



 [sanatgallery@gmail.com](mailto:sanatgallery@gmail.com)  [@sanatinitiative](https://twitter.com/sanatinitiative)  [www.sanatinitiative.com](http://www.sanatinitiative.com)  
 Sanat Gallery  [www.facebook.com/initiativesanat](https://www.facebook.com/initiativesanat)

**What Belongs To You**



## Two Years, Too Cool!

The continued success of Sanat would not have been possible without the invaluable contributions put forth by the artists, curators, patrons, writers, critics, press, media, family, and the many friends Sanat has made since 2014.

Sanat's two years have been full of memorable milestones for both Sanat and contemporary art in Pakistan.

Twenty-four months have been marked with thirty-eight exhibitions, thirty-nine publications, four projects and three artist residencies. In short, the last two years have been too cool!

Known as the 'cotton anniversary', Sanat is celebrating the completion of its second year by holding an experimental exhibition "What Belongs To You" curated by Aziz Sohail, which explores the dynamic relationship between artist, audience, curator and the market-driven Pakistani art world.

Abid Merchant  
June 27, 2016



artists

Ammar Faiz

Farhat Ali

Madyha Leghari

Naira Mushtaq

Sajid Khan

Zoya Siddiqui

curator

Aziz Sohail

*27-06-2016 to 14-07-2016*

Google tells you

## **catalogue**

'kat(ə)lɒg/

*noun*

noun: **catalog**

**1.** a complete list of items, typically one in alphabetical or other systematic order, in particular:

*verb*

verb: **catalog**

**1.** make a systematic list of (items of the same type).

"it will be some time before the collection is fully catalogued"

*synonyms:* classify, categorize, systematize, systemize, index, list, archive, make an inventory of, inventory, record, register, file, log, enumerate, alphabetize, itemize, pigeonhole, tabulate

"it will be some time before the collection is fully catalogued"

You are expecting this document to open up a way to help you

Understand  
Approach  
Create  
Witness  
Make meaning  
Open up  
Make sense of  
Give direction to  
Give more depth to

What Belongs to You

However,

Why should that be the burden of this document?

And the burden of the curator?

And the burden of the writer?

Does the curator possess this much power?

Does the writer possess this much power?

For you to follow them to understand, approach, create, witness,  
make meaning, open up, make sense of, give direction to, give  
more depth to

What Belongs To You?

Is it possible for this power to belong to you?

Because what belongs to the artist might belong to me, and what  
belongs to me, might belong to you, and what belongs to you,  
belongs to the artist.

Of course, being present within a white cube, I am not sure if this all  
just belongs to them.



You are tasked with curating an exhibition. About art specifically.

To begin with – you should ask yourself the question, as to what is a curator. You are living in a country, and indeed the world, where it seems, that being a curator is very fashionable. It really is a sexy thing. Now you do not have to take this as a way to feel intimidated but perhaps understand what this means.

Will you be a curator who will put together and throw together a bunch of artists together in one show. Perhaps the artists have all graduated in the same year, or come from the same region, and you will just ask them to contribute one piece, without regards to content?

Will you as a curator, identify a theme, something as simple as affinity to a geographic area, or a particular medium of work, or similarity across content? And then contact a list of artists, and ask them to contribute a show?

Or you may identify a theme important to you, perhaps socio-political, and ask artists to make new work in response?

Really, it is up to you because anyone can be a curator.

Everyone is a curator, and no one is a curator.

A curator is a site manager

A curator is an installer

A curator is a thinker

A curator is egotistic

You might believe you are relevant.

You might have no consequence to the final show.

Regardless of the presence of the curator:

The  
Show  
Must  
Go  
On

The second question you will think about, will naturally be the exhibition itself and the form it should take.

Acquiring legitimacy as a curator requires multiple strategies.

The individual in question can choose to approach the subject however they wish and develop their own ideas and synthesis around curating.

For example, your first strategy could be around

*education*

This could roughly follow a path such as this:

- Attend a university in the United States (or United Kingdom, or Canada, or Australia, or... you get the idea)
- Study Art History (or Studio Art, or Visual Studies, or something along the lines)
- Move back to Pakistan
- Talk the Talk
- Walk the Walk
- Impress people
- Get taken seriously

Such an approach might require you to be fabulously wealthy (limited scholarships in a neo-liberal capitalist world are sometimes an option), or be in the privileged position where you had a particular urban upbringing that required you to go through a particular school, through which you competed and were able to dream of a foreign education.

This means, that you might not be able to utilize the strategy to its best advantage.

In this case, one must not be disheartened.

