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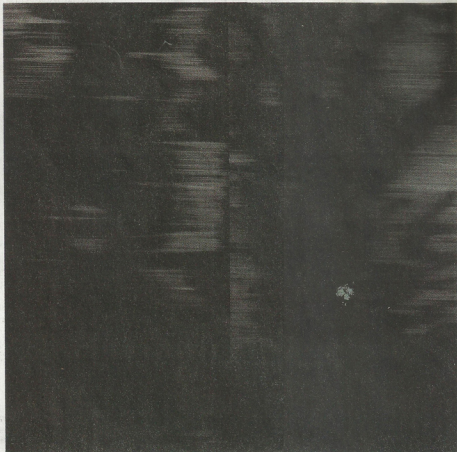
Artist's work by Sadia Salim

A journey into abstraction

Imran Channa's work brilliantly binds together the artistic process, the visuals and the ideas that steer it

In her essay, *If You Don't Stop, You Don't See Anything*, Rika Burnham talks about the importance of deliberating upon works of art in order to be able to draw meaning from them. She lays stress on individual experience with art beyond labels and statements, "the value of discovery, the interest in things beneath the surface, the joy of looking and thinking".

One can easily walk past Imran Channa's large scale abstract work in an exhibition titled "Enclosure / Erasure" at Koel Gallery, Karachi, without thinking much about it or one can view it again and again drawing new visuals and meanings each time; these visuals change in intensity and form when viewed from different distances and angles. To aid the dialogue with his drawings, the artist doesn't shy away from an animated discussion about his work or art and life in general.

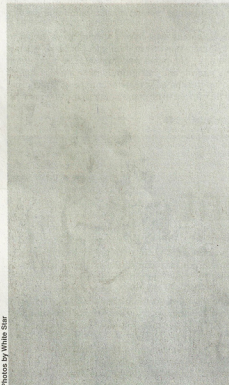

Memories series VI

Channa's work brilliantly binds together the artistic process, the visuals and the ideas that steer it. Beginning from his student days, the artist's oeuvre delves into the perceptions created by recorded histories and the images that aid our understanding of those histories. The current body of work emerges from the ideas that further took shape during his residency at the Gasworks in London, where he watched videos of American magician David Copperfield and how he fooled and delighted people by creating illusions. The objects at the museums in London also fascinated

him, as they seemed to fix identities of people based on where they were acquired from, creating limited representations.

The artist usually works with existing historical photographs, in this case images of India's partition in 1947 published in the *LIFE* magazine. Most of these images were captured by Western photographers with an outsider lens, raising issues of representation and exoticism.

The other images that have been used are from the artist's own photographic record. These are then accurately drawn on archival paper using soft



Photos by White Star

Eraser on paper I