

Moving Dots

Group Exhibition of Paintings



artscene
gallery



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Group Exhibition of Paintings

Kausar Iqbal | M. Asad Gulzar | Mahnoor Tahir Khan
Mutaib Shah | Ozma Bhatti | Waqas Anees

Curated by: **Kausar Iqbal**

Thursday, 7th December, 2023

6:00pm

The Exhibition will continue till 14th December 2023

10am to 8pm Monday to Saturday

Moving dots

It is important to develop a distinctive pattern between the art as an important cultural resource and a dialogue and this is the narrative built within this exhibition's domain. In the earlier times economy, in the entrails of democracy and technology being in the developmental phase, could be controlled by minor groups like guilds or workshops. But now in the contemporary scenario with the free flow of information and intelligence in real time, systems and societal norms must adapt to what the majority aspires. Herein lies the real problem where not only democratization of growth is required but also the expression of the free spirit is needed while supporting a historical medium like painting to sort its very existence. To seek the best possible variant (purpose) of such an expression in our society to respond, to the stimulus of the enterprise or cultural treasure, with the deep ability to sense, learn and seek in continuous cycle of hybridization is what will make it successful both as a cherished narrative in its true sense and a successful endeavor in the future. Thus this group show aims to connect this pattern from dot to dot in order to create this distinctive constellation of visuals that could bring out the best within a societies' framework. This group show also aims to portray an array of work that showcases diversity and an urge to reach out. Whether it is a conflict within a societal media saturated culture, a façade within oneself, an anamorphic narrative or a just merely a feeling of uncertainty.

Dr,Asmarah Ahmad



Kausar Iqbal

Kausar Iqbal has explored miniature with a wide array of imagery that create diverse meanings through overlapping and layering. His work creates an illusionary perspective into different situations where the surreal effect is recreated by the arrangement of different entities. An intense and at the same time spontaneous arrangements of animal and human figures reckoned through shapes, shadows and past to present connections, contribute in creative spatial compositions.

It's interesting to see the exploratory narrative delivered by the artist himself and with so much changing shifts in his imagery through diversity. One can relate with the recreational journey in terms of storytelling through change in the different picturesque patterns and containing them within typical silhouettes of forms we are accustomed to see in our daily experiences. For example the barred wires became barriers to already close ended pathways, broken fired Takhti (writing tablet) was further abandoned and thus educational sector that was already in deficit is now sustaining to bare minimum. Thus everyday objects are the conceptual development behind these images.

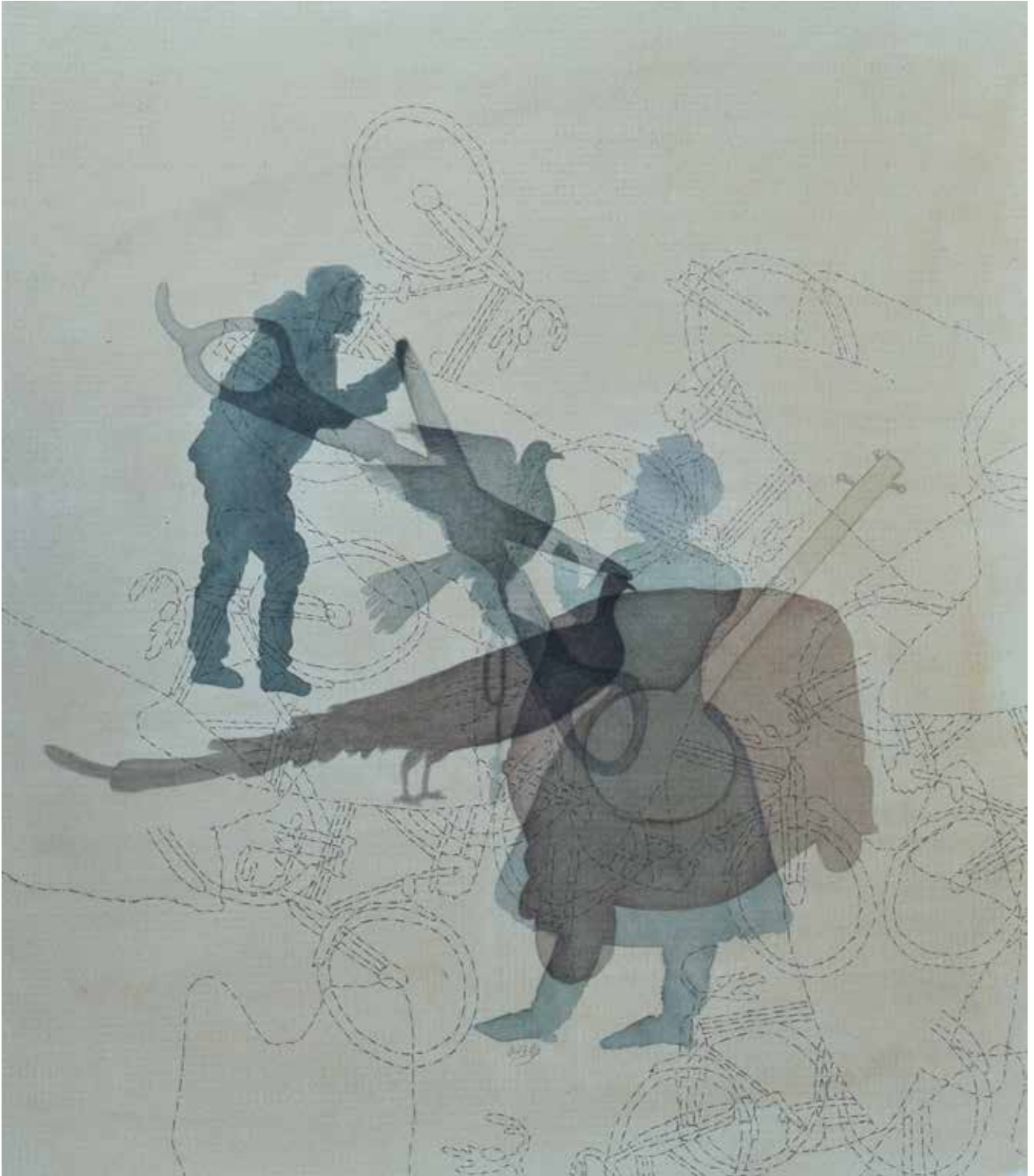
Building certain narratives allows to create a vision regarding a certain individual, object or a concept. It clarifies, compels or convince on a powerful version of the divergent layering involve in either the visual representation of a certain evolutionary pattern or a series of dialogues created around it. As a result building such chronicles fulfills the negligent spaces within the identifying of cultural or societal parameters to gain knowledge, conscious development or building stone.

The work is a great contribution in terms of creating such augmentative experiences and meaningful representations.



Untitled

Gouache on wasli | 15 x 10 in



Untitled

Gouache on wasli | 10 x 15



Untitled

Gouache on wasli | 10 x 15



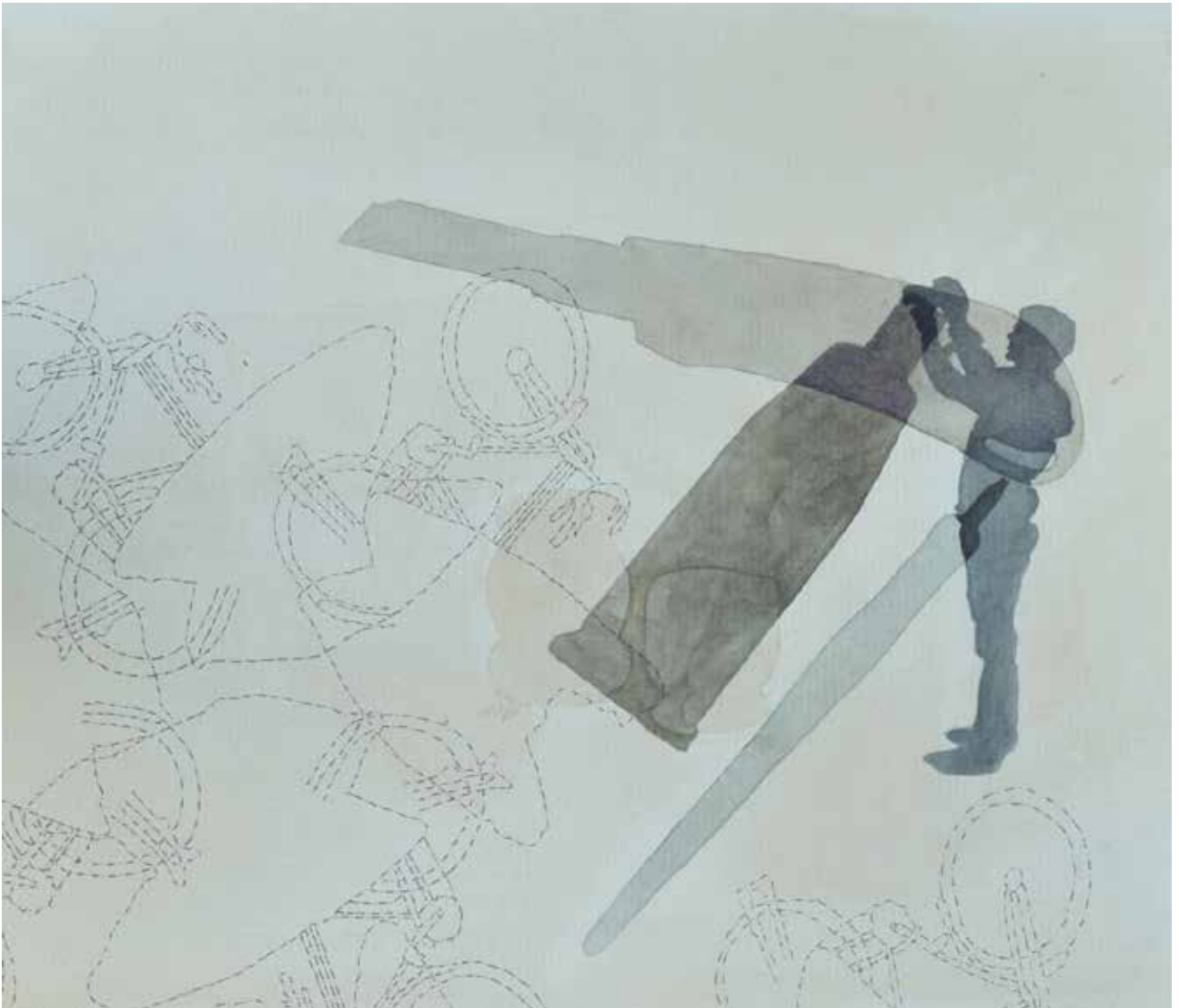
Untitled

Gouache on wasli | 15 x 10 in



Untitled

Gouache on wasli | 15 x 10 in



Untitled

Gouache on wasli | 15 x 10 in



Burqa series - I

Gouache on wasli | 5 x 13 in



Burqa series - II

Gouache on wasli | 5 x 13 in



Burqa series - III

Gouache on wasli | 5 x 13 in



Burqa series - IV

Gouache on wasli | 13 x 5 in



M. Asad Gulzar

Life is a series of peaks and valleys. As emotional beings, we tend to seek permanence and certainty in the material world, and each day begins with such a kind of uncertainty and it amazes us what the future will be. Sometimes expectations are exceeded and hopes shattered, but we need to identify and create balance. The process of balancing between ebbs and flows becomes meditative and reveals the meaning of aesthetic and uncertainty.

My drawings allow the viewer to deeply understand each mark of ups and downs deeply. The process is subconscious and spontaneous.



