

A MOMENT IN TIME

Chief Guest

Imran Qureshi
Internationally Renowned Artist

Opens

24th Nov at
6:00 pm

Venue

79 B/1, off MM Alam road,
Gulberg III, Lahore, Pakistan.
Ph: 042-35718038, 35762784.

Ali Baba
Amjad Ali Talpur
Asif Ahmed
Bibi Masooma
Hassan Sheikh

Manzoor Hussain
Noureen Rashid
Nyla Talpur
Rahim Baloch
Rizwan Ali

Saba Saleem
Sana Zahra Zaidi
Shamsuddin
Shahriyar Naeem
Shiblee Muneer


EJAZ
ART GALLERY

A MOMENT IN TIME

History is the sole source to construct new building blocks to build upon a novel history for generations to come. Our haste-driven lives have witnessed exponential events and their implications on human lives. As a result, there is a general feeling of disconnect from ancient times. The contemporary lifestyle and socio-economic activities must have played a role in this detachment.

"A Moment in Time" is an account of olden times by a group of incredible miniaturists of our times. This is a humble effort to rejuvenate a weakening link with our past. The thought-provoking brilliance of each artist has created a unique narrative for the viewers.





Ali Baba

My body of work is giving the new direction of my paintings in miniature style and techniques. I try to play with new styles and creations from art history to reveal something new in my work.

More recently, my works play with the amalgamation of Neo-Classicism, Romanticism, and Mughal Art to realize my skills both visually and conceptually. Being inspired by three different styles my work represents relation, body expression, and emotions. In my paintings mostly used baby cupid as a symbol of desire and affection to more stylize my work in miniature style and techniques.



Ali Baba | Gouache on Wasli | 30" x 20" | Code 01 |

The Halo II



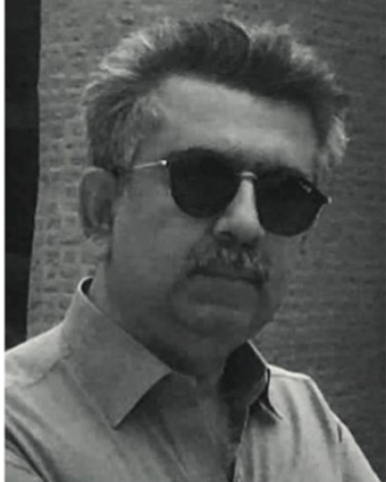
Ali Baba | Gouache on Wasli | 20" x 30" | Code 02 |

The Halo I



Ali Baba | Opaque color and goldleaf | 20" x 30" | Code 03

Untitled



Amjad Ali Talpur

My work is about big political changes in recent times, I used nature and culture to reflect the context within my artistic practices and consequently to create politically and socially engaged art.



Amjad Ali Talpur | Gouache on wasli | 13" x 8" | Code 04

Untitled I



Amjad Ali Talpur | Gouache on wasli | 12.5" x 8" | Code 05

Untitled II



Amjad Ali Talpur | Gouache on wasli | 8" x 7" | Code 06

Untitled III



Asif Ahmad

The context of my art practice has always been the exploration of the visual history of the region that reflects on the faded traces of the subcontinent's Mughals history. Images from the Colonial Raj period and borrowed references from old miniature schools are the central themes of my surfaces. The connection between the images is a means to recall the pain, loss, sacrifices, and deprivation of our land.

I often use the traditional miniature technique at any given scale; develop them by juxtaposing, overlap and rearranging to construct new narratives.



Asif Ahmed | Gouache on archival paper | 18" x 23" | Code 07

End of Era



Asif Ahmed | Gouache on wasli paper | 10".5 x 13.5" | Code 08

A Noble Portrait I



Asif Ahmed | Gouache on archival paper | 10".5 x 14" | Code 09

A Noble Portrait II



Bibi Masooma

I tend to convey an indirect yet dramatic message through my paintings, since colors describe my intuitive struggle. My current artwork is composed in a triangular shape; the empty chair transcribes the double standards of our society and the figure shows a man's fight for peace of mind. The gold leafing on the background translates into a set of core human values and purpose of one's life. A pair of shoes is a mere depiction of material wants.

