

# سوچ سے ثقافت تک 2026

Khyal Art Space Collaborate with  
Islamabad Art Gallery

Curated by:

**Raheel Arshad**

Opens on **Monday, 06 April, 2026,**

**Time 4 - 8 pm**

and continue till Monday, April 13, 2026

**Location**

Islamabad Art Gallery F-9 Park



## **CUTORIAL NOTE:**

**“Soch Se Saqafat Tak”** is a group exhibition featuring fresh graduates from art institutions across Pakistan. The exhibition explores how individual thoughts, ideas, and personal experiences evolve into cultural expressions through artistic practice.

Through diverse mediums and perspectives, the participating artists reflect on identity, society, memory, and contemporary realities. Each artwork represents a journey from thought to culture, showing how emerging artists interpret and respond to the world around them.

Curated by:  
**Raheel Arshad**



## Adeel Ali Nasir

My name is Adeel Ali Nasir, and I was born in Gujrat. I studied BS Fine Arts (Printmaking) at the University of Gujrat from 2021 to 2025. My artistic practice focuses on cultural identity, traditional visual language, and contemporary printmaking techniques. My new project, "Hope," explores the idea of resilience and optimism in difficult times. Through visual symbols, textures, and layered printmaking processes, the work reflects how hope can emerge even in challenging situations. The project aims to connect personal emotions with collective human experiences, encouraging viewers to reflect on strength, patience, and the possibility of a better future.

These images explore the fragile idea of hope within a society shaped by struggle, silence, and resilience. The bodies covered in dust, color, and mud symbolize people who carry the weight of social expectations and unseen hardships. The pigments on the skin suggest both celebration and chaos, reflecting the contradictions of human experience—joy mixed with suffering. The covered faces and closed eyes represent silence and invisibility, especially of voices that are often ignored. The figures appear almost like living sculptures, frozen between endurance and expression. Their gestures speak about identity, cultural pressure, and the search for dignity in difficult circumstances. "So-Called Hope" questions whether hope is truly present or simply an illusion created to survive reality. Through texture, color, and human form, the work invites viewers to reflect on vulnerability, resilience, and the quiet strength of those who continue to exist within challenging environments.



Dream Printed on Flex | 15 x15 inches | Photography | 2025



## **Aima Asad**

Aima Asad is a Visual Artist, born in 2002 in Sialkot, Pakistan. In 2024, she graduated with a Bachelor's Degree in Fine Arts specializing in Painting, from Government College Women University, Sialkot. Her work is part of the permanent collection at Ambiance Boutique Art Hotel, Hunza, and has been exhibited at Artcade Gallery, Islamabad; VM Art Gallery, Karachi; Alhamra Young Artists Exhibition, Lahore; O Art Space, Lahore; Afzal Art Gallery, Lahore; Arrival Gallery, London and Gallery 21, Islamabad. Her thesis works were featured in the IDEWO Art Book (New York). Recently, she exhibited her work at Numaish Gah, Lahore.

Aima, currently resides in Sialkot, where she continues her art practice from her home studio. Aima's practice engages with the lived realities of laborers, particularly those from the lower middle class. Drawing inspiration from her immediate environment, she focuses on male figures and work-related settings to explore themes of labor, resilience, and identity. Working primarily in oil on canvas, she employs bold color palettes, textured surfaces, and dynamic brushwork to evoke emotional depth and connect viewers with the often-unseen struggles of everyday life.



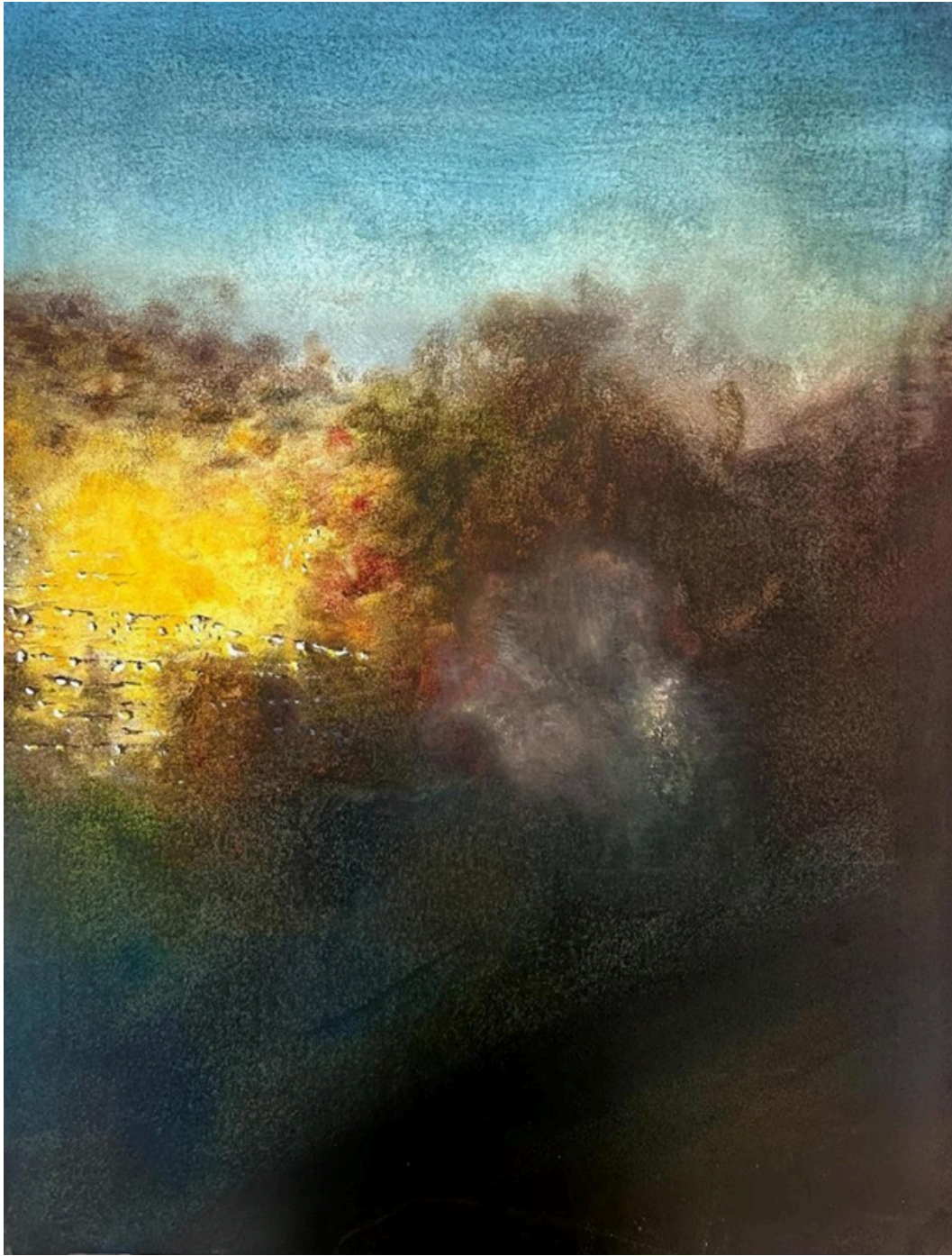
Rang Saaz | Oil on Canvas | 3.5 x 3 inches | Brush Strokes | 2024



## **Amima Naseem**

I am a dedicated artist born on may 2005 in Gujranwala, Punjab, currently living in Lahore and pursuing an MFA from University of the Punjab, following my BFA from University of Gujrat. My journey is a transition from a childhood passion to a professional commitment, where I explore the world through my unique artistic lens and creative expression. My work has been showcased on several prestigious platforms. I made my professional debut in the exhibition "Between Lies and Truth" organized by Art Beyond Borders. Then A major milestone in my career was being shortlisted for the prestigious Arjumand painting award 2026, which recognized the technical and creative depth of my paintings. Most recently, my work was featured in the exhibition "Letter to December, also presented by Art Beyond Borders. Through these exhibitions and my academic research, I continue to explore new visual languages and refine my craft, striving to create art that resonates with both emotion and precision.

My work explores the intersection of physical reality and the fluid nature of memory, viewing landscapes and portraits as emotional spaces rather than static scenes. By shifting away from realistic detail, I aim to capture the visceral "feeling" of a person or place as it exists in the mind's eye. Through the use of blurred forms and softened colors, I represent the inevitable distortion caused by time, nostalgia, and longing. In these compositions, certain details dissolve into the background while core emotional impressions remain vivid, mirroring how our minds hold onto fragments of the past. By softening the edges of my subjects, I create a liminal space where clarity and ambiguity coexist. Ultimately, my paintings serve as an exploration of the intangible, capturing the specific, fleeting moment where the physical world and our internal recollections become one and the same.



