

A World of Women

A catalog and exhibit of works of figurative art portraying women from Ukraine, Pakistan, Bangladesh, Armenia, Kazakhstan, and Kyrgyzstan

Organized at Hubbard Hall
from the collection of Ellie
Valentine

On the occasion of
International Women's Day
March 8, 2025

Cambridge, NY



An exhibit organized in conjunction with International Women's Day (March 8)

March is Women's History Month and March 8th is International Women's Day (IWD). This year also marks the 30th anniversary of the "The Beijing Declaration" created by 189 countries to tackle 12 critical areas, including access to credit and jobs, ending violence, achieving peace, and participating in political power and decision-making.

In this historic hall, where once Susan B. Anthony spoke what better place to reflect on how women are depicted in art from different global and cultural perspectives than here in Hubbard Hall? New York state, the home of Elizabeth Cady Stanton, Francis Willard, and Alice Paul has been a leader in women's suffrage and equal rights and most recently affirmed to amend the state constitution Article I, § 11 to include protections against discrimination based on sex, sexual orientation, gender, gender identity, and other classifications – an equal rights amendment. Though not a public holiday in the United States, IWD has roots in the U.S. labor movements of the early 20th century. March 8 was first recognized by the UN in 1977 and is celebrated as a public holiday in 28 countries and observed in many others.

The works selected for this exhibit from Ellie Valentine's collection represent works of 20th and 21st century artists- both men and women. Some of the works present women in national dress with distinctive headgear, coats, or textiles. Others depict female subjects of folk tales. Many include the symbols of traditional beliefs (sun/moon, flowers, and birds) intimating the inner strength and determination of the women depicted. Many of the artists have experienced the conflicts and migration of the 20th or 21st century and yet their works reflect harmony and peace. These images evoke a sense of industrious devotion to family, home and community but through the lens of aloofness, loneliness, and longing for something beyond. Do the women blend or disappear into the fabric of their culture and society even though the artwork appears to represent a celebration of women's individuality, endurance and strength?

Ellie Valentine recently retired from a career in international academic exchanges and development where she was resident in six countries and on shorter term assignments in more than 10. In her "down time" while living abroad, she met many local artists visiting galleries and their studios as well as actively supported fundraising events participating in art auctions. She is pleased to share with the community both the beauty and diversity of the artists and their works that she has experienced in her journeys.

Girl in Pink, 1963, Watercolor on Paper Serhiy Hryhoryiv (1910-1988), Ukraine

Born in Luhansk, into the family of a railway guard. After successfully graduating from the Zaporizhzhia Art and Vocational School in 1926, he later entered the painting faculty of the Kyiv Art Institute (1928), which he successfully graduated in 1932, with the specialty of graphic artist and painter.

He worked in Kharkiv – the then republican capital -- in publishing houses on posters and in 1933, he was invited to teach at the Kharkiv Art Institute. In 1934 – the year the capital moved to Kyiv --, he was transferred as an associate professor to the Kyiv Art Institute, where he worked for many years (from 1934 -1958, with a break 1940-1945, when he served in the ranks of the Soviet Army.

He flourished in the post-war years creating “genre paintings” that became a new word in the development of modern Soviet thematic painting.



“Women in Winter” (series) 1998, Tetyana Yablonska (1917-2005), Ukraine

Born in [Smolensk](#) (current Belarus), from 1935 she studied at the [Kyiv State Institute of Art](#) and launched upon her artistic career after graduating in 1941 but was soon interrupted by the Nazi invasion. She returned to Kyiv soon after its liberation in 1944. She was employed at the institute 1944–1952 and 1966–1973.

She became a member of the Ukrainian Artists' Union in 1944, was elected as a Member of parliament of the [Ukrainian Soviet Socialistic Republic](#) 1951–58, became a member of the board of the USSR Artists' Union in 1963, and a member of the [Academy of Art of the USSR](#) in 1975.

Her great pictorial skill placed her in the forefront of Soviet art. She is particularly well-known for her social realist themed paintings depicting agricultural workers. In 1949, she finished a large, nearly four-meter canvas “Sacking Grain”, depicting jubilant workers leaving the hardships of the war behind. Her canvases often portrayed optimism of the post-war years. Her latter work shows a certain transformation, assuming a more laconic and restrained character.

She was the recipient of numerous state and international awards.

These two pieces were from a series created in 1998 replicating her 1960s series of the same motif as a fundraiser for the victims of December 1998 Carpathian floods.

Tetyana Yablonska worked very productively until the very end of her life, reportedly painting her last [pastel](#) etude on the very day of her death in Kyiv on June 17, 2005.



