

For You, with Love

Curated by Mariam Hanif Khan

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|----------------|-------------------|-----------------|
| Abid Aslam | Hafsa Jamshed | Saba Haroon |
| Abdul Rehman | Izza Ali Khan | Samina Islam |
| Adnan Mairaj | Lariab Ahmad | Sana Durrani |
| Ali Hamza | Mariam Arshad | Shanzezy Mir |
| Amna Waqas | Maqbool Jatoi | Shireen Rasul |
| Amna Yaseen | Mehreen Asif | Sophia Mairaj |
| Aqib Faiz | Moin-Ur-Rehman | Sumbul Natalia |
| Ayesha Maheen | Muhammad Aniq | Syeda Sobia |
| Ayesha Shariff | Muneeb Ali | Ufaq Altaf |
| Beygum Bano | Rabbania Shirjeel | Ufaq Ehsan |
| Farheen Nawaz | Ramsha Rubbani | Warda Bukhari |
| Fatima Javaid | Raveeda Ejaz | Yaseen Khan |
| Fizza Aslam | Romessa Khan | Zamania Aslam |
| | | Zohreen Murtaza |

Opening on **Friday, 14th Feb-2025**
The Show will continue till 21st February

Exhibition Note

This exhibition aims to explore the profound and universal act of gifting, reimagined through the lens of artistic creation. Gifting is more than an exchange of material objects; it is an intimate gesture imbued with thoughtfulness, emotion, and personal connection. It represents an offering of one's time, care, and understanding of the recipient's essence.

For this show, artists were invited to delve into their personal experiences and philosophies around gifting. They were asked to approach their artworks as if creating a gift for someone they hold dear—infusing the piece with the soul of their personality, the depth of their emotions, and the care they would extend to a loved one. Whether through symbolic, functional, or purely expressive works, each artist crafts an offering that reflects the unique interplay of their personal narrative and the joy of giving.

The resulting artworks are as varied as the artists themselves. Some may evoke the playful spontaneity of a surprise gift, while others channel the quiet reverence of a keepsake meant to last a lifetime. Together, they form a collective meditation on the relationships, memories, and sentiments that inspire the act of giving.

In this season of connection, the exhibition embarks to celebrates the power of art as an extension of love and a reflection of our shared humanity. Each piece shouldn't just serve as merely an object but a gesture, part of your personality, connection with the receiver—a moment of care made tangible. As you explore the exhibition, may you feel inspired to consider the gifts you give and the ones you hold dear, not only in their physical form but in their deeper essence of thoughtfulness and heart!

Dig deeper in your heart, stream LOVE...

Mariam Hanif Khan

Curator and Founder ArtSoch

Abdul Rehman

Abdul Rehman (AB) (b. 1995) is a visual artist and educator based in Lahore, Pakistan. Trained in traditional techniques at the Naqsh School of Arts, he earned his BFA in Visual Arts from Beaconhouse National University in 2020 with a fully funded scholarship and distinction.

His work has been showcased in esteemed exhibitions, including the International Watercolours Society Biennale (2017, 2018), Art Arcane (2019), and Art Space Lahore (2021). He has exhibited at 'O Art Space' ("DAR-AAMAD," 2022), VM Art Gallery ("Welcome to the Here-After," 2022), Identity-Lahore Art Gallery, and the Pakistan Art Forum ("The New Past"). His innovative QR code-themed artworks are part of the permanent collection at Ambiance Boutique Art Hotels.

AB currently teaches at Beaconhouse National University, Lahore.

AB's work bridges the past and future, merging traditional art with cutting-edge AR and VR technology. His paintings, enhanced with augmented reality, bring historical hallmarks, multiculturalism, religion, and ancient civilizations—like the Egyptians and Greeks—to life. By reimagining famous statues with futuristic elements, alongside themes of cartoons and gaming, he creates immersive experiences that evoke curiosity and wonder. His goal is to offer an imaginative escape, using technology to transform still art into dynamic, interactive narratives. Merging paintings with AR and VR has enabled him to create an entirety of new and enticing concepts brought to life through rapidly advancing technology.

Pak_Green Light is a political commentary on control, surveillance, and power dynamics in Pakistan. The painting critiques the intersection of technology and governance, where authority dictates movement—who gets a “green light” and who is forced to stop. By juxtaposing national and regional symbols, it raises questions about autonomy, state influence, and the digital mechanisms used to monitor and regulate society. The augmented reality element enhances this discourse, symbolizing the evolving nature of control in an increasingly technological world.



Pak Green Light

Acrylic on Canvas with Augmented Reality
28 x 60 inches

Abid Aslam

Born in 1986 in Lahore, Pakistan, Abid Aslam studied at Hunerkada College of Visual and Performing Arts, focusing on miniature painting and photography. This led to the refinement of his visual and conceptual language, developing a strong, independent perspective and a mature grasp of contemporary art discourse.

Aslam held his first solo show, Coding Labels, in 2013 at Canvas Gallery, Karachi. He has participated in numerous group exhibitions, including Incubator, Milestone, Open Field, Summer Scape, Variations along the Grid, Silsila, We Live Pakistan, Witness to History, Human Within Us, Solitude, and Grey Matters. He received the Arjumand Painting Award (2015) and the Special Award from the Artist's Association of Punjab (2016). His work was also showcased at the India Art Fair (2017) with Anant Art Gallery, Delhi. In 2018, he presented Sitaron Se Aage at Sanat Initiative, Karachi, and participated in the first Karachi Biennale Trust artist residency (2019) in collaboration with OPP. His most recent solo exhibition, The Look, was displayed at Sanat Initiative, Karachi. In early 2023, he attended a one-month residency at Can Serrat, Barcelona, followed by a three-month residency in El Bruc, Spain. Recent group exhibitions include Art Fest Karachi 2024 at Sambara Art Gallery and 24 Hour Show, curated by Robella Ahmed at Koel Gallery, Karachi. His latest solo show, By Reference, For Reference, was exhibited at Sanat Initiative.

Currently, his work is displayed at the Karachi Literature Festival at Beach Luxury Hotel. Aslam lives and works in Lahore.

In an era where artists explore diverse techniques to reshape perceptions, He finds deep intimacy in the act of engraving letters—an intricate process that mirrors the delicacy, effort, and precision of art-making. His work revisits the fading tradition of letter writing, once a cherished form of communication, evoking the anticipation and emotion tied to handwritten messages. The symbolic use of red represents love, while touches of gold add richness and depth, enhancing the artwork's presence. By reinterpreting this lost art in a contemporary context, Aslam offers viewers a new perspective on nostalgia, beauty, and artistic possibility.



Love Letter

Opaque color, punching and gold leaf on wasli
32 x 44 inches

Adnan Mairaj

Adnan Mairaj Malik, born in 1987, is a Karachi-Lahore-based visual artist, curator, art educator, and researcher. He graduated in 2011 from the Department of Visual Studies, University of Karachi, with a major in fine arts. He has an MA (hons) in Visual Art from NCA, Lahore, and a traditional practice course in miniature painting (Mughal) with Ustad Bashir Ahmed in 2016. He was the Charles Wallace scholar of 2017 to study at the prestigious Prince's Foundation School of Traditional Arts, London. He has a postgraduate certificate in International Heritage Conservation from Boston College of Architecture (2019).

Malik has exhibited his work nationally and internationally. He completed an art residency at the State Bank Museum, Karachi, in July 2021.

He was one of the winners of the Faiz National Award titled 'Postcards to Faiz' in 2011.

He has a strong command of working in a number of mediums and also works as a freelance illustrator.

He is currently teaching at the M.Phil. Art and Design Education department at PIFD, Lahore. He taught at NCA (Department of Culture Studies) Lahore 2016-2021 and KSA, Karachi (2012-14).

His interests include reading and writing stories, having a versatile taste in listening to music, enjoying swimming, and playing chess.



Without You My Love... (Moomal Rano)

Gadhrung, Gouache and pigment on Italian mount sheet

11 x 8.1 inches

17 x 24 inches (With Frame)

Ali Hamza

Ali Hamza (b. November 1996) is a multidisciplinary artist based in Lahore. He earned his bachelor's degree in Fine Arts, specializing in painting, from the National College of Arts, Lahore, in 2021. Alongside painting, he has a deep interest in performing arts, sculpture, music, and film. His work blends abstraction and realism, capturing imagery and movement in a distinct style.

Ali's work has been featured in several group exhibitions, including REAL and its DOUBLE at the Embassy of France, Islamabad (2018), BROADCAST VOL 2 at O Art Space, Lahore (2021), THE NEW ODYSSEY at PNCA (2021), SIMPLE THINGS at Shakir Ali Museum, Lahore (2022), Anna Molka Award Show at PUCAD (2022), and SEEN FROM ANOTHER LIFE at COLABS (2025). His work has also been published in the UK magazine LAZIN. His pieces are part of numerous private collections both locally and internationally.

Ali Hamza's artistic practice revolves around the study of mark-making, drawing from daily actions and movements. He observes, imagines, and combines marks to form compelling visuals. His creative process is an ongoing struggle between body, mind, and heart—balancing the conscious and unconscious to capture the essence of an entity's action and behavior in a specific moment.

Deeply intrigued by the process itself, he views art as a reaction to an action, an irreversible visual outcome. This curiosity drives him to create spontaneous yet controlled marks, forming an evolving universe on canvas. His work embodies a continuous transformation—shaped by effort, exploration, and an insatiable hunger for discovery.

Nature serves as his primary inspiration, being the purest and most beautiful art form. Theater and music also play a significant role in his practice, influencing his approach to art as a performative experience. For him, art exists without boundaries or restrictions, allowing limitless experimentation. He primarily works with black, white, and grey, embracing their simplicity and depth as reflections of life's nuances.



Love is Blooming in the air

Emulsion and Metallic on Canvas

72 x 48 inches

Amna Waqas

Amna, born in 1992 in Lahore, Pakistan, earned her MFA in Fine Arts (Painting) from Punjab University College of Art and Design in 2019. She trained in fresco painting at the National College of Arts, Lahore (2016), ceramic product design (2015), and drawing at GCU (2013). In 2018, she participated in the Artist Practice Program at PNCA.

Her exhibition journey began in 2018 with a show at the Shakir Ali Museum, followed by group exhibitions at Artcade.Pk in Islamabad and Minhas Art Gallery (2019). She was part of the Artist Residency in Dubai (2019) and has exhibited in multiple Young Artists' Exhibitions at Alhamra Art Gallery, including Enhancing Boundaries (2016), Take Off (2018), Current (2019), Beyond the Threshold of Time (2021), Around the Corner (2022), and Arriving (2023).

