

Chisel-Out

Practice-led voyages from traditional to contemporary: A Summary

Khaleeq ur Rehman



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Acknowledgement

I offer gratitude and respect to my chisels and tools, for showing way to my intentions and being kind and friendly during the whole process. They have triggered the basic instinct of a carver hidden deep inside me.

I am thankful to Nature for developing wonderful stones and for allowing me to touch them, enjoy their company and take credit through carving sessions.

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I am thankful to my wife Naheed Baig, daughter Maryam Khaleeq and son Muhammad Murtaza for always being a source of inspiration for me.

Dedicated to the anonymous stone carvers of our land.

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1.0 INTRODUCTION

1.1 Curator's Note

Khaleeq ur Rehman's motivations to his art practice are pure choices. He has a passion for chiseling out hard surfaces of assorted stones with labor of love. The stimulation for doodling arises from within, and it is evident that his fascination towards art-making resides well before any tectonic processes.

Rehman's allure for art-making led me to comprehend how human mind indulges into creative process. Besides the unanswerable debate of 'what is art!' I am more interested in knowing 'why do we make art?'

Talking to me, Rehman said "Driving force of aesthetic experience is his motive to practice art."

In my opinion, Rehman's allure for image-making is psychological that pushes him regularly to take time off from medical profession and work in his studio in isolation. Different people have different opinions about their inclination towards practicing art (Greatergood.berkeley.edu, 2015).

One thing is clear that Rehman's involvement in art-practice is personal; though, this exhibition's exhibits are research oriented within the formal concerns of regional methods and materials of stone carvings, but the imagery, perhaps, have nothing to do with social-practice. The birds, the human figures and the still life – subject matter of the works - have been characterized in a bizarre way and the artist has formalized them in the emergence of two dimensionality.

Rehman's journey in art world is based on diversified experiences since 1980s. His art-journey started from Multan Arts Council; he learned Western style of structuring and rendering drawing and painting from Alhamara Arts Council, Lahore along with stone carving and pottery skills from local craftsmen. At the early stage of his career, Rehman was very clear about his art practice. He said "I ran away from Alhamra Arts Council drawing class because of Khalid Iqbal's (a maestro of figure & landscape painting (Hassan, 2014), immense influence.

Rehman in his text has discussed about the techniques and methods of stone carving of Gandhara, Mughal and Chaukhandi traditions which are part of this publication (curatorial project); therefore, instead of elaborating this concept, I aim to see how Rehman has developed his contemporary visual vocabulary.

Rehman has developed his visual language based upon a dialogue between two different times, tradition vs. contemporary.

Rehman's recent work is a quest in pursuit of the spirit and the quintessence of traditional Eastern style of image-construction. Before the exposition of Western image-making approach, the style in Indo-Pak region did not emphasize about the force of gravity on the picture plane. Traditionally Eastern style was never exposed to the idea of linear perspective and the weight shift of the objects upon the foreground. The works of Rehman in this show possess the same

tradition of two dimensionality; his drawings or sculptures show no evidence of gravitational pull. The Siah-Qalam (ink on wasli) drawings hybridize the fullest potential of Mughal miniature painting rendition technique which he has learnt from Ustad Professor Bashir Ahmad (a maestro and innovator of traditional miniature painting style in Pakistan in recent times).

Rehman has broken the traditional narrative, and preferred fruits, birds and human figures (life) as subject matter for his oeuvre. To explore Gandhara tradition, for still life carvings, he selected fruits (pears, grapes and apples) with domestic utensil which set larger than the female figures on the Schist stone. In the history of Western Art, painters of Byzantine, Gothic and Renaissance periods used fruit not only as part of visual objects, but also had emblematic meanings, apple: carnal pleasures, grapes: lewdness and lustful thoughts, and pears: for marital faith. (Historyofpainters.com, 2015) Some painters of late renaissance period – Raphael to Caravaggio explicitly represented the fruits and vegetables as sexual metaphor (Tobin, 2015). In his main medical profession as an urologist, and it is his routine to treat infertile people; thus, emblematic meaning of his chosen visual language may appears to be the embodiment of fertility. Life is important for him, perhaps the most important thing amidst everything. My subjective comprehension leads me to conclude that Rehman sees LIFE as the most beautiful and important thing that should continue forever.

