



WE
ARE ALL
MAD
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MAD
WE'RE ALL

WE ARE ALL MAD HERE

Initiative by

Pakistan U.S. Alumni Network and
Pakistan National Council of the Arts

Project lead and curated by

Natasha Jozi

Sponsored by
Pakistan U.S Alumni Network

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Natasha jozi

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Visual Works

Title Image Jeremy G Bell

‘We Are All Mad Here’ is an initiative taken by Pakistan U.S. Alumni Network and Pakistan National Council of the Arts to promote non-traditional art in Pakistan. This project envisions bringing together art community on one platform breaking all pre-disposed standards of art, invoking an inter-disciplinary discourse. The exhibition presents a collection of artists, art students and local artisans all under one roof. They all are exploring through their works the agency of experimentation with traditional material and medium. The works highlight the process of art making and doing, also investigating the relationship and proximity of body to space and time, while activating and engaging the presence of the viewer.

Monika Weiss

Trans-disciplinary Artist/ Educationist

The premise of the project 'We Are All Mad Here' is to contribute to the discourse around performative and media practices in Pakistan, specifically among the youngest generation of local artists. Contemporary Western art historical references seem to inform many of the works represented in this project. In "You are invited to a sweet celebration" Nida Ramzan and Ghufrana Naqvi reperform the 1977 piece by Marina Abramovic and Ulay, "Relation in Time" in which the pair was tied together by their hair and sat that way for 17 hours. This almost 40-years old endurance work is reenacted in today's Pakistan, raising questions—possibly reaching beyond what Naqvi and Ramzan intended—considering the complexity of current situation in the country.

Installation, performance and video art have been normalized and institutionalized in the so-called Western world during the second half of 20th century. Is implementing them in places where such gestures or interventions are, once again, at least potentially, transgressive, useful? Or, do we operate in a historical moment when artists around the world, regardless of our place from where we work, ought to abandon contemporary art history all together, in order to engage in a much wider, un-controlled and relevant conversation? It is perhaps the youngest generations of artists working from places positioned on the outside of the typical centers of cultural power, that carry the potential to once again re-focus art making as a tool for transformation of the conditions that inform our global culture today.

Monika Weiss is a Polish-American artist based in New York City whose work has been featured in over twenty solo exhibition and numerous group exhibitions internationally.

Quddus Mirza

Artist, Art Critic and Independant Curator

Raymond Williams, the English literary critic in his book 'Resources of Hope' says that one expresses the way one waits for a bus while standing in the queue. It means that no matter what we are doing, cognitively or unconsciously, we are exposing our inner self through our movements, gestures and small slips of tongue. Often these utterances, poses, mistakes and misses reveal the real personality, rather than what one assumes a fine and sophisticated character for presenting forth to the public.

Performance art is not much different from this phenomenon. Because in one way or other, a person is involved in an action through images and materials, no matter these are formulated in the shape of painting, sculpture, photograph or a video; each work of art is a residue/record of its maker's activity, performance and the state of mind in the time of creating it. However in it's formal and art historical connotation Performance Art has acquired a place in the mainstream art that is relatively marginal or odd in places like Pakistan.

In our country, one scarcely comes across performance art in major art events. Yet a number of artists employed this genre, notably Rasheed Araeen (by burning two bicycle tires in public to produce twisted hoops of metal on a rubbish heap in 1959, and hurling plates in Jheel Park, Karachi in 1974) and Mansur Salim (threw coloured plastic rings while riding on a donkey cart in the early eighties). These acts must be seen as avant-garde now but these were lost in the time of creation, because in those days nobody had the sensibility or acceptability for performance as art. It is only now that performance is being perceived, received, recognized and respected as a potent form to express ideas of our times.

Recently a number of artists have been working in this format and one could see their works at the exhibition 'We are All Mad Here'. Artists ranging from professionals, students and artisans have created a world that survives on a momentary basis (the duration of their performance) but due to the complexity of concerns and issues important to our situation and surroundings, their art – like memory – is stored for a longer period and within a deeper section of our soul.

Works of artists such as Natasha Jozi, Aleem Dad, Nida Ramzan and Ghufrana Naqvi signify how the established and conventional notions of art making can be revised and revisited by reinterpreting the roles of maker, spectator and material. In many cases the distance between artist and audience diminishes as the public also participates in completing, contacting and controlling the work of art. Similarly the distinction between idea, object and location is subject to change in their art.

