



Present

Grosvenor Gallery, in association with
Canvas Gallery, present

RE-inventions

New works by **MUZZUMIL RUHEEL,**
MUHAMMAD ZEESHAN & IRFAN HASAN

Present **RE-inventions**

New works by Muzzumil
Ruheel, Muhammad Zeeshan
& Irfan Hasan

11 October – 27 October 2014

GROSVENOR GALLERY
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THE LAND OF DREAMS

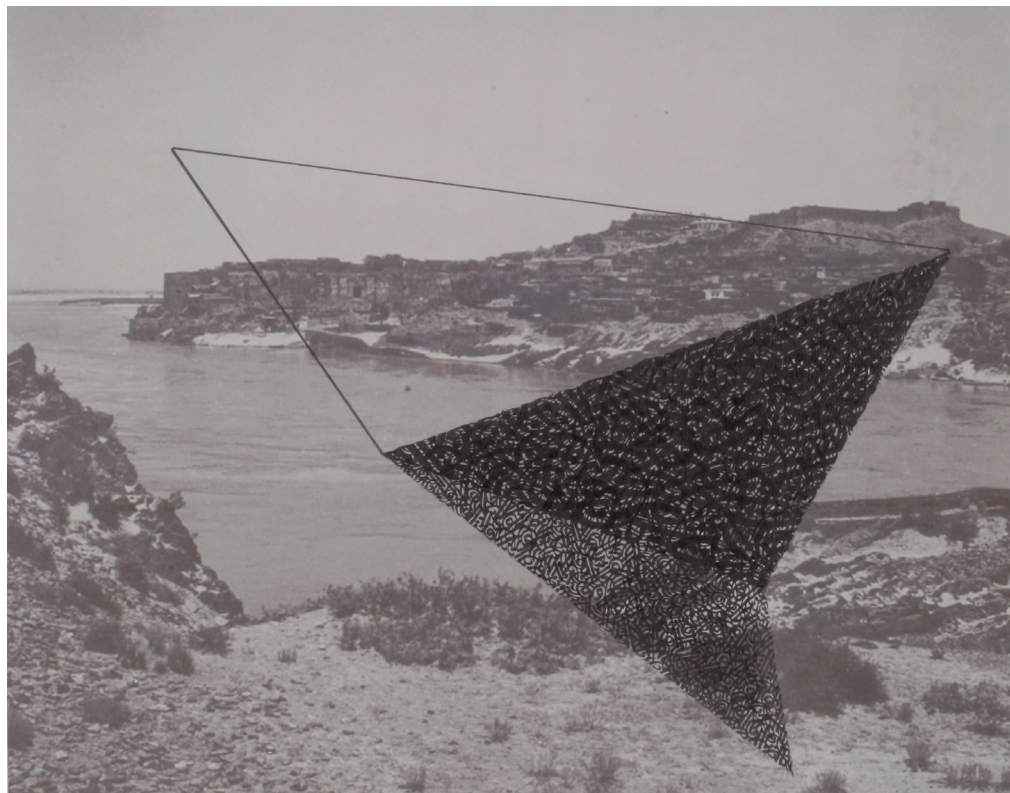
Muzzumil Ruheel

The Land of Dreams, 2014

Ink on found images pasted on wasli paper
Installation, 11 works of variable size
total dimensions 104 x 277cm. (approx.)

MUZZUMIL RUHEEL

Muzzumil Ruheel was born in Lahore in 1985. He graduated in 2009 as a visual artist from the Beacon House National University. Ruheel's work is about metaphorical interpretations. His work is about sugar-coated reality bites; investigating perceptions about social to mundane events usually based on their documented narratives. Within these accounts, one can only decipher text, but not its meaning; just like carefully chosen diplomatic words historians use to brand the past. Ruheel's work explores tales within the intricate mesh of calligraphic text written over found images from a bygone era; an era that he tries to awaken.



Muzzumil Ruheel

Land of Dreams 1, 2014

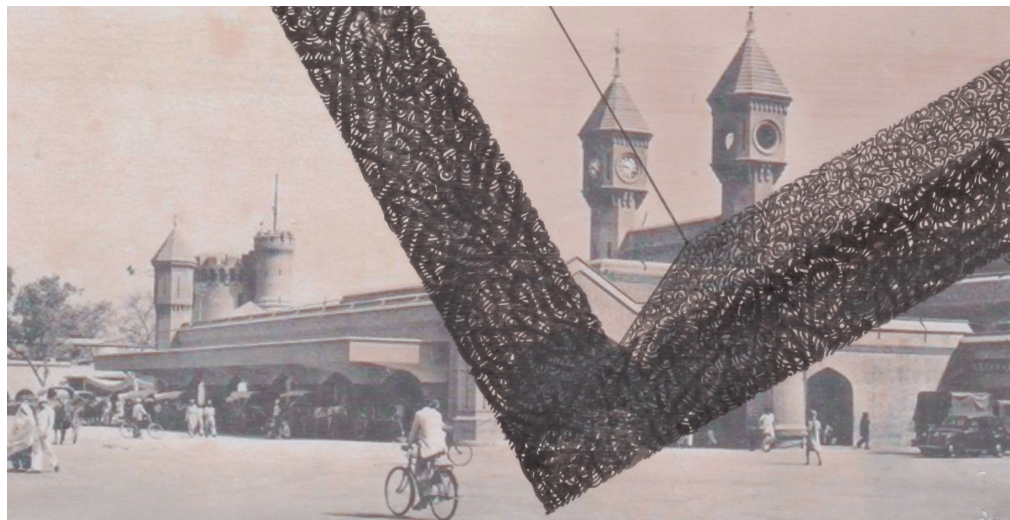
Ink on found images pasted on wasli paper



