

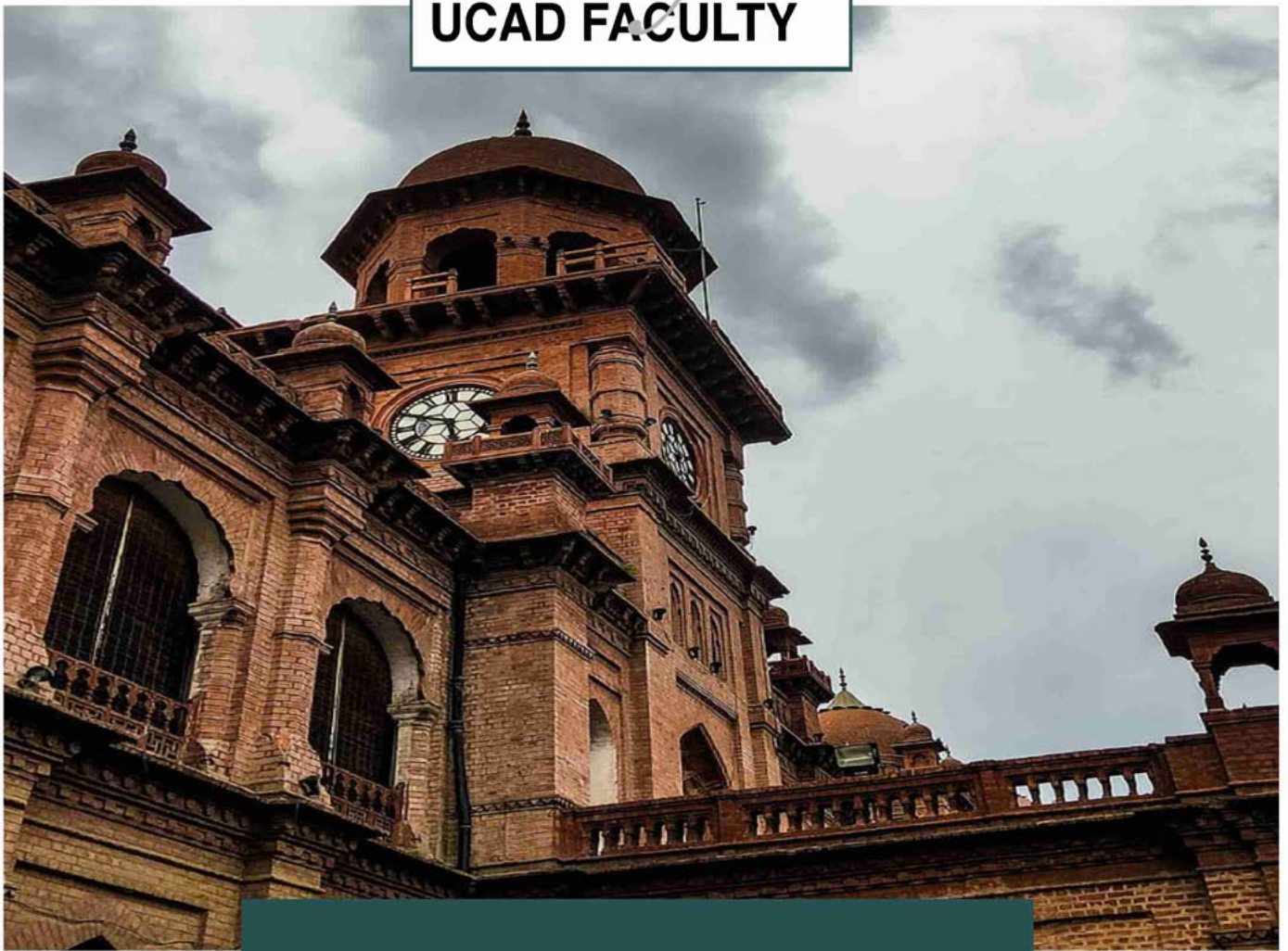
ANNIVERSARY CELEBRATION

COLLEGE OF ART & DESIGN

Established 14th August 1940

ART EXHIBITION

UCAD FACULTY



28th August to 10th September 2024

Organized by:

Prof. Dr. Samina Nasim

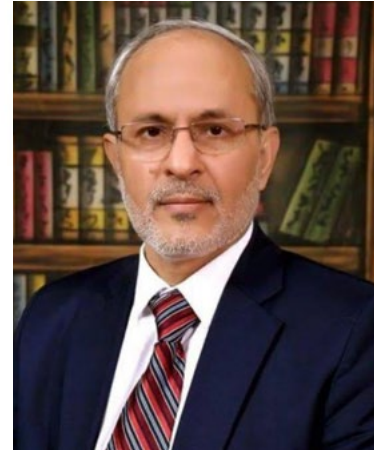
Principal,

College of Art & Design

University of the Punjab, Lahore



Anna Molka Gallery



Worthy Vice Chancellor's Message

The Faculty of Art and Design presents a spectacular art exhibition, showcasing the exceptional artistic skills of its faculty members. This event brings together an impressive collection of artworks created by both current and former faculty members, including former principals, demonstrating the unity and camaraderie within the artist community.

In this exhibition, there is a diversity of themes, subjects, and mediums on display. From traditional & contemporary painting, printmaking, sculpture, photography, fiber arts and documentary film to contemporary digital art and mixed media, the faculty members' artistic expertise shines through in every piece. The exhibition features a range of thought-provoking works.

The remarkable thing about this exhibition is, the way it bridges the gap between generations of artists. Former principals and faculty members, who have paved the way for the current generation, display their works alongside their successors, demonstrating a shared passion for art and a commitment to the faculty's legacy. The exhibition shows the faculty's dedication to artistic excellence and their ability to inspire and nurture talent. It's a celebration of the artist community's unity, creativity, and innovative spirit.

The Faculty Art Show is a must-visit event for art enthusiasts, students, and anyone interested in exploring the creative genius of the Faculty of Art and Design. It's a powerful reminder that art has the ability to unite, inspire, and transform us.

I would like to extend my best wishes to the Faculty of Art & Design.

Prof. Dr. Khalid Mehmood

Vice Chancellor

University of the Punjab, Lahore



Introduction

With great pleasure I, welcome you to the Faculty Art Exhibition. This momentous occasion is a vibrant celebration of creativity and artistic excellence, marking the anniversary of the College of Art and Design this August. It is a testament to the creative spirit and dedication of our faculty members, who have played a pivotal role in nurturing the artistic talents of our students. For the first time, we have brought together to celebrate establishment of our art institute with collection of artworks created by our current and former faculty members, who have taught and inspired generations of artists. This showcase not only highlights their individual artistic expressions but also celebrates their collective contribution to the college's legacy. I extend my warmest gratitude to our faculty members for their participation and contributions to this milestone event. Their artistic expressions are a true reflection of the college's commitment to excellence in art and design.

Prof. Dr. Samina Nasim

Principal,

College of Art & Design

University of the Punjab, Lahore

Professor Anna Molka Ahmad



The College of Art & Design was started as the Department of Fine Arts in 1940. Anna Molka Ahmad was its pioneer, mentor and guiding spirit for three decades. She had a keen interest in art teaching. Her whole life, she committed herself to serving art. She dedicated her entire life to serving art. In addition to being a painter, she was also a talented sculptor. The technique of sculpture that she used was an additive process. The technique develops according to personality, physical attributes, and preference for a heavy texture or smooth surface. The quality of the material used affects the nature of the image to be made, and vice versa. Her sculpture, "Woman with Peacock," has mythological aspects. It is made with plaster of Paris.

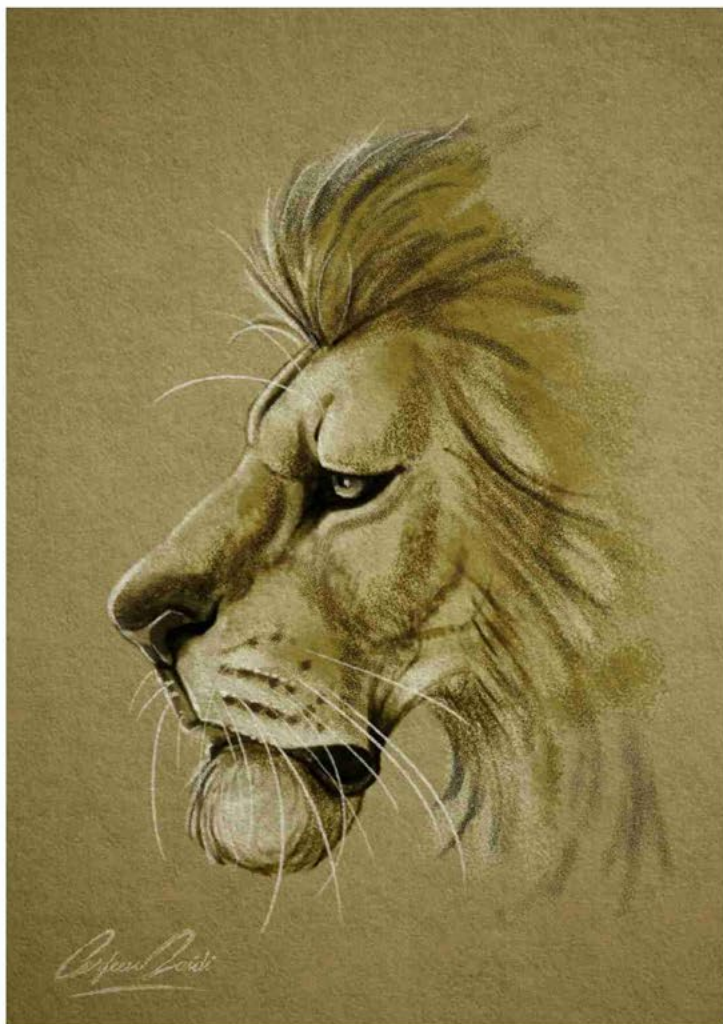


Title: Woman with Peacock
Medium: Plaster of Paris

Arfeen Zaidi



Lions are often depicted in art due to their symbolic significance and striking appearance. They are seen as symbols of strength, bravery, and leadership. Their majestic presence and detailed features make them compelling subjects for artists. Whether I'm capturing their regal mane, powerful stance, or expressive eyes, lions offer me a rich and rewarding subject for artistic exploration.



