

SEEING IS BELIEVING

Farrukh Addnan
Imran Ahmad
Saulat Ajmal
Muhammad Atif Khan
Fatima Saeed

16th
Nov 2023

Opening Reception




06:00 pm



EJAZ
ART GALLERY

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

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SEEING IS BELIEVING

In this last year of existence, experiencing, and exploring the world we inhabit, we have realized many things. Among numerous episodes, all five artists have somehow touched the belief aspect of their lives, where each person encountered new understandings whether emotional, professional, social, or economic. These practices have manifested in their work and are being showcased under one roof. Through the thorough use of strokes, mark-making, perforation, and layering of various colors, they all coexist.

Imran Ahmad



Muhammad Atif Khan

Open your Eyes, for this World is only a Dream. (Rumi)

My work is a homage to local popular visual culture, paying tribute to its amalgamation of Central Asian/Persian aesthetics and a local South Asian blend of expressive storytelling. Borrowing from and building on a gamut of images and iconography across hundreds of years of Mughal culture and miniature paintings, to local truck art and a diverse range of visual materials from my everyday life, I create an imaginary universe. Juxtaposing eclectic images in contrasting environments subverts their original contextual meaning and opens windows on new stories that speak of my concerns about spiritual and physical worlds, simultaneously.



Atif Khan | Archival inkjet on Hahnemühle paper, sandwiched between thick acrylic sheets
| 16 x 24" | Code 01 | Price: 225,000

Fragmented Dreams, I | Year 2023



Atif Khan | Archival inkjet on Hahnemühle paper, sandwiched between thick acrylic sheets
| 13 x 19.5" | Code 02 | Price: 190,000

Fragmented Dreams, II | Year 2023



Atif Khan | Archival inkjet on Hahnemühle paper, sandwiched between thick acrylic sheets
| 13 x 19.5" | Code 03 | Price: 190,000

Fragmented Dreams, III | Year 2023



Atif Khan | Archival inkjet on Hahnemühle paper, sandwiched between thick acrylic sheets
| 16 x 24" | Code 04 | Price: 225,000

Fragmented Dreams, IV | Year 2023



Atif Khan | Archival inkjet on Hahnemühle paper, sandwiched between thick acrylic sheets
| 16 x 24" | Code 05 | Price: 225,000

Fragmented Dreams, V | Year 2023



Atif Khan | Archival inkjet on Hahnemühle paper, sandwiched between thick acrylic sheets
| 16 x 24" | Code 06 | Price: 225,000

Isolation, iii | Year 2023



Farrukh Addan

My studio practice is deeply rooted in ancestral connections and archaeology. I embark on an exploration of personal memories, collective historical events, and cultural depictions by conducting archival research in my ancient hometown of Tulamba, located in southern Punjab, Pakistan.

Archaeology serves as the foundation for my artistic exploration, allowing me to establish a connection between the past and the present. Memory, in this context, becomes a tool for carving and creating an independent narrative of time and place.

I find great interest in the works of archaeology that delve into personal memories of space and place, collective historical events, and cultural depictions of nature. Uncovering aspects of history that have a profound impact on our contemporary culture today sparks discussions about interpreting spaces within their contexts and how those contexts are constructed.

Within the present context, my work aims to curate a journey through grounded realities, presented through abstract and minimalistic language. I employ dots, varying lines, marks, letters, signs, symbols, patterns, excavation plans, surveys, and documentation to convey the multi-layered nature of these aspects. Through this artistic style, I invite discussions about interpreting spaces within their contexts, exploring how context emerges from the very "syntax" of a place.

The essence of my art practice, guided by research, remains deeply rooted in psycho-geography. However, there has been a shift from memory to symbols, infusing a spiritual element into my work. Intricate, repetitive, and diverse lines, symbols, patterns, surveying and excavation plans are meticulously layered to recognize and emphasize the historical significance of specific spaces, particularly in Tulamba.

My aim is to create a visual language that not only uncovers the historical significance of a place but also encourages viewers to contemplate the interplay between memory, space, and symbols. Through my artistic practice, I hope to evoke a sense of connection to the past while fostering dialogue about the significance of context in shaping our understanding of the world.