Mughal Inlay technique is a linear impression which is a result of inlaying the motif on another stone surface. Formalist analysis of this technique leads us to the basic element of design which is a 'LINE'. Hence, a creative idea's execution in this technique is bound to produce motives in linear form. For that reason, Rehman has produced child like pictographic line drawings. In one of the works, a young lad (probably inspired by his son) playing football has been inlaid by using white stone on rough textured dark gray stone (P.25, Plt.5). Though Rehman has expertise to produce fine imagery in realistic manner; his child like imagery at this time of his artistic career leads viewers to another metaphor. Pablo Picasso quoted "It took me four years to paint like Raphael, but a lifetime to paint like a child." (Goodreads.com, 2015)

Jangshahi stone, the right one, to explore Chakhandi tradition has light pink tone surface with a tint of beige. In one of the works, a side face (I consider it artist's self portrait) has been carved out in relief form on a flat surface (P.28, Plt.11). It appears like a face has been sculpted onto a Japanese tissue paper. Forehead, nose and lip outlines along with flower pattern have been indicated with dotted lines. Here artist has captured the moment when one smells the flower and transcends to ecstatic state of being.

Compositionally, Rehman has executed his images on stone within a border that might link to the fundamental design component of miniature painting traditionally used for book illustration. (Wikipedia, 2015) Most of his works appears to be designed on the basis of gestalt principles, similarity and proximity. The image placement on picture plane, either it is in portrait or landscape format; whether these are drawings or stone carvings have been placed on horizon line almost on every work.

Muhammad Ashraf

Visual Artist – Pedagogue - Independent Curator
Assistant Professor, Dept. of Architecture & Design, COMSATS, Lahore

1.2 Carved Expressions

In the domain of art, it takes decades for an artist to surmount the visual barrier of the corporeal world and perceive what is obscure. The core meaning thus revealed, becomes a unique reference, which also portrays the artist's pure and dispassionate research. With a similar fervor, Dr Khaleeq-ur-Rehman continues to explore his unstoppable passion for sculpting in stone, a rare traditional art that needs to be preserved. Khaleeq is one of the few sculptors who are adamant to carry forward the legacy of our ancestors who were highly skilled in creating remarkable sculptures. In the wake of an unbending urge to resuscitate the receding art form of stone carving, the artist, through persistent application, has made numerous breakthroughs. As a consequence, the current collection at this esteemed venue is indeed a notch higher in terms of the artist's concept and expression.

Based on three distinct categories, the exhibition aims at imparting an insight not only on the historical significance of stone carving but also to inculcate the enormous possibilities of utilizing the abundant resource of country's minerals. Khaleeq's objective is to fill the vacuum that prevailed for centuries in the absence of stone artisans. It is his dream to simulate the anticipated progress of the forgotten artisans and how their works would appear if they had continued to this modern day. The first classification of work revolves around Gandhara Art (1st-3rd Century AD) and has been specifically undertaken in shist stone (similar material to the large Bodhisattva Head). Shist stone offers characteristics that are conducive to fine carving. The second category of Khaleeq's work is based on Chawkandi Art which had disappeared during the 18th Century AD. He uses Jangshahi stone which is a kind of a limestone and slightly better than the Gadap stone. Grains of the Jangshahi stone are fine and suitable for carving and they give off a striking luster when polished. The third category is of Mogul Jali (perforated marble or latticed screen) that usually bears an ornamental pattern inlaid with precious minerals such as Lapis Lazuli etc.

The works of the artist are exquisitely composed and immaculately rendered to portray a minimal character. In their naïve portrayal, the components of the exhibition reflect the core psycho-social values that are universally comprehensible. Akin to the primitive art of the sub-Saharan Africa, Oceanic Art of the Pacific islands and the Aboriginal Art of Australia, Khaleeq's work reflects an unmistakable purity that oozes with maturity. As if through rudimentary human instinct, the audience is likely to connect with the artist's work instantly.

M S Kureshi
Sitara-e-Imtiaz
Dawn, Gallery

1.3 Renaissance of Heritage

Man has worked on stone since the cave period which dates back almost 40000 years. The subcontinent also has a history of sculpture which began nearly 7500 BC. Mehrgarh, near the capital of the Kachi District Dadhar, is one of the most important Neolithic (6500 BCE to c. 2500 BCE) sites in archaeology and is the oldest example. Dancing girl from Mohenjo Daro is another fine example which dates back 5500 years.

The tradition of sculpting is old but after the country's independence in 1947, very little work has been done in this area. However, Dr Khaleeq-ur-Rehman is constantly staying engaged with his mission to preserve the traditional art of the region. I reckon that the works of Khaleeq are a renaissance of the forgotten art of stone carving which during the era of Gandhara Art was thriving.

Khaleeq has deployed simplified lines and forms for expression thus producing a nostalgic reminiscence of the stone art that has faded over centuries. Khaleeq's use of minimum lines and stylized formats speak volumes about his experience and perseverance. As a result, his carvings are extremely expressive and depict an unmistakable empathy that can only be achieved through personal devotion to the cause of revival of this traditional art.

