

StudioBQ organized an Artist Residecy Exhibition on 31st of May, 2015 in collaboration of 39-K Gallery, Lahore.

Project Head & Curator Wardah Naeem Bukhari

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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



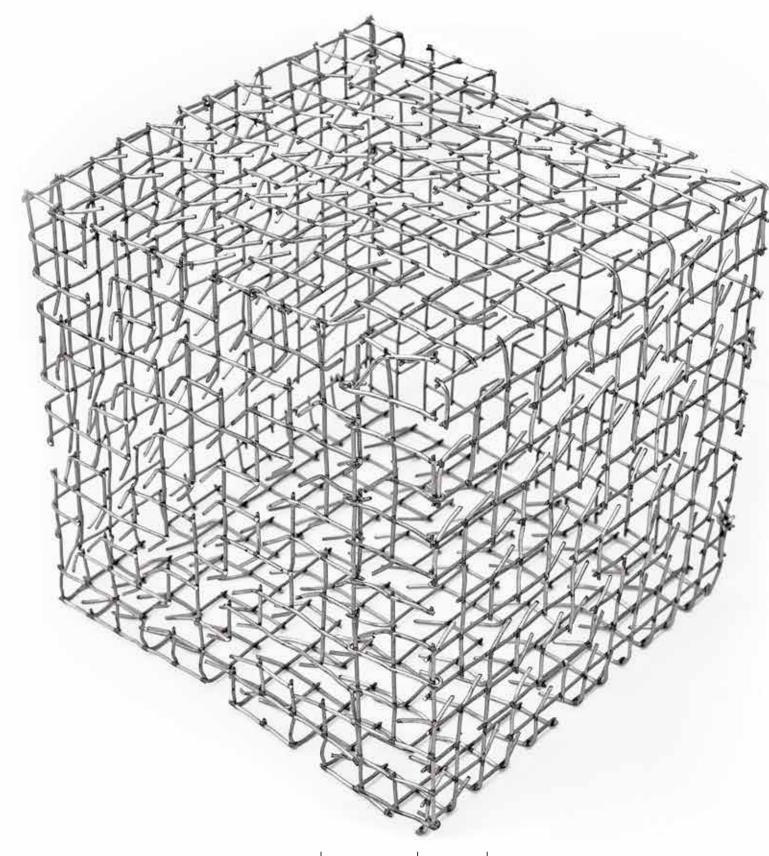




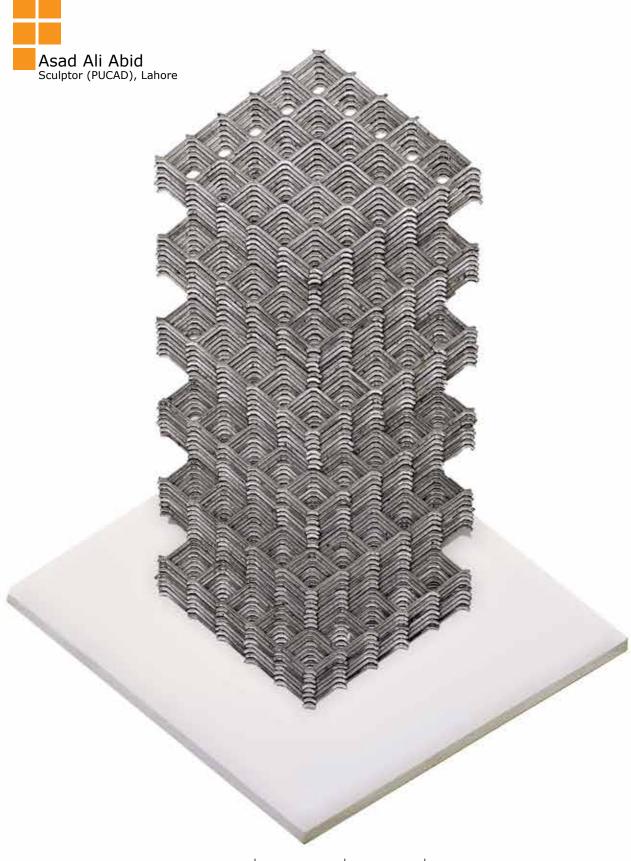
Asad Ali Abid Sculptor (PUCAD), Lahore

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 thoughtprocess and approach which can help him in carrying out his future ventures.

