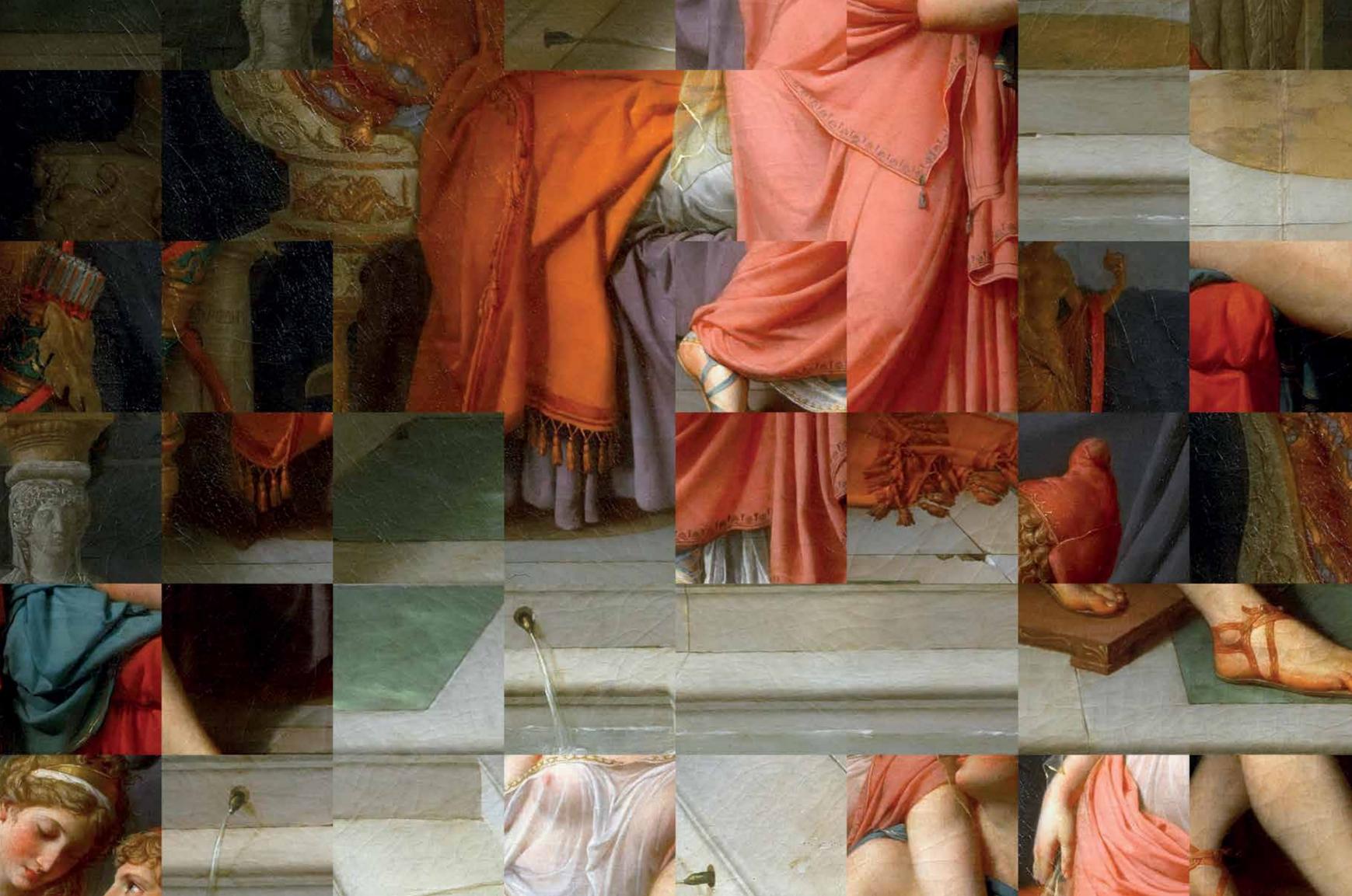
RASHID RANA SCATTER IN-TIME

RASHID RANA SCATTER IN TIME

LEILA HELLER GALLERY.







TRANSLITERATING THE INTOLERABLE IMAGE BY JUSTINE LUDWIG



Oath of the Horatii (Jacques Louis David)

War Within I | 2013 | C Print + DIASEC | 300 x 200 cm Bomb Blast in Quetta, 2010

RASHID RANA is interested in dualities—those of space, artistic practice—specifically how cultural history influences time, tradition, and culture. Throughout his career he contemporary art. The reductive binary of East and West is has tapped into the tensions existing in these dualities addressed by highlighting the sociopolitical reality of the East by employing the technique of pixilation. In Rana's work, through altered images from the canon of Western art history. multiple images simultaneously occupy the same space as either larger pictures are comprised of smaller ones or source Throughout his career, Rana has been interested in what he images are broken up and rearranged to resemble different refers to as the relationship between actual and remote. Actual subjects. In his series Transliteration, begun in 2011, Rana is defined by the artist as that which is physically witnessed and takes loaded images including iconic paintings, chiefly from shared through proximity, while remote refers to information the European Neoclassical period, and reconfigures them to that is experienced and understood second-hand, usually via appear as different familiar subjects such as those pulled from media. It is the negotiation between the binaries of actual and remote, two forms of familiarity and understanding, which contemporary media. Images are broken down into a grid and then cut into smaller fragments and rearranged to evoke a informs Rana's selection of subject matter. different era and place. As such, the pieces on view at Leila Heller Gallery address the relationship between identity and For his Leila Heller Gallery exhibition, Scatter in Time, Rana



War Within III 2013 | C print + DIASEC | 300 x 200 cm

uses famous historical paintings as source material and then reassembles them to resemble media images of violence; bomb blasts, fires, and dismemberment. In doing so, History becomes the raw material recontextualized for addressing the present—making the legacy of European colonialism complicit in global contemporary violence. Rana's practice is an act of unstaging as he rips apart the formal harmony of historic Western painting. Through this act, base imagery becomes infused with the chaos of reality.

Rana's prints hearken Hito Steyerl's concept of the poor image, which she describes as, "a copy in motion. Its quality is bad, its resolution substandard. As it accelerates it deteriorates. It is a ghost of an image, a preview, a thumbnail, an errant idea, an itinerant image distributed for free, squeezed through slow digital connections, compressed, reproduced, ripped, remixed, as well as copied and pasted into other channels of distribution."¹ The *Transliterartion* series appears as corrupted files of visual data that reveal their true nature upon extended viewing.

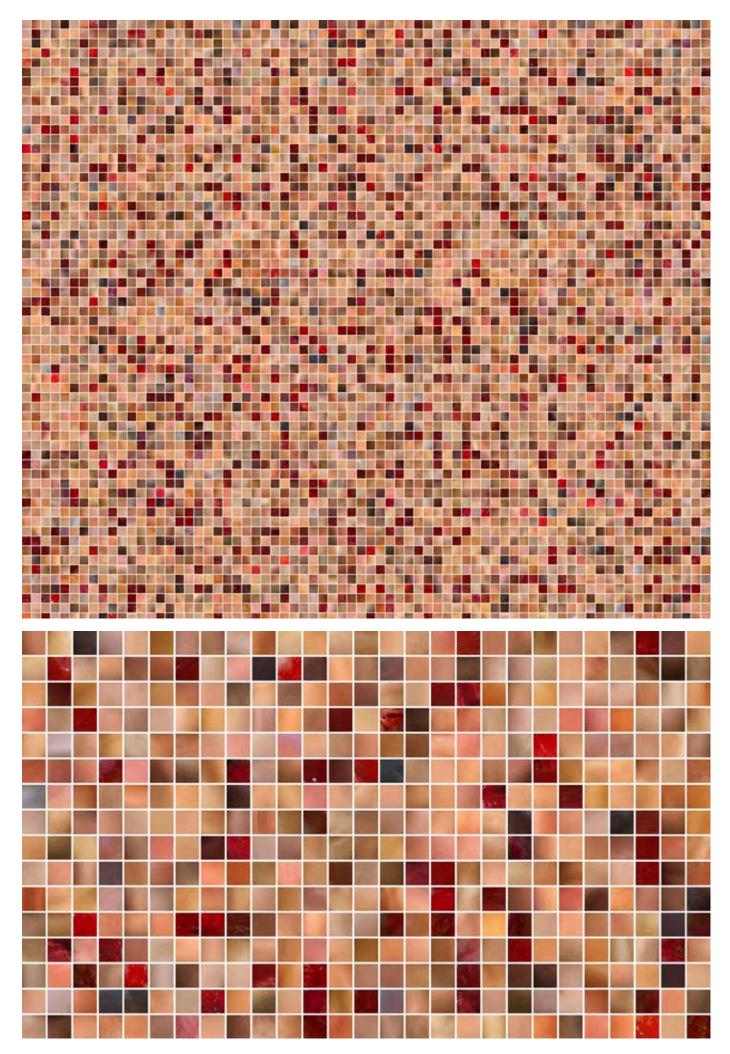
Rana is evoking the widely reproduced and distributed images of atrocities readily available on the Internet. Colloquially known as "disaster porn," they are addicting, enticing even as they repel. Rana uses the strategy of pixelation to abate the cruelty of the occurrences he makes reference to. Breaking down images into smaller units bares great similarity to the digital pixel, the fundamental square visual unit of video displays. Rana's aesthetic also evokes the censorship technique of pixelization often used in the news, in which parts of an image, either classified or obscene, are pixelized so that they

Hito Steyerl, The Wretched of the Screen, Sternberg Press, 2012, p 32.

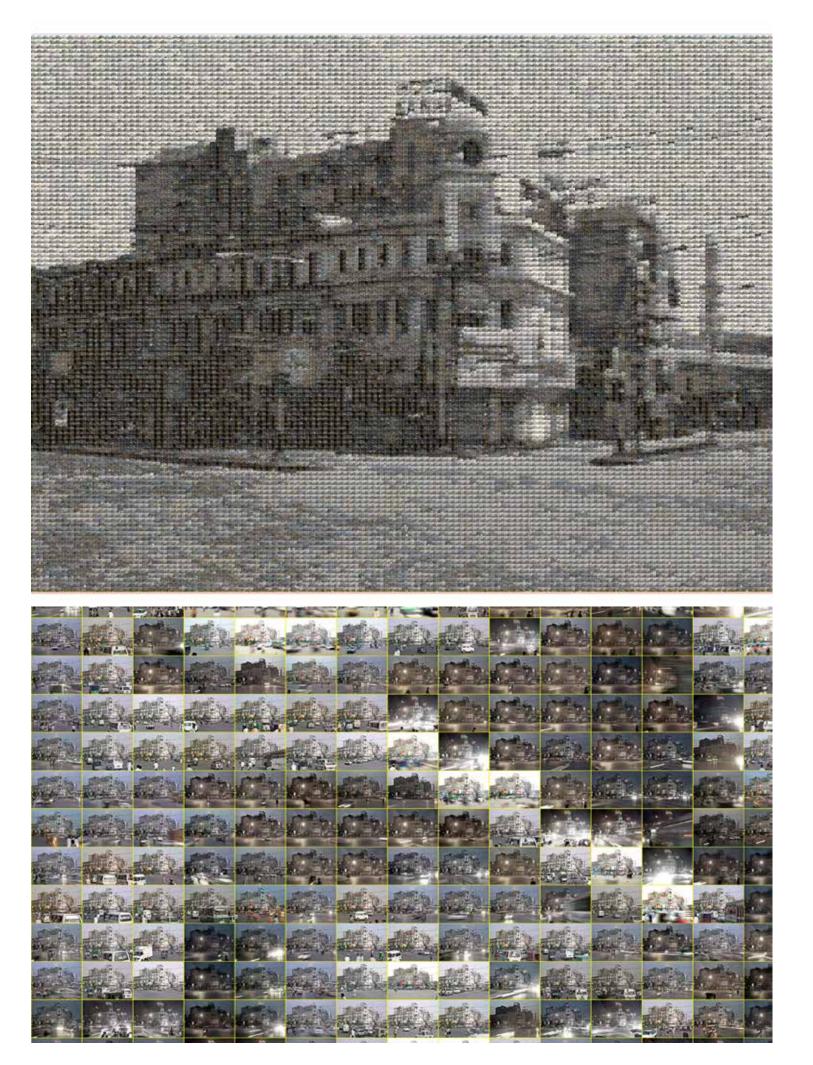
are obscured. Rana has created a way to create an intolerable image that is in fact, not intolerable.

For Rana, source material is secondary. The paintings drawn from are not carefully researched or considered, but rather, are selected for their iconic stature. Rana prioritizes accessibility and the capacity to connect within a geographically and socially diverse audience. He understands and therefore harnesses the power of popularity. In spite of the artist's insistence that subject is auxiliary, some of the most recognizable source paintings, such as *Napoleon Crossing the Alps* and *Oath of the Horatii* do have violent ties, though are presented as allegory. Violence is merely implied, not made explicit. Through Rana's alternation, the root artwork is imbued with new significance. For example, Napoleon's portrait celebrating his military acumen is rearranged in such a manner that it better captures the chaotic nature of war.

