

For this new body of work, Khadim Ali interrogated the temporal linearity of past, present and future as it may pertain to the experiences of those dislocated from their cultural and geographical connection points. Drawing a parallel with the triangulation of the relationship between a mother, father and child, Ali brought attention to what may eventuate with the rupturing of linkage points between family, and indeed between connection points to time. Central to these inquiries is what might constitute home when geographically estranged, and what might constitute a past when the present is so unfamiliar. Through his intricately rendered drawings and paintings, and tapestries produced in cooperation with traditional artisans, Ali connected the present condition of diasporic peoples with historical narratives of struggle, persecution and dislocation.

Selected recent solo exhibitions include: *The Arrival*, Milani Gallery, Brisbane 2016; *Transitions / Evacuation*, ARNDT, Singapore, 2014; *The Haunted Lotus*, Art Gallery of New South Wales, Sydney and Hong Kong Visual Arts Centre, Hong Kong, 2013; *Rustam*, Rohtas 2, Lahore, Pakistan, 2007, and Green Cardamon London, UK, 2005. Selected recent group exhibitions include *Enough* خلاص *Khalas*, University of New South Wales Galleries, Sydney, 2018; *Bearing Points*, Dhaka Art Summit 2018, Bangladesh Shilpakala Academy, Dhaka, Bangladesh, 2017; *The National*, Museum of Contemporary Art, Sydney, 2017; *On Return and What Remains*, Artspace, Sydney, 2014, and CACSA, Adelaide, 2015; *No Country: Contemporary Art from South and Southeast Asia*, Solomon R. Guggenheim Museum, New York, 2012; and *dOCUMENTA(13)*, Kassel, Germany; Kabul, Afghanistan, 2012.

Khadim Ali is represented by Milani Gallery, Brisbane.

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