Amna held her first solo exhibition, Chiriya Da Chamba, at Ocean Art Gallery in Lahore and Karachi (2021). Her work has also been showcased internationally, including Zero Point Second (USA, 2021), Artbethak (Iran, 2023), and Transcending Traditions (New York, USA, 2023, Artsoch). In 2023, she was a finalist for the Arjumand Painting Award at Alhamra Art Gallery.

Amna's artistic journey revolves around the beauty of natural objects, transforming visual imagery into an exploration of both reality and dreams, fantasy, and myths. Her work creates an atmosphere that reflects the subjective experiences of life, where multiple layers represent the endless space and resilience that life offers as a dynamic playground.

Her paintings evoke personal and emotional dualities—beauty and suffering, freedom and constraint, tradition and rebellion—encouraging viewers to question and navigate these contrasts. Through layered interpretations, her work invites a deeper engagement with the complexities of existence.



Untitled

Oil on Canvas
24 x 36 inches

Amna Yaseen

Amna Yaseen is a visual artist, photojournalist, and research scholar currently based in Lahore, Pakistan. Her work has been part of several exhibitions in Pakistan and internationally in Manchester, London, Cambridge, Rome, Tokyo, the UAE, Vienna, South Korea, New York, and Istanbul. She was awarded a gold medal in the Asahi Simbun, 77th International Photography Salon of Japan. Her three works got published in National Geographic, "Your Shot," from 2015 to 2017. Her work was part of the "Ras Al Khaimah Arts Festival" at the National Museum RAK, UAE, in 2018, ICP New York in 2020, the Asia Triennial Manchester in 2021, and the Mediations Biennale Istanbul 2023. She was part of the "Climate Change & Art: A Practitioner's Retreat" residency in 2018, Pakistan, Photographs exhibition at COMO Museum Lahore, and Beaconhouse National University Design Summit exhibition titled "Simultaneity as Design: Pakistan and Beyond" at Royal Kitchens, Lahore Fort 2024.

The work symbolizes the fragility and beauty of hope and love. This visual narrative probes the tension between the destructive forces of conflict and the indomitable human spirit, which perpetually yearns for love, beauty, and transcendence.

I invite the viewer to see the transformative power of love to reclaim and redeem.



کارزار محبت

Museum Quality Archival Print

Editions 5/ AP 2

12 x 18 inches

Aqib Faiz

Aqib Faiz's grandfather migrated from Rajasthan, India, and trained as a stone carver. He worked with Mr. Gulgee, and later Aqib's father, Faiz Muhammad, joined him, assisting Gulgee on various projects. Growing up in this environment, Aqib acquired knowledge of stonecraft, inlay, and mosaic work. Faiz Muhammad, an accomplished artist, has many exhibitions to his credit. Aqib later worked as an apprentice under the tutelage of Farrukh Shahab for a few years, further honing his skills and artistic expertise, before eventually joining Farrukh Shahab's studio as an assistant.

In *For You with Love*, Aqib pays tribute to his mentor, Farrukh Shahab, by reinterpreting one of his captivating bird series pieces in pietra dura, using semi-precious stones. This act of transformation serves as a gesture of gratitude and admiration, highlighting the profound significance of gifting in human connection. By reworking his mentor's artwork, he explores the emotional resonance of giving and receiving, emphasizing how love and appreciation can transcend the boundaries between creator and recipient.



Depth of Emotion

Lapis lazuli, Turquoise, Malachite, Indian Green Grey, Inlay in Ziarat White Marble
20 x 20 inches

Ayesha Maheen

Ayesha Maheen is a visual artist based in Lahore, Pakistan. She completed her Master of Visual Art from the National College of Arts (NCA), Lahore, in 2023. In addition to being an artist, she is an art educator, part-time writer, and curator. Fascinated by figures and portraits, Maheen draws significant influence from hyper-realistic art. Her work explores themes of human psychology, relationships, sexuality, identity, and childhood trauma.

She has exhibited in numerous group shows, including Lyallpur Art Fair (LAF) 2019 and 2020, Zaaman Art Collection 2021, Around the Altar at Dominion Gallery, Lahore, the 17th Emerging Talent Exhibition at VM Gallery, Karachi, Broadcast Vol. 1 at O Art Space, Lahore, Unapologetic, Fierce Narratives at Muse Gallery, Lahore, Knit Your Dreams in collaboration with GharPar at Alhamra, Lahore, Red Light Area at HAAM Gallery, Lahore, Recent at Tagheer, Lahore, Imagined Realities at Ejaz Art Gallery, Lahore, Neo Wave at Kaleido Kontemporary, Lahore, Repairing Reminiscences—a project by Vasl Artists' Association in collaboration with The Repair Atelier at Jamshed Memorial Hall, Karachi—FOREVER at Art Lane Gallery, Port Grand, Karachi, and Heartbeats Long to Speak, Yet Remain Unheard, an online group show curated by FS Karachiwala.

Her written piece Wilting Greens was published in When Spirits Conquer as part of LAF 2021. She recently curated Phantoms of Truth at Renee Art Space, Faisalabad, in June 2024, and conducted a two-day figurative drawing workshop at The Millennium Universal College (TMUC), Faisalabad. Additionally, two of her works are part of the permanent collection at Ambiance Art Hotels in Hunza and Islamabad.

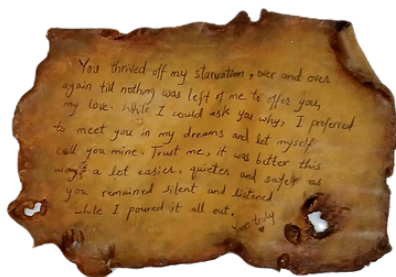
Ayesha's work embodies the essence of her emotions, expressing the loss of a loved one. Centered around the idea of an unhealthy bond, her artwork serves as a gift to that person, conveying sentiments of love, memories, loss, and heartbreak. The use of clay allows her the freedom to sculpt her feelings, transforming them into an offering that yearns to be kept by the beloved.



With Immense Love

Acrylics on air dry clay

14 × 6.5 inches



You thrived off my starvation, over and over
again till nothing was left of me to offer you,
my love. While I could ask you why, I preferred
to meet you in my dreams and let myself
call you mine. Trust me, it was better this
way, a lot easier, quieter and safer as
you remained silent and distant
while I poured it all out.



Ayesha Shariff

Of late, I have been craving red, an unusual craving indeed that eventually found expression in a subject both profound and powerful.

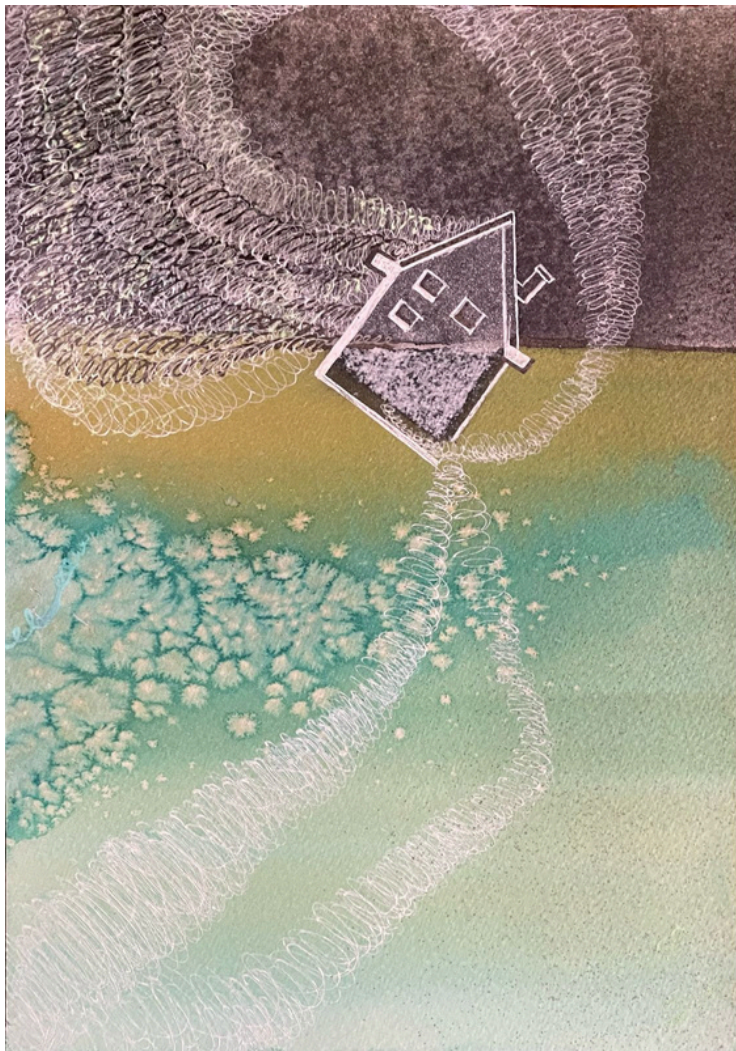
The sight of a sliced pomegranate begs a second glance, then another, and another, till the gaze is transfixed. Its scarlet, scandalous richness & ornamental arils stir an unearthly desire for beauty & bliss.

The pomegranate has been celebrated as a symbol of love, vitality, fertility & eternity. To me, it is an invitation to spiritual splendor.

Ladies & gentlemen, I hereby present to you my vision of paradise in the form of a pomegranate on a plate.

Ayesha Shariff is a visual artist and art teacher. Her work relies on a language of personal symbolism that merges realism with surrealism. Humor is key to the mix and employed cleverly to comment on serious situations. Shariff's spiritual themes express her interest in the relationship between the divine and the mundane. Shariff works in oil, acrylic, and egg tempera on a variety of painting surfaces.

Shariff has exhibited primarily in Pakistan, the USA, and Europe and taught at the ACES Centre of Arts, Connecticut, and the Indus Valley School of Art & Architecture, Karachi, among other prestigious institutes. She is the founder of The Canvas Courtyard, an onsite and online studio for adults and children. Born, lives, and works in Karachi.



The Smoking Cottage

Mixed Media on Paper

7 x 10 inches

Beygum Bano

Eemaan Bano Rahman, better known by her alias Beygumbano, is an artist and designer whose philosophy is shaped by her love of storytelling and fantasy. Her whimsical and thought-provoking social commentary is often inspired by a modern reiteration of history. It is filtered through a lens of color, patterns, unlikely juxtapositions, and a reimagining of reality. A graduate in Visual Communication Design from BNU as a distinction holder, Eemaan has exhibited in over 30 shows and promoted her work through her online brand that utilizes print design on various mediums, including ceramics and textiles.