Muzzumil Ruheel

Land of Dreams 2, 2014

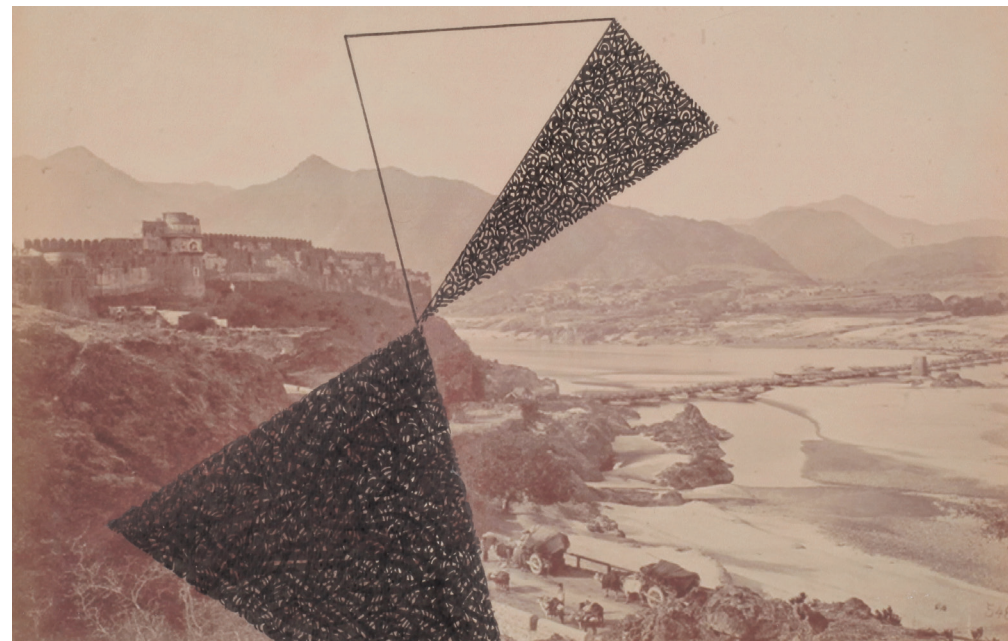
Ink on found images pasted on wasli paper



Muzzumil Ruheel

Land of Dreams 3, 2014

Ink on found images pasted on wasli paper



Muzzumil Ruheel

Land of Dreams 4, 2014

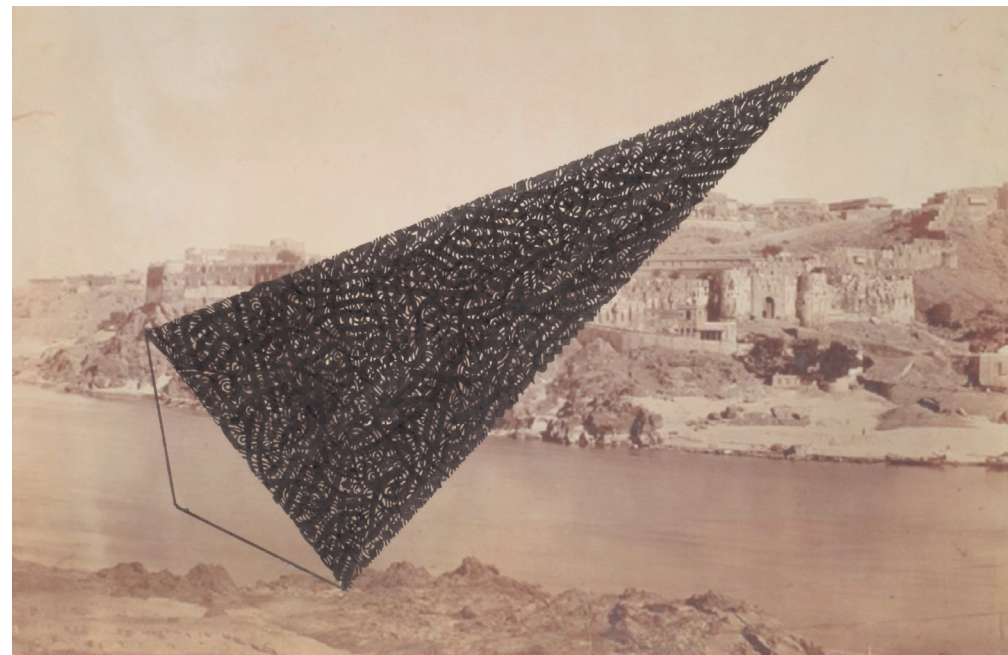
Ink on found images pasted on wasli paper



