



***OVERRATED
UNDERRATED***

ADEEL UZ ZAFAR

11 - 20 November 2025

Artist statement

The use of children's toys eerily wrapped in bandages as subject matter and iconic reductive technique of scraping away at a black latex surface line by line gives rise to meticulously rendered, seemingly three-dimensional forms. The resulting figures, set against a stark black expanse as background, are simultaneously haunting, imposing and imbued with an intense sense of loneliness. They mirror the isolation and confusion that are the increasingly common by-products of our ever more connected yet somehow ever more fragmented societies. As cultures clash, ideologies metastasize, and socio-political conflicts and inequalities intensify, Zafar's figures, while culled from the collective memories of our childhoods, embody the sense of desperation, helplessness and darkness that can result from our increasingly complex and volatile global situation. These drifting creatures seem to have been created to either perpetually ponder the purpose of their existence in a world they cannot clearly see or understand, or be cursed with the sight and knowledge of the true void in which they exist. Soon after concluding his studies Zafar spent time working as an illustrator, an experience that greatly influenced his practice. The form of his signature work has since evolved to a haunting depiction of monochromatic images and his fascination with black and white pushes his medium and practice towards newer directions and exploration with broader connotations. Zafar always interested in history relates to the modern time and re-contextualizes timeline, connoting the credence, countries, conquests and casualties that have occurred to shape social, cultural, religious and political identities, as they stand today.



Title: Overrated I

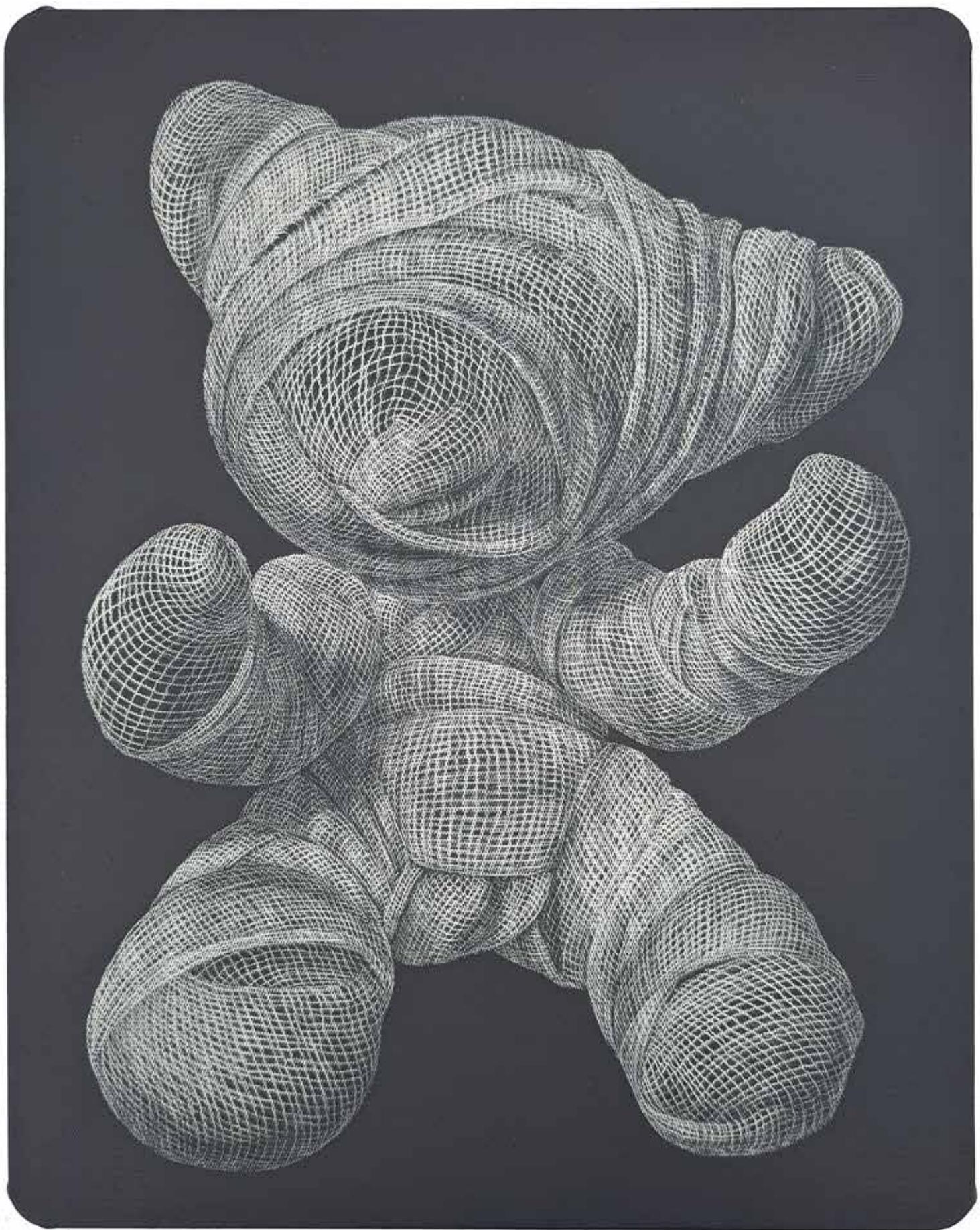
Year: 2025

Medium: Engraved drawing on plastic vinyl

Size: 15 x 12 inches



Title: Overrated II
Year: 2025
Medium: Engraved drawing on plastic vinyl
Size: 15 x 12 inches



Title: Overrated III
Year: 2025
Medium: Engraved drawing on plastic vinyl
Size: 15 x 12 inches



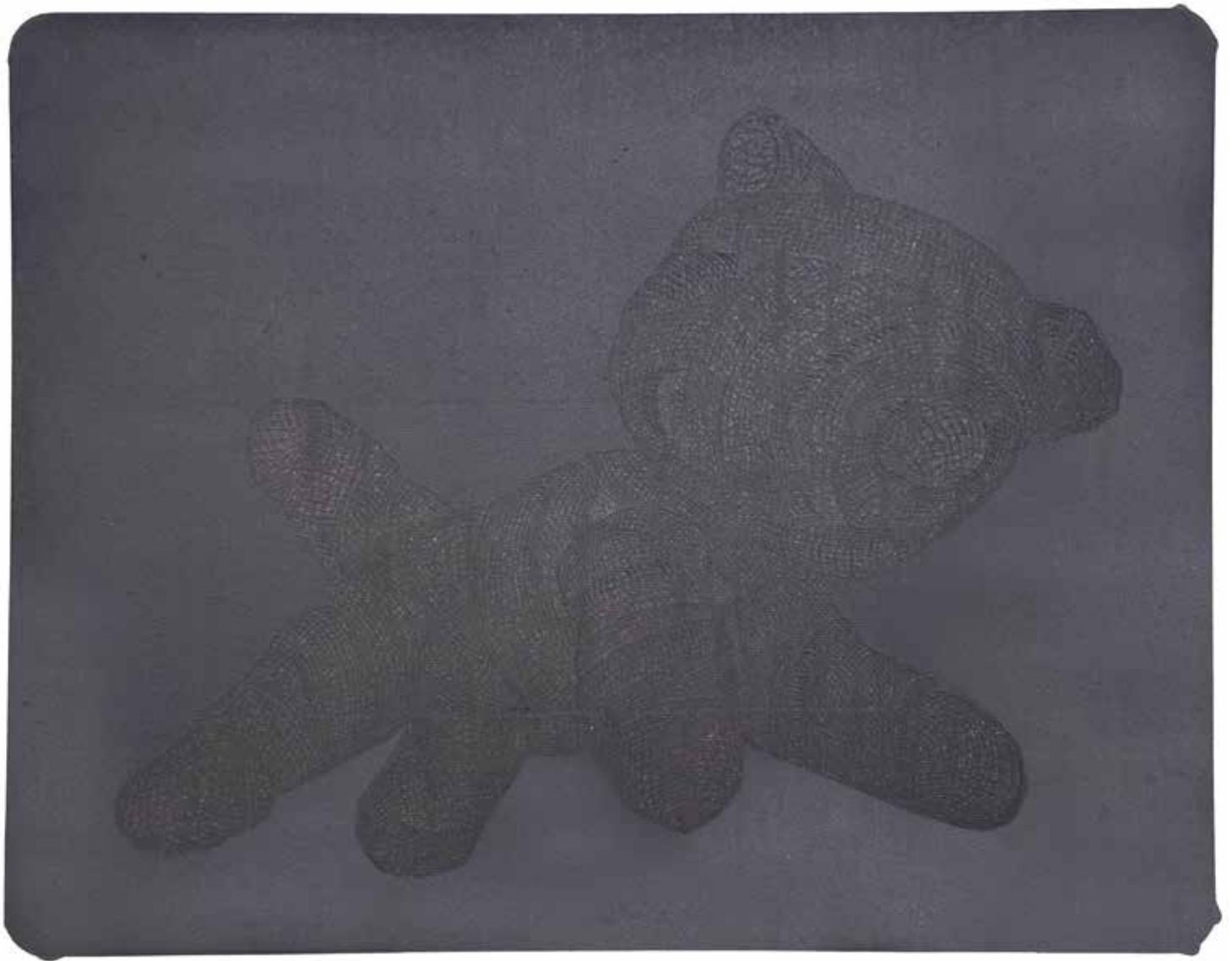
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Year: 2025
Medium: Engraved drawing on plastic vinyl
Size: 15 x 12 inches