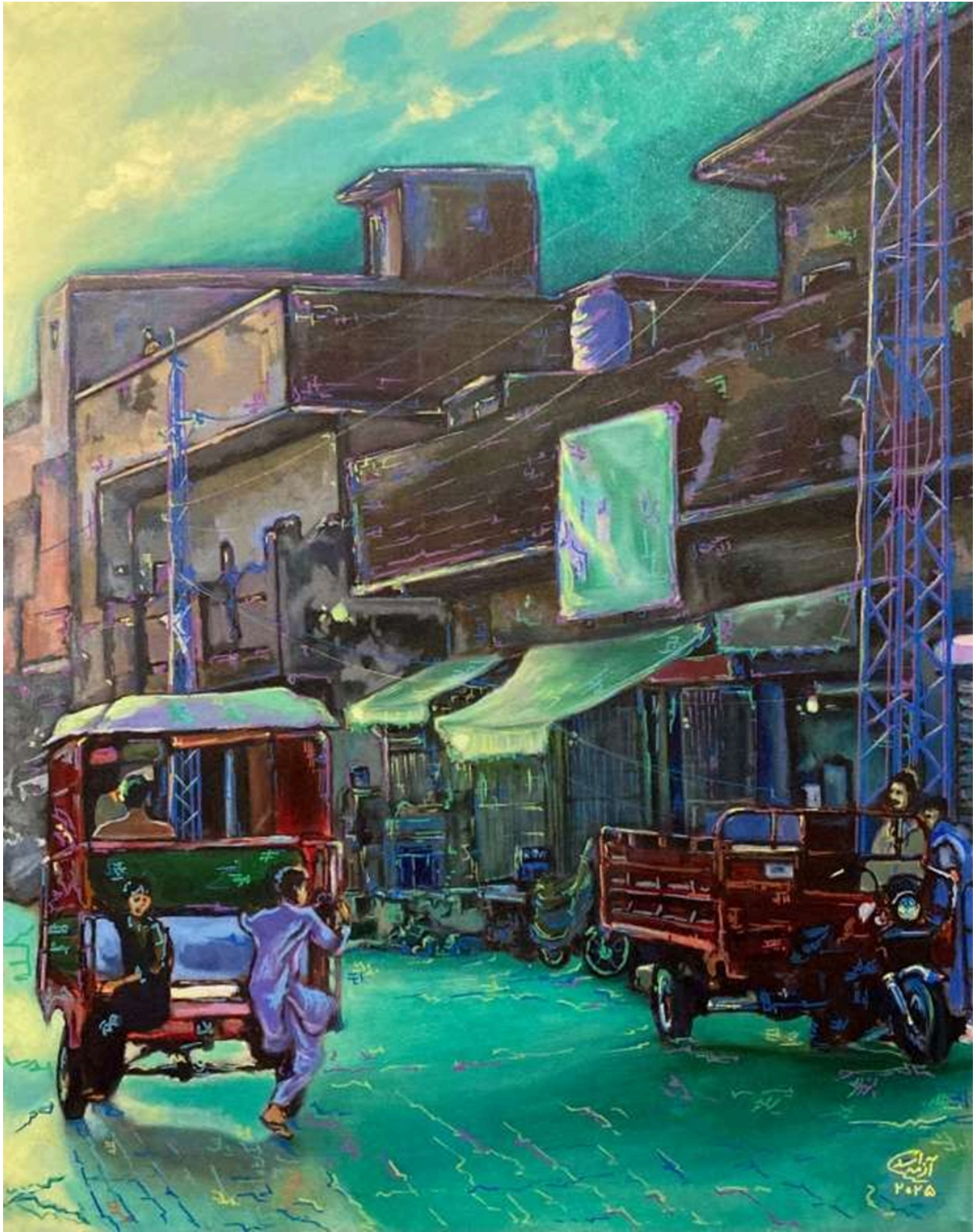
Untitled | Oil on Canvas | 18 x 24 inches | (2025)



## **Azma Asad**

Azma Asad, (b. 2002), Sialkot, Punjab, is a visual artist. She graduated with a Bachelor's degree in Fine Arts, specializing in painting, from Govt. College Women University, Sialkot, in 2024. She has exhibited her work at Artcade, O Art Space, and Art Soch Contemporary, with international presentation at Arrival Art Gallery, London, and Any Squared Studio, Chicago. She was also a finalist for IDEWO Art Book (New York) and participated in the Motile Art 5th International Online Exhibition (India). She also showcased at Gallery 21. Currently, she resides and works in her home studio in Sialkot, where she continues to advance her artistic practice.

As an artist, I explore the vibrant cityscapes of Sialkot, capturing their dynamic energy, bustling streets, architecture, and diverse vehicle movement. Inspired by the city's cultural reflections and individual behaviors, I employ acrylic paints on canvas and acrylic markers, utilizing lines, and cross-hatching to subconsciously capture the city's essence. My unconventional color approach enhances depth and emotion, Influenced by digital illustration style. I paint in a free-flowing manner. Through this interplay of techniques, inviting viewers to experience the pulsating energy of Sialkot's cityscapes.



Bachpan Ke Din | Acrylic on Canvas | 2.5 x 2 inches | (2025)



## **Bansa Bai**

This is Bansa Bai, born in (2002), a visual artist, specializing in Miniature, belong from Hyderabad, I have completed my Fine Arts degree with distinction from SABS University of Art Design and Heritage, Jamshoro, Sindh. As an emerging artist, I am actively developing my practice and participating in artistic growth new ideas, research, and experimentation.

My art is an exploration of memory, observation, and hidden life within nature and objects. I am fascinated by how still or non-living things, like trees, furniture, birds, or natural forms, can hold emotions and memories, as if they are quietly watching us. By adding human-like details such as eyes or hands, I give these objects a sense of life and awareness. Through a touch of surrealism, I try to show that even the simplest things around us can feel alive and meaningful. Each painting tells a personal story about life, changing, finding comfort, and growing. At the same time, these Stories connect with universal emotions that many people can relate to. My work invites viewers to see ordinary things from a new angle, where everyday objects become magical, thoughtful, and alive. My art reflects an ongoing dialogue with imagination, memory, time, and observation.

Medium; use opaque watercolor (gouache) on handmade paper (wasli) a classical miniature painting material, applying the paint with traditional squirrel-tail brushes.



Untitled | Gouache On Wasli | 13.6 x 22 inches | 2026



Untitled | Gouache On Wasli | 16.6 x 22 inches | 2026



## **Bushra Manahil**

Bushra Manahil Born on 4 March 2001, in Chiniot, Pakistan, I am visual artist specializing in painting. My work blends everyday emotions, drawing inspiration from human relationships. I hold Bachelor of Fine Art (BFA) in painting from Institute of art and design Faisalabad (GCUF). My work has been exhibited in Al-humarah Art council (2023) and VM Gallery, Karachi (2024). I also exhibited another exhibition Al-humarah Art council (2025). I exhibit my work Tagheer Lahore art gallery. The NCA Triennale "Kasb-e-kamal-kun" Exhibition (October 2025) "Remembering the Haze confusion of the past" Exhibition (January 2026).

Traveling is often considered one of the most enjoyable and therapeutic practices but it has a dark side that is seldom discussed. Those who travel regularly for work or education can attest that it is one most challenging aspects of life. My work explores the various experiences I encountered as a frequent traveler. Whether it's about the transient nature of experiences of the lack of attachment to any on place, each ordeal is visually narrated in my work, inviting the viewer to engage in a conversation with these emotionally stimulating images.



