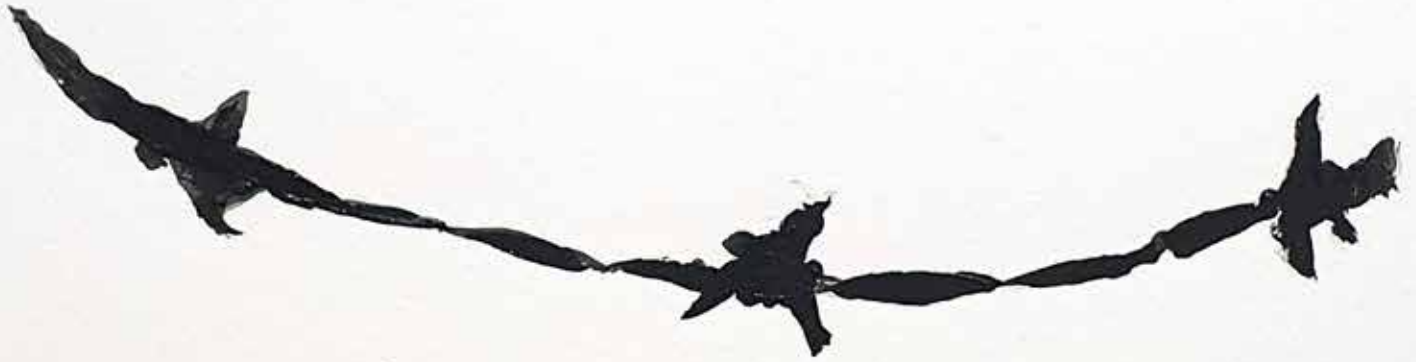




CRIX  
16



# songs of resilience

sadia pasha kamran



GALLERY

# songs of resilience

from *Saadinama*-The Book of  
Memories & Other Marks

The introduction of new means and materials in book production has transformed its form and use. It has also changed the idea of sacredness associated with the book. However, the process of this change is not straightforward. It varies among communities where it is received with excitement, confusion, debate and at times rejection, but also, creative breakthroughs which offer new horizons in the history of the book.

*Saadinama*- The Book of Memories & Other Marks is an ongoing collaborative project conceived in the spirit of a typical *kitabkhana* practice and executed by a group of like-minded romanticists. Ch.9 is a solo presentation by Sadia Pasha Kamran.

**Songs of Resilience** plays around with a familiar object that has become a constant element of our changing surroundings. Barbed wire is inevitably an essential feature of our urban landscape. It is the splendor of its form and the duality of its function that invites my attention. I use barbed wire as an ultimate symbol of ostracism and containment. It is both envied and detested in my work. Metaphors are not simply literary decoration but rather conceptual tools for organizing thoughts, reintroducing cultural sensibilities and thus shaping reality in the process. They give meaning to unsaid words, provoke imagination and antagonize the obscured sentiments. In case of barbed wire, it protects and facilitates yet may eventually control. Here, safety, security and shelter come with a price. This price can be as little as threatening injury or as big as losing independence, autonomy or individuality.

My work is politically informed and culturally contextualized. Aesthetics as the measure of beauty and taste can only be defined in such a context. The threatening, spikey wire becomes a thing of beauty in the hands of an artist. Its probable shapes are worthy of investigation when labored with love and nurtured with resilience. This resilience comes with an acumen of time and space that I live in and the realities I embrace as a female artist of the global south; as an immigrant who had witnessed the partition of India through the eyes of her parents; as a bride facing marriage migration and cultural differences as its result; as a brown tourist who cannot claim the grand history of her white European ancestors; as an urban wanderer who appears alien in her surroundings while preaching empathy and humanness, while being truthful and honest.

Sadia Pasha Kamran

Jan, 2023

# Ode to Barbed-wire

*One Summer afternoon when a lot was happening  
The man was passing the hamlet,  
The good Samaritans were rescuing the travelers,  
The prodigal sons were rewarded,  
The boys were calling wolf,  
The lions were on the beach,  
The emperors had new clothes,  
The seal was on Santiago's old fishing boat,*

*Up in the Hunza valley  
The afternoon was bright & beautiful  
Smelt of apples, apricots & cherries  
I sat on a ridge beside the rill  
Sweet droplets caressing my hands & cheeks  
As the Passu peaked behind the clouds  
And Rakaposhi was an icy wall  
Everything was familiar but the barb*

*That twirling, twisting iron cord  
Spikey, jagged, razor-sharp  
Same that took Henry's horse away  
Is it water or blood over there?  
Plastic debris or chunk of throat skin & hair?  
Freezing chill in my spine  
That fear of being confined and that sense of security  
Encounter of exclusion or inclusion?*

*You bloody sheep wire  
Damn piece of inglorious steel  
Bizarre, inexplicable, foreign element  
Like Wister's civilizing women  
Lamented & welcomed as inevitable  
Wait & see what the rebel makes of you  
With devotion, perseverance, zeal & zest  
Thou shall be embraced & resplended*

# Notes on "Resilience & Rebellion"

Chapter IX, Saadinama-The Book of Memories & Other Marks  
Series of 40 Monoprints.



XX.

Ink on 300 gm Acid Free paper.  
2023  
5" x 8"



Chix, 6



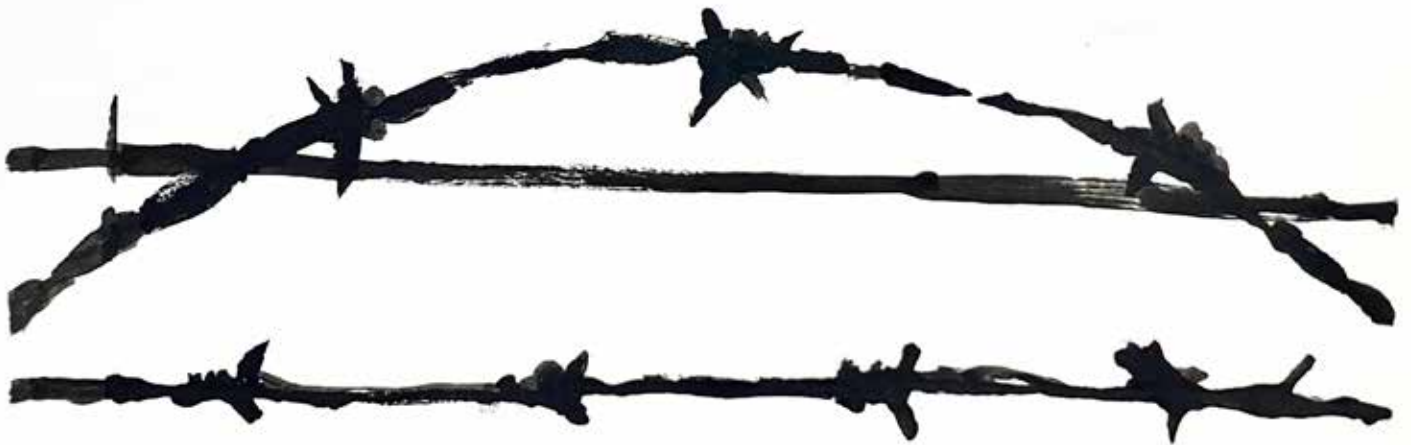
6/40

Notes on "Resilience and Rebellion"

Xada, 23

VI.