In earlier works, images were comprised of many smaller subimages—veiled women are comprised of pornographic stills or portraits of Bollywood stars derived from snapshots of men and boys from Lahore. In another series of work titled *Red Carpet*, images of slaughterhouses were brought together to create life sized Persian rugs. In these pieces, Rana builds a tension between micro and macro. He highlights relationships between what is readily apparent and the hidden systems that often go unnoticed. Now, in *Scatter in Time*, Rana uses historical iconography as his building blocks. Disorienting and yet, never explicit, the viewer is invited to read the represented violent occurrence as pertaining to a wide variety of current events. Rana brings to light an essential truth: that it is from the ruins of the past that contemporary turmoil is birthed.



What Lies Between Flesh and Blood III I | 2009 | C print + DIASEC | 96 x 96 cm



SCATTER IN TIME **RASHID RANA IN CONVERSATION** WITH MADYHA LEGHARI



Odysseus Recognises Achilles amongst the daughters of Lycomedes (Louis Gauffier)

45 x 30 cm

Let's start with the obvious. How would you describe the connecting thread in the 'Transliterations' series?

The commonality within the works from Transliterations series (in offer a fractured view of chronology and geography

My interest in duality finds roots in the intersection of identity progress) is that I take an image from a diverse pool and cut them and location. While I am skeptical of geographical determinisms, into smaller fragments, digitally, of course. Then I reassembled I acknowledge location as inescapable. Instead of demonstrating and rearranged them either to resemble or to evoke a sensibility binary relations, however, I am more interested in an engagement of another image from another time and place. It is an attempt and a softening of the distinctive boundaries to make room for to subvert linear ideas of time and space progressions and to more complexity and contradictions. The disparity at play here is not that of a simple binary of East and West but rather that of the actual and the remote. The actual, or something close at hand, Duality seems to be an ongoing strategy and concern of is knowledge that is amassed through direct sensory experience, yours. Can you trace the way in which this manifests and while the remote consists of all indirect experience scattered transforms within the 'Transliterations' series throughout time, geography and space. I am interested in the ways that these new binaries allow for a negotiation using the production and demarcation of the contemporary. My early formal training as a painter has influenced my visual

vocabulary despite the fact that I do not paint in the traditional sense of the word. The aesthetics of the grid and the tension This convolution of location and non-linearity of time is explored between surface and form continue to be an interest of mine. in works such as the Dislocation series, A Room from Tate The initial interest in duality of space later expounded into a Modern, or more recently The Viewing, The Viewer and the wider interest in this subject. In later works, it transformed into Viewed. the idea of the whole and its parts and I started paying particular attention to the divisions, framing and viewership both in the Another thread of my practice is its intersection with the history of micro and the macro. Another dualism that interests me is that art. Increasingly, I give consideration to the historical and social of representation and abstraction. Initially it started as a formal production of art's histories: the range of objects and activities strategy but later developed into a conceptual concern. In the that we define as art today was not always identified as such and new works, in particular, this strategy has been simplified visually so that macro and micro images exist almost simultaneously. Conceptually, this manifests itself so that the work develops more nuance and that the duality is not proposed as a binary, but rather as the ability of one image to contain the other.

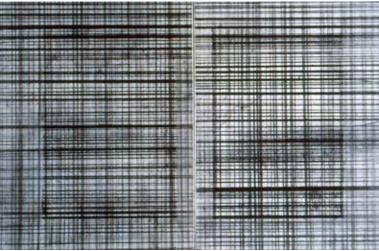
You mentioned a dualism between a whole and its parts-looking at the aesthetics of your recent work-- I wonder if you are interested in the pixel as the representation of an abstraction?

I am interested in the conceptual idea of the pixel rather than its physical materiality. Although a lot of my work has a photographic emphasis, I am engaged with the idea of unitary division more broadly.

Scatter in Time III | 2016-17 | C Print + DIASEC |

Terrorist Attack, Public School Peshawar

What other significant threads in your practice are continued or complicated in this new work?



Untitled-7 | 1992-3 | Graphite on board | 18 x 12 in





Books 2 | 2010-11 | UV print on aluminum | 62 x 62 x 62 cm

has been a latent interest throughout my career and is heavily informed by my teaching practice. I've found that this is making itself more emphatic and visible in my work.

In a number of works from this series, "the remote" has a very specific Western art historical perspective. Can you comment on that?

Right. The 'Transliteration' series remains in progress at the moment so a number of versions of the remote proliferate in my practice. I mentioned earlier about blurring the line between boundaries, particularly those of geography and time.

set of circumstances and as such the 'knowledge' they produce is attuned to their own political and social conditions. I do not feel any need to self-censor my use of this available material for my own end. There is no escape from ideology and so if I have to work with the existing connotations of an image, I find myself intuitively inclined towards these, maybe as a result of my early

academic training. However, I'm not interested in 'undoing' these images. I am also intrigued by the fact that because of copyright laws today, versions of the remote become more direct and available than images produced in the recent past.

In the context of these particular works, what is the particular task performed by these images that is unlike other versions of the 'remote'?

our present understanding may again change in the future. This these compositions. This is not intended to re-stage or unstage the paintings but rather to draw a specific contrast against contemporary images, generated under more candid

> frameworks, and are embedded within the works. If an image that we associate with a very particular history can quietly contain another image from our contemporary moment and speak to another time, then the implication for the grounding of any firm history within the notion of image itself is broken.

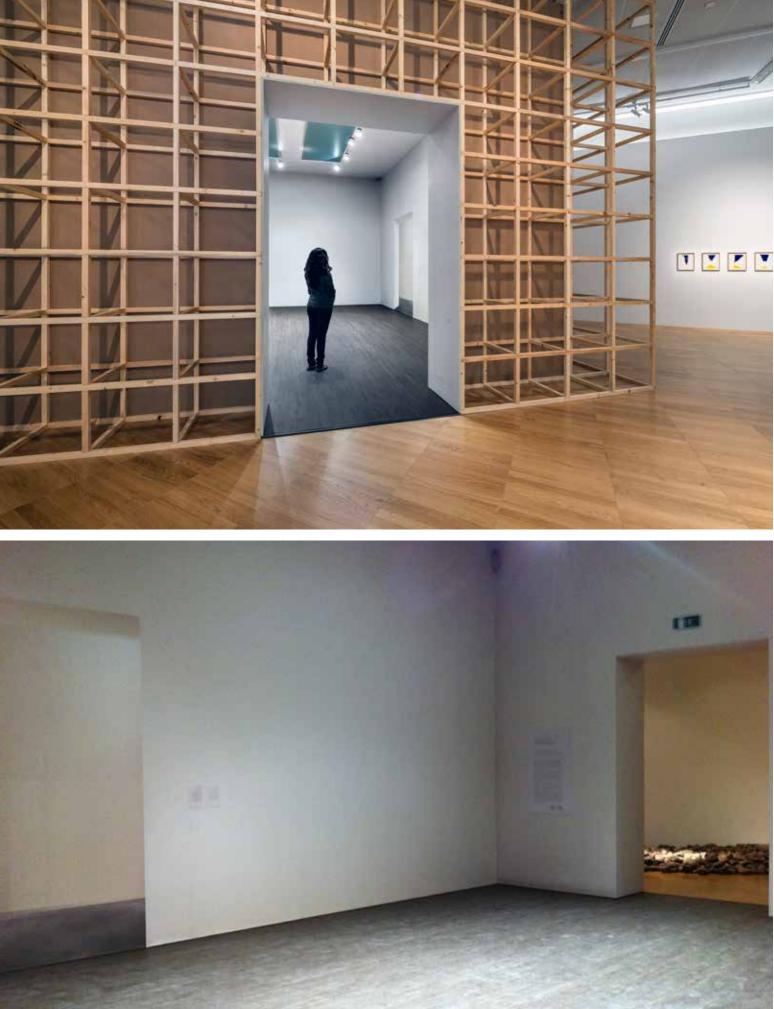
> The effect is a scattering of the geo-political spatial coordinates and undermining the work's seeming autonomy for this plurality of movement within time and space.

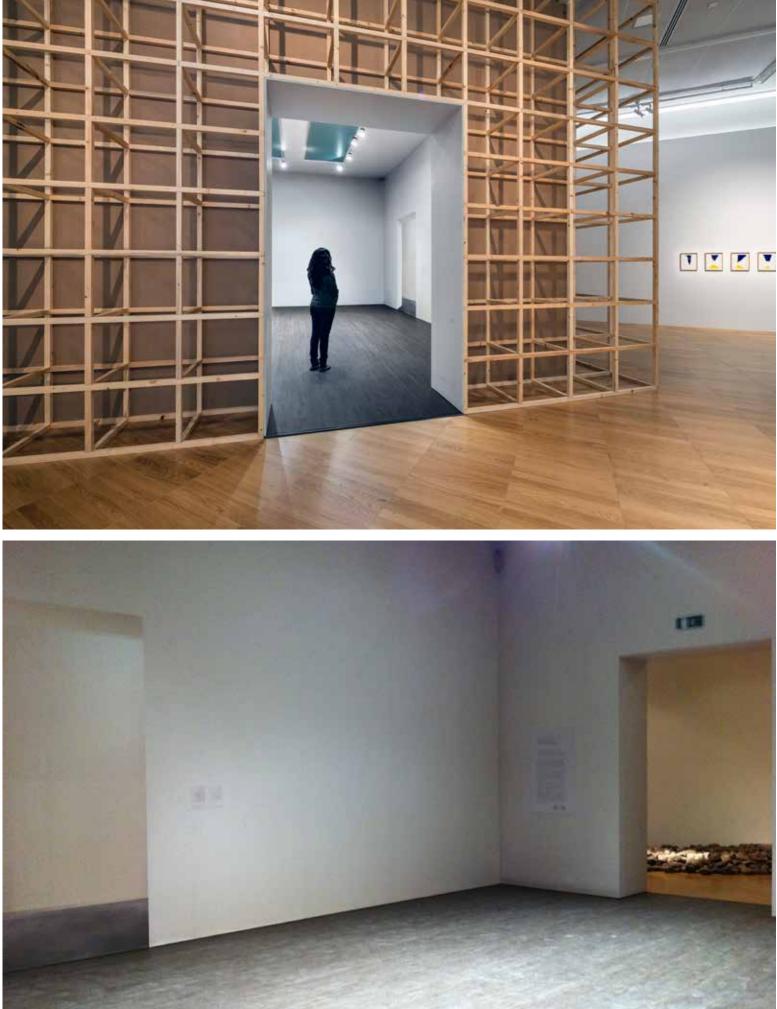
Would you then say that a pre-conception and/or recognition The historical paintings were produced as a result of a specific of these specific European paintings is important to you?

> Yes. I recognize that the burden of history is inescapable. I negotiate this paradox in a similar way – through a concurrent act of assimilation and rejection. My relationship with and my intention of using these paintings lies somewhere between admiration and iconoclasm. However my primary focus is grounded in a scattering of time and territory.

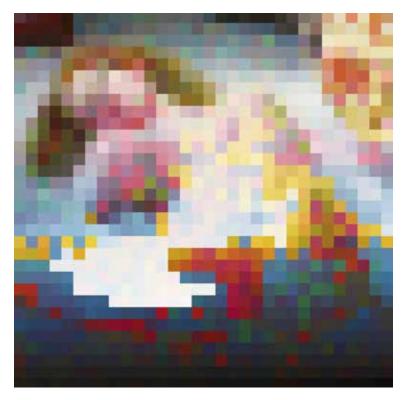
> You speak often of this in-between-ness of the periphery. In light of this, what do you think of the epistemological nature of your practice and its concern with the nature of distinction and differentiation?

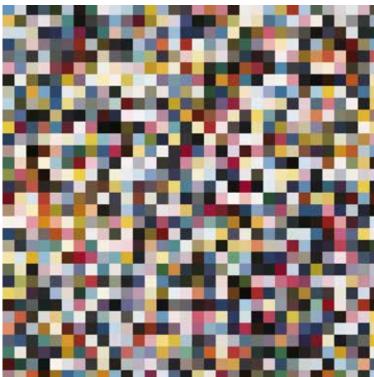
Over time this seems to have developed organically. Once the boundaries of binaries become blurred, distinctions and differentiations are difficult and threaten our attempts at meaning With these images I am unsettling the 'perfection' within creation. The paradox is that sometimes seemingly contrasting





A Room from TATE Modern | 2013-2014 | UV print on photo paper | MDF. wood | 7.5 x 9.2 x 5.2 meters





Pure Beauty II | 2011-12 | C print + DIASEC | Two Panels: 120 x 120 cm each

qualities become interchangeable. This is one of the ways in which I am interested in non-linear ideas of time and history, particularly as they apply to our actual and remote experience of the world.

A current strand of your practice envelopes the viewer in an architectural framework providing a more embodied and direct experience of the remote. How does 'Scatter in Time' address this negotiation between the actual and the remote from the perspective of the viewer?

In a way, these works complicate this negotiation even further. Firstly, there is simultaneity of the macro- and micro-level of specificity held within each image yet there is no demarcation or point of convergence between the two. Both micro and macro exist at the same time yet the viewers cannot not necessarily physically distance themselves away to get a precise view of the macro contemporary image due to the simplification and the play of scale. This latent image manifests itself in a secondary viewing and thus promises the possibility of the remote during the experienced actual.

Could you describe your strategy and process of production?