Ustad Professor Bashir Ahmad
Ex-Principal National College of Arts

2.0 Chisel-Out

A Summary of the Project
by
Khaleeq ur Rehman

2.1 Defining Subject and Rationale of the Project

I have chosen this theme, due to my keen interest in the process of stone carving. I have interest in painting too but sculpture is closer to my heart, especially stone sculpture. This is in part due to my exposure to excellent examples of sculpture at Lahore and Taxila museums, Shahi Qila, Badshahi Mosque and Jahangir's Tomb of Lahore.

We have the privilege of being home to the Gandhara, the Mughal, and the Chaukhandi traditions of stone carving. It is sad that, today this craft is becoming a forgotten discipline with only a small number of people working in this medium.

It intrigues me to think that our stone carvers under these traditions, have in a way served the purpose of celebrities & the rulers, mostly after their death or for celebration of the dead. Interestingly, they have served this purpose well and impressed our generations.

There are some other examples too like Shalimar Garden and royal palaces, that were intended for pleasure but time has transformed them into historic tradition. So for practical purposes, today, visiting these places is an invitation to celebrate past.

Unfortunately these traditions have lost their creative edge and today we are left with craftsmen who are limited to reproductions. Had these traditions progressed creatively, we would have been able to see a lot more works with an indigenous contemporary flavor.

The question arises that are these techniques/ styles of stone carvings relevant for today and worth representing something else too? What else can be poured into these old glasses and if done, how would it look like or how would it taste? Will it shimmer and glow further and enhance and enrich us or not? The idea of giving it a try appeared to me as an opportunity that I have taken. I have worked to explore these local traditions with the aim to find a common and contemporary ground of expression for my ideas. This has required a process of looking at the past and present, together, from a common perspective and through a process of deconstruction and creative efforts.

2.2 Study Area

Following three major art /craft traditions were studied.

1. Mughal stone inlay and stone carving tradition, in and around Lahore.
2. Chaukhandi graveyard stone carvings.
3. Gandhara tradition of Buddhist sculpture, in and around Taxila and Lahore museum.

It was found that the above three traditions have two major problems.

1. They have suffered from a creative standstill beyond a certain period of time.
2. These works happen to visualize the past rather than the present (even their own present, when the works were done) and celebrate the dead especially when used for the tombs, graveyards or Buddhist teachings.

2.3 Question

Is it possible to use the techniques and materials of the above-mentioned traditions with newer concepts and creative efforts to produce relevant artworks for today?

2.4 Aims and Objectives

This study is primarily an answer to the above question with an aim to produce relevant works of art, reduce or diffuse the historical gap and make works more relevant through creative efforts, using the same materials and techniques.

2.5 Creative Process

Initially at younger age, I was deeply impressed by the Western tradition of art. As a result my solo exhibition of paintings held at Nairang Art Gallery, Lahore in 1988 depicted a predominantly Western influence. Soon I realized that my work was less relevant and close to reproductions of the Western style and “already seen” (Appendix E). From then onwards, I found it more and more difficult to find a common ground in the Western techniques to express myself.

It is believed that over the past 20 years the term contemporary art has changed due to globalization. Even the linguistic centers are unable to hold themselves and the world has truly globalized (Wilson, 2013). Unfortunately the so-called concept of “global solutions”, did not work for me. I was disappointed to find that for ‘us’ in this new era of communications, the world has polarized further. It is like a centrifuge, which spins the solutions fast but instead of dissolving further, the particles of similar density group together according to their weight. In developing countries we are no global citizens, rather we have grouped with our weight fellows.

The concept of linking with the traditions has been a dream for artists. For us in some areas it is a new excavation. The above-mentioned traditions have been waiting for a creative re-interest. So it becomes an opportunity of work, for the artist belonging to this area. My vernacular mind fits well into this description.

The process of making connections with forgotten local art and crafts traditions is quite challenging. The traditional styles have a strong momentum, a way to push or pull everything in their desired direction. They have an inherent hidden recipe in them, which is magnetic and leads towards formation of images similar to the respective traditional images, familiar and “already seen” through the past centuries. This is why making replicas of these works is an easier job and is being done by many, even today. According to Saraiki Poet Abid Ameeq *“Learners never imitate”*. I have tried my best to carry on linking with these traditions through learning and not by imitating, without being prey to their familiarizing formula.

Today sculpture is no longer bound to the physical although the physical is still a major part of it. Conceptual developments have enhanced its scope. Our traditional sculpture was developed centuries ago. At that time it was not intended to be a work of art. Sculpture as an art form is a newer concept. Today by removing the intended functionality of these works and showing them in a different way, in museum windows, has changed the context of “signifier” and made us look at them as ‘art’. This change has provided the opportunity to develop sculpture in line with these works through repositioning the emphasis from past towards the present. Sometimes this effort may not make a direct sense but even then, acts as an ironic narrative for today’s conflicting situation.