Through this juxtaposition, Beygum Bano examines the objectification of love within contemporary capitalist culture, exploring how economic forces infiltrate even the most intimate connections. Her work questions whether genuine affection can truly endure in a system that commodifies emotions, turning love into a transaction rather than an organic, unfiltered experience. By highlighting the tension between material value and emotional depth, she challenges viewers to reconsider the authenticity of their relationships in an era where sentiments are often shaped by consumerist ideals. Through her artistic practice, Bano seeks to provoke reflection on the delicate balance between love, desire, and the relentless influence of capitalism.



Love & Other Objects

Mixed Media (Print & Paint)

35 x 42 inches with Frame

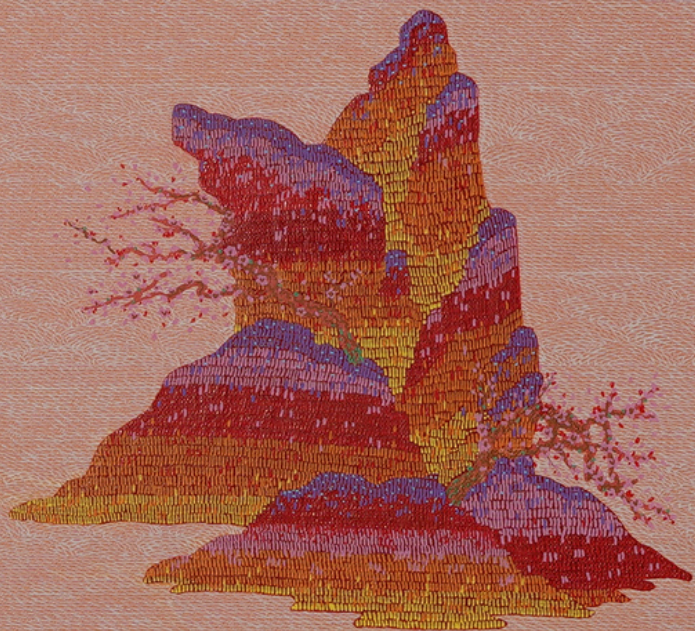
Farheen Nawaz

Farheen Nawaz, born in 2001, is an emerging artist based in Lahore, Pakistan. She earned her degree in painting from the College of Art & Design at Punjab University in 2023. Specializing in painting, Farheen demonstrates a strong mastery of brush strokes and creates delicate, repetitive shapes inspired by South Asian miniature art. However, her work is best categorized as contemporary art.

Farheen has actively engaged with Lahore's vibrant art scene throughout her artistic journey. She has showcased her work at venues like the Anna Molka Gallery, Alhamra Art Center and participated in group exhibitions at Kaleido Kontemporary, including "Small Works," "Neo Wave," and her own group show titled "In Between Lines." She also contributed to "Visual Dissemination" at Ocean Art Gallery and "Broadcast Vol 1" at O Art Space, further establishing her presence in the contemporary art community.

This painting honors the resilience and beauty of "A Mother." The flowing water symbolizes her adaptability and strength, while the unyielding mountain reflects her indomitable spirit through life's highs and lows. The cherry blossoms, with their fleeting bloom, remind us of the temporary yet profound presence of a mother in our lives.

This piece celebrates all mothers and Mother Nature, whose strength, grace, and beauty shape our existence.



Warm Breeze
Acrylic on Canvas
12 x 13 Inches

Fatima Javaid

Fatima Javaid was born in 1999. She graduated in 2023 from the College of Art and Design, Punjab University, Lahore. Fatima's main area of expertise revolves around creating detailed design patterns featuring diverse characters. She has worked on multiple projects under the supervision of a well-renowned artist. She exhibited works in a number of group shows: Young Artist Alhamra Art Gallery Lahore, Ana Molka Gallery Lahore, VM Gallery Karachi, Kaleido Kemcontemporary Gallery, a recent show in O Art Space, a five-person show in Kaleido Kontemporary, in Arcade Islamabad, and an upcoming show in Ocean Art Gallery.

We all navigate our own unique worlds, shaped by different experiences and circumstances, yet at our core, we are bound by the same fundamental emotions. Fatima captures this universal connection through her art, using a brush to translate her introspective journey onto the canvas. Her work is both deeply personal and widely relatable, inviting viewers to find fragments of their own stories within her expressive and dynamic compositions. Through a creative and playful approach, she transforms emotions into visual narratives, offering a space for admiration, reflection, and shared understanding.



In Dreams

Acrylic on Metallic Sheet and Canvas
18 x 26 Inches

Fizza Aslam

Born in 2000, Fizza Aslam is a visual artist based in Lahore who graduated from Kinnaird College for Women University, Lahore, with a degree in miniature painting in 2022. She is an enthusiast of the traditional art of Mughal and Persian painting. A keen observer of fine details that miniature art relies on. My works render my interest in nature and how it impacts the intrinsic sense of spirituality in a human being. Fizza's works have been featured in several group exhibitions, including ArtChowk Karachi (2024), Muse Art Gallery (2024), Artescape (2024), Haam Art Gallery (2023), Artsoch Contemporary Gallery (2023), Ejaz Art Gallery (2023), PNCA Islamabad for WWF (2023), Revivers Galleria Art House, Lahore (2023), Artescape Gallery, Islamabad (2023), Kinnaird College for Women University, Lahore (2022), Full Circle Gallery, Karachi (2022), and Alhamra Art Council, Lahore (2021).

Fizza's artwork reflects her deep admiration for nature as a testament to the greatness of Allah. Observing the intricate details of the natural world, she finds inspiration in the concept of ayah—signs of divine existence embedded in the universe. Through her paintings, she seeks to express reverence for His creation while striving for spiritual connection and forgiveness.

Her work explores the profound impact of nature on human spirituality, emphasizing its inherent harmony as ordained by the Creator. She integrates the four elements—earth, water, air, and fire—into her compositions, portraying the rhythm and balance of the natural world. Trees, flowers, and leaves form an underlying geometry, illustrating the interconnectedness of all things and their ultimate origin in the divine.



گل‌دسته

Gouache, Watercolors on Black Wasli
7.5 x 7.5 Inches

Hafsa Jamshed

Hafsa Jamshed Sufi is a visual artist based in Lahore, Pakistan. She completed her BFA from the College of Art and Design, University of the Punjab, Lahore, in 2021 and graduated with an MFA in 2023 from the National College of Arts, Lahore. She has had several group shows at galleries, including Dominion Gallery, Haam Gallery, Al-Hamra Art Gallery, Shakir Ali Museum, Full Circle Gallery, Koel Gallery, Artsoch Contemporary, Kaleido Kontemporary, Anna Molka Gallery, Revivers Galleria, Tagheer Creative Art Space, and O Art Space in Lahore and Mainframe Gallery, Karachi.

Hafsa's work is rooted in her personal experience of toxicity within a joint family system, particularly within the South Asian cultural context. While such living arrangements have their advantages, they also come with significant challenges, especially for children who may be deeply affected by the negativity that arises. Marital conflicts, complex family dynamics, and disputes over inheritance often create intricate emotional entanglements and fractured relationships.

For Hafsa, sketchbooks became a form of catharsis—an outlet to document the intricate realities of her family life as a means of coping. The imagery in her work is rich with symbolism, drawing from both her domestic environment and imagined spaces of escape. Influenced by book illustrations she admired in high school, her work carries an element of dark humor, reflecting the raw and sometimes traumatic impact of growing up in a large, often contentious household.

Her practice spans various mediums, including ceramic tile, marble, plexiglass, and paper, as their versatility allows for layering and collage. Her color palette, deeply inspired by Persian manuscripts, further enhances the narrative quality of her work, blending tradition with deeply personal storytelling.



Love and Other Lies

Ceramic Mosaic
19 x 14.6 inches

Izza Ali Khan

Izza Ali Khan, born in 1999, graduated with a roll of honor from Lahore College for Women University, majoring in painting in 2023. She is a visual artist residing and practicing arts in Lahore. Her style is versatile, working in both miniature and on canvas. Her work has been displayed in VM Art Gallery, ArtSoch Contemporary, Ocean Art Gallery, and ArtNest Studio. Her work has also been published in TPSG Publication and Lakeer Magazine. She co-curated “The Summer Show 2024” and "A Flight of Two Half Birds" at ArtSoch Contemporary. Recently she assisted in managing the two collateral events of the Lahore Biennale 03, The Soil is Still Moist and The Past in Bloom. She is currently working at ArtSoch Contemporary as a gallery manager.

This painting is a tapestry of memories, woven from the threads of love and remembrance. Over the years, I've collected moments, gestures, and whispers from the people closest to my heart. This piece is a culmination of those treasured recollections—a visual testament to the enduring power of love and connection.

Each brushstroke, each color, and each symbol holds a story, a laugh, or a tear. The fragments of memories blend together to form a vibrant, swirling narrative that transcends time and space.

This painting is my tribute to the loved ones who have shaped me and a celebration of the memories that continue to nourish my soul.



A Node to Cherished Memorabilia

Acrylic on Canvas

14 x 17 inches

Lariab Ahmad

Lariab Ahmad's life remains positively unpredictable. Currently living in Islamabad, she is a visual artist and published writer concurrently engaged in developing and managing strategies for community engagement programs. Her research—guided by osmosis between sciences, art, faith, and philosophy—explores the romantic output of paradoxes and thoughts in a myriad of dimensions. Lariab's trajectory has been borderless with multiple published literary pieces, international exhibitions, projects, and features, including in the UK, Canada, Sri Lanka, India, Brazil, Turkey, Iran, and the US. After a year of strictly visual art-related post-graduation engagements, she branched into working with grassroots bodies, startups, social networks, and platforms in leading capacities to create opportunities for indigenous creative voices and democratize the national art scene. Lariab founded Her Pink Wine in 2019 to organize her diverse portfolio and direct creative projects. She completed her BFA with distinction from the National College of Arts earlier that same year. Lariab has professional certification in leadership studies from McKinsey and Company (2023 program) and is currently enrolled in Google's project management program.

Love—Loss—Death. An observer who shapes her reality through participation, Lariab exists as a paradox—never confined to a single identity but continuously flowing between many. With the possibility of dimensions beyond our understanding, her practice intertwines paradoxes of fiction and nonfiction, exploring creative possibilities within the very fabric of the universe's laws.

These two gift boxes, embodying aspects of Freya, the Norse goddess, merge Lariab's deep-rooted fascination with mythology and dimensionality with her latest artistic venture—crafted surreal scapes within acrylic boxes. Freya, a figure of duality, walks the battlefields and teaches magic to warrior gods. She rides a chariot, gathering jewels and adornments—symbols of power and desire. Revered for her influence over matters of the heart and her love for music, she traverses the sites of Armageddon, collecting the souls of heroes and the valiant. "The marvelous is always beautiful; anything marvelous is beautiful... In fact, only the marvelous is beautiful."