Muzzumil Ruheel

Land of Dreams 5, 2014

Ink on found images pasted on wasli paper



Muzzumil Ruheel

Land of Dreams 6, 2014

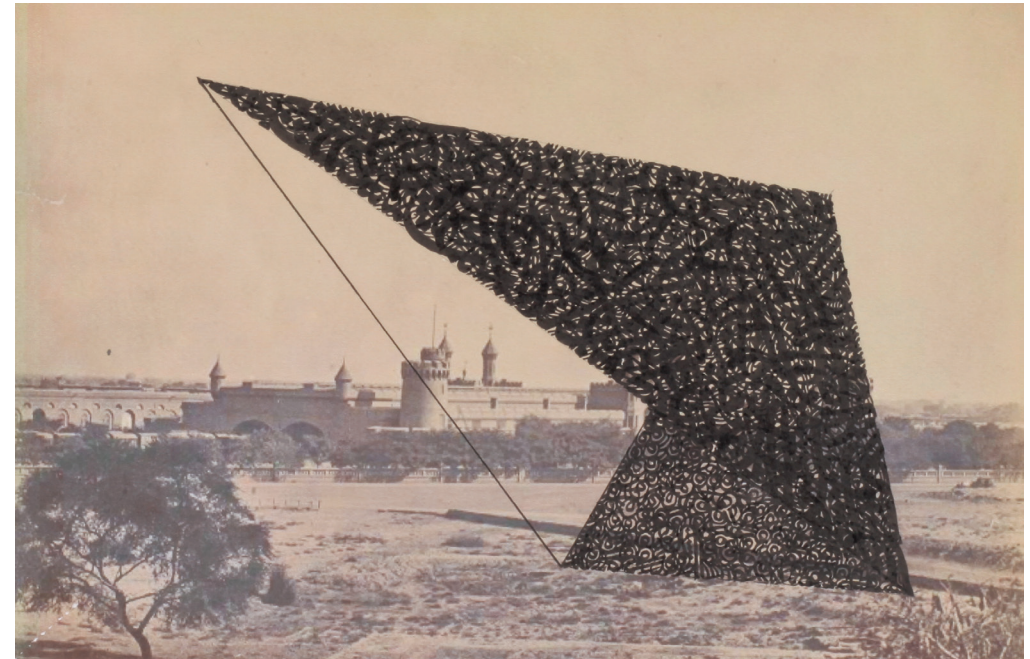
Ink on found images pasted on wasli paper



Muzzumil Ruheel

Land of Dreams 7, 2014

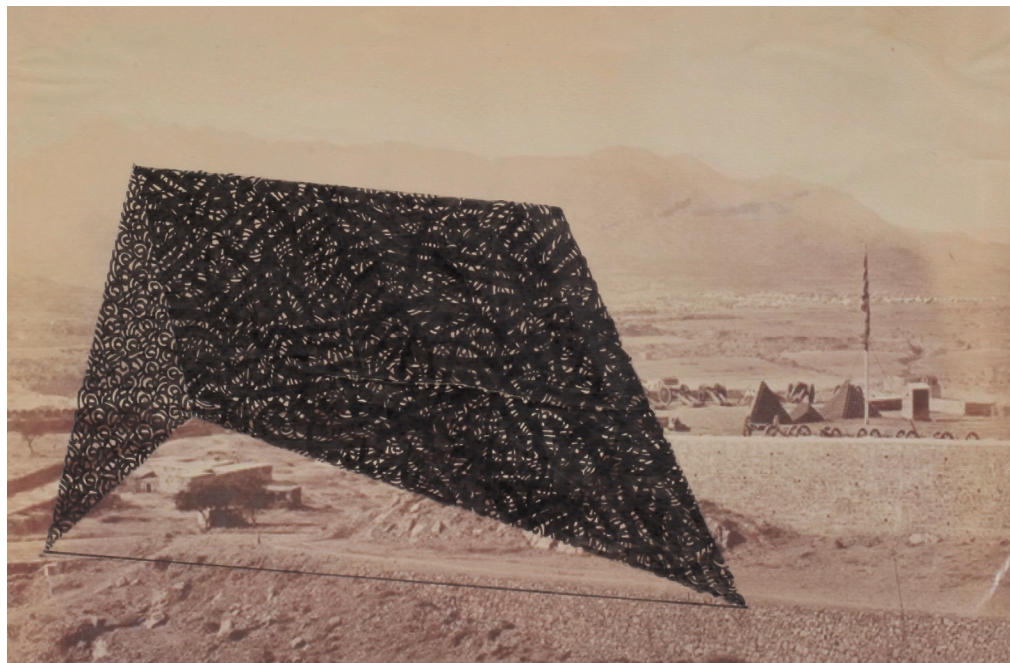
Ink on found images pasted on wasli paper