Due to these artists' desire and decision to venture into a new mode and medium of expression, it is presumed that the rightful place for performance art will soon be possible and available in our circumstances. Because in the past, for Salim Mansur and a few others, performance art was a dream, a short lived experience that existed at a certain time, but one can envisage now that after a gap of many years – the dream is becoming reality both inside an artist's mind, in his immediate space and at a public gallery. A feat that is not ordinary, in every sense of the word.

Mussarrat Nahid Imam

Director Visual Arts/ National Art Gallery

In its endeavor to promote young talent struggling in their pursuit of excellence, the National Art Gallery is pleased to present “WE ARE ALL MAD HERE” an exhibition showcasing contemporary genres that are less represented otherwise. The bunch of nine young participants of the show aims to provoke a dialogue between the local art scene & international world aggressively engaged in experimentation & exploration with contemporary idiom. The exhibition comprising of hanging sculptural installations, paintings, photographic prints, wearable objects, video installations/environments, participatory performances & floor installation is expected to address issues related to identity, censorship, gender politics plaguing our society & frequent intersection of these realms.

The exhibition is surely to incite reaction & responses from the audience who will have a unique opportunity of participating in performances designed to experience human interaction & transferring energy. This will give an opportunity to the participating artists to gauge reaction live, free of societal bounds & restraints.

The initiative taken by Pakistan U.S. Alumni Network (PUAN) and Pakistan National Council of the Arts (PNCA) to introduce variable dimensions of contemporary art through “WE ARE ALL MAD HERE” is not only documenting the under currents, it is expected that over a period it will reveal its essence & impact. It will also initiate discussion & dialogue and unearth the protective layers and screens.

Curatorial Note

The Work activates the viewer

Natasha Jozi

Impact. The ways, through which one thing evolves into another, leaving behind traits that are followed by a chain of reaction and series of events leading to other events - newer Events. **Relation.** The parameter that measure ones' proximity to other objects, beings and/or events. **Engagement.** The means that allow one to cross pre-disposed borders and boundaries and enter into dialogue.

‘We Are All Mad Here’ initiates a close hybridity of Impact, Relation and Engagement. An initiative taken under collaboration of Pakistan U.S. Alumni Network, and Pakistan National Council of the Arts to involve the community into creating, sharing and experiencing non-static art.

What happens when art moves beyond ‘The Retinal’?

The Retinal, A Duchampian critique allows us to historically analyze art that constructs a sensation for the viewer, however that remains within the limits of the sight. Can art move across that and occupy tactilely, or auditory? Or Olfactory?

A collection of artists, art students and local artisans at ‘We Are All Mad Here’ raise questions of art as institution. They actively engage with the materials and medium, allowing the dialogue to begin from the Retinal and move beyond it. They all investigate how time and space impact their work leading towards an active series of engagement. At ‘We Are All Mad Here’, The Retinal gets questioned where the role of the community moves beyond static viewership, rather towards participation and collaboration in art making. It is not the static to be spotted at ‘We Are All Mad Here’, rather the duration, process and evolution is crucial.

Performances, video and animations, installations, participatory works and objects of these nine artists and collaborators, five students and two artisans, re-contextualize the relationship of material to identity, social construct and exchange. The collaborative quality present in most of the works confronts the singularity of self, thinking about the notion of relational and multiplicity present within others and us. This inter-human commerce of the performances and other interactive

installations opens up dialogue between the art and the viewer, allowing the work to activate the viewer.

Hurmat Ul Ain and Rabbya Naseer 's collaborative performance 'The Tea Party' invites the viewer into a world partly familiar and partly alien. Re-locating their identity in a foreign land, the video installation 'The Tea Party' initially filmed during the live performance in India, explores the relationship between food and body, as a form of nourishment and as a site of human interaction and developing relations.

Jeremy G Bell, 'Building America' is a critique on the association of black body to slavery, and moves the dialogue forward commenting on progress and struggle. He actively occupies his body in the performative act of painting the wall black, where the gallery wall becomes a canvas which he paints but not with his brush rather his body. Bell's work embarks upon childhood memories of being raised up in a matriarchal upbringing that inspires and allows him to reconstruct his own surrounding.

