



# COLLECTIVE COHESION

CURATED BY NURAYAH SHEIKH NABI

OPENS  
TUES, 10 NOVEMBER  
3 - 7 PM



Aliza Naqvi  
Anzla Rahooja  
Arzoo Binte Azaad  
Ayesha Shaikh  
Baneen Fatima  
Dua Rabay  
Gulsoom Musa  
Khadija S. Akhtar  
Lujane Pagganwala  
Maryam Atiq  
Mifra Sajjad  
Noor Jamshed Khan  
Noorain Inam  
Rabia Abrar  
Rahat Niazi  
Rida Nadeem  
Rida Fatima Shah  
Shehrezana Halim  
Sumaiya Saiyed  
Syed Moazzum  
Syeda Aimen Haider  
Syeda Kainat Jillani  
Syeda Sahar Rizvi  
Trinette Lucas  
Warisha Khan  
Zahra Arif

*Collective Cohesion* is a joint venture between a group of 26 visual artists, who are recent graduates of the Indus Valley School of Art & Architecture, and myself. This platform was created to collectively reflect on and showcase what we felt were significant transitions in individual art practices, from academia to the real world.

The prolonged state of existence of the pandemic, impacted the individuals' going through various stages of creative development, as they navigated themselves into a new normal. A series of conversations merged into a visual encounter of mechanisms and forces of what was shared, assigned, observed and sensed during physical isolation. Growth in an alternate online togetherness provided a communal involvement, that might otherwise have been separate. This bound the group in a fluid yet certain form. Here, the platform transformed to support and encourage the group to persevere and remain strong, active and productive.

This body of work preserves distinct trajectories and documents the shared experience of surviving a historical global occurrence.

*Global: 49,578,590 confirmed cases 1,245,717 deaths*

*Pakistan: 341,753 confirmed cases 6,943 deaths*

(WHO Coronavirus Disease(COVID-19) Dashboard Data as of 4:07pm CET, 8 November 2020)

Nurayah Sheikh Nabi

Curator *Collective Cohesion*

Koel Gallery

November 10,2020



Aliza Naqvi, *Milky Way*, (triptych) 2020, Digital photographs, 72 x 20 inches



Aliza Naqvi, *Prosthesis* 2020,  
Ceramic, 9 x 9 inches



Aliza Naqvi, *Cracks* 2020  
Ceramic, 10 x 10 inches



Aliza Naqvi, *Bloom* 2020  
Ceramic, 6 x 6 inches



My work revolves around the process of being broken, healing and rebuilding emotionally and physically. By putting broken objects back together I am trying to seek a sense of perfection while still being imperfect and to achieve a sense of empowerment and struggle. This body of work aims to emphasize the process behind the scars and how in the end you incorporate different elements to make yourself whole again. Always coming back to where we start from, in a way that is not perfect but it's complete.

**Aliza Naqvi** is a Karachi based visual artist she recently did her Bachelors in Fine Art from Indus Valley School of Art and Architecture. Aliza's work revolves around recreating and visualizing the impact that is left on an individual during the process of being broken, the process of healing and rebuilding emotionally and physically with the use of fragile materials.



Anzla Rahooja, *U-Turn* 2020, Charcoal and soft pastels on paper, 34 x 63 inches





This work is based on the memory of the day my father passed away. I was twelve years old at that time. The events that occurred that day are still sharp in my mind and I have repeatedly spoken to myself about them, making the day and its events tangible. However, the visual representation of the day has blurred with time. I tend to represent my memory through reimagining the visual. It is the most impactful memory of my father as it is persistent. These memories, both vivid and indeterminate, form the basis of my work through drawings.

**Anzla Rahooja** was born in Karachi, Pakistan. She recently graduated from Indus Valley School of Art and Architecture. Her work revolves around the her memory of her father's last day. It is the most impactful memory of her father as it is persistent. She has repeatedly spoken to herself about the events from that day, making the day and its events tangible. However, the visual representation has blurred with time. She reimagines the memory which forms the basis of her work through drawings.



Arzoo Binte Azaad, *Untitled* 2020, Charcoal powder on Montwal, 79 x 55 inches



This work revolves around my father's job as a marine engineer, which requires him to stay away from home for longer duration of time. This work traces the impact of distance upon the whole household. The process started from creating bizarre surreal compositions of our house, that is fragmented, to capture the emotions and effects of his absence and how it is felt by every member of the house. Other than this, I used objects utilized by my father, such as, photographs taken by him as a visual for my work. One of the main visuals that appeared from his photographs was of the sea and the waves, that became a vital part of these compositions. Together with all these visuals, I tried capturing different emotions within my work, such as, absence, discomfort, unease, decay, worry, loneliness, gloomy and fragmented within it.