Freya Love and Battle Fields I

Inkjet, matt finish

12 x 12 inches



Freya Love and Battle Fields II

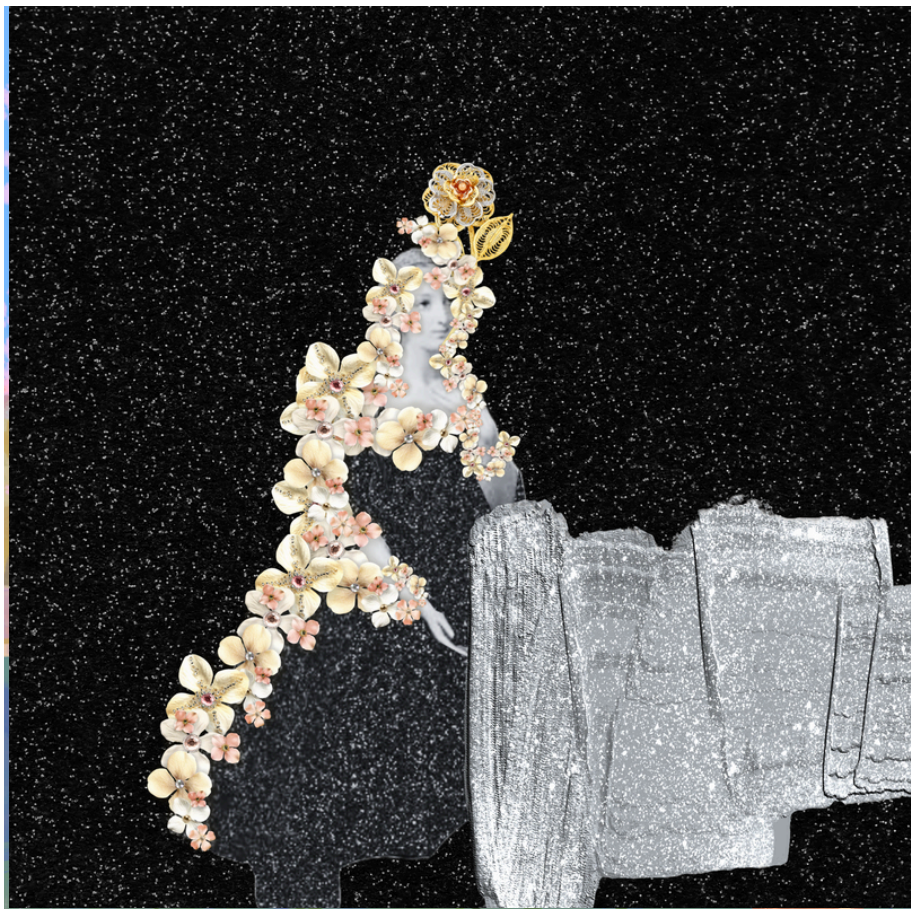
Inkjet, matt finish

12 x 12 inches



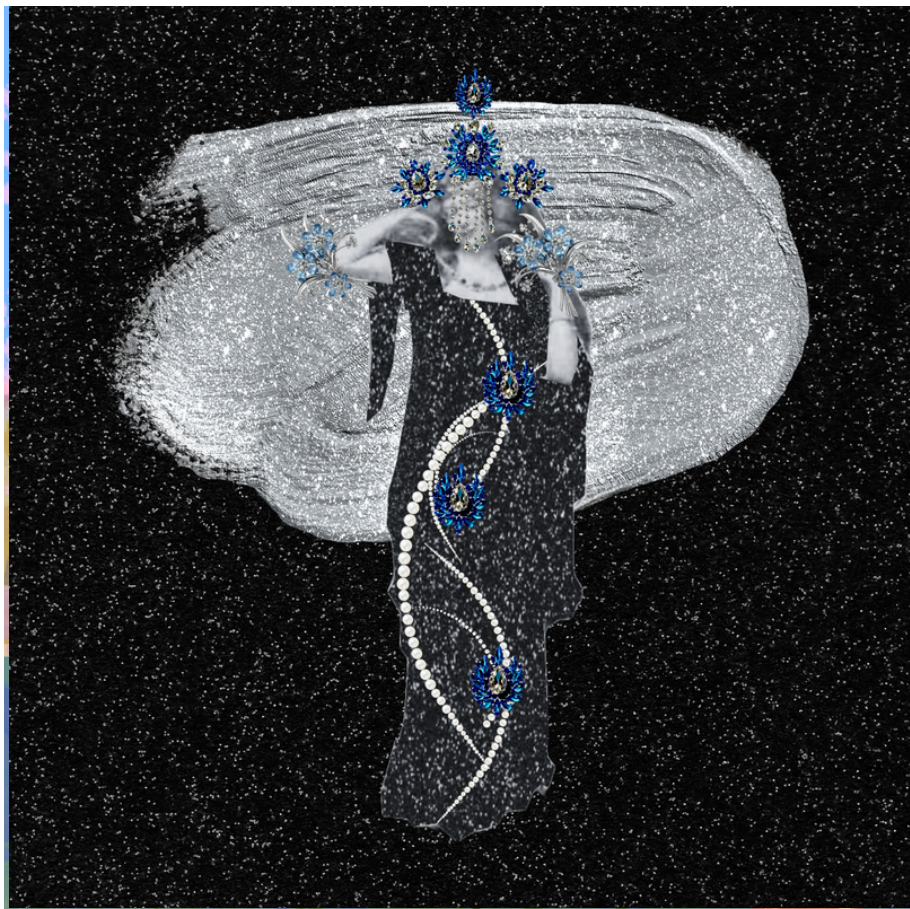
Freya Love and Battle Fields

Handmade Gift Box featuring Two Digital Prints
13 x 13.5 x 12 inches



Freya Jewels and Magic I

Inkjet, matt finish
12 x 12 inches



Freya Jewels and Magic I

Inkjet, matt finish

12 x 12 inches



Freja Jewels and Magic

Handmade Gift Box featuring Two Digital Prints
13 x 13.5 x 12 inches

Mariam Arshad

Mariam has been blessed with an artistic mindset and creative hands since childhood. She is a Lahore-based visual artist who earned her Bachelor's in Fine Arts (BFA) from the National College of Arts, Lahore (2016–2019). In 2018, she was selected for a prestigious student exchange program at the Siena Art Institute in Italy and completed an engraving internship at Mint Pakistan the same year. The gene of art is in Mariam's family. Her father, Arshad Mughal, is a well-renowned micro-engraving artist who got appreciation from Her Majesty Queen Elizabeth II in 2004. Mariam's artistic journey is deeply rooted in her heritage. Primarily working in oil painting, her diverse portfolio reflects her passion for culture and identity. Her works have been featured in numerous exhibitions across Pakistan and internationally, including the Huntenkunst International Art Fair in the Netherlands in 2024. Mariam aspires to use art as a medium to educate, highlight, and celebrate the richness of her cultural roots.

Mariam's artistic style is rooted in cultural aesthetics, drawing from personal observations, emotions, and experiences in a world that is both connected and divided. Through visual narratives, Mariam explores themes of touch, trust, and transformation, focusing on street-side professions tied to grooming, self-care, and beauty.

This journey begins with self-reflection, capturing the natural textures of human skin—goosebumps, wrinkles, and curves—each shaped by physical and emotional stimuli. A spectrum of genders is represented, alongside external influences that add complexity. Intricate shadows throughout the work symbolize the cycle of life, illustrating resilience, beauty, and cultural identity. Shaving, a central metaphor in Mariam's work, represents empowerment through grooming and care, reinforcing human values and social bonds. It symbolizes renewal for men, resilience for women, transformation for transgender individuals, and the transition from innocence to maturity for children.

Through this exploration, Mariam highlights how aesthetics shape identity and how these everyday rituals reflect the broader human experience.



Whispers of Forgotten

Oil on Canvas

18 x 27 inches

Maqbool Jataoi

Maqbool Jatoi is a visual artist based in Khairpur Mirs, Sindh, Pakistan. He completed his Bachelor's Degree in Art and Design from the University of Sindh, Jamshoro, in 2022. Currently, he is pursuing a master's degree at Beaconhouse National University, Lahore. Jatoi's artistic practice focuses on themes of labor, poverty, and the emotional experiences of individuals in challenging circumstances. Through his work, he explores the struggles of workers in Pakistan amidst rising inflation and systemic inequality. Using oil painting and ballpoint pen, he creates intricate drawings that capture the deep emotions and connections within his subjects. His work aims to raise awareness about social issues and advocate for fair treatment and better working conditions.

The exhibition *Love or Money* confronts the stark realities of poverty through intricate ballpoint pen artwork, portraying individuals in queues as they struggle to provide for their families. By reimagining Valentine's Day as a tribute to familial love, the exhibition shifts the focus from material expressions to collective care and shared sacrifices. Through its powerful imagery, the work challenges viewers to reconsider the true essence of love—beyond wealth and possessions—serving as both a poignant artistic statement and a call to empathy, reminding us of our shared humanity.



Untitled

Ball pen on Paper
16 x 24 inches with Frame

Mehreen Asif

With a foundation in design from NCA and a postgraduate degree from Brunel University London, Mehreen has been practicing art and design for the past three years. Alongside her role as a visual designer, She continues to explore raw, intimate emotions through textile art and mixed media, drawing inspiration from the subtleties of everyday life.

This work explores the evolving phases of love through the subtle, yet powerful, language of sight. Each gaze carries its own emotional weight, shaping the experience of connection and separation. The accompanying poetry reflects these layered emotions, capturing fleeting moments where a look speaks louder than words. Embroidery over layered prints serves as both a visual and conceptual metaphor. The layers represent the complexity of emotions that build over time, while the uneven threads mirror the imperfections and fragility inherent in human relationships. Each stitch is an attempt to hold onto something transient, a mark left behind even as feelings shift and fade. The fusion of print and thread embodies how memories and emotions intertwine, some clear, others frayed, but all integral to the fabric of love's narrative.

A Kind glance touched
me once, turned away,
leaving warmth that lingered
like an unfinished prayer

A look of love bloomed in
your eyes,
only to wither in the
quiet between us

Obsession poured itself into
silence, while longing stood
at a distance,

Watching, aching

And the wine bearer's
gaze, was it merry or farewell
A cup offered never meant
to be held

The Quiet Between Eyes

Mix Media

7.5 x 10 inches

Moin Ur Rehman

Moin has studied architecture and visual communication design prior to fine arts. His study of these respective fields gives him his distinctive style. Throughout his academic journey, he excelled in various competitions and received recognition for his talent. Notably, he was awarded the 1st National Urban Sketching Competition in 2017 by the Department of Architecture, University of the Punjab. He also received an award of participation in the Louis I. Kahn Trophy at the 55th Annual NASA Convention in 2013 and participated in the 56th Annual NASA Convention in 2014, held in India. Recently, his work has been on display in Muscat Art Expo, 3rd Edition, in Muscat, Oman.

