





ALYSSA SAKINA MUMTAZ

Sanctuaries

April 22 - May 26, 2023
ARC Fine Art, Fairfield, CT

ARC Fine Art is pleased to announce *Sanctuaries*, a solo exhibition by interdisciplinary artist Alyssa Sakina Mumtaz. Moving rhythmically between geometric abstraction and aniconic representations of divine presence, the drawings, paintings, woodblock prints, and textiles on view in the exhibition reflect the diversity of Mumtaz's work over ten years of practice. Linked by the common thread of contemplative inquiry, Mumtaz's abstractions evoke metaphysical spatial concepts: prayer niches and narrow gates; radiating stars that are at once cosmological and architectural; gardens of paradise inscribed on silk. Developed in parallel, her anthropomorphic works depicting prayer beads, hovering robes, and supplicating hands explore gestures of prayer that bridge the human and the divine. As an American-born Muslim deeply influenced by sacred art across traditions, Mumtaz's visual language is influenced by the material culture of Muslim belief as well as forms of devotional Americana that resonate with her rural upbringing.

Alyssa Sakina Mumtaz is an artist and educator working at the intersections of art, craft, and contemplative practice. She attended Yale University and completed her MFA in visual art at Columbia. Mumtaz's creative projects and research have been supported by grants and fellowships from the Center for Craft, the Pollock-Krasner Foundation, MASS MoCA, the Berkshire-Taconic Community Foundation, the Kittredge Fund, the Lighton International Artist Exchange Program, the Mid Atlantic Art Foundation, Dieu Donn e, the New York Foundation for the Arts and the Neiman Center for Print Studies at Columbia. Her work has been exhibited and collected internationally, including solo presentations in Karachi, Mumbai, New York, London and Palma, as well as curated group exhibitions at institutions including the Seattle Art Museum, the University of Buffalo Art Galleries; Dorsky Gallery Curatorial Programs; KMAC, Louisville; the Weatherspoon Art Museum; White Columns, and IPCNY. She lives and works in Williamstown, Massachusetts.



The Giver, 2023
Diptych of woodcuts on mulberry paper
24.5 x 18.5 in.
Edition of 6



