



Paper Perfect

A Group Show Curated by **Mariam Hanif Khan**

**Anila Zulfiqar | Farah Anwer
Farrah Mahmood | Huma Khalid
Qasim Bugti | Romessa Khan
Sana Zaidi | Sidra Liaqat**

Opening on **Friday, 31st Jan-2025**
The Show will continue till 7th February
5:30PM - 8:00PM

Exhibition Note

Paper Perfect is an intimate exploration of the endless possibilities of paper as a creative medium. Showcasing the works of eight dynamic artists, this exhibition celebrates the delicate versatility of paper in its many forms—from intricate fine miniature paintings to contemporary neo-miniature styles, from detailed pen-and-ink and pencil drawings to innovative origami paper cutout and molding techniques. Each artist brings their unique perspective, demonstrating how paper, with its fragility and adaptability, becomes more than just a surface—it transforms into a storyteller, a sculptural element, and a vessel for expression.

The exhibition highlights the intimacy that paper as a medium affords. Its ability to absorb, fold, tear, and layer allows for a personal and tactile connection between the artist and their work, a quality unmatched by traditional canvases or other mediums. Whether through the precision of a pencil stroke or the play of shadow in a paper cutout, each piece invites viewers to experience the unique tenderness and ingenuity of paper. Together, these diverse artworks celebrate the profound artistry and emotional depth that paper can hold, elevating it from the ordinary to the extraordinary.

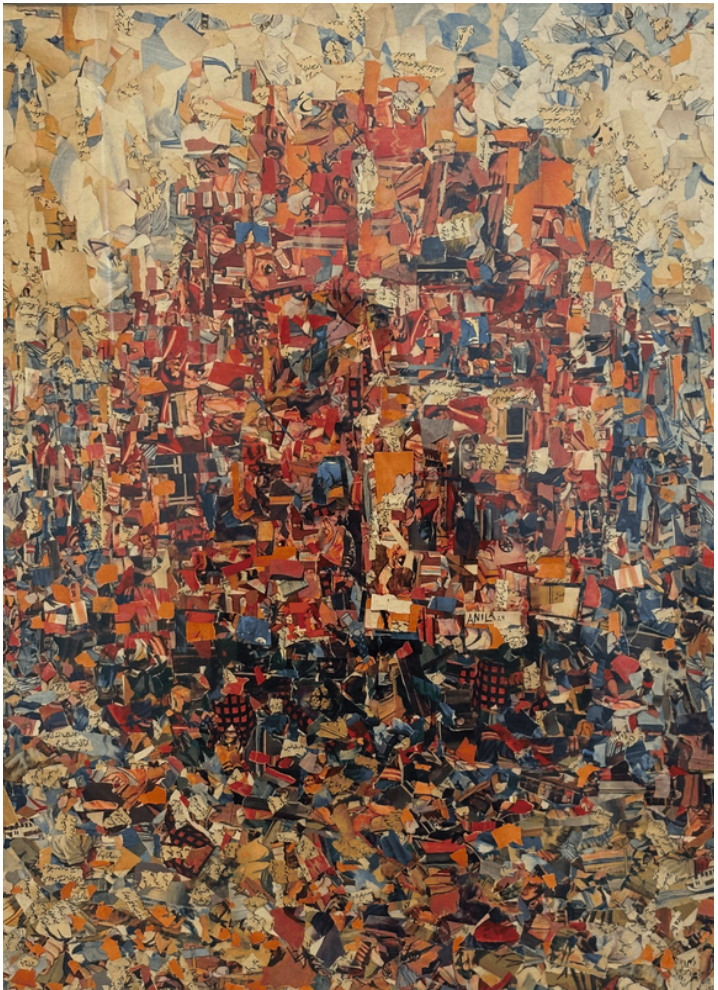
Mariam Hanif Khan

Curator and Founder ArtSoch

Anila Zulfiqar

Anila Zulfiqar is a Pakistani visual artist known for her evocative cityscape paintings that capture the essence of urban life. Her work explores architectural forms, shifting perspectives, and the interplay of light and shadow, often reflecting the dynamic energy of Lahore. Using a mix of traditional and contemporary techniques, she translates the rhythm of the city into expressive compositions. Anila's art not only documents the urban landscape but also evokes a sense of nostalgia and connection to place. Her work has been exhibited in various galleries, contributing to the contemporary discourse on cityscapes in Pakistani art.

Anila Zulfiqar's artwork in this exhibition explores her personal connection with the cityscape through text and montage techniques. By integrating text, she weaves memories, historical references, and emotions into her compositions, while montage creates a layered visual experience. Her work goes beyond depicting urban spaces, instead presenting the city as a living, evolving entity shaped by stories and personal interpretations. Through this approach, she transforms the cityscape into an emotional and psychological space, inviting viewers to see it beyond its physical form.



