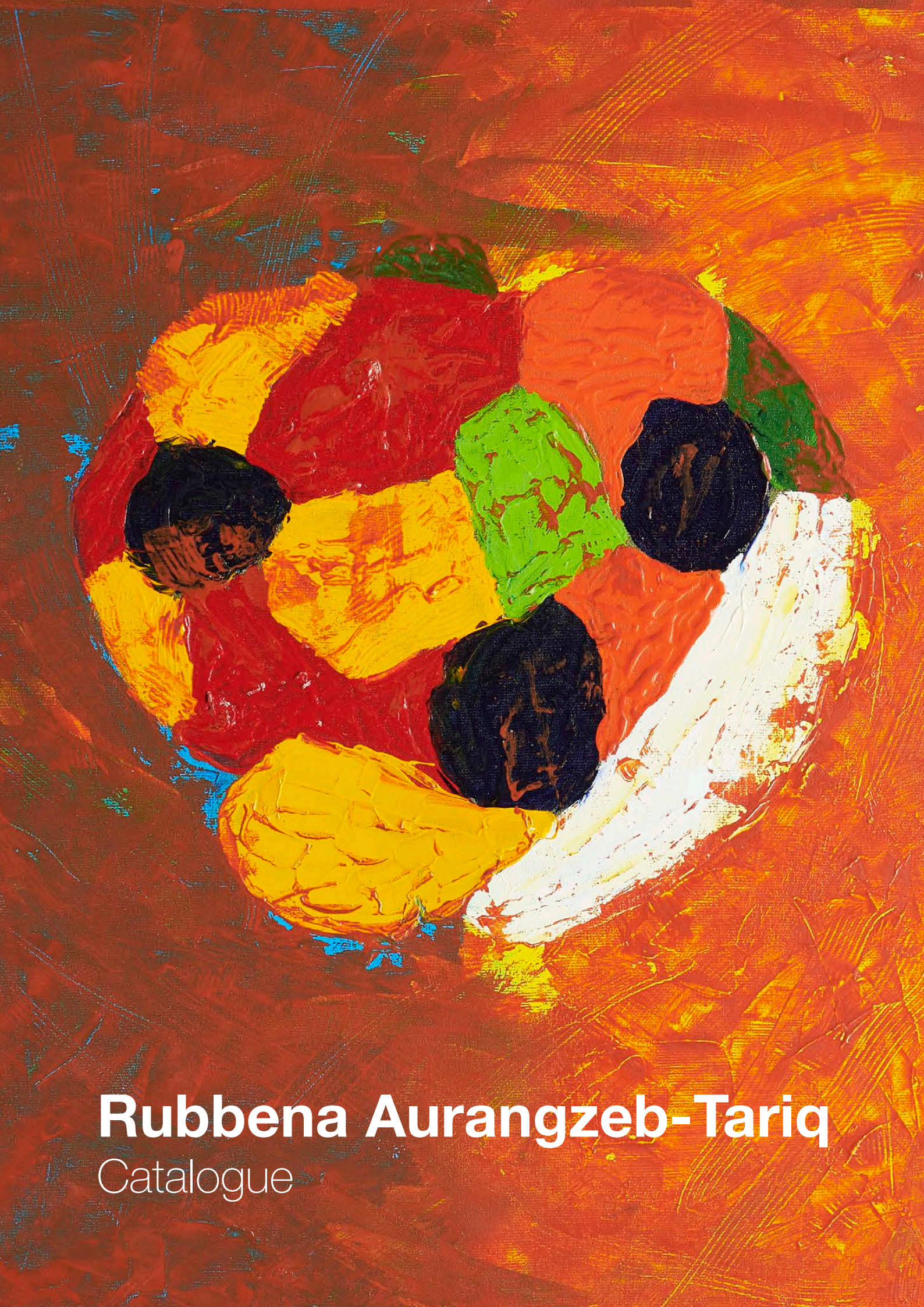




Rubbena Aurangzeb-Tariq

Catalogue

**Who is
Rubbena?**

**Pwy yw
Rubbena?**



A Woman,
a Deaf Woman,
a Deaf Muslim Woman,
a Deaf British-Pakistani
Muslim Woman,
a Deaf Brown-Skinned
British-Pakistani Muslim
Woman,
a Deaf Brown-Skinned
British-Pakistani Muslim
Woman Artist,
a Deaf Brown-Skinned
British-Pakistani Muslim
Woman Artist and
Mother.
An Advocate,
an Activist,
a Facilitator,
an Art Psychotherapist,
maybe just Human?

Menyw,
Menyw Fyddar,
Menyw Fyddar
Fwslemaidd,
Menyw Fyddar
Fwslemaidd Prydeinig-
Pacistanaidd,
Menyw Fyddar
Fwslemaidd Prydeinig-
Pacistanaidd
Croenfrown,
Artist o Fenyw
Fyddar Fwslemaidd
Prydeinig-Pacistanaidd
Croenfrown,
Artist o Fenyw Fyddar
Fwslemaidd Prydeinig-
Pacistanaidd Croenfrown
a Mam.
Eiriolwr,
Ymgyrchydd,
Hwylusydd,
a Seicotherapydd Celf,
**neu efallai mond Bod
Dynol?**

Foreword

Rhagair



By Caitlin Davies

Curator of *Evil Eyes: Protected by Veils*

Rubbena has been a practicing artist since the early 90's, she predominantly works on canvas and in installation. She is continually growing her practice and upskilling herself. Her work focuses on her identity, she has many symbols that she uses to represent herself, colour, lines, grids, hair, hands and hearing devices. Since graduating from Central St Martins in 1995 she has become and a wife, a mother, an activist, a facilitator, an art therapist and a BSL tour guide; everything she does is part of her practice, however she compartmentalises (better than most), the one place all of this knowledge and all of these feelings come together are within her art. I guess I am trying to say she is a busy woman. Having worked with Rubbena, the caretaker and giver in her comes out first, she struggles to center herself, her artwork, when she is juggling so many other things.

This catalogue is being launched with the support of GS Artists alongside Rubbena's first solo exhibition in Wales. This catalogue is about centring Rubbena, showing the vastness of her practice, through this you will see the growth and development of her work since the mid 90's.

Rubbena is an **activist** in many facets of the word, she is an arts therapist who advocates for her clients to have access to more services that can support their mental health. She is an artist that puts deafness and mental health at the centre of her work. She wants her work to be a starting point for conversation and to be an example to others who live with disabilities. She strives for social change and is holding her place in the world so she can bring others along with her, she shows this in her work with DVAUK she provides a supportive space for communal growth within the community.



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Herself 2016

Rubbena is a staple in the deaf arts **community** here in the UK. She started working in the community when she became one of the first deaf people to study Art Therapy at Goldsmiths, she graduated in 2005, and has worked in the field ever since. The deaf community experiences poor mental health at a staggering rate compared to hearing people. They are underserved in the field and she strives to advocate for better facilities. She engages with the community on a weekly basis and a lot of her art has been inspired by the people she meets.

Throughout Rubbena's time making art, the concepts in her work have been consistently focused on her and her community's lived experience of being deaf, Muslim and British-Pakistani. But the **process** and ways of working really excite her, developing new ways of getting texture within her work or planning layers of paint to get the desired outcome. When talking about the work of others she wants to understand the process first, she learns from it. She recently moved studios and talked about her general process of making changing, mostly due to light, she now moves with the sunrise and sunset. One thing that is key to her process is a Palette knife, it is her must have tool, she lays paint down thickly and can create jagged textures. Rubbena is always working on multiple artworks, she uses this as a technique to "scratch an itch" if a piece calls for a lack of colour, she will have a second canvas set up, to get the vibrancy she craves out of her system, it allows her to be freer and looser.

Colour is where she starts, they appear while she dreams. Colour

plays a huge part in her work, she has talked about being in phases of colours, the red phase is coming back right now. To her, colours express emotions but she is aware colours mean different things to different people, is red scary or powerful, does the green she uses remind you of a forest or a snake. The colours she uses are intense and strong, she recently started experimenting with transparency of colours, I noticed this didn't mean a lack of colour, this meant a growth or another layer of colour. She predominantly works in oil paint, she craves strong pigment from all of her colours.

Within Rubbena's day to day life she exercises a lot of **order** to have space for everything she is. This manifests in her work within lines or sometimes grids. She builds herself structure within her paintings, both with the shapes she uses but also with technique, mapping out with masking tape, making a plan before paint touches canvas. What I find interesting is she will regularly paint over the structure, cover it in colour and motifs, breaking the thing she needs within her life.

Although not the only part, being **Deaf** is an important part of her identity it shows in most of her work whether that is through her own audiograms, hands making signs or abstract hearing aids or cochlear implants. She is deeply inspired by the deaf community and her own lived experience. Looking through her extensive collection of works we came across paintings depicting a cochlear implant, she recalled the time she considered getting the implant, her nerves around getting the operation and the potential change in how she experiences the world, the painting became visceral and a callback to a feeling or memory.

Rubbena finds joy in **music**; it played a large part in her upbringing, listening to Bollywood music with her family or in the films she was watching. She went through a long period of not being able to enjoy music. A number of years ago she received a new hearing aid and could hear the beat again. She has worked with musicians to create a visual representation of their music. She paints to music and the sounds she makes, the mixing of the paint, the scrape of the knife across her canvas, blends with the beat to become a symphony in her head.

Rhagair

Gan Caitlin Davies

Curadur *Evil Eyes: Protected by Veils*

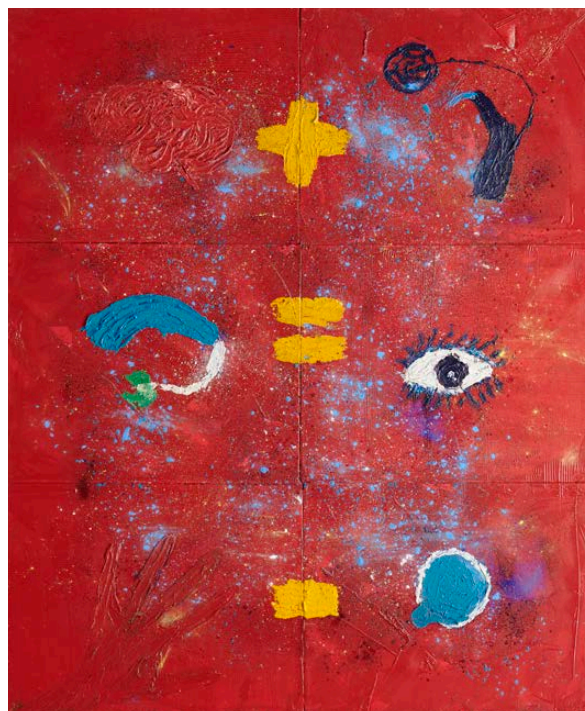
Mae Rubbena wedi bod yn creu fel artist ers dechrau'r 90au, gan greu gweithiau ar gynfas a gosodwaith yn bennaf. Mae'n tyfu a gwella ei sgiliau a'i hymarfer yn barhaus. Mae ei gwaith yn canolbwyntio ar hunaniaeth, ac mae'n defnyddio nifer o symbolau i gynrychioli ei hun; lliw, llinellau, gridiau, gwallt, dwylo a dyfeisiau clywed. Ers graddio o Central St Martins yn 1995 mae wedi dod yn wraig, yn fam, yn ymgyrchydd, yn hwylusydd, therapydd celf a thywysydd teithiau BSL; mae pob peth mae'n ei wneud yn rhan o'i hymarfer. Llwydda i osod ei gwaith mewn cyfadrannau (yn well na'r mwyafrif!). Mae amrywiaeth ei gwaith a'i theimladau oll yn dod ynghyd o fewn ei gwaith celf. Yr hyn dwi'n ceisio dweud yw ei bod yn fenyw brysur. O fy mhrofiad yn gweithio gyda Rubbena, mae'n amlwg bod y gofalwr a'r rhoddwr ynddi yn dod i'r amlwg yn gyntaf, mae'n ei chael hi'n anodd i osod ei hunan a'i gwaith celf fel blaenoriaeth, wrth iddi geisio cadw pob dysgl yn wastad.

Caiff y catalog hwn ei gefnogi gan GS Artists ar y cyd ag arddangosfa unigol gyntaf Rubbena yng Nghymru. Bwriad y catalog yw gosod Rubbena wrth galon pethau, gan ddangos ehangder ei hymarfer a thwf a datblygiad ei gwaith ers canol y 90au.

Mae Rubbena yn **ymgyrchydd** ym mhob ystyr o'r gair, mae'n therapydd celfyddydol sy'n eirioli dros ei chleientiaid i gael mwy o fynediad at ragor o wasanaethau all gefnogi eu iechyd meddwl. Mae'n artist sy'n gosod byddardod a iechyd meddwl wrth galon ei gwaith. Ei gobaith yw bod ei gwaith yn fan cychwyn ar gyfer trafodaeth ac yn esiampl i eraill sy'n byw gydag anableddau. Mae'n gweithio'n galed i sichrau newid cymdeithasol ac mae'n cynnal lle yn y byd i eraill allu dod gyda hi, mae'n dangos hyn yn ei gwaith gyda DVAUK lle mae'n darparu gofod cefnogol ar gyfer twf casglebol o fewn y gymuned.

Mae Rubbena yn enw cyfarwydd yng **ngymuned** celfyddydau byddar y DU. Dechreuodd weithio yn y gymuned pan sicrhodd ei lle fel y person byddar cyntaf i astudio Therapi Celf yn Goldsmiths. Graddiodd yn 2005, ac mae wedi gweithio yn y maes byth ers hynny. Mae'r gymuned fyddar yn profi iechyd meddwl gwael ar raddfa aruthrol o gymharu â phobl sy'n clywed. Maen nhw wedi eu tanwasanaethu yn y maes ac mae hi'n gweithio i eirioli ar gyfer gwell adnoddau ar eu cyfer. Mae hi'n ymgysylltu gyda'r gymuned yn wythnosol a chaiff llawer o'i gwaith celf ei ysbrydoli gan y bobl mae'n dod ar eu traws.

Drwy gydol cyfnod Rubbena yn creu gwaith celf, mae'r cysyniadau yn ei gwaith wedi canolbwyntio'n gyson arni hi a phrofiad bywyd ei chymuned o fod yn fyddar, yn Fwslemaidd ac yn Brydeinig-Pacistani. Ond y **broses** a'r ffyrdd o weithio sydd wir yn ei chyffroi, wrth iddi ddatblygu ffyrdd newydd o annog gwead yn ei gwaith neu drefnu haenau o baent er mwyn sicrhau'r canlyniad cywir. Wrth drafod gwaith eraill, mae hi'n awyddus i ddeall y broses cyn unrhyw beth arall, gan ddysgu ohono. Mae wedi symud stiwdio yn ddiweddar a bu'n sgwrsio am ei phroses gyffredinol o greu newidiadau. Mae bellach yn symud gyda'r wawr a'r machlud, yn bennaf yn sgil newidiadau'r golau. Un peth sy'n hanfodol i'w phroses yw cyllell balet, dyma yw ei hofferyn hanfodol, mae'n gosod paent yn drwchus ar yr arwyneb, ac yn gallu creu gweadau hic-hac. Mae Rubbena wastad yn gweithio ar nifer o weithiau celf, mae'n defnyddio hwn fel techneg i "ffrwyno ysfa" os oes darn yn gofyn am



Co-ordination 2014

llai o liw, bydd ganddi gynfas arall nesaf ato, er mwyn gwaredu'r llacharedd mae hi'n ei ddeisyfu a'i gael e mas o'i system, sy'n ei galluogi i fod yn fwy rhydd a llac.

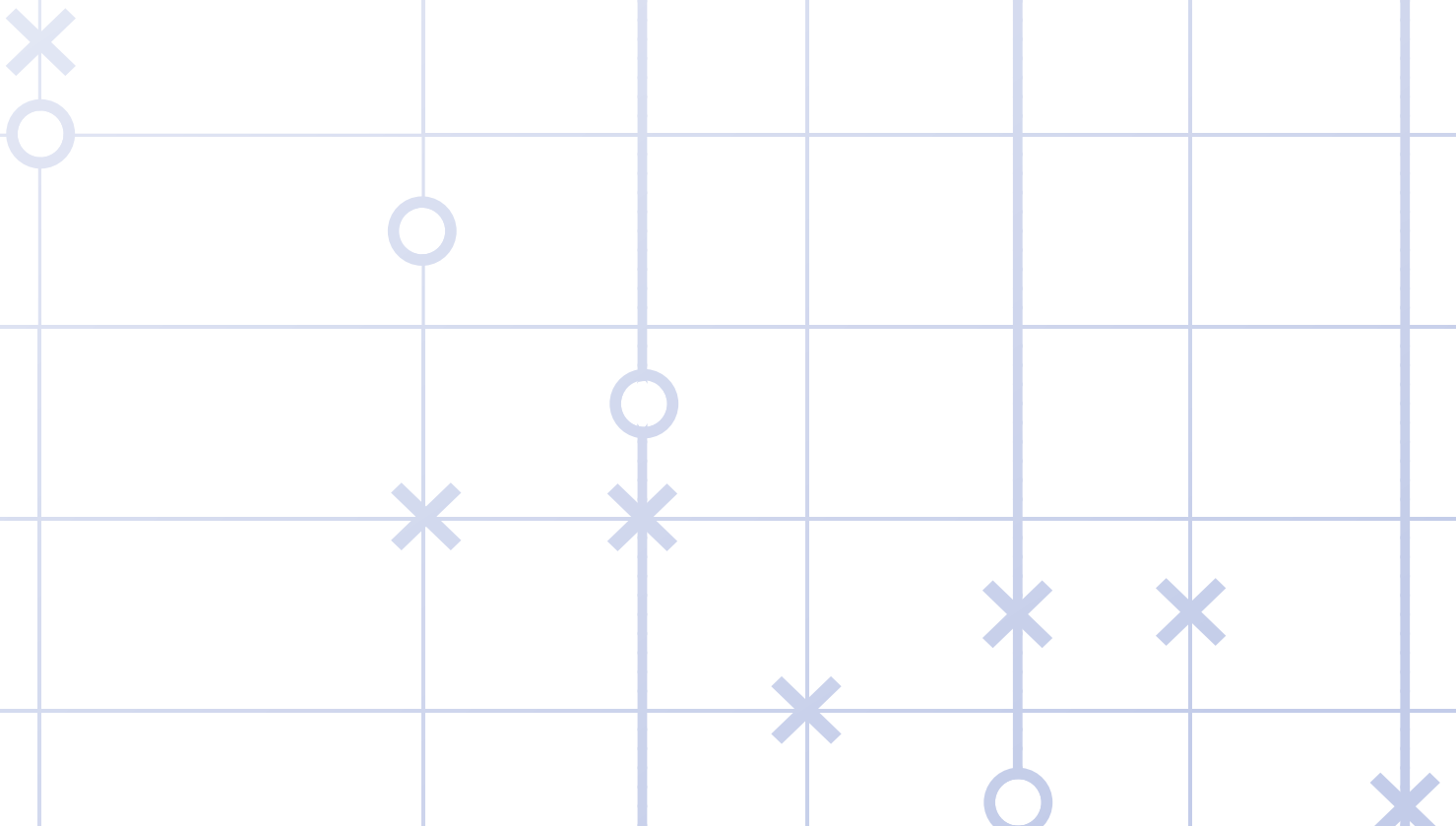
Lliwiau yw ei man cychwyn, maen nhw'n ymddangos wrth iddi freuddwydio. Mae lliw yn chwarae rhan enfawr yn ei gwaith, mae'n trafod bod mewn cyfnodau o liw, ac ar hyn o bryd mae'r cyfnod coch yn dychwelyd. Iddi hi, mae lliwiau yn mynegi emosiynau, ond mae'n ymwybodol fod lliwiau yn golygu pethau gwahanol i bobl gwahanol; a yw coch yn frawychus neu'n bwerus, a yw'r gwyrdd mae hi'n ei ddefnyddio yn eich atgoffa o fforest neu neidr? Defnyddia liwiau dwys a chryf. Yn ddiweddar dechreuodd arbrofi gyda thryloywder lliwiau, a sylwais nad oedd hyn yn golygu diffyg lliw, roedd hyn yn golygu twf neu haen arall o liw. Mae'n gweithio'n bennaf mewn paent olew, ac mae'n dyheu am bigment cryf wth ddefnyddio pob un o'i lliwiau.