Solace, 2023
Woodcut on mulberry paper
24.5 x 18.5 in
Edition of 3



Pact, 2023
Woodcut on mulberry paper
24.5 x 18.5 in
Edition of 6



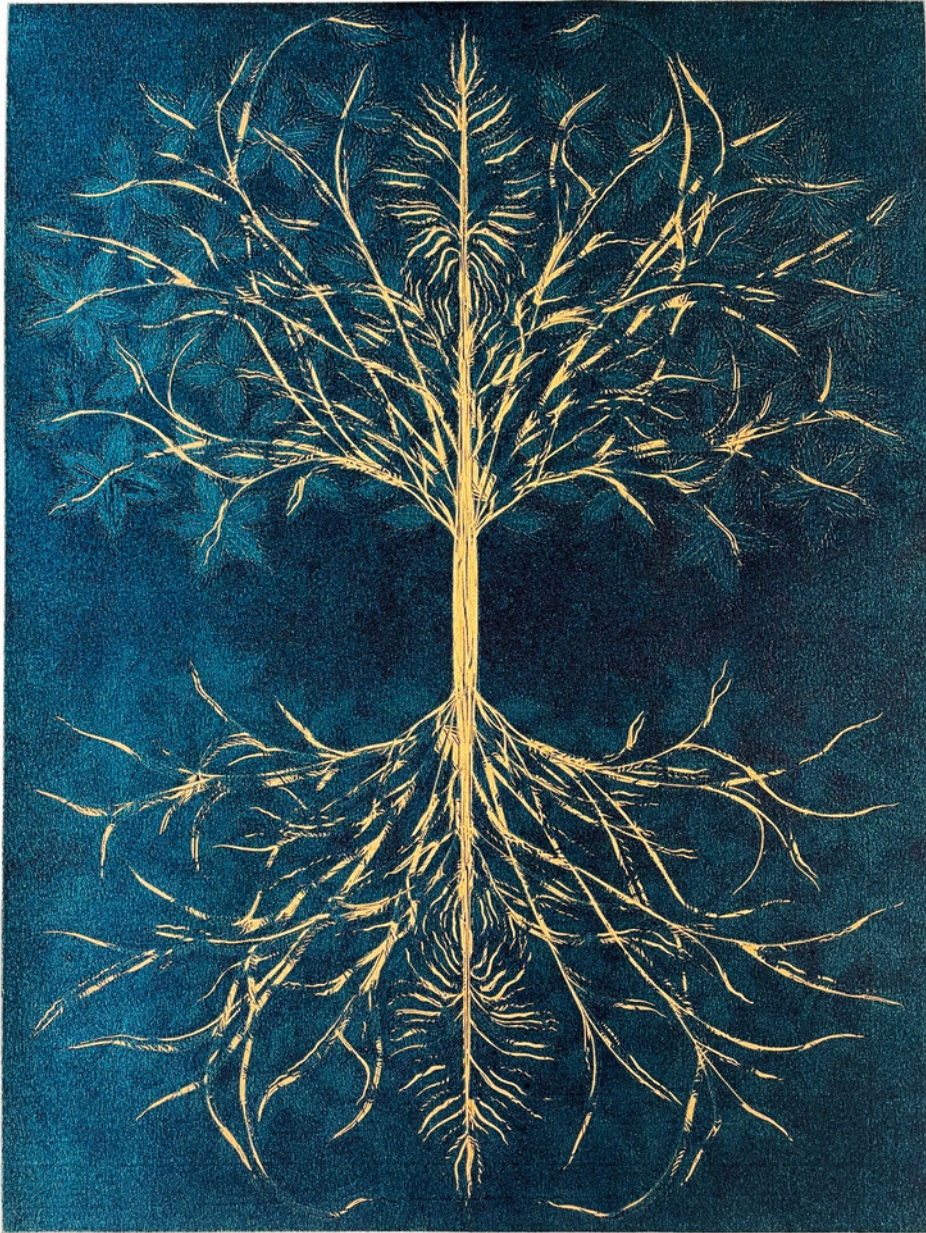
Tree Shrine I, 2023
Woodcut on mulberry paper
24 x 18 in.
Edition of 4