Archival ink on canvas | 48 x 48 in



Archival ink on canvas | 36 x 36 in



Archival ink on canvas | 48 x 36 in



Archival ink on canvas | 48 x 36 in

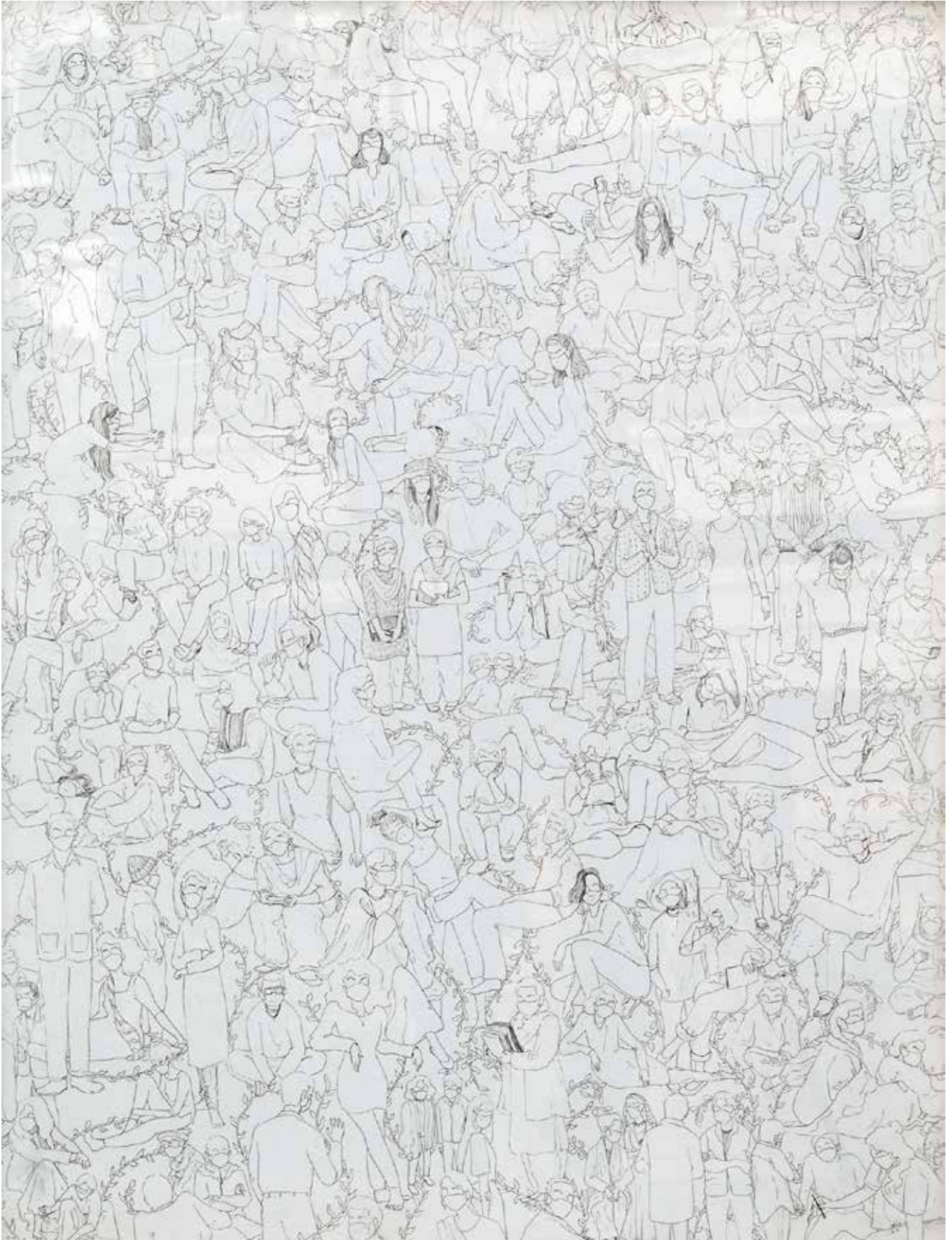


Mahnoor Tahir Khan

You know the feeling you get after a long car ride home? When your mind wanders so far you just cannot remember the journey but you know you got home.

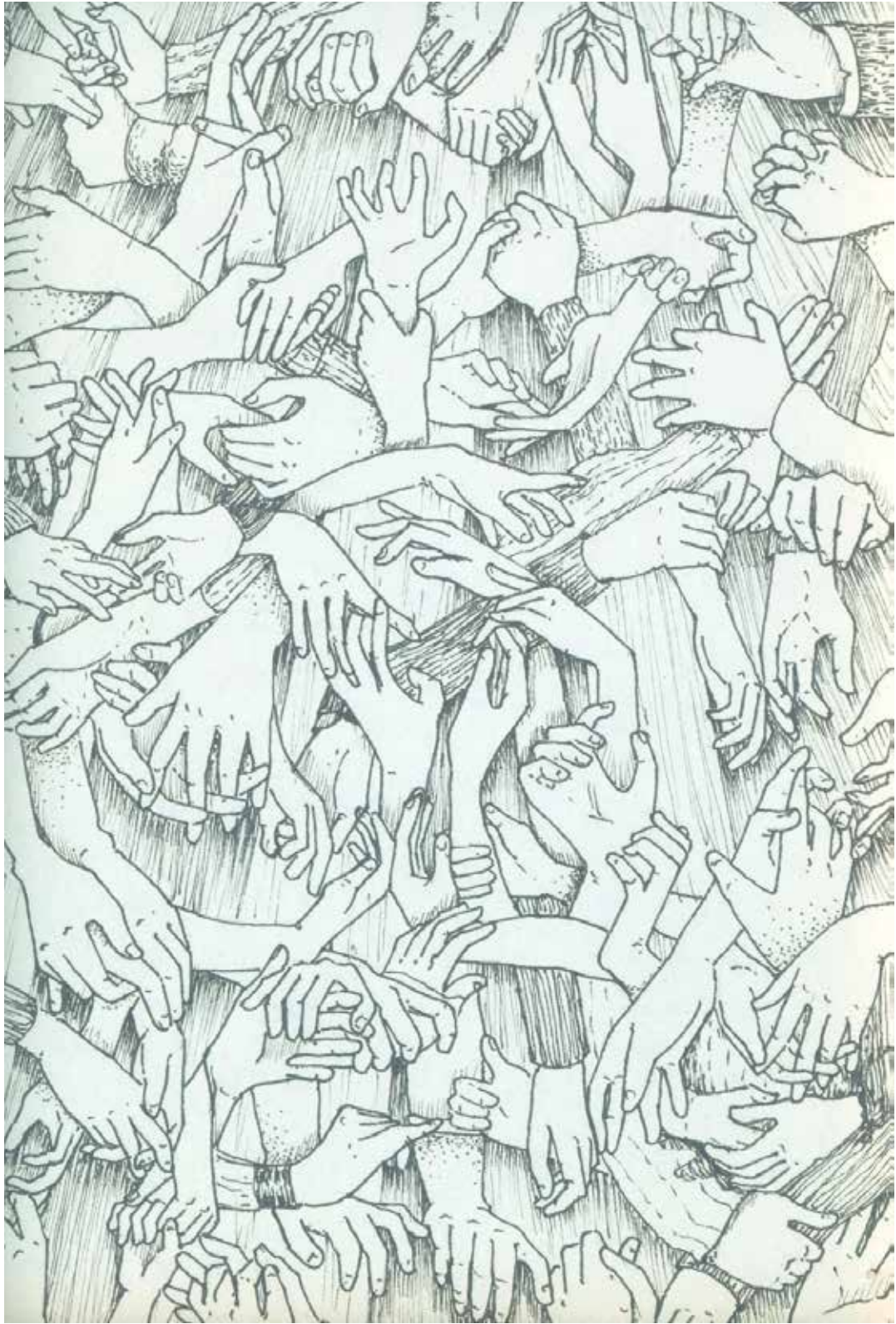
My art practice revolves around picking apart that journey into individual moments which get lost in the grand scheme of things for being so transient. These moments can be the smallest gestures, brief encounters with people or places, but they are worth so much more.

The work I create is my attempt at preserving my personal vocabulary of memory through collages of visuals and sounds. My interest in personal fictions and mythologies informs my drawings and animations through which I attempt to make connections that transcend the story itself.



