



AMIN GULGEE  
WALKING ON THE MOON

Wei-LingGallery



AMIN GULGEE  
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## WORKS

Four Quarter Chapatis II

Algorithm I

Algorithm II

Ascension I

Ascension II

Head I

Horn Song I

Horn Song II

Zero Gravity

Cosmic Chapati 48: Hunger Game

Cosmic Chapati: Unknown Centre

Me in the Matrix II

Perforated Wall I: Love Letter

Perforated Wall II: Rosetta Stone

Horn I

Horn II

Aleph

Spider Raga VIII

Dragon Spider

Ripping the Bird's Nest IV





## Walking on the Moon

*Giant steps are what you take  
Walking on the moon  
I hope my legs don't break  
Walking on the moon  
We could walk forever  
Walking on the moon  
We could live together  
Walking on, walking on the moon*

-- Sting

Our moon, the second brightest celestial body in the sky, transforms constantly night after night. Its gravitational pull affects the earth's tides and some say our bodies. At times it is just a sliver and other times it appears as a round disk created out of burnished copper. I imagine going to the moon, to move upon its surface, to fly high above its cratered ground. The far side of the moon is not discernable from earth and remains a mystery to the earth-bound human eye. The moon is both seen and unseen.

This idea of the evident and the hidden appears in Sufi philosophy in the concept of the *zahir* and *batin*. Both exist together in life and there is always a parallel meaning to everything. As an artist, it is intoxicating to be able to create another reality that is entirely my own. My objects are my dreams, my histories and my myths. My work and my life cannot be separated. In both I need freedom to swim and dance in deep blue space.

**Amin Gulgee**



An Expansionist View: Amin Gulgee's Practice  
by Zameen  Shah

Amin Gulgee and I spoke at length about his work as a sculptor a little over a year ago. At the time, in writing about him, I had spoken of his practice being reflected in the title of his (then) recent show, *‘Through The Looking Glass’* at the Nitanjali Art Gallery in New Delhi (September 2013). We talked for some time about Alice and her adventures in Wonderland, and what an amazing and complex metaphor Lewis Carroll had woven into this story through the bizarre and seemingly nonsensical events that take place once Alice has moved through the surface of the looking glass – or down the rabbit hole. I told him about Deleuze’s essay on Lewis Carroll and how he speaks of Alice’s conquering of surfaces: how, as she moves through the looking glass, she comes to create and pass in between other surfaces, sites that do not occupy a real world but are worlds that are real nonetheless. In the mirror, an event occurs, one that is not an act of mere imitation, but of reflection and alteration. It represents, but it draws the thing that it represents into its own space, a space in which nothing is as it seems. Things are turned upside down, inside out; characters stand on their heads and she is never quite ‘right’ – too big, too small, not ‘like herself’, Alice who is not quite Alice.

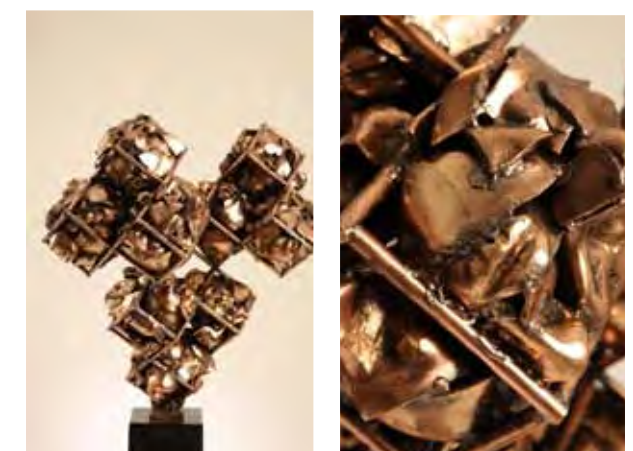


*Love Marriage*, Performance work, Indus Valley School of Art and Architecture Karachi, 2012

At the time, I did not realize that this would become almost as a premonition, a metaphor for the work that we would do together as curators later. At the time, discussing Alice and the spaces that she comes to occupy, Amin likened this to the experience of going into his own workshop; a space of madness and order, where things are never quite as they seem to be and one never knows how one will eventually come to navigate through its space: “an endless journey where questions have no answers but only lead to more questions.” Amin’s practice is nothing if not spiritual, inward looking, deconstructive, unendingly breaking open the familiar in order to reveal the new – rethinking, reimagining, reassembling – and at its’ nucleus are his studio and workshop. “This is the place where acts of creation occur and reality is challenged, configured and reconfigured again and again in a consistently evolving practice that submerges itself, through a continuous exploration of persisting concerns, in an act of difference and repetition through which new events are allowed to transpire and alternate spaces come to exist. In this process the artist himself is formed and re-formed time and time again, his face made whole, broken, reassembled, turned on its axis, flipped on its head.” (ZS, 2013)

