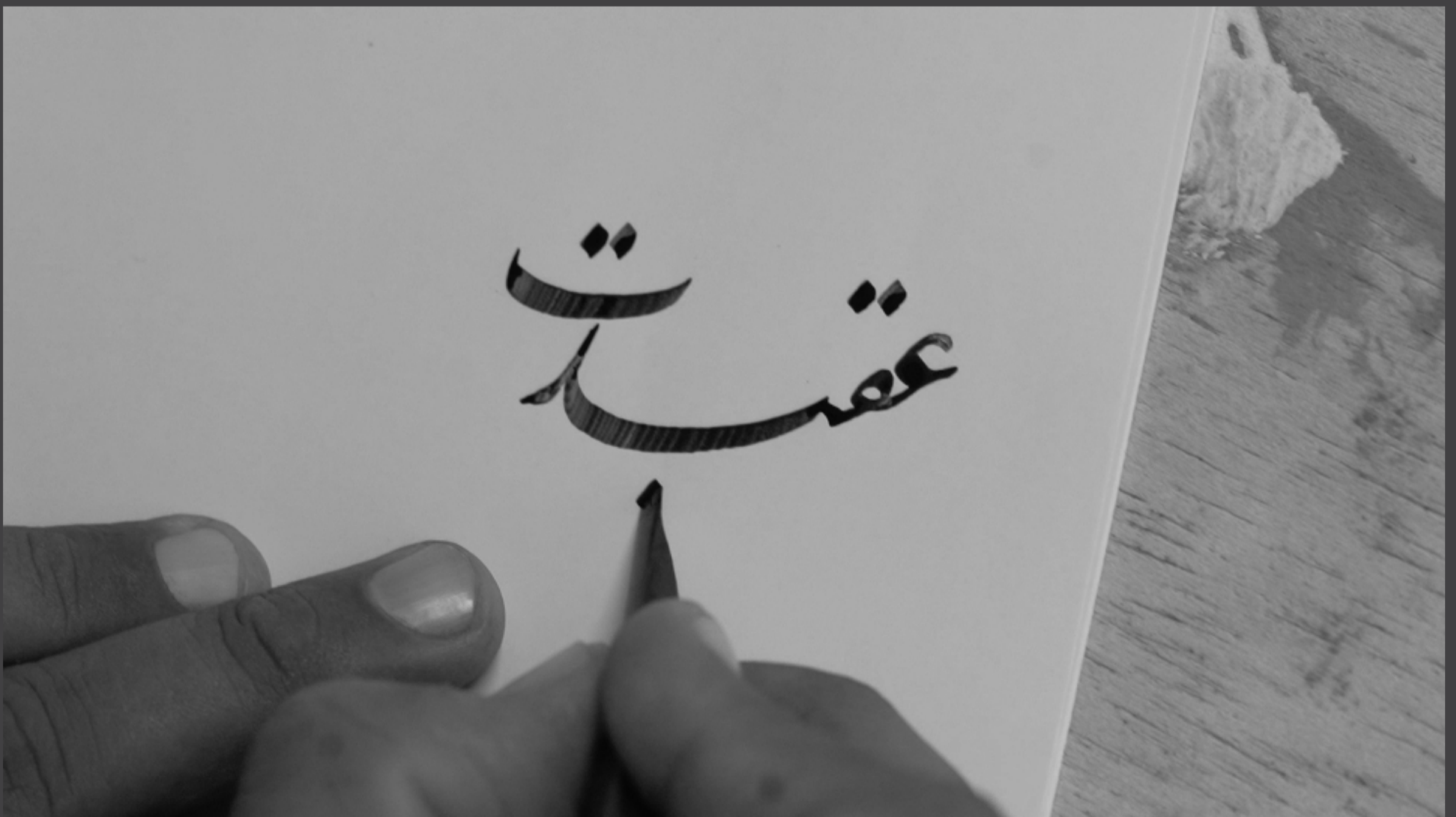
HD Video,

Duration 26 Min

2023



Aqeedah



Adeedat



Faiz

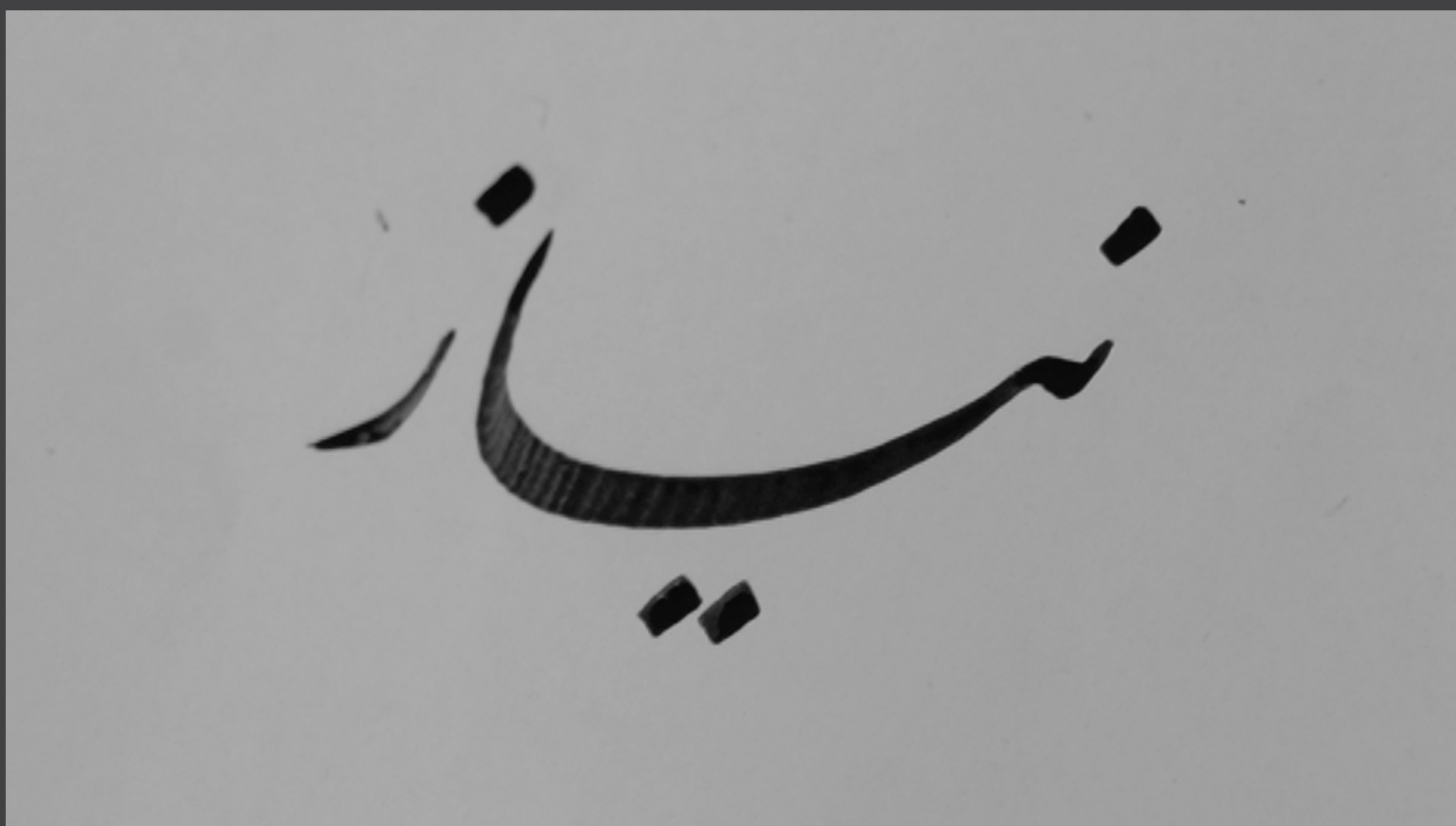


Faqeer

Latafat,
Video stills printed on paper
2023



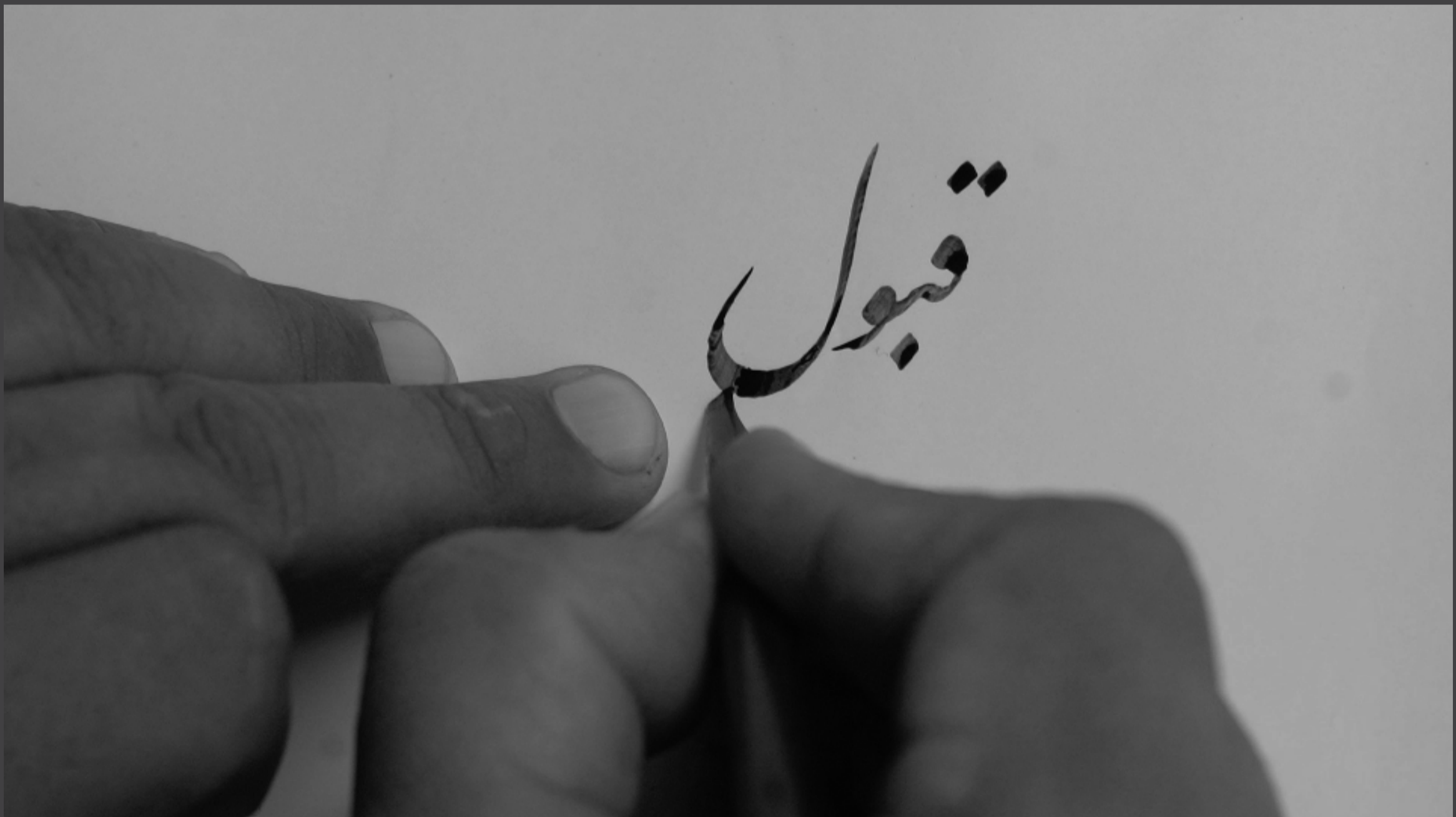
Mureed



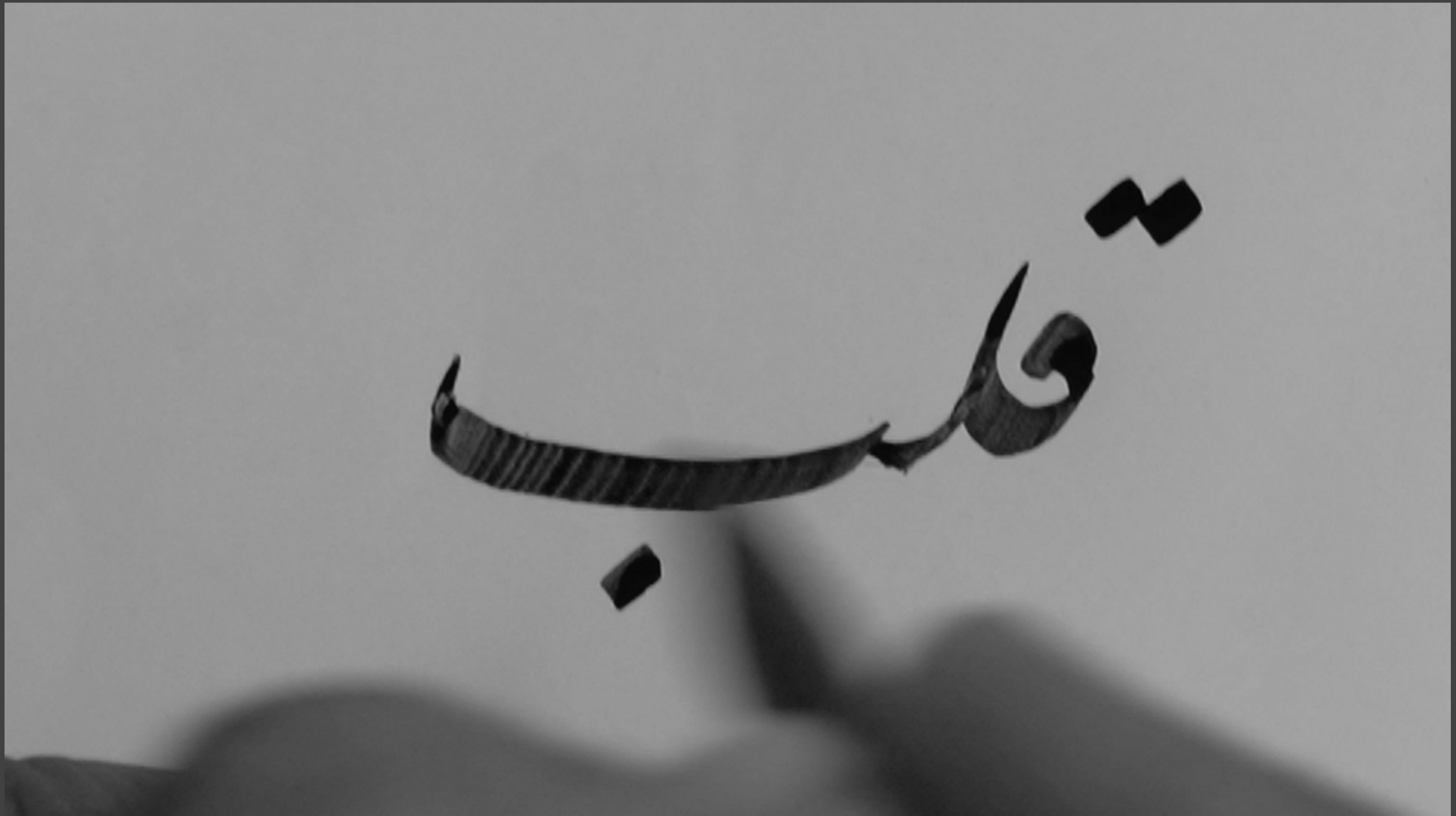
Niaz



Nisbat



Qabool



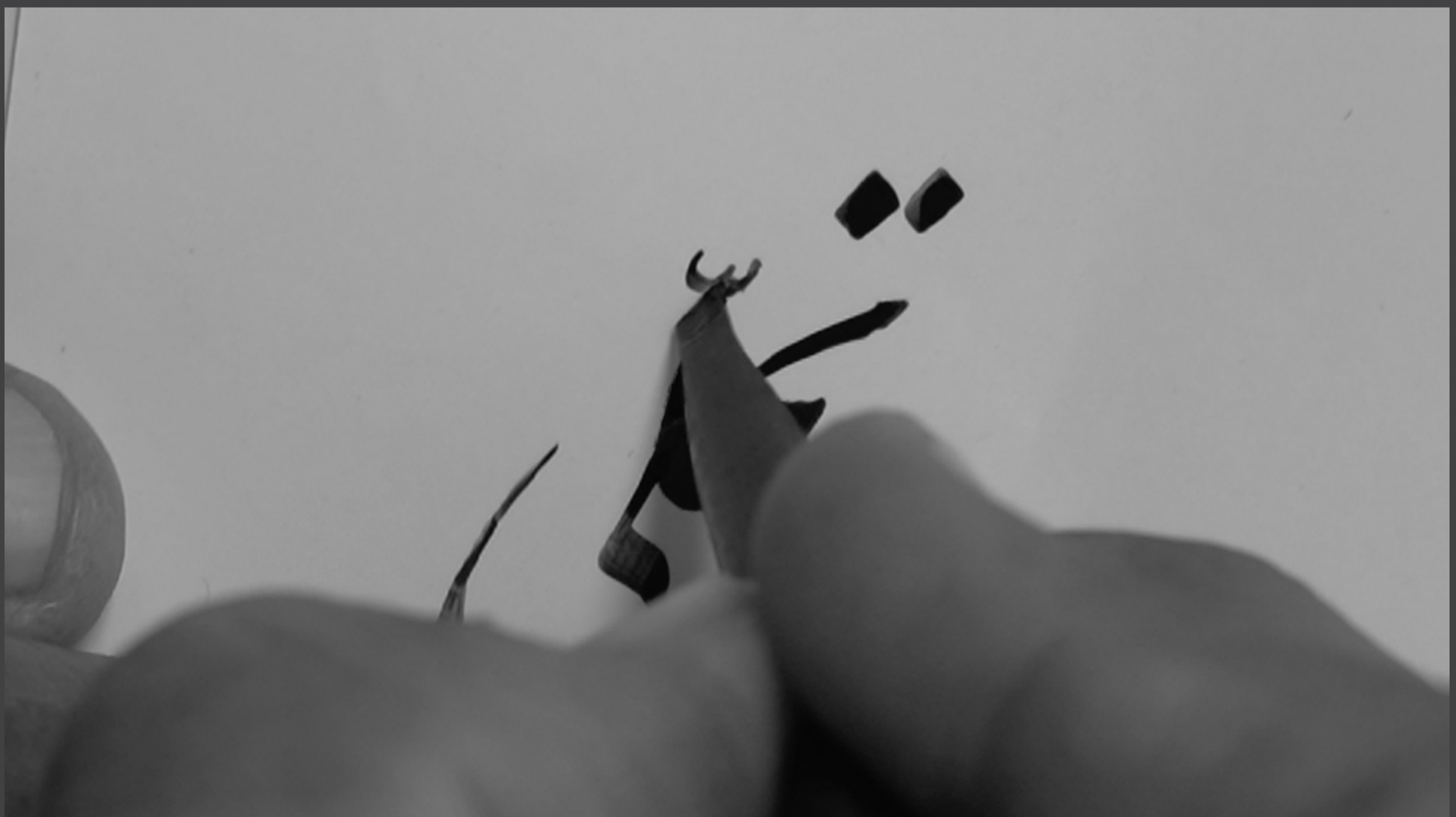
Qalb



Rasai



Rehmat

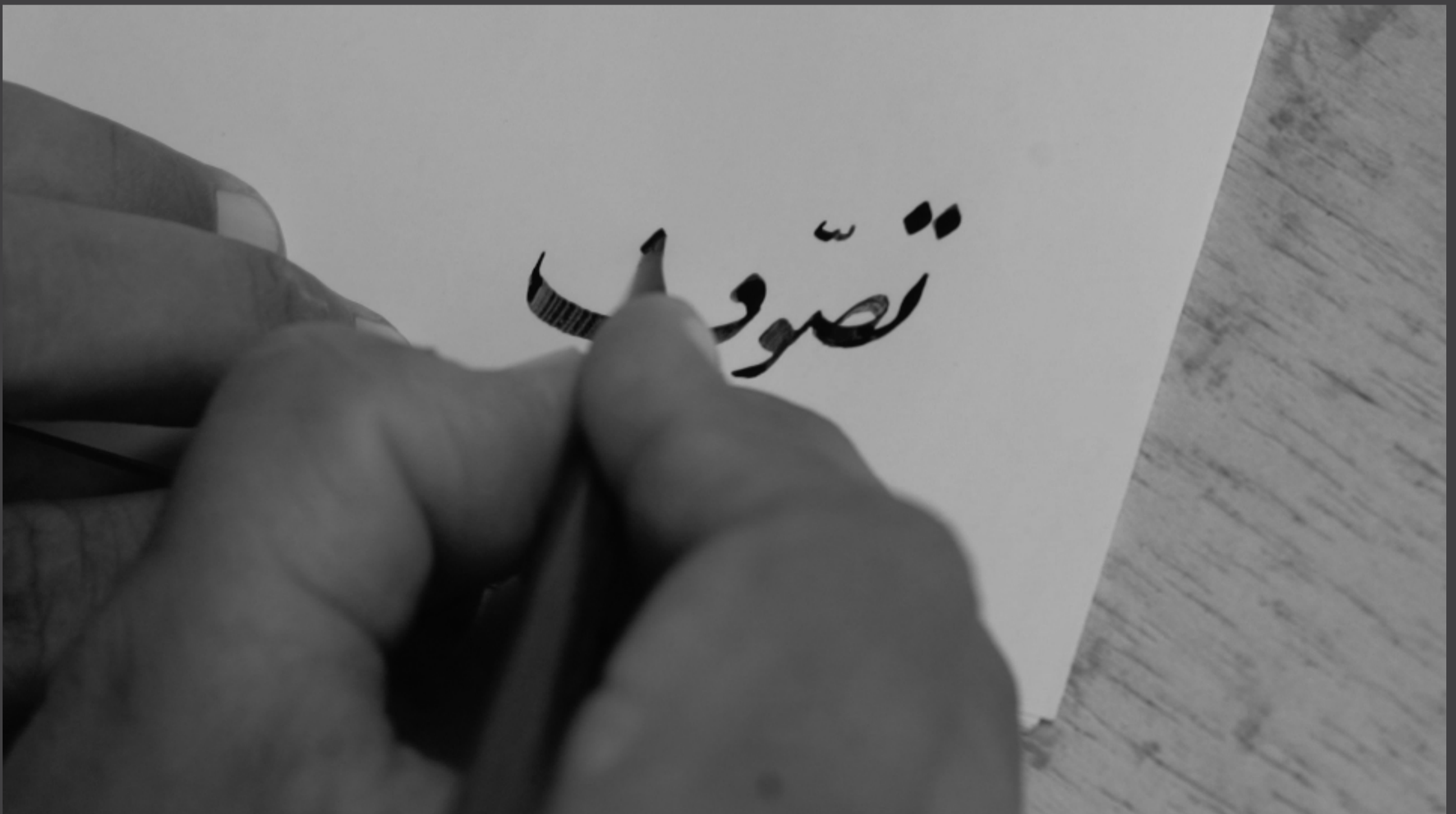


Tajjalli

Latafat,
Video stills printed on paper
2023



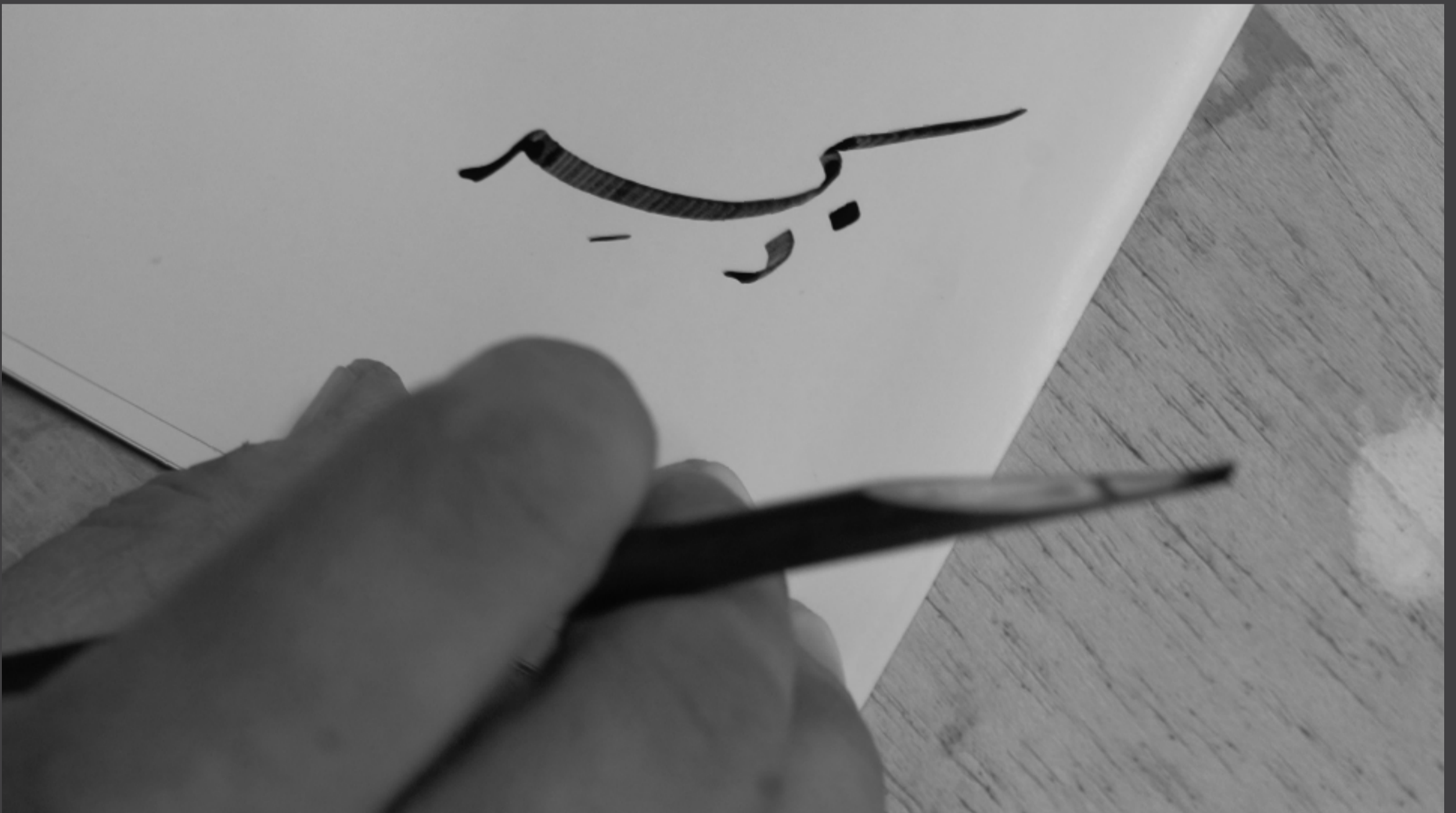
Tasarruf



Tassawwuf



Ziarat



Zikr

Latafat,
Video stills printed on paper
2023

Quratulain Qamar Choudry



Biography