Aleem Dad inspired from his birthplace Hunza, its local artisans and their process of meticulous repetitive and almost meditative act of 'making'. Dad explores the trance-like states of mind while he carefully records the traces that materials such as Wheat flour, engine oil, and red ink that represents human blood leave on the surface. Interested in the symbolic richness of 'grain', Dad explores the how they are semiotic representations of the major turning points in this life.

Rabeya Jalil's work reflects on the celebration, festivity and curiosity of living, adapting and transitioning from one culture to another. She explores through the video animations a log of sensory drawings that spur from a personal journal of visual mapping, documenting and anecdotal logging and how it's visual intersects with children's drawings.

Natasha Jozi explores through her performances the agency of censorship and self-censorship that lends ways to invoke questions of identity. Through the performances in the exhibition, she explores the limits of the body existing within power politics, social pressures, and cultural narratives that dictates the self that we exhibit everyday.

Amina Rizwan wearable objects in the exhibit are transformed objects of daily significance, which

comment upon the everyday rhetoric that divides and unites, repels and fascinates us.

Nida Ramzan and Ghufrana Naqvi explore the agency of the female body through a live performance. They explore the social implications on the female body towards a transformation of shape to merge with the objects and elements until it is changed into a commodity.

The exhibition also presents works of art students selected from all the art institutions in Islamabad/ Rawalpindi. The performances and participatory installations presented by these 13 students invite the viewers to participate, ponder on and question the social construct and relation between themselves and the surroundings. They raise issues about identity and while carefully challenging the limits of the body.

Pakistani art and its discourse has set up debates on the relationship between art and craft, more so the artists and artisan and what is the relationship between these two agencies. The exhibition initiates the cross discipline dialogue where artisan is invited to participate in the exhibition. The truck artist paints a mural at the site of the exhibit, however not as an act of creating a commodity, rather as an encore of unraveling the process. Viewers get to testify the painter's process, technique and relationship to paint as a medium.

Hurmat ul Ain and Rabbya Naseer

Our collaborative work borrows concerns from our individual practices and plays at the notion of duality and similarity by drawing parallels and building structures of exchange and intervention. This exchange is two-fold, as it first draws upon our personal relationship with each other as friends, collaborators and women and then the exchange happens with the outsider, the other or the stranger. Our current performances are an investigation into the use of food and service as a site of human interaction and developing relations. The relationship between food and body, as a form of nourishment and a sexually charged metaphor both serve an important role in our work. We are interested in using the sensory and tactile quality of food preparation and service to 'strangers' as a site for potential and implied intimacy.



The Tea Party

Video Documentation of Performance
for live audience and camera
Delhi 2014

Jeremy G Bell

Acts of reality construction have materialized in personal performative acts. "Building America", is an event in which I painted a wall with my body. Thinking literally about the black body as a tool quickly brings attention to slavery and its histories, but exploring the idea further I understand that this building is an active action based in present progress. In this instance, I created a reverent domestic space to reflect my matriarchal upbringing. This active creation is the ability to construct one's own surroundings. It is up to us to continue to build, form, and shape this country we live in, for surely it is shaping us.



Building America

Performance
2014

Aleem Dad



The Short Story of Human Life

Humans learned and mastered the knowledge of growing grains from seeds, which gave birth to agriculture and eventually to civilization. That was many millennia ago. A few centuries back, civilization gave birth to the soulless machine that in turn became the soul of this new form of civilization. This new civilization redefined Progress, the invisible machine. Humans became slaves of their basic instinct of survival by becoming disposable parts of this invisible machine and compromised the most important aspect of life i.e. Life itself. This 'progress' did not stop at it, and turned Life into a Virtual one just a couple of decades back. Wheat flour, engine oil, and red ink that represents human blood, are the semiotic representations of the major turning points in this life. This is a short story of the evolution (or devolution) of human life on Earth.