There are multiple other ways you could still be welcomed and understood and curate a few exhibitions.

So you could look at the approach of

*journey*

This would roughly follow a path as this

- Move to Lahore (for obvious reasons I do not need to explain)
- Teach at an art institute (preferably National College of Arts or Beaconhouse National University)
- Become friends with a lot of artists
- Throw parties
- Be hip
- Work with them for a show

This is a bit more accessible. Moving to Lahore does not require a foreign passport, and excessive amounts of capital. However, it does require some luck, schmoozing and contacts to get a teaching position.

Of course, to be a social butterfly (some might say climber), you would need some money.

Again, this option, while accessible to a few more, might not be available to all.

Again, it is suggested to not be disheartened.

There are yet a few more ways one can curate an exhibition.

These approaches could be around

*socio-political*

a range of issues that are relevant to society could be explored in all their angst, depth and variety and be executed for public consumption.

Suggested hot topics nowadays include

- . The Refugee Crisis
- . Urbanization and its Discontents
- . Capitalism and Critique
- . Art after Internet

You could also look at the issue of

*identity*

it would help to make this as intersectional as possible. Complexity and inaccessibility is key to the art world. It helps to be marginalized, dispossessed, minority, or something really that sucks right now – it will give you currency and potential legitimacy.

A good example:

**Queer + Pak-istani + Muslim**

So it is recommended you take some time to figure this all out and identify your approach

At this point, it might occur to you that the exhibition truly belongs to the artist.

The artists are really the center of the show –

For a successful exhibition, it might be suggested that you forget yourself or forget the viewer.

For without an artist, can an exhibition exist?

To be a good curator it is advised to follow a certain level of decorum for the artists.

It is essential that you cater to their needs.

It is advised to listen to them.

An artist once told me that a good curator 'made her feel like a queen'.

So what are you then, if not someone who is making the dream of the artist come true?

What are you then, if you are not making them shine?

Once you identify the artists, it would be recommended to be organized and sort out all of their names, works and profiles in an index. The following pages suggest a way to move forward and some suggestions for interpretation.

## INDEX OF ARTISTS

Ammar Faiz

Farhat Ali

Madyha Leghari

Naira Mushtaq

Sajid Khan

Zoya Siddiqui



# Ammar Faiz

## Artist Note

Here in my exhibited work I am sharing a slight inhibition perhaps, where we see people forced to absorb billboards and print ads as elements responsible for beautifying the city's landscape. I try to build my own layer over this redundant expression and see it covered and beautified in my own way..

## Curator Note

It is important to contextualise the work in its back-ground. Perhaps talk about the research-based practice of the artist which investigates how objects and acquire meanings in daily middle-class spaces, in this case, barber shops. Like previous other works, it helps to discuss the avalanche of images available to us in the 21st century, and how the artist can respond to to such a reality. Attention should be paid on collage and decoupage practices and their histories within art.

## Viewer Note

This space is for the thoughts of the viewer





# Farhat Ali

## Artist Note

A painting before being an illusionary device to generate a three-dimensional visual content has its own three-dimensionality. This series of paintings revolves around the denotations and connotations made by/on the Art of painting. In a world full of images all around continuously shifting, these paintings are the requiem for a survival of an image (more truly the survival of a painting).

More precisely, an image always suggests a certain system of signs, which in my work has a metaphorical function; the visuals trigger a series of imaginations onto the viewer and a question of fictionalized reality, assigning a possible and appropriate visual, and to fulfill an old human desire to alter things... a desire to have 'other-than-that'. Painting here constructs an image onto the surface rather in the mind of a viewer.

## Curator Note

You might want to focus on the artist use of subversion with the very medium of painting in itself. It helps to talk about the contemporary world we live in where a profusion of images through social media venues such as Facebook, Instagram and more threatens to overwhelm us. It might be useful to consider the death of painting in itself. Attention should be paid to the skill of the artist itself

## Viewer Note

This space is for the thoughts of the viewer

# Artvestment

*"You don't buy an artwork, you buy an artist." Says a young collector, who is internet-savvy, widely respected and well informed with forecasts of disposable income to spend on his passion and business.*

It's a hard job to do, but it's a job that's been done for centuries. The art collector has been a part of the human landscape since the beginning of time. And now, in the 21st century, the art collector has become a part of the financial landscape as well.

For many, the art collector is a person who has a passion for the art of a particular artist or a particular style. They buy art to display in their homes or offices, to share with friends and family, or to invest in the future.

Now, however, there's another reason.