Title: Overrated V
Year: 2025
Medium: Engraved drawing on plastic vinyl
Size: 15 x 12 inches



Title: Overrated VI
Year: 2025
Medium: Engraved drawing on plastic vinyl
Size: 15 x 12 inches



Title: Overrated VII

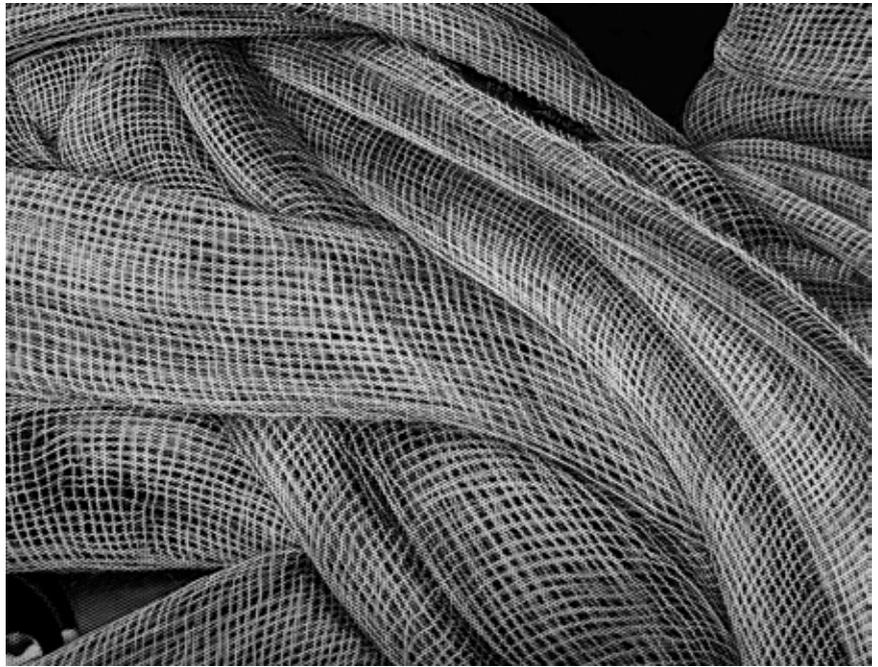
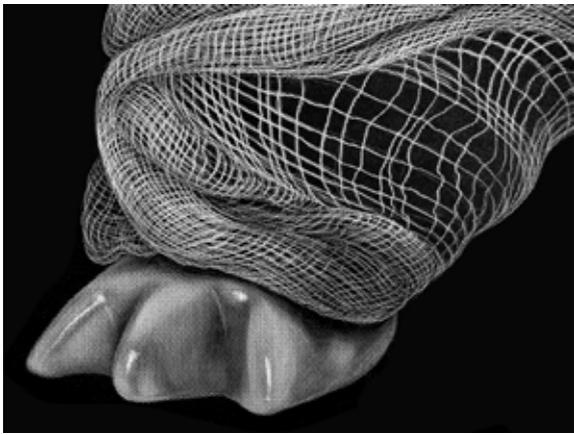
Year: 2025

Medium: Engraved drawing on plastic vinyl

Size: 12 x 15 inches



Title: Overrated VIII
Year: 2025
Medium: Engraved drawing on plastic vinyl
Size: 36 x 30 inches



Detail



Title: Overrated IX (Triptych)