I create a particular set of conditions whereby I generate imagery with the aid of software. I usually configure a number of different iterations to stress the various possibilities of a single image in a number of ways. It is interesting for me how the software tries in earnest, to produce the correct 'truth' using my given set of circumstances. However, since I have already set the controls to generate an impossible task what can result often is a 'falsehood' and the program does not arrive at a fixed version of 'truth'. Each set of parameters that I create are significant for their philosophical implications. When these parts reassemble to visually evoke another image, it redirects the potential of an image to contain something other than itself. Our ways of seeing and recognition become multiplied.



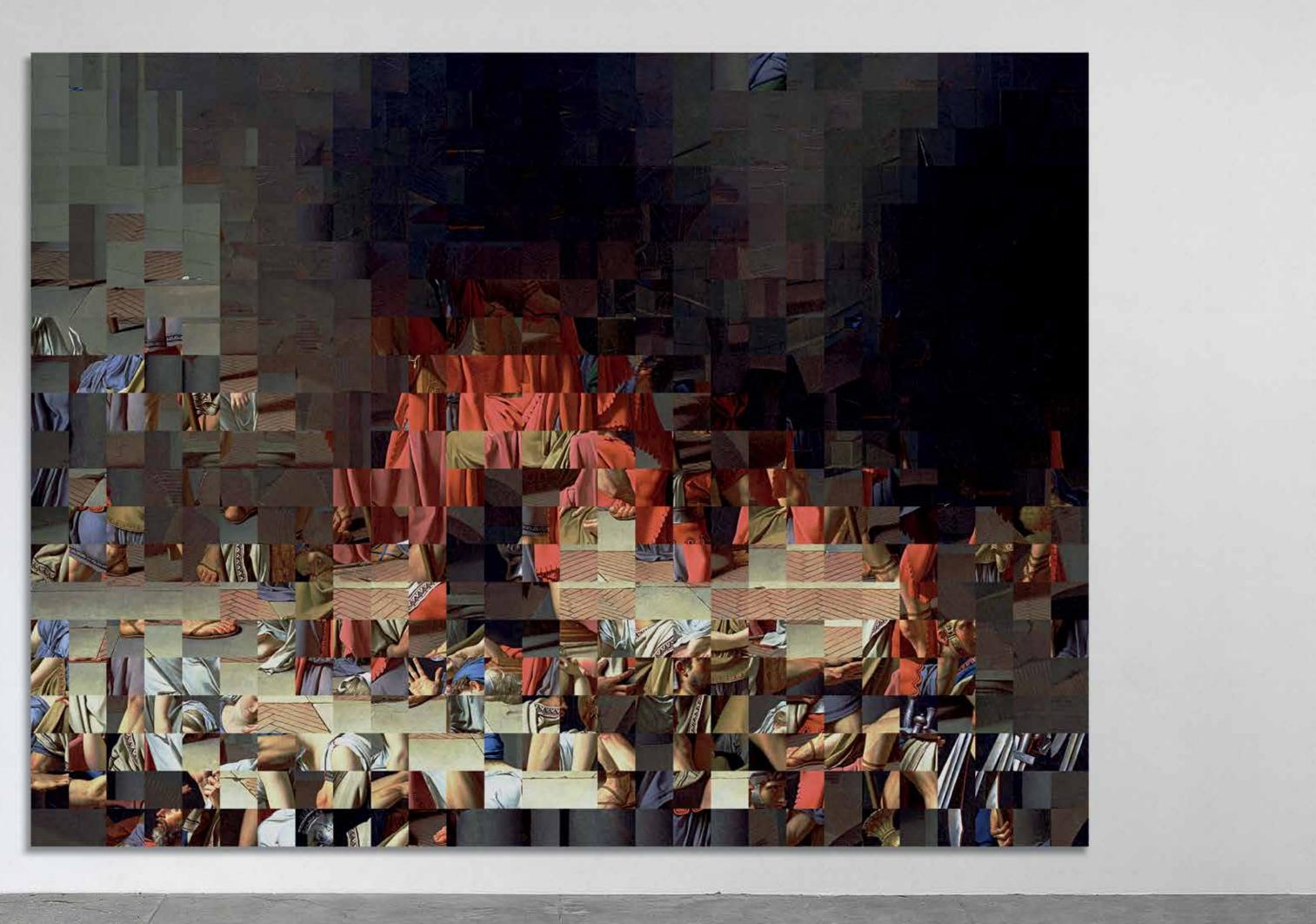
The Viewing, The Viewer and The Viewed | 2015 Multi-site Video Installation with Live Camera | Lahore-Venice