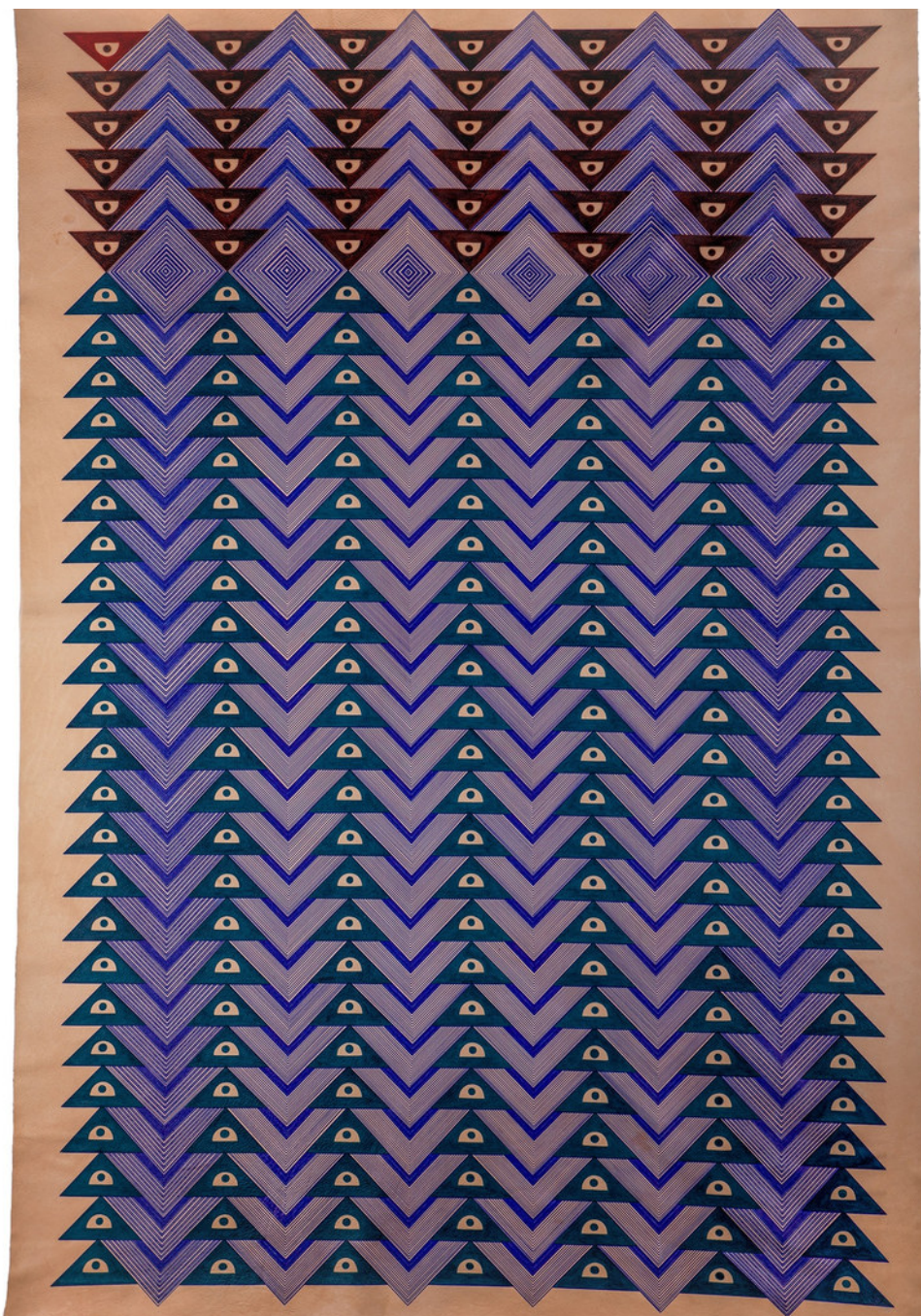
Tree Shrine 2, 2023
Woodcut on mulberry paper
24 x 18 in.
Edition of 4