Year: 2025

Medium: LED in plexiglass

Size: 22 x 40 x 3 inches

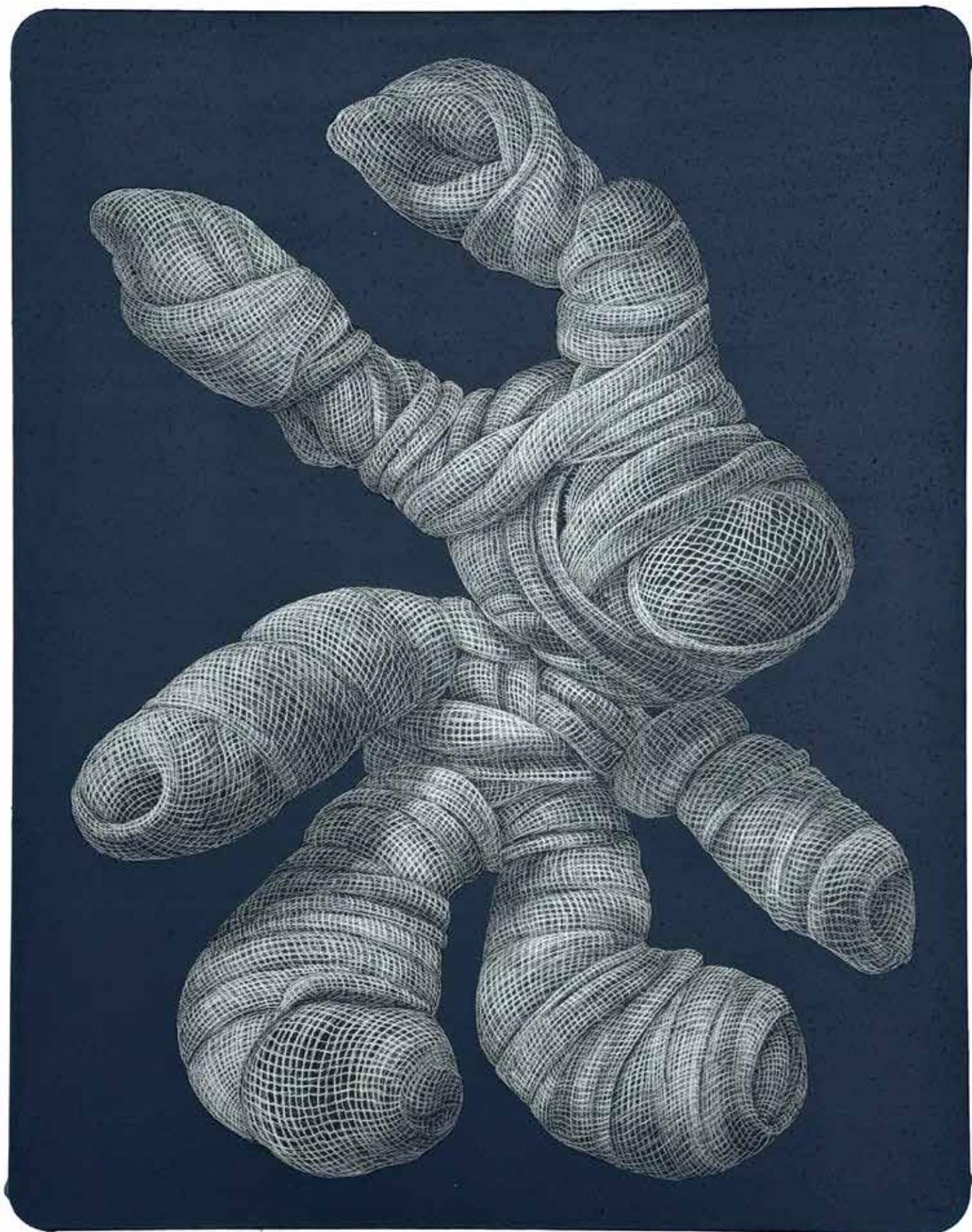


Title: Overrated / Underrated

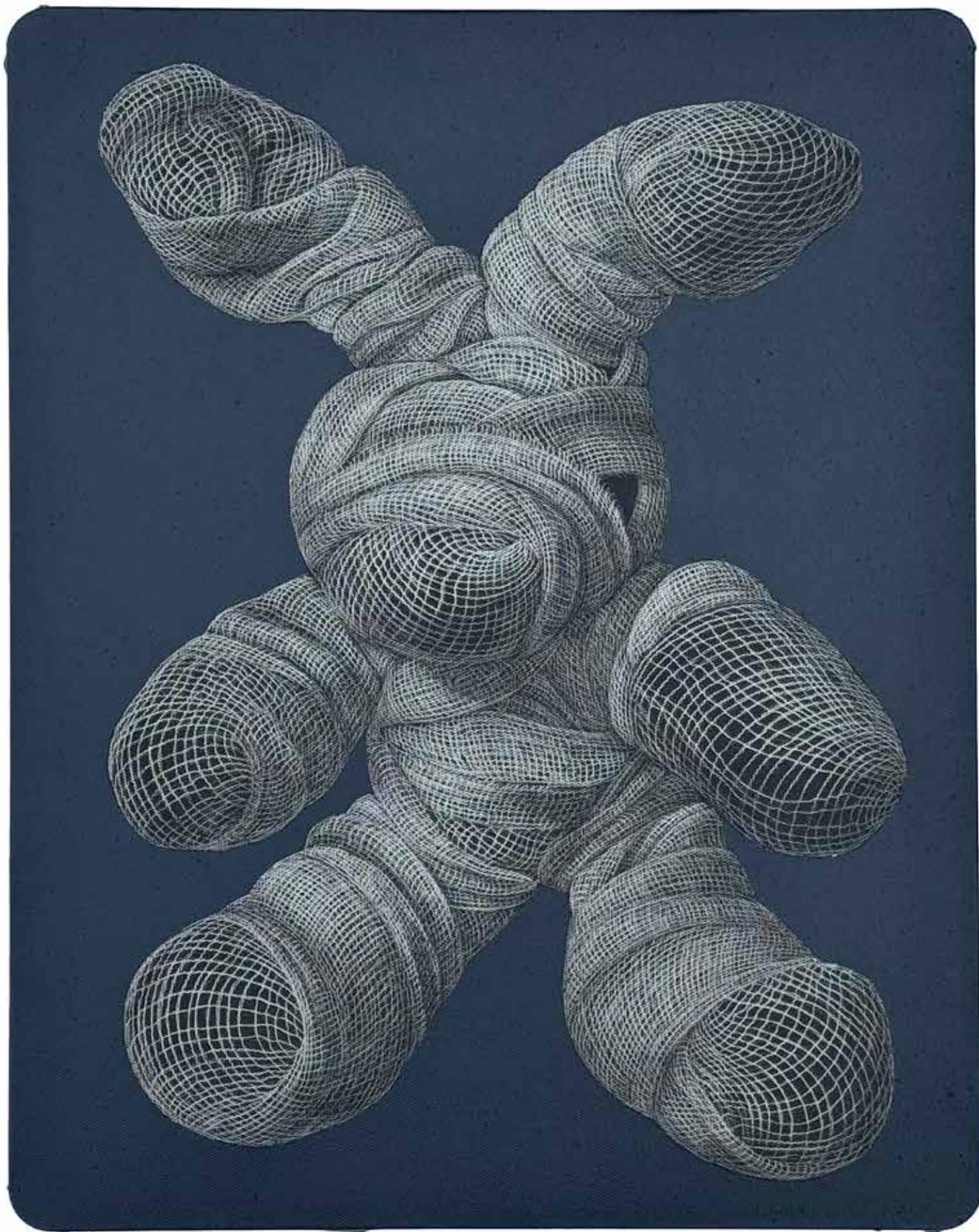
Year: 2025

Medium: Engraved drawing on plastic vinyl

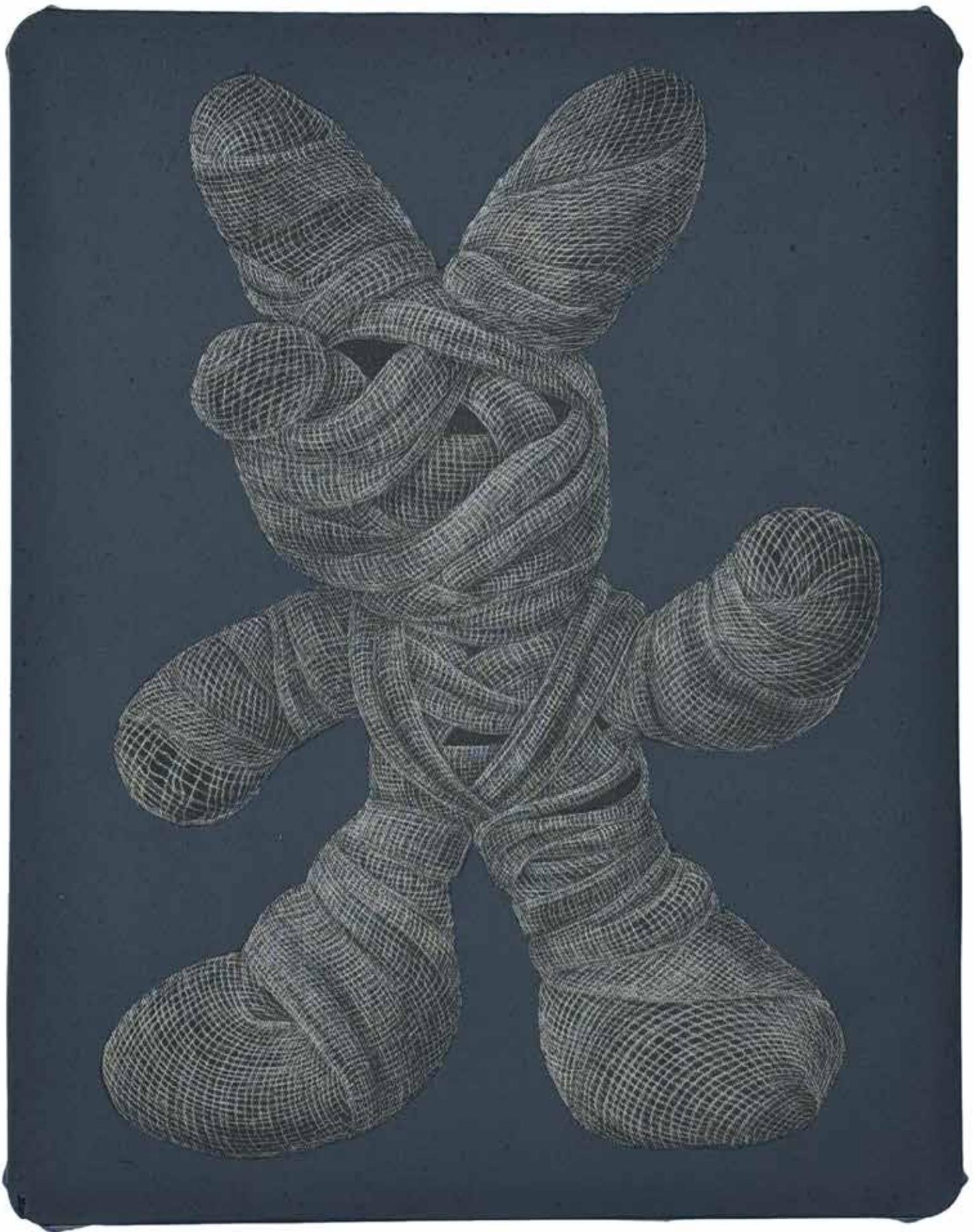
Size: 30 x 36 inches



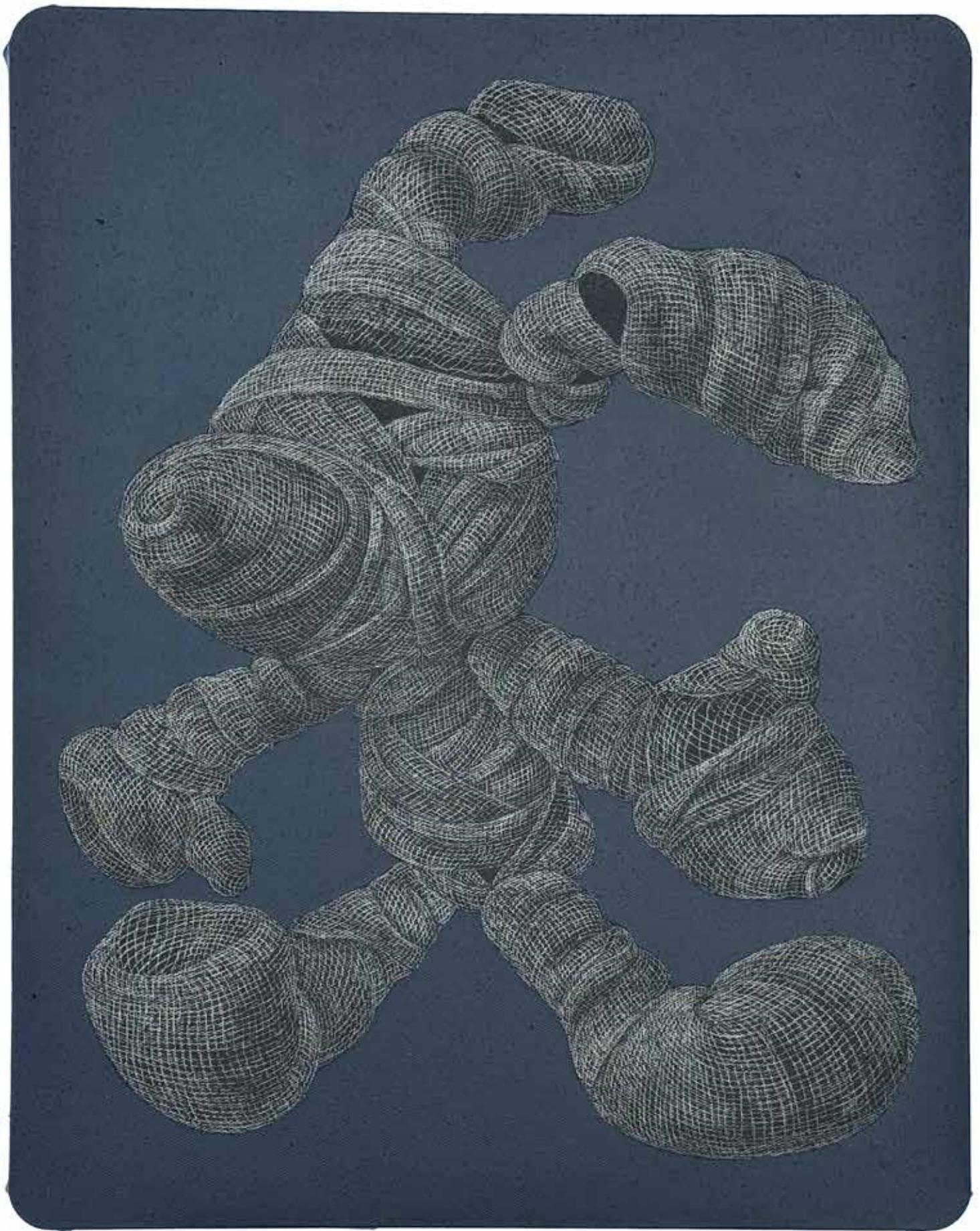
Title: Underrated I
Year: 2025
Medium: Engraved drawing on plastic vinyl
Size: 15 x 12 inches



Title: Underrated II
Year: 2025
Medium: Engraved drawing on plastic vinyl
Size: 15 x 12 inches