I paint in small patterns with a rendered background in Persian miniature technique



Bibi Masooma | Gouache & Gold Leaf on Wasli | 11.9" x 20" | Code 10

Foot prints



Bibi Masooma | Gouache & Gold Leaf on Wasli | 12.9" x 19.11" | Code 11

Lost Man



Hassan Sheikh

During my early years experimenting in the field, I realized that to most South Asians, miniature is only an ancient artistic expression used during the pre-colonial times. Thus, I began my art practice by exploring ways to develop the expression such that it becomes relevant in today's context.

Through this exploratory journey, my body of work has evolved into a portfolio of playful compositions, merging mediums such as photography and digital collage with traditional miniature paintings done on wasli paper, which I create myself. By portraying ancient figures in traditional miniature technique and modern settings using modern mediums, my compositions comment on or create a dialogue on the identity crisis faced by South Asian communities whilst subtly blaming the region's colonial past for the said issue. Most of my works include a figure from the South Asian history either appreciating a western figure or holding high, an element from the western culture. In some of my works, I have also compared the region's deteriorating present with the glorious yesteryears by juxtaposing historical local figures onto current environments.



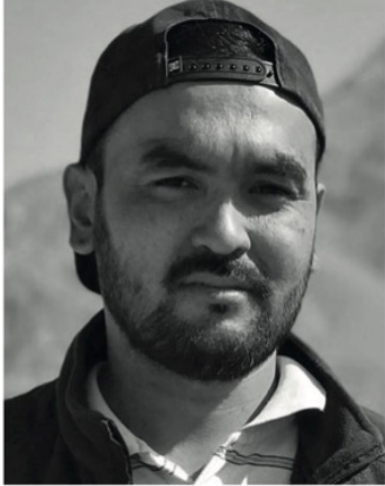
Hassan Sheikh | Mixed media on Waterford hot pressed paper | 20" x 17.4" |
Code 12

Untitled



Hassan Sheikh | Gouache on Wasli | 20" x 17.4" | Code 13

Untitled



Manzoor Hussain

I graduated from the National College of Arts Lahore in 2016 with a major in Indo Persian Miniature Painting. In my visual imageries, I discuss the current socio-political environment; how Pakistan is playing its role in it. My practice to date has been originated from the traditional Indo-Persian opaque watercolor technique, known as Gud Rung. Concerned with the layering of colors, it is challenging work; each area requires equal attention, patience, and consistency. I showcased my work in many Pakistani Galleries.



Manzoor Hussain | Gouache and gold-leaf on wasli | 13" x 11" | Code 14

Untitled



Manzoor Hussain | Gouache and gold-leaf on wasli | 21" x 13" | Code 15

Untitled



Noureen Rashid

I am dealing with the “Reference images” for my art-making. I take reference of historical images to renew the history. I realize that this process causes certain doubts in the belief I have that society projects on me. I see how powerful modes of production deal with human society, how make them believe and how fabricate narrations into their perception. Producing another layer of human documentation for making you realize that how images can change and how history has reborn its essence.



Noureen Rashid | Gouache on Wasli | 10" x 8" | Code 16

Question 1 "Fill in the blanks"



Noreen Rashid | Gouache on Wasli | 11.5" x 8.5" | Code 17

Record 1 "Vandalized portraits"



Nyla Talpur

Nyla Talpur graduated from the National College of Arts in January 2019. She is specialized in miniature painting. Talpur's work consists of elements from popular culture, flora & fauna, which results in vivid subtle tropical imagery. Her work is a mere suggestion to address socio-political discourse or her personal experiences of living a nomadic life. Most of her artworks are a combination of two contrasting themes; visuals and concerns. Visuals take their inspirations from textile wallpapers, popular culture, and geometric patterns while concerns are being addressed in the context of the socio-political canvas.



