Curated by Talal Faisal Ismaili

Concept by Gillian Rhodes

ALL THESE FACES ARE MINE

Farwa Rizwi Gillian Rhodes Hamza Rana Talal Faisal Ismaili Yumna

Friday, 23rd, February

31-B Broadway Road DHA Phase 8 Lahore

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I HAVE SEEN A FACE WITH A THOUSAND COUNTENANCES, AND A FACE THAT WAS BUT A SINGLE COUNTENANCE AS IF HELD IN A MOULD.

I HAVE SEEN A FACE WHOSE SHEEN I COULD LOOK THROUGH TO THE UGLINESS BENEATH, AND A FACE WHOSE SHEEN I HAD TO LIFT TO SEE HOW BEAUTIFUL IT WAS.

I HAVE SEEN AN OLD FACE MUCH LINED WITH NOTHING, AND A SMOOTH FACE IN WHICH ALL THINGS WERE GRAVEN.

I KNOW FACES, BECAUSE I LOOK THROUGH THE FABRIC MY OWN EYE WEAVES, AND BEHOLD THE REALITY BENEATH.

KAHLIL GIBRAN

Farwa Rizvi

Fusing together the discernible themes of self, domesticity and the female body, Farwa Hassan Rizwi's provocative performance-based works
embody conflicting visual signifiers, dragging them into ironic yet subtly unnerving relationships with the viewer.

Peeng (2016) is a video-based performance work that depicts the artist swinging to and fro above the surface of the main Canal that runs throughout the iconic city of Lahore.

In Ways of Seeing, John Berger's third chapter addresses the way we see women, as well as how they see themselves. He identifies that women are both 'the surveyor and the surveyed'.

Where men may act, women watch themselves being watched. His argument was persuasive and, presented and published in 1972, served to advocate for the women's movement. If the surveyor role is understood not only to be the way men behave in the world but also as a masculine role, then the question is whether we have not bought into the traditional surveyor mind-set that diminishes the one surveyed.

The problem may not be that women are surveyed, if that is understood as an inherent quality of being present in the world and a necessary aspect of self-consciousness, but rather that men are not encouraged to accept and embody their surveyed self in turn.

The work is a critique on contemporary society exposing the imposition of a hypocritical, vulnerable and repressed feminine culture, shedding light on the concept of female servitude as a contributor to enhancing male honor that is not a new concept in the subcontinent at large.

Peeng (Swing) Video Projection 2014

PKR 264,530

Gillian Rhodes

This body of work represents both the present form of my experiments with artistic alter egos and character building and the background work in exploring and forming them. It centers around four characters: The Sad Clown, the Girl in the Red Dress, the Man in the Suit, and Monster, and their variations. These characters are intentionally stereotypical but with room to explore the whys and the hows of their specific entrapments, for which the variations add depth and context.

Here I present 4 collections of work. The first is All These Faces Are Mine, after which the exhibition is named, an exploration of gender and culture through 4 characters. This work, unlike the others, reflects less of an intentional character creation than an exploration of the different facets of me and how they might be externalized.

The four short films were entirely solo creations, which I lit, shot, performed, and edited during the COVID-19 lockdown. Early incarnations of 3 characters are visible and provide context and backstory for the final versions they became.

The live performance piece uses the idea of the characters to explore the “skins” we wear and the changes they wreak upon us. It is a performance and an installation, a statement and a challenge, standing in witness or in memory.

The work is completed by an invitation to the viewer to place themselves in the shoes of each character through old-fashioned, carnival style standees where, through a picture or a video, the viewer can imagine themselves in a different story.

In these works I am indebted to many people who have helped me realise the vision, particularly Iftikhar Ul-Hassan for makeup and transformations, Moin Anjum for photography, Milivoj Segan as collaborator with light paintings, and Noel Ruppenthal for Blender design and rendering.

