



IDENTITY

A Group Exhibition

Opening Reception **13**th Aug at **6:00** pm

Artists:

Adnan Khan
Ali Azmat
Anum Baig
Arif Changezi
Asif Hussain
Aun Raza
Ayesha Farooq
Bazil Habib

Bingulander
Esha Ali Haider
Faiz Supro
Hira Siddiqui
Javed Iqbal Mughal
Maham Gull
Meerab Rehmat
Muhammad Sulaman

Muhammad Zubair
Nageen Yousaf Chaudhry
Samra Cheema
Sana Nezam
Shiblee Muneer
Urhamish Ansari

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To commemorate the sacrifices made, Ejaz Art Gallery presents 'IDENTITY,' a group exhibition by 22 remarkable artists of our times. The contributing artworks are a metaphor of culture and independence of our homeland.

Established in 1998 as the largest art gallery space in Pakistan, Ejaz Art Gallery was harnessed with the aim to be one of the finest art galleries. In pursuit of its dreams the gallery, over the years, initiated, produced, and presented a highly-regarded program of exhibitions, events, and publications. Even in times of uncertainty, the gallery continuously provides a platform for the promotion of arts in Pakistan and this exhibition, amongst many others, is an example of that.



Adnan Khan

I tried to show unity through my work since Pakistan is a result of sacrifices and the remarkable efforts of Quaid e Azam Muhammad Ali Jinnah and our ancestors.

Pakistan has four provinces Punjab, Sindh, Balochistan & Khyber Pakhtunkhwa, and we should at all costs try to protect our nation and be united.



Adnan Khan | Oil on Canvas | 28" x 36" | Code 01

Independence Day



Ali Azmat

Passion for the drawing remained prior as medium from the beginning of my career, debuted in 1999, with a solo show at Canvas Art Gallery. After twenty years it re-occupied my soul to meditate through massive scale of drawings, where smaller elements are pronounced with different syntax to experience new explorations of hyperrealism, emphasizing on details of form and subjectivity. It derived me to express the mystical dimension of reality which cannot be voyaged by naked eye. I also tried to depict emotional attachment of the socio-cultural norms with thematic element, avoiding the literal illustrations of the Photorealism, to formulate the mono-chromatic visual impression.



Ali Azmat | Compressed charcoal and Silver leaf on Sheet | 36" x 24" | Code 02

“Dialogue”



Anum Baig

Patriotism is the concept of love and loyalty towards a nation. My work is based on that concept. Our people are patriots by their hearts. They know the importance of their homeland.

Many can call themselves good citizens just because they worked hard and become successful. But real people do not serve their own interest, rather understand their efforts and deeds have an effect on their surroundings. In my works, I have painted flags as they show the passion of hard work towards our country. Through my art, I aim to express that all citizens should work for the betterment of their country. The yellow color represents happiness and the strong feeling of patriotism where citizens are ready to sacrifice their lives for their country when time comes.



Anum Baig | Oil on Canvas | 24" x 36" | Code 03

Achievement



Arif Changezi

My recent body of work is portraying the faces of Pakistani people. These portraits include people of different culture, language and the area from they belong. However, the concept is to unite all those portraits in a single artwork to depict unity and strength. This specific work is showing the faces of different people from different provinces but having the same identity.



Arif hangezi | Plaster | 32" x 19" | Code 04

Mein bhee Pakistan hun



Asif Hussain

"Dignity"

The dupatta of a woman's head is viewed with respect and dignity in our culture.

The dupatta of our land is the green crescent flag. Its sanctity is in our hands.

Our motherland asks us how much we can protect it.



Asif Hussain | Oil on Canvas | 26" x 26" | Code 05

Untitled



Aun Raza

The great revolution in the history of man, past, present and future, is the revolution of those determined to be free.

Being free and independent, enables you to take all the precious decisions about your present and future whether it's about your survival, honor, importance, encouragement and dignity. One can never make his or her mind flourish in an environment or society being surrounded by the walls of unwanted beliefs and expectations unless one is fully in favor of those. It is the essence of what this show 'identity' at Ejaz Art Gallery is trying to portray to everyone. Independence should be so much valuable and freedom should be celebrated and acknowledged every day because it has not been given to us at a cheap cost. Being an artist, I truly believe that it is the biggest blessing given to humanity.

