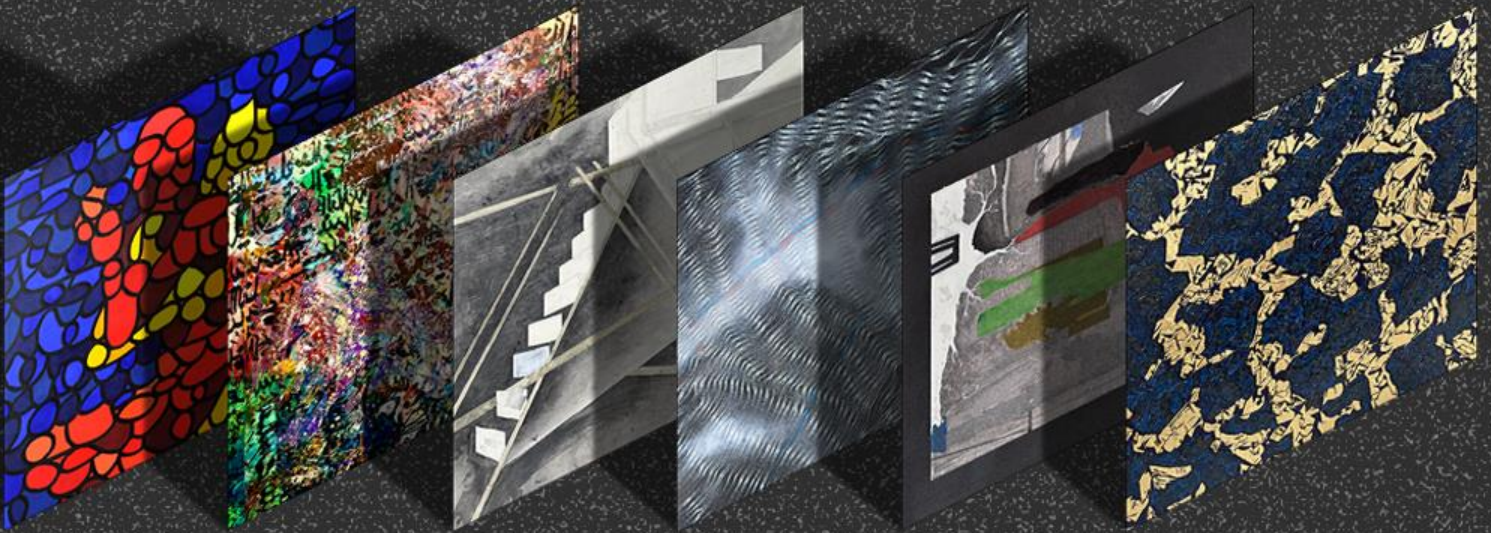


# TRANSPOSE

Chief Guest

Hassan Sheheryar Yasin **HSY**



## Artists

Ahmer Farooq  
Ayesha Rumi

Salman Qamar  
Shaukat Ali Khokhar

Sonia Chundrigar  
Ujala Khan

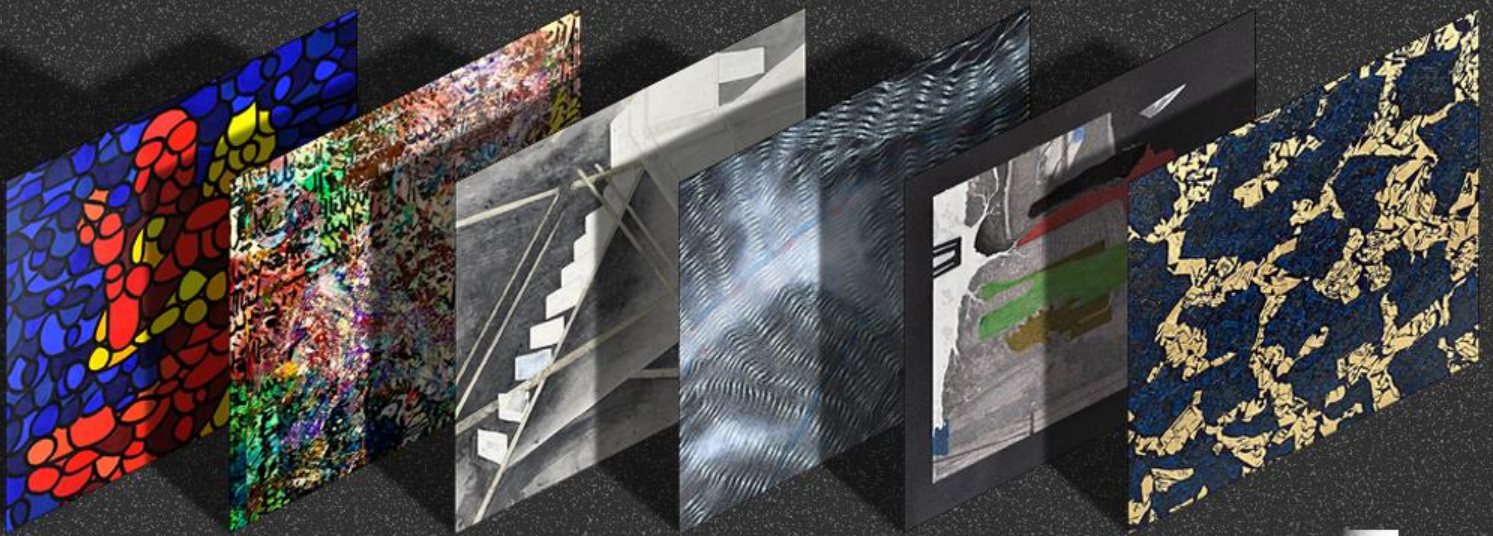
Friday **10 Jun 2022**  
**6:00 PM** Onwards

