

## **FAHEEM ABBAS**

Something Concrete? A Bird and Three Concrete Creatures

Our ancestors have fashioned forms of their time in clay: ditties, birds, and animals, to tell their stories. What are our deities? What form will relics of our time take? What stories will they tell?

These ambiguous forms are a comment on the complexity or uncertainty of our time. Imperfection, instead of perfection and rawness of a building material (which is rapidly filling up our surroundings) questions that perhaps imperfection is as essential as perfection, reflecting the natural ebb and flow of things.

## **FAWAD JAFRI**

Growing up in an environment where design and form of anything was a part of daily discussion. I happened to develop a liking for the mundane polygonal shapes, suggesting a beautiful mystery that is not to be unveiled, covered to protect as some things are better left unsaid.

## **HAIDER ALI NAQVI**

The House Between Tides I, II, III, IV

Beachfront huts are designed to provide a break from the demanding lifestyle of the modern world and relax on a sunny, sandy beach overlooking the sea and the horizon. The huts stand in their own glory at a distance from the beach, however they are subject to the destruction of high tide and humid saline wind that can make their foundations wash away with their walls crumbling after a few futile years of trying to negate the environmental impact.

This idea is explored through a series of drawings where the uncontrollable natural elements are an important part of the work process. Emphasis is given to the technical aspect of the process behind the construction of an image and integrating the process as part of the content of the work.

## **HAMID ALI HANBHI**

My work creates a dialogue with the current environmental issues we are facing as a community. With the use of monochromatic tones in my oil painted landscapes, I aim to highlight this alarming situation.

The work also comments on how we are adding to the waste footprint and exhausting our planet. Feigning negligence towards what we already have, we tend to explore alternative addresses in the hopes to make other lifeless planets: our new home!

## **M. MUZAMMIL KHAN**

As memories recall, a building that was once a whole structure, has now come down to bricks and stones" this explains the essence of all of my paintings. As one's attachment to a place/space is distanced, it brings great grief. Only memories are left behind. I document those last moments from my memory of my home as it parts through my paintings. As I try to remember the spaces, the fascination makes me want to make an effort to portray those visions to life. It is just like adding a soul to your memories and bringing them to life as you draw them on paper. With each stroke, each line, there is a notion of attachment. Each line plays its role in contributing to the whole image from my memory.

The attachment and love for the space that holds one's precious memories hanging in the past provides the basis for my art practice.

In a way, I am reconstructing the space which is now demolished. Recreating each brick one by one, as the painting becomes an act of reconstruction.

Layering does not only add a beauty and a different dimension to my work but also has a meaning attached to it. I talk about distance and spaces through them. As some layers are bold, far ahead (fresh while others fade and slowly diminish).

Open doors and windows are shown as a sign of a space opening up to the unknown darkness. As a new entrance to another space. It is inviting the viewer to come imagine and explore. My colour palette mostly consists of browns and blues with a slight mixture of other colours. I use various miniature techniques and enhance the quality of miniature by working on every small detail.

## **NIAMAT NIGAR**

My art practice interrogates the relationship between human nature and its surroundings. I usually combine tapestry, embroidery, and painting as an extension to my drawing practice. My inquiry is rooted in history, particularly my own experience of digging in the coal mines of Baluchistan. I have been connected to the process of digging and stitching since childhood. I translate the entire process into my art through layers of jute and thread work. After developing several layers, I reverse the process by cutting through the pieces of cloth and applying raw materials sourced from my hometown in Baluchistan.

Materiality becomes my primary concern, while also exploring ideas about form, colour, layering, and binding.

For me, stitching serves as a form of communication that forges a relationship between drawn lines and thread. It mediates between the past and present and creates an interplay between the worlds of domesticity and industrialization. This series of patchworks on various materials sourced from the city is informed through my observations while in Karachi and my experience at the Vasil Residency. My practice engages with tactile materials and employs multiple processes of layering, altering, and removing to explore notions of memory, the boundaries of life, and our relationship with the ecosystem.

## **YASEEN KHAN**

My artwork is personal to me. It is the outcome of my experiences, travels, and relationships I have built over the years. Growing up in both Sindh and Khyber Pakhtunkhwa (KPK) and now living in Punjab I have been able to absorb the vast cultural landscapes they have to offer. From a very young age, I worked as a mechanic and also decorated trucks with Chamak Patti (a medium used to decorate trucks in Pakistan). Through this medium, I was able to study aesthetics and cultural nuances between various regions and styles that a normal inhabitant may not be able to differentiate. I learned the skills from various Ustads over the years, and converted the skill into an art practice, after learning from the best artists in Pakistan at the National College of Arts, Lahore.

My abstract patterns, lines, colours, and imagery of objects breed from adoration and respect for manual work as an artist, mechanic, and craftsman. My practice asks questions regarding various art forms that exist around us. My practice involves a common and understandable language of expression that is relevant and embedded in the traditions and history of Pakistan.