Talking about my art practice, it basically revolves around those fantasy based intentions of a soul which one could neither push away nor accept fully by heart. I really believe that imagination lives within us more than a reality. There are a lot of important and personal scenarios running around us which we want to touch, feel and fully indulge ourselves in. One can feel his/her non spoken desires in my paintings with the intimacy of a bond a viewer creates at that moment. Basically a viewer witnesses my own war being told in the form of different elements attached with the gender of glory. I use a lot of different elements in my works to show a never ending relation between reality and imagination. Elements I use in the execution are comprised of their own symbolic and living values. There is always a story in someone's mind, which sometimes can never be given a chance to be narrated or listened to, but in my works you would find the pieces of your stories scattered in their never ending wheel. My medium speaks to me about the truth that my compositions are going to scream out and softens one's heart at the same time with balanced intensity. In the end, one can never judge whether we find reality in fantasy or we confront fantasy while breathing



Aun Raza | Oil on Canvas | 30" x 18" | Code 06

"I am The Revolution"



Ayesha Farooq

"TRUE IDENTITY"

Birds as spirits are the perfect image for freedom. Birds are generally known to symbolize freedom because they can walk on the earth and swim in the sea like us humans, but they also have the ability to fly into the sky. A lot of cultures believe that they symbolize eternal life and some would say that they serve as the connection between heaven and earth.

In my PAINTING I've tried to portray that no matter what we do, how we look or from which cast or religion we belongwe should be proud on our original identity of being Pakistani . Our flag is our recognition in the whole world and one must always remember this, that we are the ones who represent our country and this is our soul duty that we tried not to defame our country by any of our Lame actions.

We as a nation should b proud that our ancestors fought for their ultimate right of freedom and after all their sacrifices now we are able to breathe & fly in our own land & sky. Freedom is important because it allows us to be ourselves, and to work together while maintaining autonomy. Freedom is important because its oppo- site is detrimental to our well-being and inconsistent with our nature.



Ayesha Farooq | Oil on Canvas | 18" x 18" | Code 07

True Identity



Basil Habib

When we think about art and its basic forms, the play of colors is an important aspect to consider. Each color influences an individual in his/her own way. My art practice aligns with the significance of this impact to create chaotic color combinations and compositions. My fondness for night photography of urban scenes leads me to my painting subject. My process involves capturing light in spaces with saturated color palette and recreating these spaces through the fragmentary and shapeless memories in my mind.

In this piece for Independence Day, window is a representation of a phase in someone's life where his metaphysical existence is stuck in a space. The play of light act as an opening to a new perspective in life and a light of possibilities; a new Hope.



Basil Habib | Oil on Canvas | 36" x 42" | Code 08

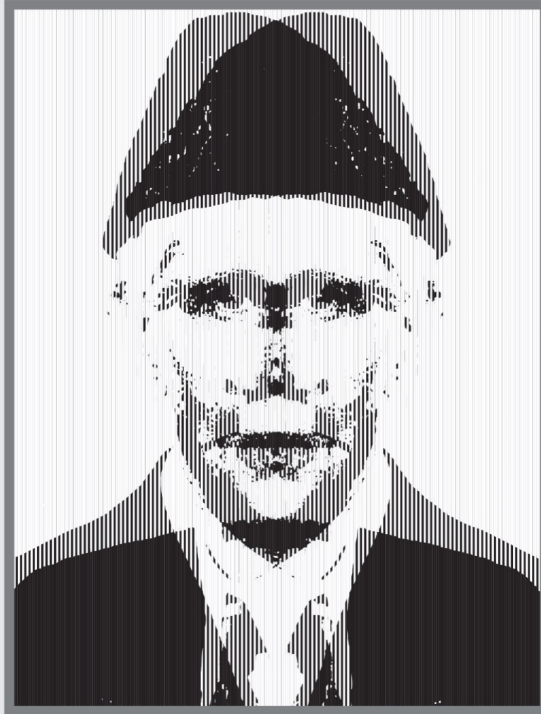
Freedom's Light



Binqulander

My work is showing the twists of our nation as we are struggling to become an established nation with an undefined ideology of leftists and rightists.

Leftists concrete Jinnah's ideology at their own imaginations and rightists use their face with a different persona of Jinnah. But in my vision Jinnah is the best liberal face of nation on the basis of Islamic and religious ideology.