Untitled

Mix Media on Canvas
22 x 29 inches



Close Up Details of Atwork Technique



Untitled

Mix Media on Paper
10.5 x 15.5 inches



Untitled

Mix Media on Paper
20.5 x 26.5 inches



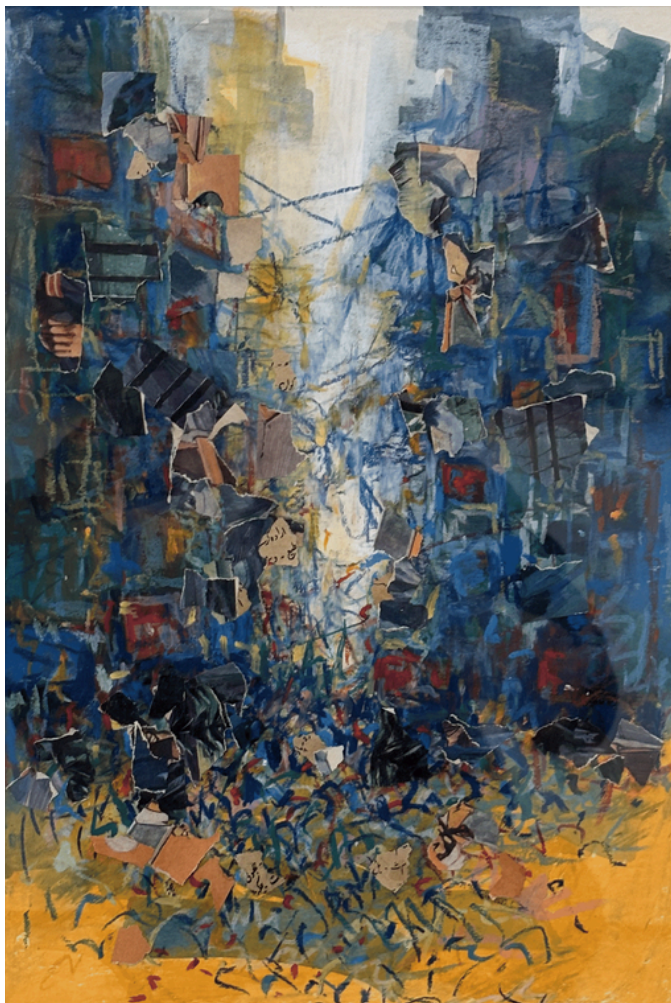
Untitled

Mix Media on Paper
14.5 x 7.5 inches



Untitled

Mix Media on Paper
10.5 x 15.5 inches



Untitled

Mix Media on Paper
10.5 x 15.5 inches



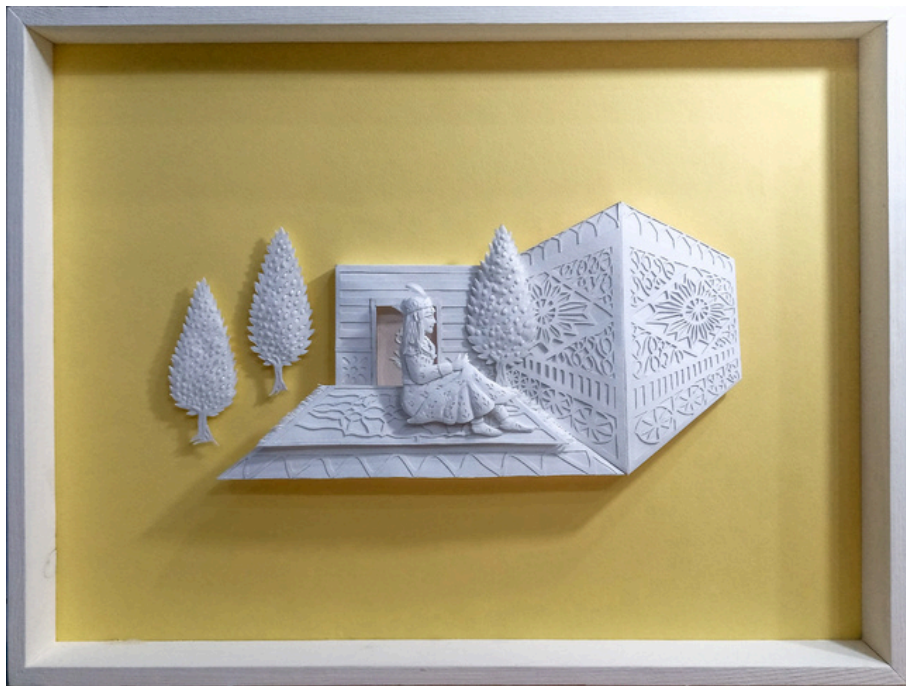
Untitled

Mix Media on Paper
3.5 x 5.5 inches

Farah Anwer

Farah Anwer, born and based in Karachi, pursued her education at the Karachi School of Art, where she completed her BFA in 2018, majoring in Sculpture. She secured 1st position for her thesis. In addition, Farah was awarded 1st Runner-Up at the 15th Emerging Talent exhibition by VM Art Gallery for her intricate paper sculptures. Her work was selected for display by Ambiance Hotel Karachi in 2021, showcasing emerging artists from across Pakistan, and she received the Honorable Mention Award from Anna Molka in 2022. Farah is a dedicated practicing artist and currently serves as a faculty member at the Karachi School of Art.

Farah's work takes a critical view of social, political, and cultural issues in which she shows the contrast between desires, insecurities, and life change. She uses the language and style of traditional miniature paintings not only to bring them to life but also to infuse her work with a new way of visual sensibility that is multicultural yet rooted in her own culture; her sculptures are narrative ones. She uses paper, an eco-friendly material, as a metaphor for her personal identity, to sculpt and create a new structure for each work. It is a recurring process of destruction and reconstruction.