Farukh Addnan | Pen and ink wash and oxidized silver leaf on canvas | 84 x 60" | Code 07 | Price: 750,000

Gleam-I



Farukh Addnan | Pen and ink wash and oxidized silver leaf on canvas | 84 x 60" | Code 08 | Price: 750,000

Gleam-II



Farukh Addnan | Oxidized silver leaves on canvas | 86 x 60" | Code 09 | Price: 500,000

Mid day since 1947



Fatima Saeed

This time around, I wanted to embrace loss. Once celebrated system has fallen apart right in front of our eyes and we have no one to blame but ourselves. The imprints on my images are colorless and indelible, at the same time. They are woven together on muted surfaces and have their own tales to tell. There is so much that needs to be said and done, yet we find ourselves at a loss...both of words and color.



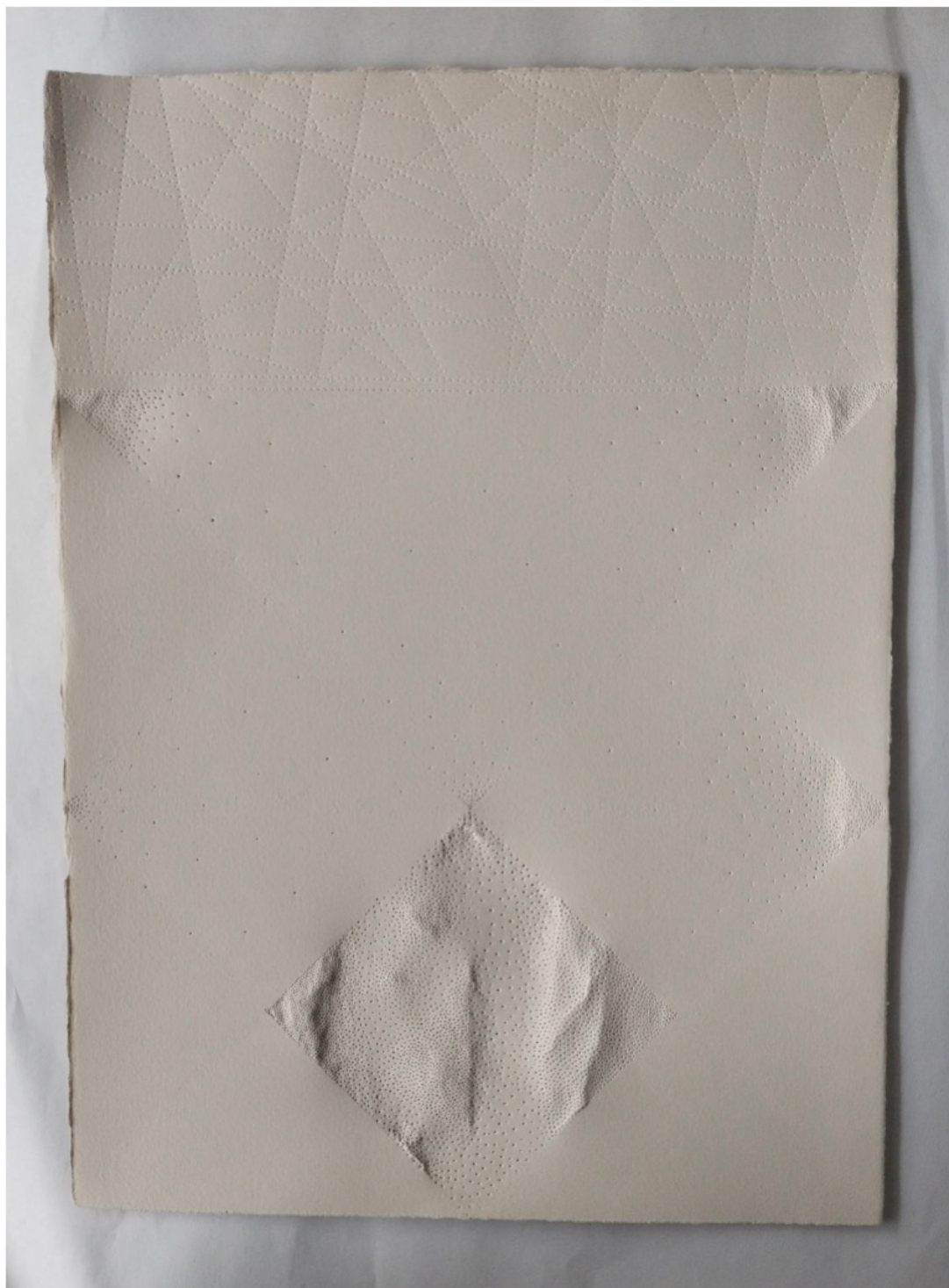
Fatima Saeed | Perforation on BFK Rives | 11" x 15" | Code 10 | Price: 150,000