Mae Rubbena yn **drefnus** iawn yn ei bywyd beunyddiol, er mwyn gwneud lle i bob elfen o'i bywyd. Caiff hyn ei amlygu yn ei gwaith o fewn llinellau neu weithiau gridiau. Mae'n adeiladu strwythurau i'w hunan o fewn ei phaentiadau, o ran y siapiau mae'n eu defnyddio a hefyd ei thechneg, gan fapio gyda thâp masgio, a gwneud cynllun cyn i'r paent gyffwrdd â'r gynfas. Yr hyn rwy'n ffeindio'n ddiddorol yw y bydd hi'n aml yn paentio dros y strwythur, ei orchuddio mewn lliwiau a motifs, gan dorri ar draws y drefn sy'n angenrheidiol iddi o fewn ei bywyd.

Er nad yw'n llwyr ddiffinio pwy yw hi, mae bod yn **Fyddar** yn rhan bwysig o'i hunaniaeth. Mae'n thema sy'n ymddangos yn y mwyafrif o'i gweithiau, p'un ai bod hynny drwy gyfrwng ei awdiogramau ei hun, dwylo'n creu arwyddion neu cymorthyddion clyw haniaethol neu blaniad cochleaid. Mae'r gymuned fyddar yn ei hysbrydoli'n fawr yn ogystal â'i phrofiad bywyd personol. Wrth edrych drwy ei chasgliad helaeth o weithiau daethom ar draws paentiadau'n dangos planiad cochleaid, ac roedd hi'n cofio am y cyfnod y bu hi'n ystyried a ddylid gosod y planiad, ei nerfau ynglŷn â'r llawdriniaeth, a'r newid posib yn y ffordd y byddai hi'n profi'r byd.

Daeth ei phaentio i fod yn fwy uniongyrchol a dwys ac yn adalwad at deimlad neu atgof.

Mae Rubbena yn canfod llawenydd mewn **cerddoriaeth**; roedd yn chwarae rhan bwysig yn ei magwraeth, pan fyddai'n gwrando ar gerddoriaeth Bollywood gyda'i rhieni neu yn y ffilmiau y byddai'n gwyllo. Am gyfnod hir, doedd hi ddim yn gallu mwynhau cerddoriaeth. Derbyniodd hi gymorth clyw newydd sawl blwyddyn yn ôl oedd yn ei galluogi i glywed y curiad unwaith eto. Mae wedi gweithio gyda cherddorion er mwyn creu portread gweledol o'u cerddoriaeth. Mae hi'n paentio i sŵn cerddoriaeth ac mae'r synau mae hi'n eu creu, cymysgu paent, crafiad y gyllell yn erbyn y gynfas, yn cymysgu gyda'r curiad i greu symffoni yn ei phen.

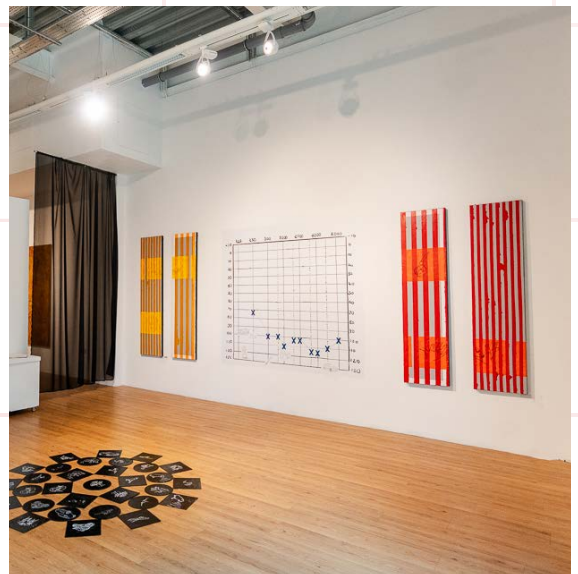
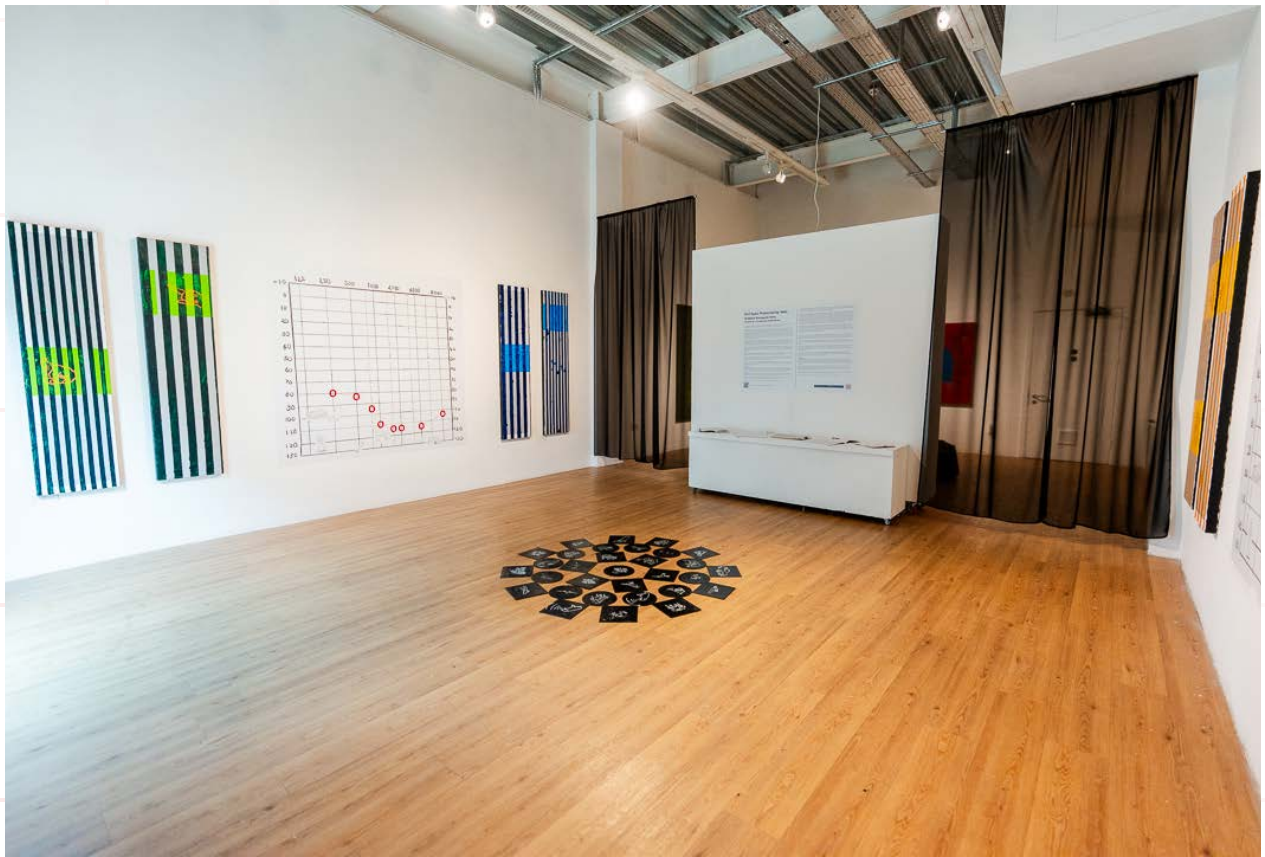