Moin has been working in the field alongside his academics since his first-ever exhibition back in 2011. He is currently based in the city of Lahore, where he is running his art studio, teaching art and drawing to students, and continuing his professional art practice.

Moin Rehman constructs his narrative through a fusion of visual memory and imagination. His reliance on memory introduces a loss in translation, giving rise to stylized pseudo-historical monuments, familiar-yet-unrecognizable objects, and surreal landscapes that blur the line between reality and fantasy. His work evokes both familiarity and curiosity, inviting viewers to explore the intersections of the known and unknown.

His current interests include the evolutionary and devolutionary trajectories of societies, cultures, and traditions, as well as theological concepts spanning both theistic and atheistic perspectives. He remains open to new areas of exploration. Throughout his practice, he has experimented with various mediums, including ballpoint pens, archival pens, graphite, oil, and acrylic paints. His preferred medium today is archival pen and acrylic paint.



Deity IV

Acrylic Paint, Archival Pen on Canvas
24 x 36 inches

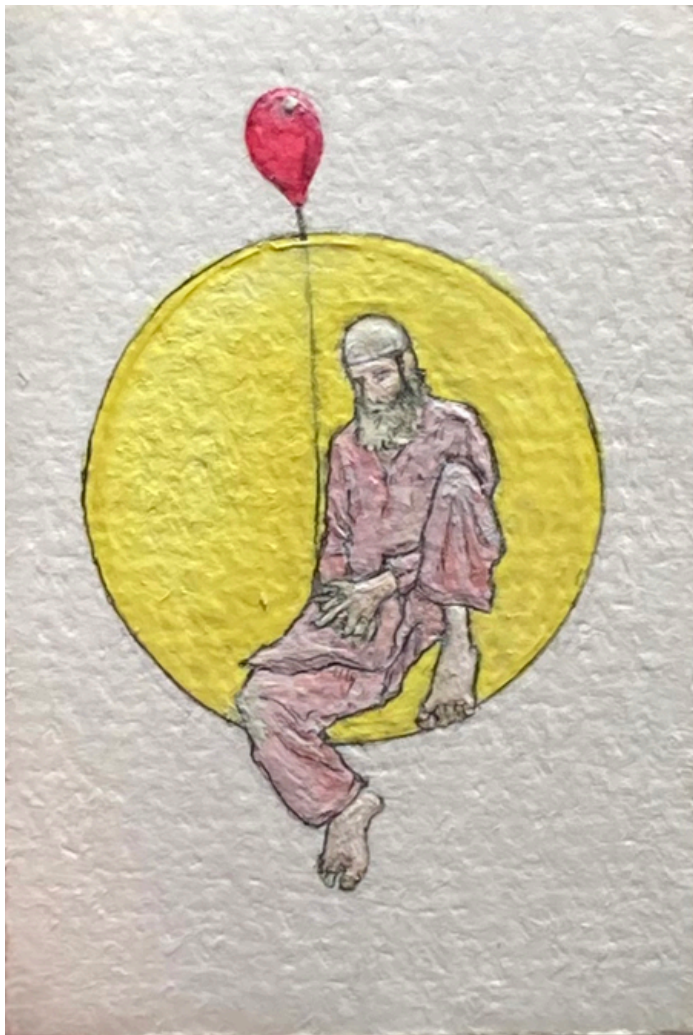
Muhammad Aniq

Muhammad Aniq studied architecture at NCA, where his interest in urban studies and interactions with informal economic workers—often the most marginalized in society—deeply shaped his art and design practice. Experiencing urban spaces as an architect heightened his awareness of these communities’ struggles, inspiring him to capture their everyday moments, aspirations, and dreams.

His work seeks to step into their world, offering a perspective through their lens. He explores the quiet power of existence, where daily routines shift from conscious effort to habitual motion—moments where life stands still yet continues to breathe, a universal truth for all.

In the rush of daily life, the gift of existence often goes unnoticed—much like the excitement of unwrapping a present, where the layers hold more intrigue than the gift itself. Through art, overlooked moments of marginalized individuals are brought to light, capturing their resilience, joy, and quiet perseverance. They embody the essence of living, finding beauty in struggle, meaning in the mundane, and hope in uncertainty, reminding us that life is not meant to be perfected but fully experienced.

Both the subject matter and the small scale of the work are intentional, encouraging a closer look. By highlighting unnoticed lives and intimate details, the viewer is invited to slow down and see what is often ignored.



Look Closely

Watercolors on Wasli
1 x 1.5 inches

Muneeb Ali

Muneeb Ali is a Lahore-based visual artist with a BFA from Punjab University of Art and Design and later an MA (Hons) in visual arts from the National College of Arts Lahore. He has participated in numerous exhibitions nationally and internationally. He is currently serving as a lecturer at Punjab University of Art and Design, Lahore.

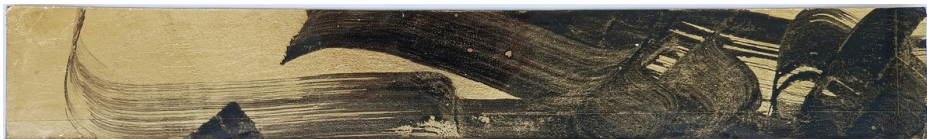
The idea of Muneeb's work revolves around Arabic text and its form; he further questions the relationship between its meaning and evolution as a shape. Through his works, he tries to separate meaning from its visuals by deforming and dismantling them. In this recent body of work, he focuses on calligraphic strokes that intrigued him enough to use them as freehand line drawings, changing their identity into an abstract image.



Untitled

Acrylic and Gold Leaf on Wasli

3 x 8 inches



Untitled

Acrylic and Gold Leaf on Wasli
3 x 21.5 inches

Rabbania Sharjeel

Rabbania Shirjeel is a Lahore-based multidisciplinary artist and curator. She has an art background with a photography degree. With her practice, she is interested in using photography, text, video, architecture model-making techniques, and paper collages to address personal histories, nostalgia, and social behaviors and coexistence. Her works are mostly multi-layered from exploration of cultures, languages, and social landscapes.

Rabbania's work has been exhibited nationally and internationally, including Gallery 39k, Lahore; Alhamra Arts Gallery, Lahore; Ejaz Gallery; COMO Museum; AAN Art Space and Museum; Karachi; and Millepiani, Italy.

She started her career as Coordinator Arts at The British Council Lahore and has been invited for artist talks and as a jury member, including All Indian Summer, UK, Kalaboration Arts, UK, Kaaravan, Lahore, and LUMS.

Rabbania is a founder of Tasweerghar, through which she is interested in community building and expanding critical discourse on South Asian contemporary photography through exhibitions, talks, and its Annual Residency Program since 2015. She has curated many projects under Tasweerghar, transforming narratives and co-leading the project Art Chain Pakistan. She introduced the Tasweerghar Annual Residency program in 2017 and has since curated and organized art residencies, including the British Council Residency Grant 2023-2024, and was part of the WOW festival 2024 and 2025.

The work directly explores the artist's state of mind, where they are free to think and create without the limitations of identity and gender. This space is surreal, imaginary, and at times idealized, pushing the artist to construct escapes and denials, offering both freedom and refuge. It sometimes creates a safe space to experiment and express.



Gift Yourself the Freedom of Thought

Paper Collage on Boxboard sheet

28.5 x 40.5 inches

Ramsha Rubbani

Ramsha Rubbani (b. 1994) graduated in graphic design from the College of Art and Design, Punjab University, Lahore, in 2016, aiming to explore new design strategies in digital media. Her passion for art and experimentation led her to pursue an MA in Art and Design Studies at Beaconhouse National University, Lahore, in 2019, shaping a strong and independent perspective on contemporary art.

Rubbani began her career with her first published article, New Faces at India Art Fair 2017, in Vogue Today Online. She made her group show debut at a collateral event of Lahore Biennale 01 and has since exhibited in several group shows across Pakistan, India, and the UK.

Her art practice balances precision with an acceptance of human error, fostering growth and discovery. She explores texture, form, line, repetition, and color, reflecting on the interplay of order and chaos in nature. Rubbani lives and works in Lahore, Pakistan.

Focused on the mutable perception of space, the artist employs a variety of lines and forms to create visuals that, from a distance, appear as a dialogue between simple organic and geometric shapes. However, upon closer inspection, the intricate construction and interconnected nature of the work become evident. The presence of geometric patterns serves as a testament to the fundamental proportions woven into the fabric of nature. Recognizing this balance, the artist explores the delicate interplay between chaos and order, a theme central to their practice.

This particular work reflects themes of affection, love, and maternal care. In recent months, the artist experienced an intense period of personal challenges but found solace in spending more time with their children. Together, they embraced moments of comfort, shared joy, and deepened their bond. Each overlooked detail became a treasured memory, a testament to the enduring nature of love.



With love, Mom

Ink on Archival Paper
13.5 x 21 inches

Raveeda Ejaz

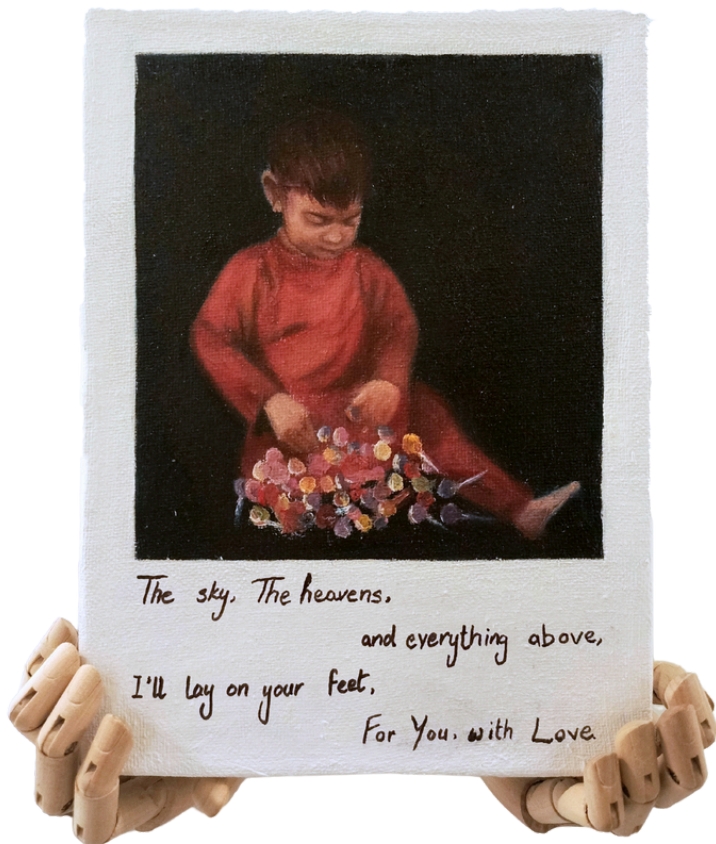
Raveeda Ejaz, a visual artist from Sargodha, is currently based in Lahore. She earned her BFA in Painting from Lahore College for Women University in 2023. Her work explores themes of comfort, longing, emptiness, and love. She has showcased her work in several exhibitions, including Emerging Talent Show (VM Art Gallery), Neo-Wave (Kaleido Kontemporary), and Broadcast Vol 1 (O Art Space). She was also shortlisted for the 4th Anna Molka Award. Beyond her practice, Raveeda is an assistant manager and art instructor at ArtSoch Contemporary and contributed to the O3 Biennale.