Fate had decided otherwise (Year 2023)



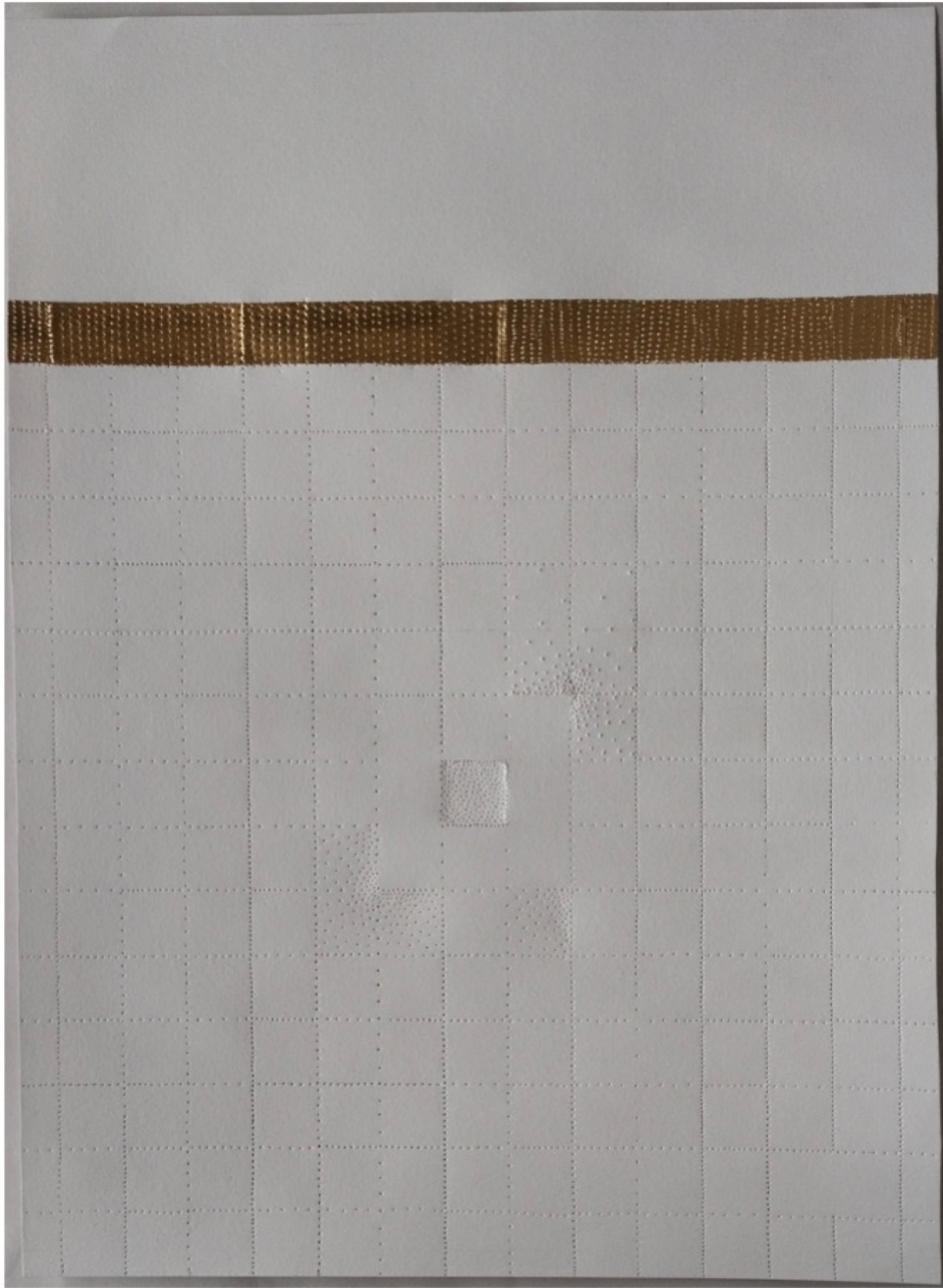
Fatima Saeed | Emboss and folds on BFK Rives | 11" x 15" | Code 11 | Price: 150,000