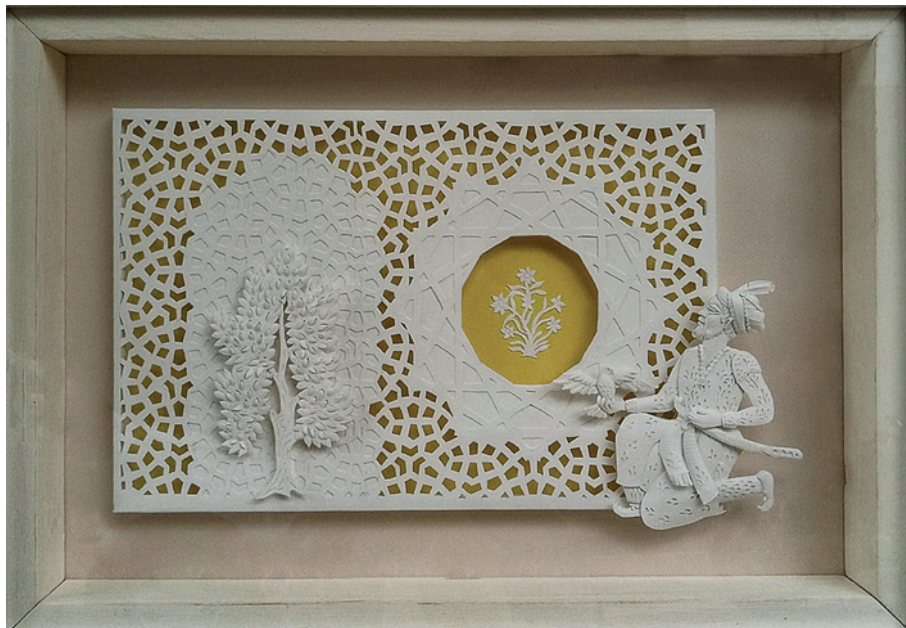


Aangan I

Acid Free Paper, Hand Cutted Paper,
Wooden and Glass Frame
22.5 x 17 x 12 inches



Close Up Details of Atwork Technique



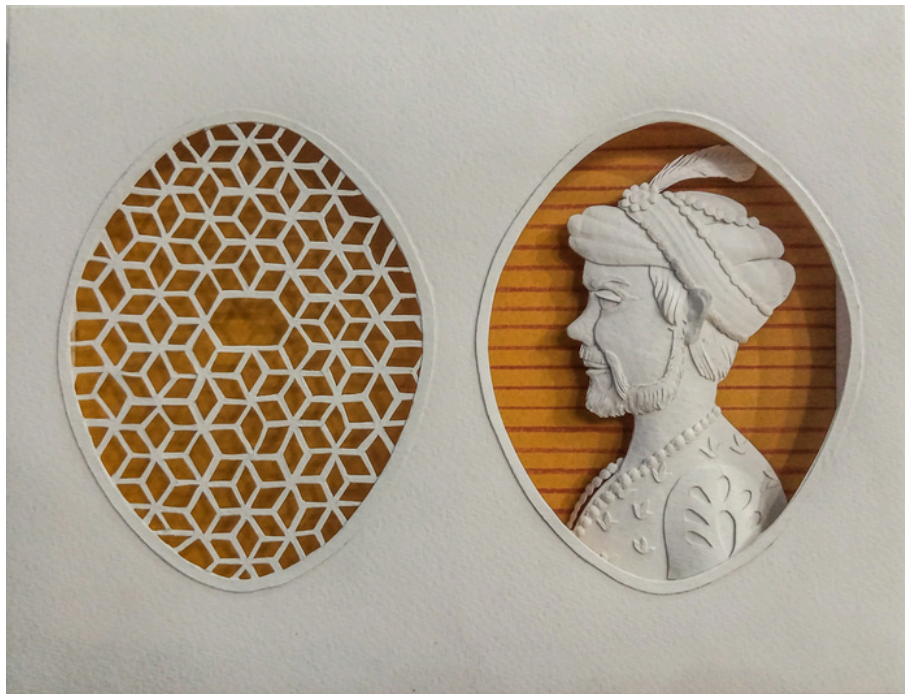
Rubt

Acid Free Paper, Hand Cutted Paper, Wooden and Glass Frame
14 x 19 x 1.5 inches



Aangan II

Acid Free Paper, Hand Cutted Paper,
Wooden and Glass Frame
22.5 x 17 x 12 inches



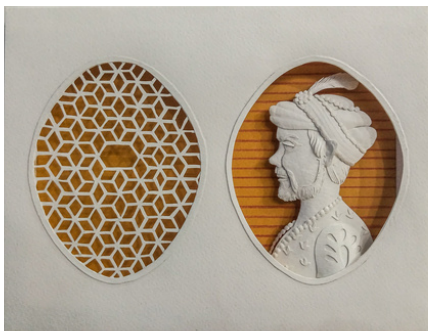
Akus I

Acid Free Paper, Hand Cutted Paper, Wooden and Glass Frame
12 x 9 x 1.5 inches



Akus II

Acid Free Paper, Hand Cutted Paper, Wooden and Glass Frame
12 x 9 x 1.5 inches





Nazaraa

Acid Free Paper, Hand Cutted Paper,
Wooden and Glass Frame
22.5 x 17 x 12 inches

Farrah Mahmood Rana - Pride of Performance

Farrah is a graduate of the National College of Arts (NCA) Lahore and specializes in Asian miniature painting, specifically in the style of Mughal miniatures of the Subcontinent. She did her Masters in Art Education from the Beacon House National University (BNU, Lahore) in 2016. She has delivered many lectures and conducted workshops at several prestigious colleges, universities, and arts institutions at the national and international level, i.e., the U.K., U.S.A., Austria, France, and China, on a variety of subjects related to visual art. Her work deals with a range of socio-political issues.

Farrah has participated in more than 160 national and international group exhibitions, including those held in the U.S.A., Canada, U.K., Austria, France, Hong Kong, China, Baku (Azerbaijan), Tehran, Jeddah, India, Bangladesh, the U.A.E., Bahrain, and Greece. She has also had 4 solo exhibitions. Farrah has recently received the prestigious President's Award for Pride of Performance 2024. She received the Excellence Award from Beaconhouse National (BNU) in December 2023. She received the "Charles Wallace Visiting Fellowship Award (UK)" for excellence in the field of traditional miniature art. The magazine selected 100 women in Pakistan who have made a change through their work and awarded them the "Best Women Role Model Award 2016.

Farrah, as an artist, is deeply fascinated by her surroundings. We exist within a society woven from a mix of emotions—pain, happiness, and joy. She incorporates symbols such as the lotus flower, which represents the purity of the feminine, as well as rebirth and self-regeneration, themes prominent in many Eastern religions.

The tree in her work symbolizes her connection to society. It represents hope, eternal life, and renewal. A symbol of wisdom, it holds the secrets of both the past and the present. For Farrah, the tree reflects the bond between heaven and earth, humans and nature, resilience and beauty, conveyed through vibrant colors, shapes, and textures. It is sensitive and twisted, with deep roots, illustrating her own natural connection to society and a reminder to stay grounded in our roots.

Her work communicates messages through symbols, colors, and relationships. She believes that feelings and emotions are interconnected physical boundaries and that they cannot be separated or isolated. By connecting with nature, we are reminded that we are part of a larger web of life. Our actions impact the world around us, and we hold the power to heal and protect the earth. Through every aspect of her art, Farrah seeks to represent hope.



Untitled

Gouache on Black Wasli

18 x 18 inches



Close Up Details of Atwork Technique



Untitled

Gouache on Black Wasli
18 x 18 inches



Untitled

Gouache on Black Wasli
18 x 18 inches



Untitled

Gouache on Black Wasli

18 x 18 inches



Untitled

Gouache, Mix Media and Gold Leaf on Black Wasli
31 x 21.5 inches



Untitled

Gouache, Mix Media and Gold Leaf on Black Wasli
31 x 21.5 inches

Huma Khalid

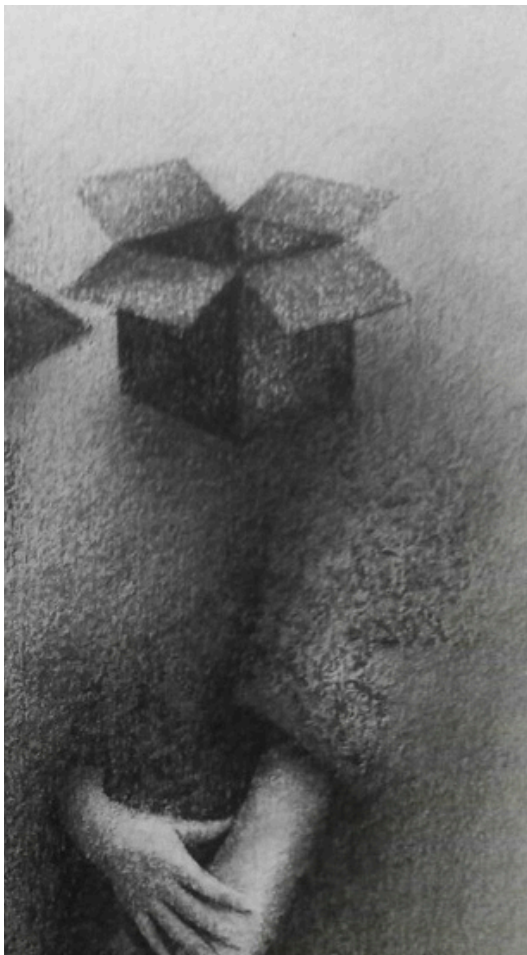
Huma is a visual artist known for her provoking, surrealist compositions. Born in Lahore, Huma grew up surrounded by the society where individualism is a felony. She pursued her passion for art at PUCAD, graduating with a degree in Fine Arts. Her artistic journey is deeply rooted in the realm of Surrealism, where the boundaries of reality are pushed, and the subconscious mind is unleashed. Inspired by the likes of Salvador Dali, Rene Magritte, and Max Ernst, she delves into the world of dreams and fantasies, where the ordinary and extraordinary blend. Surrealism's emphasis on experimentation, creativity, and the exploration of the human psyche resonates deeply with her, fueling her passion to create art that is both thought-provoking and visually striking. Huma's artistic journey has taken her through various mediums, from oils to charcoal and graphite, although her work mostly can be seen in graphite and charcoal. Inspired by the intersection of individualism, holism, and tribalism, Huma's art explores the tensions between chaos and harmony, reality and the unconscious mind. Her creative process involves experimentation with textures and forms. As a surrealist artist, she aims to craft dreamlike realms that blur the lines between reality and fantasy. Through experimentation with mixed media, she taps into the subconscious mind, uncovering universal truths and emotions. Her art invites viewers to embark on a journey of self-discovery, sparking imagination and inspiring introspection.

“Art is the most intense mode of individualism that the world has known “.
Oscar Wilde (Irish poet)