Quratulain is a multidisciplinary visual artist, photographer, and educator who was born and raised in Pakistan. She received her Postgraduate degree (M.Phil. in Art and Design) with a distinction from the prestigious Indus Valley School of Art and Architecture in 2023, and a Bachelor of Fine Arts from the same institution. During her undergraduate years in 2010, she was honoured as a Fulbright Global Fellow at the University of Idaho in United States, where she studied painting, ceramics, and other studio arts.

She has been a part of various art-related workshops including ArtDubai and Karachi Biennale. Since 2014, her work has been exhibited in several galleries around Pakistan including O'Art Space, Koel Gallery, Amin Gulgee Gallery, VM Art Gallery, Full Circle Gallery, Frere Hall and Standard Chartered Bank.

Quratulain has been teaching drawing, design, drafting and mentoring younger artists since 2015, and have also channelled her artistic inspiration into designing wearable art pieces using old clock-parts and mechanisms inspired from the clock installations that have figured prominently in her visual work.

The notion of time intricately weaves through her artistic endeavours. Her personal journey unveiled the complexities of gendered labour and time, expanding her perspective on these social aspects and facets. Her recent research delves into women's leisure, the accountability of lost and wasted time and the idea of being unproductive, with a particular focus on South-Asian women.

یہ تحقیقی پروجیکٹ میری فنی مشق و ریاضت کا ہی نہیں بلکہ میری زندگی کے سفر کا بھی ایک اہم حصہ ہے، یہ پروجیکٹ خود میرے لیے اپنے آپ میں ایک سفر ہے۔ اس تحقیقی و علمی سفر میں سب سے پہلا مرحلہ صنفی وقت (Gendered Time) کی اصطلاح کو سمجھنا اور جانچنا تھا۔ اس اصطلاح کو سمجھنے اور اس کے معنی دریافت کرنے کے ساتھ ساتھ اس پروجیکٹ میں ان تمام اہم نظریات و نکات پر نظر ڈالی گئی جو اس اصطلاح کی سمجھ کے نتیجے میں سامنے آئے، خاص طور پر بنیادی سوال جو عورتوں کے فرصت کے لمحات کے بارے میں ہے اور ان سے وابستہ غیر پیداواری (Unproductivity) کا احساس، ضائع اور کھوئے ہوئے وقت کی جواب دہی، یہاں تک کہ ان میں پیدا ہوا احساس جرم۔

مندرجہ بالا نکات کی تحقیق کے دوران اس بات کا ادراک ہوا کہ عورتیں فرصت کے لمحات گزارتے ہوئے مختلف رخ و زاویے اپناتی ہیں اور ذمہ داریوں اور کاموں کو سرانجام دیتے ہوئے بھی مخصوص رخ و زاویوں کو بار بار دہراتی اور اپناتی ہیں جن کو میری بصری مشق و ریاضت میں مد نظر رکھا گیا۔

میری توجہ کا مرکز جنوبی ایشیا ہے خاص طور پر پاکستان کا شہر کراچی جہاں سے میرا تعلق ہے اس پروجیکٹ میں تحقیق اور جانچ کے لیے مختلف طریقہ کار اور اسباب و ذرائع سے مدد لی گئی جیسے کہ بصری دستاویزات، خط و کتابت، اور سوال نامہ، ان سب کی مدد سے علمی مقالے اور تحقیق کو ایک مکمل تحریری و بصری شکل دی گئی ہے۔