Title: Underrated III
Year: 2025
Medium: Engraved drawing on plastic vinyl
Size: 15 x 12 inches



Title: Underrated IV

Year: 2025

Medium: Engraved drawing on plastic vinyl

Size: 15 x 12 inches



Title: Underrated V
Year: 2025
Medium: Engraved drawing on plastic vinyl
Size: 15 x 12 inches

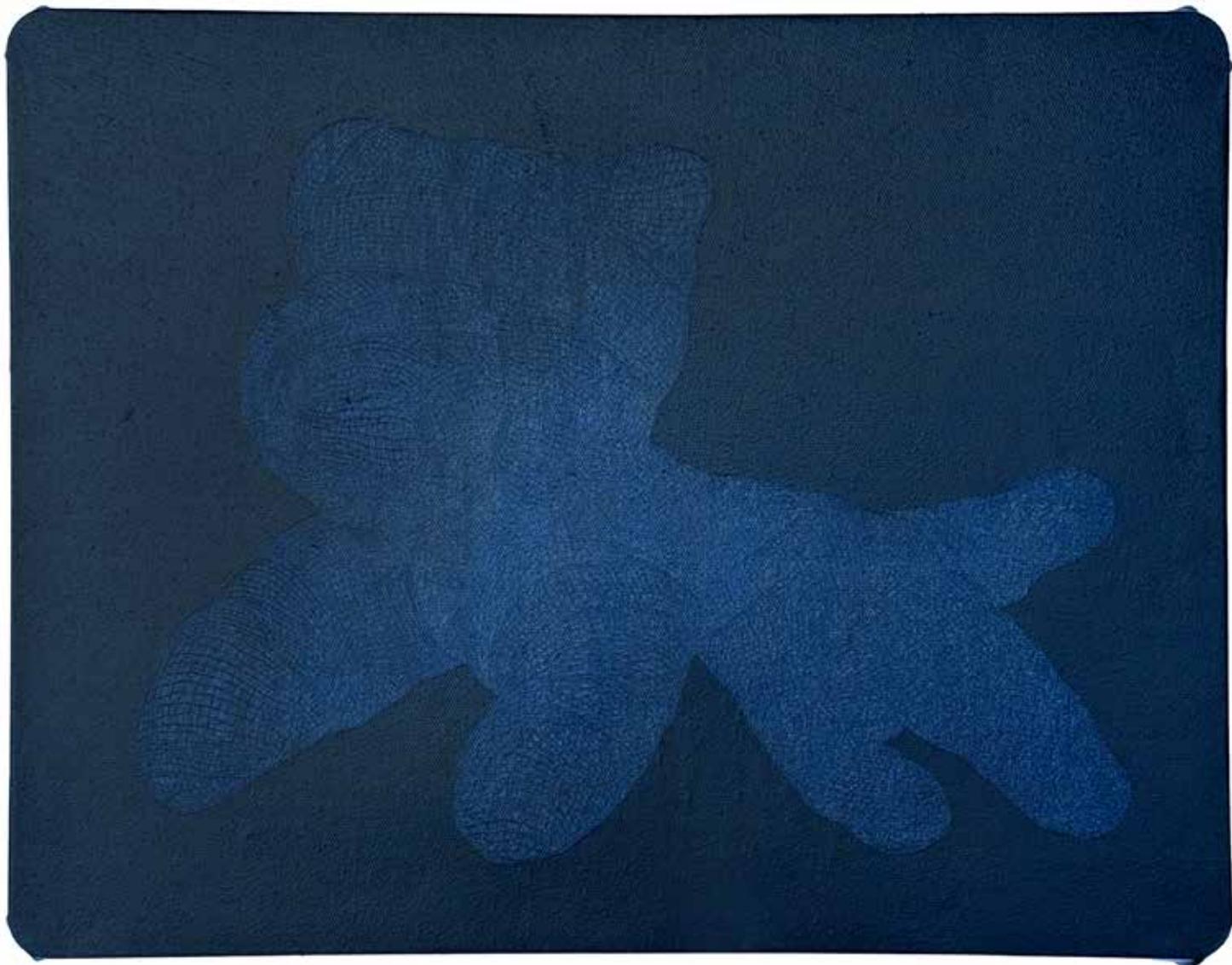


Title: Underrated VI

Year: 2025

Medium: Engraved drawing on plastic vinyl

Size: 15 x 12 inches



Title: Underrated VII

Year: 2025

Medium: Engraved drawing on plastic vinyl

Size: 12 x 15 inches



Title: Underrated VIII
Year: 2025
Medium: Engraved drawing on plastic vinyl
Size: 30 x 20 inches

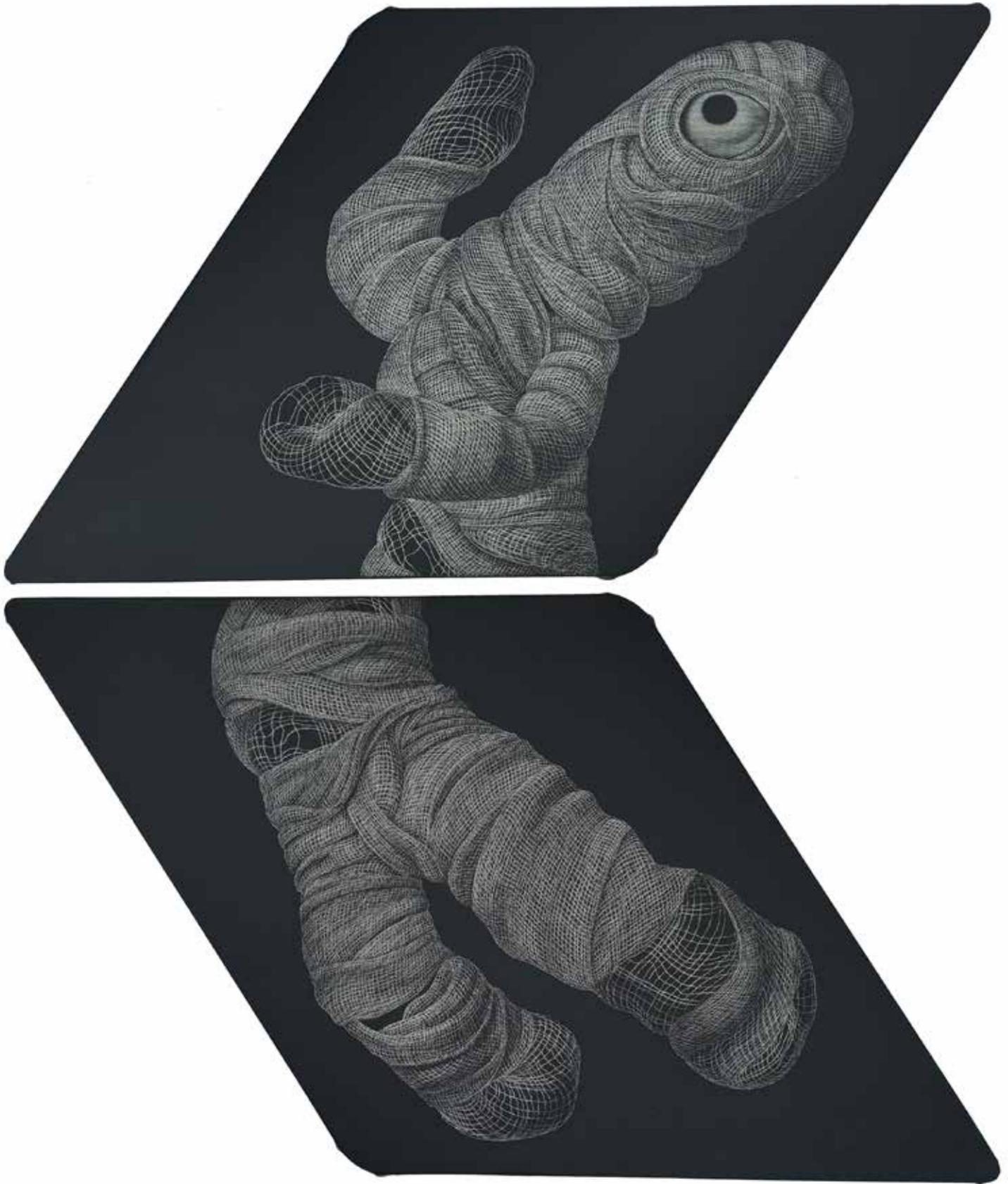


Title: Underrated IX (Diptych)

Year: 2025

Medium: Engraved drawing on plastic vinyl

Size: 24 x 13 inches



Title: Underrated X (Diptych)