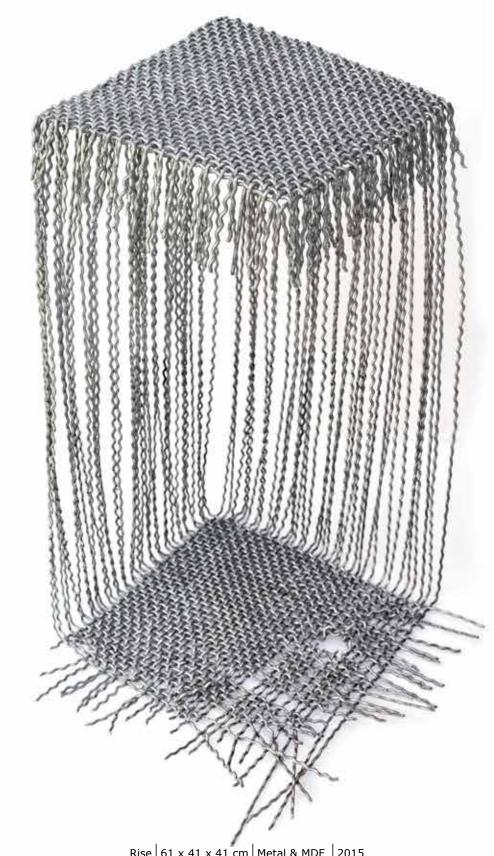
Nadeem Alam



Directions 32 x 32 x 32 cm Metal Wire 2015



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



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

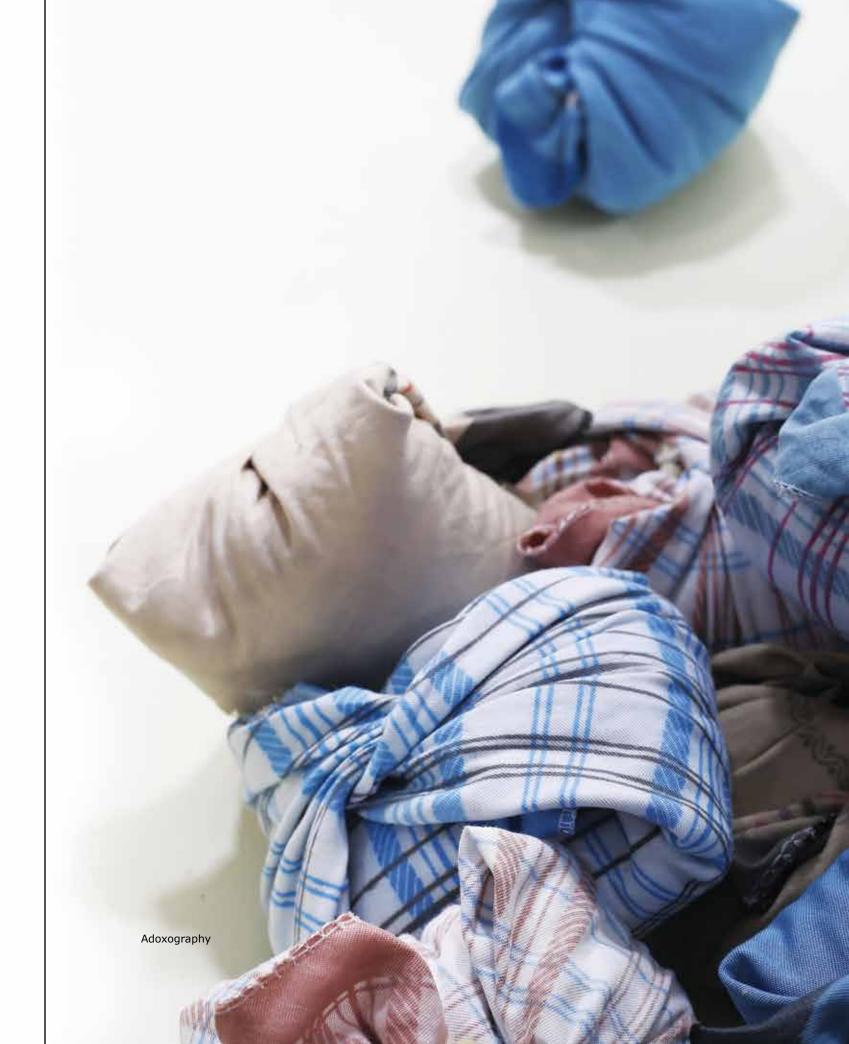




Batool Mandvi Visual Artist (KU), Karachi

Batool Mandvi is a narrator of stories, of inspiration that enters her mind with a free pass to come in, sit 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