Vinok (“Wreathed Headress”) 1998, Oil on Canvas

War Woman 2022, Oil on Canvas

Ola Rondiak (1966-), USA

Born in Cleveland, Ohio, her paintings stem from her family’s experiences living in Ukraine during the historical events of WWII, Stalin’s labor camps, soviet Ukraine repression, Ukraine’s 2004 Orange Revolution, and the Revolution of Dignity in 2014. These events shaped her world view. A psychologist by training, her emotional experiences surface in her artworks as her own history intertwines with Ukrainian history and tradition.

Her works are inspired by the experience of her great grandmother who, while imprisoned in Stalin’s labor camps, secretly made embroidered icons which she later had smuggled to her family in the United States. She is also influenced by the ancient frescos of Kyiv.

She has exhibited extensively in Ukraine and the USA as well as in Japan and many European cities.



Portrait in Crimea, 2012, Oil on Canvas*

Natalia Chernova and Petro Hanzha, Ukraine

Dancers, 2011, Oil on Canvas

Natalia Chernova, (1947-), Ukraine

Petro Hanzha, (1939 -), Ukraine

Chernova was born in Kharkiv in a family of famous Ukrainian of artists Leonid Chernov and Elena Yakovenko. Her parents always included their daughters in plein air activities often in small villages where they could see folk games, and Ukrainian "live" landscapes in all its glory. She received her education at the Kharkiv Art School and graduated the Kharkiv Arts and Industrial Institute (Monumental Painting Workshop) in 1974. A member of the Kharkiv Branch of the Union of Artists of Ukraine since 1985, she has participated in republican, all-Ukrainian, all-Union, international and foreign exhibitions since 1969. She has worked out of her father's studio in Kharkiv and also works collaboratively with her husband Petro Hanzha living in Kyiv. Bright colors reflecting the life of the Ukrainian people, its symbols and traditions dominate her works.

Hanzha is a distinctive Ukrainian artist with his own unique manner of painting. He proved himself as a gifted ceramicist, decorative, applied and monumental artist, painter, art scholar. Born in Vinnytsia, from 1968-1980s he worked as a master of ceramic, folk, and monumental art institutes throughout Ukraine. He has designed several metro station decors in Kyiv and Kharkiv. In the 1990s he began a series of portraiture.

Their works can be found in collections and museums of Ukraine and abroad.

The Portrait in Crimea was painted in plein air in Alushta, Ukraine as a collaborative work of this artist couple and reflects the unique styles of each artist.

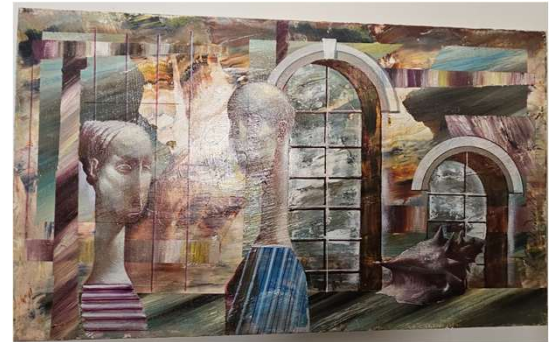


Family Still Life, 1998, Oil on Canvas Olexandr Dobrodiej (1960-), Ukraine

Born in the village of Nastashka in the Kyiv region, he completed his studies The National Academy of Visual Arts and Architecture in Kyiv.

He worked for a time as a theater artist. He has had many personal and group exhibitions in Ukraine and abroad.

His paintings are distinguished by a phantasmagoric style, transformed into a lyrical author's interpretation. Dreams, mirages, frozen moments of time - all this can be found on his canvases. In his works, he creates a picturesque land of dreams that slowly moves the wheels of the viewer's imagination, creating an amazing and bewitching world where time stops and every moment is filled with special depth and meaning.



“Rusalka” 2009, Acquaforte*

Eduard Belskiy, (1963 -) Ukraine/Slovenia

Born in Colki, Volyn region, Ukraine, he studied in the Republican Art School in Kyiv and the Dnipropetrovsk Art School. In 1991 he graduated from the Ukrainian Academy of Arts, the faculty of monumental art. Since 1992 he is a member of the Art Union of painters of Ukraine. In October 2009 Eduard moved to Ljubljana, Slovenia.

His works uniquely combine the best traditions of Ukrainian painting and the French school. His work is multifaceted. He has created his own unique style, which can be unmistakably identified. His favorite genres are women's portraits, city and seascapes. He paints women as thoughtful, allusive, suggestive and more abstract forms of female figure. Beautifully simplified, emotionally reduced images of women engage the viewer in a dialogue to consider the complexity of a women's nature.