I am often disillusioned and sometimes exhausted, but this is nowhere close to pessimism. I believe in ‘knowledge’ and ‘progress’ in traditional meanings, which may not be a post modern trend, but in Pakistan, in the heat of current situation, we need traditional knowledge too. We have a real situation, mixed with a gross artificiality from various sources. This is why my work is born out of reality as well as artificiality. It is a mixture of both, poured out on a workday, picked up later and cleaned a bit, for an empty wall.

My learning stems from the contemporary as well as the traditional art forms. Eastern music, especially raag Darbari, Malkauns and Jaijaivati has always been inspirational for my compositions. My work derives its basic motivation from the driving force of day-to-day aesthetic experience that can be expressed through the medium of choice. The process of work then transforms itself during productivity.

The works being presented here were designed like a research project, though loosely bound, to keep on having fun, without a strict time line.

2.6 Mughal Stone Inlays, Chaukhandi Graveyard Carvings and Ghandhara Stone Sculptures

Stone Inlay or Peitra dura has a long history. Some say that it is an indigenous Indian form, whereas others are in favor of its Italian origin. This technique was greatly refined, during Mughal period by delicate handling of material, fine rendering in a miniature like manner and ornamentation with local forms, giving it an identity as Mughal Inlays. Jahangir’s Tomb, Lahore has one of the finest examples of this technique. I have frequently visited this place, mostly during summer afternoons when an indirect light gently illuminates inlays. The flower patterns rendered in semiprecious stones, surrounded by mystic air of the tomb, looks like a musical composition of Eastern kind, eager to deliver peak aesthetic experience.

At Lahore, the white marble used for the base of inlays is mostly Makrana marble, a stone with wax like appearance. It is inlaid with semiprecious stone, mother of pearl or black stone. The restorer craftsmen of Lahore Forte and Jahangir’s Tomb have told me that the

darkest black stone, which was traditionally used for Mughal Inlays, comes from Chataur, India. Its blackness is close to black granite, which being too hard is inconvenient for inlay work. Chataur black stone has also been used for the partitioning line between bricks on the courtyard floors of Jahangir's Tomb. I have used this stone for inlays and found it excellent for carving and it is really dark (Appendix C).

Chaukhandi is an Islamic cemetery situated close to Landhi, Karachi, at around 2x2 sq km area (Wikipedia, 2015). It has carved graves of a specific style, now well known as Chaukhandi style (Appendix C), There are similar ornamented tombs at Makli and many other sites in the region. The design patterns of Chaukhandi tombs were classified according to their century of origin. The earliest were in 13th century and later in 17th century. The author has mentioned tombs from 18th century as well. This enormous graveyard somehow disappeared from public eyes and was rediscovered in early 20th century (Zajadaez-Hastenrath S, 2003).

Gandhara was the ancient name for the span on the west bank of Indus River, which includes Peshawar Valley, Swat, Buner and Bajaur. The oldest stone sculptures from this region are referred back to Mauriya Emperor Ashoka (274-232 B.C.) (Appendix C). Unfortunately this magnificent civilization was destroyed and totally run-over by white Huns in about A.D. 465. (Marshal, 1960).

Had this civilization survived, we would have been able to see further developments in these sculptures. Today the Gandhara sculptures can be seen in museums around the world. The present day Taxila has many stone carvers who have inherited the craft. Some of them are my friends. They know the place where schist can be found and are routinely using it for their replica work. I have procured my Schist and Phyllite stones with the help of these friends.

2.7 Methods

From 2004 till to date, three traditions were addressed one by one, beginning with the Mughal stone inlay, followed by Chaukhandi and finally the Gandhara traditions.

All relevant information was collected about these works, regarding the techniques used and the philosophy and stories related to them. Local literature search, visit to the museums and historical sites all over Pakistan, especially, Lahore, Taxila and Chaukhandi were done. Interviews with the craftsmen were conducted whenever possible. Procurements of materials and tools were done and a suitable workspace was maintained (Appendix D). *Developing relevant skills of Stone Inlay.*

Apprenticeship with the stone carvers of Lahore and Taxila was done from 1994 – 1999 and had further training in stone carving at Sadye Bronfman Center of Arts, Montreal in 2002. After learning basic skills of carving, close examination of the techniques and contextual

learning was required which was done with the restorers of Shahi Qila, Badshahi Mosque, Jahangir's Tomb and local craftsmen.

Selection of stone was done by thoroughly studying the types of stones used in past. Then the appropriate stones were procured. White Makrana marble, Jangshahi stone, Schist and Phyllite stone were procured mostly from Shah Alam and Ichra marble markets, dealers of old building materials and from friend craftsmen of Taxila . Many problems were identified which were dealt by modification of the technique later.

2.8 Developing suitable drawings for sculptures

I found that my earlier drawings were not suitable for stone inlay techniques as I was using 'Western' anatomy and perspective based methods of drawing, limited by and fixed to the model, with almost no independent space for imagination. As an intervention to it, I started drawing with imagination alone, directly with ink.