قرۃ العین قر

کراچی، ۲۰۲۳

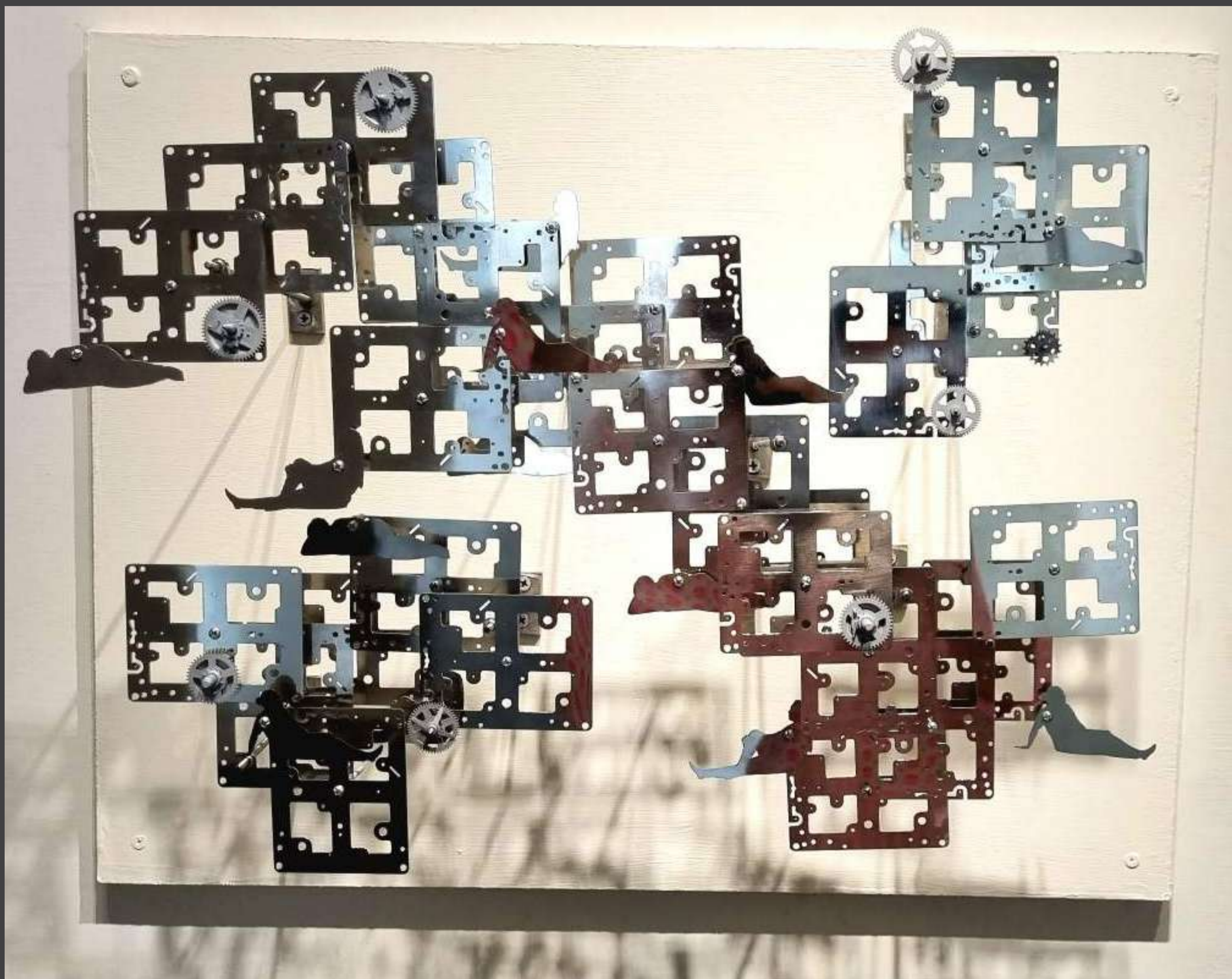


Round the Clock

Iron, Brass, Steel and Magnifying glass

