

COSMIC MAMBO  
AMIN GULGEE



## GALLERY MESSAGE 3

We were fortunate to have met Amin Gulgee in Karachi in 2003 and managed to convince him that he should allow us to show his spectacular works at our gallery in Kuala Lumpur. It has been seven years since his first show 'Search for Light' made its debut in Malaysia and what a journey it has been. Over the years his evocative works have won over the hearts of Malaysians and he was invited to present a survey of his pieces at Galeri Petronas (at the KLCC Twin Towers) in 2008.

*Cosmic Mambo* is a much-awaited exhibition as Amin has put heart and soul into developing this body of work over the last few years. This show sees the emergence of more *Chappatis*- this time taken into another realm by folding them, balancing them one on top of another, and throwing them into a new dimension-and then there are the *Spiders* which have taken on a life of their own-spiraling, twisting and turning upwards towards the sky. Most of the works also take on a new scale which allows us to see them in their monumental glory in the gallery, with some pieces reaching as high as 2 meters. For Amin, I know that this body of work has been his most challenging to date, as he has pushed himself beyond the limits and channeled all his energy into what we now know as *Cosmic Mambo* - and the results are truly magical!

*Cosmic Mambo* is also the most comprehensive and extensive collection of works ever to be seen outside of Pakistan and we are indeed honoured to be able to host this significant exhibition at Wei-Ling Contemporary in Kuala Lumpur, Malaysia. We hope that by showcasing such a major exhibition of works by an artist of Amin Gulgee's stature that it will enable Malaysians to experience the works of a world class maestro at our doorstep.

Lim Wei-Ling  
Director  
Wei-Ling Gallery and Wei-Ling Contemporary  
Kuala Lumpur, Malaysia  
September 2011



## THE COSMIC MAMBO

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There must be magic in doing anything. It is a process of submission, of letting go and of catching the threads of ones own personalized mythology. In my more than twenty years as a working artist, I have been constantly surprised by where my trajectory has led me. Time for me is elastic. One belongs to ones time and yet one is a voyeur--a ghost looking and feeling from the outside. I firmly believe that, in life as in art, it is important to avoid subscribing to any one particular movement or trend. Only through flying can one hope to touch the magic.

I do not make my work; it makes itself. It demands to be brought into the world to occupy space. In my process, some threads are old and insist on reinventing themselves. Others appear new and fresh and these combine to create a tapestry that is woven and tells my story. It is a very old yet contemporary narrative, which borrows, celebrates and questions tradition and history.

I play with fire. Copper is not a new medium and has been worked upon by man for thousands of years. It is a metal that I am drawn towards for its longevity and its sensuous quality. Although I have experimented with many different materials in my body of work, copper always seduces me back. It is something to be touched and felt both by the hands and the heart.

My life and my work cannot be separated. One informs the other and there is freedom in the process. My journey is an attempt to let go and tap into a source that I do not fully understand. This is an electric process that channels energy and dances. To be allowed to move to ones own music and hear the inner drums is what I seek.

Amin Gulgee

# MYTHOLOGIES OF SPIRIT AND SPACE

6 Looking for the perfect balance, both in the philosophical and aesthetic sense, while creating space for the asymmetries of creativity has been the driving force in the art of Amin Gulgee, one of Pakistan's leading sculptors. His calligraphic sculptures have created a new articulation for the Islamic artistic tradition through his contemporary art practice. Constantly pushing familiar texts towards new thresholds the artist challenges pre-set notions and cannibalizes old forms to release new cycles of energy.

*"My Process is not linear and series do not begin or end , they just remain. Each series is a particular thought without any conclusion." explains Amin Gulgee. <sup>1</sup>*

For everyone who has been familiar with Amin Gulgee's work for the last two decades it's easy to recognize vital DNA links that impact his hybridization process. The Magic Center or the core which first interested the sculptor some years ago can be seen to linger and evolve around multiple nodes. In the Chapatti Series, the energy in the flat disk is held in check as the coiled copper wire which has been hammered and welded into shape hints at how the core once had the power to spring back.

The chapatti first evolved as standing disks, precariously balanced on the rim, as if waiting to roll off and go into a spin. The wire circles lead the eye to the center or starting point on a surface that is pitted with shaven off or hammered copper bits that evoke the charred surface of the original chapatti. The chapatti is to a Pakistani what a slice of bread is to a person in the West or rice to the Chinese, this pliable unleavened flat bread is press-cooked on a concave griddle called the *tawa* throughout Pakistan. The chapatti emerged in Amin's work shortly after the food crisis hit Pakistan when a shortage of staples like wheat, led the prices to sky rocket. This food insecurity to a nation, that was food sufficient for decades, came with a great sense of vulnerability. Influenced by this historical moment, the chapatti took on a new meaning.

Amin further explores the medium and form to create what historian Oleg Grabar calls 'a sculpture which fully expresses a tension inherent to the medium itself. It is a tension between the vertical pull of constructing forms at will that dominate their surroundings by rising upward and the horizontal pull of filling spaces with patterns.'<sup>2</sup> To achieve this, the bronze disk is split at the radius and folded to spread the bisected curves into wings. When folded at the center into a cone with angular facets, the disk gets a new identity. Sliced into halves and quarters, it is stacked and wrapped around a vertical grid to build spatial relationships that resonate with memories of the artist's earlier architecture inspired work. The surface design of concentric circles on the disc continues a visual mantra as complex juxtapositions continues to expand the theorem of balance.

Amin confesses that his Spiders are inspired by the American sculptor Louise Bourgeois. Her giant menacing spiders caught the imagination of the audience in the 1990s and won her the title of Spiderwoman. Amin's Spiders are also linked to the past, though not to a dark space in childhood memory from where the spiders of Louise emerge. The Spiders by Amin have progressed from his masterful clusters in calligraphic sculpture, balanced along a central axis they were designed to lend coherence to Quranic texts. These Spiders with their unfurling form anticipate movement. Their precariously balanced fragments suggest the shifting of weight like the body in dance and recall choreographed pivots, stretches and lifts with elegant dynamism.

To the artist, history has always been a tool to understand the individual and collective self. Early memories of Buddha and Shiva pieces from his childhood resurfaced to understand yet another legacy when he was deeply immersed in investigating Islamic Arts. A long standing fascination of Charbagh , a sufic representation of Paradise has seen many interpretations come out of his studio. The most recent with images of angels invites reflection on the synthesis of religious images from the West introduced in Mughal miniature painting and murals from Emperor Akbar's period onwards. To evoke them today is nothing short of a subversive act as it puts into perspective the intertwined cultural legacies of our pluralistic history in the midst of growing intolerance. In these acts of recycling Amin simultaneously reworks historical symbols by investing them with contemporary references.

Amin's body becomes an extension of his work in different ways. He has cast his face and hands in bronze and integrated it into his sculpture and then broken away from plastic replication to connect with the audience through emotive performances. When his life was changed forever in the aftermath of the tragic murder of his parents, the artist felt the trauma shut down his ability to create. When he returned to the art scene some two years later it was with 'Healing', a publically staged ritual of rebirth. During the short performance his lifeless body was carried on the stage into the lap of 'a grand priestess' who shaved his hair to purify his spirit and heal his body. When Amin says "The work one does captures one at a certain time. We all change and yet we remain the same. My work has a trajectory forward and yet there is a thread of continuity," <sup>3</sup> he speaks of the layered memories that inform and intervene in the creation of an art that connects.

Nillofur Farrukh

The many dimensions of Nillofur Farrukh's career in the visual arts include art criticism, art history, curation, art education and art activism. Her book 'Pioneering Perspectives' was published in 1996 and she is the founding editor of NuktaArt, Pakistans Contemporary Art Magazine (www.nuktaartmag.com). She is the president of the Pakistan Section of Paris based, International Art Critics Association (AICA) and Vice President of the AICA International Board.

# DEFYING ISM'S

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*Iqra bismе rabbik allazi khalaq*  
"Read: In the name of thy Lord Who createth" (The Quran, Chapter 96: Al-Alaq)<sup>1</sup>

The injunction, the first revelation of the Quran, exhorts you to read. The sculpture professing the injunction however, defies legibility. It is within this paradox that much of Amin Gulgee's calligraphic practice can be located, where words are signifiers of a tradition, symbolic of their Islamic heritage but take the guise of modernist aesthetic, compelling an examination not of their textual content but of their particular manifestations as dancing spiders, gates, and sometimes simply texture. Just as early Islamic epigraphy took on iconographic value for people who could not read the text<sup>2</sup>, Gulgee's calligraphy too is a recognizable referent of its point of origin but only to the extent that it does not take away from the total aesthetic and cognitive schema of the sculpture itself.

