

ADEELA SULEMAN

The Rising Crescendo of the Band Baja

New Works

14 October – 6 November 2026



Adeela Suleman

The Rising Crescendo of the Band Baja

New Works

Presented in collaboration with Canvas Gallery, Karachi

14 October – 6 November 2026

Private View: Tuesday 13 October 2026, 6–8 pm

Artist Walkthrough: Saturday 17 October 2026, 3 pm

Grosvenor Gallery
35 Bury Street
London
SW1Y 6AU

Artists' Statement

Brass and ceremonial bands known in India as "*Band Baja*" occupied an unexpected place in the narrative of anti-colonial resistance. The British Empire used military brass bands as a tool of sovereign display, projecting order and cultural authority across its colonies, India and Ireland among them. Yet in both nations, these same musical forms were turned against their original purpose: revolutionaries and nationalists adapted brass instrumentation, martial rhythm, and the public parade into vehicles for mass mobilization and national sentiment, repurposing an instrument of empire into one of resistance.

By the late 1920s, both Ireland and India continued within the British Empire while straining hard against it. Their independence movements recognized each other, a move formalized in 1932 through the founding of the Indian-Irish Independence League in Dublin - a joint effort by the Indian politician Vithalbhai Javerbhai Patel (V. J. Patel) and Indulal Kanayalal Yajnik alongside Irish nationalists Maud Gonne MacBride, Charlotte Despard, and Molly Woods. During his time in Dublin, Patel urged Irish audiences to adopt the boycott of British goods, a tactic that had already gained traction in India.

The luminary, Annie Besant belongs at the center of this bridge between the two independence movements. Born in London in 1847 to a family with deep Irish roots, her mother Irish, her father educated in Dublin, she carried that heritage into a political career that helped push Indian nationalism from cautious petitioning toward an open demand for self-rule.

In 1916 she launched the All India Home Rule League, modelled directly on the Irish Home Rule movement, and the following year became the first woman to serve as president of the Indian National Congress. Across her writing and speeches, she returned repeatedly to the idea that India's and Ireland's struggles against British rule were, at their core, one and the same fight, a conviction that made her, more than almost anyone else of her generation, a living link between the two nations' causes.

The tapestry also holds two figures at opposite poles of this history. Brigadier-General Reginald Dyer remembered in India as the '*Butcher of Amritsar*' stands for the height of colonial arrogance, embodied in the humiliating '*crawling order*' he imposed on Indian residents of Amritsar at Kucha Kaurthianwala a narrow alley in Amritsar where a British missionary named Marcella Sherwood was assaulted on April 10, 1919. The '*crawling order*' forced any Indian passing through a specific street to crawl on their hands and knees between 6:00 am and 8:00 pm, Dyer stated he wanted to create a '*moral effect*' and treat the British womanhood as a sacred figure. His actions at Jallianwala Bagh did more than any single event to turn Indian political will away from seeking reform within the empire and toward demanding full independence.

Set against General Dyer is the young 11-year-old Bhagat Singh (the future revolutionary) , born into an Indian family with ties to the *Ghadar movement*. According to family accounts, young Bhagat Singh travelled to the site of the massacre

Shortly afterwards, he brought back a small bottle of blood-soaked earth—an object he is said to have kept with him for the rest of his life. His presence in the piece often symbolises a point of comparison within the tapestry of the revolutionary spirit; a movement that grew directly out of, and emerged in direct opposition to, the force of colonial brutality.

Symbols of increasingly active resistance moved alongside these formal alliances. In Ireland, the shamrock had already become, across the nineteenth century, an emblem of cultural pride and nationalist defiance, worn during the 1798 rebellion and at times suppressed by British authorities who read it as an act of sedition; it endured as a lasting symbol of Irish identity. In India, a comparable role is popularly attributed to the red lotus: according to a widely circulated account, in the months before the 1857 uprising, lotus flowers were passed hand to hand through military garrisons alongside wheat *chapattis*, functioning as a covert signal that stirred anti-colonial feeling ahead of revolt.

These parallel movements reveal a shared global undercurrent of anti-colonial defiance, where marginalised communities relied on covert cultural codes to bypass imperial surveillance. By transforming regional symbols into tools of solidarity and nationalism, both India and Ireland proved that the desire for self-determination could never be fully suppressed by foreign rule.