Title: The Stare
Size: 12 x 18 inches
Medium: Digital Drawing , Photoshop

Amina Shoukat



Creativity knows no bounds. It is an activity brimming with treasures of unlimited potential, which, when engaged in, brings peace of mind and satisfaction. The creative process is one of the most complex and beautiful aspects of being human. It's messy, frustrating, enjoyable, and different for everyone. Working with borosilicate glass, I am drawn to its unique.

Working with borosilicate glass, I am drawn to qualities: clarity, malleability, and fragility. Through these characteristics, I have explored the material to the best of my ability. It seems that the forms emerge and sustain themselves just before the moment of fracture. There is a delicate balance in working with this medium, involving high and normal temperatures, dealing with cracks, shocks, and the softness of the material. Indirectly, this process speaks to various aspects of my inner world and the external environment around me. I don't strive to make a direct statement, but the forms that emerge during this process often point toward some greater truths of life.



Title: Immensity
Size: 12x7 Inches
Medium: Glass Tube

Aqsa Ilyas



As a fibre artist, I have explored the techniques of hooking and latching in making subtle imagery such as an abstract landscape and a floral motif. Hooking and latching are basic rug making techniques which can allow the fibre artist the liberty to create open-ended, free-form compositions as well as complex repeatable patterns given the appropriate scale. The dual nature of the imagery I have intended to create suggests flashbacks of roadside of a summer nature-scape. Both the artworks have been created with 100% sustainable materials adding to the organicity of the designs. There are hints of vivid neon colours piercing through the otherwise rustic palette of the artwork, together creating a rustic neon mood through appearance and materiality.



Title: Rustic Neon I
Size: 18 x 18 inches
Medium: Wool, velvet
thread on jute, pure cotton

Atif Ameer



عنوان ۔

،، ورثہ ،،

تحریر ۔ مستعار

ایک چیز کا ہمیشہ افسوس رہا ہے اور اس کے بارے میں ہمیشہ ناقابل تلافی غفلت کا
احساس رہا کہ ہم نے بحیثیت قوم باقی سرمایہ کی طرح اپنے تاریخی ورثہ کے ساتھ کتنا
ظلم کیا ہے ۔

ممکن ہے کہ بقول شاعر

وائے ناکامی متاع کارواں جاتا رہا

کارواں کے دل سے احساس زیاں جاتا رہا



Title:

،، ورثہ ،،

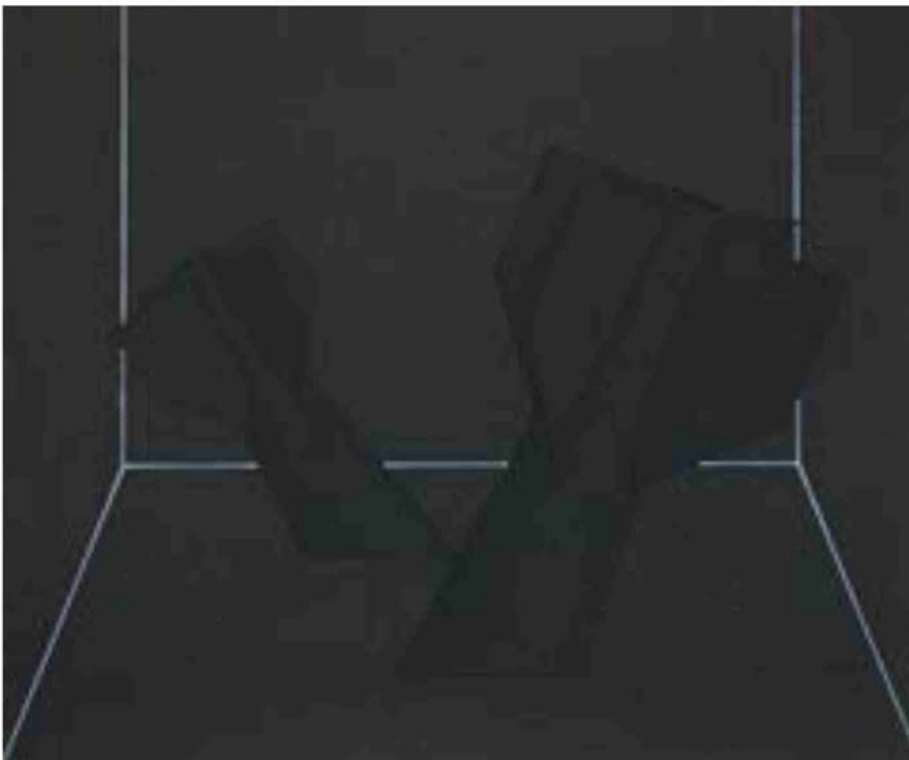
Size:

12 x 12 inches

Awais Naqvi



The bomb is made to represent the destruction of our life and our home; look at the unending piles that were once homes in Gaza. Indeed, land is the most important commodity of human civilization, of human's aspirations; the roots of their existence. A bomb makes the earth inhospitable; a reference of sadness, of despair. People have their own way of living on their land. In the modern world, man is stockpiling weapons to destroy what is theirs. More than anything else, weapons are a threat to the earth. We have examples of this from Hiroshima and Nagasaki, destroyed in an instant, wiped out in no time. Humans need to go away from the bombs, and not embrace them as something necessary to their existence and life.



Title: Untitled

Size: 7.1x8.5 inches

Medium: Black ink, Gouache
& Gelly roll pens

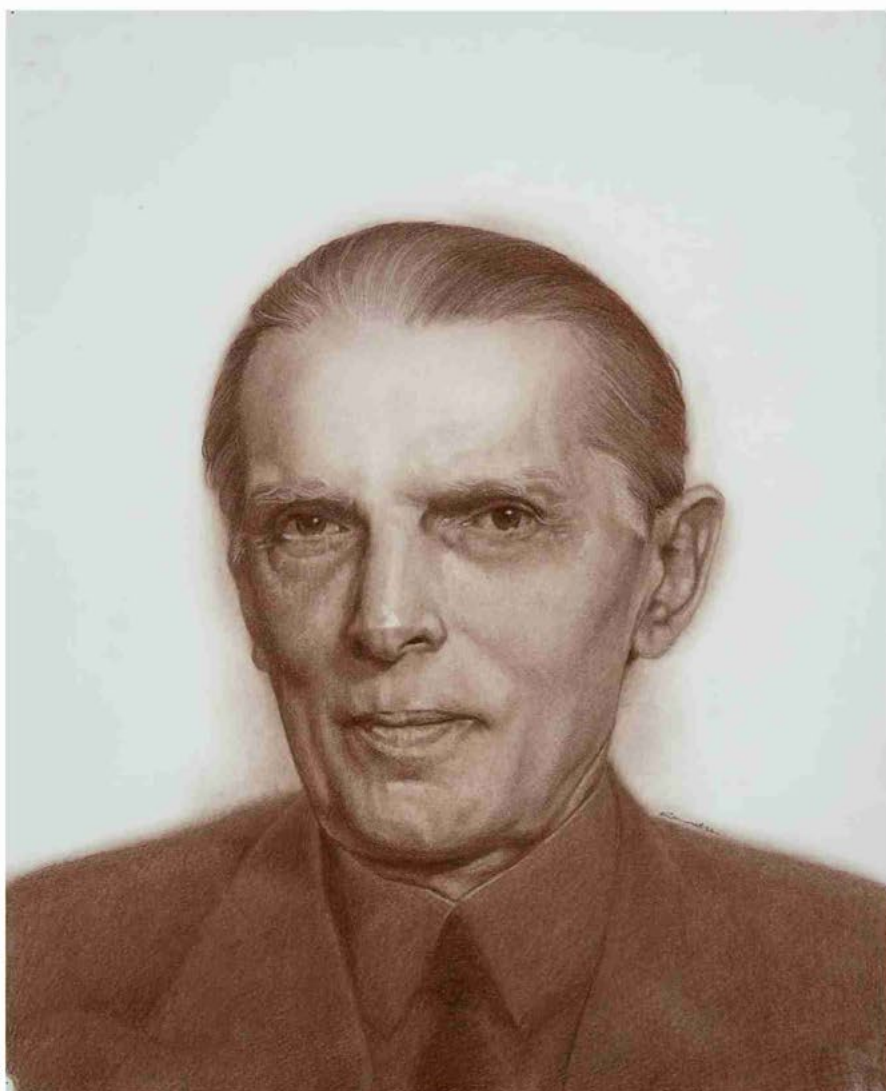
Azmat Ali



The Great Leader.

Our generation inherited the love for our leader, and I believe it's our responsibility to pass on this love with the same intensity and passion to the upcoming generations, because living nations never forget their benefactors.

This display of affection not only expresses my love for our leader but also serves as a humble effort to keep this love alive in the hearts of future generations.