Ink on 300 gm Acid Free paper.  
2023  
5" x 8"



36/40

Notes on "Resilience and Rebellion"

Andri<sup>a</sup> 23

XXXVI.

Ink on 300 gm Acid Free paper.  
2023  
5" x 8"



1/40 Notes on "Resilience + Rebellion" *John*, 23-

I.



25/40 Notes on "Resilience + Rebellion" *John*, 23

XXV.

Ink on 300 gm Acid Free paper.  
2023  
5" x 8" each





Ch. IX

①

17/40

Notes on "Resilience + Rebellion"

Lachar, 23-

XVII.

Ink on 300 gm Acid Free paper.

2023

5" x 8"



35/40

Notes on "Resilience and Rebellion"

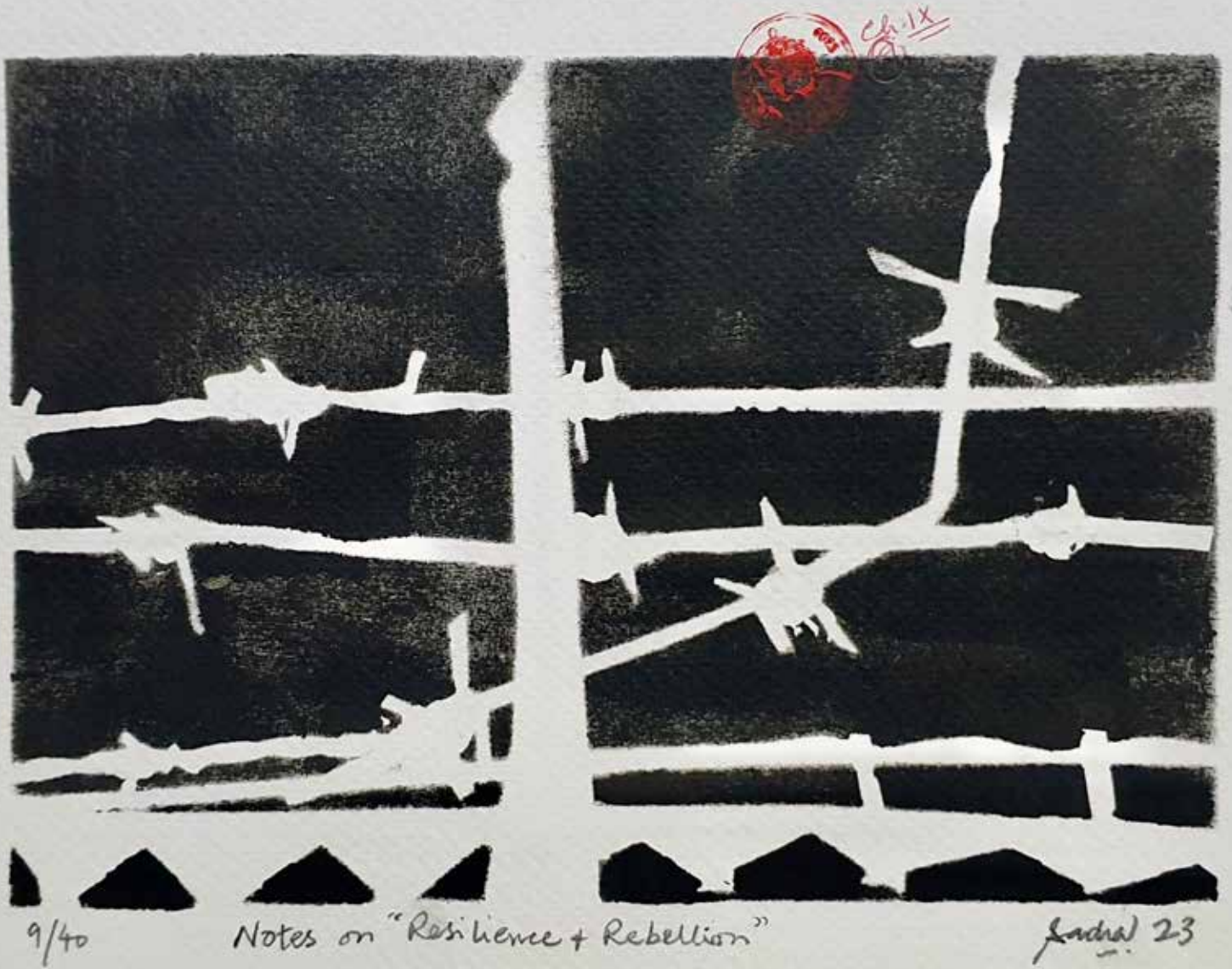
Adrian 23

XXXV.

Ink on 300 gm Acid Free paper.

2023

5" x 8"



IX.