Year: 2025

Medium: Engraved drawing on plastic vinyl

Size: 24 x 14 inches



Title: Underrated XI

Year: 2025

Medium: Engraved drawing on plastic vinyl

Size: 4 inches diameter



Title: Underrated XII

Year: 2025

Medium: Engraved drawing on plastic vinyl

Size: 4 inches diameter



Title: Underrated XIII

Year: 2025

Medium: Engraved drawing on plastic vinyl

Size: 4 inches diameter



Title: Underrated XIV

Year: 2025

Medium: Engraved drawing on plastic vinyl

Size: 4 inches diameter



Title: Underrated XV

Year: 2025

Medium: Engraved drawing on plastic vinyl

Size: 4 inches diameter



Title: Underrated XVI

Year: 2025

Medium: Engraved drawing on plastic vinyl

Size: 4 inches diameter



Title: Underrated XVII

Year: 2025

Medium: Engraved drawing on plastic vinyl

Size: 4 inches diameter

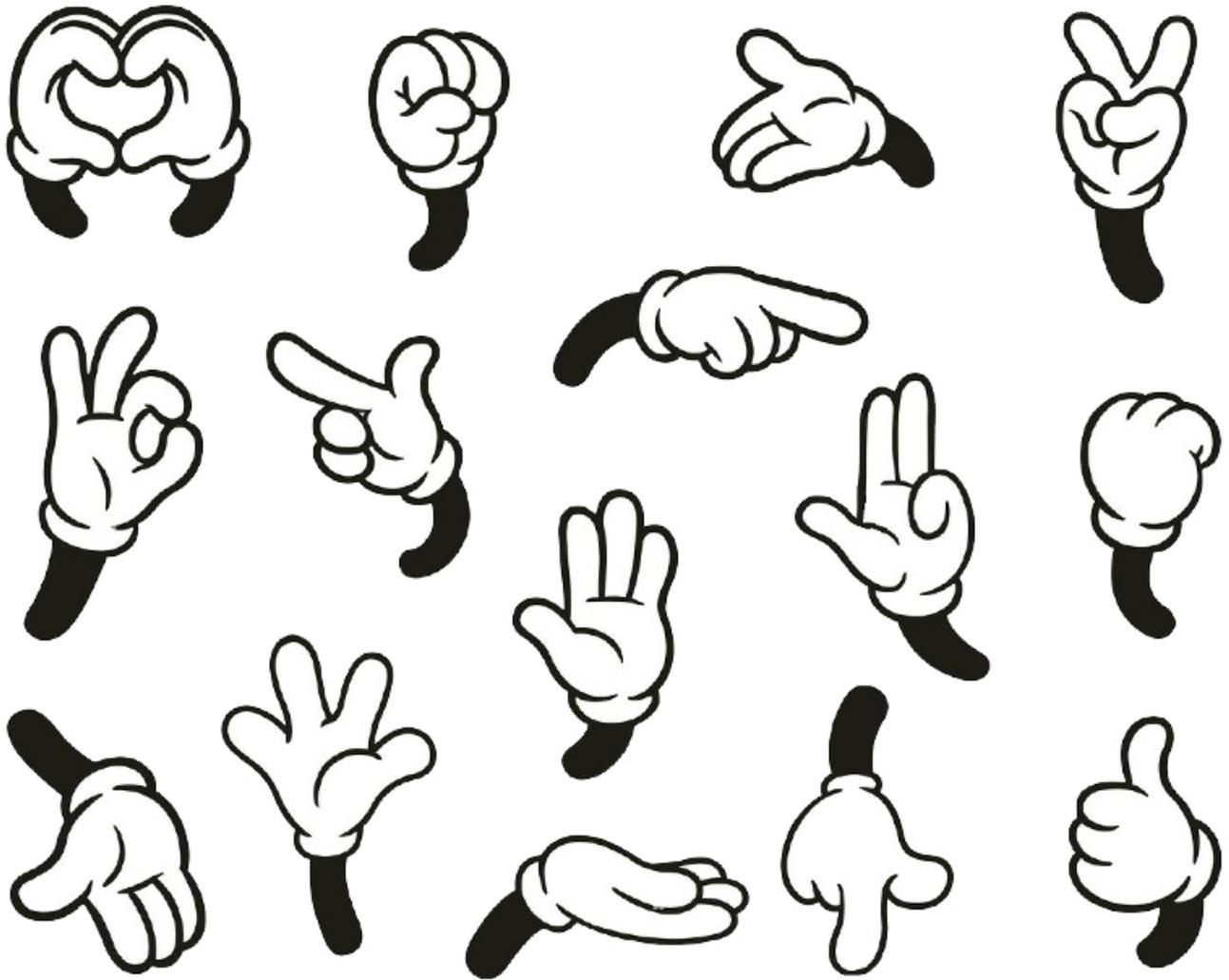


Title: Underrated XVIII

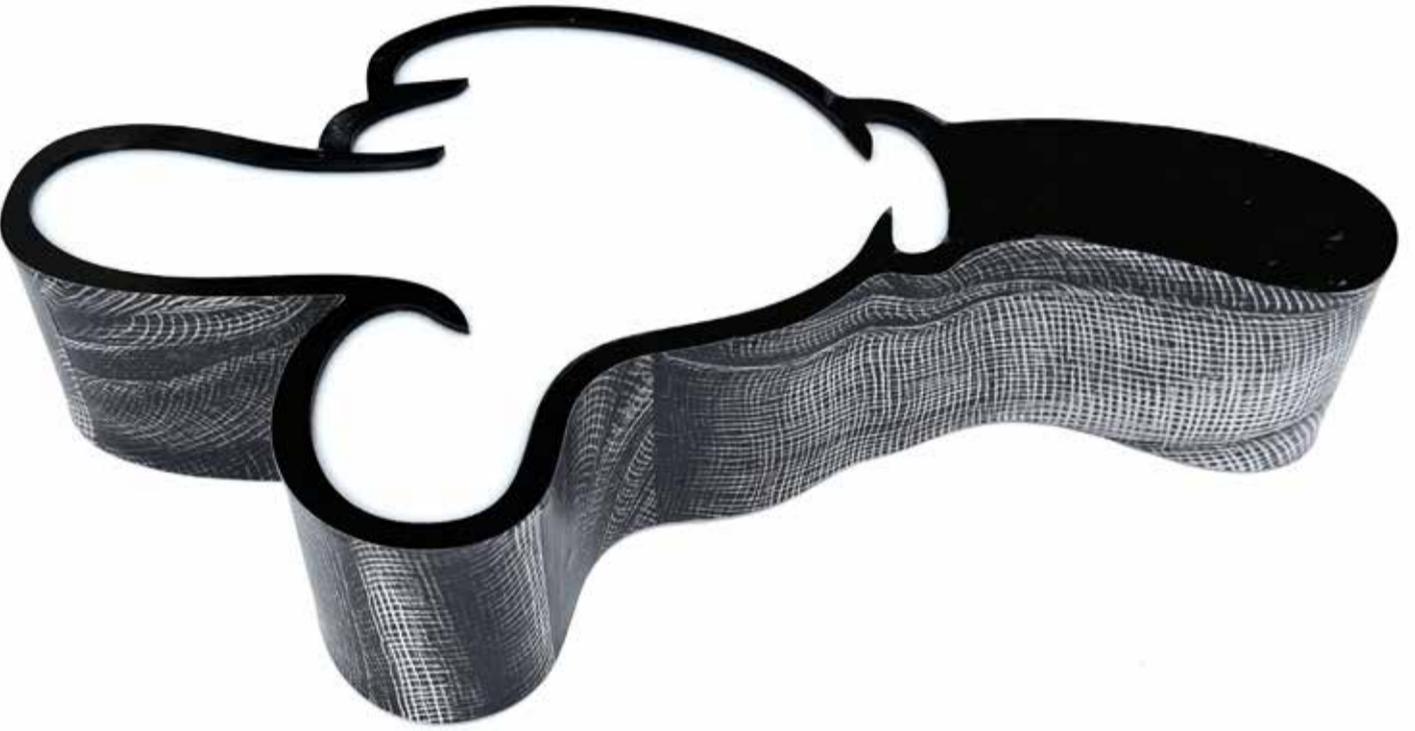
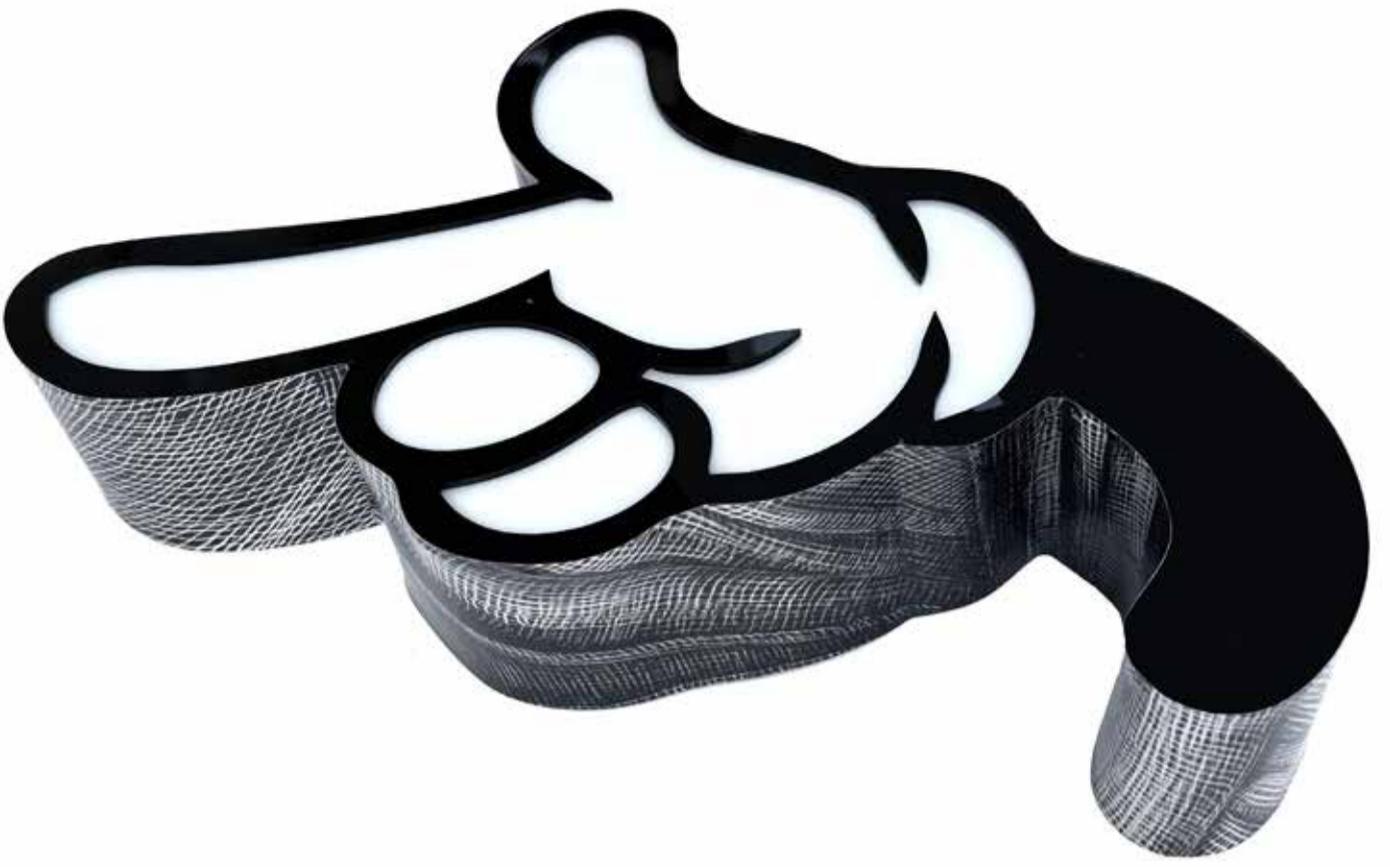
Year: 2025

