



●●● S. M. FAWAD

## About Artciti

Pakistan is a country effervescing with richness in art and culture. Artciti, a Karachi based innovative art gallery adds flavour to this wealth by expanding local creativity and taking it to a global level. As a wide platform for promoting Pakistani art, Artciti aims to become an art powerhouse. With a state-of-the-art gallery and an impressive online portal, it provides an abundance of art to people all around the world. Artciti believes in enabling visitors to experience variety while selecting pieces best suited for them. Hence, from the classic works of seasoned legends to contemporary forms by refreshing newcomers, Artciti offers something to all palates. Open to the world, Artciti envisions Pakistani art to reach new heights in the near future.

## **ARTCITI**

Invites you to an exclusive exhibition of  
paintings by

**S.M. Fawad**

3rd October - 9th October 2015

Exhibition Opening

3rd October 2015

6pm - 8pm

you can also visit our virtual gallery at [www.artciti.com](http://www.artciti.com)

ARTCITI GALLERY

2nd Floor, Plot # 36-C,

Bukhari Commercial Lane-13,

Khayaban-e-Shujaat, Phase-VI, DHA, Karachi.

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# Biography

## S.M. Fawad



### Qualification:

- \* Diploma Mashkoor School of Art Karachi
- \* Farrukh Shahab gave beauty touches in my work

### Solo Exhibitions in Pakistan

- \* 2009 Shakeel Ismail Art Gallery Karachi
- \* 2012 Art Scene Gallery Karachi

### Group Exhibitions in Pakistan

- \* Participated in group show India/Pakistan Aman by Art Council of Pakistan
- \* Participated in group show exhibition art Art Chock Gallery Karachi
- \* 2014 Karachi Art Scene Group Show

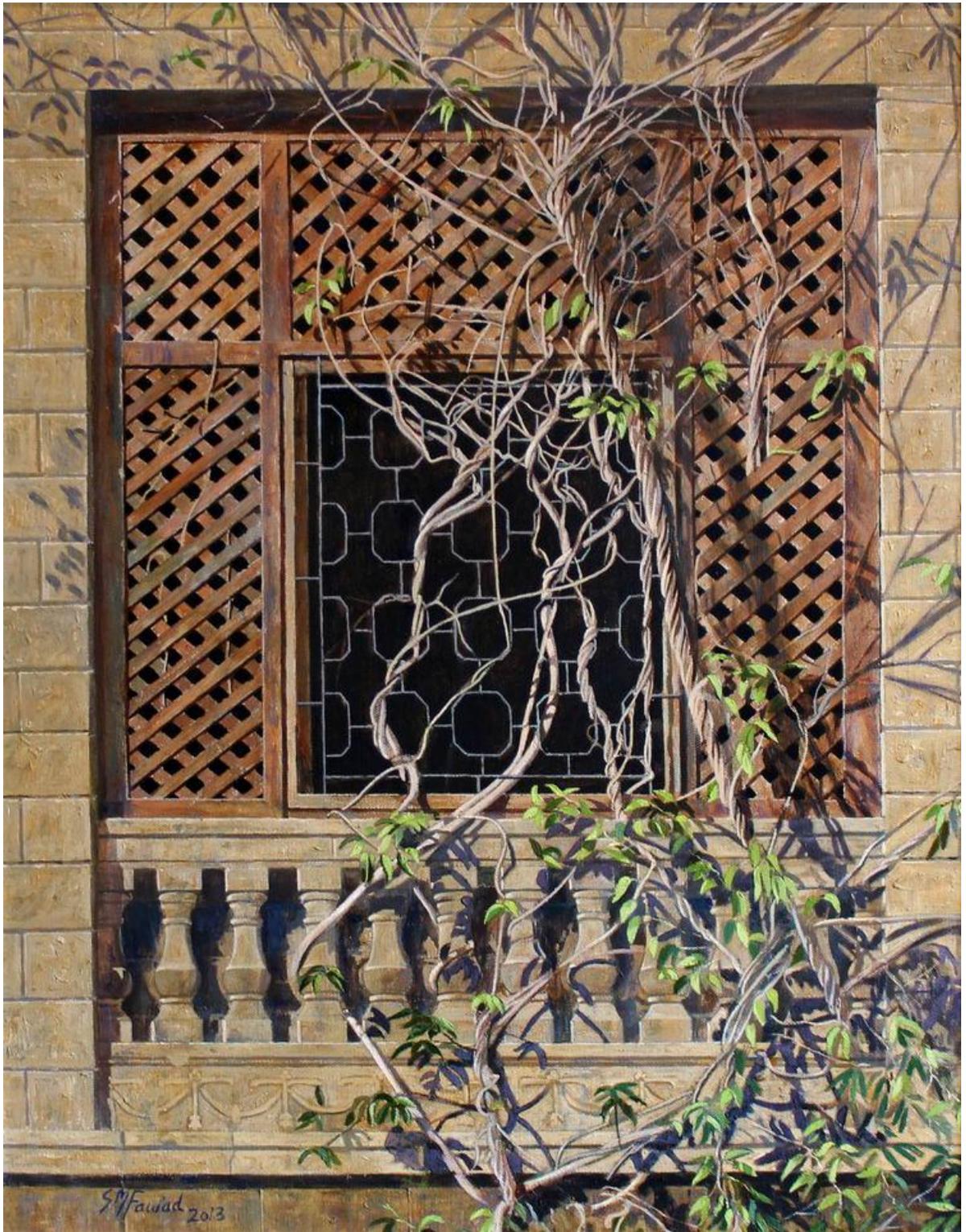
"I opened my eye in a family which held art and culture in very high esteem. I saw my uncle (who shared his studio with Mashkoor Raza) sketching and painting in his studio and was intrigued and mesmerised to see how engrossed he was in the process and how the artwork evolved slowly and gradually.