Kashmakash

Ink on paper | 25 x 35 in



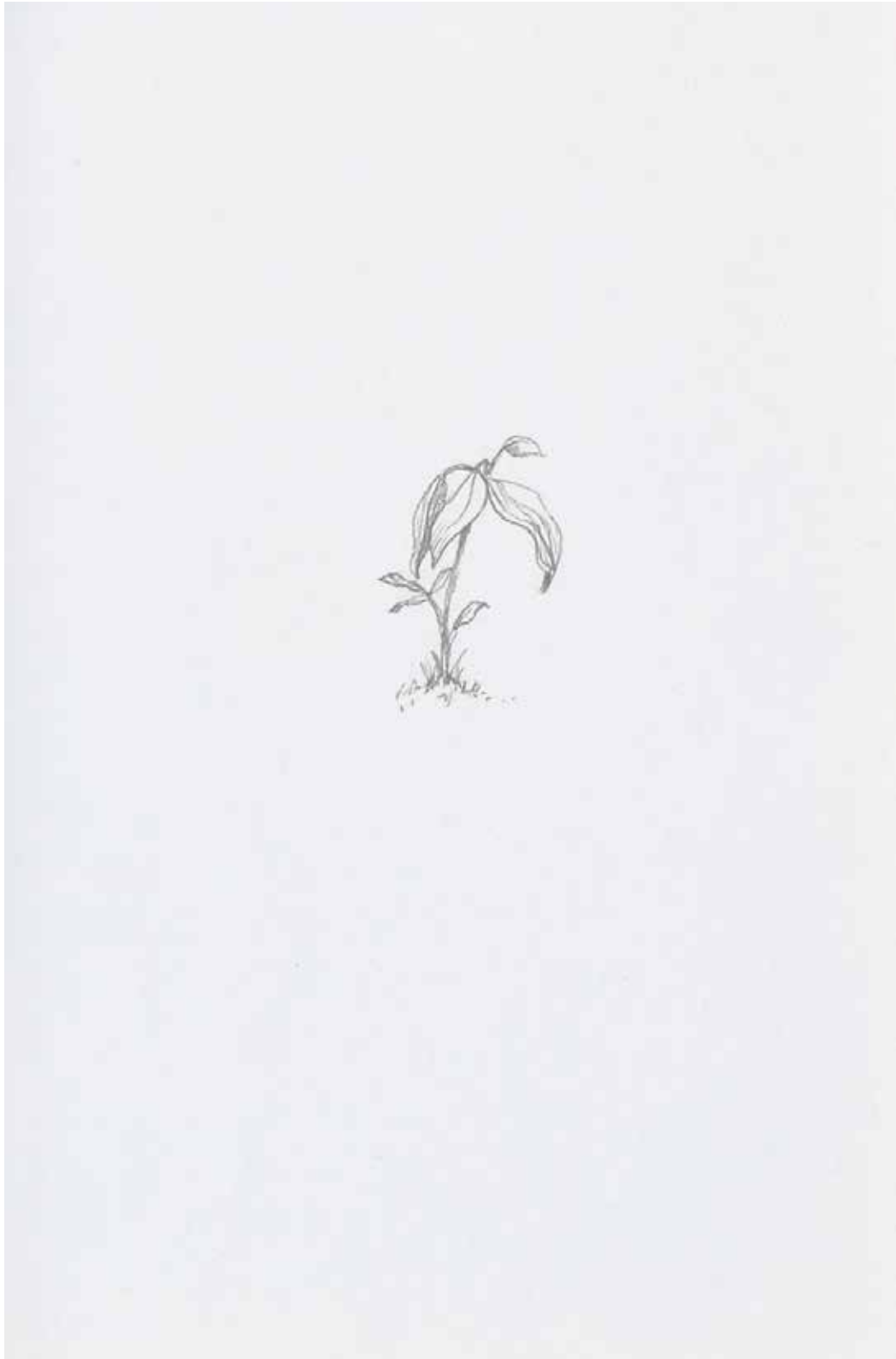
Traces

Ink on paper | 4.5 x 6.5 in



Close

Ink on paper | 6 x 6 in



Rise - I

Ink on paper | 4.5 x 7 in



Rise - II

Ink on paper | 4.5 x 7 in



Rise - III

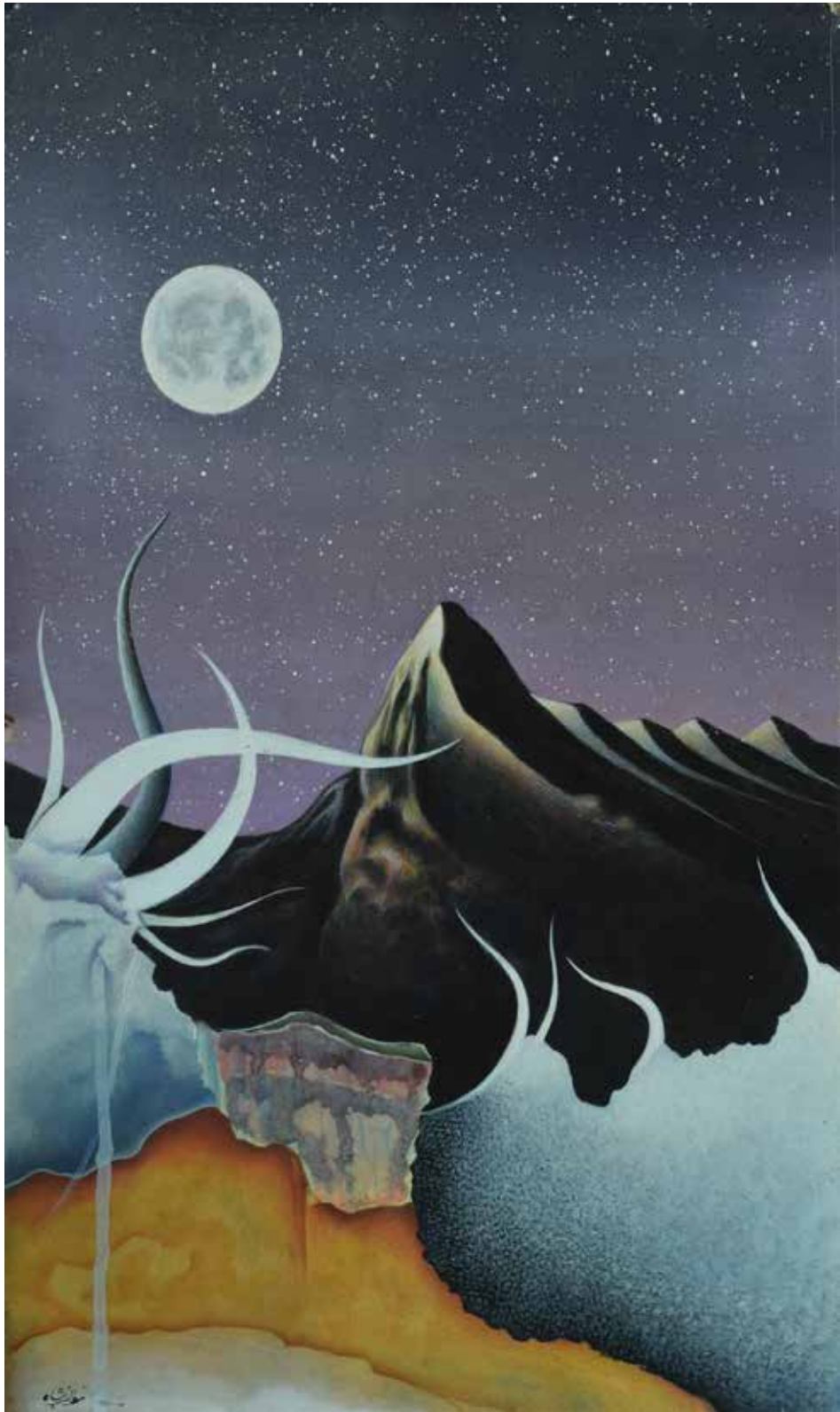
Ink on paper | 4.5 x 7 in



Mutaib Shah

I started painting in miniature technique. Later, I felt that I can use other mediums in the same manner as well. Then I started to explore mediums like acrylics and graphite. To me, the relation of surface with the medium is like a flower in a pot. I really enjoy when I use acrylics on Wasli like gouache, it is quite interesting to use acrylics with a small (squirrel hair) brushes like miniature details.

As we live in the media-saturated society. Every possibility of the image has been resolved by the electronic, social and print media. Visual culture itself is the biggest source of communication for the people. Usually, I use representational images with a combination of natural landscapes as it is a strong connection with my past life. At the same time, we live in a society where everybody is going through a conflict which is obscure and unclear. It is a nonstop conflict with an unknown element appears and gives a special sense of interest to the viewers to think about.



