

**Sabrina Amrani is pleased to present "With Views to the Garden,"
a group exhibition by Ayesha Jatoi, Waqas Khan and Wardha Shabbir**



Sabrina Amrani is pleased to present "With Views to the Garden," a group exhibition that brings together recent works by Ayesha Jatoi, Waqas Khan and Wardha Shabbir, whose practices relate to the Mughal tradition of miniature painting from South Asia, a demanding technique revisited here with contemporary materials, contexts, and approaches.

The title of the exhibition, inspired by the work of Wardha Shabbir that opens the show, evokes the theme of the garden. Throughout the history of civilizations, the garden has been understood as a meeting place, whether intimate or public, a space always 'cultivated': a product of the intersection between nature and human action, subject to perpetual change but also at risk of perishing. In art, philosophy, and literature, the garden has been a symbol of life, beauty, growth, and reflection. In this context, the works become multiple windows into the intimate space of each artist. By closely observing the universes contained in the various works on display, the meticulous marks and gestures that inhabit the surfaces of paper and canvas become intriguing. Khan's pointillism, Jatoi's geometry, or Shabbir's lush landscapes share the characteristic of a production that challenges immediacy, as well as the visitor's need to pause and contemplate with the appropriate time.

The works on display reveal themselves to the viewer as an antithesis to a fast-paced, noisy, and saturated world. The common thread of the exhibition could be contemplation and the possibility of inhabiting the spaces that these artists occupy during their creative process, where universally established measures, such as space and time, become obsolete. This thus opens up the possibility of altering the perception of these magnitudes and questioning the value inherently linked to them.

Wardha Shabbir (n. Lahore – Pakistan, 1987)

At first glance, Wardha Shabbir's work could be confused with a colorful portrait of nature, landscapes of flamboyant and lush forests, executed with the precision of a miniaturist. But in Shabbir's meticulous pictorial language, trees are much more than a mere static representation. The artist is rooted in the process, in time, in evolution, in growth, and in her work lies a desire for survival: The source of my creative stimulus lies in the evolution of a tree; visually adopting it as an emblem of resistance and allowing it to teach me hope, as the artist states. Wardha Shabbir's paintings can be read like maps, enriched by a multitude of leaves, dots and lines that compose them. The alluring green vegetation and vivid tones create interactive images that linger in the viewer's mind and the frames themselves become more than just surrounding spaces of the paper, they are a continuity of the canvas.

Ayesha Jatoi (n. Pakistán, 1979)

Each work by Ayesha Jatoi can be considered an "object lesson," an exercise both modest and striking for perception and reflection. In the simple lines and cutouts, she creates, countless strokes and subtle pencil lines are hidden, enhancing the black paper with metallic sparkles. Jatoi very skillfully plays between full and empty, in a small space, and manages to develop delicate landscapes that seem to vibrate like the air, ranging from gradients to contrasts. Her approach to photography and miniatures intertwines here: both in the limitations of the page and in the frame, a spatial division and a balance to be discovered are presented. Text and image, as well as pattern and background, sometimes intertwine and sometimes oppose each other, seeking to get closer to feeling. These scattered visions, as if taken from a notebook or an old photo album, constitute a chronicle, a subtle homage to the pleasure of feeling and experiencing intensely the enigmatic language of our environment.¹

Waqas Khan (n. Akhtarabad, Pakistán, 1982)

Waqas Khan's large scale minimalist drawings resemble webs and celestial expanses. The contemplation leaving a visible evidence on paper is the crux of the work. Khan employs small dashes and minuscule dots to create large entanglements. Where when two particlesque units are spread out and entangled, they are essentially 'in sync' with each other, and they'll stay in sync no matter how far apart they are. This idea of togetherness and being seen one as a magnanimous totality is what he partly absorbs from his inclination towards literature and interest in poetry. Khan's work also evoke a sense of scripting, which he likes to see as a discourse between him and his viewer, a dialogue which is very much formatted over the syntax of a monologue.

With views to the garden

Ayesha Jatoi, Waqas Khan, Wardha Shabbir

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#WithViewsToTheGarden

#AyeshaJatoi

#WaqasKhan

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¹ Adaptation from the text commissioned by SAMOCA Museum – curator G. Bloch