Untitled | 9.5 x 10.5 x 9 | may2015



Untitled 7.5 x 8.5 x 5.5 inch may2015



Untitled 7.5 x 8.5 x 5.5 inch may2015



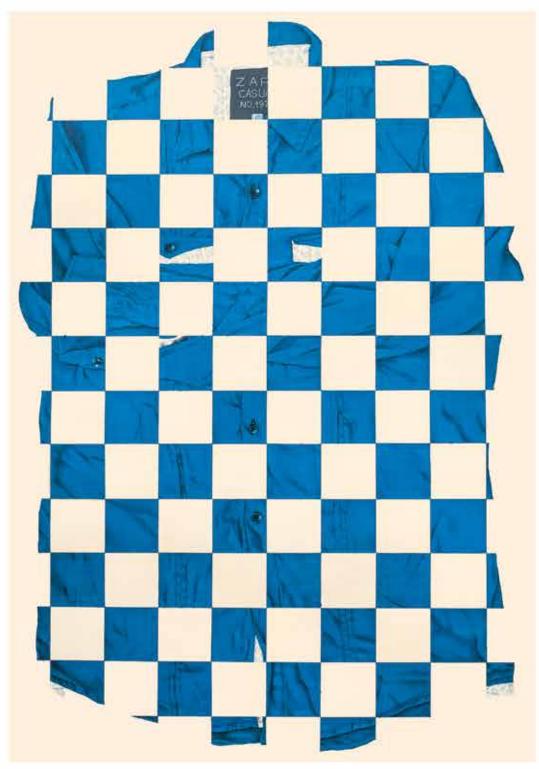


Sulaman works successfully engages viewer attention while addressing the social/cultural norms of setting the ideals of being dressed and let the dresses be the face of one's social standing. Our culture has begun to strengthen our behavior towards the significance of our appearance and clothing we consume 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







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 ropetied paraphernalia identifies an individual whose worldly material possessions work as astand-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", guipped 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





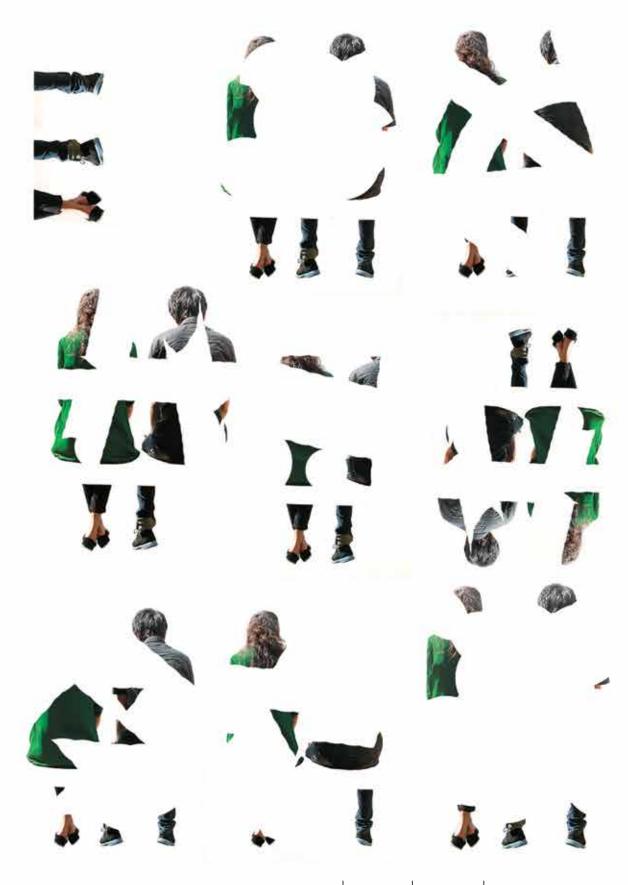






A quick look at Samreen Sultan's work displays layers of overlapped images in various compositions. In her digital pieces, people seem to be placed out of context amidst various scenarios and backgrounds; sometimes beautiful, sometimes chaotic. Two things are clear; the images are derived from what seem 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