Binqulander | Lenticular Layers | 24" x 29" | Code 09

Father of Nation



Esha Ali Haider

The Independence Day reminds us that we are blessed to live in a free land. We have freedom to express ourselves and live freely without any fear. However, the meaning of the word "Freedom" has changed for us since the past year when COVID-19 hit the world. Despite having a free land, a land that we got after countless sacrifices of our ancestors, it feels as if we have become prisoners in our own homes. Our celebrations have been restricted. This painting is based on this notion.

I have painted a child looking out of the window, yearning to celebrate again. The closed window depicts the restrictions. The reflection of the outside world still signifies the hope. The raised swirling Pakistan flag reminds us of the hard times we had tackled bravely and awakens our spirits that we as a nation rise out of from every difficult time. Likewise, these dark times too will end soon.



Esha Ali Haider | Mix medium on Canvas wood | 24" x 36" | Code 10

Reflection of Hope



Faiz Supro

My work revolves around lines using a pen. I uniquely play with them and showcase various perspectives of the lives of ordinary people and their moods. My composition has a blend of black and white lines along with chunks of colorful patterns in it. These tiny colorful patterns represent our culture in a distinctive style.



Faiz Supro | Pen & Acrylic on Card | 24" x 36" | Code 11

Reflection of Hope



Hira Siddiqui

The visual dictionary of Pakistani culture is so diverse and infatuating that every now and then I keep exploring richness of color and texture in Pakistani culture, be it textile, ceramics, architecture or traditional craft. My recent work is a depiction of local aesthetics.

I challenge myself to break conditioned narratives of famous images. The visual amalgamation of conditioned narratives allows me to enjoy the process of de-contextualizing images. I use visuals as my palette to construct artwork. I feel the appetite for viewing and making something inspired by worldwide famous historic artworks. I consciously and deliberately play with their color palette, compositional elements, placement of objects especially with their narratives, and recreate them in entirely different medium and techniques.

My work is a comment on museum-quality art, which we access in different derived forms like prints of prints and soft copies, sometimes in brilliant resolution and sometimes worst, what's left is so ambiguous and mysterious. My work challenges the authenticity of inspiration of how work transforms as it moves from the canvas of old masters to the canvas of artist, where the process of artistry results in many diverse dimensions. Not everyone can access the original masterpiece to experience its originality. The fact is very few of us are actually experiencing museum-quality art and almost all of us are inspired by the second-hand version of original paintings. In some artworks I am capturing the delicacy of different printed versions of artworks, using different mediums. I normally explore oils, watercolors, graphite, and acrylics on canvas and silk.



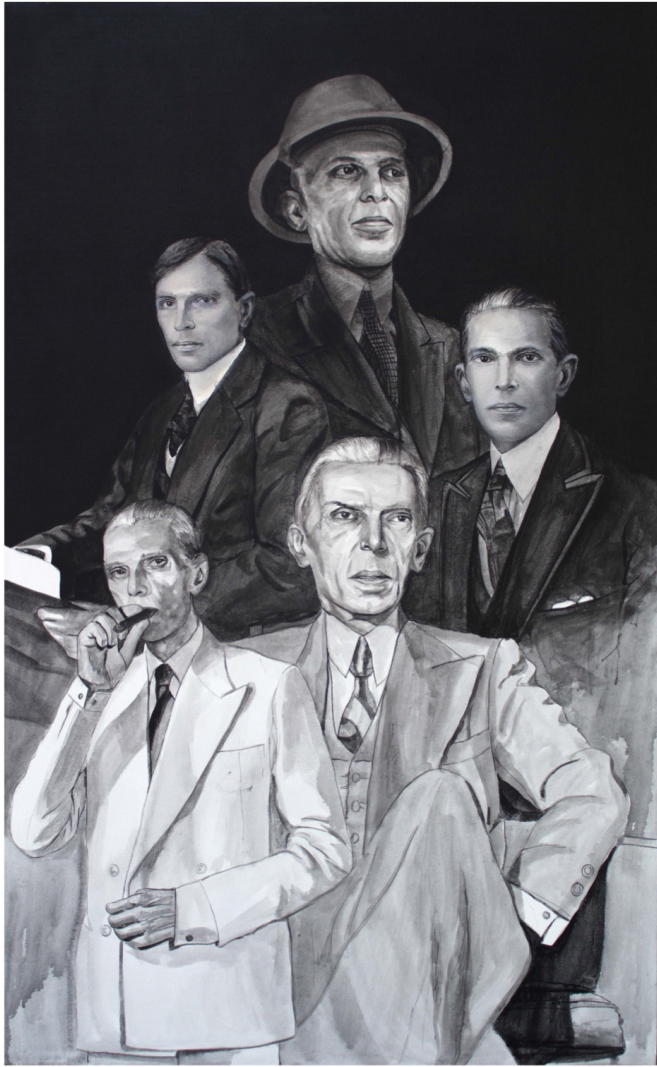
Hira Siddiqui | Oil on Canvas | 24" x 36" | Code 12

