

meraki
2015

meraki

to do something with soul,
creativity, or love;
to put something of yourself
into your work



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- **Asad Ali Abid**
Sculptor (PUCAD), Lahore
- **Batool Mandvi**
Visual Artist (KU), Karachi
- **Muhammad Sulaman**
Miniaturist (NCA), Lahore
- **Ramla Fatima**
Sculptor (NCA), Rawalpindi
- **Samreen Sultan**
Visual Artist (IVS), Karachi
- **Usman Malik**
Visual Artist (NCA), Rawalpindi

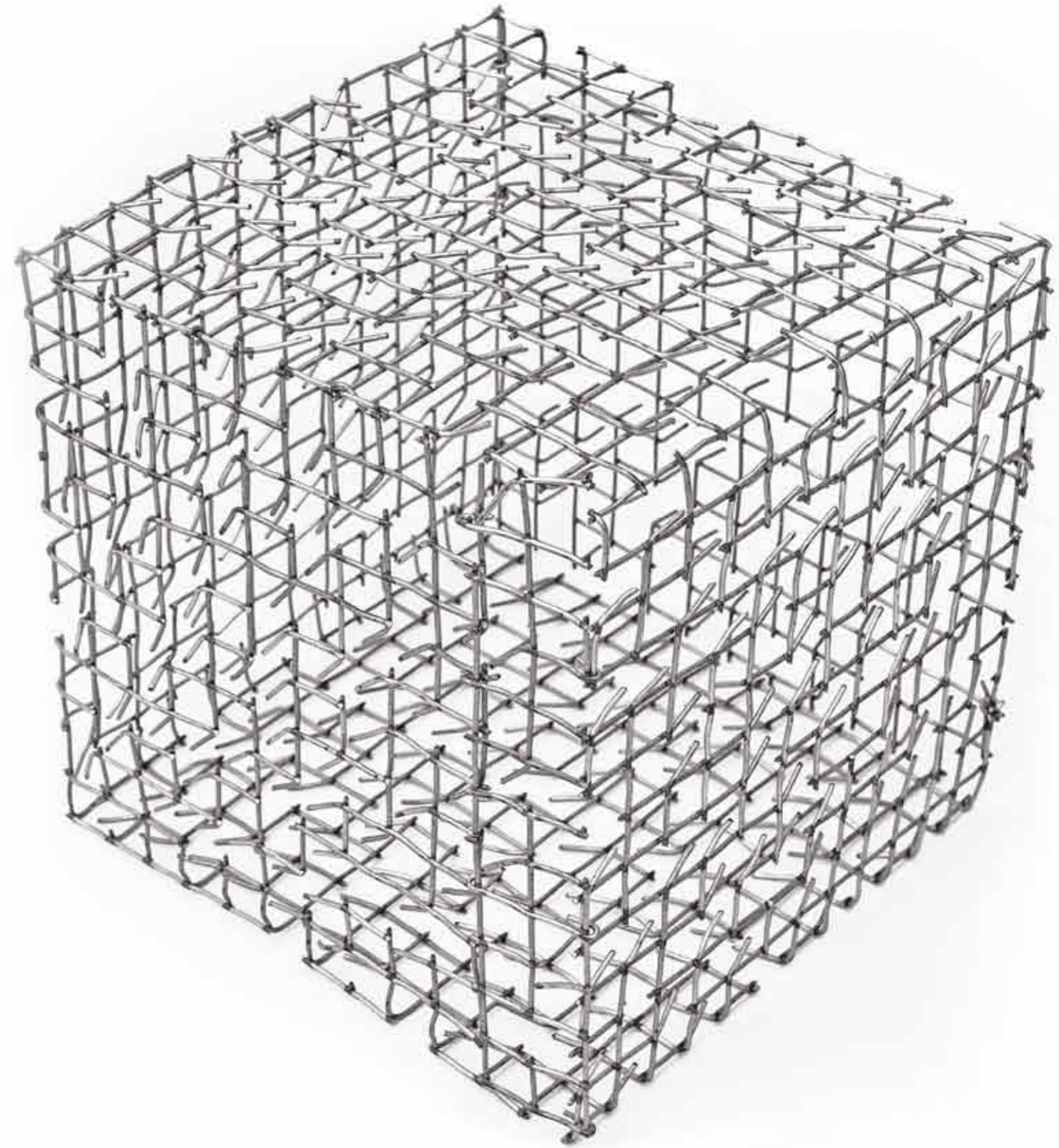




Asad Ali Abid
Sculptor (PUCAD), Lahore

Asad Ali Abid works in a range of wired sculptures, to be honest that should be called installations, which give an impression of scaffoldings. He tries to describe the obvious and the hidden scaffoldings that exist out and inside every human being and which can put together every fragment of an individual to help him maintain his or her shape and composure, extrinsically as well as intrinsically. The artist carries out various shapes by weaving and knitting the iron/meshed-wires together. Abid has a background of Textile Design where he learnt to weave fragile threads into strong sheets of cloth that can bear heavy burden. The same exercise in reverse as he accomplished in his sculptures where, with his skills and passion, he has woven and knitted the hardness of wires into the fragility of his perception and observations. Although this practice seemed unclear at its early stages but later, with the gradual development and progress, he accomplished his style to narrate his personal and individual subjectivity. In addition, he is at a juncture of time where his skills desperately need a fertile thought-process and approach which can help him in carrying out his future ventures.

