



ARTSOCH  
CONTEMPORARY

Presents

# ہیرے دل ہیرے مسافر

Tracing The Belongings

Solo Show by **Qinza Najm**  
(NYC based Pakistani-American Artist)

OPENING ON

Wednesday **17<sup>th</sup>**, May 2023

From **05:30 PM** till **08:30 PM**

Curated by **Mariam Hanif Khan**



Exhibition will remain open till **Saturday 27<sup>th</sup>**, May 2023

# Curatorial Note

“What does a soul need? What could a soul comprise of? The answer may rest within the circumstances and the alterations it goes through during the time it spends on this earth. The show "Meray Dil Meray Musafir: Tracing the Belongings" embodies the various distinctions of an expat's life ontology; an emotive voyage of being and becoming.

When a bird creates its nest, it does so where it feels safe. This often involves a long process of interweaving sturdy materials to form a base by adding layers of softer materials like grass, leaves, or feathers to provide a comfortable lining. They may also use mud or saliva to help secure and strengthen the nest. Likewise, humans, when they travel from one place to another in search of a new home, gather small fragments of their identity in the form of language, traditions, food, and morality to create their own nest of comfort. Qinza Najm, in her recent solo presentation, is no less than a resilient bird creating an outstanding body of work embracing her experience of twenty-five years of living between America and Pakistan; a global traveler. She aims to excavate the idea of homeland beyond borders and rupture the impulse of belonging.

As a curator, I am impressively intrigued by the process of Najm's work, for her art and life come hand in hand. Anything can become a muse for her art-making process. It can be a gesture, object, person, literature, or a place. However, each allegory she chooses is comprehensively researched and thought through to its last layer and possibility. Each artwork is created like a nest, a stable base anchoring the composition, small hints of its surroundings, elements of familiarity and comfort woven with both sensibility to high art and craft together conjuring narratives from past and present; laced with both ecology and politics.

In her current body of work, one can see a repetition of free-floating amorphous forms as a structural outline of an artwork and within its composition too, almost like microcosms-macrocosms complementing each other to be in a constant state of influx and infinity evoking the feeling of the uncanny. In an overview, she is interested in the epistemology of displacement, whether it's voluntary or involuntary. The consequences it brings to mankind or an individual, the deeper introspection on the history of objects and stories they hold with their materiality.

Overall, the exhibition forecasts the prevalent issues of our times and our evolution as being in this transitory world of opportunities, disasters, and identity crises. Najm, as a women artist from the South Asian diaspora, living solo in a cosmopolitan city like New York, is a testimonial of strength in itself. As a vigorously practicing artist, she fetches a prodigious synthesis of cultures from the East and West, in a quest for the yearning of belonging which dwells beneath the desire of Heart.

The title of the exhibition is inspired by a poem "Meray Dil Meray Musafir" by the renowned poet Faiz Ahmed Faiz, an eminent persona in the history of the Indo-Pak Partition. His written literature paves the crux of the pain one feels to go through a separation from their motherland.”

Curated by Mariam Hanif Khan

# Biography

Qinza Najm is a Pakistani-American interdisciplinary artist based in New York City and Lahore. She received her academic training from Bath University England and at the Art Students League of New York under the mentorship of renowned artist Larry Poons.

More than a decade now, Najm has been vigorously exhibiting her works in New York and Internationally with experience of working beside prestigious institutions like Queens Museum (NY), Christie's Art (Dubai), Art|Basel (Miami, FL), and the Museum of the Moving Image (NY), Karachi Biennale (Karachi, Pakistan), Spring Break Art Show (NYC), among others. She has also participated in numerous artist residencies throughout the globe with prominent one at Massachusetts Museum of Contemporary Art (Mass MoCA). In her recent achievements, she was selected for Bronx Museum, NYC Fellowship with an upcoming show in 2024.

Her work centers on the transformation of everyday materials and objects to create immersive experiences that tap into the collective history and evoke critical reflection. By addressing social issues and cultural traumas her art challenges social norms and explore the complex relationship between the human body, identity, and power. Najm aims to create empathy and understanding between diverse communities, encouraging the viewer to reconsider their relationship with the world around them. Her work has been featured in prominent publications including ArtNet News, Hyperallergic, Huffington Post, NY Daily News, International Business Week, Herald and Public Art Journal.

## Artist Statement

Growing up in Lahore, Pakistan, and now living in the United States, I am fascinated by the physical occupation of space by the body and the norms and laws that govern it as a political subject. My paintings, sculptures, installations, and performances use the body as both medium and subject. I am interested in exploring the nuances of contemporary narratives within the materiality of the work by using multiple everyday objects in my artwork, ranging from empty bullet casings collected from around NYC shooting ranges to objects of healing and trauma collected from individuals in NYC, Lahore, and Miami.