Title: The Great Leader
Medium: Acrylic on canvas
Size: 46 x 52 inches

Dr. Ahmed Shehzad



As a visual artist I choose to work with flexible disciplinary boundaries. I try to inculcate knowledge from sciences to create interactive works which talk about our social behaviours. This piece of work symbolically talks about our social fabric in a country where variety of beliefs coexist. This heterogeneous mix is harmonious at times and agitated at others. Many a times we fail to organise into a composed outlook, which ultimately has its consequences.



Title: Two green Rubik's cubes

Size: 7x7x7 cm each

Medium: Plastic, metal and acrylic

Dr. Aneela Zulfiqar



Canvas belongs to an artist's entity, where he generates his own world. My work presents the many facets of the enigmatic Walled City of Lahore. Based on the nostalgic recollections of my childhood, my associations with streets, architectural features, people and colours of the area, my paintings have become a field where these elements come together to speak of the cultural norms that define me.



Title: Nostalgic Expressions
Medium: Fabric Rolls on
Canvas
Size: 12x12 inches

Dr. Aqsa Malik



“As a landscape painter, I am captivated by the ever-changing nuances of nature's palette. The diverse and subtle shades of the natural world inspire me to create, and I feel an intimate connection with the land. Through my art, I seek to pay homage to the divine beauty of nature, capturing its essence and conveying the sense of wonder it evokes within me.”



Title: Landscape
Size: 12 x 14 inches
Medium: Oil on canvas

Dr. Asna Mubashra

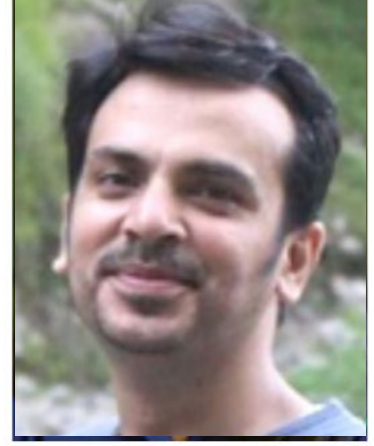


- Splitting Apart 1 and Splitting Apart 2 are components from an extended series of artwork which focuses upon the natural phenomenon of formation, expansion and partition. This also implies to the usual life incident of an individual separating from a larger group of people for a long time. The artwork is meticulously created with a unique manual technique of SHIBORI (resist dyeing) under the umbrella of Fiber Art. The prolonged process of its formation consists of employing careful placement of manual stitches in multiple desired directions which are later tightened strongly and are treated in multiple dips of selected colors, finally the piece is rinsed and untied to reveal the visual created.



Artwork Title: Splitting Apart 1
Splitting Apart 2
Size: 14"X26" (Each)
Medium: Fiber Art (Shibori)

Dr. Farjood Aliya Rizvi

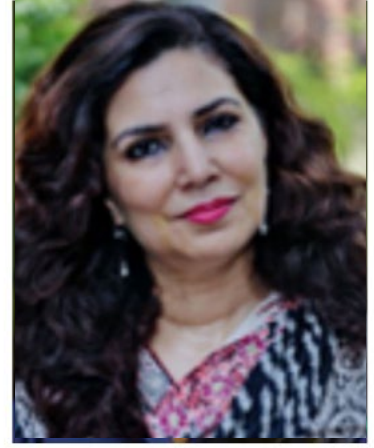


I am involved in research work on postcolonial Pakistan. I use a variety of mediums for subjects in each project. My current work Taron ki Akhri Manzil is two typographic posters inspired by the Pakistani Poet Faiz Ahmed Faiz's poem Subh-e-Azadi written on the occasion of Pakistan's first birthday highlighting the problems facing the new nation which still resonates. The first two sentences of the poem are composed in Latin letters (Roman Urdu) instead of the national language Urdu projecting linguistic mimicry. The poem's sentences are selected as a protest against the current socio-political destabilization in the postcolonial era.



Title: Taron ki Akhri
Manzil (Typographic
Posters)
Medium: Digital Print
Size: 15x 20 inches

Dr. Naela Aamir



Being primarily a plein air painter, I have always work on the spot, in nature or inner city. However in the recent years following the Covid period, the confines of my family home has provided me with many a corners that invoke a sense of passing times and poignant moments.

“Grandmothers Sofa” is a tribute to the grand lady of this home, who has passed away recently. The morning light falling on the empty sofas of her favourite corner in the house, the garden still blooming, all remind us of her “presence” in our lives. The painting attempts to capture the quietude of this morning hour, while reminding us of the transience of life itself.



Title: Shadows

Size: 26x39 inches

Medium: Oil on Canvas

Dr. Sadia P. Kamran



Advancing on the works of thinkers of Post colonialism and evaluating the systems of knowledge production, it is inevitable to relocate 'the apparatus of value-coding' and highlight the indigenous sensibilities of art & design pedagogy and practice. The fundamental crisis that 'we' experience today in the field must provoke the stakeholders—academics, designers, producers and consumers to embrace the ways that have proven 'fit' for 'us' since ages. Diminishing the absurd boundaries between art and craft and the idea of considering art as a life style is proposed as a ramification for personal gratification, social harmony, political accuracy, economic stability and environmental sustainability which must ultimately decolonize and contemporize the textile design, education and industry and focus on preparing students to face global challenges.



Title: Untitled
Size: Acrylic on GRC
Medium: 30x46 inches each dyptich

Dure Waseem

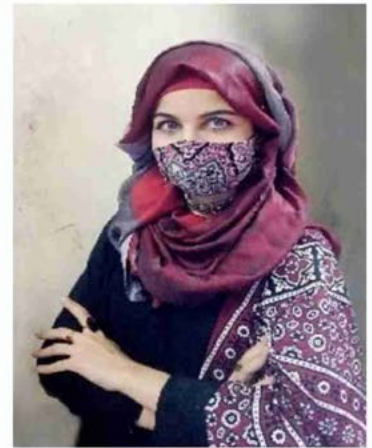


I grew up in a large family that loved to draw and color, with some taking art as a career. My formal art training started when I took Art in college then earned a Masters degree from Punjab university where I taught painting and art history for next seven years and later three at a girls college in Karachi . It was during my teaching years that I explored myself as an artist with better understanding of seeing and omitting. I enjoy the process of painting in several mediums like oil, water and pastels etc. Like the preferred medium my choice of subject matter also has a wide range. I guess I rather be a Jack of all trades than to be a master of one.



Title: Still life
Size: 10x 16 inches
Medium: Oil on canvass

Fariaha Noor

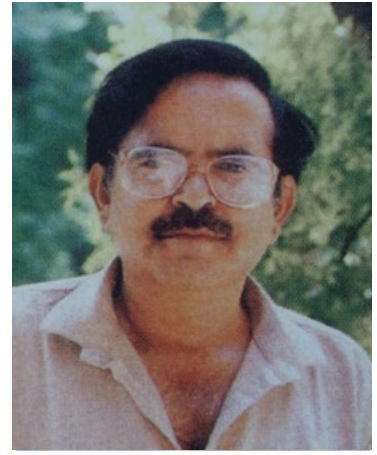


My basic concept is “Rhythm of Life” life is so weird, first you want to grow up then you want to be a kid again. there is no way to structure a perfect rhythm of life, nothing exists that eliminates the pain & hardship from life of people . but it keeps us anchored when things get chaotic, we always need to pay attention to what’s going on beneath the surface of our lives. the inward rhythm always really crucial for people. it is very important to considered your iceberg when crafting the inward rhythm. We need to remember that we are a soul, in an ecosystem, we certainly need to craft a rhythm of life and for it to be compartmentalized, with stark boundaries between different areas of your life, always focus on the goal, move to words greater integration and wholeness. It is okay if we have some messiness in our rhythm of life it helps us move to words deeper integration in the life words plays a major role in our life for me it’s the tool of expression. so that I use calligraphic script for visual expression.



Title: Rhythm of Life
Size: 16 x14 inches
Medium: Inks of paper

Ghazanfar Ali



After taking his BA in Fine Arts from Government College, Lahore in 1965, Ghazanfar Ali took admission in the Fine Arts Department, University of the Punjab and obtained his MA Fine Arts in 1967. After graduation, he was appointed as an autographist in the Graphic Arts studio and assisted his former teacher Ghulam Rasul in the Graphic Arts studio at the Fine Arts Department, the University of the Punjab, Lahore. He was later appointed a member of the faculty.

Ghazanfar Ali participated in numerous group exhibitions both at home and abroad. He mounted solo exhibitions of his work in 1973 and in 1974. In 1973, he was awarded Third Prize in Graphic Arts in Pakistan National Visual Arts Exhibition and in 1982, he received the Second Prize in the National Exhibition of Pakistan National Council of the Arts.

Ghazanfar Ali's favourite subject was the world around him – Lahore and its environs. He was a draughtsman, skilled in the linear expression of drawing and a colourist with a deep understanding of tones and shades; he continued to prove his merit by producing prints of high quality that combined a sureness of hand with delicate layers of colours.



Title: Interior Lahore

Size: 12 x 18 inches

Medium: Printmaking on paper

Gul e Zahra



I usually paint to capture the everyday hustle bustle of civilization as the impressionist painters do. My main interest in a painting is to use of cool & fresh tones of colours and creating form with the use of light I choose ordinary subject and make it interesting with help of brush strokes ,colours ,composition light & dark .



Title: City scape
Size: 18x 24 inches
Medium: Oil on canvas

Habib Alam



In the "Self Portrait" with nuts and bolts, I have represented the inability of a person to speak. I have tried to show a time that occasionally people face (as I myself have faced) where their ability to speak as they desire is restricted, and so they are forced to stay silent.