I started doodling from a very young age and kept on following my passion.

Since the last ten years I have been under the tutelage and guidance of the well recognised artist, Farrukh Shahab in his atelier. Here came the fruition and flowering of my career. Participated in many solo as well as group shows besides doing commissions for patrons. My forte lies in the genre of realism. I have done series on Karachi's heritage architecture, still life and everyday life scenes in streets." - S.M. FAWAD



01, Oil on Canvas, 30 x 17 Inch, Rs. 35,000



02, Oil on Canvas, 22 x 28 a Inch, Rs. 40,000



03, Oil on Canvas, 26 x 32 Inch, Rs. 55,000



04, Oil on Canvas, 16 x 24 Inch, Rs. 35,000



05, Oil on Canvas, 16 x 21 Inch, Rs. 20,000



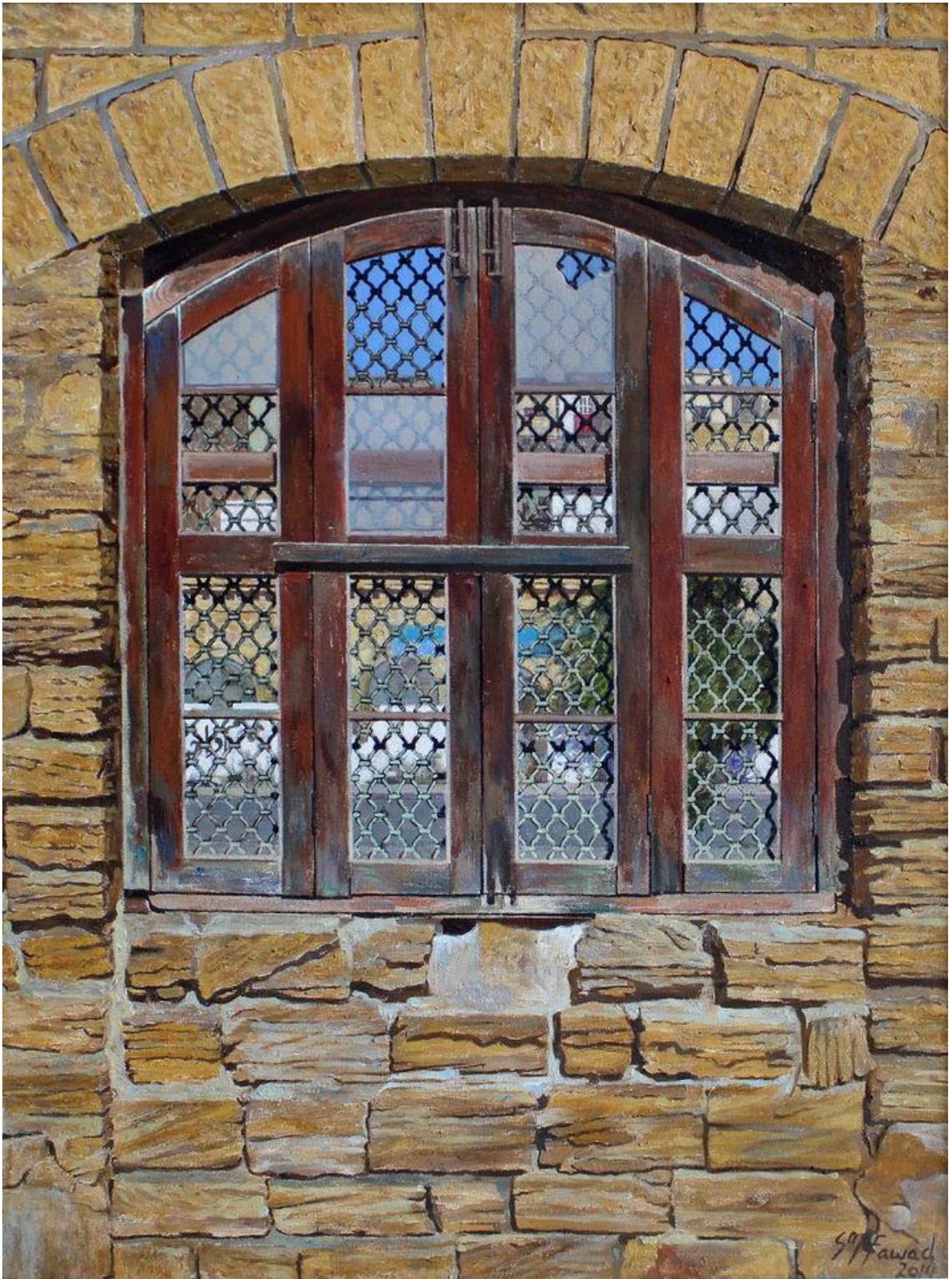
06, Oil on Canvas, 20 x 28 Inch, Rs. 35,000