79 B/1, off MM Alam Road, Gulberg III, Lahore, Pakistan.  
Phone: +9203008447748 | 042-35718038, 35762784

  
**EJAZ**  
ART GALLERY

# TRANSPOSE

EJAZ ART GALLERY IS DELIGHTED TO PRESENT 'TRANSPOSE'. THE UPCOMING SIX-PERSON GROUP EXHIBITION FEATURES AN AMALGAMATION OF ABSTRACT AND LINEAR CONTEMPLATION. IT DISCERNs AND CONFRONTS BOTH INNER AND SOCIETAL ISSUES WITH AN AESTHETIC APPEAL WHILE EXPLORING THE NARRATIVE OF TRANQUILITY THROUGH ACCEPTANCE. THE EXQUISITE EXPERIENCE OF FINDING ABSTRACT GEOMETRIC FORMS, INTUITIVE AND WHIMSICAL, THE OVERLAYS, RAISED AND RECESSED DEPTH, BALANCE, AND COMPOSITION ADD VARIETY AND MEANING TO THE EXHIBIT.



# Ahmer Farooq

In my current body of work, I wish to highlight the existence of courtship, homosexual relationships and extra-marital 'affairs' in an overtly conservative Islamic country where heterosexual marriage is the only accepted form of intimacy. Bound to secrecy, a lover is seen as a shadow figure often reduced to sex. This series underscores the web of emotions, bonds and tensions that tie couples together as they are crippled from the outside.

I position figures on the canvas to trigger emotions from shame, fear, insecurity, self-loathing and loneliness to longing, passion, love and desire. Using the Urdu language, script, and form to frame the figures, I contextualize my work within the local. Akin to the Urdu language, these relationships are rich in essence, complex in form and ever-changing; highly stylized calligraphy adds to the aesthetic appeal. Incorporating shapes, letters, and words as incomplete sentences, I aim to project the incomprehensibility of the relationships from the outside, fully known only to the lover and the beloved. Also, equally, the incompleteness of the relationships long to be but never accepted by the outside.



Ahmer Farooq | Acrylics on Canvas | 60"x 48" | Code 01

Untitled I



Ahmer Farooq | Acrylics on Canvas | 60"x 48" | Code 02

Untitled II



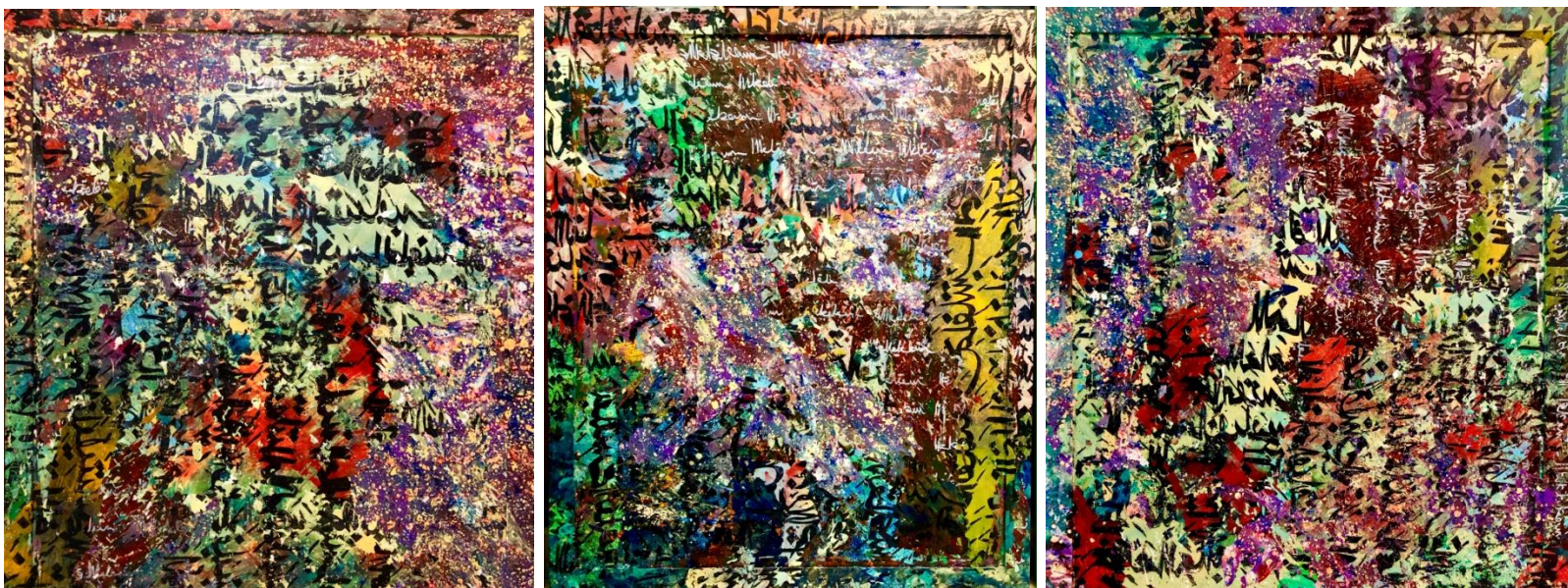
Ahmer Farooq | Acrylics on Canvas | 60"x 48" | Code 03

Untitled III

# Ayesha Rumi

My multilingual heritage is an embodiment of my cultural orphanage. Hence, my work embodies how decolonization has directly affected language in Pakistan. Once built on language, our society is slowly crumbling, giving rise to a unique form of existential and identity crisis where a foreign language measures one's intellect, literacy, and social status. Based on this trajectory, my work visually realizes the consequences of pushing our language towards extinction, thus creating expressions that resemble the structure of language but are nothing more than a mere façade of one - the departure of the signified from its signifier.