Medium: Engraved drawing on plastic vinyl

Size: 4 inches diameter



Title: Underrated XIX
Year: 2025
Medium: LED in plexiglass
Size: Variable





Title: Underrated / Overrated

Year: 2025

Medium: Engraved drawing on plastic vinyl

Size: 30 x 36 inches

Cover Note By Scheherezade Junejo

In popular culture discourse, the "overrated vs. underrated" debate is a pervasive and subjective framework used to critique, re-evaluate, and assert taste regarding cultural products like movies, music, celebrities, and of course, art. This dynamic reflects how people interact with and interpret mass culture in the digital age. This debate is the central theme of Adeel-uz-Zafar's latest solo presentation.

Zafar's practice, which revolves around engravings and etchings of plush toys, has always been popular amongst audiences and collectors. It has also been somewhat polarising in that it has inspired dialogues about whether his work - which has largely followed one subject – is overrated or underrated. Zafar brings this discourse to the forefront in this new series of works, creating a meta-discussion around popularity and perception.

Qs: Why did you choose this theme of overrated vs. underrated?

AUZ: Given the current socio-political climate of the world, there are many topics under discussion which are over-valued, in my opinion. Similarly, gallery culture, art fairs and private collections have now become overly saturated with popular practices. Conversely, I have experienced audiences feeling the same about my practice as well, with some deeming it overrated or underrated because of the repetitive quality of my imagery. After years of practice, I have come to view the transactional nature of art-making for audiences as being overrated itself. This paradox of two words – overrated vs. underrated - is what I have chosen to play with in this series.

Qs: Is this discourse a reflection of the audience and its values, and not the art itself?

AUZ: Yes, and it moves the conversation away from meaningful artistic analysis towards trends and fashions of the time. For me, it is not about the opinion or values of the audience that partake in this dialogue. Instead, through this work, I am simply speaking to what – according to me – is overrated or underrated in my own imagery and practice. I feel artists and galleries all over the world need this dialogue for criticality.

Qs: As an artist, how do you separate your work from the demands of the audience and consumers of your practice?

AUZ: We need to extricate ourselves from the whims of the audience to create critical conversations about art. Else, our individuality will be squashed under the weight of trends and fashionable concerns. Trends do not last, and when we deem a subject more popular than something else, we end up reducing the importance of other, more critical dialogues, which end up becoming underrated. There needs to be room for every subject to be addressed without placing topics on a pedestal of importance based on fashionable concerns.

Qs: Teddy and Bunny have been the two staples of your practice, carrying a very high demand. How have you unpacked their rating according to the theme of this show?

AUZ: I started this series using Teddy and Bunny to symbolise what - in my opinion-encapsulates the discourse of overrated vs. underrated in relation to my practice. I attributed colour to denote my rating, giving a subtle red undertone to the Teddy series, which is overrated for me now, even though statistically it has a very high demand amongst collectors. To symbolise the idea of being overrated, I have treated each piece with a highly finished and visible stroke, with each drawing being clearly definable to show that there is little to no room for growth here.

Adversely, Bunny – even though it is highly in demand – seems underrated to me, which is why I have given it a blue undertone. Additionally, the Bunny series, which is complete in my view, has been treated with an unfinished essence, using lighter strokes and fade-out effects because I feel it creates a sense of unrealised potential, making it an underrated image. The more finished something is (like the Teddy series), the less it's potential is, making it overrated. But works in process (like the Bunny series), which are still complete to my eye, have more room for growth, development and imagination, making them underrated images. So, it is through the finished/unfinished quality of the works and the use of soft undertones that I am creating a dialogue based subjectively on my own views of my practice as an artist, and this applies to other works in the show as well. Beyond Teddy and Bunny, I have used fading and scratching techniques to denote a hidden, unfinished and obscure quality in my other images, showing an as-yet unrealised potential which makes them underrated.

Qs: Moving beyond the highly popular subjects of your practice, you have incorporated some new concepts and subjects as well. How did that come about and how does it relate to your view of overrated vs. underrated?

AUZ: Just as our core values and beliefs change, evolve and grow from one generation to the next based on the concerns, updates, technologies and changing values of the time, previous beliefs become overrated over the passage of time. Time gives any subject its attached value. Over time, we become physically limited, and an entropy of our own existence comes into play, making our values, opinions and beliefs peak and decline according to our vitality. We go from underrated to overrated over the span of our lives, as a new generation creates new values which take centre-stage. In order to deal with this entropy, we must adapt to stay relevant and create space for new, more underrated dialogues.

To address this, I had to branch out beyond my signature subjects and confront the new trends in popular culture today. I incorporated the infamously divisive Labubu doll, animated hand gestures and distorted surface sizes to bring the conversation closer to the discourse happening today. I have also added a new subject with studies of Octopus toys, where I have played with the underrating of smaller sizes for effect. The Labubu doll, which has already peaked in its popularity, has been treated with subtly demonic overtures and similar red tinges to denote its overrated-ness. The one-eyed creature diptychs on distended surfaces are also a new addition to the series. Treated as compositional mutations, this new take might not be understood now, but will come to be appreciated later, making it underrated in my view. Experiments are generally a grey area when it comes to defining their rating. The audience input will make things clearer about which category they fall in.

Qs: The lightboxes are arguably your most diverse pieces in this series. What do they represent?

AUZ: The lightboxes with animated hand gestures are universal symbols that even a child can identify. Appropriated from open sources, they add a lighter, quirkier element to the show, and identify immediately as a symbol of popular culture. Moreover, these hand gestures have become a language itself, used especially by younger generations today. Whole conversations can be had digitally using just emojis and stickers, to depict heavy, complex emotions and reactions, as simply as possible. This indicates how overrated language itself has become globally, especially for the coming generations who express themselves more through pictures and symbols. It also speaks to the fast pace of how trends rise and fall, devoid of any real depth. Furthermore, these gestures can be politicised or weaponised, creating an opinion of approval or disapproval akin to the frivolousness and carelessness with which the world is being run today. The red line used in the display of the lightboxes is lit to represent this constant polarity of opinion.

Qs: There are also images in this series which have no definable detail, they are ambiguous shapes with hints of colour to define their rating. What does this departure from your signature style mean for you?

AUZ: This is a side of my work that nobody sees. For me, even these images are clearly visible and defined, but it will not read that way to the viewer because they need to have the drawing explicitly laid out for them to understand and appreciate. However, this act of over-explaining or over-defining an image, in my view, makes it overrated. The more open to interpretation it is, the more underrated its value. This is why I have played with making the image barely visible beyond its shape. It reflects the vast area of unexplored ideas I have in my mind, which are deeply underrated and require a platform to exist and be appreciated. I can play around with a single toy as a subject and use it to create hundreds of images – endless possibilities - which are all new and equally exciting for me. This ambiguous play of visuals is an extension of my imagery and technique, which brings out an unexplored - hence underrated - aspect of my work. It may not read as exciting to the audience, but it deeply interests me.

Qs: In a world where subjectivity masquerades as objectivity, how much do the viewers and audience interplay into how your work is read?

AUZ: In my view, it's a vice versa equation. They are free to judge my work as overrated or underrated, and I am free to form my own opinion about whether they are overrated or underrated in their assumptions.

Qs: Should art-making practices be determined by what is overrated or underrated according to the trends of the time?

AUZ: Hype is used to sell an idea for profit. The discourse today revolves around fashionable (but overrated) topics. If we are busy following trends, who will innovate? Will we be fulfilled as creators in our own right? Furthermore, following current trends leads to a mass waste of natural resources. I believe our responsibility towards the planet must also be taken into account. We must be accountable for the dialogues we are creating.

Qs: You cannot deny that artists looking to break free of the mould of fashionable trends also have to account for their cost of living in today's highly economically charged world. How do you reconcile that, if you do not capitalise on what is trending?