Whereas Ottoman zoomorphic calligraphies also played with the pictorial potential of the word, the image was mostly gleaned from the embedded verse itself. In Gulgee's work the word and the resulting "image" are often times mutually exclusive. If we were to consider this then through a very reductive interpretation of conceptual art's meaning/non-meaning binarism, it could be dismissed as a decorative use of text. However if we were to widen the scope beyond the Eurocentric, there are clues to understanding this usage through the method of Sufi pedagogical practices. The interplay of legibility-illegibility, literalism-abstraction hark to the concepts of zahir-batin-revealed-veiled. The idea being that even within what is ostensible or easily comprehensible in Quranic text, there are additional layers of meaning intended only for the discerning eye. Viewed such, the negative spaces in Gulgee's kufic gateway become as potent as the solid bronze copper form that hinges it to modernism.

The presence of "absence" is as much a Postmodern notion, which along with its other criticisms of a Modernism that took its initial cue from the Enlightenment, and actively explored the spiritual dimension of life that Modernism had rejected. For me as a postmodernist, Gulgee's gateway is more reminiscent of the grid and spoke of the immortalization, forged in copper, of the ephemeral blueprint of fleeting contemporary life. Man's persistent scramble for order, for draughting maps and structures, comes to nought in our contemporary realities with inadvertent drone attacks, collapsing infrastructure, and images changing at 3 seconds a frame.

The obsessive need for control surfaces consistently in the meticulous precision in Gulgee's work. The various permutations of folded Chapatis are composites of concentric wires beaten into impeccable arcs balanced on precariously sharp points. "Four quarters and two half chapatis", "three and a half folded chapatis", or simply, "three chapatis" employ Minimalist self-referentiality, drawing you into the geometric proportions of the object while eliding the temporal significance of the chapati itself, the essential food of sustenance, the daily bread. The correlation of this food item with the logical, mathematical promise of order, alludes simultaneously to Gulgee's personal circumstances during the conception of this work and in a greater social sense, of the predicament of the 14 million people who live in the same country as him.

Having come through this trajectory from medieval calligraphic practise, through modernism, postmodernism and minimalist self-referentiality, it seems imperative to query the place of Gulgee's work within the disciplinary understanding of sculpture. In the east, sculpture, among other art forms, has primarily been devotional and references to this tradition, particularly to the Hindu god, Krishna, do appear in Gulgee's former work. However it is from the west that the notion of art with a capital A arrives in Pakistani art and sculpture becomes a medium of expression. Within the lineage of western art practice also however, the etymology of sculpture has undergone successive revision<sup>3</sup> and I am interested to see where Gulgee's work could be placed within this spectrum of developments. On the one hand, his insistence on the formal pins him squarely in the modernist phase. The physical separation of the sculpture itself from its base<sup>4</sup>, the dynamism and movement in the sculpted object all point to a period where sculpture revelled in its distinction as a three-dimensional medium different from others, such as painting. And yet just when you're about to put your notes away, Gulgee surprises you with a performance that makes use of his sculptures as wearable attire or accessory, or an installation such as the Char bagh where unfurling acacia leaves from his garden stand in quadripartite formation, recalling the Mughal garden format. Important to recognize is that each of these strains stand apart in separate works, making for a practise that is less concerned with an ideological loyalty to a particular aesthetic sensibility and more to a bohemian commitment to personal expression which enjoys a new language and a new modality every time. It is an unapologetic practice that does not seek to explain or reconcile its isms but searches its way, tediously and meticulously, back to its own fulcrum.

Being uncontained by isms, I believe, is what makes Gulgee's practice all the richer and so relatable across generations and geographies. Gulgee himself may modestly insist that his process is formal and intuitive and the physical working process may well be, but it has germinated through periodic cerebral sifting as evident through the various subliminal voices that speak through his work.

Sumbul Khan

Sumbul Khan is curator at Poppy Seed (Karachi), an experimental art space and gallery set up in November 2009. She earned her MA in Art History from Tufts University in 2005 with an Islamic Art focus and since then has taught undergraduate Art History courses at Framingham State College, USA, The Indus Valley School of Art and Architecture, Karachi, and does guest lectures for The Aga Khan University, Karachi. She has contributed articles to local publications and co-edited "Between Intention and Reception: Art Criticism in Pakistan (2009) with Rashid Arshad. She was the Pakistan researcher for the Art Asia Pacific Almanac 2011. This year she was the Global Art Forum Fellow from Karachi at Art Dubai 2011 and was also one of 24 curators from 19 countries to be selected for the Gwangju Biennale International Curators Course 2011.

<sup>1</sup>Amin Gulgee interviewed by Eddin Khoo, 'drawing the line' catalogue, gallery Petronas, 2009 . pg 33

<sup>2</sup>Invitations to New Works of Art, 'Catalog 'drawing the line' pg 13

<sup>3</sup>Amin Gulgee interviewed by Eddin Khoo, 'drawing the line' catalogue, gallery Petronas, 2009 . pg 34

<sup>1</sup>Pickthal, University of Southern California Center for Muslim-Jewish Engagement website. Accessed August 13th, 011, 8:09pm. <http://www.usc.edu/schools/colllege/crcc/engagement/resources/texts/muslim/quran/096.qmt.html>

<sup>2</sup>Erica Dodd. "The Image of the Word", Berytus 18 (1969), 35 – 38.

<sup>3</sup>Rosalind Krauss. "Sculpture in the Expanded Field" in October, 8 (Spring 1979), 31 – 34. MIT and Institute of Architecture and Urban Studies.

<sup>4</sup>Rosalind Krauss. "Sculpture in the Expanded Field" in October, 8 (Spring 1979), 31 – 34. MIT and Institute of Architecture and Urban Studies.

# COSMIC MAMBO – AMIN GULGEE'S ON-GOING DANCE

## 8 WITH GRAVITY

*Cosmic Mambo*, Amin Gulgee's latest exhibition at Wei Ling Contemporary – his fourth solo outing in Malaysia – firmly places this internationally acclaimed sculptor from Pakistan within the territorial purview of a Malaysian modern art movement. Following his expansive 2009 survey exhibition at Galeri Petronas, and his two earlier solo outings at Wei Ling Gallery, both of which were hugely popular with local art audiences and ardently subscribed to by Malaysian collectors, Amin is no more seen so much as a foreign visiting artist but more and more as one of our own. The artist has attained his richly deserved artistic presence in the region through his successful exhibition runs, finding relevance through signature works with dramatic aesthetics and meaningful content that seems to connect on many levels with local audiences.

Quite simply, his art, steeped in an overt spirituality and contemporary philosophies draws inspiration from a synergy of 'Hindu mythology, Buddhist asceticism and Islamic calligraphy' under an umbrella of the artist's own Sufi faith, has inspired us all.

Amin's art strikes a chord with our own aspirations for unity through diversity.

Using a myriad of narrative devices from the autobiographical to the ancient, from the culinary to the scriptures, Amin seems to subscribe to the marriage of a common system of values all humanity shares – free of fear or favor – as central to the meanings in his works. A common system of values that we, the viewer, refer to as well, when we interpret the meanings within his art.

Whether relying on the manipulations of the perfect roundels of the humble Chapati; the revitalizing properties of the Leaf in the new Char installations; the realistic masks of babies in his Sun Dried wreaths, totems or garlands; and always, the return to the sacred word in his calligraphic masterpieces... God is Great, God is Great, God is Great.... Amin the sculptor continues to search and find and misplace the underlying spirituality of man.

And again – that appeals to us all.

Then there is Amin Gulgee's rich aesthetic sensibility.

The sculptor's prowess in manipulating copper; in constructing structures in a Brancusian state of precarious balance while specifically merging a rich abstract quality with strong symbolic allusions to the representational or realistic always in the details culminates in forms of great purity.

With *Cosmic Mambo*, this purity is best expressed in his wonderfully geometric 'Folded Chapatis' or the heart wrenching baby-heads in Wreath, organic rings and towers of severed baby heads that are at once beautiful as they are wrenchingly sad and horrifying.