These drawings gradually engaged me and stimulated me to develop them further. I had the feeling that my lines were though discreet but still less visible (Appendix A).

Numerous line drawings were done and suitable drawings were chosen for stone inlays. In the process many drawings were further developed as drawings and some were converted into paintings. My experiences with learning miniature techniques like Siah Qalam and graphite (Thanks to Ustad Prof. Bashir Ahmad) was engaging and helped to meditate during long hours of keen rendering (P.35, Plt.29).

We in our region use the metaphor "Pathar pe Lakir" i.e. mark on stone as something which is definite and fixed and sure. One reason behind this metaphor is, that line drawn on stone cannot be easily erased, and it is far surer than the line drawn with pen on paper. Drawing with stone inlay is an attempt to draw with the definiteness of stone by embedding a line of dark stone into a lighter stone or occasionally vice versa. I have used this technique to make my line drawings surer, definitive and expressive (P.34, Plt.18), (P.37, Plt.22).

2.9 Modifications

I found it necessary to develop modifications of techniques for my purpose. The traditional inlays have smooth edges with curved or straight lines that are easier to grind (Appendix C). My drawings had irregular thickness of lines so I had to develop techniques, which included careful maintenance of the edges (Appendix A). This was done through modifying traditional chisels and by using various electric and pneumatic tools, including dental drills and grinding tools to facilitate work (Appendix D).

2.10 Carve-Inlays

Stone Inlay is traditionally done on flat surfaces. I have experimented by applying inlay on low and high reliefs to enhance aesthetic effects. I have named it as “Carve-Inlay” (P.24, Plt.3), (P.45, Plt.15). Further experiments were done in traditional ‘jali’ work. Two examples are being presented here. The traditional jali, which is mostly flat or occasionally, has a mild curve (Appendix C). This is due to the technical limitation of the technique. I have used newer tools and carved a ‘jali’ with strong curves (P.23, Plt.2). Another attempt was done to combine ‘jali’ and Inlay work (P.22, Plt.1).

One of my friends who belong to stone carver’s family narrated a story. He told me that before partition, once at Delhi a stone carver from somewhere in India came to visit his grandfather and asked for work. His father gave him a piece of marble to carve at his wish. The man sat to work and after few days came back with a ‘jali’ which had no fenestrations/ holes. Instead he had left a thin rim of marble in the holes of ‘jali’ that allowed the light to pass and looked wonderful. I had never seen such a ‘jali’, but this idea struck me deep. I had a couple of drawings waiting to be carved but they did not afford a through and through hole as it could kill the design; but yes now there was a possibility to try leaving a thin rim behind. But how thin? And would it be possible without breaking the stone apart. I decided to try it. As a first step, I searched for an appropriate marble, transferred the drawing to the marble and carefully worked on the first bird. I chiseled up to half of thickness and then turned the lower side up, embedded it in plaster of Paris, face down and this time chiseled the opposite face of stone leaving just a small rim behind. Then I projected a light from behind and there it was as you can see in the picture (P.42, Plt.26).

2.11 Chaukhandi Tradition

I have dreamt of a pen filled with real darkness to make some drawings. It is impossible to duplicate the feeling of real darkness by anything but darkness. No ink can match it. Imagine the darkness of a room, through a semi-open door. Is the room empty? Is it filled with things? Is someone inside? Is it safe to go inside? The real darkness is alive. It gives a feeling that we can go inside and immerse our body in it. An open door of a dark room, when painted, looks far less.

An excellent example, rather one of the best, of drawing with darkness is seen in Chaukhandi tradition. Here the body of line is made of the real darkness created within the incised lines (Appendix C).

I was unable to locate expert craftsmen in this area. All available information was collected from books, museums and personal interaction with knowledgeable people. Thanks to Umair Ghani for sharing his wonderful Chaukhandi and Makli photographs, which stimulated me to look at this tradition further. A closer examination of Chaukhandi graveyard was conducted.

The carvings were photographed and important measurements were taken (Appendix C).

Search of the local stone market has shown that the stone closest to Chaukhandi stone is known by the name of Jangshahi stone. It has also been found to be Sang-e-Khattu (H. Nadeem, 2000). I have tried to carve on both stones and found that Jangshahi stone, the right one, has been the best for my work. The later stone proved too soft to be carved.

Lot of experimentation and examination of the original work was done to meet this challenge. The depressions developed in this method are more than 1 cm deep but only 3 mm to 4 mm wide. It is only Jangshahi stone, the right one, that allows this kind of effect without breaking the edges. I also found by close examination that there were signs of bur holes made by a drill (must be hand held) on each side of the depression (Appendix B & C). This technique also required another set of modifications in my drawings.