Raveeda Ejaz's work explores the interplay between memory, innocence, and the boundless nature of love, using whimsical, tactile elements to evoke nostalgia and wonder. Through two interconnected pieces, she invites viewers into a world where sweetness becomes a metaphor for care, devotion, and the fleeting beauty of childhood.

The first piece is a painting cradled by two weathered wooden hands, presenting it as a sacred memory. It depicts a child amid a sea of lollipops, their vibrant colors spilling across the frame like a kaleidoscope of joy. Handwritten, poetic text transforms the scene into an offering of love and sacrifice. The wooden hands amplify this sentiment, framing the painting as both a gift and a relic—a frozen moment where the sweetness of candy mirrors the sweetness of connection.

The second piece is an installation that acts as a diptych to the painting. A stuffed toy bear, filled with candies and surrounded by lollipops, becomes a vessel of abundance. As a universal symbol of comfort, its softness contrasts with the sharp, sugary sticks, creating a tactile, immersive experience. Together, the bear and lollipops invite reflection on how love is carried and shared through small, tangible gestures.

Both works reflect Raveeda's exploration of love as infinite and ever-multiplying, even when expressed through fleeting, ephemeral forms. The lollipops, candies, and Polaroid are impermanent—sugar dissolves, photographs fade—but the emotions they evoke endure, leaving the imprint of a cherished memory.



***The Sky, The Heavens, and Everything Above,
I'll Lay On Your Feet For You, With Love.***

Oil and Acrylic on Canvas with Wooden Hands
6 x 8 inches (Canvas)



Bearer of Love

Mix Media Installation

Romessa Khan

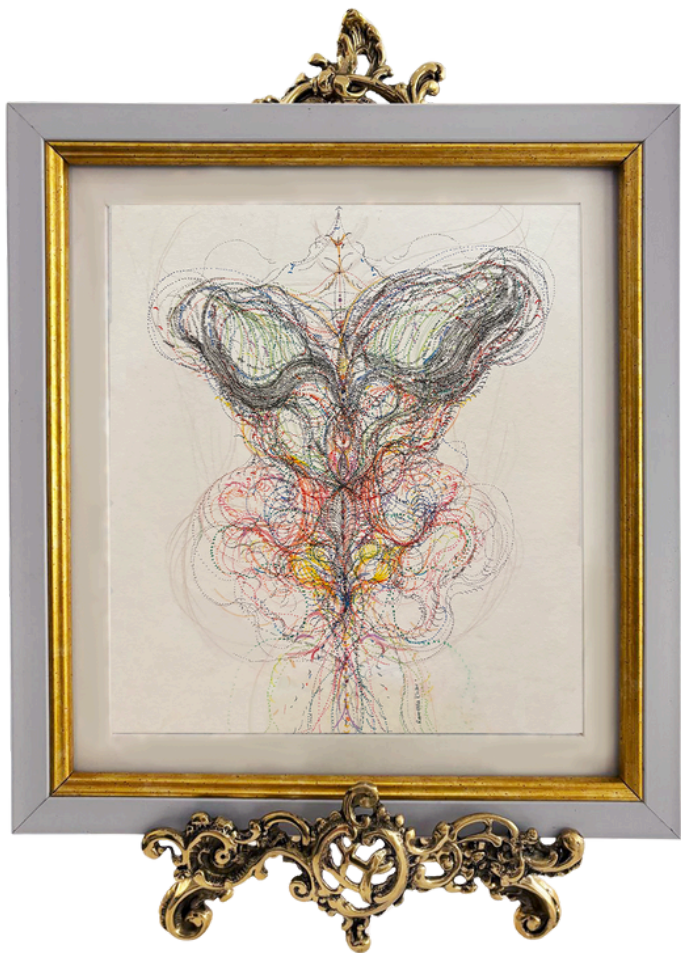
Romessa Khan is a contemporary visual artist and printmaker, as well as an art educator, hailing from a Pashtun tribal family in India. Born in 1986 in Lahore, she specializes in printmaking and holds a bachelor's degree in fine arts from the National College of Arts (NCA), Lahore, completed in 2009. She furthered her education with a master's degree in visual arts from NCA in 2014.

Romessa's career has been marked by significant achievements, gaining international recognition early in her independent practice. While pursuing her post-graduate studies at NCA, she showcased her work in the exhibition *Resurgence and Subversion* at Fourth. Eye Gallery in Canada in 2012. Soon after, during her MFA midterms, she was awarded an artist residency grant from the Rockefeller Brothers Fund through the New York Foundation for the Arts. This opportunity led to a successful three-person show in Chelsea, New York. After completing her MFA, she returned to Lahore and began teaching as a visiting faculty member at NCA. She was also invited by the Indian government, along with four female colleagues from NCA, to collaborate with Indian artists for an exhibition at the Indian National Council of Arts in Delhi..

She has also used other artistic forms, such as performance art, to comment on sociopolitical constructs and the role of women within power dynamics. Her performance, *Weaponization of Everything*, was featured at the Karachi Art Biennale at Amin Gulgee Gallery. Over the years, she has exhibited her work on various national and international platforms, including in Canada, the U.S., Dubai, India, the UK, and Singapore, and she hopes to expand her audience in the future.

This work is a tribute to Allama Muhammad Iqbal's poetry on womanhood in "Aurat," where he famously quotes, "Wajood-e-Zan se Hai Tasveer-e-Kainaat Mein Rang." Romessa aspires to celebrate her vision of womanhood through this piece.

This piece is a depiction of a microcosmic vision of a woman's body encapsulated in a macrocosm.



***Wajood e Zan Sey Hai
Tasweer e Qainaat Main Rang***
Ink on Wasli
8.5 x 9 Inches



Saba Haroon

Saba Haroon was born and raised in Jeddah, Saudi Arabia, a city adorned with hundreds of monuments, sculptures, and iconic landmarks. Growing up amidst the rich cultural heritage of old Jeddah, juxtaposed with towering modern buildings and intricate decorations, left a lasting impression on her. Upon moving to Pakistan, she knew art was her true calling. Over the years, it has provided her with a platform for both learning and self-expression, allowing her to experiment with various techniques, capture the fluidity of colors, and translate emotions into compelling visual narratives.

She pursued a master's degree in Fine Arts from the University of Punjab (2007–2009) and a master's in Interior Design from the National College of Arts (2010–2012). Throughout her journey, she was fortunate to have mentors who encouraged her to think beyond conventions, challenge her creativity, and explore deeper emotional expressions on canvas.

Saba Haroon's work draws inspiration from an old Japanese legend in which origami cranes symbolize wish fulfillment. This concept resonates in her art, reflecting the journey from catastrophe to relief. For You, With Love embodies love, devotion, and the quiet strength of giving. The flowing white cranes represent countless wishes and unspoken sentiments, each meticulously folded with care. Among them, a single red crane stands apart—an intimate offering of love that is both personal and profound. Inspired by the tradition of folding cranes as a symbol of hope, this work captures the patience and persistence of love, serving as a heartfelt expression of connection, memory, and presence. Let this red crane be yours.



A Thousand Wishes, One for You

Acrylics, Paper Folded by Hand on Canvas
24 x 36 inches

Samina Islam

Samina Islam is a multidisciplinary artist who was born to a Pakistani father and Dutch mother. Being exposed to two opposite cultures Islam has always been intrigued by people, traditions and surroundings. The quest for self, through her art, is an ongoing process. Islam moved back to Pakistan later in life where she started her endeavors in art. She got her Fine Art Diploma in 2002. She incorporates needlework on top of her photographs, which are printed on canvas. Islam loves experimentation and is constantly working with various media to achieve the effect she is looking for.

She has exhibited nationally and internationally and has been part of a textile art residency in Mexico (Oaxaca), a Studio Kura residency in Fukuoka, Japan, MAWA in Winnipeg, Canada, and a Varda residency in San Francisco. Her art has been used for the book cover *Dhaka Dust* by Dilruba Ahmed, winner of the 2010 Katharine Bakeless Nason prize for poetry. She has also provided the album cover for *Insomnia* by music artist Audien (Nate Rathbun), Grammy nominee 2014. She lives and works in Karachi, where she works as an art educator at Cedar and Sceptre College.

Samina's artwork critically examines social and cultural issues. While she employs a variety of materials and processes, her methodology remains consistent. Though her projects may not always share material similarities, they are interconnected through recurring formal concerns and thematic exploration. The subject matter of each body of work dictates the choice of materials and forms.

For Samina, needlework serves as both self-expression and meditation. Its addictive nature and boundless possibilities make it an exciting medium to explore. Her practice is highly time-intensive, with most pieces meticulously stitched by hand. Experimentation with different threads and textiles is integral to her process, allowing her to engage deeply with her work from inception to completion. By combining photography with textiles and thread, she nurtures her creativity and sustains her passion for artistic exploration.



The Bride

Thread and Beads on Inkjet on Canvas
7 x 10 inches

Sana Durrani

Sana Durrani is a distinguished multidisciplinary artist and art conservationist based in Lahore, Pakistan. She is the founder of Sana Durrani Studio and the CEO of CultuRise, where she merges her artistic vision with a strong commitment to preserving cultural heritage. She has advanced training in painting conservation from Florence, Italy, and is a graduate of ICCROM, having completed the Far CollAsia international course on rethinking disaster risk management for cultural heritage collections in Rome (2021).

Her work centers on archival prints, combining multiple mediums to create innovative and distinctive styles. Through research, she has explored various techniques to develop a unique approach, transforming images into 3D collages. This process allows her to create perspectives that offer a realistic and immersive experience, particularly in portraying old abandoned spaces and objects. These neglected spaces, forgotten by time, inspire her to treat them with reverence, preserving their stories and histories. The message she conveys through her art is one of preservation—remembering and restoring the lost era.