Faces, hands, leaves, calligraphic texts, geometric forms that fuse with the organic in an unrelenting exploration of form and space – these are all recurring motifs in Amin’s work. A philosophy of repetition that resonates with the spirituality inherent in the act of repetition in Islamic Art. Where complex geometric patterns come together to create a seemingly unending repetition that alludes to the infinite nature of God, they also indicate the importance of the small, singular element, through the repetition of which one is able to aspire towards an infinite whole. In addition, Amin’s materials of choice (bronze, copper) are elemental, alchemical, evocative of nature and the earth – the magical and the spiritual, and of course, the human.

These are and have long remained the concepts at the core of Amin’s practice: themes of life, birth, death, humanity, spirituality, creation, destruction, mortality, love – themes that fall neatly under the umbrella of the ‘metanarrative’ or the ‘grand narrative’, the incredulity towards which was one of the defining features of the postmodernist era.



*Me in the matrix II*



In this manner, Amin’s practice also comes to squarely defy the skeptical nihilism of postmodernism, which declares the death not only of representation, painting, the author and art itself but also of god, reason and all truth. Of his more recent works, *Char Bagh II: Falling Leaves* seems to stand at the forefront of the charge against postmodernism. Historically, the Persian style of garden, the *Chahar Bagh* (Charbagh), is a four-garden layout centrally intersected by axial pathways and stands as a powerful metaphor for man’s need to organize and impose order/ control onto nature. In the Mughal tradition, this layout is also seen as symbolic of the Garden of Eden, the exploration of which one saw clearly in a later collaborative, dance-based performance work titled *Where’s The Apple Joshindar*, telling the stories of five individuals, including Amin himself.

This movement between the private and the public, the contained isolation of the studio and the outward reaching nature of collaboration and performance, is characteristic of Amin’s approach towards his practice, perhaps from the very beginning. This proclivity for reaching outward, for an inclusiveness and generosity of spirit, whether in dealings with people or in the approach to his own practice, has also led to Amin being one of few artists who have successfully navigated between the art and fashion worlds, acting almost as a bridge between the two.

In September 2000, arising out of the *‘Egg Series’*, a 30 minute fashion and performance show titled *‘Alchemy’* was hosted at the Sheraton Hotel, exploring ideas of conception, birth and creation, viewing pregnancy almost as a magical, alchemical practice. The year after, *‘Sola Singhar’* followed much the same pattern of operating as a site where performance and fashion converge. Amin speaks of this as a time in Pakistan’s art and fashion history that was much more fluid, a time when the boundaries between disciplines were less defined and the taking of risks much easier, perhaps subject to a lesser critique and scrutiny, allowing for freer collaborations across the board and the possibility of new and exciting modes of practice. During these years, Amin’s jewelry pieces, crafted of pure copper and pated with 24 carat gold, often including the use of precious or semi precious stones, each one of a kind, became internationally known and appreciated, his clients including the iconic designer Carolina Herrera as well as Mrs. Boutros Boutros Ghali, to name a few.

To Amin, these were simply an extension of his practice, a new mode of exploration within a larger framework, acting almost as preliminary works to larger sculptural pieces: “I do not sketch out my sculptures before making them. I work out my ideas through jewelry.” In so doing, and in the fact of his success in this, Amin (perhaps unknowingly) subverts the grounding principles of both fashion and art, and evokes Baudrillard in his commentary on fashion: “Potlatch, religion, indeed the ritual enchantment of expression, like that of costume and animal dances: everything is good for exalting fashion against the economic, like a transgression into a play-act sociality: [...] We would like to see a functional squandering everywhere so as to bring about symbolic destruction” (Baudrillard, 1976)

Where the connection with fashion is often overlooked in the context of Amin Gulgee’s involvement in performance art in recent years, an organic line of growth can be traced back to these shows in the early 2000s, its links visible in later performance works such as *Love Marriage*, part of the exhibition *‘Band Baja Baraat’* hosted by IVS Gallery in 2012, which saw Amin and fellow sculptor Saba Iqbal, their faces an identical Kabuki white, wearing a copper helmet and a body armor/bustier studded with nails respectively, silently breaking eggs into each other’s hands, while audience members posed and took photographs with them as would be regular practice at a wedding. Where Amin’s own performative work has often addressed issues of gender and identity, his engagement with the practice of performance has been at a much larger level. Earlier in 2013, Amin curated and hosted *‘Riwhyti: One Night Stand’* at the Amin Gulgee Gallery, where 30 Karachi based artists simultaneously performed individual works over the two-hour period of the show.