The wonderfully titled *Cosmic Chapati* – the perfect form – on the tiniest base boasts this purity only to be surpassed by the geometric balance and innovative reinvention of the humble circle in the Folded Chapati dangerously poised on its points. Then the artist immediately reinvents the circles again folding and folding his copper circles to give us the gravity defying complex arrangement of *Four Quarter Chapatis* that boast the same harmonious dignity of the single cosmic original.

In their earliest manifestations, Amin used body parts – wired hands and facial masks (eventually self-portraits) as part of larger flora-fauna dominated works decorated with colored glass. These elements were especially recurrent in earlier works like *Climbing* and in his Body & Soul exhibition. There is an almost single-minded austerity in the new memorial day type Wreaths of the current series.

As usual Amin is obsessed with the graceful, precarious balance that marks his gravity defying sculptures. These bronzes, dense with beautifully sculptured babies heads – unapologetically titled Sun-dried Heads – are contradictory in many ways. They are at once heavy yet light despite their monumental scale. They defy gravity and refuse to topple. The heads are at once grotesque and decapitated and then they are fragrant and delicate like purple or blood red hydrangeas. But they are a constant reminder of human frailty in the world we live in. But almost as a hopeful gesture as a gentle reprieve, Amin also includes his Spider Sketches. In this newest outing Amin's Spider Sketches, an extension of his signature calligraphic series take a new organic stance, boasting a complex weave of line and curve to convey a richness of movement that in turn may philosophically refer to the relevance and evolution of Faith within our contemporary contexts.

The Char Bagh installation, inspired by the Islamic tradition of architecture and metalwork, claims the space it lives in. A field of 64 copper leaves, perhaps tea as implied by the title, configured in four corners dissected by a cross configuration, Char Bagh is part of an installation work made in collaboration with Malaysian architect Lim Cho-Wei and literally sets the stage for what one hopes will be the seminal performances Amin is famous for. In creating these various states of gravity, Amin gives us a view of the world – none of it literal; some of it allegorical; vaguely autobiographical; deeply spiritual; skillfully turned in copper but always heart-wrenchingly felt *Cosmic Mambo* marries with great harmony, four distinct bodies of works, that try to arrive at truths about the world we live in, expressed in the rich copper and gold and black shaped by the artist in his own exquisite visual and symbolic vocabulary.

Augustine Brancusi, the patriarch of modern sculpture when he described ways of making and seeing... he said. 'What is real is not the external form but the essence of things.... It is impossible for anyone to express anything essentially real by imitating its exterior surface.'

Amin Gulgee always manages to find that essence of things in his Sculptures – combined with his deep love for form and material the results are nothing short of breath taking. Far from tipping over, they literally defy gravity.