Title: Self Portrait
Size: 24 inches high
Medium: Wood

Israr Chishti



Rukhsan David's portrait, a stunning inclusion in Chishti's forthcoming book "My Hundred Portraits", is a masterful capture of the artist's essence. The photograph features a thoughtful Rukhsan amidst a dress of green and black & white stripes, evoking the nostalgic reflections of her late husband, Colin David. This deliberate combination of colors and patterns serves as a poignant tribute to Colin's memory, while also revealing Rukhsan's own personality and artistic style. The stripes, reminiscent of a painter's canvas, symbolize the artistic legacy. Chishti's lens has skilfully distilled the subtleties of her character, making this portrait a standout in the collection. This photograph is Chishti's skilful capturing the essence of his subjects.



Title:	Portrait
Size:	18x 12 inches
Medium:	Photography

Iqbal Ahmed Khokhar



The painting “Fields of Resilience”, depicts a scene where both man and animals overcome harsh conditions, highlighting strength and perseverance.



Title: Field of Resilience
Size: 18x20 inches
Medium: Oil on canvas

Javaid Mughal



We always remember people with the things/objects associated to them, these things/objects could be the image, a specific text, sentence, a moment lived with them or any other thing like this. These things/objects actually identity of those people for us to whom we try to remember. Once a time come when in our mind the faces of those people are replaced with those things/objects. Every person always lives in people's mind by his deed for example a poet by his poetry, an artist by his art, a writer by his writing or any person by the thing that he has done in life like Quaid-e-Azam for his leadership and also his Cap (called Jinnah cap). So I feel the objects that attached with there personality are more important than the people it selves.



Title: Quaid-e-Azam

Size: 32x42 Inches

Medium: Oil on Canvas

Kahkashan Jafri



For twenty nine years, I taught at the University College of Arts & Design, University of the Punjab, Lahore. Head of the fine arts department retired as an assistant professor practicing artist have an open studio where I paint regularly and display my artwork I prefer to paint in oils and acrylics on canvas. Subject is either figurative or landscapes, conceptual or objective all are part of my paintings.



Title: Landscape
Size: 38x 32 Inches
Medium: Acrylic on canvas

Maliha Azami Aga



"BLUER THAN BLUE" Painted in Istanbul, the old Turkish gentleman was simply mesmerising with his deep blue eyes & his cobalt blue jacket...both mimicking the sapphire & turquoise of the Bosphorous. His amicable smile & gentle demeanour were totally refreshing & completely charming. This painting is a simple depiction of a subject as uncomplicated & refreshingly delightful as the encounter itself.

"HEAVEN MUST BE A VERY CROWDED PLACE " (My Children of Gaza II) A large painting, this canvas portrays the plight of the myriads of little souls who lost their lives in Gaza, through no fault of their own. I imagine the Children to be in Heaven, as myriads of little flowers of every imaginable hue, resting in all their purity & innocence, under a sky which is equally rich in its intensity. I felt an urgent desire to depict the tragedy of the Children of Gaza through colour as pure & unadulterated as the little souls who died a senseless death (& continue to do so!)



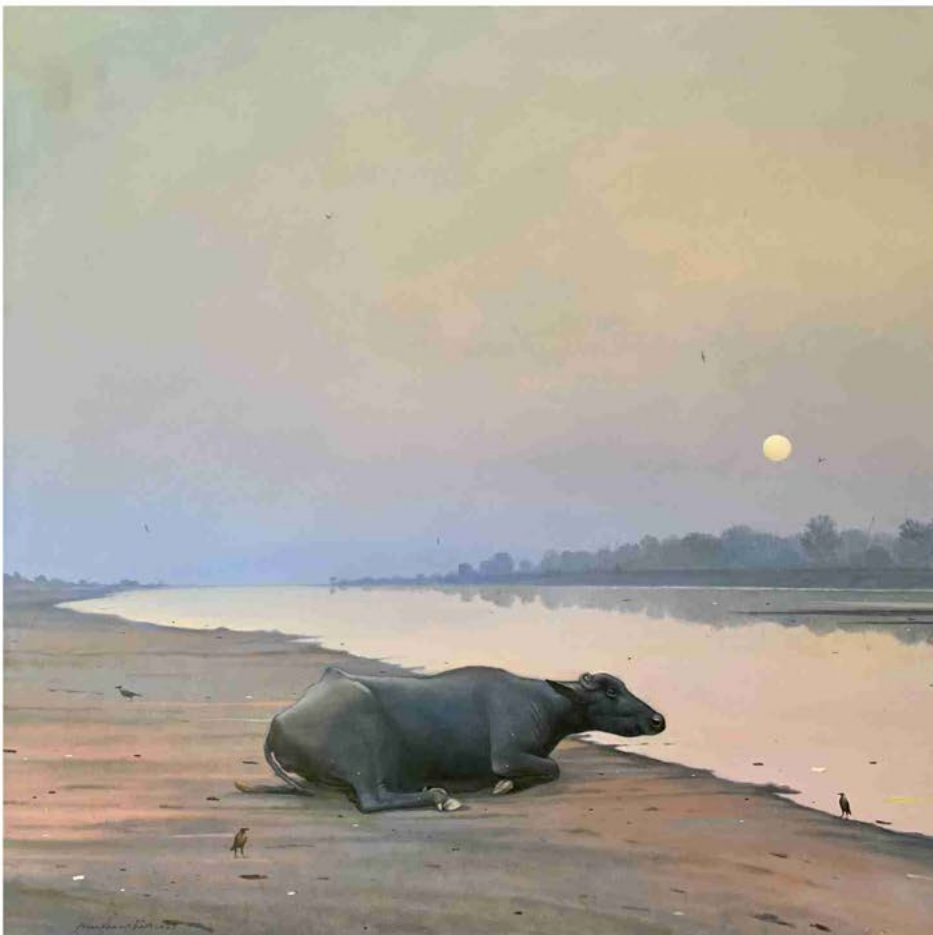
Title: "BLUER THAN BLUE"
Size: 36 x 48 inches
Medium: Oil on Canvas

Mughees Riaz



Nature, for me is very personal and abstract. The strange dawns and sunsets, water, changing colours; the sky spreading alone without a support; the beginning of a new day, with light converting into dark and the night transferring into day light. The birth of man and his return into the dust in an unending sequence! Nothing could be move amazing than all this! What is this paradox?

There is a deep pathos, hidden in all this. A pathos that is mine and yours too. There is a new hope, a new aspiration every moment... and that is the beauty of the Universe. This beauty holds my paintings together. Every picture is an expression of unwanted pain and unknown happiness. Now, these pictures are not mine anymore; they belong to the world.



Title: Nature
Size: 30 x 32 inches
Medium: Oil on Cnvas



Muhammad Arif Khan

Writing sacred letters with freedom of expression is the essence of my practice which at times transforms into a meditative *mashq* reflecting my physical and soulful involvement into it. The textual vocabulary is mainly surrounded by *haroof al-Muqatta'at* that adds a layer of mystery. The flow of repetitive *mashq* allows me to fabricate my soulful experience over these mystical layers.

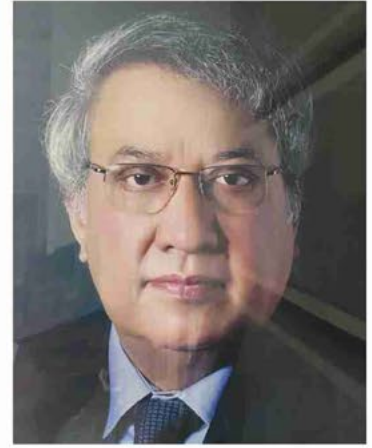


Title: *Ha Meem*

Medium: Mixed media on paper

Size: 16 x 24 inches

Muhammad Zafar ullah



Since the concept of global market economy and the emergence of brand consciousness I have gathered that it's a big capitalist exploitation of human psyche of superiority complex-so my painting is a token protest against this menace-



Title: Market Economy

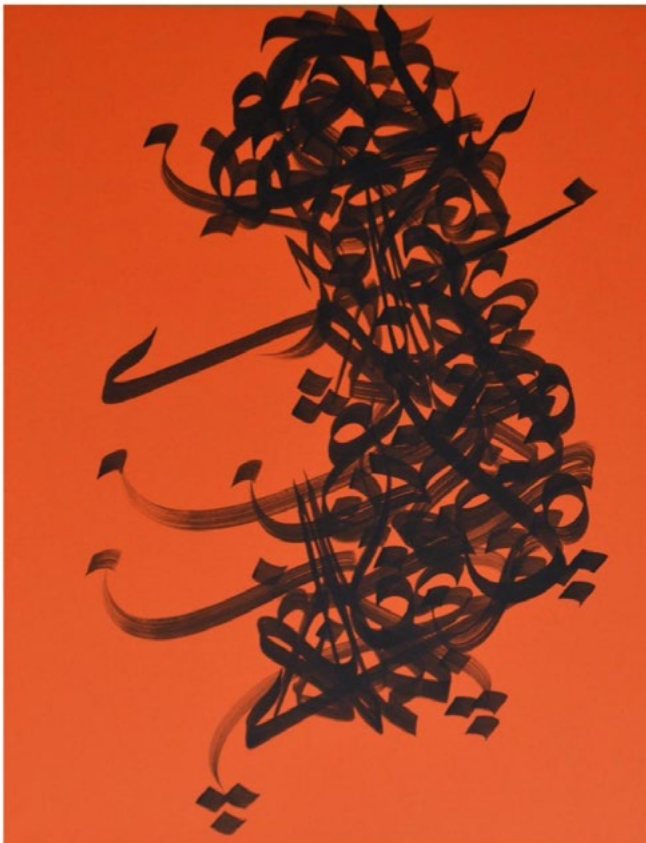
Size: 42 x 30 inches

Medium: Acrylic on Canvas

Muneeb Ali



Whether within our own thoughts, spoken or written, letters have the powerful potential to transform the world we live in. They give expression to our lives, our souls, our deepest longings and strongest emotions. They can stir every kind of emotion inside us. They can take us on fantastical adventures or transport us to another place. They can build us up, or tear us down. They can mend a broken heart or they can be source of the damage in the first place. The power of letters is hard to comprehend, and impossible to resist. For even one word made out of these letters can make all the difference in the world, and bring happiness or sadness depending on what it is. Such is their power. Letters are an expression. Just like art is. And these two are like forces of nature – embodiments of our emotion, our creative thought; our very ideas.