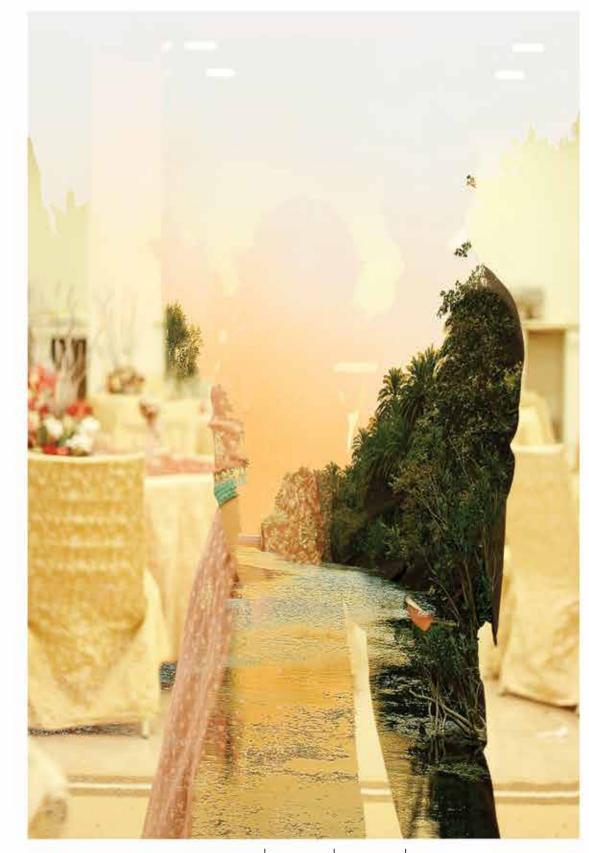


To be or not to be (Series of 12 Pieces) 18 x 13 cm Digital Print 2015





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

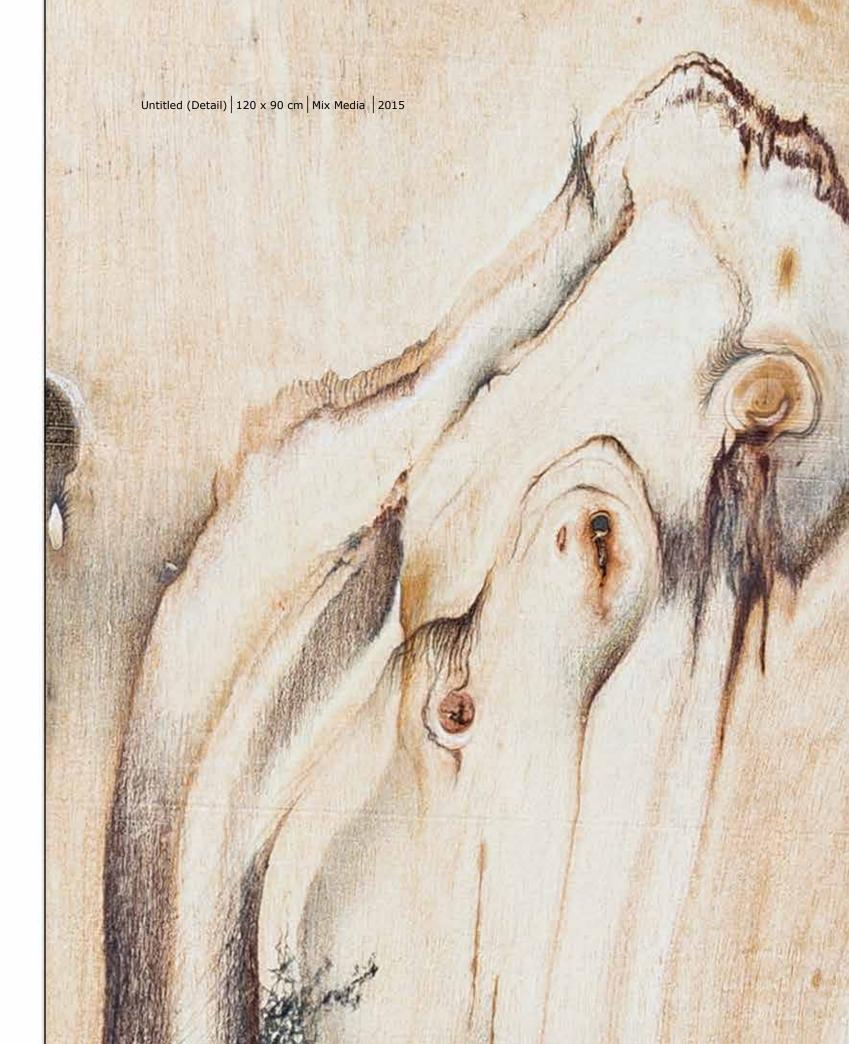


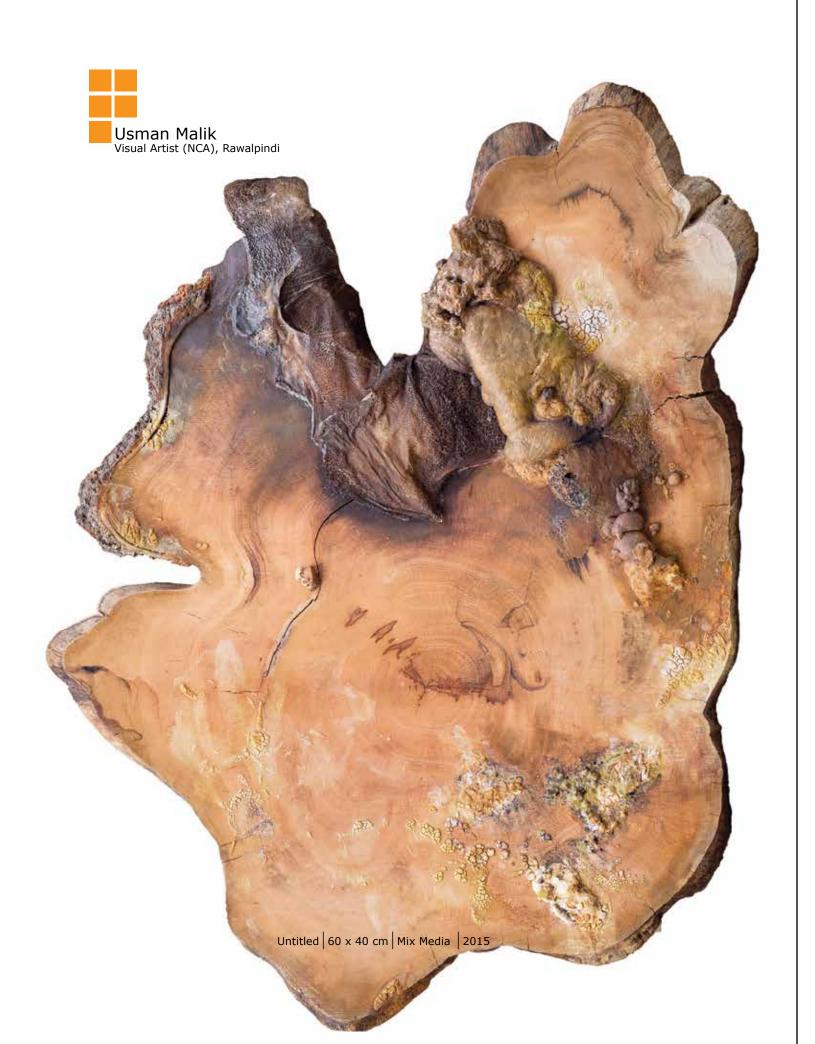


USMAN MAIIK Visual Artist (NCA), Rawalpindi

Having seen the route Usman takes to arrive at his drawings, one can see investigation into the smallest, fundamental, irreducible unit of a chemical compound that can or has taken part in a chemical reaction. The work does not necessarily refer to, or illustrate the rearrangement of the molecular structure but instead it extends the conversation to a more profound proposition. The proposition that the drawing in its varied forms reacts to itself, rearranging and forming other groups of atoms bonded together, moving towards other intersections. This move towards other junctures is the space where the author is lost, is immaterial. The drawing forms other drawings into larger and more complex frameworks that can still be traced back to their most irreducible unit. Usman's work proposed a world in which the author only identifies that particular unit and plants it to grow.

Fatima Hussain











- Binqulander Director / Visual Artist
- Wardah Naeem Bukhari Project Head & 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











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.