The Rising Crescendo of the Band Baja

2025–2026

Appliqué work, hand and machine free-motion embroidery on Atlas Jamawar Banarasi, Katan/Poth silk, brocade Kimkhwab, crystal and zari tassels

302.3 × 160 cm

119 × 63 inches

The Rising Crescendo of the Band Baja

DETAIL



Appliqué and embroidery





Detail from the back of the Tapestry

Lark – the bird is the symbol of resistance and freedom struggle . In Northern Irish political murals and memorials, the lark is frequently depicted alongside or behind barbed wire to honor those who suffered or died for Irish self-determination.

European infantry and artillery units of the Company maintained formal bands modeled closely on British Army traditions. Units enlisted English and European bandmen, sometimes training young boys as musicians or hiring local and Goan musicians alongside British soldiers as the 19th century progressed. Bands played European marches, classical arrangements, and popular tunes of the era to project British military presence and culture.





Jugal Bandi (Double Act)

2026

Found vintage ceramic plate, hand-painted with enamel paint and lacquered, with a rosewood frame with gold gilding

Plate size: 25 × 12 inches (63.5 × 30.5 cm)

Frame size: 31 × 18 inches (78.7 × 45.7 cm)

Jugal Bandi (Double Act)

DETAIL



Enamel paint on a found vintage ceramic plate





Tiger March

2026

Found vintage ceramic plate, hand-painted with enamel paint and lacquered, with a rosewood frame with gold gilding

Plate size: 15 × 15 inches (38.1 × 38.1 cm)

Frame size: 22 × 22 inches (55.9 × 55.9 cm)

Tiger March

DETAIL



Enamel paint on a found vintage ceramic plate

A Harmonic Elysium

2025–2026

Hand-beaten repoussé on brass and copper sheets, comprising 140 individual pieces

Variable size





A Harmonic Elysium I

2025–2026

Hand-beaten repoussé on brass and copper sheets,
comprising 25 individual pieces

180 cm wide; variable height



A Harmonic Elysium II

2025–2026

Hand-beaten repoussé on brass and copper sheets,
comprising 27 individual pieces

230 cm wide; variable height



A Harmonic Elysium III

2025–2026

Hand-beaten repoussé on brass and copper sheets,
comprising 24 individual pieces

210 cm wide; variable height



A Harmonic Elysium IV

2025–2026

Hand-beaten repoussé on brass and copper sheets,
comprising 45 individual pieces

370 cm wide; variable height



A Harmonic Elysium V

2025–2026

Hand-beaten repoussé on brass and copper sheets,
comprising 9 individual pieces

80 cm wide; variable height



A Harmonic Elysium VI

2025–2026

Hand-beaten repoussé on brass and copper sheets,
comprising 16 individual pieces

155 cm wide; variable height

Adeela Suleman

Born 1970. Lives and works in Karachi, Pakistan



Adeela Suleman received her BFA from the Indus Valley School of Art and Architecture, Karachi in 1999 and her MA in International Relations from Karachi University in 1995. Suleman was the Head of Fine Art Department at The Indus Valley School of Art and Architecture, Karachi, Pakistan from 2008–2019. She is the founding member and director of Vasl Artists' Association Karachi, Pakistan, founding member and director of Odd Bird Art, Singapore, Pakistan, and founding member and director of Suleman Annual Grant for Arts – SAGA, Karachi, Pakistan.

Suleman has exhibited in numerous solo exhibitions including those at Grosvenor Gallery, London, UK (2024); The Barracks Art Museum, Lahore, Pakistan (2024); Midlands Arts Center, Birmingham, UK (2022); Sullivan+ Strumpf, Singapore (2019); Aicon Gallery, New York, USA (2017); Gandhara Art Gallery, Karachi, Pakistan (2017); Davide Gallo Gallery, Milan, Italy (2017); Canvas Gallery, Karachi, Pakistan (2015); Aicon Gallery, New York, USA (2014); Canvas, Karachi, Pakistan (2012); Alberto Peola Gallery, Torino, Italy (2012); Aicon Gallery, London, UK (2011); Rohtas Gallery, Lahore, Pakistan (2008).