Muzzumil Ruheel

Land of Dreams 8, 2014

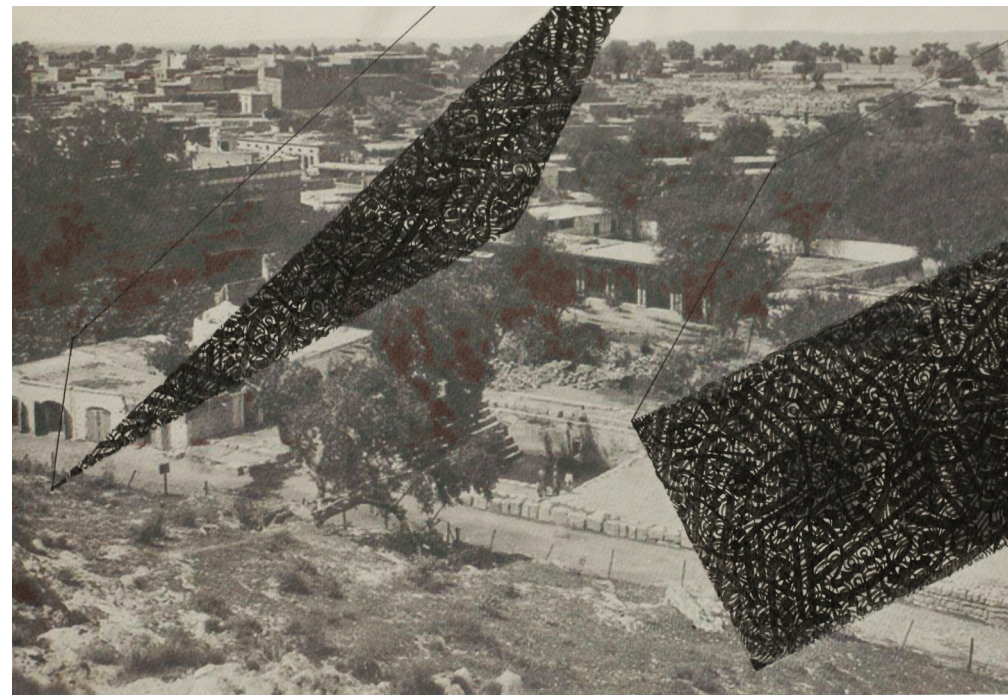
Ink on found images pasted on wasli paper



Muzzumil Ruheel

Land of Dreams 9, 2014

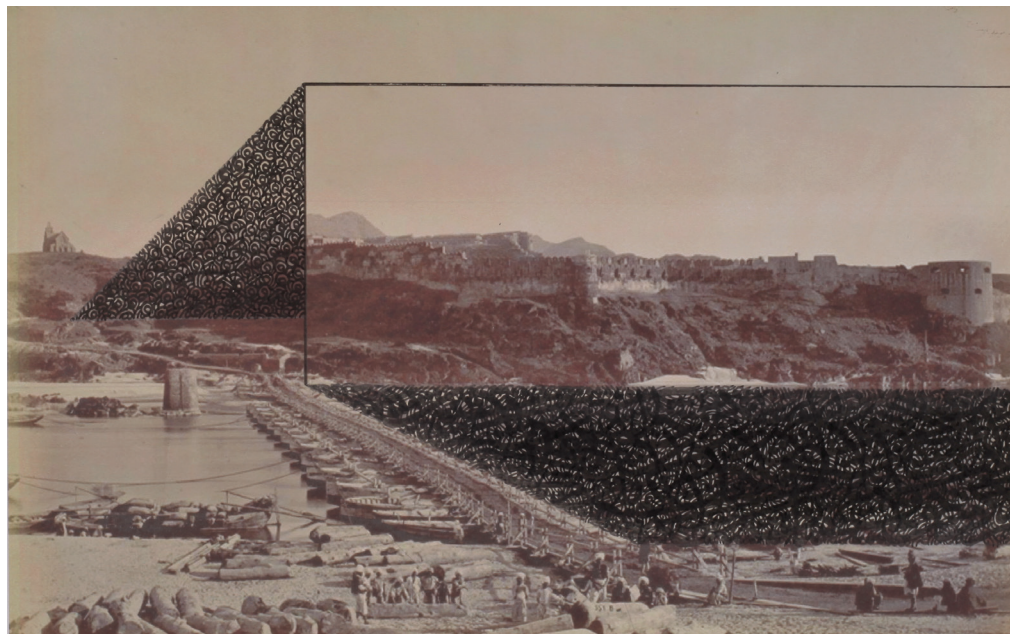
Ink on found images pasted on wasli paper