One object that has always captivated my attention from my motherland is called Peyti- a tradition South Asian metal trunk to store things while travelling or to store household goods. This specific object carries rich history and cultural symbolism, I use Peytis as a allegory for a container of emotions, memories and belongings ; it carries strong connotations with dowry and one's social/economical status traditionally. The work is inspired by my childhood memories of constantly packing and unpacking these trunks every two years as my family moved nationally and internationally following my father's postings in the airforce.

In my recent exhibition, "Meray Dil, Meray Musafir, Tracing the Belongings" (My Heart is My Traveler), I have utilized the elements from traditional crafts amalgamating with contemporary art making techniques of mix media, AI, researched documentation, installation and other found objects to represent concepts of migration, displacement, and belonging. My new works encompasses large scale paintings, 2d/3d sculptural pieces using cutting, flattening, and crunching the metal sheet of Peytis. I aim to create nuanced narratives and interpretation that challenge our assumptions about what it means to belong and behold.



Raaz-e-Ulfat and The Little Bee I | 4.7" x 3.11" ft | Oil on Metal | 2023



Raaz-e-Ulfat And The Little Bee III | 4.7" x 3.11" ft | Oil on Metal | 2023



Raaz-e-ulfat and the little bee III (Details)



The Arrival: Dasht-e-Tanhai Ki Raat – II | 36 x 34 inches | Oil on Metal with Metal Handle | 2023



The arrival: Dasht-e-tanhai ki raat - II (Details)





The Arrival: Dasht-e-Tanhai Ki Raat | 3'7" x 2'7" ft | Oil on Metal | 2023



Hum Dekhenge | 4'6" x 3'8" ft | Oil On Metal With Metal Handle | 2023



The arrival: Dasht-e-Tanhai Ki Raat - I | 39 x 26 inches | Oil on Metal  
with Metal Handle | 2023



The Arrival: Longing For Belonging Ka Safar | 3'7" x 2'7" ft | Oil on Metal Handle | 2023



The arrival: longing for belonging ka safar (Details)



Baat Umar Bhar Ki Hai - I | 2.10" x 1.9" ft | Oil and Enamel on Metal | 2023



Baat Umar Bhar Ki Hai - II | 3.2" x 2.3" ft | Oil  
and Enamel on Metal | 2023



Mery Dil Mery Musafir | 6x4 ft | Oil on Canvas | 2023





Mery dil mery musafir (Details)



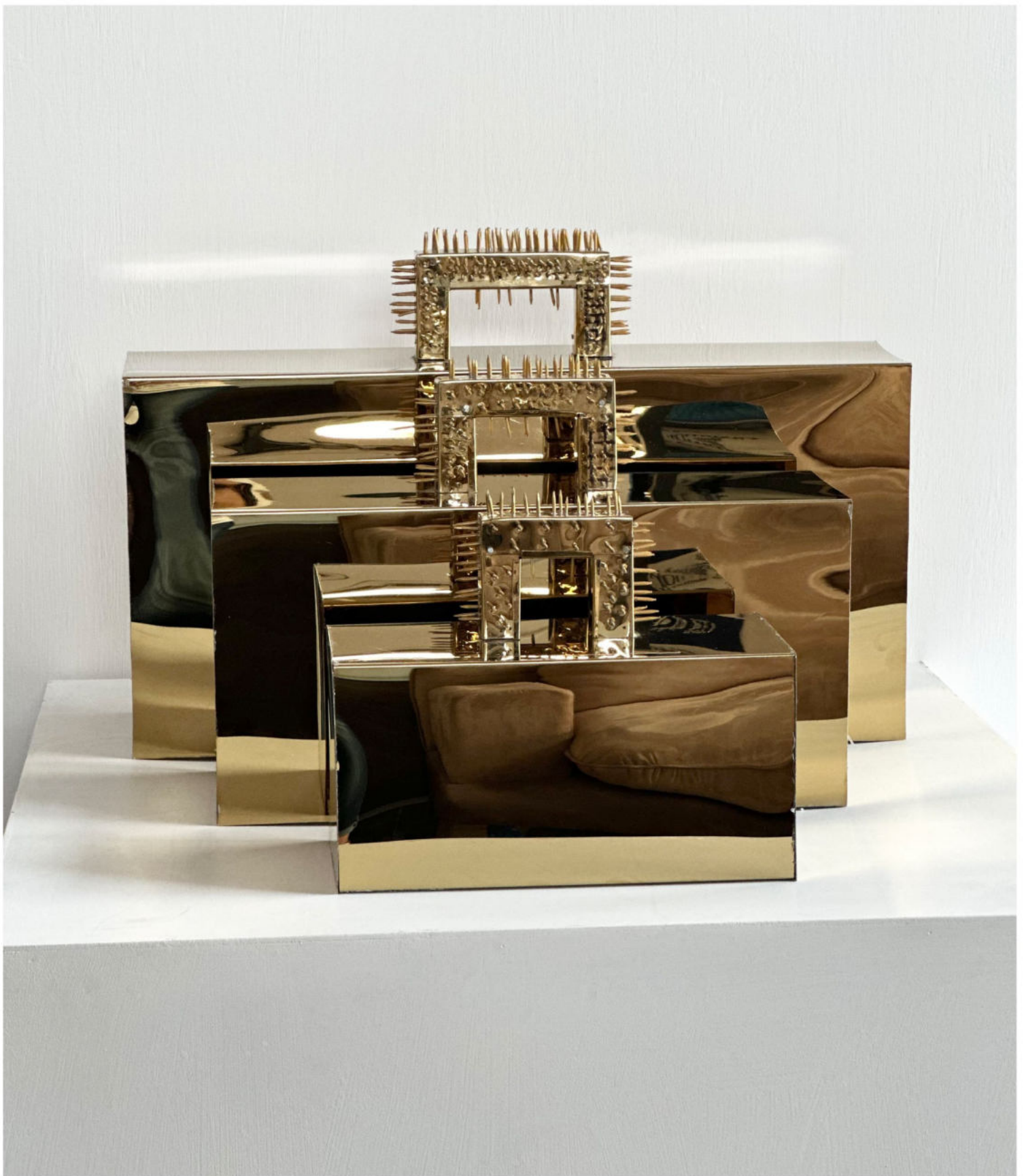
Hua Phir Se Hukum Sadar | 6x4 ft | Oil on Canvas | 2023