He has had numerous exhibitions throughout Europe and in the USA. He has also participated in many group art festivals.

He is known for his dry needle etchings in addition to his painting. More recently, he has undertaken experimentation with painting on porcelain.

In Slavic, particularly Ukrainian, folklore, a "rusalka" (русалка) is a water nymph, believed to be the spirit of a drowned maiden or an unbaptized child, and is often associated with water and a mischievous or even dangerous nature.



The Glove, 2009, Oil on Canvas Alyna Maksymenko, (1974-), Ukraine

Born in Kyiv, Ukraine, she studied at the Taras Shevchenko State Art School 1985 -1988 and in 1993 graduated from the M. Boychuk Kyiv Art College. A member of the BG-Art artists union and Art Union of Painters of Ukraine.

“Her work is inspired by her ability to see the joy of life in every moment, offering a visual metaphor for her profound passion for art.”



Girl with a Bouquet, 2010, Mixed Technique Natalia Pastushenko, (1972 –) Ukraine/Poland

A Ukrainian artist, currently living in Poland, she graduated from the Architecture Department of the Ukrainian Academy of Fine Arts in Kyiv as an artist-architect in 1996. She works in graphics, painting, book illustration and interior design. She teaches art classes for children. In 2007, she received a Polish scholarship to work on a series of illustrations for Ukrainian fairy tales. Since 2010 she has also collaborated as an illustrator with several Polish magazines. She is also the author of illustrations for 18 children's books. She has implemented over 30 projects for banks, television studios, scenography for performances, exhibition pavilions, cafes, and private apartments. She has participated in numerous exhibitions in Ukraine, Poland, Germany, Italy, Slovakia and the Czech Republic.

In her works this artist most often uses mixed techniques: acrylic, ink, colored and transparent varnishes, which gives the possibility of combining graphic and painting techniques.



Black/White II, 2009, Pen on Paper*

Larisa Klushkina, (1963-), Ukraine

Born in the Vinnitsya region (west of Kyiv), she studied in art school and graduated technical school in Yenakiyevo (near Donetsk). In 1993 she graduated the Kyiv Academy of Fine Arts and Architecture. Since 1992 she has participated in exhibitions in Ukraine and abroad and is a member of the Ukraine Union of Artists. She lives and works in Kyiv.

Her early works demonstrate a graphic precision, The female figure continues to be a focus of interest – though her works are not portraits, but rather expressions of her imagined creations.

One critic commented of her later work:

Light playing on certain singled-out points of a structure has a dramatic effect. Her manipulation of light can be likened to an alchemist.

In this work she both reveals and hides the subject – much like the black and white contrast.



Unknown woman's Portrait, 1953, Watercolor on paper* Ivan M. Krasny (1917-1990), Ukraine

Born in Sloviansk (in the Donbas) he was a Ukrainian Soviet architect and graphic artist. In 1942, he graduated from the Kyiv Art Institute in Samarkand, Uzbekistan (under the mentorship of established soviet artists). In 1941, he participated in the restoration of Timur's tomb. (Soviet art institutes moved their studies away from the frontlines to Samarkand during WW II).

In 1944 he worked in the architectural and design workshop of the Academy of Architecture of the Ukrainian SSR – presumably engaged in the rebuilding of the destroyed parts of the cities in Central and Western Ukraine. From 1946–1982 he taught drawing and watercolors at the graphic and architectural faculties of the Kyiv Art Institute. From 1974 he was a professor of the painting department.

He was a member of the Union of Architects of Ukraine from 1944 and the Union of Artists of Ukraine from 1951.

He worked in easel graphics in the style of realism mainly in watercolor.

The woman depicted in this portrait is most likely a woman of modest means from a rural area in Chernihiv region (north central Ukraine).



Athena, 2007, Goache on Paper Oleksander Milozorov (1938 -), Ukraine

Born in Kyiv, he graduated from the Leningrad Higher Art and Industrial School (1968). He works in the field of painting, graphics, monumental and decorative arts (ceramics). His monumental works include the design of restaurants and factories and metro stations in Kyiv. Member of the National Union of Artists of Ukraine (1971). Honored Artist of Ukraine (1988).

His works are found in museums and private collections in Ukraine and abroad.

He managed Gallery 36 on Andriyevskiy Uzviz in Kyiv where he welcomed a constant stream of artists and patrons of the arts.



Blue Mother in Village, 2003, Oil on Canvas Seda Bekaryan (1953-), Armenia

Born in Yerevan, Armenia, she graduated from Yerevan State Academy of Fine Arts in 1978. A member of Union of Artists of Armenia since 1979 she has had numerous exhibitions in Armenia and worldwide. Works are in art galleries and private collections.