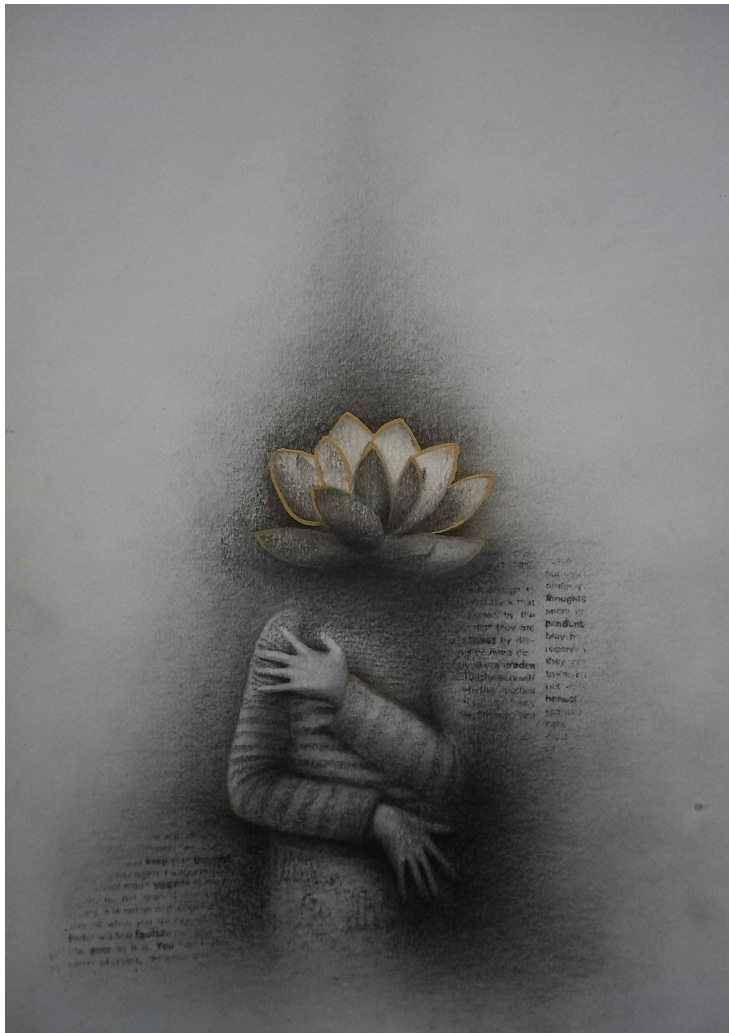
Identity, or individualism, is the collection of ideas that emerges from self-consciousness, with these ideas shaping our understanding of how the world around us is organized. They also inform our relationship with the "core" self. This aspect of self-consciousness or identity allows for a nuanced manipulation of individualism. In this series of artworks, Huma used compressed charcoal to create visuals on paper, blending elements of our surroundings to express and visualize the cycle of self-awareness and individual identity. This project explores the connection between identity and the true self. Every individual has likely experienced moments where their relationship with the subconscious mind was overlooked or ignored. We have all been subjected to systemic marginalization, our voices silenced, and our experiences dismissed, even by our own internalized narratives.