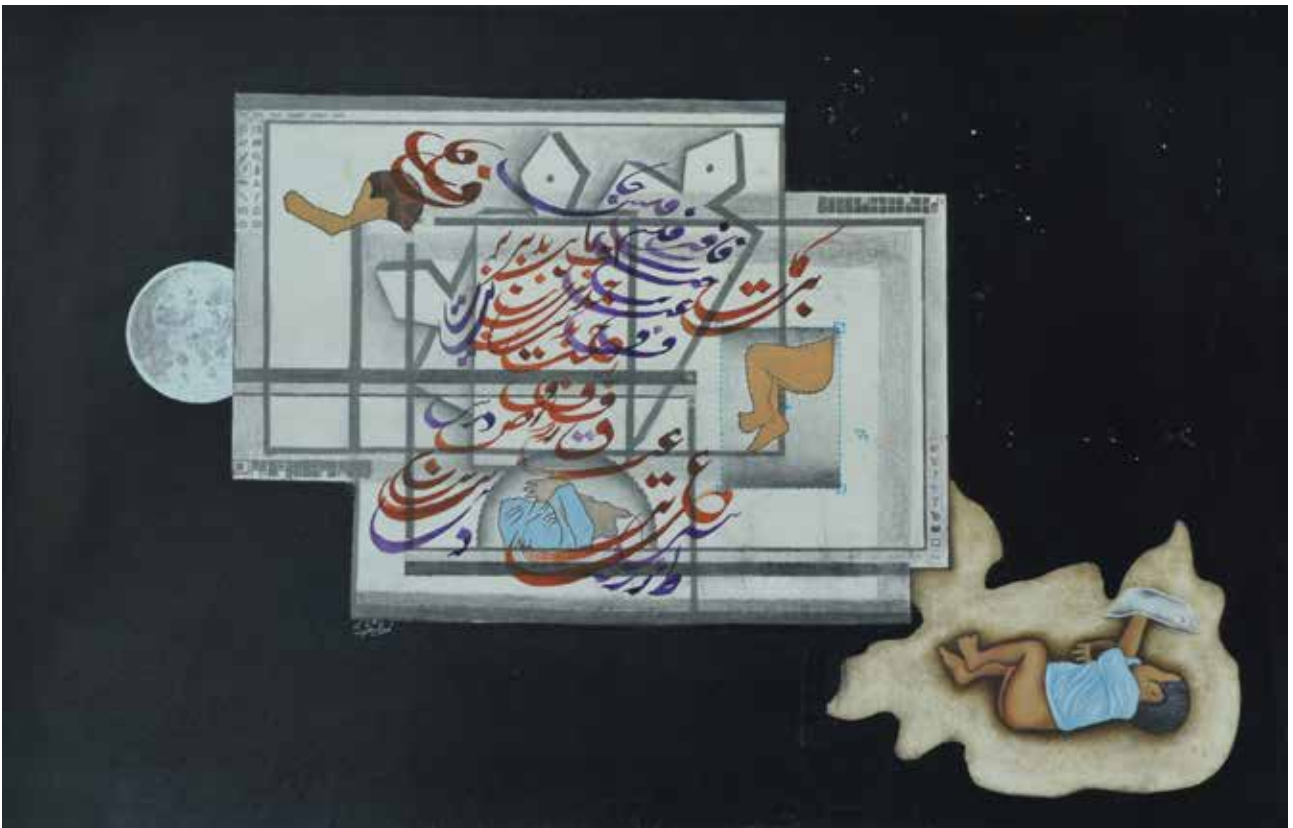
Untitled

Acrylic on wasli | 15 x 20 in



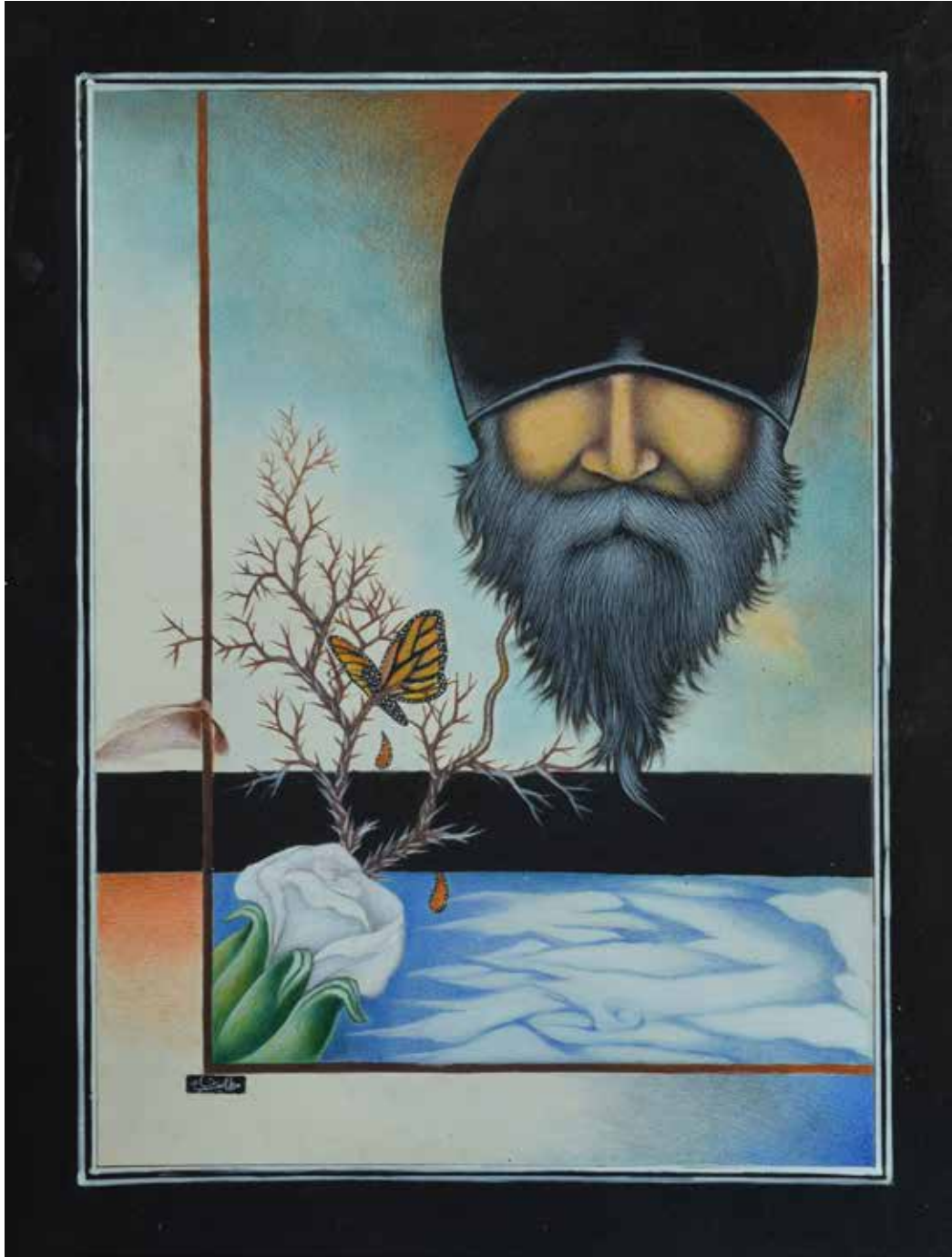
Untitled

Acrylic on wasli | 15 x 20 in



Untitled

Acrylic on wasli | 20 x 15 in



Untitled

Gouach and acrylic on wasli | 10 x 15 in



Untitled

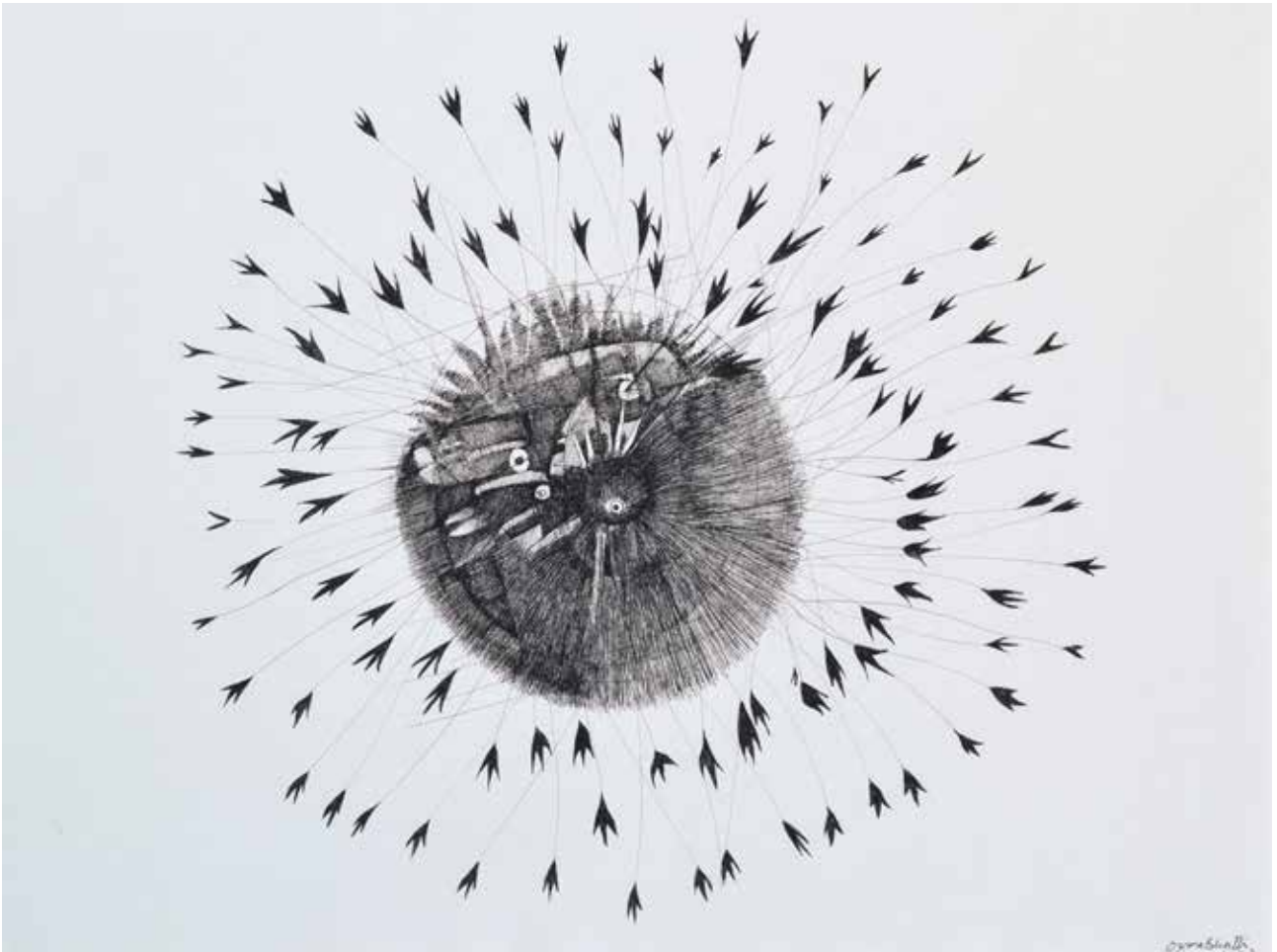
Acrylic on wasli | 15 x 10in



Ozma Bhatti

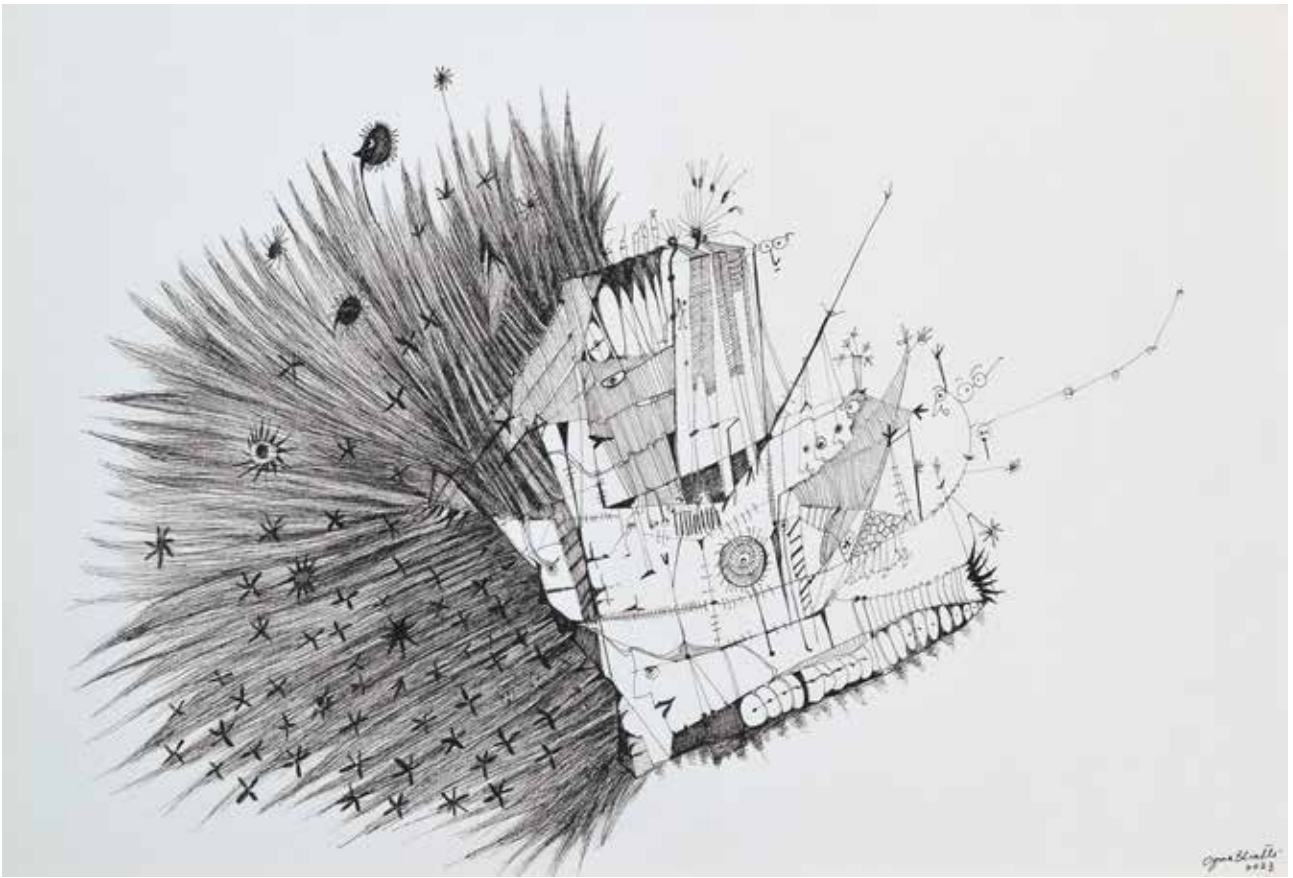
Ozma Bhatti has worked as an Artist and Curator over the past decade in fields of Fine Art in various platforms including Lahore Museum. She graduated from the National College of Arts Lahore with the Bachelor of Fine Arts in 2009.

She has exhibited her work including at Two Shade of Grey, National College of Arts thesis show, Lahore 2009. She has also exhibited at various group shows at several art galleries, including the Alhamra Art Gallery Lahore 2010, 2013, 2015, 2018; the Rohtas Gallery Islamabad 2012; The Lahore City Heritage Museum Lahore 2014; the Ejaz Gallery Lahore 2015, and the Art Scene Gallery Karachi 2016; Art Chowk Karachi 2019, Art Scene Karachi 2021 and Trans Mission Philippine 2022. She lives and work in Lahore. Her practice is about spontaneous expressions and is inspired by surrealism, automatism and shallow pictorial space. She explores various states of the human consciousness; enmeshing reality and nonreality in her works are often monochromatic and intricately detailed