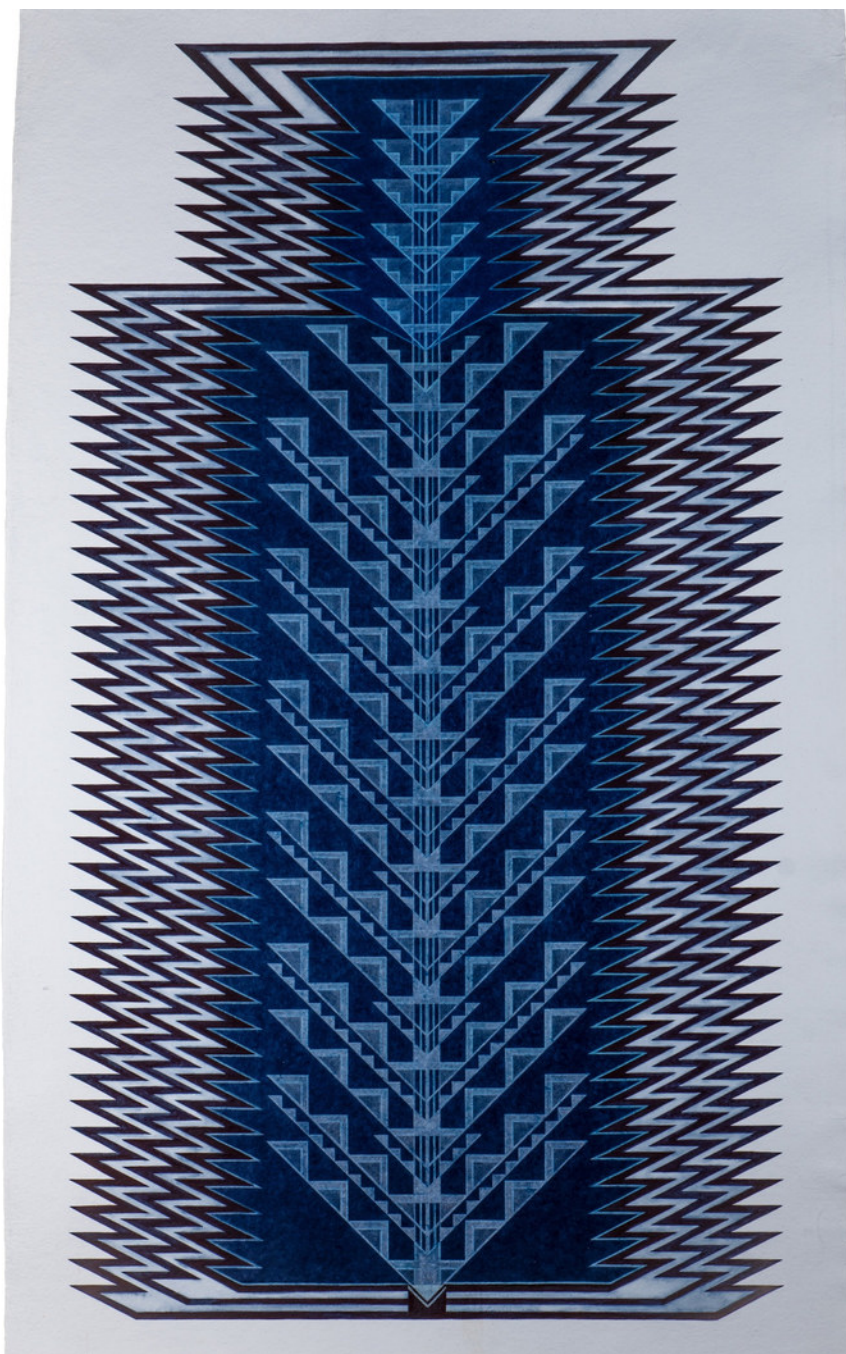
Tree Shrine 3, 2023
Woodcut on mulberry paper
24 x 18 in.
Edition of 4



Tree Shrine 4, 2023
Woodcut on mulberry paper
24 x 18 in.
Edition of 4



The All-Seeing, 2012-2022
Ballpoint pen and leather dye on
cowhide
65 x 43 in.



Portal, 2021

Colored pencil, opaque watercolor and
collage on handmade cotton rag paper

52 x 32 in



Traveler (All Saints), 2015
Handmade paper collage mounted on
handwoven tussar silk 7
72 x 50 in.



Verso of *Traveler (All Saints)*, installation
view from the artist's studio,
Williamstown



Garden of Fidelity, 2015-2016
Gampi and kozo paper applique on
handwoven tussar silk
84 x 98 in.



Garden of Fidelity, installation view from
"The Language of Objects" exhibition,
University of Buffalo Art Galleries, 2017



Constellation 2, 2013-2014
24-karat shell gold on
handmade indigo wasli paper
15 x 21 in.



Constellation 3, 2013-2014
24-karat shell gold on
handmade indigo wasli paper
15 x 21 in.



Constellation 4, 2013-2014
24-karat shell gold on
handmade indigo wasli paper
15 x 21 in.



Constellation 6, 2013-2014
24-karat shell gold on
handmade indigo wasli paper
15 x 21 in.



Constellation 12, 2013-2014
24-karat shell gold on
handmade indigo wasli paper
15 x 21 in.



Constellation 13, 2013-2014
24-karat shell gold on
handmade indigo wasli paper
15 x 21 in.



Constellation 14, 2013-2014
24-karat shell gold on
handmade indigo wasli paper
15 x 21 in.



Constellation 15, 2013-2014
24-karat shell gold on
handmade indigo wasli paper
15 x 21 in.



Harmonic Crossing, 2021
Colored pencil on burnished
indigo wasli paper
20 x 20 in.