Ipseity I
Charcoal on Paper
12 x 18 inches

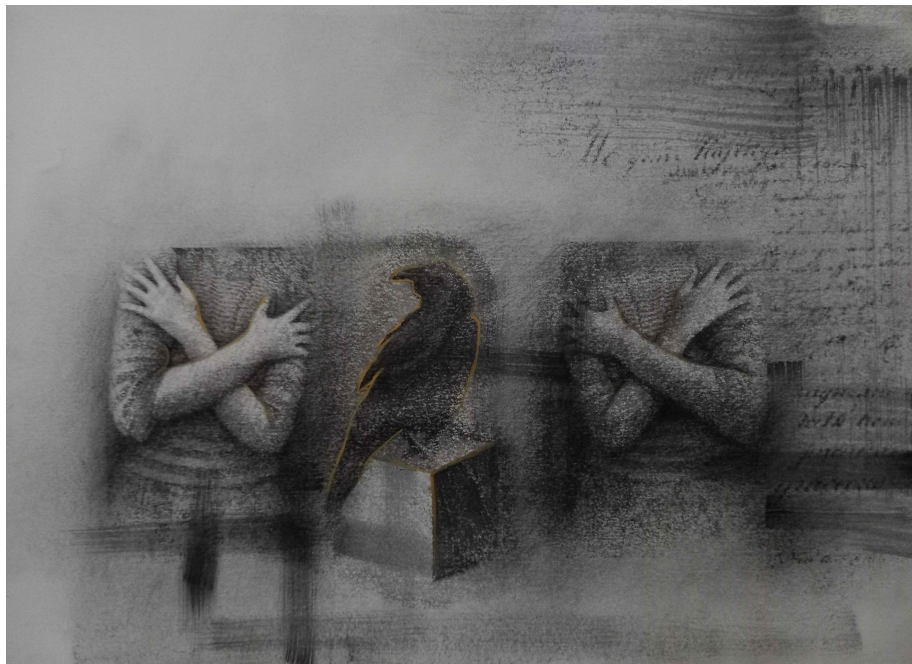


Close Up Details of Atwork Technique



Iipseity II

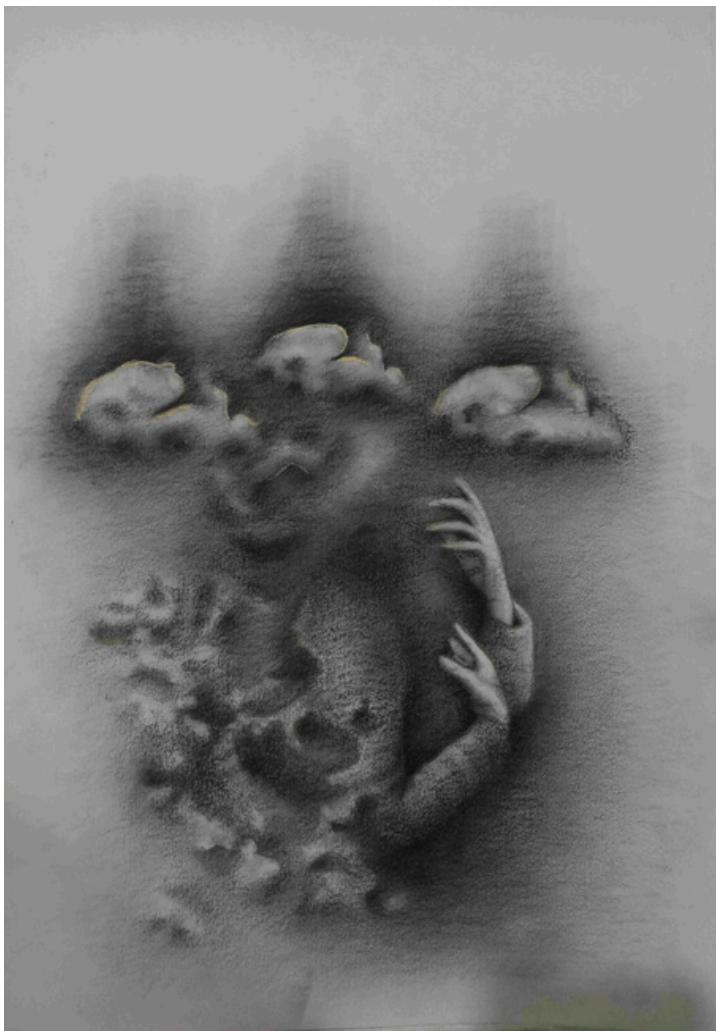
Charcoal on Paper
12 x 18 inches



Iipseity III
Charcoal on Paper
12 x 18 inches

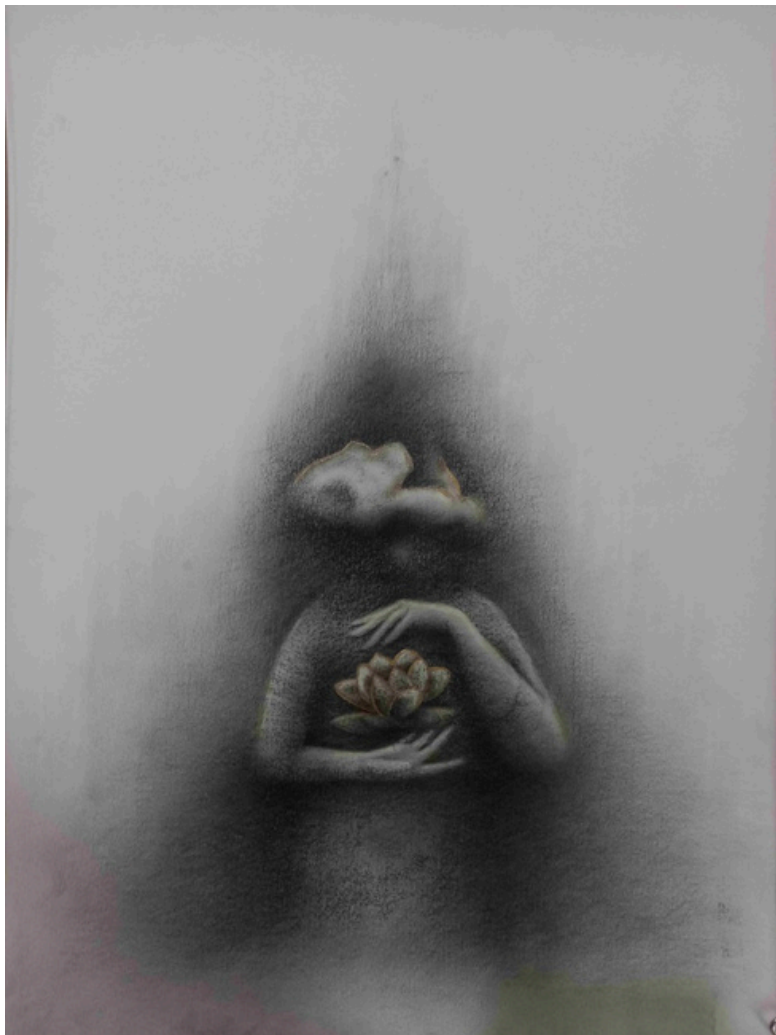


Ipseity IV
Charcoal on Paper
12 x 18 inches



Ipseity V

Charcoal on Paper
12 x 18 inches

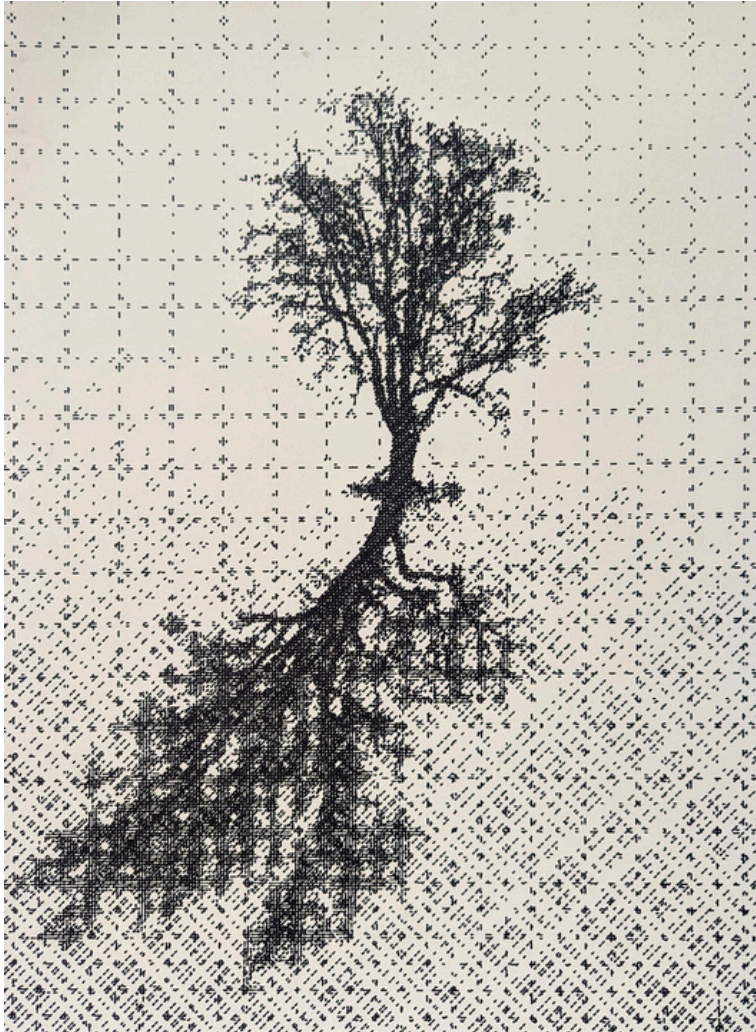


Ipseity VI
Charcoal on Paper
12 x 18 inches

Qasim Bugti

Qasim Bugti is a contemporary visual artist, miniature painter, and art educationist. He was born in 1984 in Jafarabad, Balochistan, and currently lives and works in his studio in Karachi, Pakistan. He earned a bachelor's degree in fine arts with a specialization in miniature painting from the National College of Arts (NCA) in Lahore, Pakistan, in 2009. Throughout his career, Qasim has held nine solo exhibitions and forty-six group shows nationally and internationally. Additionally, His Work was part of TRIPTYCH, a 3-person collateral exhibition with the Lahore Biennale and La Galerie at the Alliance Francaise, Lahore. In 2021, he was honored with the National Youth Award in Painting and Calligraphy as a "high achiever" and was selected for the first Art Mentoring Program (ERCELAWN ART FUND) sponsored by Gallery 6 Islamabad at R.M. Studio. Notably, in 2021, he performed a live portrait of the founder of Pakistan, Quaid-e-Azam. Qasim established his art studio in 2017 and was recognized by Military College Sui Balochistan with best performance certificates in painting and calligraphy in 2018 and 2019. Earlier in his career, in 2011, he was awarded the Haji Shareef Prize in Miniature Painting at NCA. Additionally, Qasim attended the Indus Valley School of Art and Architecture in Karachi in 2005, where he received a certificate in Drawing and Painting.

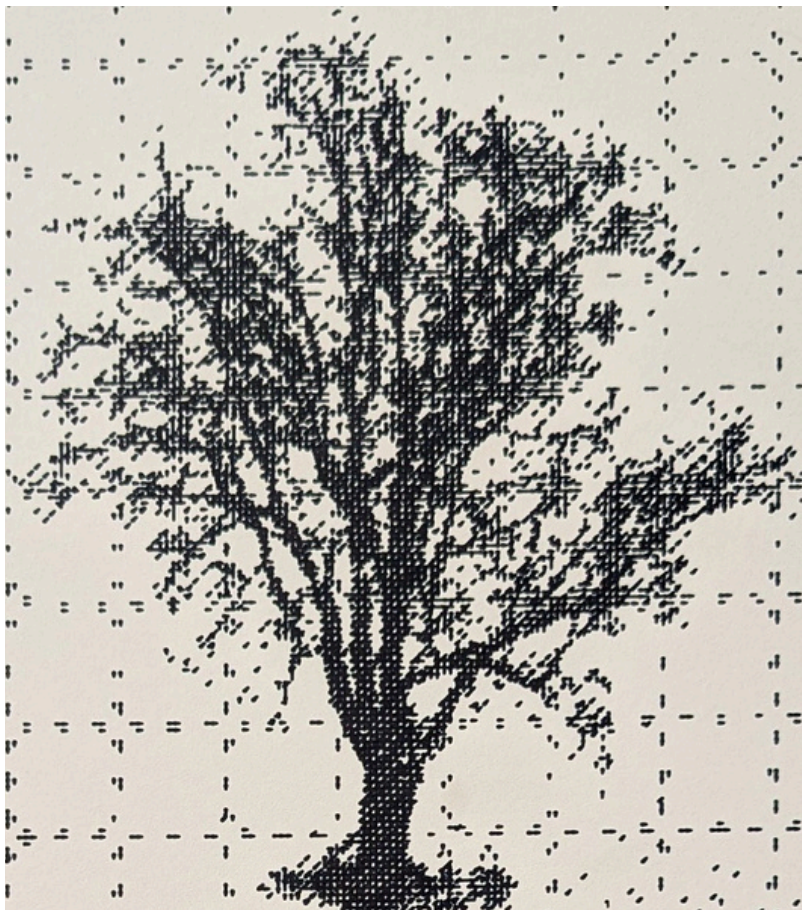
Qasim's latest work explores the resilience of trees. They stand strong through adversity, with their branches outstretched like open arms, welcoming us into their embrace. Trees provide comfort, shelter, and joy to all, without discrimination. In literature and mythology, they are often depicted as the abodes of nature spirits. Ancient cultures, such as the Greeks and Persians, used the motif of the world tree, its roots wrapped around the Earth and its branches reaching the heavens, as a symbol of human potential to ascend from the material realm to the spiritual or to access mystical planes of existence. The Tree of Life, in particular, is a recurring theme in art, representing the unity and connection between Heaven and Earth, the past and present, and the cycle of death and rebirth. The cracks and wrinkles in tree bark are my main source of inspiration. Trees, much like humans, bear these physical marks that tell a story. These features reveal a tree's age and how long it has endured, just as the lines on a human face reflect the wisdom of our elders. By examining the external structure of the tree, he seeks to uncover the deeper essence of its reality. His work draws from the ancient techniques of miniature painting, which further deepens his connection to the themes of endurance and timelessness.