07, Oil on Canvas, 12 x 18 Inch, Rs. 20,000



08, Oil on Canvas, 22 x 28 Inch, Rs. 50,000



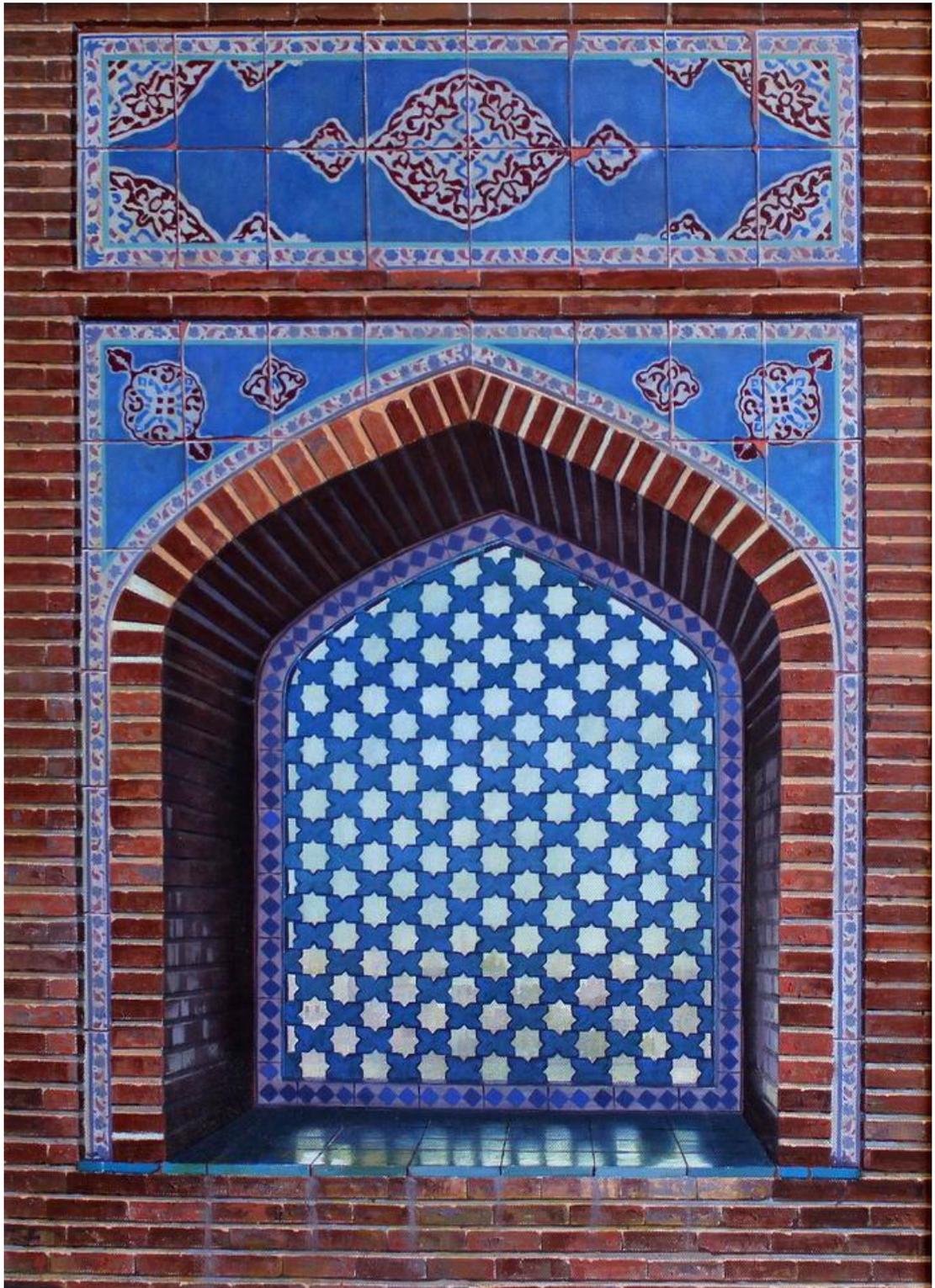
09, Oil on Canvas, 18 x 24 a Inch, Rs. 35,000