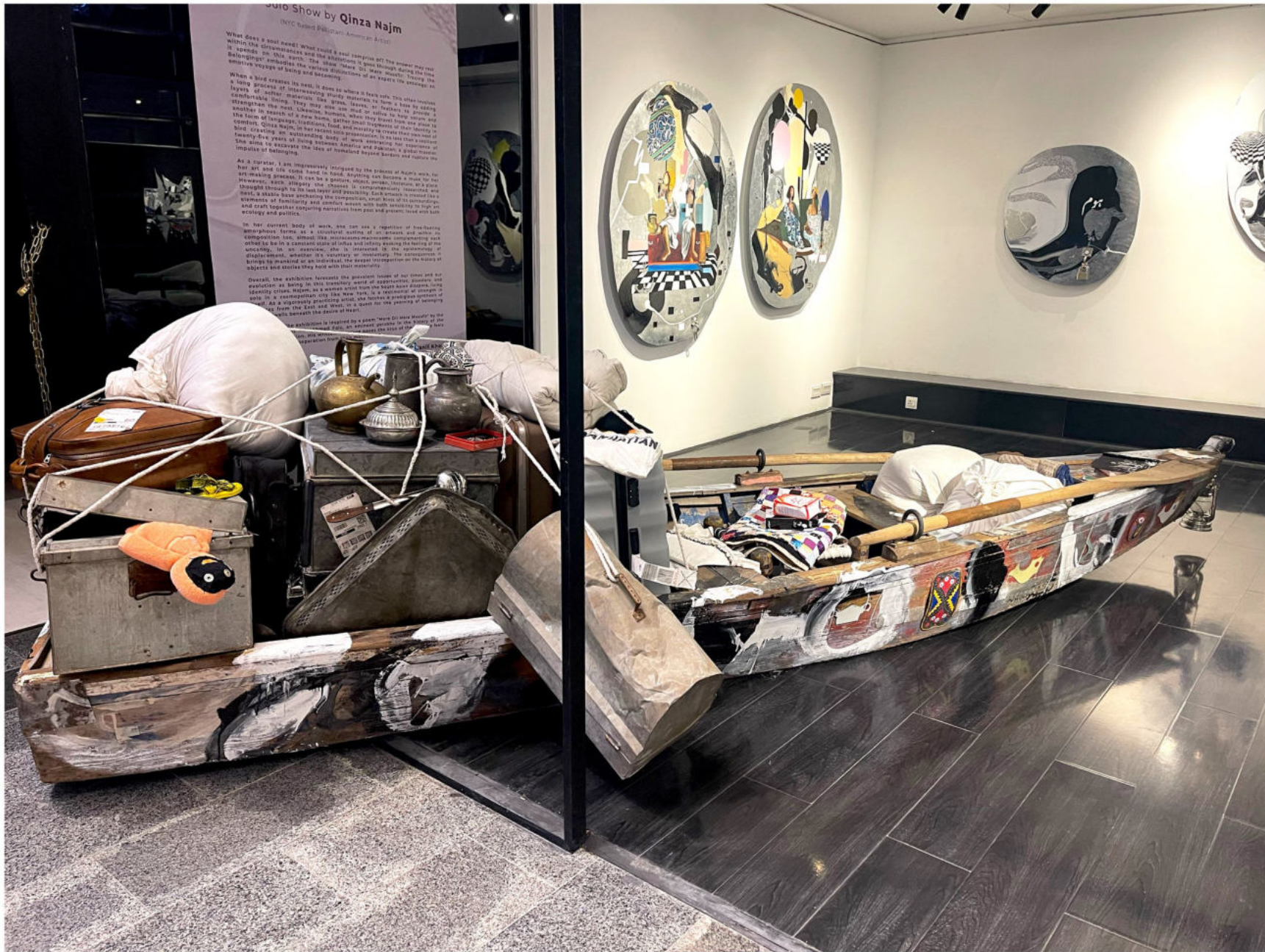
Mujh Se Pehli Si Muhabbat Mery Mehboob Na Maang | 6x4 ft | Oil and Enamel on Mirror like Reflective Stainless-Steel Metal | 2023