Delusion - I

Pen on paper | 30 x 42 cm



Floating

Pen on paper | 30 x 42 cm



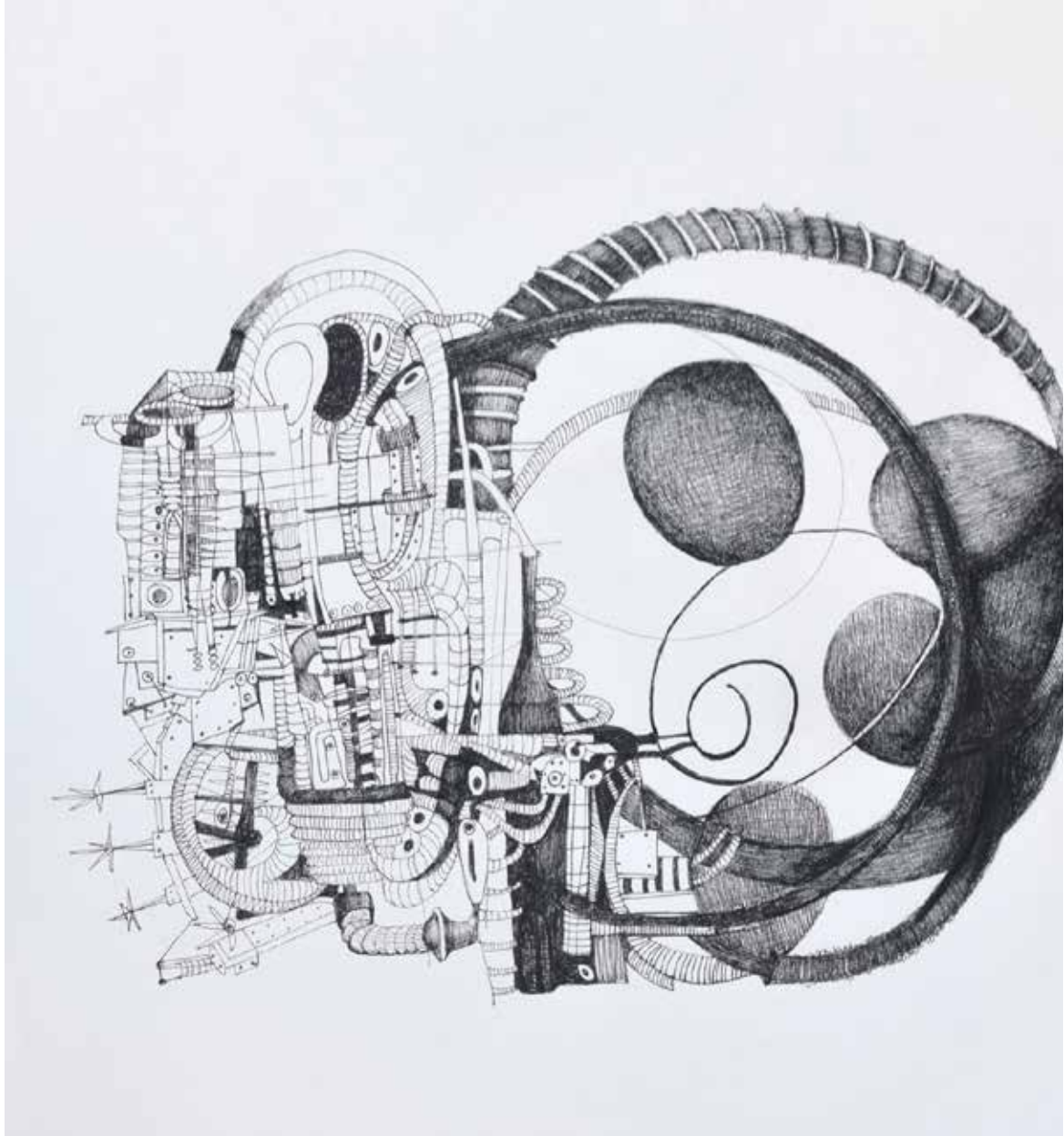
Flying

Pen on paper | 30 x 42 cm



Delusion - II

Pen on paper | 21 x 30 cm



Inhuman life

Pen on paper | 28 x 26 cm



Sea shell

Pen on paper | 28 x 26 cm

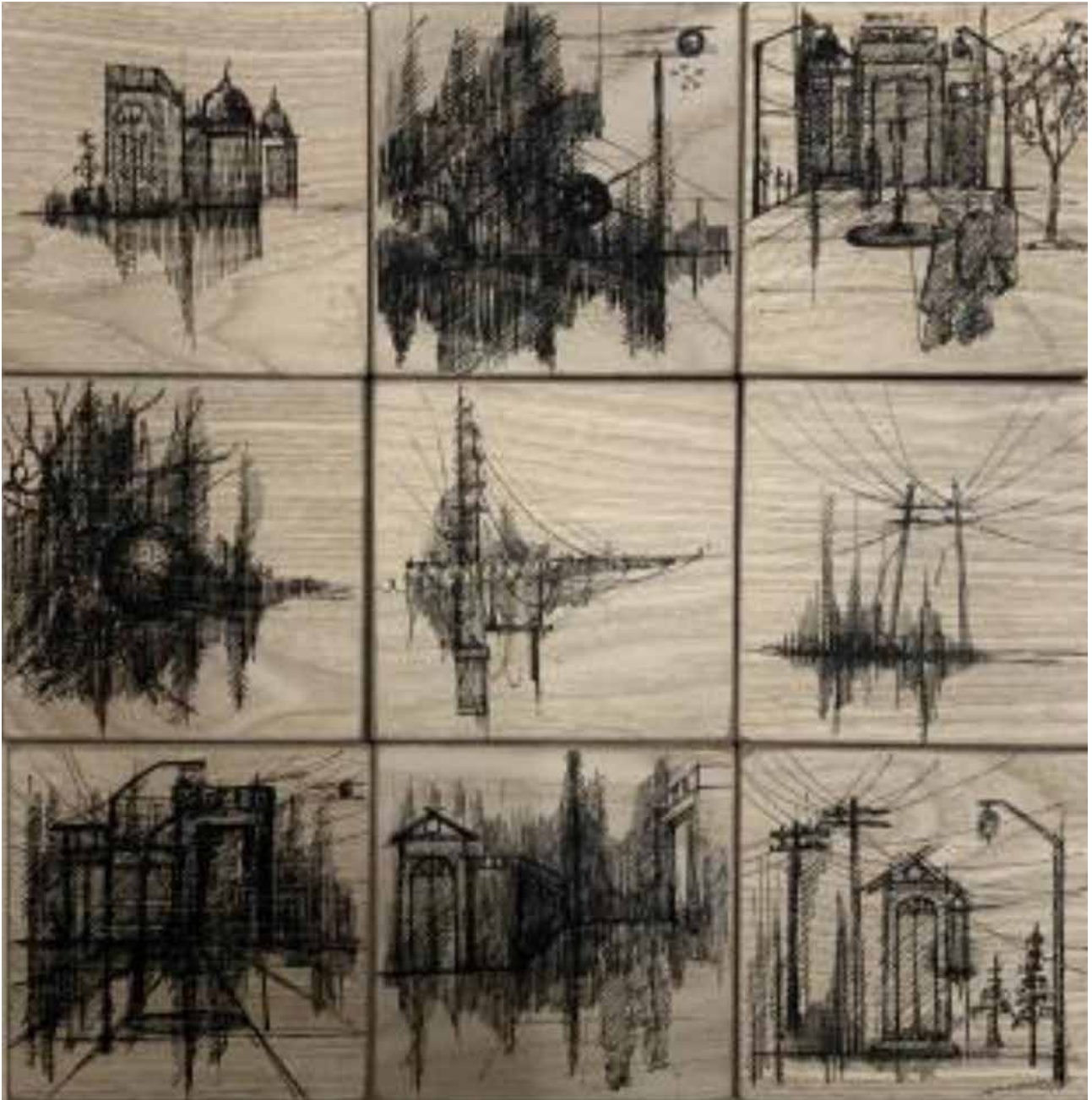


Waqas Anees

I am Waqas Anees, an artist based in Lahore, Pakistan. I graduated from Beaconhouse National University with a strong foundation in art, which has since evolved and blossomed into my unique artistic expression.

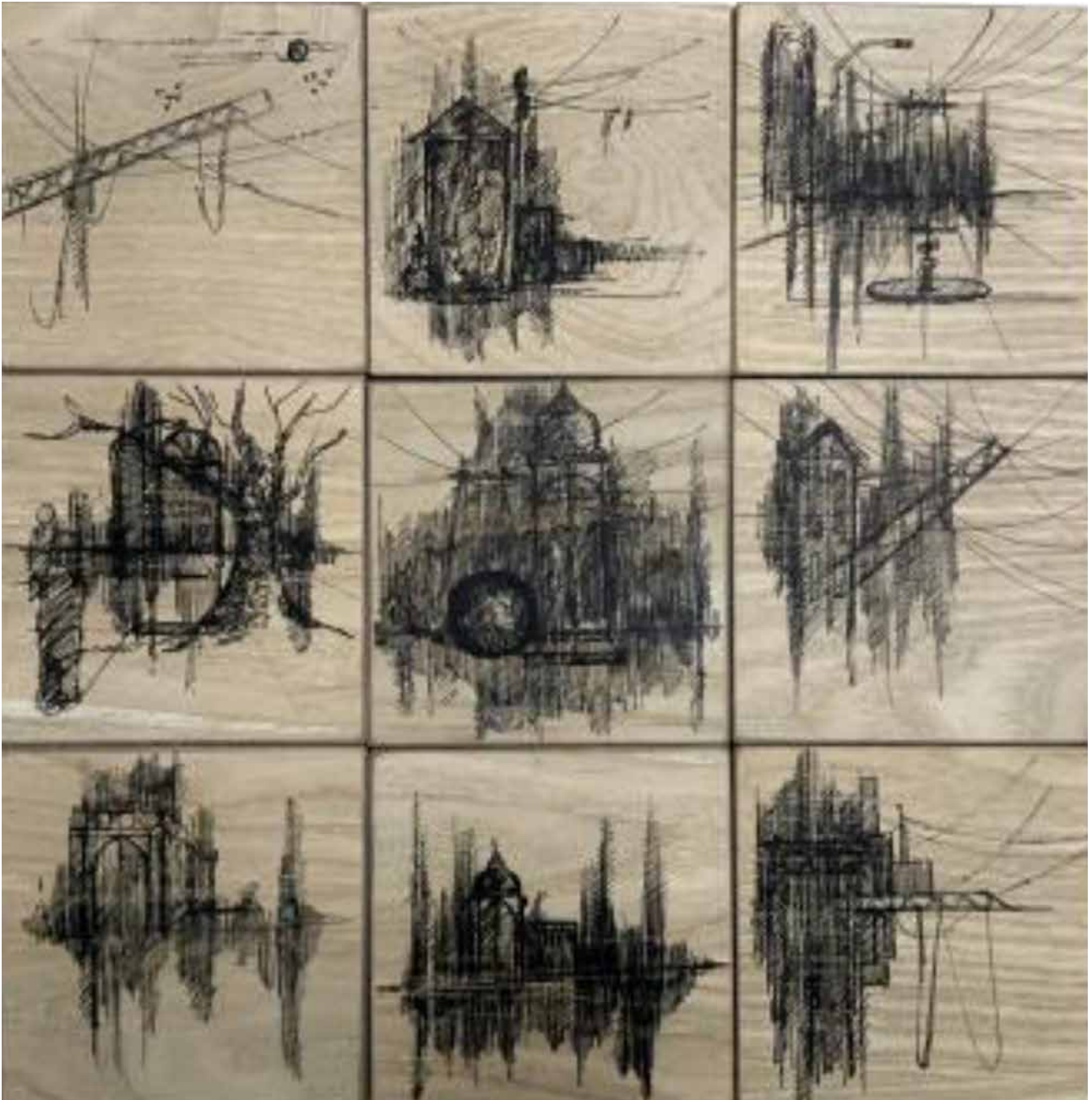
My academic journey provided me with the technical skills and conceptual framework necessary to explore the world through the lens of art. This journey continues to inspire and inform my work today as I serve as a lecturer at the Pakistan Institute of Fashion and Design in the Department of Furniture Design and Manufacture.

My work is a mirror, not of the outer facade, but of the inner soul of our surroundings_ It reflects the harmony, chaos, and the delicate balance that exists in the natural world. Through my creations, I seek to capture the raw emotions, the quiet contemplation, and the profound beauty that often goes unnoticed in the rush of modern life. My art is a tribute to the complexity of life, a celebration of its imperfections, and an exploration of its hidden depths.