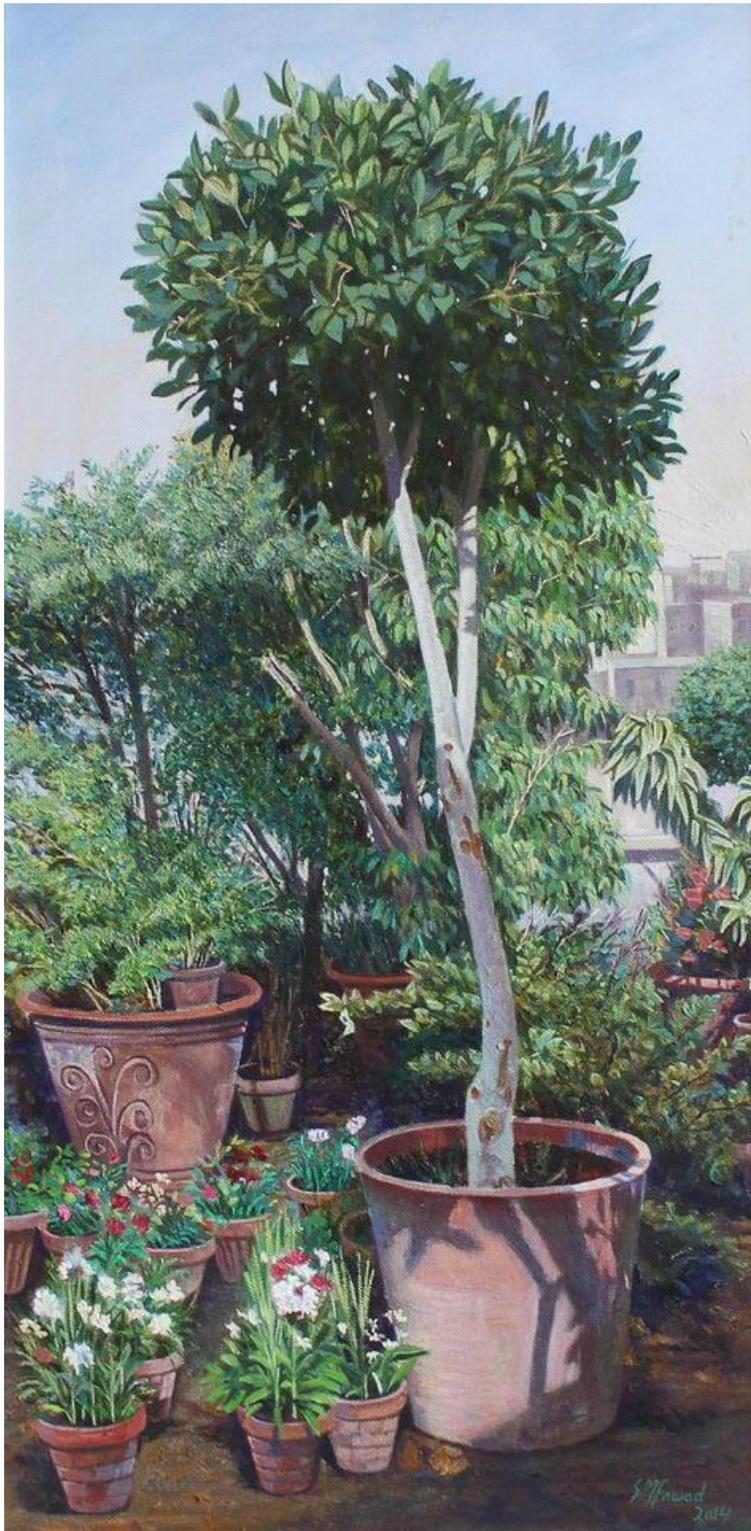
10, Oil on Canvas, 16 x 24 Inch, Rs. 35,000