Curriculum vitae

Education and appointments

Education

1999	BFA in Sculpture, Indus Valley School of Art and Architecture. Karachi, Pakistan.
1995	MA in International Relations, University of Karachi. Karachi, Pakistan.
1992	Bachelor of Arts, St Joseph College. Karachi. Pakistan

Work experience

2024	Visiting Faculty, Department of Sculpture, National College of Art (NCA), Lahore Pakistan.
2023–present	Director and Founding Member of Suleman Annual Grant for Arts (SAGA), Pakistan
2022–present	Director and founding member of ODD BIRD ART, Singapore, Pakistan
2021	Visiting Faculty, Associate Professor, Department of Fine Art, Indus Valley School of Art & Architecture. Karachi, Pakistan.
2008–present	Director and founding member of Vasl Artists' Association (formerly known as Vasl Artists' collective)
2008–2021	Associate Professor, Department of Fine Art, Indus Valley School of Art & Architecture. Karachi, Pakistan.
2008–2019	Head – Department of Fine Art, Indus Valley School of Art & Architecture. Karachi, Pakistan.
2005	Visiting Faculty Member of Indus Valley School of Art & Architecture. Karachi, Pakistan.
2006–2007	Co- Coordinator of the Vasl Artists' Collective, Karachi, Pakistan
2001–2006	Working group member of the Vasl Art Trust, Karachi, Pakistan.
2001–2007	Coordinator of the Department of Fine Art- Department of Visual Studies, Karachi University.

Collections

Barts Health NHS, London, UK

Qatar Museum, Qatar

Devi Art Foundation, Gurgaon, India

Kiran Nadar Museum of Art, New Delhi, India

Art in Embassies Collection, USA

Art Gallery of New South Wales, Australia

Orlando Museum of Art, Orlando, Florida, USA

Flame Towers, Baku, Azerbaijan

Four Seasons Hotel, New Delhi, India

Hilton Hotel, Bengaluru, India

Manchester Art Gallery, Manchester, UK

Pinakothek der Moderne, Munich, Germany

Queensland Art Gallery, Brisbane, Australia

Denver Museum, USA

HLB Art Collection, Pakistan

The Kier Foundation, Sydney, Australia

Solo shows

2025	Imperium Amidst Opium Blossoms, Mohatta Palace Museum, Karachi, Pakistan.
2025	The Kingdom of Retribution, Canvas Gallery, Karachi, Pakistan.
2024	Retribution, The Barracks Art Museum, Lahore, Pakistan.
2024	Exit the Tiger: Symbols of Valour in Tipu's India, Grosvenor Gallery, London, UK.
2023	Solo Show, Art Dubai- Contemporary, Canvas Gallery Booth, Dubai, UAE.
2022	Allegory of War, Midlands Arts Center, Birmingham, UK.
2021	Armory Show, Solo booth, Aicon Contemporary, New York, USA.
2021	Mercy Shall Follow Me, Aicon Gallery, New York, USA.
2020	Dubai Art Fair- Bawwaba Artists curated by Nancy Adajani, Solo Booth, Canvas gallery, Dubai, UAE.
2019	Ashes to Ashes, Sullivan + Strumpf Gallery, Singapore.
2019	Dubai Art Fair- Bawwaba Artists curated by Élise Atangana Solo Booth, Aicon gallery, Dubai, UAE.
2018	What May Lie Ahead- Canvas Gallery, Karachi, Pakistan.

Solo shows

Continued

2017	From the Ruin to Rust – Galleria Davide Gallo, Milan, Italy.
2017	Not everyone's Heaven – Aicon Gallery, New York, USA.
2017	Fragmented Landscape- Gandhara Art Space, Karachi, Pakistan.
2015	Dream of Carnage. Canvas Gallery. Karachi, Pakistan
2014	Towards the end. Aicon Gallery. New York, USA.
2013	Impulse, Aicon Gallery Booth I-5 at Pulse Art Fair, New York, U.S.
2012	I had no choice but to hear you. Canvas Gallery. Karachi, Pakistan
2012	Solo Show- Alberto Peola Gallery. Torino. Italy.
2011	Solo show- Aicon Gallery London, UK, in conjunction with site-specific sculpture Drained (2011), for the Manchester Cathedral as part of Asia Triennial Manchester, U.K.
2010	After all it's always somebody else... Aicon gallery, New York, USA.
2008	Uncertainty, Rohtas Gallery, Lahore, Pakistan.
2008	Solo show, Canvas Gallery, Karachi
2007	Confinement- Commune Artist Colony, Karachi, Pakistan.
2002	Salma Sitara and Sisters Motor Cycle Workshop- Preview- Indus Valley School of Art and Architecture.