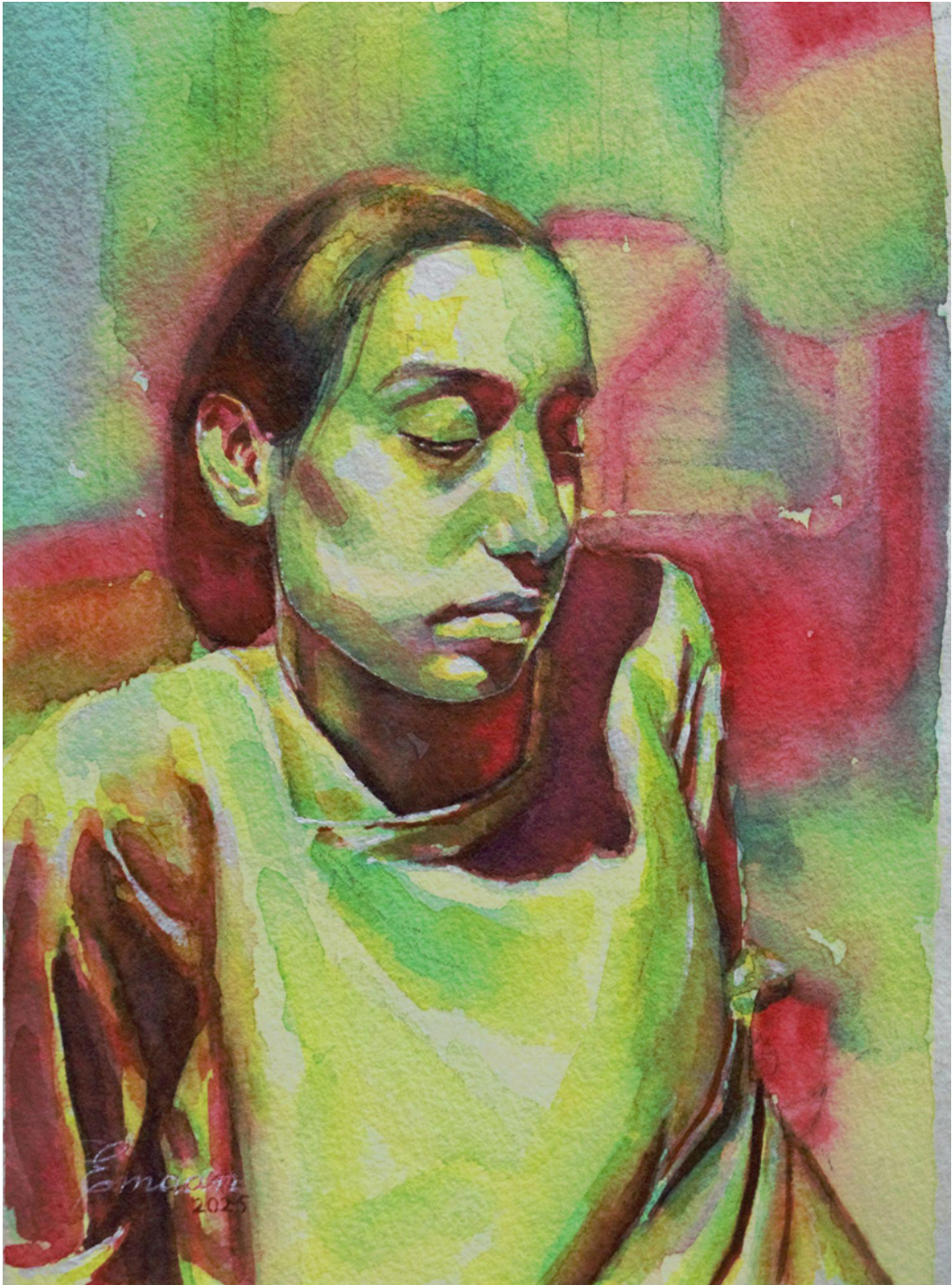
Suffer سفر کا | MDF Sheet, Printmaking Inks, Carving tools, Roller  
| 3 x 4 ft | (2024)



## Emaan Fazal

Emaan Fazal (B. 2001, Khuzdar, Balochistan) is a visual artist currently based in Quetta. She Graduated with a Bachelors Degree in Fine Arts from BUIITEMS Quetta with a Gold Medal in 2023. Her work has been exhibited in multiple renowned art galleries of Pakistan including VM Art Gallery, Ustad Allah Bux Art Gallery, Kaleido Kontemporary, Numaish Gah, Muse Art Gallery. She had her first solo show in BUIITEMS Quetta Titled "SAFAR" organised by the department of Fine Arts. Emaan is a practicing artist and currently works as an art teacher at Sardar Bahadur Khan Women's University Quetta(SBK).

My practice emerges from a deeply personal engagement with the emotional landscapes shaped by lived experience. Growing up under the persistent weight of public criticism and bullying, I became attuned to the quiet burdens people carry within themselves. Through painting and miniature techniques, I explore themes of vulnerability, inadequacy, resilience, and the longing for acceptance, the oscillation between intense self doubt and radical self love dealt with avoidance, finding subtle ways to distract ourselves from the misery. The human figure remains central to my work, serving as both subject and vessel, a site where psychological tension and inner endurance become visible. I am particularly interested in how emotional states inhabit the body: in posture, and most intimately, in the face.



Zoned Out | Watercolour on Baohong Rough Paper | | 8.5 x 6.5 | (2024)



## **Eman Ijaz Chaudhary**

I am Eman Ijaz Chaudhary, Graduated Fine Arts Student from Pakistan's very first Women university known as Fatima Jinnah Women University, Rawalpindi. I had exhibited my artwork in different cities of Pakistan, Like, in Alhambra Art Gallery Lahore, PNCA (Pakistan's National Council of Art) Islamabad, Gallery21 Islamabad, Rawalpindi Art Council, Murree Art Council, and many other galleries Still exhibiting in many well known Universities like Wah University, Comsats University and Alliance Francais Lahore. As an artist, I blend my love for nature and my fascination with the human experience to create thought-provoking and visually captivating artworks. Through the medium of painting, I strive to capture the essence of emotions and tell stories that transcend language. Drawing inspiration from my surroundings and personal experiences, I aim to evoke a sense of connection and introspection in those who engage with my work. With a deep appreciation for color, texture, and form, I continually explore new techniques and experiment with various mediums to push the boundaries of my artistic practice

This monochrome artwork of Surjan Singh Street is a tribute to the spirit of its people. Known for its community led restoration, this street represents a bridge between Lahore's rich history and its modern life. By using a palette of deep blacks, whites, and dark tones, I have focused on the roots of the architecture that the residents worked so hard to preserve. The stark contrasts highlight the ancient work and the craftsmanship. This work is not just about a street, it is about the collective memory and hands that keep it standing.



The Soul of Surjan Singh Street | Monochrome | A2(framed) | (2023)

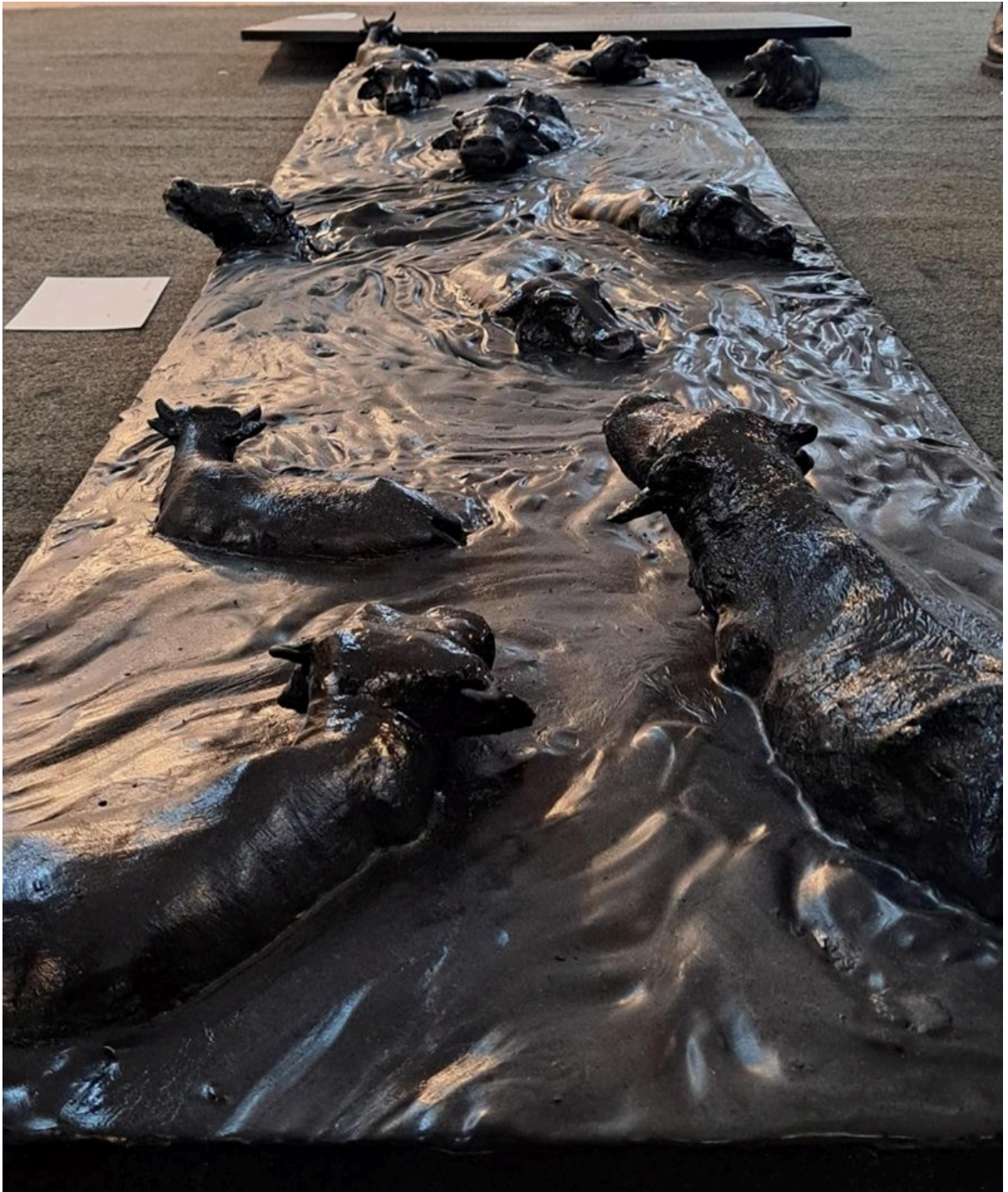


## Muhammad Faheem Faisal

Born in 2002, Faheem Faisal is a visual artist & sculptor residing in Lahore, Pakistan. Done his BFA from PUCAD in 2025. Showcased his work several times at Alhamra and did many commercial projects. Also being a part of LB03 (Lahore Bienalle) as site manager & exhibition designer of many international artists.