*Ripping the bird nest IV*



*Char-Bagh II Falling Leaves*

Most recently, I was able to view and establish this link for myself as I worked with Amin as a co-curator for the large-scale installation and performance exhibition *‘DREAMSCAPE’* (December 2014). Arising partly out of our mutual interest in the conceptual framework of Lewis Carroll’s story and taking inspiration from a quote by Yoko Ono (“A dream you dream alone is only a dream. A dream you dream together is reality.”), *DREAMSCAPE* indiscriminately brought together almost 50 visual, performance and theater artists, fashion designers and musicians in a museum sized exhibition of installation and performance art. Fostered through regular individual and group meetings with the core group of about 35 Karachi-based artists over a seven-month period, with the curatorial agenda finding its basis in enacting a kind of ‘collective dream’, artists were encouraged to form visible connections and collaborations alongside the production of individual works created specifically for this show. More than a dozen artists from out of station were also invited to send a ‘dreamscape object’ that represented their individual interpretation of our collective reverie.

Where Amin and I were often viewed as unlikely collaborators, we found our (sometimes contradictory) energies to work in perfect sync, finding our grounding in our unequivocally inclusive stance as practitioners within the field of art – an expansionist view that did not discriminate between the creative potential of individuals. With a natural propensity towards finding and forming connections – in a manner familiar to archivists and writers – I found myself tying together aspects of Amin Gulgee the individual and Amin Gulgee the artist whose practice had engaged me intellectually for many years. I found both to be the same, inextricably bound, organic and somehow perfectly logical – in the way that Alice’s ‘unreal’ world is logical and undeniably real within its realm. I was also reminded of a line by Alexander McQueen, a distinctive fashion equivalent that does not seem inappropriate, who similarly broke through boundaries and set fire to restrictive margins within his practice, and who said: “That’s what I’m here for, to demolish the rules but keep the tradition.” (AMQ, 2012)

*\*Zarmeené Shah is an independent curator and critic currently based in Karachi, Pakistan. Returning to Karachi after an MA in Critical & Curatorial Studies from Columbia University in 2010, she has curated several notable and often large-scale exhibitions, both institutionally and independently. She has previously held positions of Lecturer at the Indus Valley School of Art & Architecture, Chief Curator of the IVS Gallery, Karachi, Independent Consultant for South Asian Art for the CCA Derry – Londonderry, and most recently Assistant Director at the Mohatta Palace Museum, Karachi. Focusing on contemporary art and continental and semiotic theory, she is particularly interested in new media, the body, and the political in art. As a writer, she regularly contributes to several publications, including The Herald Pakistan, ArtAsiaPacific, ArtReview and ArtReview Asia magazines.*