Muzzumil Ruheel

Land of Dreams 10, 2014

Ink on found images pasted on wasli paper



Muzzumil Ruheel

Land of Dreams 11, 2014

Ink on found images pasted on wasli paper

AND HOW WE FORGOT THEM



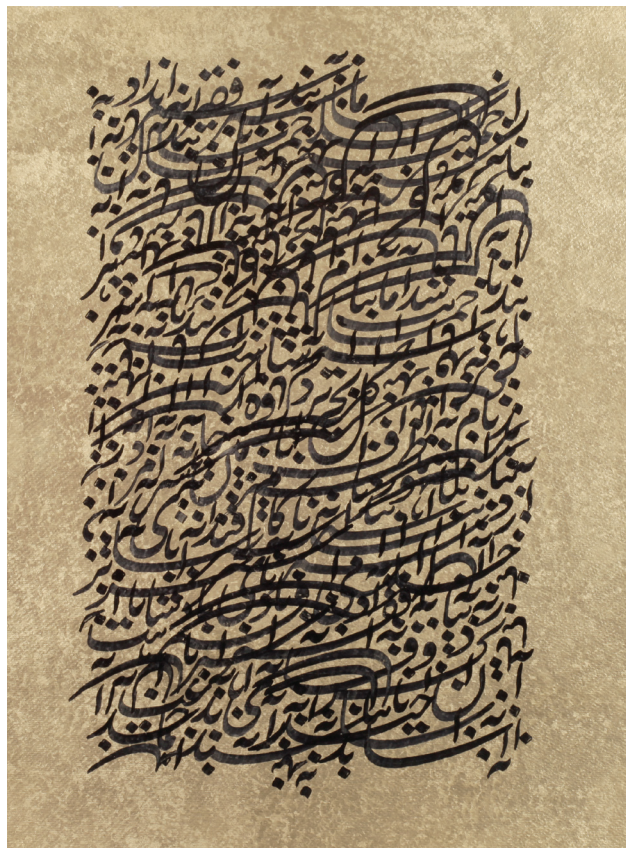
Muzzumil Ruheel

And How We Forgot Them, 2014

Acrylic and ink on found images pasted on wasli paper

Installation, 5 works of variable size

total dimensions 121 x 285cm. (approx.)



Muzzumil Ruheel

And How We Forgot Them 1, 2014

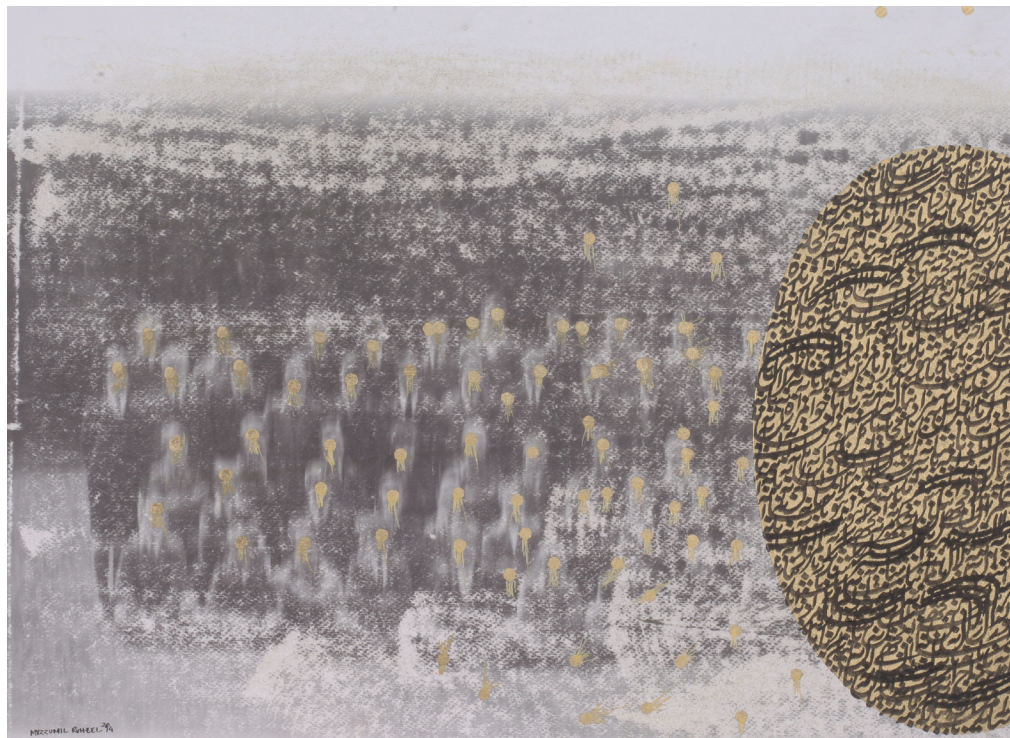
Acrylic and ink on found images pasted on wasli paper