Rabeya Jalil



Talking Through Walls
Stop Motion animation
2015



Breathing Orbs
Code Animation
(Scratch gaming software)
2013

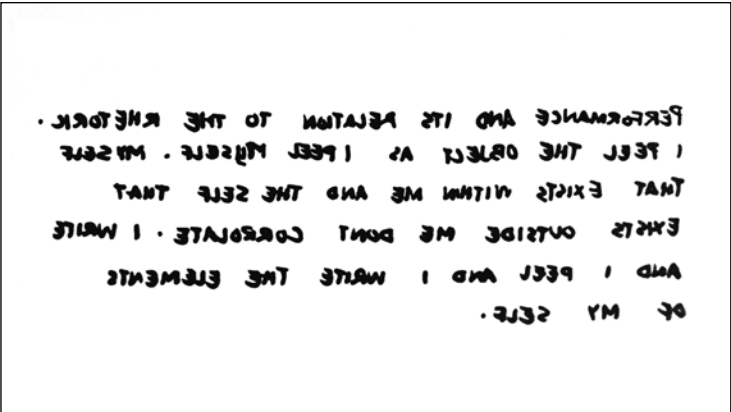
My current body of work reflects on the celebration, festivity and curiosity of living, adapting and transitioning from one culture to another. In a way, the artists and thinkers are also the city's outsiders; they see and analyze their environment with skepticism as they distance themselves from it. More so, they are extremely sensitive and privy to their intimate spaces - and spaces that they are invited to be a part of - and tend to engage with their immediate surrounding very critically. They sway between multiple roles; cultivating outside perspectives for the insiders and creating inside perspectives for the non-natives.

As parallel practice, I work on a series of sensory drawings that spur from a personal journal of visual mapping, documenting and anecdotal logging of my art education practice through informal research. Some of the mark making is derived from small research-based studies of children's drawings and from experiences of working with young children from diverse backgrounds and special needs.

Natasha Jozi

to listen, to see, to smell, to taste, to touch

We experience and understand ourselves through the ways we relate to others and this provides us with a perspective towards personal and interpersonal actions. I am interested in the self and in its mutuality of experiences. I explore the agency of censorship and self-censorship that lends ways to invoke questions that are relating to the female identity. I also explore limits of the body existing within power politics, social pressures, and cultural narratives that dictates the self that we exhibit everyday.



I peel myself, my self I peel
Live performance
Performers: Mohad Waseem, Pareesa Khan
2015



Audio Chat with Allah
One channel video with sound
2014

Amina Rizwan

Amina Rizwan's current body of objects and installation make strong references to vessels, objects and patterns of domestic significance. Excessive pattern repetition points and hopes to arrive at a place where our interiorities can find an expression through materials and objects realities. Activating the table and making as a process to validate where does the meeting of the inward and outward, strength and fragility, absence and presence takes place, the pieces upset the neat subject-object binary in an attempt to provoke the unfamiliar. The objects have departure points which hint at our futile attempts to reconcile ourselves with infinite temporality in the hope to find flux and fluidity.



**Unmonumental return to the table:
our displaced fragments**
Sterling Silver, Copper Alloy, Nickel, fiber
and mixed media.

Nida Ramzan and Ghufrana Naqvi

The word “Commodity” and the very idea of female beauty in our society is something that is directly proportional to each other. Whenever we decided to address “the idea of being beautiful” we try to adjust everything in a specific category. That demands us to live in a society, where we are asked to be focused and balanced under suffocating environment of norms. In this piece of performance, the aim is to experiment till the point where the transformation and shape of the body merge with the objects and elements until it is changed into a commodity. We both as collaborators felt it’s important to explore the issue, “why women have such a premium placed upon their appearance, pushing many to the point of obsession and most to spend a great deal of time and money attempting to recreate themselves.”



“You are invited to a sweet celebration”

Performance
April 2015

As part of the initiative, students from all the art universities in Islamabad and Rawalpindi were engaged. A series of workshops were conducted at Pakistan National Council of the Arts and Fatima Jinnah Women University. Art Students and recent alumnus from National College of Art, Rawalpindi, Fatima Jinnah Women University, School of Art, Design and Architecture (NUST) and COMSATS were invited to participate. The workshops were focused on giving the students an introduction to new media; performance art, installation art and video art. Follows are the selected projects that are included in the exhibition. This testifies the novel step towards new age of experimentation and representation of medium.

Fatima Jinnah Women University

Manahil Iqbal
Summaiya Saeed
Ayesha Khushnud
Feroza Khan



WHO ARE YOU?
Interactive Installation
2015

Life is more or less a game. it is a constant frenzy/interplay of conscious and unconscious moves on the part of the players. This erratic and ever-continuing game is one that cannot be played in solitude. Social interaction is inevitable and its effects unpredictable.