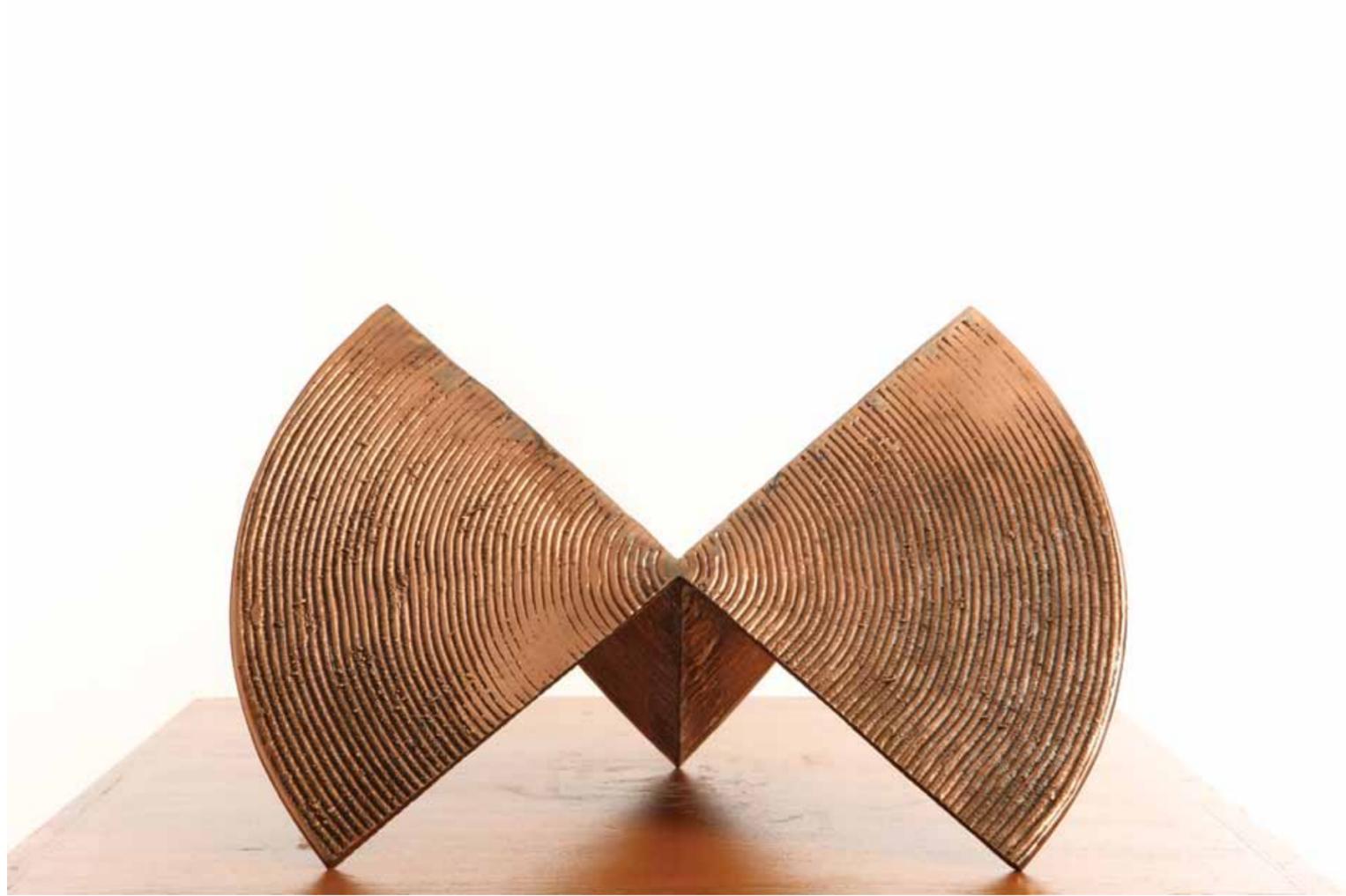
Anurendra Jegadeva

# COSMIC MAMBO



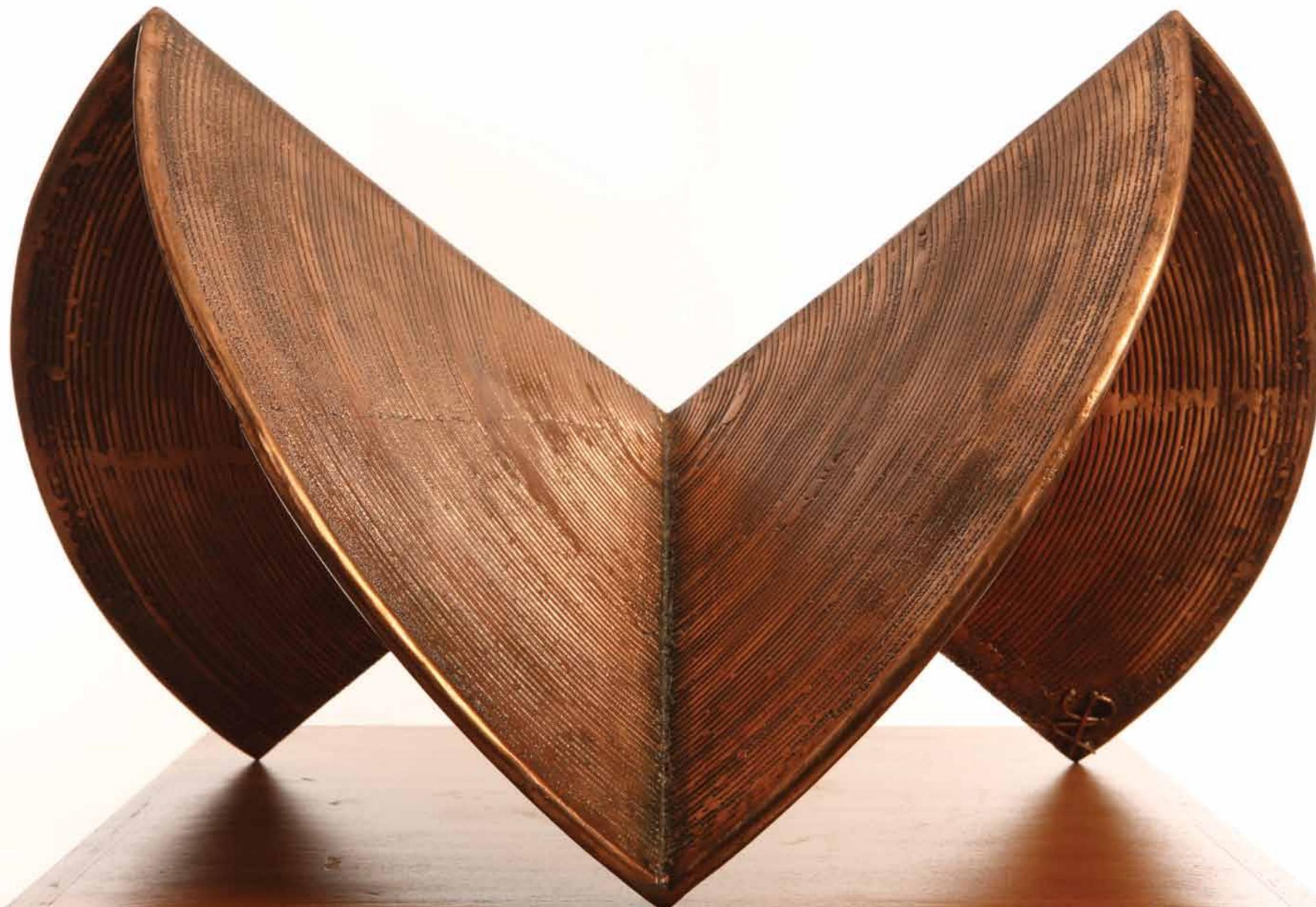
COSMIC CHAPATI  
69CM X 66CM X 1CM . COPPER . 2011

FOLDED CHAPATI III  
38CM X 23CM X 25.4CM . COPPER . 2011

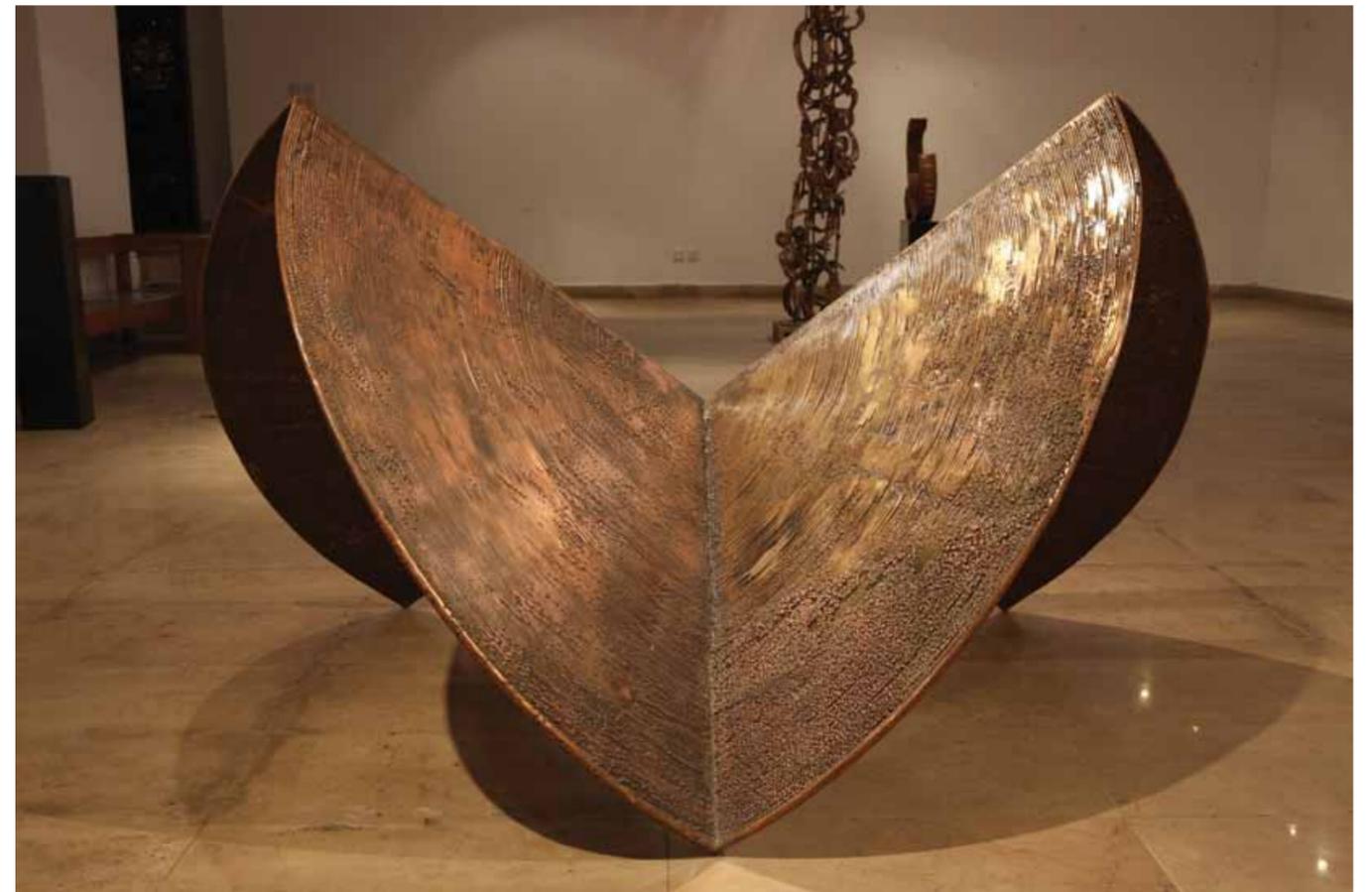


FOLDED CHAPATI II

91CM X 41CM X 43CM . COPPER . 2011



FOLDED CHAPATI IV  
101.6CM X 95CM X 165CM . COPPER . 2011





FOUR QUARTER CHAPATIS

41CM X 41CM X 58.4CM . COPPER . 2011





FOUR QUARTER & 2 HALF CHAPATIS  
41CM X 41CM X 61CM . COPPER . 2011



ORGANIC CHAPATIS

41CM X 41CM X 43CM . COPPER . 2011



THREE & A HALF FOLDED CHAPATIS

67CM X 94CM X 112CM . COPPER . 2011





THREE FOLDED CHAPATIS  
71CM X 41CM X 42CM . COPPER . 2011

COSMIC CHAPATI - THE GAME  
20CM X 41CM X 61CM . COPPER . 2011



"The country and towns of Hindustan are extremely ugly. All its towns and lands have a uniform look. Its gardens have no walls," wrote Babar, the first Mughal emperor, in his memoir the Babarnama. He went on to introduce the Charhar Bagh garden design (later referred to by the Mughals as Char-Bagh, meaning "four garden") to the subcontinent.

The Charhar Bagh dates back to 6th century B.C. Persia. Evidence of this four garden organization can be found even today in Persian carpet design. The Mughal gardens of South Asia can be divided into three categories: the palace garden; the autonomous garden; and the funerary garden, in which the mausoleum was usually placed at the center of the Char-Bagh. In all three, the Char-Bagh organized the space.

This potent symbol of two perpendicular lines meeting at the center has been appropriated by many religions and cultures throughout time. In Hinduism, it appears as the mandala, reflecting a view of the universe, and is a symbol of life. In ancient Central Asian myths, it represented the four rivers from whose intersection a cosmic tree would grow to the heavens. And later in Christianity, it appears as the Greek cross. That the same symbol has meant so much to so many different people through time is an indication to me of how we as humans can share a consciousness. For me, art is a means to access a deep core that can connect us all.

The Mughals created their own style of architecture in their gardens by combining the geometric Persian influence with the organic traditions of South Asia. This combination of the geometric with the organic is fascinating for me in the context of the garden. The English word "garden" comes from the Old English word "geard," meaning enclosure. Thus, gardens were about cultivation of the earth by humankind who imposed their order upon nature. It was man's attempt to enclose and organize organic forces. The Char-Bagh for me becomes a symbol of this need to geometrically divide and impose one's own order upon the seemingly random forces of nature. It is the balance between man and nature. It becomes a field to nurture and feed both the body and the soul.

