

Hangama Amiri  
*Jamila, Henna*  
18-SEP-23 - 17-OCT-23

Further Down the Line

Waiting room, Aigburth Railway Station, Mersey Road Off Aigburth Road, Liverpool, L17 6AG, UK  
[www.furtherdowntheline.com](http://www.furtherdowntheline.com)

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Further Down the Line is pleased to announce its third presentation, an exhibition by Afghan Canadian artist Hangama Amiri, opening 18<sup>th</sup> September 2023.

Amiri's practice centres on the use of textiles and fuses together separate yet associated techniques of painting and printmaking. Much of her work weaves together layers of fabrics in a palette of bright and gemstone colours and makes a significant contribution to the legacy of feminist craft. Whilst her work's materiality platforms topics of gender and identity and seeks to provide commentary of its role in the context of art history, her use of fabrics has as its roots a more autobiographical interest - her mother taught her to sew, and her uncle was a tailor. Her past is also significant in her choice of subjects - buildings, streets, and bazaars - all of which reference her upbringing in Kabul where she lived before her family fled in 1996, moving across several countries and eventually immigrating to Canada in 2005.

"While living in the West, I've continuously been interested in questioning what diaspora or diasporic experiences mean to me, and how they hold shape, or present space and time. I have been invested in searching, reminiscing, reconciling, and finding personal belongings that contribute to ideas of home. Seeing the Jamila Henna package reminded me of the henna celebration gatherings I had growing up with friends, cousins, and family back home in Afghanistan, Peshawar, Pakistan, and in Dushanbe, Tajikistan.

The product brings familiarity in its advertisement and specific feelings of nostalgia, joy, and celebratory memories. These packages were sold in the streets, markets, or bazaars, renouncing the objects not only by a female name, Jamila but also by belonging to women-owned beauty products, such as haircare, tattooing body or hands with floral design ornamentation. Traditionally and historically, henna links its origin between the Middle East, North Africa, and India—a native plant and dyeing ingredient used in wedding ceremonies for centuries across Hindu, Muslim, Jewish, and Christian cultures. Over time, the product has become a tradition used for wedding ceremonies or Eid celebrations and a popular natural ingredient that can be used as part of our beauty and well-being daily routines. For me, depicting such visual materials in my textile art is also a challenge in Western art's hierarchy of the still-life genre. These representations of everyday objects have not been seen, studied, or valued in the context of art history. My simple gesture of holding, caring, and zooming for observation is a way to embellish the product's value and its familiarity in the diasporic communities."

(Hangama Amiri)

#### About the Artist:

Hangama Amiri holds an MFA from Yale University where she graduated in 2020 from the Painting and Printmaking Department. She received her BFA from NSCAD University in Halifax, Nova Scotia, and is a Canadian Fulbright and Post-Graduate Fellow at Yale University School of Art and Sciences (2015-2016). Her recent exhibitions include *A Homage to Home* (2023) at The Aldrich Contemporary Art Museum, Ridgefield, CT; *Sharjah Biennial 15: Thinking Historically in the Present* (2023), Sharjah, UAE; *Reminiscences* (2022) at Union Pacific in London; *Henna Night/ Shabe Kheena* (2022) at David B. Smith Gallery, Denver, CO; *Mirrors and Faces* (2021) at Cooper Cole Gallery, Toronto; *Wandering Amidst the Colors* (2021) at Albertz Benda, New York, NY; *Spectators of a New Dawn* (2021), Towards Gallery, Toronto; and *Bazaar: A Recollection of Home* (2020) at T293 Gallery, Rome, Italy.

Further on Further Down the Line:

Further Down the Line is a new contemporary visual arts space and exhibition programme in Liverpool, UK, founded by Curator and writer Adam Carr. Taking place in Aigburth Railway Station, Further Down the Line's exhibitions are presented in a display case housed in the station's waiting room, which features Merseyrail's yellow signature colour. It is open to the public 7 days a week during exhibitions.

A non-for-profit space, Further Down the Line is for artistic, curatorial, and educational innovation. It aims to contribute to critical discourses of contemporary visual art and encourages intercultural and cross-generational dialogues by generating space for presentation, reflection, discussion, and exchange.

Further Down the Line's programme presents 6 solo exhibitions annually of international artists, travelling in, in its first year, from destinations as far as Afghanistan, Denmark, Canada and United States. The programme's inaugural exhibition, a presentation by Tony Cokes, took place between May and June this year.

Further Down the Line identifies with a lineage of unorthodox exhibition practices that have sought to place contemporary art in closer contact with a public, including at Skulptur Projekte Münster, Münster, founded by Kasper König (1977-); Places with a Past: New Site-specific Art in Charleston, the Spoleto Festival, South Carolina, curated by Mary Jane Jacob (1991); and The Wrong Gallery, New York, by Maurizio Cattelan, Massimiliano Gioni and Ali Subotnick (2002-2005), among many others.

The exhibition programme is currently made possible by in-kind support from Merseyrail and is supported by Liverpool John Moores University where Carr is Reader in Curating and Contemporary Art.

A graphic identity, running over the website, signage, and related activity, uses the Rail Alphabet, a typeface designed by Margaret Calvert and Jock Kinneir in the 1960s for signage on the British Rail.