Employing experimental ethnography, I utilize cross-disciplinary processes to give form to my research. Expanding the studio practice through using non-conventional mediums and doing field research to collect qualitative data, my work becomes a platform for generative dialogue across mediums and practices.



Ayesha Rumi | Mixed Media | 45'' x 38'' | Code 04

Unwritten (Triptych)



# Salman Qamar

My work focuses on unconscious and deja vu experiences. The unconscious comprises majorly of childhood memories, in particular those to whom we are most affixed while the deja vu draws from the familiar experiences or the feeling we get. In my work, I have tried to amalgamate both these elements by utilizing shapes, forms, colour, mixed media and scale, arranging them in a coherent yet in a raw way with my perception.



Salman Qamar | Tapes on Acrylic Sheet | 12" x 12" | Code 05

Untitled



Salman Qamar | Markers on Sheet | 8" x 6" | Code 06

Image Vs Imagination



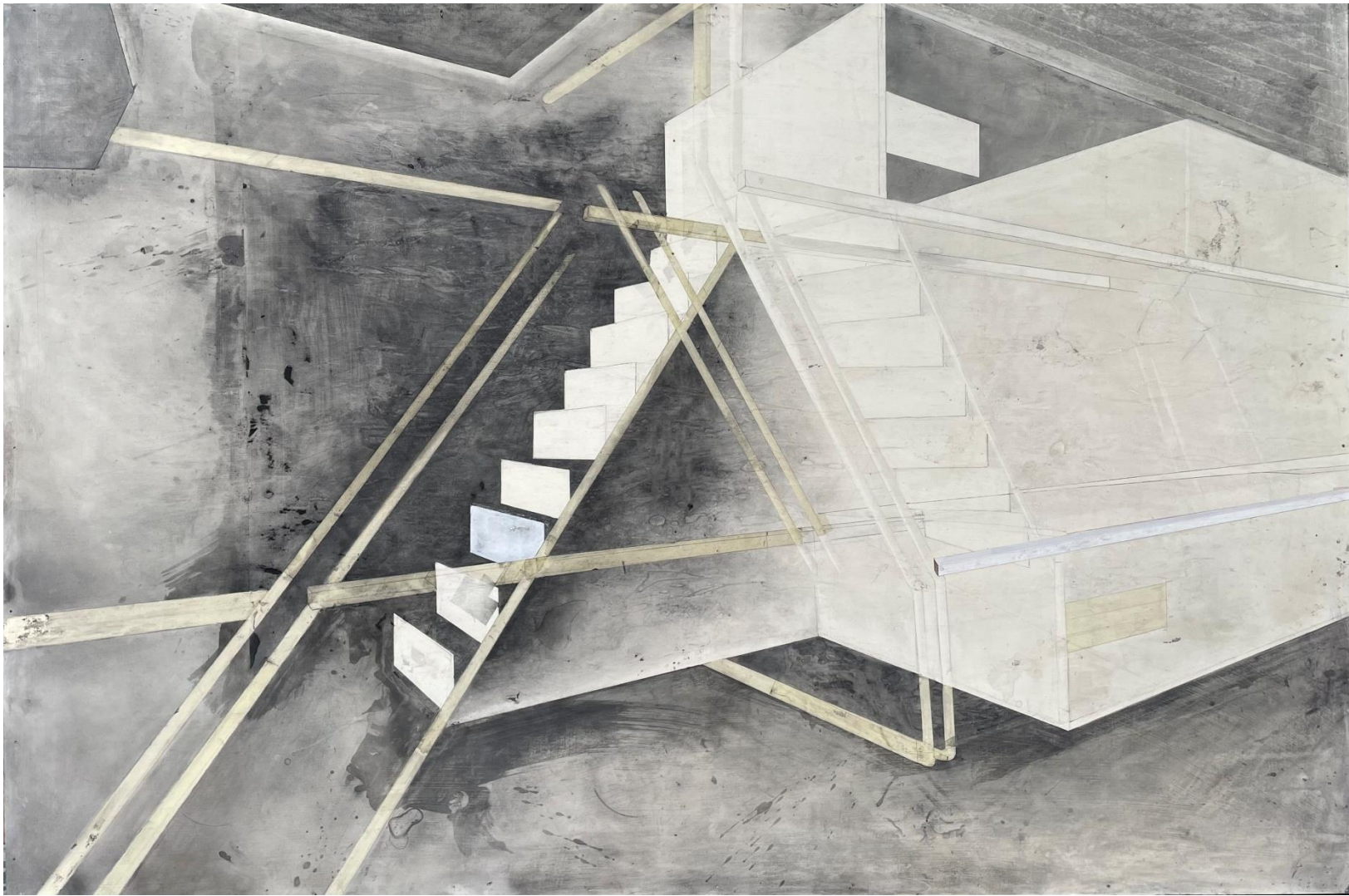
Salman Qamar | Mixed Media on Paper | 8" x 12" | Code 07