Harmonic Star II, 2021
Colored pencil on burnished
indigo wasli paper
20 x 20 in.



Harmonic Star III, 2021
Colored pencil on burnished
indigo wasli paper
20 x 20 in.



ALYSSA SAKINA MUMTAZ
in her Williamstown studio

ALYSSA SAKINA MUMTAZ

Alyssa Sakina Mumtaz is an American artist and educator working at the intersections of abstraction, contemplative practice and craft. Incorporating experimental approaches to drawing, painting, printmaking, collage and textiles, her practice aims to re-center forms of embodied knowledge that have become undervalued or marginalized. Her visual language is informed by sacred geometry, pattern-based abstraction, ritual, domesticity and motherhood. She works with media including mineral and botanical pigments, handmade papers, woodblock printmaking, etching, artisanal fabrics, leather, tapestry weaving and hand quilting. Her meticulously fashioned artworks radiate from her lived experience as a practicing Muslim while simultaneously communicating aspects of her rural American upbringing and experiences inhabiting and moving between opposing socio-cultural frameworks. Her subject matter pays homage to the material culture of Muslim belief—embroidered robes, talismanic garments, prayer beads, religious architecture, calligraphy and miniature paintings—as well as traditional American quilts, handloom weaving and the devotional art of the Shakers. Many of her projects build upon unexpected common ground shared between seemingly unrelated traditions—for example, echoes between Islamic geometry and American quilt design, or the paradisaical gardens that populate visual eschatologies across cultures. The turning of a string of prayer beads is an apt metaphor for how Mumtaz works: cyclical and self-renewing, her practice continually loops back on itself to revisit images and ideas that have become objects of concentration.

Alyssa Sakina Mumtaz grew up on a farm in Maryland and is currently based in western Massachusetts. She attended Yale University as a first-generation college student and completed her MFA at Columbia University, where she was a recipient of a LeRoy Neiman Printmaking Fellowship and other scholarships.

Mumtaz's creative projects and research have been supported by grants and fellowships from the Pollock-Krasner Foundation, the Mass Cultural Council, MASS MoCA, the Berkshire Taconic Community Foundation, the Kittredge Fund, the Lighton International Artist Exchange Program, the Mid Atlantic Art Foundation, Dieu Donn e, the New York Foundation for the Arts and the Neiman Center for Print Studies at Columbia University. She is the recipient of a 2023 Teaching Artist Cohort Grant from the Center for Craft.

Her work is exhibited and collected internationally and has been included in solo and group presentations in New York, Karachi, Lahore, Mumbai, London and Dubai. In 2018 two of her early song text drawings entered the permanent collection of the Seattle Art Museum. In 2017 a selection of her recent projects was presented in "The Language of Objects," a three-person museum exhibition at the University of Buffalo Art Galleries. Her work has also been shown in art fairs including Miami Art Basel, the India Art Fair and Art Dubai.

Since 2008 she has taught drawing, painting, printmaking and design at institutions including Columbia University, the University of Virginia, American University, George Washington University and most recently Williams College.

EDUCATION

- 2008 MFA, Visual Art, Columbia University, New York, NY
2004 BA summa cum laude, Visual Art, Yale University, New Haven, CT

GRANTS, FELLOWSHIPS AND AWARDS

- 2023 Teaching Artist Cohort Grant, Center for Craft
2022 Mass Cultural Council Grant, Drawing and Printmaking
2021 Artist's Resource Trust Grant, Berkshire Taconic Community Foundation
2021 Martha Boschen Porter Fund Grant, Berkshire Taconic Community Foundation
2020 Pollock-Krasner Foundation Grant
2019 MASS MoCA Assets for Artists Grant
2016 John Anson Kittredge Fund Travel Grant
2015 Lighton International Artist Exchange Program Travel Grant
2014 Mid Atlantic Arts Foundation Creative Fellow, Virginia Center for the Creative Arts
2010 Triple Canopy Magazine Commission for Origin, Departure online project
2009 NYFA Fellowship in Printmaking, Drawing and Book Arts
2007/8 Andrew Fisher Scholarship, Columbia University
2006-8 LeRoy Neiman Printmaking Fellowship, Columbia University
2004 Marshall-Allison Travel Award, Yale University
2004 Richard B. Sewall Prize for Arts Scholarship, Yale University
2003 Ellen Battell Stoeckel Fellowship, Yale in Norfolk Summer Program