*Marriage Helmet*

*Marriage Bustier*



*Dreamscape Amin Gulgee Gallery*





WALKING ON THE MOON



FOUR QUARTER CHAPATIS II  
49 x 35.4 x 39.3 inches  
Copper  
2015





ALGORITHM I  
84 x 7.2 x 7.3 inches  
Copper  
2015





ALGORITHM II  
37.7 x 29.2 x 31 inches  
Copper  
2015





ASCENSION I  
82 x 15.5 x 12 inches  
Copper  
2014





ASCENSION II  
84 x 10.6 x 12 inches  
Copper  
2014





HEAD I  
9.3 x 8.2 x 7.1 inches  
Copper & Bronze  
2015





HORN SONG I  
35.2 x 38 x 11.5 inches  
Copper  
2015





HORN SONG II  
35.2 x 38 x 12 inches  
Copper  
2015





ZERO GRAVITY  
107.3 x 23 x 15.5 inches  
Copper  
2014





## COSMIC CHAPATI 48: HUNGER GAME

Copper, steel, wood and mirror

85 x 43 x 12 inches

2014





COSMIC CHAPATI: UNKNOWN CENTRE

Copper

35.5 x 35.5 x 4.5 inches

2014







ME IN THE MATRIX II  
Copper and bronze  
36 x 36 x 36 inches  
2014



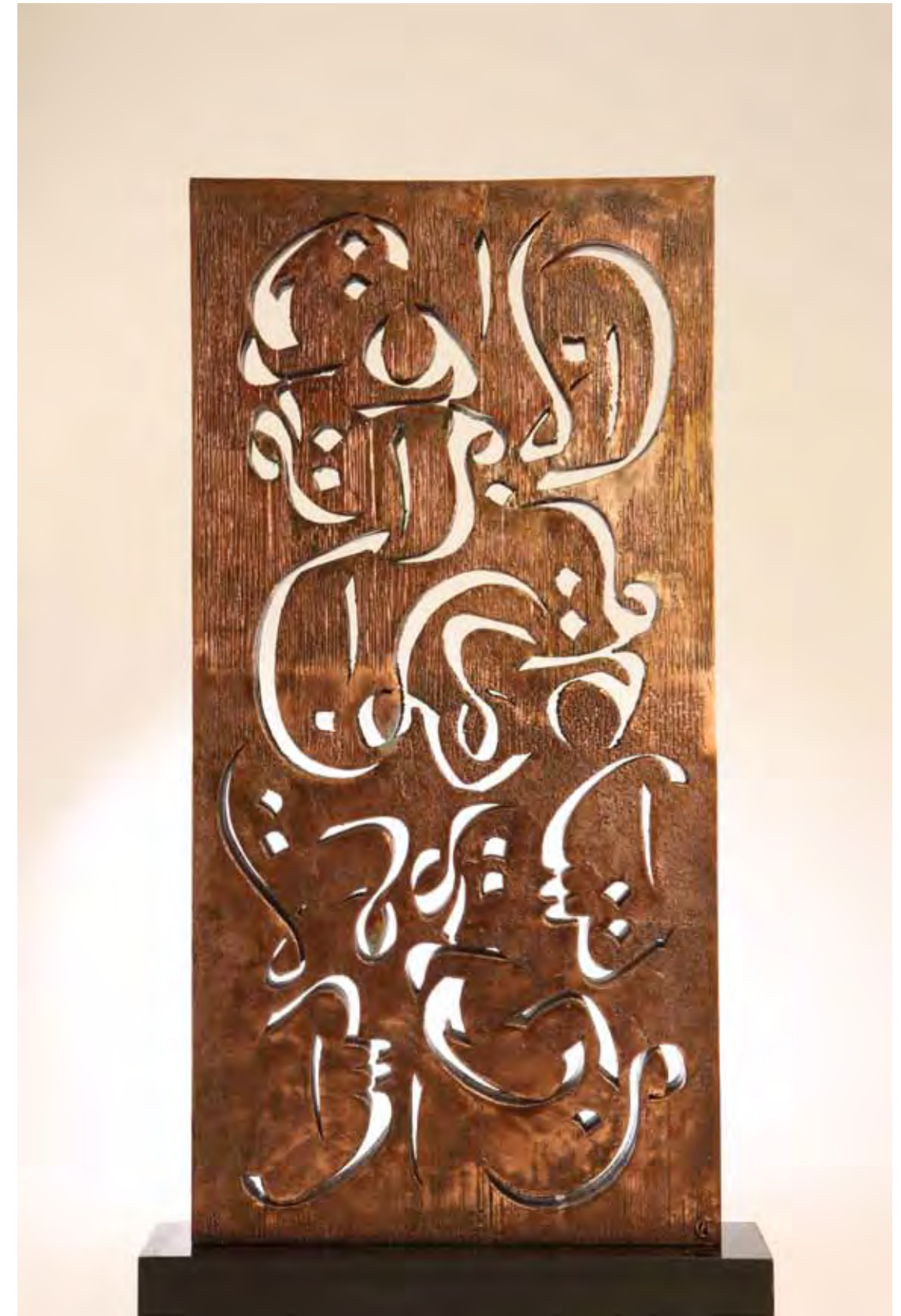
PERFORATED WALL I: LOVE LETTER  
Copper  
60.5 x 30.5 x 3.5 inches  
2014





PERFORATED WALL II: ROSETTA STONE

Copper  
60.5 x 30 x 3.5 inches  
2014





HORN I  
Copper  
29.5 x 35 x 18 inches  
2014







HORN II  
Copper  
30.5 x 35 x 17 inches  
2014





ALEPH  
Copper  
22.5 x 7.5 x 6.5 inches  
2014





SPIDER RAGA VIII  
Copper  
74 x 24 x 21.5 inches  
2014





## DRAGON SPIDER

Copper

99 x 31 x 32 inches

2014





# RIPPING THE BIRD'S NEST IV

Copper

61 x 33 x 12 inches

2014







## AMIN GULGEE GALLERY

Amin Gulgee launched the Amin Gulgee Gallery in 2000 with an exhibition of his own sculpture, *Open Studio III*. The artist continues to display his work in the Gallery, but he also sees the need to provide a space for large-scale and thematic exhibitions of both Pakistani and foreign artists. The Amin Gulgee Gallery is a space open to new ideas and different points of view.