**Arzoo Binte Azaad** is a Karachi based Visual artist. She recently completed her Bachelor's of Fine Arts from Indus Valley School of Art and Architecture, with a double major in Painting and Printmaking. However, her work is not restricted to these mediums only, instead she is fond of experiment with different mediums and exploring new techniques. She has showcased her work in numerous group exhibitions. Currently, she is attending an art residency at the School of Visual Arts, New York.



**Ayesha Shaikh**, *Aureola* 2020  
Acrylic and neon light tubes, 24 x 18 inches



*Ayesha Shaikh, Dark Illumination 2020*  
Ceramic, resin and gold leaf, 13 inches



My work revolves around the concepts of tackling body image and (anti) feminal power simultaneously. Both these ideas shed light upon the societal pressures on a woman throughout her life. The pressures of living upto idealised behaviours, appearances and cultural norms; of maintaining an acceptable 'image' approved by others around them. It further explores what it means for a woman to 'earn' the privilege to be heard, outshine and make a significant mark amidst the male-dominated societies we live in.

**Ayesha Shaikh** graduated from the Indus Valley School of Art and Architecture in 2019 with a Bachelors in Visual Arts. My majors were Sculpture and Printmaking. I have also extensively explored Ceramics as a medium and used it to put together my thesis along with sculptural techniques.

