



Anila Quayyum Agha



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WALKING WITH MY MOTHER'S SHADOW

AICON GALLERY, NEW YORK
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Anila Quayyum Agha: Traversing the Edge

Sona Datta



Architectural Detail of the Alhambra, Granada, Spain



Architectural Detail of the Alhambra, Granada, Spain

In the long slow heat of a Lahore afternoon, when the day's work has been done, women sit and sew. Anila Quayyum Agha also learned to sew, and this maternal gift has today been enshrined by her mother's recent passing and an expansion in the artist's practice.

Agha's early negotiation of needle and thread propelled her on to study Textile Design at the prestigious National College of Arts in Lahore, after which the young Agha left Pakistan in search of the presumed freedoms of the West, arriving in Texas to pursue a postgraduate degree in Fiber Arts.

Agha's relationship with textiles is thus long and deeply embedded in her own formative history. She has gone on to master its technical possibilities, while harnessing more familiar associations of the feminine, domestic and decidedly unfashionable, to reclaim them under a new banner of the transnational. Agha is a deep thinker who has charted an independent course, which is now reaping dividends and a long overdue widespread recognition.

As a young girl growing up in Pakistan, Anila Agha marveled at the ornate beauty of Islamic sacred spaces. Though she was surrounded by the imposing facades of mosques, the lyrical geometry and the profusion of color was off limits to her as a girl—an experience that left her both tantalized and excluded. Now, living in America, Agha has found herself accepted as a woman but often alienated as a Muslim. Today her art is a means through which to access the inaccessible, to transcend the seemingly impenetrable in a hope to forge new spaces of intersectionality.

In 2014 a relatively unknown Agha exploded onto the international art scene after her iconic sculptural installation *Intersections* won the prestigious ArtPrize Public Vote Grand Prize and then went on to come joint first in the Juried Grand Prize. Agha's first major accolade had come not from the chic dinner chatter of downtown New York, but from deep in the American Midwest where all things Christian provide the overwhelming and dominant point of reference. But even here, people responded to this work because its singular and profound spirituality was able to transcend the particularities of any single religion.

Intersections is a simple idea that delivers a profound and moving experience. A single lightbulb activates an intricate laser-cut, black metal box, casting patterned shadows that abstractly reference Islamic filigree across all corners of the gallery space. But, though referencing Islamic motifs, *Intersections* is not a work about Islam. It is an ever expanding, all-encompassing meditation on the nature of boundaries, of categorization, of alienation, and on the power of that which is mutual and common to us all, and using this to transcend the seemingly impenetrable borders of race, religion, gender, and culture that so often prevent the true intersections and exchanges. In *Intersections*, Agha creates an amorphous, all-encompassing and totalizing space that embraces and welcomes all visitors.

Having grown up in the 'Islamic East' and then moving to the 'Christian West', the crossing of both real and imagined boundaries, has permeated Agha's consciousness from her childhood right up to the present. In fact, the notion of intersectionality lies at the very core of Agha's practice, transgressing the arbitrary categories of the self that crisscross all of our lives.

Growing up under the conventions of gender segregation that inform Pakistani society, Agha remembers the exclusion she felt being cloistered to worship at home while her male peers enjoyed the conviviality that Pakistan's exclusively male mosques have engendered.



Intersections (Detail View), 2014-17, Laser-cut black lacquered steel and bulb, 79 x 79 x 79 in.

It was a trip to the Alhambra in Granada years later as an adult that finally revealed the psychological burden that such gender-based alienation had placed upon her young shoulders. Built as a castle fortress in the 9th Century and later reconstructed by the rulers of Spain's Moorish Muslim dynasties, this encounter was life changing for Agha as it was after this that she was able to vocalize the contradictory strains of desire and alienation that had characterized her youth.

Anila Quayyum Agha is a woman of substance. Hers is not the sexy, young, flash-in-the-pan, light-up-your-headline kind of work that is here today and will probably be gone tomorrow. While Agha was always going to find herself engaged in visual practice, I rather suspect being an artist was something that happened to her and there is a purity to her drive that sits at the forefront of her work.

As Professor of Drawing at the Herron School of Art in Indiana, Agha takes her pedagogic responsibilities seriously. In any case, establishing tenure in an American University is no mean feat. But Agha's slow burn in emerging as an artist on a wider stage has today produced a beacon that will emblazon the cultural landscape for many years to come. For in teaching one learns and in learning one grows. The physical and psychological presence of line runs throughout her work. Agha has utilized a feature so absolutely fundamental to South Asian art as well as to the abstract expressions of Islamic art and fused them to find new and profound resonance in an aesthetic that is responsive to contemporary themes.

Agha's work is predicated on the migrant experience. Yet Agha, the woman of substance, is also a modern American woman who brings the aesthetic armory of the East to bear on the West, deploying beauty to challenge our constructs of personal identity. Beauty is also big in Agha's work, a powerful sentiment for a contemporary art world that shuns the beautiful as frivolous, incidental, unintellectual and decidedly feminine. But by Agha's hand, beauty is sublimated to empower, transform, transpose and most definitely to make us think.

Abstract geometric patterns are popularly associated with Islamic art due largely to their aniconic quality. Islamic art uses geometry for its contemplative focus, providing the viewer with a vision of the underlying order of both the cosmos and the natural world. It has symmetries found throughout nature. In the 14th Century architectural designs of the Alhambra, geometric pattern is integrated with arabesques and calligraphy. These are the three distinct, but complementary, disciplines that comprise Islamic art, forming a three-fold hierarchy in which geometry is seen as foundational.

Fundamentally, Agha's works, be they all-encompassing light installations (such as *Intersections* or variations on this theme) or more intimate two-dimensional works, offer spaces of possibility: for meditation, reflection, supposition and always the possibility of change. The decorative scope of her work has a kind of alliterative range that is rich in its resonance and sonorous in its visual and emotional echoes. From a firm hand to the lightest touch, from distinct patterns to those that allude to multitudes of references. Agha's works are a field of syncopated gestures, a series of marks and inflections that find voice in our receiving them into our psyche.

Working with lightness and shadow, *Intersections* creates an all-encompassing environment. Entering the space, the visitor is bathed in the cast shadow's intricately rendered geometric patterns. These designs are inspired by the artist's visit to the Alhambra Palace in Granada, Spain, which for centuries served as a major point of intersection that linked Islamic and Western cultures together through a seamlessly hybridized design scheme. *Intersections* addresses the universalities of human experience—of the need to create, of migration, of belonging and not belonging, and calls out the ever-shifting and multivalent nature of identity.

The 2016 series *Antique Lace* uses laser-cut patterns on paper with Mylar, encaustic, embroidery and pink and silver beads. This new body of work has been bookended and precipitated by two major events in the artist's life. First was the loss of her mother in January 2016, far away in Pakistan in her home town of Lahore. This physical distance pushed forward the architecture and symbolism of death (white shrouds and marble tombstones) to the fore as Islam's requirement for burial within 24 hours annulled Agha's return to Lahore to share this loss with

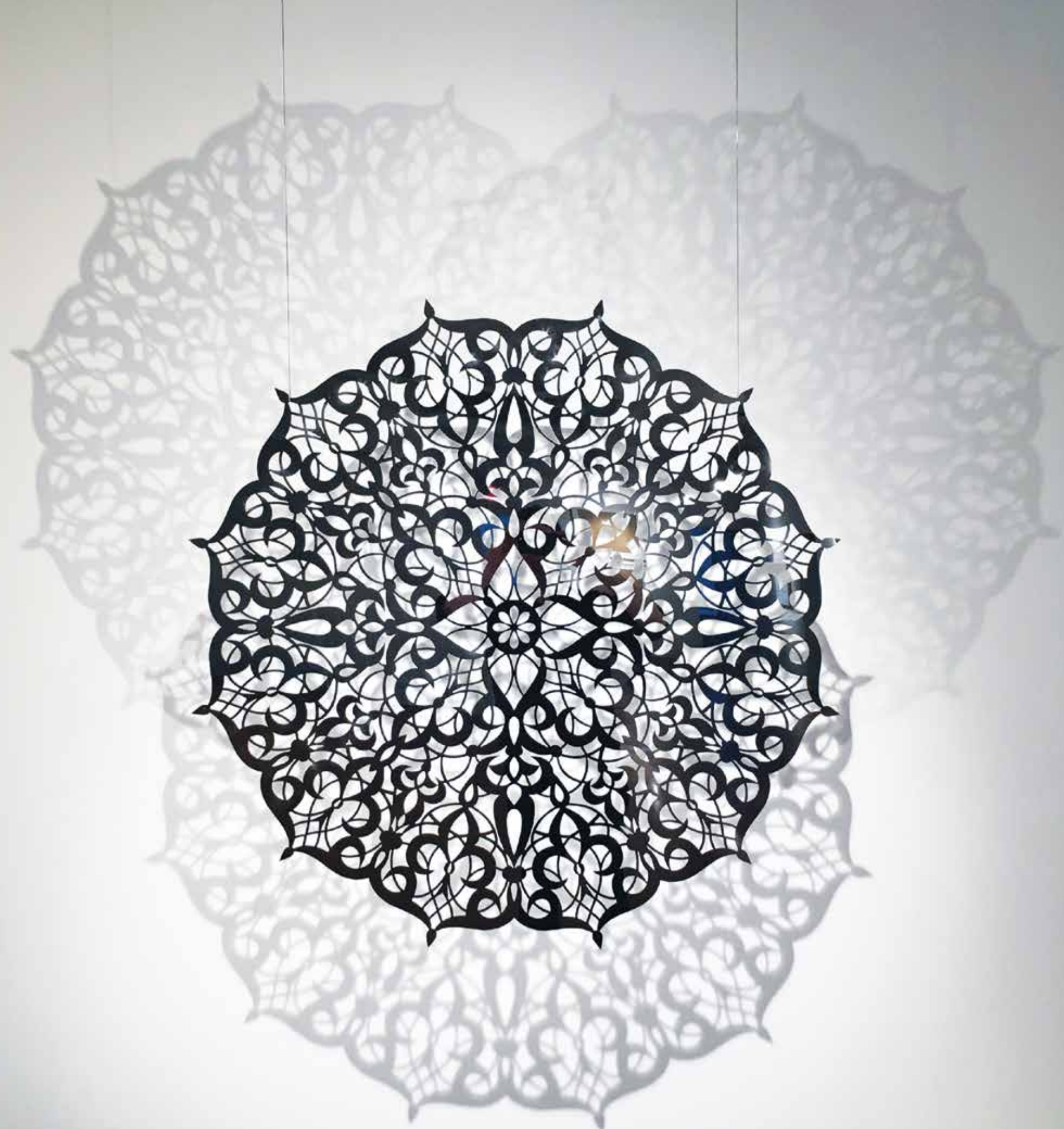
her extended family. At the other end in October 2016, came the joyous marriage of her only son. *All The Flowers Are For Me* is a work about desire. For every bride wishes that all the flowers are for her and amid these overarching wants are peppered the familial and emotional wrangling that any large family event will bring, particularly one established to bring two different families together.

Anila Agha has lived alongside both the Islam of her motherland and the Christianity of her adopted land and her art is colored by the alienation and transience that inform the migrant experience. The consciousness of knowing what is markedly different about the human experience also bears the gift of knowing its core commonalities, and it is these tensions, and indeed contradictions, that are enshrined throughout Agha's oeuvre. Through a varied use of media, from large sculptural installations in steel to carefully embroidered drawings on paper, Agha explores the entwined relationships between gender, culture, religion and society. Her work is replete with rich combinations of textile processes and sculptural methods used to expose and query the gendering of traditional craft as inherently domestic and feminine and, thus, excluded from the rarefied realm of fine art.

In many ways, Agha is an all-American woman: hybrid, dynamic, strong, vocal and visible. *Intersections* is a kind of 21st Century meditation on what lies at the center of the American Dream. In this it has voice and what this voice says matters, perhaps now more than ever, given the catastrophically divided terrain of American politics, a fissure so deep it threatens to tear the country asunder. Amid such times of division, Agha's work, flooded with light and nuance, offers a vision of unity and perhaps most importantly, it offers scope to probe—and this can only be a good thing.



Intersections (Installation View), 2014, Grand Rapids Art Museum, Grand Rapids, Michigan



Teardrop (After Robert Irwin), 2016, Mirrored stainless steel, 42 x 42 in.

Walking With My Mother's Shadow Anila Quayyum Agha

Celebration and loss of loved ones and our memories of them manifest in several ways. Often we experience a spectrum of emotion, beginning with deep joy, or deep sorrow, turning to quiet acceptance over time. My current work reflects on the complexities of love, loss and gains I have experienced over the past year. It also attests to losses and gains experienced and endured by people across the world for many reasons, such as war, oppression and censorship.

I had just returned to the United States from Lahore, Pakistan early this year when I received the dreaded phone call that every immigrant fears; my mother had died. I had just seen her, touched her, talked to her and now she was no more. I had been in Lahore to attend my son's wedding and my moments with my mother had been short and snatched, sandwiched between the rituals and celebrations of the wedding. As is the custom in Islam, she was buried within a day of her passing. There was no question of going; she was gone.

The works in this exhibition were borne of the varied mix of emotion that followed my son's wedding and my mother's passing. On a larger level, it was the communal sense of loss—of loved ones, identities, homes and countries—experienced by myriad people across a world ravaged by the atrocities of war and displacement that created equivalence. It added poignancy to my personal loss and the global loss I bear witness to daily via the news media. This work also reflects my joy for my son and his future life alongside of the lives of many people across the world who have been given second chances through resettlement in new lands but who will always carry with them a sense of loss.

I am fascinated by the interplay of presumed opposites that are never quite so: male and female, the definite and the amorphous, the geometric and the organic. In this new body of work, these concerns emerge in an exploration of joy and grief, the nuptial and the funereal, the seen and the unseen. Through these new works I wanted to draw attention to the overarching themes that hover in the background, i.e. connecting the cultural accumulation of gendered norms that govern women's lives limiting self actualization through both the wedding and death. Within these works I examined the amoebic transparency of sorrow, and its ability to reflect and inflict light and darkness. I worked with materials that are transparent or ethereal, that inhabit the limbo of loss, a space between visibility and invisibility, reality and unreality, light and shadow, real and unreal. These materials appear fragile, but are often resilient, hardy, even stubborn just like sorrow when cut, pushed, pulled, scraped, or sewn together.

Materials such as steel cut with delicate patterns, or embroidery and beads on white, black and brown paper, reflect and refract light. They represent space that belongs to one more than the other, evaluate the color of my body and the bodies of others, and the cycles of life and death. The series in white reference the white of marble gravestones and shrouds, both of which are a central element of death and its commemoration in Pakistan. The black drawings speak of the surface and the hidden layers often not seen or mined. The brown drawings talk of our bodies, and the longing to belong and to matter. The red and black sculptural installations magnify floral and geometric motifs to inhabit a large space, covering and beautifying all that are in it.

In the floral beauty of the patterns and layers, the cuts and embroidery strive to capture the identity, beauty, and femininity of my mother and other mothers—me, you, us—that become obscured by gravestone and shroud. These patterns pay homage to the organic to which death is inevitably linked but from which new life also emerges. The many colored, metallic embroidery threads in these works are often used in women's wedding dresses in Pakistan but never for shrouds. In stitching these threads into paper, and cutting patterns in steel, I connect the wedding that is believed the beginning of a woman's life-giving journey, and the funeral that is its ultimate end. This interplay of the nuptial and the funereal invites us to cherish our losses, more so because they are intrinsically connected to life's most beautiful moments such as holding a hand that may soon be no more. Together, the wedding and funeral suggest the larger cycle of life binding us through gossamer fragility and beauty of a bloom that will undoubtedly fade.



My Forked Tongue (Detail View), 2010, Paper, metallic thread, beads, wax and dyes, 30 x 14 x 15 ft., Houghton College, New York

Foreword Salima Hashmi

Musing on Anila Quayyum Agha's latest body of work, one cannot but recall her early intrepid, occasionally defiant but resolute, aesthetic odysseys. Agha acknowledges the tensions and contradictions that lie at the heart of her art making, as she strives to embody a multitude of concerns which form her lived experiences. It is these fractures and pressures which filter into her narratives.

Having known Agha first as a design student at the National College of Art in Lahore, one could not ignore her curiosity or her ebullience. Her inquiries into fine art practices, which lay at a tangent to the 'functional' design studies she was following, brought her into close contact with the art department and its faculty and students. There was an intensity about her inquisitiveness and searching which led to enduring connections with the faculty and her peers. Intermittent exchanges on her visits here have continued over the years.

