

AAMIR HABIB

The land of "one-blast-a-day" punishes innocent and guilty alike, simultaneously and usually with the same weapon. Some call them collateral damage, a case of wrong place wrong time, an unavoidable price. Others deny any civilians are being hurt, their fate thus proof of their guilt. Some make the headlines, others are mourned in private; but most remain unsung martyrs or forever traumatized, like one-eyed Khalfan, the subject of this piece. For those watching it on the news, a ticker; for the live witnesses, a close call. But, for those who suffer, it is lives that haven't been lived, wants that are still hopes and unfinished dreams blown away into a waft of thick black smoke rising from charred flesh.

ADEELA SULEMAN

Adeela Suleman acknowledges the lasting conflict and violence in her homeland. To conceal the inherent violent nature of metal meat cleavers, she embellishes them with intricate depictions of mountain-scapes. Inspired by postcards commonly exchanged in Pakistan, these delicate illustrations symbolically represent idealized landscapes.

AHSAN MEMON

Most of my work is based on the idea of perception and reality. I recreate objects as memoirs from personal narratives, while allowing fiction to subvert the nature of reality itself. An integral component of my work is the interaction of the viewer with the works and the moment of realization that the object is not real but merely a deception. Some of manifestations are mundane in nature, for instance, mass produced cups and packaging cartons, but through the processes of recreating it the object assumes a new reality, one that is fictional in nature. It only resembles the original object in its appearance. I use this recreation as a means of preserving a memory, a personal memoir of sorts, left veiled in the mere illusion of reality. The objects that I select for my works hold personal ties from the days of my youth spent in Larkana. Even though I use recognizable objects, they all have specific importance in my own narrative, but it is important for me that the viewer focuses on the object itself.

David Musgrave has said to his own practice which focuses on drawing, "illusion can expose the complexities of our relationship with form and material." I would say the same of my sculptural reenactments, where my interest remains in exploring that relationship between form and material, rather than trying to trick the viewer.

ANUSHA RAMCHAND

We have created our post-colonial world in a very fascinating manner, in imperfect perfections. In the space we call Karachi, the architecture announces the violently peaceful coexistence of identities. The tallest of buildings stand with the oldest of mosques, and the smallest of mosques are surrounded by the highest of walls. It stands to be a fitting reflection of what the society is thinking. These structures: mosques, churches, temples, and gurdwaras, all stand side by side, but do they stand in harmony?

A temple will have small walls, but not anyone can enter the space, and a mosque will be made a community space, but not every Muslim can be a part of that community. Naveeda Khan terms this artificially created peace, as the Violence of the Ordinary. The barriers are so true to us now, that we do not even see how violent they are. Every blast, every attack, and every act of vandalism on a sacred space disturbs our ordinary, and stands to make us stronger for the next one – eventually becoming a part of our ordinary. How do we form our identity in this ordinary?

CASIM MAHMOOD

This is a shirt that belongs to a security guard who stays up all night. He washes this shirt before he sleeps just after fajr when another security guard takes his place during the day. He is a thin old man with a big gun that he hopes he never has to use. He gets a lot of quiet time at night during which he does tasbeeh and prays for his family mostly.

The shirt is made from scrap metal cut into thin strips and then welded together. The welding burns are then added throughout the shirt to give it its texture.

Casim's focus through his art is to shed light at the working class and its daily invisible struggles.

DANISH SHIVANI

Perspective is a fascinating thing. More often than not, we think we are objective in our choices; likes, and dislikes whereas if we dig deeper, we may find out they are a natural result of our pre-determined perspectives. In my work, I am investigating perspectives of my hometown Thar, and how it changes and evolves, as I move back and forth, to and from Karachi.

One of the many things that fascinated me in an urban space like Karachi was how thorns are depicted in literature. They are always seen in comparison with the flowers: flowers are the epitome of beauty and tenderness while thorns are considered ugly and useless and have negative connotations.

In Thar, thorns are purposeful and are useful in many ways. As I observe the changing notion around thorns, I sometimes find my representation in it, and how I look at the spaces and ideas around me in Karachi is naturally a result of the perspectives I was conditioned with, in Thar and vice versa. And this is how the train of these thoughts does not stop at any station. It keeps moving back and forth in a motion unstoppable.

HAMID ALI HANBHI

The series of walking canes are cast in surma, a traditional eyeliner made from specially processed kohl stone dust, usually associated with clarity of vision and enhancement of eyes. The canes are allusive metaphors, addressing sightlessness through abstraction. Both approaches have the power, however transient, to alter one's perception. With as fluid and mysterious a subject as art, Hamid forges or redefines awareness—from primeval sight to a deeper understanding of vision.