SOLO EXHIBITIONS

- 2023 *Sanctuaries*, ARC Fine Art LLC, Fairfield, CT
2022 *The Center is Everywhere*, Koel Gallery, Karachi, Pakistan
2018 *Nirgun Maala*, Koel Gallery, Karachi, Pakistan
2016 *Stations*, New City Arts Initiative, Charlottesville, VA
2014 *Ghosts of the Great Highway*, Tracy Williams LTD, New York, NY
2014 *Active Door*, Jhaveri Contemporary, Mumbai, India
2012 *Hourglass*, Tracy Williams LTD, New York, NY
2012 *Apparitions*, La Caja Blanca, Palma de Mallorca, Spain
2010 *Dar al-*, Holster Projects, London, UK
2009 *To Have, Hold*, Tracy Williams LTD, New York, NY
2009 *Lay in the Reins*, Bellwether, New York, NY

SELECTED GROUP EXHIBITIONS

- 2022 *Art at Kings Oaks*, Newtown, PA
- 2022 *Elements*, curated by Sara Choudhrey, online exhibition
- 2021 *Summerscape*, Koel Gallery, Karachi, Pakistan
- 2019 *Sound Affect*, Seattle Art Museum, Seattle, WA
- 2019 *Rhythms of Recurrence*, Koel Gallery, Karachi, Pakistan
- 2017 *The Language of Objects*, University of Buffalo Art Galleries, Buffalo, NY (catalogue)
- 2016 *Stormy Days*, Jhaveri Contemporary, Mumbai, India
- 2016 *Sisters of the Moon*, KMAC, Louisville, KY
- 2016 *Confluence/Influence: Mingei in Contemporary Abstraction*, Dorsky Gallery Curatorial Programs, LIC, NY
- 2015 *India Art Fair*, courtesy of Jhaveri Contemporary, New Delhi, India
- 2015 *Why Can't it Be Everlasting*, Tracy Williams LTD, New York, NY
- 2014 *Art on Paper*, Weatherspoon Art Museum, Greensboro, NC
- 2014 *On the blue shore of silence*, Fitzroy Gallery, New York, NY
- 2014 *Art Dubai*, courtesy of Grey Noise, Dubai, UAE
- 2013 *Chick Lit: Revised Summer Reading*, Tracy Williams LTD, New York, NY
- 2013 *Illuminated Geographies: Pakistani Miniaturist Practice in the Wake of the Global Turn*, Tufts University Art Gallery, Medford, MA (catalogue)
- 2013 *Art Los Angeles Contemporary*, courtesy of Tracy Williams LTD, Los Angeles, CA
- 2012 *New Natural History*, University of Virginia Ruffin Gallery, Charlottesville, VA
- 2011 *In Visible Ink*, Court Square, Long Island City, NY
- 2011 *The Center Cannot Hold*, Grey Noise, Lahore, Pakistan
- 2011 *India Art Summit*, courtesy of Grey Noise, New Delhi, India
- 2011 *The Open Daybook Project*, LACE, Los Angeles, CA (catalogue)
- 2010 *Looking Back: The Fifth White Columns Annual*, White Columns, New York, NY
- 2010 *Art Basel Miami*, courtesy of Tracy Williams LTD, Miami, FL
- 2010 *The Art of Captivity*, Fordham University Center Gallery, New York, NY (catalogue)
- 2010 *New Language*, Ogilvy & Mather, New York, NY
- 2010 *Philagraphika: New Prints Part II*, UPENN School of Design, Philadelphia, PA
- 2010 *New Prints: 2010/Winter*, IPCNY, New York, NY