## CHAR BAGH (DETAIL)

VARIABLE DIMENSIONS . COPPER . 2011

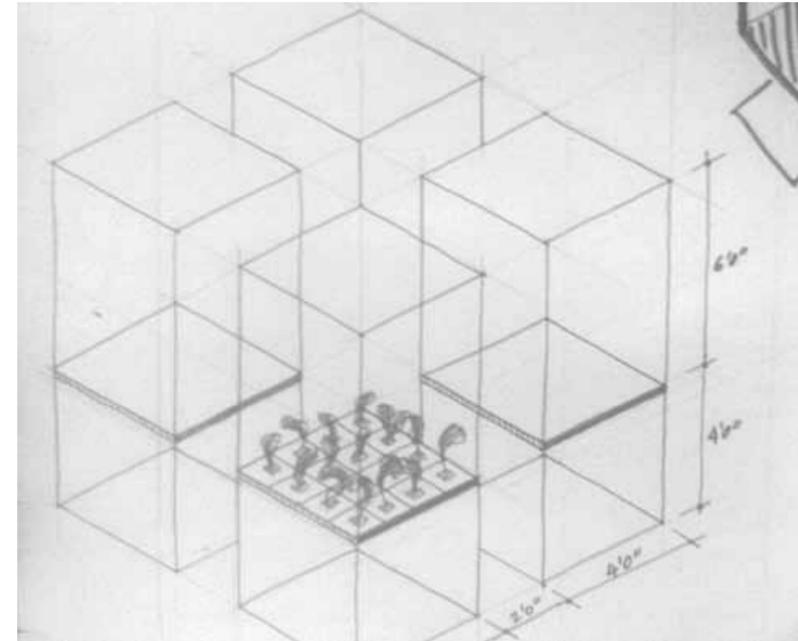


When Amin first mentioned a collaboration for an installation I jumped at the opportunity. I have always been captivated by Amin's work and given the chance to get involved in his creative process was quite an honor for me. Amin's work has always drawn from his religious beliefs and cultural heritage, but it is the very distinct Architectural qualities and spatial relationships which his work brings to a space that speak to me. The idea and concept of the Moghul Charbagh was immediately something I thought I grasped.

It soon became clear to us that for this installation to work it would have to be elegant in its simplicity and execution. The concept of a garden begged for the work to be very tactile up close and personal. One doesn't simply experience a garden from one angle and static...We needed to move people through the piece and experience it in many ways. By raising the leaves up to eye level, it was our intention to take the viewer "down and into" the sculpture. The sense of occasion further amplified by the tactile sand and narrow path between each quadrant.

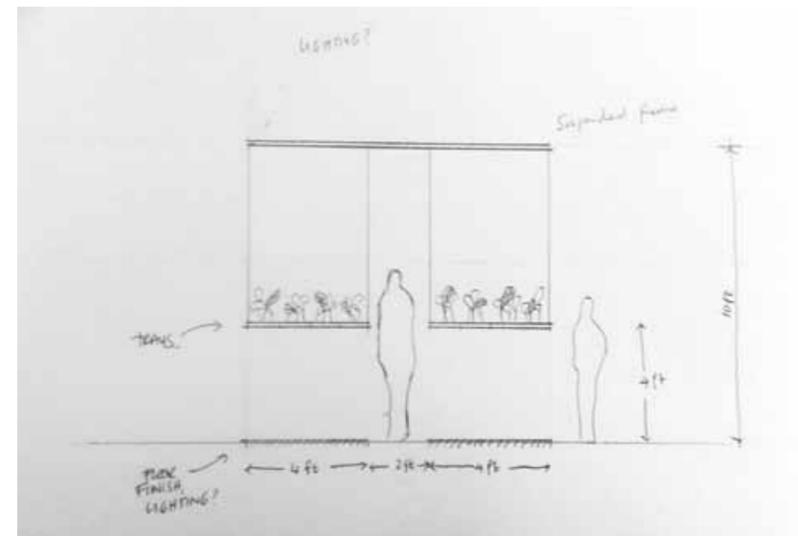
The Charbagh is deliberately left open to further takes and site specific concepts. We can visualize this structure not just indoors, but in a garden or even over a pond...

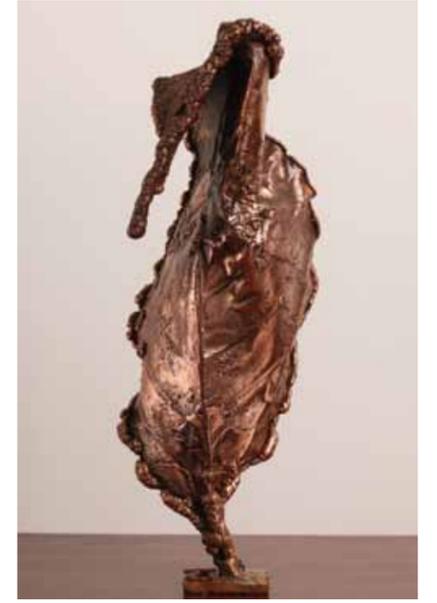
Lim Cho-Wei



## CHAR BAGH INSTALLATION SKETCH

SKETCH OF STRUCTURE FOR CHAR BAGH BY LIM CHO-WEI





CHAR BAGH (INDIVIDUAL LEAVES)

