

# FAWAD JAFRI

## Artist Statement

I embrace the precision of geometric shapes and using them as a foundation to explore deeper emotional landscapes. The sharp lines and angles are softened by a playful and thoughtful approach to colour, creating a balance between the analytical and the intuitive.

The acrylic work on canvases are a testament to this balance. The vibrant colours breathe life into the rigid forms, transforming them into dynamic compositions that evoke both energy and calm. Each piece is an invitation to experience the serenity that can be found in simplicity and order.

The sculptures, standing tall and proud, are embodiments of this philosophy. Their polygonal forms are meticulously crafted to interact with light and space, creating ever-changing shadows and reflections that invite contemplation. These sculptures stand as serene sentinels, offering a tactile experience of the harmony between form and tranquillity. 'Sensibility and Serenity' is a celebration of the beauty found in balance. It is an invitation to pause and reflect, to find calm in the structured and the orderly.

# KARIM AHMED KHAN

## Artist Statement

My current body of work investigates deforestation and global warming. My earlier works were three-dimensional sculptural installations that later transformed into two dimensional drawings on paper. My chosen medium, charcoal, reflects these concerns as it is a by-product of a volatile process in itself. Acting as a metaphor for the life cycle, I use charcoal to depict the very material it is created from trees. I have been inspired by the techniques of miniature painting, developing my works in layers and adding gouache to my drawings on Wasli and paper. I paint sprouting leaves and flowers as a metaphor for the potential in nature.

In the past couple of years, the world endured several natural and human inflicted calamities in the form of climate change. While making these works I was reading and thinking about the Australian bushfire, the Israel-Palestine war, the Afghanistan war, the pandemic as well as the Russia-Ukraine war. Reading the news often made me feel as if the world will soon come to an end. As Christine Caine states, 'Sometimes when you are in a dark place you think you have been buried, but you have been planted.' I felt I required patience and strength to develop, hope and positivity to keep moving me forward. I believe that a slight change in our perceptions causes manifold changes in our actions. My work acknowledges that Mother Nature has a unique ability to heal in itself, and this remarkable power extends itself to humans. We have the capability to recover and repair. Fissures are used as metaphors in my work, borrowing from Rumi's idea of wounds being spaces where light can enter your soul. Thus, we need to appreciate this process of healing and be optimistic that the world too will recover soon and that our visuals can be ways for us to access this healing.

I won the Arjumand Painting Prize 2021, Nigaah Art Award 2024 and have been nominated for the Sovereign Asian Art Prize in 2021. Recently exhibited at the Agha Khan Gallery Center in London. In addition to this my work has been shown at the Pakistan Pavilion at the Dubai Expo in 2022 and I have had it shown at many of the prestigious art galleries in Pakistan, including Canvas Gallery, O Art Space, Koel Gallery and Alhamra Art Gallery.

# **YASEEN KHAN**

## **Artist Statement**

My artwork is very personal to me; it is the outcome of my experiences, travels, and relationships I have built over the years. Growing up in both Sindh and Khyber Pakhtunkhwa (KPK) and now living in Punjab, I am able to absorb the vast cultural landscapes they have to offer.

From a very young age, I worked as a mechanic and also decorated trucks with Chamak Patti (a medium used to decorate trucks in Pakistan). Through this medium, I was able to study aesthetics and cultural nuances between various regions and styles that a normal inhabitant may not be able to differentiate. I learned the skills from various Ustads over the years and converted the skill into an art practice after learning from the best artists in Pakistan at the National College of Arts, Lahore. My abstract patterns, lines, colors, and imagery of objects stem from adoration and respect for manual work as an artist, mechanic, and craftsman. My practice triggers in me questions regarding various art forms that exist around us and helps me to use a very common and understandable language of expression to create art while being relevant and embedded in the traditions and history of Pakistan.