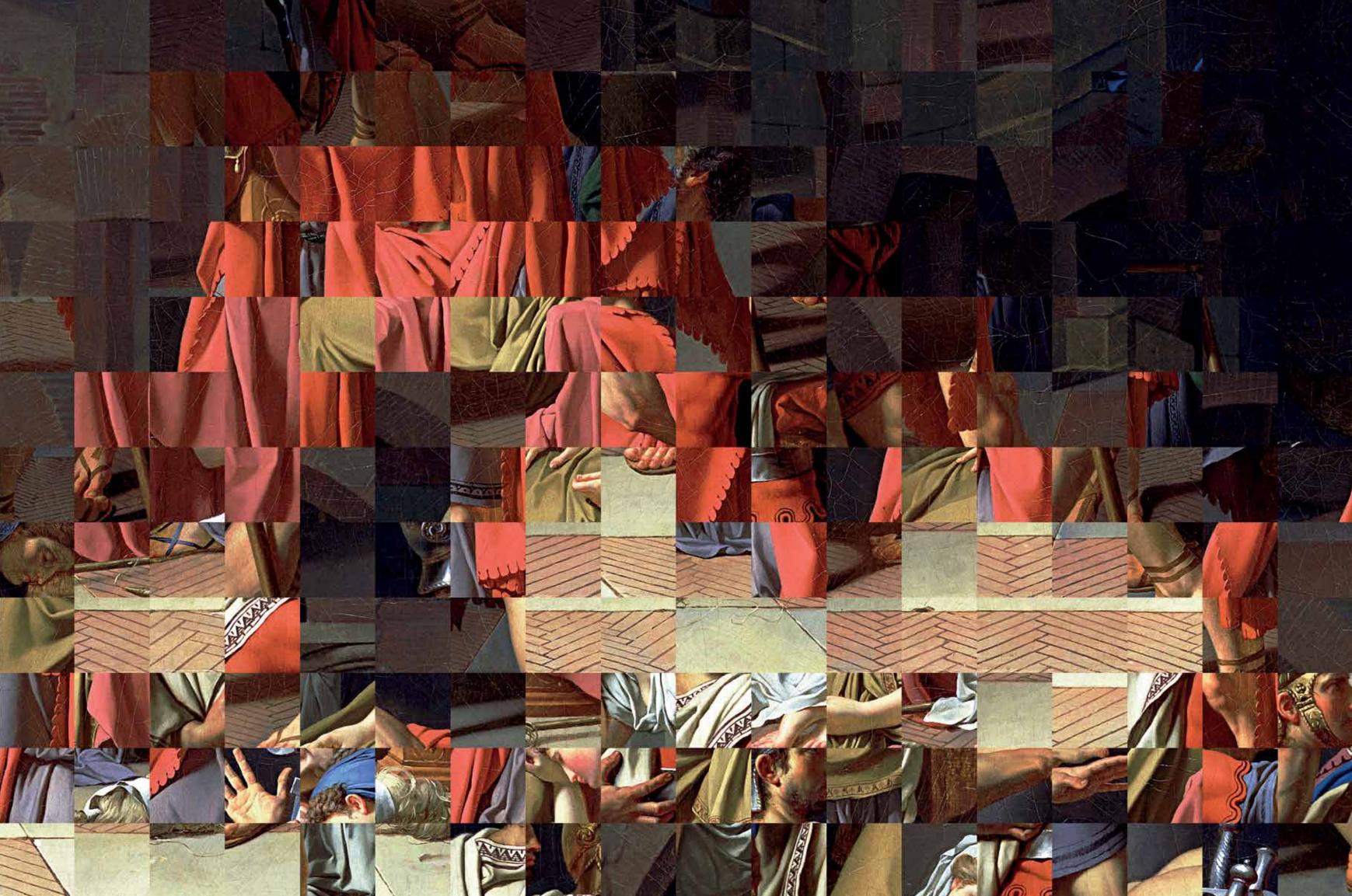


A Landscape to a Landscape II | 2016 C Print + DIASEC | 28 x 42 cm







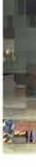








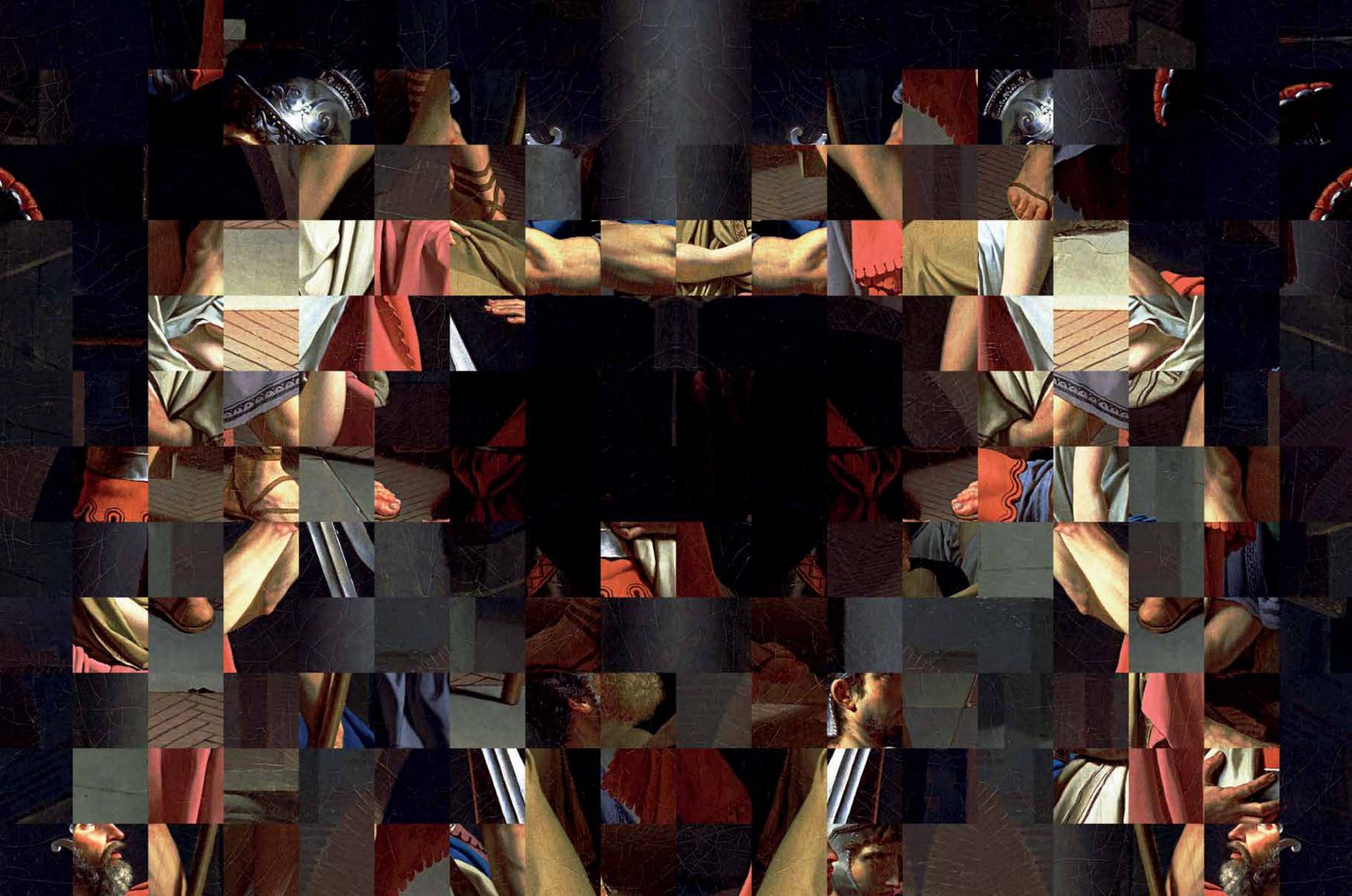






























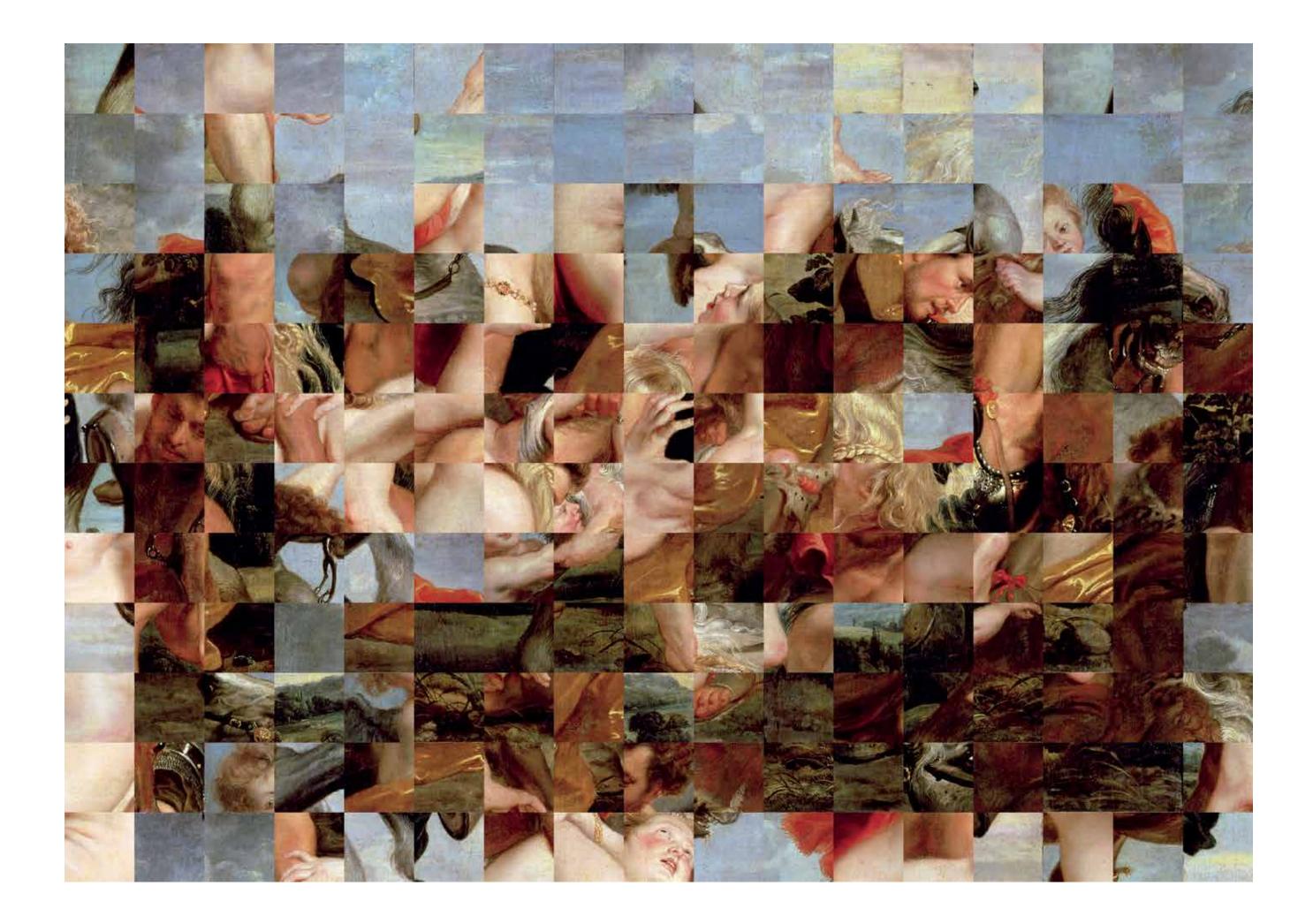


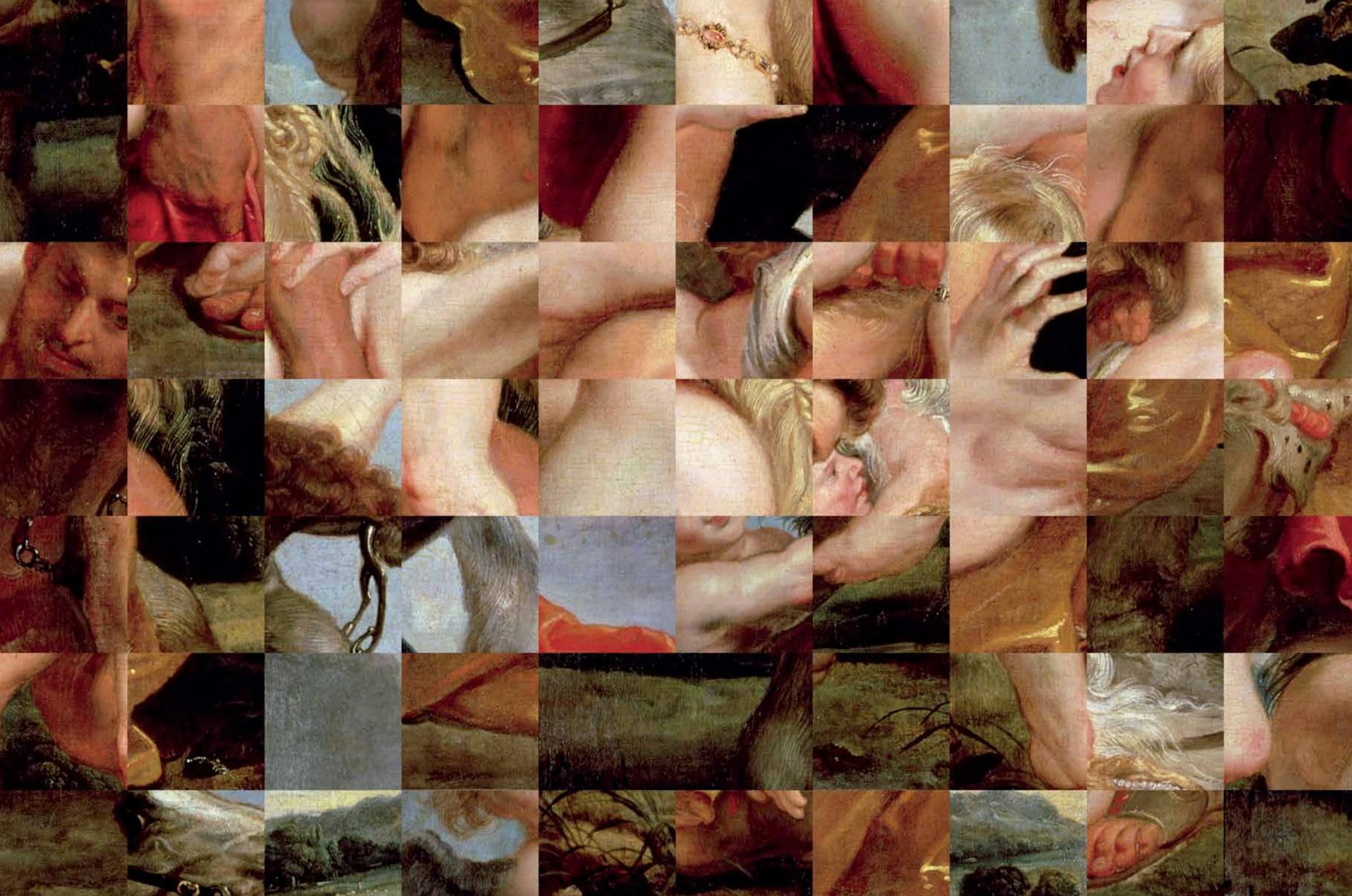
Familial Unfamiliar | 2016-17 | C Print + DIASEC | Panel 1: 201.13 x 228, Panel 2: 216 x 228 cm



