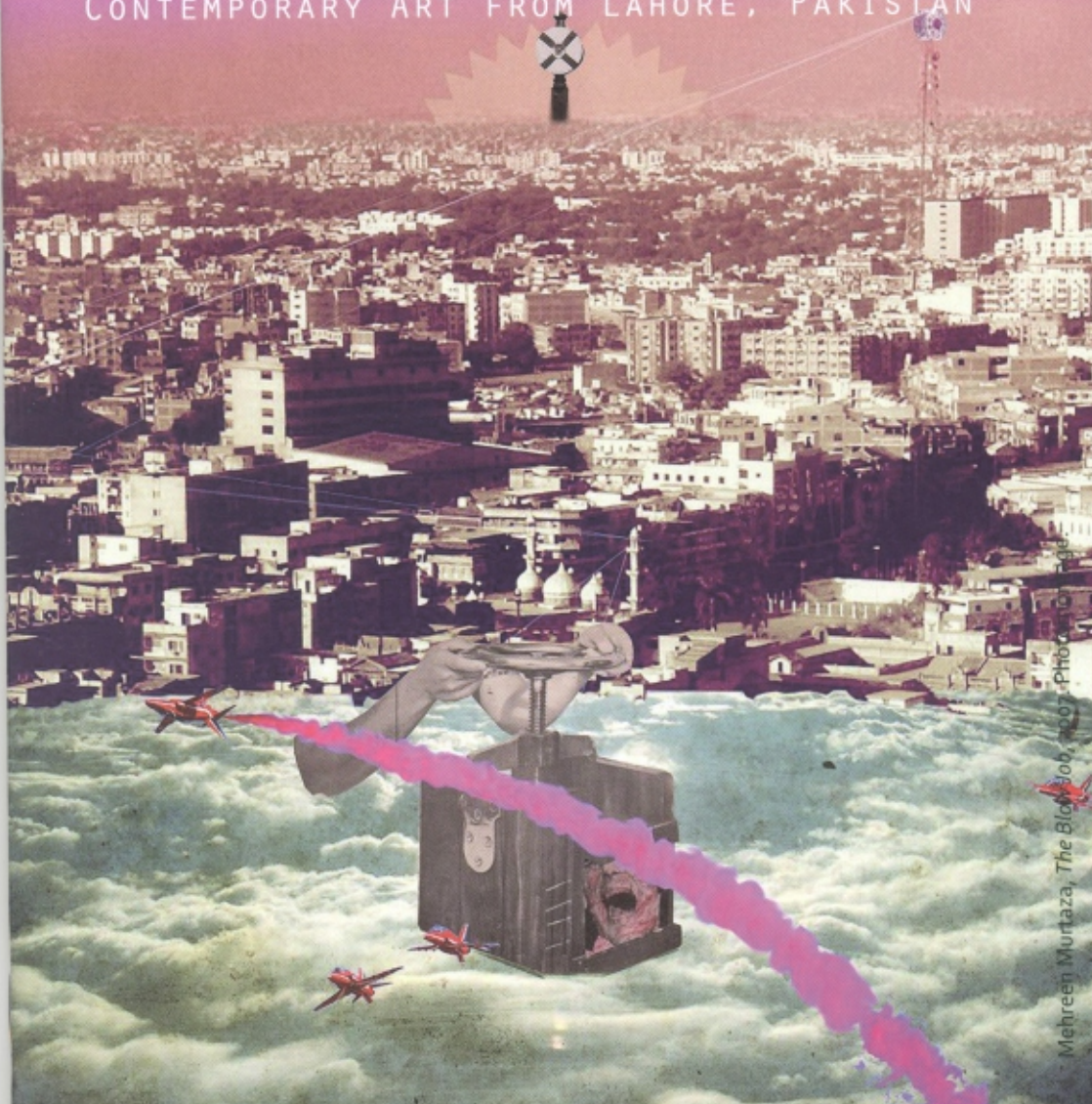


PARALLEL LINES

CONTEMPORARY ART FROM LAHORE, PAKISTAN



Mehreen Murtaza, *The Black Job*, 2007. Photo: © Murtaza

CARTWRIGHT HALL ART GALLERY, BRADFORD

13 DECEMBER 2008 TO 15 FEBRUARY 2009

curated by Gérard Mermoz

City of Bradford MDC

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ENGLAND

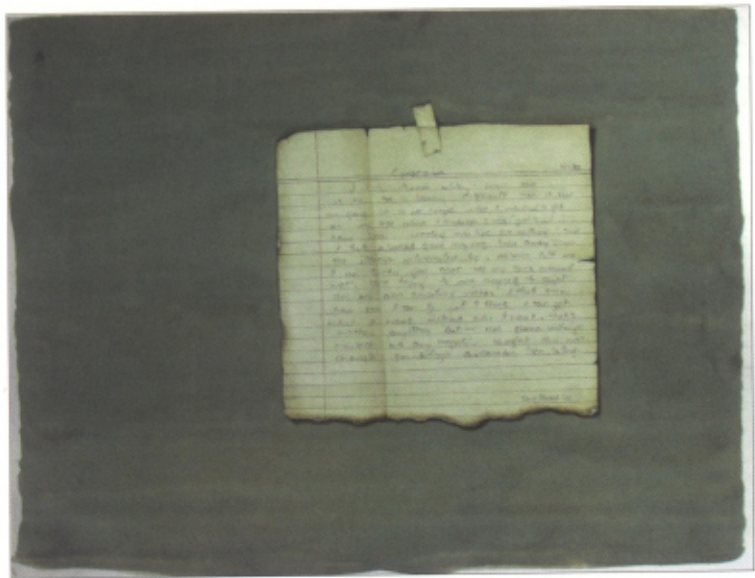
PARALLEL LINES

CONTEMPORARY ART
FROM LAHORE,
PAKISTAN

an exhibition curated by Gérard Mermoz

Bradford Museums, Galleries & Heritage

2008



Sana Obaid, *Grievance 2*, 2008. Gouache on Wasli, 2008 (5.6" x 8.2").

Echoing the tradition of 'trompe-l'oeil' from Seventeenth century Dutch to Nineteenth century American still-life painting, Sobia Obaid confronts us, simultaneously, with the incontrovertible visual truth, regarding the materiality of both writing and painting: highlighting their strength and in their vulnerability, and their capacity to hold our thoughts outside ourselves: diaristic realism or allegory?

By contrast, Aisha Hussain presents us with writing in the act of its own inscription, as thoughts unfold in our mind; then materialize in their spontaneous and urgent graphic notation, in dialogue with ourselves.





Aisha Hussain, 'On and On and On', 2008. Ink on Wasli (22" x 14").

In his collection of essays 'Image, Music, Text,' Roland Barthes refers to the etymological origin of the word 'text' in the textile metaphor; adding that, during our engagement with a work of art—when dealing with the 'multiplicity' which constitutes it,—'everything is to be disentangled, nothing deciphered.' Barthes concludes that the property of a work of art is not to have 'several meanings', but to accomplish the very plural of meaning.'