

ETHEREAL



RANA BEGUM / FAIZA BUTT / NOOR ALI CHAGANI / DILIP CHOBISA  
SHILPA GUPTA / IRFAN HASAN / ALI KAZIM / SONIA KHURANA / MANISH NAI  
PRABHAVATHI MEPPAYIL / RASHID RANA / RAQS MEDIA COLLECTIVE / PREM SAHIB  
AYESHA SULTANA / MOHAMMAD ALI TALPUR / THUKRAL & TAGRA / SAIRA WASIM

# ETHEREAL

A GROUP SHOW CURATED BY DR. AMIN JAFFER  
OCTOBER 23 - DECEMBER 13, 2014

**LEILA HELLER GALLERY.**  
568 WEST 25TH STREET / NEW YORK, NY 10001

# ETHEREAL

Until about fifteen years ago my experience of art from South Asia was limited to works from the distant past. In general I found contemporary art inaccessible; my eye was governed by old-fashioned parameters for the definition of beauty. No end of visits to see works by Turner Prize nominees succeeded in changing my perceptions. A breakthrough occurred, however, when as a curator at the Victoria & Albert Museum, I received an invitation from Green Cardamom Gallery to attend the opening of a solo exhibition of works by Ali Kazim, an artist from Pakistan who works in watercolor. The image on the card - a man in profile - was intriguing both from the perspective of imagery and technique. I called Hammad Nasser and Anita Dawood to set a time to see the exhibition. The works were, of course, more impressive in person than in any reproduction because the painted surface possessed a depth and texture not normally achievable in watercolor, the result of a laborious process of applying the paint in layers over a length of time.

Kazim's exhibition led to me to explore painting by other artists from Pakistan, many of whom had been trained in a miniature painting tradition. As their work evolved in scale or subject, these artists nevertheless maintained a meticulous attention to detail typical of the small-scale renderings that they had mastered. About that time Imran Qureshi had conceived of a collaborative project in which he and five peers, all graduates in miniature painting from the National College of Art, Lahore, worked jointly in the creation of a series of twelve paintings, circulated among one another, each artist added to the works. One of the artists who featured in this critically acclaimed project was Saira Wasim, whose work I had seen in the Nasser's London flat. In those years she was creating highly politicized miniatures that juxtaposed contemporary motifs within a framework

inspired by Mughal court painting. Celestial imagery played a strong role in some of these compositions, suggesting divine presence or intervention by figures suspended in the heavens.

When, earlier this year, Leila Heller suggested that I curate an exhibition of contemporary art by South Asian artists I quickly jotted down a list of names of those I particularly admired, without any thought as to how or why they should be grouped together. The artists varied in range and reputation, in medium and materiality. However, in subsequent reflection and in a prolonged dialogue with Amrita Jhaveri, I came to understand the relationship between the names I had chosen. The Oxford English Dictionary defines 'ethereal' as something 'extremely delicate and light in a way that seems not to be of this world'. Each of the artists whom I had listed seemed to produce works that could be described as such. Fragile, muted, illusory and sometimes vague, their works - whether figurative or abstract, on canvas, paper or mixed media - possessed an unworldly and impermanent quality.

In the work of Faiza Butt this is evident both in the use of pointillism, which imparts its own delicacy, as well as in her juxtaposition of images to evoke a dreamscape or fantasy. I had first come to admire Faiza's painting on seeing her satirical portraits and belonging to a friend; I covet them still. Her series *My Love Plays in Heavenly Ways*, depicting children playing with dragons, captures the innocence of early age, shattered, as is the Chinese blue and white ceramic panel that encompasses the composition. Irfan Hasan draws on Old Master paintings in his masterful incomplete portraits, the subjects caught between the past, the present and the uncertain future, looking out to the viewer as the paint which

defines them drips down the page. Visual conceits using historic as well as popular imagery form the backbone of the work of Rashid Rana, the internationally celebrated artist and curator - whose compositions illustrate the prevailing reality beneath the surface image. His work *I Love Miniatures* spoke to me immediately as it drew inspiration from a portrait of Shah Jahan that I had always admired. Over time I was exposed to his other works; the daring and ingeniously conceived *Veil* series, *Red Carpet*, *Offshore Accounts* and *Everything and Nothing* are among his iconic creations. Inspired by the tragic attack on the Twin Towers, the video still *Dead Bird Flying* contrasts the shadow of birds soaring through the air against a sky-scraper with micro-images of birds in cages, a statement about perceptions of liberty.

Architecture and illusion are central to the work of Dilip Chobisa, whom I first met in Baroda in 2007, at which time he was working in a studio space arranged by a friend's foundation. His oeuvre consists principally of sequences of framed interior spaces evoking a sense of emptiness. These works capture something of the fragility of the human condition, in particular the chasm in our lives caused by loneliness; they spoke to me immediately. Architecture has also inspired the work of Noor Ali Chagani, whose redbrick wall sculptures I had first seen at the *Resemble/ Reassemble*, an exhibition about contemporary art in Pakistan held at Devi Art Foundation in 2009. Brick walls are not a material normally associated with ethereality; but Chagani plays with form and surface to question the solidity of this building material. Chipped stucco walls with faded signage evoke the passage of time, the crumbling of cities, communities and values. The artist's signature is the use of brick in miniature form to create voluminous textiles that challenge our perceptions of hardness and softness.

Mumbai-based Manish Nai does the same in a reverse process, converting malleable polyurethane bags and jute sacks into monumental columns and walls.

Vapor is the subject of video artist Sonia Khurana's *Surreal Pond*, in which the water body magically evaporates. The film possesses the same mesmerizing quality of the artist's other works, such as *Bird* and *Head Hand*. The transformation of material - or the illusory nature of substance - is also captured in the virtuosic sweat panels of Prem Sahib, replicating condensation over a metal surface. These works are disconcerting as they make permanent a phenomenon which in reality lasts only for a few moments. Rana Begum's sculpture, by contrast is ever-changing; every surface taking on a different hue as light changes, colors contrasting to create rare hues against strong, angular forms.

The opportunity of bringing together works by artists whom I have followed and with whom I have formed friendships is of course a profoundly rewarding experience. Some of them, such as Faiza Butt, Shilpa Gupta and Rashid Rana, have already seen their work on the covers of museum exhibition catalogues or featured in leading biennials and art fairs. But not all of the artists featured have enjoyed exposure in New York although their work will surely be of interest to curators and collectors curious about international artistic practice. The choice of artists has been a personal one, meant to represent a particular sensibility that exists in the contemporary art of South Asia but is perhaps not as well recognized as it deserves.

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**Dr. Amin Jaffer**

# MARVELLOUS MODESTY

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It is appropriate that an exhibition focussed on a certain understatement of means and ends in the works of a range of artists from south Asia should find this motif emblematised by the practice of an artist from a country whose visibility on the international art scene has, until very recently, been rather . . . understated. (Happily, things are changing and significant art made by artists from Bangladesh will secure a place in the continually redrawn map of global cultural expansion – for good or for worse, but that is another question). The cool detachment that Ayesha Sultana (who lives in Dhaka) brings to her representations of familiar urban spaces, their blank allure a façade for something verging on the uncanny, also extends to another aspect of her work that dispenses with representation altogether, the more to explore a poetics of graphic inscription and the material qualities of surface and texture. The present exhibition broadly oscillates between these two poles and the thread which links them is a form of restraint that runs counter to the received idea of contemporary art from south Asia as something overly declarative, given to ornamental or representational excess, frequently monumental, unabashedly allegorical or symbolic. These attributes, especially salient in the works of some of the Indian artists who came to international prominence from 2005 onwards, have tended to eclipse a quieter, more contemplative register explored by other practitioners from the region, the economy of means to which they are drawn being at the antipodes of the spectacle culture of the present global system.