Glacier Melting | 4'6"x3'8" ft | Oil on Metal | 2023



Kuch Ishq Kiya, Kuch Kaam Kiya I, II, III | 6x6x6 in (small Size)  
9x6x6 in (medium Size), 24x11x2 in (Large size) | Golden stainless steel | 2023



Chal Bulleya Authae Chaliye, The Good Immigrant | 15 x 4 ft | Installation, Wooden Boat, Peyti, South Asian Trunks and House Hold Stuff with Recordings of Immigrants individuals inside different objects | 2023



Hand Made Quilt Made by Rebecca's Mom,  
Audio: 1 minute 28 seconds, 2023  
By Rabecca Goyette based in New York



Shahisupari & Muskha Hi-Wafa, Book, Edible, Sweet Fennel  
Audio: 1 minute 30 seconds, 2023  
By Yasir Mahmud based in Philadelphia

### Interactive Installation Pieces

# Productive Disorientations: Warps in time/In Flux/ On the Move

Qinza Najm's latest body of work titled "Meray Dil Meray Musafir, Tracing the Belongings" can be read as an exploration of the kind of art making that can be enabled in response to an increasingly "deterritorialized" world defined by globalization. As images, ideas and people continue to circulate in the physical, digital and virtual world at lightning speed, touching and transforming people's lives wherever they go, these social and cultural interactions also affect contemporary art practices many of which are now "increasingly defined by the dual desire for mobility and attachment to place."

These entanglements with migration, mobility, speed and its resultant anxieties are embedded in the crux of many of Najm's works. In fact the formulation of its process and visual vocabulary situates itself squarely in the midst of this paradox: what does it mean to "belong" when one is, as she likes to describe her life, "always on the move". What does one choose to carry and what does one leave behind when life is in a constant state of flux? As a "denizen of the world" Najm's life is an embodiment of this predicament, she divides her time between New York and Lahore, two different art studios or wherever her art practice takes her. Objects, archives and memories reside both in physical and immaterial form in all the spaces she inhabits. Place, mobility, cosmopolitanism and transnational identity become the nodes in a network that enables or perhaps fuels much of Najm's exploration and innovation in terms of process, context and cultural exchange.

Najm's conversations about her work, past, present and future also reflect this worldview. She will speak of the efficiency and productive energy of New York, wax eloquent about its culture but will somersault her way back to a melancholic anecdote about her ancestral village within a minute. While foraging for personal letters, family heirlooms and traditional keepsakes to show me what she had accumulated from her vast archive of objects Najm's train of thought would often be interrupted by multiple and divergent trains of thought with each conduit drawing from a different spatial experience. The rapid fire shifting between spaces of memory and thought, a casual ricocheting of off random memories- fragmentary spatialities- against the linearity/non linearity of time in Najm's conversations is visible in her works too and reminds one that "the way in which people move, as commuters, migrants or tourists are organized not just through infrastructures or devices but through conventions, routines and reflexes..."

Although Najm is versatile and adept as an interdisciplinary artist working with painting, performance, video, sculpture, sound and installation, the works in this exhibition can be loosely divided into two broad categories: painting and installation. I use the word "loosely" because under the label of the former Najm has produced a series of paintings which defy the conventional sizing of canvas; they elude even the precise definition of size and shape. Her studio walls are lined with "canvases" that are in amorphous shapes: these are, in fact, made of aluminium. Their sleek edges emit a dull shimmer, giving away their inherent quality and materiality but clearly not enough of it- at first glance they resemble unassuming but non-rectilinear surfaces, supported by an armature that suspends them in midair and elevates them to a status of a sculptural relief. On closer examination they reveal a cornucopia of ideas, forms and textures. For one, the unusual sizing is a sort of a trompe-l'œil; the almost-



- elliptical shapes seem to "pop out" of the walls, masquerading as canvas. The wall is transformed into a panorama of colourful thought bubbles that float across our vision; Najm's experiments in colour and form resemble Miro-esque biomorphic permutations of her subconscious landscape.