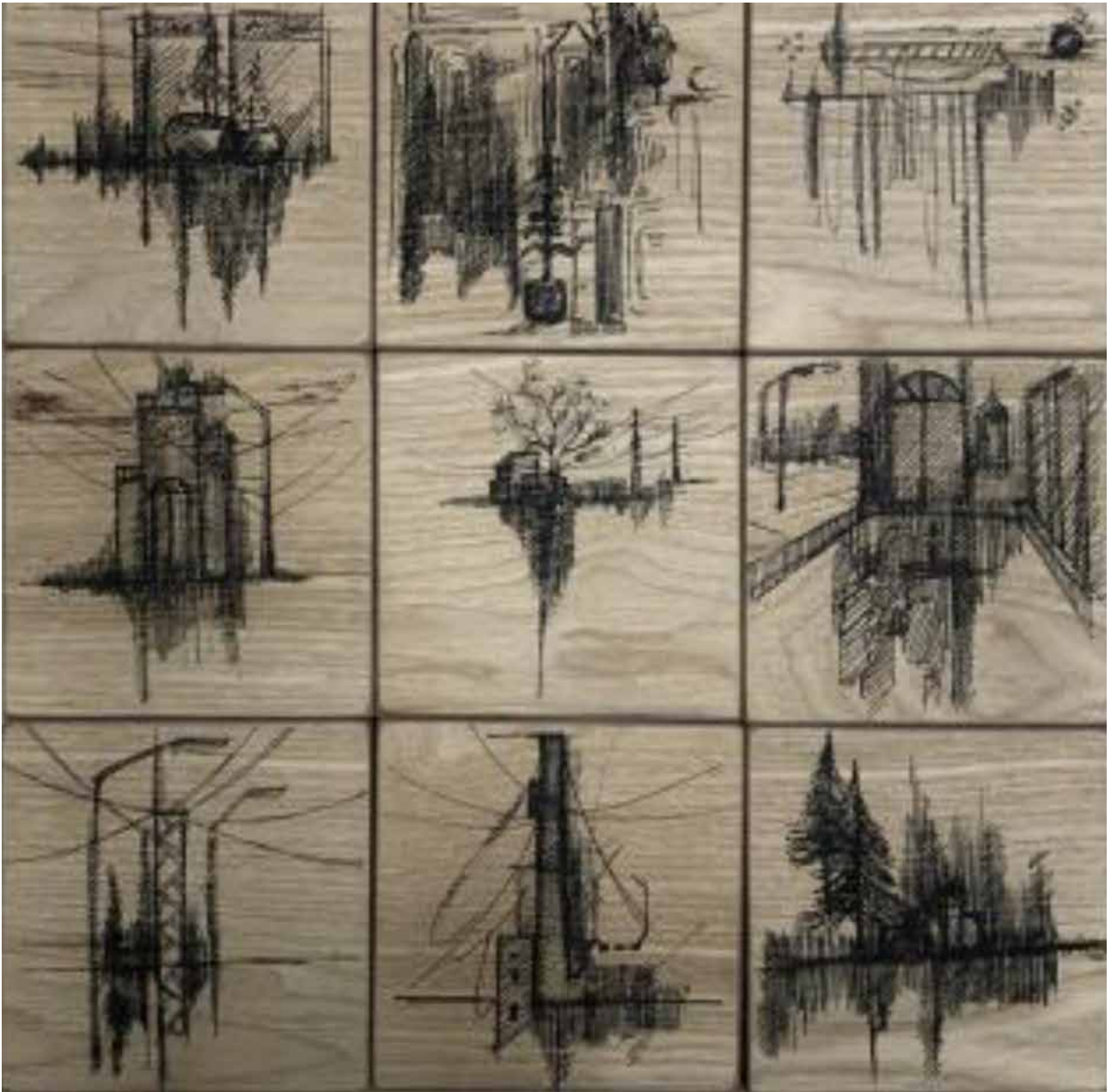
Pigeonhole - I "Inward significance"

Pen and ink on wood | 14 x 14 in



Pigeonhole - III " Inward significance"

Pen and ink on wood | 14 x 14 in



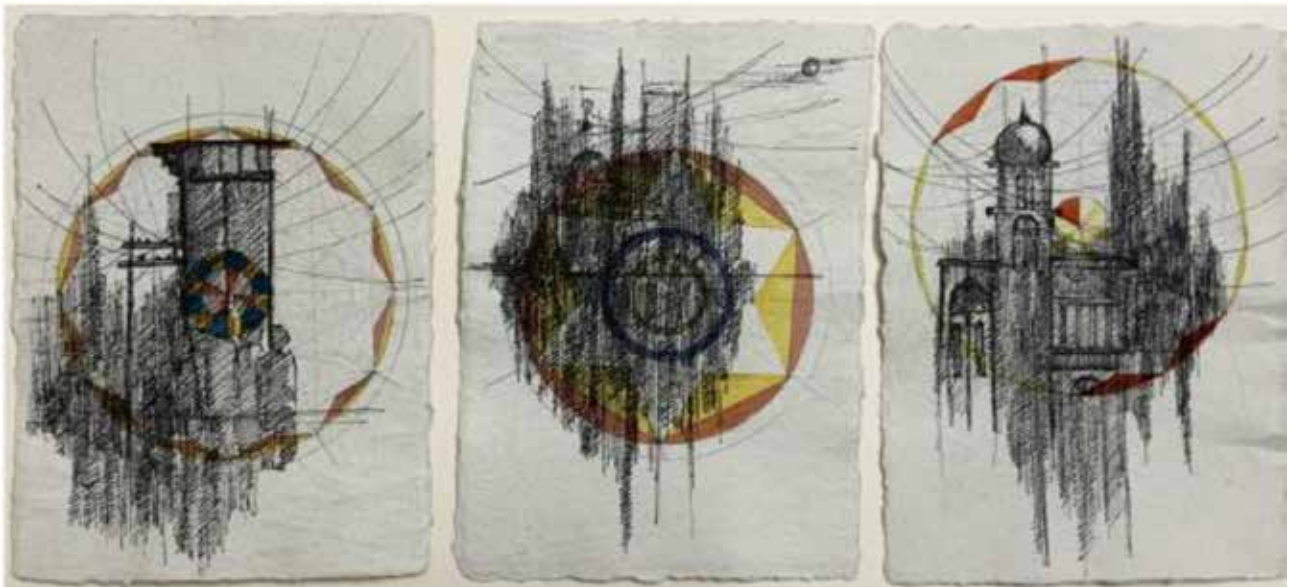
Pigeonhole - II " Inward significance"

Pen and ink on wood | 14 x 14 in



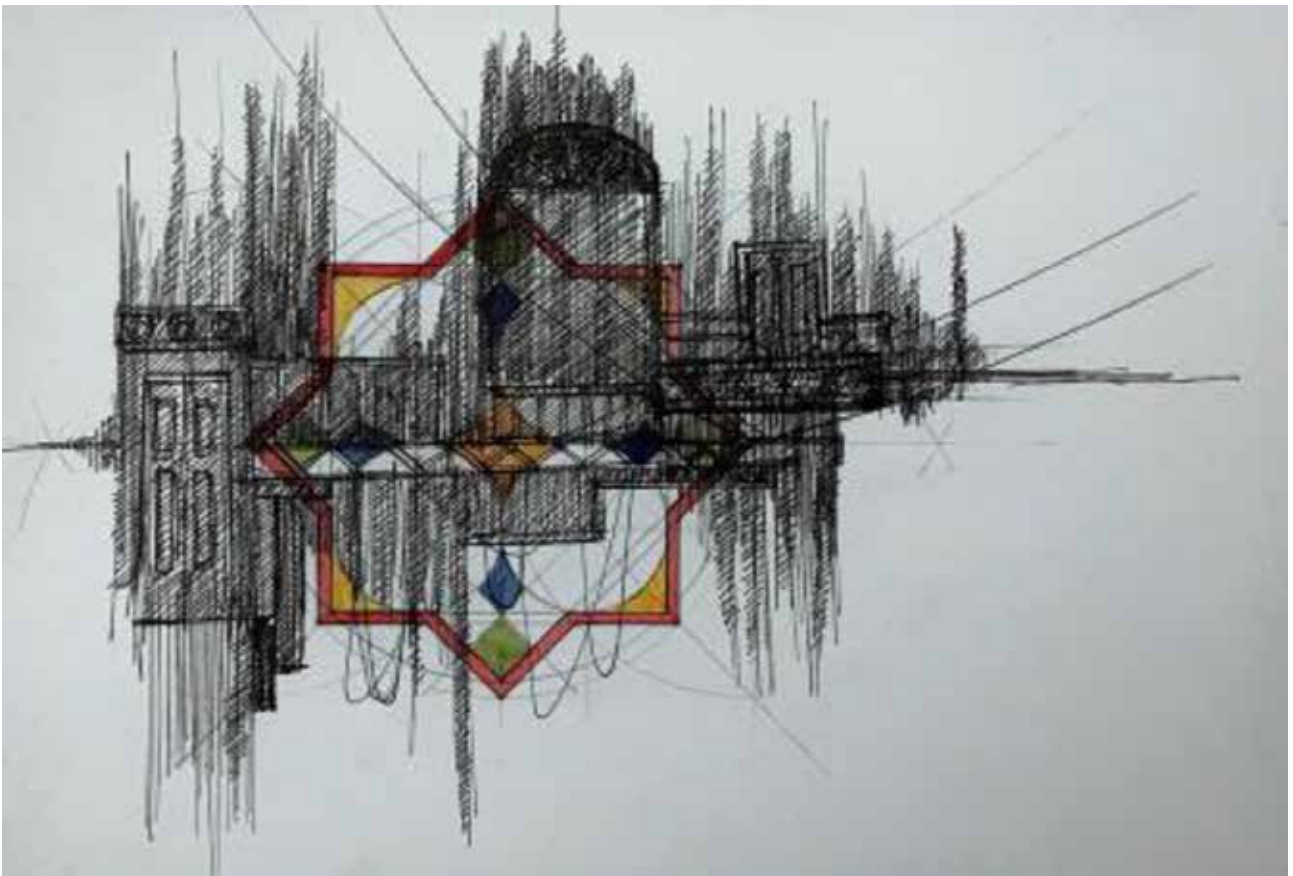
Pigeonhole - IV " Inward significance"

Pen and ink on wood | 14 x 14 in



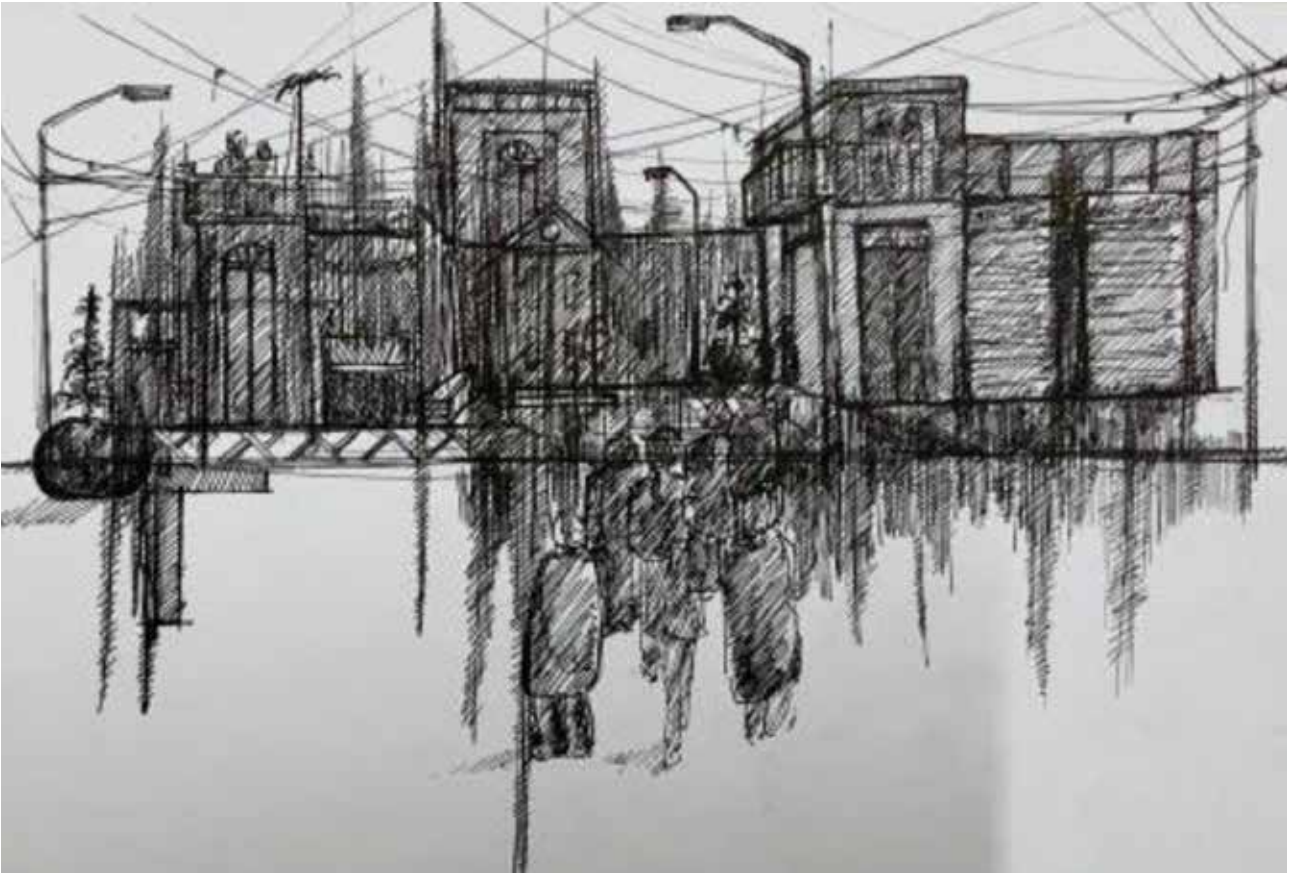
Pigeonhole - 5" Inward significance"