Khamosh Sawal"

My work explores the disruption of the symbiotic relationship between humanity and nature due to industrialization and urban development, symbolized by the water buffalo displaced from the polluted Ravi River.



Khamosh Sawal |Mixed Media Sculpture |18 x 43 inches | 2026



## **Fatima Batool**

Fatima Batool is a contemporary visual artist based in Islamabad, Pakistan. She completed her Bachelor of Fine Arts in (Miniature Painting) from COMSATS UNIVERSITY ISLAMABAD in 2025. Rooted in traditional miniature painting techniques yet transformed by a realistic and contemporary approach, her practice reflects a balance between discipline and personal expression. After graduation she participated in group exhibitions including the Talented Artists Group Show at VM Art Gallery, Karachi, and the Gallery 21 Bloom Room exhibition Islamabad. Through these platforms, she presented works that investigate emotional states and personal narratives, establishing her voice as an emerging artist engaged with introspective themes. Fatima's work explores the theme of emotional silence and absence. Her series "The Sound of Absence", captures the weight of what is no longer present, reflecting on moments where presence is felt through its very loss. Fatima believes that absence is not emptiness rather, it is a space filled with emotion, memory, and an invisible presence.



Pause in flight | Gouache ,gold leaf and teawash on wasli | 6×5.5 inches | 2025



## Gulnaz Ambreen

Within my creative journey, I delve into the rich tapestry of Square Kufic Calligraphy, a traditional Islamic art form rooted in Punjab, Pakistan. I meticulously analyze and reinterpret this cultural gem, showcasing its myriad styles and profound significance. I preserve the world's cultural heritage through my pyrography technique which is an old technique of burning wood to create visual art. For this purpose, I have different pieces of wood. Drawing inspiration from David Crystal's theoretical framework, I illuminate the artists' reflections on language loss. My visual interpretations underscore the intrinsic connection between art and linguistic traditions, echoing the resilience of Punjab artists in breathing new life into Square Kufic Calligraphy. This ongoing journey celebrates the art's revitalization, forging a meaningful link between tradition and contemporary expression.



The Oneness in Squares | Wood Engraved | 19x 10.5 inches | 2024



Al-Kufi's Canvas | Wood Engraved | 23 x 17 inches | 2024



## Hadia Rahat

Hadia Rahat is a contemporary sculptor based in Lahore, Pakistan. A graduate of the University of the Punjab, College of Art and Design, she specializes in the tactile medium of sculpture. Her work is characterized by a strong foundation in academic rigor and a personal, dedicated exploration of form and physical material.

My art explores emotions through human shapes-realistic and modern. I crush glass, let its uneven edges reflect how feelings cut deep but still shine. Each piece maps a body, a moment, caught between pain and beauty, making you feel what I felt when the pieced first spoke



Glass Whisper | WR fiberglass, Crushed Glass | Back- 25 x 16 inches | 2025



## Hajra Zafar

Hajra Zafar, born in Rawalpindi, Pakistan, is a Fine Arts graduate from Rawalpindi Women University, specializing in miniature painting. In 2024, her work appeared in the 19th Emerging Talent exhibition at VM Art Gallery, Karachi, following shows at Rawalpindi Arts Council, PNCA in 2022, and the Ministry of Foreign Affairs in 2021. She won second prize in the NDMA national painting competition in 2023 and has completed numerous commissioned works. Her paintings explore contrasts between "cover story" and "back story," revealing hidden truths through delicate detail, symbolism, and a fusion of miniature and contemporary styles, deeply evoking subtle, unspoken emotions.

The main idea of my work is to show two stories: the Cover Story and the Back Story. The Cover Story is what we show to the world the calm we keep and the beauty we show. In my artwork, this is seen through a blooming rose, gentle water, and a quiet moon. These symbols show balance, peace, and grace. The Back Story is what lies beneath the surface. We are not always what we seem at first. Under calm water, there are hidden feelings, small worries, private joys, and silent pains. The rose carries memories of both love and loss, while the water holds unspoken emotions. The moon stands quietly, connecting what is seen with what is hidden. My work explores these two sides, showing both the part of ourselves we share and the deeper truths we keep inside. Sometimes, we wish others could truly understand what we feel inside.



When beauty hides weight | Gouache on Wasli 10.7 x 8 Inches | 2025



Untitled | Gouache on Wasli | 13.7 x 10 Inches | 2025



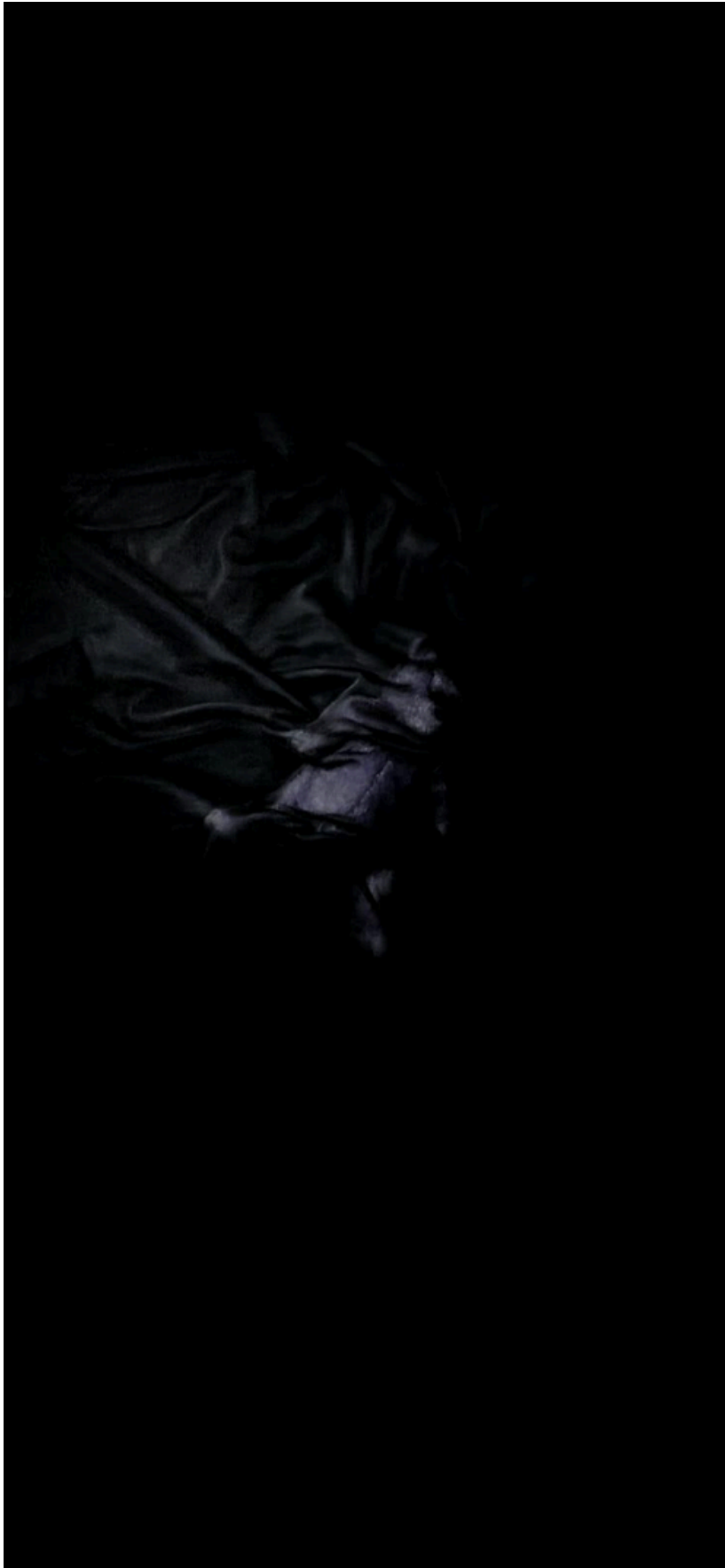
## Humna Aslam

Humna Aslam, based in Rawalpindi (b. 2002), graduated with distinction in Fine Arts in 2025. She works primarily in painting, developing a body of work that reflects her evolving artistic voice. Her practice explores nightmares and childhood trauma, using vivid imagery and symbolic details to reflect the layers of human emotion