Hope of Someone



Salman Qamar | Mixed Media on Paper | 12'' x 16'' | Code 08

Untitled

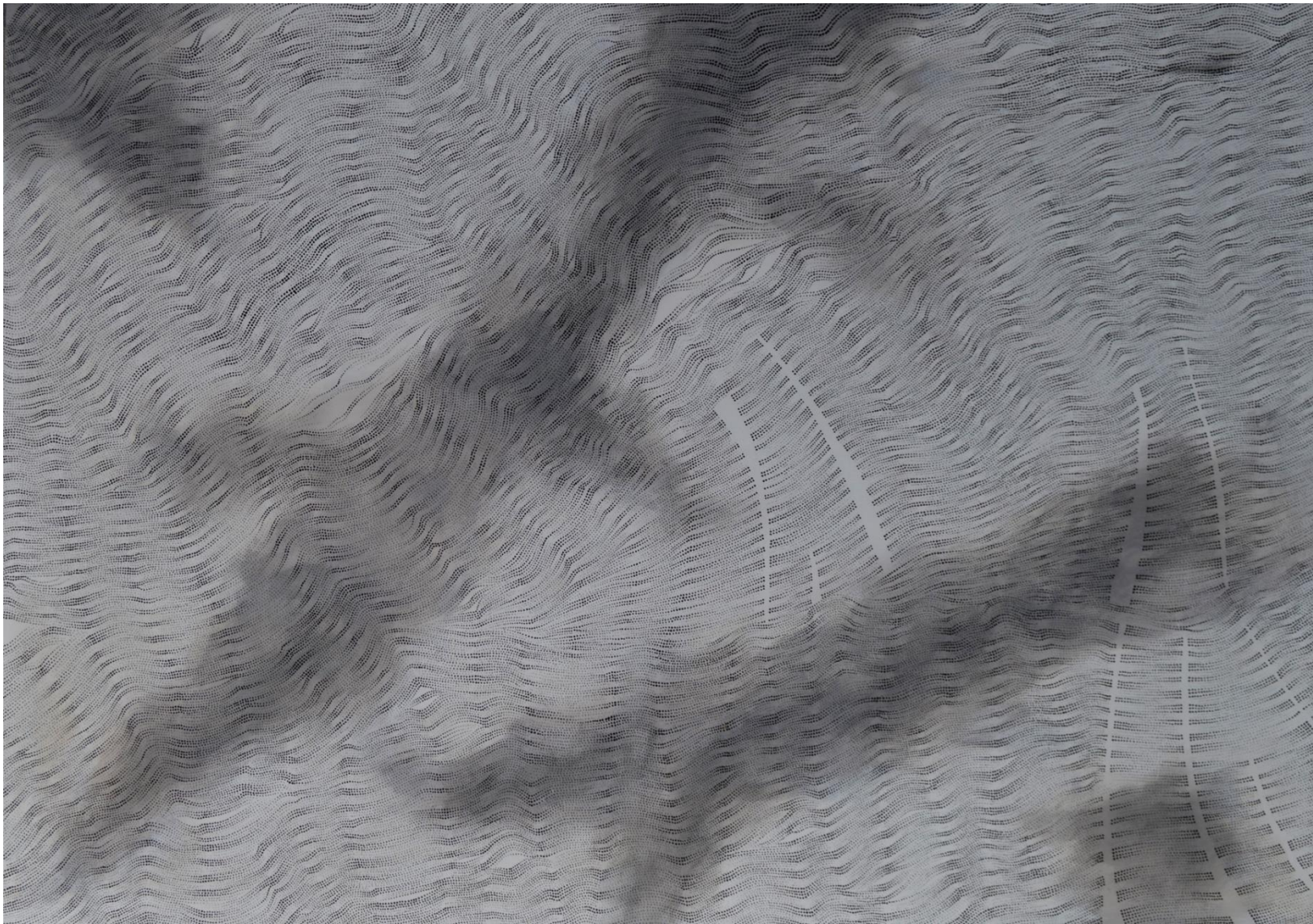


Salman Qamar | Mixed Media on MDF | 47.6" x 71.6" | Code 09

Distortion

# Shaukat Ali Khokhar

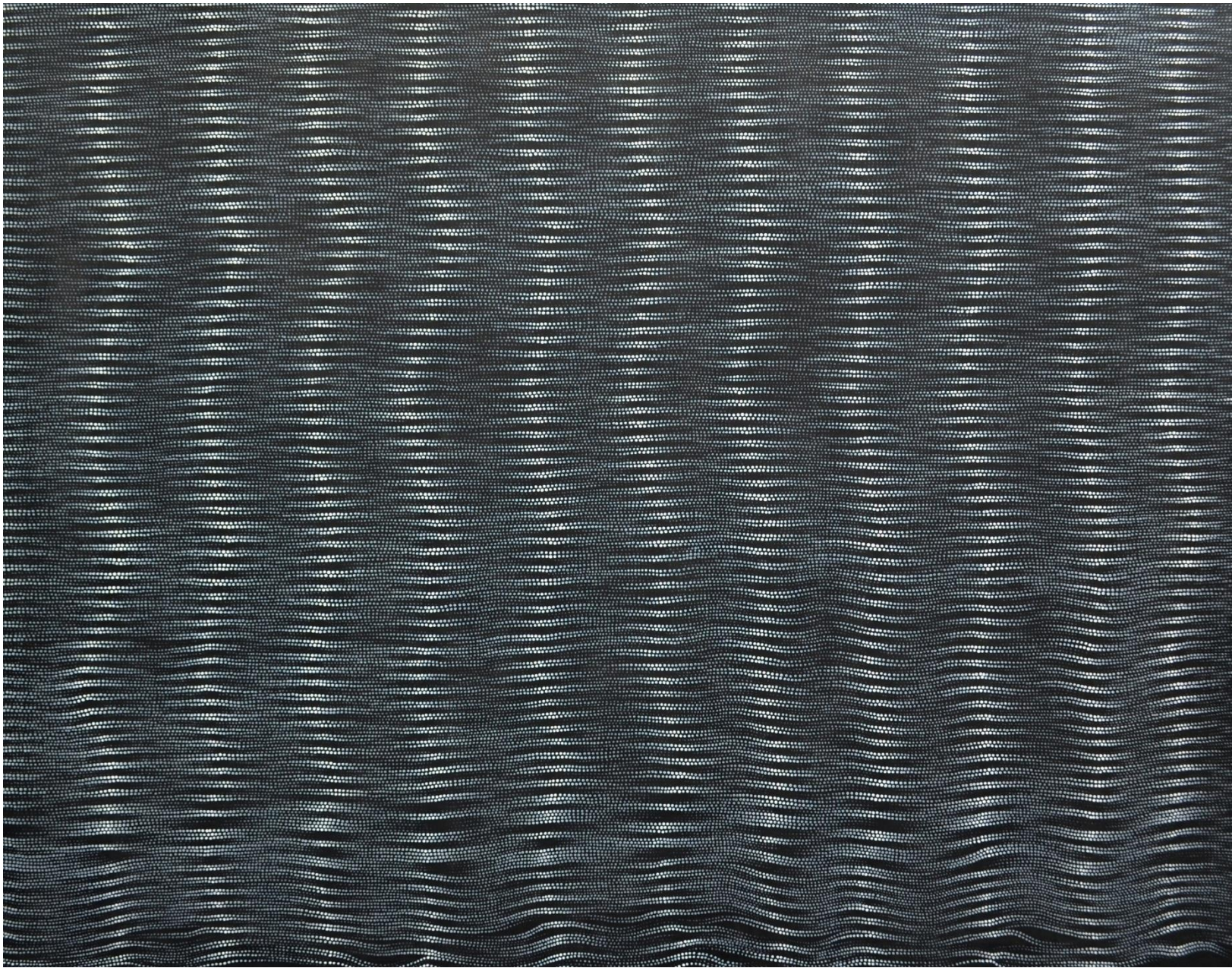
Working with pointillism is like meditation and worship for me. Black and white dots represent my solitary confinement in a Hujra with prayer beads. My work is evolving and bringing new meanings from its meaninglessness. It takes the shape of silk cloth, sometimes reflecting broken patterns from puzzles. My painting technique affects me vitally and subtly. It moves forward and flows like water in a river, and that river falls into the ocean. However, sometimes I stop and start in another space and leave the rupture mark, where one needs to enter my painting and discover the inner universe. My repetitive approach is intentional and untiring, and it keeps building some unknown feelings to connect with the surroundings.