Pen and ink on wood | 17 x 7 in



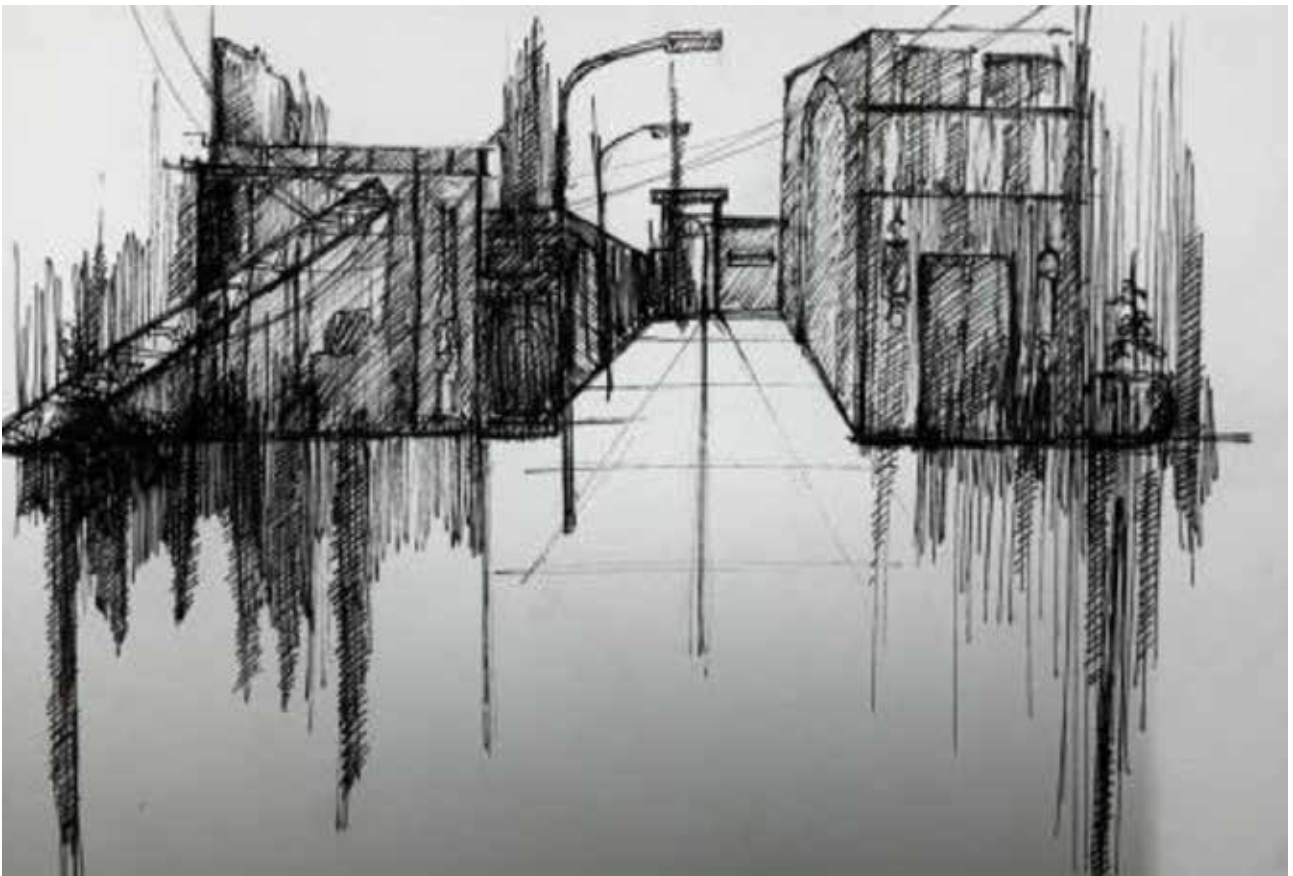
Pigeonhole - 12 " Inward significance"

Pen and ink on wood | 10 x 7 in



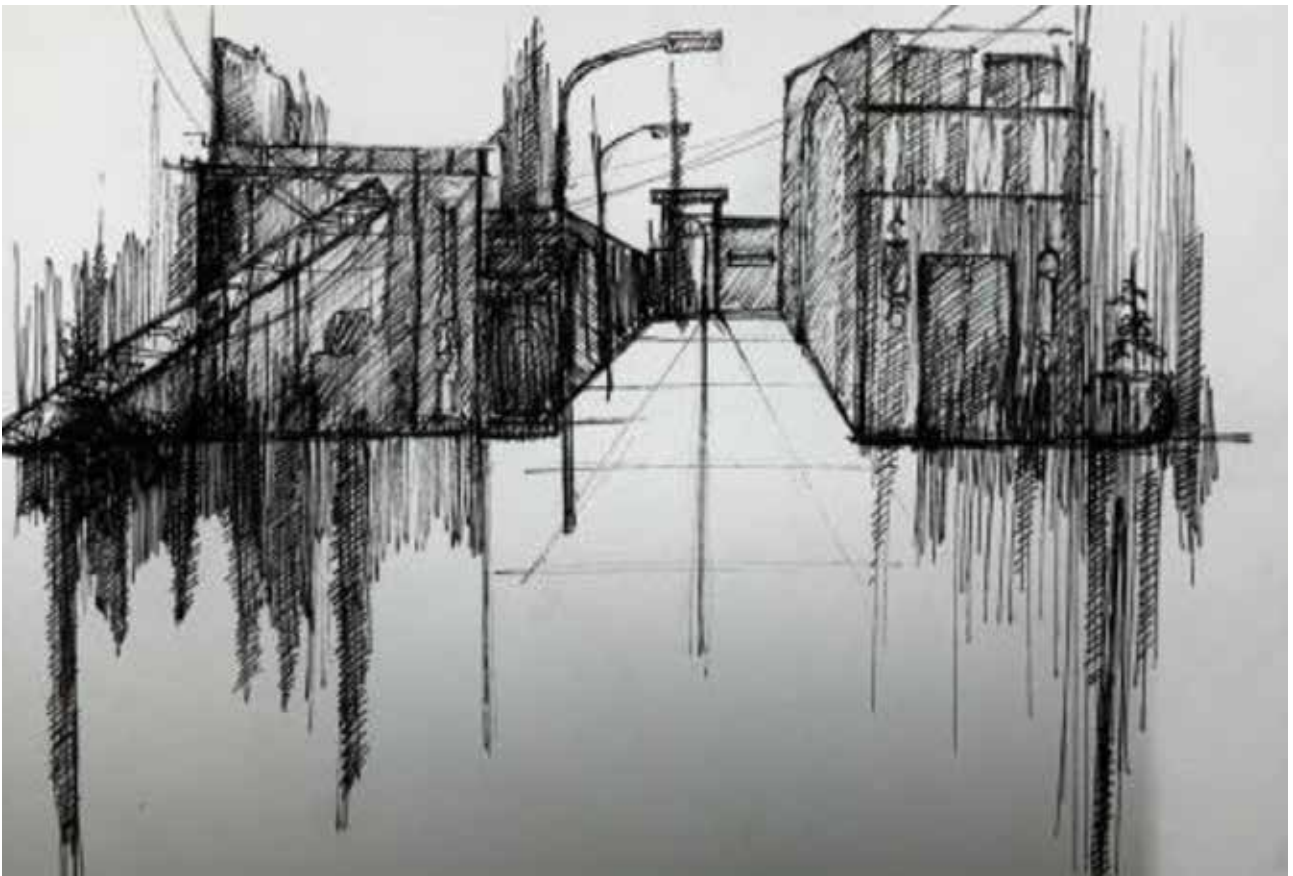
Pigeonhole - 6 " Inward significance"

Pen and ink on wood | 10 x 7 in



Pigeonhole - 7 " Inward significance"

Pen and ink on wood | 10 x 7 in



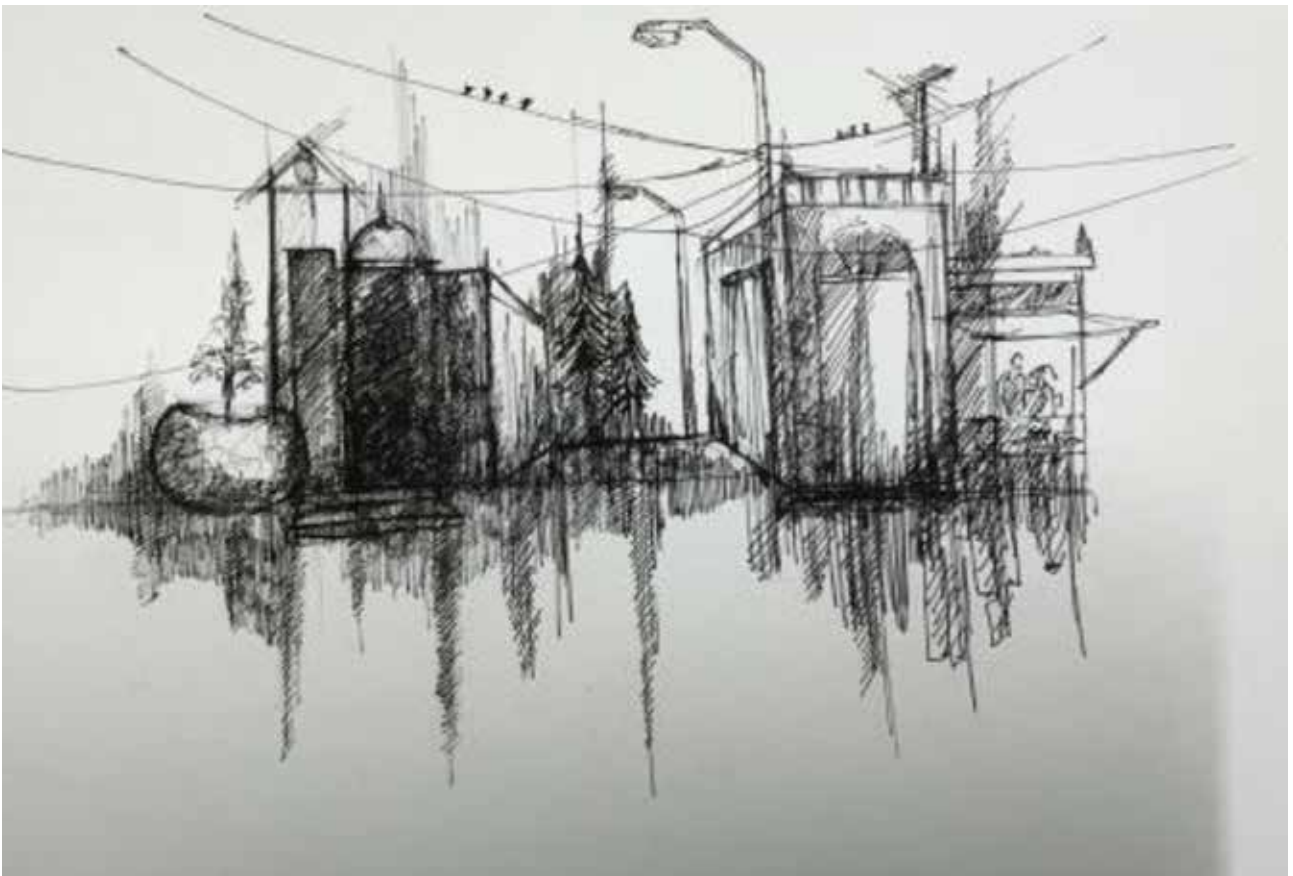
Pigeonhole - 9 " Inward significance"