"Behind the Veil" peels back the layers of our subconscious, seeking to uncover the hidden fears and traumas. From childhood, I have been hunted by repeated nightmares that seemed to be blurry lines between reality and subconscious. These dark dreams are the reflection of childhood trauma and unspoken fears. By using oil paints on different sizes of canvas, I drape every object in revealing black fabric, creating visuals simultaneously blurry and dreamlike, much like how dreams are neither entirely clear nor entirely opaque, these drapes ambiguous while hinting at what lies beneath the surface. This technique expresses the thin barrier between conscious and subconscious, the told and hidden. The choice of medium allows me to manipulate the light and shadow. As from childhood I repeatedly seeing shrouds, dead bodies, black drape and grave etc. every aspect have some different hidden meanings in it. "Behind the Veil" is not just a series of paintings; it's an entrance to the unknown, a journey that reveals the shadows lingering beneath the surface of our consciousness. It is a thought reminder that within the darkest breaks of our minds, lie the most profound truths, waiting to be discovered.



Untitled | oil on canvas | 42 x 78 Inches | 2025



Untitled | oil on canvas | 36 x 36 Inches | 2024



## Hamza Ahmed

Hamza Ahmed (b. 13 November 2001, Lahore, Pakistan) is an emerging visual artist currently based in Lahore. He completed his Bachelor of Fine Arts in 2025 from Punjab University College of Art and Design. During his academic career, he actively participated in workshops, exhibitions, and collaborative art initiatives that contributed to the development of his conceptual and visual practice. His work has been exhibited at respected institutions including Alhamra Arts Council, VM Sanctuary Karachi, COMSATS University Islamabad, the Lahore Museum, and Muse Art Gallery, Lahore. As he transitions into his professional practice, Hamza continues to refine his artistic language while expanding his engagement with diverse audiences and creative platforms.

This body of work emerges from observing a familiar winter practice within my regional context sitting in sunlight while peeling and eating oranges in shared domestic spaces. What appears to be a simple seasonal activity carries a quiet rhythm of conversation and repetition, where the gradual accumulation of peels becomes a trace of time spent together.

In many households across Punjab, winter sunlight transforms rooftops, courtyards, and verandas into informal social spaces. Through these paintings, I reflect on how such everyday gestures operate as cultural habits shaped through repetition and collective experience.

At the same time, contemporary lifestyles increasingly reshape our relationship with time. Moments that once unfolded slowly now exist within faster, fragmented routines. Moving between stillness and tension, the works explore how a personal observation can open a reflection on the subtle transformation of everyday cultural rhythms.



Winter Vessel | Oil on Canvas | 13.75 × 17.75 inches | 2026



## Muhammad Hamza Panhwar

I am Muhammad Hamza Panhwar, born in 2000 in Mirpur Khas, Pakistan, and currently based in Islamabad. I graduated from the National College of Arts, Rawalpindi, where I built a strong foundation in visual arts and developed my creative voice. My practice focuses on wasli, collage, and gouache, with a deep interest in hand-dyeing paper and exploring its textures, layers, and emotional possibilities. Through my work, I create intimate pieces that reflect on memory, identity, and the emotional traces of everyday life.

I explore memory, identity, and relationships through delicate wasli-based works. I am deeply drawn to hand-dyeing paper, allowing its textures, stains, and layers to carry emotional meaning and become part of the narrative. Using collage, gouache, and experimental paper manipulation, I reflect on quiet family bonds, unspoken emotions, and the invisible connections we carry within us. For me, wasli is an intimate space for reflection and discovery, where material and meaning come together. Through my work, I invite viewers to pause, feel, and connect with subtle yet shared human experiences.



The Fracture of Connection | Gouache on dyed handmade wasli | 28 × 32 inches | 2026



Echos of connections | Gouache on dyed handmade wasli | 28 by 32 inches | 2025



## **Hafiza Minahil Shahzadi**

Hafiza Minahil Shahzadi is a visual artist based in Lahore, Pakistan. She completed her Bachelor of Fine Arts (Visual Arts – Painting) in 2025 from Punjab University, Lahore. Throughout her academic journey (2021–2025), she excelled in both studio practice and theory, securing top positions each year. Her practice includes graphic techniques, sculpture, portrait painting, drawing, landscape, printmaking, calligraphy, and painting. Her thesis explores how young women balance chaos and serenity. Through surreal elements such as clouds, floating objects, and domestic symbols, she expresses emotional struggle, inner calm, and quiet resilience in everyday life. Her work reflects a strong connection to emotion and symbolism. Minahil has received multiple awards, including 1st position in Calligraphy (2021) and Abstract Art (2024), along with a Special Certificate in portrait painting (2023), highlighting her artistic excellence.

My work explores the balance between chaos and serenity through a dreamlike and emotional visual language. I create soft, intimate spaces where figures are surrounded by clouds, natural elements, and everyday objects that symbolize comfort and inner thoughts. I do not limit myself to a single medium; instead, I work across miniature, calligraphy, and mixed media depending on what best expresses my idea. My paintings are deeply connected to personal emotions and experiences, allowing me to communicate what I cannot express through words.



Peace in her Arms | Oil on Canvas | 24 by 36 Inches | 2025



Gravity of Life | Oil on Canvas | 36 by 48 Inches | 2025



## Hafiza Miyal Khan

I am Hafiza Miyal Khan from Islamabad, Pakistan. I completed my Bachelor's degree from the Department of Fine Arts from Fatima Jinnah Women University, Rawalpindi; specialized in Printmaking. My early exposure to art and craft came through my mother and grandmother who practiced traditional craftsmanship by making 'chabba' (traditional woven tray) from date palm leaves and their strong involvement in art and craft influenced me to pursue a formal degree in Fine Arts.

These artworks are inspired by the quiet beauty of trees and the natural textures found in their bark. I closely observed the trees around my university and used those textures as a reference for the central form, which reflects the organic cracks and patterns created by nature over time. In these works, I incorporated birch bark as a material, using its natural surface and subtle variations to enhance the visual texture. The process of weaving and assembling the pieces reflects the layered and interconnected structure of nature. Through my work, I wanted to highlight the delicate details and natural beauty that often go unnoticed in everyday surroundings.



Bark Story | Dry point on paper with birch bark | 7 x 9 inches | 2025



Bark Echo | Dry point on paper with woven birch bark | 6.5 x 8.5 inches 2025



## Ilsa Khan

I'm Ilsa Khan, a painter and visual storyteller from the Institute of Arts and Design, University of Sindh, Jamshoro. My art grows from personal reflections on the silent struggles within families and the masks we wear to appear perfect. Through oil paintings, I try to break those boundaries between illusion and truth, between what we show and what we actually feel. Using oil paint allows me to explore layers of tone and texture that mirror the emotional layers of concealment and exposure, where each brushstroke reflects a fragment of suffocated emotion and a glimpse of what lies beneath the curated surface. Through this body of work, I attempt to question the cost of perfection and reveal the raw, unspoken reality that lives within fractured spaces.

My work explores the tension between fractured family life and the societal illusion of a perfect lifestyle. We live in a world where the external image of harmony and happiness often conceals the quiet chaos that exists behind closed doors, and this constant act of pretending to curate a flawless outer world while suppressing inner truth becomes deeply suffocating, yet we continue to sustain it in silence. In this series of paintings, doors and windows serve as metaphors for this boundary between illusion and reality, fragile thresholds that separate the truth we hide from the perfection we perform, appearing to break through, push out, or cross these barriers as they reveal the struggle to confront or escape the weight of false appearances.



The Emergence | Oil And Paper Mache Clay With Wall Putty Paste On Canvas

| 2 by 3 ft | 2025



## **Jawaria Masood**

As an artist, I seek to reflect the beauty, depth, and spiritual essence of Islamic values and culture through my art. I draw inspiration from classical miniature painting, which has long been a vessel for storytelling in the Islamic world. I explore the inner journey of the human soul: its struggles, its growth, and its connection with the Divine. The intricate patterns and structured borders in my work symbolize order, discipline, and unity core principles within Islamic aesthetics.

Jawaria Masood is a visual artist whose work explores the intersection of traditional Islamic arts and the evolving human experience. With a background in Islamic Art and Architecture, she integrates calligraphy, illumination, and miniature painting to reflect the spiritual depth of Islamic values. While illumination and intricate patterns symbolizes divine order, her use of classical miniature painting captures the soul's internal struggles and growth. By blending these disciplines, she illustrates how life's constant changes affect our spiritual path.