The intimate scale of a significant number of works in this exhibition, the delicacy of some of the procedures deployed constitute a form of resistance to the bombast and hyperbole of much contemporary art, even if none of the artists in question have taken a polemical stance about this. For some, the recourse to older forms of art, such as the conventions of the miniature painting tradition (a particularly rich resource for artists in Pakistan) has been a pictorial expedient for rusefully unsettling the preciousness that is usually associated with this particular representational regime, notably by the introjection of discordant subjects that wilfully contradict the ornamental frame in which they are inscribed. For all the finesse of Faiza Butt’s pointillist-like, stylized delineation of the dragon motif (a staple of Chinese porcelain), the fissure that runs through the picture surface is not merely a coquettish indication of craquelure: the ostensibly hairline crack runs deep in the collective psyche of a body-politic ravaged by violence in her native Pakistan. In a less attenuated pictorial register, Saira Wasim’s practice extends the thematic scope of the art of the miniature to propose a form of contemporary history painting replete with pointed allusions to the most topical of political events transpiring on a global scale. Wasim’s compacted configurations could be contrasted with Irfan Hasan’s singular exercises in self-portraiture that are also a sequence of art-historical homages to some of the great European masters of the genre. The consummate refinement of his gouaches gives the lie to the received idea according to which a reference to the art of the past can (in the post-modern dispensation) only be a form of pastiche or

parody. Ali Kazim’s take on self-representation, on the other hand, is striking for its pictorial reticence. He is interested in moments of transition, in the nearly imperceptible passage between stillness and change (the preternatural calm of a landscape before an impending storm, the mutable nature of cloud formations) and this sense of tremulousness, akin to a mirage, also imbues his phantom-like self-portraits. From here it only a step into a realm where the human presence is evoked through its absence, as in Dilip Chobisa’s empty interiors, liminal spaces framed by a window or a door. These openings lead the gaze towards a ‘beyond’ that seems as enigmatic as the vacant expanse of the floor that precedes it. The ‘nothingness’ we are invited to contemplate turns out to be another name for an aesthetics of silence, whatever ‘existential’ colouring that Chobisa might also choose to give to the subtly modulated grisaille in which it is made manifest.

Maintaining a tension between surface and depth, between deceptively decorative patterning and the less than apparent designs lurking therein, allows many of these artists to intimate multiple levels of meaning, and this holds not only for those who continue to engage with ‘traditional’ skills in the creation of an image but also for those drawn to digital or lens-based technologies. In Rashid Rana’s practice, this tension is transposed in terms of the viewer’s nearness to, or distance from, the mosaic-like structure of his work. His signature style of massing thousands of miniaturized digital images into a (frequently large- scale) grid plays upon the ambiguity between the detail and the whole, between the individual micro elements and the overall configuration they compose. So, for example, in the digital cibachrome print titled *News Archive Video – Still of Dead Birds Flying* visible in this exhibition, the black specks that appear to be the blurred silhouettes of avian forms (or more ominously, of airplanes) seen against the façade of an imposing skyscraper are revealed, on closer inspection, to be minute images of birds in cages. The ‘figure’ in the carpet or mosaic of images thus turns out to be slyly subversive of the formal grid in which it is held, and it is this kind of crossing of form and meaning that has become the hallmark of Rana’s work.

The conceptual and political dimensions of such conundrums (visual as well as textual) lie at the core of Shilpa Gupta’s multi-media work. The thread that connects her thematically and formally diverse practice is a form of attentiveness to the multiple, often conflicting or contrary, meanings vehiculated by cultural markers and the forms of their interpellation in the public sphere. She is interested in exposing the ways in which perceptions of sameness and of difference come to chafe in culturally invested objects or beliefs and the network of open-ended significations in which they come to be suspended. A case in point is the work in the present exhibition, *Untitled (Holy Waters)*, as formally spare as it is conceptually rich. It juxtaposes four images in identical formats of the ‘same’ subject : four close-ups of the surface of water, except that each is deemed to be holy by four of the religions practised in India, these being photographs, respectively, of the waters from the rivers held sacred by Hindus, Sikhs, Muslims and Christians. But of course there is no way of

differentiating which water is holy to whom, even if a caption were to designate its provenance : sameness, in other words, might, in some contexts, be a welcome solvent of difference, especially when militancy of confessional difference inevitably leads to strife.

Water is also the central motif of Sonia Khurana’s multi-channel video installation, *Surreal Pond*, but keyed to a notion of the spiritual paradox of fullness and emptiness that is a staple of mystical thought. She might not necessarily have had this in mind, despite the fact that the presiding image is titled *epiphany*: it shows a pond, in a hushed sylvan setting, from which vapours of mist rise, the natural spray momentarily forming delicate patterns in the air, before subsiding into the elements whence it came. (Blake: ‘The cistern contains, the fountain overflows’). The apparition, as it were, is then countered, claimed by the mundane, in the video diptych titled *detritus* that shows the same pond being subjected to two, related and yet contrary, actions: that of clearing it of dross, which consists of the repetitive gesture of emptying the pond of water, on one screen, while on the other screen, the same repetitive gesture of replenishing it with ‘fresh’ water. The actions might appear otiose, if we did not also remember (with Roland Barthes) that such pointlessness corresponds to the very nature of the *koan*, the anecdote that the apprentice is asked by the Zen master to “scrutinize”: “not to solve it, as if it had a meaning, nor even to perceive its absurdity (which is still a meaning) but to ruminate it ‘until the tooth falls out’.” *Surreal Pond* invites a comparable scrutiny and rumination.

The aqueous element resurfaces in Prem Sahib’s ingenious ‘condensation pieces’ the way droplets and trickles might form on a mirror or on a glass partition in a bath or on the wooden slats of a sauna, except that the dully glistening water beads and rivulets in question are meticulously hand painted in resin on large expanses of slender, anodised metal panels. In places, the ‘steamy’ surfaces appear to bear the vague impress of body parts or wipe marks . . . This is a kind of trompe l’œil, of course, but the ruse is intended not just to beguile the gaze but to insinuate a bodily relation to the most abstract or neutral-seeming forms in ways that go beyond Minimalist art’s phenomenological exploration of this topos. Unlike the intentionally depersonalized nature of Minimalist sculpture, Sahib’s comparably spare vocabulary of forms is subjectively encoded, not to mention carnally invested, as in the playfully mordant allusions to the pleasure haunts of a certain popular gay culture.

Another form of subjectivity, relating to a life-world diametrically opposite to Prem Sahib’s, is instanced in Noor Ali Chagani’s striving for a place he can call his own. This longing (expressly evoked by the artist when he talks about his work) is emblemized by the wall, the most elementary architectural element for demarcating a private sphere from a public space, and it is the leitmotif of his practice. Chagani was schooled in the art of miniature painting and he has retained the relatively modest scale of this pictorial system in that the ‘walls’, whether displayed vertically or horizontally, are composed of bricks that are miniaturized, too. Sometimes

inscribed with simulated traces of graffiti or calligraphic signs, sometimes made from the debris of discarded bricks, relics and building blocks all at once, these ‘walls’ are a collection of fragments, synecdoches of an idea of shelter, imaginary projections of a protective boundary around a place that Chagani might be able to call home.