Muzzumil Ruheel

And How We Forgot Them 2, 2014

Acrylic and ink on found images pasted on wasli paper



Muzzumil Ruheel

And How We Forgot Them 3, 2014

Acrylic and ink on found images pasted on wasli paper



Muzzumil Ruheel

And How We Forgot Them 4, 2014

Acrylic and ink on found images pasted on wasli paper



Muzzumil Ruheel

And How We Forgot Them 5, 2014

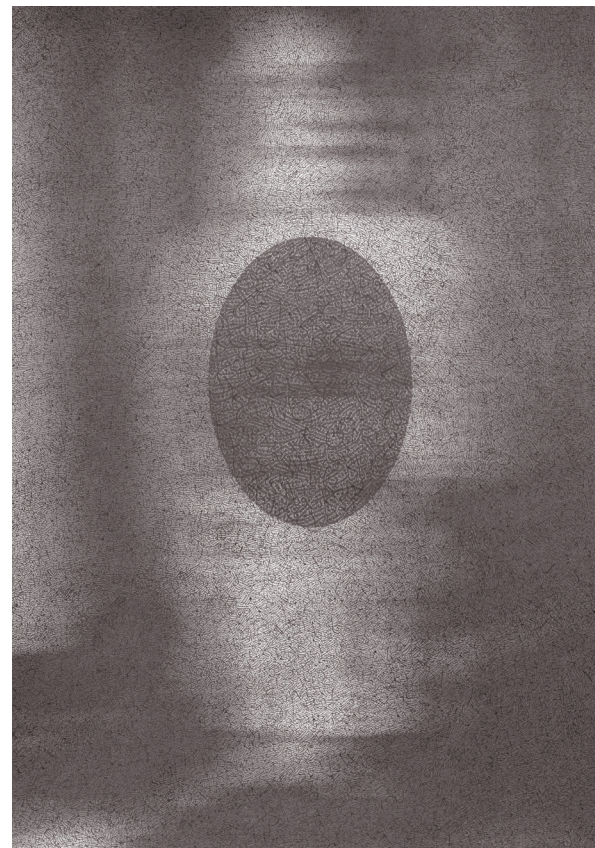
Acrylic and ink on found images pasted on wasli paper



Muzzumil Ruheel

The Accounts of Hum, 2014

Acrylic and ink on found image pasted on wasli paper
82.5 x 69cm. (32 ½ x 27 2/8 in.)



Muzzumil Ruheel

The Completeness of the Incomplete, 2014

Ink on found image pasted on wasli paper
100 x 69cm. (39 3/8 x 27 1/8 in.)



Muzzumil Ruheel

They Erased him as if He Never Existed, 2014

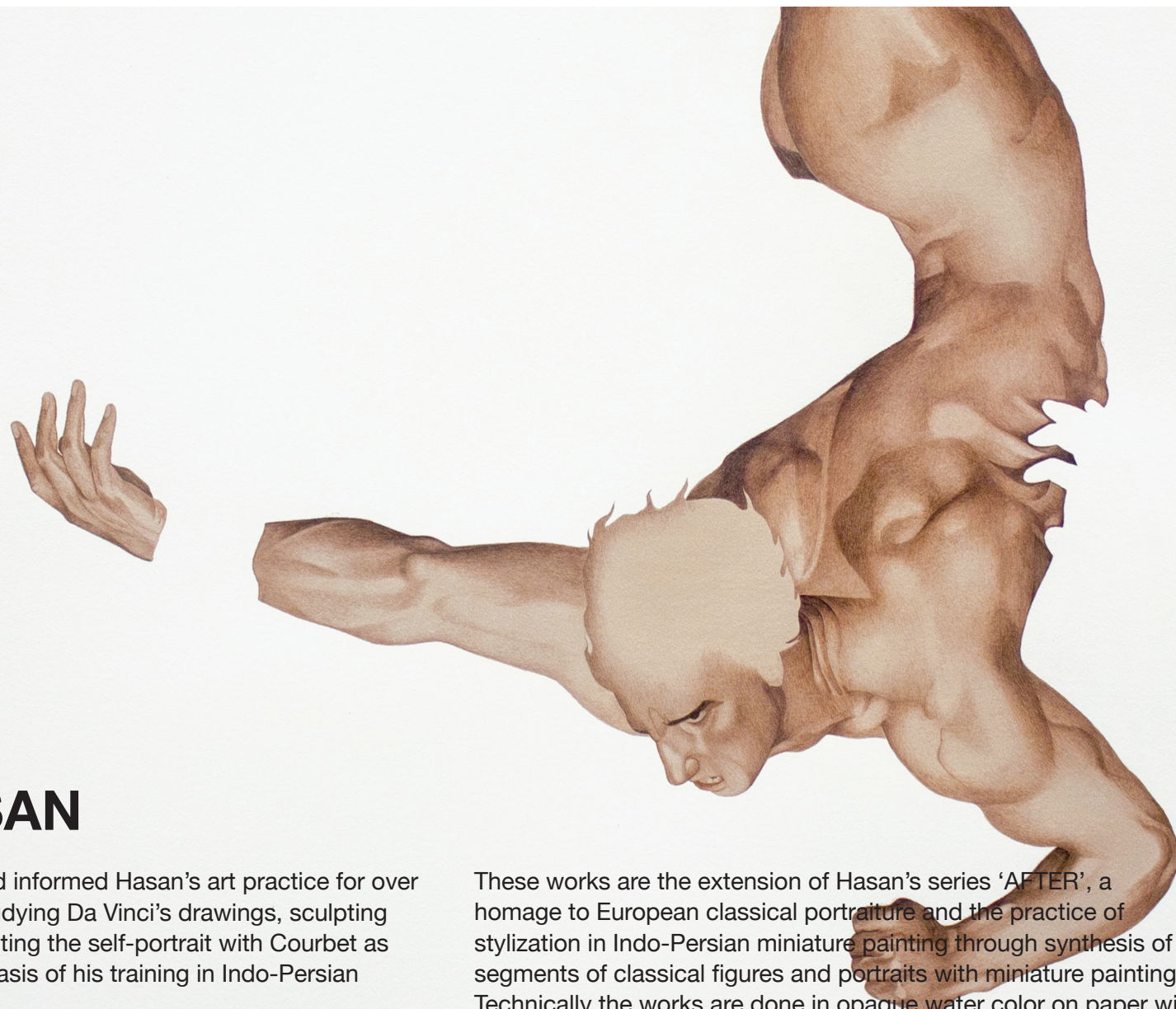
Acrylic and ink on found image pasted on wasli paper
68 x 42.5cm. (26 ¾ x 16 ¾ in.)