Evil Eyes: Protected by Veils

at GS Artists, Swansea, 2025

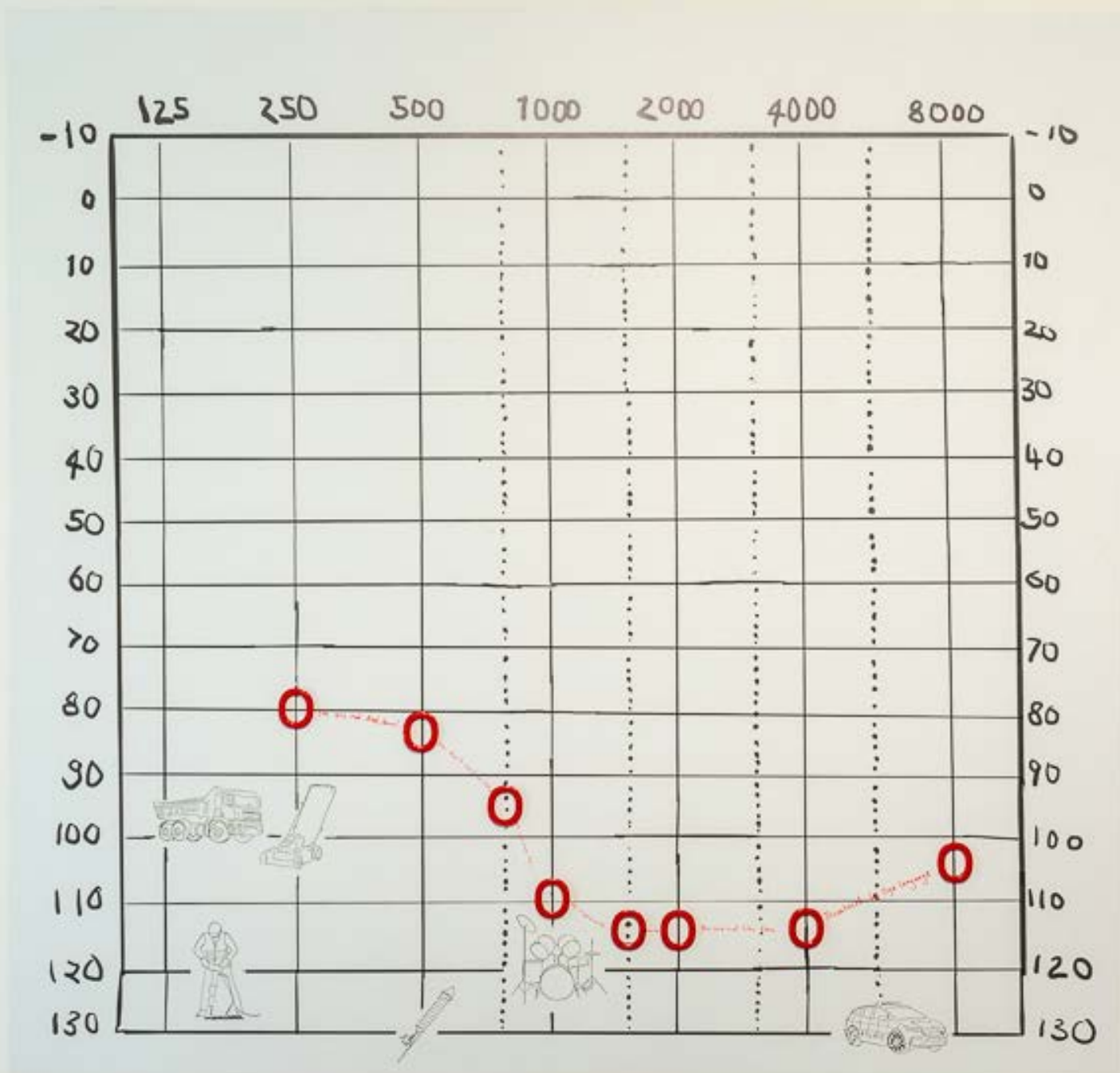




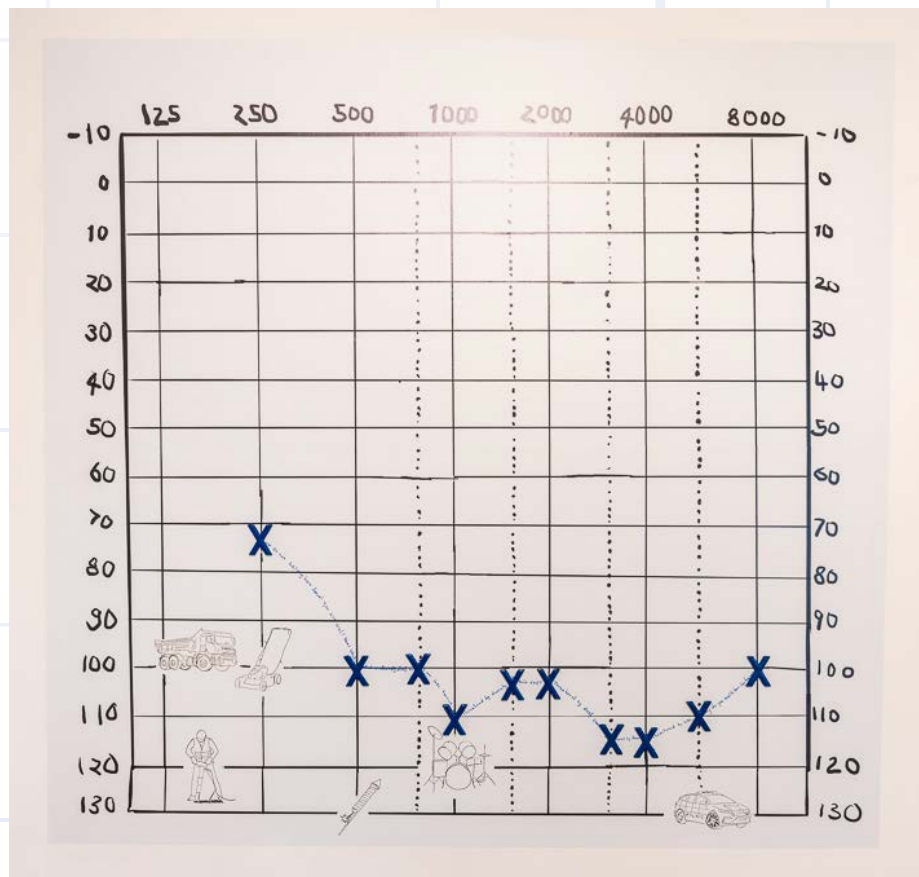


Evil Eyes: Protected by Veils at GS Artists, Swansea, 2025

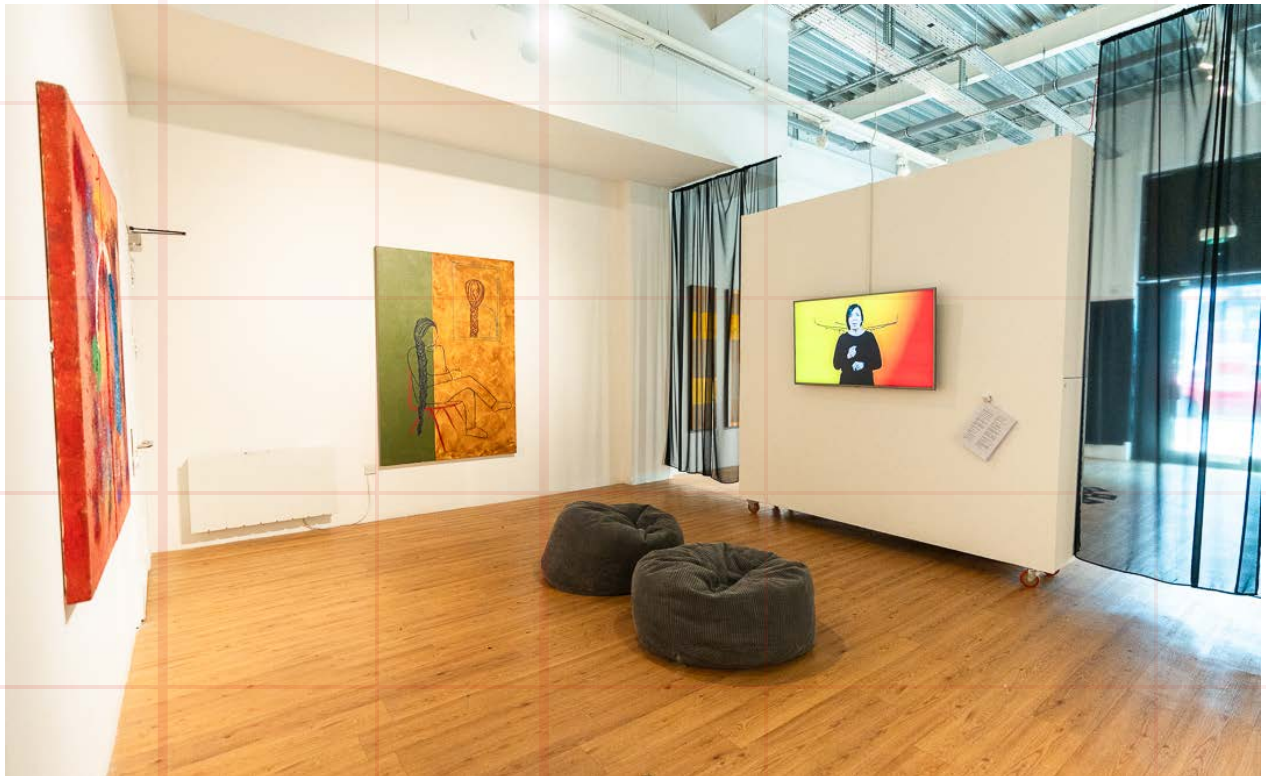


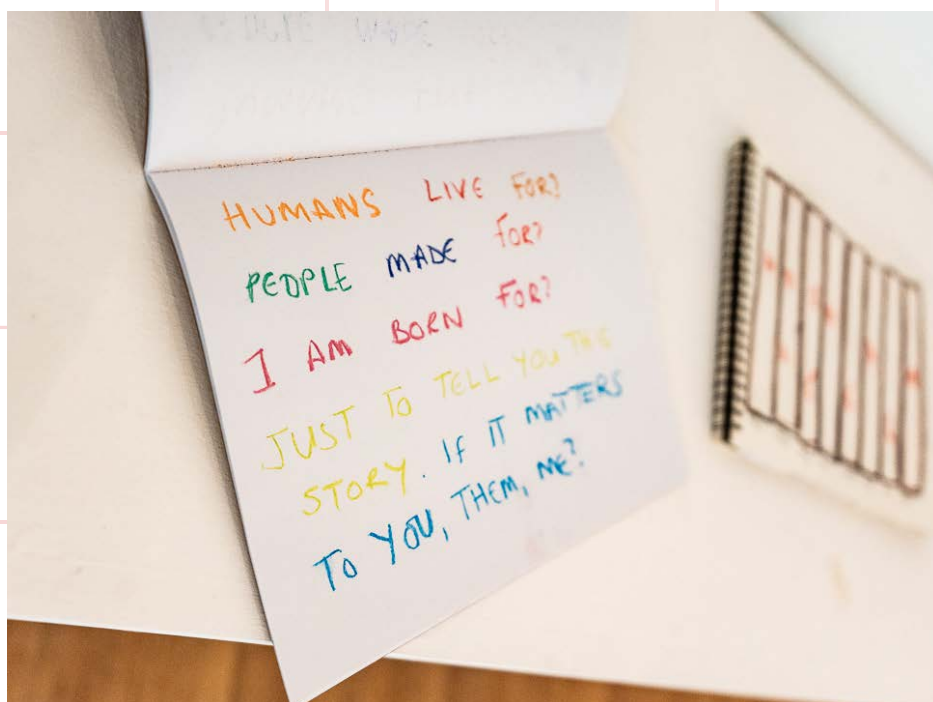
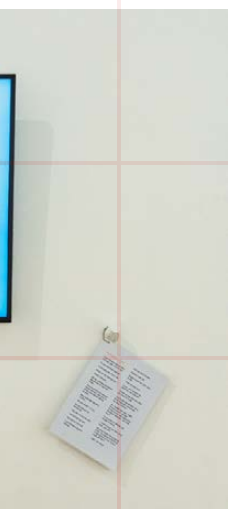
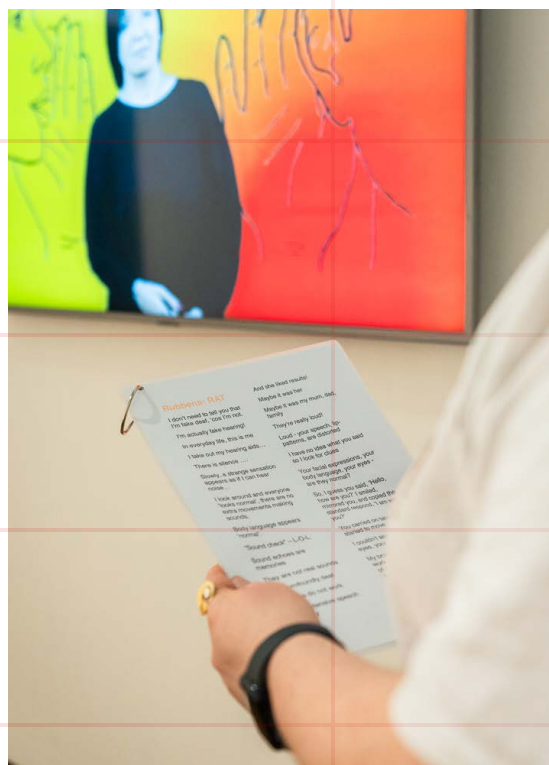
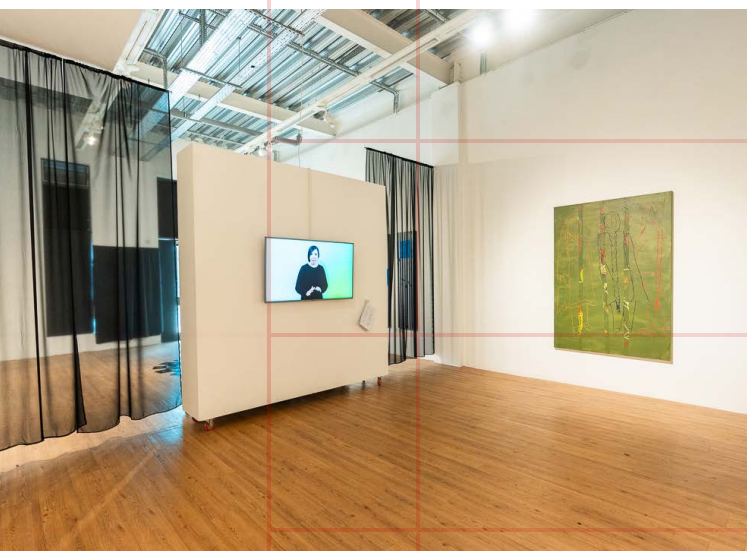


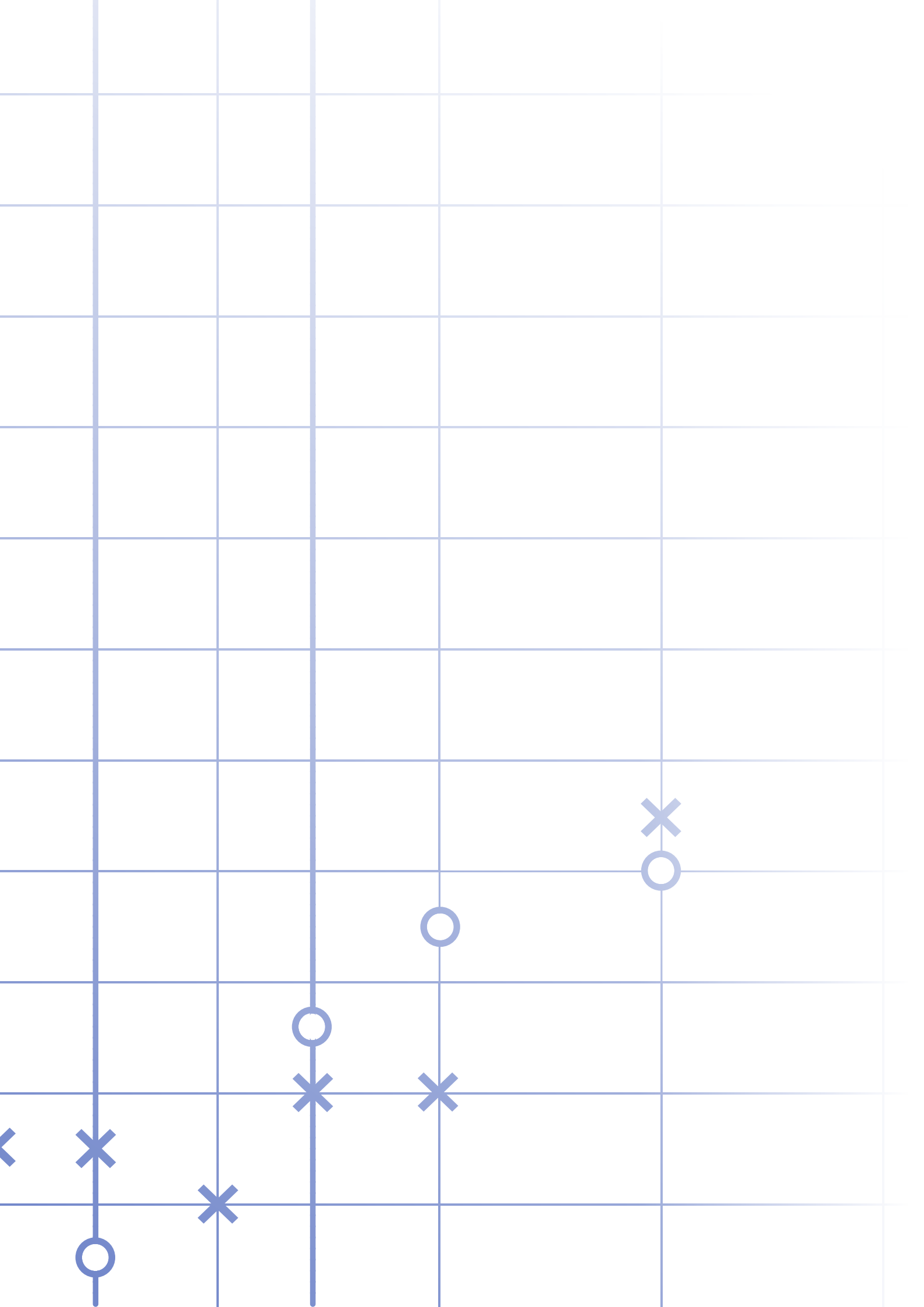
Evil Eyes: Protected by Veils at GS Artists, Swansea, 2025



Evil Eyes: Protected by Veils at GS Artists, Swansea, 2025







Interview

Caitlin Davies: Can you give an overview of your work, the things that excite you, why you make what you make?

Rubben A Aurangzeb-Tariq: It's everyday life, everyday journeys. Every day something hits me, strikes me and I notice it's influencing my thinking, it's influencing the way I do things, the way I live, in the way I behave. But the most important thing is colour, it's my language, colours are my sound, I hear them, and they're projected onto the canvas. That's why, it's often very difficult for people to interpret what I'm trying to say.

CD: Why is visual art so important to Deaf culture?

RAT: I'm just thinking is visual art important to deaf culture or Asian culture? Probably both. As a child in primary school, I was good at copying visuals, at the time I didn't have speech as we didn't find out that I was Deaf until I was 7 years old. I remember teachers saying 'She needs a sketchbook so she can keep drawing'. I remember at one point my art teacher apologising to other students because they said 'Well Done' to me, I wasn't their favourite, but I realised they hadn't said it to me before and didn't afterwards.

So, when you're going into visual art it's a visual language. What I'm doing in my drawing and my making, I think it's important for it to be as visual as possible to give that emotion, to give that energy, it could be mine, it could be yours, it could be someone else's, so everybody can take on some sense of that from that image, capture something and go with their own interpretation, it gives me a great



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satisfaction for some reason, I'm not doing it for myself. I feel I'm doing it for everyone else.

CD: You have many jobs that all focus on being creative, could you explain if and how this all feeds into your practice?

RAT: I got my first paid job at 27, so before this I had no offers for work, I kept getting turned down, but when I was younger I worked in my family shop, even though my dad wasn't too happy about it. He was scared about what would happen to me, his Deaf daughter, so I would sneak in when he was out. When I was a little older, he let me do the deliveries. Although this meant the police kept coming around, I was really short, in a big van, to them it was a bit weird, a little Asian kid driving around in a van. So, I have always been working whether it was paid or not. But I always found I didn't fit in. When I got my job in the mental health service I was working as an art therapist with deaf patients, this allowed me to really capture the language. I wasn't fluent in BSL, I had to learn from old fashioned BSL which meant fingerspelling every word, quite naïve, pretty BSL. The youth - the speed and expression my younger patients were using exposed so much to me. My colleague at the time, gave me a quick one-minute lesson.

I realised I missed out on a lot with language, with a lack of captions on TV, I remember my dad getting me my first secondhand TV that had 888 on it, this meant everything was fully captioned, I could see English words, how sentences were formed, the language. I've become hungry for learning; people are getting tired at my age. I'm not, it's not finished yet. There's more stuff we need to do. I have also been a trainer for PSHE, at one point I became the manager (before age 30), and I didn't really like the admin that came with it, I much preferred being out there and delivering. I got the chance to swap roles, so I became more creative, as I was going to schools all over the place and learning regional signs, I was adjusting every time. I am a hard worker, I am always trying to plan ways to get the most out of a project, if I am delivering in this school why can't I also deliver in the school down the road or we have 15 students here,

why not bring in another 15. When I deliver art workshops I bring in other artists in to watch how I teach so they can take those skills and use them in other schools or communities.

I have a lot of different hats, so my planner is key, if I don't have that everything would come crashing down!

CD: What is your must have in the studio?

RAT: I've noticed I can't be without an art studio, I get very irritable, very stressed. I get frustrated. I've got to have somewhere to paint and draw, even it's a small room. I must have a place to paint. I couldn't live without my table, I've had the same table since I was 16. I begged my uncle for it for my birthday, it's a graphic table with the ruler thing, and I've stuck with it, my career must have started at a time. It's special, that table.

CD: Yeah, in my writing I have been talking about you making for the last 30 years but really it's longer.

RAT: Yeah, you know with my parents, to be an artist, is not something considered as a career in my family, but because my school teachers said, she can't do anything, but she can draw, she can sew, they let me carry on. I was very good at tailoring, I made clothes and had excellent O levels, I passed because I put a zip on to a piece, they didn't show me how to put a zip on, but it felt straight forward and common sense, that's what you needed to get an O level at the time. So, I'm very good with practical but the written language, I wish people had given me the access to it, and they didn't, so that knowledge from books I got much later, which is from the kids. They're teaching me.

CD: Do you have a favourite artwork or project that you have made in the last 30 years?

RAT: My favorite opportunity was working with ITV, I remember I got recognised by my name in the pharmacy once, it was nice to know that went far and wide across the UK. I really loved working on the Hospital Room commission, it allowed me to work with other

hearing artists and they were seeing things from my point of view, as well as being supportive with the network side of it, which just allowed me to be making, I have been commissioned again by the same hospital this year. This time I want to think about access in the way I do art. I want to have pieces in many hospitals, I have been told that people come specifically to see that work, so why don't we put works in more hospitals, where you bring awareness without having to specifically do deaf art. So, there might be a sign that represents the work and research that, that community is focusing on, whatever that is, it doesn't have to be around deafness. I am really excited to work with an organisation that I have a good relationship with. Finally, DVAUK is a good thing that I set up in 2020, I think, that has helped all the deaf artists to bring them together, I'm hoping that will help them to keep going.

CD: I also want to talk about you being a mother, from having conversations with you I can tell that it is a large part of your life and identity, do you think having children changed the way you practice?

RAT: The way I work now has changed, before I could go to the studio at anytime and create, now I have to work round the family life and routine. It has made me plan more. It has made me work at night while they sleep. I question my identity more, around being a typical Asian women, in a traditional sense and want to push toward western attitudes with the artworks, not have assumptions but they seems to always be there, maybe this is my identity, the reality and artworks are a message to explore, expose to change our thinkings and behaviours.

CD: What is next for you? Is there anything to you want to tick off your artist bucket list?

RAT: I've got another project in my head but doing it for myself. I don't know if anybody's interested in it yet. But I'm getting frustrated about this exhibition (Evil Eyes: Protected by Veils). It is so powerful, it's such an important message for me, it's personal, it's gotten deeper. So, it makes me half nervous and half excited. But what I really want is this exhibition to tour to different places over the next

couple of years, to really make a noise about it. I have put in a lot of time and effort to make this installation, but it's very difficult to find the space to do it. I don't want it to be a one off. I want it to be a couple places. I think it deserves the recognition, but I can't find any other place to put it in.

Cyfweliad

Caitlin Davies: Alli di roi trosolwg o dy waith, y pethau sy'n dy gyffroi, pam wyt ti'n creu yr hyn wyt ti'n ei greu?

Rubbena Aurangzeb-Tariq: Bywyd bob dydd, teithiau bob dydd. Bob dydd mae rhywbeth yn fy mwrw, yn fy nharo a dwi'n sylweddoli ei fod yn dylanwadu ar y ffordd dwi'n meddwl, ar y ffordd dwi'n gwneud pethau, y ffordd dwi'n byw, a'r ffordd dwi'n buhafio. Ond lliw yw'r peth pwysicaf, hwnnw yw fy iaith, lliwiau yw fy sŵn, dwi'n eu clywed, a chânt eu taflunio ar y gynfas. Dyna pam ei bod hi'n anodd i bobl ddehongli yr hyn dwi'n ceisio ei ddweud yn aml iawn.

CD: Pam fod celf weledol mor bwysig yn y diwylliant Byddar?

RAT: Dwi'n ystyried a yw celf weledol yn bwysig i'r diwylliant byddar neu'r diwylliant Asiaidd? Y ddau mwy na thebyg. Fel plentyn yn yr ysgol gynradd, roeddwn i'n dda am gopïo pethau gweledol, ar y pryd doedd gen i ddim llafaredd gan nad oeddem yn gwybod fy mod yn Fyddar tan fy mod yn 7 mlwydd oed. Dwi'n cofio athrawon yn dweud 'Mae hi angen llyfr braslunio er mwyn iddi allu parhau i arlunio'. Dwi'n cofio ar un pwynt fy athro celf yn ymddiheurio i ddisgyblion eraill am eu bod wedi dweud 'Da iawn' wrtha i, nid fi oedd eu ffefryn, ond sylweddolais na ddywedwyd hynny yn gynt nac wedyn.

Felly, pan wyt ti'n creu celf weledol mae'n gweithredu fel iaith weledol. Wrth imi arlunio a chreu, dwi'n credu ei fod yn bwysig i fod mor weledol â phosib er mwyn rhannu'r emosiwn hynny, er mwyn

rhoi'r egni, gallai fod yn perthyn i fi, gallai fod yn perthyn i ti, gallai fod yn perthyn i rywun arall, felly gall pawb deimlo rhywfaint o hynny o'r darlun, dal rhywbeth a dilyn eu dehongliad eu hunain. Mae'n rhoi boddhad mawr i fi am ryw reswm, dydw i ddim yn ei wneud er mwyn fy hun. Dwi'n teimlo fy mod yn ei wneud ar gyfer pawb arall.

CD: Mae gen ti nifer o swyddi, pob un yn greadigol mewn rhyw ffordd, alli di egluro os a pham mae hyn yn llywio dy ymarfer?

RAT: Dechreuais ennill cyflog yn 27 oed, felly cyn hynny doedd neb yn cynnig gwaith i fi, roeddwn i'n cael fy ngwrthod yn gyson, ond pan oeddwn i'n iau roeddwn i'n gweithio yn siop y teulu, er nad oedd dad yn bles iawn am y peth. Roedd e'n pryderi ynglŷn â'r hyn fyddai'n digwydd i fi, ei Ferch Fyddar, felly fydden i'n sleifio mewn pan fyddai e mas. Pan o'n i bach yn hŷn, roedd e'n gadael i fi wneud y danfoniadau. Er fod hyn yn golygu fod yr heddlu yn cadw dod rownd; roeddwn i'n fyr iawn, yn gyrru fan fawr, ac iddyn nhw roedd hynny'n edrych bach yn rhyfedd, plentyn bach Asiaidd yn gyrru fan o gwmpas. Felly, dwi wastad wedi gweithio, yn gwneud arian a fel arall. Ond dwi wastad wedi teimlo nad ydw i'n ffitio mewn. Pan ges i fy swydd gyntaf yn y gwasanaeth ieuchyd meddwl roeddwn i'n gweithio fel therapydd celf gyda chleifion byddar, roedd hyn yn fy ngalluogi i gael gafael gwirioneddol ar yr iaith. Doeddwn i ddim yn rhugl mewn BSL, roedd yn rhaid imi ddysgu BSL hen ffasiwn a olygai sillafu pob gair gyda'm bysedd, BSL hardd, naif i'r bobl ifanc – roedd cyflymder a mynegiant fy nghleifion iau yn agoriad llygad i mi. Rhoddodd fy nghydweithiwr ar y pryd wers sydyn i mi.

Sylweddolais fy mod wedi colli mas gyda iaith, gyda diffyg capsiynau ar y teledu, dwi'n cofio fy nhad yn prynu fy nheledu ail law cyntaf i mi gydag 888 arno, roedd hyn yn golygu fod capsiynau cyflawn ar bopeth, roeddwn i'n gallu gweld geiriau Saesneg, sut yr oedd brawddegau'n cael eu ffurfio, yr iaith. Dwi wedi bod yn ysu am ddysg; mae pobl yn blino erbyn fy oed i. Dydw i ddim, dyw e ddim ar ben eto. Mae rhagor o bethau sydd angen i ni eu gwneud. Dwi hefyd wedi bod yn hyfforddwr ar gyfer Addysg Bersonol a Chymdeithasol, ar un pwynt fi oedd y rheolwr (cyn imi droi'n 30)

ond doeddwn i ddim wir yn mwynhau'r gwaith gweinyddol oedd yn dod gydag e, roedd llawer gwell gen i fod mas ac yn cyflwyno gwybodaeth. Ges i'r cyfle i gyfnewid rôl, felly des i'n llawer mwy creadigol, gan fy mod yn mynd i ysgolion dros y lle i gyd ac yn dysgu arwyddion lleol, roeddwn i'n addasu bob tro. Rwyf yn weithiwr caled, dwi wastad yn ceisio cynllunio ffyrdd o wneud y mwyaf o bob project, os ydw i'n rhannu gwaith yn yr ysgol hon pam na allaf rannu gwaith yn yr ysgol lawr yr hewl? Mae 15 disgybl fan hyn, pam na wnawn ni rannu â 15 disgybl ychwanegol? Pan fyddaf yn arwain gweithdai celf dwi'n dod ag artistiaid eraill i mewn i wyllo'r ffordd rydw i'n dysgu er mwyn iddyn nhw allu dysgu'r sgiliau hynny a'u defnyddio mewn ysgolion neu gymunedau eraill.

Mae gen i sawl het gwahanol, felly mae fy nyddiadur yn allweddol, os na fyddai hwnnw gen i fyddai pob peth yn deilchion!