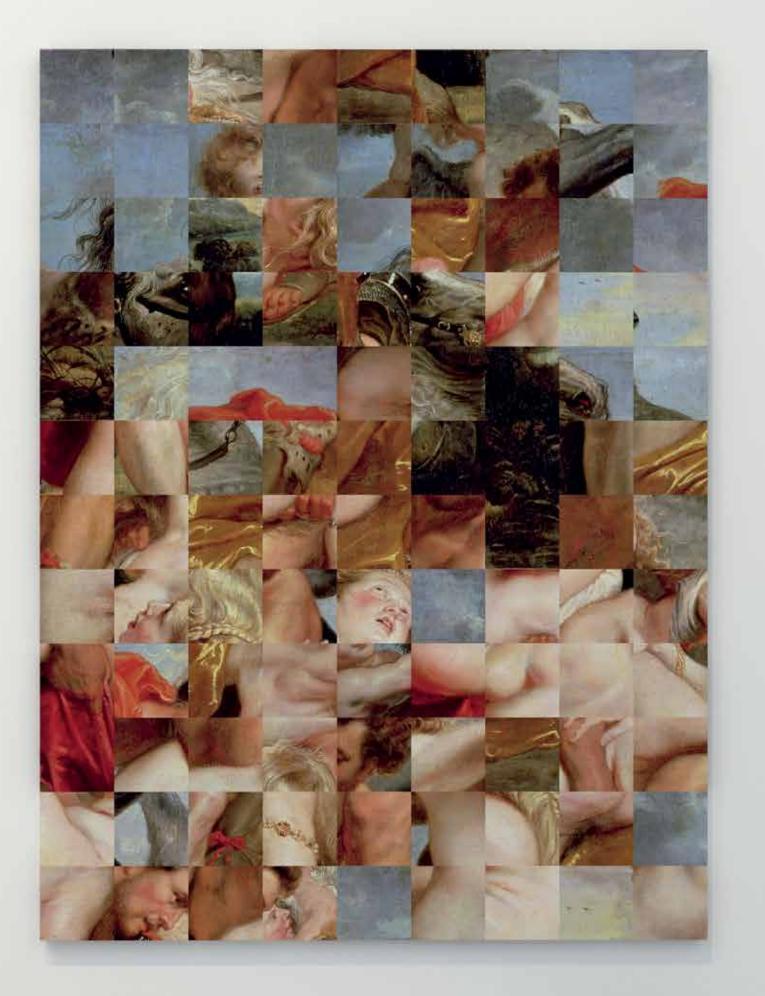






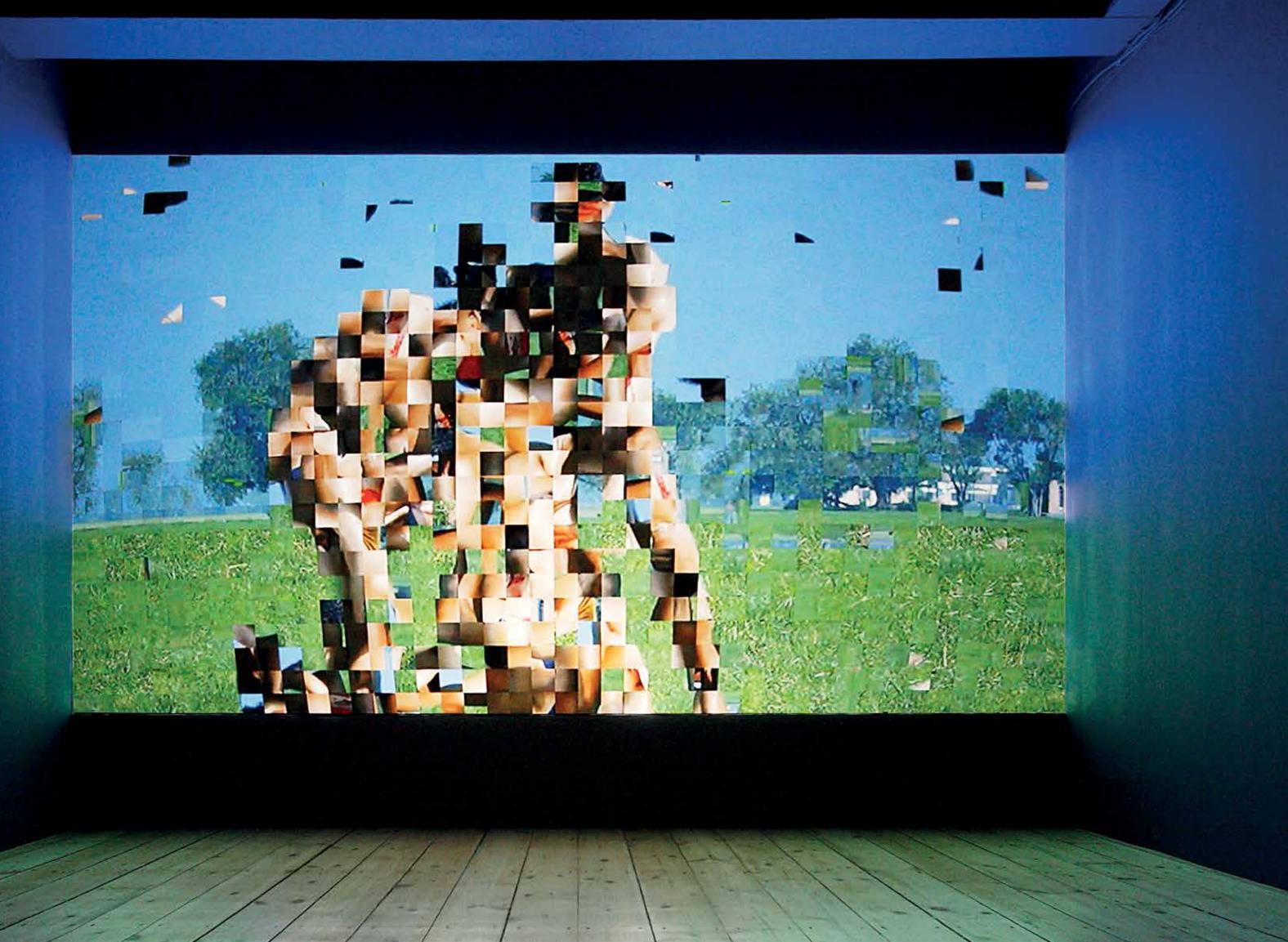


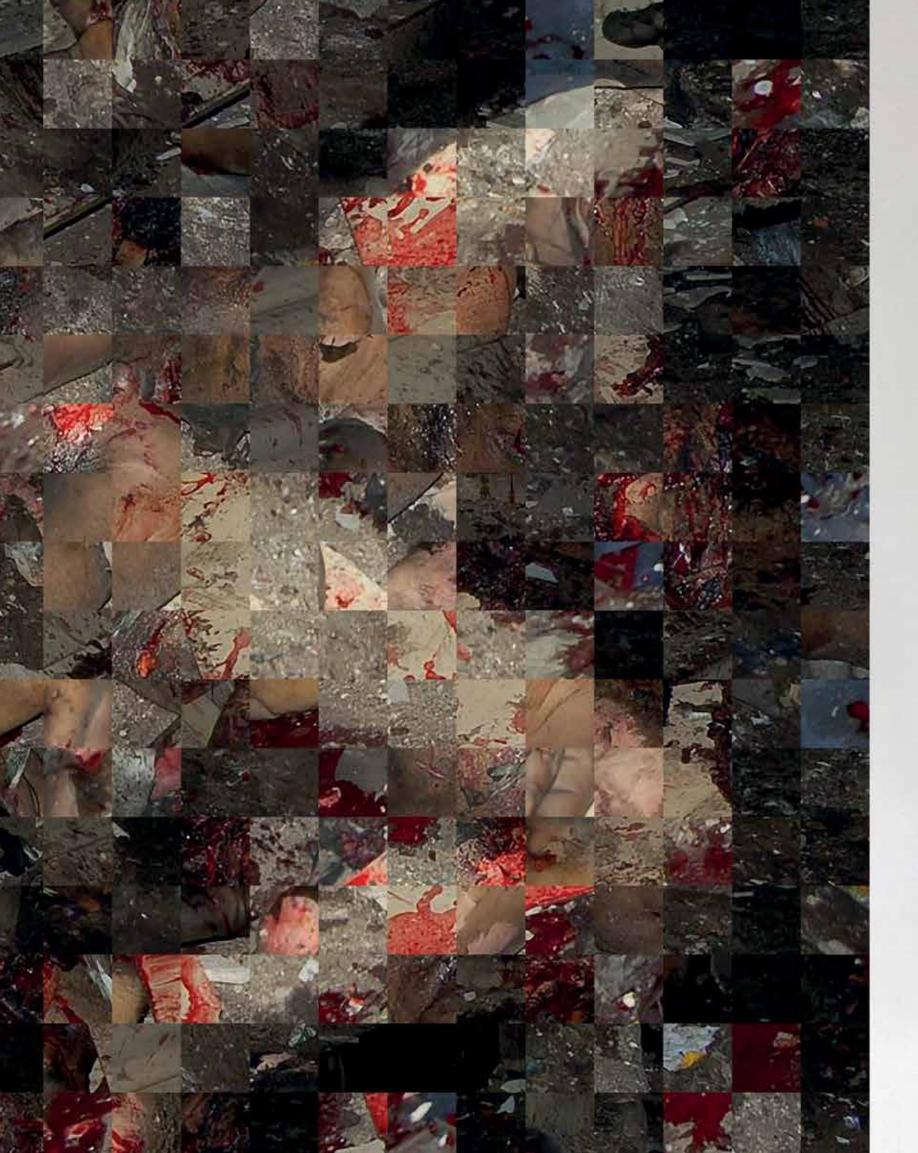




Notions of Narrations XII | 2016-17 | C Print + [

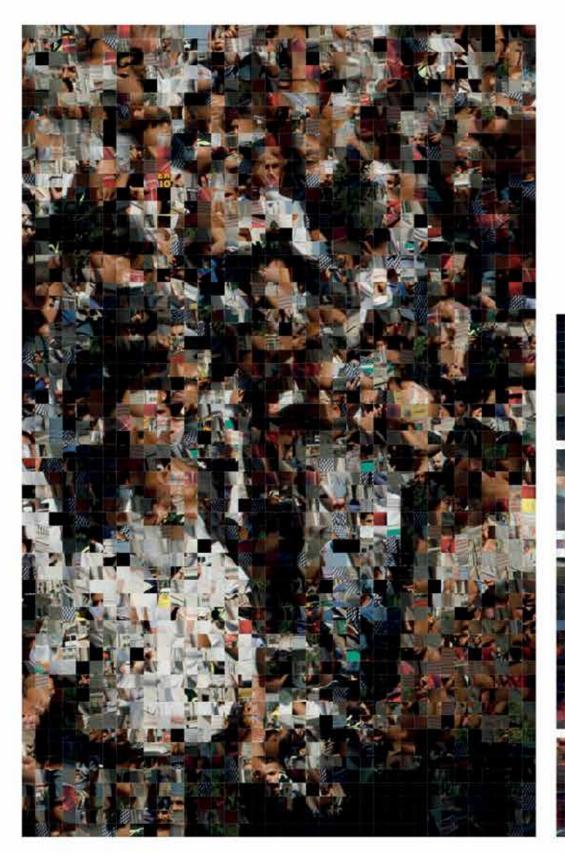
IASEC | 171 x 228 cm







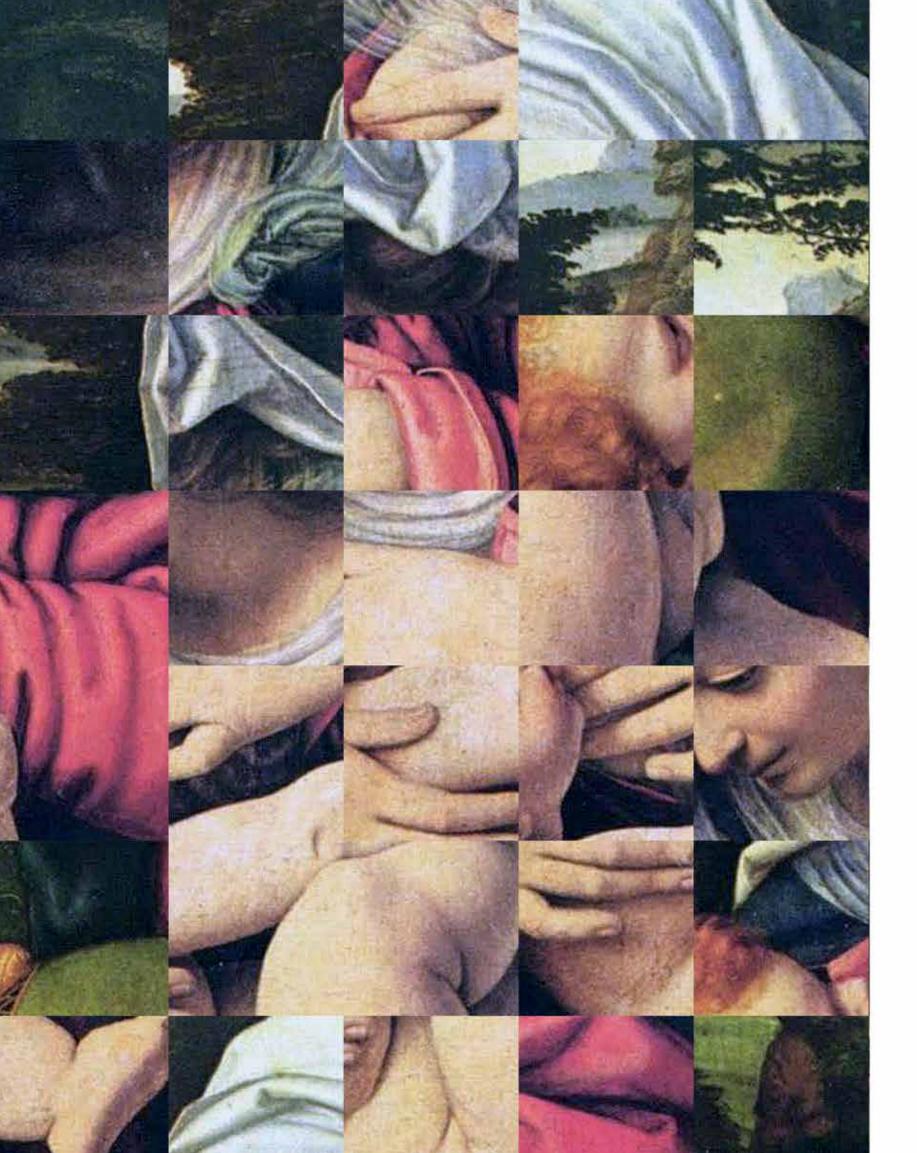
Heaven and Earth - Transliteration Series | 2009 | C Print + DIASEC and gilded frame | 20 x 27 cm