- 2009 *Workspace Program: New Projects in Handmade Paper*, Dieu Donn , New York, NY
- 2009 *The Open*, Deitch Projects Studios, Long Island City, NY
- 2009 *Nota Bene*, Dorsch Gallery, Miami, FL
- 2009 *Unaddressed Circumventions: Folds from a Failed Suicide*, Gresham's Ghost, New York, NY
- 2009 *In Search of the Miraculous*, Ochi Gallery, Ketchum, ID
- 2008 *Lost in Your Eyes*, LeRoy Neiman Gallery, Columbia University, New York, NY
- 2008 *The New Academy*, Robert Lehman Art Center, North Andover, MA (catalogue)
- 2008 *Summer Mix Tape Volume One*, Exit Art, New York, NY
- 2008 *Zero Zone*, Tracy Williams LTD, New York, NY
- 2008 *Opportunity as Community: Artists Select Artists*, Dieu Donn , New York, NY
- 2008 *Face Forward*, LeRoy Neiman Gallery, Columbia University, New York, NY
- 2007 *Text Messages*, Adam Baumgold Gallery, New York, NY
- 2005 *No Nouns Allowed (Drawing as a Verb)*, LeRoy Neiman Gallery, Columbia University, New York, NY

RESIDENCIES

- 2018 Webb School of Knoxville, Knoxville, TN
- 2016 The Cill Rialaig Project, County Kerry, Ireland (also 2015)
- 2015 Millay Colony, Austerlitz, NY
- 2015 New City Arts Initiative, Charlottesville, VA
- 2014 Virginia Center for the Creative Arts, Amherst, VA
- 2013 Santa Fe Art Institute, Santa Fe, NM (also 2011)
- 2012 La Caja Blanca, Palma de Mallorca, Spain
- 2010 Ucross Foundation, Ucross, WY
- 2008/9 Workspace Program, Dieu Donn , New York, NY
- 2003 Yale Norfolk School of Art, Norfolk, CT

SELECTED BIBLIOGRAPHY AND PUBLICATIONS

"In the Studio," *Image Journal*, Issue 116, March 2023

Zara Saeed Zuberi, "Redefining Mysticism: One Weave at a Time." Review of "The Center is Everywhere," Solo exhibition, Koel Gallery, Karachi, *The Karachi Collective*, September 13, 2022

Marvi Malik, Review of “The Center is Everywhere,” Solo exhibition, Koel Gallery, Karachi, *Artnow Pakistan*, July 2022

Rosalyn D’Mello, “The Looming Legacy,” *Open Magazine*, April 2, 2021

Rabia S. Akhtar, Review of “Nirgun Maala,” Solo exhibition, Koel Gallery, Karachi, *Artnow Pakistan*, February 2018

Nimra Khan, Review of “Nirgun Maala,” Solo exhibition, Koel Gallery, Karachi. “Between Body and Spirit,” *DAWN*, February 11, 2018

Rachel Adams and Justine Ludwig, Curatorial essays, *The Language of Objects*, University of Buffalo Art Galleries (catalogue), 2017

Dana Tyrell, Exhibition review of “The Language of Objects,” University of Buffalo Art Galleries, *Buffalo Rising*, July 25, 2017

Jack Foran, Exhibition review of “The Language of Objects,” University of Buffalo Art Galleries, *The Daily Public*, May 24, 2017

Joey Yates, Curatorial essay, "Sisters of the Moon: Art and the Feminine Dimension," KMAC, Louisville (exhibition brochure), 2016

Bridget Donlon, Curatorial essay, "Confluence/Influence: Mingei and Contemporary Abstraction," Dorsky Gallery Curatorial Programs, New York (exhibition brochure), 2016

Neil Chiragdin, “The revel is in the details in new folk art show,” *Queens Chronicle*, September 22, 2016

Elizabeth Derby, “Art as craft: the modern contemplation of ancient practices,” *C-Ville Weekly*, January 17, 2016