CD: Beth sy'n angenrheidiol i ti eu cael yn dy stiwdio?

RAT: Dwi wedi sylwi nad ydw i'n gallu bod heb stiwdio, dwi'n troi'n bigog ac yn bryderus iawn. Dwi'n colli amynedd. Mae'n rhaid imi gael rhywle i baentio ac arlunio, hyd yn oed os mai stafell fechan yw honno. Mae'n rhaid i mi gael gofod i baentio. Allen i ddim byw heb fy mwrdd, mae'r un bwrdd wedi bod gyda fi ers fy mod i'n 16 oed. Plediais gyda fy wncwl i'w brynu imi fel anrheg penblwydd, mae'n fwrdd graffeg gyda phren mesur, a dwi wedi dal yn sownd ynddo, mae'n rhaid fod fy ngyrfa wedi dechrau ar yr adeg hynny. Mae'r bwrdd hwnnw'n arbennig.

CD: Ie, wrth sgwennu mi soniais dy fod wedi bod yn creu am 30 mlynedd ond mae'n gyfnod hirach na hynny, mewn gwirionedd.

RAT: Ydy, ti'n gwbod gyda fy rhieni, mae bod yn artist, dyw e ddim yn rhywbeth sy'n cael ei ystyried fel gyrfa yn fy nheulu i, ond achos bod fy athro ysgol wedi dweud, dyw Rubbena ddim yn gallu gwneud unrhyw beth, ond mae'n gallu arlunio, mae'n gallu gwnïo, roedden nhw'n fodlon i fi gario ymlaen. Roeddwn i'n gallu gwneud gwaith teilwra'n dda iawn, roeddwn i'n creu dillad a llwyddais i gael Lefelau O ardderchog, pasiais gan fy mod wedi rhoi zip ar ddarn o

waith, ond roedd e'n teimlo'n hawdd ac fel synnwyr cyffredin, dyna beth oedd yn rhaid ei wneud ar y pryd er mwyn ennill Lefel O. Felly, dwi'n dda iawn yn ymarferol, ond gyda iaith ysgrifenedig, byddai wedi bod yn fuddiol petai pobl wedi rhoi mynediad i fi, ond ni ches i hynny, felly dysgu gan lyfrau yn ddiweddarach wnes i, a gan y plant. Maen nhw'n dysgu fi.

CD: Oes gen ti hoff ddarn o waith celf neu broject yr wyt ti wedi eu creu dros y 30 mlynedd diwethaf?

RAT: Fy hoff gyfle oedd gweithio gydag ITV, dwi'n cofio ges i fy adnabod yn ôl fy enw mewn fferyllfa unwaith, roedd hi'n neis gwybod fod y rhaglen wedi creu argraff ymhell ac agos ar draws y DU. Mi wnes i wir fwynhau gweithio ar gomisiwn Ystafell yr Ysbyty, cefais y cyfle i weithio gydag artistiaid sy'n clywed ac roedden nhw'n gweld pethau o fy safbwynt i, yn ogystal â bod yn gefnogol gyda'r rhwydwaith, oedd yn fy ngalluogi yn syml i greu, dwi wedi cael fy nghomisiynu eleni gan yr un ysbyty. Y tro hwn dwi eisiau canolbwyntio ar hygyrchedd yn y ffordd rwy'n creu celf. Dwi eisiau dangos gwaith mewn rhagor o ysbytai, gan godi ymwybyddiaeth heb orfod creu gwaith celf byddar yn benodol. Felly, efallai bod symbol sy'n cynrychioli'r gwaith a'r ymchwil y mae'r gymuned yn canolbwyntio arno, beth bynnag yw hwnnw, does dim rhaid iddo fod yn ymwneud â byddardod. Dwi'n hynod gyffrous i weithio gyda sefydliad y mae gen i berthynas gadarn â hi. Yn olaf, dwi'n meddwl fod DVAUK yn beth da y gwnes i ei sefydlu yn 2020, sydd wedi helpu dod ag artistiaid byddar at ei gilydd, dwi'n gobeithio y bydd hynny'n gymorth iddyn nhw gadw fynd.

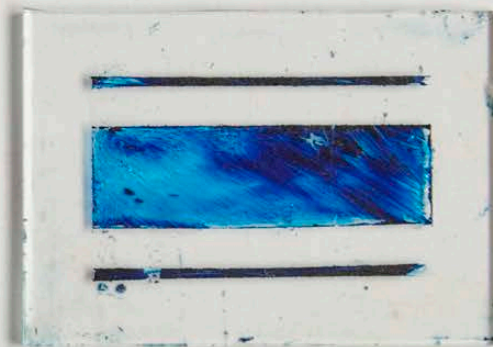
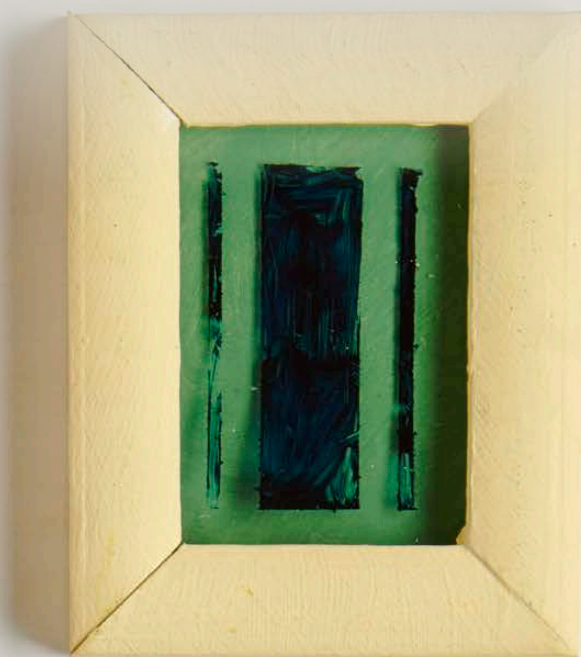
CD: Dwi hefyd eisiau trafod dy rôl di fel mam, o gael sgwrsiau gyda ti dwi'n gallu gweld ei fod yn rhan fawr o dy fywyd a'th hunaniaeth, wyt ti'n credu fod cael plant wedi newid y ffordd rwyd ti'n creu gwaith?

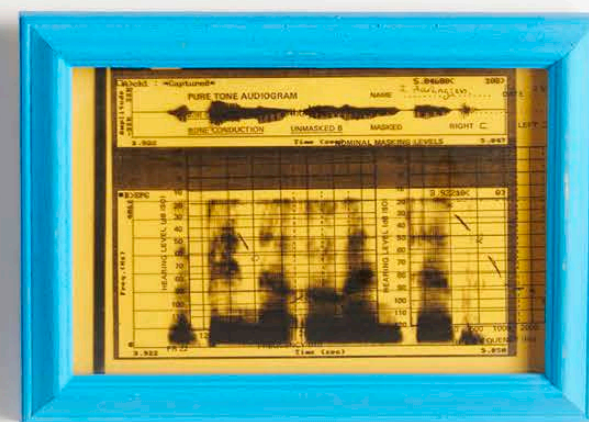
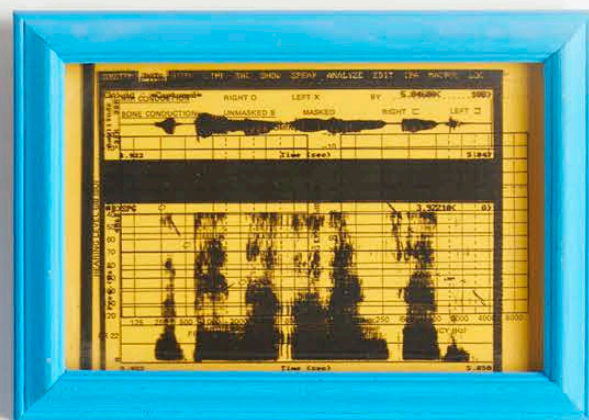
RAT: Mae'r ffordd dwi'n gweithio nawr wedi newid, o'r blaen roeddwn i'n gallu mynd i'r stiwdio unrhywbryd a chreu pethau, nawr mae'n rhaid imi weithio rownd y teulu a'u hamserlen nhw. Mae wedi golygu fy mod yn cynllunio'n fwy. Mae wedi golygu fy mod yn gweithio gyda'r nos pan fyddan nhw'n cysgu. Dwi'n cwestiynu

fy hunaniaeth yn fwy, o ran bod yn fenyw asiaidd yn yr ystyr draddodiadol, yn ogystal â dymuno ystyried agweddau gorllewinol yn y gweithiau celf. Mae fel petai'r agweddau yno drwy'r amser, efallai mai dyma yw fy hunaniaeth, a bod angen ystyried y realiti sy'n bresennol yn y gweithiau celf, y posiblwydd eu bod yn taflu goleuni ar ein bywydau bob dydd er mwyn newid ein meddyliau a'n hymddygiadau.

CD: Beth sydd ar y gweill i ti nesaf? Oes unrhyw freuddwydion eraill yr wyt ti eisiau eu gwireddu fel artist?

RAT: Mae gen i brosiect arall yn fy mhen ond dwi'n ei wneud i fi fy hun. Dwi ddim yn siŵr os oes gan unrhyw un ddiddordeb ynddo eto. Ond mae'r arddangosfa hon (Evil Eyes: Protected by Veils) yn fy ngwneud yn anniddig. Mae ei neges mor bwerus i fi'n bersonol, mae wedi dyfnhau pethau. Felly, mae'n peri cyffro a nerfusrwydd am yn ail. Ond beth dwi wir eisiau yw bod yr arddangosfa hon yn teithio i wahanol lefydd dros y blynyddoedd nesaf, er mwyn creu twrw go iawn. Mae'r gosodwaith hwn wedi cymryd amser ac ymdrech, ond mae'n anodd dod o hyd i lefydd i'w rannu. Dwi ddim eisiau i hwn fod yn 'one off'. Dwi eisiau iddo fynd i ambell le. Dwi'n credu mai dyna yw ei haeddiant, ond dwi ddim yn gallu dod o hyd i le arall i'w osod.





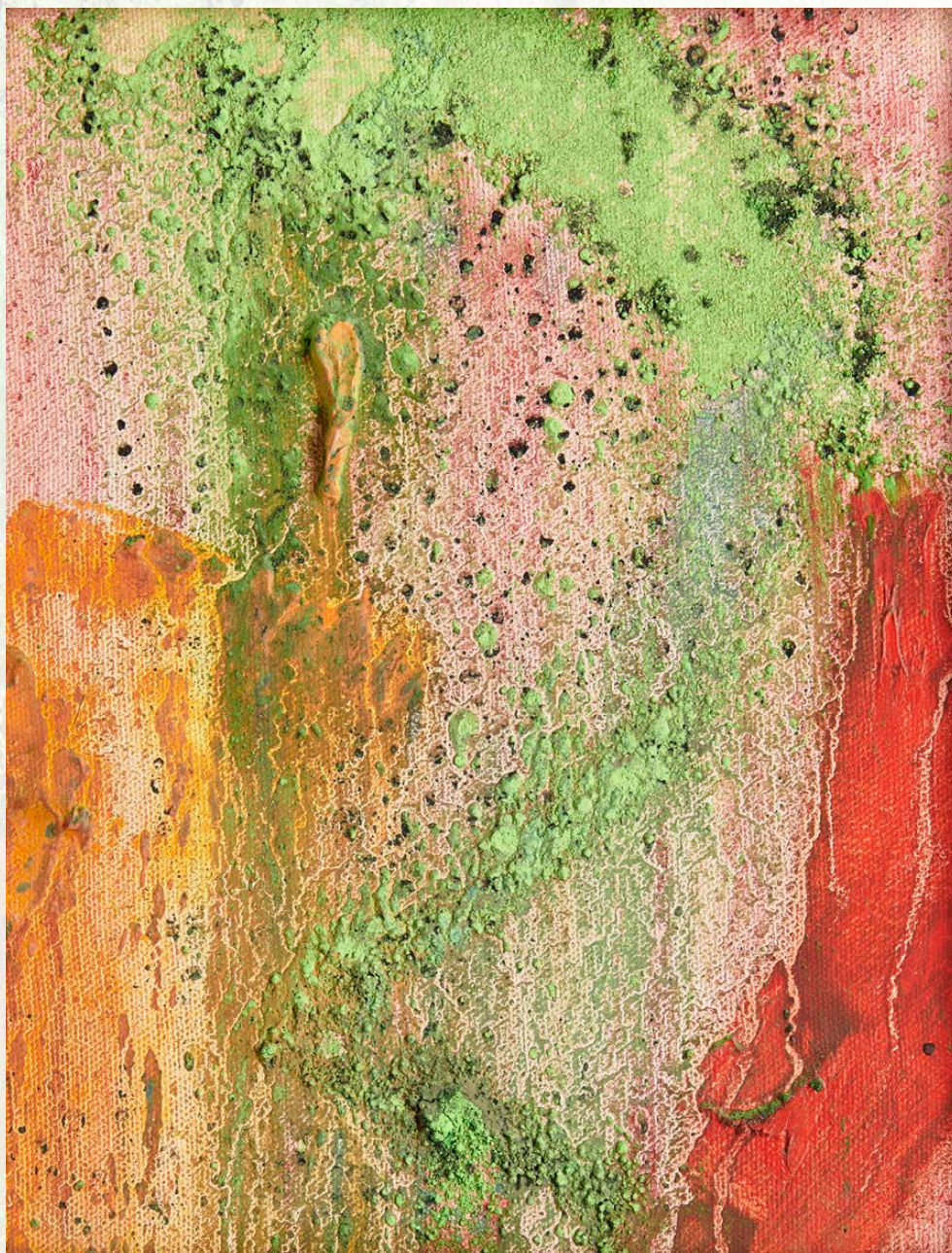
(Left) *Untitled*, 1995, 7x7 cm, 10x7cm
 (Above) *Mute Culture*, 1995, 15x10cm





(Left) *Mute Culture*, 1995, 15x10cm

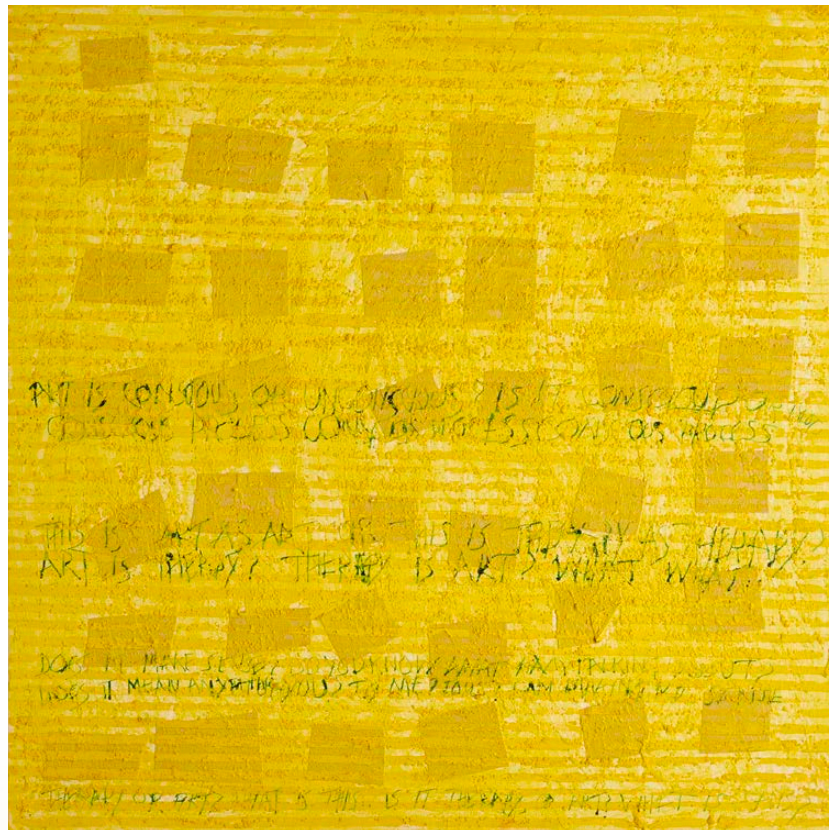
(Above) *Mute Culture*, 1995, 15x10cm



Untitled, 1998, 25x20cm



Forest, 2000, 51x51cm





(Left top)

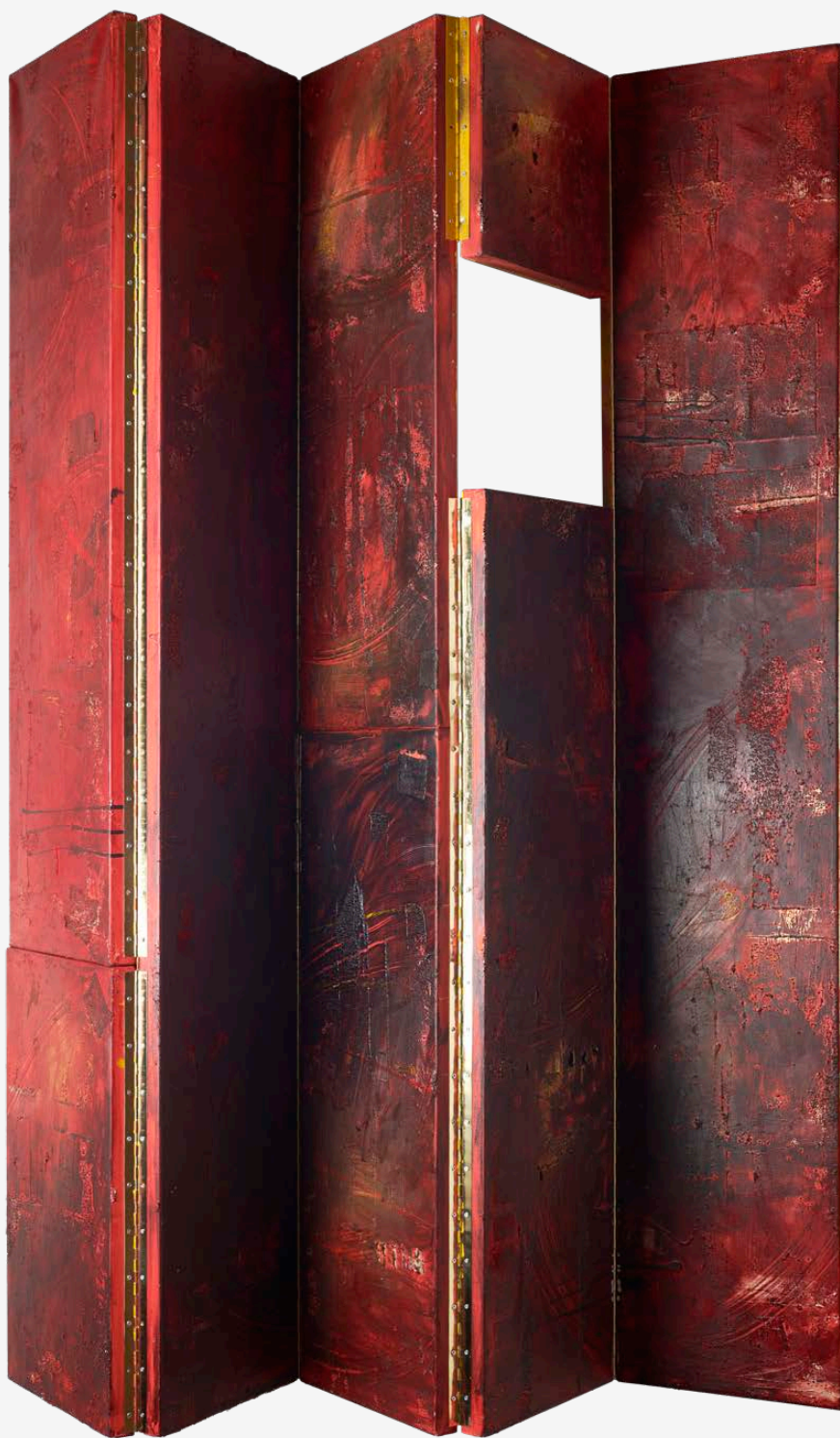
Art as Therapy, 2000,
64x64cm

(Left bottom)