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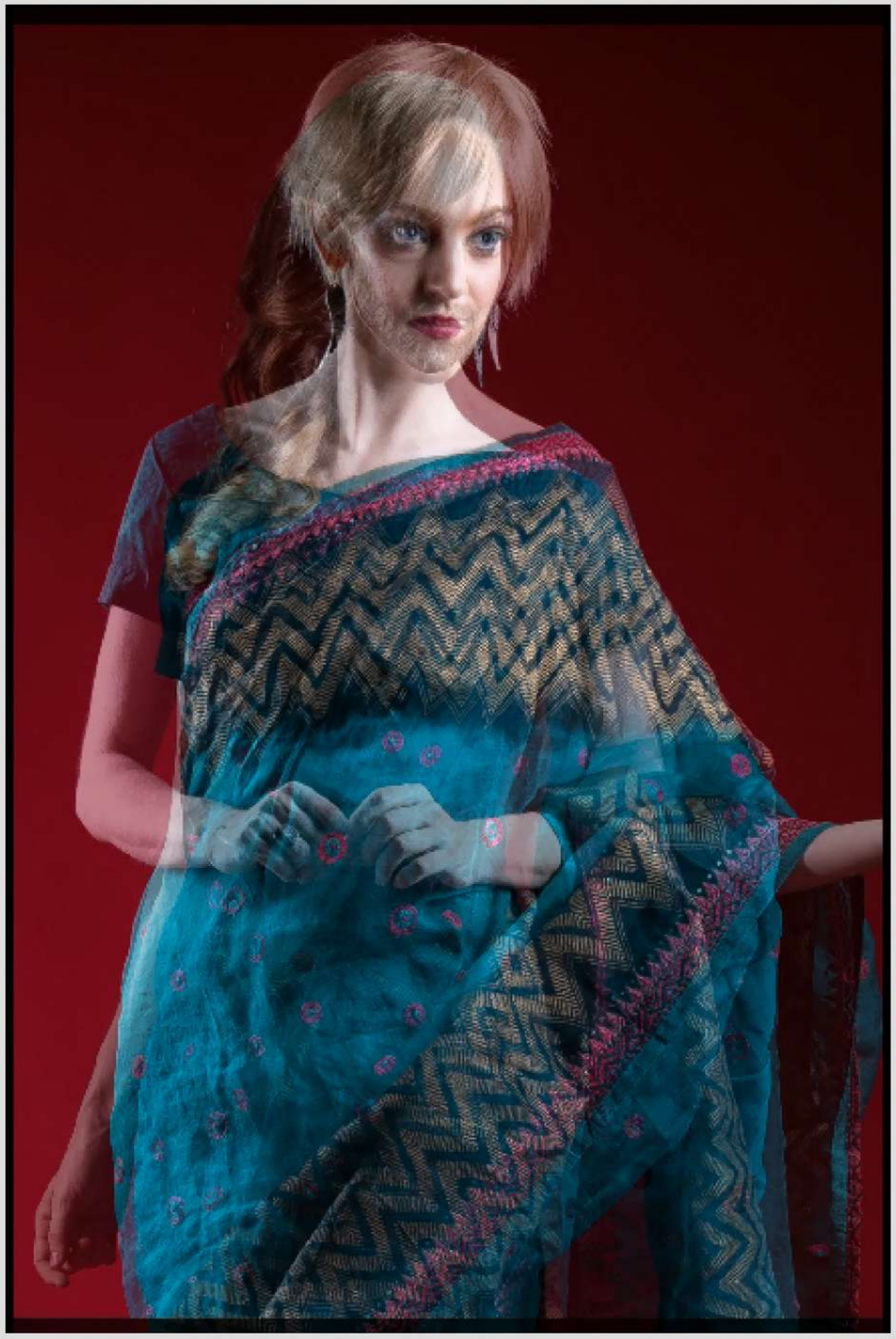

All These Faces Are Mine Video 2021

PKR 50,000

Our Faces Are Not Our Own 6'x5'x5' cube Digital Print on flex sheet, lasani sheet, metal pipes 2024