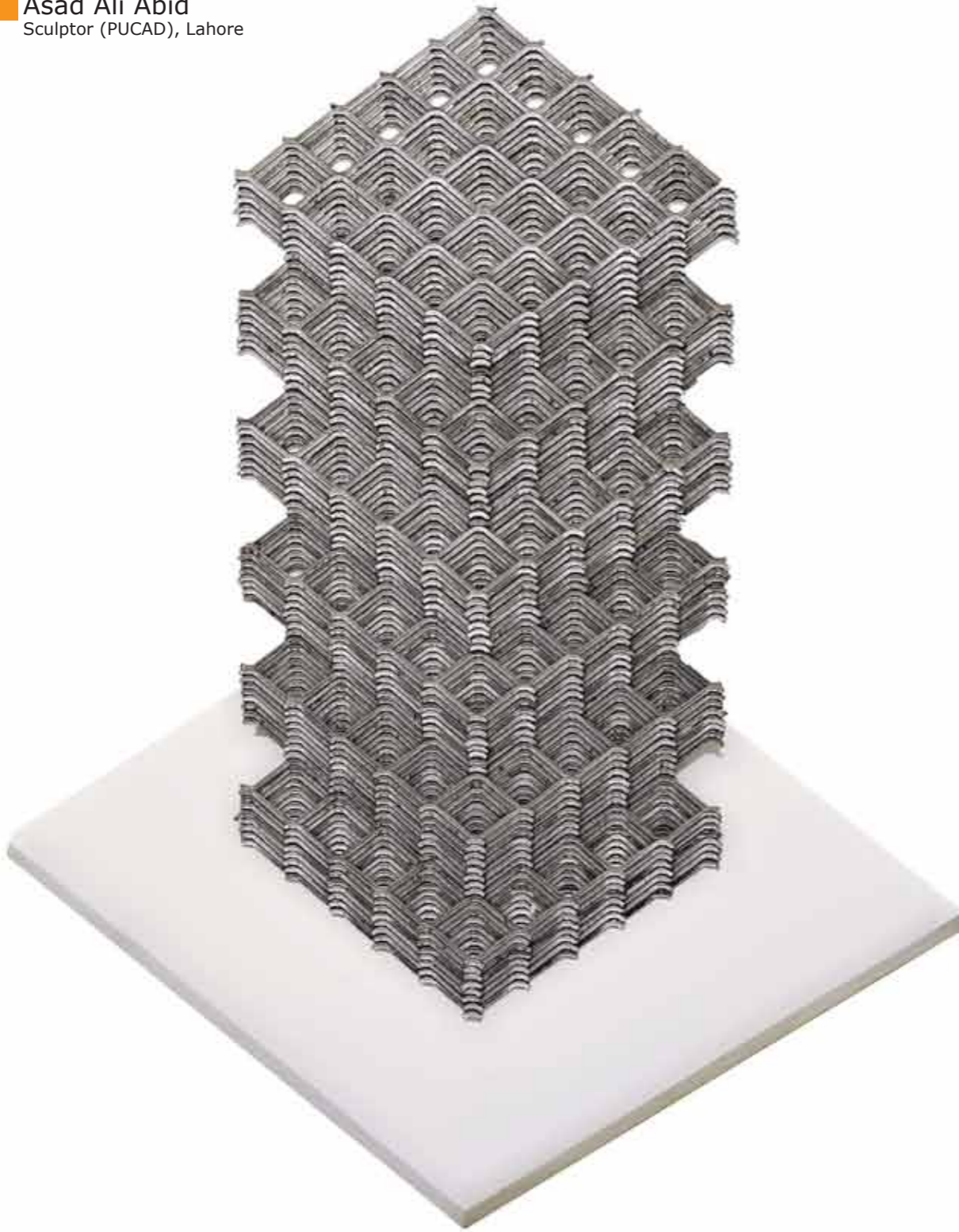
Nadeem Alam