Muzzumil Ruheel

Presumably Family Photograph, 2014

Ink on found photograph
38 x 32cm. (14 15/16 x 12 5/8 in.)



IRFAN HASAN

Realism has stimulated and informed Hasan's art practice for over a decade now. It led to studying Da Vinci's drawings, sculpting heads after Rodin and painting the self-portrait with Courbet as a reference - forming the basis of his training in Indo-Persian miniature painting.

Throughout the course of Art history, various artists have responded to art movements; styles and techniques preceding them; such as Francis Bacon's study of Velázquez, Lucian Freud's painting of Cézanne, Rembrandt's drawings of Mughal miniature and 19th century Company painting in colonial India.

These works are the extension of Hasan's series 'AFTER', a homage to European classical portraiture and the practice of stylization in Indo-Persian miniature painting through synthesis of segments of classical figures and portraits with miniature painting. Technically the works are done in opaque water color on paper with the single hair squirrel tail brush. The technique and the sensibility of stylization are inspired from Indo-Persian miniature painting



Irfan Hasan

Dante and Virgil in Hell (After William Adolph Bouguereau), 2014

Opaque watercolor on paper
99 x 149.8cm. (39 x 59 in.)



Irfan Hasan

Dante and Virgil in Hell 2 (After William Adolphe Bouguereau), 2014

Opaque watercolor on paper
99 x 149.8cm. (39 x 59 in.)



Irfan Hasan

Cornelis Van Der Geest (After Anthony Van Dyck), 2014

Opaque watercolour on paper

73.6 x 53.3cm. (29 x 21 in.)



Irfan Hasan

Isabella Brant with Surveillance Camera (After Peter Paul Rubens), 2014

Opaque water color on paper

48.3 x 38.1 cm. (19 x 15 in.)



Irfan Hasan

*Madame Paul Sigisbert Moitessier with Phoropter
(After Jean Auguste Dominique Ingres), 2014*

Opaque watercolor on paper
48.3 x 38.1 cm. (19 x 15 in.)



Irfan Hasan

Self Portrait (After Anthony Van Dyck), 2014

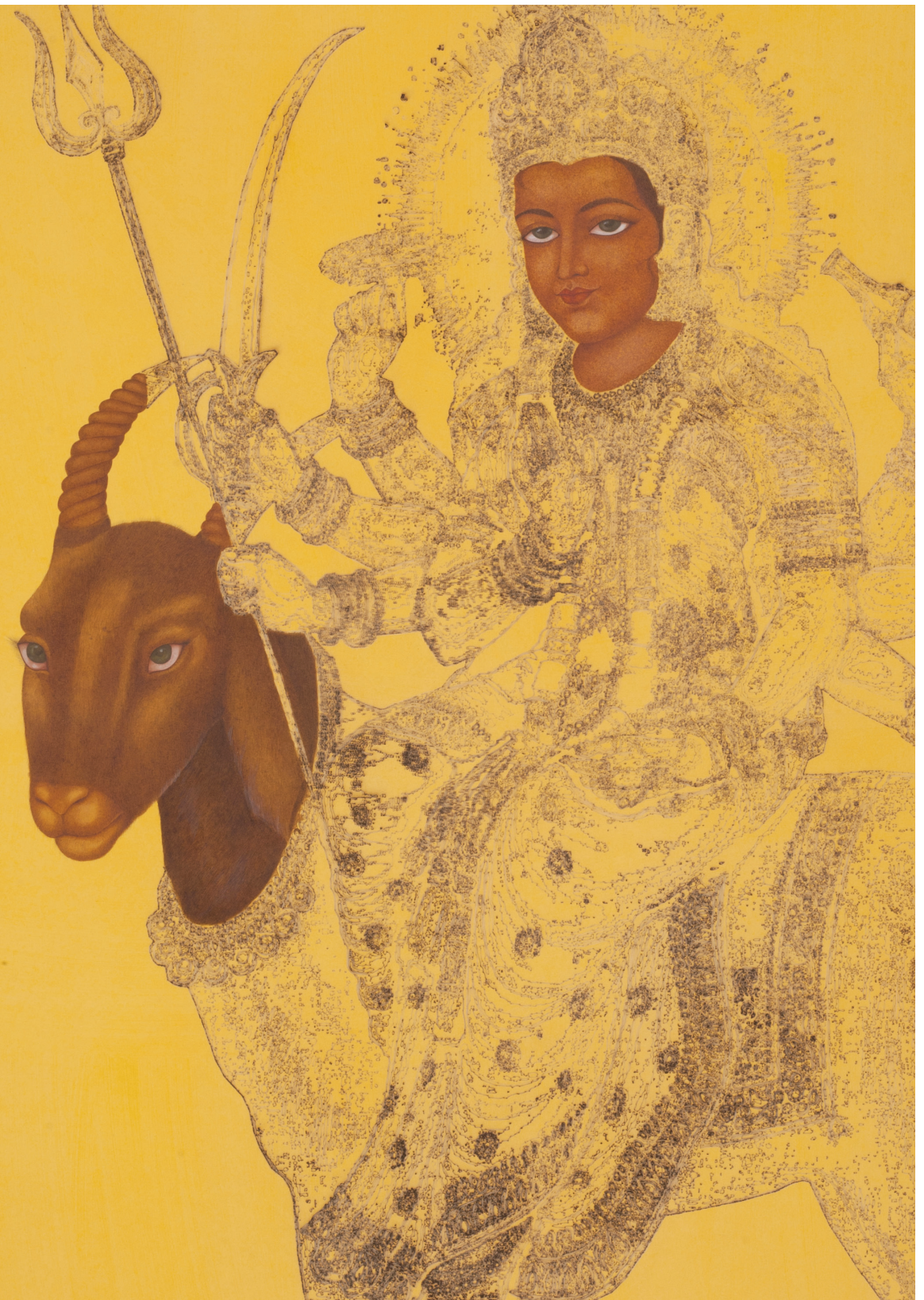
Opaque watercolor on paper
73.6 x 53.3cm. (29 x 21 in.)