As a curator, she has shared her experience of 30 days of residency, giving title to each day independently. Tea cups used to be the most important part of discussion during residency, thereby stimulating minds to brainstorm more specifically. Magic mugs initially black in color, used as tea cups, turn into white revealing different titles on each, upon pouring hot liquid into them showing mysterious experience of each day of residency.













meraki

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

Acknowledgement

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

- •Asif Chughtai (Scorpion Art Paints)
- •Dr. Shehzad Zaar
- •Asghar Ali
- •Ikhlaq Hussain Chishti
- •Muhammad Iqbal
- •Aliya Tarrar

Where Love and Art Entwine

Meraki, or "to do something with soul, creativity, or love," is a mindset that fuels artistic expression. An artist residency provides the ideal environment for embracing Meraki, offering a temporary escape from routine pressures and distractions. The Studio BQ Residency in Lahore, owned by Tahir Binqulandar and curated by Wardah Naeem Bukhari, exemplifies this notion. This innovative initiative brought together six emerging artists for a month-long residency, fostering a dynamic environment that encouraged experimentation, dialogue, and creative growth. Through a carefully structured program, the residency facilitated a process of knowledge creation, challenging stereotypes and embracing differences. This collaborative environment yielded a rich repertoire of ideas and practices, as entrenched values were challenged and new perspectives emerged.

Batool Mandvi

Batool Mandvi's artwork combines drawing and photo projections to create layered images. Her methodical approach, informed by instinct, examines time and memory through a distillation process. Mandvi's light boxes reference the 1947 Partition of Punjab, serving as an artistic expression of remembrance. Her use of knotted linen bundles and used tea bags evokes themes of memory and immigration. Mandvi's work encourages contemplation of the complex connections between experience, memory, and time.

Ramla Fatima's

Ramla By rearranging everyday items, Fatima's artwork encourages contemplation of their deep significance. Her pieces attract attention and curiosity by striking a mix between complexity and threat. Through complex visual and cognitive activities, Fatima demonstrates humour and intellectual depth while prioritising contemplation and isolation. She reveals tensions between appearance and reality, as well as between density and delicacy, by stitching plush toys inside out. Fatima's installations challenge spectators to reconsider their assumptions by revealing hidden intricacies and signifying freedom via metamorphosis.

Usman Malik

The subdued hues in Usman Malik's artwork suggest old, weathered surfaces. His works straddle the line between poetry and painting, existing in a space where symbol and quiet replace phrase and idea. Malik reveals underlying correspondences by mixing strange pieces and trapping shadows. Inspired by natural events, he maps intricate, organic patterns using unusual materials. His art invites viewers to navigate various interpretations as it examines the changing links between inert and alive, organic and mineral, and within and outside.

Samreen Sultan

Traditional marriage relationships are subverted in Samreen Sultan's photo-collages, which focus on body poses to arouse interest and perplexity. Sultan draws attention to the difference between illusion and reality by contrasting pictures of "couples," exposing the fabricated performance of male and female identities. Sultan removes body parts via digital manipulation, solidifying the break in the pictures' "realness." In addition to highlighting the dignity and agency of her marginalised subjects, her work documents created representations and psychological identities, capturing the complexity of identity.

Asad Ali Abid

By combining metalwork and textile techniques, Asad Ali Abid blurs the lines between fine art and artisan. Developing from futurist ideas, his precise, mechanical works robustly articulate material, scale, and metaphor. He breaks with tradition by using wire to create taut, geometric forms. The precise, abstract language of Abid's metal sculptures explores deconstruction, optical illusion, and negative space. His artistic style is informed by his weaving technique and textile experience, producing distinctive, avant-garde pieces that subvert expectations.

Muhammad Suleman

Muhammad Suleman's miniature paintings combine remarkable detail with realistic depth to produce visual pathways. Despite his meticulous attention to detail, Suleman leaves traces of his humanity. His use of mathematical precision and hyper illusionistic shadows subverts vision and belief. Suleman's interest in clothing and textiles highlights both of their unique qualities as customized objects and as materials. His art asks viewers to think about the subtle interplay between illusion and reality, as well as the relationship between perception and belief.

Tahir Binqulander

Binqulander completed his final project in digital lenticular at the National College of Arts and earned a Bachelor of Fine Arts in Miniature Painting. Binqulander elevates miniature painting to a modern art form. By experimenting with scale and media, he subverts limitations based on medium. These media include digital collages using the lenticular moving image approach. Binqulander's interest in layering naturally led him to work on digital collage using photographs.

Curatorial note by Wardah Naeem Bukhari