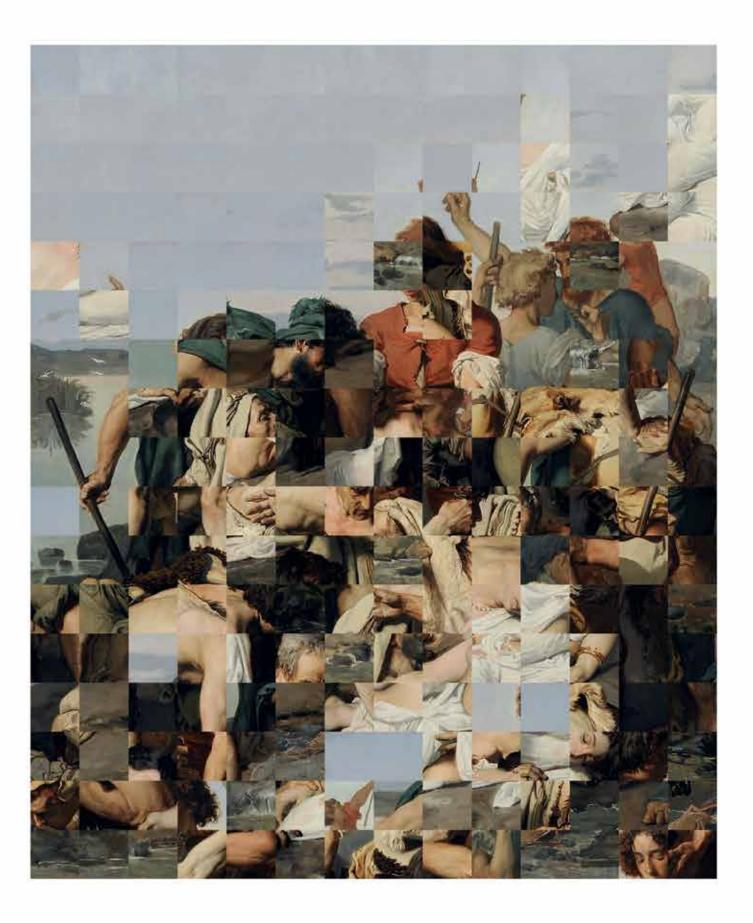




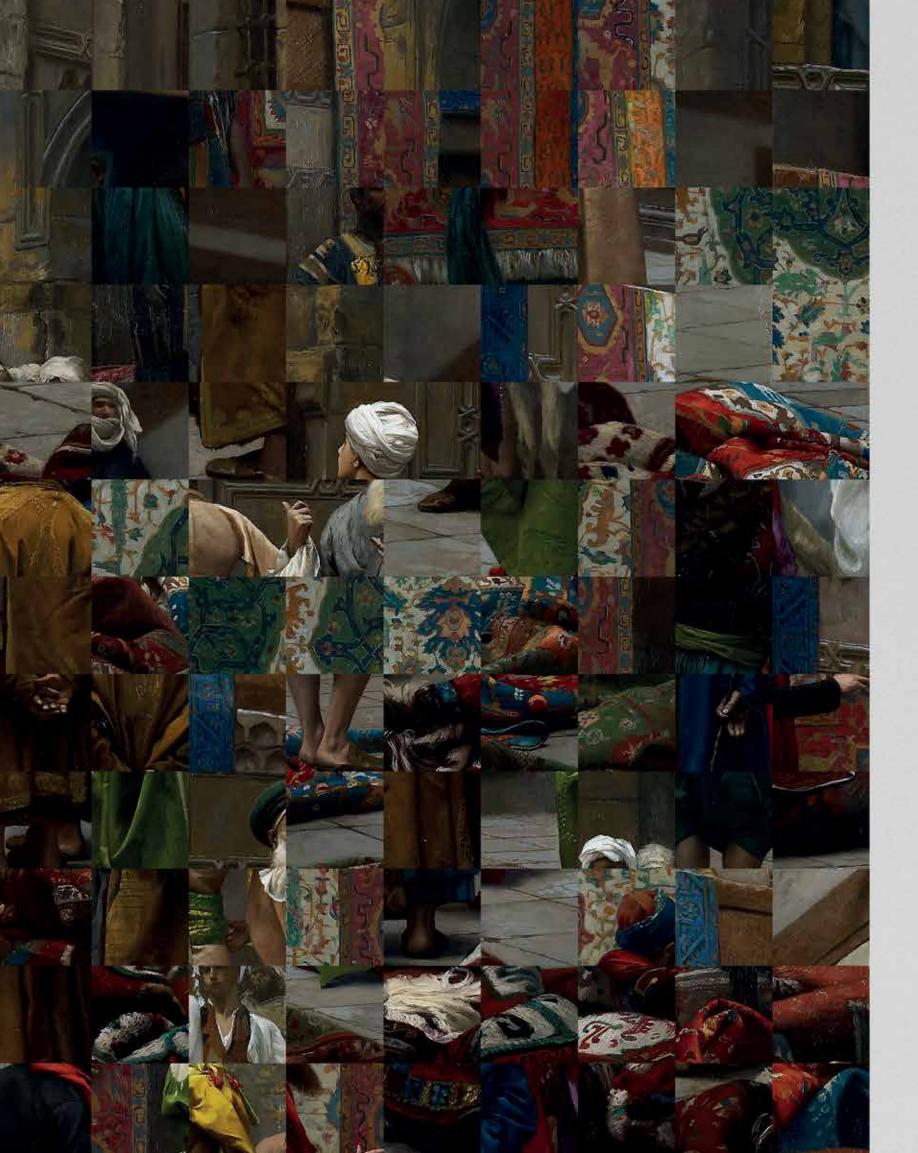








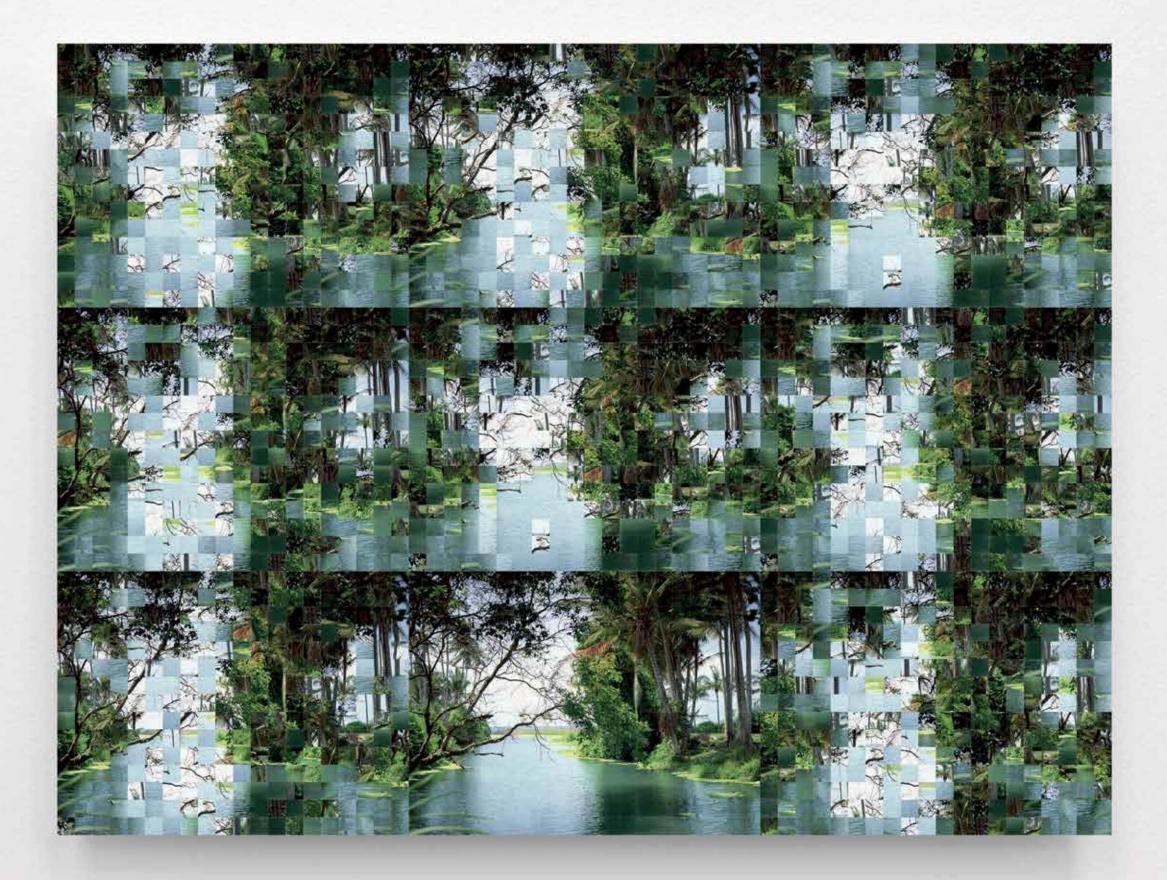
Re-collection | 2016-17 | C Print + DIASEC | 224 x 272 cm