Exhibitions

2026	The Rising Crescendo of the Band Baja, Grosvenor Gallery, London, UK, 14 October – 6 November 2026.
2026	Rising Voices: Contemporary Art From Asia, Australia and the Pacific, Curated by Tarun Nagesh, Victoria and Albert Museum, London, UK.
2026	Disterra: Terrains of Disappearances, Curated by Nichola Khan & Zoha Waseem. Ahmed Pervaiz Gallery, Arts Council of Pakistan, Karachi.
2025	Seen & Unseen, curated by Fang Wang Linulf & Usman Ahmed, United Nations, Pakistan, Pakistan National Council of Arts (PNCA), Islamabad, Pakistan.
2025	Peace & Pieces, Ahmed Pervaiz Art Gallery, Arts Council of Pakistan, Karachi, Pakistan
2025	Kiran Nadar Museum, Art Mumbai, Mumbai, India
2025	Tigers & Dragons: India and Wales in Britain, curated by Katy Freer & Dr Zehra Jumabhoy, Glynn Vivian Art Gallery, Swansea, Wales, UK.
2025	Dharti Dhar Dhar Dharke Gi, curated by Salima Hashmi, COMO Museum of Art, Lahore, Pakistan.
2025	Bricks Laid, Stories Untold, Sullivan + Strumpf Gallery, Singapore
2024	Manzar: Art and Architecture from Pakistan 1940s to Today, Exhibition organized by Art Mill Museum at the National Museum of Qatar, Doha, Qatar
2024	Materiality as Design: Envisioning Space through Time, Design Summit 01, Pavilion Lahore Fort, Lahore, Pakistan
2024	Encounters- Special Projects, curated By Alexie Glass Kantor, Art Basel Hong Kong, Hong Kong.
2024	Dil na umeed tu nahin (The heart has not lost hope), Alhamra Art Centre, Lahore, Pakistan.

Exhibitions

Continued

2024	Olive Branch, Curated by Nafisa Rizvi, Koel Gallery, Karachi, Pakistan.
2022	We, On the Rising Wave, Busan Biennale, Curated by Haeju Kim, Busan, South Korea.
2022	Pagal Pagal Pagal Pagal Filmy Duniya (Mad Mad Mad Mad Filmy world), Curated by Elham Puriya Mehr, hinterland Galerie, Vienna, Austria.
2022	Art: Key to Conflict Resolution, Curated by Vasia Deliyianni, Casa Bianca, Thessaloniki, Greece.
2022	India Art Fair, Aicon Contemporary booth, Delhi, India
2022	Embodied Change: South Asian Art across Time, Seattle Asian Art Museum, Seattle, USA
2022	Media Art in Focus – Part III, Kunst Collection, Pinakothek der Moderne, Munich, Germany
2021–2022	The 10th Asia Pacific Triennial of Contemporary Art (APT10), Queensland Art Gallery of Modern Art (QAGOMA), Brisbane, Australia
2021	Abu Dhabi Art, Booth A 21, Aicon contemporary, Abu Dhabi.
2021	Patterns of the Past: Weaving Heritage in Pakistani Art, Curated by Zehra Jumabhoy, Grosvenor Gallery, London, UK in collaboration with Canvas Gallery, Karachi, Pakistan.
2021	SOUL fury, Bendigo Art Gallery, curated by Nur Shkempi, Bendigo, Australia.
2020	A Perfect Society, Aicon Contemporary, New York, USA.
2020	India Art Fair, Aicon Contemporary, New Delhi, India.
2020	Amish Quilts Meet Modern Art, State Textile and Industry Museum Augsburg, Germany

Exhibitions

Continued

2020	Tapestry of Fading Gardens, 1X1 Gallery, Dubai, UAE
2020	IMPART Collector's Show 2020: Material Agenda, curated by Tan Boon Hui, Singapore
2019	Abu Dhabi Art Fair, New Horizons, Aicon Contemporary, Abu Dhabi.
2019	Art Dubai, Aicon Contemporary, Dubai.
2019	Very Very Sweet Madina: 1990's Artistic Innovation in Karachi. Curated By Aziz Sohail and Bani Abidi, Sharjah Art Foundation, Sharjah.
2019	Ecology & Environment KB19 (Karachi Biennale 2019), Curated by Mohammad Zeeshan, Karachi, Pakistan
2019	Burnish Tarnish, Curated by Girish Shahane, Palette Art Gallery, New Delhi, India.
2019	Art Theorem, organized by Imago Mundi, Benetton Foundation.
2019	'FUTURE PAST: Tradition and Transgression in Contemporary Art from Asia', Sullivan+Strumpf Sydney, Sydney, Australia
2019	Rhythms of Recurrence, Koel Gallery, Karachi
2019	Museums of Days, Sullivan + Strumpf Gallery Singapore, Singapore.
2019	India Art Fair- Aicon Gallery Booth, Delhi, India
2018	4th Faiz International Festival, Alhamra Art Gallery, Lahore
2018	Art for Education, curated by Salima Hashmi & Rosa Mario Flavo, Museo Diocesana, Milan, Italy.
2018	Objects We Behold, curated by Amra Ali, Gandhara Art Gallery, Karachi, Pakistan.