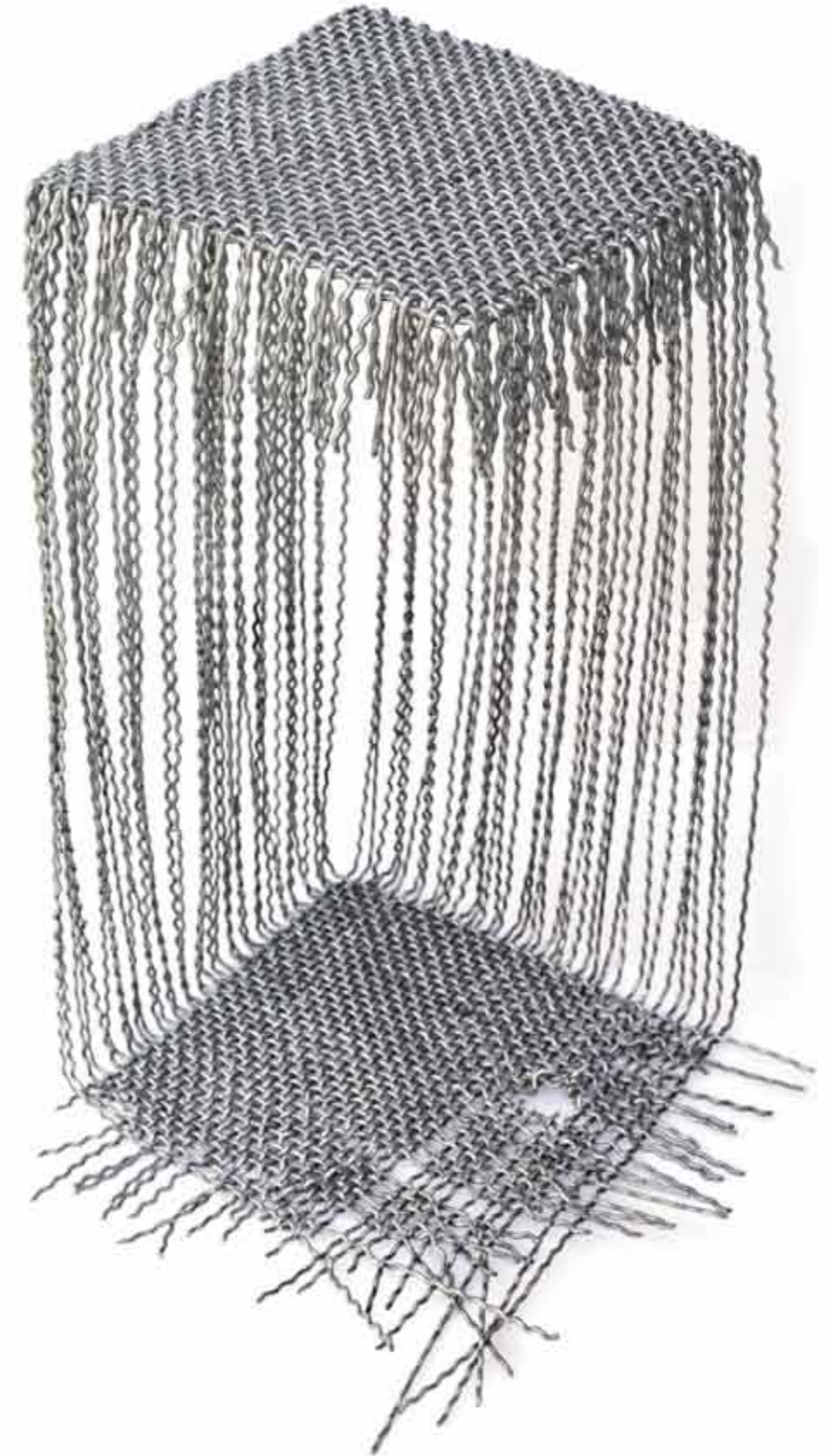
Directions | 32 x 32 x 32 cm | Metal Wire | 2015