Title: Calligraphy

Size: 21x28

Medium: Acrylic on paper

Nasar Farid



Artist Statement:

Nasar Farid is visual artist and sculptor. He is born in 1990 in Bahawalnagar Pakistan. He did his MFA in (sculpture) 2019, the University college of art & design Lahore. He has participated in group shows in well known Art Galleries in Pakistan. "Qaid-e-Azam Muhammad Ali Jinnah, the revered founder of Pakistan, continues to inspire generations with his enduring legacy. Recently, an artist has beautifully captured his presence through a unique statue, where Jinnah is depicted sitting calmly on a bench. This life like portrayal has become a focal point of admiration, drawing people from all walks of life. Visitors are not only excited to see the statue, but they also feel a deep connection to the history and principles that Jinnah stood for, making it a cherished landmark."



Title: Leader

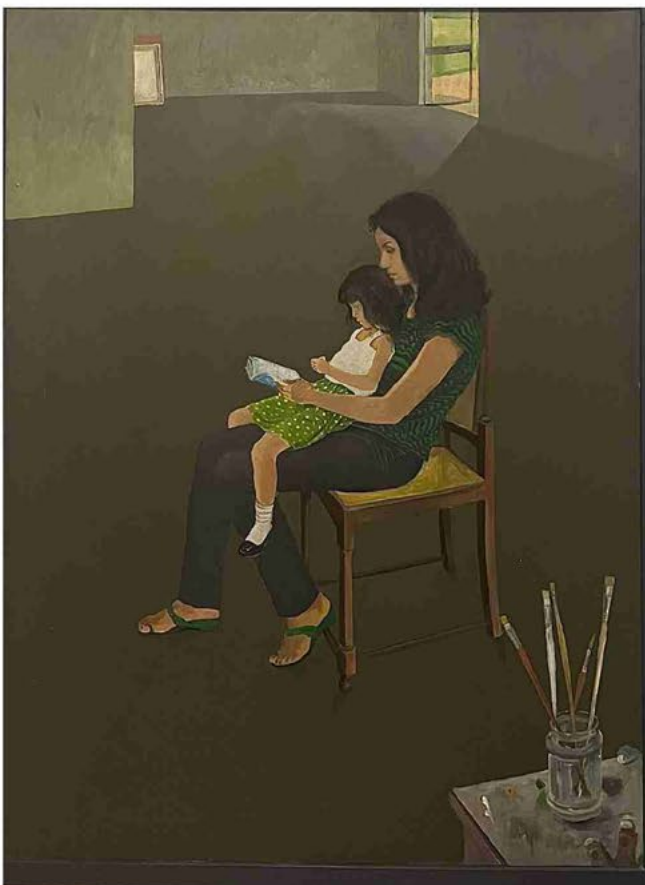
Size: Life Size

Medium: Sculpture in Round

Professor Colin David



Art is a universal language and the artist doesn't have to propound eloquently on his works. The work should speak for itself as it is created for centuries. His ideas about drawing, painting and the overall act of art making were reflected in his work. With a controlled hand he used to depict his model on a seemingly flat background that gave the illusion of three-dimensional space. The hand was always restrained, yet it managed to shape the contours of the body with a sensitive distribution of tones and shades a task not too easy for painters, but came so naturally to Colin David.

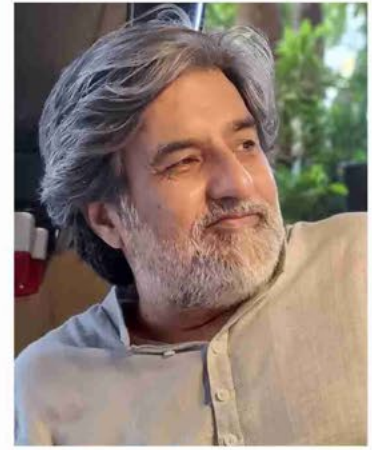


Painting Title: Rukhsana & Karen

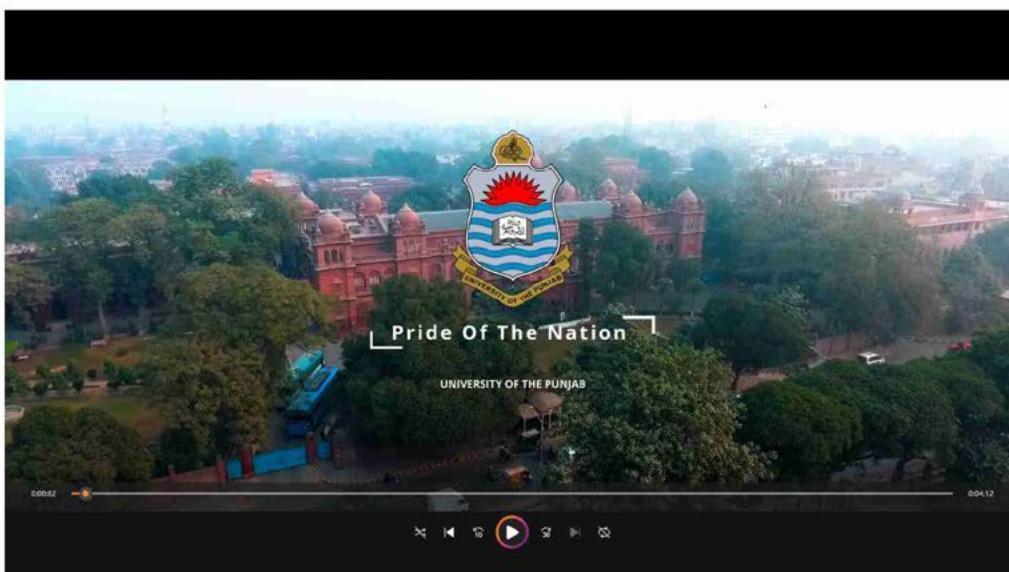
Size: 36 x 48 inches

Medium: Oil on Canvas

Professor Dr. Ahmad Bilal



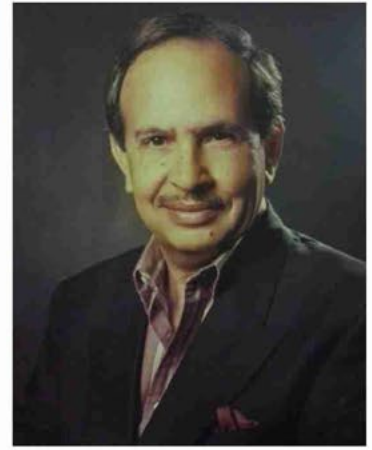
Prof. Dr. Ahmad Bilal is experimenting with new and convergent media to evolve his unique style of communication through film, television, and theatre. His research practice highlights the social shaping of the communication industry and capitalist dichotomies in postcolonial societies. Bilal's films: *Rupay Aanay Paai* (Money Matters), based on the story of Khawja Ahmad Abbas, and *Chanda Mama* are a dark satire on capitalism in a postcolonial setup. His films: *Sohani Dharti*; a zero-budget project and *Life in Quarantine*; a film with crowdsourcing, examine the participatory culture to challenge the stereotypes and push the boundaries of filmmaking. His documentary "*PU; Pride of the Nation* (2024)" covers the history, legacy, and recent developments at the University of the Punjab, and maps the scope of documentary as a creative art practice.



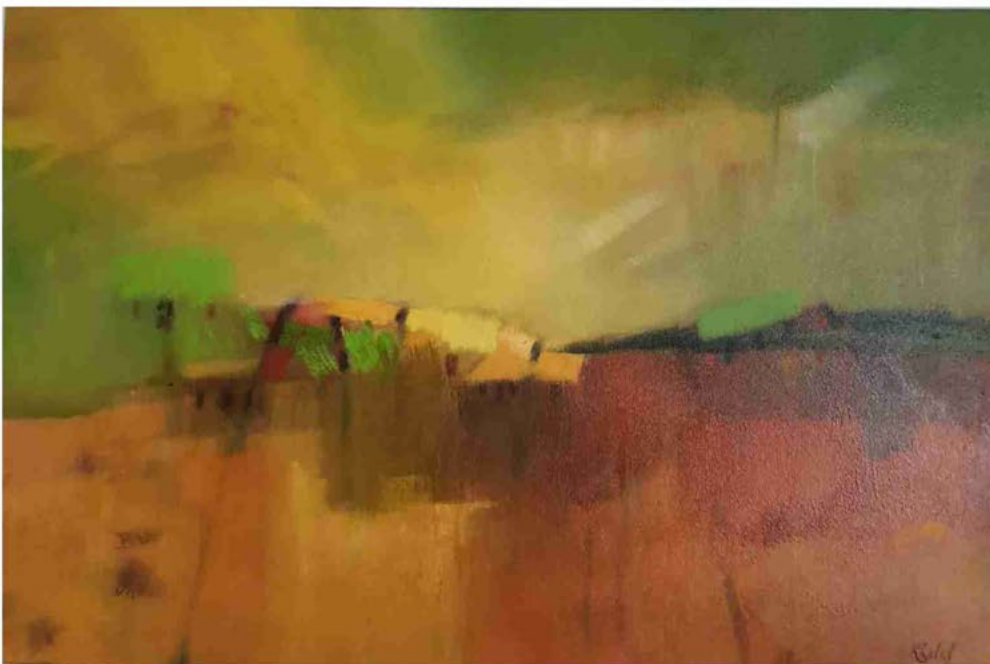
Documentary

"PU; Pride of the Nation (2024)"

Professor Dr. Khalid Mahmud



When vibrant mezzo-forte tones meet his optimum peaks and create a mellow dramatic effect upon the canvas, it portrays the signature work of an outstanding artist, i.e., Professor Khalid Mahmud. A colourist whose tones speak volumes because his subtle brush strokes evoke the unconscious mystery to the onlooker. It takes the viewer to that stage where he can explore his sublime divinity, which is out of the box of good and evil. No doubt it's a true blessing of God ; how pain becomes the soulful essence of pleasure or how one can get real pleasures in a breath-taking moment.