She upends the viewer's understanding and reception of what constitutes painting and high art in a white cube space, instead Najam's visual language is activated by a kind of frenetic restlessness, a desire to challenge and transform materiality, surface and orientation. She utilizes the spontaneous painterly gesture in tandem with signs and symbols drawn from technology, culture and even the human psyche to create an ambiguous visual language that engages viewers. For example many of the works such as "Raaz-e-ulfat and the little bee II" incorporate decorated handles appropriated from trunks, one can discern cryptic patterns that resemble QR codes while faceless morphing figures- almost ghostly with their disquieting presence are superimposed with floral and checked patterns. Viewed in totality can these compositions that are rife with fragmentation and distortion be interpreted as ciphers? Clues that are meant to be unraveled and interpreted amidst the chaos and discontinuities that comprise modern life?

It also becomes apparent that each canvas has been painstakingly cut out to resemble and mimic fragments of locally sourced aluminum trunks. Interestingly Najm's canvases can also be likened to giant palettes, their solidity enhanced by the aluminum, yet the works are able to escape this singular reading- a fixed representation established by the boundaries of line and shape-through tactility and transformation. These are compositions that are in flux. There is a vein of gestural Abstract Expressionism in her works that is reminiscent of early experiments of Lynda Benglis in Najm's works which were defined by latex "spills" on the ground in the 1960s, however Najm's abstractions are borne out of a different context and sensibility. For instance, her painting titled "Glacier Melting" is characterized by thick pools and daubs of enamel and oil, the application of paint becomes gestural when flung across the space of the surface. In "Hua Phir se Hukum Sadr", industrial paint splashes, drips, bleeds and congeals so that colours form psychedelic maps which seem frozen in midair. It is a sort of arrested movement through which Najm challenges the verticality of her giant palette shaped surfaces. The world of representational images in these compositions is a fragmentary world. They are glimpses and silhouettes characterized by figures in stasis, standing, waiting, trapped in what seems to resemble the sweeping bow or stern of a boat. Movement across geography, territory and time is slippery in Najm's paintings.

This is evident in other works too where the inversion of space through distortion of pattern and form such as in "Raaz-e-Ulfat and the Little Bee" suggests the existence of multiple temporalities. Faceless figures pose together, in duality but differently; they seem to emerge or be submerged within a kind of mind-bending chaos that contains free flowing forms that warp and form voids. This tension between being and becoming is visible not just through figure but also through experimentation with material. It is apparent in the organic almost-folds and undulating contours of industrial paint and in the drips that threaten to fall off at the margins but still cling to the edge of a surface. Still grappling with this unease there is also the realization that there is probably more to the frantic pulsation of synthetic colours where they form voids and gestures, it comprises landscapes that are rapidly evolving and assault our senses with their chaos in works such as "Mujh Se Pehlisi Muhabbat Mery Mehboob Na Maang." The yawning gaps splice and split revealing spaces that threaten to engulf.

. The jarring sensation that one is looking at a distortion in a funhouse mirror is not coincidental and it never goes away because Najm wants us to experience a disorientation imbued from the collision and clash of spaces, languages, identities and cultures that always leave residues. This is her world as she experiences it with all its postmodern anxieties.

Najm also uses the aluminium surface as a sort of palimpsest where objects, colours and symbols overlap. In doing so she blurs the boundaries between art and craft, the global and the vernacular, parochial and cosmopolitan. In works such as "Baat Umar Bharki Hai I and II surfaces are punctuated by subtle traces of collaged trunk handles, graphic symbols drawn from the cultural vernacular are added as if they are an addendum to a coded document, patterns appropriated from craft, technology stand decoded in contrast to the ambivalence of spectrums of colour : everything hovers between stasis and even anastasis as the meaning of cultural and linguistic signifiers is unsettled, vanishes and transforms.

In "The arrival: longing for belonging kasafar" the word "Mulk" (country) painted in Urdu in a solid, unwavering pitch black is offset by expanses of colour that morph and contort in contrast while in another composition titled "The arrival: Dasht-e-tanhani-kiraat", the word "Shift" inscribed in Urdu becomes a verb that carries various connotations and a pun that evokes a chuckle: "Shift" is now commonly used in both languages and it certainly describes the new "glocal" landscape translated into the fluidity of uttered words, spaces and materiality in Najm's works. Or does it simply announce Najm's to-do list: moving to yet a new space?

The dominant metaphor in Najm's works represented either through form or materiality is that of the aluminium trunk or "paeti" as it is spoken/pronounced locally in colloquial language. In terms of function, the "paeti" is used to store warm blankets, heirlooms and can be considered a repository of sorts; it carries an unmarried girl's trousseau. The dowry for her marriage is painstakingly collected, stitched, knitted or darned and accumulated over the years in trunks often by mothers. The trunk can also be interpreted as a culturally charged signifier of rural life and its simplicity, in Najm's case it is also a reminder of her childhood, she grew up with a father who was in the Air Force with the ubiquitous trunk defining her understanding of the world i.e the act of constant packing/unpacking, a process which continues in her life.