MASOOMA SYED

Indian Parrot: The work is about captivity and the vulnerability of life of endangered species, which flies high, crossing borders and their loss of life. This resonates with my experience of living in two countries, India and Pakistan, with their long-standing hostile diplomacy and bloody history of partition. It is ironical that the commonly known 'Indian parrot' with red beak and red ringneck mostly inhabits both these countries, while India considers the Indian parrot an endangered species, and can not be domesticated without permission.

P.S: from the project 'Last Name Isabella ' exhibited in Lahore Biennale 01. It was also exhibited in Vadehra Gallery, Delhi, in 2009.

Fibers of Fiction: It is a work of fiction woven with synthetic fiber hair of silver-white with golden-edged steel needles and invisible silk at the back. It also carries references to the domestic craft of weaving and wearing, an impeccable glow of deception.

P.S: from the project 'Last Name Isabella ' exhibited in Lahore Biennale 01. This was also part of the show 'Fragility ' in 2012 in Delhi.

MUNAWAR ALI SYED

Art is the mirror of my creative vision, an abstract object of my desires and a manifestation of my existence. My multi-disciplinary art practice focuses on issues pertinent to social stratification system that categorizes people into standings of socioeconomic tiers based on factors such as race, colour, wealth, income and education. The effects of such influences are amplified in materialistic urban life, like cosmopolitan cities like Karachi where social division creates anxiety, inequality, and self-absorbed attitudes towards life.

Through careful deconstruction of the aesthetic components of most mundane and functional objects of consumption, often discarded and disused, I seek to transcend the traditional dichotomies such as structure from the agency, high from the low, concepts from the value and the sacred from the profane. Furthermore, my diverse technical skills and knowledge in traditional and contemporary art practices inform my visual message and help me to communicate that message to different audiences.

NAUSHEEN SAEED

My work is a response to my immediate environment. It deals with material/ method/ technique around me. The boundary of body / rooms / house and its interaction / relation has been significant in my research and approach.

I am interested in exploring these boundaries specially of human body with its immense possibilities and dimensions. The interaction of bodies amongst themselves. Where / How a human body is touched can lay understanding / foundation of a relationship. The physical interaction is a way of communication and for marking one's boundaries.

On philosophical / social / cultural level much reverence is given to the person on top. I picked out the tradition of body press and unfortunate incidents of killing through stampede. The work expresses the duality of being oppressed and the oppressor. The two entities / actions seem similar but opposite if pushed to extreme.

NOOR ALI CHAGANI

These works delve into the narrative of a city that has undergone transmutation, dispersion, and transformation, paralleling my own experiences of self-discovery, personal development, and intellectual evolution.

This city, Lahore, where the striking red bricks are increasingly giving way to imposing grey structures, reflects the ever-evolving nature of post-modern times. These dominant changes in the city's visual landscape speak to a shifting cultural and aesthetic paradigm. I am intimately entwined with this ongoing mutation, which progressively diffuses the radiant spark of light that once defined the city.

RUBY CHISHTI

I explore histories of unknown people and, including my own, through dismantling and refiguring found garments and abandoned clothing by my family members.

Over the course of 25 years, I have developed iconography creating cloth dolls as autobiographical sculptures. An act of dismantling the hierarchies of art and craft and questioning boundaries between high and low art; in response to the conservative turn that empowers patriarchal systems.

"Recollection of my birth", is retelling the story of my own birth as it was told, and the life experienced. Through the act of sewing with my hand, I find a deep connection with the craft adopted throughout the centuries by the unsung female heroes and the battles they have fought before me.

SAFDAR ALI

Exploring the Interplay of Perception, and Reality Through Sculpture In my artistic journey, I have embarked on a captivating exploration of the interplay between mental visualizations, and the very essence of things. I illuminate the intricate mechanisms by which we interpret and visualize information.

My sculptures are modern-day reflections of the social world, inviting viewers to question its structures, norms, and the multifaceted nature of our perception.

In essence, my sculptures serve as both a mirror and a question mark on the social fabric that envelops us. They beckon viewers to contemplate the complexities of our collective existence, challenging preconceived notions and encouraging a profound reexamination of our perspectives.

UMAR NAWAZ

My work revolves around the pragmatic reformation of a selected material. I use different techniques to explore my observation. The forms I encounter through these experiments give small details and textures that when enlarged in scale and size, illuminate the behavior of material which otherwise is concealed.