Constellation of sorts (Year 2023)



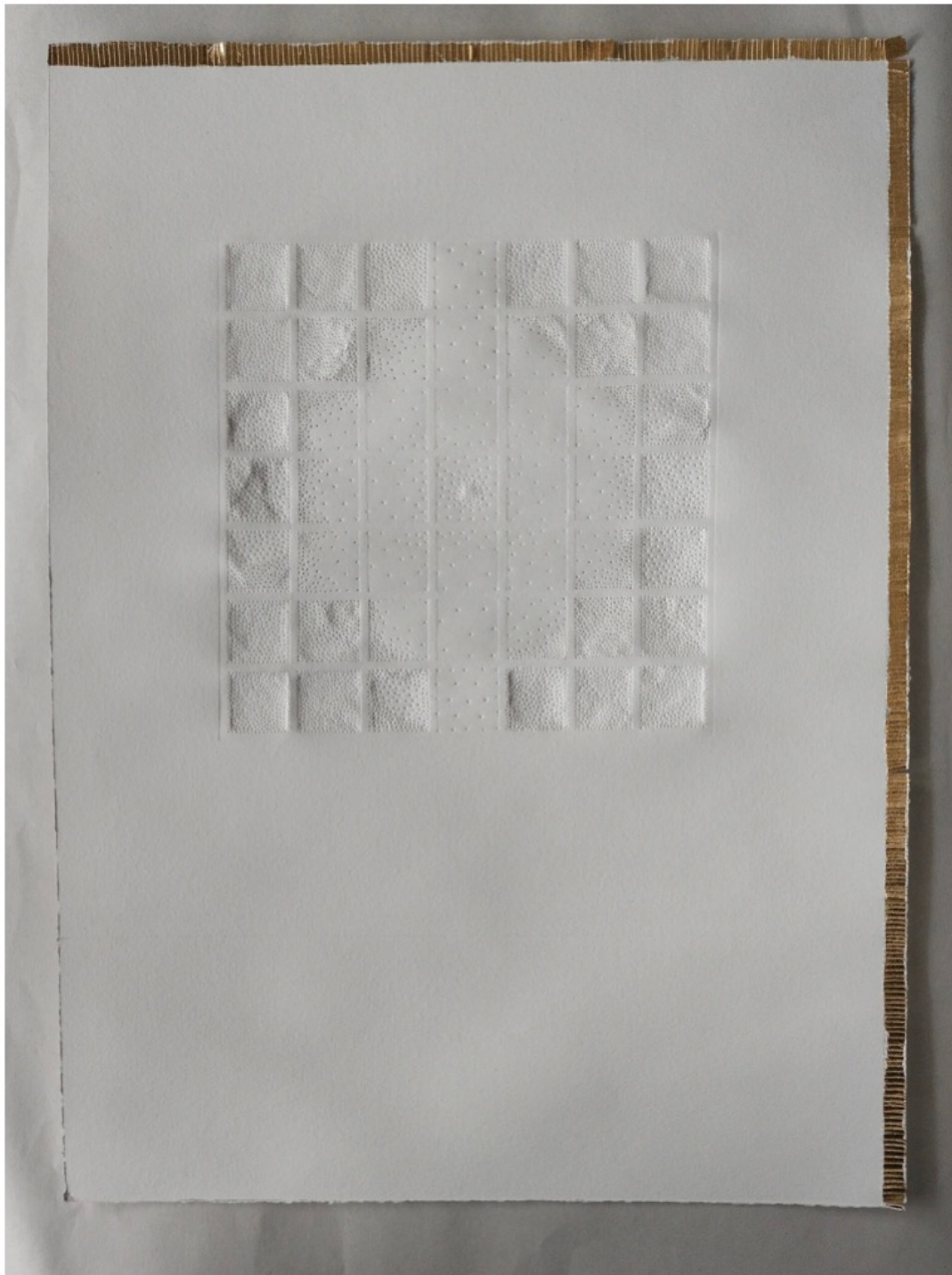
Fatima Saeed | Perforation on BFK Rives | 11" x 15" | Code 12 | Price: 150,000