In light of Najm's personal experiences that form an integral part of her practice the trunk then carries a myriad of interpretations as a container of cultural rituals, a condensation of the future , an extension of the travelling body , or a metaphor for mobility. It contains, conceals and can be emptied. Its fragmentary appearance in Najm's works as a remnant in the form of a handle or a large chunk shorn of context on a painted surface is loaded with metaphors. Could these trunk handles be interpreted as portals to unexplored temporal spaces? Could each fragment of this trunk embody the vicissitudes of fortune, the accumulated memories of Najm's life, its ups and down processed and reinscribed as a complex interconnected assemblage of objects and colours? Framed in this way, for viewers these paintings then allude to a tantalizing invitation akin to going down the Rabbit's hole as experienced by Alice in Wonderland: the vulnerabilities of Najm's psyche are concealed in a world that follows its own logic.

The social and political both converge in Najm's second category of works, an installation titled "Chalbhulleyaothaychaliye" consisting of an actual boat loaded with the bric-à-brac of her childhood, past and family heirlooms placed in a pristine gallery space. Although there are many layers, at first glance, the sculpture can be interpret-

as a site of inquiry that expands upon the concept of "thrown togetherness" defined as "the ways on which diverse elements come to cohabit in a setting or a situation, often as unexpected neighbours."

In this case the unexpected consists of a boat sourced from the impoverished inhabitants who live on the outskirts of Lahore along the diminishing waters of the Ravi river while shimmering aluminium suitcases in gold glint and entice, nestled in between a mass of rusted pots, boxes and containers. The handles of the suitcases are punctured with nails rendering them functionless. Disembodied voices from the boat recount memories of diaspora who use their everyday life to yearn for an imagined nostalgic past. Their accounts suggest attempts to discover their lost self and recover "true identity" through objects even as their cultural and emotional baggage remains divided by geography and cultures. By encasing their narratives in golden suitcases that cannot be opened without causing injury to oneself, Najm's intent appears to be laced with a bittersweet plea: this paradox is dangerous, much like Pandora's box it tempts with desire but there are consequences.

In Najm's installation the boat replaces the trunk as an object of containment but transformation is still implicit; it becomes emblematic of a journey that is testament to the weight of choices: an aspiration for prosperity elsewhere vis-à-vis socio economic inequity. The "throwntogetherness" of absent narratives, of both migration and survival drawn from the same region with their divergent desires constitute the second layer of meaning in Najm's works.

The larger questions posed by the various permutations of Najm's containers and suitcases remain linked to the awareness that artists no longer remain and nor can they afford to exist in isolation. The history of art-as-object has come a long way and reoriented its arena. Global concerns abound in Najm's installation: climate change, an ongoing migrant crisis exacerbated by war and economic woes, displacement, a fascination with the metropolitan and rapid transformations in technology. These complex social processes and global upheavals have pushed artists like Najm to locate themselves in the everyday and in communities. Simply put "as art addresses its place in the world, it is simultaneously redefining both its social project and its aesthetic framework." Najm's research oriented practice certainly draws inspiration from objects but since she is trained as a psychologist it is rooted in a model that prioritizes connecting and empathizing with people, places and texts. She draws from the local vernacular but in totality her works are a contemporary representation of a labyrinthine world where there are no walls or gatekeepers of hierarchies.

Working between several locations and vastly different worlds allows Najm's practice to navigate between different economies of production and consumption. She pulls a thread from personal experience and weaves it in with larger narratives about identity, gender and culture but this expression is not burdened with a confrontational stance. Perhaps this is because her critical thinking and choice of objects-as-artifacts is informed by the lived experience of evolving, adapting, assimilating and assuming multiple identities. This allows Najm to repudiate totalizing narratives, particularly those that fetishize and carry expectations of what a brown, female, diasporic artist should be and what she should produce. She sidesteps the false binaries of East and West, making her a bit of an interloper as she mediates between art worlds and resists labels; it is this positionality that is representative of Najm's diverse art practice. It stems from a place that offers multiple vantage points but also highlights the other side of expansive globalization. Conscious of its omnipresent structure, its vitality that carries a capacity for dynamism as much as it does for hegemony, extraction,

accumulation and greed, Najm's art practice still does not shy away from using this cultural zeitgeist as a muse. She treads carefully though, unpeeling its opacity equally through objects, stories and materials and in the process unraveling the unintended consequences of flawed structures and systems of governance.

**Written by Zohreen Murtaza**

Visual Artist, Independent Writer,  
Lecturer at NCA

## References

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Roudometof, Victor. "Theorizing Glocalization." *European Journal of Social Theory* 19, no. 3 (2015): 391-95.