Not having contemplated a career as an artist, Agha was undergoing the rigours required of a designer in the marketplace. The imperatives which can subjugate innovation and imagination at the clients' bidding bred a tenacity which eventually nourished divergent creative formations. Almost intuitively, she gravitated towards evolving a deeper, more personal idiom. The pursuit of a more consummate manifestation became a full-time occupation. Design as a profession was forsaken.

Living in the diaspora as a Pakistani-American, Agha was profoundly connected to 'home' as more than a particular location. The longings and severances were sublimated by embracing the anguish of the Iraq and Afghan wars. The aftermath of the latter, not too distant from 'home', today still cripples the social order in Pakistan.

By this time (2008) she began consolidating her facility with textile processes alongside her proclivity for drawings. The shadowy presence of global media as a manipulator and interpreter of 'truth' was confronted by Agha with the 'truth' of poetry. As she stated, "Faiz Ahmed Faiz's poetry resurfaced as an influence in my life." It may be emphasized that Faiz, one of the most influential poets of the 20th century, is known for his championing of the cause of the downtrodden. His deep humanism is fused with romantic love and revolutionary change.

The artist culled images from popular media and stitched them into a pliable textile surface with embroidery, with references to lines of Urdu poetry. The stitch as a mark unified the disparate processes she employed, including dyeing, wax resist and newspaper fragments. These visual interlocutions, titled "When Words Aren't Enough", combined pattern, image and text, and were complex deliberations which mirrored her personal dissonances.

"When Words Aren't Enough" was dominated by the need to project materials away from the surface, while allowing the ascendancy of drawing to continue. It was at this point that the artist came up against unspoken yet implicit

antagonisms generated by her thematic concerns and certain formal elements in her work, specifically 'Arabic' calligraphic motifs. It mattered little to her gallery that this was Urdu and not Arabic. The critical response was in a different direction altogether.

"My Forked Tongue" in 2010 brought other compulsions to the fore. Abandoning the familiarity of textile, Agha stepped into deep space physically and conceptually. The 'mark' in her drawing lost its materiality and mutated. It became a shadow, a temporary presence, owing its existence to light. "My Forked Tongue" came to life imbued with the disappointments and disillusionments of the immigrant. An installation in the round, its components were delicate yet defiant emblems of language and selfhood. Using a single light source, the artist instinctively felt her way into delineating a spatial context for her 'otherness'. A curtain of 'difference' now surrounded her; gentle barriers which could move were vulnerable and could be deciphered as pleased.

Agha refers to the work of British artist Cornelia Parker, whose single source installation paved the way for her own decision to incorporate light in a more intense manner.



A Flood of Tears (Detail View), 2010, Thread and needles, 12 x 12 ft., Stewart Art Gallery, Williamsport, Pennsylvania

In 2010, Agha's emotional ties, not only to her own people but also to others who suffer the vagaries of nature, instigated the seminal work "A Flood of Tears". The trigger was the devastating flood which affected 20 million people in Pakistan. The paradox was not lost on Agha. Water, a scarce and precious commodity, was now the destroyer, unleashed by the heavens over vast tracts of parched earth and withering crops.

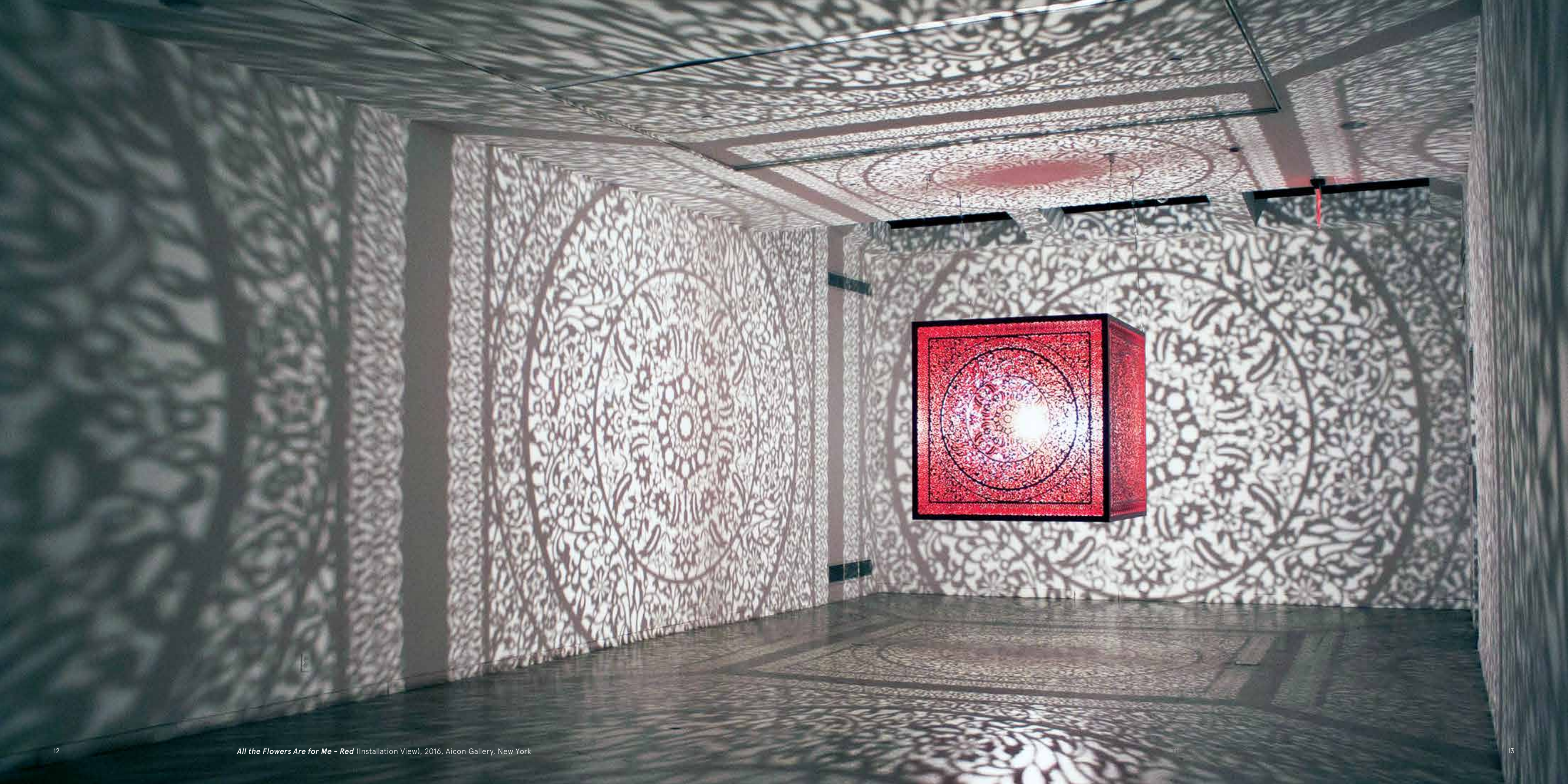
These and other images were internalized as Agha negotiated the properties of materials. Sifting and selecting, she worked in the concept of the unrelenting descent from the heavens. Metallic threads and needles were employed by her to bring home that savage yet strangely lyrical circumstance. The installation is an incarnation of the destruction and pain which dwells in the phenomenon, but which is also "poetic and luminous", according to the artist. She hopes it is "evoking a subliminal space, allowing for the simultaneous contemplation of pain and beauty." Agha succeeds in her intent of making the viewer ponder on the proximity of opposites in nature and the need to "participate in saving the world."

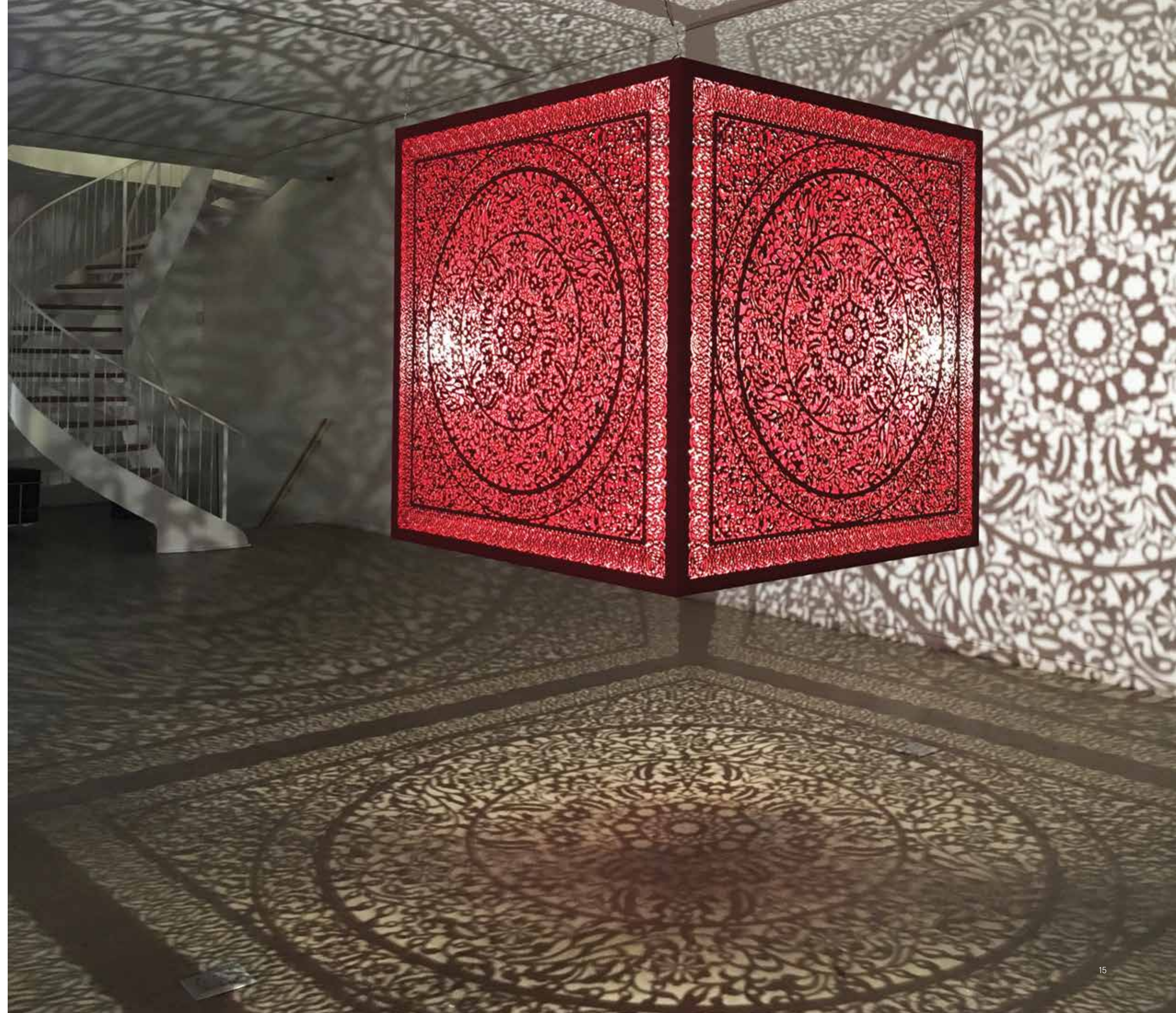
The numbing of this spirit is what Agha guards against. Involvement in the lives of others, which appears to take precedence in instigating much of her works, does not preclude the emotive when she probes the poignant milestone of her own life. Distance, loss and tenderness – feelings she had delegated to describing the lives of others – became subtle autobiographical encounters in "Walking With My Mother's Shadow". These exemplify the integration of light, pattern and geometry that have come to be her voice in recent years.

Turning inwards was never an option in these years, yet that is precisely where she finds herself now. A part-time nomad whose wanderings into sequences of shape, motif, ornament and orderliness find affiliations with paper, steel, beads and thread to speak of heartbreak, death, and joyfulness. Proud always of her ability to stand alone, Agha pays homage not only to her mother, but to herself – a woman who endures. Continuity is the essence of pattern. Inclusivity is her cherished dream as well as an attribute of her hoped-for destination.

INSTALLATION









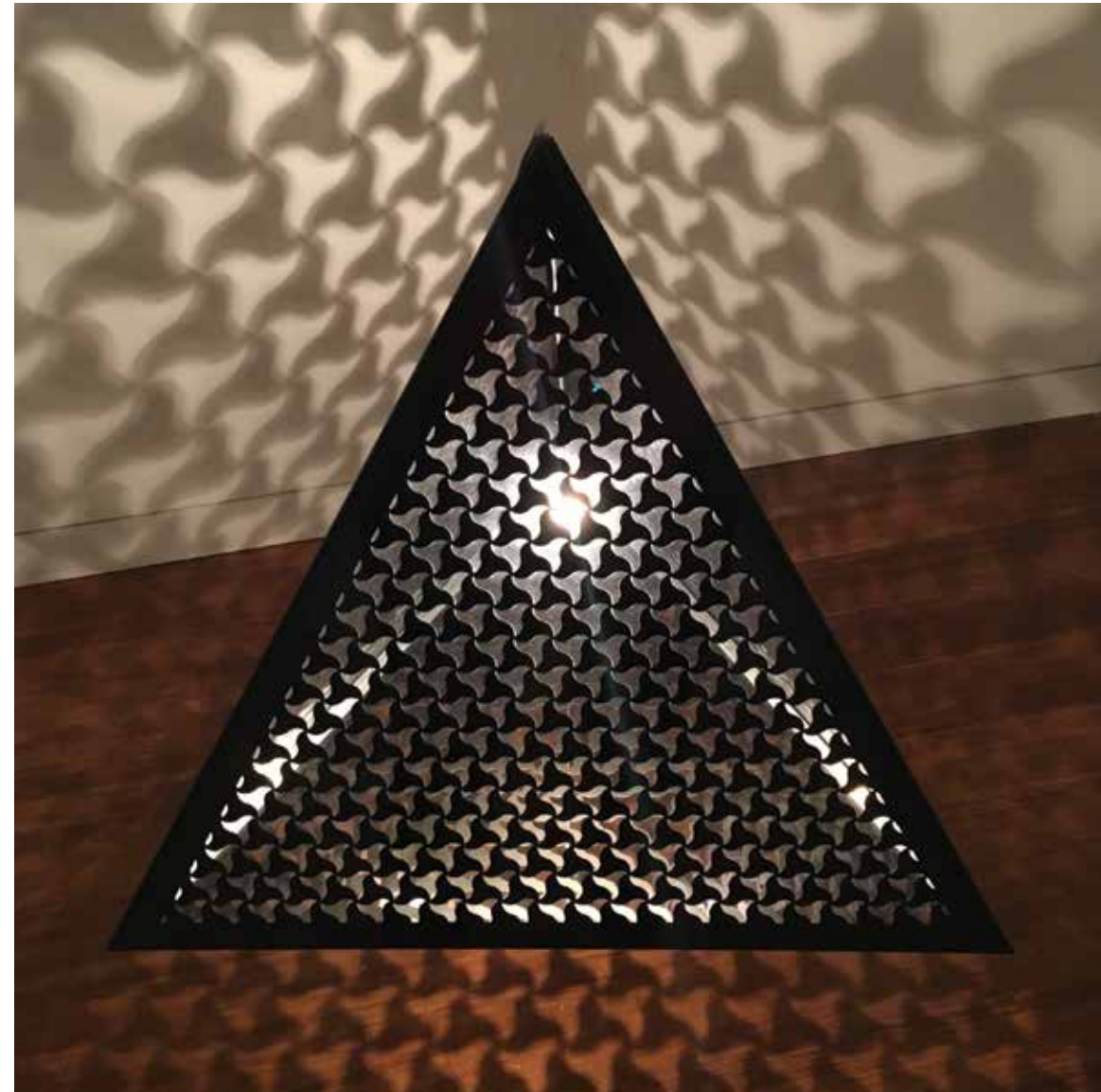
Shimmering Mirage (Installation View), 2016, Laser-cut black lacquered steel and bulb, 36 x 36 x 36 in., Aicon Gallery, New York