Asad Ali Abid
Sculptor (PUCAD), Lahore



Replacement | 58 x 46 x 8 cm | Metal & MDF | 2015



Rise | 61 x 41 x 41 cm | Metal & MDF | 2015




Batool Mandvi

Visual Artist (KU), Karachi

Batool Mandvi is a narrator of stories, of inspiration that enters her mind with a free pass to come in, sit and chat with her insides as an artist. Her welcoming spirit is evident in the variety of subjects she tackles in a traditional and contemporary manner. Her work in its entirety is rooted in her truth and her personal history. She is an original person who does not apologize for anything and redeems every coupon of fun/strength/inspiration and heartbreak her life awards her with. I am excited and intrigued by her journey and look forward to her growth as a brave, strong voice.

Hawra Harianawala



Adoxography



Batool Mandvi
Visual Artist (KU), Karachi



Untitled | 7.5 x 8.5 x 5.5 inch | may2015



Untitled | 9.5 x 10.5 x 9 | may2015



Untitled | 7.5 x 8.5 x 5.5 inch | may2015

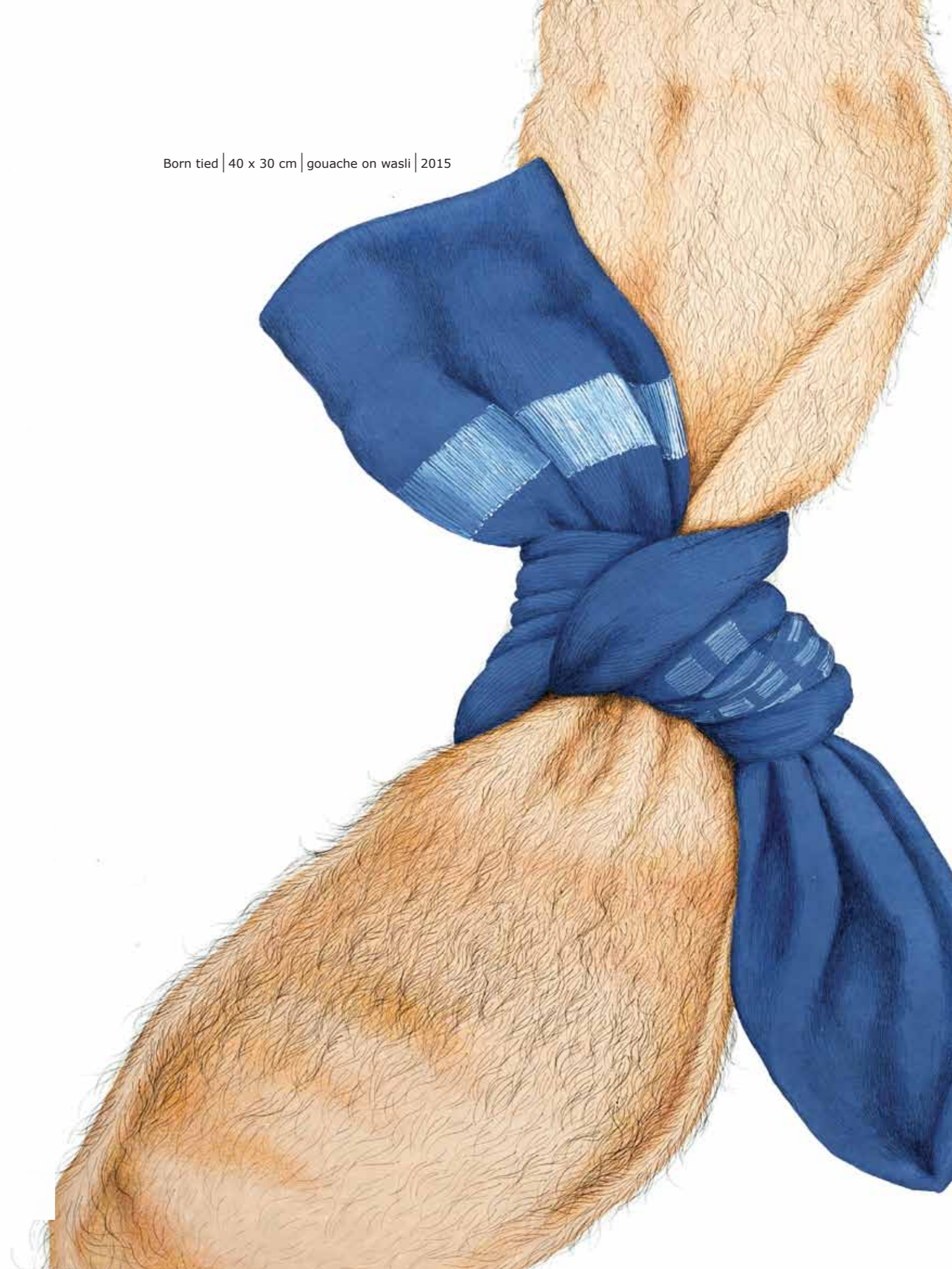


Muhammad Sulaman
Miniaturist (NCA), Lahore

Sulaman works successfully engages viewer attention while addressing the social/cultural norms of setting the ideals of being dressed and let the dresses be the face of one's social standing. Our culture has begun to strengthen our behavior towards the significance of our appearance and clothing we consume in everyday living. Sulaman's exploration of means to execute his comment on personal experiences of Pakistani middle class society while contextualizing how middle and lower middle class is being negatively effected by the socially imposed status-co pressure by transforming the regal manner of miniature painting by the worn-out clothes that beautifully carries strong marks of personal association. The worn and torn clothing accessories like, "jurraab" and "trigger" beautifully addresses the artists concern to the subject. The scale and medium further supports the image and its context. Sulaman furthermore addresses these social norms by juxtaposition of contrasting elements such as flaky brick wall with the White classy curtain that how middle and lower-middle class is being imposed with the status-co social norms that are deeply rooted in culture of a developing country.