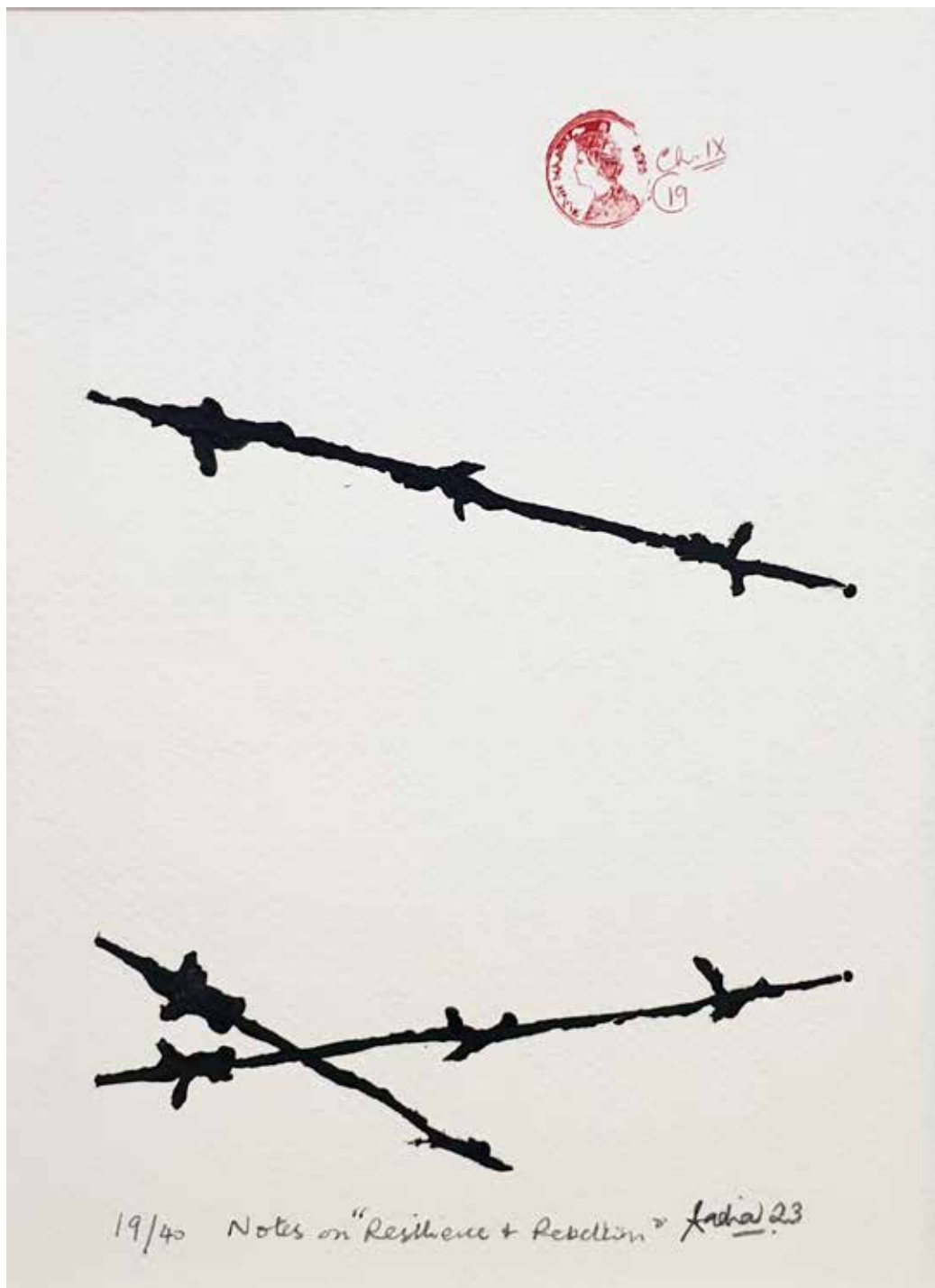
Ink on 300 gm Acid Free paper.  
2023  
5" x 8"



XXXX.

XXIV.

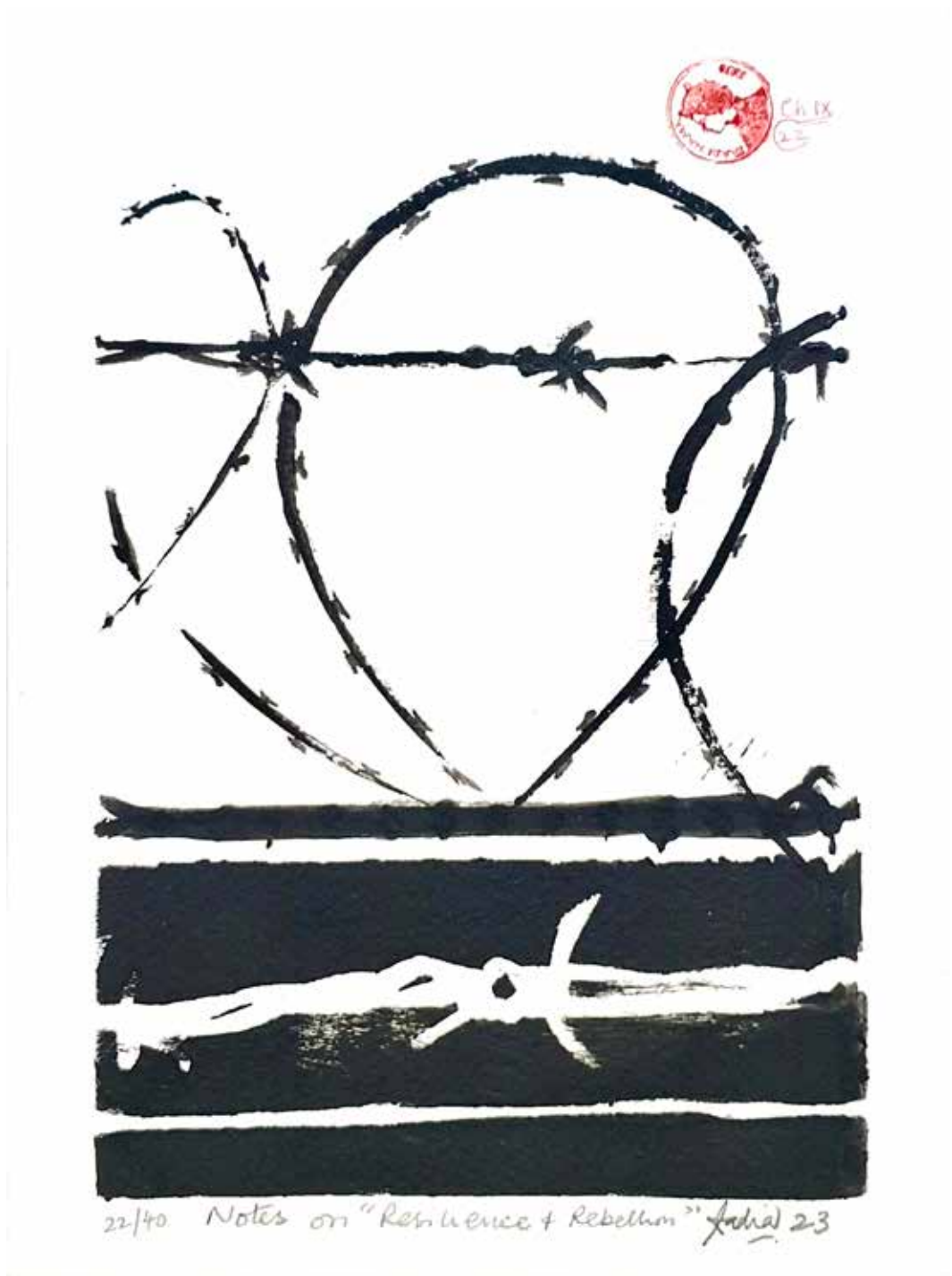
Ink on 300 gm Acid Free paper.  
2023  
5" x 8" each



XVIV.

Ink on 300 gm Acid Free paper.  
2023  
5" x 8"





XXII.

Ink on 300 gm Acid Free paper.  
2023  
5" x 8"



2/40 Notes on "Resistance + Rebellion" J. J. J. 23



II.



