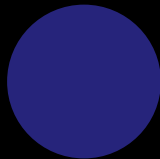


# Monotony of Life

28th October, 2016

**Curated by**  
Wardah Naeem Bukhari



FULL CIRCLE  
GALLERY

**FULL CIRCLE GALLERY, KARACHI**





**Aneela Khursheed**  
Visual Artist

Aneela Khursheed, a Fine Arts graduate from the University of Baluchistan, pursued further studies in Visual Arts at NCA. Her work focuses on sculptures and installation art, using mirrors to depict reality and distortion. Inspired by acid-burn victims in Pakistan, Khursheed’s art confronts viewers with self-distortion. By incorporating mirrors, she engages the viewer, allowing them to interpret and judge the artwork. Khursheed’s work has been exhibited in group shows and she currently serves as a lecturer at NCA.

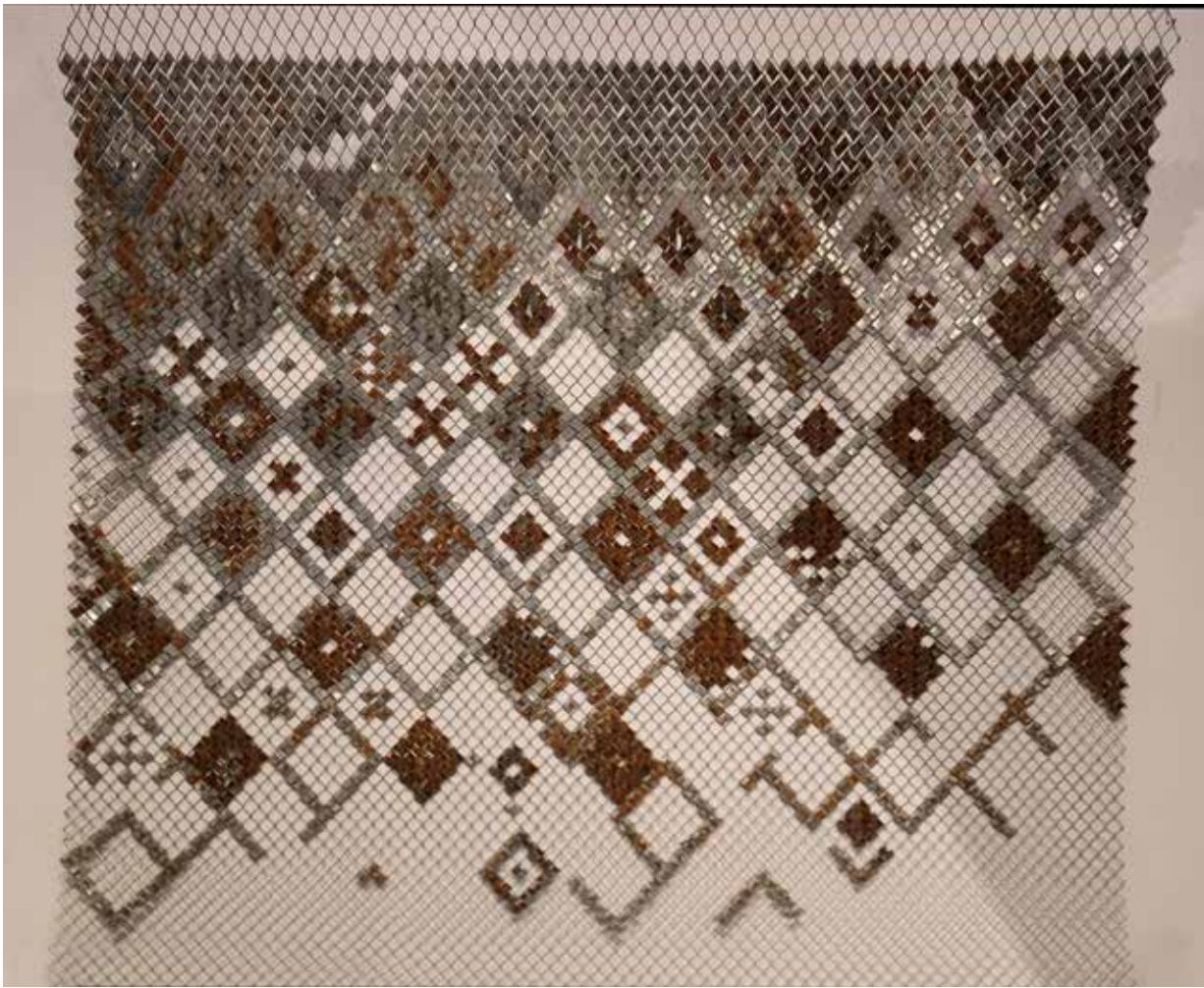


Title: Mirror Mirror on the wall | Directions | 60” x 84” inch | Mirror on Canvas | 2016