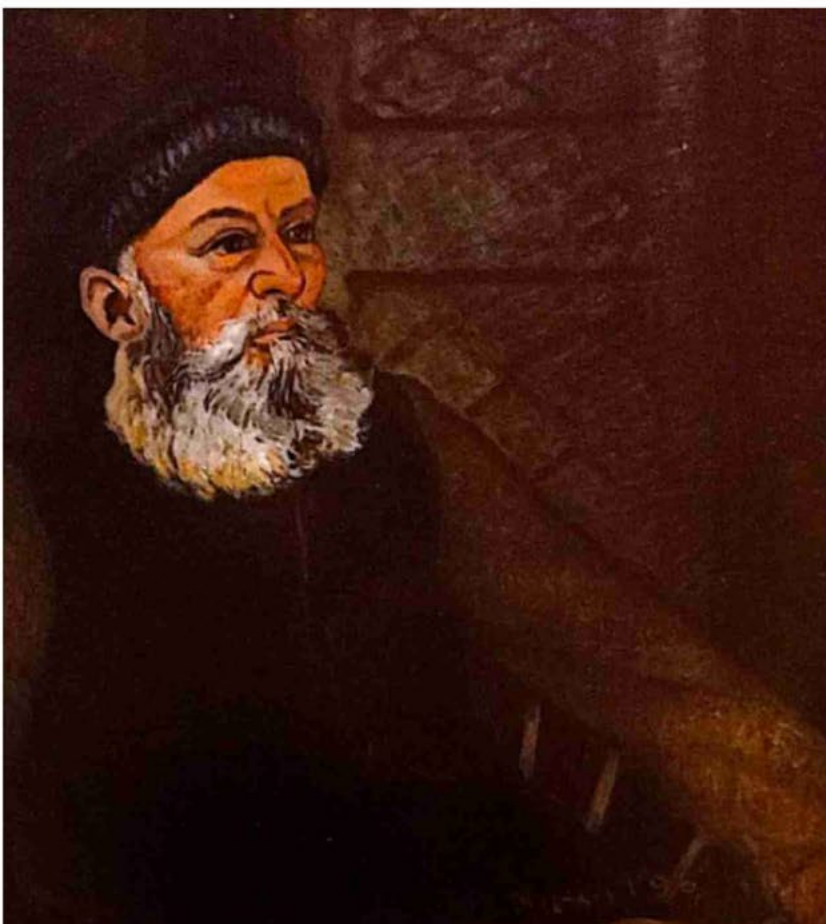


Title: Divine Epiphany
Size: 24 x 36 inches
Medium: Oil on canvas

Professor Dr. Musarat Hassan



I am proud to be a part of this exhibition arranged to display the works of the faculty of one of the most prestigious art institutions in the country. This University played a vital part in my growth. I am thankful to acknowledge that the solid base of my ability to observe and feel the subject in my paintings and try to convey it to the viewers was taught to me at this great institute. The ability for appreciation and joy in seeing a well-made painting was also established here. May it prosper for a long time.

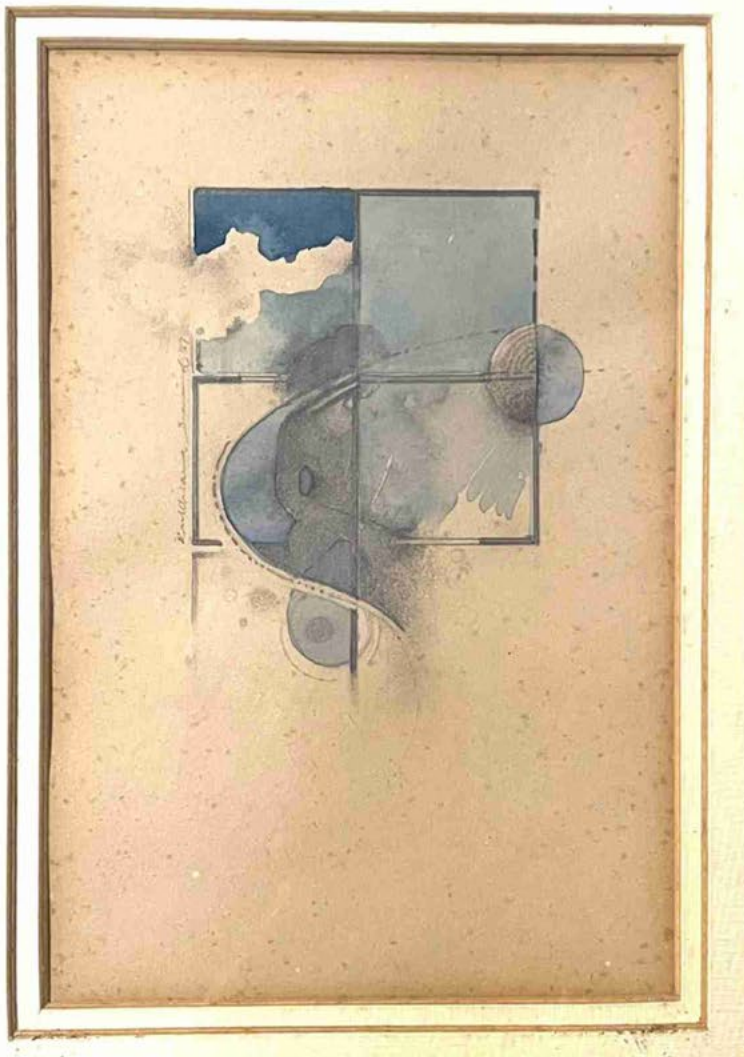


Title: Man with grey beard
Size: 26 x 26 inches
Medium: Oil on board

Professor Dr. Rukhsana David



My mixed media artwork is mainly concerned with my life and the environment I exist in. I love the spontaneity and the unpredictable effect of using different media which for me mimics life , its randomness and unexpected nature. I am particularly drawn to mixed media as it enables me to express different nuances and layers that form the kaleidoscope of life.



Title: Untitled

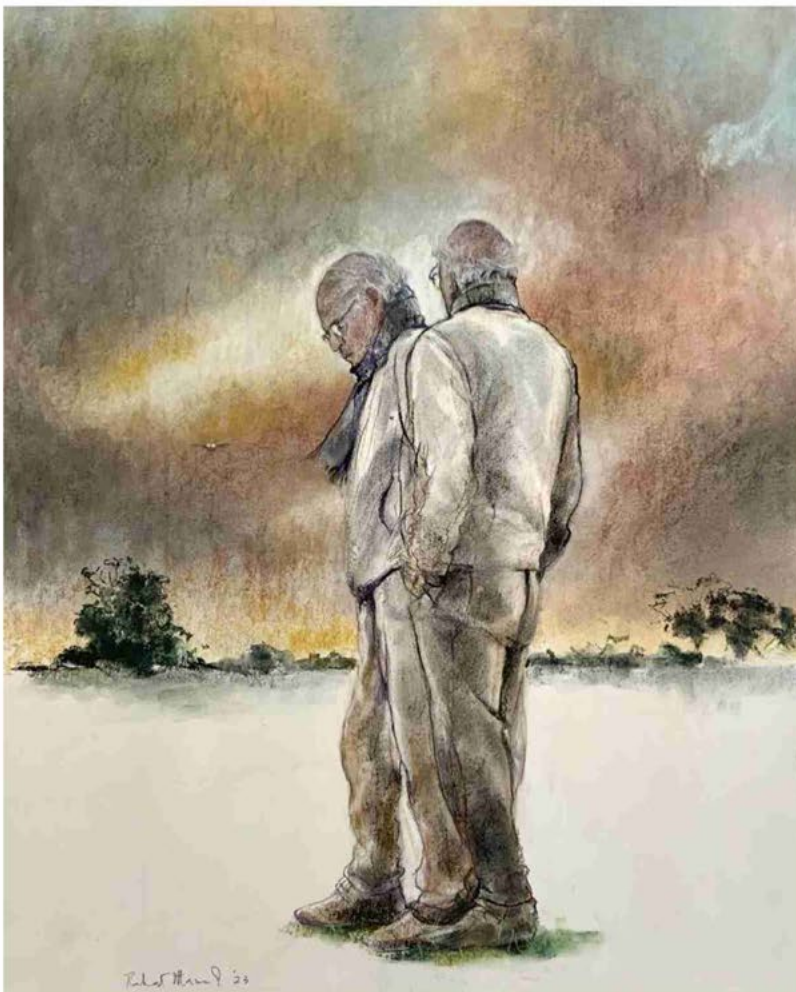
Size: 6 x 9 inches

Medium: Mixed Media

Professor Dr. Rahat N. Masood



Rahat Navid Masood is a Pakistani artist known for her captivating and thought-provoking works of art. With a career spanning over two decades, she has established herself as a prominent figure in the contemporary art scene. Rahat's artistic ability is characterized by her unique blend of traditional and contemporary techniques. Her works often explore themes showcasing her deep understanding of human emotions and experiences. Her artistic journey is a testament to her dedication, creativity, and passion for storytelling through art. Her works continue to inspire and influence a new generation of artists and art enthusiasts alike.