The artisanal aspect of Chagani’s practice acquires a rather different inflection in Manish Nai’s adroit manipulations of organic matter. His abstract sculptural monoliths and pictorial reliefs are imposing in their materiality, their pronounced tactility an index of the process-oriented nature of his practice. The economy of means to which he is partial might also be characterised as an ethical position, given that Nai has frequently resorted to modest, recyclable materials such as old clothes, burlap, newspapers, used cartons. Indeed, his transition to sculptural form came about when he began experimenting with the fibrous discards of canvas and jute that were his pictorial supports. Compressing these unwanted residues yielded a block, opening up the possibility of moulding the compacted substance into a variety of free-standing shapes, and it is the adventitious permutations of this process that he has continued to explore. The surface qualities of the work, the folds and creases and undulations, result from an act of compression; for Nai the word also encapsulates the time that went in the conceptualization of a form and the memory of its making.

For artists working in a non-representational vein, the picture plane, that most culturally determined of entities, is *the* principal subject, since abstraction has no object other than the operational processes deployed to ensure its coming into being. Mohammed Ali Talpur’s training in the traditional art of calligraphy has equipped him with the skills to confront the challenge of a graphic activity that signifies nothing more (or less) than the action of the hand making marks on the blankness of the page. He is prone to veil the void in vertical or horizontal striations in black ink or in a fine mesh-like concatenation of lines: the white showing through the interstices is an intimation of light. The graphite camouflaging the lattice-like structures of Ayesha Sultana’s drawings is luminous, too, but for the opposite reasons: the symmetrical, origami-like folds of the paper receive the ambient light in shifting patterns, producing a chiaroscuro effect that is all the more beguiling in view of the exemplarily minimal means through which it is achieved.

Prabhavathi Meppayil’s ‘minimalism’, on the other hand, is indissociable from the blanched gesso panel that is her preferred pictorial support, its immaculate whiteness the necessary precondition for the attenuations of visibility on which her practice is hinged. Her work, like Nasreen Mohamedi’s and Agnes Martin’s, is characterized by a formal spareness, a recourse to the bare minimum, a zero degree of inscription, like lines in space. But unlike her illustrious predecessors, Meppayil has arrived at a form of abstraction through an exploration of a poetics of making rooted in an artisanal matrix. The daughter of a goldsmith, she transposes

the rudiments of an ancestral savoir-faire as the basis of a contemporary pictorial language for critically revisiting the modernist/minimalist crux. Her ideal seems to be a horizon of silence or the visual equivalent of such a liminal instance, the picture plane expunged of anything that might impinge on this rarefaction. There are slender lines in gold or copper embedded in the whiteness of the gesso surface but the perception of these glinting lineaments is subsumed by a poetics of effacement: it is as if the desire to ‘inscribe’ and the drive to ‘obliterate’ were part of a permanent tension and reciprocal movement. At a time when the indigenous is no more than a marker for flaunting cultural difference in a globalized art world avid for ethnic novelty, her work quietly testifies to the ways in which traditional practices, in the hands of an artist fully aware of the historicity of forms, can be a source of genuine enrichment in the interrogation of a medium.

Rana Begum, who was born in Bangladesh but grew up in Britain, shares Prabhavathi Meppayil’s interest in the exploration of the rudiments of form, nourished as her practice is by a long-standing familiarity with ‘hard edge’ abstract painting and with the pared-down, unitary shapes of Minimalist sculpture. But attracted as she is to the salutary ‘reductiveness’ of the work of some of her admired artists (Ellsworth Kelly and Donald Judd, among others), the diffuse, prismatic effulgence of her slender sculptural reliefs is also a mnemonic transposition of a certain ‘aura’ of the void. Her interest in the pristine geometry of sharply angled coloured planes (in paper or aluminium) and the ways in which these might become impalpable receptacles for light is the basis of her refined analysis of three-dimensional form. Her rigorous and yet sensuous abstraction hints at the subtle coalescence of the Islamic architectural ideal of emptiness as a numinous space and the rather more matter-of-fact objecthood of Minimalist sculpture. The formal ‘syncretism’ of Rana Begum’s works is an expression of the dialectic of these opposed terms, and, if the ‘nimbus’ surrounding them is anything to go by, not the less serene for it.