The Gallery's second show took place in January 2001. It represented the work created by 12 artists from Pakistan and 10 artists from abroad during a two-week workshop in Baluchistan. The local artists came from all over Pakistan; the foreign artists came from countries as diverse as Nigeria, Holland, the US, China and Egypt. This was the inaugural show of Vasl, an artist-led initiative that is part of a network of workshops under the umbrella of the London-based Triangle Arts Trust.

The third show at the Gallery, which took place in the spring of 2002, was titled *Uraan* and was co-curated by art historian and founding editor of *Nukta Art* Niilofur Farrukh and gallerist Saira Irshad. A thoughtful, catalogued survey of current trends in Pakistani art, this was an exhibition of 100 paintings, sculptures and ceramic pieces by 33 national artists.

Later that year, Amin Gulgee himself took up the curatorial baton with *Dish Dhamaka*, an exhibition of works by 22 Karachi-based artists focusing on that ubiquitous symbol of globalization: the satellite dish. This show highlighted the complexities, hopes, intrusions and sheer vexing power inherent in the production and use of new technologies.

In 2003, Amin Gulgee presented another major exhibition of his sculpture at the Gallery, titled *Charbagh: Open Studio IV*. This was followed a year later by a one-man show dedicated to Italian creator Gino Marotta, one of the fathers of contemporary design and environmental art.

The Gallery's sixth and seventh shows were a pair co-curated by Amin Gulgee and Karachi-based artist and art critic Sheherbano Hussain. For these shows, the two curators asked over 30 artists from across Pakistan to create one work inspired by Islamic calligraphy, and another inspired by the human body. The back-to-back exhibitions were accompanied by the publication of twin scholarly catalogues bearing the exhibitions' titles, *Artists' Voices: Calligraphy and Artists' Voices: Body* (Oxford University Press, 2006).

That same year, the Gallery hosted the exhibition *18@8: Kuala Lumpur to Karachi*, which was curated by the eminent gallerist Lim Wei-Ling and was accompanied by a catalogue. The show highlighted contemporary works in multiple media from the urban heart of Malaysia.

*Imag[IN]ing Cities* marked the Gallery's entry into the second decade of our new century. For this exhibition, the Amin Gulgee Gallery joined forces with SPARCK, a pan-African program of cutting edge artists' residencies, exhibitions, publications, film and video productions and performances that was founded in 2007 by Cape Town-based artist and academic Kadiatou Diallo and Paris-based art historian Dominique Malaquais. An exhibition of video, photography and sound pieces by over 50 artists from across Pakistan and the breadth of the African continent, this was the first-ever, large-scale encounter between new media artists from Africa and South Asia.

In January 2013, the Amin Gulgee Gallery hosted two shows. The first was an exhibition of Amin Gulgee's latest body of work, *Open Studio V: Through the Looking Glass*, the first major showing of his sculpture in Karachi in a decade. The show travelled later that year to New Delhi, India and is documented by a catalogue.

Open Studio V was followed up a week later by a curatorial effort at the Gallery by Amin Gulgee. Called *Riwhyti: One Night Stand*, this happening was a two-hour, simultaneous enactment of 23 performance works by more than 30 Karachi-based artists, an unprecedented event in Pakistan, where performance art is an emerging field. Rumana Hussain and Amra Ali, senior editors of *NuktaArt*, wrote in Volume 8-ONE-2013 of that publication, "Like a chain of human energy, the Performance Night was a profusion of experiences and gestures that tested the limits of where art began and ended, or if there was an end. In many ways, it questioned the conventional frame of representation and its viewership, intervening in the dynamics of art to society."

In March 2014, the Gallery hosted *FRESH!* Co-curated by Amin Gulgee, Raania Azam Khan Durrani and Saba Iqbal, this was an exhibition of 68 Pakistani artists age 30 and under from across Pakistan that was documented by a 150-page color catalogue published by PeaceNiche. A generational survey show, *FRESH!* included painting, photography, video, sound and performance works by Pakistan's most promising new artists. And in December 2014, the Gallery presented *Dreamscape*. Co-curated by Amin and Zarmeené Shah, this was an exhibition of installation and performance art by over 50 artists from Karachi and Lahore.





# AMIN GULGEE AND PERFORMANCE ART

Amin Gulgee began engaging with performance art over a decade ago. As *NuktaArt* observed, “In Pakistan, where Performance Art is an emerging field, a handful of artists are incorporating it in their practice. Among them, Amin Gulgee has been at the forefront.” Over the years, he has staged over a dozen performance works in Karachi and Lahore, Dubai and Nagoya, as well at the Royal Albert Hall in London.