Deaf Eyes II, 2002, 20x20cm

(Above)

Prerequisite Dreams, 2002,
30x30cm



Room Full of Memories, 2004, 182x152cm

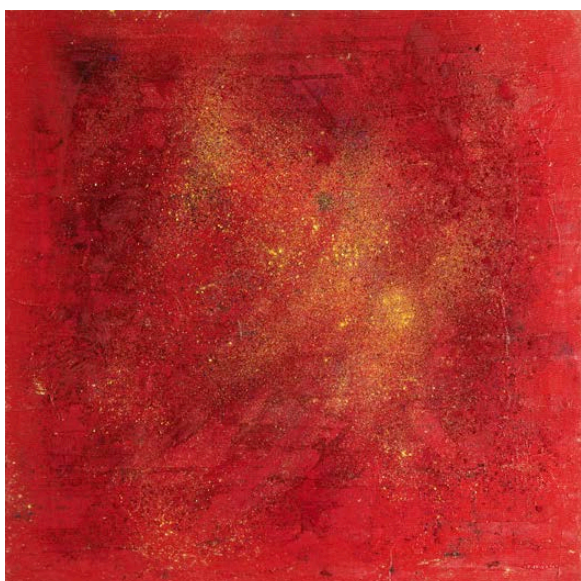
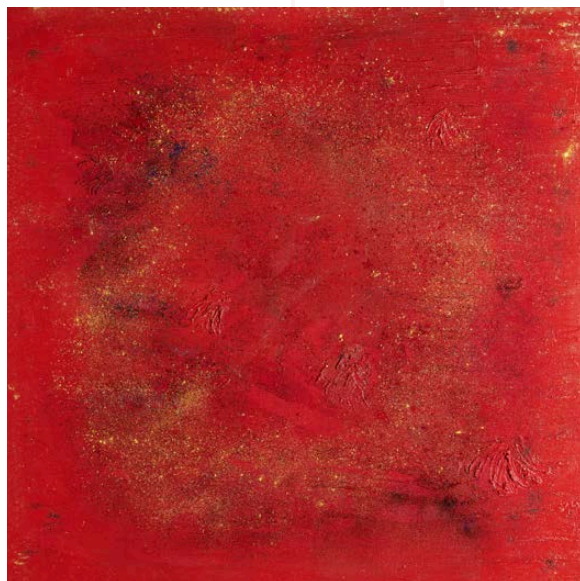


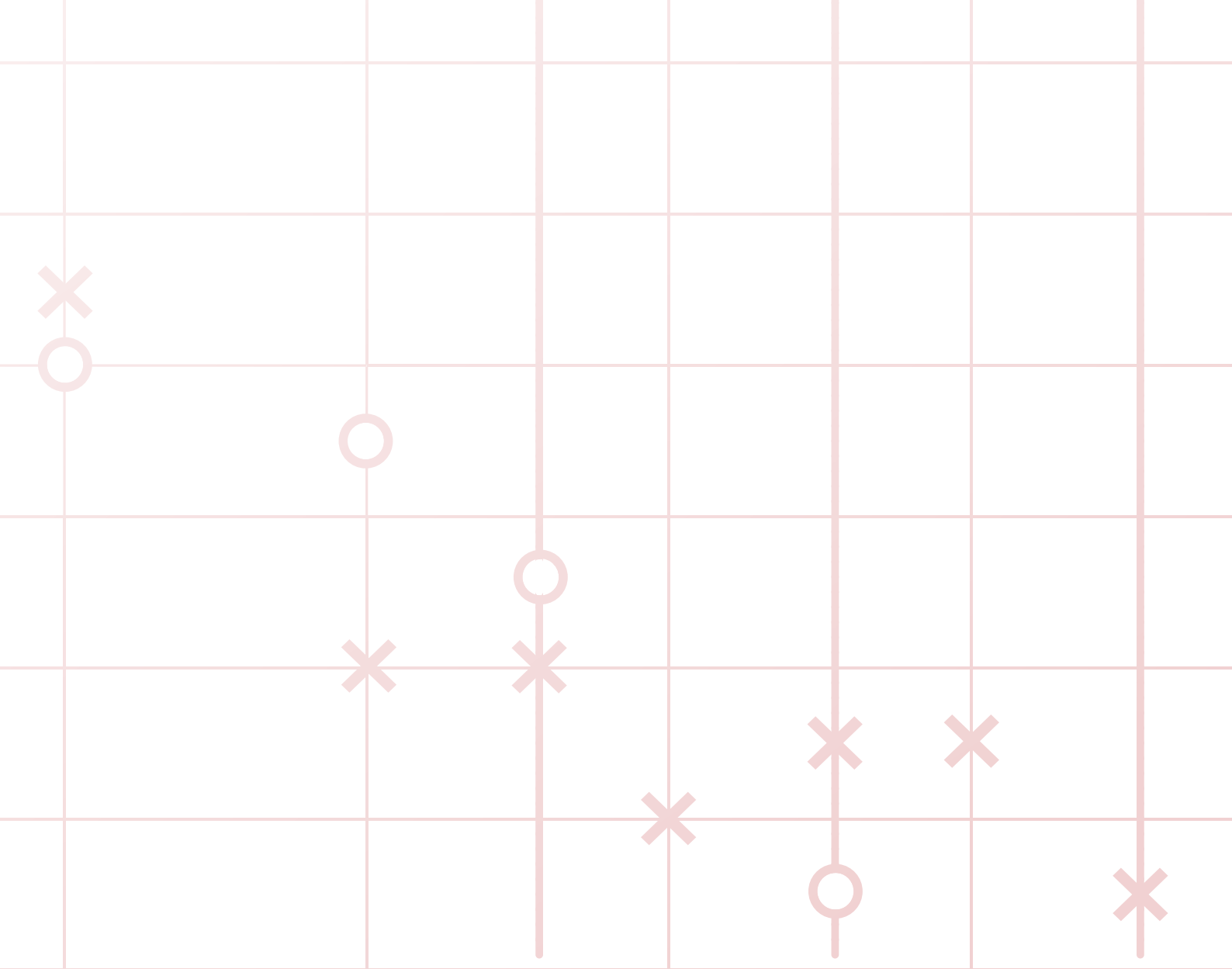


Sunset, 2011, 63x63cm



You Sexy Mere!, 2011, 40x50cm





(Top Left) ***Dust***, 2012, 50x50cm

(Top Right) ***Faint Stars***, 2012, 50x50cm

(Middle Left) ***Peculiar***, 2012, 50x50cm

(Middle Right) ***Drawn Dwarf***, 2012, 50x50cm

(Bottom Left) ***Flat Disk***, 2012, 50x50cm



Deafening Silence, 2013, 152x152cm



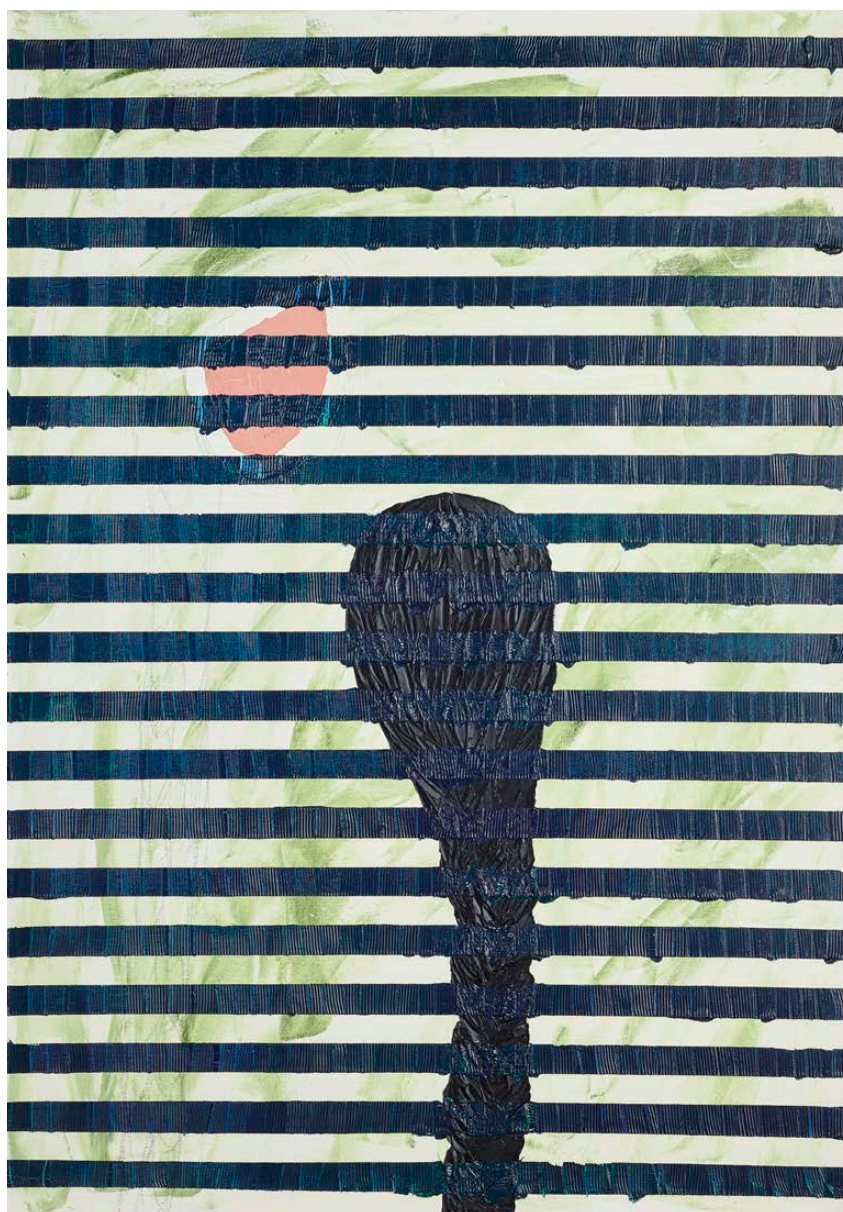
Co-ordination, 2014, 61x20cm





(Left) *Being Deaf Mould*, 2016, 50x50cm

(Above) *Asian Her*, 2016, 100x60cm



(Above) *Self Mirror*, 2016, 100x60cm

(Left) *Being Deaf Hearing Aid*, 2016, 50x50cm



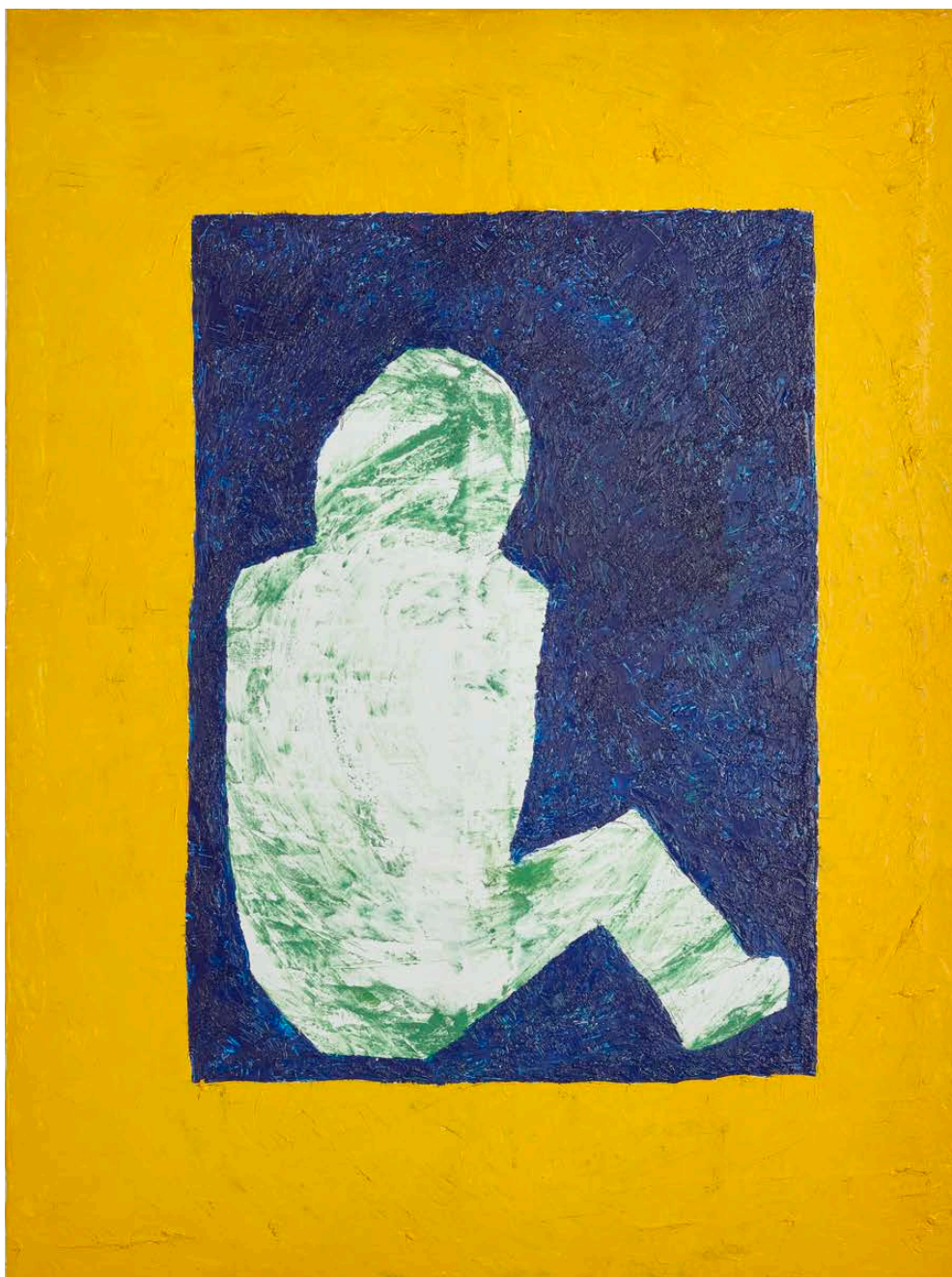




(Left) *Being Deaf Battery*, 2016, 50x50cm

(Above) *Herself*, 2016, 100x60cm





(Left) *Being Deaf*, 2016, 50x50cm

(Above) *Why Me*, 2016, 100x60 cm





(Left) *Being Deaf Red*, 2016, 50x50cm

(Above) *Self*, 2016, 60x100cm



Portrait, 2016, 100x60cm



Catwalk, 2017, 50x40cm



***Sounds Not Clear*, 2017, 75x101cm**



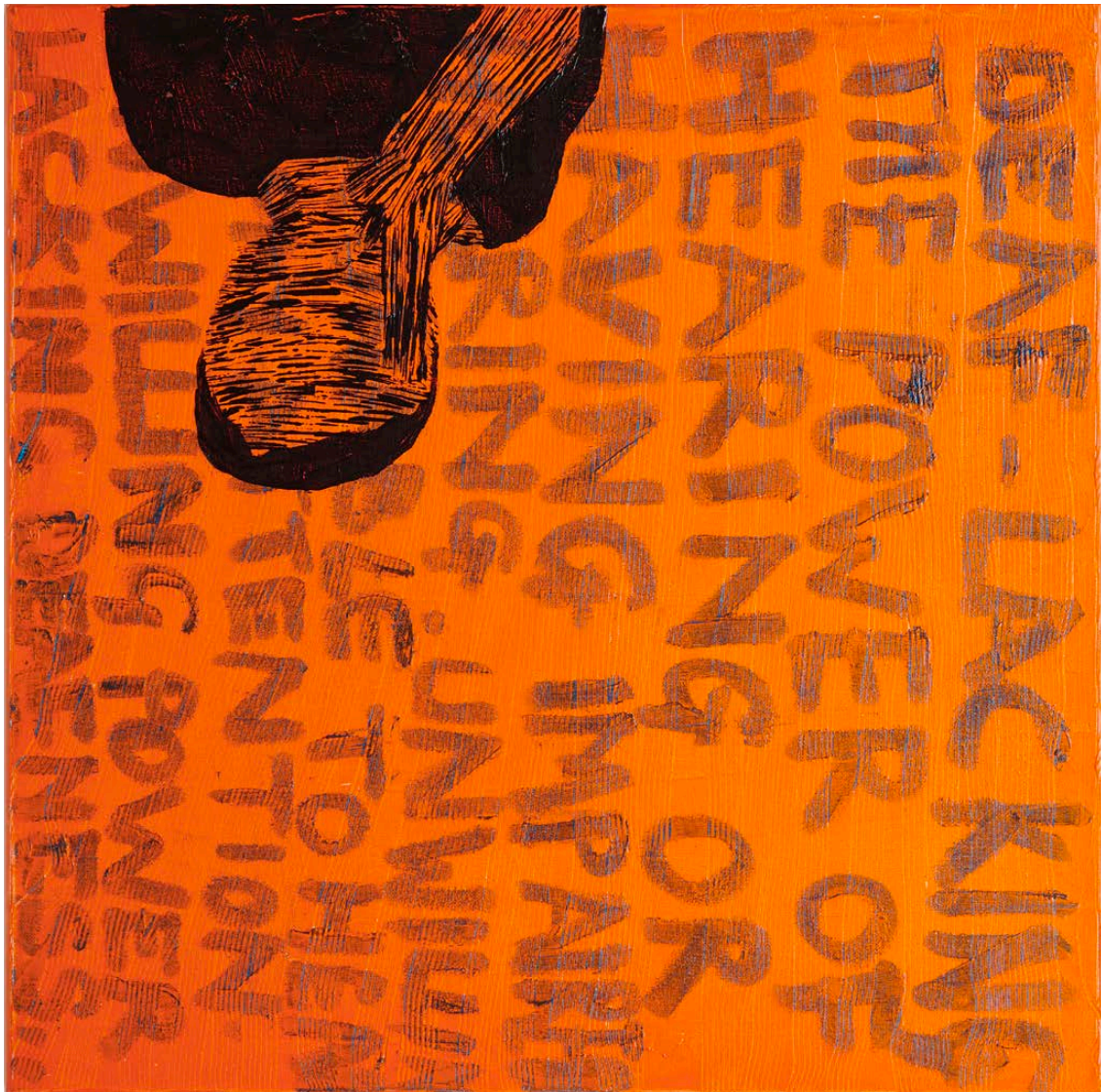
Catwalk Move, 2017, 50x40cm



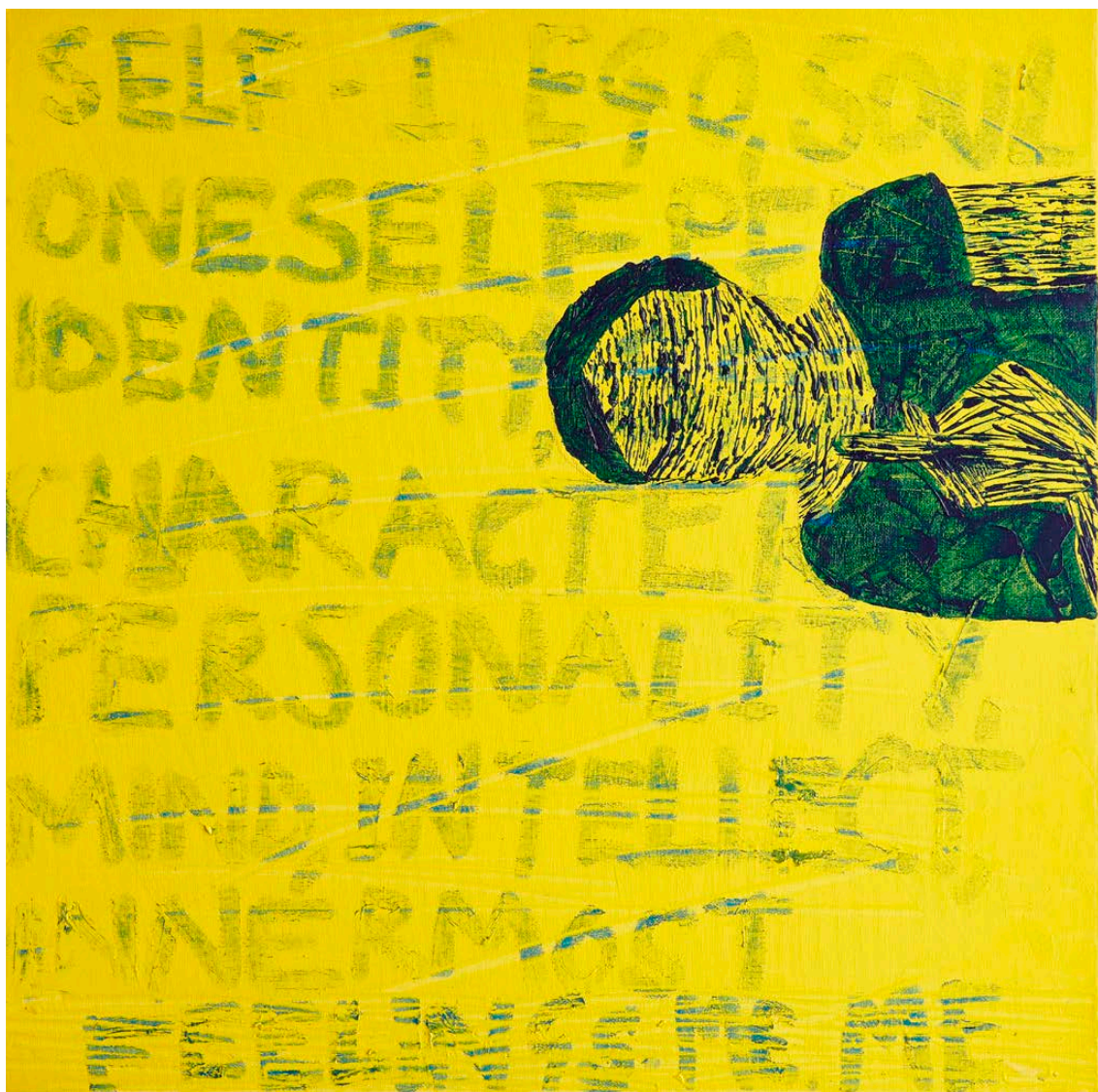
I Have Eyes (Translating the Deaf Self Series), 2018, 25x20cm