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**Deepak Ananth**

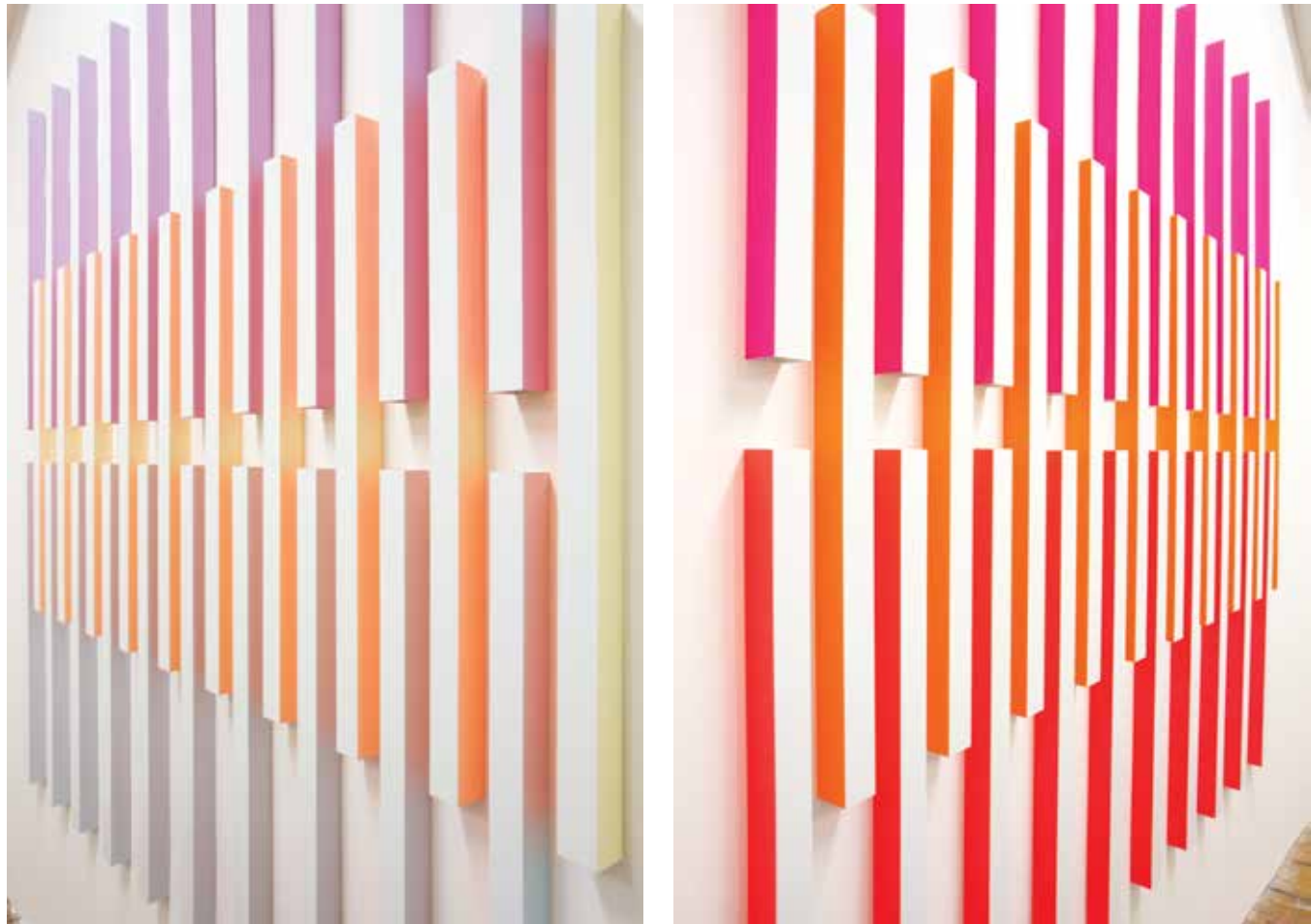
Paris, October 2014





RANA BEGUM

b. Sylhet, Bangladesh, 1977  
Lives and works in London, UK



*No.558, 2014*  
Paint on powder-coated aluminum  
82.6 x 78.7 x 2 in / 210 x 200 x 5 cm





FAIZA BUTT

b. Lahore, Pakistan, 1973  
Lives and works in London, UK



*My Love Plays in Heavenly Ways-1*, 2012  
Ink on Polyester Film, mounted on light film  
33 x 44.5 in / 83.82 x 113 cm  
Private Collection



*My Love Plays in Heavenly Ways-2*, 2012  
Ink on Polyester Film, mounted on light film  
33 x 44.5 in / 83.82 x 113 cm



# NOOR ALI CHAGANI

b. Karachi, Pakistan, 1982  
Lives and works in Lahore, Pakistan



*The Wall*, 2014  
Terracotta bricks, cement and water color  
5 x 23.5 x 0.5 in / 12.7 x 59.69 x 1.27 cm

(opposite page)  
*Hanging Rug (re-used bricks)*, 2014  
Miniature terracotta bricks, metal wires  
29 x 43 x 0.5 in / 73.66 x 100.22 x 1.27 cm

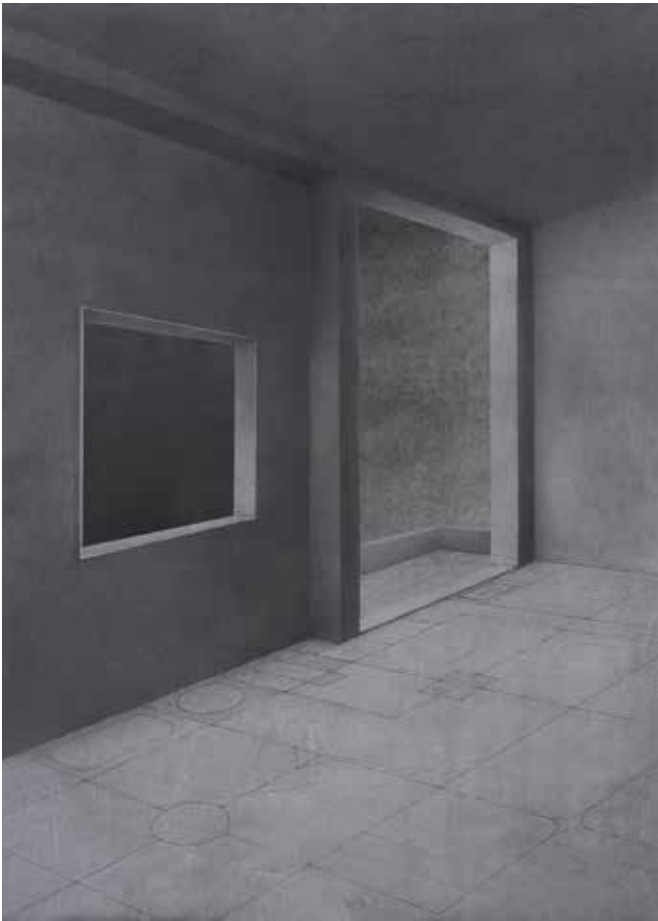


DILIP CHOBISA

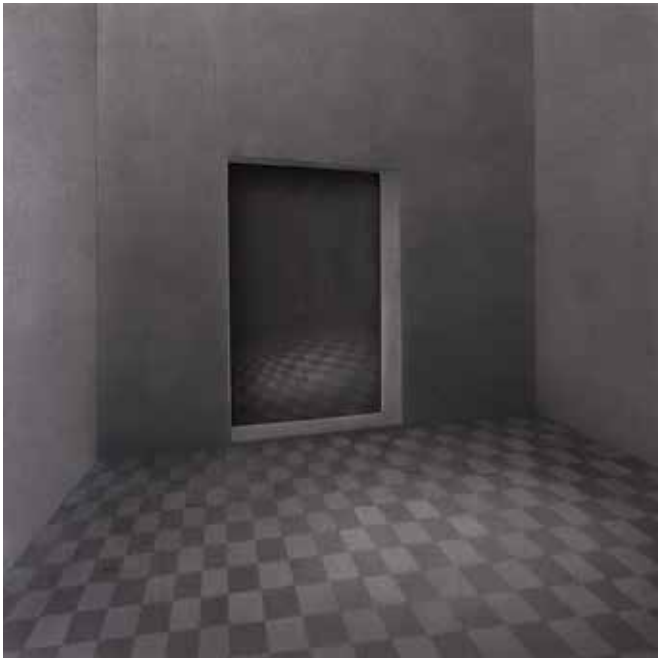
b. Udiapur, India, 1978  
Lives and works in Vadodara, Gujarat, India



*Untitled 1*, 2014  
Graphite on paper and canvas, acrylic color, mixed media, painted wooden frame and acrylic glass  
36 x 26 in / 91.44 x 66.04 cm



*Untitled 2*, 2014  
Graphite on paper and canvas, acrylic color, mixed media, painted wooden frame and acrylic glass  
36 x 26 in / 91.44 x 66.04 cm



(clockwise from left)  
*I don't hide...it's there A*, 2014  
Graphite on paper and canvas, acrylic color, mixed media, painted wooden frame and acrylic glass  
36 x 36 in / 91.44 x 91.44 cm

*I don't hide...it's there C*, 2014  
Graphite on paper and canvas, acrylic color, mixed media, painted wooden frame and acrylic glass  
36 x 36 in / 91.44 x 91.44 cm

*I don't hide...it's there D*, 2014  
Graphite on paper and canvas, acrylic color, mixed media, painted wooden frame and acrylic glass  
36 x 36 in / 91.44 x 91.44 cm



SHILPA GUPTA

b. Mumbai, India, 1976  
Lives and works in Mumbai, India



*Untitled (Holy Waters)*, 2012  
Diasc mounted photographs (set of 4)  
28 x 48 in / 71.12 x 121.92 cm (each)  
Edition of 6

IRFAN HASAN

b. Karachi, Pakistan, 1982  
Lives and works in Lahore, Pakistan



*Self-Portrait after Anthony van Dyck, 2014*  
Opaque watercolor on paper  
23 x 15 in / 58.42 x 38.1 cm