In her recent works, she focuses on the concept of Chaharbagh, using the same approach and techniques as in her earlier pieces. A key element is Shalimar Bagh, Lahore, incorporating selected images from the historic garden, which plays a vital role in the process. The resulting body of work is presented in the form of light boxes—symbols of preserving history and the lost era.

Through this series, she further explores the relationship between memory, preservation, and restoration, continuing to bridge the past with the present in meaningful and creative ways.



Chahar Bagh Series

Mix Media on Inkjet and Vinyl Print

Dry Pastel Light Box

14 x 20 inches

Shanze Mir

Shanze Mir is a Lahore-based visual artist known for her dynamic exploration of mediums and techniques. She completed her Bachelor's in Fine Arts with a major in Painting from the National College of Arts in 2011. Since then, her art has been showcased in numerous prestigious venues. Her artistic journey has been marked by a fascination with the luminous hues, driving her to continuously experiment with various mediums. This constant experimentation is part of her quest to explore new artistic languages, metaphorically akin to experiencing death and resurrection.

Shanze Mir's work deeply explores love, anguish, healing, and enlightenment, symbolizing hidden wisdom and divine revelation. It reflects a state of personal enlightenment born from spiritual struggles and the heart's deep uncovering, preparing it to receive divine truths. This piece captures a transformative ascent, where the soul is freed and attuned to higher consciousness, embodying union with the divine through the unraveling of inner mysteries.

Whispers of Empathy

~S. Sohail Sajid

*In lands of ancient tales and strife,
Where hearts are worn, and souls are rife,
A cry for peace, for love, for hope,
In shadows cast by endless scope.*

*In Gaza's heart, where children weep,
Where mothers, fathers, struggle to keep,
Their dreams alive amidst the storm,
Where lives are shattered, hearts are torn.*

*Amidst the ruins and the pain,
A plea for help, a cry in vain,
Innocence bears the heaviest cost,
As nations watch, as lives are lost.*

*But in our hearts, let empathy grow,
For love and peace, together we'll sow,
We'll raise our voices, side by side,
To end the suffering, to turn the tide.*

*No matter where, no matter when,
We'll stand with you, we'll mend, we'll mend,
The broken world, the wounded souls,
In unity, we'll make them whole.*

*Let the world awaken, let it see,
The pain that dwells in you and me,
In Gaza's tears, in Palestine's plight,
Together we'll stand, for what is right.*

*May empathy and love abound,
In every heart, the world around,
To heal the wounds, to end the fear,
And bring a brighter future near.*



Whispers of Empathy

Embroidery on Qundan Zari

30 x 36 inches

Shireen Rasul

Shireen Rasul is a Lahore-based visual artist, educator, and independent curator. She holds a Bachelor's Degree in Painting from the National College of Arts, Lahore (2015). Shireen's work primarily focuses on surreal pen and ink drawings, exploring themes of culture, identity, and the transformation of female gender roles. Her practice delves into the often-hidden structures that influence societal perceptions of beauty, reality, and the female experience, particularly within East Asian cultural contexts.

In 2022, Shireen curated Bun Lay Sapnay Apnay at the Alhamra Arts Council, Lahore, in collaboration with GharPar, and co-curated 12a.m., an exhibition exploring virtual and augmented reality for Zaaman Art, New York, in 2020. Her work has been showcased internationally, including exhibitions in Bursa, Turkey, where her painting was added to the permanent collection of the Bursa Migration History Museum (2017), and participation in the 1st South Asian International Art Camp in Nepal (2018). Additionally, she was nominated by the Pakistan National Council of Arts (PNCA) to attend the SAARC Artist Camp in Bhutan (2016).

Shireen Rasul's work embodies an array of ideologies and phenomena surrounding culture, female beauty, reality, dreams, and change. In this particular piece, the pen and ink medium seeks to reveal the often-overlooked simplicity within the intricate mechanisms and structures of East Asian culture—specifically in the manufacturing of female gender and identity.

This work reflects Rasul's contemplations on the socio-political forces, both overt and covert, that shape the transformation of the female body and mind. It examines the ways in which these forces interact—whether through collision or fusion—between cultural constructs and the female experience. In many ways, this piece also stands as a tribute to the resilience and courage of Eastern women, who persist in seeing, hearing, and speaking the positive despite the shadow play of suppression and constraint.



Daughter of The Moon

Ink and Papercut on Arches Paper

22.2 x 27.5 inches

Sophia Mairaj

Sophia Mairaj Malik (b.1982) is a mixed media artist currently residing and working in Lahore. She received her BFA (Hons) degree from the Department of Visual Studies, University of Karachi, in 2007 and completed her master's degree in visual art from National College of Arts (NCA) Lahore in 2013; currently she is enrolled as a PhD candidate (Art History) at PRCCA, PUCAD, Lahore.

Malik's work is research-based; she works in a variety of mediums, which include installations, drawings, paintings, and artist books. She has taught at the Department of Visual Studies, Karachi University, NCA, and is currently affiliated with the Department of Art and Design DoAD, COMSATS Lahore, as permanent faculty.

She has had several exhibitions in Pakistan and in the USA, the Phillips Collection in Washington, DC, in 2013, and in Houston as part of the group show "Voices Breaking Boundaries" with VBB Art in 2014.

She was part of the VASL International Residency on Public Art Intervention "The Thirteen Satellites" in Lahore in 2007 and the Murree Residency in 2014.

She has published her research paper titled THE BIRDS Moghul Miniature to Truck Art: A Study in Visual Continuity. in the International Design Conference 2017 in Karachi.

In 2019 Sophia co-curated the show 'Lahore Junction' at VM Art Gallery Karachi. She also had her artist book displayed at the Art Book Depot Jaipur and The Happiee Place Lahore in 2019 and 2020. Currently she is working for a new show.



The Fate Line

Oil on Acrylic on Canvas
48 x 72 inches

Sumbul Natalia

Sumbul Natalia is a Lahore-based visual artist, writer, researcher, and curator. She graduated in Visual Communication Design from College of Art and Design, Punjab University, and holds an MPhil in Cultural Studies from the National College of Arts, Lahore. She has taught at various art institutes in Lahore. She currently serves as a lecturer in the Visual Communication Design Department at National College of Arts, Lahore, and is a PhD scholar in Art and Design (studio practice) at the Punjab University. Natalia has been part of several group shows locally and internationally and has participated in various residencies and conducted curatorial projects. Her deep interest in South Asian art history drives her art and research practice, which revolves around exploring and tracing the roots and routes of South Asian visual and material culture. She also writes for different art magazines, including ArtNow, The Karachi Collective, Aleph Review, Nigaah Art, and ADA magazine.

Sumbul's installation is a meditation on memory, reconciliation, and the preservation of emotional remnants from the past. Inspired by a personal gift—52 reasons for rekindling a friendship—she reconstructs a keepsake box as both an artifact and a vessel of sentiment. Within its compartments, symbolic objects convey deeper meanings: a wilted rose reflects faded affections, a wooden heart on a black surface represents buried emotions, and photo-transferred words echo the hope and longing in gestures of repair.

Above, a suspended frame holds letters encased in Ziploc bags, preserving the words people choose to lock away in their hearts. Through this work, Sumbul explores the fragility of human connections and the quiet spaces where love, loss, and remembrance reside.



52 Reasons Why I Think We Should Be Friends Again
Found objects and Mix Media installation (Diptych)
Variable



52 Reasons Why I Think We Should Be Friends Again

Found objects and Mix Media installation (Diptych)

41.5 x 9.5 inches

Syeda Sobia

As an artist, Sobia prioritizes the initial visual impact a piece of art has on the viewer over any subsequent interpretations they may form. However, this stance presents a challenge because translating an idea from her mind into a tangible artwork can be elusive. Often, the final image diverges significantly from her original vision, evolving into something entirely unexpected.

Throughout her career, her goal has been to imbue her creations with a multilayered sense of timelessness. She believes that for art to resonate and gain recognition in the vast landscape of artistic expression, it must transcend temporal constraints and speak to viewers across generations. This pursuit of enduring significance drives her to explore diverse themes and techniques, allowing each piece to possess a depth that resonates with audiences on both immediate and profound levels.

This artwork portrays an eternal bond of love, symbolized by a breathtaking, whimsical garden meticulously created by a man in memory of his beloved wife. Though she has passed, her presence lingers in the serenity of the scene. Her spirit, ethereal yet ever-present, sits gracefully by the river, watching over her lover with quiet admiration. The lush garden, blooming with life, serves as a testament to his unwavering devotion—a love that transcends time, defying the boundaries between life and death. Through this piece, the enduring power of love is celebrated, proving that true affection never fades but continues to thrive in the echoes of memory and devotion.



Where Rivers Whisper Her Name

Acrylic on Canvas

24 x 30 inches

Ufaq Altaf

Ufaq Altaf is a Lahore-based practicing artist specializing in traditional miniature painting. She earned her master's degree from The National College of Arts, Lahore, in 2021. To expand her artistic expression, she also studied digital design, photography, Islamic calligraphy, and illumination, incorporating these diverse techniques into her evolving practice.

Her studio work delves into themes of cultural history, identity, religion, and power, often utilizing intricate patterns that merge historical and contemporary aesthetics. While Mughal miniature paintings are traditionally celebrated for their beauty and ornamentation, Ufaq takes a critical approach, reflecting on how, despite advancements in technology and the overwhelming presence of consumer products in modern life, fundamental aspects of human thought remain unchanged.

Through her art, Ufaq challenges perceptions of reality and fabrication, using detailed compositions to highlight the tension between authenticity and illusion. Her work blurs the boundaries between past and present, questioning how societal constructs and external influences shape personal and collective identities. By juxtaposing historical references with contemporary elements, she emphasizes the delicate balance between control and manipulation, inviting viewers to consider whether they are active participants in their own narratives or merely subjects of a larger, orchestrated play.



Noor-e-Jahan

Gold Leaf and Gouache on Acid Free Paper
14.5 x 21 inches

Ufaq Ehsan

Ufaq Ehsan, a 1996 NCA graduate and Sadequain Pride of Performance awardee, is a renowned Pakistani artist recognized internationally, including in Himmellblau Art Compass 2016 (Germany) and the Palm Art Award. She has taught at NCA, worked in art therapy at Ganga Ram Hospital and Fountain House, and educated differently-abled children.

Deeply engaged in social work, she has contributed to NGOs like FIND, PEACE, and BACCO and helped organize Lahore's early cultural festivals. She has conducted art workshops for UN-backed initiatives, promoting healing and social awareness through creative expression.