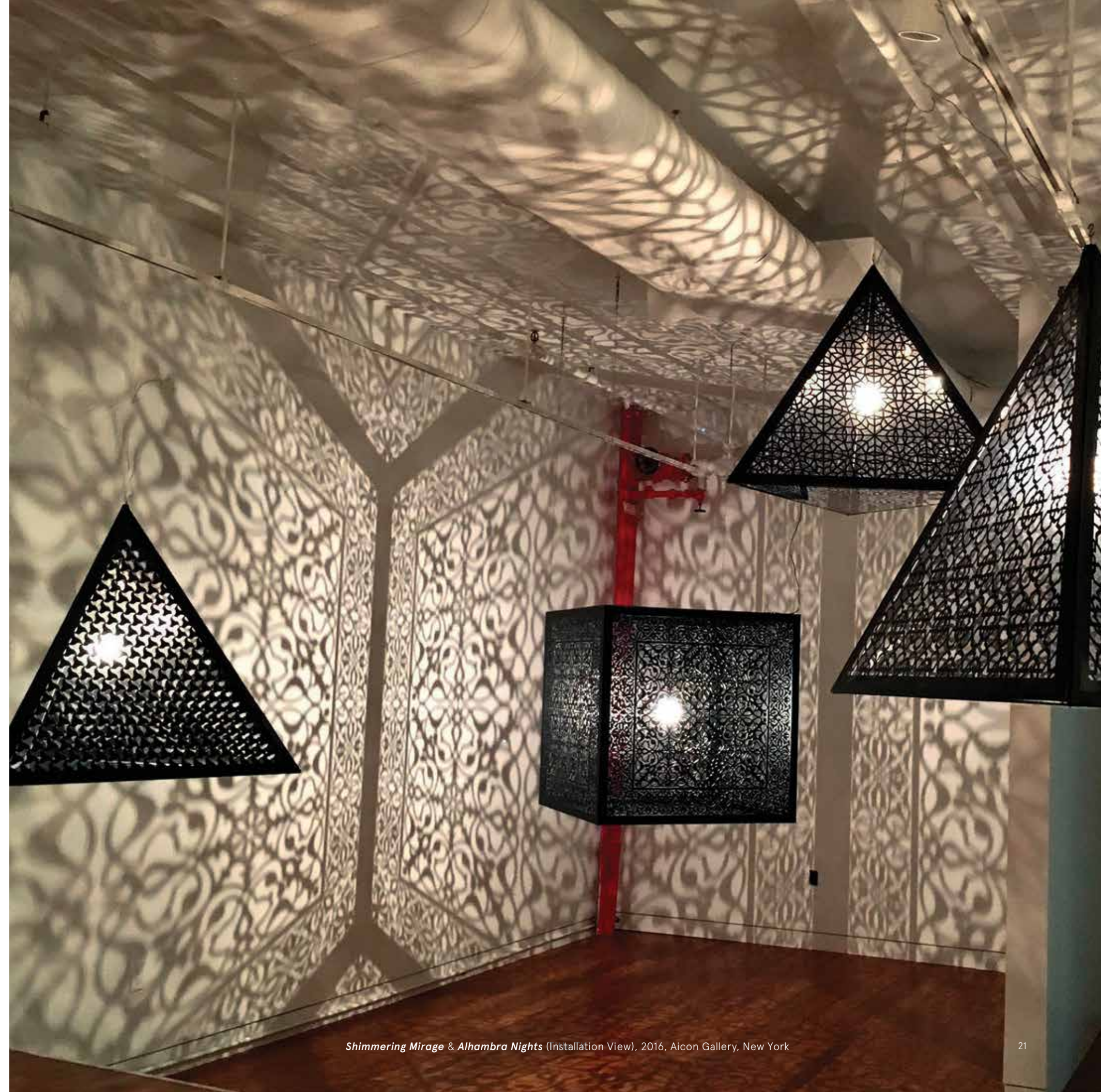
All the Flowers Are for Me - Black (Installation View), 2016, Laser-cut black lacquered steel and bulb, 60 x 60 x 60 in., Brooklyn Academy of Music (BAM), Brooklyn, New York



Alhambra Nights (Installation View), 2016, Laser-cut printed acrylic and bulbs, 30 x 27 x 30 in. (x9), Aicon Gallery, New York



Alhambra Nights (Detail View), 2016, Aicon Gallery, New York

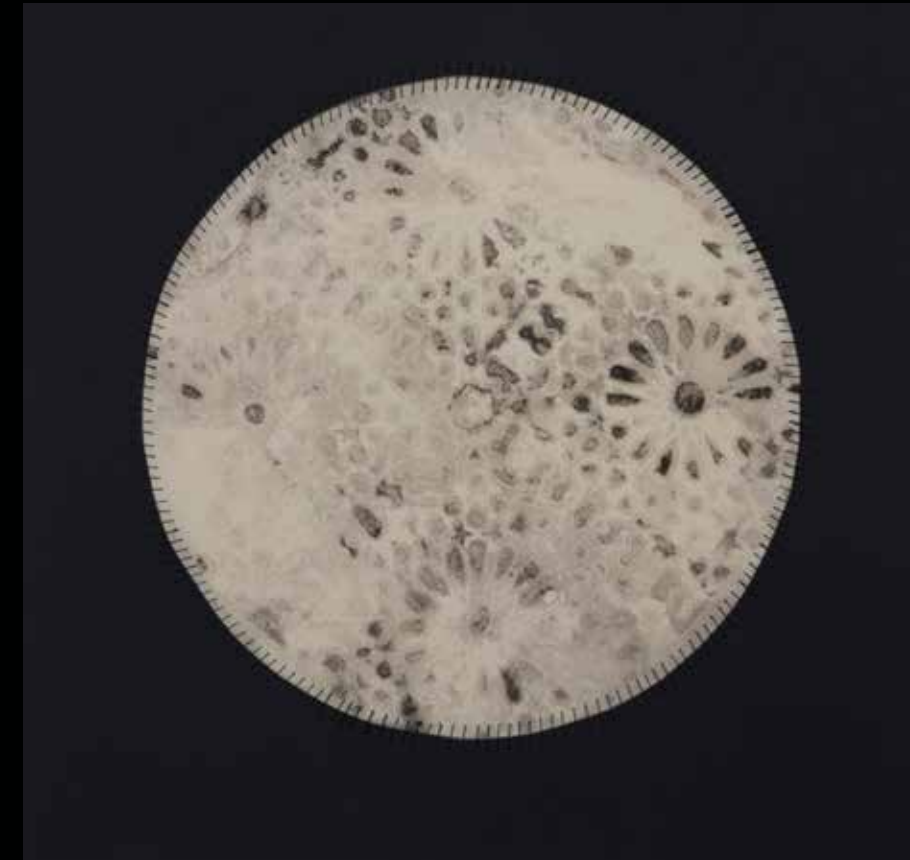
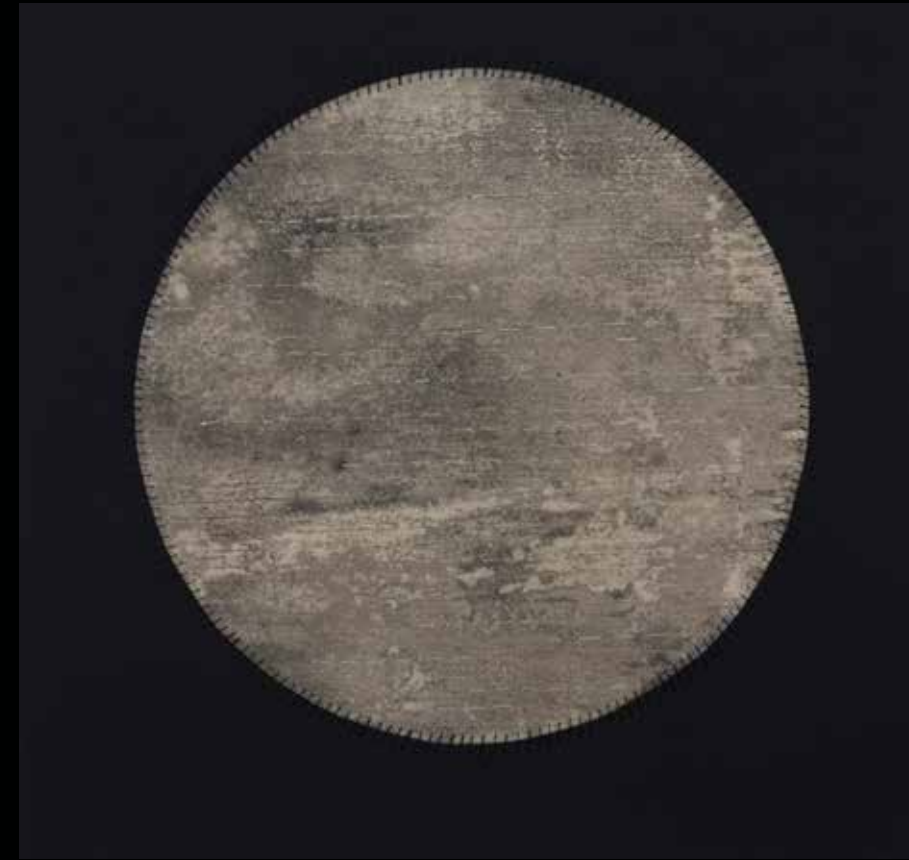


Shimmering Mirage & Alhambra Nights (Installation View), 2016, Aicon Gallery, New York

REGENERATION SERIES







(Top Left): *Regeneration I*, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

(Top Right): *Regeneration II*, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

(Bottom Left): *Regeneration III*, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

(Bottom Right): *Regeneration IV*, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

(Top Left): *Regeneration V*, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

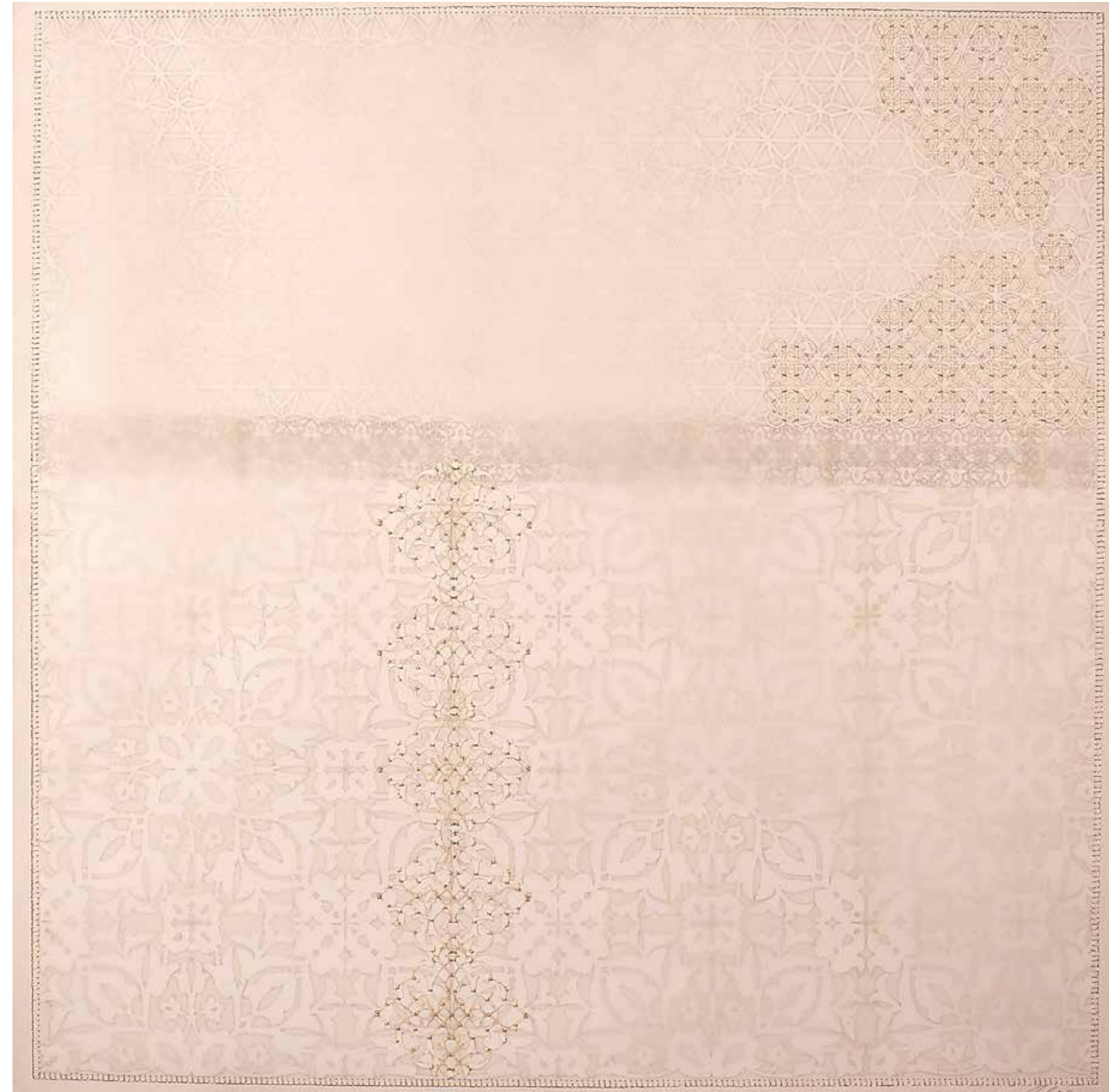
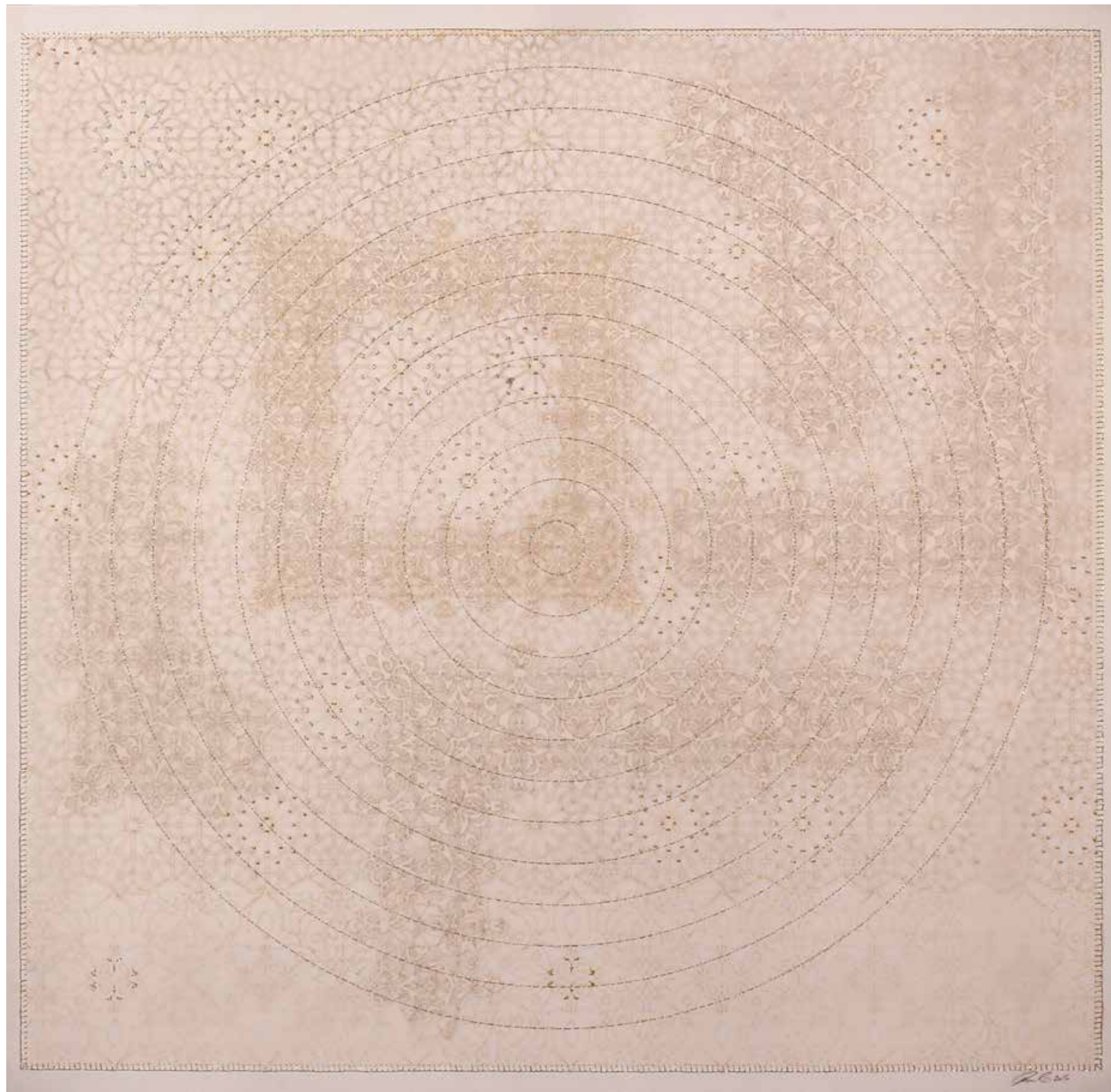
(Top Right): *Regeneration VI*, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