**W**ith the rise of the internet, art collectors have found a new way to buy and sell art. They can now find art from all over the world, and they can sell it just as easily. This has made the art market more accessible than ever before.

For many, the art collector is a person who has a passion for the art of a particular artist or a particular style. They buy art to display in their homes or offices, to share with friends and family, or to invest in the future.

Now, however, there's another reason.

**W**ith the rise of the internet, art collectors have found a new way to buy and sell art. They can now find art from all over the world, and they can sell it just as easily. This has made the art market more accessible than ever before.

For many, the art collector is a person who has a passion for the art of a particular artist or a particular style. They buy art to display in their homes or offices, to share with friends and family, or to invest in the future.

Now, however, there's another reason.

**W**ith the rise of the internet, art collectors have found a new way to buy and sell art. They can now find art from all over the world, and they can sell it just as easily. This has made the art market more accessible than ever before.

For many, the art collector is a person who has a passion for the art of a particular artist or a particular style. They buy art to display in their homes or offices, to share with friends and family, or to invest in the future.

Now, however, there's another reason.

**W**ith the rise of the internet, art collectors have found a new way to buy and sell art. They can now find art from all over the world, and they can sell it just as easily. This has made the art market more accessible than ever before.

For many, the art collector is a person who has a passion for the art of a particular artist or a particular style. They buy art to display in their homes or offices, to share with friends and family, or to invest in the future.

Now, however, there's another reason.

**W**ith the rise of the internet, art collectors have found a new way to buy and sell art. They can now find art from all over the world, and they can sell it just as easily. This has made the art market more accessible than ever before.

For many, the art collector is a person who has a passion for the art of a particular artist or a particular style. They buy art to display in their homes or offices, to share with friends and family, or to invest in the future.

Now, however, there's another reason.

**W**ith the rise of the internet, art collectors have found a new way to buy and sell art. They can now find art from all over the world, and they can sell it just as easily. This has made the art market more accessible than ever before.

For many, the art collector is a person who has a passion for the art of a particular artist or a particular style. They buy art to display in their homes or offices, to share with friends and family, or to invest in the future.

Now, however, there's another reason.

**W**ith the rise of the internet, art collectors have found a new way to buy and sell art. They can now find art from all over the world, and they can sell it just as easily. This has made the art market more accessible than ever before.



**Should You**

When it comes to buying art, there are a few things you should keep in mind. First, you should know what you're buying. Are you buying a painting, a sculpture, or a piece of digital art? Second, you should know who you're buying from. Are you buying from a gallery, an auction house, or a private collector? Third, you should know how much you're willing to spend. Art can be a very expensive hobby, so it's important to set a budget before you start shopping.

When it comes to buying art, there are a few things you should keep in mind. First, you should know what you're buying. Are you buying a painting, a sculpture, or a piece of digital art? Second, you should know who you're buying from. Are you buying from a gallery, an auction house, or a private collector? Third, you should know how much you're willing to spend. Art can be a very expensive hobby, so it's important to set a budget before you start shopping.



**Should You**

When it comes to buying art, there are a few things you should keep in mind. First, you should know what you're buying. Are you buying a painting, a sculpture, or a piece of digital art? Second, you should know who you're buying from. Are you buying from a gallery, an auction house, or a private collector? Third, you should know how much you're willing to spend. Art can be a very expensive hobby, so it's important to set a budget before you start shopping.

When it comes to buying art, there are a few things you should keep in mind. First, you should know what you're buying. Are you buying a painting, a sculpture, or a piece of digital art? Second, you should know who you're buying from. Are you buying from a gallery, an auction house, or a private collector? Third, you should know how much you're willing to spend. Art can be a very expensive hobby, so it's important to set a budget before you start shopping.

# Artvestment

*"You don't buy an artwork, you buy an artist," says a young collector, who is internet-savvy, widely respected and well informed with forecasts of disposable income to spend on his passion and business.*

It's a hard job to do, but it's a job that's been done for centuries. The art collector has been a part of the human landscape since the beginning of time. And now, in the 21st century, the art collector has become a part of the financial landscape as well.

For many, the art collector is a person who has a passion for the art of a particular artist or a particular style. They buy art to display in their homes or offices, to share with friends and family, or to invest in the future.

Now, however, there's another reason.

**W**ith the rise of the internet, art collectors have found a new way to buy and sell art. They can now find art from all over the world, and they can sell it just as easily. This has made the art market more accessible than ever before.

For many, the art collector is a person who has a passion for the art of a particular artist or a particular style. They buy art to display in their homes or offices, to share with friends and family, or to invest in the future.

Now, however, there's another reason.