(clockwise from left)  
*The Portrait of a Young Man*  
*after Peter Paul Rubens, 2014*  
Opaque watercolor on paper  
23 x 15 in / 58.42 x 38.1 cm

*Self Portrait after*  
*Diego Velazquez, 2014*  
Opaque watercolor on paper  
23 x 15 in / 58.42 x 38.1 cm

*Self Portrait after*  
*Peter Paul Rubens, 2014*  
Opaque watercolor on paper  
23 x 15 in / 58.42 x 38.1 cm

*Self Portrait after Rembrandt, 2014*  
Opaque watercolor on paper  
23 x 15 in / 58.42 x 38.1 cm

# ALI KAZIM

b. Pattoki, Pakistan, 1979  
Lives and works in Lahore, Pakistan



*The Fall*, 2013  
Watercolor pigments on paper  
61 x 32.2 in / 155 x 82 cm

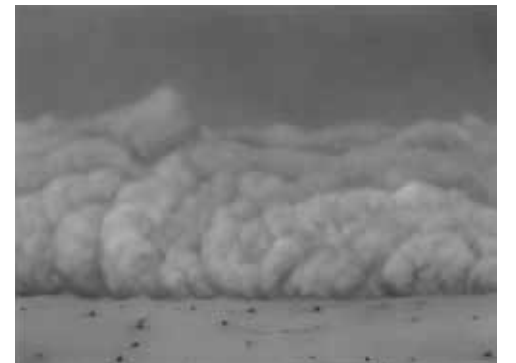
(left)  
*Untitled (Self Portrait)*, 2014  
Watercolor pigments on paper  
60 x 30 in / 154 x 76 cm



*Untitled (Self Portrait with Cloud)*, 2014  
Pigments on watercolor paper  
and polyester film  
26.7 x 15.7 in / 68 x 40 cm



*Untitled 02 (The Storm Series)*, 2014  
Pigments on tracing film  
12.5 x 16.5 in / 32 x 42 cm



*Untitled 03 (The Storm Series)*, 2014  
Pigments on tracing film  
12.5 x 16.5 in / 32 x 42 cm



*Untitled 04 (The Storm Series)*, 2014  
Pigments on tracing film  
12.5 x 16.5 in / 32 x 42 cm



SONIA KHURANA

b. Saharanpur, India, 1968  
Lives and works in New Delhi, India

*Surreal Pond*  
Multi channel installation  
2013-2014



*Surreal pond - II*  
[detritus]  
2013/2014  
Two channel wall installation; dyptich  
High definition video, synchronized. with sound, 18 minutes each, loop.  
© Sonia Khurana  
Edition of 10

(opposite page)  
*Surreal pond - I*  
[epiphany]  
2013/2014  
Single screen wall piece.  
High definition video, silent, color. 4 minutes, loop.  
© Sonia Khurana  
Edition of 10







MANISH NAI

b. Gujarat, India, 1980  
Lives and works in Mumbai, India



*Untitled I*, 2013  
Corrugated cardboard  
90 x 18 x 15.3 in / 229 x 46 x 39 cm

(opposite page)  
*Untitled*, 2012  
Dyed burlap  
66 x 48 x 4 in / 168 x 122 x 10 cm

PRABHAVATHI MEPPAYIL

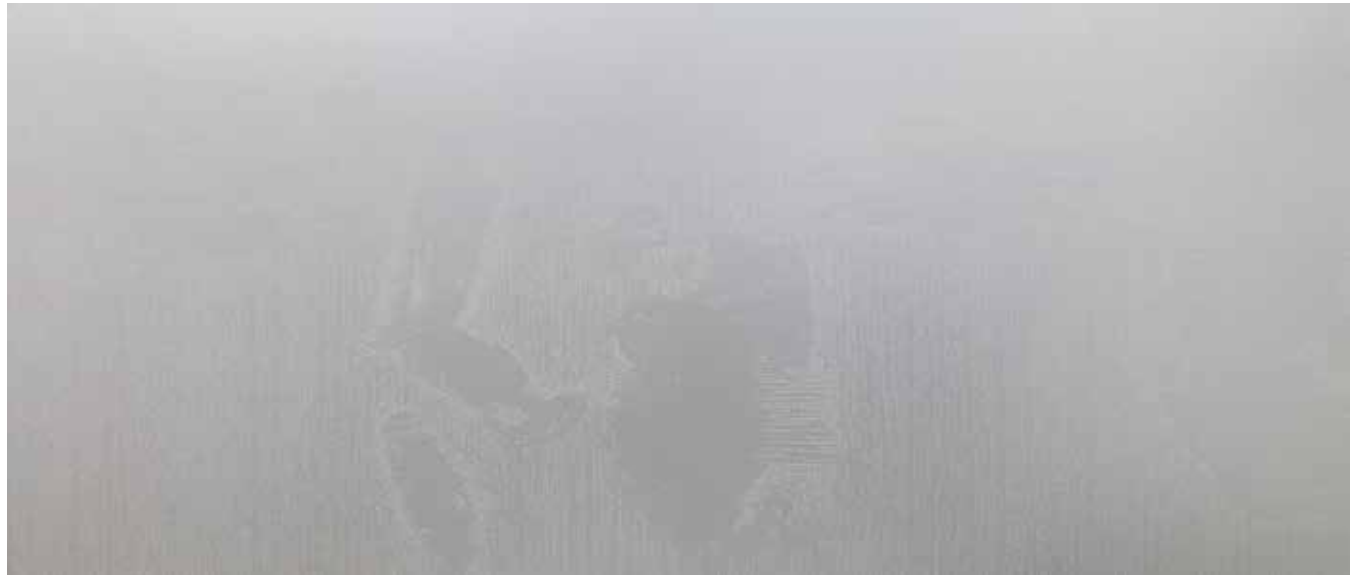
b. Bangalore, India, 1965  
Lives and works in Bangalore, India

*rw/ten*, 2013  
Copper wire embedded  
in gesso panel  
15.7 x 17.7 in / 40 x 45 cm  
Private Collection