Title: The Flight Landing
Medium: Pastel on Paper
Size: 20 x 30 inches

Professor Dr. Samina Nasim



She is seasoned academician and designated as Principal, University College of Art and Design, University of the Punjab Lahore, Pakistan. Her area of specialization is Fine Arts, History of Muslim Art & Architecture and Studio Practice. The present artwork is creative reflection of beauty of nature representing charisma of verdant vignettes in brilliant tonal variation of greens. An endless suppleness tonal variety of green with other hues show the splendour of nature in high colour contrasts and harmonized series of verdant bushes. It is response to beauty and simplicity in many things that exist around nature. The composition invites the viewer to move into space of speculation.



Title: Landscape
Size: 32x 22 inches
Medium: Pastel on paper

Professor Dr. Shahida Manzoor



My painting titled 'Muse', 'Glow in the Darkness' and 'Dawn', embody the vibrant hues that burst forth from the natural world. Nature, with its boundless beauty and captivating allure, has always been my muse and a constant source of serenity.

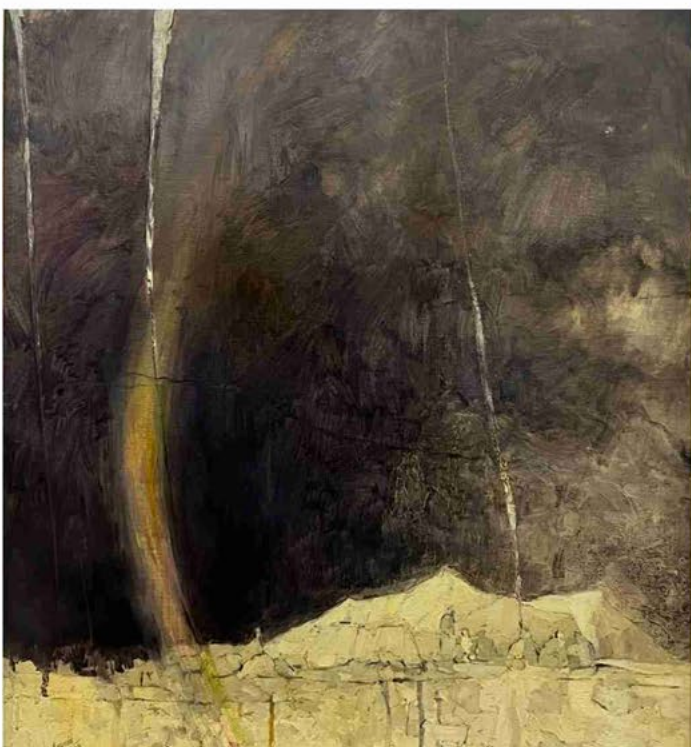


Title: Muse
Size: 48 x 30 inches
Medium: Acrylics on canvas

Professor Kaleem Khan



Kaleem Khan is winner of numerous National and International Awards , including the President Award Pride of Performance, he had the honour of studying under Khalid Iqbal and Collin David. Quetta born Kaleem Khan is one of the first artist from Balochistan who has devoted his career to the genre of Landscape painting. One can feel the pulse of clay and mountains of Baluchistan on his canvases. For Kaleem, creativity is an outlet of self-expression. He thinks that tragically, man cannot express himself to the full extent. For him nature is the main source of inspiration. Inspired by nature and using paints and brush as tools, what he brings forth is an amalgamation of his feelings, moods and perceptions. The painting exhibited in this exhibition is his expression of the rugged terrain of Baluchistan when it is lit up by the flash of lightening and everything, for a brief moment, turns white. Kaleem Khan has influenced unnumerable upcoming artists since the beginning of his teaching career, in Quetta as well as Lahore. He is currently Director Fine Arts, BUIITEMS, Quetta.

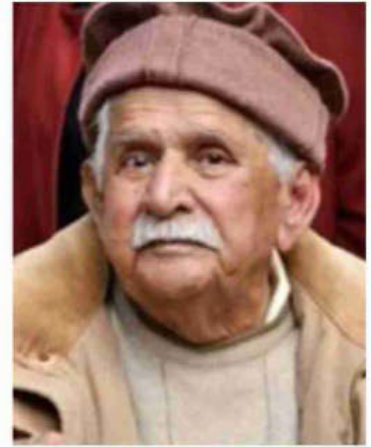


Titlt: Landscape

Medium: Oil on canvas

Size: 18 x 24 inches

Professor Khalid Iqbal

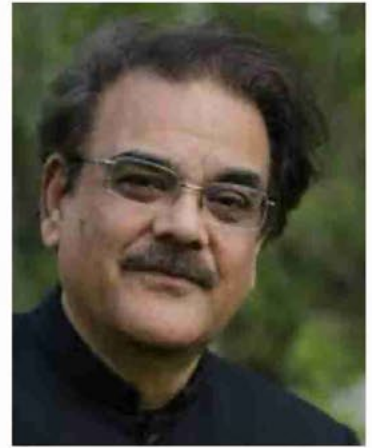


Professor Khalid Iqbal He was honored to receive Presidential award Pride of Performance and Tamgha-e-Quaid-a-Azam. He is considered as a father of landscape painting but he also painted several portraits and life paintings and the life painting of Prof. Anna Molka Ahmad is one of them.



Title: Portrait of Anna Molka Ahmed
Size: 36 x 60 inches
Medium: Oil on Canvas

Professor Shahnawaz Zaidi



Gulshan e Na afrida means a non existent garden. Or a garden which is going to disappear. Needless to say that it is a commentary on the prevalent situation.

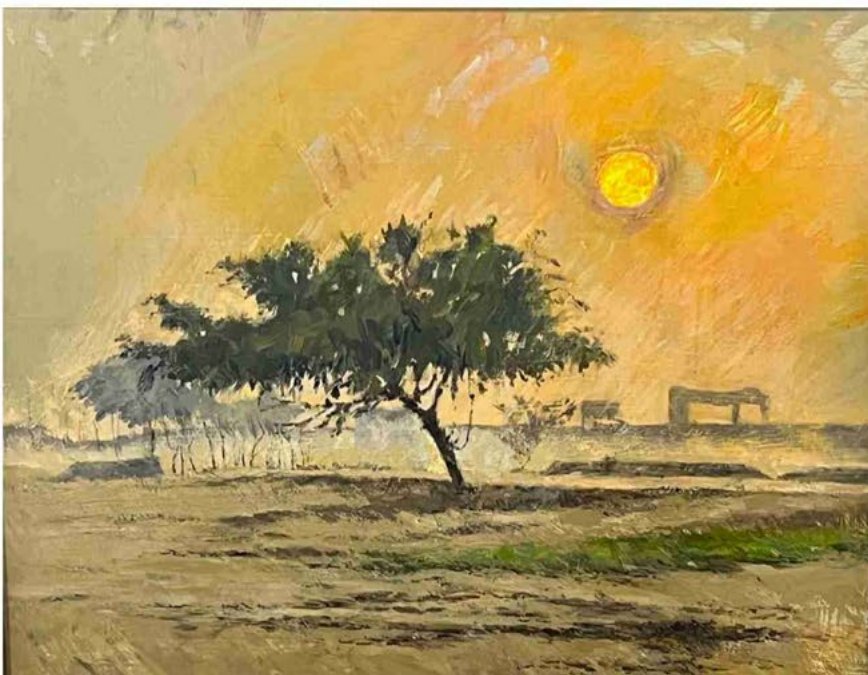


Title: گلشن نا افریدہ
Size: 43X43 inches
Medium: Mixed Media

Professor Zulkarnain Haider



Zulqarnain Haider is a masterful landscape painter renowned for their exceptional ability to capture the ever-changing beauty of nature's seasons. With a keen eye for detail and a deep understanding of color harmony, he skilfully transports viewers to serene and breathtaking environments. His palette is characterized by harmonized and contrasting colors, expertly balanced to evoke the subtle gradation of each season. From the soft warmth of summer sunsets to the muted tranquillity of winter snowscapes, every brushstroke is imbued with a sense of calm and contemplation. His unique approach to landscape painting eschews dramatic flair, instead opting for a softened appearance that invites introspection and quiet reflection.



Title:	Landscape
Size:	18x 24 inches
Medium:	Acrylics on canvas

Qadir Jhatial



Qadir Jhatial, a Lahore-based visual artist, holds a BFA from the prestigious National College of Arts, Lahore (2011) and a master's degree from Beaconhouse National University, where he earned the UMISSA scholarship and distinction in his thesis project.

His artistic exploration delves into image representation, examining how they are perceived, interpreted, and contextualized in our information-rich era. Transitioning from traditional painting, Jhatial's practice embraces a multi-disciplinary approach, integrating performative and digital elements.