PKR 120,000

Place at the Table Video 2020

PKR 75,000

All It Costs Is Everything You Have Video 2020

PKR 75,000

All This Useless Beauty Video 2021

PKR 75,000

First Contact Video 2021

PKR 75,000

Character Trading Cards 4"x5.5" or MP4 video file Digital Print on Card,, video loop 2023

Red Cards (main Characters) PKR 10,000 (each)
Bronze Cards (Variations) PKR 20,000 (each)
Silver Cards (Video only, Character + Variations) PKR 30,000 (each)
Gold Card (Video only, All Main Characters) PKR 40,000

Hamza Rana

In my artistic practice, I find inspiration in the often-overlooked artifacts of daily life. Mundane objects, those seemingly unremarkable items that populate our everyday existence, become the focal point of my creative exploration.

Through the lens of my work, I seek to elevate these ordinary elements to the extraordinary, inviting viewers to reconsider the significance inherent in the seemingly banal. In a world saturated with constant stimuli, I am drawn to the simplicity of the everyday. From the discarded remnants of consumer culture to the routine objects that shape our domestic landscapes, I excavate the poetry embedded in the mundane. By isolating and recontextualizing these objects through the medium of visual arts, I aim to disrupt habitual ways of seeing and challenge preconceived notions about value and significance.

My process involves a careful consideration of form, texture, and composition, transforming commonplace items into aesthetic subjects that demand attention. This deliberate act of reimagining the ordinary serves as a commentary on the nature of perception itself, prompting viewers to question their assumptions about what is worthy of artistic attention.

Through the use of various media – whether it be , sculpture, or mixed media installation – I explore the intersection of the familiar and the extraordinary. The quotidian objects I choose to highlight are not only carriers of personal histories but also vessels of collective memory. By presenting them in new and unexpected contexts, I invite viewers to engage in a dialogue about the cultural, social, and emotional resonances embedded in the fabric of our daily lives.

In essence, my work is a celebration of the poetry of the ordinary, a meditation on the beauty that exists in the overlooked corners of our existence. By weaving together elements of nostalgia, critique, and aesthetic pleasure, I hope to awaken a renewed appreciation for the richness inherent in the seemingly mundane. Through this exploration, I aspire to connect with viewers on a visceral level, encouraging them to discover beauty in the everyday and fostering a deeper understanding of the profound narratives hidden within the objects that surround us.

untitled 10' x 4' Nylon sacks, soil, wheelbarrow, bricks, tv, tv box, usb 2024

PKR 80,000

Talal Faisal Ismaili

Scarecrow" (2023) considers the potential of the body as an archive to examine the
Formation & Construction of Memory & Identity,
Questioning dominant History & Culture
Visibility & Representation

"Threshing" is an integral process in agriculture that involves the separation of the grain from the sheaf.

Back in the day, threshing was a very labor and time intensive process because it was done manually, until its mechanization towards the late 18th Century which considerably sped the laborious task.

The work is a battle between man and machine, the power-driven threshing machine bombarding the body with “wheat chaff” or threshing detritus.

Excruciating in terms of noise and pain, the fifteen minute long performance was troublesome as the ordeal took its toll on me but gradually the body adapted to it becoming numb, the way anybody reacts to prolonged suffering i.e. it internalizes pain and misery.

My intention is to bring into discussion the notion of labor,

On a first layer its technological, historical and social impact on the human condition,

And on a second, its relationship to nature.

I could term my effort as: “An enquiry of current social realities that emanate from earlier histories e.g. global capitalism as a corollary of colonialism.
The recurring use of wheat in my work reveals the colonial processes inherent in global trade and commerce.

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Scarecrow Diptytch Video Projection 2023

PKR 400,000

Yumna

My work revolves around the idea of temporal existence of the objects. It focuses on the beginning and the ending of the mortal lives and
the process in-between.

Each print in this collection is a testament to the passage of time, captured in the flickering dance of the candle's flames. The wax disk, with
its dual wicks, becomes a visual metaphor for the duality of time.

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Two Flames 11.7 x 16.5 inches (each) Digital Print on Photo Paper 2021

PKR 21,500 (each)

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