Armenian village life can seem at times very solitary.

This piece reminds me of the villages that were leveled and then rebuilt after the devastating earthquake of 1988. Not long thereafter, from 1991 – 1994 Armenia was in an armed conflict with neighboring Azerbaijan over the disputed Nagorno-Karabakh enclave known by Armenians as “Artsakh.” During that period of active war, Armenia was cut off from electricity and heating and city dwellers sought firewood from any tree available to heat their homes– virtually destroying all the trees in Yerevan and surrounding villages. Today, those trees have mostly been revived or replanted, but as a result of the armed Azeri offensive in September 2023, 100,000 ethnic Armenian inhabitants fled Artsakh.

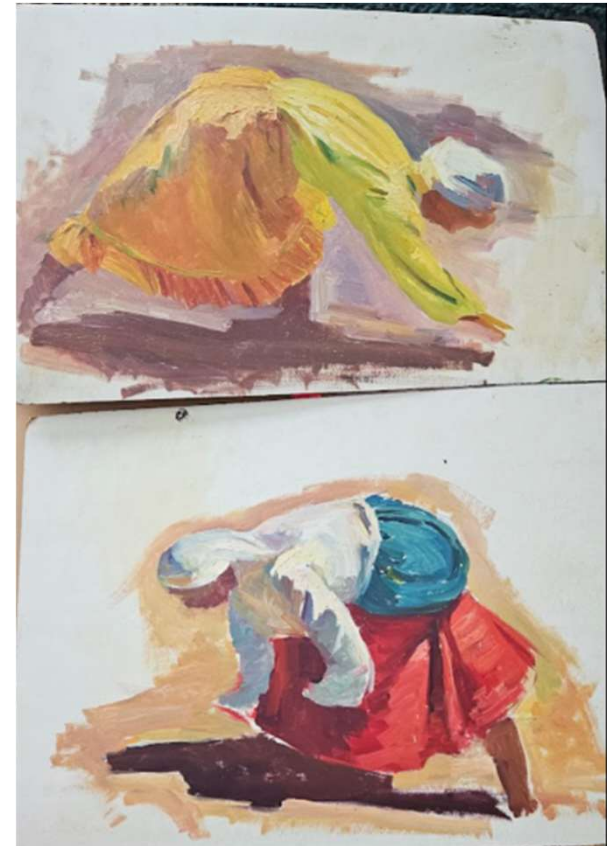


Woman picking Tobacco, 1955, Oil on Carton* Knarek Vardanyan (1914-1996), Armenia

Born in the Armenian village of Kaftarli village – then part of the Russian Empire, Vardanyan graduated in 1933 from Leninakan Construction Technical College (now known as Gyumri State Technical College). She worked in the studio of the famed Armenian architect, [Alexander Tamanian](#) as an assistant 1933-34. In 1941, she graduated from the Panos Terlemezyan State College of Fine Arts and in 1950 graduated from Yerevan State Institute of Fine Arts and Theater. She also studied from 1950 to 1952 in the painting department at the House of Armenian Culture in Moscow.

From 1942 to 1944, she worked as the main artist in the [Hovhannes Tumanyan Puppet Theatre of Yerevan](#), and helped create a number of performances.

Her paintings focused on daily life with color palette reflecting nature. Many of her artworks can be found in museum collections, including an extensive collection at the [National Gallery of Armenia](#).



Women's Portrait, 1955, Oil on Carton* Knarek Vardanyan (1914-1996), Armenia

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Making Lavash, 2005 Gouache on paper* Sanasar Arshakyan, (c. 1980), Armenia

Born in Sevan – on Armenia's huge inland Lake Sevan – the artist is largely self-taught. He paints mostly typical Armenian scenes of daily life, landscapes, churches, as well as floral still life.

This piece depicts a traditional “woman’s household” where carpets are woven, bread is made, and children are raised. *Lavash* is the traditional Armenian unleavened flat bread usually baked in a clay tandoor oven. In rural homes, each home might have a tandoor oven in their yard. In villages, there might be a common tandoor where women would gather at bread baking times.



Sunflowers, 2003, Acrylic on Canvas Ashot Haroutiunian, (1971-) Armenia

Born in Yerevan, he studied at the Panos Terlemezian College of Arts from 1992 until graduating from the Yerevan State Academy of Fine Arts in 1998.

Between 1990-1991 he taught art in the small village of Ardvi, in Northern Armenia. This, coupled with the years he has spent nearby, at his familial village of Odzun, has greatly inspired his love of nature, vision and approach to art.