Nature's Code 1

Archival Pen on Arches Sheet (640 gsm)

19.5 x 26 inches

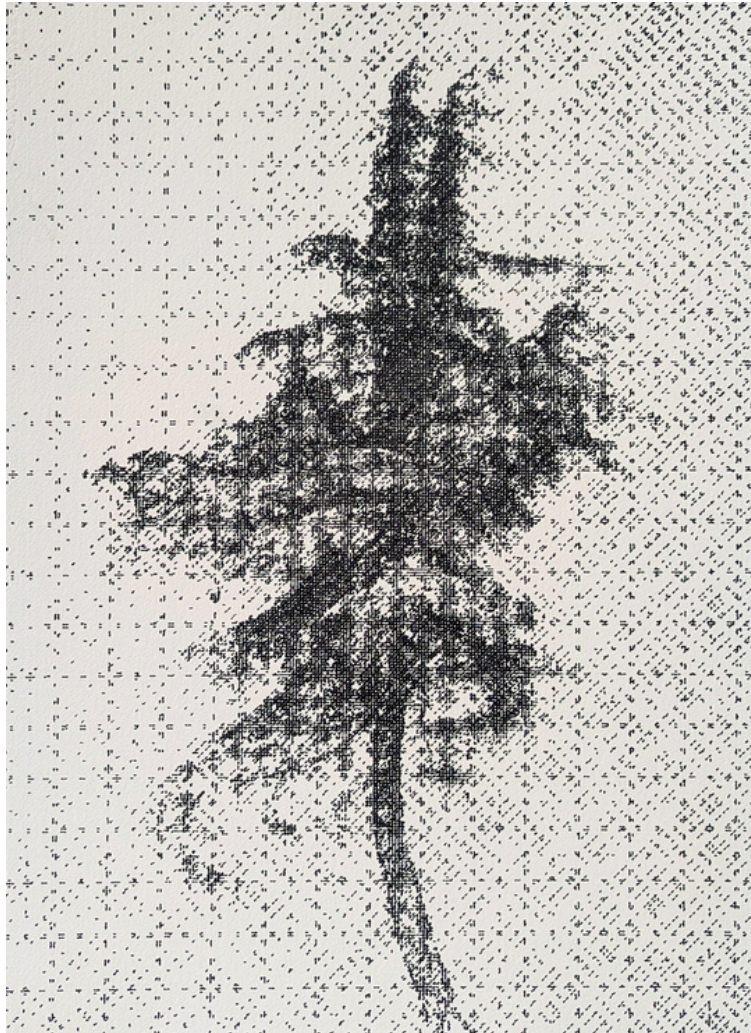


Close Up Details of Atwork Technique



Nature's Code 2

Archival Pen on Arches Sheet (640 gsm)
19.5 x 26 inches



Nature's Code 3

Archival Pen on Arches Sheet (640 gsm)

19.5 x 26 inches

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 mid-terms, 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. In her most recent solo exhibition at Chawkhandi Art Gallery in Karachi, she explored the intricate relationship between mind and matter in human evolution.

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.

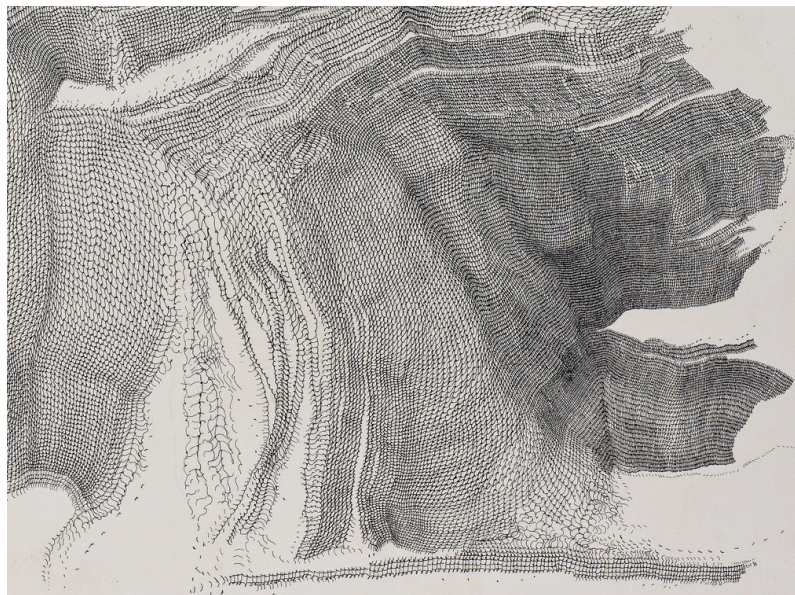
Her drawings aim to resurface our understanding of the fabric of reality by tracing the events that unfold throughout our lives. In mapping these patterns, Romessa seeks to examine the placement of human existence within the vast network of interconnected forces, suggesting that these connections can be detected through the phenomenon of quantum entanglement.

The drawings transcend a linear understanding of events, inviting the viewer to perceive reality as ever-evolving, where time and space are experienced spontaneously.

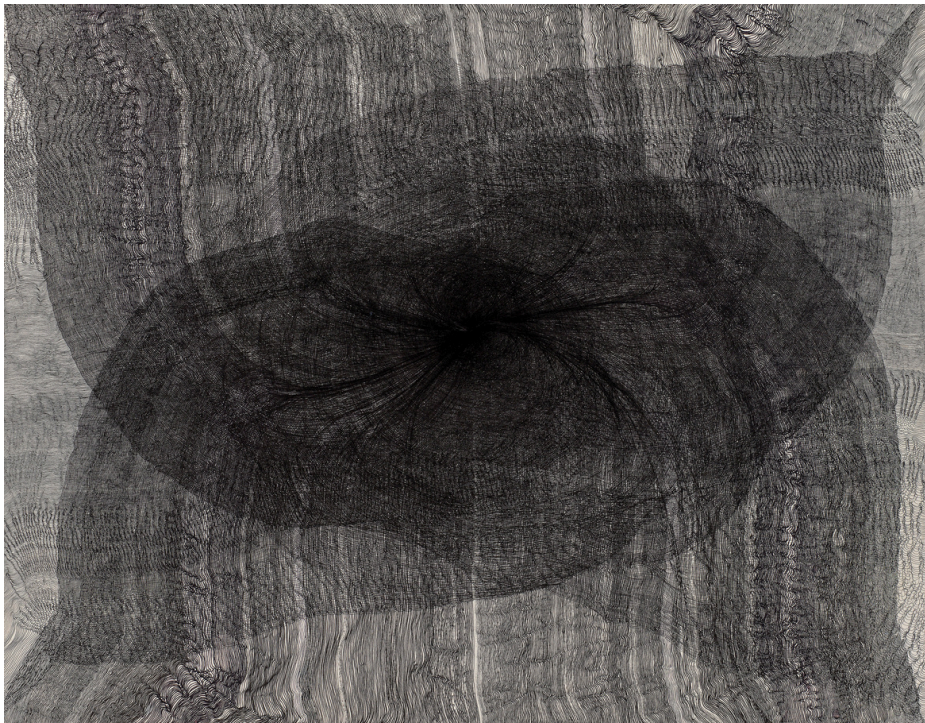
They also encourage us to explore the reverence that plasma interactions with consciousness can inspire, revealing how they can alter the course of events by revisiting the past in the present with renewed insight, all while influencing the predictability of the future.