Nyla Talpur | Gouache on paper | 9" x 6" | Code 18

The Road to Serfdom



Nyla Talpur | Gouache on paper | 10" x 8.5" | Code 19

All Promises are False Promises



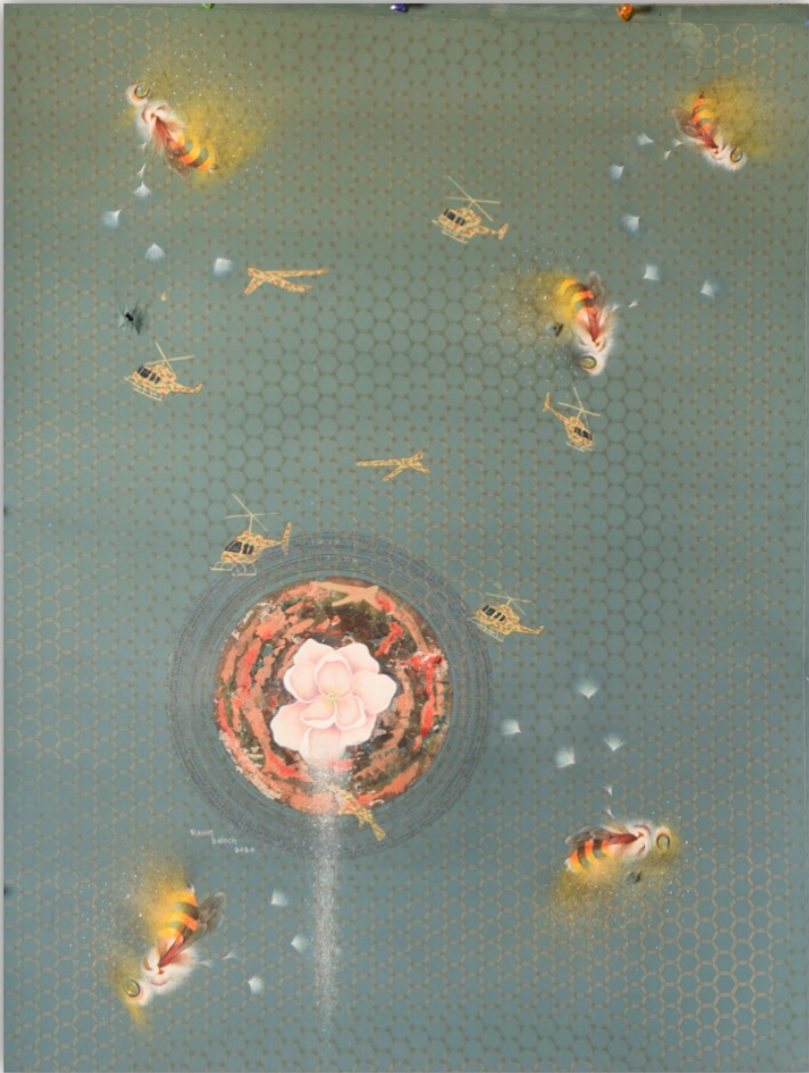
Rahim Baloch

I use the colors, activities, and wonders of nature to express human ideas of love, longing, and desire intermixed with solitude, loneliness, and nostalgia. My work revolves around being involved and lost in stance; a state of mind where words are worth nothing anymore. I create something which itself is a vacuum that converts this nothingness into something meaningful and concrete. The merged design plays in as a filling; attempting to give a meaningful image to the void in which it exists.