3/40 Notes on "Resistance + Rebellion" J. J. J. 23

III.

Ink on 300 gm Acid Free paper.  
2023  
5" x 8" each



IV.



V.

Ink on 300 gm Acid Free paper.  
2023  
5" x 8" each

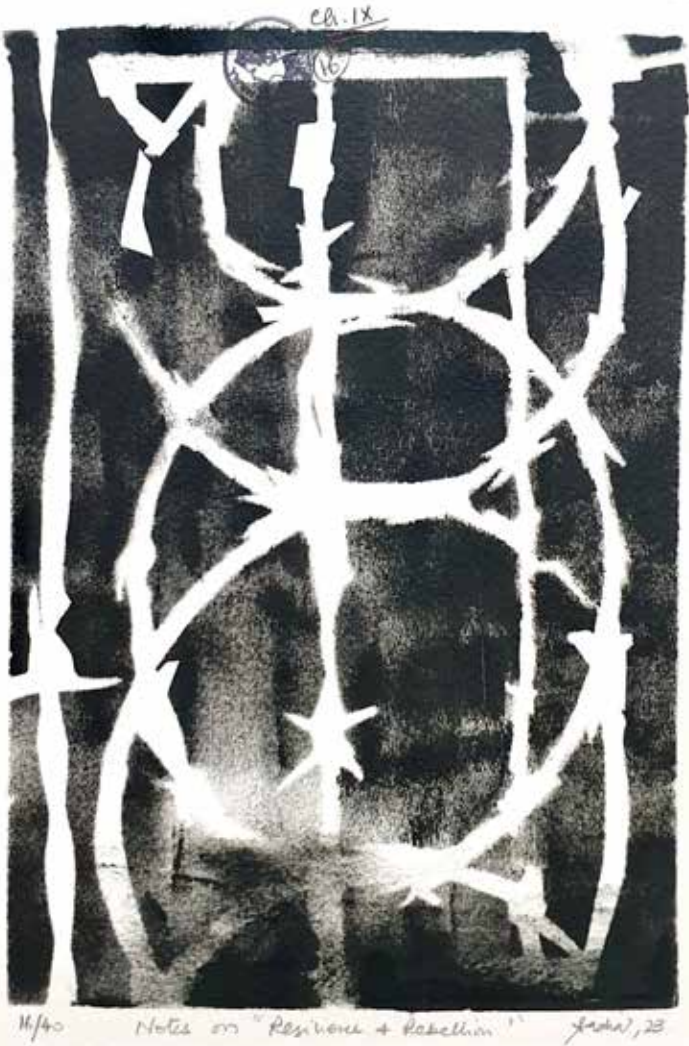




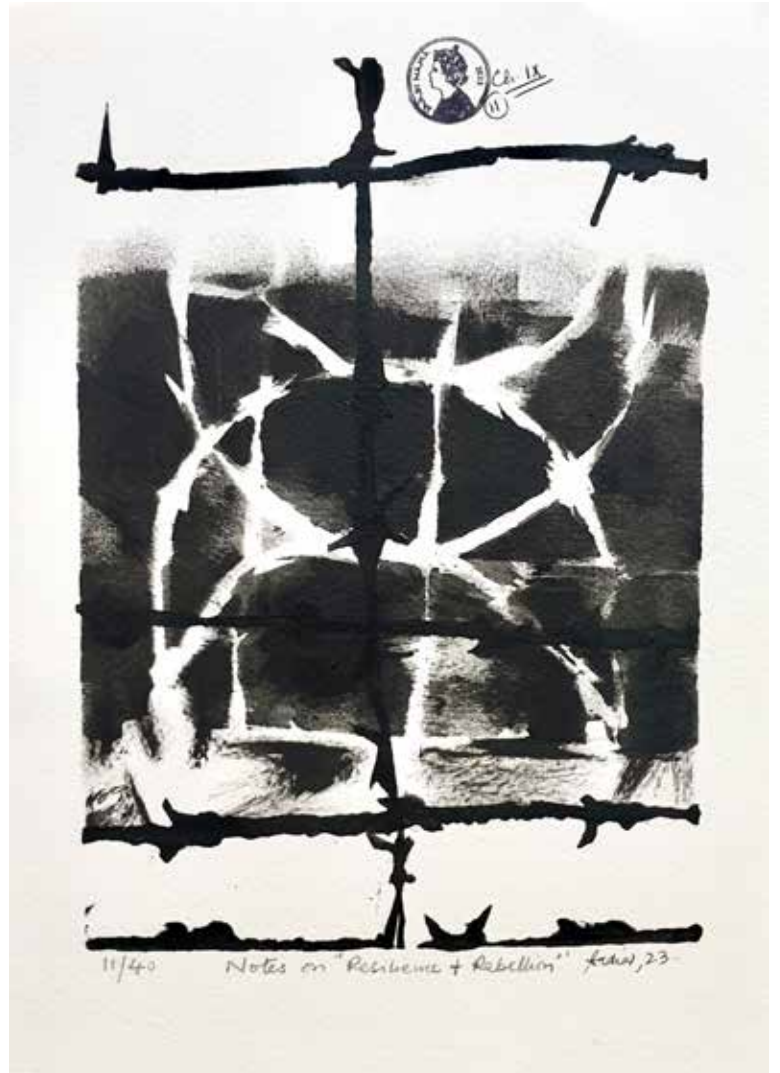
X.

XIII.