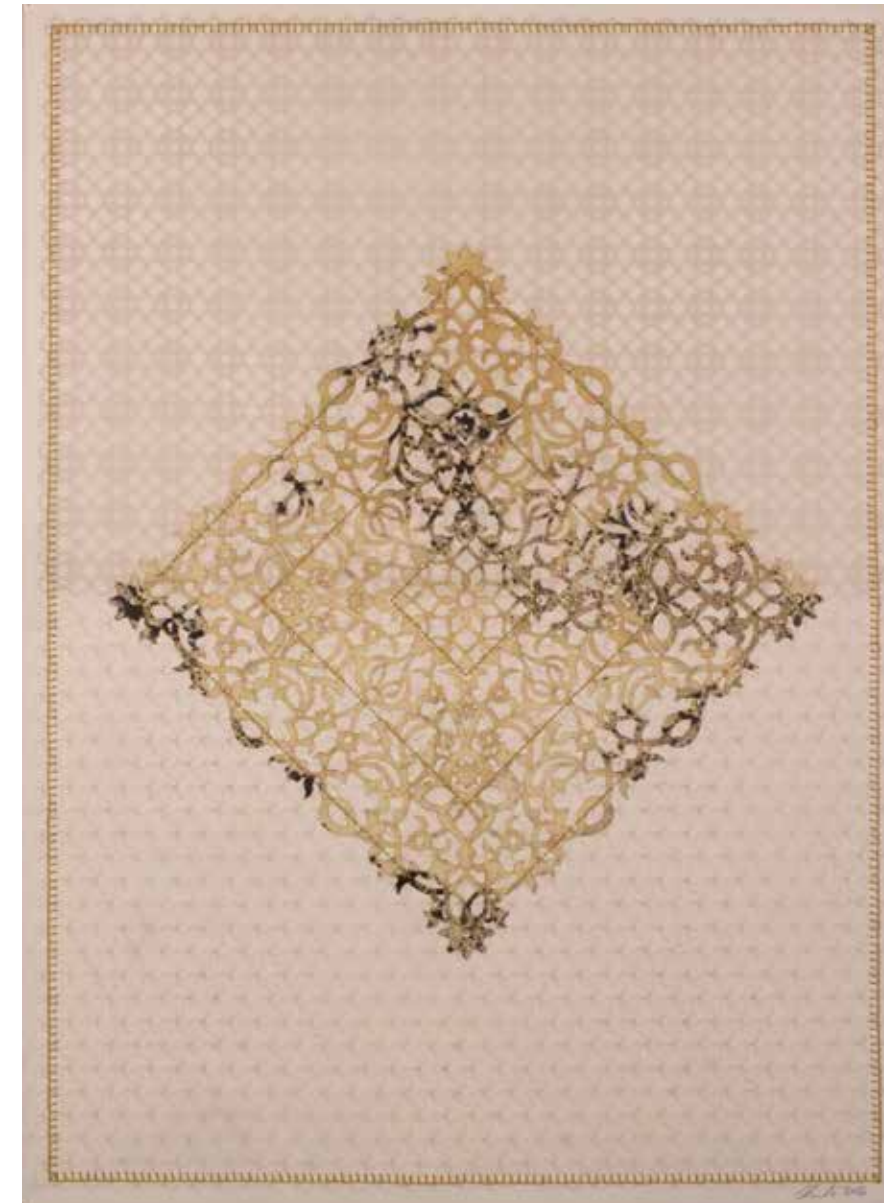
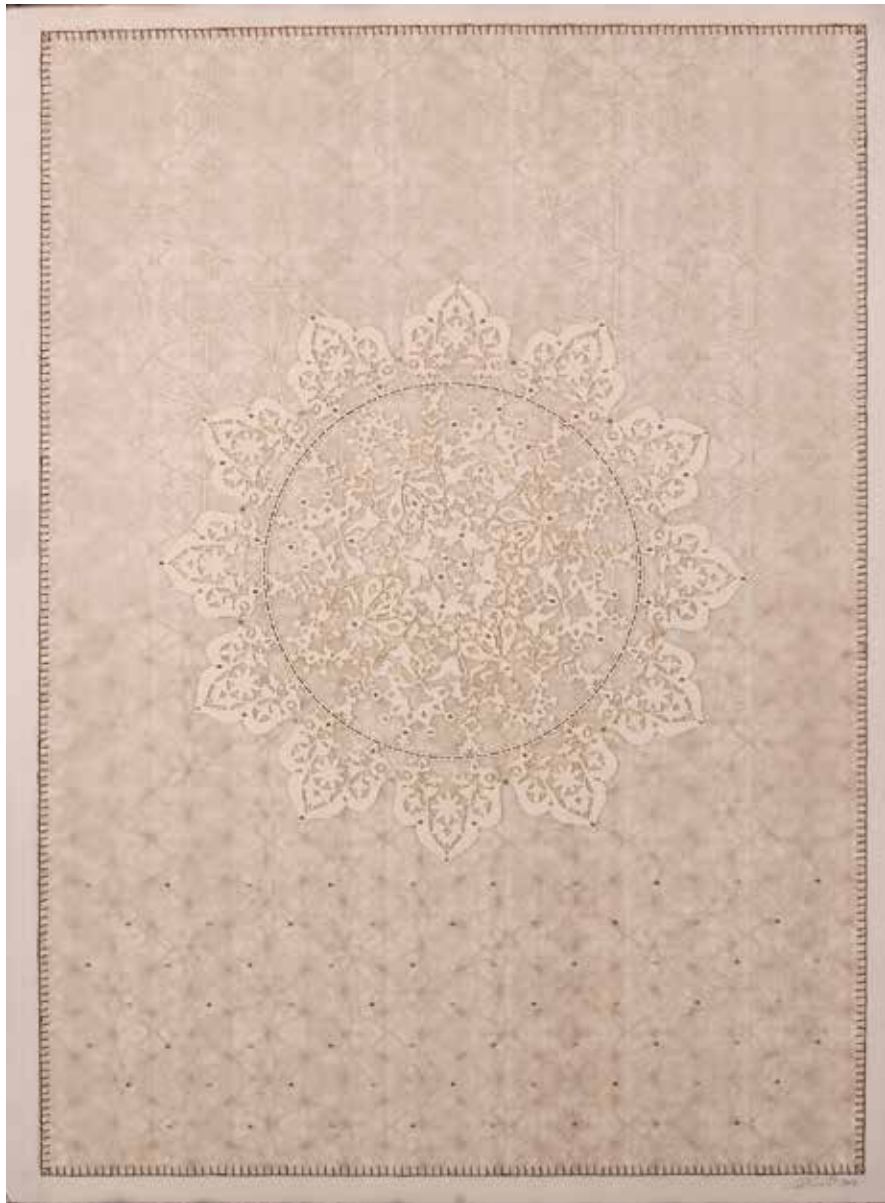
(Bottom Left): *Regeneration VII*, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

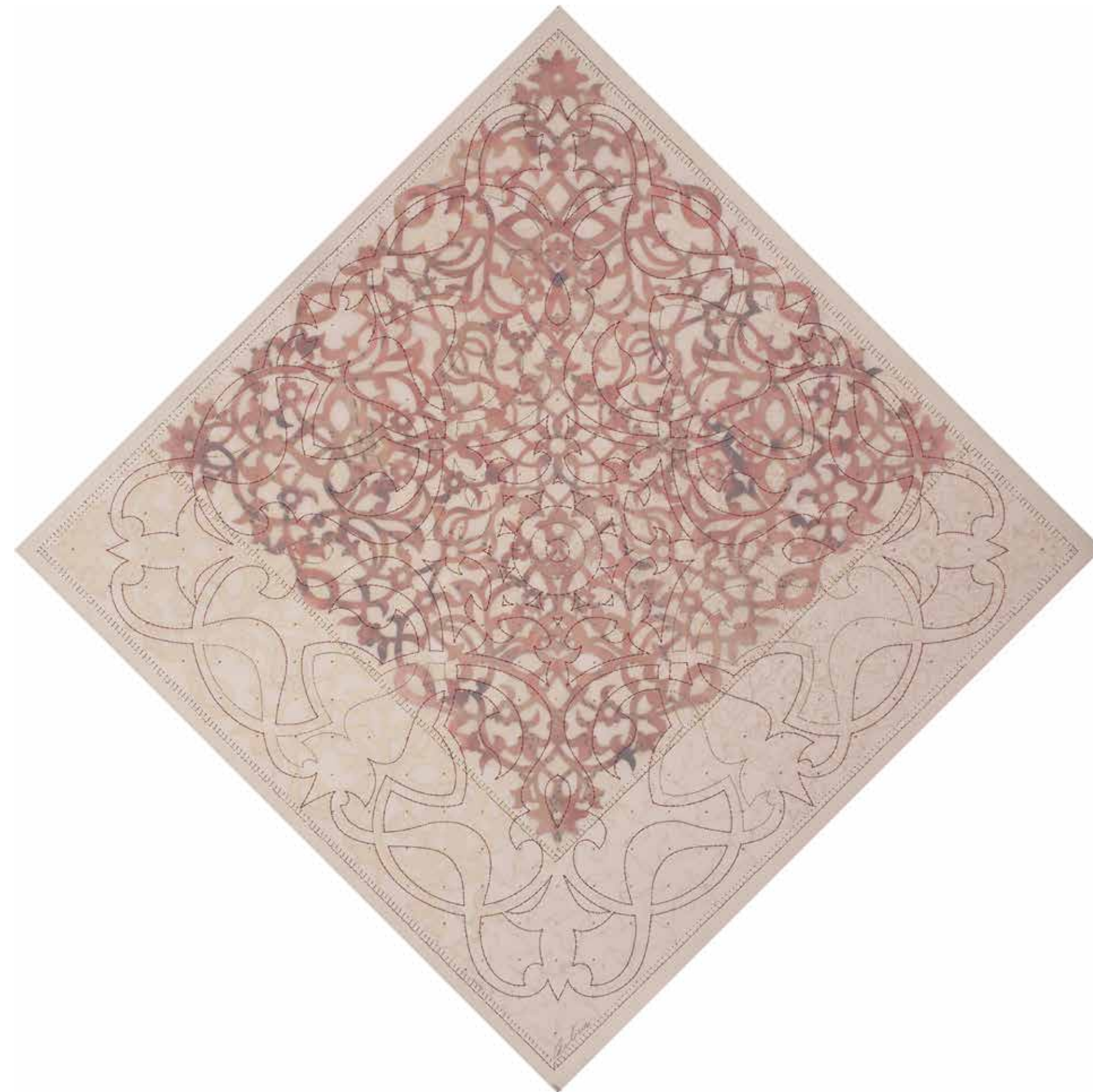
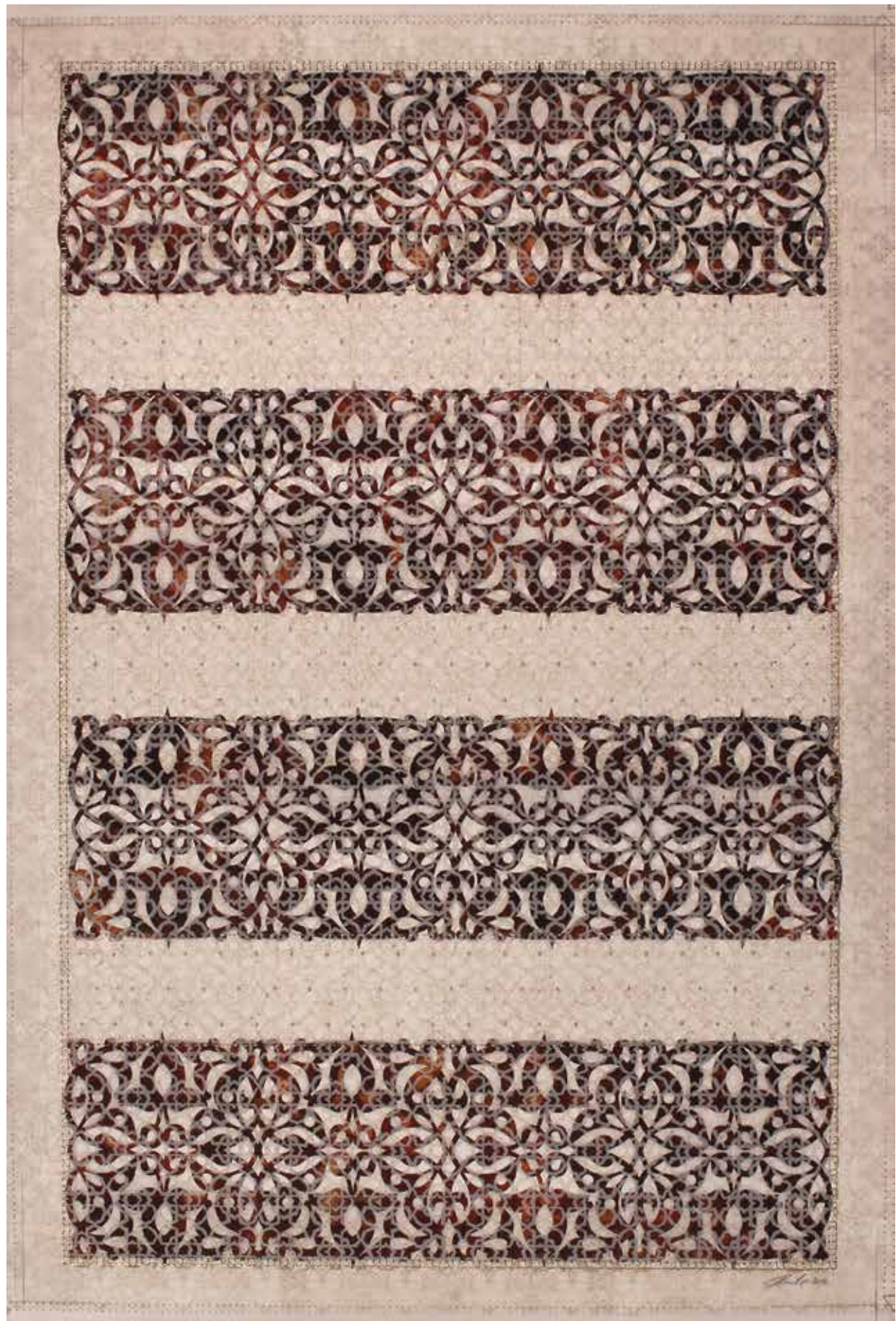
(Bottom Right): *Regeneration VIII*, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