Muhajar( مهاجر ) | Gouch on wasli | 11.5 x 16 inches



## Kamran Ali

Born in Kotri, Kamran Ali is a visual artist whose primary practice centers on painting. He earned His Bachelor's degree in Visual Arts from the University of Sindh, Jamshoro, in 2023. His current Body of work focuses on painting as a medium to explore human emotions, inner states, and Psychological experiences through expressive and experimental approaches. Currently based in Lahore, he continues to develop his practice, engaging with contemporary visual discourse Through research and thematic exploration.

My art practice is an exploration of trauma, resilience, and the human condition, rooted in deeply Personal experiences. Few years ago, I endured an ordeal that reshaped my identity a time when I Was unjustly detained and subjected to extreme physical and emotional torment. The fear, pain, and Helplessness I experienced during that time continue to haunt me, shaping my artistic vision and Process. Through my work, I aim to translate these overwhelming emotions into visual narratives. Each painting is an attempt to give form to the chaos, the suffocating confinement, and the haunting Memories that linger. Drawing inspiration from impressionism and expressionism, I have Developed a technique that merges abstraction with visceral intensity, allowing me to depict the Rawness of my experiences. Shadows, silhouettes, and fragmented forms dominate my Compositions, symbolizing the fractured state of mind that trauma leaves behind. My work is not just a personal catharsis; it is an invitation to the viewer. I want those who encounter. My paintings to step into the emotional void I once inhabited to feel the dread, the suffocation, and The longing for freedom. Art, for me, is a bridge between individual pain and collective Understanding, a medium to confront the unspeakable and transform it into something tangible and Universal.



Silent Alignment | Oil on Canvas | 32 w x 50w | 2026



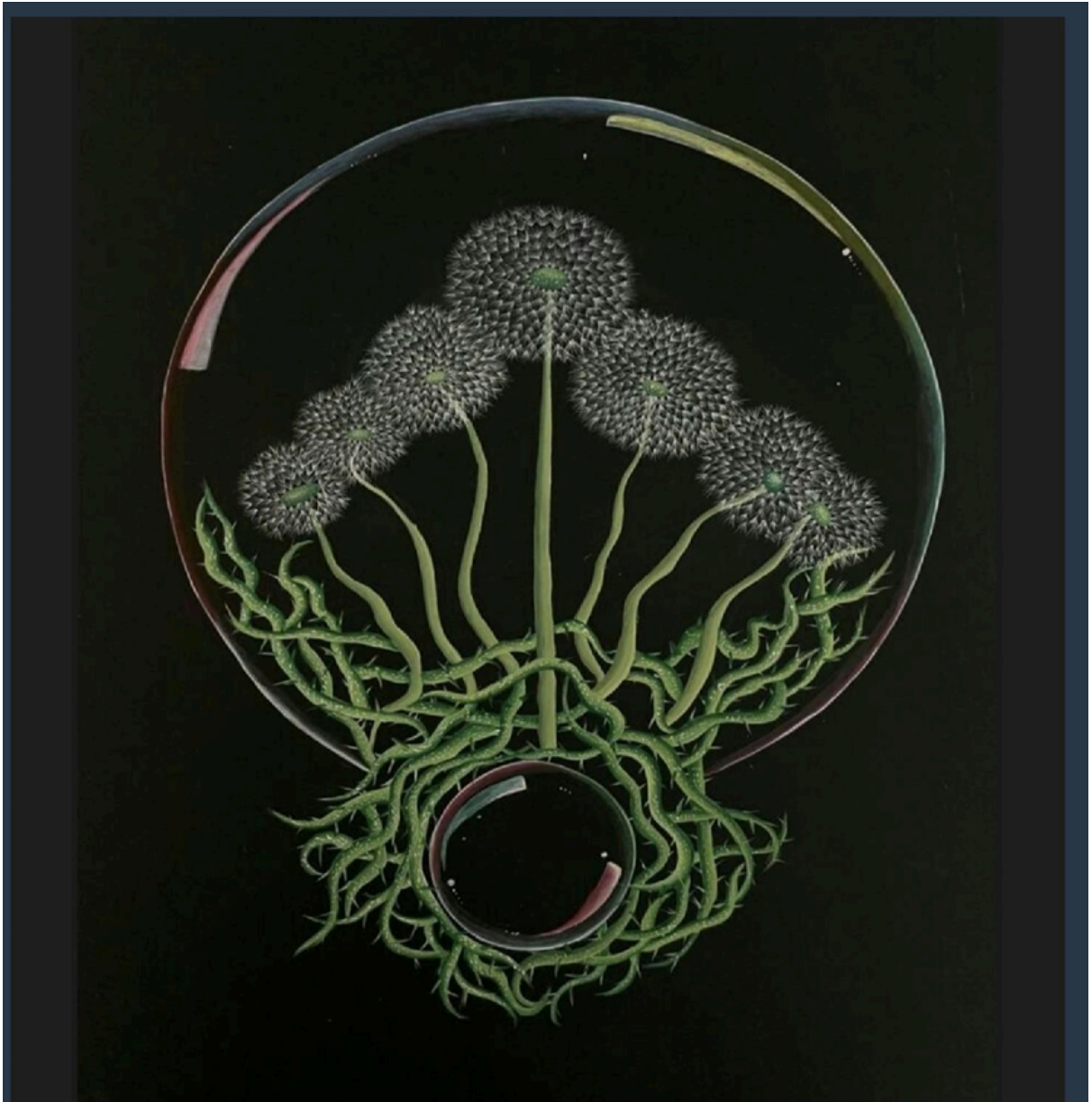
Sinless Defeate | Oil on Canvas | 32 w x 50w | 2026



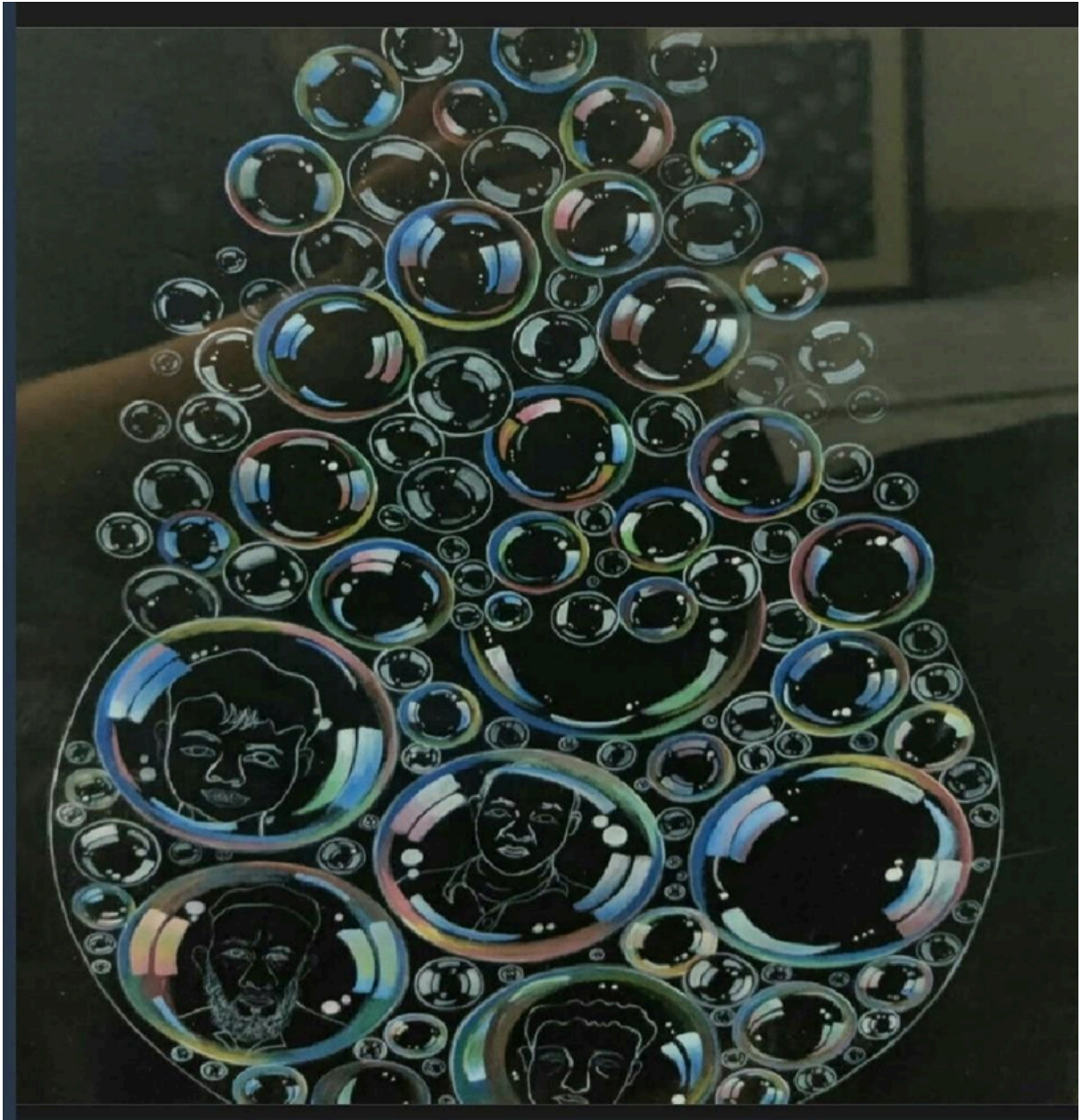
## Kishwer Ikhlaq

Kishwer Ikhlaq is an emerging artist from New Shakrial, Islamabad, and a graduate of Rawalpindi Women University, specializing in miniature painting. She also practices oil painting, printmaking, graphic design, and sculpture. Her work has been exhibited at prominent platforms, including shows at Rawalpindi Arts Council and the Ministry of Foreign Affairs, Islamabad. Her art explores themes of struggle and hope, using symbols like bubbles, thorns, and dandelion flowers to reflect the complexities of human life.