Ink on 300 gm Acid Free paper.  
2023  
5" x 8" each

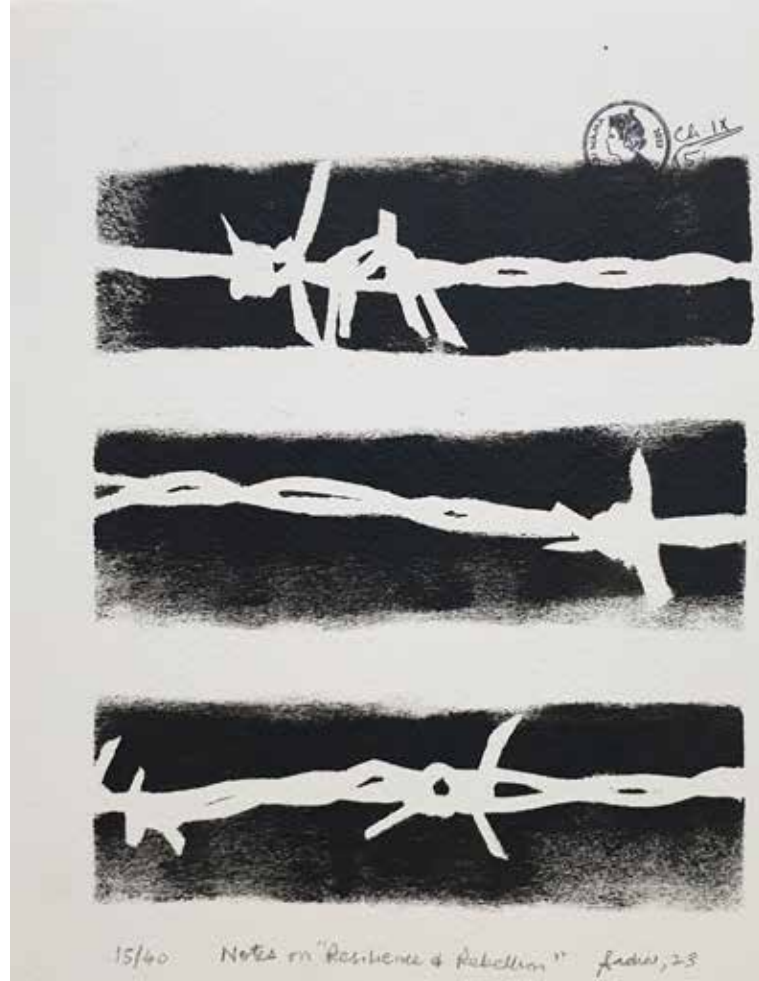


XVI.



XI.

Ink on 300 gm Acid Free paper.  
2023  
5" x 8" each

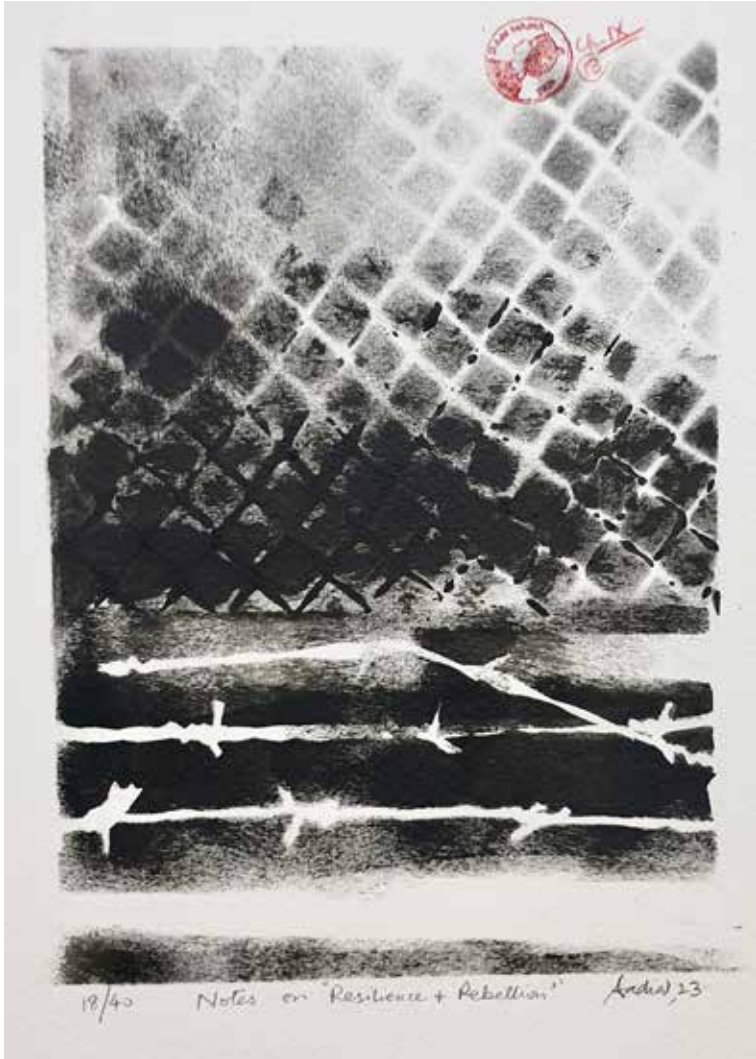


XII.

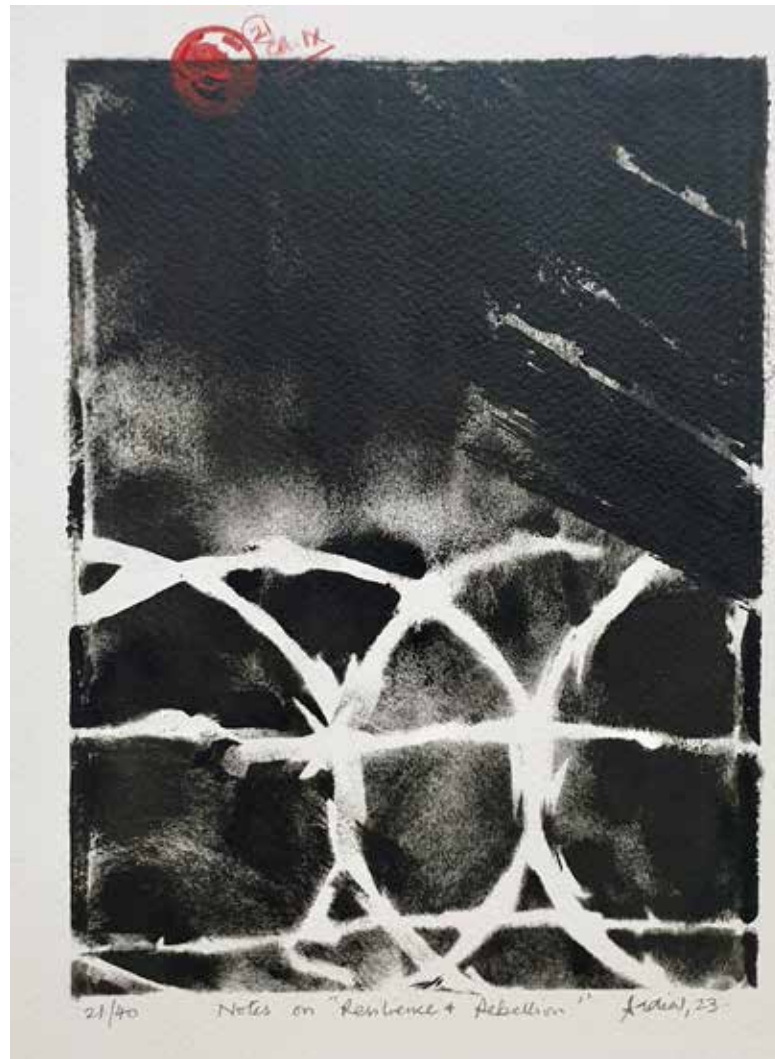
XV.

Ink on 300 gm Acid Free paper.  
2023  
5" x 8" each





XVIII.



XXI.