Ashot has participated in a variety of exhibitions and was the recipient of the Garoun-97 Festival Award.



With Best Wishes, 2002, Acrylic on Canvas* Sha-Ga (1958 -), Armenia

Born in Yerevan, he studied at the Saryan Art School 1965–1970 and at the Terlemezyan Arts College in Yerevan 1974–1978.

He became a member of the Union of Artists of the USSR in 1987 and in 1994, became a member of the International Federation of Artists at UNESCO.

He is known for his illustrations of Armenian Folk Tales (pencil on paper), monograms, book covers, and oil/acrylic paintings.

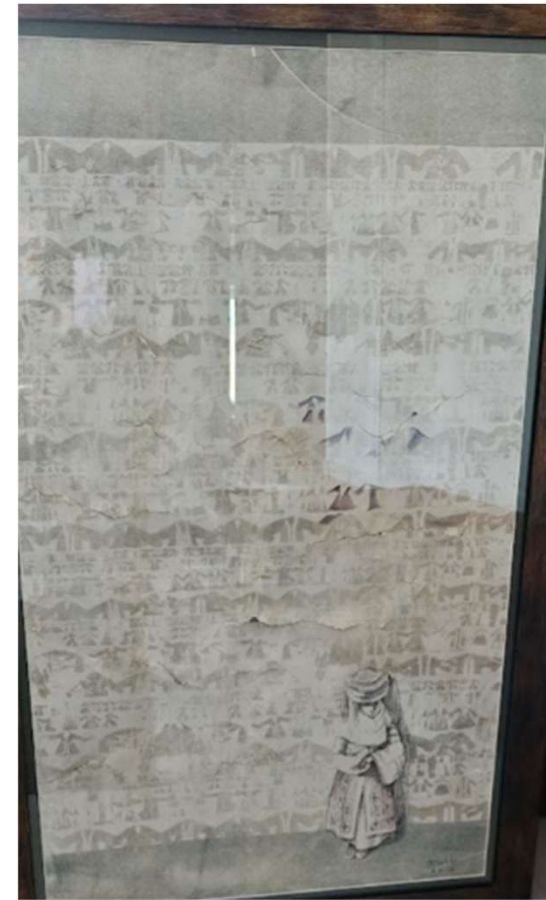
Who is this equestrian woman surrounded by nature's creatures? That tale is still to be told!



“Legacy”, 2021, Mixed Media, Gulmaral Tatibayeva (1982 -), Kazakhstan

Born on a collective farm in the northeastern Pavlodar region, she graduated from the Kazakh National Academy of Arts, in 2002, specializing in graphic design. She is a member of the Union of Artists of Kazakhstan and was part of the first art group in Astana called ‘KADMII QYZYL’. In 2020, she was awarded a medal by the president of Kazakhstan on the anniversary of the Assembly of the People of Kazakhstan and also received a medal for ‘Achievements in Design’ from the Eurasian Union of Designers. Moreover, she founded E15 Artspace, a contemporary art workshop focusing on inclusive education. One of the distinctive features of her work is her emotional perception of the world, manifesting melancholic lyricism, philosophical contemplation, and subconscious intuition.

Her compositions involving 'chapan' coats, derived from Kazakh beliefs in benevolent contact magic, symbolize physical and spiritual protection from external negative energies. This interpretation of clothing elevates it not just as protective wear but as an interethnic symbol. She is inspired by the women in her life – especially by those of the older generation.



"Portrait in 'Yelechakakh'", 2015, Photograph Erkin Bolzhurov (c1958 -), Kyrgyzstan

Born in the village of Tokbai in northern Kyrgyzstan, he graduated the Chuikov Kyrgyz State Art College in 1982. He worked for several years as an artist and decorator of a factory. In 1988 he became the manager of photo lab in the Kyrgyz National Museum of Fine Arts in Bishkek. For 10 years he was the official photographer of two presidents. Recognized for his photography with numerous national and international awards, he is a member of the Artists Union of the Kyrgyz Republic. His photographs are featured in many books, magazines, and calendars in Kyrgyzstan and abroad.

“Yelechek” is a traditional female headwear consisting of a cap and a very long piece of white fabric that is wrapped around the head like a turban and adorned with embroidery, ribbons and jewelry. The practice is an integral part of the traditional marriage ceremony in Kyrgyzstan. The styles used can indicate a person’s age and her social and marital status. It is listed on UNESCO’s List of [Intangible Cultural Heritage of Humanity](#).