Hareem Tanvir

Born tied | 40 x 30 cm | gouache on wasli | 2015





Muhammad Sulaman
Miniaturist (NCA), Lahore



Golden Shirt | 89 x 67 cm | gouache on wasli | 2015



New arrival 1 | Life size | installation | 2015



Ramla Fatima
Sculptor (NCA), Rawalpindi

Ramla Fatima's fiercely independent assemblage / installation can be variously claimed by different art world contingents, including Pop artists, latter-day surrealists and formalists. If one may brush aside the content of her efforts to praise its formal integrity and essential purity, rather than inducing idealization and generalization and being allusive, it includes. The work asserts its own existence, form and power. It becomes an object in its own right. The large-scale work presented in Liaqat Hall's hangar-like stage space is a tour de force of installation art. An assembly of objects tied together, with an automobile and chairs et al, the work seems to be inspired by a scene in a book in which an unemployed European immigrant in America stumbles upon applicants to a circus being interviewed en masse. It includes furniture, clothing, bric-a-brac 'in conversation'. "This installation has been conceived as a human configuration. The roped paraphernalia identifies an individual whose worldly material possessions work as a stand-in for his physical body. Each object is held together like the human body holds each organ together. In addition, the installation is an exercise in deconstruction and reassembling", quipped the artist. Imposing no preferred view and replete with multi-angled 'wings, fins and tendrils', surrounding central carcass of a car, the work is burdened with great formal and aerodynamic richness. The 'mobile' summons a range of visually stimulating art and architectural referents. At the same time, by dangling the art in an implied deep space, Ramla Fatima conceives a void filled with anti-gravitational activity. Finally, the asymmetrical arrangement conjures complex scientific model of subatomic activity.

Aasim Akhtar





Ramla Fatima
Sculptor (NCA), Rawalpindi



Reassembling the body | 90 x 60 cm (approx.) | Mix Medium | 2015



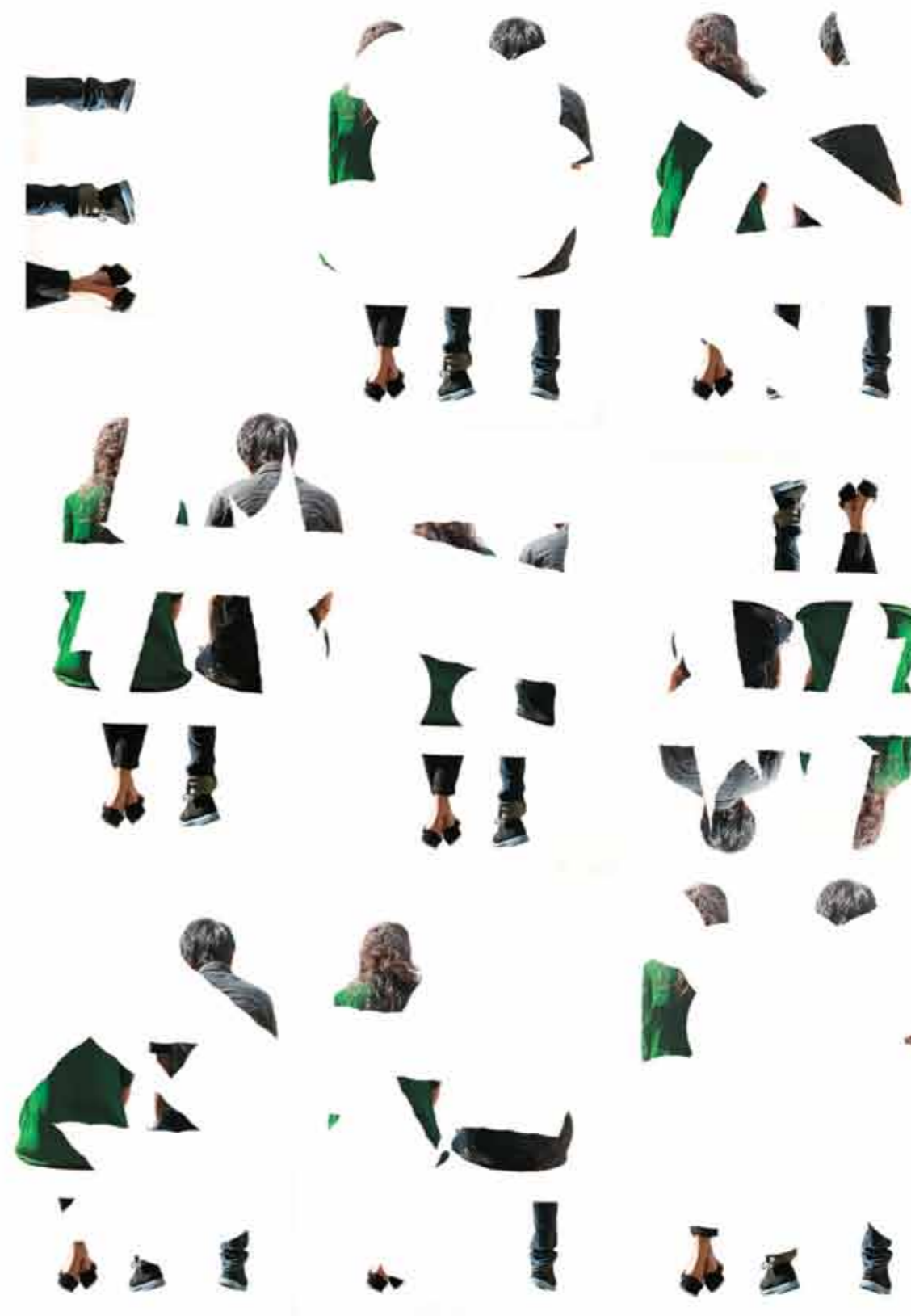
Reassembling the body | 90 x 30 cm (approx.) | Mix Medium | 2015