Shaukat Ali Khokhar | Acrylic on Canvas | 84'' x 54'' | Code 10

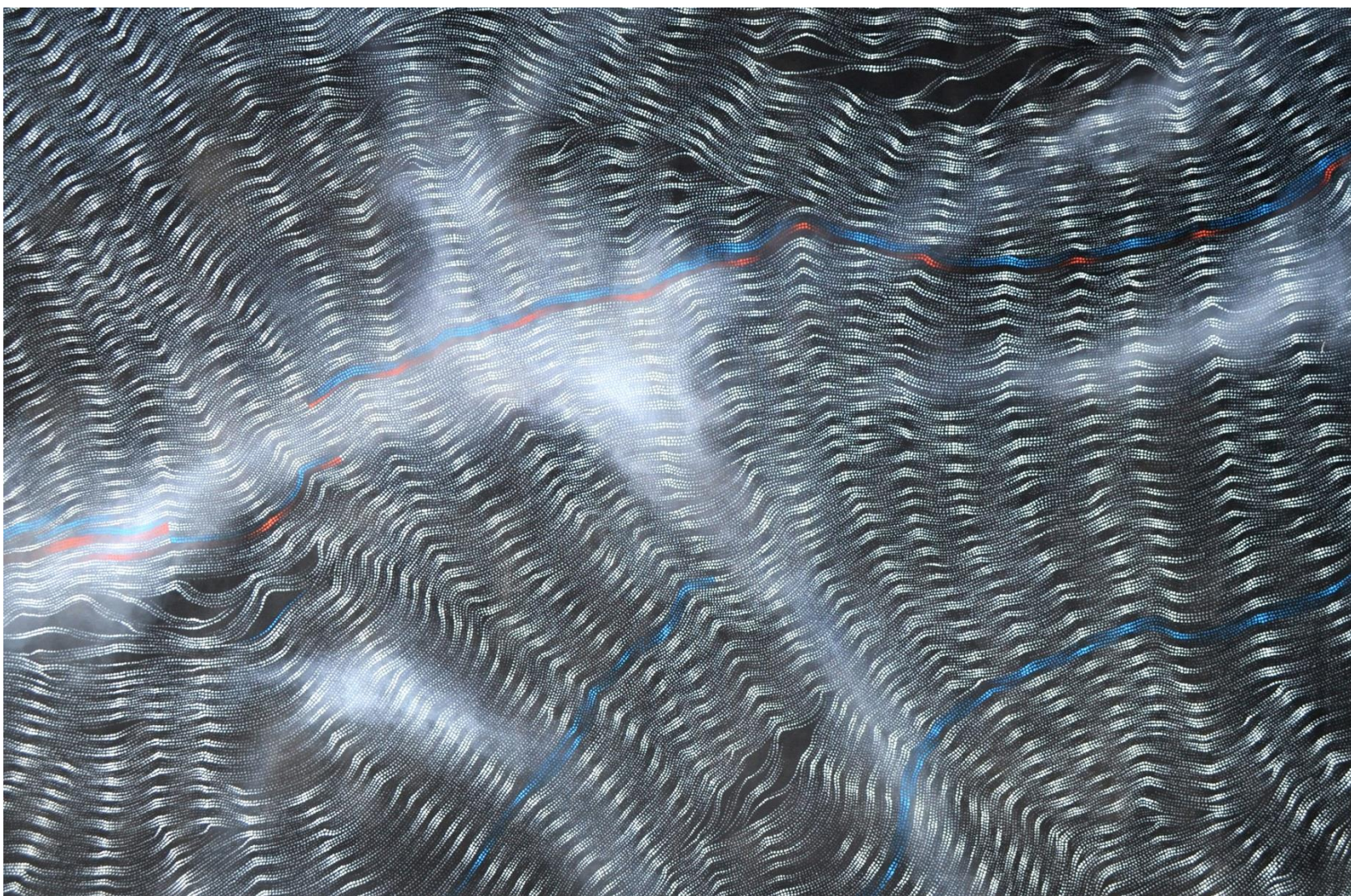
Untitled I





Shaukat Ali Khokhar | Acrylic on Canvas | 64'' x 76'' | Code 11

Untitled II



Shaukat Ali Khokhar | Acrylic on Canvas | 84'' x 54'' | Code 12

Untitled III

# Sonia Chundrigar

At its heart is the deep recognition that there is a fundamental disparity between the way we perceive the world, including our existence in it, and the way things appear. In our day-to-day experience, we relate to the world and ourselves as if these entities possess self-enclosed, definable, discrete, and enduring reality. My paintings are a process of exploration. There is, of course, the seed of an idea or a bit of a plan when I begin, but I am quickly directed by the work, answering the needs, sorting the puzzles and discovering solutions. I work with layers of thick and thin colour, washed or scumbled over a textured surface. Assorted mark makers leave traces; lines are straight, curved or gestural, and surfaces are wiped, dripped and spattered, all adding to an eventual sense of accumulation and the essence of time. My goal is not to be a storyteller but a muse to help the viewer create their own. When painting abstraction, I feel that I'm in a so-called "zone", meditative at once while also bursting with action and aggression.

Layering with brayers, self-made spatulas and various tools never made nor intended for such an enterprise. Painting means participating in a happening; it involves trying to surprise and surpass myself while being open to the unexpected. Memories and previous experiences become fused with ever new questions that arise. When looking at non-figurative abstract art, the viewer needs to lay aside all preconceived ideas of what a painting should be. Instead of determining what the artwork represents, he needs to let himself be stirred by the movement of ideas in his unconscious mind even as he thinks he is merely looking at colours, abstract shapes, and texture. My work examines layers, transparent and opaque, as a metaphor for what is the human condition. What is hidden is sometimes more revealing than what is seen. This paradox interests me, the interplay of where we have come from and where we can be found now. A recurring theme is the idea of compartments and compartmentalizing our lives, literally and figuratively. Society's teachings inform my work on how to separate ourselves from our work, heritage, family, and each other. We compartmentalize in the face of trauma to cope and in the face of joy to celebrate and hold on to that positive space. We deal with compartments as we deal with labels, as a way to view this contemporary life. Each picture develops into a unique expression through the relationship of colours, forms, and marks, rhythm and balance, and the physical and psychological work of painting. I want the viewer to become involved in the visible painting history of the multi-layered work and its physicality. Tracing back the richness of the oil paint, the creamy texture of the brush strokes, the chance element of the dripping, and the unpredictable accident of paint contrasted by the decisiveness and presence of the palette knife.

In this current exhibition 'transpose', I have tried to encapsulate the beauty of motherhood (after becoming a mother to my gorgeous sons Saif and Mikyle): the chaos, responsibilities and the pure joy of having children.