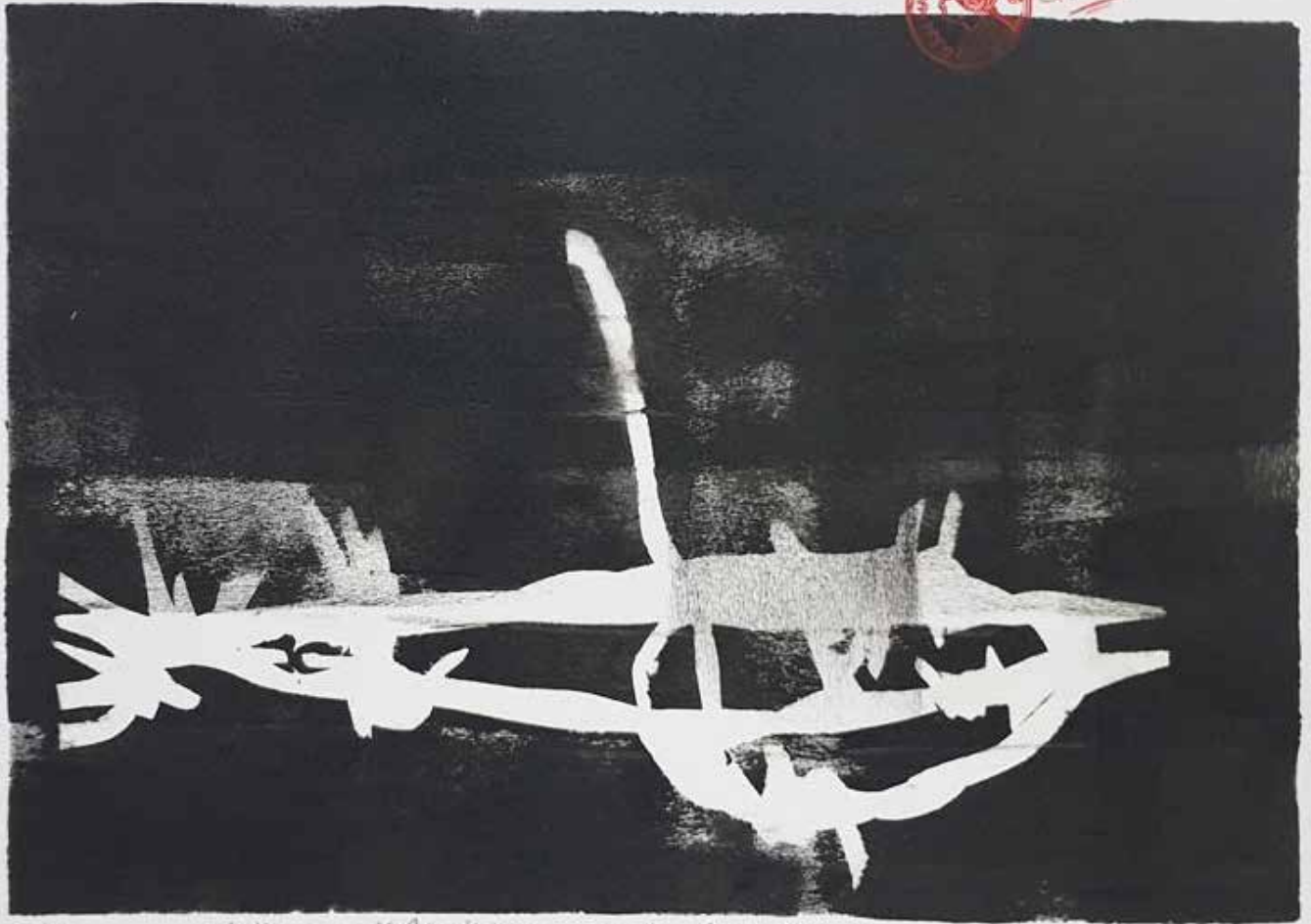
Ink on 300 gm Acid Free paper.  
2023  
5" x 8" each



XIV.

XIII.

Ink on 300 gm Acid Free paper.  
2023  
5" x 8" each



7/40

Notes on "Resilience and Rebellion"

India, 23

VII.

Ink on 300 gm Acid Free paper.

2023

5" x 8"

## Studies for the Knotted Head

Chapter IX, Saadinama-The Book of Memories & Other Marks  
Series of 9 Monoprints.



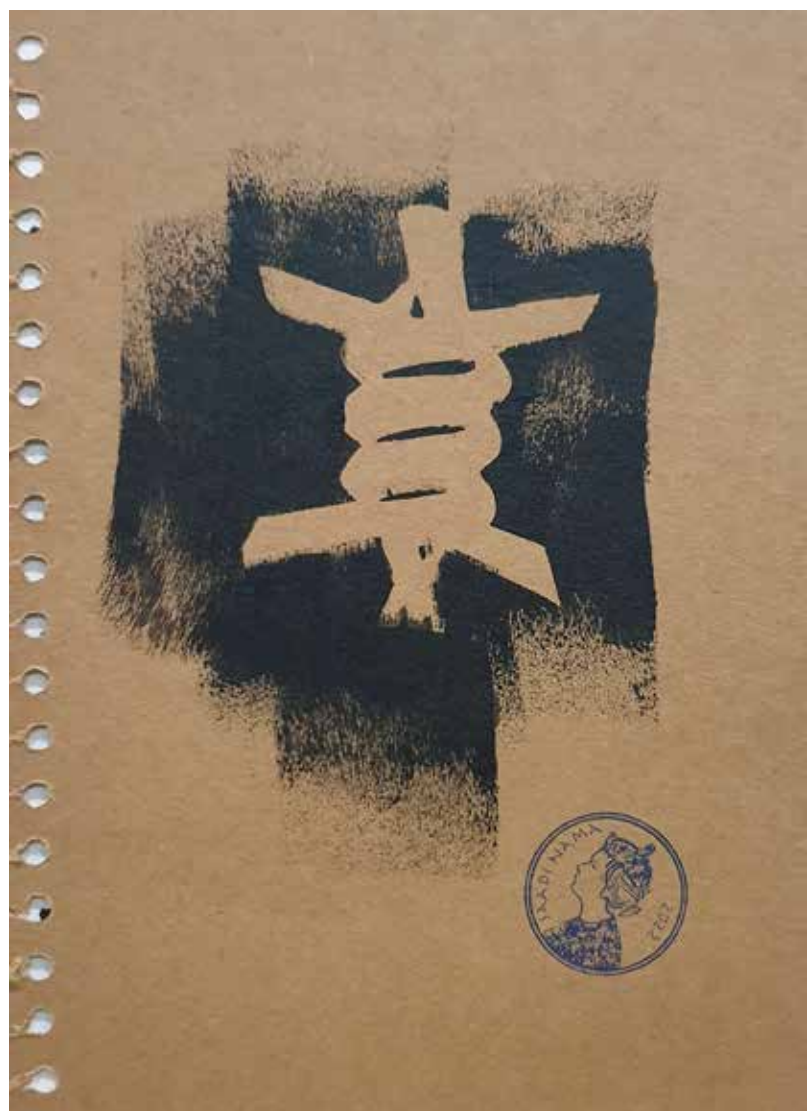
III.