11, Oil on Canvas, 16 x 24 a Inch, Rs. 30,000



12, Oil on Canvas, 20 x 28 Inch, Rs. 40,000



13, Oil on Canvas, 14 x 28 Inch, Rs. 30,000



14, Oil on Canvas, 20 x 13 Inch, Rs. 35,000



15, Oil on Canvas, 20 x 13 Inch, Rs. 35,000



16, Oil on Canvas, 20 x 30 Inch, Rs. 40,000



17, Oil on Canvas, 21 x 30 Inch, Rs. 40,000



18, Oil on Canvas, 12 x 16 Inch, Rs. 35,000



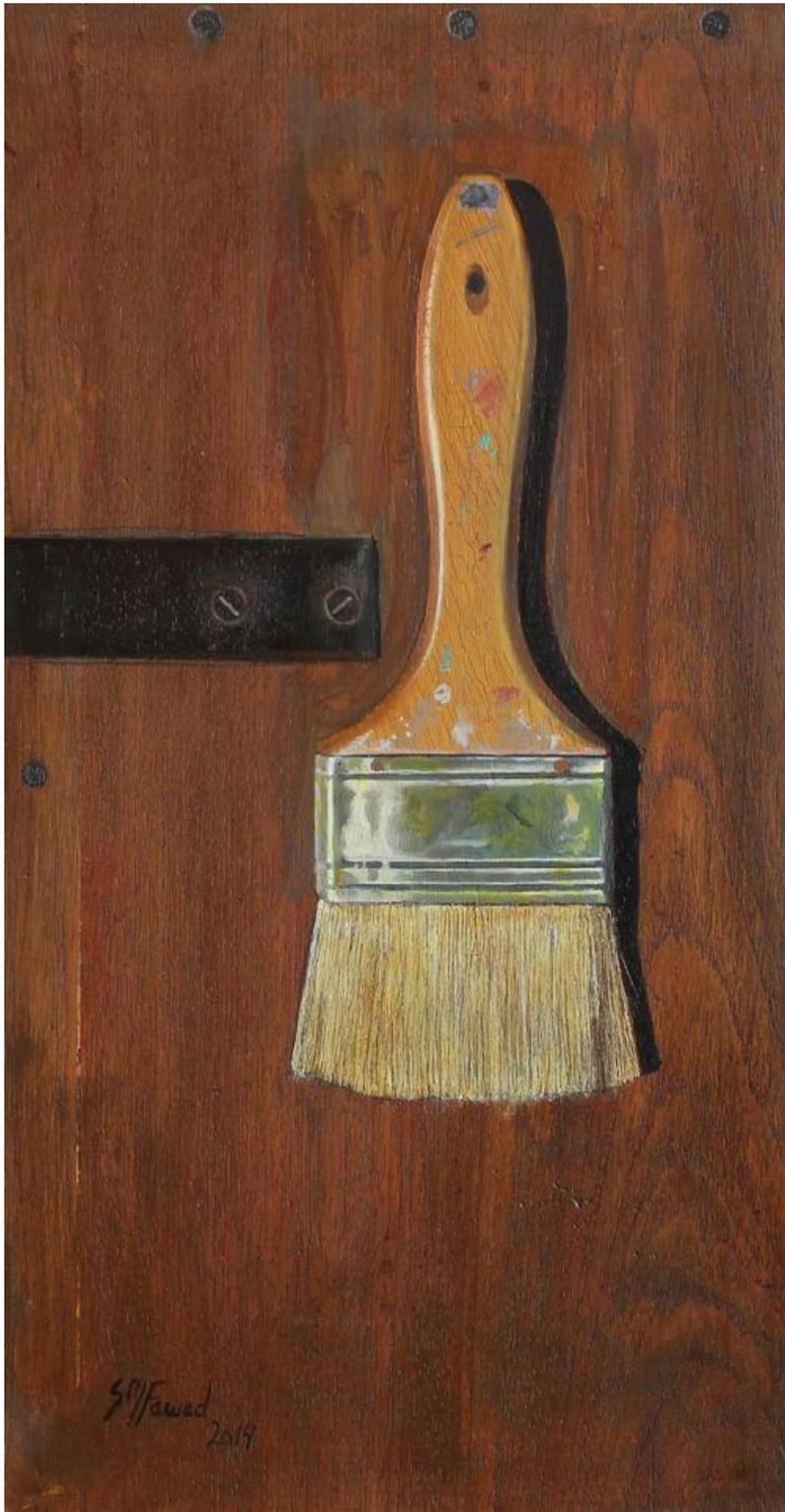
19, Oil on Canvas, 15 x 19 Inch, Rs. 35,000