My artwork explores life as a fragile bubble—symbolizing the journey of struggle and hope. Through elements like bubbles, thorns, dandelion flowers, water, and human figures, I reflect the challenges and resilience within human existence. Each composition represents personal growth, perseverance, and the beauty that emerges from adversity. Using gouache technique, I aim to inspire viewers to embrace their struggles and believe in hope and a brighter future.



Untitled | Gouache on wasli | 12 x 10 inches | 2024



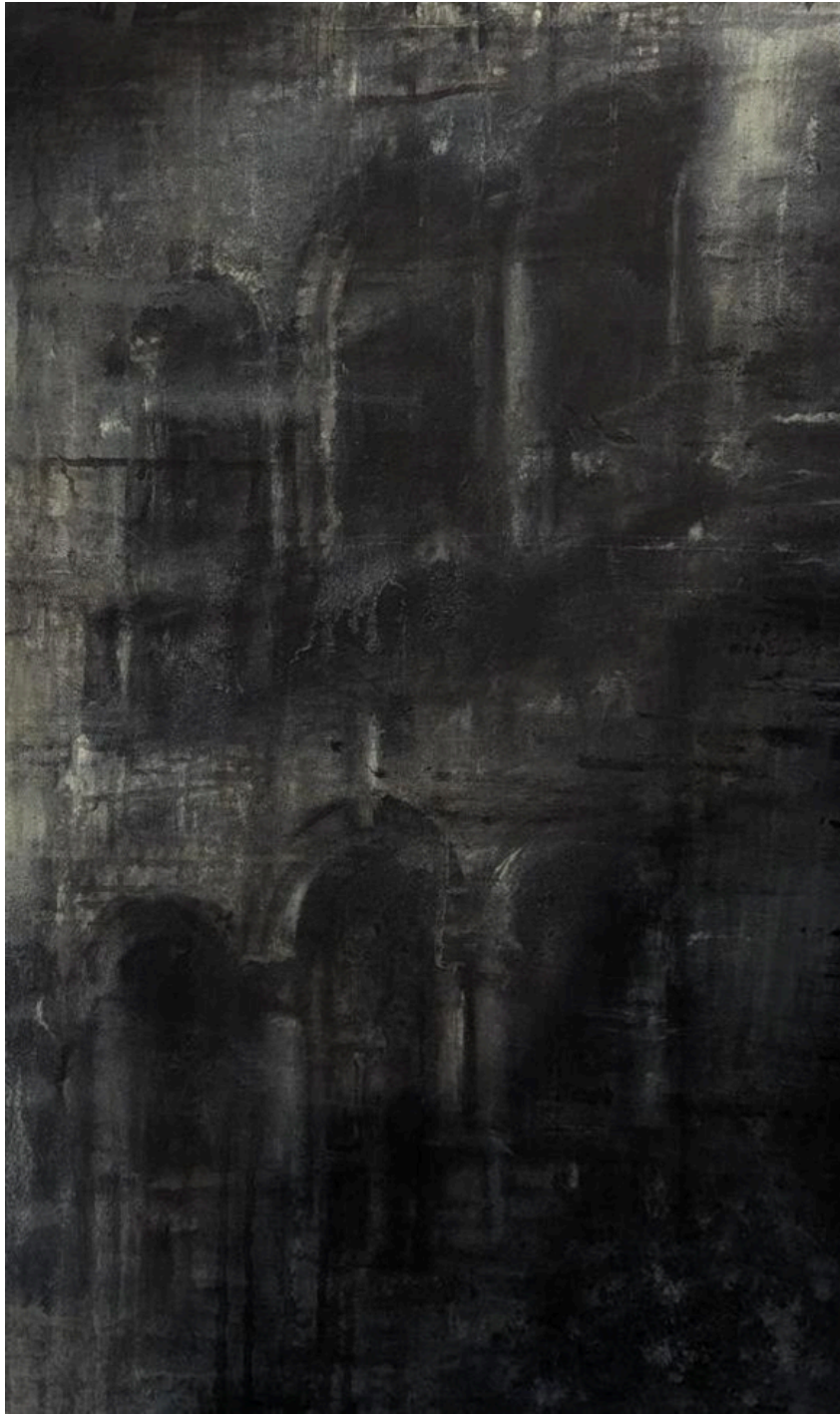
Untitled | Gouache on wasli | 2 x 5 inches | 2024



## Maha Noor Rajput

Maha Noor Rajput (b. 2002, Hyderabad, Pakistan) is an emerging visual artist who recently earned her Bachelor's degree in Fine Arts (Painting) from the Shaheed Allah Bakhsh Soomro University of Art, Design and Heritage (SABS). Her practice is deeply rooted in the exploration of the emotional interplay between architecture, space, and the human experience. Having developed a distinct visual language during her academic years, her work has begun to garner attention for its sensitive portrayal of structural forms.

My artistic practice moves fluidly between abstraction and semi-representation, reflecting the visual connection between rigid structures and fluid emotions. My current body of work, titled "Echoes Within the Walls," is an imaginative journey inspired by the architectural heritage of Pakistan. Rather than mere documentation, I aim to portray a "cold atmosphere"—a specific, suspended moment in time that our physical environment has never truly experienced. By manipulating light and shadow, I create a visual exploration of possibilities beyond reality. These paintings serve as a bridge between what is built and what is felt, inviting the viewer to step into a space where the stillness of architecture speaks to the complexity of the internal human landscape.



Untitled | Acrylic on Canvas | 24 x 36 inches | 2025



Untitled (Acrylic on canvas |24x36 inches |2025 |



## Minahil Mehmood

Minahil Mehmood (b. 2000) is a Visual Artist based in Lahore, Pakistan. She holds a BFA in Visual Arts with major in Painting, from Lahore College for Women University (2025). Working with painting, mosaic, and mixed media. Her practice explores themes of internalized harm, silence, self-betrayal, and the residual impact of lived violence shaped by societal pressures. Through a restrained yet emotionally charged visual language, she addresses experiences that are often absorbed rather than spoken. Employing symbolic forms, fragmented compositions, and reflective materials such as mirrors and mosaic surfaces. She constructs spaces where confrontation occurs quietly and inwardly. Her use of dark tonalities and controlled palettes emphasizes gravity, memory, and emotional weight. Her work engages with socially charged realities through symbolic sensitivity and material experimentation. Her practice creates an environment for pause, recognition, and ethical reflection.

My work is a visual exploration of experiences shaped by silence, social pressure, and internalized harm. It examines the emotional aftermath of violation of bodily autonomy, focusing on the moment when expression is withheld and the individual turns inward, carrying a quiet sense of self-betrayal. The work reflects states of suppression, and unresolved emotional weight that victims carry. The mirror appears as a recurring material and symbol, functioning as both witness and site of confrontation. It reflects what remains unspoken, implicating both the subject and the viewer in an encounter with suppressed realities. Black dominates my visual language, emotional isolation, and the presence of unresolved harm. My intent is not to depict a single story, but to evoke a shared emotional landscape where silence, shame, and societal neglect intersect. The work invites viewers to reflect not only on individual experiences of silence, but also on society's role in sustaining it.