Who we are



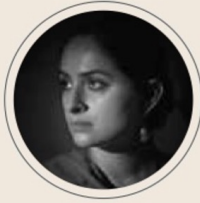
Javaid Iqbal Mughal

Quaid-e-Azam Muhammad Ali Jinnah, the Leader who adjusted the sails for the subcontinent. These five portraits of Quaid depict the competitive domains he had retained as a leader and as an invincible freedom fighter. We as a nation must follow his advice to act with courage, faith and unity.



Javed Iqbal Mughal | Acrylics on Canvas | 32" x 52" | Code 13

The Leader



Maham Gull

14th August is when Pakistan appeared on the world map after British rule came to an end on the Sub continent. It was an epic struggle and firm resolve by our forefathers under the visionary struggle of Quaid e Azam that we were eventually led to our destination. It was not a simple process. Independence was acquired after millions of lives were lost by innocent citizens on both sides of the border.

My painting depicts the bloodshed that goes into the root of this independence especially by females who not only lost their husbands, fathers, sons, elders but were mercilessly raped and killed in large numbers.

My portrait shows the dominant red color to depict this suffering, while the deep meaningful eyes go on to share the untold stories of this horror. At the end of the tunnel, they saw a ray of hope to start a new life in a free, independent country shown as a pigeon.



Maham Gull | Oil on Board | 28" x 22" | Code 14 |

Azaadi



Meerab Rehmat

The Quaid legacy is basically the hat that is called the Quaid cap. I used it only as a symbol and in my opinion the Jinnah cap is a very strong symbol. I have shown it using the color of Pakistan, so the Jinnah hat is as precious to me as the flag.