AUZ: I believe that vision and sell-ability must go hand in hand. There must be balance where you can satisfy your own curiosity, as well as provide an economically stable platform for yourself. We are not craftsmen following overrated trends, nor are we bohemian free spirits who exist just to feel. There are realities we need to take into account in order to be creative individuals adding to the rich fabric of our society and culture. This series of works represents that balance; some of these works are for the viewers, and some of them are solely for my peace of mind.

Scheherezade Junejo was born in 1986 in Karachi. She graduated from National College of Arts, Lahore in 2010 with a BFA (Honours) Degree. She currently lives and works in Karachi as an artist, art instructor and curator. Scheherezade has produced 8 solo exhibits, and participated in over 70 group exhibits, both nationally and internationally; since June 2010. She has been curating since 2013 - 1 x 1, R.S.V.P. and Affordable Luxury being her most notable curatorial projects. She has been an adjunct faculty member of Indus Valley School of Art and Architecture since 2013, where she currently teaches Drawing from Foundation Year. She was featured in the 1st edition of Current Masters and awarded "10 Best Works" at the Alhamra Arts Council, Lahore in April 2011.

Profile

Adeel uz Zafar is an artist, illustrator and art educator. Zafar holds a Bachelor of Fine Arts from National College of Arts, Lahore (1998). 'Size Does Matter' at V.M. Art Gallery, Karachi was a turning point for him and his practice. This show, which was held in 2009, catapulted him into the league of emerging artists of Pakistan. Zafar's works have been featured in several national and international exhibitions including 11 solo shows and numerous group shows. He has presented his work at Biennales and international art fairs and festivals such as Art Stage Singapore, Art Fair Philippines, Art Dubai, Art Abu Dhabi, Art Basel Hong Kong, Pulse Art Fair New York and India Art Fair. Zafar also featured in publications such as Art Review, ArtAsiaPacific, The Express Tribune (Pakistan), Dawn (Pakistan) and many more. He has participated in both national and international residencies and Zafar has also curated several projects as an artist as a curator in Pakistan. Currently, he is represented by FOST Gallery, Singapore & AAN Gandhara-art Space, Karachi-Hong Kong. Zafar serves as a faculty member of the Indus Valley School of Art and Architecture, Karachi. Zafar is also acting as a nominator from Pakistan for the Sovereign Art Prize. One of his nominees Ahmed Javed was awarded SAAP in 2019.

Selected Exhibitions / Projects

2025	Affordable Luxury 3 curated by Scheherezade Junejo, Sanat Initiative, Karachi (group exhibition)
2025	Beyond DNA 2.0, Tanzara Gallery, Islamabad (group exhibition)
2025	Dialogues Across Time, Chawkandi Art Gallery, Karachi (group exhibition)
2025	Gravity, Art Fest Karachi, Sambara Art Gallery, Karachi (group exhibition)
2024	Studio RM Artist Retreat 2 person show, O Art Space, Lahore
2024	for Outcome - of Outcome curated by RM Naeem, Sanat Initiative, Karachi (group exhibition)
2024	Clay-Earth, Malleable, Memory (the second of a series of 5 exhibitions on metal, clay, stone, textile and paper curated by Nurayah Sheikh Nabi, Koel Gallery, Karachi)
2024	Triad, curated by Sarah Burney & Amethyst Rey Beaver, Aicon Contemporary, New York (solo exhibition)
2024	Ink, Earth & Visions: Echoes of Climate Change, Art Fest Karachi, Sambara Art Gallery, Karachi (group exhibition)
2024	Aesthetic Responses: A group show by 10 artists drawn from 3 private collections, The Culture Story, Singapore
2023	Affordable Luxury curated by Scheherezade Junejo, Sanat Initiative, Karachi (group exhibition)
2023	RAABTA to connect, O Art Space, Lahore (group exhibition)
2023	Reexamine / Retrace 2.0 – A printmaking project conceived by Studio R.M and Adeel uz Zafar, O Art Space, Lahore (group exhibition)
2022	Obscure no 3, O Art Space, Lahore (solo exhibition)
2022	Unrealized, Canvas Gallery, Karachi (solo exhibition)
2022	Lines of inquiry, Chawkandi Art Gallery, Karachi (group exhibition)
2022	Fixed Price, Sanat Initiative, Karachi (group exhibition)
2021	Khat o Kitabat - connecting to Past - Present - Future, O Art Space, Lahore (group exhibition)
2021	THE END - Reprise, Sanat Initiative, Karachi (solo exhibition)
2021	Contemporary Chronicles, South Asia Institute, Chicago (group exhibition)
2021	Reexamine / Retrace - A printmaking project conceived by Studio R.M and Adeel uz Zafar, AAN Gandhara - Art Space, Karachi (group exhibition)
2021	Script, O Art Space, Lahore (group exhibition)
2021	Past, Present, Future, Koel Gallery, Karachi (group exhibition)
2020	Pretty art for pretty people, Sanat Initiative, Karachi (group exhibition)
2020	Paradise Lost, AAN Gandhara - Art Space, Karachi (solo exhibition)
2020	Drawing, O Art Space, Lahore (group exhibition)
2020	Black - (online exhibition), O Art Space, Lahore (group exhibition)
2020	Come Together - (online exhibition), FOST Gallery, Singapore (group exhibition)
2020	1x1-2020, Full Circle - O Art space - Antidote art.design, Karachi - Lahore - Dubai (group exhibition)
2019	KB19 Karachi Biennale
2019	Common Borders - Chapter I, Sanat Initiative, Karachi (group exhibition)
2018	The Sacred, O Art Space, Lahore (group exhibition)
2018	IVSA Box Print Portfolio, IVSA Gallery, Karachi (group exhibition)
2018	Art for Education - Contemporary art from Pakistan, Museo Diocesano Carlo Maria Martini, Milan (group exhibition)
2018	Reflection, Sanat Initiative, Karachi (group exhibition)
2018	Shared Coordinates, FOST Gallery - The Arts House, Singapore (group exhibition)
2017	KB17 Karachi Biennale
2017	Hell Purgatory & Paradise, FOST Gallery, Singapore (solo exhibition)
2017	Prophecies, Sanat Initiative, Karachi (group exhibition)
2017	What is Seen & not Seen, With & Without Seeing, AAN Gandhara - Art Space, Karachi (group exhibition)
2016	Binary, Canvas Gallery, Karachi (solo exhibition)
2016	Personal / Universal, Hinterland Galerie, Vienna (group exhibition)
2016	The 70s: Pakistan's Radioactive Decade, Amin Gulgee Gallery, Karachi (group exhibition)
2015	Monomania, Aicon Gallery, New York (solo exhibition)
2015	Being / Becoming, Khaas Gallery, Islamabad (solo exhibition)
2015	Parrhesia II, Koel Gallery, Karachi (group exhibition)
2015	Silsila II, Sanat Initiative, Karachi (group exhibition)
2014	Stranger than Fiction, AAN Gandhara - Art Space, Karachi (solo show)
2014	Semblance of Order, Aicon Gallery, New York (group exhibition)
2014	Semblance of Order, Koel Gallery, Karachi (group exhibition)
2013	Extra / Ordinary 37 Do - It - Yourself Art ideas for free, Canvas Gallery, Karachi, Pakistan (group exhibition)
2013	Semblance of Order, Parramatta Artists Studios, Sydney (group exhibition)
2013	Are you in Character? AAN Gandhara - Art Space, Karachi (group exhibition)
2013	Protagonists, Fost Gallery - Gillman Barracks, Singapore (solo show)
2012	Ussman aur Mein, Koel Gallery, Karachi (group exhibition)
2012	Stop Play Pause Repeat, Lawrie Shabibi, Dubai (group exhibition)
2012	Let's not talk about Politics, AAN Gandhara - Art Space, Karachi (group exhibition)
2012	Mein, Koel Gallery, Karachi (group exhibition)
2012	Converging Lines (A suite of Drawings), Khaas Art Gallery, Islamabad, Pakistan (group exhibition)
2012	Letters to Taseer II, The Drawing Room, Lahore, Pakistan (group exhibition)
2011	Psychological Space, Indus Valley School Gallery, Karachi, Pakistan (group exhibition)
2011	ICCON- A Tribute to Film star RANI, Alhamra Art Gallery, Lahore (group exhibition)
2011	Silsila, Koel Gallery, Karachi (group exhibition)
2011	Two Person Show- Adeel uz Zafar & Ayaz Jakhio, Canvas Gallery, Karachi, Pakistan
2010	The Rising Tide- New directions in Art from Pakistan 1990 - 2010, The Mohatta Palace Museum, Karachi, Pakistan (group exhibition)
2010	The Drawing Room at Slick Paris, The Palais de Tokyo and the Musée d'Art moderne de la Villa de Paris, Paris, France (group exhibition)
2010	Out of the Box- Box Print Portfolio, Indus Valley School Gallery, Karachi, Pakistan (group exhibition)
2010	Sanjh, an Art exhibition in support of efforts for the relief of the Flood Affectees, Alhamra Art Gallery, Lahore, Pakistan (group exhibition)
2010	On the Brink, Fost Gallery, Singapore (4 person show)
2010	RM Studio Residency International Show, Ejaz Gallery, Lahore, Pakistan (group exhibition)
2010	One Square Mile, Arts Council, Karachi, Pakistan (group exhibition)
2009	Being a Man in Pakistan, Art Chowk - The Gallery, Karachi, Pakistan (group exhibition)
2009	Size Does Matter, VM Gallery, Karachi, Pakistan (group exhibition)
2009	Redo Pakistan, Other Asias (in collaboration with Shanaakht Festival), Arts Council, Karachi, Pakistan (group exhibition)
2009	Gift to Pakistan, VASL (in collaboration with Shanaakht Festival), Arts Council, Karachi, Pakistan (group exhibition)
2009	Indus Valley School of Art & Architecture (IVSA) Faculty show, IVSA Gallery, Karachi, Pakistan (group exhibition)
2008	Indus Valley School of Art & Architecture Faculty Show, IVSA Gallery, Karachi, Pakistan (group exhibition)
1998	Degree Show, National College of Arts, Zahoor ul Ikhlq Gallery, Pakistan (group exhibition)