**W**ith the rise of the internet, art collectors have found a new way to buy and sell art. They can now find art from all over the world, and they can sell it just as easily. This has made the art market more accessible than ever before.

For many, the art collector is a person who has a passion for the art of a particular artist or a particular style. They buy art to display in their homes or offices, to share with friends and family, or to invest in the future.

Now, however, there's another reason.

**W**ith the rise of the internet, art collectors have found a new way to buy and sell art. They can now find art from all over the world, and they can sell it just as easily. This has made the art market more accessible than ever before.



**Should You**

When it comes to buying art, there are a few things you should keep in mind. First, you should know what you're buying. Are you buying a painting, a sculpture, or a piece of digital art? Second, you should know who you're buying from. Are you buying from a gallery, an auction house, or a private collector? Third, you should know how much you're willing to spend. Art can be a very expensive hobby, so it's important to set a budget before you start shopping.

# Madyha Leghari

## Artist Note

\*The work, thus cataloged, may or may not correspond to the image.

## Curator Note

Here you may or may not want to discuss the idea of value and its relationship to art. You might want to question notions of possession in terms of concept. In a market driven-Pakistani art world, you may even question if real authority lies within your hands, artists, or the viewer, or the buyer who wishes to possess a work. You can raise questions about the saleability of this work.

## Viewer Note

This space is for the thoughts of the viewer



# Naira Mushtaq

## Artist Note

In this fast paced world of digital age where more or less all visual information is a few Google searches away. This arbitrary distinction blurs the lines between authority and ownership of an image, an exception to copyright law protected under Fair Use is when the work resulting from the original transforms and/or adds value to the original, for someone like me whose practice centers around the concept of picking up family photographs, these alien visuals are - after a process of manipulation, rendered unrecognizable even to the people they belong to.

The painting ends up in a gallery, if the artist is lucky; a profit is made while the actual owner of that particular photograph remains unaware. The notions of authority, ownership and the relation between the passive viewers have long been debated since the Dadaists and are relevant to date case in point the premise of this show, So who real is the author of a work of "art", the unaware subject, the conniving artist or the gullible viewer, who makes the distinction between what is and what isn't.

## Curator Note

Here you might get bogged down in the utter visual seduction of the work. If that is what you must focus on, go for it. You might want to discuss ownership of art work, ideas about appropriation and re-use of old mediums. You might also want to focus on the artist's role in creating new meaning out of old images.

## Viewer Note

This space is for the thoughts of the viewer





# Sajid Khan

## Artist Note

My body of work relates to my experience of my own landscape over whose memory and ideas I feel I have authority. The central element in this work is the idea of distortion, overtime the memories we thought belonged to us, and those elements of the landscape we held dear, have now undergone a shift. Our lack of belonging to our own pasts is a traumatic act and through this work I aim to reassert myself over it.

## Curator Note

Here you might want to focus on the idea of narrative and memory as it relates to art. You might want to question the artist's authority over history and how he retells it to the viewer. It would also help to contextualize the back-ground of the artist, and his own experience in relationship to the work.

## Viewer Note

This space is for the thoughts of the viewer





# Zoya Siddiqui

## Artist Note

"Personal Shrines" draws upon recent trends within my practice - I have been focusing on re-framing views from within interiors of multiple homes of a chosen locality, whilst investigating the dynamic between artist, consumption of subject and the camera's eye. The work provides both individual and collective peeks of personalized and aestheticized displays from inside Androon Lahore homes. Additionally, it seeks to expose, acknowledge and question the work's impersonalized (or nearly public) consumption within the gallery via re-display, re-aestheticization, re-framing and objectification.