2.12 Gandhara Tradition

It is a strong tradition and due to its complexity, it took me longer to reach at a contemporary image. I had to make numerous drawings, which did not suit for the purpose. They had a conflicting flavor and were mostly semi-abstract. I took it as an opportunity for playing with naturalistic drawings and composition of the subjects to develop a new narrative in place of the older one. Among many of these drawings some of them seemed suitable. I developed them further by rendering through Siah Qalam technique. As this technique takes longer time, so it provided an ideal opportunity to think longer and develop relevant images. Later I learnt graphite drawing technique (thanks to Ustad Prof. Bashir Ahmad for teaching). It was interesting to observe that by using graphite the images got closer to the silica based effect of the schist stone which is the main stone used by Gandhara sculptors (Appendix-C). I developed multiple versions of the drawings, which were finally carved in Schist stone. The product was developed further, under the influence of production.

The compositions included focus on still life with same sized human figure or a bird. It appears to me that the female figures and the suggestive posture of bird have derived some meaning from my impressions about the role of fertility and women in our life.

Schist is the finest stone for stone carving. It is softer but has strong internal adherence that supports chiseling force. It has layers that need special attention during carving. It has a beautiful grey color that no other stone can match. I am so much fond of this stone that sometimes I feel that the Gandhara stone sculpture was stimulated by this stone. It was not the carvers who found this stone; it was the stone that found its carvers.

In conclusion, my work has generated new data through experimental activity. Issues related

to practice have been resolved and visual examples have been developed for fellow artists who wish to practice in this area. These efforts may help to integrate these methods in mainstream teaching and practice of sculpture. The process has brought immense learning experience through 'doing'. The whole work process was carried out in an appropriate and relevant context. I hope that it will prove meaningful for users within this context, with a possibility of generalization to someone out of this context. I have shown through examples that our traditional techniques have potential to be used by today's artist. My objectives have been partially met. The above-mentioned techniques in question have a great potential for further practice.

The problems of my work include limitations and negative aspects of methods that may have been missed and not been taken care of. I have focused on individual creative activity that opens the doors to personal bias. Thinking has a momentum and any idea at one region may have been thought at another place and by some other people (Adorno 1991). I hope to find such people and work as a group. The current exhibition is a step towards this direction.