Samreen Sultan
Visual Artist (IVS), Karachi

A quick look at Samreen Sultan's work displays layers of overlapped images in various compositions. In her digital pieces, people seem to be placed out of context amidst various scenarios and backgrounds; sometimes beautiful, sometimes chaotic. Two things are clear; the images are derived from what seem like old photographs, and the subjects always happen to be a male and female together. The 60s back-combed hairstyles, the thick gota of wedding dresses and retro-moustaches reveal the time period, while the photographs she appropriates, that are now yellowing and blurred, also contain sepia tones significant of a bygone era. The subjects of her work, one learns, are almost always married couples, because as a social commentator, Sultan critiques the notion of marriage in Pakistan. Why marriage? Perhaps Sultan aims to investigate the complex niceties of this bond in a South Asian country like Pakistan, where people often stay together in forced relationships, choosing not to resort to separation or divorce because of social pressure. However, marriage is more complex than two people just living together; it involves investment of time and energy from both parties involved and its beauty lies in the carefully woven nature of this relationship. Sultan explores various mediums during her investigation process; from technical manipulation through technology, to the laborious miniature painting process that she studies in a contemporary form. Her displays are also interesting as she often creates scenarios and settings for her works display. About her work, Sultan states, "Related to the notion of marriage, the imagery I use consists of moments that are blurred and fading away, as represented by the state of the marriage itself".

Shanzay Subzwari



To be or not to be (Series of 12 Pieces) | 18 x 13 cm | Digital Print | 2015



Samreen Sultan
Visual Artist (IVS), Karachi



To be or not to be | 41 x 61 cm | Digital Print | 2015



To be or not to be | 61 x 41 cm | Digital Print | 2015



Untitled (Detail) | 120 x 90 cm | Mix Media | 2015





Usman Malik
Visual Artist (NCA), Rawalpindi



Untitled | 60 x 40 cm | Mix Media | 2015

Untitled | 100 x 140 cm | Mix Media | 2015





studioBQ

Studio B.Q under the administration of Binquander provide environment to emerging artists for the purpose of visual art, painting, sculpture, digital art and also offers progressive discussions about art and art activities around the world. In this way, Studio B.Q is a great environment in the development and evolution of genre of art which provides a healthy workplace for young and senior artists, where they are involved in visually centered work and discussions on art work in an open environment. Studio BQ organizing an event named as "Studio BQ Artist Residency" for visual artists (2015). Studio B.Q invites applications from artists with professional standing in their field (graduates in art field) or emerging artists with familiar talent for the first Studio B.Q residency. While focusing on objectives Studio B.Q residency aims to provide a platform for the artist to develop projects with new horizon blending modern and traditional thoughts with exchange of ideas. The residency programs terminate to a group show, exhibiting and introducing the artists and their works.