Her work has been exhibited at top galleries, including Ejaz Art Gallery, Saeed Akhtar Studio, and Lahore Biennale 01. Currently, she mentors students through art classes that integrate technique, spirituality, and philosophy, using art as a tool for healing and self-discovery.

In her work, Ufaq explores the profound emotional significance of gifts, particularly flowers, as expressions of love, joy, and sorrow. Flowers serve as a universal offering—present in moments of celebration, such as weddings, and in times of grief, like funerals. They bear witness to both the heights of happiness and the depths of loss, embodying a timeless connection between the living and the departed.

Through her art, Ufaq employs flowers as a symbol of unwavering presence and emotional support. The deep red that engulfs her work represents the vibrancy of life itself, reinforcing the idea that love and remembrance transcend time and circumstance.



Scattered Dreams of Happiness

Mix Media on Canvas

36 x 36 inches

Wardah Naeem Bukhari, Ozma Bhatti, Hassnain Awais

Dr. Wardah Naeem Bukhari is a visual artist, art educator, and independent curator. She holds a Doctorate in Art History from Punjab University (2021), an M.A. Honors in Visual Art from NCA Lahore (2013), and a Bachelor's in Graphic Design from BZU Multan (2010). Her practice explores history, anthropology, culture, identity, and ecology through thread craft on digital collages, videos, and installations. She has exhibited in major biennales and triennials, including the 2nd Karnaphuli Folk Triennial (Bangladesh, 2019), the 12th From Lausanne to Beijing Fiber Art Biennale (China, 2022), the 5th Asia Triennial (Manchester, 2021), and the 7th Nakanojo Biennale (Japan, 2019). Recent exhibitions include Reimagined: Contemporary Art and Ecology (Fakir Khana Museum, 2024), Material Thinking (Tsinghua University Museum, 2023-24), BE(COMING) The Museum (Lahore Museum, 2023), and the 10th Asia-Europe Mediations Biennial (Turkey, 2023).

Ozma Bhatti has worked as an artist and independent curator. She graduated in Fine Arts from the National College of Arts Lahore in 2009. She has exhibited numerous group shows in several art galleries and museums: Timeless Elegance at Lahore Museum (2023), Moving Dots at Art Scene Karachi (2023), and Reimagined Contemporary Art and Ecology at Fakir Khana Museum Lahore (2024). Her practice is about spontaneous expressions and is inspired by surrealism, automatism, and shallow pictorial space. She explores various states of the human consciousness, enmeshing reality and non-reality. Her works are often monochromatic and intricately detailed. She lives and works in Lahore, Pakistan.

Hassnain Awais, a Lahore-based artist, specializes in printmaking and earned his Fine Arts degree with honors in 2005. He has exhibited nationally at venues like Taseer Art Gallery, Khass Gallery, and Artchowk Gallery, as well as internationally at the New York Art Fair and Basement Art Gallery Dubai.

He has taught printmaking at the National College of Arts, Lahore, and Punjab University's Department of Art & Design. Currently, he works as a freelance artist and runs Studio Hassnain, an independent printmaking space offering facilities, workshops, and residencies for fellow artists. Additionally, he leads Gadrang Designs, a studio focused on fashion photography and art direction.



The Garden of Love

Mix Media
12 x 18 inches

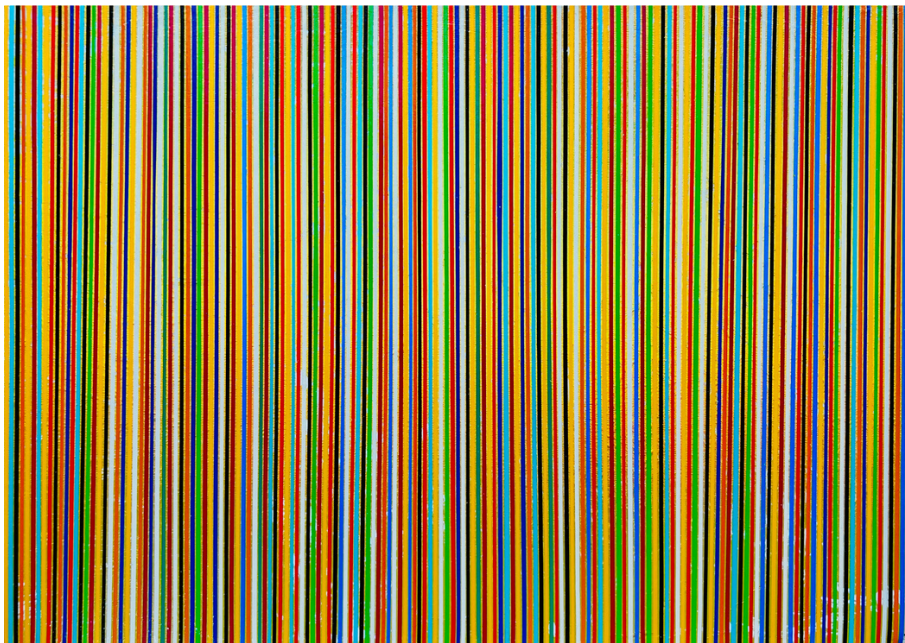
Yaseen Khan

Yaseen Khan is a visual artist currently based in Lahore, Pakistan. He completed his BFA from the National College of Arts, Lahore, in 2019, where he was awarded a Distinction. From the very beginning, showcasing immense talent and an avid interest in art, he was driven to pursue a career in it. Khan has showcased his artworks in the Young Artist Exhibition in 2016, 2017, 2018, 2019, and 2021. He has also taken part in a group show and in "Real and its Double" in 2018, held at the French Embassy, Islamabad, where he was awarded First Position and subsequently had the opportunity to travel to Paris. Khan has also exhibited works at O Art Space, Lahore; Sanat Gallery, Karachi; Canvas Gallery, Karachi; and the Lahore Biennale 2020. Selected artworks of his are housed within the permanent collection of the Ambiance Boutique Art Hotels. Khan was also part of a public art project under the Lahore Biennale Foundation.

Yaseen's artwork is deeply personal, shaped by his experiences, travels, and the relationships he has built over the years. Having grown up in both Sindh and Khyber Pakhtunkhwa (KPK) and now residing in Punjab, he absorbs the diverse cultural landscapes of these regions. From a young age, he worked as a mechanic and decorated trucks with Chamak Patti, a reflective medium widely used in Pakistani truck art. This early exposure allowed him to study the aesthetics and cultural nuances of various regions, distinctions that often go unnoticed by the average observer.

Learning from skilled Ustads over the years, Yaseen refined his craft and later transformed it into an art practice after studying under some of Pakistan's finest artists at the National College of Arts, Lahore. His abstract patterns, lines, colors, and imagery of objects reflect his deep admiration for manual labor—embodying his identity as an artist, mechanic, and craftsman.

Yaseen's work sparks questions about the diverse art forms that surround us, encouraging a dialogue between tradition and contemporary expression. By using a common and accessible visual language, he creates art that remains deeply relevant, embedded in Pakistan's rich artistic heritage.



Rangon ki Khushboo

Golden Foil and Chamak Patti on Canvas

17 x 24 inches

Zamania Aslam

In her decades-spanning practice, Zamania Aslam has explored sexuality and desire through different materials and mediums. After completing her master's in fine arts from the University of Punjab (College of Art and Design), she began painting as a means of dealing with women's empowerment in her surroundings. In her early work, she created lustful images of the female body, highlighting sexuality and pleasure as major themes. Zamania later experimented with abstraction and rendering in the vein of surrealism, using imagery and subconscious thoughts to create loose, non-linear narratives and expose the process of construction and deconstruction. Her work focuses on topics that are themselves processes, and in her artwork, she celebrates those transformations by centering artistic process. Zamania is currently teaching as an Assistant Professor at Comsats University Islamabad (Lahore Campus) at the Department of Art and Design.

Zamania's artwork explores gender narratives through aesthetics, media, history, and personal experience. Engaging with themes of human sexuality, identity, and feminism, she examines how Eastern customs intersect or conflict with modern ideals.

Her work critiques consumerism, the gaze, and societal expectations of women, seeking to modernize their portrayal in fine arts. Moving fluidly between media, she favors painting and installation—traditionally patriarchal forms—redefining them to challenge cultural norms.

Emphasizing transformation, Zamania constructs non-linear narratives, exposing processes of construction and deconstruction. Her projects evolve through research and experimentation, deepening their complexity. Positioned within socio-political and art historical contexts, her work invites diverse interpretations, shaped by each viewer's experience.



"Buraq" for My Parents

Acrylic on Canvas
42 x 42 inches

Zohreen Murtaza

Zohreen Murtaza is an art critic, artist, and art historian. Currently she is a lecturer in the Cultural Studies Department at the National College of Arts (NCA), Lahore. She has been teaching, exhibiting, and writing extensively on art since 2014. Her writings have been published regularly in the Dawn newspaper (2017-2021). Zohreen's reviews have been published in Friday Times, Artnow, ADA Magazine, Nigaah Art Magazine, and The Karachi Collective. Her writings have also appeared internationally in Canvas Magazine Dubai, TAKE on Art Magazine, and India. Zohreen is interested in South Asian histories, post-colonial dilemmas and their intersection/overlap with globalization. Zohreen is the recipient of the Nigaah Art Award for Art Critic 2022.

"An Ode to Xennial Friendships" is a tribute to a microgeneration that has navigated shifting identities, nostalgia, and globalization. From trunk calls, Y2K flip phones, and e-greeting cards to Facebook messaging and the allure of satellite television, this generation grew up in a world shaped by both tradition and rapid technological change. They moved between continents while balancing dual passport identities and dreams of meeting Shah Rukh Khan and Britney Spears.

As they sent remittances and built families, they also indulged in Pizza Hut, McDonald's, designer bags, and American pop culture. The arrival of satellite television transformed living rooms across geographies, flooding screens with a unipolar world of entertainment. Yet, nostalgia for "traditions back home" lingered, woven between slow dial-up internet and Bollywood songs longing for an imagined *pardes*. Communication evolved beyond the era of two-minute trunk calls, allowing friendships, love, and longing to endure in digital permanence.

Blending South Asian material and pop culture with global influences, this work reflects on a generation shaped by fragmented modernities. Loosely inspired by the *shadi wala haar* (South Asian wedding garland), it reinterprets its celebratory function, inviting viewers to explore the desires of those still embedded in *desi* kitsch. A love letter and homage, *An Ode to Xennial Friendships* captures the in-between existence of a generation shaped by both tradition and transformation.



An Ode to Xennial Friendships

Mix Media on Board

15 x 52 inches



ARTSOCH
CONTEMPORARY

LOCATION



SHEEBA PARK

DHA PHASE 3
Y BLOCK
GOL MARKET

LIMELIGHT

STREET 10

CHASHNI

VANYA



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MARIA B



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