Chisel-Out

Sculptures and Drawings
by
Khaleeq ur Rehman



Plate No. 1

Untitled-I
Marble and lapis
38 x 30 cm



Plate No. 2

Nest
Marble
43 x 18 cm



Plate No. 3

Rain
Marble and Lapis
36 x 8 x 8 cm



Plate No. 4

Drawing
Acrylic on canvas
30 x 22 cm



Plate No. 5

Untitled-II
Phyllite and Marble
69 x 20 x 6 cm



Plate No. 6

Chukhandi-I
Jangshahi Stone
65 x 28 cm

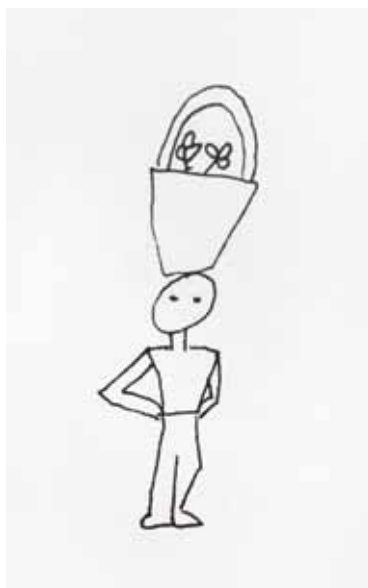


Plate No. 7

Drawing
Pen and Ink
5 x 3 cm



Plate No. 8

Drawing
Pen and Ink
5 x 3 cm



Plate No. 9

Chukhandi-II
Jangshahi Stone
49 x 28 cm

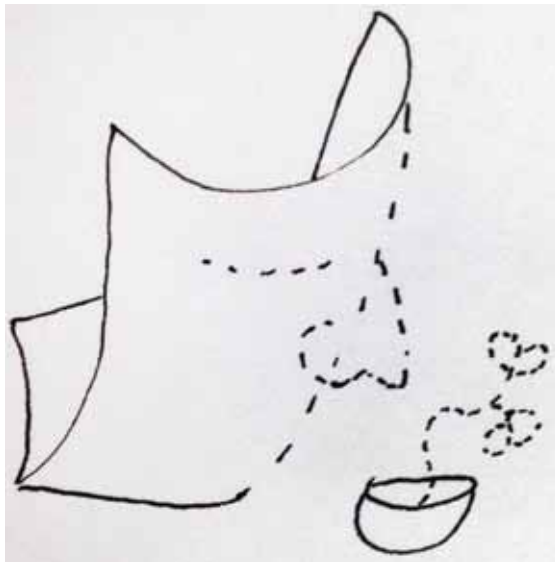


Plate No. 10

Drawing
Pen and Ink
5 x 5 cm



Plate No. 11

Untitled-III
Jangshahi Stone
36.5 x 27.5 cm



Plate No. 12

Chukhandi-III
Jangshahi Stone
77 x 46 cm



Plate No. 13

Walk
Jangshahi Stone
61 x 42 cm



Plate No. 14

Untitled-IV
Sand Stone
45 x 33 cm



Plate No. 15
Neo Buddha-I
Schist Stone
36 x 24 cm



Plate No. 16
Neo Buddha-II
Schist Stone
33 x 25 cm



Plate No. 17

Gandhara-I
Schist Stone
35 x 51 cm



Plate No. 18

Drawing
Siah Qalam on wasli
8 x 10 cm



Plate No. 19

Gandhara-II
Schist Stone
25 x 54 cm



Plate No. 20

Drawing
Graphite on paper
15 x 9 cm



Plate No. 21

Against the wall
Schist Stone
35 x 61 cm



Plate No. 22 Drawing
Siah Qalam on wasli
10 x 6.5 cm



Plate No. 23 Interaction
Schist Stone
41 x 30 cm



Plate No. 24

Together
Phyllite
57 x 51 cm



Plate No. 25

On wheels
Schist Stone
60 x 38 cm



Plate No. 26
Untitled-V Drawing
Pen and Ink
10 x 4 cm



Plate No. 27

Untitled-V (Front)
Phyllite
175 x 50 cm



Plate No. 28

Untitled-V (Back)
Phyllite
175 x 50 cm



Plate No. 29

Bird
Marble
22 x 10 cm

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Appendix A | **First Ideas**



Plate No. 1

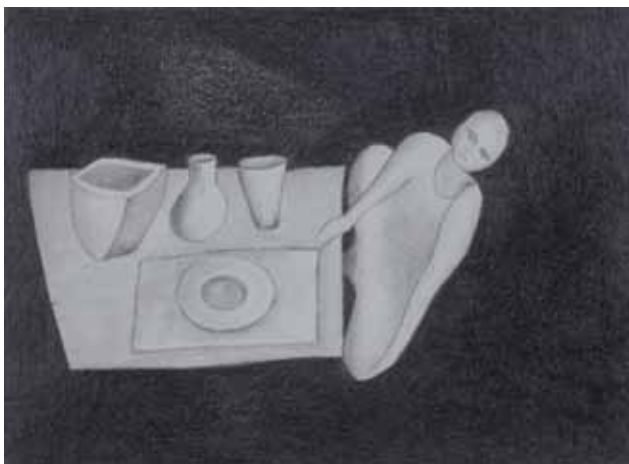


Plate No. 2



Plate No. 3



Plate No. 4



Plate No. 5



Plate No. 6

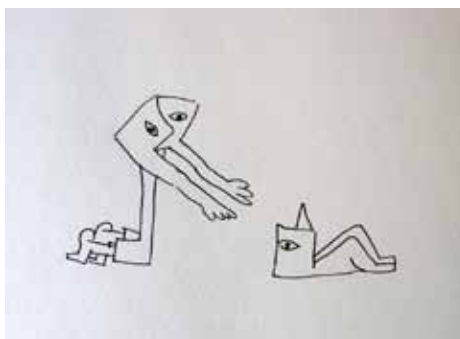


Plate No. 7

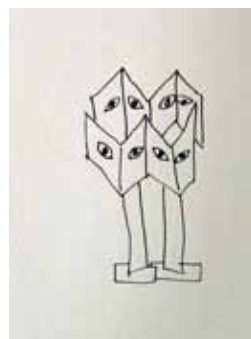


Plate No. 8

Plt 1,2 Graphite on paper | Plt 3-5 Siah Qalam on wasli | Plt 6-9 Pen & ink on paper