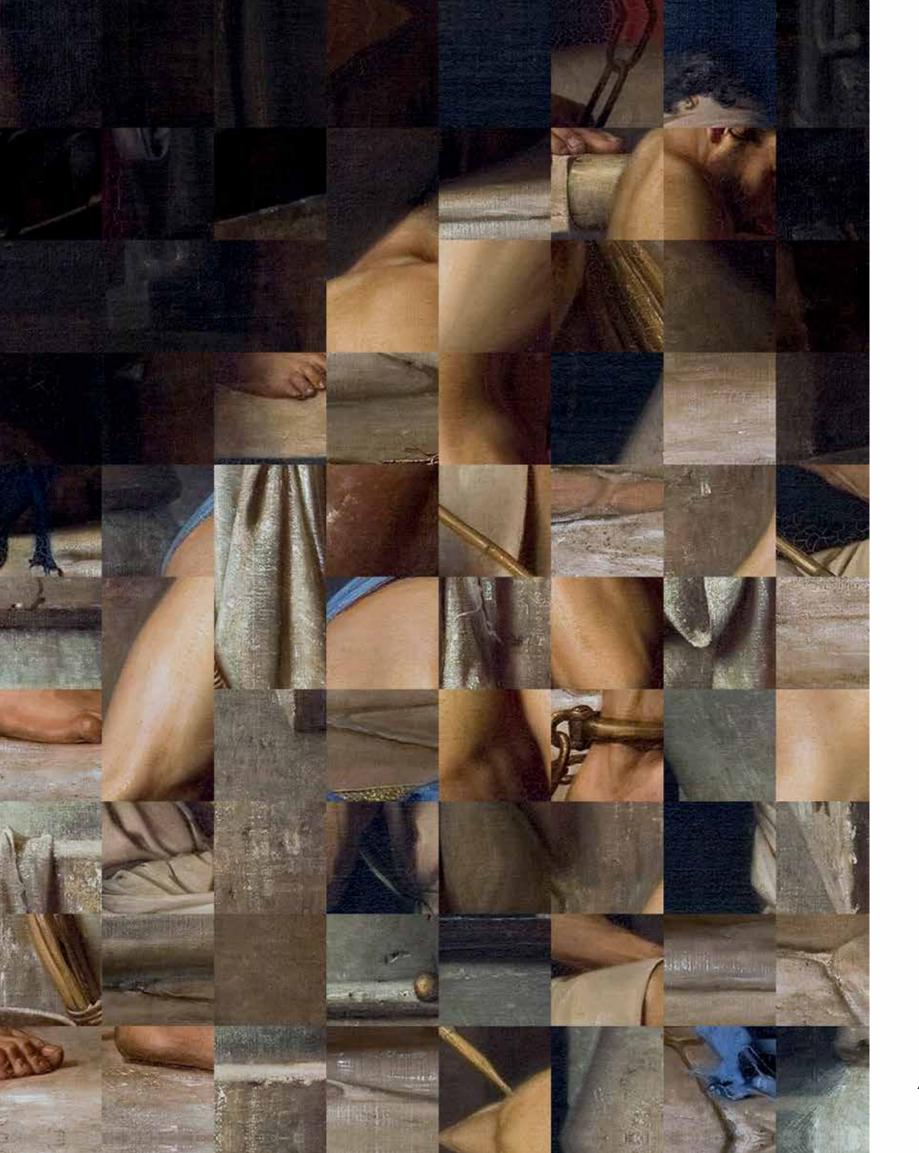




Re-view | 2016-17 | C Print + DIASEC | 44 x 55 cm















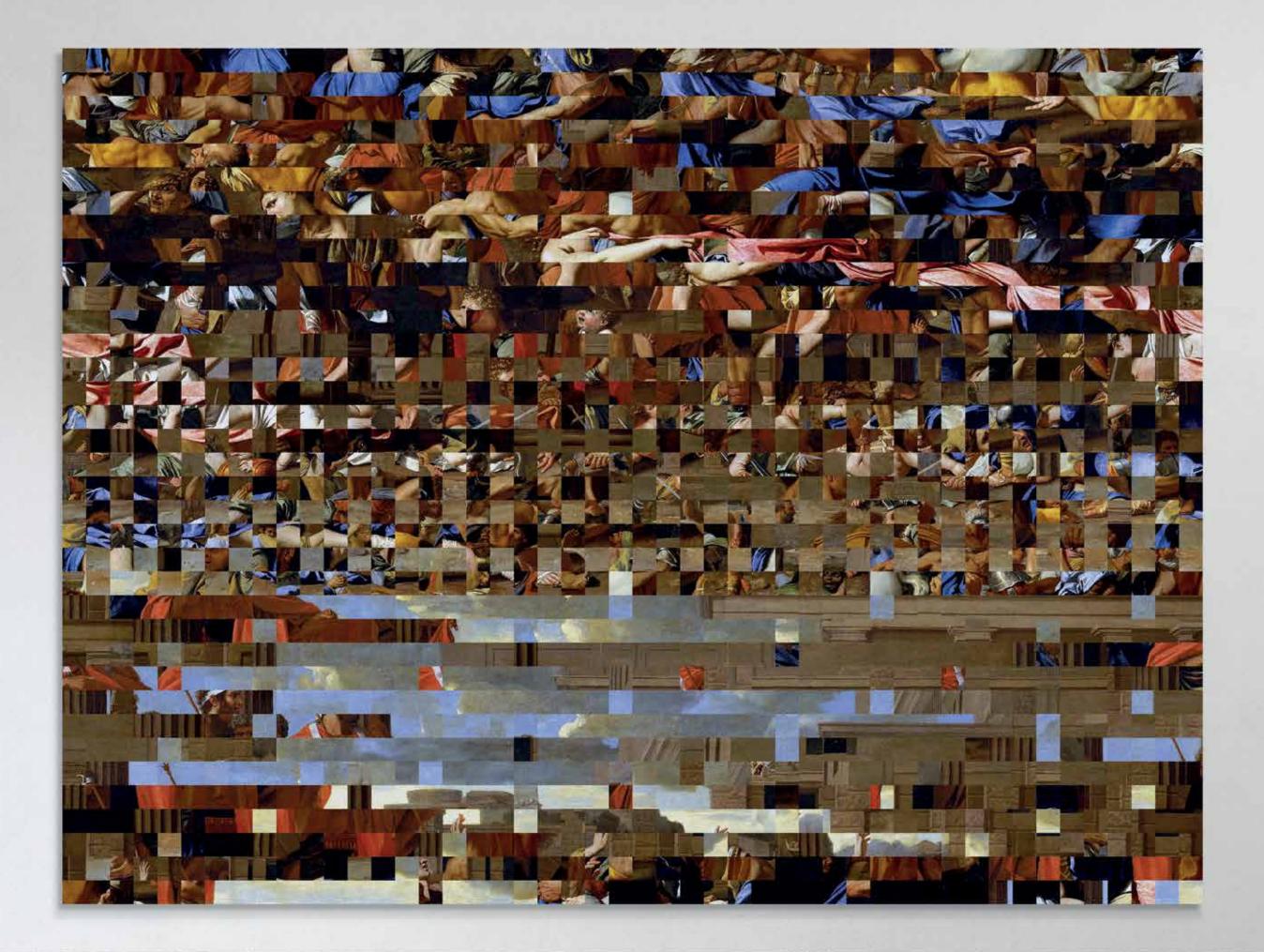


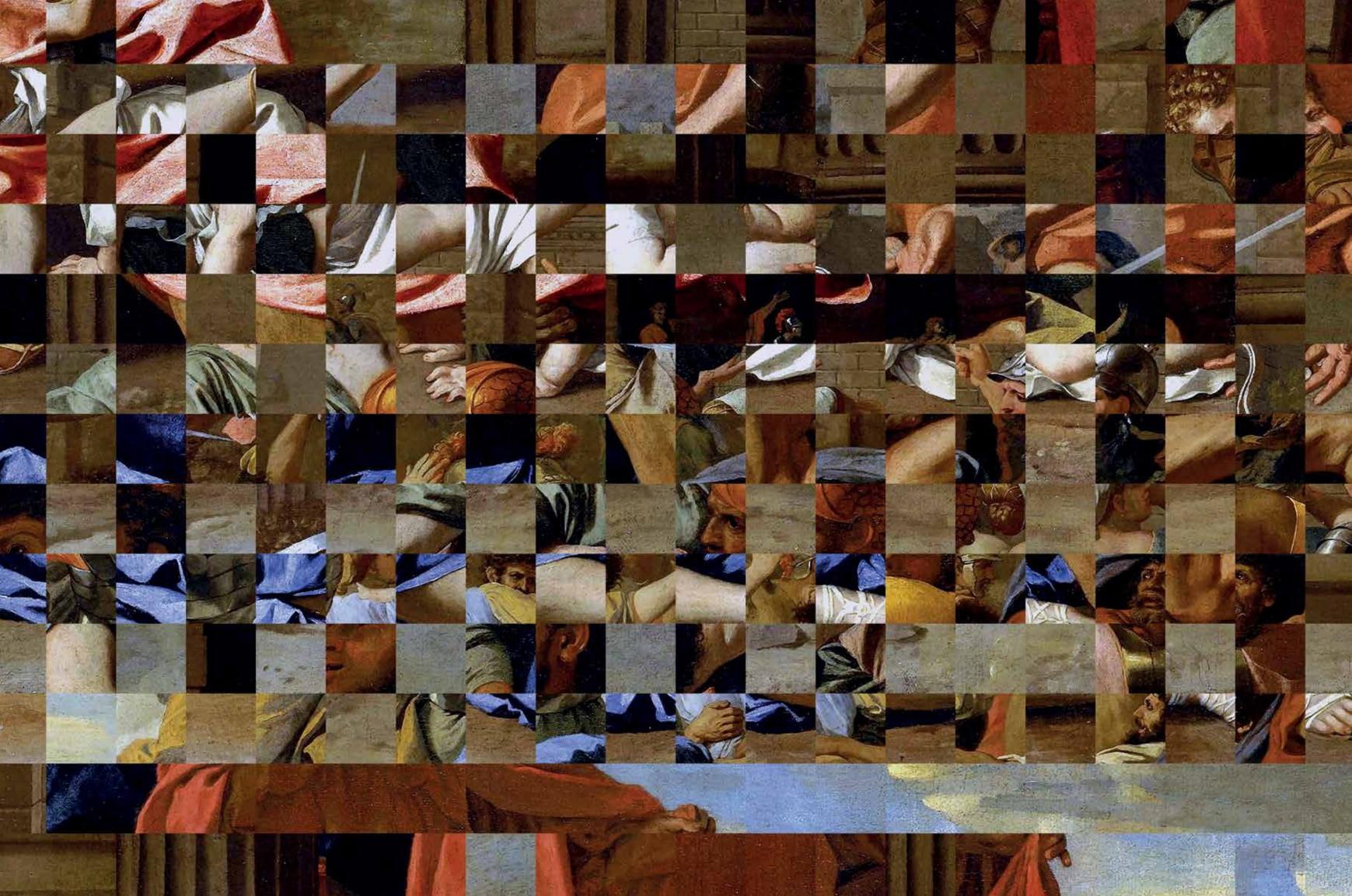






































































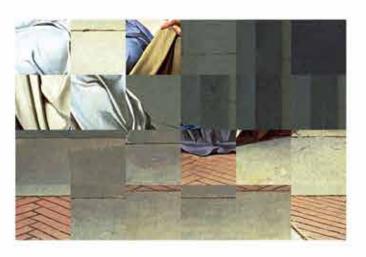




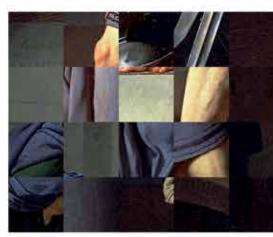








































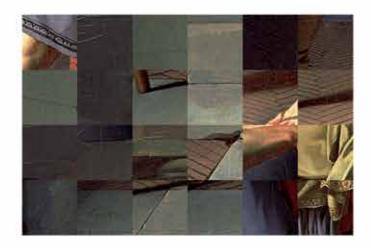


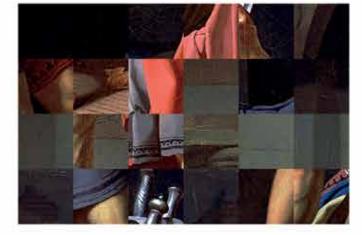








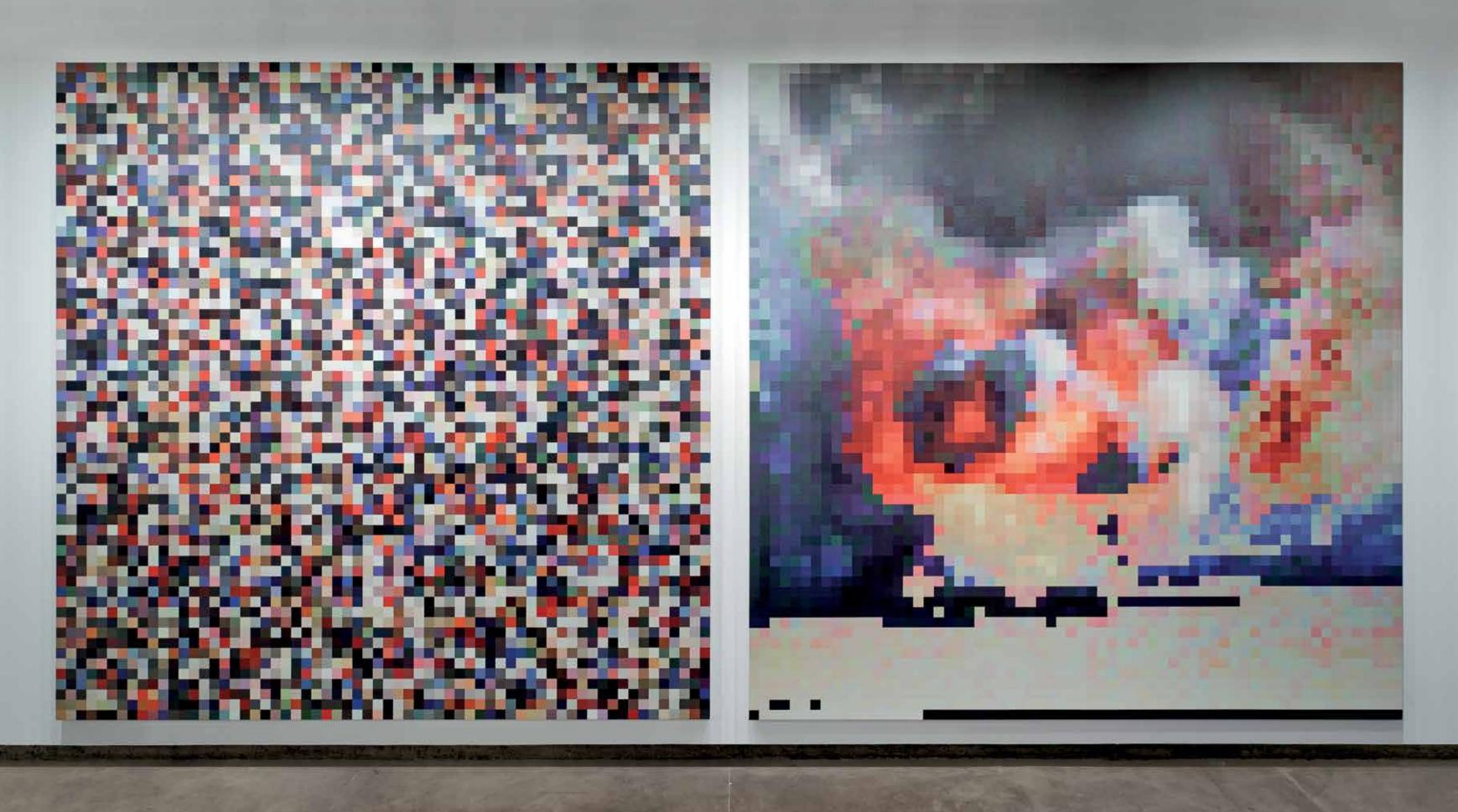




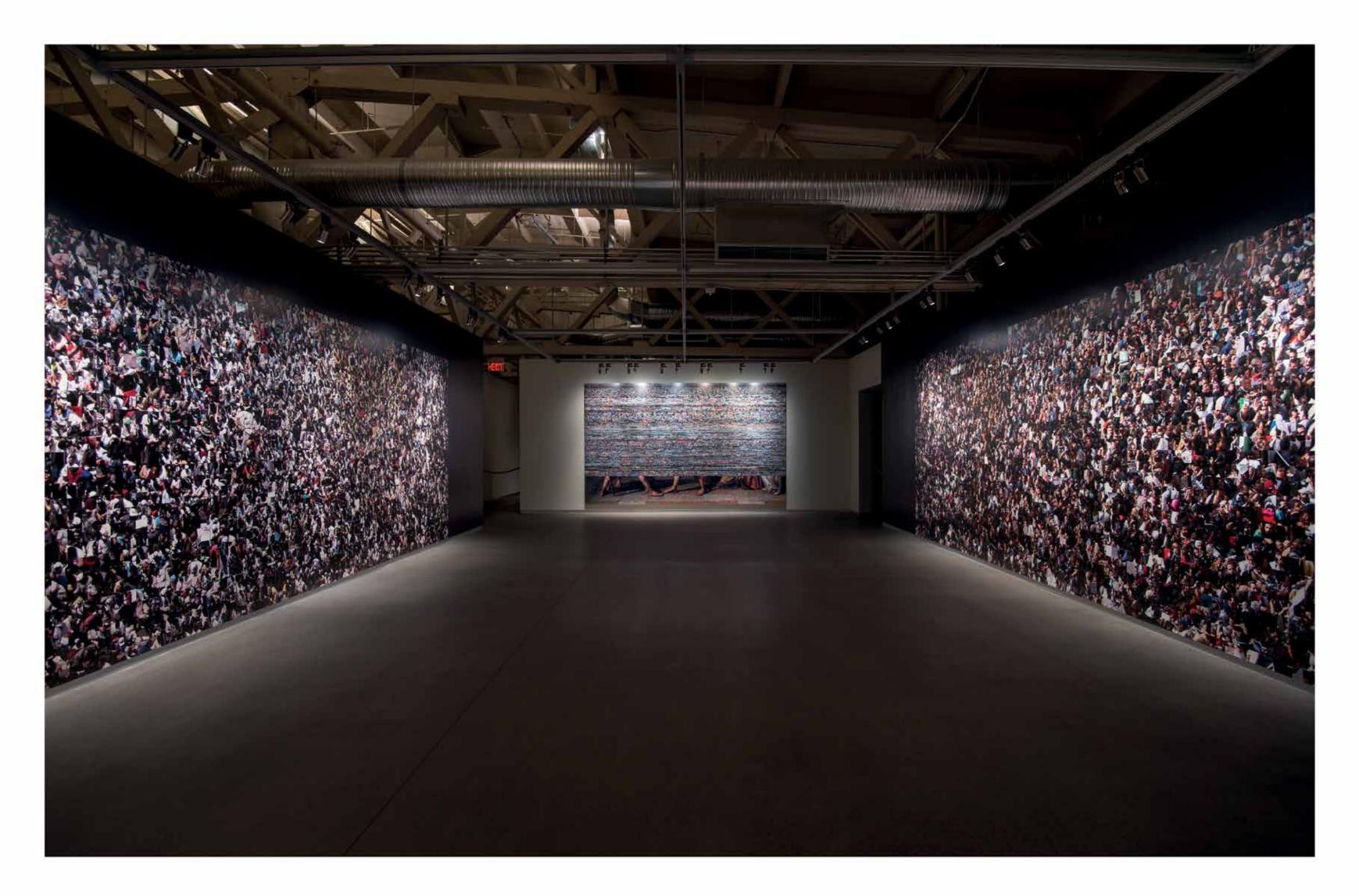








Pure Beauty III | 2011-12 | C Print + DIASEC | Two Panels: 250 x 250 cm each







Crowd Series I | 2013 | Photo Installation | Offset print on wallpaper | Two walls: 666 x 286 cm each

























RASHID RANA

Lives and works in Lahore, Pakistan

- 1994 MFA, Massachusetts College of Art, Boston, MA, USA
- 1992 BFA, National College of Arts, Lahore, Pakistan
- 1969 Born in Lahore, Pakistan

SELECTED SOLO EXHIBITIONS

- 2016 'Present Elsewhere', a project as part of 15 invitation for Art Asia Archive Hong Kong
- 'Transpositions', a solo project as part of My East is Your West, a collateral event of the 56th Venice Biennale 2015
- 2014 'Rashid Rana', Lisson Gallery, Milan, Italy
- A room from Tate Modern. a solo project as part of Dhaka Art Summit.
- 2013 'Labyrinth of Reflections', Mohatta Palace Museum, Karachi, Pakistan
- 2012 'Everything Is Happening at Once', New Art Exchange, Nottingham, UK Lisson Gallery, India Art Fair, New Delhi, India 'Apposite-Opposite', Chemould Prescott Road/Chatterjee & Lal, Mumbai, India
- 'Everything Is Happening at Once', Cornerhouse, Manchester, UK 'Rashid Rana: Selected Works 2002–2011', Pao 2011 Galleries, Hong Kong Art Centre, Hong Kong, China Chemould Prescott Road/Chatterjee & Lal, Mumbai, India Lisson Gallery, London, UK Chemould Prescott Road/Chatterjee & Lal, Art Dubai 11, Dubai, United Arab Emirates Chemould Prescott Road, Art Basel Miami Beach, Miami, FL, USA, 'Translation/Transliteration', Pao Galleries, Hong Kong Art Center (presented by Gandhara Arts), Hong Kong, 'Solo Show', Lisson Gallery, London
- 2010 'Perpetual Paradoxes', Musée Guimet, Paris, France 'Meeting Point', Nicholas Robinson Gallery, New York, NY, USA
- 'Frame by Frame', Cairns Regional Gallery, Cairns, Australia Chemould Prescott Road, Art 40 Basel, Basel, Switzerland 2009 Art & Public – Cabinet P.H., Geneva, Switzerland 'Dis-Location', Chemould Prescott Road/Chatterjee & Lal, Mumbai, India 2007
- 'Reflected Looking', Nature Morte, New Delhi, India Chatterjee & Lal, Mumbai, India
- 2005 'Identical Views', Philips Contemporary, Mumbai, India Chatterjee & Lal, Mumbai, India
- 'Identical Views', V.M. Gallery, Karachi, Pakistan; Nature Morte, New Delhi, India 2004
- 2001 'Non-Sense', Rohtas Gallery, Islamabad, Pakistan 2000 'Non-Sense', Zahoor ul Akhlaq Gallery, National College of Arts, Lahore, Pakistan
- 2000 Non-Sense, Rohtas Gallery, Islamabad, Non-Sense, Zahoor ul Akhlag Gallery, NCA, Lahore

SELECTED GROUP EXHIBITIONS

2016 'Art from Elsewhere: International Contemporary Art from UK Galleries', Arnolfini, Bristol, UK 'The King of Illusion M.C.Escher and his Challengers from Dali, Magritte and Fukuda Shigeo to the Contemporary Illusionis', Contemporary Art Museum Kumamoto, Kumamoto, Japan, '

Multiverse, Set Concept and Design' for Wayne McGregr performance; a collaborative project with Wayne McGregr and Steve Riech.