I Have Need (Translating the Deaf Self Series), 2018, 50x100cm



Hearing Or (Translating the Deaf Self Series), 2018, 50x50cm



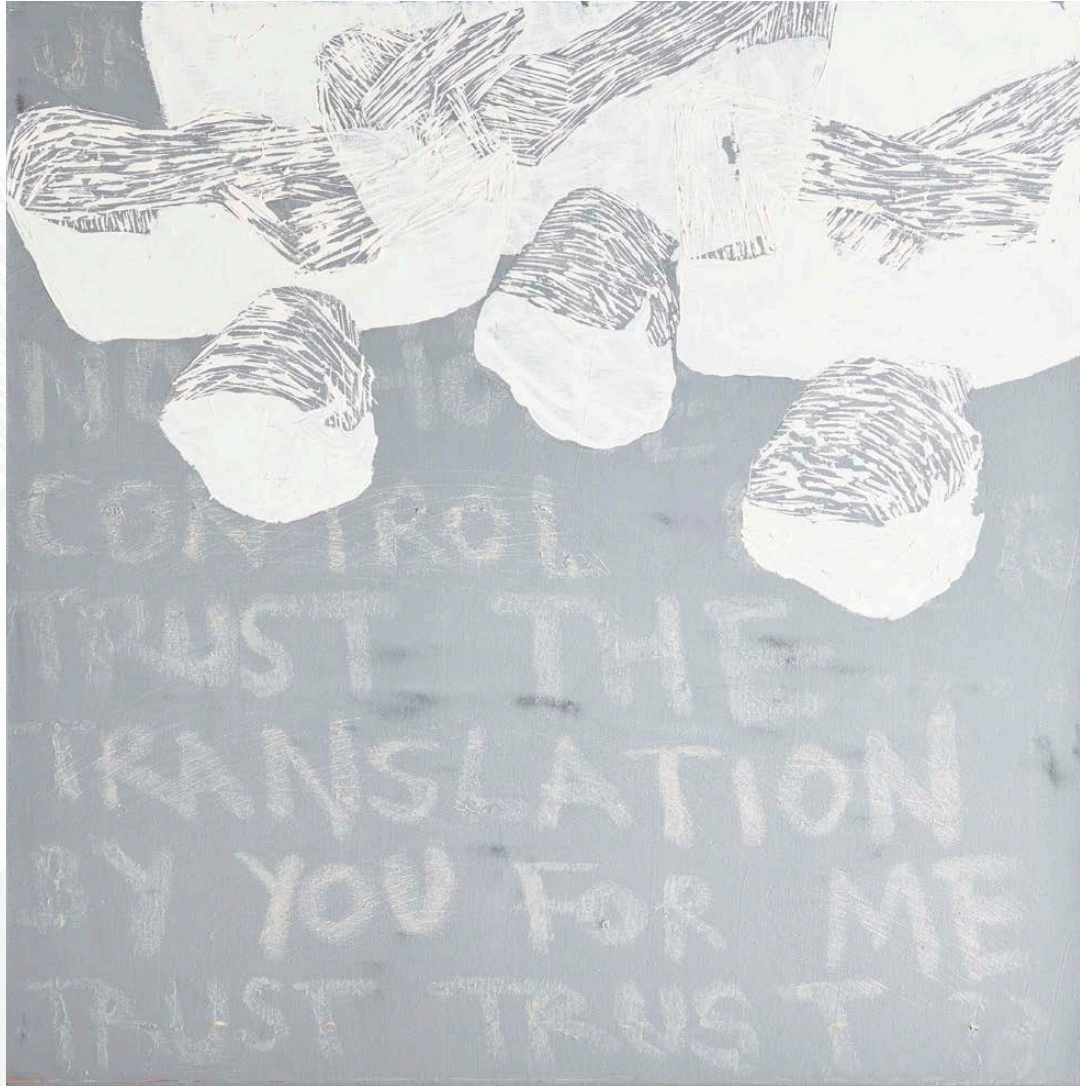
Oneself (Translating the Deaf Self Series), 2018, 50x50cm



Emotion (Translating the Deaf Self Series), 2018, 50x50cm



Arrived (Translating the Deaf Self Series), 2018, 60x100cm



Trust the Translation (Translating the Deaf Self Series), 2018, 64x64cm

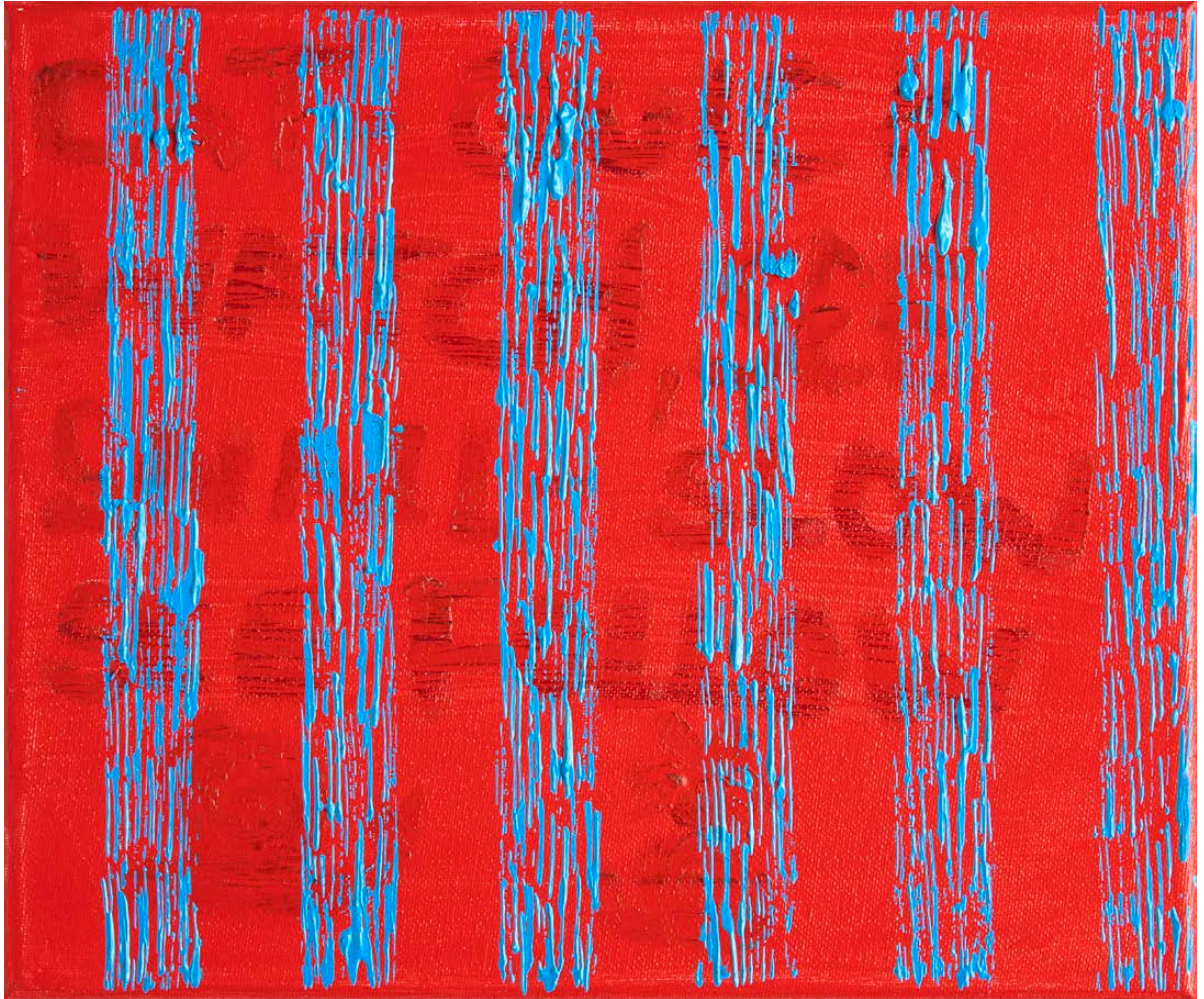


THAT (Translating the Deaf Self Series), 2018, 40x50cm



DeafSELF (Translating the Deaf Self Series), 2018, 50x40cm





Slow (Translating the Deaf Self Series), 2018, 20x25cm

IS THERE
SOMETHING
WRONG WITH
300P IS IT
TOO GOOD FOR YOU



(Left top) *I Can see (Translating the Deaf Self Series)*,
2018, 20x25cm

(Left bottom) *Something Wrong (Translating the Deaf Self Series)*,
2018, 20x25cm

(Above) *I Want to Feel (Translating the Deaf Self Series)*,
2018, 20x25cm



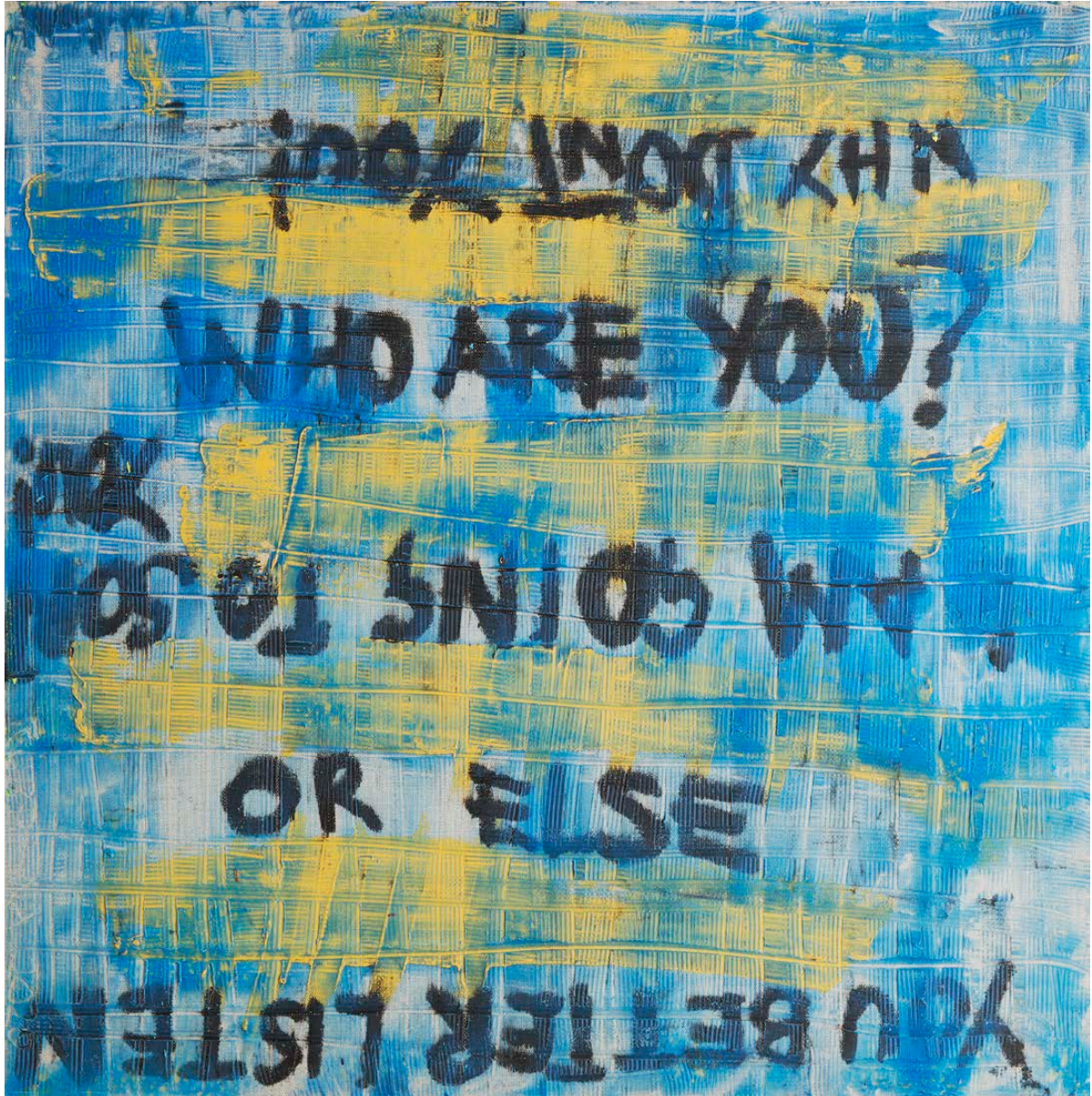
Them Three, 2019, 20x25cm



Three, 2019, 15x20cm



Placement, 2019 , 50x50cm



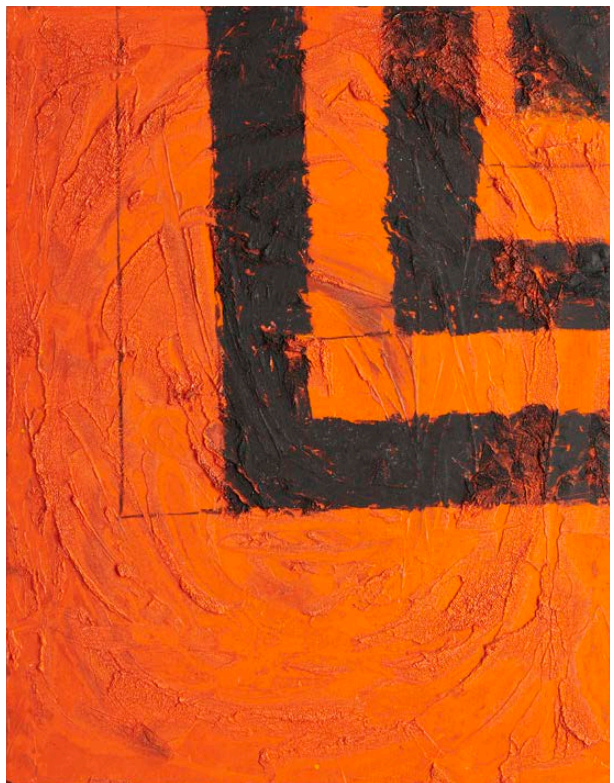
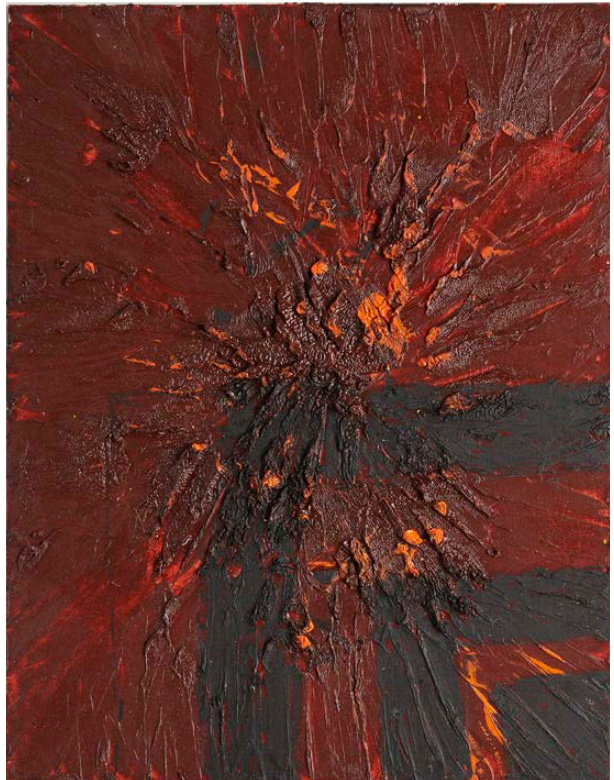
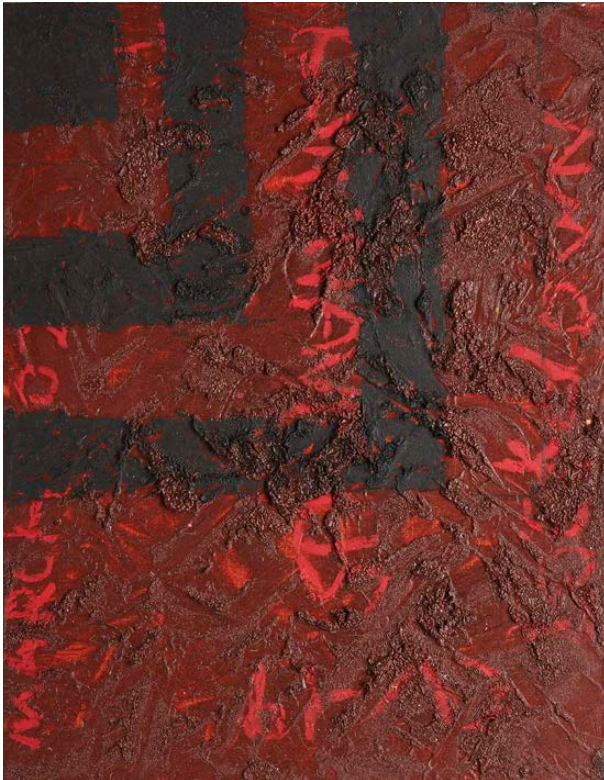
Or Else (Don't You Dare Series), 2020, 120x120cm