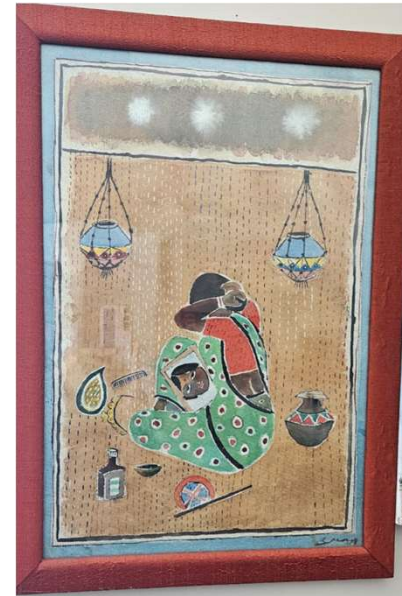


Untitled, 1998, Watercolor on Paper,
Syeduzzaman Suman, (?-2021) Bangladesh
“Embroidering Kanthi”, c2018, Silk textile
Unknown artist based on Surayia Rahman’s (1932-2018) design

Suman was a talented artist whose work primarily focused on folk art. Throughout his career, he spent most of his time in Dhaka and exhibited in several renowned galleries.

This piece is very reminiscent of the Bangladeshi Art Tapestry. The colorful patterns and designs that are embroidered are called "Nakshi Kantha," after the Bengali word "naksha," referring to artistic patterns and “kantha” or “quilt”. Traditionally, these were embroidered at home on white rags with colorful silk threads. The running stitch is called the "kantha stitch. Often gifted to a family member, the kantha symbolizes the affection of the maker for the recipient and, being made of rags, is also believed to grant protection from the evil eye. Kanthas form part of the dowry of brides in certain parts of Bangladesh

Surayia Rahman, born in Calcutta moved to Dhaka after her marriage in the 1950s. She is the woman credited with reviving this folk art in communities across Bangladesh since the 1980s and promoting the tapestries as an art form. Her work in fostering women artisans’ entrepreneurship is featured in a documentary film “[Threads](#).”



Untitled, 2018, Acrylic on Canvas, Kanak Chanpa Chakma (1963 -), Bangladesh

Born in Rangamati Hill Tract, Bangladesh, she graduated in 1986 with Master of Fine Arts from the Institute of Fine Art, University of Dhaka, Bangladesh. In 1993-94 she had a fellowship at Penn State University.

She is known for her paintings depicting the lives of Bangladeshi ethnic minorities – specifically, the tribal Chakma people. focusing on the lives of women, and their daily lives combining semi-realistic and abstract in the same frame. She was awarded “Ekushey Padak” (2nd highest civilian honor) in 2023 for her contribution to the arts.

As a result of her success, she has gained access to many Bangladeshi policymakers and is able to educate them (and anyone seeing her works) to the issues those tribal communities face.

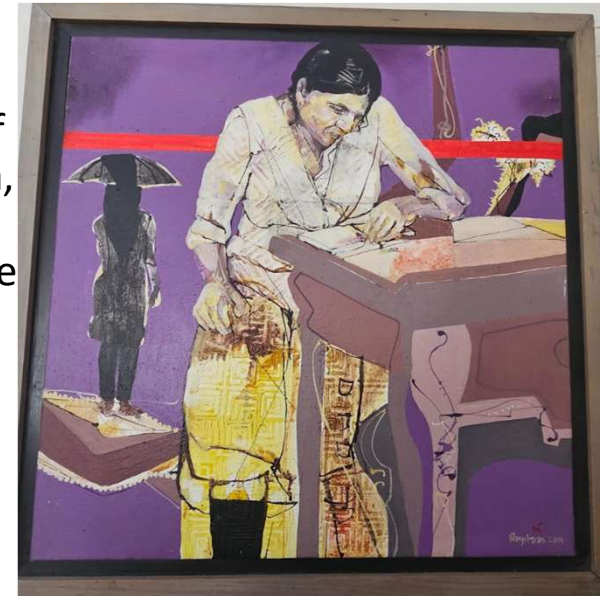


Untitled, 2014, Acrylic on Canvas Ranjit Das (1956 -), Bangladesh

Born in Tangail, Bangladesh. He graduated from the Bangladesh College of Arts and Crafts in 1975 and did his MFA from the M S University of Baroda, India, in 1981. He gained significant recognition for his work after he was awarded the Grand Prize at the Asian Art Biennale Bangladesh in 1995. He retired as a teacher from the Teacher's Training College in Dhaka and continues to work in his studio in Narayanganj (a community south of Dhaka).

He juxtaposes tension and balance represented by lines, panels, and figures in his work.