The Beginning of the end, 2023



Fatima Saeed | Perforation and Gold Leaf on Arches | 11" x 15" | Code 13 | Price: 150,000

Crossing over, 2023



Fatima Saeed | Emboss, Perforation and Gold Leaf on Arches | 11" x 15" | Code 14 | Price: 150,000

Neither here nor there, 2023



Fatima Saeed | Emboss and gold on BFK Rives | 11" x 15" | Code 15 | Price: 150,000

Cusp, 2023



Fatima Saeed | Perforation and gold on Somerset | 11" x 15" | Code 16 | Price: 150,000

Even the boundary has a limit, 2023



Imran Ahmad

Imran's Art practice is reflecting his personality, bygone experience and fond memories- initial fascinations with time and space finally combines the varied character traits in his work. Dots, lines and tones vigorously scratch the metal to construct images from the conscious and the sub-conscious and the pleasure of mark-making with oozing strength and energy leaves him with abstraction narrating long stories with only a stroke. At the same time, a small word illustrated with thousands of lines. The blend of his photography with drypoint is forming new dialogues within his expression. This new body of work is a merger of two techniques Imran feel close to them and by mixing them created new forms and visuals. These visuals are comments or experiences which we have faced on our daily life, as these are from our own surroundings.



Imran Ahmad | Drypoint on inkjet paper | 15.7 x 21".5 | Code 17 | Price: 110,000

Who Shaam Kuch Ajeeb Thi (Year 2023)



Imran Ahmad | Drypoint on inkjet paper | 24" x 16" | Code 18 | Price: 120,000

Bay say Baadal (Year 2023)



Imran Ahmad | Drypoint on inkjet paper | 24" x 16" | Code 19 | Price: 120,000

Bay say Birds

(Year 2023)



Imran Ahmad | Drypoint on inkjet paper | 16" x 24" | Code 20 | Price: 110,000

A memory embossed (Year 2023)



Imran Ahmad | Drypoint on inkjet paper | 15.5 x 22" | Code 21 | Price: 110,000

Life of Daewoo (Year 2023)



Imran Ahmad | Drypoint on inkjet paper | 15.7 x 22" | Code 22 | Price: 110,000

Bridge between tracks (Year 2023)



Imran Ahmad | Drypoint on inkjet paper | 15.7 x 21".5 | Code 23 | Price: 110,000

The midway (Year 2023)



Imran Ahmad | Drypoint on inkjet paper | 15.7 x 21".5 | Code 24 | Price: 110,000

The Capital Territory (Year 2023)



Imran Ahmad | Drypoint on inkjet paper | 15.7 x 21".5 | Code 25 | Price: 110,000

Life of Metro (Year 2023)



Saulat Ajmal

Ajmal uses our knowledge of the mundane to develop her visual vocabulary, borrowing freely from both Eastern and Western narratives and traditions. Creating a gestural language by juxtaposing color, patterns and fluid forms as symbols of both expression and suggestion

she evokes an internal logic in her works that is complete within itself.

Creating suggestive form through gesture and color she incorporates a visceral sensibility into the works that can be felt and not just seen. Each work becoming its own

heaving, flowing, breathing body that is individual in its expression. Always in motion,

never static the gestures and forms morph into bodies and landscapes similar but never

the same. Moving beyond the limited expanse of language, her forms rest on the edge of figuration, pushing into the realm of a feminine sublime where emotion

translates through action and movement, evading a singular meaning while constantly mimicking life.