Untitled
Ink on Wasli
20.5 x 26.5 inches



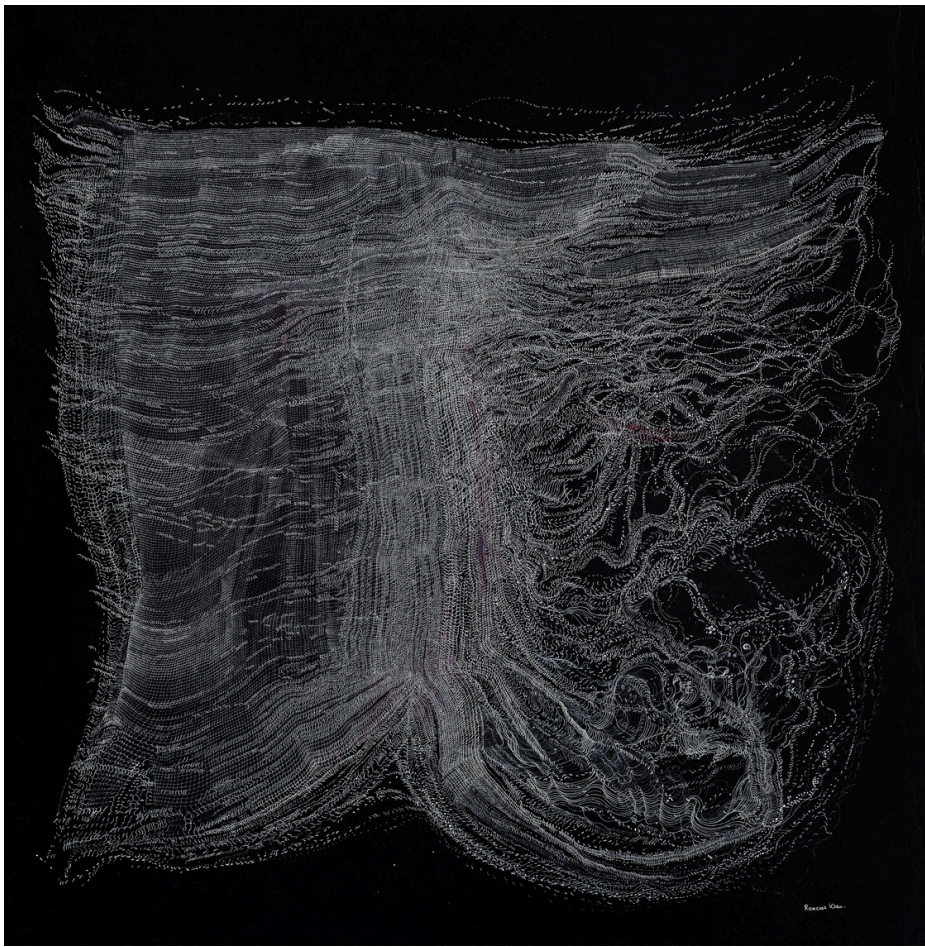
Close Up Details of Atwork Technique



Untitled

Ink on Wasli

20.5 x 26.5 inches



Untitled
Ink on Wasli
25 x 25 inches

Sana Zaidi

Sana Zaidi is a 30-year-old artist who graduated from the National College of Arts in 2017 with honors in miniature painting. After that, she did an internship with Foundation Art Divvy. She did several exhibitions at the leading art galleries of Pakistan. Her work was part of the 9th national exhibition of Pakistan. Her work was also exhibited at the Shakir Ali Museum as a donation for cancer patients and at the Alhamra Art Council in collaboration with Ghar Par to empower the women of Pakistan. Moreover, her work was also exhibited at Chateaudescologne, France, as an intercultural dialogue. She is currently teaching miniature at the National College of Arts.

I thought about you.

A boat that flew

He lives in blue.

And saw me grew

I love you.

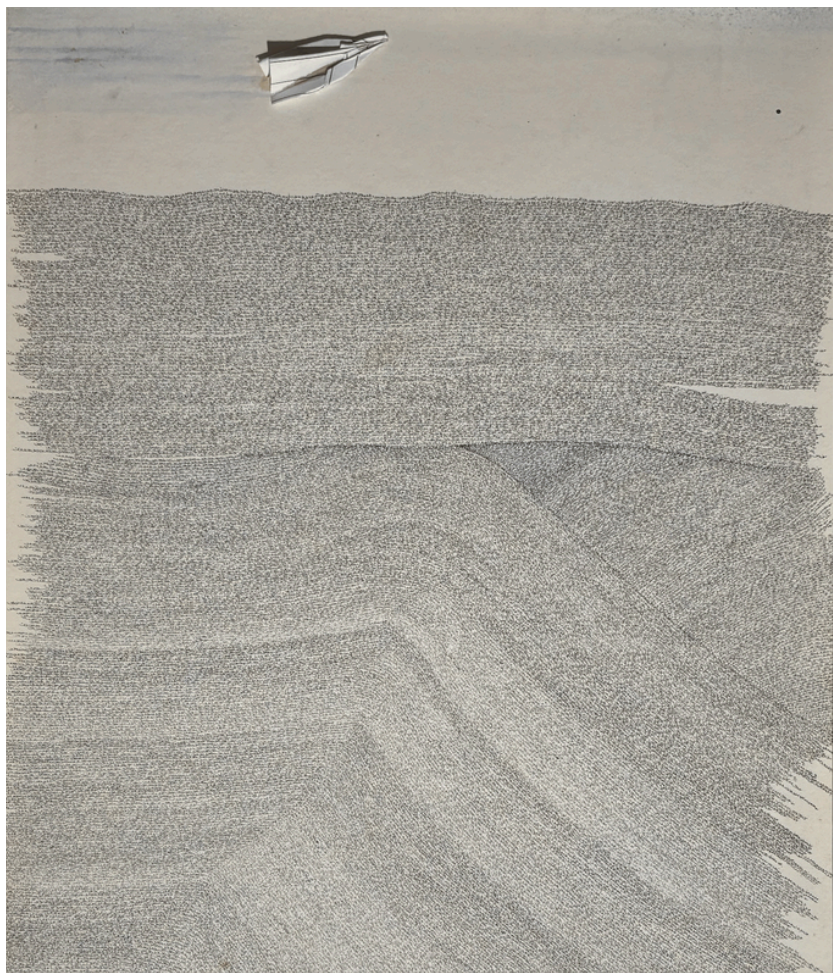
I wish you too.

I am your hue.

I'll make it true.

I know, you knew.