VARIABLE DIMENSIONS . COPPER . 2011



SPIDER EGG

66CM X 43CM X 43CM . COPPER . 2011

SPIDER RAGA 1

. 63.5CM X 43CM X 28CM . COPPER . 2011

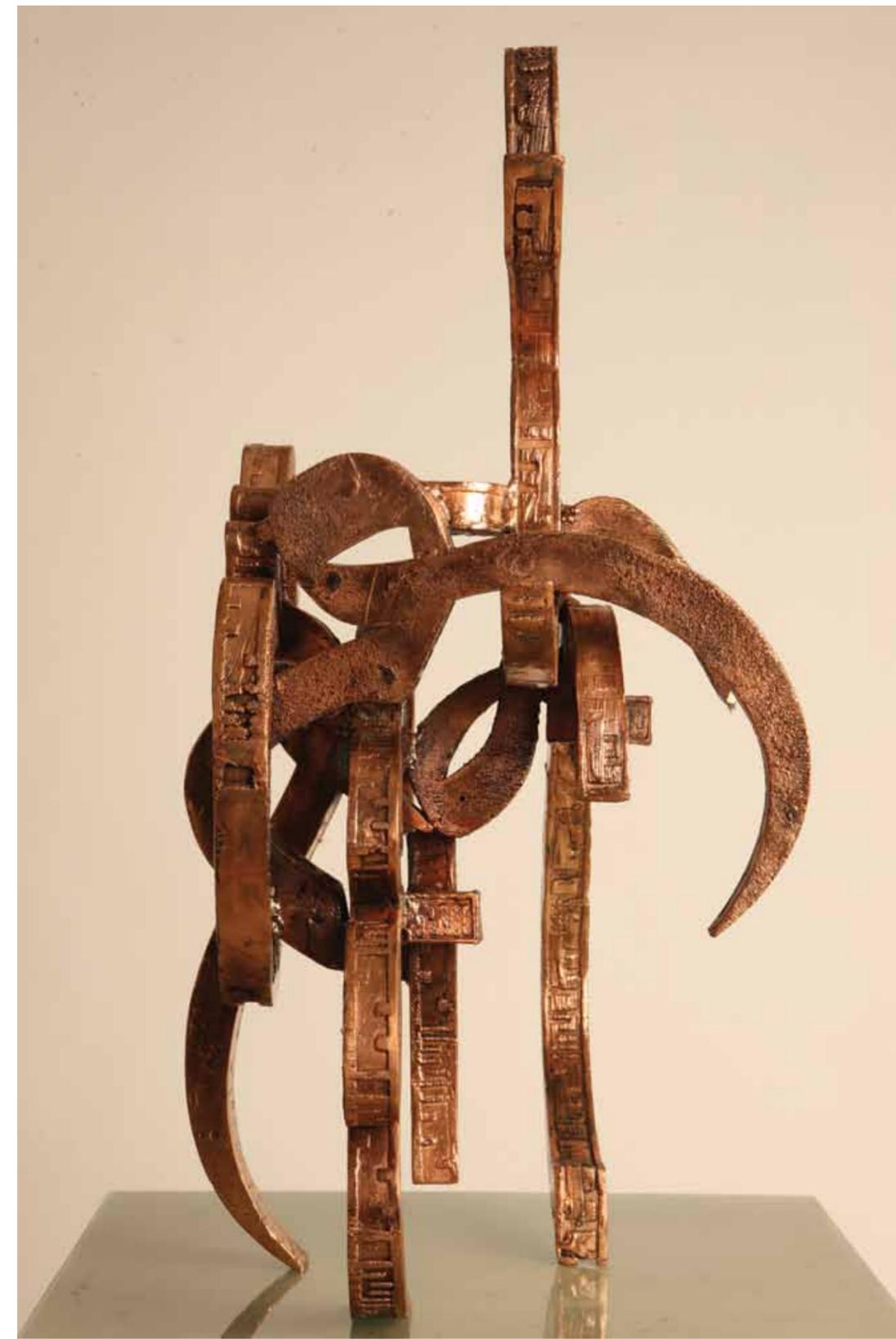


SPIDER RAGA II  
63.5CM X 41CM X 41CM . COPPER . 2011



SPIDER RAGA III

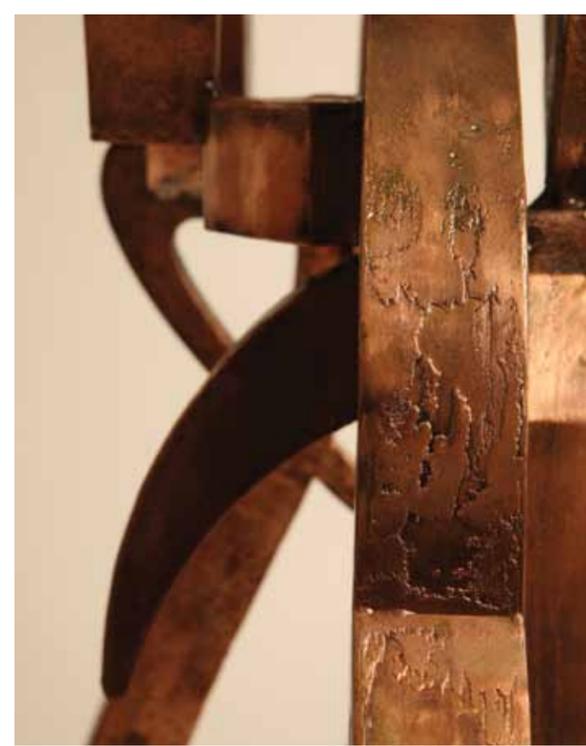
71CM X 38CM X 35.5CM . COPPER . 2011



SPIDER RAGA IV  
145CM X 66CM X 58.4CM . COPPER . 2011

44





SPIDER RAGA V  
196CM X 69CM X 61CM . COPPER . 2011





## SPIDER SKETCHES

- L-R :  
 SPIDER SKETCH I . 41CM X 25.4CM X 1CM . COPPER . 2011  
 SPIDER SKETCH II . 46CM X 31CM X 1CM . COPPER . 2011  
 SPIDER SKETCH III . 38CM X 31CM X 1CM . COPPER . 2011  
 SPIDER SKETCH IV . 41CM X 41CM X 1CM . COPPER . 2011  
 SPIDER SKETCH V . 33CM X 23CM X 1CM . COPPER . 2011  
 SPIDER SKETCH VI . 33CM X 33CM X 1CM . COPPER . 2011  
 SPIDER SKETCH VII . 25.4CM X 18CM X 1CM . COPPER . 2011  
 SPIDER SKETCH VIII . 20CM X 4CM X 1CM . COPPER . 2011



BETTER ANGELS

61CM X 61CM X 5CM . CAST ALUMINIUM . 2011



SUN DRIED HEADS II - THROUGH THE LOOKING GLASS

89CM X 91.4CM X 25.4CM . COPPER . 2011



SUN DRIED HEADS 1 - THE WREATH

89CM X 91.4CM X 25.4CM . COPPER . 2011

54



55

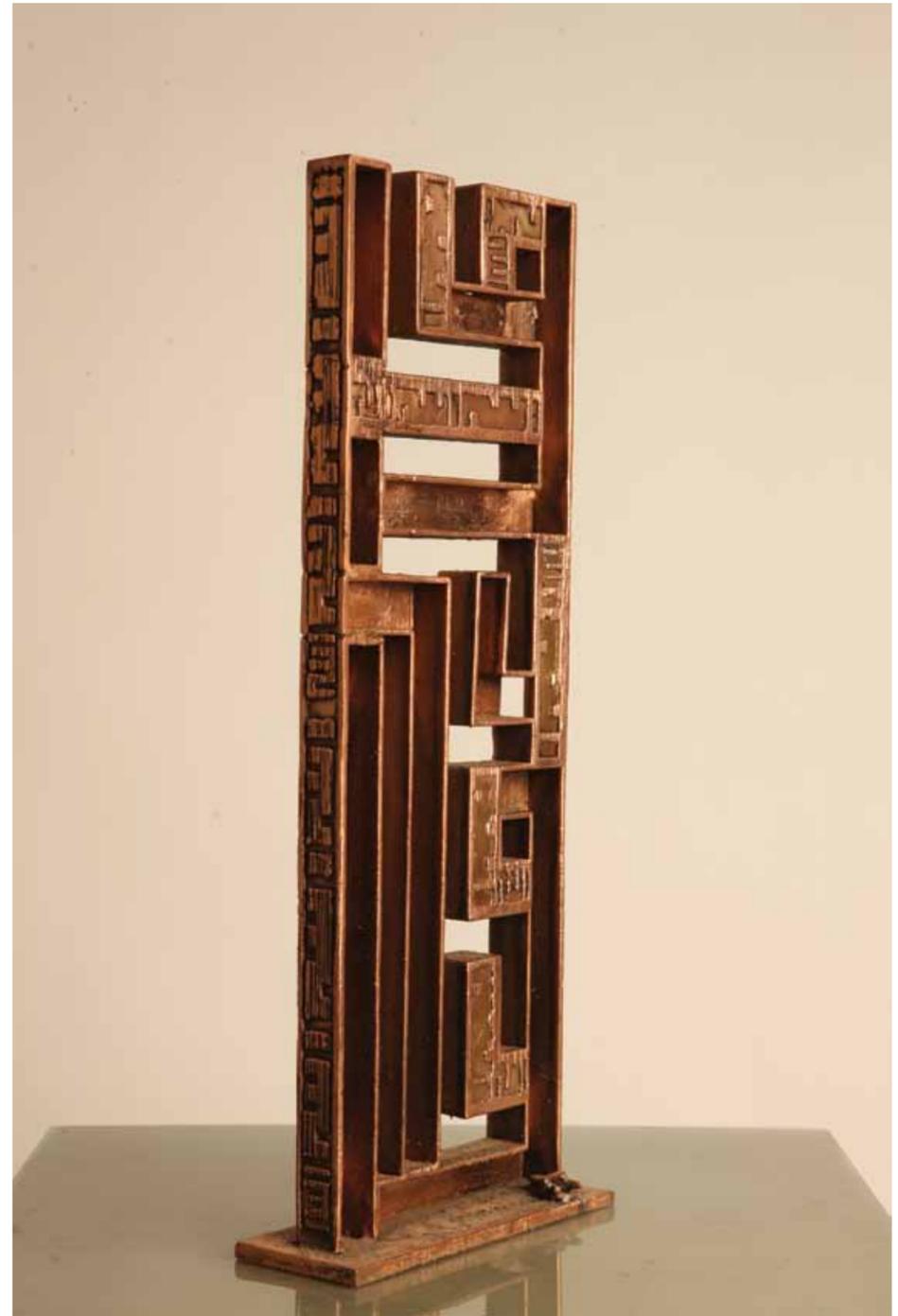
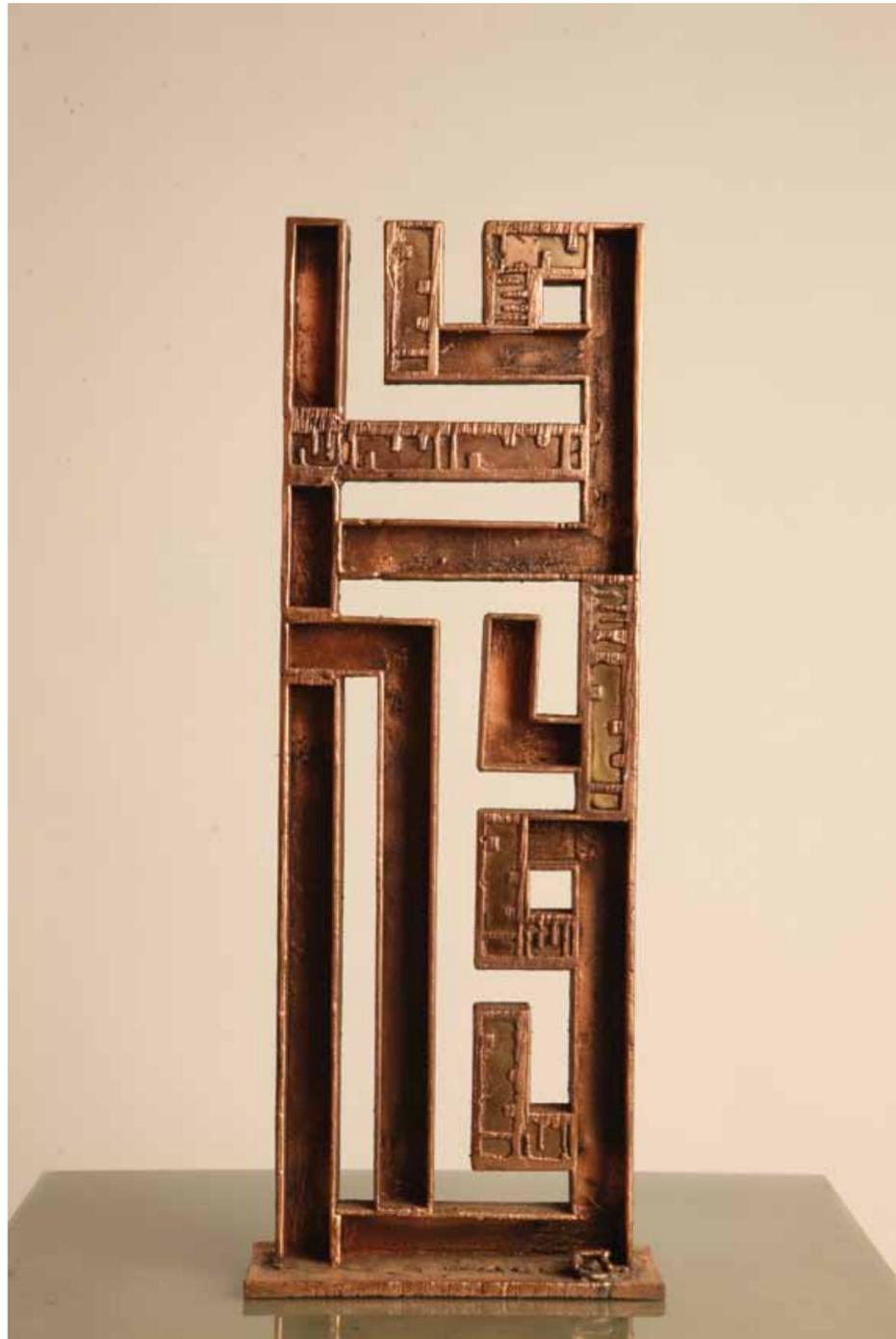