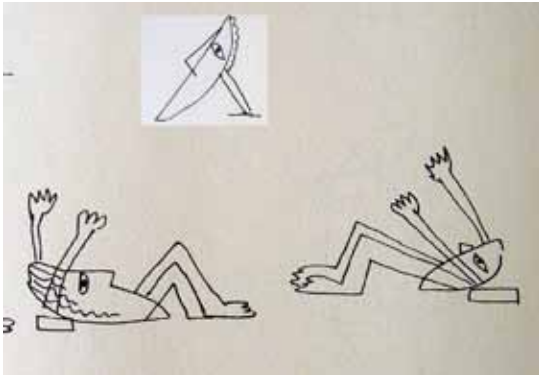


Plate No. 10

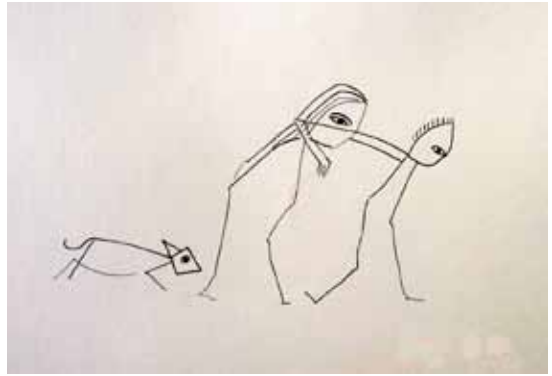


Plate No. 11



Plate No. 12

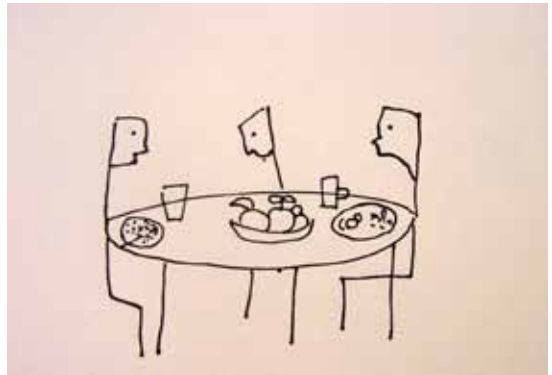


Plate No. 13



Plate No. 14



Plate No. 15

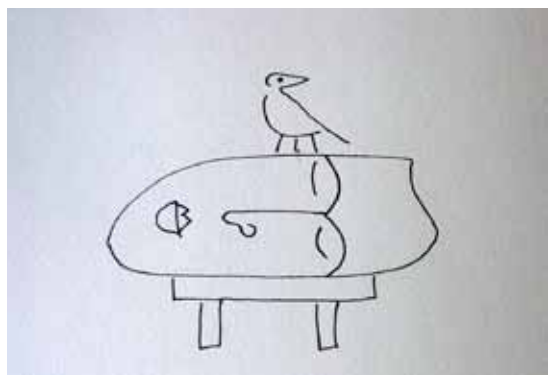


Plate No. 16

Plt, 10-13, 16 Pen & ink on paper | Plt 14 unfired clay | Plt 15 Phyllite stone, Carve-Inlay



Plate No. 17

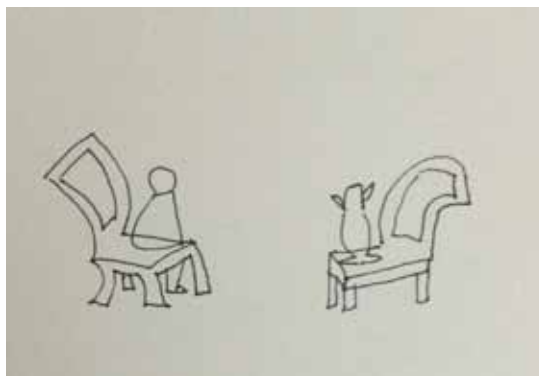


Plate No. 18



Plate No. 19

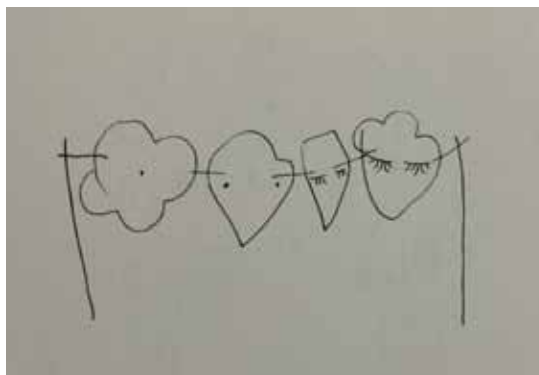


Plate No. 20



Plate No. 21



Plate No. 22



Plate No. 23



Plate No. 24

Plt17 Graphite | Plt 18-22, 24 Pen & ink on paper | Plt 23 Acrylic on canvas

Appendix B | **Work Process**



Plate No. 1



Plate No. 2



Plate No. 3



Plate No. 4



Plate No. 5



Plate No. 6



Plate No. 7



Plate No. 8



Plate No. 9



Plate No. 10



Plate No. 11



Plate No. 12

Appendix C | **Traditional Works**

Mughal Inlay and Jali Work



Plate No. 1



Plate No. 2



Plate No. 3



Plate No. 4



Plate No. 5

Gandhara



Plate No. 6



Plate No. 7

Chaukhandi



Plate No. 8



Plate No. 9



Plate No. 10



Plate No. 11

Appendix D | **Tools and Materials**



Plate No. 1



Plate No. 2



Plate No. 3



Plate No. 4



Plate No. 5



Plate No. 6



Plate No. 7



Plate No. 8



Plate No. 9



Plate No. 10



Plate No. 1



Plate No. 2



Plate No. 6



Plate No. 4



Plate No. 5



Plate No. 6

Plt 6 Oil on board

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