The visual concerns of our collaborative work are based on the search of identity. Our artwork addresses issues of the loss of 'self'. Through video we ventured to explore the views of people about whom they think or know they are. We went to people and asked them a single question 'Who are you?' Each person was shocked at the question once they heard it and characterized it as the most difficult question one can ask.

Huma Niazi
Rabbaniyyih Nabilzadeh
Mahnoor Ayub
Anam Iqbal



The Game
Participatory Performance
2015

Comsats (CIIT)

Taimoor ul Hassan
Maria Qiblah

For us, people are placing a certain influence on us, sayings such as "your behavior represents your family background" and "your company makes u" are examples of how we make others responsible for our actions. But is that the truth? Are we really being influenced by others? Or is it our choice? Color of the paint used may be my answer to this question.

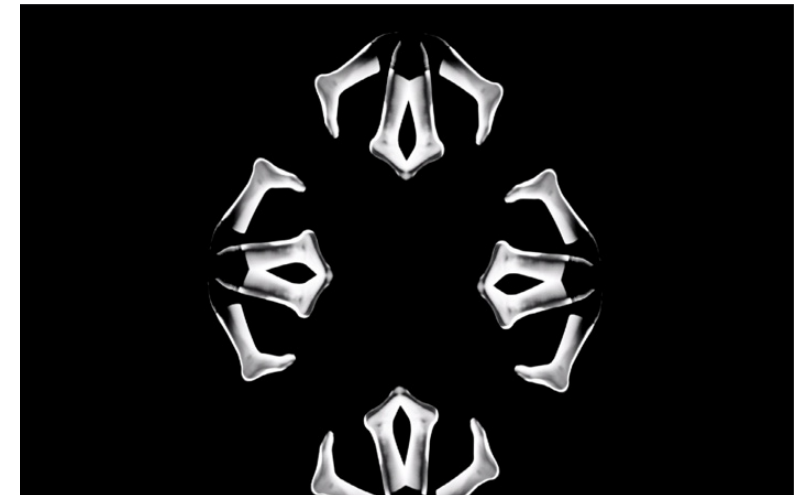


Rang-e-khaak
Live Performance
2015

National College of Arts - RWP

Arusha Siddiqui

Through my work I aspire to change the common definition of illusion and reality. My whole work lies on the thinnest line between these two very opposite, yet the same things. Every single piece is real and unreal at the same time. It totally depends upon the observer to choose that to them what's real and what's illusion.



The Uncertain Reality
Video Installation
Mirror, Wood, Digital media
2015

School of Arts, Design & Architecture, NUST

Senam Khan and Wajiha Zafar

This artwork talks about how we have stopped acknowledging the events that are happening around us. It is factual about memories that they stay as a part of our subconscious mind; their intangibility transcends us back in time. There are memories of certain events we want to forget, and shut down that part of our mind that constantly pokes them. They are traces, reminding us of their existence. The piece communicates the collective numbness that humanity is facing currently.



Memoir 141
Interactive Installation
Acrylic
2015

‘We are All Mad Here’ introduces the presence of the local artisans as part of exhibition. For years, crafts of Pakistan have been represented, orientalised and exoticized. But who is the artist/craftsman from where this tradition has emerged? Can we call that craftsman the artist? Can the artist and craftsman both exist in the same space? Who defines which space what art should exist in? The works of the artisans allow their presence not only to be registered, rather one gets to witness the process of their work. The craft that has a product-based eminence in our society, through this exhibition, allows the viewer to become part of the process; the process of the act of making, the art of doing.

TRUCK ART/IST AS PERFORMANCE SPACE

Performance

Everyday, while on the way to work, or perhaps while driving to nearest store, one sees trucks bejewelled with carefully montaged phrases, texts and images. One would wonder that the road ethics in Pakistan isn't free and at times quite conservative. Within this topography one sights blatant and quite often too honest phrases in Urdu. They are silent one liner conversations that the artist has with the one's looking at the back of these trucks. Often times, it seems that the one who has written these phrases or the one who is driving that particular vehicle, is consciously pointing at you and speaking to you. These silent conversations busy our roads everyday. The performance brings that silence inside a busy gallery filled with images and people searching for a person to converse with. Within this atmosphere is present that artist who's presence we all wonder of but never come across to.