Rahim Baloch | Gouache on wasli | 28" x 19" | Code 20

History



Rahim Baloch | Gouache on wasli | 28" x 19" | Code 21

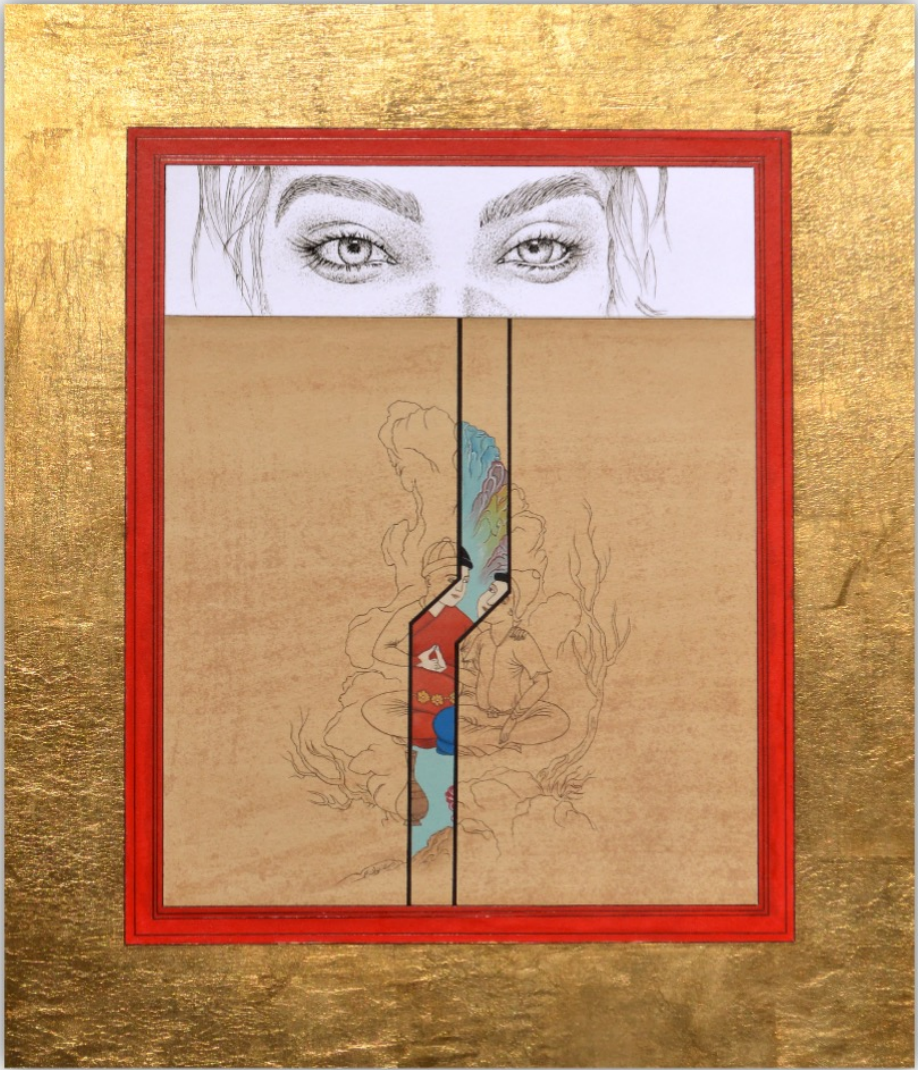
The Biasness



Rizwan Ali

Born in 1988, Rizwan All works with gouache, silver leaf, tea stains, and powdered gold on wasli which somehow gives the true essence of mixed media. His art practice is known for portraits and figures rendered in pure miniature techniques. The compositions in his work are basically a true depiction of everyday phenomenal which include different characters emerging from Western and Eastern art reflecting romance, humor, love, celebration, culture, and spirituality in a more contemporary way.

Ali's new work is actually based on a comparative study between Eastern and Western aesthetics of making art. For the making of such artwork, he has used Classical masters' paintings to re-create and re-evaluate the activities/happenings observed during both eras to recall art history in one frame. He feels that such strategy and interests somehow lead to new formations of narratives in contemporary times.