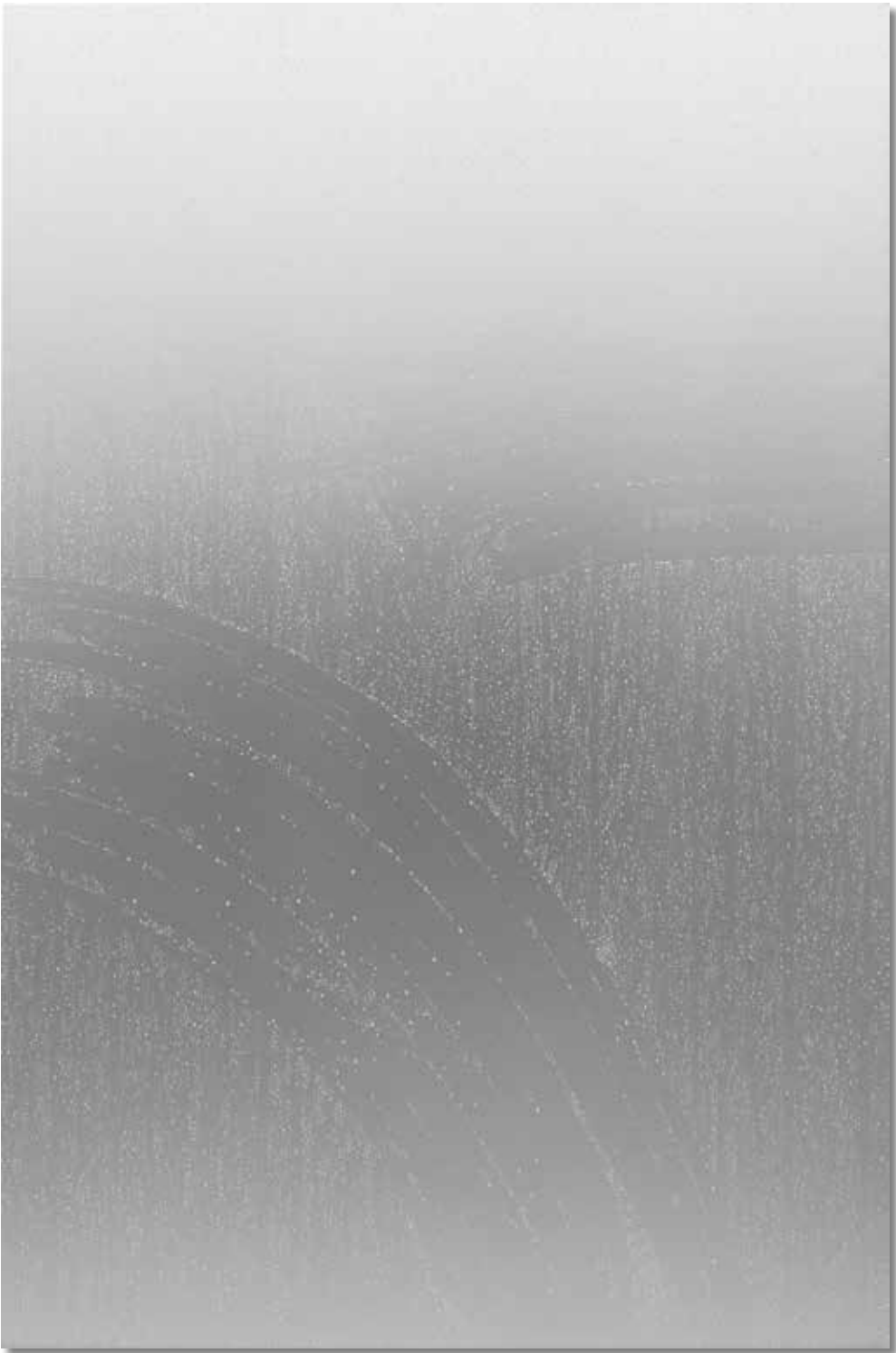
PREM SAHIB

b. London, England, 1982  
Lives and works in London, England



*We Get Down II*, 2013  
Aluminum and resin  
39.3 x 98.4 in / 100 x 250 cm  
Collection Nicoletta Fiorucci, London

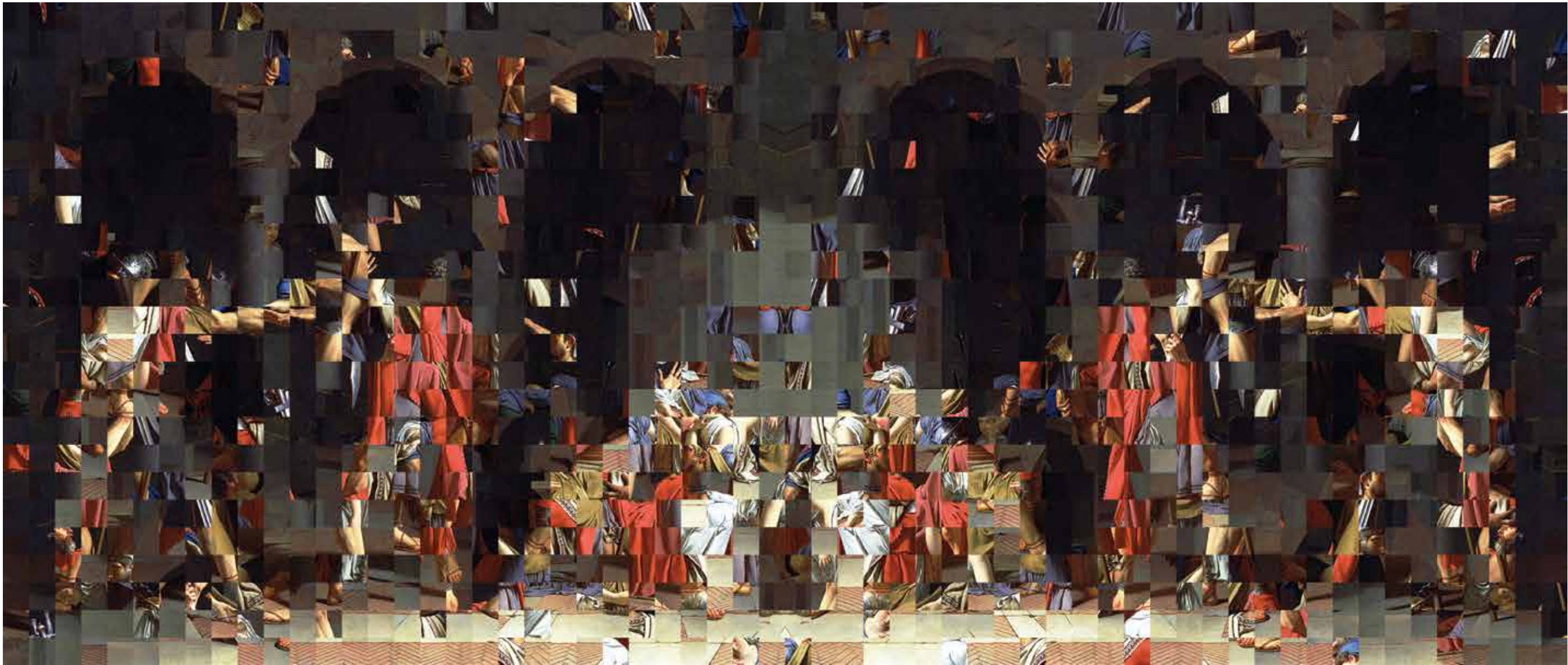
(opposite page)  
*Taker XII*, 2014  
Aluminum and resin  
39.3 x 27.5 in / 100 x 70 cm  
Private Collection





