

HOPES OF PARADISE

CONTEMPORARY ART
OF PAKISTAN

CANVAS
GALLERY

Grosvenor
Gallery

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HOPES OF PARADISE
Contemporary Art of Pakistan

Grosvenor Gallery

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***Oh threats of Hell and Hopes of Paradise!
One thing at least is certain - This Life flies;
One thing is certain and the rest is Lies -
The Flower that once has blown forever dies***

Omar Khayyam, *Rubaiyat*

Hopes of Paradise, Contemporary Art of Pakistan is a collaboration between Grosvenor Gallery and Canvas Gallery, Karachi, and has been curated by Sameera Raja and Charles Moore.

The exhibition features works of art by artists either residing in Pakistan, or Pakistani artists working overseas. The title is taken from the *Rubaiyat* of Omar Khayyam, and references the passing of time, links to history, mortality as well as individual hopes and desires, themes explored in the work of the participating artists.

Huma Mulji (b.1970) is an award-winning multimedia artist based between Pakistan and the UK. She graduated from the Indus Valley School of Art in 1995, and was awarded an MFA from Transart Institute, Berlin in 2010. She is perhaps best known for her work with taxidermy, and in her work questions notions of failure, neglect, truth and the absurd, creating material juxtapositions. Her works are spatially evocative and are imbued with an 'anti-heroism'.

Adeela Suleman (b.1970), a graduate from the Indus Valley School of Art is primarily a sculptor, known for her large scale sheet metal and found object sculptures referencing subjects and visual imagery from Islamic and Middle Eastern history. Her body of work has consistently reflected a deep engagement with political, gender and societal concerns.

Faiza Butt's (b.1973) work deals with contemporary issues in a technique inspired by traditional miniature painting. In her visually arresting works she discusses various issues faced by young Pakistanis, such as social pressures, gender and political sensibilities. A graduate of the National College of Art, Lahore and the Slade School, London, her work has recently been exhibited at a number of UK institutions as part of a travelling mid-career retrospective.

Imran Channa (b.1981) is a multimedia artist, whose work draws attention to the process of documentation, highlighting how history is recorded and dealt with in contemporary society. He is particularly interested in the role played by historical accounts in the perversion of knowledge and the construction of consciousness. He is currently on a year-long residency at De Van Eyck Academie in Maastricht.

Irfan Hasan (b.1982) is a graduate of the NCA, Lahore, whose work is inspired by old master painters such as Rembrandt, Rubens and Degas. He works in traditional miniature painting techniques to create extremely detailed and lifelike depictions of works he has only seen in print and on screen. The synthesis of Eastern technique and Western subject create an intriguing aesthetic.

David Alesworth (b.1957) is a British born artist, who lives between Pakistan the UK. He was shortlisted for the 2016 Jameel Prize for his large scale embroidered carpets. His textile works have been produced since 2005 and deal predominantly with post-colonial issues as well as the history of landscapes and gardens. His hand embroidered works are termed 'textile interventions' and use oriental carpets as a base, to which his designs and motifs are added.



1. Adeela Suleman
Fearsome Aftermath,
2016
Enamel paint with
lacquer on metal sheet
22.8 X 18.2 cm. (9 X 7 ¼ in.)



2. Adeela Suleman
Fearsome Aftermath,
2016
Enamel paint with
lacquer on metal sheet
22.8 x 18.2 cm. (9 x 7 ¼ in.)

3. Adeela Suleman
Fearsome Aftermath,
2016
Enamel paint with
lacquer on metal sheet
22.8 x 18.2 cm. (9 x 7 ¼ in.)





We are still left with our bodies (Detail)



4. Adeela Suleman
*We are still left with
our bodies*, 2016
Hand Beaten Copper
with lacquer
From an edition of 2
177.8 x 78.7 cm. (70 x 31 in.)
each



Viceroy's Flag 1885, 2012 (Detail)



5. **David Alesworth**

Viceroy's Flag 1885, 2012

Embroidery on carpet

213 x 330 cm. (84 x 130 in.)



6. Huma Mulji
***The Flight*, 2014-2016**
Found plastic chair,
taxidermy sparrow
and mixed media
88 X 53 X 54 cm.
(34 ½ X 20 7/8 X 21 ¼ in.)



