



# Anatomy of a horny heart

You | By Maheen Aziz | Tue, 06, 21

*His artworks remind me of the cubist assemblage of Picasso's 'Still-life', 1914, which was a three-dimensional painting and 'Bull's Head', 1942, created by handle bars and a seat of a bicycle shaped as a bull's head....*



art

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Affan Baghpati's art pieces are always intriguing enough to want me gaze them for a while to comprehend the dark humour that lies within each joint and assemblage. At once they might look bizarre, non-sensible and complex; however, these assembled

materials are actually juxtaposing history and contemporary forms and tastes to present something Avant Grade.

A Karachi-based artist, Baghpati graduated with a BFA from Indus Valley School of Art and Architecture, Karachi (2015) and an MA in Art and Design at SVAD, Beaconhouse National University, Lahore (2017). Baghpati collects discarded domestic objects from different cities of Pakistan and re-contextualises them for reconsideration. Presenting a wide range of dismantled anatomies, assembling depleted objects is his true marvel. Begins with the collection of old and vintage items from the local markets of Karachi, his art process of creating these pieces starts with the assortment and the idea is conceived later. In the initial phases of producing a work, Baghpati sets himself to challenge his own contemplating process with limited objects and unrestricted intellect.



Surrounded by wits and quirkiness, his work forms a different shape and instantly makes brains to have an access to the Hippocampus from where some might recall the vintage Kohler containers and cosmetic boxes of their grandmother, and some recognise these items as bygone items brought back to them in the form of art. (His art works remind me of the cubist assemblage of Picasso's 'Still-life', 1914, which was a three-dimensional painting of a bull's head, 1914, created by handle bars and a seat of a bicycle shaped as a bull's head. These innovations in the arts give artists

freedom to extend their ideas and to choose materials to incorporate in their work without being restrained to redundant statement and thought-process.



The incorporation of found objects, assembled together maintains the contemporary tone and approach whereas Baghpati does not abandon the traditional art or values. Baghpati has painstakingly demonstrated his dexterity by finely sawing out the figures of a male and a female dancer in their kathak regalia in 'Hold Me Close and Hold Me Fast.' Here while honouring this exacting craft, the artist is also honouring the ancient kathak dance. The inclusion of items such as Kohl containers, vintage soap dishes and cosmetic boxes, brass materials uphulsters the artist's notion and catalysis the whole idea to further flourish and welcome multiple interpretations.

'A long embracing dance away' is a finely crafted headless tiny statue which has a rod like Kohl applicator seemed injected into the neck. When I say injected so I suddenly look closely to the image of the art piece and the kohl bottle starts taking shape as of a spring. I think by another way of his talented artist to satirically commenting over the Covid-19 situation and its reciprocating vaccination today. As his works are not specific, narrowing one's thoughts and interpretations, I think one can see, examine and read his work as one wishes to.





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At the bottom of the statue the name 'Venus' pulls attention to the historic Venus de Milo. Here Baghpati is emphasising the complex yet grave importance of the statue in the history; as the statue was an ancient Italian goddess and a symbol of sexual love and beauty. Many believed that it had eastern origin which, if seen with different lenses, is again glorified by embedding an eastern object; Kohl applicator. The Kohl container glimmering a green in it could be perceived as an emerald, yet it baffles spectators mind to generate question or at least 'think'.

Each work is manipulated yet telling a historic tale and the significance of these amalgamated objects which are now discarded and not seen in any fancy malls or shops but have been abandoned, lying in a junk in local market waiting for a valuable customer to buy them and transform and shape them into something which is in demand.

Assemblages of metal, plastic, stones and reinvention of these neglected pieces could be observed throughout Baghpati's art trajectory which is quite interesting every time he puts up a show. Each show has same objects and concept but the reinvention and transformation is what brilliantly represented with a complete different strategy.

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The beautiful carving and cut outs signifies his training which adds to the detailing of the work though the idea explained through his sculptures are open to argument; whether they are of any use in today's date or they are just to highlight the significance of the mundane objects.

Visually not so pleasing but humorous and satirical, animals' bodies starkly parted, human organs assembled with scavenged materials such as 'lotas' and 'surmadani' are the formula of the artist to bring old dumped objects into spotlight and reawaken the history of South Asia.

'You know I love you' is a well-thought of and constructed piece. Human anatomy is not as shown by Baghpati nor any creature looks like how he puts them in his work but his narrative and context is strong which makes these well-crafted and finely produced works one of a kind to conceptualise the history, depleted objects and history attached to them. He incites debate over social issues by sculpting pieces like 'A New Cat In


Share'  <https://www.facebook.com/Anatomyofahornyheart/> and 'Exchanging Glance', juxtaposing cruel realities and brutal truths with conflicting objects which might appear jargon for a while but they all are deeply layered with multiple interpretations and needs time to understand the roots of this medium, his narrative and unsaid meaning. The animals assembled with trinkets and mundane objects used by human screaming their forever brutality towards these innocent creatures.  [https://twitter.com/share?text=Anatomy of a horny heart](https://twitter.com/share?text=Anatomy%20of%20a%20horny%20heart&url=https://www.thenews.com.pk/magazine/you/844636-anatomy-of-a-horny-heart)  [https://www.thenews.com.pk/magazine/you/844636-anatomy-of-a-horny-heart](mailto:?subject=Anatomy%20of%20a%20horny%20heart&body=https://www.thenews.com.pk/magazine/you/844636-anatomy-of-a-horny-heart)  [https://www.thenews.com.pk/magazine/you/844636-anatomy-of-a-horny-heart](sms://?body=Anatomy%20of%20a%20horny%20heart)




The artist is interested in locating the purpose and notion of his collected objects through their design, form and functionality. His work revolves around the ideas of taste and aesthetics. Through his art practice, he aims on bringing his viewers closer to the intimacy of these objects that were once functional in Pakistani households.


One essay is not enough to comment over every spectacular piece Baghpati has produced, however, the irresistible sculptures provoke discussion on the basic standards set by human race; standards of being, beauty and life. In this constant marathon to win, Baghpati shows the audience another side of the world which is naked like a truth and fancy like a lie. These gleaming diverse sculptures bring forth queer, contrasting and un-canny visuals, hard to understand, however, produced in several mediums; they are sprouting context and history, research and debate.

*Afan Baghpati's debut solo exhibition in New York, USA 'Anatomy of a Horny Heart' can be viewed online at [www.aiconcontemporary.com](http://www.aiconcontemporary.com).*

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