Rizwan Ali | Mixed media on wasli | 15" x 12.5" | Code 22

Behoder



Rizwan Ali | Tea stain and powdered gold on wasli | 18" x 11.5" | Code 23

Morning call



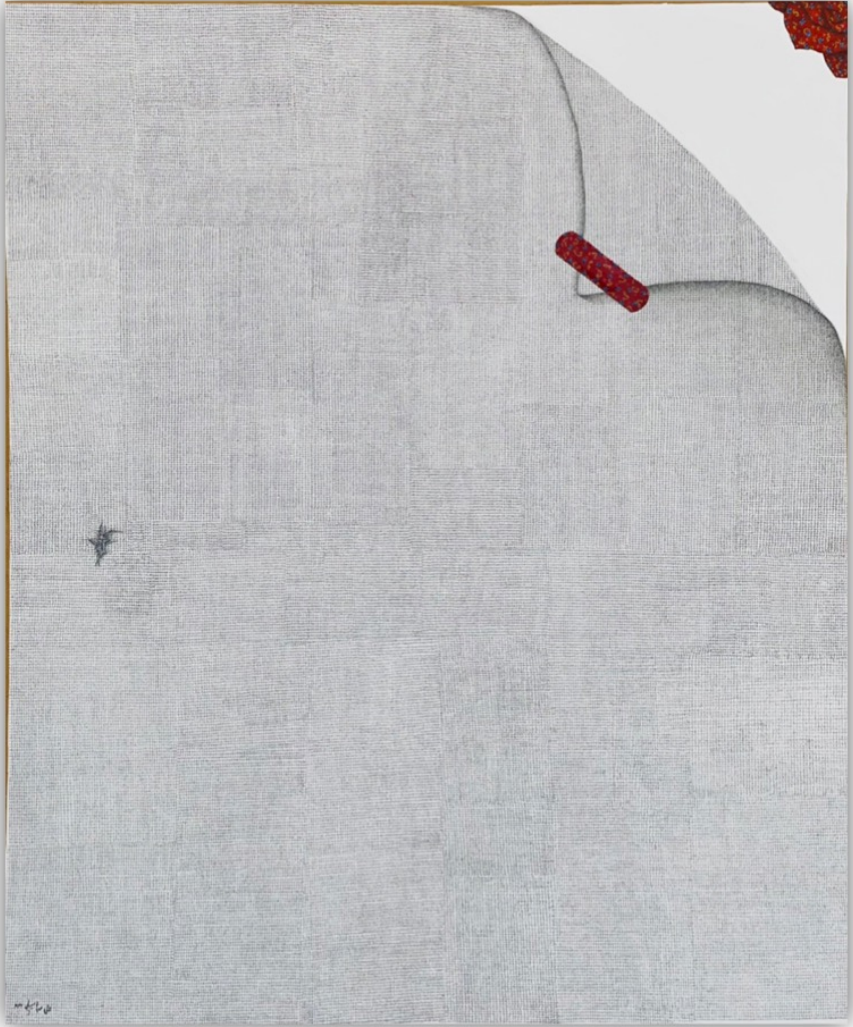
Saba Saleem

Disingenuous means dishonesty , deceit and sly. These days there is a dichotomy in what people say and what they mean. Even seemingly kindly gestures are without the required warmth and spirits. The intentions are seldom pious and pure.



Saba Saleem | Gouache, pointer & bandage on wasli | 27.5" x 21.5"
| Code 24

Disingenuous



Saba Saleem | Gouache, pointer & bandage on wasli | 25.5" x 21.5"
| Code 25

Disingenuous III



Saba Saleem | Gouache, pointer & bandage on wasli | 27.5" x 21.5"
| Code 26 | Price: 120,000

Disingenuous II



Sana Zahra Zaidi

My work is about the relationship between dead and alive. I explored this while reading the poetry of my late grandfather, which influenced me to write a poem. The connection created between us through these rhythmic lines of poems is depicted in my artworks.

My work is an illusion of conversations between us and an origami boat floating in the waves of conversion/poem repeatedly written. My works emphasize the power of love and poetry as to how it raises mind and soul if said all by heart.



Sana Zahra Zaidi | Gouache, pen, Graphite, Gold Leaf, Sea Shells & Oriqami
on Wasli | 17.5" x 21" | 16.5" x 21.5" | Code 27-28

Zindagi K Safar Mai



Sana Zahra Zaidi | Gouache, Pen, Gold, Sea Shells & Origami on wasli | 44" x 35.5" | Code 29

That night we met



Shaharyar Naeem

The heart of my work is environmental advocacy, exposing the devastating effect of environmental pollution. My work intends to raise awareness regarding the chronic situation, how it has widely spread, how it is destroying nature and causing irreversible damage to it. The work also showcases the effect on self-identity. The artwork has been created using mixed media techniques combining gauche and pointillism along with collage work.