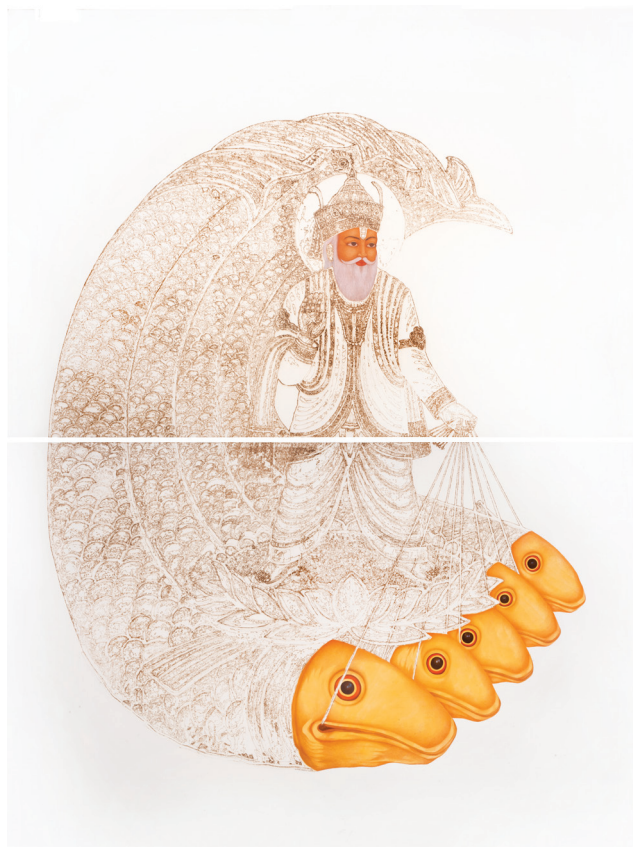
MUHAMMED ZEESHAN

Muhammed Zeeshan started as a cinema board painter in Mirpurkhas at the age of 12. Zeeshan comments: "I loved drawing and this job paid for my materials. My works tread the thin boundary between found imagery and the originality ascribed to any visual that exists. Prompting the spectator to reflect upon and call into question the connotations attached to strict distinctions between both, I try to push boundaries of 'self-referentiality' in art works to contemplate the nature of images and visual sensibilities.

"I obtain inspiration from any visual that holds my interest. May it be high end art, pop images or moving visuals, I enjoy juxtaposing them together, playing a game of probability of sorts to create a conversation.

Laser scoring is a technique, which I have been using to introduce precision of my works. The drawings that I realize have to go through various vector software's so that the laser cutting machine draws it as I want. To achieve the final effect the laser scoring needs to be controlled manually on many levels and times."





Muhammad Zeeshan

Jhulelal (series), 2014

Gouache and laser scoring on wasli Diptych
190.5 x 142.2cm. (75 x 56in.)



Muhammad Zeeshan

Maa (series), 2014

Gouache and laser scoring on wasli
142.2 x 97.7 cm. (56 x 38 1/2 in.)



Muhammad Zeeshan

Sailani Baba, 2014

Gouache and laser scoring on wasli
142.2 x 96.5 cm. (56 x 38 in.)



Muhammad Zeeshan

Zuljana (series) , 2014

Graphite on sandpaper
101.6 x 182.8 cm. (40 x 72 in.)

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