Sonia Chundrigar | Oil & Acrylic on Canvas | 48'' x 30'' | Code 13

Untitled I

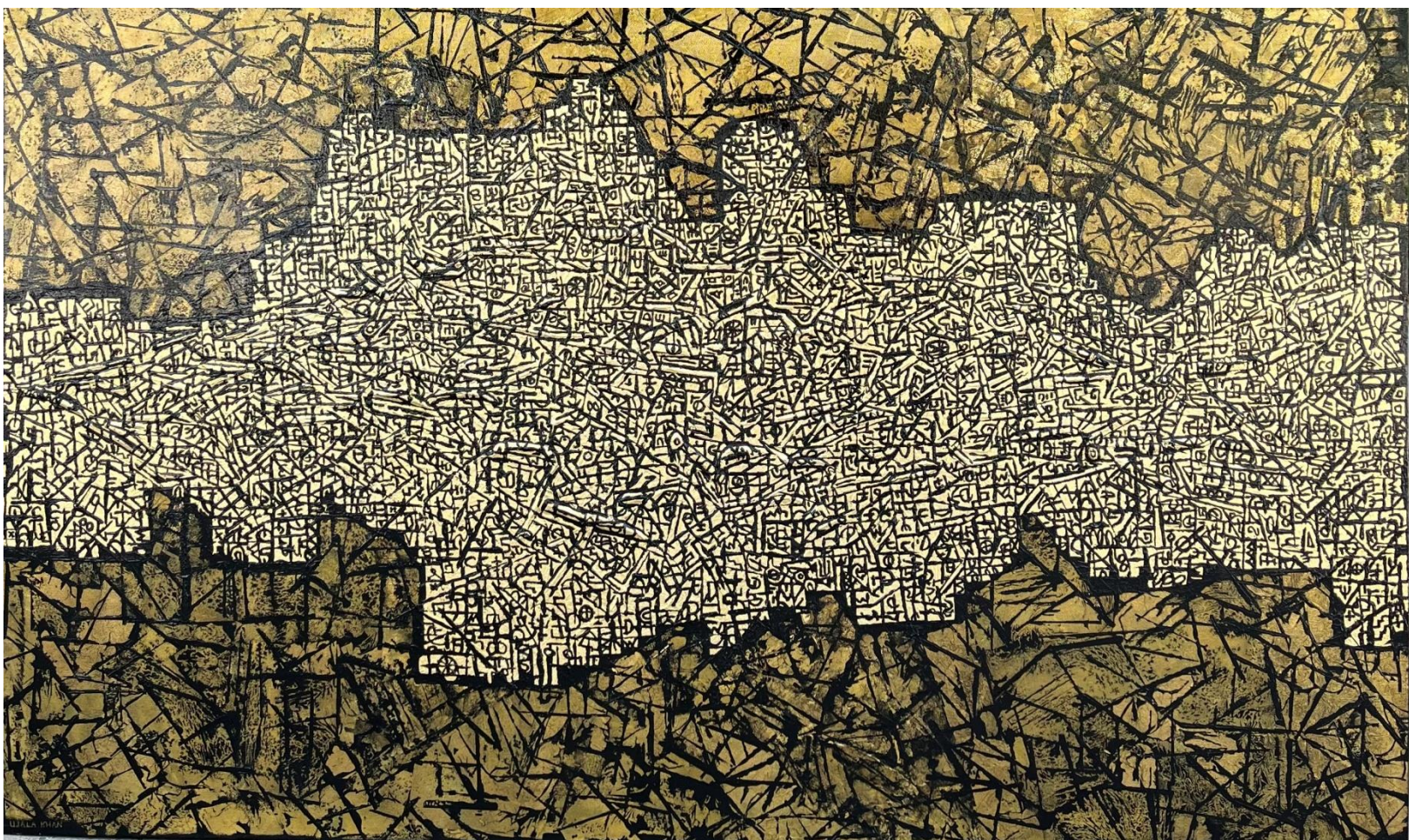


Sonia Chundrigar | Oil & Acrylic on Canvas | 30'' x 48'' | Code 14

Untitled II

# Ujala Khan

To cast disparity on canvas as a composition of conflicting thoughts, to create dissonance between content and context by deconstructing form, to come to naught through a labyrinth of rules, lapses, acceptances, refusals, clarity, confusion, and things in between.



Ujala Khan | Oxidized gold leaf, Acrylic & Enamel on Canvas | 36" x 60" | Code 15

Knossos



Ujala Khan | Oxidized Gold leaf, Acrylic & Enamel on Canvas | 48'' x 48'' | Code 17