"My mother was a singer and an amateur craftswoman who made terracotta clay toys. Perhaps being exposed to my mother's craft skills has somehow compelled me to start painting", reflected the artist. "Growing up in buildings, I have always been a keen spectator, viewing nature, human beings and the surrounding[s] through my windows."



“Pashane Bandhia sat down”, 2013, Watercolor and Ink on Paper Abdus Shakoor Shah, (1947 -), Bangladesh

Currently retired, he served as the Director and Professor Head of the Department Faculty of Fine Arts, Dhaka University. He was born in Bogura, in northern Bangladesh. He received his BFA in 1970 from the College of Arts & Crafts, Dhaka, Bangladesh. In 1974 he studied painting at the Department of Fine Arts, University of Chittagong and also studied in Baroda, India, where he was influenced by the revivalist ideas of K G Subramanyan. He has received numerous national and international awards.

His home district of Bogura is one of the oldest cities in Bengal, famous for its many ancient Buddhist stupas, Hindu temples, and ancient palaces of Buddhist kings and Muslim sultans. His current style uses folk art in a succinct post-modern backdrop inspired by the works of the Gujrati Jain miniatures and *pata* paintings of Bengal.

The translation of this Bangla poem pondering existence, uncertainty, and self-exploration:

"The boat is tied at the shore, yet it sways.

The shadow of the moon trembles in the river's flow.

The reflection of the sky falls on the waves.

But the river does not know its own depth.

Once, twice, and thrice, I ponder."

This poem reflects on life's uncertainty, self-identity, and introspection. It emphasizes that even in the midst of change, we continue seeking an understanding of our true existence.



Woman with Horse, 2007, Oil on Canvas Mashkoo Raza (1948-2025), Pakistan

The artist was born in 1948 in Moradabad, India. His family migrated to Pakistan a few years after his birth. He was the eldest of 8 siblings. His father was a postmaster. He developed an interest in fine art from an early age attending the Karachi School of Art (KSA) from where he graduated in 1972 with a gold medal.

He taught at the KSA for a brief period and established the Mashkoo School of Art in 1990. He exhibited around the globe including the UK, India, the UAE and the US.

He was awarded the Pakistan President's Pride of Performance Award. His artwork spans various styles. He is particularly known for his cubist-structured abstract paintings, often dominated by shades of white. Additionally, his calligraphic compositions explore line and texture, while his iconic horse paintings capture the raw energy and movement of galloping stallions.



Untitled, 2007, Acrylic on Paper
Dancers, 1985, Pastel on Paper*
Abrar Ahmed (1953 -), Pakistan

Born in 1953, and based in Karachi, he is a self-made name in the world of fine arts in Pakistan and abroad. His solid, bold and sharp colors with spontaneous strokes and skillful fine lines create unique art.

His work carries a universe of emotions, thoughts, beliefs and romance. His works reflect the images of the ancient culture of Gandhara and Indian miniature paintings.

He celebrates the feminine beauty and well-recognized for his figurative drawings in addition to oil on canvas. He finds inspiration in indigenous cultures often rendering illustrative paintings of women who exhibit the flairs of dissatisfaction though almost all are adorned with jewelry-an emblem of affluent life.

Birds- the messengers of Mughal (1526–1858) art- often adorn his figurative paintings. The artist has said that his work is inspired by Urdu ghazals that are described as a poetic expression of the pain of separation from a loved one.

Recognized as one of the very few male artists who portrays the deep socio-cultural challenges a woman has to face all through her life.

Abrar has been showing his work in solo exhibitions since 1994, Many leading art galleries in different corners of the world display his paintings.



Untitled, 2005, Oil on Canvas Nahid Raza (1948-), Pakistan

Hailing from a family of artists and writers of Persian ancestry, she was born in Delhi in the year of the partition of India and Pakistan, raised in Lahore, Rawalpindi, and Khairpur in Sindh province. Since her studies she has lived and worked in Karachi (Pakistan). She started her training early and was already exhibiting as a student at the Arts Council Institute of Arts & Crafts in Karachi.

Considered a trendsetter of her generation, she explores issues on women's rights, violence and the expectations of society. Her work is characterized by a blend of abstract and semi-abstract styles, featuring symbolic imagery to explore and convey complex ideas and feelings. Her 'Woman' series was acclaimed as the first comprehensive expression of a woman's viewpoint in a male dominated society. The paintings from the "Women" series symbolize exciting textures, vibrant colors, and references to the confinement of a woman's life.

Recognition of her art has earned Nahid national awards including the President's Pride of Performance in 2007.



Hope II, 2007, Oil on Canvas and frame Nina Amin, Pakistan/Saudi Arabia

A graduate of the University of the Punjab, she also attended the Slade School in London and the Sheffield School of Interior Design.