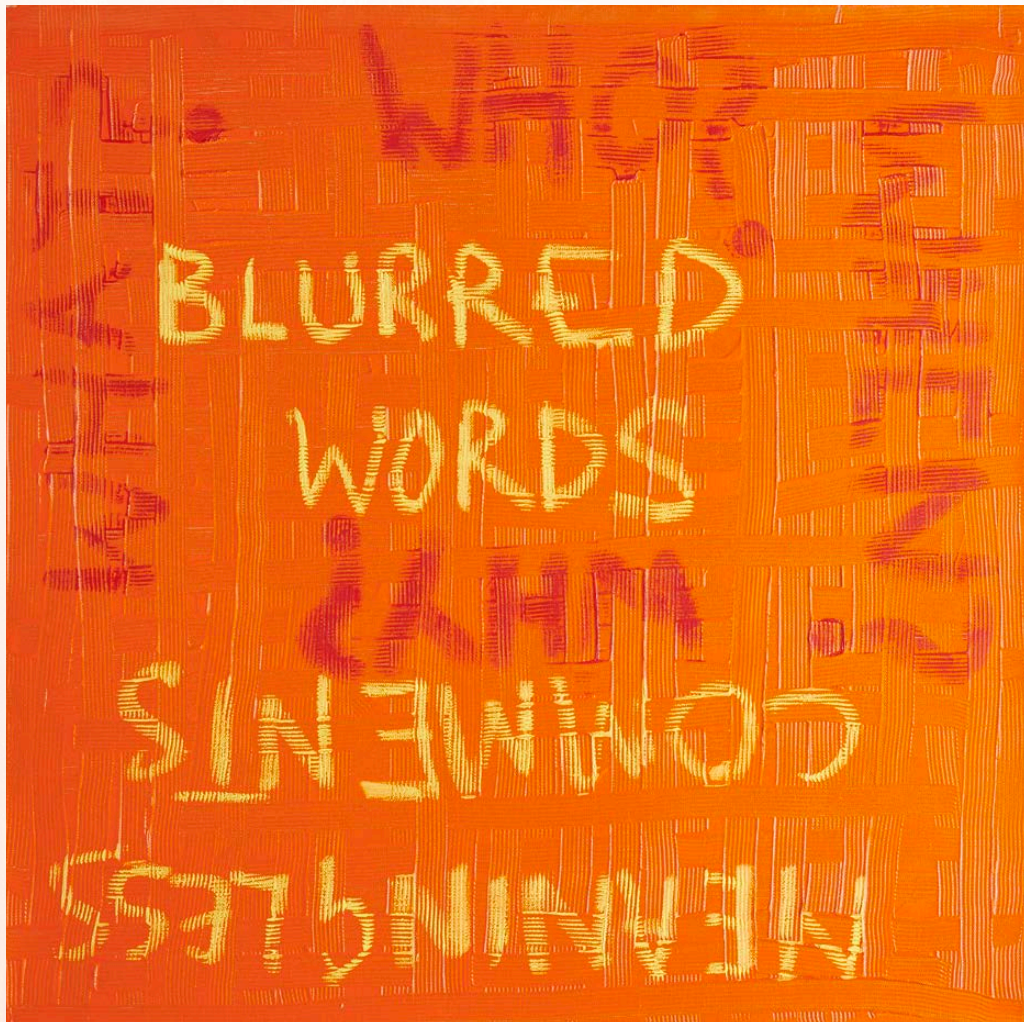


Won't Hear (Don't You Dare Series), 2020, 120x120cm



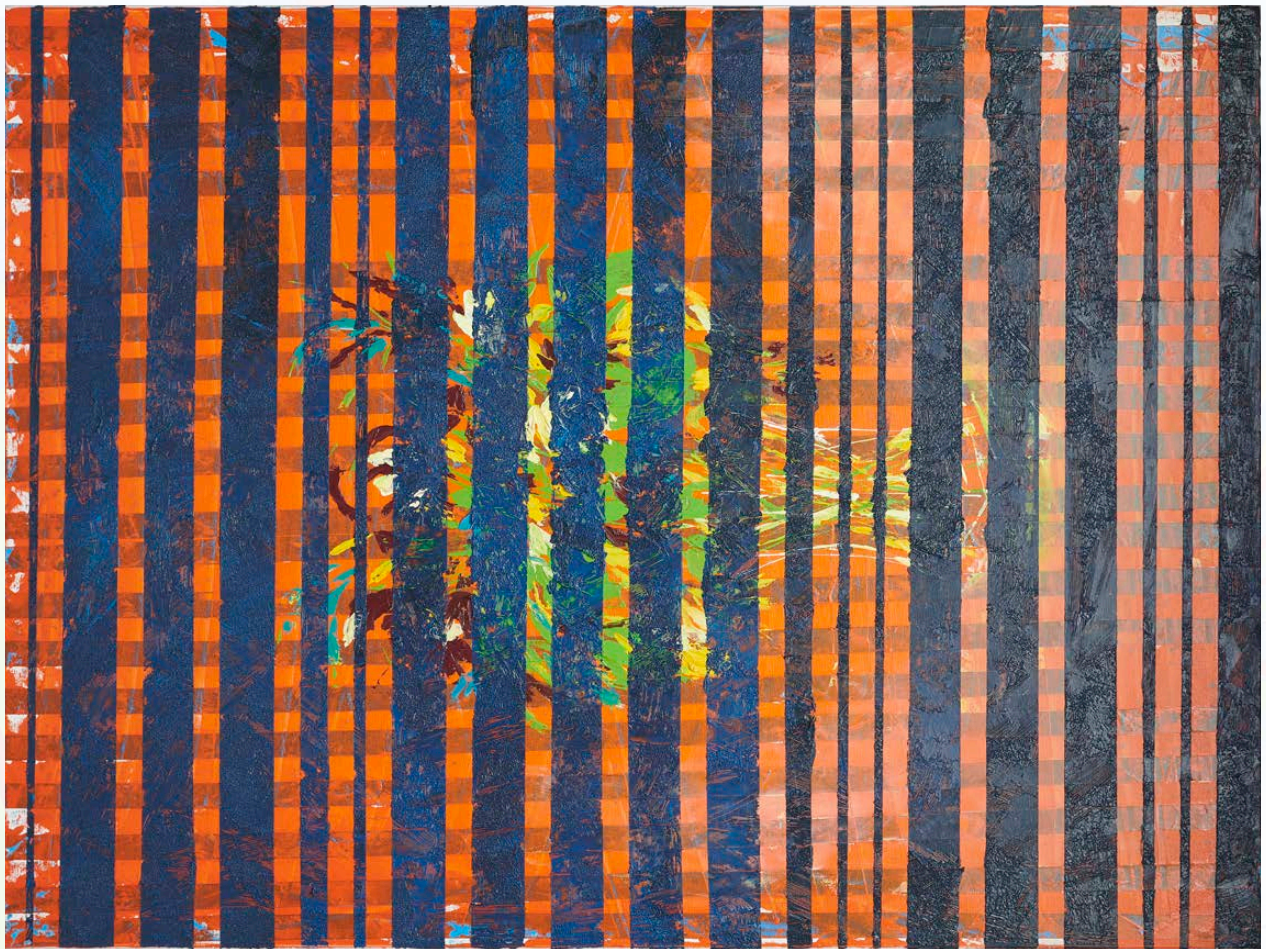
Fake Self (Don't You Dare Series), 2020, 120x120cm





(Left) *Out of Order*, 2020, 92x71cm

(Above) *Who Said (Don't You Dare Series)*, 2020, 120x120cm



Immortal, 2021, 122x91cm



Which, Your Music, 2021, 50x39.5cm



Assumed Identity, 2022, 120x180cm



The Identity, 2022, 120x180cm



Muted Chair, 2022, 58x71cm



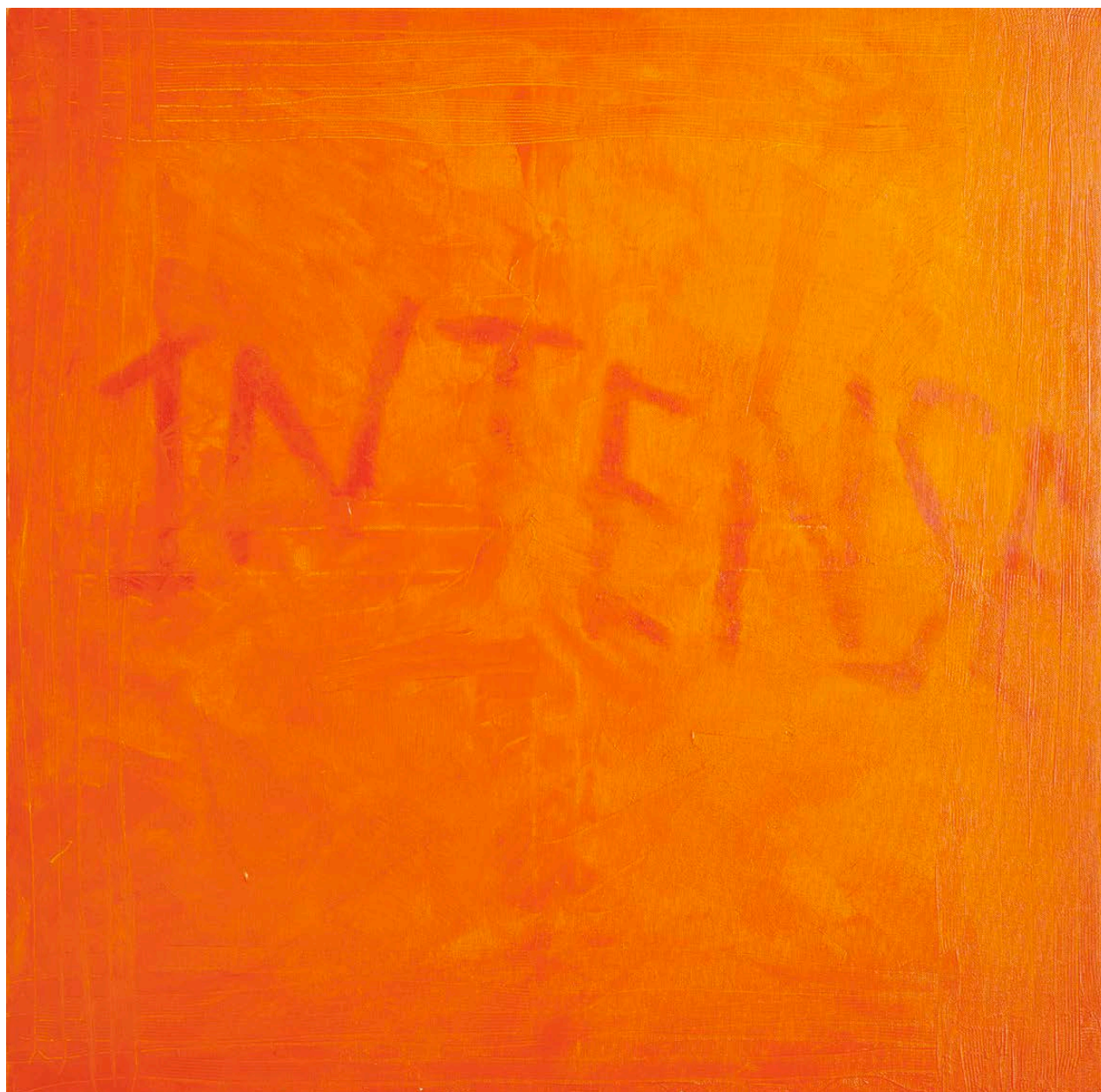
Energy Evolves, 2023, 51x61cm



Tripody (Three Feet), 2023, 51x61cm



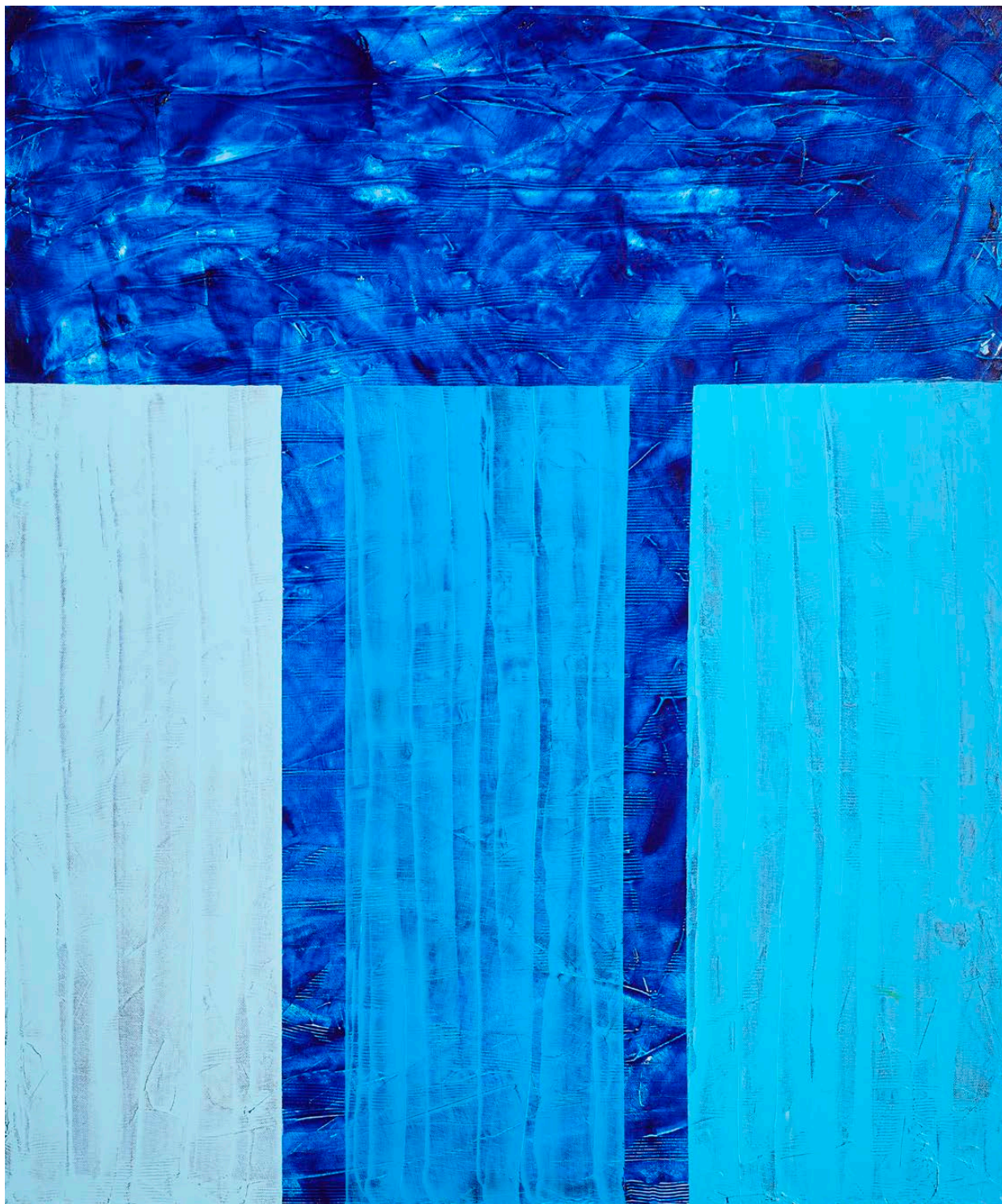
Hurdle over me! (Hurdle Series), 2024, 91x76cm



Intense (Change Series), 2024, 80x80cm



IDK (Change Series), 2024, 80x80cm



Climbing the Hurdles (Hurdles Series), 2024, 91x76cm



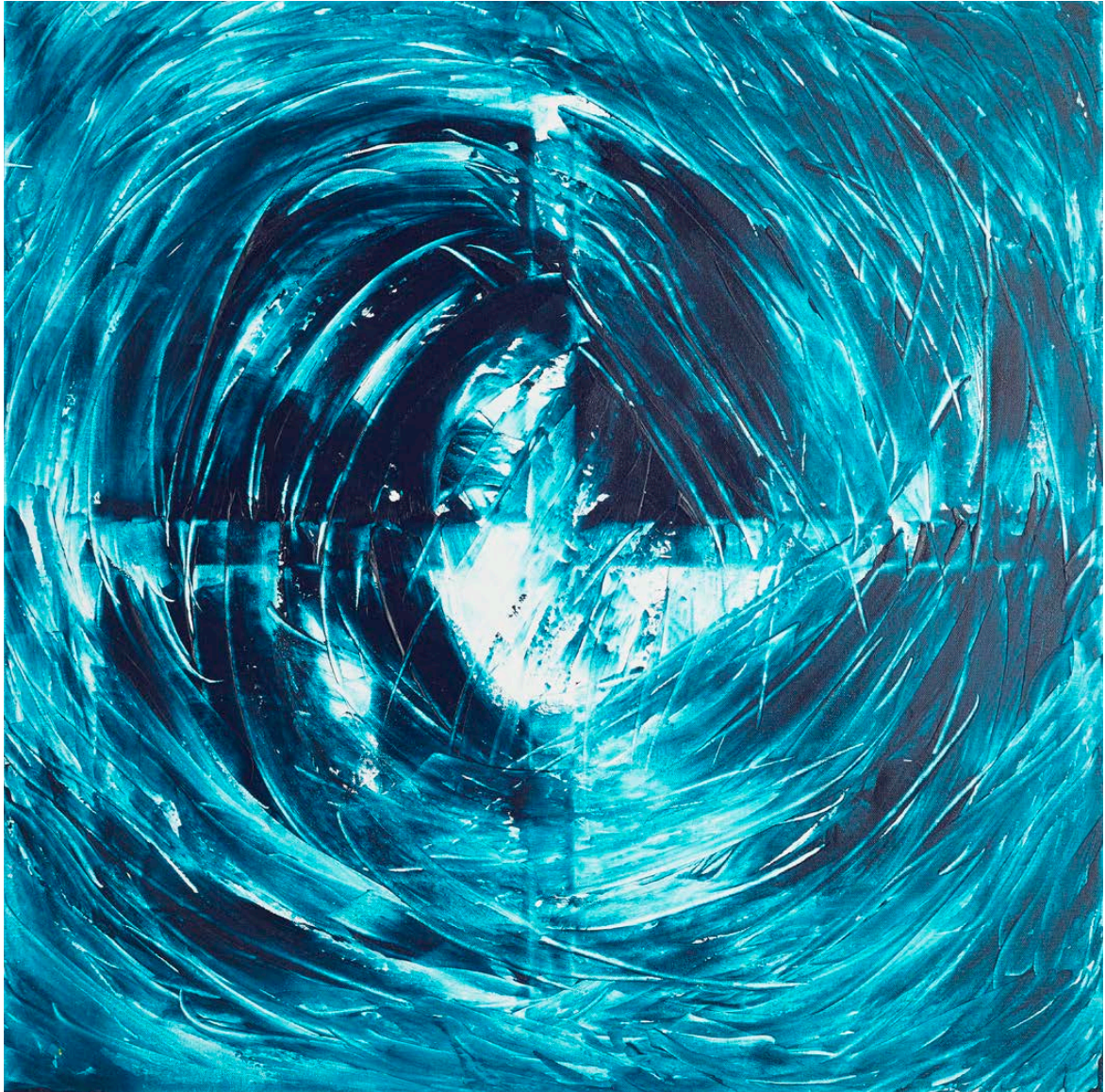
Let Him (Change Series), 2024, 80x80cm



Dismissive (Change Series), 2024, 80x80cm

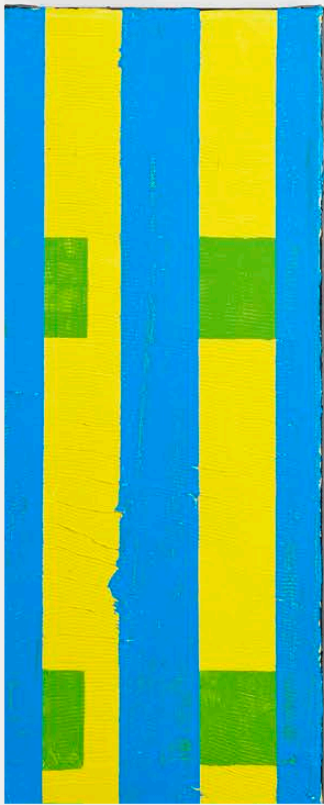
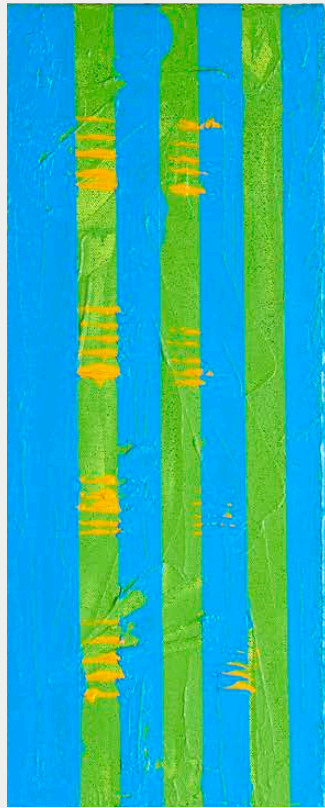