Pen and ink on wood | 10 x 7 in



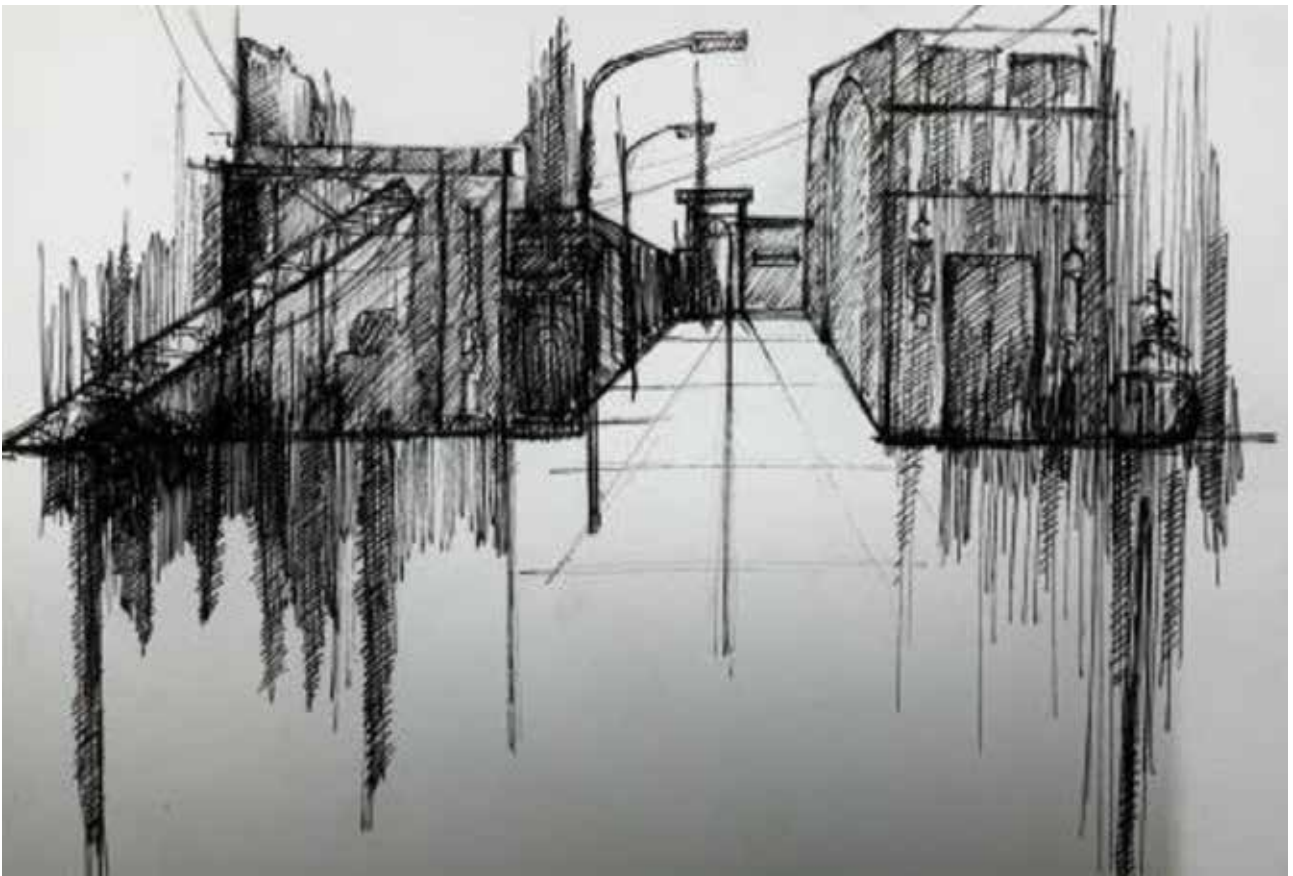
Pigeonhole - 8 " Inward significance"

Pen and ink on wood | 10 x 7 in



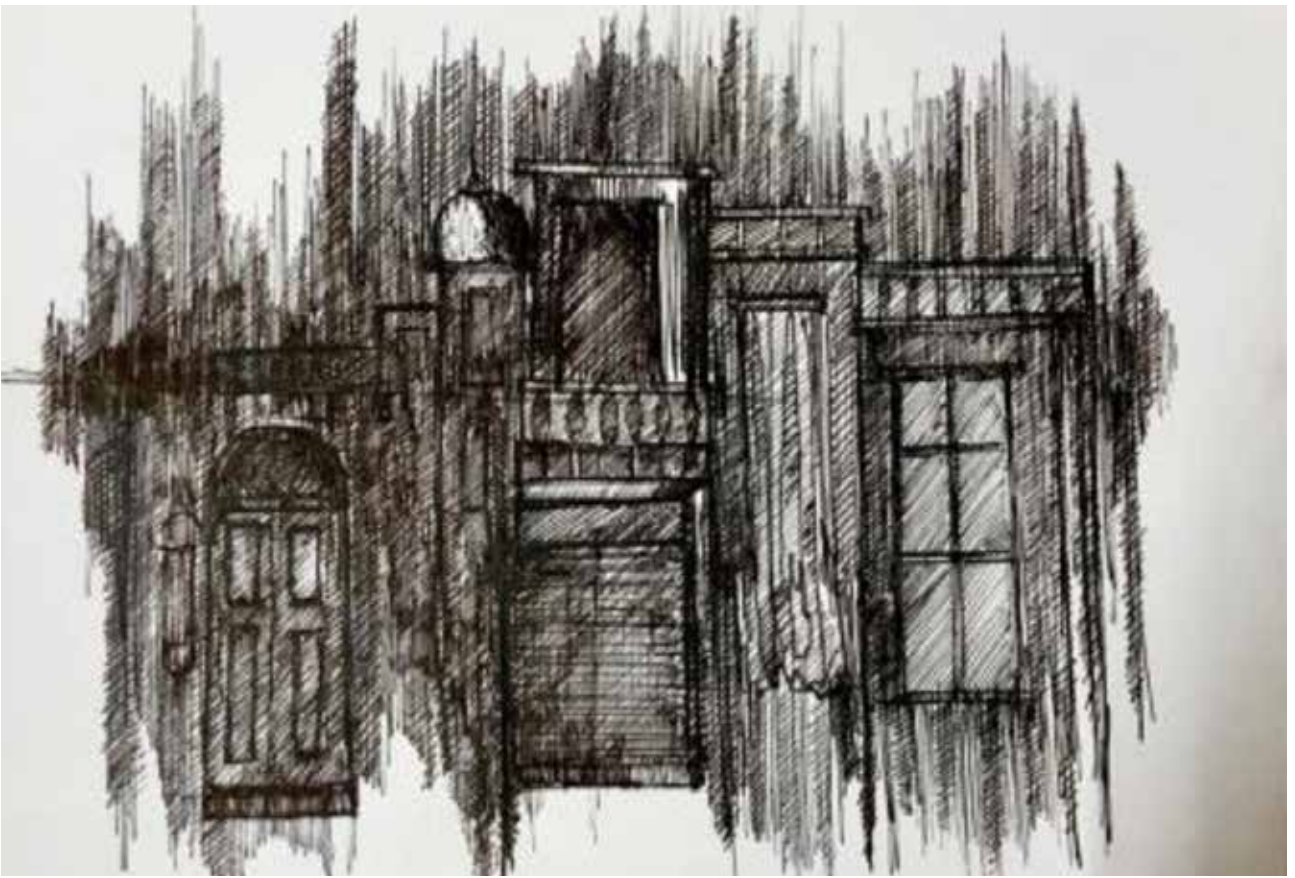
Pigeonhole - 9 " Inward significance"

Pen and ink on wood | 10 x 7 in



Pigeonhole - 10 " Inward significance"

Pen and ink on wood | 10 x 7 in



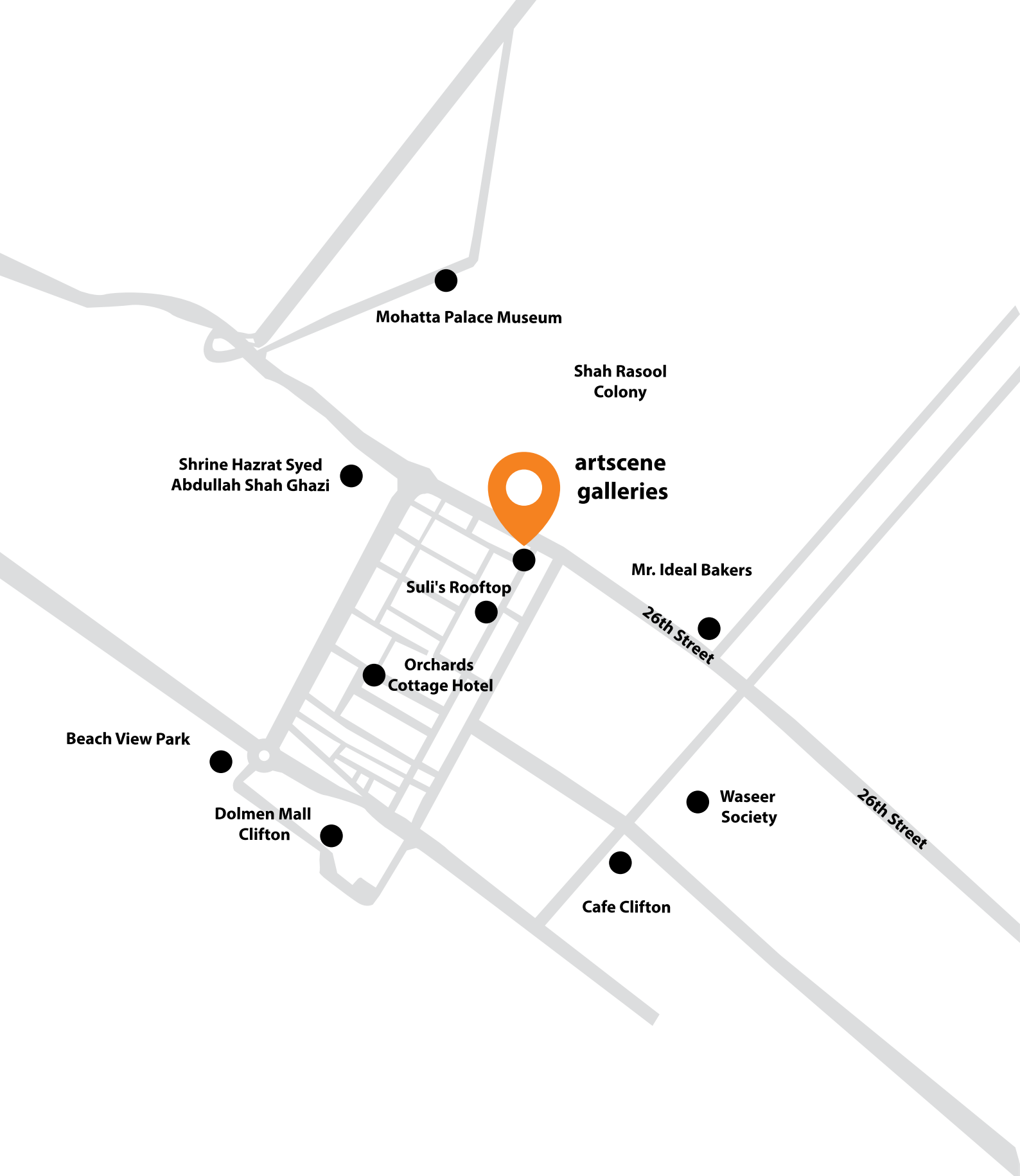
Pigeonhole - 11 " Inward significance"

Pen and ink on wood | 10 x 7 in



Pigeonhole - 12 "Inward significance"

Pen and ink on wood | 10 x 7 in



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