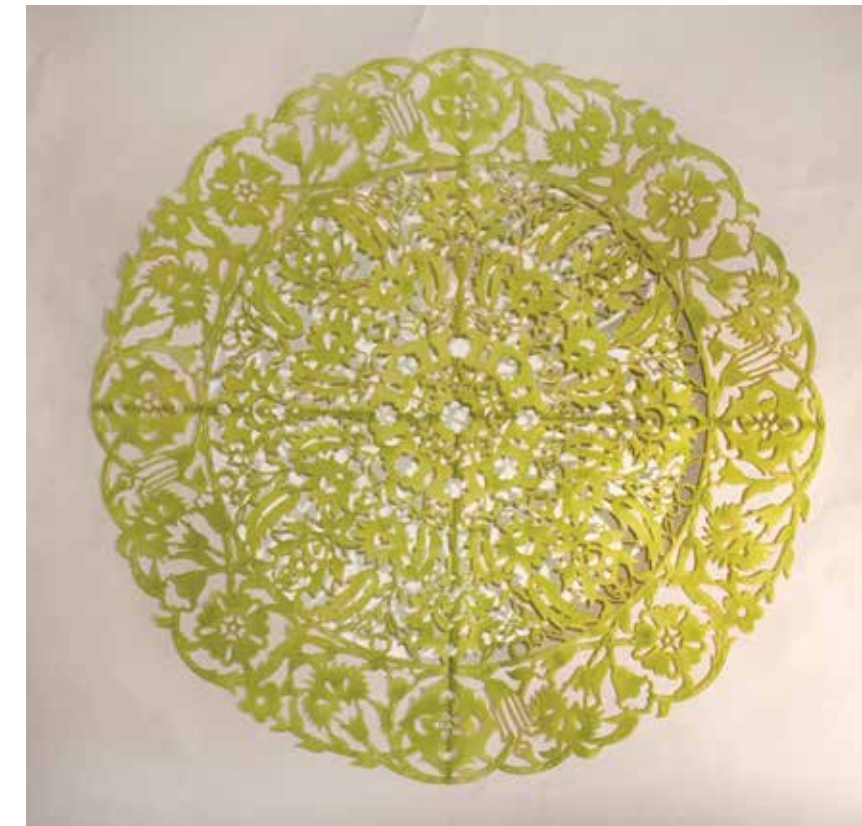
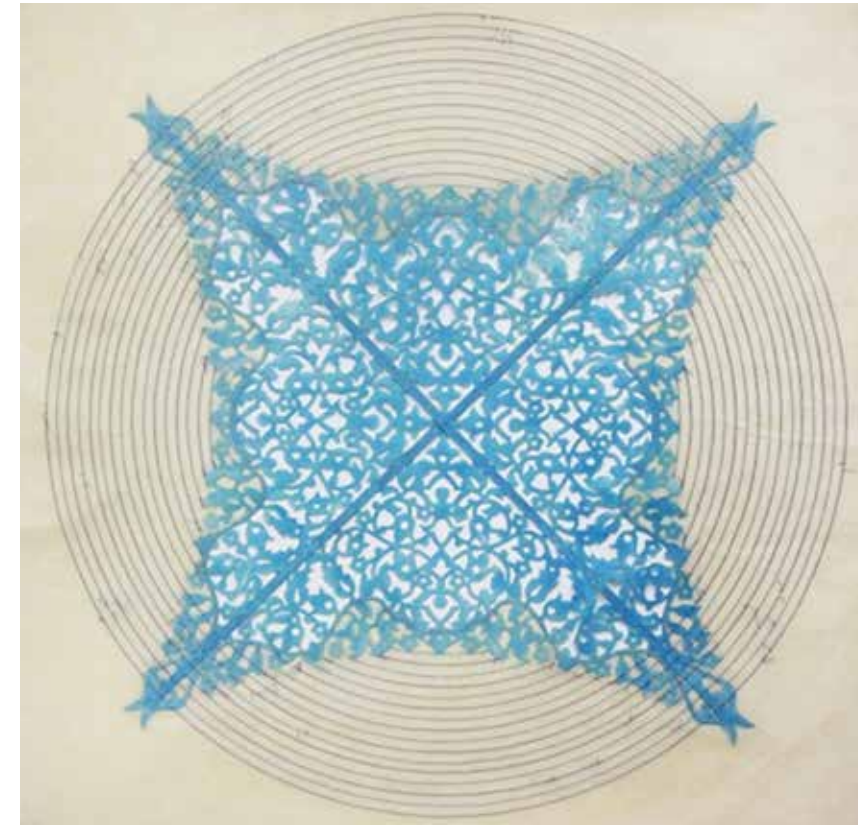
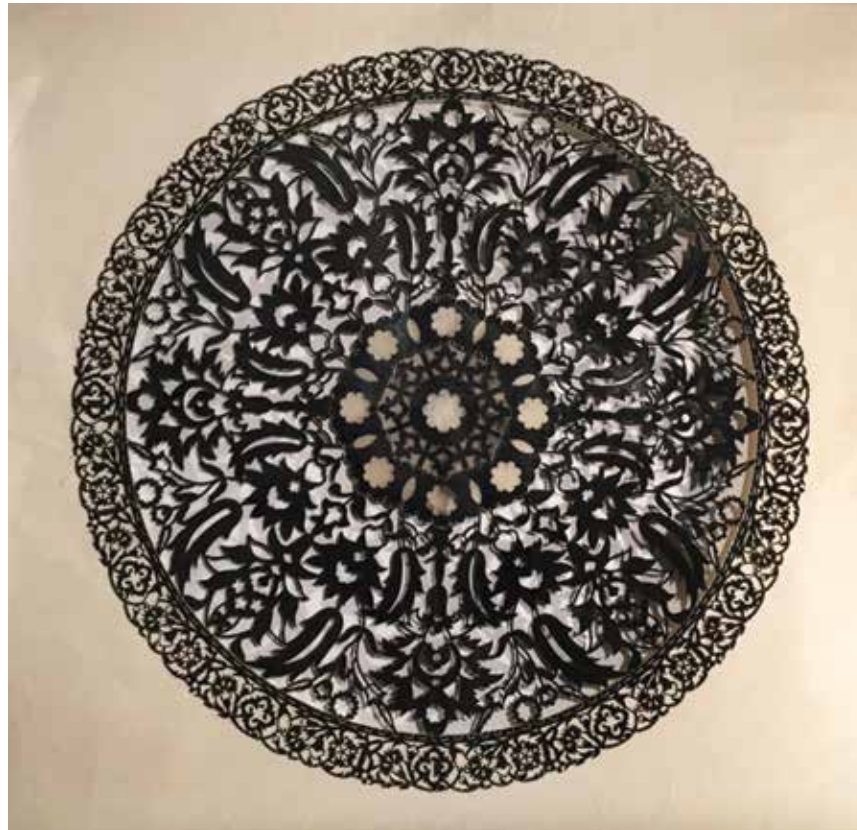
LASER-CUT & EMBROIDERED WORKS











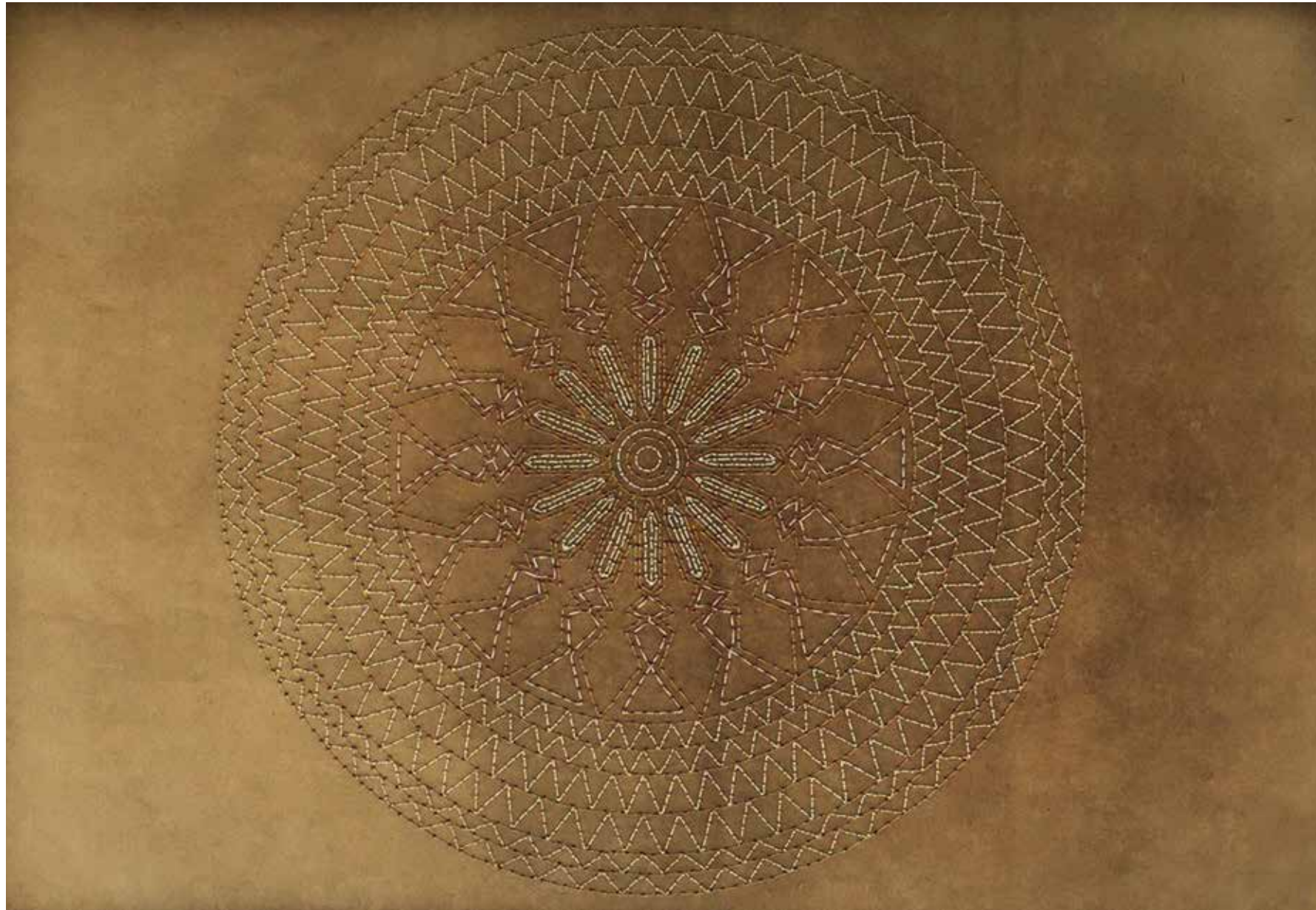
(Top Left): *All the Flowers Are for Me (Red)*, 2015, Mixed media on paper (Encaustic, laser-cut paper and embroidery), 30 x 30 in.
(Top Right): *All the Flowers Are for Me (Black)*, 2015, Mixed media on paper (Encaustic, laser-cut paper and embroidery), 30 x 30 in.
(Bottom): *All the Flowers Are for Me (White)*, 2015, Mixed media on paper (Encaustic, laser-cut paper and embroidery), 30 x 30 in.

(Top Left): *All the Flowers Are for Me (Turquoise)*, 2015, Mixed media on paper (Encaustic, laser-cut paper and embroidery), 30 x 30 in.
(Top Right): *All the Flowers Are for Me (Mint)*, 2015, Mixed media on paper (Encaustic, laser-cut paper and embroidery), 30 x 30 in.
(Bottom): *All the Flowers Are for Me (Chartreuse)*, 2015, Mixed media on paper (Encaustic, laser-cut paper and embroidery), 30 x 30 in.

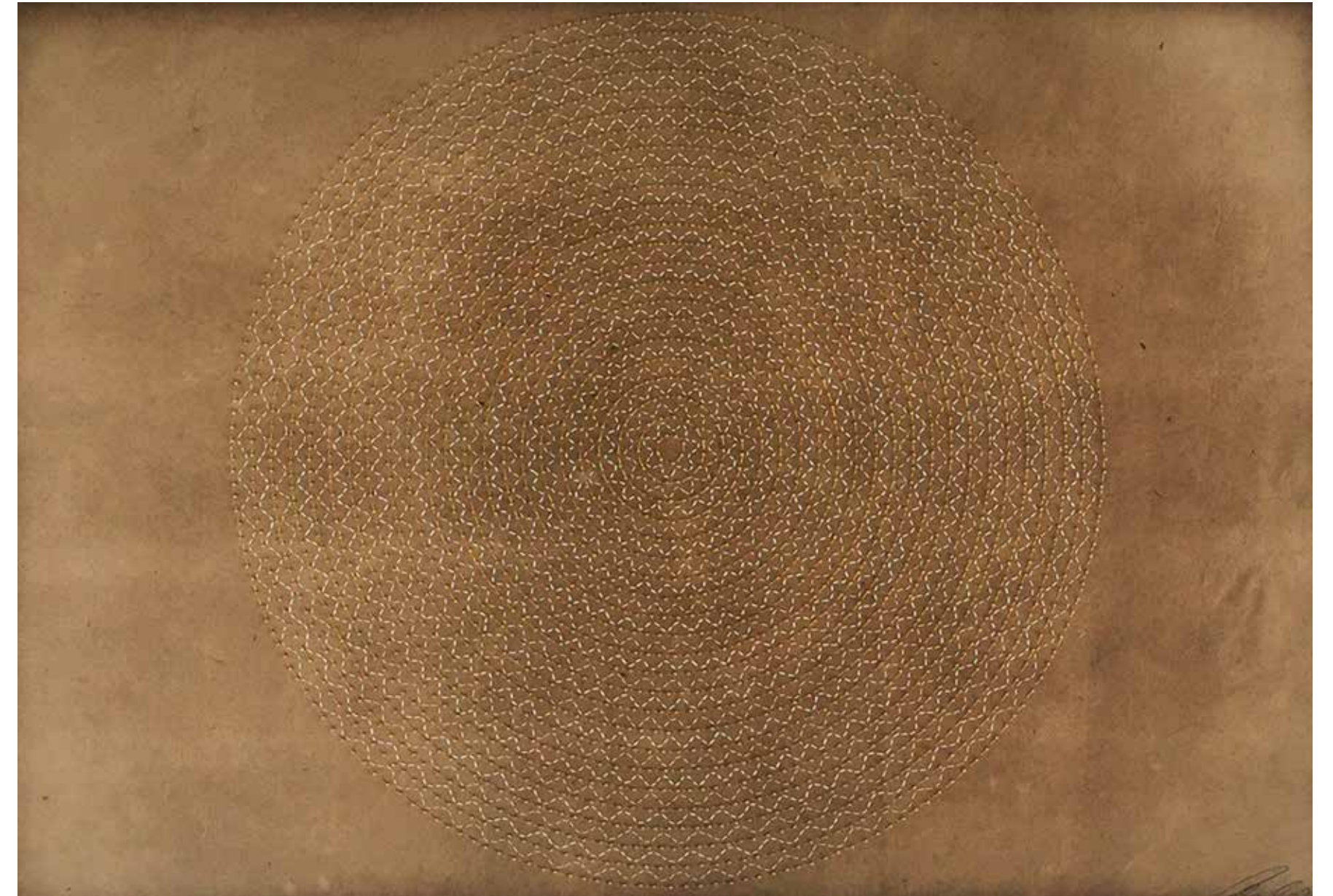
SEWN & BEADED WORKS

Catching the Light - Red (Detail View - Verso), 2016, Mixed media on paper (Red, gold and black metallic thread and red, black and gold beads on brown Korean hand-made paper), 24 x 25 in.