RICKSHAW AS PERFROMANCE SPACE

Participatory Performance by Muhammad Ikram

The rickshaw is used as a site of performance, and the transitional moment of sharing space with strangers. The fact that there is something safe about a transitional space, such as a travel vehicle – people are generally more comfortable sharing personal details about their lives with strangers in such spaces, such as taxi-drivers or other passengers on the plane. One is inherently aware that you might never see these people again. Also because the people who share transitional spaces are brought together by chance, not out of choice. The performance will be translating the essence of that experience into a conversational performance, where the viewers engage with the performers into a conversation.

WORKSHOPS

An Introduction to New Media

As part of the art project “We are All Mad Here” an initiative by Pakistan U.S. Alumni Network to promote New Media Art in Pakistan, a series of workshops were conducted at Fatima Jinnah Women University and Pakistan National Council of the Arts (PNCA) by Natasha Jozi. The project introduces and establishes to engage art students, along with the emerging and established artists and craftsmen to create non-traditional art. The works will be exhibited parallel to each other initiating an active cross-disciplinary dialogue.

Natasha Jozi conducted the three-day workshop at Fatima Jinnah Women University with an active participation from students of Fine Arts Department. Head of the Fine Arts Department Dr. Tabassum Shaheen, permanent faculty members Ms. Tahira Noreen, Ms. Kishwar Kiani, Ms Amal Javed, and visiting faculty Ms. Rashda Faridi also attended the workshop. The students’ participation from the fine arts department was commendable as around 70 students attended and participated in the workshop. The workshop was divided into three days Mar 24, 25 and 31, 2015.

A second series of workshop was conducted at Pakistan National Council of the Arts on April 6, 2015. James Cerven – Assistant Cultural Attaché U.S. Embassy Islamabad and Shahid Waseem – Alumni Affairs Coordinator, Public Affairs Section, Embassy of the United States of America also attended the workshop. The workshop aims were to engage art students from Islamabad where they were introduced to New Media, Interactive art, and other genres of experimental arts. There was a total of 40 students who participated from all the art universities of Islamabad; NUST, COMSATS, NCA and Hunerkada.

At the conclusion of the workshop, students submitted project proposals. A selection of five projects were exhibited at the exhibition ‘We Are All Mad Here’



WE ARE ALL MAD HERE

Pakistan U.S. Alumni Network invites the local art community to be part of an innovative and progressive initiative towards Contemporary Art discourse in Pakistan. The project “We are all Mad Here” aims to bring together established and emerging artists, local artisans and art students under one roof showcasing their work parallel to each other. The project aims to rethink traditional perceptions of art making and art experiencing while introducing works that touch upon relational aesthetics, new media and interactivity.

As part of the project, we are pleased to announce one-day workshop inviting students from all art colleges in Islamabad. The workshop will consist of an introduction to new media and contemporary art, video art, installation art and performance art. The students will be delivered presentations aided with videos and images of the artist’s work, followed by an open panel discussion and brain mapping sessions. In the conclusion of the workshop, students are expected to present their own ideas of artwork they will produce which will be part of an exhibition in May 2015.

Criteria for Selection of the Project

1. Experimental and Original idea
2. Non-traditional medium and technique
3. Conceptually sound

You can follow the blog for the project updates:
www.waamhart.wordpress.com

Workshop Schedule at PNCA

6 April, 2015 Monday 10:00 AM - 4:00 PM

Workshop Schedule at FJWU

24 March Tuesday Day 1: 11:00 PM - 1:00 PM
25 March Wednesday Day 2: 11:00 PM - 1:00 PM
31 March Tuesday Day 3: 11:00 PM - 1:00 PM

Four art students’ projects will be selected with cash award. The selected works will be part of an art exhibition at PNCA in May 2015. The students are expected to complete and submit the proposed project by April 15, 2015 (the specifics of the installation will be discussed on selection).