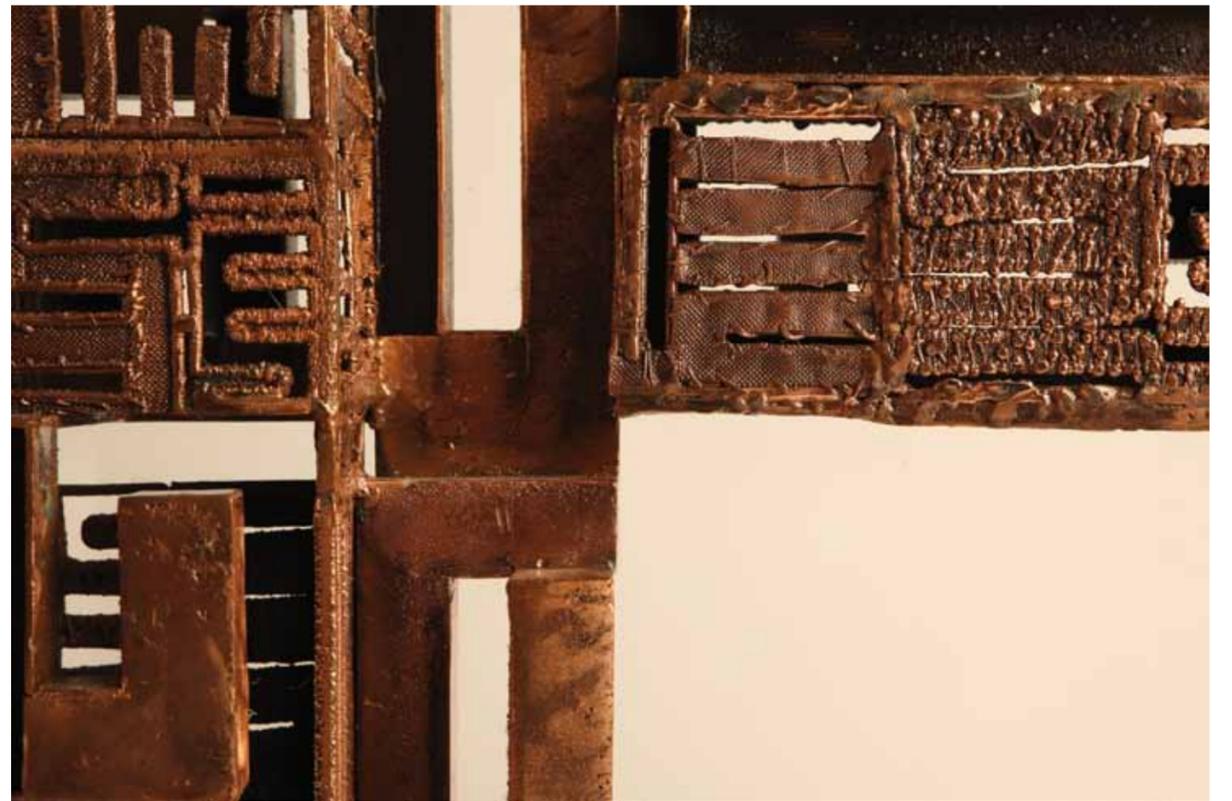


ENTRANCE

71CM X 71CM X 18CM . COPPER . 2011







## CURRICULUM VITAE

### EDUCATION

- 1987 B.A. in Economics and Art History, Yale University, New Haven, CT, USA  
*Recipient of Cogar B. Goodyear Fine Arts Award for Thesis on Moghul Gardens*

### SELECTED SOLO EXHIBITIONS

- 2011 Cosmic Mambo, Wei-Ling Contemporary, KL, Malaysia  
2009 Reading the Grid, Consulate General of Pakistan, New York, NY, USA  
Looking for the Magic Center, ArtSpace, Dubai, UAE  
2008 Drawing the Line, Galeri Petronas, KL, Malaysia  
2007 Continuity, Nitanjali Art Gallery, New Delhi, India  
2006 Body and Soul, Wei-Ling Gallery, KL, Malaysia  
2005 Other Works, Canvas Gallery, Karachi, Pakistan  
2004 Search for Light, Townhouse Gallery (now known as Wei-Ling Gallery) KL, Malaysia  
Search for Light, Art Space, Dubai, UAE  
2003 Museu da Agua, Lisbon, Portugal  
Open Studio IV; "Char Bagh," Karachi, Pakistan  
2002 The ArRum Gallery, London, UK  
2000 Open Studio III, Karachi, Pakistan  
1999 The Gallery of the IMF, Washington DC USA  
The Soni Gallery, London, UK  
The Peterborough Museum, Peterborough, UK  
The Arabian Gallery, Dubai, UAE  
Art Gallery, Islamabad, Pakistan  
1998 Ankara Hilton, Ankara, Turkey  
Occidental College, Los Angeles, USA  
The Soni Gallery, London, UK  
Open Studio II, Karachi, Pakistan  
1997 The Ismaili Centre, London, UK  
Jordan National Gallery, Amman, Jordan  
Open Studio I, Karachi, Pakistan  
1996 Paramount Studios, Los Angeles, USA  
The Galleria, Houston, USA  
Lahore Art Gallery, Lahore, Pakistan  
Hofstra University, Hempstead, NY, USA  
1995 Embassy of Pakistan, Paris, France  
1994 Benefit for UNICEF (opened by Mrs. Boutros Ghali), New York, USA  
Commonwealth Institute (opened by Prime Minister Benazir Bhutto), London, UK  
Parliament House Rida Gallery, Jeddah, Saudi Arabia  
AI-Nahda Royal Society, Riyadh, Saudi Arabia  
1993 Meridian International Center, Washington, DC, USA  
1992 United Nations, New York, USA