6a. Huma Mulji
*Conversations with
Karamatullah*

FRAUD
Letterpress on Southbank,
mounted on FoamEx
52.4 x 35.3 cm. (14 x 21 in.)
edition of 10

MEN IN UNIFORM
Letterpress on Southbank,
mounted on FoamEx, 52.4 x 35.3 cm.
(14 x 21 in.) edition of 10

**CONVERSATIONS WITH
KARAMATULLAH**
Inkjet image on UV coated
Hahnemuhle photorag paper,
mounted on FoamEx
35.3 x 52.4cm. (14 x 21in.) edition of 5



Untitled, 2016 (Detail)



7. **Faiza Butt**

Untitled, 2016

Ink on acetate sheet

82 X 94 cm. (32 ¼ X 37 in.)



8. Imran Channa
Pasts in Particles I, 2016
Graphite and eraser
on paper

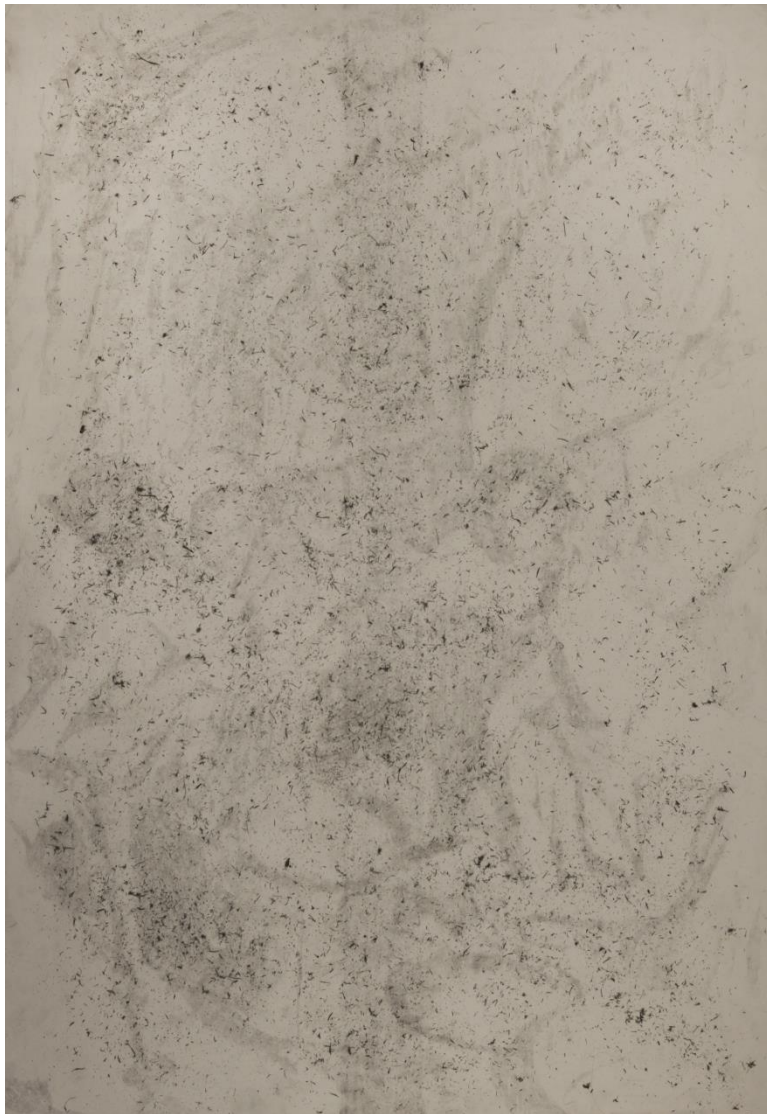
152.4 X 101.6 cm.

(60 X 40 in.)

**9. Imran Channa *Pasts*
in Particles II, 2016
Graphite and eraser on
paper**

152.4 X 101.6 cm.

(60 X 40 in.)