Exhibitions

Continued

2018	Fearless -Contemporary South Asian Art, Art Gallery NSW, Sydney, Australia.
2018	Delicate Bond of Steel, Cincinnati Exhibition, Aicon Contemporary.
2018	Art Basel Hong Kong, Hong Kong.
2018	Trompe-l'œil- Curated by Dr. Mikala Tai, Sullivan + Strumpf Gallery, Singapore.
2017	Witness – KB17 -Karachi Biennale – Chief Curator Amin Gulgee, Karachi, Pakistan
2017	I don't want to be there when it happens – Curated by Mikala Tai and Kate warren, Rebecca Warren and Eugenio Viola – PICA- Perth Institute of Contemporary Arts, Perth, Australia.
2017	Art Stage Singapore, Singapore.
2017	I don't want to be there when it happens – Curated by Mikala Tai and Kate warren - 4A Centre for Contemporary Asian Art, Sydney, Australia.
2017	We Ate the Birds- a multidisciplinary project, Curated by Seher Naveed, Koel Gallery, August 2017
2017	The Artist/ Knight – Curated by Joanna de Vos, Kasteel Van Gaasbeek - Gassbeek Castle Museum, Belgium.
2017	Exhibition of films and talk at Pinakothek Der Modern Museum, Munich, Germany
2017–2018	South Asian Design- Exploring how South Asian traditional crafts are inspiring exciting contemporary art, design and fashion. Manchester Art gallery, Manchester, UK
2016–2017	An Atlas of Mirrors -Singapore Biennale- Singapore Art Museum, Singapore

Exhibitions

Continued

2016	Hopes of paradise – Contemporary Art of Pakistan, Grosvenor Gallery, London, UK
2016	Abu Dhabi Art Fair, Abu Dhabi.
2016	The 70's Pakistan Radioactive Decade, Curated by Niilofar Farrukh & Amin Gulgee. Amin Gulgee Gallery, Karachi Pakistan
2016	Art Stage Singapore, Singapore.
2016	Dubai Art Fair, Dubai- UAE
2016	Indian Art Fair, Delhi- India
2015	Art International Istanbul 2015, Istanbul, Turkey.
2015	The Lay of The Land - Curated by Anushka Rajendran, Latitude28 gallery, New Delhi, India
2015	Art International Istanbul 2015, Istanbul, Turkey
2015	Headlines- Curated by Munawar Ali Syed, Frere Hall, Karachi.
2015	Dubai Art Fair, Dubai- UAE
2015	Indian Art Fair, Delhi- India
2013	+ SEA Triennale 2013, Curator : Jim Supangkat. Suwarno Wisetrotomo, Asikin Hasan, Rizki A. Zaelani, and Rikrik Kusmara. National Gallery of Indonesia. Jakarta, Indonesia.
2013	Everyday life- Asian Art Biennial 2013, Curated by Iris Shu Peng- National Taiwan Museum of Fine Arts, Taichung, Taiwan.
2013	Group Show of eminent Modern and contemporary Artists – Canvas gallery, Karachi.
2013	Group Show- Here & Now, Curated by Quddus Mirza. Lahore Art Gallery- Lahore, Pakistan.
2013	Scope Art Fair, New York– USA