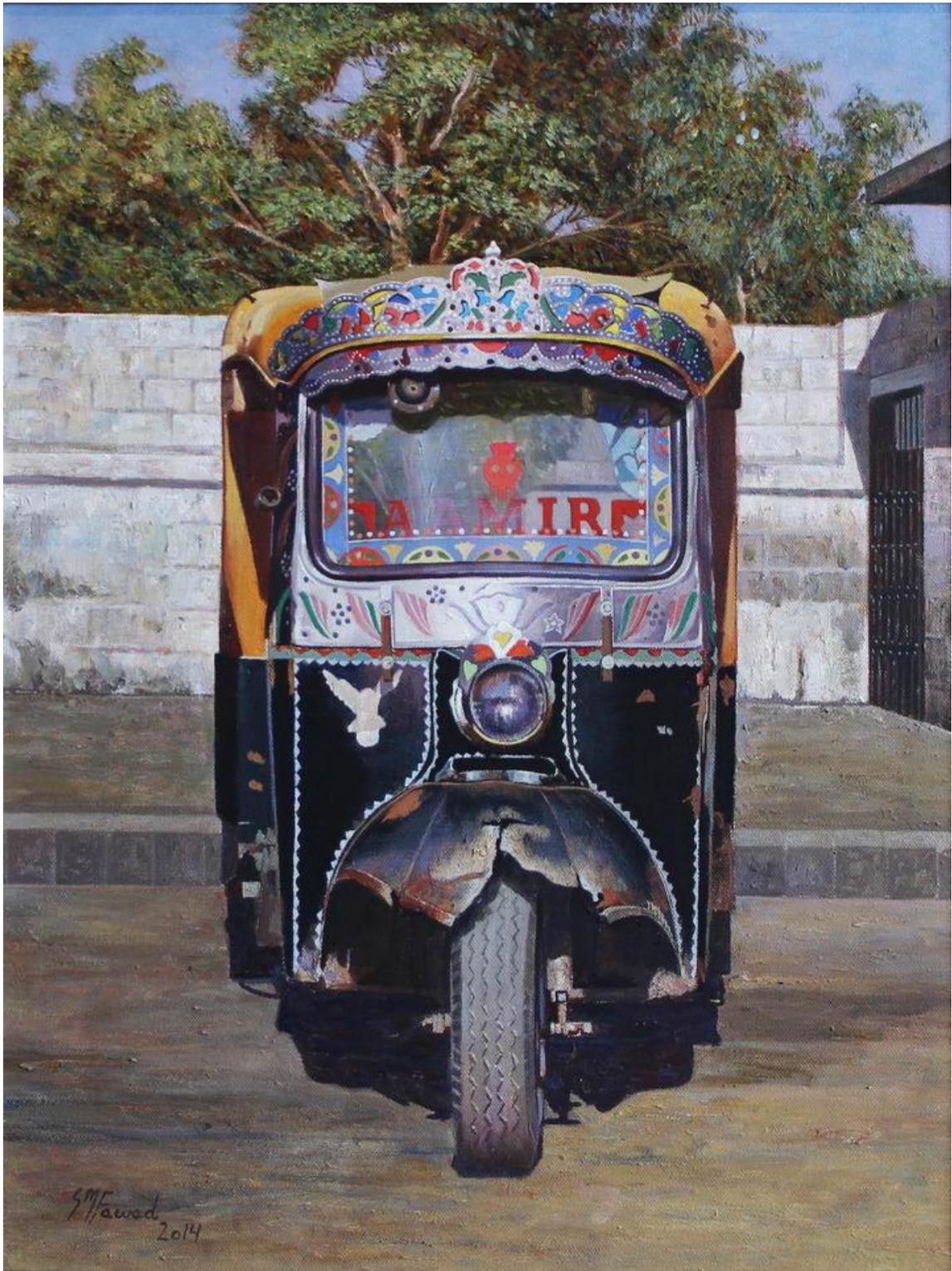
20, Oil on Canvas, 10 x 30 Inch, Rs. 35,000