10. Imran Channa
Pasts in Particles III,
2016
Graphite and eraser on
paper
58 x 76.5 cm. (22 ³/₄ x 30
in.)



11. Imran Channa
Pasts in Particles IV, 2016
Graphite and eraser on
paper
58 x 76.5 cm. (22 ³/₄ x 30 in.)



Parache, The Dancer, After José Tapiro, 2016 (Detail)

12. Irfan Hasan
Moor in a headdress,
After José Tapiro, 2016
Opaque water color
on paper
58.4 X 38.1 X cm.
(23 X 15 in.)





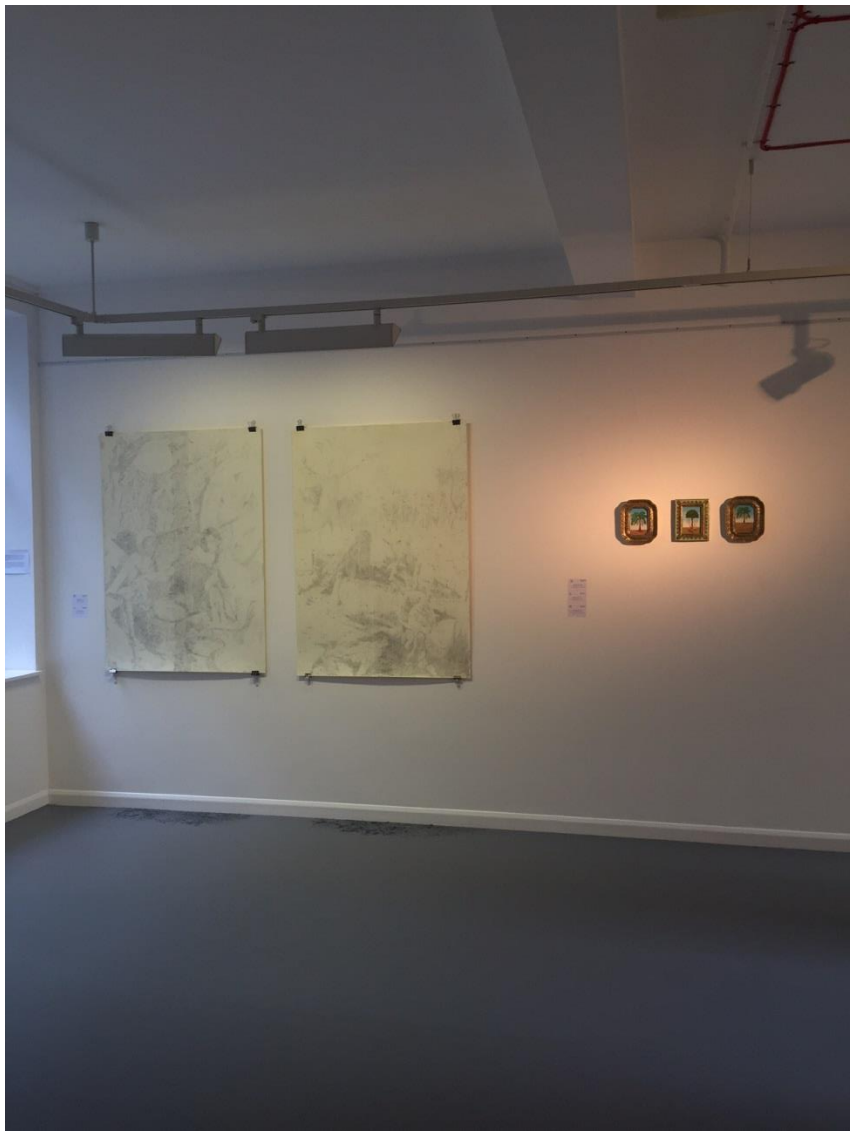
13. Irfan Hasan
Parache, The Dancer,
After José Tapiro, 2016
Opaque water color
on paper
58.4 X 38.1 X cm.
(23 X 15 in.)

14. **Irfan Hasan**
The Darcawi Holy Man
from Marrakesh, After
José Tapiro, 2016
Opaque water color on
paper
58.4 X 38.1 X cm.
(23 X 15 in.)