Shahryar Naeem | Gouache, Pen & ink on Wasli | 26" x 20" | Code 30

Adam n eve



Shahryar Naem | Gouache, Pen & ink on Wasli | 28" x 22" | Code 31

Untitled I



Shahryar Naeem | Gouache, Pen & ink on Wasli | 28" x 22" | Code 32

Three mask and a tear



Shamsuddin

Any classical form of painting has its certain limitations and rules; the miniature technique is no different. Persian miniature art never lost its essence because the artisan kept it alive but unfortunately, Mughal miniature art drifted from its true glory and was influenced by Persian miniatures.

Since we don't have any ustad who is considered an expert in Mughal miniature, we are left with only pictorial references. I decided to revive the Mughal form of miniature painting with opulent gold and silver leaves. Mughal miniature depicted the grandeur of the Kings and their romanticized lives. I have tried to incorporate my observations from the pictorial references which are like photographic negatives of the real artwork. Thus the use of graphite powder, graphite pencils, and white paint are my tools of choice.



Shamsuddin | Mixed medium on paper | 29.5" x 21.5" | Code 33

Untitled I



Shamsuddin | Mixed medium on paper | 29.5" x 21.5" | Code 34

Untitled II



Shiblee Muneer

I produce “Mughal Historical Image” just to learn that how it was constructed, and try to understand why you sense so guilty, sometimes get annoyed and raise various propagandas against it. The current body of work, deconstruct the images of Mughal History to make you realize the reconstruction of Mughal History in a “Blotto Crowed”. You were never wanted to be serious, nor I, to seek the fact.

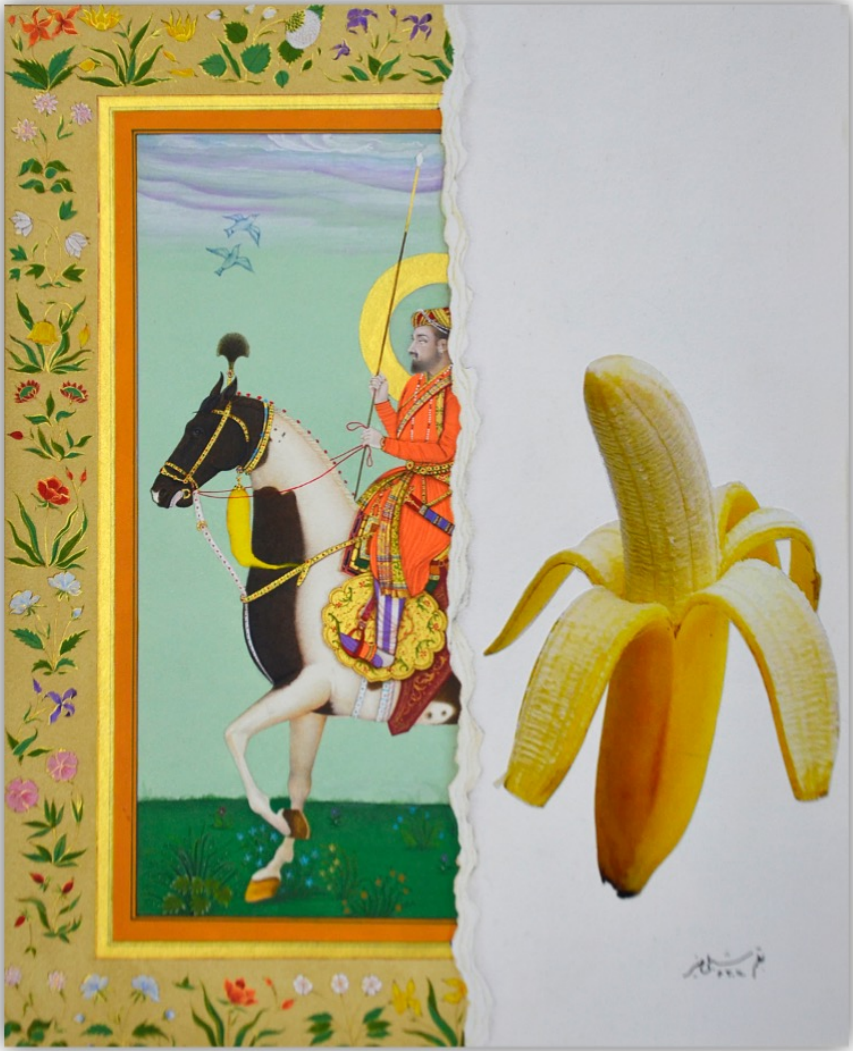
By burning the midnight oil, I produce images and you enjoy merely