Risks (Change Series), 2024, 80x80cm



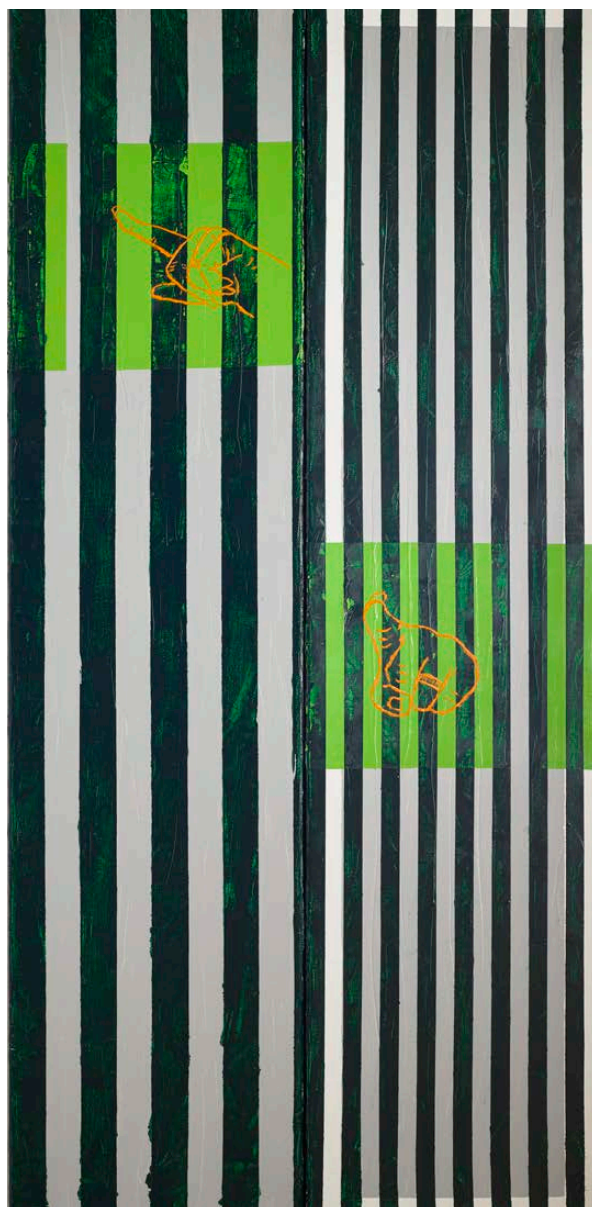
(Above) *Assumptions*, 2024, 80x80cm

(Right) *NYE Hurdles 1-6* 2024, 20x50cm





Why, 2025, 180x30cm



Why you, 2025, 180x30cm



Which, 2025, 180x30cm



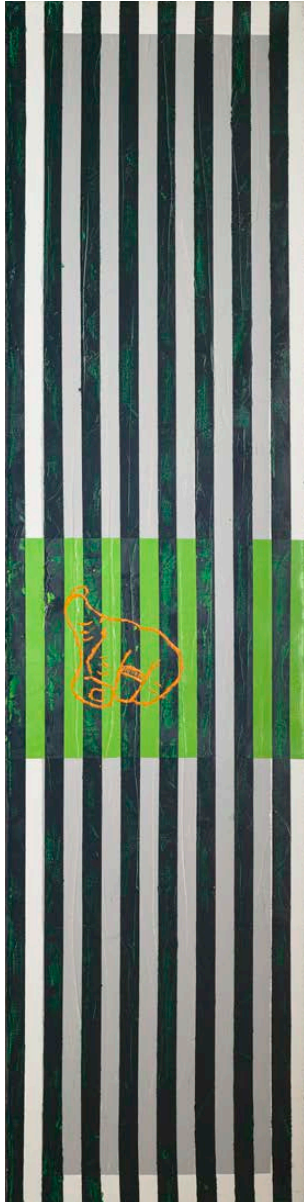
What, 2025, 180x30cm



What Where, 2025 180x30cm



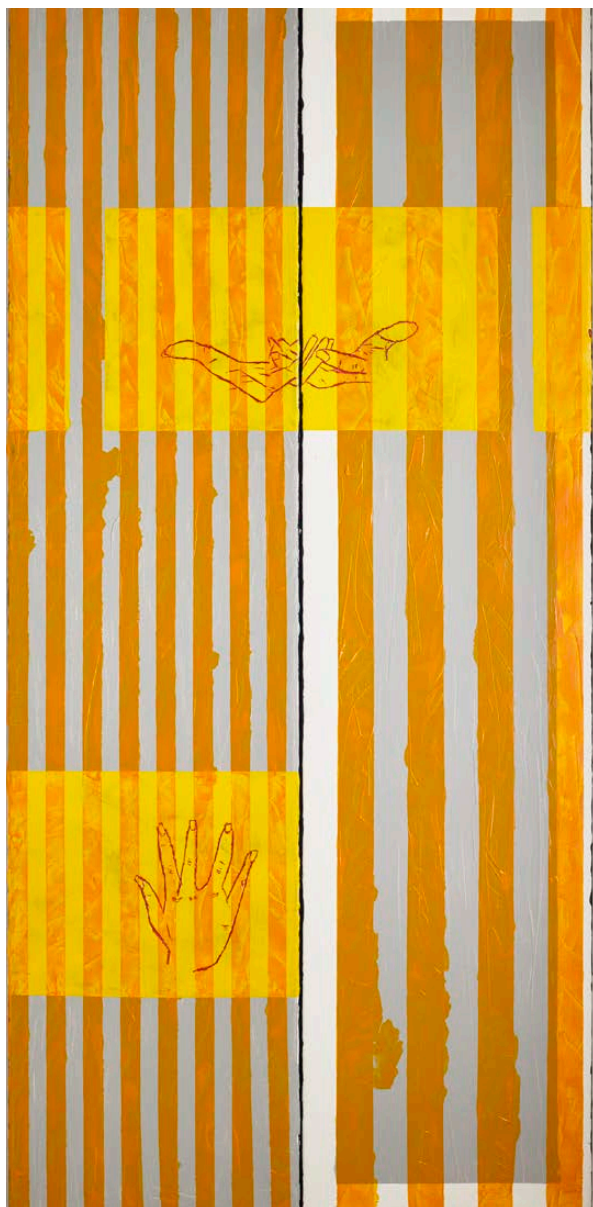
How, 2025, 180x30cm



You, 2025, 180x30cm



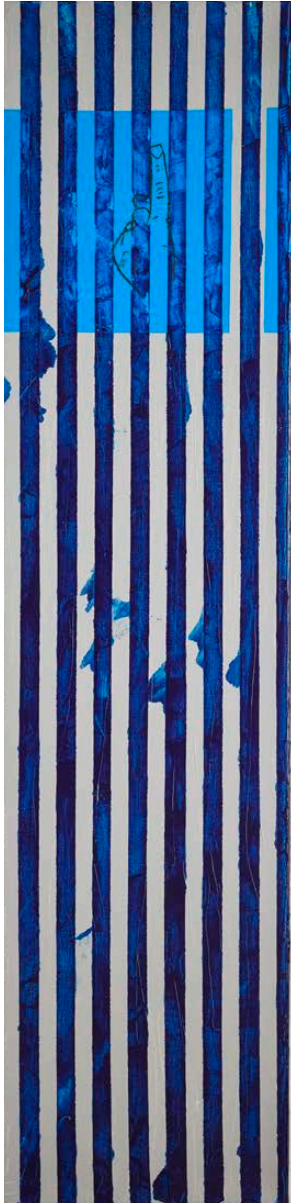
Where, 2025, 180x30cm



How What, 2025, 180x30cm



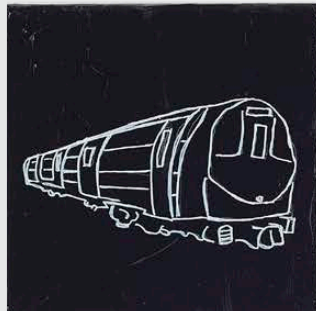
When, 2025, 180x30cm



Who, 2025, 180x30cm



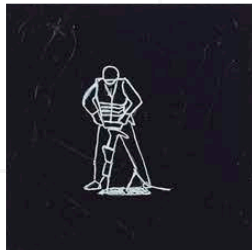
Who Which, 2025, 180x30cm



White Noise Series (Squares), 2025, 30x30cm



White Noise Series
(Circles), 2025,
30x30cm



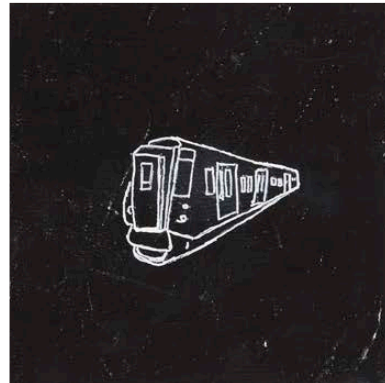


(Far left)
White Noise Series
(Squares), 2025, 30x30cm

(Left)
White Noise Series
(Circles), 2025, 30x30cm



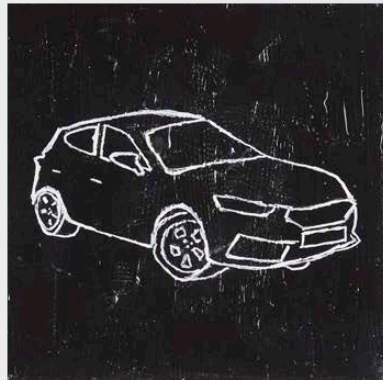
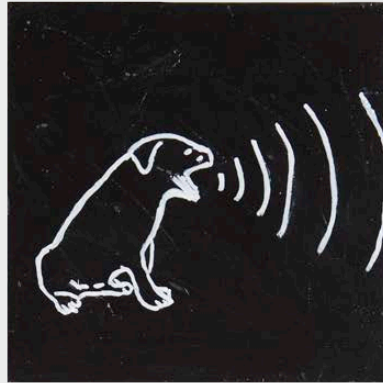
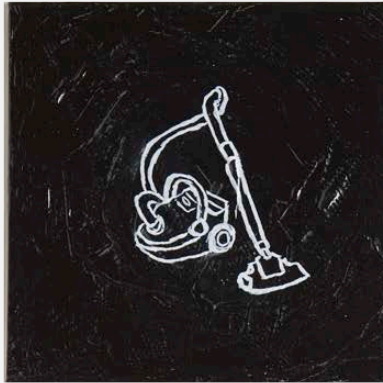
White Noise Series (Circles), 2025, 30x30cmv



White Noise Series (Squares), 2025, 30x30cm



White Noise Series (Circles), 2025, 30x30cm



White Noise Series (Squares), 2025, 30x30cm

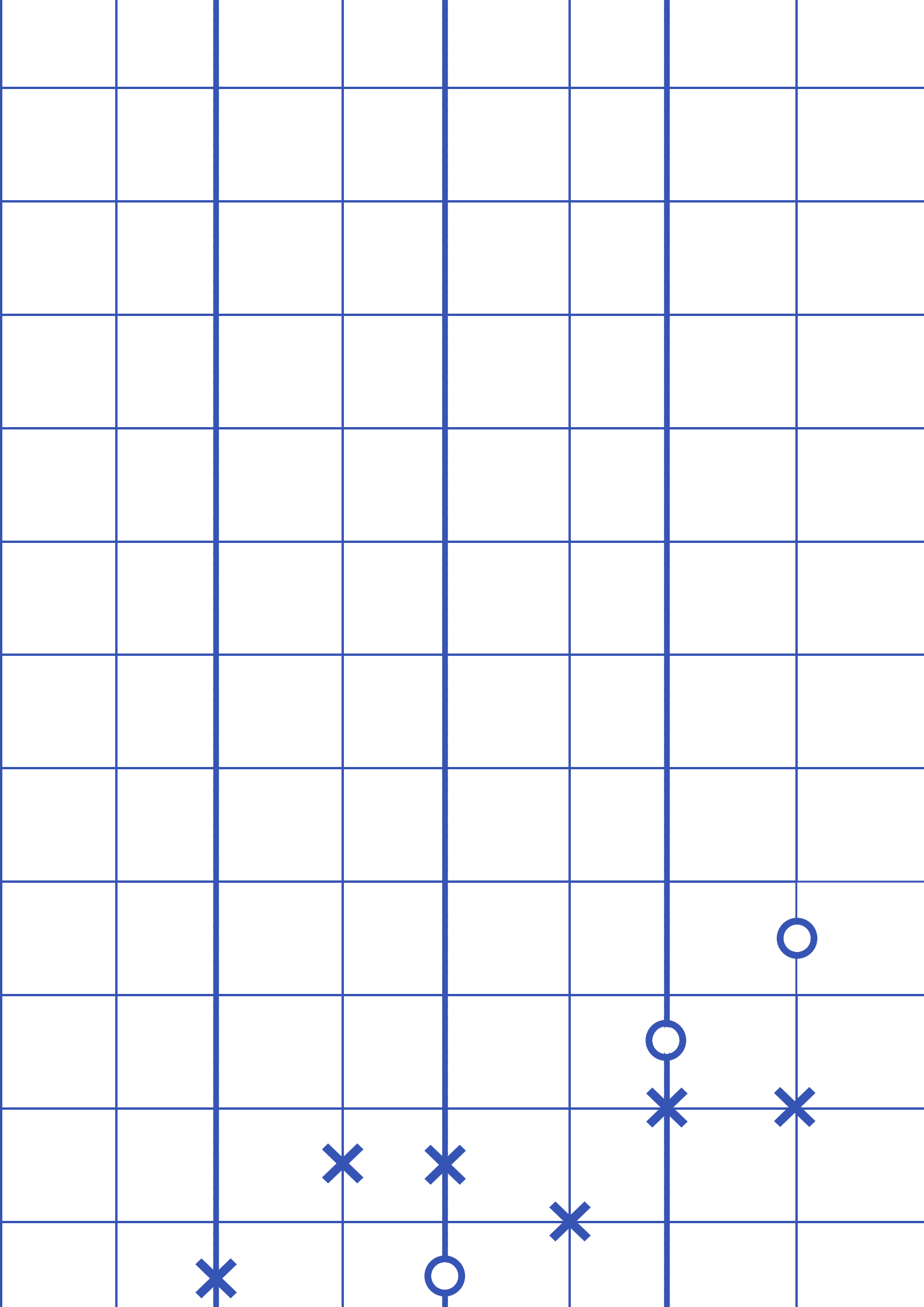


Biography

Rubbenah Aurangzeb-Tariq is a London-based artist. She was born to a hearing family, with her deafness undetected until she was seven years old, resulting in language deprivation. As a child living between Pakistan and England, Rubbenah was completely reliant on her visual processing of the world. The pure visuality of her upbringing sowed the seeds that would later flourish into a visual art career. She received formal training from Central St Martin as a painter, installation artist and film creator, graduating in 1995. As a Deaf, British, Muslim, Pakistani woman, she centres the many facets of her identity and culture in her work, while interrogating the stereotypes and assumptions often imposed on her. Rubbenah challenges these preconceptions by celebrating the coalescence of cultural influences that continue to enrich her work through a vibrant use of colour, mark-making, and a unique grasp on texture and text. Rubbenah lives and works in London, while exhibiting widely across the UK, USA, Canada, France, Sweden and South Korea. She is also a qualified Art Psychodynamic Psychotherapist practising in the UK since 2005. As a long-standing activist, she has campaigned for the rights of marginalised deaf ethnic women through Deaf Ethnic Women's Association (DEWA). She has also established Deaf Visual Artist UK (DVAUK) in 2020, to provide a safe and supportive space for deaf artists to nurture their personal and professional development. DVAUK aims to reduce the isolation experience by deaf creatives while challenging the barriers faced by deaf artists in the mainstream arts sector.

Bywgraffiad

Artist o Lundain yw Rubbena Aurangzeb-Tariq. Cafodd ei geni i deulu oedd yn clywed, gyda'i byddaredd hithau yn anhysbys tan ei bod yn saith mlwydd oed, a arweiniodd at ddiffyg ieithyddol. Fel plentyn yn byw rhwng Pacistan a Lloegr, roedd Rubbena yn llwyr ddibynnol ar brosesu'r byd mewn ffyrdd gweledol. Roedd gweledolrwydd pur yn diffinio ei magwraeth, a gosododd hyn sylfeini gyrfa yn y byd celf gweledol. Cafodd hyfforddiant ffurfiol yn Central St Martins fel paentiwr, artist gosodwaith a ffilmwneuthurwr, gan raddio yn 1995. Fel menyw Fyddar, Prydeinig, Mwslemaidd, Pacistani, mae'n gosod gwahanol elfennau ei hunaniaeth yn ganolog i'w gwaith, gan fynd i'r afael ag ystrydebau a rhagdybiaethau a gaiff eu gosod arni'n aml. Mae Rubbena yn herio'r rhagdybiaethau hyn drwy ddathlu uniad y dylanwadau diwylliannol sy'n parhau i gyfoethogi ei gwaith, drwy ei defnydd o liwiau llachar, marciau, a'i gafael unigryw ar wead a thestun. Mae Rubbena yn byw a gweithio yn Llundain, ac wedi arddangos ei gwaith yn y DU, yr UDA, Canada, Ffrainc, Sweden a De Corea. Mae hefyd yn Seicotherapydd Seicodynamig Celf yn y DU ers 2005. Fel ymgyrchydd hirdymor, mae wedi ymgyrchu dros hawliau menywod ethnig byddar drwy'r Gymdeithas Menywod Ethnig Byddar (DEWA). Yn ogystal, sefydlodd Deaf Visual Artist UK (DVAUK) yn 2020, er mwyn darparu gofod diogel a chefnogol ar gyfer artistiaid byddar i feithrin eu datblygiad personol a phroffesiynol. Bwriad DVAUK yw gwneud profiad pobl greadigol byddar yn llai ynysig wrth herio'r rhwystrau sy'n wynebu artistiaid byddar ym mhrif ffrwd sector y celfyddydau.



Thanks

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