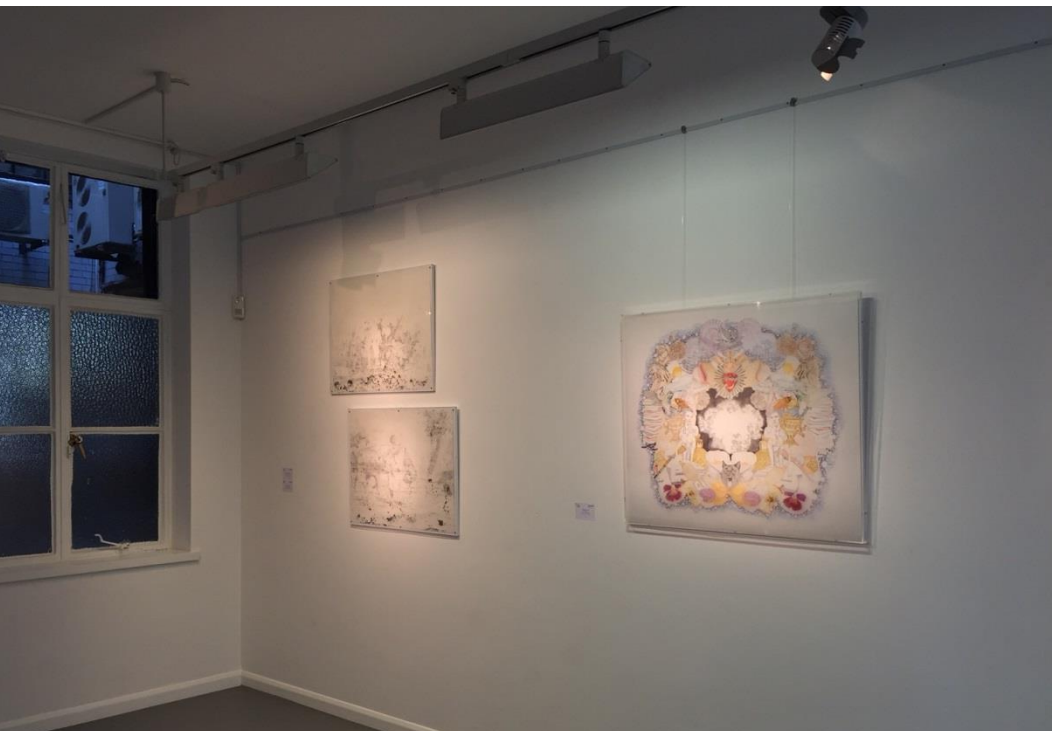




Installation shot



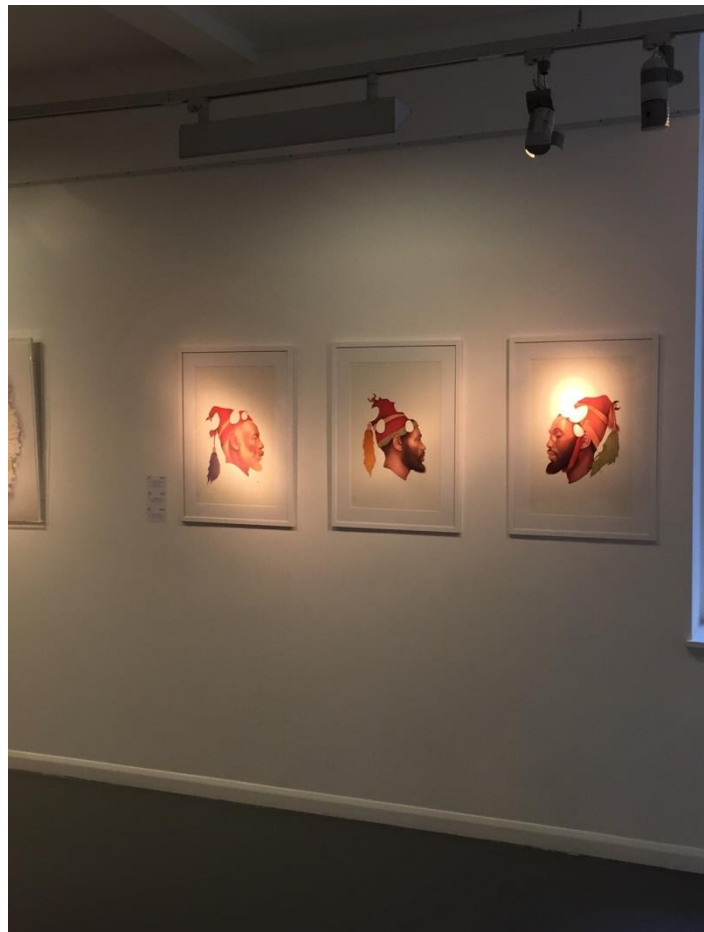
Installation shots



Installation shots



Installation shots



Installation shots

BIOGRAHPIES

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