**Asad Ali Abid**  
Sculptor

Asad, born in Nankana Sahib in 1987, graduated in Textile Design from Punjab University in 2011. He later pursued his MFA in Sculpture from PU in 2015. Asad has participated in several group shows and was part of the BQ residency in Lahore. He briefly taught sculpture and design at GC University Faisalabad and Government College Women University. Asad now works as a full-time artist, living and working in Lahore, Pakistan.



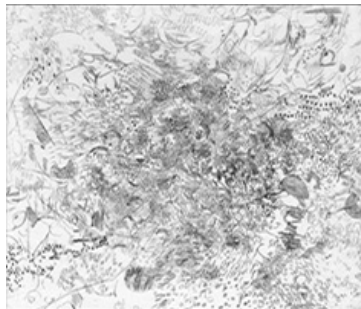
Title: Metal Rug | Directions | 36” x 45” inch | Metal Net and Staple Pins | 2016



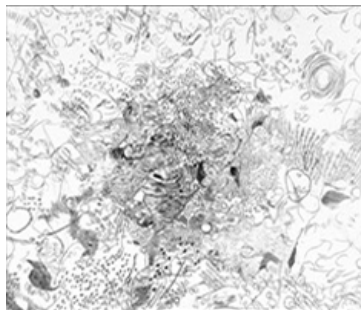


**Farrukh Adnan**  
Visual Artist

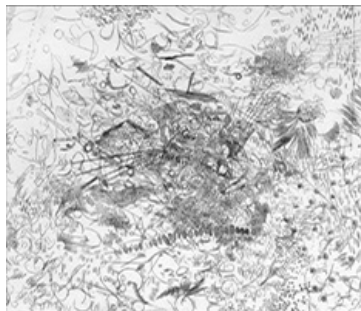
Adnan was born in 1984 in Mian Channu. He graduated from National College of Arts, Lahore in Design (2009) and later earned his master’s degree in Visual Arts from Beaconhouse National University (2014) with a UNESCO scholarship. Adnan’s studio practice focuses on researching his hometown, Tulamba, in Southern Punjab. He participates in local and international group shows. Currently, Adnan teaches photography, drawing, art history, and graphic design at National College of Arts and National College of Business Administration and Economics, Lahore.



Title: Illusionary Space | Directions | 12” x 14” inch | Dry Point | 2016



Title: Illusionary Space | Directions | 12” x 14” inch | Dry Point | 2016



Title: Illusionary Space | Directions | 12” x 14” inch | Dry Point | 2016



**Hassan Arshad**  
Digital Artist

Hassan Arshad is a digital artist who crafts illusions through camera, frame, and editing. He studied Film and Television at NCA, where he met artists who inspired him to prioritize artistic expression over commercialism. With a diverse portfolio spanning audio, video, radio, and TV, Arshad’s current focus is animating miniature paintings. He brings static art to life, transforming monotony into mesmerizing digital visuals. His work seamlessly blends traditional and digital media, creating captivating illusions.



Title: History in living | Directions | 1440 x 1880 | Miniature Animation (30sec duration) | 2016





**NO-MAN**  
Visual Artist

NO-MAN, born in 1986 in Multan, is a self-taught artist. He holds a diploma in technical engineering and completed a drawing course at Studio RM Academy. His artwork focuses on Pakistan’s political, social, and economic issues. Recent pieces are predominantly political, depicting various scenarios in Pakistan. As a practicing artist, NO-MAN’s work offers a thought-provoking commentary on the country’s challenges, inviting viewers to reflect on the nation’s complexities.