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[3] "Bio," Qinza, accessed April 28, 2023, <https://www.qinzanajm.com/bio/index.html>.

[4] Orvar Löfgren, "Containing the Past, the Present and the Future: Packing a Suitcase," *Narodna*

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[6] Orvar Löfgren, "Containing the Past, the Present and the Future: Packing a Suitcase," *Narodna*

*Umjetnost* 53, no. 1 (2016): p. 60, <https://doi.org/10.15176/vol53no103>.

[7] *Ibid*, p. 62.

[8] Orvar Löfgren, "Containing the Past, the Present and the Future: Packing a Suitcase," *Narodna*

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Network Cultures, 2010), p. 9.

# CV

## Education

2006 Ph.D. in Psychology, Tennessee State University, Nashville, TN  
2011 - 15 The Art Student League, NYC  
1999 M.S. in Psychology, Tennessee State University, Nashville, TN  
1992 BATH University, England

## Residencies

2020 Massachusetts Museum of Contemporary Art (Mass MoCA), North Adams, MA  
2019 Bakehouse Art Complex, Studio Residency, Miami, FL  
2018 New York University, Steinhardt Summer Studio Residency, New York, NY  
2017 World of Co, Sofia, Bulgaria  
Borgo del Sole, Summer Residency, Tuscany, Italy

## Exhibitions

2024

- Being-Becoming-Belonging, Bronx Museum, NYC

2023

- Meray Dil Meray Musafir: Tracing The Belongings, ArtSoch, Lahore, Pakistan (Solo)

2022

- MindGames: An Insight into Cultural Dualism, Lahore, Pakistan (Solo)
- Off The Cloth, WhiteBox Art Space, New York, NY
- Golden Bullets, Frost Museum, Miami, FL
- The Gift Shop (Bullets), Wolfsonian Museum, Miami, FL
- Veil and Pleasure, National Arts Club, New York, NY
- MaterialX, 5-50 Gallery, New York, NYC

2020

- Women Trouble, Western Exhibitions, Chicago
- Femmephilia, School of Visual Arts Curatorial Practice, New York, NY
- Her World-Her View, The Immigrant Artist Biennale, New York, NY

2019

- What If? National Museum of China, Beijing
- Still I Rise, A.I.R Gallery, New York, NY (solo)
- #BanNoMore, Ilmin Museum of Art, Seoul, South Korea
- Tabdeeli II, Karachi Biennale, Karachi, Pakistan
- Times of Perception, Steveson University, Maryland
- Becoming a Wo-Men... Chawkandi Art Gallery, Karachi, Pakistan (Solo)
- Don't Grow Up It's a Trap, Karachi Biennale, Karachi, Pakistan
- Veil of Bullets, Nicole Longnecker Gallery, Houston, TX



2018

- All Around Her There Was a Frightening Silence, Chawkandi Art Gallery, Karachi, Pakistan(solo)
- Ghost of Empire, Cuadro Gallery, Dubai, UAE (solo)
- Violence as Methodology, Twelve Gates Art, Philadelphia, PA
- Don't Shoot,X, Robert Miller Gallery, New York, NY

2017

- Tabdeeli, Queens Museum, New York, NY
- #NoHonorInHonorKilling, Museum of Moving Images, New York, NY
- Power, Pulse Art Fair, Miami, FL
- Carousel, Aljira: A Center for Contemporary Art, New York, NY
- Suitable Girl, Whitechapel Gallery, London, UK
- Performance, The Last Frontier, New York, NY
- #BaNoMore, WhiteBox Art Space, New York, NY
- Somewhere in America, St. Lawrence University Gallery, New York, NY

2016

- Passage of Wishes, Children's Museum of Manhattan, NYC
- Fata, Aicon Gallery, NYC
- Niqabi Virgin, WhiteBox Art Space, NYC
- Ghost of Empire, Twelve Gates Art, Philadelphia

2015

- Treasures of Love, Miami Art Basel, FL
- Black and White, Place Pleiades Gallery, NYC
- Swirl Bridge, United Nation, NYC

2014

- Red Dot, Miami Art Basel, Miami, FL
- Somewhere In Berlin, Wattis Gallery, San Francisco, CA
- #DamnILookGood, Dumbo Art Festival, NYC
- Just Politics, Con Artist Gallery, NYC
- More to What Meets The Eyes, Con Artist Gallery, NYC
- Love vs. Hate, DIFC, Art Dubai, Dubai, UAE
- Noun Al Neswa, Marsam Mattar Gallery, Dubai