I thought about you.



It's Time to Fly

Ink on Paper
19.5 x inches



Close Up Details of Atwork Technique



All my Colors are Washed

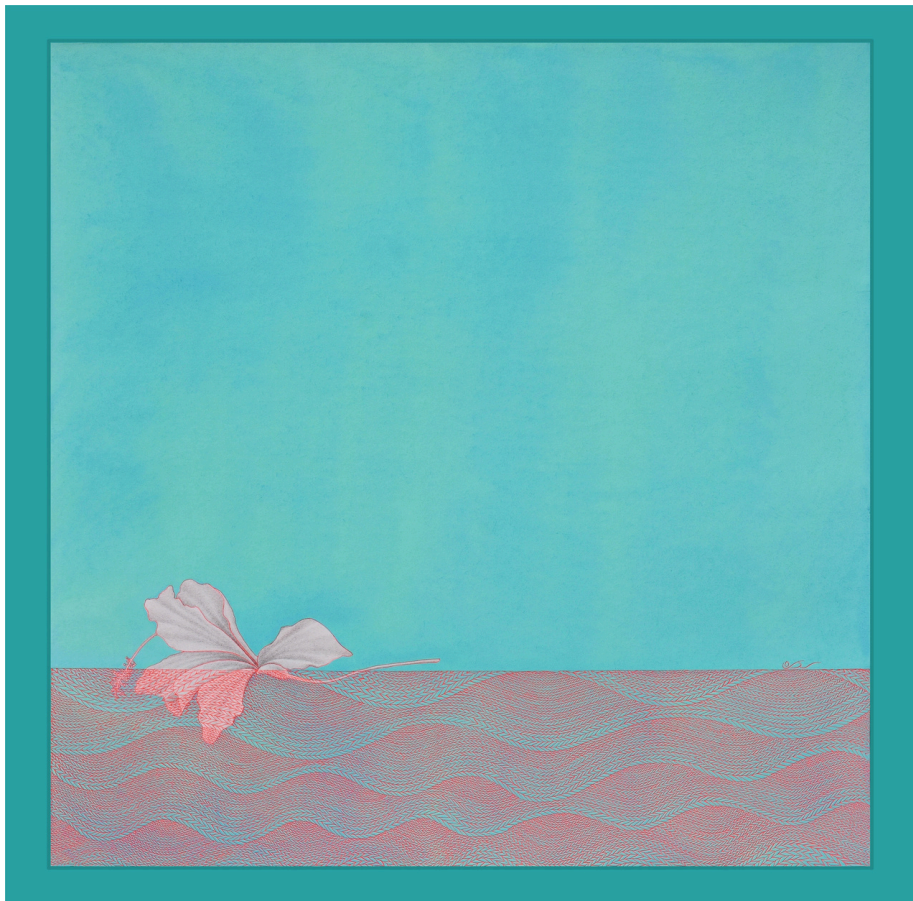
Ink on Paper

19.5 x 26 inches

Sidra Liaqat

Sidra Liaqat, based in Lahore, is an educator, visual artist, and research scholar. She received her BFA and MS in Fine Arts, earning gold medals in both degrees from Lahore College for Women University in 2011 and 2014, respectively. She is serving as an assistant professor of visual arts at the Institute of Design & Visual Arts, LCWU. Currently, she is enrolled in a PhD in Fine Arts at the same institute. Additionally, she is a visual practitioner having major interest in miniature painting, with various group exhibitions, an artist residency, and an international solo exhibition to her credit. Her portfolio has been published in the HEC-recognized journal Visual Communication Quarterly by Taylor & Francis. She is honored to have received several national-level awards.

The natural world exerts a profound and positive influence on human emotions, serving as both inspiration and a source of energy. Sidra's visual practice explores metaphors for the ties that bind us together as part of the environment and the inevitable unraveling of those bonds over time. Colors inspired by nature and delicately knitted and unweaving threads seamlessly embody the coexistence of strength and vulnerability, the delicate interplay between creation and dissolution, and the harmony found within diversity. Her creative process fosters resilience by fabricating desired connections, knitting together lost ties, and gratifying her longing for warmth, vibrancy, and a sense of belonging, hence manifesting a path toward a more fulfilling existence.



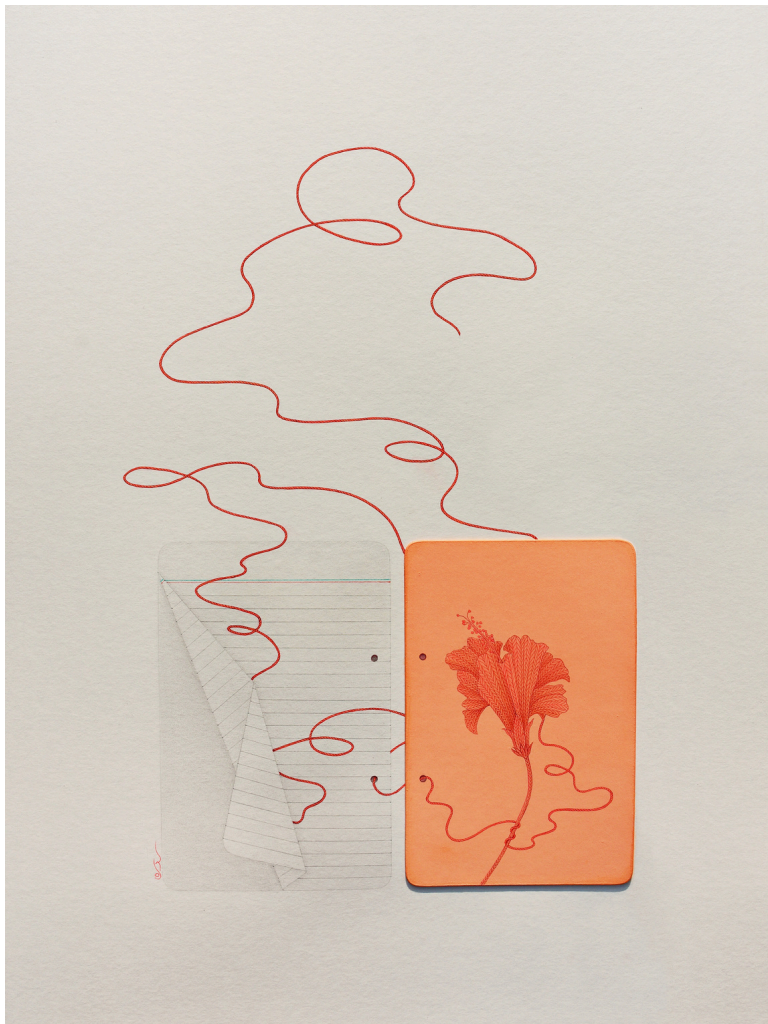
Gratifying Manifestations-VI

Gouache and Pencil on Wasli

13.4 x 13.4 inches



Close Up Details of Atwork Technique



Gratifying Manifestations-VII

Gouache and Pencil on Wasli

11 x 15.6 inches



***Gratifying Manifestations-
VIII***

Gouache on Wasli
30 x 31.5 inches



Gratifying Manifestations-IX
Color Pencil on Wasli, Acrylic Carving
21.2 x 21.2 inches with frame



Gratifying Manifestations-X

Acrylic on Canvas

21.2 x 21.2 inches with frame

2 x 2 inches each



ARTSOCH
CONTEMPORARY

LOCATION



SHEEBA PARK

DHA PHASE 3
Y BLOCK
GOL MARKET

LIMELIGHT

STREET 10

CHASHNI

VANYA



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CONTEMPORARY

MARIA B



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