Meerab Rehmat | Oil on Paper | 24" x 35" | Code 15

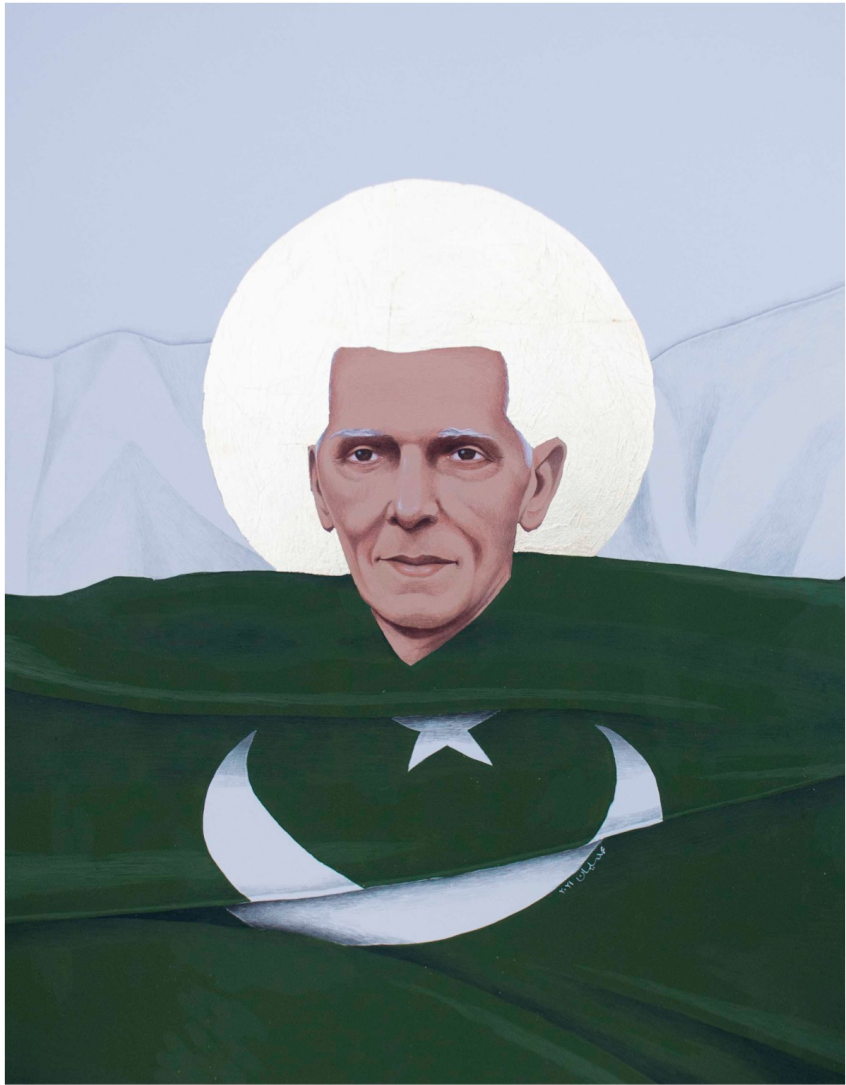
Reflection of Hope



Muhammad Sulaman

My recent work started from an old saying "Chadar Dekh Kar Paon Phailao," which means cut your coat according to your cloth. It is an advice from people to let someone know who the person is and what his limits are. But still, it is more about all other things that are simultaneously happening within this 'chadar.' It includes a politics of influences that are affecting a person's identity silently. I usually focus on western influences that are influencing me through my history and current media.

However, this chadar is a piece of cloth which is used as a reference to make me realize about the people I surround myself with, what my limitations are and what I should think or what I should not think. It can be any piece of cloth that represents a nation or a person or me. In this work, I am using flag of Pakistan, a symbol of our identity to define who I am. It really influences me and my experiences give me an idea about who I am and what I should be considering my limitations. I am using this flag - a piece of cloth which is my predefined identity and a portrait of Quaid e Azam as my ideal self. I am showing them together to talk about the things pre-existing things, which are waiting to give our identity a shape, and this also makes me question about my identity within this chadar.



Muhammad Sulaman | Gouache on Wasli | 20" x 26" | Code 16

This is me in the Flage



Muhammad Zubair

My sub-conscious is the world where I find peace and attraction. My art practice revolves around my fascination and my imagination.

There were two things in my head before I started this work. Firstly, my imagination and the second, my nostalgic memories. I depict history in my paintings and a lot of other elements from nature to show the relationship to show our conductivity with mother nature. Flowers and butterflies are used as symbol of love and purity. In this painting I have presented tribute to our country, visualizing our intense love for our motherland.



Muhammad Zubair | Mix medium on Canvas | 36" x 24" | Code 17

Untitled



Nageen Yousaf Chaudhry

"Haan Bai!?" is a diptych consisting of a portrait of the founder and the country's 74 years in a nutshell.

The portrait somehow reminded me of a famous meme. The way the founder is happy in the spirit realm and laughing uncontrollably after giving his best shot, as it is like a peak from above while asking "Haan Bai! Kesa Diya?" (So! How's It?)

The collage work is a rewind back view of 74 years of Pakistan, as a mixed memory wall of the major incidents that have happened or are happening in Pakistan. These fortunate and unfortunate moments are represented through memorial imagery and memes, exclusively giving sight of all eras we have lived through.

P.S. The meme story and its character have nothing to do with the artwork and Mr. Jinnah



Nageen Yousaf Chaudhry | Oil, Acrylics and Thermal prints on Watercolor marker pencils Canvas |
Dyptich 1 (24" by24") Dyptich 2(24" by 36") Total 24" by 48" | Code 18

ہاں ہائی! | Haan bai!?



Samra Cheema

The delusional identity of culture is becoming more popular in the tradition and customs of youth in Pakistan. The purity of the ancestral culture is becoming a sign of shame for the scholars of Pakistan. The masses follow the elite culture and the elite is following the western culture to glorify their Identities in the masses. The usage of English is becoming the norm rather than speaking our native, local, or national languages, which people consider a sign of illiteracy.