2013

- Sacred Sinister, United Nation, Auctioned by Christie's, Dubai
- Morphism of Love, Art Mora Gallery, NYC
- Golden, Saffron Art Auction, NYC
- Let it go, Leigh Wein Gallery, Chelsea NYC
- Ego vs. Empathy, Governor Island Art Fair, NYC
- Analysis of Love? Rush Art Gallery, Chelsea, NYC
- Ego and I, Gallery Brooklyn, NYC
- Modern Conflict, Art Dubai (Sikka), Dubai
- Oscillating Reality, Green Point Gallery, NYC

- Dream of Love, Abu Dhabi Art Hub, Abu Dhabi
- East & West, SMV Gallery NY, NYC
- Sublime Allegory, Time Square, NYC

2012

- Small Works, Manhattan Borough President's Office, NYC
- Love & Ego, Phyllis Harriman Mason Gallery, NYC
- Memories, Savannah College of Art & Design (SCAD), GA
- Contemporary Artist, US Consulate, Dubai, UAE

## **Workshops and Courses**

2014 Painting, Savannah College of Art & Design (SCAD), Savannah, GA

2015 Mixed Media, Painting, Sculpture. Art Student League New York

2016 Making the Invisible Visible: Artist as Researcher, MOMA, New York

2016 Color in Modern and Contemporary Art, MOMA, New York

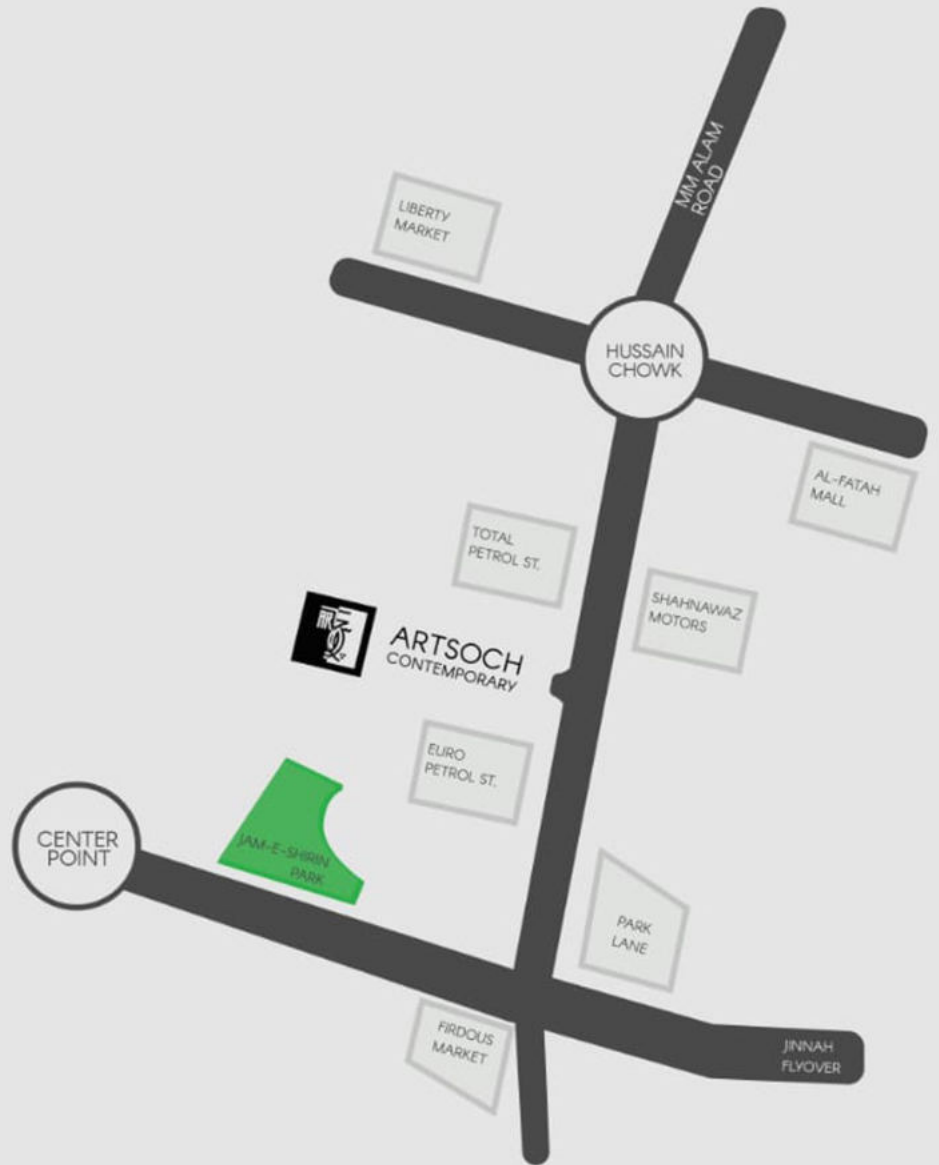
2013 Arabic Calligraphy, Print Making & Welding Workshops, Tashkeel, Dubai, UAE

2012 Painting, Miami Art Center, Miami, FL



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LOCATION







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