Modern Painters Critic’s Pick: “Ghosts of the Great Highway,” Solo exhibition at Tracy Williams LTD, New York, featured in Top 100 Shows Worldwide, *Modern Painters*, October Issue, 2014

Stephanie Bailey, “Trading Histories for Futures: A Report from Art Dubai and the Sharjah March Meeting,” *Ocula*, March 25, 2014

Deepanjana Pal, "Alyssa Pheobus Mumtaz's Active Door," *Going anon and on* (blog), March 1, 2014

Deepika Sorabjee, "The Art of Repetition," *Livemint*, March 1, 2014

Rosalyn D'Mello, "Shows that Matter," *Artinfo India*, February 17, 2014

Justine Ludwig, Curatorial essay, *Translocal: Contemporary Miniaturist Practice Out of Pakistan*, Tufts University Art Gallery (catalogue), 2013

Asun Clar, "Maridajes Geograficos," *El Mundo*, November 12, 2012

Review of "Hourglass," Solo exhibition, Tracy Williams LTD, New York, *Modern Painters*, June 2012

Review of "Hourglass," Solo exhibition, Tracy Williams LTD, New York, *The Painted Wrd* (blog)

"Origin, Departure," (online art project), *Triple Canopy Magazine*, 2011

Neelam Raaj, "Spotlight on young Pak talent," *The Times of India*, January 22, 2011
David P. Earle, *The Open Daybook*, LACE, Los Angeles (catalogue), 2010

Leonard Cassuto, *The Art of Captivity*, Fordham University, New York (catalogue), 2010

Interview, "Under the Influence," *Tokion Magazine*, April Issue, 2010

Gilles d'Amecourt, "ALAC Fair 2010," *BOMBLog* (blog), February 8, 2010

Karen Rosenberg, "Yes, There Still is Avant-Garde Art in Soho," *The New York Times*, December 4, 2009

Interview, *Étapes*: 172, September Issue, 2009

"Alyssa Pheobus: Black is the Color," (online art project), *NYFA Current*, May 2009

Matthew Guy Nichols. Review of "Lay in the Reins," Solo exhibition at Bellwether, New York, *Art in America*, April 2009

Holland Cotter, "Art in Review," *The New York Times*, April 17, 2009

TEACHING

- 2022-23 Visiting Lecturer, Williams College, Williamstown, MA
- 2012-17 Adjunct Professorial Lecturer, American University, Washington, DC
- 2012-16 Adjunct Faculty, University of Virginia, Charlottesville, VA
- 2013 Adjunct Faculty, Columbia University, New York, NY
- 2013 Adjunct Faculty, George Mason University, Fairfax, VA
- 2012-13 Adjunct Faculty, George Washington University, Washington, DC
- 2010-11 Visiting Faculty, National College of Arts, Lahore, Pakistan
- 2010-11 Visiting Assistant Professor, Beaconhouse National University, Lahore Pakistan
- 2008 Adjunct Faculty, Columbia University, New York, NY
- 2006-08 Teaching Assistant, Columbia University, New York, NY

ARTIST PANELS AND LECTURES

- 2021 Artist Lecture, Montclair State University Art and Design Forum, Montclair, NJ
- 2017 Artist Lecture, Pakistani Artistic Tradition and Contemporary Expression (artist panel), Irving Art Center, Irving, TX
- 2017 Artist Lecture, The Art of Reconciliation (artist panel), New City Arts Initiative/ The Garage, Charlottesville, VA
- 2017 Artist Lecture, The Prince's School of Traditional Arts, London, UK
- 2016 Artist Lecture, New City Arts Initiative, Charlottesville, VA
- 2015 Visiting Artist Lecture and MFA Critiques, City College, New York, NY
- 2014 Visiting Artist Lecture, American University, MFA Program in Visual Art, Washington, DC
- 2012 Artist Lecture, Caixa Forum, Palma de Mallorca, Spain
- 2010 Artist Lecture, Bahauddin Zakariya University, School of Art, Multan, Pakistan
- 2010 Artist Lecture, National College of Arts, MA Program in Visual Art, Lahore, Pakistan