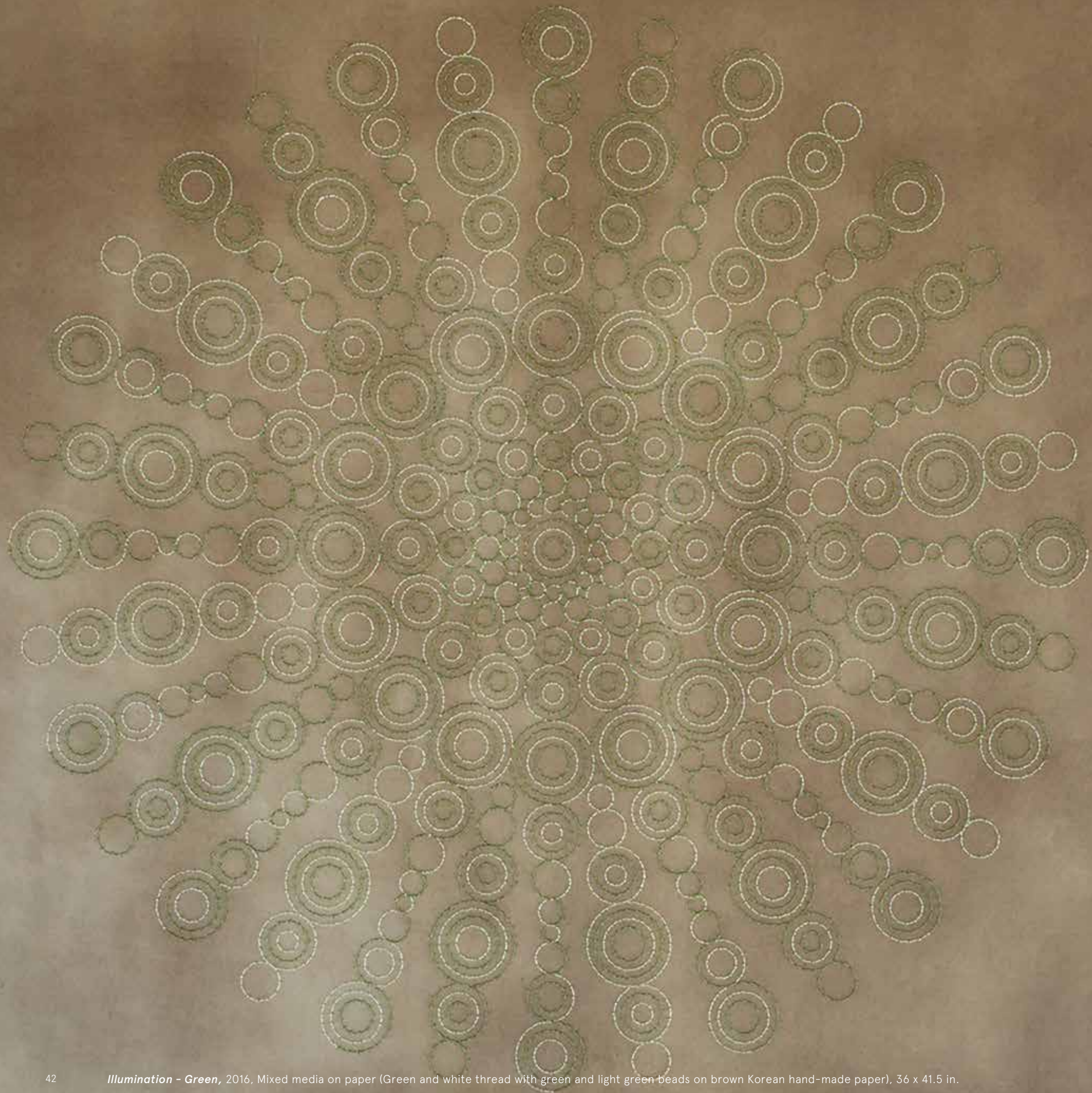




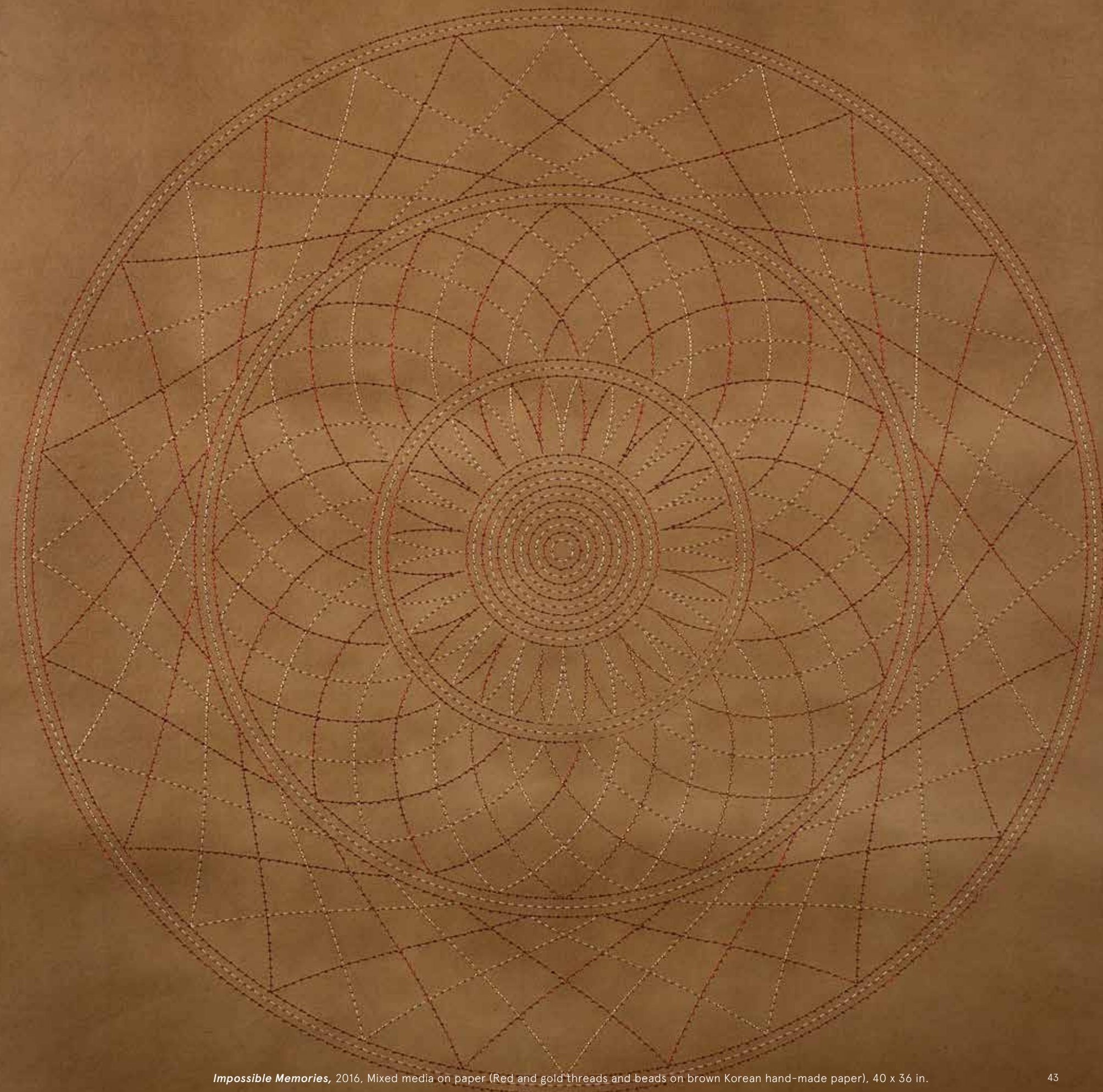
Weight of Gold - 2, 2016, Mixed media on paper (Gold and white thread with purple with gold beads on brown Korean hand-made paper), 24 x 35 in.



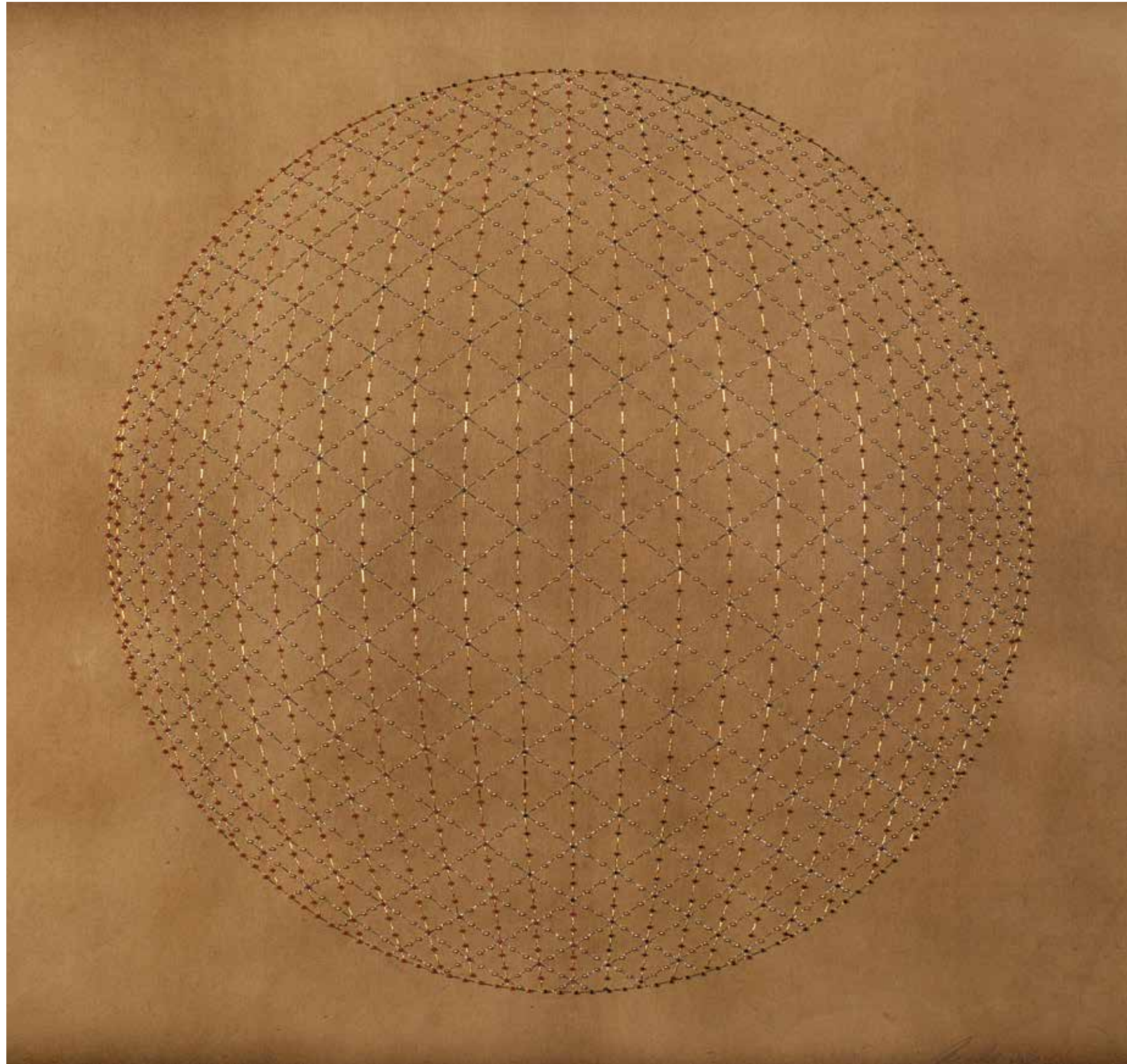
Weight of Gold - 1, 2016, Mixed media on paper (Gold and white thread with gold beads on brown Korean hand-made paper), 24 x 35 in.



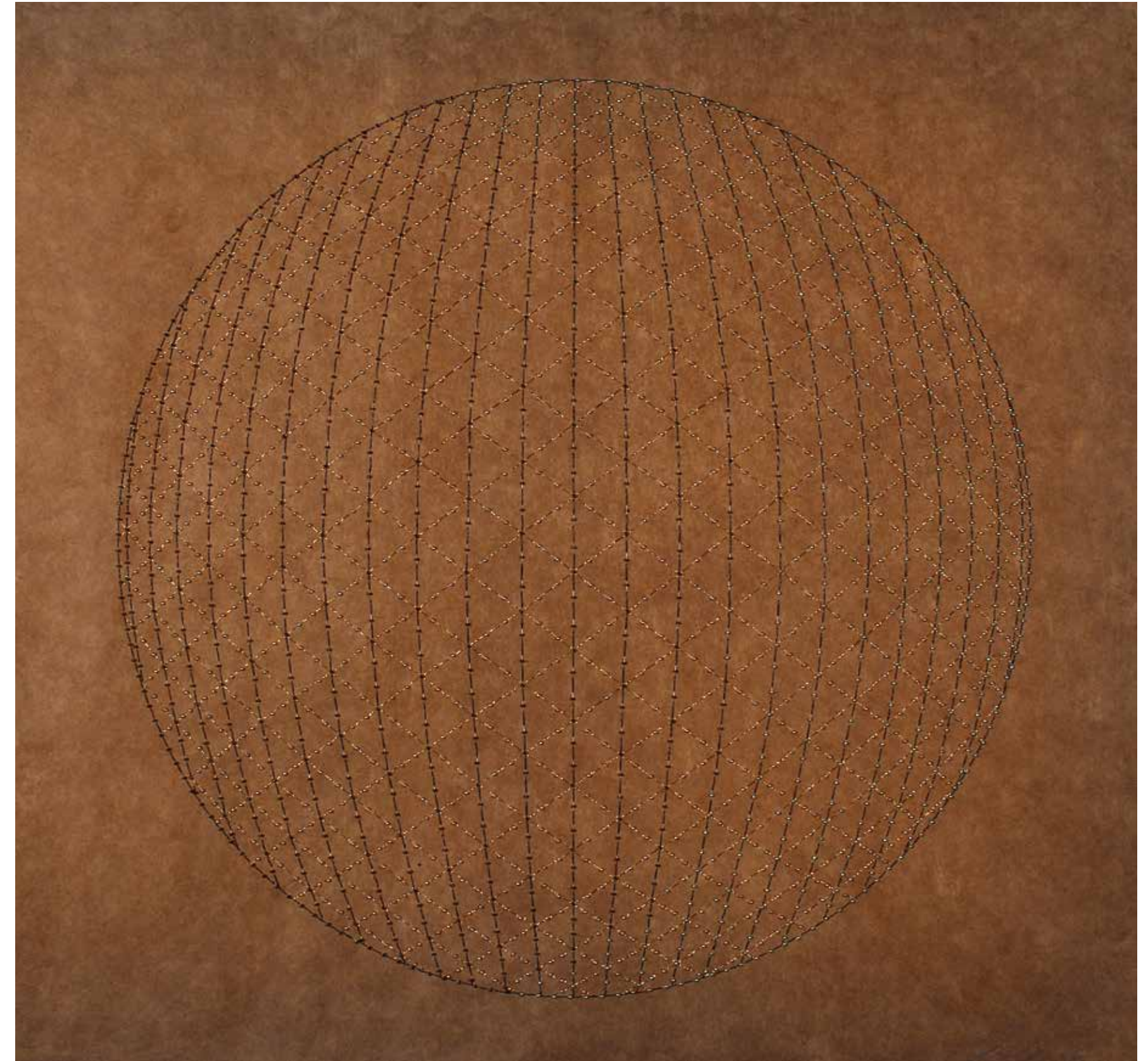
42 *Illumination - Green*, 2016, Mixed media on paper (Green and white thread with green and light green beads on brown Korean hand-made paper), 36 x 41.5 in.



Impossible Memories, 2016, Mixed media on paper (Red and gold threads and beads on brown Korean hand-made paper), 40 x 36 in.



44 *Catching the Light - Red*, 2016, Mixed media on paper (Red, gold and black metallic thread and red, black and gold beads on brown Korean hand-made paper), 24 x 25 in.



Catching the Light - Green, 2016, Mixed media on paper (Gold and black metallic thread and green, gold, and black beads on brown Korean hand-made paper), 25 x 24 in.



Works

Cover: **All the Flowers Are for Me - Red** (Detail View), 2016, Laser-cut red lacquered stainless steel and blub, 60 x 60 x 60 in., Aicon Gallery, New York

Inside Cover: **Antique Lace - 2** (Detail View), 2016, Mixed media on paper (Laser-cut patterns on paper with Mylar, embroidery and beads), 26 x 20 in.

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Page 2 (Top): *Architectural Detail of the Alhambra*, Granada, Spain

Page 2 (Bottom): *Architectural Detail of the Alhambra*, Granada, Spain

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Page 11: **All the Flowers Are for Me - Red** (Detail View), 2016, Laser-cut red lacquered stainless steel and blub, 60 x 60 x 60 in., Aicon Gallery, New York

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Pgs. 14-15: **All the Flowers Are for Me - Red** (Installation View), 2016, Aicon Gallery, New York

Page 16: **Shimmering Mirage** (Installation View), 2016, Laser-cut black lacquered steel and bulb, 36 x 36 x 36 in., Aicon Gallery, New York

Page 17: **All the Flowers Are for Me - Black** (Installation View), 2016, Laser-cut black lacquered steel and bulb, 60 x 60 x 60 in., Brooklyn Academy of Music (BAM), Brooklyn, New York

Pgs. 18-19: **Alhambra Nights** (Installation View), 2016, Laser-cut printed acrylic and bulbs, 30 x 27 x 30 in. (x9), Aicon Gallery, New York

Page 20: **Alhambra Nights** (Detail View), 2016, Aicon Gallery, New York

Page 21: **Shimmering Mirage & Alhambra Nights** (Installation View), 2016, Aicon Gallery, New York

Page 23: **Regeneration VII**, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

Page 24: **Regeneration IX**, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

Page 25: **Regeneration X**, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

Page 26 (Top Left): **Regeneration I**, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

Page 26 (Top Right): **Regeneration II**, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

Page 26 (Bottom Left): **Regeneration III**, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

Page 26 (Bottom Right): **Regeneration IV**, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

Page 27 (Top Left): **Regeneration V**, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

Page 27 (Top Right): **Regeneration VI**, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

Page 27 (Bottom Left): **Regeneration VII**, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

Page 27 (Bottom Right): **Regeneration VIII**, 2012, Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper), 22 x 22 in.