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Photo Courtesy: Aminah Abid, Shahid Waseem (PUAN)

Acknowledgments

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USEFP-PUAN Office, Islamabad

Pakistan National Council of the Arts

Mohmmad Naeem
Director General PNCA

Mussarat Naheed
Director Visual Arts/ National Art Gallery

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Prof. Salima Hashmi
Artist, Critic, Educationist, Writer, activist,
Curator

Monika Weiss
Tran-disciplinary artist

Quddus Mirza
Artist, Critic, Independent Curator

Assistant Curator
Alina Akbar

Curatorial Team
Manahil Iqbal
Feroza Khan
Summaiya Saeed
Ayesha Khushnud
Tayyaba Mumtaz

Artists Bio



Hurmat ul Ain and Rabbya Naseer
Rabbya Naseer and Hurmat ul Ain are interdisciplinary artists from National College of Arts , Lahore. Their work explores areas of painting, sculpture, photography, video and performance. They have been working collaboratively, since 2008 in Pakistan and continuing at School of Art Institute Chicago (SAIC), as Fulbright scholars. Their work has been shown at Pakistan and internationally at Today Art Museum (Beijing), Fukuoka Asian Art Triennale (Japan), JamJar (Dubai), Op Shop (Chicago), Ikon Gallery (Birmingham), Khoj (Delhi) and Fitz Theatre (Stuttgart).



Jeremy G Bell
I Jeremy Gary Bell was born to Kelly Glover and Gary Bell on September 29th 1985. Out of the entire existence of human history one could say I was born relatively late in the game. It is now 2012 and I am an adult. What have I learned and more importantly, what does it all mean. With each experience I have gained knowledge and learned many lessons however, even with all of the “bought lessons”, I would be a fool.



Aleem Dad
Aleem Dad is an artist and art educator. Born in Karimabad, Hunza, Gilgit Baltistan. Dad did his undergraduate studies in fine arts with an honors from National College of Arts in Lahore in 2002. In 2005 he left for an artist residency to Swansea Print Workshop. Recent exhibitions include ‘Ascending Descend’ at Gallery 39k – Lahore(2013), ‘Eye Light’ at Khaas Gallery (2008). Dad has exhibited his work at DUCTAC Dubai, USA and UK. Currently he is doing his Masters in Art and design from Beaconhouse National University Lahore, Pakistan.



Amina Rizwan
Amina Rizwan holds a MFA degree in Metalsmithing, from Cranbrook Academy of Arts, Michigan, USA, after being awarded Fulbright Scholarship. Her works have been exhibited at Galerie Marzee, Netherlands, Cranbrook Art Museum, Michigan and Macy’s Gallery, Columbia University, New York. She did her undergraduate in Jewelry Design, from Beaconhouse National University, Lahore, Pakistan.



Rabeya Jalil
Rabeya Jalil is a visual artist and art educator who works and lives in Karachi, Pakistan. Jalil did her undergraduate studies in Fine Art, Printmaking from the National College of Arts (NCA), Lahore in 2005. In 2013, Jalil completed her Masters in Art and Art Education (Ed.M.) from Columbia University, Teachers College in New York on a Fulbright Scholarship. She currently teaches at the Indus Valley School of Art and Architecture (IVS) in the Department of Fine Art as a full-time faculty member.



Natasha Jozi
Natasha Jozi explores ideas of censorship of self and the embodied relationship between ‘Self’ and ‘Other’ through performance. She received a B.F.A in Fine Art with distinction from Fatima Jinnah Women University and MFA in Studio arts from Montclair State University. She is a 2012-2014 recipient of Fulbright scholarship. Her most recent exhibitions include, ‘Rediscovering Women Narrative’, ‘A String Quartet’ Satrang Gallery, International Festival of Video Art - Venice, MagnanMetz - Chelsea NY, Index Art Center, NJ, Millennial Biennial’ at Delaware Center for the Contemporary Art.



Nida Ramzan
Nida Ramzan is a visual artist, currently living and working in Lahore. Nida did her Post-Graduation in 2014 from National College of Arts, Lahore Pakistan and her graduation in Fine Arts in2010 from Faisalabad G.C University, Faisalabad, (Faisalabad Institute of Textile and Fashion Design) Pakistan. Presently teaching at National Textile University Faisalabad as Lecturer. Her work has been exhibit in several group shows in Pakistan. Recently she exhibited her work at Venice.



Ghufrana Naqvi
Ghufrana Naqvi living and working in Lahore. Currently designated as a visiting lecturer at National college of Arts. Got her BFA degree (major sculpture) from Multan college of arts Multan in 2011 and did her MA(hons) visual arts in 2013 from National college of arts. Since then she is showing her work nationally and internationally.





National Art Gallery

National Art Gallery, F-5/1, Islamabad