Saulat Ajmal | Acrylic and inks on Canvas | 75 x 42" | Code 26 | Price: 400,000

Discernible Passages (Year 2023)



Sulat Ajmal | Acrylic and Vinyl on Canvas | 60 x 54" | Code 27 | Price: 420,000

Disappearing Otherness (Year 2023)



Saulat Ajmal | Acrylic on Canvas | 60 x 54" | Code 28 | Price: 420,000

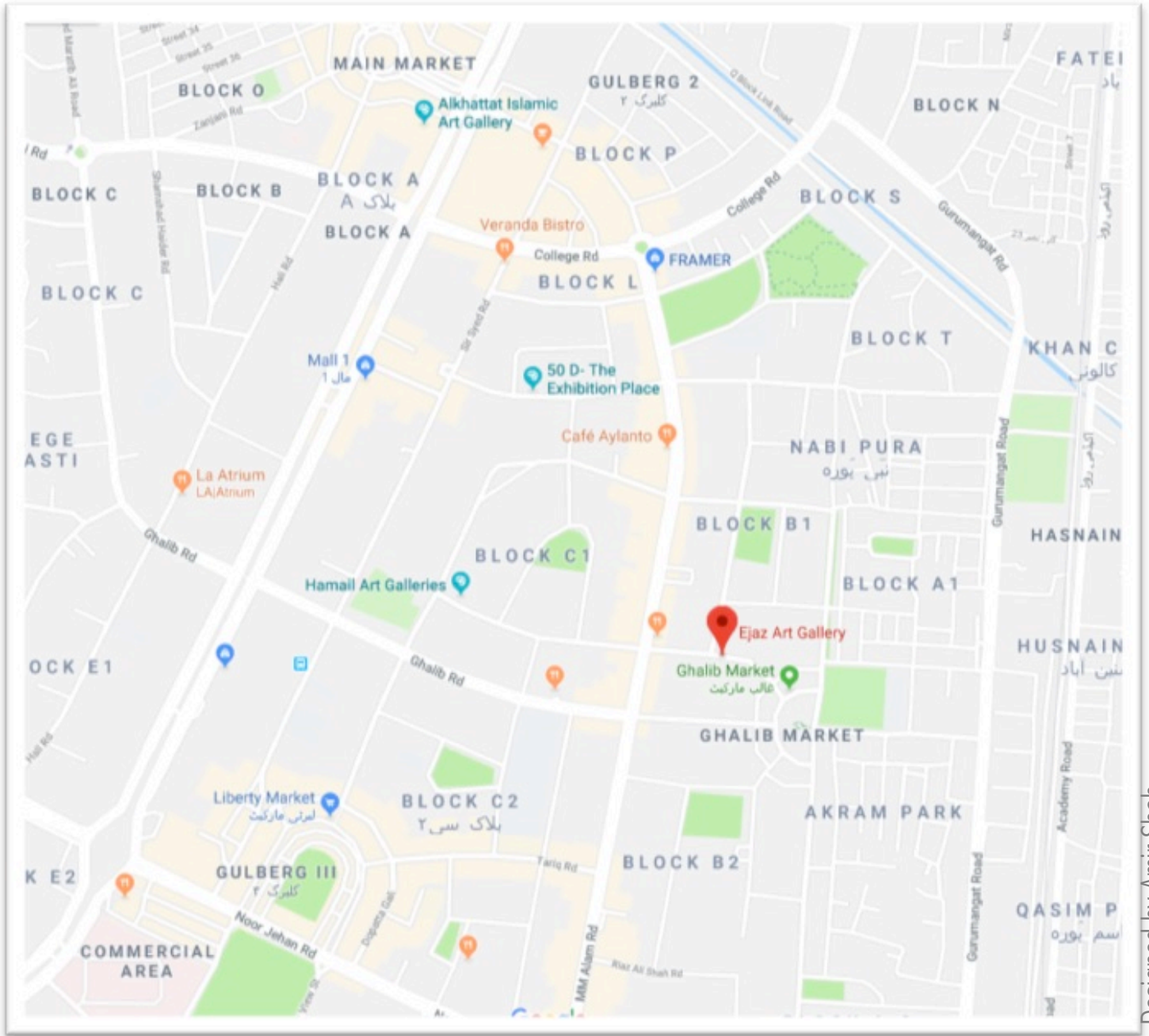
Intense Rhythms (Year 2023)



Sulat Ajmal | Acrylic and Vinyl on Canvas | 60 x 54" | Code 29 | Price: 420,000

Wind Swept

(Year 2023)






Designed by Amir Shah

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