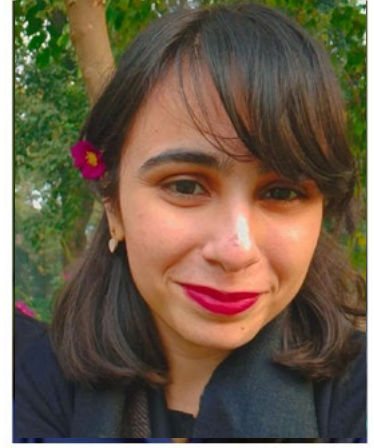
Beyond his studio work, Jhatial contributes as a Research Associate for the Digitization of Zahoor-Ul-Akhlaq's Archive Project at Asia Art Archive, Hong Kong, and is involved in the Faiz Ahmad Faiz Archive project at The University of Texas. He is also a featured artist in CollaborARTISTS, supported by the British Arts Council England.

Jhatial has had two solo exhibitions and participated in group shows across Lahore, Karachi, Islamabad, and Tokyo. Additionally, he teaches as a visiting faculty member at the National College of Lahore and the College of Art and Design at Punjab University.



Title: Nine to Five
Size: 24 x 20 inches
Medium: Enamel on canvas

Quratulain Dar



Through my work, I explore sociocultural ideas regarding gender and power dynamics, which, I think, are deeply rooted into the society. By combining fact and fiction, I narrate personal experiences. My work challenges and questions the existing norms by creating dramatic visuals. I draw heavily from the culture, social behaviours and characters I observed around me, while growing up in Gujranwala, Pakistan.



Title: Circumambulation
Medium: Mix media
Size: 6x8 inches

Rabia Shaukat



As a Fiber artist, deeply inspired by the rich culture of Multan Shrines, my fiber art work serves as a vibrant expression of the intricate interplay between tradition and contemporary creativity. Each piece of it is a tribute to the majestic shrines of this prosperous city. Utilizing different shades of black, maroon, blue and yellow on dosuti fabric in the form of Multan's traditional stitch i.e. cross stitch. I have created these contemporary art pieces. The colors, Islamic patterns and motifs of these art pieces reflect the spiritual essence of the shrines.



Title: Multan Shrine through a contemporary lens-I
Medium: Fiber art
Size: 12 x 12 inches

Rukhe Nelofar



I live my art as a medium of meditation and catharsis.

The size, scale, colors, technique and subjects of my paintings serve as a reflection of - and often a deflection from - internal thoughts, struggles, and personal evolution. For me, each individual action of choosing a color, mixing paints on a palette, and putting brushstrokes to canvas is a performative ritual of mindful presence and an escape from both past and future. In those moments, I become completely free from myself, and yet there is nothing other or more than me in what I am painting.

In the past I enjoyed painting human subjects. More recently, I find myself focusing more on nature not only for its beauty and magnificence and its flora and fauna but also as a framework for the human form. This stems from a reaction to the deteriorating socio-political conditions in our country. Social media and the national news is replete with images of desperate and angry people crying for justice, safety, and basic human rights that remain depressingly out of reach. In a social environment that is politically divided and prevalently negative, I choose to turn my gaze to more hopeful and natural ways of being.

Painting beautiful and serene subjects is a choice I have made not only for myself but also for the sake of my audience. I enjoy painting detailed motifs and strive to make my work expressive and visually interesting by balancing intricate details with flat areas. Nature is a symbol of freedom and hope for me, promising an existential escape from the mundane.



Title: Kalash

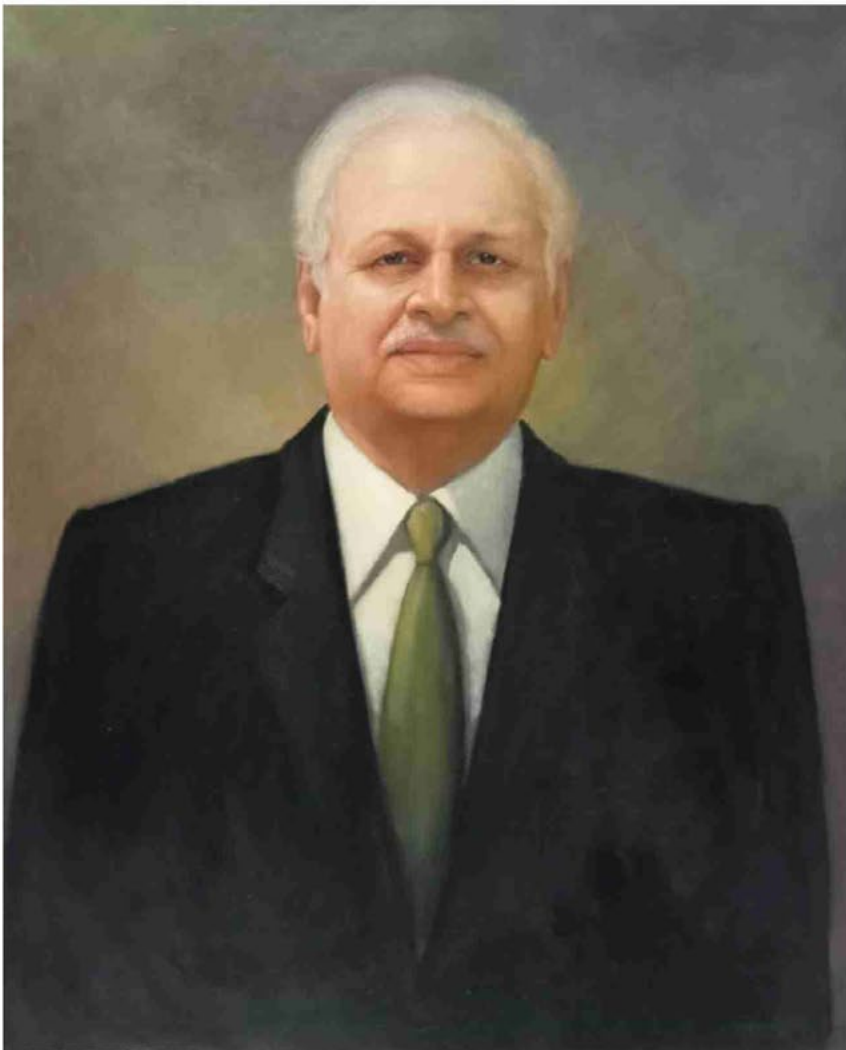
Size: 52 x 52 inches

Medium: Oil on canvas

Saeed Ghani

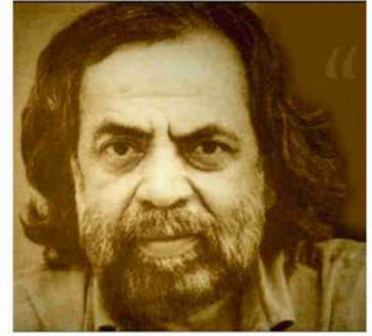


In this painting I have attempted to depict the naturalistic appearance, under multiple lighting condition, to experience contrast of skin tones through hyper realism



Title: Portrait of Adil Mansoor
Size: 36 x 30 inches
Medium: Oil on Canvas

Tanveer Murshid



The painting “Summer Winds” by Syed Tanweer Rizvi (Murshad) depicts his experience of a violent windstorm. The viewer can visualise the strength of nature and its impact on life. The paint application of Tanveer Murshad is quick and shows the free-flowing paint on the canvas spontaneously. The subject is painted to simulate a storm experience for the viewer. The painting establishes the direction of the wind blowing everything away from life.



Title: Summer Winds
Size: 18 x 24 inches
Medium: Enamel on Canvas

LIST OF PARTICIPANTS

Afreen Zaidi	Muhammad Arif Khan
Amina Shoukat	Muhammad Zafarullah
Aqsa Ilyas	Muneeb Ali
Atif Amir	Nasar Farid
Awais Naqvi	Professor Anna Molka Ahmad
Azmat Ali	Professor Colin David
Dr. Ahmed Shehzad	Professor Dr. Ahmad Bilal
Dr. Aneela Zulfiqar	Professor Dr. Khalid Mehmood
Dr. Aqsa Malik	Professor Dr. Mussarat Hassan
Dr. Asna Mubashra	Professor Dr. Rukhsana David
Dr. Farjood Ailya Rizvi	Professor Dr. Rahat Masood
Dr. Naela Aamir	Professor Dr. Samina Nasim
Dr. Sadia P. Kamran	Professor Dr. Shahida Manzoor
Dure Waseem	Professor Kaleem Khan
Fariha Noor	Professor Khalid Iqbql
Ghazanfar Ali	Professor Shahnawaz Zaidi
Gul e Zara	Professor Zulkarnain Haider
Habib Alam	Qadir Jhatial
Israr Chishti	Qura tul Ain Dar
Iqbal Khokhar	Rabia Shaukat
Javaid Mughal	Rukh e Nelofar
Kehkishan Jafry	Saeed Ghani
Maliha Azami Aga	Tanveer Murshid
Mughees Riaz	

ACKNOWLEDGMENT

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Prof. Dr. Samina Nasim

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Mr. Habib Alam

Mr. Atif Amir

Mr. Azmat Ali

Mr. Mugheez Riaz

Dr. Aqsa Malik

Supportive Team

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Dr. Naela Aamir

Mr. Habib Alam

Mr. Atif Amir

Dr. Asna Mubashra

Dr. Aqsa Malik

Aqsa Ilyas

Humera Omer

Arooj Zahra Rizvi

Dr. Fajood Ailya Rizi

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Javaid Mughal

Abdul Mannan

Refreshment Committee

Dr. Asna Mubashra

Mr. Atif Amir

Mr. Habib Alam

Mr. Aqsa Ilyas