Unfortunately, we are demolishing our cultural values and accepting foreign cultures as the pride of the day. This is the right time to illustrate and showcase our cultural values, customs and traditions. Being an artist, we must present the cultural aesthetics in our shows, exhibitions, media, and other mediums to elaborate the right cultural Identity of Pakistan. This should be our pride rather than the borrowed culture of the west.



Samra Cheema | 4 Min Video | Code 24

Cultural Value



Sana Nezam

Life is so precious, so it is important that my viewers feel enlightened, uplifted and free. They should be made aware that there is an answer, a power and a glory. So live a good life and be gracious in God's creative beauty, which we are given to use as we call, the arts



Sana Nezam | Acrylics on Canvas | 30" x 24" | Code 20

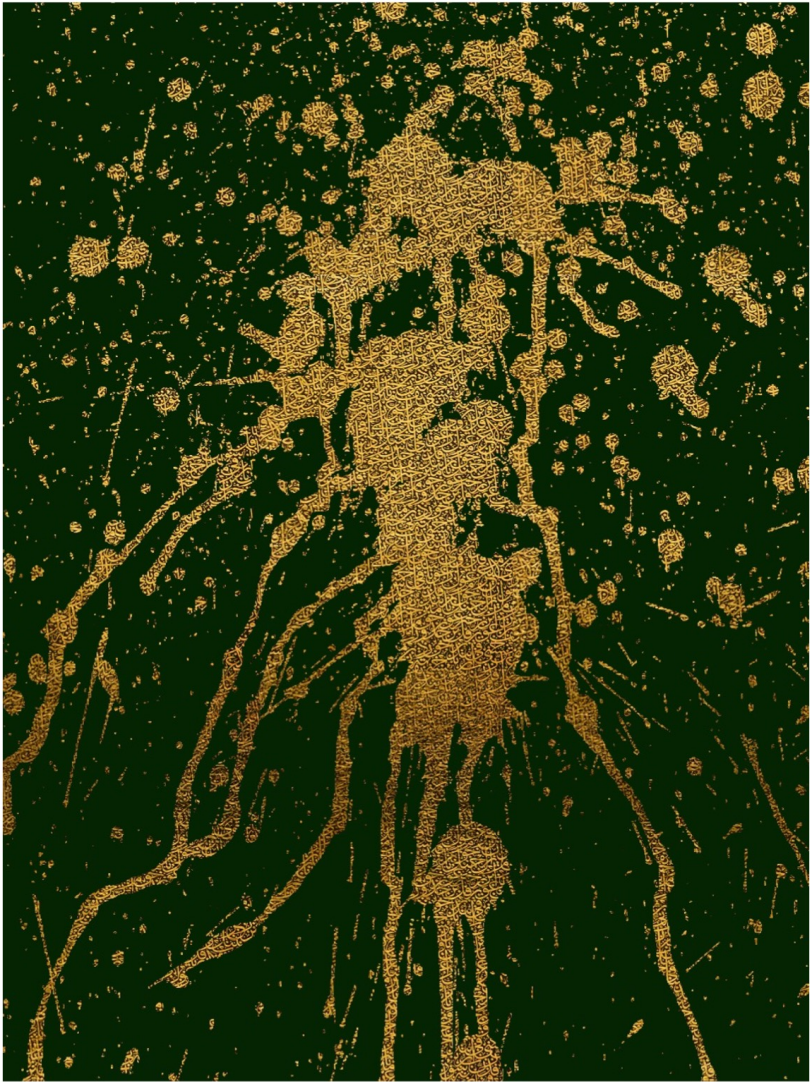
Eternal glory



Shiblee Muneer

My work is a tribute to our legends/heroes who sacrificed their lives for this country and for us so we can have a better future. Indeed, we could never justify them at any sphere. I have believed that, their contribution and their lives are divine.

I am totally helpless to share my gratitude with them.



Shiblee Muneer | Golden Blood of our Heroes | 36" x 24" | Code 21

Golden Blood of our Heroes



Urhamish Ansari

Art is the carrier of human condition, and has always reflected different aspects of human life and has been representing changes in the world in different ways. This work started with the content of the human condition, which composes the essentials of human existence. It is basically a concern for human nature, human society, the way we live our lives and how it is changing.