2022

Acrylic on brown drawing paper

5" x 6"





I.

II.

2022  
Acrylic on brown drawing paper  
5" x 6" each





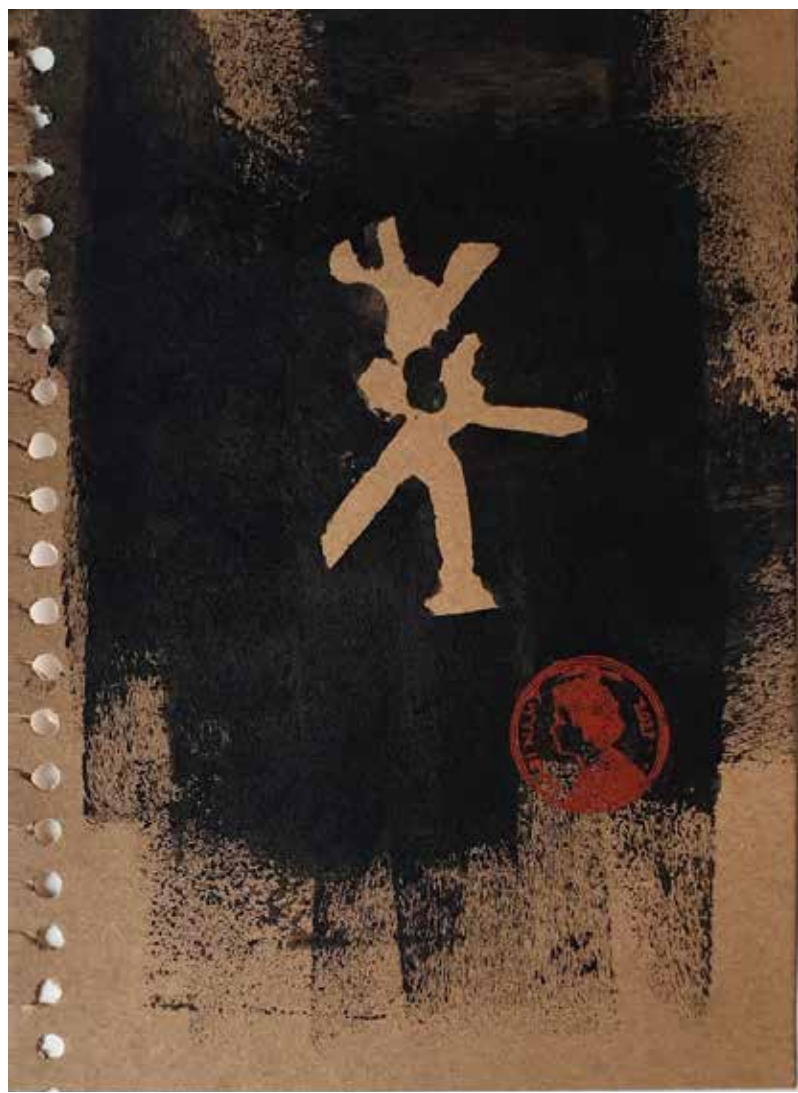
IX.

2022  
Acrylic on brown drawing paper  
5" x 6" each

IV.

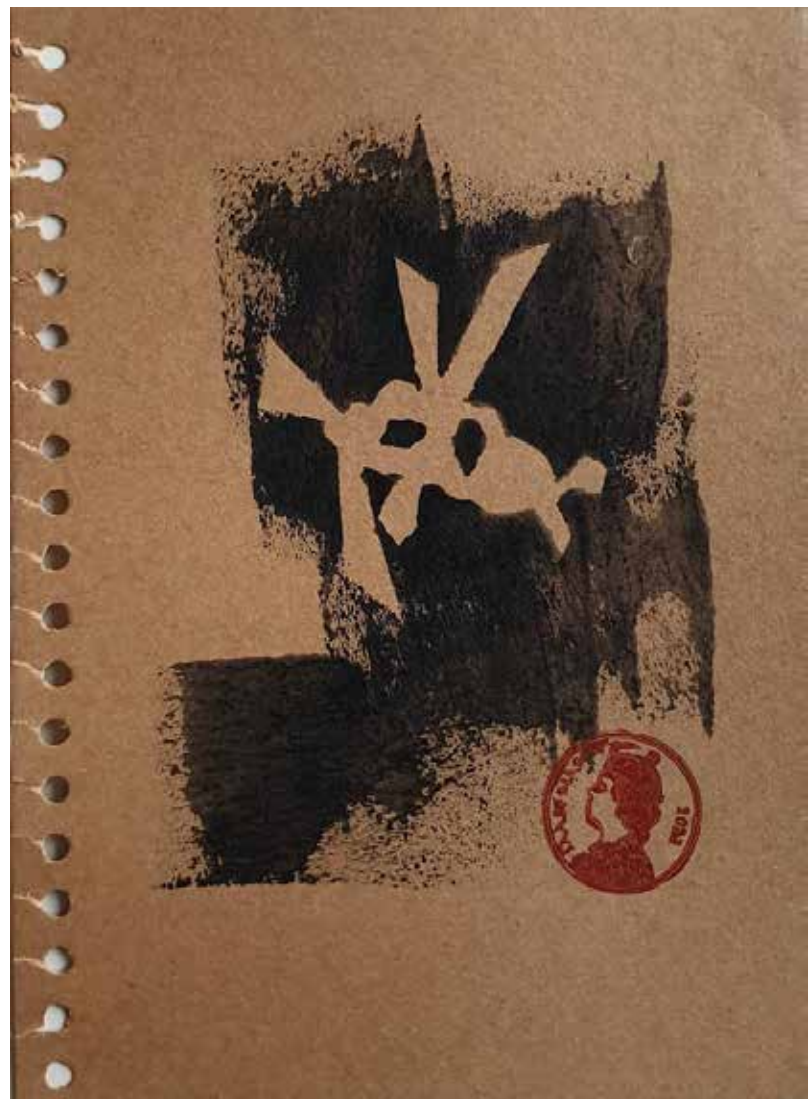


V.  
2022  
Acrylic on brown drawing paper  
5" x 6" each



VI.





VII.

2022  
Acrylic on brown drawing paper  
5" x 6" each

VIII.

# Portraits of the Knotted Heads

Chapter IX, Saadinama-The Book of Memories & Other Marks  
Series of 4 Drawings



Portrait of a knotted head-1 Ch XI



Portrait of a knotted head-11 Ch XI



I.