# RASHID RANA

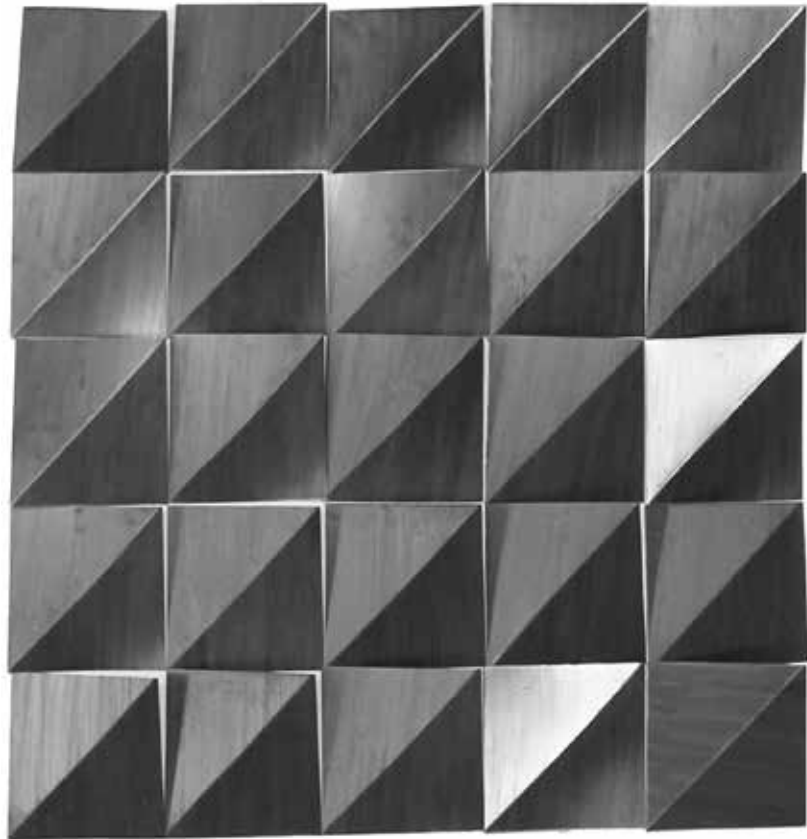
b. Lahore, Pakistan, 1969  
Lives and works in Lahore, Pakistan



*War Within II*, 2013  
C Print + DIASEC  
94.5 x 236.2 in / 240 x 600 cm (in two parts)  
Edition of 5  
Courtesy the artist and Lisson Gallery

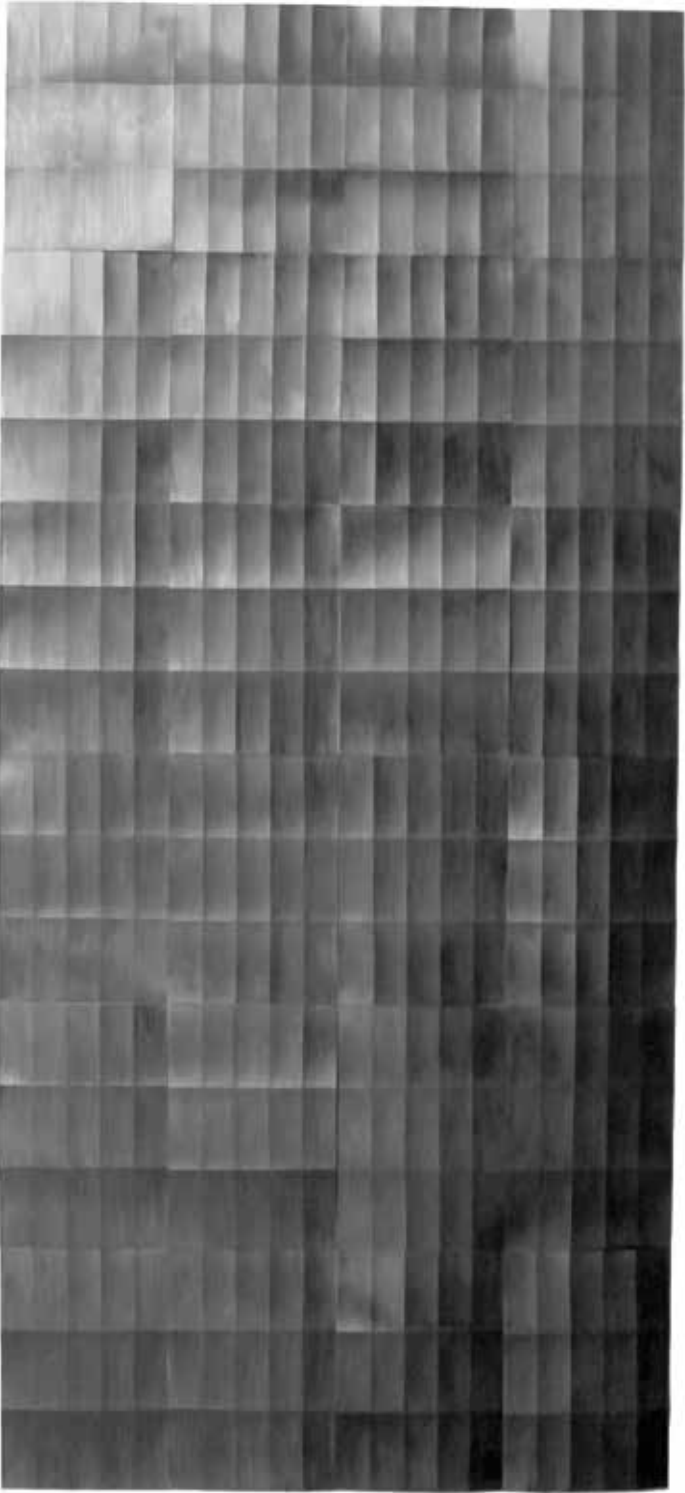
AYESHA SULTANA

b. Jessore, Bangladesh, 1984  
Lives and works in Dhaka, Bangladesh



*Untitled, 2014*  
Graphite on acid-free paper  
10 x 9.9 in / 25.4 x 25.1 cm

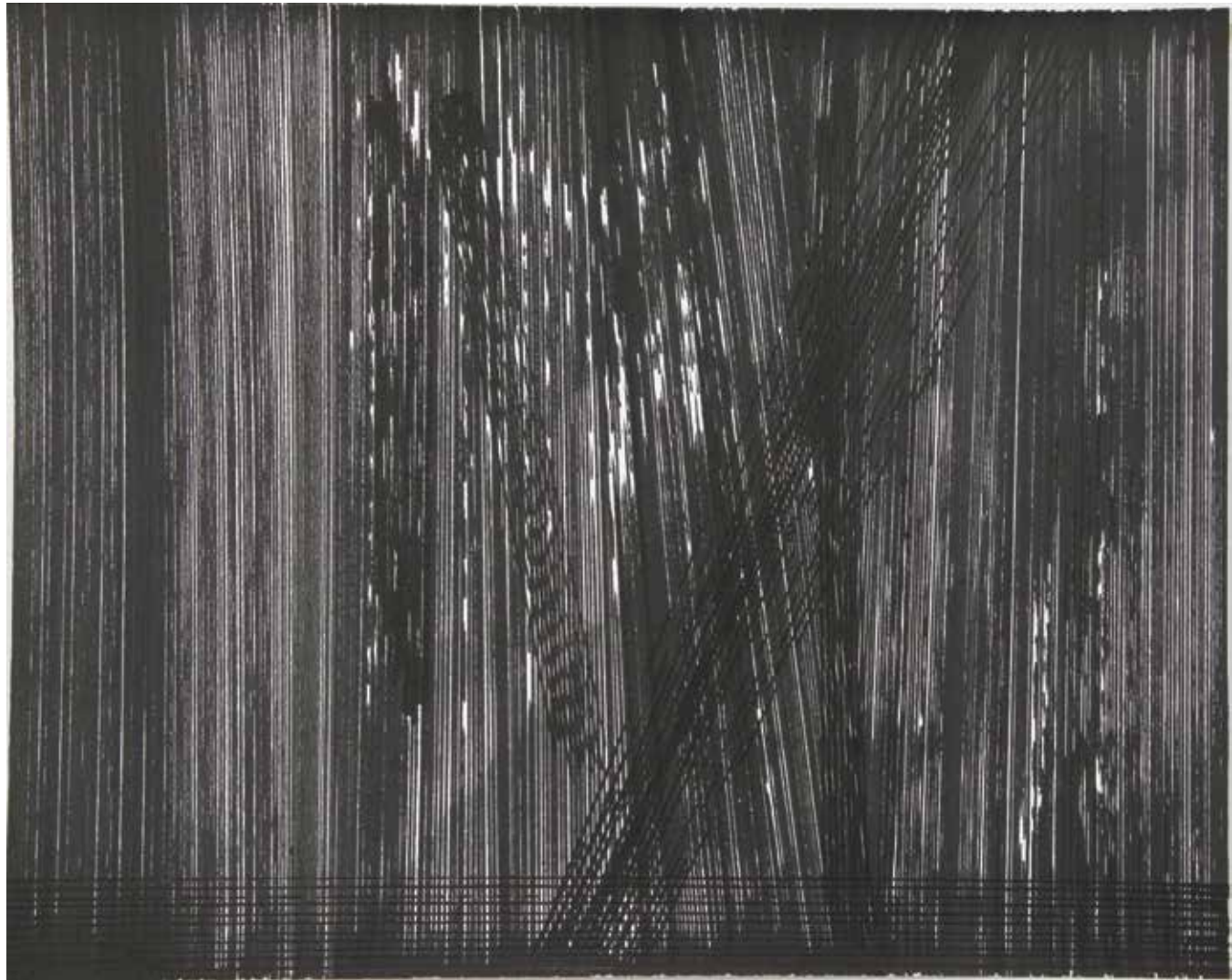
(opposite page)  
*Untitled, 2014*  
Graphite on acid-free paper  
42 x 20 in / 106.7 x 50.8 cm