Title: United States of Pakistan | Directions | Variable Size | Wooden Dressing Table, Mirror | 2016



**Rabia Shahnawaz**  
Visual Artist

Rabia Shahnawaz, born in 1989, is a visual artist. She graduated in Painting from College of Art and Design, University of the Punjab, and earned her Master’s in Visual Arts from National College of Arts (NCA), Lahore. Rabia has taught at National Textile University and Pakistan Institute of Fashion Design as a visiting faculty member. Her artwork has been showcased in various national exhibitions, demonstrating her growing presence in Pakistan’s art scene.



Title: Paradox I | Directions | 60” x 40” in | Print on Canvas | 2016



**Rizwan Ali**  
Miniaturist

Rizwan Ali, born in 1988, is a Lahore-based artist. He graduated in Miniature Painting from National College of Business Administration & Economics in 2014. Ali’s work explores traditional techniques, including gouache and tea wash, with a contemporary twist using pointillism. His recent series comments on the luxurious lifestyle of Mughal royals, juxtaposing it with his own life and society. Ali’s use of ethnic jewelry and figures highlights the opulence of Mughal life, inspiring him to recreate and reinterpret their grandeur.



Title: Mein (Male Portrait) | Directions | 20” x 12.5” inch | Tea Wash, Gauch, Silver Leaf & Pen on Wasli | 2016



**Sajjad Nawaz**  
Visual Artist

Sajjad Nawaz, born in 1984 in Bahawalpur, is a visual artist. He holds an MA (Hons.) in Visual Arts from National College of Arts, Lahore, and a Master’s in Painting with a gold medal from UCAD, Islamia University of Bahawalpur. Nawaz has exhibited in numerous group and solo shows, winning the Young Artist Award in 2014. He currently works as a visiting faculty member at National College of Arts, Lahore, and UCAD, Islamia University of Bahawalpur.



Title: Untitled | Directions | 40” x 80” inch | Charcoal and graphite on paper | 2016





# Monotony of Life

Life can often become a repetitive cycle of routine tasks, leaving us feeling drained, uninspired, and disconnected from our true selves. This sense of monotony can stifle our creativity, hinder personal growth, and make us feel like we’re just going through the motions. The monotony of life can manifest in various ways – a dull, unfulfilling job; a lack of meaningful relationships; or a sense of disconnection from our passions and interests. Whatever the cause, the result is often a feeling of emptiness, boredom, and discontent. So, how can we break free from this monotony and inject some excitement, purpose, and meaning back into our lives? The answer lies in seeking change, innovation, and growth. The monotony of life can be overwhelming, stifling creativity and hindering personal growth. To break free from this cycle, one must focus on the routines of everyday life and seek constant change. This pursuit of novelty and innovation is what drives artistic expression. The participating artists – Aneela Khursheed, Asad Ali Abid, No-Man, Rabia Shahnawaz, Rizwan Ali, Farrukh Adnan, Sajjad Nawaz, Shahzad Tanveer Sufi, Hassan Arshad, and Wardah Naeem Bukhari – showcase their unique perspectives on the importance of breaking free from the mundane. Through their artworks, these artists inspire viewers to seek novelty, take risks, and pursue their passions. By embracing change and uncertainty, we can break free from the monotony of life and discover new sources of meaning, purpose, and fulfillment.

Aneela Khursheed’s artwork sheds light on acid burn victims in Pakistan, exploring defacement and distortion. By using mirrors, Khursheed encourages viewers to empathize with the victims’ pain and reflect on their own lives. Many people are oblivious to the struggles of others, stuck in their routine lives. Khursheed’s work inspires viewers to break free from monotony and make a difference in others’ lives. Her artwork serves as a powerful reminder of the importance of compassion and empathy.

Asad Ali Abid breaks monotony with innovative techniques. He experiments with metal wires, twisting, weaving, and knotting them to create unique textures and images. This process reflects his passion for learning and exploration. Abid’s work symbolizes the vibrancy of life, capturing its layers, waves, and curves. His art form resonates with the energy surrounding him, inviting viewers to experience the beauty of intricate details and textures. Abid’s creativity inspires a fresh perspective on life’s monotony.

No-Man’s artwork critiques Pakistan’s stagnation and terrorism. He feels the country is stuck and needs progress. Symbolically depicting provinces and borders, No-Man highlights the nation’s paralysis. Notably, he renames Pakistan “United States of Pakistan,” provoking reflection on the country’s entrenched terrorism. His work serves as a poignant reminder of the need for advancement. By confronting harsh realities, No-Man’s art inspires viewers to ponder the nation’s future and the importance of progress.