Exhibitions

Continued

2013	Indian Art Fair, Delhi- India.
2013	Dubai Art Fair, Dubai- UAE
2013	Pulse Art Fair, New York. USA
2012	Group show celebrating 30 years of Rohtas Gallery. Curated by Quddus Mirza National Gallery Islamabad.
2012	The color of the Narrative- contemporary Art from Pakistan, Curated by Salima Hashmi. Bangkok Art & Culture center. Thailand
2012	Phantom of Asia-Contemporary Awakens the Past. Curated by Mami Katoko curator Mori Art Museum, Japan. Asian Art museum, San Francisco. USA
2012	Dubai art fair, Aicon gallery booth Dubai.
2012	Indian art summit, Aicon gallery booth New Delhi
2012	Band Baaja Baarat-group show, Curated by Sameera Raja, IVS gallery, Karachi, Pakistan
2012	Mein-the artist and the self. Curated by Noorjehan Bilgrami and Amean J. Koel Gallery Karachi.
2011	Group Show, Curated By Salima Hashmi. Drawing room Art gallery Lahore.
2011	Home Spun. Curated by Girish Shahane. Devi Art Foundation. Delhi. India.
2011	Asia Triennial II, Organized by Shisha. Manchester, UK. October
2011	Reprise. Aicon Gallery, New York.
2011	Dubai art fair, Dubai.
2011	Indian art summit, New Delhi

Exhibitions

Continued

2011	Mad In Karachi 3D. Curated By Munawar Ali Syed. Art Chowk Gallery. Karachi
2010	RisingTide- curated by Naiza Khan.Mohatta Palace Museum. Karachi, Pakistan.
2010	Abu Dhabi Art Fair, Aicon Gallery booth. Abu Dhabi
2010	In Difesa- fondazione 107, Torino, Italy.
2010	Svelando l'Utopia, Alberto Peola Arte Contemporanea,Torino,Italy.
2010	Resemble reassemble- Devi Art Foundation. Delhi. India
2009	Different Drummer, Curated By Late Usmaan Ghaouri. IVS Gallery, Karachi.
2009	Going Places- Group show,Canvas Gallery, Karachi. Pakistan
2009	Starring the Artists- Self portraits from Pakistan, IVS Gallery, Karachi, Pakistan.
2009	Hanging Fire- contemporary Art from Pakistan. Asia Society Museum, New York, USA.
2009	Emperors new clothing. Talwar Gallery, New York.
2009	Steel Life- Curated by Elisabetta Pozzetti, La Triennale di Milano Museum, Milan Italy.
2009	Failing States-Two person show at Aicon Gallery, London. UK.
2009	Pulse Contemporary Art Fair. New York.
2009	Bologna Art Fair. Bologna, Italy
2008	Women of Light- Galerie Davide Gallo-Berlin, Germany.
2008	Tradition, Technique, Technology –II- Contemporary artists from Pakistan. Aicon Gallery, Palo Alto.USA.

Exhibitions

Continued

2008	Women of Light- Galerie Davide Gallo-Berlin, Germany.
2008	Video Loop 08'- Barcelona, Spain.
2008	Fiera Internazionale d'Arte contemporanea International Exhibition of Contemporary Art-Bologna Italy
2007	An intensity of Space & Substance and LOVE -National Art Gallery, Islamabad, Pakistan.
2007	Preview Berlin –The emerging art fair- Berlin, Germany
2007	Articulating The Subtext- Curated by Niilofar Furrukh, Alliance Francaise Karachi. Pakistan.
2006	Flights of Fancy- Curated By Quddus Mirza, Royaas Gallery, Lahore. Pakistan.
2006	Body- curated by Amin Gulgee. Amin Gulgee Gallery, Karachi, Pakistan.
2006	Calligraphy- curated by Amin Gulgee. Amin Gulgee gallery, Karachi, Pakistan.
2005	Urban/Culture - CP Open Biennale 2005. Jakarta, Indonesia
2005	Beyond Borders, National Gallery of Modern Art, Bombay, India.
2004	Spielen mit geladenem Gewehr (Playing with the loaded gun), Kunsthalle Fridericianum Kassel, Germany.
2003	43rd Premio Suzzara, Associazione galleria Del Premio Suzzara, Italy.
2003	Playing with the loaded Gun, Apex Art, New York, U.S.A.
2003	Twenty-four Shots per second, Kara Film Fest, Karachi, Pakistan.
2002	Imagined Workshop-2nd Fukuoka Asian Art Triennale, Fukuoka, Japan.

Grosvenor Gallery

35 Bury Street

St James's

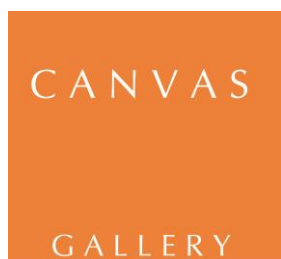
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