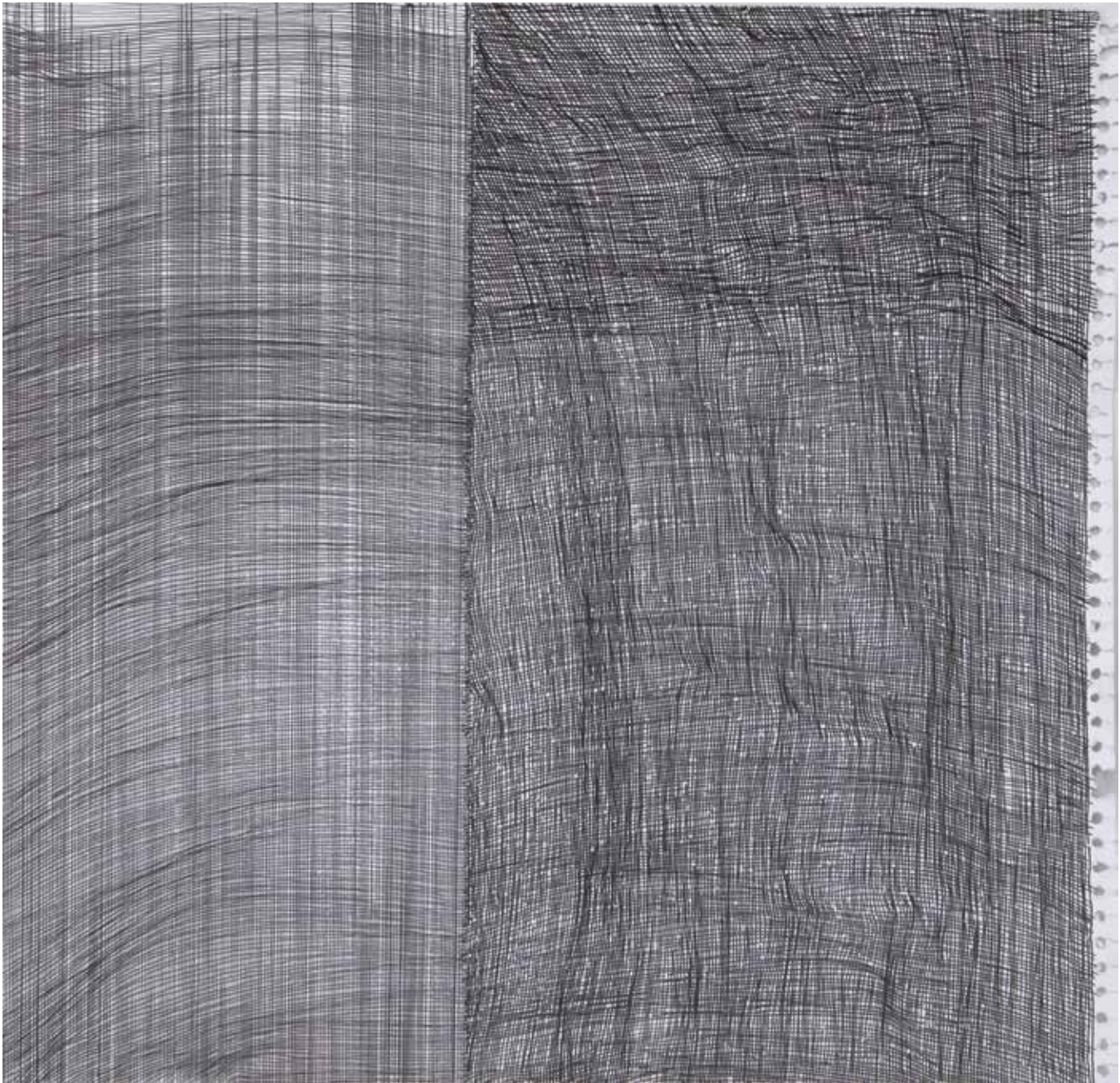


MOHAMMAD ALI TALPUR

b. Hyderabad, Pakistan, 1976  
Lives and works in Lahore, Pakistan



*Leeka-1*, 2008  
Technical pen on paper  
9.5 x 12.5 in / 24 x 31.7 cm



*Leeka-2*, 2008  
Technical pen on paper  
9.5 x 12.5 in / 24 x 31.7 cm



## THUKRAL & TAGRA

Jiten Thukral  
b. Jalandhar, Punjab, India, 1976  
Lives and works in New Delhi

Sumir Tagra  
b. New Delhi, India, 1979  
Lives and works in New Delhi

*Dominus Aeries - Escape - Twilight Series 1*, 2014  
Oil on canvas  
96 x 72 in / 244 x 183 cm



SAIRA WASIM

b. Lahore, Pakistan, 1975  
Lives and works in San Jose, California



*ETHEREAL I*, 2014  
Gouache on wasli paper  
14.6 x 10.4 in / 37 x 26.5 cm

(opposite page)  
*ETHEREAL II*, 2014  
Gouache on wasli paper  
14.6 x 10.4 in / 37 x 26.5 cm

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Aparajita Jain

Amrita Jhaveri

Priya Jhaveri

Bhavna Kakar

Ambereen Karamat

Ali Kazim
- Sonia Khurana

Dipti Mathur

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Manish Nai

Pace Gallery

Prateek Raja

Sameera Raja

Rashid Rana

Southard Reid

Rajeeb Samdani

Nadia Samdani

David Southard

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