Pakistan's independence was a result of long intense struggle and movement. I tried to depict the movement with dark, red, white and flower elements. These are souls and bodies of our forefathers who sacrificed for the better future of their upcoming generations.

Dark is the pain they absorbed for Light and Hope.

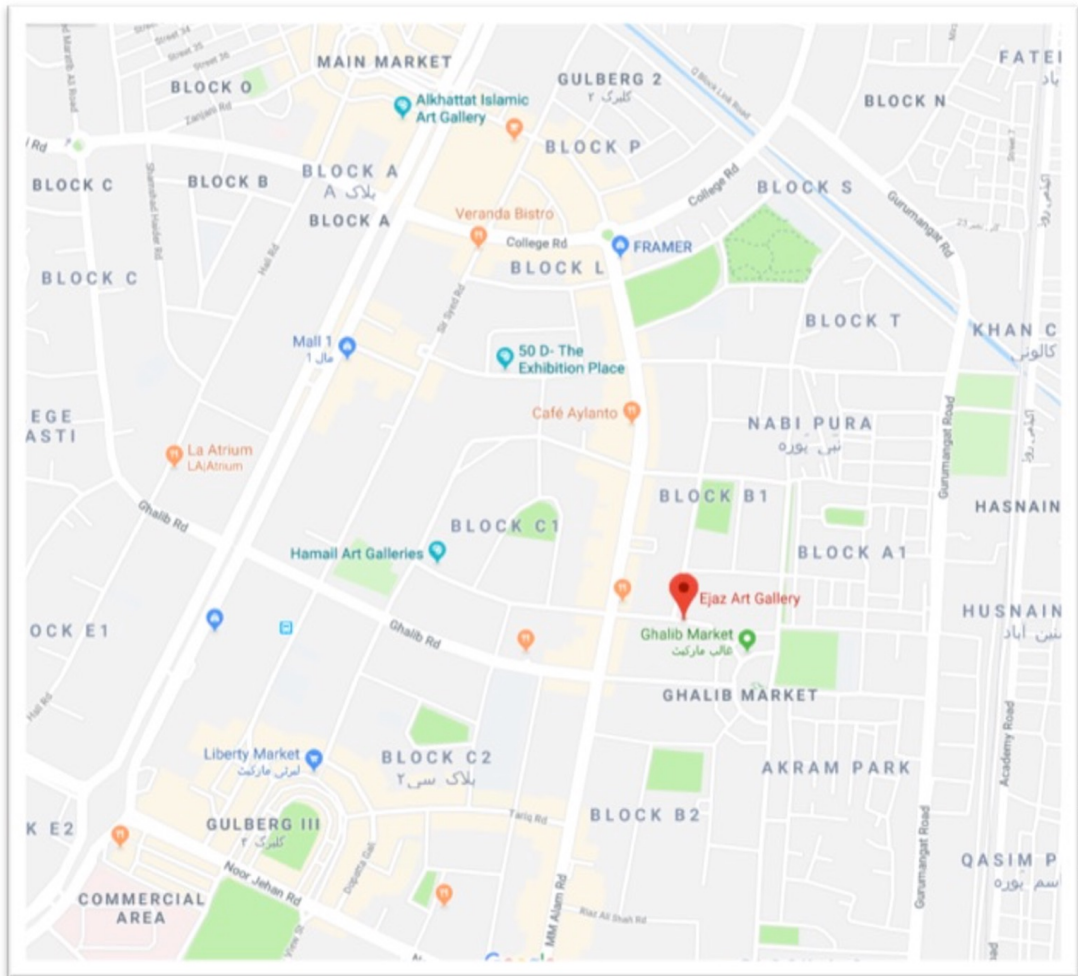
Blood was the agent that nourished the new life, and green was meant for fresh beginning. Our ancestors laid a foundation with their blood by breaking the cage which was fabricated against the Muslims, who suffered a lot to get out of the system.

White and green elements are for those who succeeded in delivering the Freedom to the millions who can live a life as they like to, who can enjoy the spring after dark cold nights.



Urhamish Ansari | Air- dry-clay, wire mesh and resin | 9" x 9" x 11 | Code 22

"The Spring after dar night"



Designed by Amir Shah



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