2022

Indian Ink & liquid gold (synthetic) on 300 gm Acid Free paper, Series of 3" x 5" each

II.



Portrait of a knotted head III - chX1



Portrait of a knotted head IV - chX1



III.

2022

Indian Ink & liquid gold (synthetic) on 300 gm Acid Free paper, Series of 3" x 5" each

IV.



## Songs of Resilience

Chapter IX, Saadinama-The Book of Memories & Other Marks  
Series of Landscapes in Bas-relief



**The Landscape-I**  
2022  
Glass Fiber Reinforced Concrete  
30" x 42"



**The Landscape-II**  
2022  
Glass Fiber Reinforced Concrete  
20" x 26"





**The Landscape-III**  
2022  
Glass Fiber Reinforced Concrete  
20" x 26"





**The Landscape-IV**  
2022  
Glass Fiber Reinforced Concrete  
30" x 32"





**The Landscape-V**  
2022  
Glass Fiber Reinforced Concrete  
32" x 32"





**The Landscape-VI**

Chapter IX, *Saadinama*-The Book of Memories & Other Marks

2022

Series of Landscapes in Bas-relief, Glass Fiber Reinforced Concrete

30" x 30"





**The Landscape-VII**

Chapter IX, *Saadinama*-The Book of Memories & Other Marks  
2022

Series of Landscapes in Bas-relief, Glass Fiber Reinforced Concrete  
30" x 42"





**The Landscape-VIII**

Chapter IX, *Saadinama*-The Book of Memories & Other Marks

2022

Series of Landscapes in Bas-relief, Glass Fiber Reinforced Concrete

20" x 26"





**The Landscape-IX**

Chapter IX, *Saadinama*-The Book of Memories & Other Marks

2022

Series of Landscapes in Bas-relief, Glass Fiber Reinforced Concrete

20" x 26"





**Landscape of Love**

Chapter IX, *Saadinama-The Book of Memories & Other Marks*  
2022

Series of Landscapes in Bas-relief, Glass Fiber Reinforced Concrete  
30" x 42" each, Diptych



## Sadia Pasha Kamran

*Dr. Kamran is a thinker, a theorist and a visual artist. She has been teaching art history/ theory since her graduation from National College of Arts in 1995. Her research on contemporary art of Pakistan is well received at national and international forums including College Art Association, Association of Asian Studies, New England Association for South Asian Studies, Eurasia International, Japanese Association of South Asian Studies, National Women Studies Association, Oxford University, SECAC, Art Management Germany and Sharjah Art Foundation. She is also the recipient of Getty Research Award 2015. Her publication in International Journal of Art History Pedagogy and Practice speaks about her experience along with her appreciation of the indigenous teaching methodologies. More recently, she is collaborating with AMPS for making art education relevant in the decolonizing, globalizing Pakistan. She has the honor of serving as member Board of Studies Comsats University and Kinnaird College for Women University. She is also a life-time member of Association for Art Historians UK, Historians of Islamic Art, Doha and Eurasia International. Through her curatorial research she questions the hierarchy of art over crafts as a process of decolonization. Her latest publication Bano's Companion to Feminist Art-Women, Art & Politics meets the paradigm of global art history writing trends. The book, to her is an ethnographic study of the idea of Feminism in contemporary Pakistan.*



## Publications

- Kamran, Sadia P. Bano's Companion to Feminist Art: Women, Art & Politics in Pakistan. Lahore, Ruman Art Initiative, 2021. ISBN: 978-969-712-60-4.
- Biennials in Pakistan: Inculcating a Civic sense in/ through Art. March Meeting- Unravelling the Present. Sharjah Art Foundation, 2021.
- Exploring Female Identity in and Through Art in Pakistan: Experiencing De-Colonial Feminism. *Journal of International Women's Studies*, 2021, 22(3), 132-141. Available at: <https://vc.bridgew.edu/jiws/vol22/iss3/13>
- The Story of Art in Pakistan: The Saga of Decolonization. *Arts Management Quarterly*. *Postcolonial Cultural Management*, No.135,2021, 26-33. Available at <https://bit.ly/AMQuarterly135>.
- The Eighth Garden: Modern Art from Pakistan. Pakistan: IAC Research & Publication Cell, 2020.
- Women, Art & Politics: Rethinking Feminism through Feminist Art in Pakistan. *PEOPLE: International Journal of Social Sciences*, Volume 5 Issue 2, 2019, pp. 712-719, ISSN 2454-5899. <https://dx.doi.org/10.20319/pijss.2019.52.712719>.
- Social & Visual Discourse in A.R.Nagori's Art. *Journal of Pakistan Studies*. 2019, Vol 10, Issue 02.
- Chandra Aditi, Leeda Cempellin, kristen Chim, Abigail Lapindarshti, Radha Dalal, Ellen Kenny. Neena Murayama, James P. Alkins. Looking beyond the Canon: Localised and Globalized perspectives in Art History Pedagogy. *Journal of art History Pedagogy and Practice* 2016, 1 <https://academicworks.cuny.edu/ahpp/vol1/iss1/2>.
- Emerging Trends in Public Art-People owning their cities in Pakistan. *THAAP: People and the City*, 2017.
- Tracing the development of Bahawalpuri Kundan. *THAAP: Cultural roots of Art and Architecture of the Punjab*, 2014,103-114.
- Representation of the Poor and the Marginalized in Pakistan art. *THAAP: Culture art and architecture of the marginalized and the poor*,2015, 65-74.
- (2014). Culture of cynicism in Pakistan and its satirical expressions in art. *Genre 34: Popular Culture(s)*, 31-48.

## Selected Curatorial Projects

- *Remembering the Future-Decolonizing Creative Spaces*, PNCA, 2022
- *Baagh*, Ejaz Art Gallery, 2022
- *Baadban*, Collaborative project For Art's Sake, Tanzania, 2021
- *Hot Mess*, IAC Gallery, 2020.
- *IAC Research Initiatives*, IAC Gallery, 2020
- *The Eighth Garden*, Episode 2, Lahore Biennial-02, Collateral Event, IAC Gallery, 2020
- *Kashmir: The Thread that Connects Us*. IAC Gallery, Lahore, 2019
- *The Eighth Garden*, Islamabad Art Festival, IAF-19, PNCA, Islamabad, 2019
- *IAC Faculty Show*, IAC Campus, Raiwind Rd, Lahore, 2018
- *Small Worlds by Bianca*, IAC Campus, Raiwind Rd, Lahore, 2018
- *In Memory of Shaukat Nawaz Raja*, IAC Campus, Raiwind Rd, Lahore, 2018



[www.koelgallery.com](http://www.koelgallery.com)

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