Booth / Art Fair

2025	O Art Space at Asia Now - Asian Art in Paris (22 - 26 October), Booth @ Cour des Remises
2025	Aicon Contemporary at Armory Show at NY (05 - 07 September), Booth 234 / After Nature
2024	Aicon Contemporary at Art Mumbai (14 - 17 November), Booth G62
2024	O Art Space at Asia Now - Asian Art in Paris (17 - 20 October), Booth G06
2024	FOST Gallery at Art SG (19 - 21 January), Booth BC 14
2019	Aicon Gallery at Abu Dhabi Art (21 - 23 November), Booth S-08
2018	FOST Gallery at Art Fair Philippines (1 - 4 March), Booth 7
2017	Aicon Gallery at Abu Dhabi Art (08 - 11 November), Booth X3-08
2017	AAN Gandhara - Art Space at Art / Basel Hong Kong (23 - 25 March), Booth ID30
2017	Aicon Gallery at Art Dubai (15 - 18 March), Booth C17
2017	FOST Gallery at Art Stage Singapore (12 - 15 January), Booth H3
2016	Aicon Gallery at Abu Dhabi Art (16 - 19 November), Booth B5
2016	AAN Gandhara - Art Space at Art / Basel Hong Kong (24 - 26 March), Booth 1D30
2016	Aicon Gallery at India Art Fair (28 - 31 January), Booth B9
2016	FOST Gallery at Art Stage Singapore (21 - 24 January), Booth B9
2015	AAN Gandhara- Art Space at Art / Basel Hong Kong (15 - 17 March), Booth 1D29
2015	FOST Gallery at Art Stage Singapore (22 - 25 January), Booth B7
2014	AAN Gandhara - Art Space at Art / Basel Hong Kong (15 - 18 May), Booth 1D07
2013	AAN Gandhara - Art Space at Art / Basel Hong Kong (23 - 26 May), Booth 1D07
2012	2nd Kathmandu International Art Festival (KIAF), 'Earth/Body/Mind' (25 November - 21 December)
2012	VIP Art Fair
2012	Lawrie Shabibi at PULSE New York (3 - 6 May), Booth B6

Collections

Works in various private collections in Pakistan, Singapore, Hong Kong, Japan, Dubai, Paris, Italy, USA, Mexico, Australia, Austria

Residencies

2024	Studio RM Artist Retreat in collaboration with O Art Space, Lahore, Pakistan
2018	AAN Foundation artist in residence, C3ACenter for Contemporary Art, Andalucía, Spain
2014	Creative Fusion International Artists Residency, Cleveland Foundation, Cleveland, Ohio, USA
2013	Parramatta Artists studios, in collaboration with Cicada Press (COFA, UNSW), Sydney, Australia
2010	RM Studio Residency International, Lahore, Pakistan

Conceived projects & Artistic Direction

2025	Probative Associations - IVS Faculty show 2025 co-curated with Nurayah Sheikh Nabi, IVS Gallery, Karachi
2024	WATERMELON UPRISING: A tale of feathers & fur - A solo exhibition by Madiha Hyder, O Art Space, Lahore
2023	Spaces in Retrospection - A project curated by Adeel uz Zafar showcase works by Danish Ahmed & Haider Ali, O Art Space, Lahore
2023	Eclectic Mix 3.0 - A group show by Aisha Gul, Ameema Saleem, Bazil Habib, Bilal Jabbar, Hamza Qazi, Jawwad Jan, Maryam Arslan, Ramsha Khan, Sameen Agha & Sheza Shahid, Sanat Initiative, Karachi
2023	Reexamine / Retrace 2.0 - A printmaking project conceived by Studio R.M and Adeel uz Zafar, O Art Space, Lahore (group exhibition)
2022	A Feast Of Flesh & Blood - A solo exhibition by Scheherzade Junejo, Sanat Initiative, Adeel uz Zafar Karachi
2021	The Comedy of Errors - A solo exhibition by Noman Siddiqui, Sanat Initiative, Karachi
2021	Reexamine / Retrace - A printmaking project conceived by Studio R.M and Adeel uz Zafar, AAN Gandhara - Art Space, Karachi (group exhibition)
2021	Microcosm 4 - a current survey of contemporary art, AAN Gandhara - Art Space, Karachi (group exhibition)
2020	Eclectic Mix 2.0 - A group show by Asad Hussain, Fraz Mateen, Hasnain Noonari, Seemab Gul & Zulfiqar Rind, Sanat Initiative, Karachi
2019	Karachinama - A solo exhibition by Ahmed Javed, Sanat Initiative, Karachi
2019	Microcosm 3 - a current survey of contemporary art, AAN Gandhara - Art Space, Karachi (group exhibition)
2019	Eclectic Mix - A four group show by Abida Dahri, Sulaman Arshad, Wajahat Saeed & Yaseen Khan, Sanat Initiative, Karachi
2018	Parallel Realities - A two person show by Unaiz Taji & Haya Zaidi, Sanat Initiative, Karachi
2018	Lahrenama - A solo exhibition by Ahmed Javed, Sanat Initiative, Karachi
2018	Microcosm 2 - a current survey of contemporary art, AAN Gandhara - Art Space, Karachi (group exhibition)
2018	Prologue - Epilogue - A two person show by Noman Siddiqui & Haider Ali, Sanat Initiative, Karachi
2017	Microcosm - a current survey of contemporary art, AAN Gandhara-Art Space, Karachi (group exhibition)

Nominator

2025	The Sovereign Asian Art Prize, Hong Kong
2024	The Sovereign Asian Art Prize, Hong Kong
2022	The Sovereign Asian Art Prize, Hong Kong
2021	The Sovereign Asian Art Prize, Hong Kong
2020	The Sovereign Asian Art Prize, Hong Kong
2019	The Sovereign Asian Art Prize, Hong Kong

Mentor

2022 - 23	Re - imaging Freedom - Space to reflect: An artistic collaboration with Pakistan & the UK
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After securing the British Council's PK-UK: New Perspectives grant, IVS partnered with UKAFF to fund the short films of five emerging filmmakers: Focusing on voices from an emerging generation of filmmakers, the project connects Pakistan and UK's contemporary cultural identities and artistic expressions.

Selected Illustration Projects

2012	Prerana & Lal Peela (Children Story Book - Bilingual edition), Kathalaya publications, Kathmandu
2008	Urdu mandu (Series of Text books), Danish Publications, Karachi, Pakistan
2007	Zafran (Children Story Book), Paramount Publishing Enterprise, Karachi, Pakistan
2006	Just Like Other Kids (Children Story Book), The World Bank, Islamabad, Pakistan
2006	Oxford Progressive English (Series of Text Books), Oxford University Press, Karachi, Pakistan
2004	What Is In My Mouth? (Children Story Book - Bilingual edition), Human Rights Education Programme, Karachi, Pakistan
2004	Dirawna Dar (Children Story Book), The Book Group, Karachi, Pakistan
2004	Head Start Readers (Series of Text Books), Danish Publications, Karachi, Pakistan
2003	The Mountain That Loved a Bird (Children Story Book), The Book Group, Karachi, Pakistan
2003	Yahan Wahan Kahan (Children Story Book), The Book Group, Karachi, Pakistan
2003	Mujhay Acha lagta hay (Children Story Book), The Book Group, Karachi, Pakistan
2003	Oxford Social Studies for Pakistan (Series of Text books), Oxford University Press, Karachi, Pakistan
2001	A Tale of Two Kittens (Children Story Book-Bilingual edition), Human Rights Education Programme, Karachi, Pakistan
1999	Beemar Dost (Children Story Book), The Book Group, Karachi, Pakistan
1999	Kantay ki Ani Par (Children Story Book), The Book Group, Karachi, Pakistan
1999	Where will it end? (Children Story Book - Bilingual edition), Human Rights Education Programme, Karachi, Pakistan

Membership

2006	Society of Children's Book Writers & Illustrators, USA
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Participations

2013	Confirm - Confront- An international print exchange exhibition, Hong Kong Open Printshop, Hong Kong
2004	14th Noma Concours Picture Book Illustrations, Japan
2002	13th Noma Concours Picture Book Illustrations, Japan
2000	12th Noma Concours Picture Book Illustrations, Japan

Teaching

2019 - present	Indus Valley School of Art & Architecture, Karachi
2018 - 19	Dawood Public School, Karachi
2004 - 19	Karachi Grammar School, Karachi
2008 - 11	Indus Valley School of Art & Architecture, Karachi
1998 - 06	Karachi School of Art, Karachi

CANVAS

GALLERY



D-40/1, Block 4 Kehkashan, Clifton, Karachi 75600 Pakistan
P: +92 21 3586 1523

 canvasgallery2014@gmail.com  www.canvasgallery.net

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