'My East Is Your West', Gurjal Foundation, collateral event of the 56th Venice Biennale, Venice, Italy, Iranian Pavilion, 56th 2015 Venice Biennale, Venice, Italy 'Small Worlds', The New Art Gallery Walsall, Walsall, UK 'Cross Section of a Revolution', Lisson Gallery, London, UK,

'Secondhand', Pier 24 Photography, San Francisco, USA.

- 2014 'Love Story', Sammlung Anne & Wolfgang Titze, 21er Haus, Vienna, Austria 'On Site', NYU AC Art Gallery, Abu Dhabi, United Arab Emirates 'Ethereal', Leila Heller Gallery, New York, NY, USA. 'The Importance of Staying Quiet', YALLAY, Hong Kong
- 2013 'Bookhouse – La Forma Del Libro', Museo delle Arti Catanzaro, Catanzaro, Italy 'Echoes: Islamic Art and Contemporary Artists', Nelson-Atkins Museum of Art', Kansas City, KS, USA 'Lines of Control: Partition as a Productive Space', Nasher Museum of Art, Duke University, Durham, USA 'Aesthetic Bind Citizen Artist: Forms of Address'. 'Chemould celebrates 50 years' Chemould Prescott Road, Mumbai, India. 'Mapping Gender': Bodies and Sexualities in Contemporary Art Across the Global South, Jawaharlal Nehru University, Delhi, India. 'Metropolis': Reflections on the Modern City, Birmingham Museum & Art Gallery. 'Photoink', Chatterjee & Lal, New Delhi, India.
- 2012 1st Kochl-Muziris Biennale, Kochi, India 'Innovation in Art Series', Singapore Art Museum, Singapore 'Letters to Taseer', The Drawing Room, Lahore, Pakistan 'Lines of Control', Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, NY, USA Arsenal Biennial, Kiev, Ukraine Lisson Gallery, Art Hong Kong 12, Hong Kong, China Lisson Gallery, Art 43 Basel, Basel, Switzerland.
- 'The collectors' show: Chimera, Asian Contemporary Art from Private Collections, Singapore Art Museum, Singapore. 'Home Spun', Devi Art Foundation, Delhi, India Lisson Gallery, Art Hong Kong 11, Hong Kong, China Lisson Gallery, Art 2011
 - 42 Basel, Basel, Switzerland Lisson Gallery, Frieze Art Fair, London, UK.

'Highlights from the Erik Wigertz Collection', Sweden.

'Time Unfolded', Kiran Nadar Museum of Art, Delhi.

'Collectors' Stage': Asian Contemporary Art from Private Collections, Singapore Art Museum, Singapore.

'The Rising Tide': New Directions in the Art from Pakistan 1990-2010, Mohatta Palace Museum, Karachi.

- 2009 Emirates; VM Gallery, Karachi, Pakistan; Green Cardamom, London, UK. 'Starring The Artist', Indus Valley School of Art and Architecture, Karachi. 'Living off the Grid', Anant Art Centre, New Dehli, India
- 2008
- 2007 Festival, Manchester, UK
- 2006 Worlds', Institute of Modern Art, Brisbane, Australia.
- 2005 Borders: Art from Pakistan', National Gallery of Modern Art, Mumbai, India. Bitmap: International Digital Photo Project, Loop, Incheon. KOVIDEO: 1st Durban Video Festival, Kazna Gallery, Durban.
- 2004
- 2003
- 2002 USA 'Aar Paar', Mumbai/Karachi, India
- 2001
- 2000 UK; Victoria Art Gallery/Hotbath Gallery, Bath, UK

AWARDS

- 2017 Asia Art Award, Asia Gamer Changer
- 2013 Excellence in Art Award, Pakistan Power 100, London
- Associate, National College of Arts, Lahore, Pakistan 2009
- Rusholm Project, site specific public work organized by SHISHA Manchester, Manchester International festival 2007 2006 HAT residency, Manchester Metropolitan University, Manchester, UK
- International Artist of the Year Award, South Asian Visual Arts Collective (SAVAC), Toronto, Canada -Hathor Prize, 9th 2003 Cairo International Biennale, Cairo, Egypt Artist-in-Residence, Gasworks, London, UK Darmiyaan workshop, Neher Ghar Gallery, Lahore.
- 2002 Aar Paar Project, Mumbai and Karachi

2010 '21st Century: Art in the First Decade', Queensland Art Gallery, Brisbane, Australia 'The Rising Tide: New Directions in Art from Pakistan 1990–2010', Mohatta Palace Museum, Karachi 'Finding India: Art for the New Century', Museum of Contemporary Art Taipei, Taipei, Taiwan 'The Interrupted Image: Five Ways of Looking', Nicholas Robinson Gallery, New York, NY, USA 'Where Dreams Cross: 150 Years of Photography from India, Pakistan and Bangladesh', Fotomuseum, Winterthur, Switzerland; Whitechapel Gallery, London, UK 'Beyond the Page: The Miniature as Attitude in Contemporary Art from Pakistan', Pacific Asia Museum, Pasadena, USA Jack Shaiman Gallery, Armory Show, New York, NY, USA 'The Empire Strikes Back: India Art Today', Saatchi Gallery, London, UK 'Contemporary Art from Pakistan' (curated by Rashid Rana), Devi Foundation, New Delhi, India 'Progression to Altermodern', Grosvenor Gallery, London, UK.

'View Points and Viewing Points', Asian Art Biennial, National Fine Arts Museum, Taichung, Taiwan 'Hanging Fire: Contemporary Art from Pakistan', Asia Society, New York, NY, USA 'The 21st Century, the Feminine Century, and the Century of Diversity and Hope', Incheon Women Artists' Biennale, Incheon, South Korea 'Mashq: Repetition Meditation Mediation', Green Cardamom, London, UK 'How Nations are Made', Cartwright Hall, Bradford, UK Green Cardamom, Art Hong Kong 09, Hong Kong, China Chemould/Green Cardamom, Art Dubai 09, Dubai, United Arab Emirates 'The Power of Ornament', Orangery, Lower Belvedere, Vienna, Austria 'Lines of Control', Third Line Gallery, Dubai, United Arab

'The Audience and the Eavesdropper: New Art from India and Pakistan', Phillips de Pury, London, UK 'Critical Studio: Dialogue with South Asian Artists', Macy Gallery, Columbia University, New York, NY, USA 'Everywhere Is War (and Rumors of War)', Bodhi Art, Mumbai, India 'Passage to India', Frank Cohen Collection, Initial Access, Wolverhampton, UK 'Re-Imaging Asia', Haus der Kulturen der Welt, Berlin, Germany 'Desperately Seeking Paradise', Pakistan Pavilion, Art Dubai 2008, Dubai, United Arab Emirates Green Cardamom/Chemould, Art Dubai 08, Dubai, United Arab Emirates Elementa, Dubai, United Arab Emirates 'Se Permuto', Museo de Arte Contemporaneo de Oaxaca, Oaxaca, Mexico 'Face East: Contemporary Asian Portraiture', Wedel Fine Art, London, UK 'Inaugural Show ', National Art Gallery,

Islamabad, Pakistan 'Contemporary Art from Pakistan', Thomas Erben Gallery, New York, NY, USA 'The Politics of Fear', Albion, London, UK 'Mirror Worlds', Two Rooms, Auckland, New Zealand 'Rusholm Project', Manchester International

5th Asia Pacific Triennale, Queensland Art Gallery, Brisbane, Australia 'EX-OTICA ', Gallery Vitamin, Turin, Italy Artissima Art Fair, Turin, Italy 'Grid<>Matrix', Kemper Art Museum, St Louis, MO, USA Lille 3000, Lille, France 1st Singapore Biennale, Singapore 'Beyond the Page: Contemporary Art from Pakistan', Asia House, London, UK; Manchester City Art Gallery, Manchester, UK Nature Morte, Art 37 Basel, Basel, Switzerland Nature Morte, Art Taipei, Taiwan 'Asian Contemporary Art Week', Gallery Korea, New York, NY, USA 'Flights of Fancy', Royaat Gallery, Lahore, Pakistan 'Mirror

'New Media Art from Pakistan', Artist Village, Kowloon, Hong Kong 'Metrospective: Visual Representations of Metro-Sexuality', Kitab Mahal, Mumbai, India 'Parallel Realities: Asia Art Now', 3rd Fukuoka Triennale, Fukuoka Asian Art Museum, Fukuoka, Japan, Blackburn Museum of Art, Blackburn, UK 'Tullin, Subhodh & Rashid', Bose Pacia, New York, NY, USA 'Mirror Worlds: Contemporary Video from Asia', Australian Center for Photography, Sydney, Australia 'Beyond

'South Asian Master: Old Masters and Young Voices', Alahamra Art Gallery, Lahore, Pakistan 'Art Summit IV Exhibition', National Gallery of Art, Jakarta, Indonesia 1st Durban Video Festival, Kazna Gallery, South Africa 'Playing with a Loaded Gun', Fridericianum, Kassel, Germany 'Along the X Axis: Video Art from India and Pakistan', Apeejay Gallery, New Delhi, India 10th Asian Art Biennale Bangladesh, Shilpakala Academy, Dhaka, Bangladesh

9th Cairo International Biennale, Cairo, Egypt Jamaica Center for the Arts, Jamaica, NY, USA 'Plaving with a Loaded Gun', Apexart, New York, NY, USA 'Miniatures Pakistanises', Maison d'Art Contemporarian Chaillioux, Paris, France

Pier 2 Art Center, Kaohsiung, Taiwan 'Global Priority', San Francisco Arts Commission Galleries, San Francisco, CA, USA 'Around Miniature', Royaat, Lahore, Pakistan; Canvas Gallery, Karachi, Pakistan 'Painting Over the Lines: Five Contemporary Artists from Pakistan, York Quay Gallery, Toronto, Canada; Indo Center for Art and Culture, New York, NY,

'Crossing the Line' (site-specific project at Jackson Heights NY), New York, NY, USA (organised by Queens Museum of Art) 'Context', Bare-Foot Gallery, Colombo, Sri Lanka 'Pakistan – Another Vision: 50 Years of Pakistani Art', Brunei Gallery, School of Oriental and African Studies, London, UK; Gallery Oldham, Oldham, UK; Huddersfield Art Gallery, Huddersfield,

- Creation & Production Grant, Ontario Arts Council, Ontario, Canada 2001
- 2000 Art-Link International Artists' Workshop, Colombo
- 1992 Distinction, National College of Arts, Lahore, Pakistan

COLLECTIONS

Asia Society, New York, NY, USA Birmingham Museum and Art Gallery, Birmingham, UK Dairy Art Center, Wolverhampton, UK Devi Foundation, Delhi, India Frank Cohen Collection, Wolverhampton, UK Fukuoka Asian Art Museum, Fukuoka, Japan Louis Vuitton Foundation, Paris, France National Gallery of Art, Islamabad, Pakistan New Art Gallery Walsall, Walsall, UK Queensland Art Gallery, Brisbane, Australia Saatchi Gallery, London, UK Tiroche DeLeon Collection, Jaffa, Israel

TEACHING

2002 Present Associate professor, School of Visual Arts, Beacon-house National University, Lahore. 1995 – 2002 National College of Arts, Lahore 1995 - 2004 Pakistan School of Fashion Design, Lahore.

SELECTED COMMISSIONED PROJECTS

- 2012 Louis Vuitton Malletier Projectt, Paris
- 2013 Louis Vuitton Malletier Projectt, Vienna

CURATORIAL PROJECTS

2016-17	Lahore Biennale 01, Lahore
2013	ExtralOrdinary: 37 Do-It-Yourself Art Ideas For Free, Canvas Gallery, Karachi

2010 Resemble Reassemble: Contemporary Art from Pakistan, Devi Foundation, New Delhi

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