While I enjoy than you believe

Now I deceive

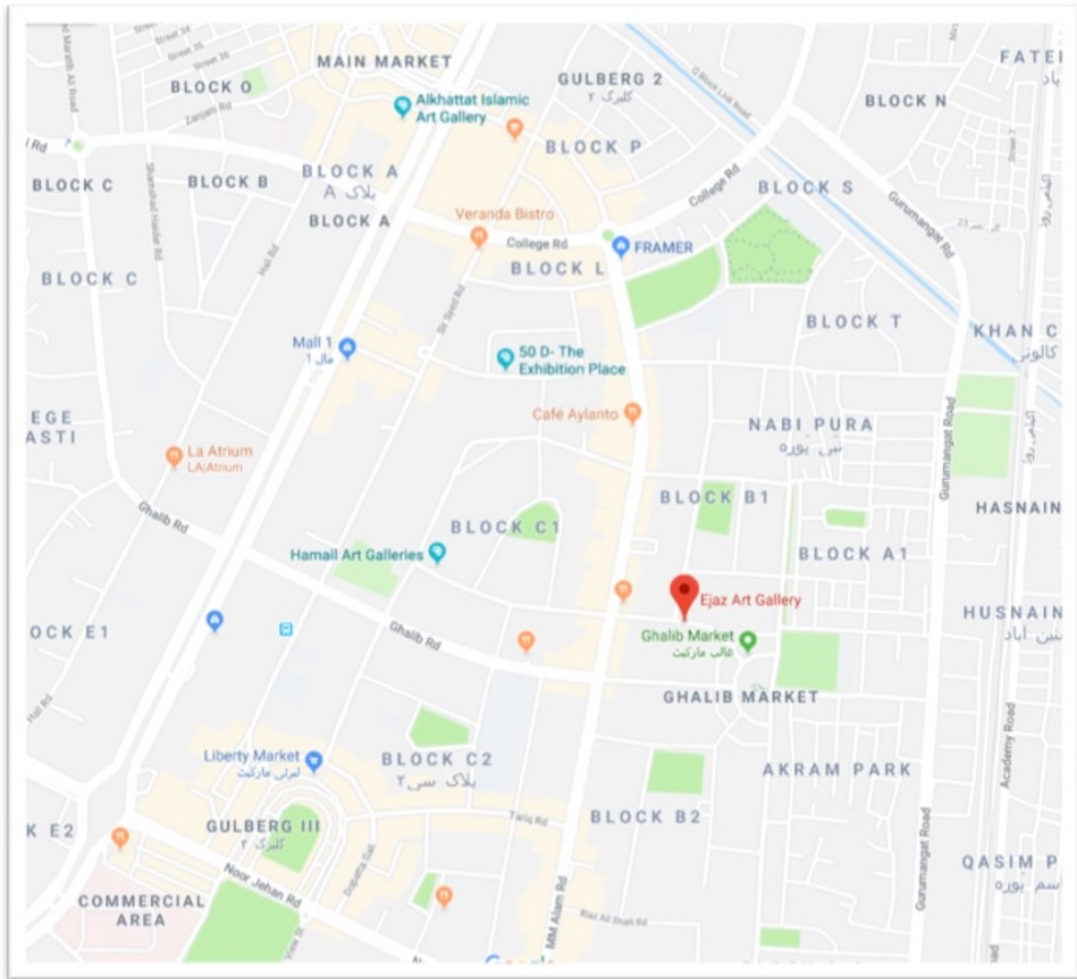
Let's see what you conceive?

This is my fucking surface of joy and your matter of belief.



Shiblee Munir | Gouache and digital print on wasli | 9.5" x 12" | Code 35

Half history and Adha Kela



Designed by Amir Shah

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