Page 29: **Antique Lace - 1** (Detail View), 2016, Mixed media on paper (Laser-cut patterns on paper with Mylar, embroidery and beads), 30 x 22 in.

Page 30: **Shimmering Memories - 1**, 2016, Mixed media on paper (Laser-cut patterns on paper with Mylar, embroidery and beads), 39.5 x 39.5 in.

Page 31: **Shimmering Memories - 2**, 2016, Mixed media on paper (Laser-cut patterns on paper with Mylar, embroidery and beads), 40 x 40 in.

Page 32 (Left): **Antique Lace - 1**, 2016, Mixed media on paper (Laser-cut patterns on paper with Mylar, embroidery and beads), 30 x 22 in.

Page 32 (Right): **Antique Lace - 2**, 2016, Mixed media on paper (Laser-cut patterns on paper with Mylar, embroidery and beads), 26 x 20 in.

Page 33 (Left): **Antique Lace - 3**, 2016, Mixed media on paper (Laser-cut patterns on paper with Mylar and embroidery), 29.5 x 21.5 in.

Page 33 (Right): **Antique Lace - 4**, 2016, Mixed media on paper (Laser-cut patterns on paper with Mylar, encaustic and embroidery), 30 x 22 in.

Page 34: **Be Still My Heart**, 2016, Mixed media on paper (Laser-cut patterns on paper with Mylar, encaustic, embroidery and beads), 36 x 24 in.

Page 35: **I Will Find the Flowers**, 2016, Mixed media on paper (Laser-cut patterns on paper with Mylar, encaustic, embroidery, and pink and silver beads), 29 x 29 in.

Page 36 (Top Left): **All the Flowers Are for Me (Red)**, 2015, Mixed media on paper (Encaustic, laser-cut paper and embroidery), 30 x 30 in.

Page 36 (Top Right): **All the Flowers Are for Me (Black)**, 2015, Mixed media on paper (Encaustic, laser-cut paper and embroidery), 30 x 30 in.

Page 36 (Bottom): **All the Flowers Are for Me (White)**, 2015, Mixed media on paper (Encaustic, laser-cut paper and embroidery), 30 x 30 in.

Page 37 (Top Left): **All the Flowers Are for Me (Turquoise)**, 2015, Mixed media on paper (Encaustic, laser-cut paper and embroidery), 30 x 30 in.

Page 37 (Top Right): **All the Flowers Are for Me (Mint)**, 2015, Mixed media on paper (Encaustic, laser-cut paper and embroidery), 30 x 30 in.

Page 37 (Bottom): **All the Flowers Are for Me (Chartreuse)**, 2015, Mixed media on paper (Encaustic, laser-cut paper and embroidery), 30 x 30 in.

Page 39: **Catching the Light - Red** (Detail View - Verso), 2016, Mixed media on paper (Red, gold and black metallic thread and red, black and gold beads on brown Korean hand-made paper), 24 x 25 in.

Page 40: **Weight of Gold - 2**, 2016, Mixed media on paper (Gold and white thread with purple with gold beads on brown Korean hand-made paper), 24 x 35 in.

Page 41: **Weight of Gold - 1**, 2016, Mixed media on paper (Gold and white thread with gold beads on brown Korean hand-made paper), 24 x 35 in.

Page 42: **Illumination - Green**, 2016, Mixed media on paper (Green and white thread with green and light green beads on brown Korean hand-made paper), 36 x 41.5 in.

Page 43: **Impossible Memories**, 2016, Mixed media on paper (Red and gold threads and beads on brown Korean hand-made paper), 40 x 36 in.

Page 44: **Catching the Light - Red**, 2016, Mixed media on paper (Red, gold and black metallic thread and red, black and gold beads on brown Korean hand-made paper), 24 x 25 in.

Page 45: **Catching the Light - Green**, 2016, Mixed media on paper (Gold and black metallic thread and green, gold, and black beads on brown Korean hand-made paper), 25 x 24 in.

Page 46: **Be Still My Heart** (Detail View), 2016, Mixed media on paper (Laser-cut patterns on paper with Mylar, encaustic, embroidery and beads), 36 x 24 in.

Inside Back Cover: **Antique Lace - 4** (Detail View), 2016, Mixed media on paper (Laser-cut patterns on paper with Mylar, encaustic and embroidery), 30 x 22 in.

Back Cover: **All the Flowers Are for Me - Red** (Detail View), 2016, Laser-cut red lacquered stainless steel and blub, 60 x 60 x 60 in., Aicon Gallery, New York

Artist Biography

ANILA QUAYYUM AGHA

www.anilaagha.com

EDUCATION

2004 Master of Fine Arts, University of North Texas, Denton, TX
1989 Bachelor of Fine Arts, National College of Art, Lahore, Pakistan

ACADEMIC

2017 Associate Professor—Drawing, Herron School of Art and Design, IUPUI, IN
2008–13 Assistant Professor—Drawing, Herron School of Art and Design, IUPUI, IN

GALLERY REPRESENTATION

2014–present Aicon Art Gallery, New York City, USA
2016–present Talley Dunn Art Gallery, Dallas, TX

ART EXHIBITIONS – SELECTED SOLO SHOWS

2018 *Forthcoming Show*, Curator: Ron Platt, Grand Rapids Art Museum, Grand Rapids, MI
Forthcoming Show, Patricia Low Art Gallery, G’Staad, Switzerland,
You Are Here, Curator: Jennifer Dasal, North Carolina Museum of Art, Raleigh, NC
Forthcoming Show, Jaime DeSimone, MOCA JACKSONVILLE, Jacksonville, FL
2017 *All The Flowers Are For Me—Turquoise*, Cuesta College, San Luis Obispo, CA
All The Flowers Are For Me—Red, Cincinnati Art Museum, Cincinnati, OH
All The Flowers Are For Me—Black, Peabody Essex Museum, Salem, MA
2016 *Walking With My Mothers Shadow*, Aicon Art Gallery, New York City, NY
All The Flowers Are For Me, Curator: Hrag Vartanian, Brooklyn Music Academy, Brooklyn, NY
Intersections, Curator: Sona Datta, Peabody Essex Museum, Salem, MA
Intersections, Curator: Mark Ruschman, Indiana State Museum, Indianapolis, IN.
2015 *Crossing Boundaries*, Cheongju Craft Biennale, Cheongju, Korea
Intersections: Islamic Arts Festival 17th Edition, Sharjah Contemporary Art Museum, Sharjah, UAE
Intersections, Curator: Kim Davenport, Rice University Gallery, Houston, TX
Intersections, Justine Ludwig/ Ariel Saldivar, Dallas Contemporary Art Museum, Dallas, TX
Intersections, HUB Artprize, Grand Rapids, MI
Murmuration – Lure of The Eye, Sharjah Art Expo, Sharjah, U.A.E.
2014 *Intersections/ ArtPrize*, GRAM, Grand Rapids, MI
Anila Quayyum Agha – My Forked Tongue, Curator: Elizabeth Petrusis, Sheldon Swope Art Museum, Terra Haute, IN
Sacred Silence, Harrison Art Center, Indianapolis, IN
Lure of the Eye, Solo Art Exhibition and Art Bazaar, Directorate of Art, Government of Sharjah, United Arab Emirates
Quicksand: Landscape of the Feminine, Curator: Shannon Linker, 924 Gallery, Indianapolis Arts Council, Indianapolis, IN
2013 *Wound/Wound*, Curator: Alison Erazmus, John Day Gallery, University of South Dakota, Vermillion, SD
Intersections, Basile Gallery, Herron School of Art & Design, Indianapolis, IN
2012 *Spirit Animals*, Art Gallery at Park Tudar School, Indianapolis, IN
Rights of Passage, Madigan Gallery, Penn College, Williamsport, PA
2011 *A Flood of Tears*, Stewart Center Gallery, Purdue University, W. Lafayette, IN
And Red Is The Earth...., New Harmony Gallery of Contemporary Art, New Harmony, IN
2010 *Anila Quayyum Agha – My Forked Tongue III*, Curator: Jillian Sokso, Ortlip Art Gallery, Houghton, NY
Traveling Text, Curator: Salima Hashmi, Rohtas II Art Gallery, Lahore, Pakistan
Traveling Text II, Curator: Naeem Pasha, Rohtas I Art Gallery, Islamabad, Pakistan

2009 *My Forked Tongue*, Basile Gallery, Herron School of Art & Design, Indianapolis, IN
Anila Quayyum Agha – New Work, Lipscomb Gallery, South Carolina Governor’s School, Greenville, SC
2008 *When Words Aren’t Enough*, Gallery Director: Paula Webb, Joan Wich Art Gallery, Houston, TX

ART EXHIBITIONS – SELECTED GROUP SHOWS

2017 *Lucid Dreams/ Distant Visions*, Curators: Jaishri Abichandani/ Michelle Yun, Asia Society, New York, NY
Forthcoming Show, Zolla Lieberman Art Gallery, Chicago, IL
2016 *Delicate Bond of Steel*, Curators: Projjal Dutta + Andrew Shea, Chatterji and Lal, Mumbai, India
The Arch of My Eye’s Orbit, Curator: Hrag Vartanian, Brooklyn Academy of Music, Brooklyn, NY
Take Ten: The Gallery celebrates a decade of contemporary art, Gallery at Penn College, Williamsport, PA
Un-Named Need: Pattern and Beauty in Contemporary Art, Wriston Art Galleries, Lawrence University, Appleton, WI
2015 *Fear Nothing, She Says*, Curator: Rosa Martinez, National Museum of Sculpture, Valladolid, Spain
2014 *Small Works*, Curator: Isabel Mattia, Dedee Shattuck Art Gallery, Westport, MA
Contemporary Islamic Art, Curator: Iftikhar Dadi, LuminArte Art Gallery, Dallas, TX
2013 *Rights of Passage*, Curator: Julia Moore, Indianapolis International Airport, Indianapolis, IN
Object Object: Good, Good Things, Helmut Projects, San Diego, CA
Mother Load, Curator: Leslie Robertson, Group Installation Project, Prescott College Art Gallery, Prescott, AZ
Art Center’s 10 Invitational, Curator: Elaine Taylor, Ft Worth Community Art Center Gallery, Ft Worth, TX
Text Embodied, Curator: Aisha Khan, Twelve Gates Art Gallery, Philadelphia, PA
Love Books, Group Installation, Indianapolis Museum of Contemporary Art (IMOCA), Indianapolis, IN
2012 *Plurality*, Kingwood Art Gallery, Kingwood, TX
TURF – IDADA Art Pavilion, Super Bowl, Old City Hall, Indianapolis, IN
2011 *The Ocean In Us*, Curator: Barbara Benish & Neal Nolan, 5 Gyres Institute, Vancouver, Canada
Crafting Live(s): Ten Years of Artists in Residents, Curator: Keelin Burrows, Center For Contemporary Craft, Houston, TX
Common Threads: Contemporary Art from Afghanistan, Bangladesh, Iran and Pakistan, Al Serkal Cultural Foundation – Heritage House, Bastakiya, Dubai, U.A.E.
2010 *What Will Be*, Invitational Group Show, Curators: Barbara Benish & Eileen Haring Woods, Safe Planet/ United Nations Framework Convention on Climate Change COP 16, Cancun, Mexico
Tectonics: Print Exchange, MAPC, Portfolio Organized by Meredith Setser & Danielle Rante, Minneapolis, MN
2010 *DELINEATE: An Invitational Exhibition of Drawings*, Curator: Mana Hewitt, McMaster Gallery, University of South Carolina, Columbia, SC
Substantialis Corporis Mixti (Substantial Form Of The Blended Body), THE SYNERGIES EXHIBITION OF THE BASEL, ROTTERDAM AND STOCKHOLM CONVENTIONS, Curator: Mark Cervenka, The Bohemian National Hall, New York City, NY. (The exhibition is sponsored by The Czech Republic and organized by Safe Planet: the United Nations Campaign for Responsibility on Hazardous Chemicals and Wastes on the occasion of the 18th Session of the Commission on Sustainable Development)
Janus, Two-Person Show, Curator: Sameera Raja, Canvas Art Gallery, Karachi, Pakistan
Feminist Art of Indiana, Curator: Esther Adler, Group Show, New Harmony Gallery of Contemporary Art, New Harmony, IN

2009 *A Mid Summer’s Night*, Curator: Cris Worley, Pan American Art Projects, Dallas, TX
Translucent/ Transparent, Curator: Wade Wilson, University of Texas, San Antonio, TX
Texas Biennial, Curator: Michael Duncan, Myriad Galleries in Austin, Austin, TX
Mind The Gap – Artists As Educators, Harrison Center, Indianapolis, IN
2008 *Tête-à-tête*, Two Person Show, Art League Art Center, Houston, TX
Cohesive Discord, Houston Arts Alliances Space 125 Gallery, Houston, TX
Curve, O’Kane Gallery, Curator: Mark Cervenka, Houston, TX
Sculpture Vision – Time Marker/ Keeper, Curator: Mari Omori, Lone Star College, Houston, TX

ART FAIRS INTERNATIONAL AND NATIONAL

2017 Armory Show – International Art Fair, New York City, NY. *Invited. Scope: International*
India Art Fair – International Art Fair, Delhi, India. *Invited. Scope: International*
Art Basel – International Art Fair, Hong Kong. *Invited. Scope: International*
Art Stage Singapore – International Art Fair, Singapore. *Invited. Scope: International*
2016 Dallas Art Fair, Dallas, TX. *Invited. Scope: International*
Dubai Art Fair, Dubai, UAE. *Invited. Scope: International*
2015 Abu Dhabi Art Fair, Abu Dhabi, UAE. *Invited. Scope: International*
Art International, Istanbul, Turkey. *Invited. Scope: International*
Dubai Art Fair, Dubai, UAE. *Invited. Scope: International*

ARTIST RESIDENCIES

2017 Yaddo Artist Residency, Saratoga Springs, NY (Short Listed)
2012 Artist in Residence, Glen Rogers Studio, Mazatlán, Mexico
2007 Creative Capital Professional Development Workshop, Diverse Works, Houston, TX
2006 Creative Capital Professional Development Workshop, Diverse Works, Houston, TX
2007 Artist in Residence – Houston Center for Contemporary Craft, Houston, TX

HONORS/AWARDS/GRANTS

2017 *New Frontiers Exploratory Grant*, \$59,693, Indiana University, Indianapolis, IN
Jameel Prize, Victoria & Albert Museum, London, UK – (Nominated, Awaiting Results)
2016 Awarded: *Glen W. Irwin, Jr., M.D. Research Scholar Award – 2016*, IUPUI, Indianapolis, IN
2015 Awarded: *Joan C. Edwards Distinguished Professor’s Award*, Marshall University, Huntington, WV
IAHI Grant, \$15,000, Indiana University, Indianapolis, IN
2014 Juried Grand Prize – *Intersections*, \$100,000, ArtPrize, Grand Rapids, MI (\$200,000 Split between two contestants – ArtPrize)
2014 Popular Grand Prize – *Intersections*, \$200,000, ArtPrize, Grand Rapids, MI
2014 Popular Installation Category – *Intersections*, ArtPrize, Grand Rapids, MI
2014–15 *IUPUI Arts and Humanities Internal Grant (IAHI)*, \$15,000, Creation of New Work, Indiana University, Indianapolis, IN
2014 *Empower Grant*, \$5,000, Indiana University, Indianapolis, IN
2012–13 *New Frontiers Research Grant*, \$35,000, Creation of New Work, Indiana University, Indianapolis, IN
2012 *Creative Renewal Fellowship*, \$10,000, Indianapolis Arts Council, Indianapolis, IN
New Frontiers Travel Grant – Artist Residency – Mazatlán, Mexico, \$2,500, IUPUI, Indianapolis, IN
IU Overseas Study Program Development Grant – Spain, \$3,000, Herron School of Art & Design, IUPUI, Indianapolis, IN
2011 *New Frontiers Travel Grant* – Spain, \$2,500, Indiana University, Indianapolis, IN
Turf: Installation, \$2,000, Indianapolis Super Bowl, Old City Hall, Indianapolis, IN
RPC Award for SECAC Conference in Savanna, GA, Herron School of Art and Design, Indianapolis, IN

