

Haider Ali Naqvi

Artist Statement

My artistic exploration delves into the captivating dialogue between the human-made and the natural, blurring the lines where creation meets dissolution. Through my practice, I invite viewers to contemplate the significance of the spaces we inhabit and the land that shapes our world, offering a fresh perspective on the intricate and evolving narratives within them.

Working within the mediums of drawing and printmaking, I reveal a dynamic interplay of form and function. Within these works, the essence of our world appears to undergo a continuous metamorphosis. The outcome captures a realm of construction and deconstruction, of explosive and implosive reimagining, and a delicate interplay of compression and expansion.

Amidst these ever-shifting layers, I explore the fundamental aspects of artmaking by experimenting with textures, noise, and boundaries. Each piece becomes a reflection of the interwoven complexities of human intervention and natural forces, inviting viewers to contemplate their own relationship with the environments they inhabit.

Niamat Nigar

Artist statement

In my recent body of work, I explore the dynamic relationship between human behavior and a variety of materials and objects, ranging from the precious to the mundane.

These materials, which I find and join together in my process, reflect the intricate connections between human behavior, material culture, and larger societal issues.

I seek to engage audiences in a dialogue that challenges conventional perspectives and fosters a deeper understanding of the complexities that define our contemporary existence.

Noor Ali Chagani

Artist Statement

Water is essential for our existence, yet its accessibility often presents challenges. The impact of global warming and climate change brings about uncertainty and disasters. Recent flooding in Pakistan devastated many homes in the interior Sindh region, leaving people displaced and their homes destroyed. Viewing images of shattered homes and individuals sitting amidst the wreckage, painstakingly collecting bricks in the hopes of rebuilding, stirred a deep emotional response within me while I was away from Pakistan.

My latest body of work serves as a tribute to these broken homes and the individuals who have suffered the loss of their shelter. It also represents a symbol of hope, signifying the eventual reconstruction of these walls.

In this series, I hand-printed bricks and their residue onto handmade paper. For me, the process of printing each brick felt like a conversation with the broken walls, a way of regenerating what was lost. It was akin to writing a true story, using the residue of the broken bricks as an abstract language. Printing each fragment, one by one, felt like composing their autobiography.

Usman Ansari

Artist Statement

“Building Material”, how do we interpret the phrase? Is it a body of work, carefully constructed and curated for presentation by artists in a gallery? Or is it a definition of objects, their physical nature, their materiality and purpose? What meaning do these materials hold when removed from their expected context? What is built into a body of work that investigates the redefinition of material nature? What is left out?

For the past three years, I have been extracting “materials” from various construction sites. Used as both print making tools and imprinted surfaces, they have left multiple impressions on all the canvasses in my studio. In their natural habitat, these “materials” are integral to the construction of our built environment, yet they remain destined to be hidden from sight, touch, and ultimately appreciation; forever only the means to an end. In the studio and beyond, however, these indelible marks will now be visible forever.

Today these impressions have come together to build their own material.

The “*Furma*” is no longer just a series of two-dimensional marks. These marks have now crept up on fourteen metal sheets, stacked at varying heights just like their predecessor on a construction site. Some wooden planks have spent more time rendering strength to their formwork, others less so. Yet they come together and cast sharp shadows—today under the tender luminance in the gallery, not the harsh sun.

The paint peels in “*Rang*” have grown from fifteen to over a hundred. They have also turned their backs to the world, now revealing the side that had always been in contact with the wall. These broken stains form an organic assembly. Layered on top of each other, they create their own unique realm of hues.

The “*Chaadar*” is now seven feet long. It has registered markings for risers, impressions of teeth found behind porcelain tiles and imprints of the underbelly of shoes. Has it graduated from threshold to wall?

Has a structural steel grid ever hovered over “*Chunnai*”? How many times has its unsung assembly held back seepage from the water table below?

Now more than ever, I have ensured that the impressions carry more imperfections, are more indistinct, like a faded memory of the original. The material that they create is also imperfect, never complete. Can this body of work summon audiences to revisit the experiences we construct, their structure unhidden, like bones unearthed, building stories and spaces that are no longer meant to conclude?