### FATHER AND SON EXHIBITIONS

- 1997 The Ismaili Centre, London, UK  
Jordan National Gallery, Amman, Jordan  
1995 Embassy of Pakistan, Paris, France  
1994 Commonwealth Institute, London, UK  
Parliament House, Islamabad, Pakistan  
1993 Meridian International Center, Washington, DC, USA

### SELECTED GROUP EXHIBITIONS

- 2011 Metal on Metal, Koel Gallery, Karachi, Pakistan  
2010 No Honour in Killing, VM Art Gallery, Karachi, Pakistan  
Rites of Passage, Ostrale'010, Dresden, Germany  
Black on Black, Koel Gallery, Karachi, Pakistan  
2009 Art Dubai, Dubai, UAE  
Going Places, Canvas Gallery, Karachi, Pakistan  
White on White, Koel Gallery, Karachi, Pakistan  
2008 Paradise Lost: A tribute to John Milton, WAH Center, Brooklyn, NY, USA  
Simply Paper! IVS Gallery, Karachi, Pakistan

- CIGE, Beijing, China  
Art Expo, Mumbai, India  
2007 Inaugural exhibition, National Art Gallery, Islamabad, Pakistan  
Reading the subtext, Alliance Francaise, Karachi, Pakistan  
Islamic Tradition in Contemporary Art, WAH center, Brooklyn, NY, USA  
18@8, Wei-Ling Gallery, KL, Malaysia  
2006 Berkeley Square Gallery, London, UK  
The Art Mill, Mumbai, India  
2005 "18@8," Wei-Ling Gallery, KL, Malaysia  
2005 "Beyond Borders," National Gallery of Modern Art, Mumbai, India  
2004 "Old Masters, Young Voices," Al-Hamra Gallery, Lahore, Pakistan  
2003 Beijing Biennale, Beijing, China  
2002 Beijing Biennale, Beijing, China  
Dish Dhamaka, The Amin Gulgee Gallery, Karachi, Pakistan  
A Tribute to Ali Iman, The Indus Gallery, Karachi, Pakistan  
The Kufa Gallery, London UK  
KaraArt, Alliance Francaise, Karachi, Pakistan  
The Urran Project, The Amin Gulgee Gallery, Karachi, Pakistan  
2001 The Takhti Project, Gallerie Sadequain, Karachi, Pakistan  
VASL, The Amin Gulgee Gallery, Karachi, Pakistan  
KaraArt, Alliance Francaise, Karachi, Pakistan  
2000 Pakistan = Another Vision, Brunei Gallery, London, UK  
Qal'm 1 An Exhibition of Calligraphy, Mohatta Palace Museum, Karachi, Pakistan  
KaraArt, Alliance Francaise, Karachi, Pakistan  
Millennium Show, Arts Council of Pakistan, Karachi, Pakistan  
Pakistan Pavilion, Expo, Hanover, Germany  
1999 1999 Group Show, Chawkandi Gallery, Karachi, Pakistan  
1998 Open : Prima Esposizione Internazionale di Scuplture al Lido, Venice, Italy  
1997 Contemporary Artists from India and Pakistan, Gallerie Martini, Hong Kong, PRC  
50 Years of Art in Pakistan, The Connoisseur Gallery, London, UK  
The English Asia Biennial, Dhaka, Bangladesh  
1996 Inaugural Show, The WAH Center, Brooklyn, NY, USA  
Contemporary Moslem Artists, Hofstra University, Hempstead, NY, USA

### PUBLIC WORKS

- "Forgotten Text," Bilawal Roundabout, Karachi Pakistan  
"Steps," Parliament House Entrance, Islamabad, Pakistan  
"The Message," The Presidency, Islamabad, Pakistan  
"Minar," Quaid-e-Azam International Airport, Karachi, Pakistan  
"Habitat," Aga Khan Center, Houston, TX, USA  
"Char Bagh," Serena Hotel, Islamabad, Pakistan  
"Man and Computer," IBM Museum, Karachi, Pakistan  
"Balance," BASF, Karachi, Pakistan

- "Allah," Marriott Hotel, Islamabad, Pakistan  
"Cube," Citibank Gold Office, Lahore, Pakistan  
"Fragment IV," Standard Chartered Priority Banking Office, Karachi, Pakistan  
"Gufi," Aga Khan Foundation, New York, NY, USA  
"Father and Son," Merck Marker, Karachi, Pakistan

### PUBLIC COLLECTIONS

- National Art Gallery, Islamabad, Pakistan  
Jordan National Gallery, Amman, Jordan  
International Monetary Fund, Washington, DC, USA  
Hofstra University Museum, Hempstead, NY, USA  
WAH Center, Brooklyn, NY, USA

### CURATORIAL WORK

- 2011 Imag(IN)ing Cities, Amin Gulgee Gallery, Karachi, Pakistan (with Kadiatou Diallo and Dominique Malaquais, SPARCK)  
2006 Calligraphy, Amin Gulgee Gallery, Karachi, Pakistan (with Sheherbano Hussain)  
Body, Amin Gulgee Gallery, Karachi, Pakistan (with Sheherbano Hussain)  
2002 Dish Dhamaka, Amin Gulgee Gallery, Karachi, Pakistan  
2001 Urban Voices IV, Sheraton Hotel, Karachi, Pakistan  
2000 Urban Voices III, Sheraton Hotel, Karachi, Pakistan  
1999 Urban Voices II, Sheraton Hotel, Karachi, Pakistan  
1998 Urban Voices, Sheraton Hotel, Karachi, Pakistan

### AMIN GULGEE GALLERY

- 2011 Imag(IN)ing Cities; Kadiatou Diallo, Dominique Malaquais, Amin Gulgee, Curators  
2006 18@8: Kuala Lumpur to Karachi; Lim Wei-Ling, Curator  
Calligraphy; Amin Gulgee and Sheherbano Hussain, Curators  
Body; Amin Gulgee and Sheherbano Hussain, Curators  
2004 Gino Marotta  
2003 Char Bagh: Open Studio IV  
2002 Uraan; Nilofur Farrukh and Saira Irshad, Curators; (catalogue)  
Dish Dhamaka; Amin Gulgee, Curator  
2001 Vasl (catalogue)  
2000 Open Studio III

### WORKSHOPS

- 2001 Vasl: International Artists' Residency Program, Gadani, Pakistan  
Working Group Member

### PERFORMANCES/FASHION SHOWS

- 2010 "Kahta Meehta," DHA, Karachi, Pakistan  
"The Healing," Beach Luxury Hotel, Karachi, Pakistan  
2006 "River Dreams of Alexander," Royal Palm Club, Lahore, Pakistan  
2005 "Seeking Buddha," Pakistan Pavilion, Expo, Nagoya, Japan  
2003 "Mohenjendaro," Royal Albert Hall, London, UK  
2001 "Gola Singhar," Sheraton Hotel, Karachi, Pakistan  
2000 "Alchemy," Lahore Fort, Lahore, Pakistan  
"Alchemy," Sheraton Hotel, Karachi, Pakistan  
1996 Jewelry for Mary McFadden Spring/Summer, New York Fashion Week, USA

### AWARDS

- 2005 President's Pride of Performance  
2001 Young Achiever Award, Indus Visions  
First Award for Jewelry, Pakistan School of Fashion Design  
1999 Calligraphy – Art Award, Second International Calligraphy and Calligrapher Art Exhibition and Competition, Lahore, Pakistan  
1993 Excellence in Art Award, Sindh Government

# COSMIC MAMBO

## AMIN GULGEE

12 September – 04 October 2011 at Wei-Ling Contemporary

To accompany 'Cosmic Mambo' by Amin Gulgee



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