Variable

2014



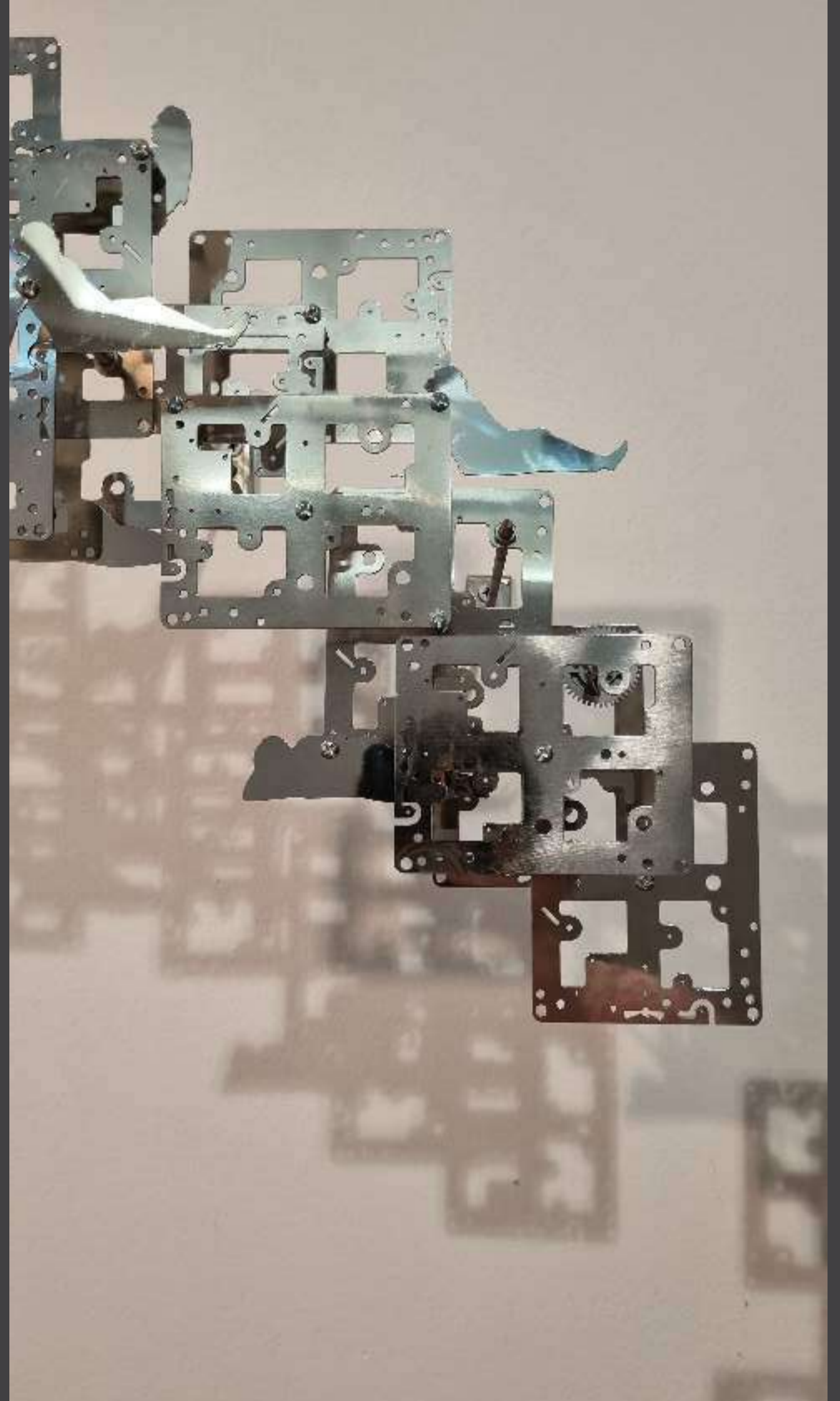
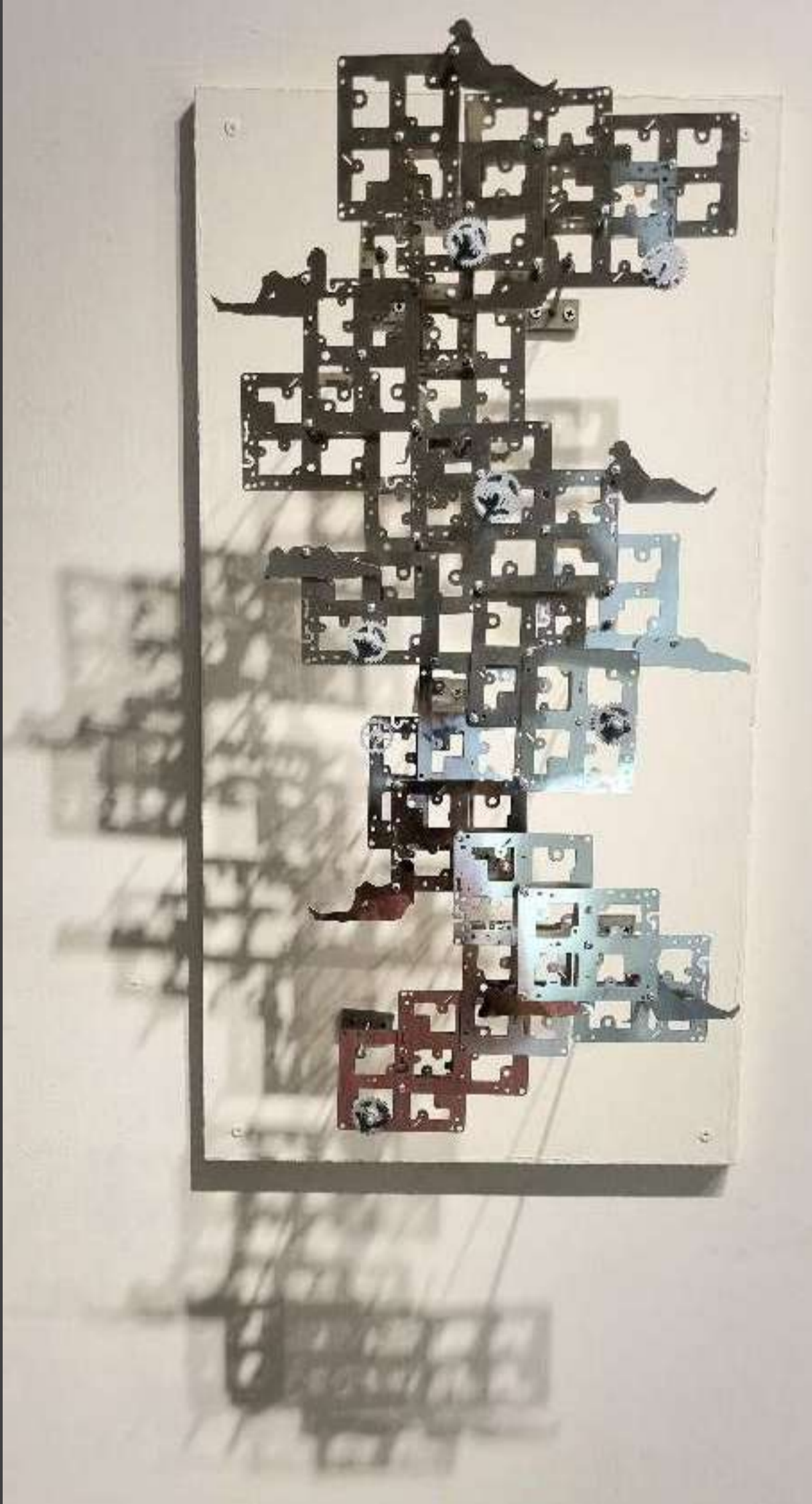
Gosha e faraghat I