Recent performances include “The Healing,” which took place in Karachi in 2010 at an event honoring the late pioneering artist and gallerist Ali Iman. For this work, two men carried Amin’s prone body through the assembled audience and placed him on the lap of a seated woman. She tenderly shaved his head, handing his hair to the two men, who ritualistically burned it in the flames of lit torches. This cathartic act saw Amin slowly rise to his feet and dance.

Another recent work was entitled “Love Marriage” and was part of a group show called *Band, Baja, Baraat* that was curated by the Karachi gallerist Sameera Raja at the Indus Valley School of Art and Architecture in Karachi in 2012. For this work, Amin and fellow sculptor Saba Iqbal sat poker-faced in a ten-foot steel cube strewn with fairy lights--he wearing a metal helmet, she wearing a metal bustier studded with nails, both created by Amin--as the students of IVS played their boisterous baraat, or wedding party. Audience members spontaneously sat next to the “couple” and posed for photographs, just as one would at a conventional South Asian wedding. Throughout the performance, Amin and Saba, their faces painted an identical Kabuki white, wordlessly broke eggs into one another’s hands.

In 2014, Amin conceived two other performance works that dealt with gender. The first was entitled “Paradise Lost” and took place on the grounds of Karachi’s Frere Hall for Art Fest 2014 and was co-curated by Sameera Raja and Adeela Suleman. For this piece, Amin and choreographer and dancer Joshinder Chaggar set ablaze sheets of cotton that sheathed Amin’s installation *Char-Bagh*, a four-grid steel structure from which 77 individually created bronze leaves were suspended. As the fabric burned, Amin and Joshinder repeatedly called out one another’s names. By imagining a ritual that might have taken place thousands of years ago at Mohenjenadro, Amin attempted to take the viewer back to man’s earliest dreams and raise questions about what it means to be a man or a woman.



Performance- *Paradise Lost*, Frere Hall, Karachi, 2014.



Performance- *Where’s the Apple, Joshinder?* , Karachi Arts Council, 2014.

Amin and Joshinder continued their collaboration for “Where’s the Apple, Joshinder?” This was a 45-minute piece that was performed by six dancers and two musicians at the auditorium of the Karachi Arts Council later that same year. The choreography of the piece took place inside the same installation that had earlier been used for “Paradise Lost” and was divided into three acts: “Inside the Char-Bagh,” “Outside the Char-Bagh” and “Becoming the Char-Bagh.” In this Garden of Eden, age-old stories were told about beginnings and how the relationship between men and women evolved and developed.

Amin’s long-standing interest in both curatorship and performance work converged in January 2013 when he conceived *Riwhyti: One Night Stand*. This evening of performance art was a collateral event of the Fourth ASNA Clay Triennial. For this happening, Amin invited over 30 Karachi-based artists to simultaneously perform individual performance works over a two-hour period inside his gallery. And in December 2014, he and Zarmeené Shah co-curated *Dreamscape*, also at the Amin Gulgee Gallery. This was an exhibition of installation and performance art by over 50 artists from Karachi and Lahore. The online journal *ArtNow* Pakistan wrote in its review of the show: “The Amin Gulgee Gallery has been one of the major proponents of performance art and interdisciplinary exhibitions in Karachi. With every year, it seems, the gallery hosts larger performance displays, each more intense than the previous.”

-John McCarry

\* A graduate of Yale University, John McCarry is a free-lance writer whose articles have appeared in *National Geographic* and *GEO*, among other publications. He has served as coordinator of the Amin Gulgee Gallery since its inception in 2000.





ACKNOWLEDGEMENT

A thank you to  
Zarmeené Shah  
Shamyl Khuhro (images)  
Jamal Ashiqain (images)  
John McCarry  
Wei-Ling  
Yohan Rajan