## Curator Note

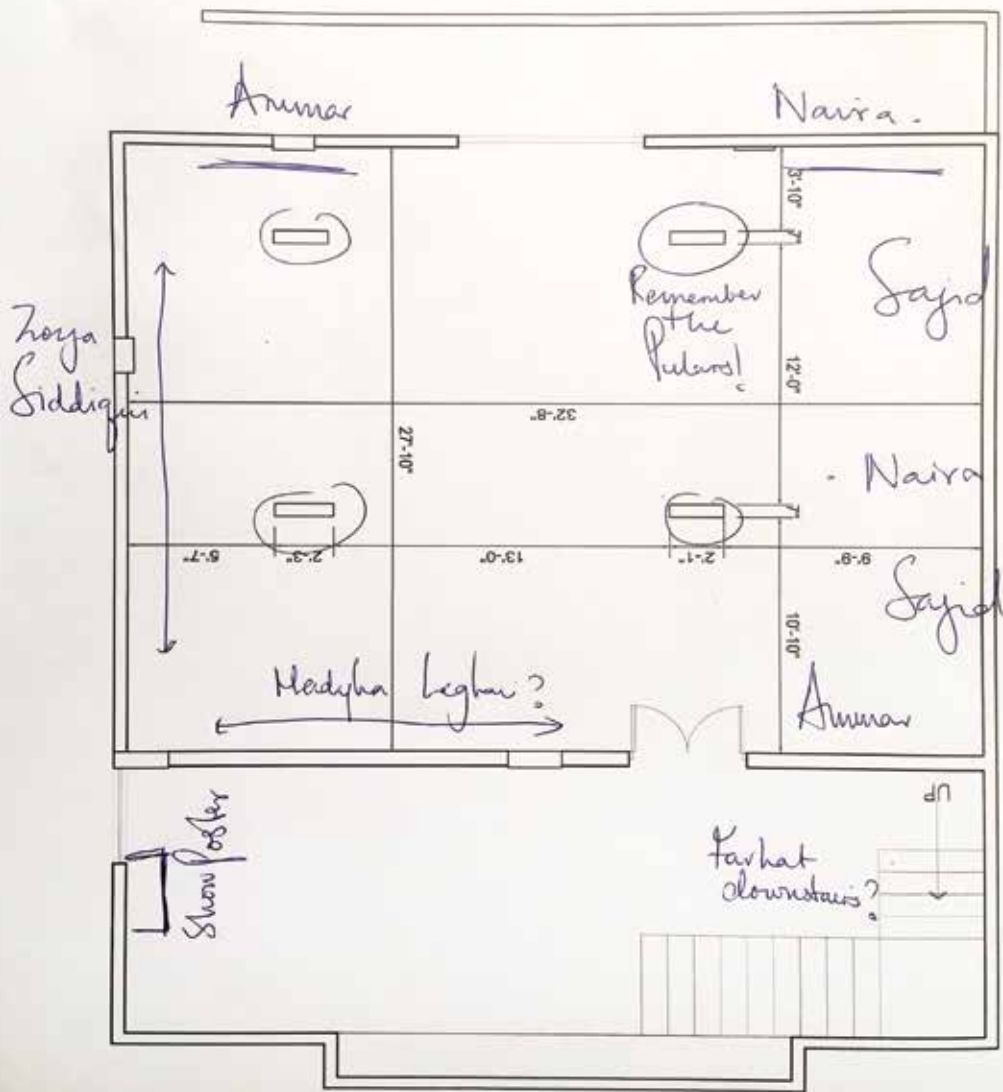
You might like to discuss the artist's overall practice. You can explore her engagement with public space, with belonging and possession and with experience. You may want to question our society and how it segments and creates ideas of ownership around material objects. You might also want to touch upon ideas of display as placed within the work itself.

## Viewer Note

This space is for the thoughts of the viewer

Installing an exhibition requires some thought process

Opposite is a map of Sanat Gallery. Use it to re-install the works in the show.  
Forgive the previous doodling of a curator...



You now have your idea, theme, artists, and exhibition

Now you wait for the opening and your viewers. This is an important part of the process.

because what is an exhibition without a viewer?

if there is no viewer did the exhibition really exist?

Did the artist really exist?

Did you really exist?

And who is a viewer? This viewer may be a layman, a collector, a critic.

At some point you will realize that you are at the mercy of these visitors. They run the stakes. Multiple factors at this time are detrimental to your success.

A withering critique

A lack of sales

A critical layman

All of this might burst your rapidly inflated ego like (to use a clichéd comparison) a needle popping a balloon.

But let's say none of this happens and everything is pulled off without a hitch.

You are proud of yourself and happy at the praise you receive

You have been able to create a catalogue that belongs to the viewer. They are now masters of the exhibition. They are able to suggest a way to install, a way to interpret, and a way to understand.

You have made the artist happy and the viewer happy.

You have made them ultimately feel that the exhibition belongs to them.

And this is where you have been important.

You have brought it all together.

You have dictated the terms of reference.

You have dictated the experience.

Their thoughts.

Their praise (or critique).

Their dialogue.

Is what ultimately brings together the exhibition and solely

Belongs

To

You

This catalogue accompanies the exhibition

# What Belongs To You

Curated by Aziz Sohail



Publisher  
Sanat Initiative  
F-39-1/A, Block IV, Clifton  
Karachi, Pakistan

Layout Design & Editing  
Anzal Afzal Khan

All rights reserved. No part of this publication may be reproduced in any form or by any means without the prior permission in writing of the publisher.