Shanakht | Reflecting Mirror on Lasani | 30 x 30 inches | 2025



## **Sadia Ahmad**

Sadia Ahmad born in 2001, is a Lahore-based visual artist. She graduated with a Bachelor of Fine Arts degree from the Punjab University College of Art and Design (PUCAD) in 2024. Sadia's work has been featured in numerous group exhibitions at prominent venues, including O Art Space, Tageer Gallery, Ocean Gallery, Anna Molka Gallery, Muse Gallery, Tagheer Gallery, VM Art Gallery, Gallery 21, PUCAD (Woonler Hall), Online Exhibition at Khyalartspace, Khamsa Art Gallery, Alhamra, Coopera Gallery, Muse Gallery, and PILAC

My artwork explores the fragile relationship between human communication and emotional brokenness. Using broken pottery and discarded fragments, I transform these pieces into expressive surfaces for calligraphy, turning rupture into a renewed visual language. These fragments symbolize silence, miscommunication, and the emotional gaps that exist within human interactions. Through the fluidity of calligraphic lines, I attempt to restore meaning and connection, creating a dialogue between fracture and continuity. My work challenges traditional ideas of perfection by embracing imperfection and incompleteness. It invites viewers to reflect on resilience, suggesting that even within brokenness, there is beauty, healing, and the potential for transformation and new understanding..



خاموش گفتگو | Oil on Canvas | 20 x 30 inches | 2026



خاموش عكس | Oil on Canvas | 9 x 12 inches | 2026



## Sadia Umbreen Gul

Sadia Umbreen Gul (b. 1998, Faisalabad) is a Rawalpindi based artist working primarily in oil painting. She completed her Bachelor's degree in Painting from the University of the Punjab, College of Art and Design (PUCAD), Lahore (2022). Her practice explores emotional intimacy through quiet, suspended moments, focusing on the threshold between innocence and awareness where unspoken exchanges take precedence over narrative. Gul has exhibited in several group exhibitions, including the Alhamra Young Artists Exhibition (2021, 2022) and the 18th Emerging Talent Exhibition at VM Art Gallery, Karachi (2023). Her work was also selected for the Ambiance Hotels Call for Art, Chapter 5 (2025), and is part of their contemporary art collection. My work exists in a quiet, suspended moment between a mother and child where something is deeply felt, but not yet understood. I was drawn to that fragile space where innocence meets awareness, and where love carries both tenderness and weight. The figures face each other in stillness, almost touching, yet held apart by what cannot be spoken. One carries knowledge she cannot fully share; the other is just beginning to sense its presence. The surrounding darkness creates an intimate, enclosed world isolating the moment, as if time itself has paused. Within it, the red becomes both protection and warning, warmth and urgency. Threshold is about that in between space the instant before change, where love and fear exist together, and where becoming quietly begins.



Threshold | Oil on Canvas | 12x17 inches



## Summra Hussain

My name is Summra Hussain, and I am a visual artist specializing in contemporary Islamic calligraphy. I recently completed my BFA in Visual Arts, where I studied under the guidance of calligrapher Jamshaid Qasir. I work in Diwani, Naskh, and suls scripts, creating calligraphy paintings that combine traditional forms with modern compositions, rich colors, and gold leaf. I write darood e pak and dua in my paintings. In Shah Allah, one day I will complete the target of 1 lakh and 25 thousands of darood e pak.

My work is a reflection of faith, devotion, and personal expression through calligraphy. I use traditional scripts such as Diwani, Naskh, and khat e suls but I present them in a contemporary visual language. For me, calligraphy is not only about form and beauty; it is a spiritual journey. In my paintings, I write Durood Pak and different supplications, repeating them as an act of remembrance and intention. I aspire, Insha'Allah, to write one hundred and twenty-five thousand Durood in my artworks over time. Each piece becomes more than an image; it becomes a space of prayer, meditation, and spiritual energy. I work primarily with acrylic and oil paints, often incorporating gold leaf to create a sense of light and sacredness. The flowing golden forms in my compositions symbolize divine presence, movement, and the connection between the physical and spiritual worlds. My backgrounds often carry subtle calligraphic textures, representing the unseen layers of prayer and remembrance. Through my art, I aim to create works that are visually powerful yet spiritually calming. I want the viewer to feel both the beauty of the composition and the depth of the words within it.



Whisper of Darood | Acrylic and gold foil on canvas | 36x48 Inches | 2026



## Sana Islam

Sana Islam (b. 2001, Sialkot) is a visual artist specializing in miniature painting. She earned her Bachelor's in Fine Arts from Government College Women University, Sialkot (2024). Her work has been exhibited at the 20th Emerging Talent Exhibition at VM Art Gallery(Karachi) , The 20th Young Artists Exhibition at Alhamra Art (Lahore), Tasweer Art Gallery's virtual exhibition and The gallery 21 (Islamabad) . Sana's paintings blend classical Mughal miniature techniques with contemporary themes of artificial intelligence and robotics. By reinterpreting historical figures through a futuristic lens, her work reflects on the evolving relationship between tradition and technology. She creates a visual dialogue that bridges cultural heritage with the possibilities of the digital age. As an artist, Sana Islam, a dedicated BFA student at GC Women University Sialkot, employs the traditional technique of miniature painting to depict the fusion of past and present. Sana's work undergoes a transformative journey as it encounters the cutting-edge advancements of artificial intelligence and robotics. Through her use of gouache, watercolors, and delicate line work, she reimagines historical narratives within a modern context, inviting viewers to contemplate the evolving dynamics of society, culture, and technology. With each meticulously crafted piece, Sana invites audiences to begin on a visual tour, where the timeless Elegance of the Mughals intersects with the complexities of the digital age, offering a thought-provoking Reflection on the enduring legacy of an empire in transition.



Thrones Beyond The Time stream | Gouache watercolors on wasli paper | 10×8 inches | 2024



## Sana Mahmood

I am Sana Mahmood Lahore based visual artist. I recently complete my Bachelor's degree from Lahore college for women university 2025. My work has recently on display at the Sambara Art Gallery in Karachi ( Anfaas \_ul \_jaamal \_e \_fun \_IslamicArts confluence 2026).

In my practice, the veiled female figure becomes a vessel of layered identity, where visibility and invisibility coexist. Each woman carries her own story, intention, and silent strength. Though draped in similar fabric, no two lives are ever the same. For some, the niqab becomes a chosen expression of faith, conviction, and dignity for others; it reflects inherited boundaries, cultural expectations, or quiet endurance. Through painting, I explore the spaces between seen and unseen, where my figures do not conform but confront. Their gestures and gazes become records of lived experience. My work does not seek to judge but to understand, reminding us that appearances never tell the whole story.



Untitled | Oil Paint on Canvas | 20 by 24 inches | 2025



## **Syed Tanzeef Raza Zaidi**

Syed Tanzeef Raza Zaidi (b. 2003) is a visual artist and filmmaker based in Islamabad, Pakistan. Holding a Bachelor of Fine Arts with a major in Miniature Painting from the National College of Arts (NCA), Zaidi operates at the intersection of heritage and motion. His practice investigates the formal and symbolic parallels between the meticulous rigors of traditional South Asian miniature painting and the encoded design systems of global currency. By seamlessly integrating his background in filmmaking, Zaidi has revived the Golden Era of 1960s Pakistani cinema, breathing new life into its history by casting iconic "film heroes" as modern avatars within the sacred, disciplined space of the wasli. Drawing from a unique artistic maternal lineage and a financial paternal lineage, he constructs a hybrid visual syntax where landscape, ornament, and encoded value coexist. Working primarily with gouache on wasli, his work examines inherited systems, revealing how aesthetics and economics collectively shape cultural meaning.



Note to the past II | Gouache , Neemrang, Silver leaf on Handmade Wasli |

18.5 x 12 Inches | 2025



## Zainab Sarfraz

Zainab Sarfraz is an artist born in 2000 in Sialkot, Pakistan. She graduated with a degree in Fine Arts, specializing in miniature painting, from GCW University, Sialkot in 2022 and complete her MPhil in Art and Design at the Punjab University College of Art and Design in 2025. Currently she is lecturer in Rawalpindi women university and lecturer in National textile institute, Islamabad. Her work often draws inspiration from Mughal miniature traditions, using mediums such as printmaking and miniature techniques to explore deeper meanings. Blending historical and contemporary influences, her style sometimes leans into abstraction to evoke the disappearing legacy of the Mughal era while reflecting on modern societal trends. Zainab's practice reimagines the Mughal world through a contemporary lens, with a particular focus on highlighting gender and power dynamics within traditional miniature art.

As a miniaturist inspired by Mughal miniature painting, my work explores the fading legacy of this historic art form by merging it with the democratic language of printmaking. This fusion reflects how history, once controlled by elite rulers, is now reshaped by modern mass communication and evolving societal narratives. By layering traditional Mughal imagery with contemporary elements, I re-contextualize miniature painting through a critical lens, addressing themes of gender and power dynamics. My practice aims to connect the grandeur of the Mughal past with the complexities of the present, creating a dialogue between historical authority and contemporary social change.



Fading Thrones | Printmaking | 11 by 17 inches | 2026