Rabia Shahnawaz’s artwork highlights societal issues, focusing on identity facets like gender, race, and authenticity. She critiques how materialistic judgments shape our perceptions. Through monochromatic photographs, Shahnawaz examines the abstract human form, exploring volume, surface, and curves. Her work encourages viewers to reevaluate their judgments and challenge societal norms. By exploring identity and human form, Shahnawaz inspires reflection on what truly defines us. Her photographs invite introspection, sparking a deeper understanding of ourselves and our place in society.

Rizwan Ali’s artwork critiques male dominance in society through Mughal-inspired imagery. The detailed rendering of the male figure overshadows the female figures, symbolizing societal imbalance. Despite advancements in knowledge and innovation, outdated issues persist. Ali’s work highlights the ongoing struggle for gender equality, inviting viewers to reflect on the importance of balance and fairness in modern society. By reexamining historical representations, Ali sparks a conversation about the need for progress and change.

Farrukh Adnan’s work emphasizes the importance of exploration and investigation in life. He believes that stagnation leads to self-negligence, while exploration fosters self-discovery and growth. Adnan encourages viewers to venture beyond their comfort zones, embracing the unknown to gain a deeper understanding of themselves. By promoting exploration, Adnan’s work inspires personal growth, self-awareness, and a more fulfilling life. His art

serves as a reminder to stay curious and keep exploring.

Sajjad Nawaz’s drawings of Cholistan Desert, titled “Land Escapes,” capture the vast, majestic landscape. His charcoal and graphite works on paper reveal the intricate details of the desert’s geography. The sky dominates the frame, with the land and water below. Nawaz’s handling maximizes detail and demarcation, highlighting the meeting points of land, sky, and water. The compositions, with their flattened, elusive immensity, evoke a sense of wonder and awe, inviting viewers to contemplate the beauty and complexity of the natural world.

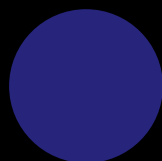
Shahzad Tanveer Sufi, a lawyer by profession, has successfully merged his passion for art with his legal expertise. As law is his field of expression, he created a bridge between law and art. His art practice is like a legal case map, starting from a specific day and issue, to the verdict. Sufi reinterprets case documents as a surface for his art, showcasing the relation between art and law. His transformation of law cases into art inspires viewers to pursue their passions, demonstrating the power of creativity and determination. Since law was his area of expertise or medium, he began bridging the gap between the two fields. According to him, his artistic endeavours resemble a legal case map that began on a specific day or date when there was a dispute between the parties and ended with the court’s decision. He is reinterpreting these court cases as a backdrop for his artwork that illustrates the connection between art and law.

Hassan Arshad’s animated miniature paintings revive the Mughal Era with vibrant colors and composition. He brings art to life, imagining the scenes as real-life scenarios around him. By transforming traditional miniature paintings into animations, Arshad gives birth to a new, dynamic art form. His work can be described in one word: “re-birth.” It’s a visual treat that reimagines the past, infusing it with modern energy and creativity. Arshad’s innovative approach redefines the boundaries of traditional art.

Wardah Naeem Bukhari’s “Monotony of Life Series” is a thought-provoking body of work that delves into the complexities of contemporary Pakistani society. Her digital series captures the nation’s struggles, including terrorism, war, and political turmoil, while also portraying its beauty and nostalgic golden era. Through a unique blend of traditional embroidery and digital collage, Bukhari highlights tensions between modernity and tradition, critiquing power dynamics and societal norms. The use of black silhouettes against vibrant textiles serves as a metaphor for monotony and chaos, prompting reflection on the intricacies of human existence.

This exhibition is a testament to the power of art in breaking the monotony of life. By showcasing their unique perspectives, these artists inspire viewers to seek change, innovation, and growth. In conclusion, the monotony of life is a common experience that can leave us feeling uninspired and disconnected. However, by seeking change, innovation, and growth, we can break free from this cycle and discover new sources of meaning and purpose. The “Monotony of Life” exhibition serves as a powerful reminder of the importance of embracing our creativity, pursuing our passions, and living life to the fullest.

Curatorial note by Wardah Naeem Bukhari



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