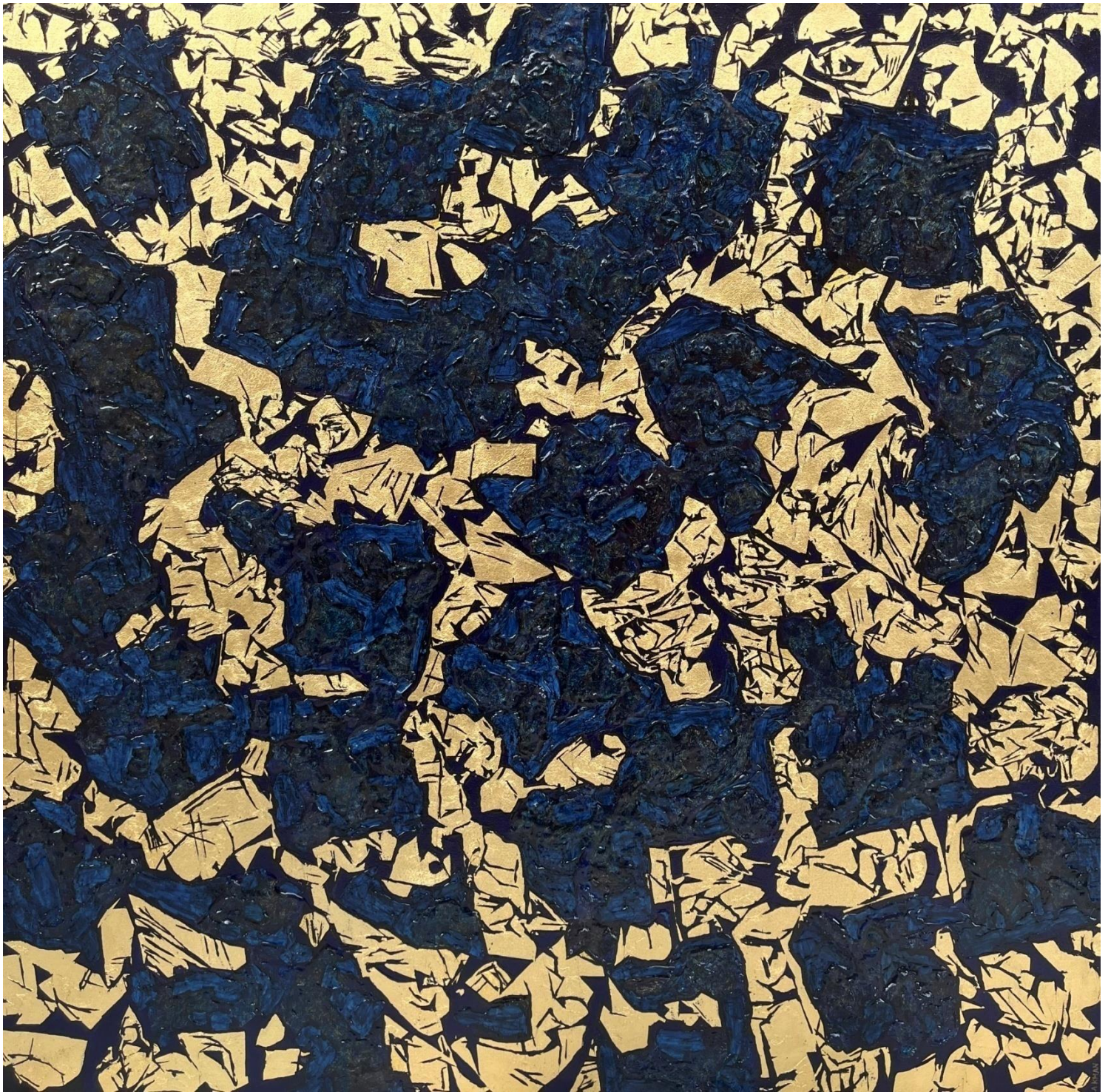
Money Green Sofa





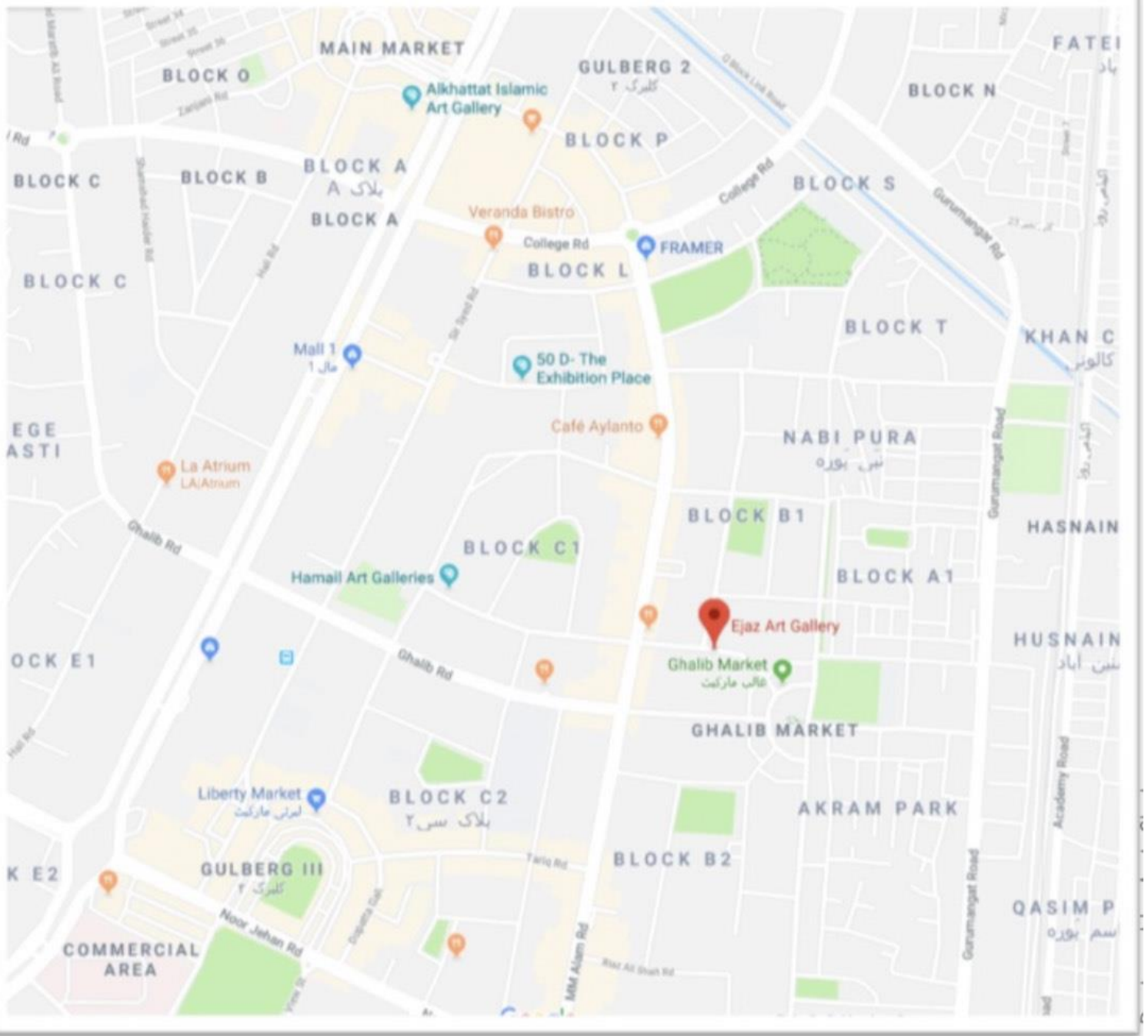
Ujala Khan | Gold leaf, Acrylic & Enamel on Canvas | 48" x 48" | Code 17

Pele



Ujala Khan | Gold leaf, Acrylic & Resin on Canvas | 48" x 48" | Code 18

Andromeda



Contact us: +923018447746

**Address:** 79-B/1, off M.M. Alam Road, Gulberg III, Lahore, Pakistan.

**Cell:** +92 300 8447748, **Ph:** 042-35718038, 35762784



✉ ejazartgallery@yahoo.com 🌐 www.ejazartgallery.com 📱 ejazartgalleries