AMIN GULGEE b.1965

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

SOLO EXHIBITIONS

2015 Walking on the moon, Wei-Ling Contemporary, Kuala Lumpur, Malaysia  
2013 Through the Looking Glass, Nitanjali Art Gallery, New Delhi, India (catalogue)  
Through the Looking Glass: Open Studio V, Amin Gulgee Gallery, Karachi, Pakistan  
2011 Cosmic Mambo, Wei-Ling Contemporary at ION Art Gallery, Singapore  
Cosmic Mambo, Wei-Ling Contemporary, Kuala Lumpur, Malaysia (catalogue)  
2009 Reading the Grid, Consulate General of Pakistan, New York, NY, USA  
Looking for the Magic Center, ArtSpace, Dubai, UAE (catalogue)  
2008 Drawing the Line, Galeri Petronas, Kuala Lumpur, Malaysia (catalogue)  
2007 Continuity, Nitanjali Art Gallery, New Delhi, India (catalogue)  
2006 Body and Soul, Wei-Ling Gallery, Kuala Lumpur, Malaysia (catalogue)  
2005 Other Works, Canvas Gallery, Karachi, Pakistan  
The Search for Light, Townhouse Gallery, Kuala Lumpur, Malaysia  
ArtSpace, Dubai, UAE  
2003 Museu da Agua, Lisbon, Portugal  
Charbagh: Open Studio IV, Amin Gulgee Gallery, Karachi, Pakistan  
2002 ArRum Gallery, London, UK  
2000 Open Studio III, Amin Gulgee Gallery, Karachi, Pakistan  
The Gallery of the IMF, Washington, DC, USA (catalogue)  
1999 Soni Gallery, London, UK  
Peterborough Museum, Peterborough, UK  
Arabian Gallery, Dubai, UAE  
Art Gallery, Islamabad, Pakistan  
1998 Ankara Hilton, Ankara, Turkey  
Occidental College, Los Angeles, CA, USA  
Soni Gallery, London, UK  
Open Studio II, Karachi, Pakistan  
1997 Open Studio, Karachi, Pakistan  
1996 Paramount Studios, Los Angeles, CA, USA  
The Galleria, Houston, TX, USA  
Lahore Art Gallery, Lahore, Pakistan  
1994 Benefit for UNICEF, New York, NY, USA  
Rida Gallery, Jeddah, Saudi Arabia  
Al-Nahda Royal Society, Riyadh, Saudi Arabia  
1992 Pakistan Mission to the UN, New York, NY, USA  
Zenith Gallery, Washington, DC, USA  
The Art Gallery, Islamabad, Pakistan  
Lahore Art Gallery, Lahore, Pakistan  
1991 Inter-Continental Hotel, Muscat, Oman  
Inter-Continental Hotel, Dubai, UAE  
1990 Indus Gallery, Karachi, Pakistan  
1989 Zenith Gallery, Washington, DC, USA  
Embassy of Pakistan, Washington, DC, USA  
Lawrence Gallery, New York, NY, USA  
1988 Pakistan American Cultural Center, Karachi, Pakistan



FATHER AND SON EXHIBITIONS

1997	The Ismaili Centre, London, UK Jordan National Gallery, Amman, Jordan (catalogue)
1995	Embassy of Pakistan, Paris, France
1994	Commonwealth Institute, London, UK Parliament House, Islamabad, Pakistan
1993	Meridian International Center, Washington, DC, USA
GROUP EXHIBITIONS	
2013	Not Everyone Talks, Satrang Gallery, Islamabad, Pakistan (catalogue)
2012	Art Taipei, Taipei, Taiwan (catalogue) Band, Baaja, Barat, IVS Gallery, Karachi, Pakistan Mein: The Artist and the Self, Koel Gallery, Karachi, Pakistan (catalogue)
2011	Mad in Karachi, ArtChowk, Karachi, Pakistan Metal on Metal, Koel Gallery, Karachi, Pakistan
2010	No Honour in Killing, VM Art Gallery, Karachi, Pakistan (catalogue) Rites of Passage, Ostrale’010, Dresden, Germany (catalogue) 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 (catalogue) CIGE, Beijing, China Art Expo, Mumbai, India
2007	Inaugural Exhibition, National Art Gallery, Islamabad, Pakistan (catalogue) Reading the Subtext, Alliance Française, Karachi, Pakistan Islamic Tradition in Contemporary Art, WAH Center, Brooklyn, NY, USA 18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia (catalogue)
2006	Berkeley Square Gallery, London, UK (catalogue) The Art Mill, Mumbai, India Calligraphy, Amin Gulgee Gallery, Karachi, Pakistan (catalogue) Body, Amin Gulgee Gallery, Karachi, Pakistan (catalogue)
2005	18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia (catalogue) Beyond Borders, National Gallery of Modern Art, Mumbai, India (catalogue)
2004	Old Masters, Young Voices, Al-Hamra Gallery, Lahore, Pakistan (catalogue)
2003	Beijing Biennale, Beijing, China (catalogue)
2002	Dish Dhamaka, Amin Gulgee Gallery, Karachi, Pakistan A Tribute to Ali Imam, Indus Gallery, Karachi, Pakistan (catalogue) Kufa Gallery, London, UK KaraArt, Alliance Française, Karachi, Pakistan Uraan, Amin Gulgee Gallery, Karachi, Pakistan (catalogue)
2001	The Takhti Project, Gallerie Sadequain, Karachi, Pakistan (catalogue) Vasl, Amin Gulgee Gallery, Karachi, Pakistan (catalogue) KaraArt, Alliance Française, Karachi, Pakistan
2000	Pakistan: Another Vision, Brunei Gallery, London, UK (catalogue) Qalm: An Exhibition of Calligraphy, Mohatta Palace Museum, Karachi, Pakistan KaraArt, Alliance Française, 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 di Sculture al Lido, Venice, Italy (catalogue)
1997	Contemporary Artists from India and Pakistan, Galerie Martini, Hong Kong Fifty Years of Art in Pakistan, Connoisseur Gallery, London, UK Eighth Asia Biennial, Dhaka, Bangladesh
1996	Inaugural Show, WAH Center, Brooklyn, NY, USA Writing as Art in Islam, Hofstra University, Hempstead, NY, USA (catalogue)
1989	MIT, Boston, MA, USA
1988	Wave Gallery, New Haven, CT, 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
“Sufi,” 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