گوشه فراغت اول

Stainless steel, wood and brass

20"x26"

2023



Gosha e faraghat II

گوشه فراغت دوم

Stainless steel, wood and brass

30"x16"

2023



Gardish e Subh o Shaam I

گردش صبح و شام اول

UV Printing on Wood, Iron and Magnifying glass

Diameter 24" x 24"

2023



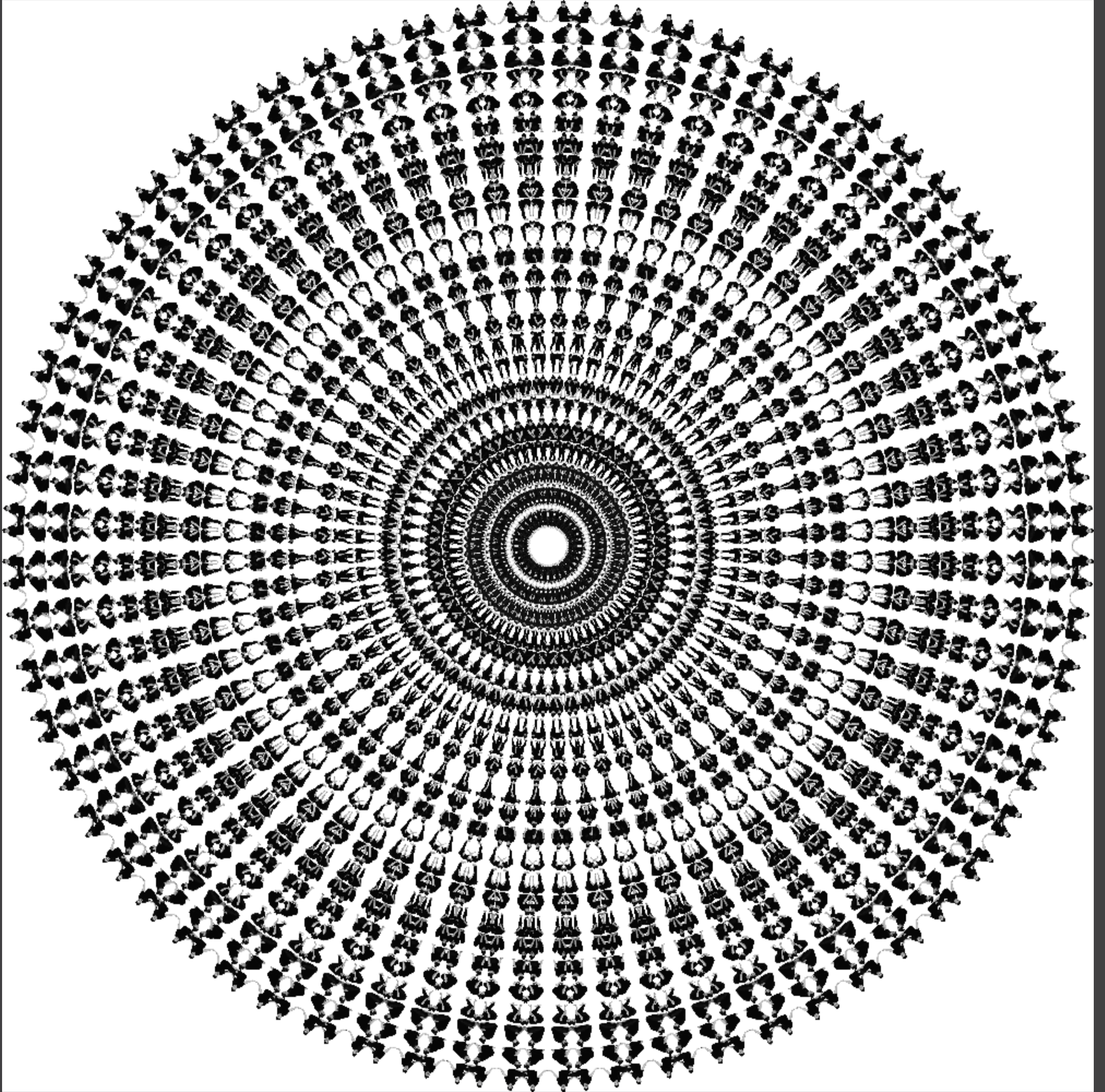
Gardish e Subh o Shaam II

گردش صبح و شام دوم

UV Printing on Wood, Iron and Magnifying glass

Diameter 24" x 24"

2023



Gardish e Subh o Shaam III

گردش صبح و شام سوم

UV Printing on Wood, Iron and Magnifying glass

Diameter 24" x 24"

2023



Zair o Zabar I

زیر و زبر اول

Print on Fabric

8" x 64"

2023



Zair o Zabar II

زير و زبار دوم

Print on Fabric

8" x 60"

2023



Zair o Zabar III

زيروزبَر سوم

Print on Fabric

8" x 60"

2023



Zair o Zabar IV

زیر و زبَر چہارم

Photo manipulation

print on paper

11" x 8"

2023



Zair o Zabar IV

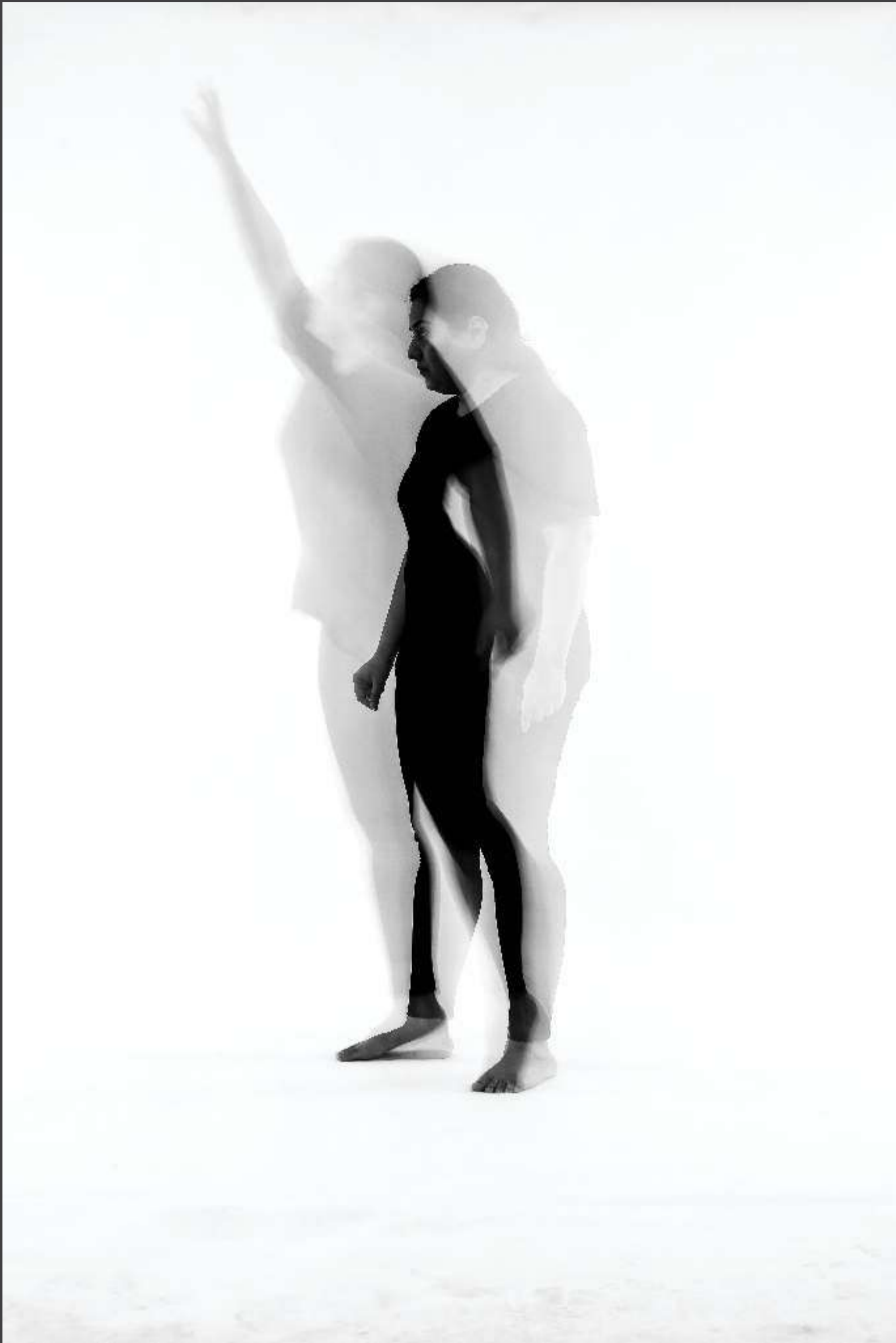
زیر و زبر چہارم

Photo manipulation

print on paper

11" x 8"

2023



Zair o Zabar V

زير و زبر پنجم

Moving Images – Video art

2023



www.koelgallery.com

F-42/2, Block 4, Clifton, Karachi, Pakistan
T. +92 (21) 35831292 | E: gallerykoel@gmail.com