

## **AB REHMAN**

My Practice revolves around bringing together the future and the past. We live in the age of information where technology and civilization advance rapidly on daily basis. This series depicts a futuristic tribute to the past. As I look back at history, I focus on different religions and entities, such as Buddhism, the ancient Greek, and Egyptian civilizations, etc. I pick out several famous statues which have outstood the tests of time. The main purpose of my paintings is to invoke two emotions within my audience: recognition and the feeling of the unknown. We all are used to seeing still images, the aim to merge paintings with AR is to create an entirely new reality using contemporary technology.

## **AHSAN JAVAID**

This series began to take shape when I invited different people to be a part of this project: few of them from the artist community and the rest from other walks of life. Their ideas of a painting became the central theme for this series. I asked them to direct me by sending in references that might be in the form of images (of themselves, a still from a film, political or historical references), texts (literary, historical or political), video clips, voice notes or any other kind of reference that they deem fit for me to convert into a painting. I also asked them to define the scale of the artwork as well as the title for it. In this body of work the collaborators' participation has been significant and my gratitude for them is infinite.

Collaborators: Qalander Memon, Dua Abbas, Hassan Raza & Sadqain.

## **AHSAN MEMON**

The portraits I make are of living beings, and yet they appear like plants that shed leaves and grow new ones and are silently existing, yet very much alive. There is an inherent recognition of decay and the gradual process of disappearance within the artwork, mirroring the natural life cycle experienced by humans.

A key aspect of my artistic approach lies in the hyper-focusing the technique. This deliberate emphasis allows me to sift through myriad of inspirations and emotions, honing in on the act of creation itself. This process is infinitely therapeutic, taking away from the pressures of conceptualization and attaching specific meanings to the images I produce. The stains in my work, born from organic decay, gradual transformation, and dotted symbols of decay impart authenticity.

My inquisition into the medium has let my mind wander away from the pressures of keeping concept and image meaning at the forefront, which has helped me to create a free and unrestricted visual vocabulary.

## **MARIAM ARSHAD**

My artistic style is central to the aesthetics of culture.

My inspiration comes from what I see, feel, and experience in a world that is more connected than ever before. I use my observations to build visual narratives that combine depictions of everyday, intimate interactions with the symbolism of discrimination in how we silently pick and choose who is worthy of inclusion.

This series is about touch and trust. In it, I focus on street side professions associated with grooming, self-care, and visual transformation. Exploration of this concept began with me as I studied the textures of skin, especially goosebumps, which are triggered as a result of physical and emotional stimuli. Expanding my subject matter to include: male, female, and young street vendors and eventually trans-genders. Shadows are a vital part of my compositions that serves as a symbol of life's hardships and struggles faced by my subjects.

Through my work, I illustrate grooming as an essential act that connects human beings in society. The commission of strangers for grooming and bodily care demonstrates a high level of trust and intimacy.

## **NOORMAH JAMAL**

My multidisciplinary practice centers around the complexities of human nature and the personal baggage that shapes individuals. Drawing from the oral histories of my Pukhtoon heritage, my visual language explores the emotions behind stories that are often ignored, forgotten, or silenced. I work with a variety of media, including painting, drawing, and ceramics, to create works that challenge dominant discourses and representations that confine certain communities to narrow, stereotypical roles. Through the use of symbolism and colour, I construct narratives that are whimsical yet resonant, capturing the complexity and duality of human existence.

Statement (Weeds of cantonment)

Some spaces of neglect breed dreamers. The want, the need to be seen. Yet, they are unplanned. un-wanted. unpleasant to most. Yet, so resilient. So persistent. Small, but many. What happens when they infiltrate the "safe zones," the restricted and privileged areas? These weeds of the cantonment blend in and mimic the white-striped protected trees, marking their presence and belonging. So, they too, may bloom.

## **RAHEELA ABRO**

I use SIM Cards as the surface of my work, as SIM stands for Subscribers Identification Module, I represent identity through this surface. Therefore, in this body of work, I am showcasing the identity of Pakistani Art by reproducing the paintings of veteran artists of Pakistan and giving them a tribute.

## **SYED HUSSAIN**

Ethnically belonging to the Hazaras of Pakistan, I have always being the odd one out due to my physical features, accent, and tone. While travelling across Pakistan, I have encountered several questions, gazes, raised eyebrows and odd gestures just because I could not mold in the "definition" of identities my countrymen are accustomed to, although my ancestors have been traveling extensively in between countries. This discrimination aroused the feelings of anger, disassociation and then isolation. Ultimately, I tried to understand what my ancestors have gone through centuries traveling through geography.

This search led me to my family's old legal documents having stamps, dates, typed and hand written information, marks, signatures, thumb impressions and mutilated photos belonging to different jurisdiction. It opened the doors of curiosity in me to dig and decode the identities and stories behind them. My practice to date has been originated from the traditional Indo-Persian opaque watercolor technique, known as Gud Rung. Concerned with the layering of colour, it is a challenging technique; each area requires equal attention, patience, and consistency.

One of the biggest challenges for me is the idea of what "not to paint" rather than the other way around. My intention is not only in replicating these documents but to raise the question of my identity. The spaces left un-touched are the questions...