2015	Speaking in Tongues, Karachi Literature Festival, organized by Oxford University Press Pakistan and ArtNow Pakistan (with Zameen� Shah)
2014	Dreamscape, Amin Gulgee Gallery, Karachi, Pakistan (with Zameen� Shah) FRESH!: 68 Pakistani Artists, 30 and Under, Amin Gulgee Gallery, Karachi, Pakistan (with Raania Azam Khan Durrani and Saba Iqbal)
2013	Riwhyti One Night Stand: An Evening of Performance Art, Amin Gulgee Gallery, Karachi, Pakistan
2011	Imag(IN)ing Cities, Amin Gulgee Gallery, Karachi, Pakistan (with Kadiatou Diallo and Dominique Malaquais, SPARCK)
2006	Artists’ Voices: Calligraphy, Amin Gulgee Gallery, Karachi, Pakistan (with Sheherbano Hussain) Artists’ Voices: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

2014	Dreamscape; Zameen� Shah and Amin Gulgee, Curators; (catalogue) FRESH!: 68 Pakistani Artists, 30 and Under; Amin Gulgee, Raania Azam Khan Durrani and Saba Iqbal, Curators; (catalogue)
2013	Through the Looking Glass: Open Studio V (catalogue) Riwhyti One Night Stand: An Evening of Performance Art; Amin Gulgee, Curator
2011	Imag(IN)ing Cities; Kadiatou Diallo, Dominique Malaquais, Amin Gulgee, Curators
2006	18@8: Kuala Lumpur to Karachi; Lim Wei-Ling, Curator; (catalogue) Artists’ Voices: Calligraphy; Amin Gulgee and Sheherbano Hussain, Curators; (catalogue) Artists’ Voices: Body; Amin Gulgee and Sheherbano Hussain, Curators; (catalogue)
2004	Gino Marotta
2003	Char Bagh: Open Studio IV
2002	Uraan; Niilofur Farrukh and Saira Irshad, Curators; (catalogue) Dish Dhamaka; Amin Gulgee, Curator
2001	Vasl (catalogue)
2000	Open Studio II



WORKSHOPS	
2001	Vasl: International Artists’ Residency Program, Gadani, Pakistan   Cofounder and Working Group Member

PERFORMANCES	
2014	“Where’s the Apple, Joshinder?” Karachi Arts Council “Paradise Lost,” ArtFest 2014, Frere Hall, Karachi
2012	“Love Marriage,” IVS Gallery, Karachi, Pakistan
2010	“Kahta Meehta,” DHA, Karachi, Pakistan “The Healing,”Beach Luxury Hotel, Karachi, Pakistan
2009	“Crucifixion,” ArtSpace, Dubai, UAE
2006	“River Dreams of Alexander,” Royal Palm Club, Lahore, Pakistan
2005	“Seeking Buddha,” Pakistan Pavilion, Expo, Nagoya, Japan “Garden,” ArtSpace, Dubai, UAE “Abacus,” Canvas Gallery, Karachi, Pakistan
2003	“Mohenjendaro,” Royal Albert Hall, London, UK
2001	“Sola 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	
2012	Pakistan Power 100
2005	President’s Pride of Performance, Government of Pakistan
2001	Young Achiever Award, IndusVision First Award for Jewelry, Pakistan School of Fashion Design
1999	Calligraph-Art Award, 2nd International Caligraph Art Competition
1993	Excellence in Art Award, Sindh Government



Produced by **Wei-Ling Gallery**

To accompany the exhibition entitled ‘***Walking on the moon***’ by Amin Gulgee from 14th June- 4th August 2015 at **Wei-Ling Contemporary**  
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Cover image: Amin Gulgee, *Horn song II (detail)*, 35.2 x 38 x 12 inches, Copper, 2015.