2010 *Efroymsen Art Fellowship*, \$20,000, CICF – Efroymsen Foundation Cash Artist Award, Indianapolis, IN
IUPUI Arts and Humanities Internal Grant (IAHI), \$12,500, Indiana University Purdue University Indianapolis, IN
New Frontiers Travel Grant – Pakistan, \$2,500, Indiana University, Indianapolis, IN
Resource Planning Committee – Faculty Grant, Herron School of Art and Design, Indianapolis, IN
Houghton College Honorarium, Houghton, NY
2009 *New Frontiers Travel Grant* – Pakistan, \$2,500, Indiana University, Indianapolis, IN
CICF – Efroymsen Foundation Travel Grant, \$2,500, Indianapolis, IN
Resource Planning Committee – Faculty Grant, Herron School of Art and Design, Indianapolis, IN

INSTITUTIONAL/PUBLIC/PRIVATE COLLECTIONS

2017 *Cincinnati Art Museum*, Cincinnati, OH
2017 *Scott Davis*, New York City, NY
2016 *Grand Rapids Art Museum*, Grand Rapids, MI
Peabody Essex Museum, Salem, MA
Kiran Nader Art Museum, Delhi, India
Steve Conant, Indianapolis, IN
Private Collection, Switzerland
Private Collection, Australia
Private Collection, Dubai, UAE
Private Collection, New York City, NY
2015 *Cummins Wellness Center*, Columbus, IN
Four Seasons Hotel, Abu Dhabi, UAE
Kiran Nader Art Museum, New Delhi, India
Private Collection, Dubai, UAE
Private Collection, Dubai, UAE
Private Collection, Dubai, UAE
Private Collection, Spain
2014 *Private Collection*, New York City, NY
Private Collection, New York City, NY
Private Collection, New York City, NY
2012 *Robert Schloss*, Indianapolis, IN
2011 *Jeremy Efroymsen*, CICF Foundation, Indianapolis, IN
Weisman Museum of Art, Minneapolis, MN
Eli Lily Pharmaceutical Corporation, Indianapolis, IN
2008 *Sherry Merfish*, Houston, TX
2007 *Caroline & Gregg Tyson*, Wade Wilson Art Gallery, Houston, TX
2006 *Caroline & Gregg Tyson*, Wade Wilson Art Gallery, Houston, TX
Sherry Merfish, Houston, TX
Kathy Overly, Houston, TX
Wendy Nahman, Houston, TX
Arne & Mary Le Johnson, Houston, TX
Dorie & Ron Kerr, Houston, TX

SELECTED PUBLICATIONS

2017 Victoria Burrows, ‘Pause For Thought’, *Asia Times*, April1, 2017 www.atimes.com/article/pause-for-thought
Staff, ‘Shadows Of Light’, *Punch Magazine*, April 4, 2017 thepunchmagazine.com/books/feb2017/index.html#p=15
Artprize Staff, *13 Remarkable Artists Who Have Participated in ArtPrize*, April 20, 2017. www.artprize.org/blog/13-remarkable-artists-that-have-participated-in-artprize
Walley Films, Rice University Art Gallery, 1995–2017 vimeo.com/channels/walleyfilmsricegallery

Artist Biography (cont.)

Arch20, *A Stroll in Wonderland—10 Whimsical Installation Artworks*, April 1, 2017 www.arch20.com/stroll-wonderland-experiential-art-installations

2016 Olga Khvan, 'A Space for Everyone,' *Created from Shadows and Light*, *Boston Magazine*, January 12, 2016. www.bostonmagazine.com/arts-entertainment/blog/2016/01/12/intersections-anila-quayyum-gha-peabody-essex-museum-wei-huan-chen_iupui_professor_s_artprize_sculpture_comes_to_state_museum_indy_star, Feb 13, 2016. www.indystar.com/story/entertainment/2016/02/10/iupui-profs-300000-art-prize-winning-sculpture-comes-state-museum/80073796

2015 Rosa Martinez (Book Manage & Curator of Exhibition, *Nada Temas Dice Ella (Fear Not, She Says)*, Spanish Cultural Action (AC/E) Anomalous Editions, 2015 www.accioncultural.es/en/nada_temas_dice_ella_ebook_-_sthash.OCTgN2Go.dpuf

"Fear Nothing, She Says. When Art Reveals Mystic Truths—Ediciones Anómalas." *Ediciones Anmalas*. N.p., 2015. Web. 09 Dec. 2015. www.edicionesanomalas.com/en/producto/fear-nothing-she-says-when-art-reveals-mystic-truths

Bayyan, Ashura. "'Intersections' Illustrates Exclusion." *The Egalitarian*. N.p., 14 Oct. 2015. Web. 09 Dec. 2015. www.hcc egalitarian.com/3129/ae/intersections-illustrates-exclusion

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Ajaka, Nadine. "A Stunning Art Installation Inspired by Islam, for Everyone." *The Atlantic*. Atlantic Media Company, 24 Nov. 2015. Web. 09 Dec. 2015. www.theatlantic.com/video/index/414960/Anila-Quayyum-Agha-intersections

"Artist Designs Space for All." Artist Designs Space for All. *National Geographic*, Nov. 2015. Web. 09 Dec. 2015. www.video.nationalgeographic.com/video/short-film-showcase/artist-designs-space-for-all

Chung, Becky. "Anila Quayyum Agha Sheds Light on Her Laser-Cut Shadow Cube | The Creators Project." *The Creators Project*. N.p., 26 Mar. 2015. Web. 09 Dec. 2015. www.creators.vice.com/en_au/article/anila-quayyum-gha-sheds-light-on-her-laser-cut-shadow-cube

Klaasmeyer, Kelly. "'Intersections' Presents Strikingly Spiritual Geometric Images." *Houston Press*. N.p., 27 Oct. 2015. Web. 09 Dec. 2015. www.houstonpress.com/arts/intersections-presents-strikingly-spiritual-geometric-images-7878602

"Art Star Returns to Houston, Triumphant." *Free Press Houston*. N.p., 24 Sept. 2015. Web. 09 Dec. 2015. www.freepresshouston.com/anila-quayyum-gha

Cheongju International Craft Biennale 2015, Main Exhibition, *The Making Process: Hand+ Inheritance+ Expansion+ Coexistence*, Cheongju, Korea, 2015

Ann Binlot, *Light and Splendour: The Awe and Wonder of Anila Quayyum Agha's Dazzling New Work*, Wallpaper/ Art, April 13, 2015

Kendall Morgan, *Dallas Contemporary Teases ArtPrize Arrival with Award-Winning Exhibit*, CultureMap Dallas/ Arts, April 7, 2015 www.dallas.culturemap.com/news/arts/04-07-15-contemporary-artprize-winner-anila-quayyum-gha-intersections

Scott Shoger, *The Subversive Beauty of Anila Quayyum Agha*, *NUVO: Indy's Alternative Voice/ Arts + Entertainment/ Visual Arts*, March 4, 2015 www.nuvo.net/indianapolis/the-subversive-beauty-of-anila-quayyum-ghaContent?oid=3054114

Merium Kazmi, *A Vision of Vibrancy: Artist Anila Quayyum Agha*, Aquila Style, January 15, 2015 www.aquila-style.com/focus-points/mightymuslimah/a-vision-of-vibrancy/90931

C. A. Xuan Mai Ardia, *10 Non-Western Contemporary Artist You Should Know*, *The Culture Trip* www.theculturetrip.com/asia/articles/10-non-western-contemporary-artists-you-should-know

Walley Films, *Artist Designs Space for All*, *National Geographic*, Nov 2015 www.video.nationalgeographic.com/video/short-film-showcase/artist-designs-space-for-all

Christopher Jobson, *Anila Quayyum Agha's 'Intersections' Sculpture Installed at Rice Gallery*, *Colossal: Art, Design and Visual Culture*, Oct 14, 2015 www.thisiscolossal.com/2015/10/intersections-rice-gallery

2014 Laura C. Mallonee, *ArtPrize Winner Anila Quayyum Agha Talks Sacred Spaces and Religion*, *Hyperallergic*, Oct 16, 2014 www.hyperallergic.com/155821/artprize-winner-anila-quayyum-gha-talks-sacred-spaces-and-religion

Jason Foumberg, *Towards An Egalitarian Artprize*, *Art In America*. Oct 15, 2014 www.artinamericamagazine.com/news-features/news/toward-an-egalitarian-artprize

Cait Munro, *An Artprize Surprise Lights The Way to a Better Art World*, *Art Net News*, Oct 14, 2014 www.news.artnet.com/art-world/an-artprize-surprise-lights-the-way-to-a-better-art-world-131598#

Joseph Becherer, *ArtPrize 2014 Was Fulfilling For Critics*, *Public Agreement on Remarkable Work*, MLive, Oct 13, 2014 www.mlive.com/artprize/index.ssf/2014/10/joseph_becherer_artprize_2014_1.html

Ann Binlot, *Anila Quayyum Agha Wins Both the Public and the Jury Award at ArtPrize*, *New York Observer/ Culture*, Oct 10, 2014 www.observer.com/2014/10/anila-quayyum-gha-wins-both-the-public-and-the-jury-award-at-artprize

Nastia Voynovskaya, *Anila Quayyum Agha's Installation Illustrates Dualities Using Shadows*, *HiFructose: The New Contemporary Art Magezine*, Feb 6, 2014 www.hifructose.com/2014/02/06/anila-quayyum-ghas-installations-illustrate-dualities-using-shadows

Kenan Šurkovic, *Testament to the Symbiosis of Difference*, *Islamic Arts Magazine*, 4 March, 2014 www.islamicartsmagazine.com/magazine/view/testament_to_the_symbiosis_of_difference

Intersections: An Ornatly Carved Wood Cube Projects Shadows onto Gallery Walls, February 3, 2014 www.thisiscolossal.com/2014/02/intersections-an-ornately-carved-wood-cube-projects-shadows-onto-gallery-walls

RADIO

2015 *Cultural Manifesto*, WFYI 90.1 FM, Interviewer: Kyle Long, Indianapolis, IN

2012 *Williamsport Today*, WVYA 89.7 FM, Interviewer: Fiona Powell, Williamsport, PA

2008 *The Front Row*, KUHF 88.7 NPR, Interviewer: Meghan Hendley, Houston, TX

2008 *Living Art*, KPFT 90.1 FM, Artist: Anila Quayyum Agha, Interviewer: Robert Pruitt, Producer: Michael Woodson, Houston, TX

2008 *Border Crossings*, KPFT 90.1 FM, *When Words Aren't Enough*, Artist: Anila Quayyum Agha, Interviewers: Betty Joseph and Nusrat Malik, Producers for Border Crossing, Houston, TX

2008 *Living Art*, KPFT 90.1 FM, *Curve—Artists: Hillevi Barr and Anila Quayyum Agha*, Curator: Mark Cervenka, Interviewer: Robert Pruitt, Producer: Michael Woodson, Houston, TX

TELEVISION

2012 *WTHR - Channel 13*, 6 PM Segment, Interviewed About IDADA Art Pavilion with Anila Quayyum Agha and Mark Ruschman (11/17/12) (www.idadaartpavilion.com).

Acknowledgements

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With deep gratitude and appreciation.

ANILA QUAYYUM AGHA
2017

ANILA QUAYYUM AGHA *Walking in My Mother's Shadow*

Exhibition dates: October 20 – December 3, 2016

Introduction by **Salima Hashmi**

Essay by **Sona Datta**

Graphic Design: **Christine Navin** (www.christinenavin.com)

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About Sona Datta



Sona Datta is an art historian and cultural collaborator, who until recently was Head of South Asian art at the Peabody Essex Museum in Massachusetts, where she extended the museum's world-renowned modern Indian collections to include the best contemporary art referencing all of South Asia.

Sona previously worked at the British Museum for 8 years where her exhibitions included the flagship *Voices of Bengal* season (2006), which attracted more people of South Asian extraction than any project in the British Museum's history. Sona also radically redefined the British Museum's engagement with modern collecting through the acquisition of contemporary art from Pakistan that linked to the Museum's rich holdings of historic Mughal painting. In 2015 she wrote and presented the acclaimed BBC4 series *Treasures of the Indus*, described as providing adventure with engaging historical and cultural material, lifting the veil on the region's past and proving you must know where you have been to know where you're going.

Sona graduated from King's College, Cambridge University in 1994 where she was awarded the prestigious Rylands Prize for Excellence in the History of Art. Her new book is a radical revision of Indian art, which will reset the lens on the so-called 'East'. Her latest work, "Paradoxical Modernisms" will appear in *The Art of History* (Roli, 2017). She lives in London with her husband, two boys (and no dog).

About Salima Hashmi



Salima Hashmi is an artist, curator and contemporary art historian. Professor Hashmi was the founding Dean of the Mariam Dawood School of Visual Art and Design at Beaconhouse National University, Lahore. She taught at the National College of Arts [NCA] Lahore, for 31 years and was also Principal of the College for four years.

She has written extensively on the arts. Her book "Unveiling the Visible—Lives and Works of Women Artists of Pakistan" was published in 2002, and "Memories, Myths, Mutations—Contemporary Art of India and Pakistan" co-authored with Yashodhara Dalmia for Oxford University Press, India in 2006. She has recently edited "The Eye Still Seeks—Contemporary Art of Pakistan" for Penguin Books, India in 2014.

Salima Hashmi curated "Hanging Fire" an exhibition of Pakistani Contemporary Art for Asia Society Museum, New York in 2009, which was accompanied by an extensive catalogue.

She recently curated the critically acclaimed exhibition titled "This Night-Bitten Dawn" hosted by Gujral Foundation and the Devi Art Foundation in Delhi, which opened on the occasion of the Delhi Art Fair, 2016.

The government of Pakistan awarded her the President's Medal for Pride of Performance for Art Education in 1999.

The Australian Council of Art and Design Schools (ACUADS) nominated her as Inaugural International Fellow, for distinguished service to art and design education in 2011. She was awarded the Alma Award by Alma Culture Center, Oslo, Norway for promotion of tolerance through performance in 2016. She was awarded an Honorary Doctorate by her alma mater Bath Spa University in a ceremony in Bath Abbey in 2016.

She is a practicing artist and has participated in many group exhibitions and has had 6 solo exhibitions at national and international levels. She is Council member of the Human Rights Commission of Pakistan.

About Aicon

Aicon Gallery's curatorial vision begins in South Asia but reaches outwards internationally from there. The New York gallery provides a vital platform for Modern and Contemporary artists from South Asia as well as the Middle East, and, finally, diasporic artists to realize their vision in a global and ever-shifting world. Alongside in-depth, focused solo shows, the gallery presents a program of curated group exhibitions that are international in their scope and ambition. Following recent debates in institutional curating, the program deliberately links together art produced recently with art made in the latter half of the 20th Century. Through this, the gallery hopes to produce unexpected congruencies, shed light on multiple modernisms, make complex the designation "contemporary" and signal a shift away from simple survey exhibitions.

In solo shows, Aicon has shown the work of established artists such as M. F. Husain, F. N. Souza, Rasheed Araeen, Rachid Koraichi, Ernest Mancoba, Rekha Rodwitiya and S. H. Raza. The gallery has also presented ambitious solo shows of younger artists, such as Abdullah M. I. Syed, Abir Karmakar, Salman Toor, Adeela Suleman, Adeel uz Zafar, G. R. Iranna and Saad Qureshi. Group shows have included Portraits of Resistance: Contemporary Art from Sri Lanka, Between Structure and Matter: Other Minimal Futures, and many others. The gallery has collaborated with museums such as the Art Institute, Chicago; Guggenheim Museum, New York; the Metropolitan Museum of Art, New York; Haus der Kunst, Munich; Kiran Nadar Museum, New Delhi; Asian Art Museum, San Francisco; Jewish Museum, New York and the Louvre, Abu Dhabi. Exhibitions have been reviewed and the gallery has been profiled by the New York Times, Wall Street Journal, The Times of London, Art Asia Pacific, ArtForum, Frieze, and the Financial Times.



This page: *Antique Lace - 4* (Detail View), 2016, Mixed media on paper (Laser-cut patterns on paper with Mylar, encaustic and embroidery), 30 x 22 in.
Back Cover: *All the Flowers Are for Me - Red* (Detail View), 2016, Laser-cut red lacquered stainless steel and blub, 60 x 60 x 60 in., Aicon Gallery, New York



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AICON GALLERY • 35 Great Jones Street • New York, NY 10012 • 212.725.6092 • newyork@aicongallery.com