She moved to Muscat and later on to Riyadh, Saudi Arabia in 1990s where she broadened her perspective on people and cultures reflecting their range of emotions in oil and watercolor.

She launched her own art gallery in Riyadh and promotes the arts as a socio-cultural tool.

“Her special interest lies in joys and sorrows, emotions and resolutions of the wellbeing of the societies. Nina also criticizes the prejudices and taboos which mar the peace and understanding among the people. She emphasizes love and tolerance through soothing, charming and vibrant colors with [skillful division] of space. *From*

<<https://www.brecorder.com/news/3444725>>



Hope II, 2006, Goache on Paper

Kiran Saeed (c1980 -), Pakistan

Untitled Miniature, c1980, Ink on Paper

Unknown artist, India

She has a Masters in Visual Arts (MA hons.) from the National College of Arts, Lahore. She studied miniature as an undergrad at the NCA in 2004 – the national center for the study of miniature art in Pakistan. Kiran has participated in several group and solo exhibitions locally and internationally. The artist has been an external juror for miniature artists in Pakistan. Her work is in private collections. She is an art Professor/Faculty member at the NCA since 2011.

Miniature painting in Pakistan is a contemporary art form that builds on the traditions of Mughal (1526–1858) painting. The art is known for its naturalism and use of symbolism. The contemporary miniature movement in Pakistan is known as "Neo-Miniaturism". Contemporary miniature paintings often feature contemporary themes such as gender, politics, society, and the family. Traditionally, these paintings are made with metal pigments using squirrel-hair brushes.



Mohenjo-daro Ladies, 2005, Vegetable Dye on Paper Mohammed “Musa” Kazim (1943-2007, Pakistan

Born in Hyderabad Deccan, India, in 1943, he was known for his unique artistic mastery. He would mold figures and create calligraphy with his hands, using a velvet cloth, handmade paper, and vegetable dyes giving the impression that the bas relief is painted terracotta or painted and sculpted leather.

He participated in international exhibitions held in Hong Kong, Japan, Poland, Norway, and Spain and had won a bronze medal at the 1994 Pakistan National Exhibition. He had a residency focusing on his relief work, at the Chicago Artists International.

The artist depicts two women of the Mohenjo-Daro settlement. Mohenjo-Daro is an archaeological site in southern Pakistan (Sindh) that was a major city in the Indus Valley Civilization. It was one of the world's most advanced cities during the Bronze Age. Built around 2500 BCE, abandoned around 1700 BCE, and discovered in the 1920s.



Green Dress, 2006, Oil on Canvas Meher Afroz (1948 -), Pakistan

Born in Lucknow (India), she lives and works in Karachi (Pakistan). She completed her undergraduate studies in fine arts from the Government College of Arts and Crafts, in Lucknow, India in 1971. She is one of the foremost printmakers of her generation. Her reputation as a prolific printmaker and painter reflects modernity rooted in a traditionalist approach to image-making. That approach encompasses the abstraction of the picture plane into a layering of the surface, embedded with imagery and text.

In 1998 she co-founded ASNA, a collective for research, exhibition and dialogue of the local kumbhar, or clay artisan, with the mainstream studio potter/artist. She has taught art at the Indus Valley School of Art and Architecture, Karachi as well as workshops and short-term classes at the Central Institute of Arts and Crafts, Karachi. She has a long list of national and international exhibitions.

Her iconography is derived from comparative religions and cultures where each layer, stroke, mark, and the color is very deliberately applied, holding a value and resolve of its own. This repetitive text transcends into a chant-like state, hinting at the wisdom of the content. She skillfully layers surfaces, seeming simple and minimalistic but resulting in-depth, physically, and conceptually.

She has been part of many national and international exhibitions, workshops and residencies. She was awarded the Pride of Performance by the government of Pakistan in 2015.

This piece belongs to one of her series where she shifted focus to a critique of society.



COVER ART

Study of nudes, 1997, Gouache on paper*

Oleksii Apollonov, (1962 -), Ukraine

Born in Kyiv, his father was an accomplished painter and decorative glass artist. He attended art school and graduated from the Kyiv State Art Institute in 1986.

He has been a member of the National Union of Artists of Ukraine since 1992. He is one of the founders of the creative group “Blue October” – a group of six artists from Kyiv.

His works stand out for a wide array of genres, including primitivism, abstraction, landscapes, portrait and still life, genre scenes. The artist experimented with color under the influence of the Fauves.

His works are displayed in the Ukrainian museums in several cities as well as in museums and private collections abroad.



An asterisk (*) denotes that this piece was not included in the physical exhibit due to limited space