Team studioBQ

- **Bingulander**
Director / Visual Artist
- **Wardah Naeem Bukhari**
Independent Curator / Visual Artist
- **Executive Committee**
- **Farhan Rehman**
Architect, Photographer
- **Arif Changezi**
Sculptor
- **Ata Subhani**
Writer, Researcher
- **Organizers**
- **Muhammad Ameer Hamza**
Photographer/Designer
- **Usman Qureshi**
Graphic Designer / Singer
- **Rizwan Ali**
Miniaturist
- **Faisal Bilal**
Graphic Designer
- **Muhammad Shoaib**
Software Developer
- **Irmina Qureshi**
Artist





Binquander
Director / Visual Artist

Binquander, a versatile Visual Artist, was born in Lahore. He obtained a Bachelors of Fine Arts in Miniature Painting and did his final thesis in digital lenticular from the National College of Arts, Lahore (2009). Prior to a Diploma in Calligraphy (2010), he worked as a graphic designer for ten years. In his Calligraph-art he uses strong colours and emphasize on design, which combines geometry with bold swirls of shapes. With a miniaturist's attention to detail, he builds his work in layers using acrylic, silver leaf and mix medium. The final effect is that the creatively interpreted Arabic or Urdu scripts acquire rich abstract forms. In doing so, Binquander transported miniature painting into the realm of contemporary art. He challenges medium-based restrictions by experimenting with scale and media. Such media include animation, video, performance, mural, and collaboration with other artists. Binquander, working on his first animation, a natural extension of his interest in layering. He was working on a miniature painting and decided to scan in Photoshop each change he is trying to document the metamorphosis of the work. Binquander has had five solo shows, including those in Lahore, Karachi, UAE and participated in several group exhibitions in Pakistan, UAE, USA, Oman and in Malaysia. Binquander conducted six workshops including those in Pakistan, UAE and Oman.





Wardah Naeem Bukhari
Independent Curator / Visual Artist

Wardah Naeem Bukhari, a versatile visual artist and independent curator, was born in Multan. She obtained a Bachelors of Graphic Design from Multan College of Arts, Bahauddin Zakariya University, Multan (2010). After that, she completed her Masters in Visual Arts from National College of Arts, Lahore (2012). Now she is pursuing her Ph.D. in Fine Arts from the University of Punjab, College of Art and Design, Lahore (2013-2017). As a visual artist, she is continuing her studio practice and also teaching as a visiting lecturer at Bahauddin Zakariya University, Lahore Campus. Since four years she has been working with a non-profit organization called Studio BQ and recently curating Studio BQ Artist Residency for visual artists (2015). Her fascination is about the relationship between the internal and external realities; the dualism between inside and outside, content and form, feeling and shape, impression and expression. Her medium of expression is painting, sculpture, installation, video and digital art. Wardah has keen interest in writing and it is very heartening to note that two of her articles have been published in "Oxford Companion to Pakistani Art" (2014). She has participated in several group exhibitions, including the ones in Multan, Lahore, Islamabad, Karachi, England, Turkey and Dubai. She is very enthusiastic about exchanging ideas through discussions and other activities related to art.





Residency Activities





Acknowledgement

studioBQ is going to thanks all those persons who participate in this Residency at their best, like

- Asif Chughtai (Scorpion Art Paints)
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- Asghar Ali
- Ikhtlaq Hussain Chishti
- Muhammad Iqbal
- Aliya Tarrar



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