21, Oil on Canvas, 18 x 18 Inch, Rs. 30,000



22, Oil on Canvas, 8 x 15 Inch, Rs. 20,000



23, Oil on Canvas, 18 x 24 Inch, Rs. 35,000



24, Oil on Canvas, 21 x 30 Inch, 40



25, Oil on Canvas, 34 x 44 Inch, Rs. 95,000



26, Oil on Canvas, 14 x 14 Inch, Rs. 20,000



27, Oil on Canvas, 20 x 31 Inch, Rs. 40,000



28, Oil on Canvas, 18 x 36 Inch, Rs. 45,000

## Painterly Realism

Vivid observation, passion and perseverance are the primary prerequisites for an artist to paint a subject with realism. Amidst today's vibrant milieu of contemporary art movements, there are just a handful of painters who continue to pursue Realism with faith. This is an art form that captures the true spirit of an era, its culture and characteristic, thus creating a permanent record for all times to come.

S M Fawad is one of those rare painters who have been specifically groomed in the distinguished field of Realism. He has been taught to look pensively through his eyes and decipher the inferred information into a huge but tangible database of visual information. This information is consequently transferred to the canvas with a prowess that has been honed over many years of persistent practice. The result of this disciplined demeanor are the striking paintings at this exhibition that mesmerise the viewers and swiftly give them an intimate feel of the subject and ambience of the work.

In the field of art, illusionistic Realism (or Naturalism) is an endeavor to portray the observed subject matter accurately, while sidestepping artificiality and contemporary deviations. What is also avoided is stylization, fantasy with imaginary forms, supernatural and exotic elements. It was in the 1850s (after the 1848 Revolution) in France that the Realism art movement in painting began. The domination of Romanticism over French literature and art led the realist painters to reject this movement which had started during the late 18th century.

One of the most outstanding feature of Fawad's work is that despite the super-realistic outlook, he manages to maintain a painterly treatment of the composition. It appears that the artist has always kept his focus on deploying two major ingredients to nurture his art, these are: super-realism and painting conventions that are in vogue. To combine these two ingredients harmoniously, Fawad makes use of his abundant skills to control the brush and the countless hues to arrive at the works that this exhibition unveils.

By virtue of the choice of subjects, Fawad is profoundly connected to the region's soil like a pure native. He takes pride and pleasure in everything that exists around him – be it a trivial street or an object of daily use. There are items of ordinary nature, which are normally ignored by passerbys, but somehow Fawad considers these banal objects as vital links to the way we live and think. Without giving these elements the necessary attention, we are likely to lose some of the building blocks that formulate and regulate our lives!

Karachi's typical old structures have remained Fawad's favorite and he has liberally expressed them in his exclusive technique. He is of the opinion that these valuable historic buildings will become extinct amidst the unstoppable deluge of high-rise monoliths and fancy plazas, therefore, he would continue to preserve these fading artifacts with undeterred conviction!

**M Saeed Kureshi**

*Sitar-e-Imtiaz*

*Art Critic, Author*



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