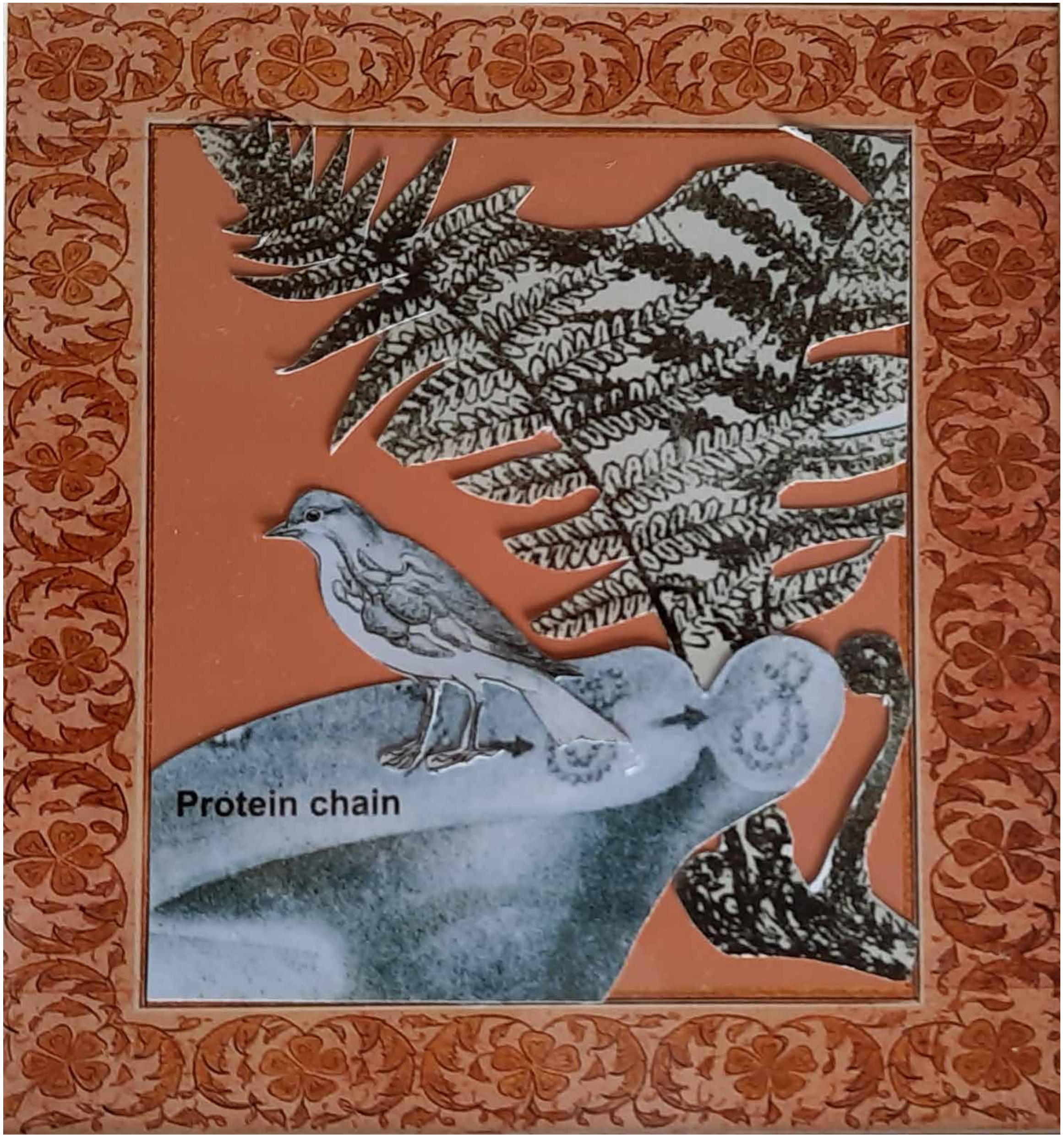


**Baneen Fatima**  
*Untitled 1* 2020  
Gouache on wasli  
8 x 5 inches



**Baneen Fatima**  
*Untitled 2* 2020  
Gouache on wasli  
4 x 4 inches





**Baneen Fatima**  
*Untitled 3* 2020  
Gouache on wasli  
5 x 5 inches



What's a book without color? Let's admit; when you read a good novel, you visualize every scene, every place, every character, and if you're an artist or have inclination towards creativity, you would want to put together best visual to give life to what you've read. Being an ex-medical student with passion for art, I always found my biology textbooks colorless and boring and I was tempted to fill the empty biological diagrams with color and doodles to make them look new and complete, giving them a surreal vision. This small hobby of mine inspired my work in a way in which I brought together Mughal miniature and Science diagrams as one artwork, thus creating a very personal language in my practice.

I am **Baneen Fatima** from Karachi. I am a visual artist, graduated from Indus Valley School Of Art And Architecture in 2019. My thesis was based on the amalgamation of Art and Biology and my majors were Miniature Painting and New Media Art.



Dua Rabay  
13:34 2020  
Gouache and ink on paper  
7 x 5 inches



Dua Rabay, 22:08 2020, Gouache and ink on paper, 5 x 7 inches



Dua Rabay, *11:16 2020*, Gouache and ink on paper, 6.5 x 7 inches



Being a sibling to a differently-abled sister, the relationship that we share has been shaped by her physical restrictions. Her perspective is vital to look through as it affects my daily routine. The space that she occupies, and her surroundings have inspired my work. Her life revolves around these spaces. As for me, they are recognitions of her existence and in my work, I am trying to visualise her scenes through my eyes.

**Dua Rabay** is a Pakistan-based Visual Artist. She received her Bachelor's of Fine Arts (Major in Painting and Printmaking) from Indus Valley School of Arts and Architecture, Karachi in 2019. She was awarded with Abu Shamim Aref Award for the Best Research Paper. Her work was twice featured in a group exhibition at Pakistan National Council of the Arts, Islamabad curated by the Switzerland Embassy of Pakistan. Dua also did a group-performance curated by Natasha Jozi in Karachi Biennale 2019. She recently attended an art residency at the School of Visual Arts, New York.



Gulsoom Musa, *Untitled 1* 2020, Gouache on wasli, 8.5 x 9.5 inches



**Gulsoom Musa**  
*Untitled 2* 2020  
Gouache on wasli  
14.5 x 9.5 inches





My body of work represents a personal attempt to understand and define the concepts of memory and identity within the context of place and time. I am exploring these memories through my drawing. I painted the landscapes of my hometown (Quetta) in fragmented form. Fragmentation with memory also translates into the fragmentation of my image as it is presented on paper. I have been looking at the way place influences life experience and the remnant memories that define our relationships with those experiences.

My name is **Gulsoom Musa** I was born in Quetta City Balochistan. I belong from Hazara community. I got my bachelor's degree in Fine Arts with Honours from Indus Valley School of Art and Architecture in 2019. Now I live in Karachi.



Khadija S. Akhtar  
*Resonance* 2020  
Acrylic on canvas  
62 x 50 inches



A battle against depression led to a personal quest, to seek out places of comfort and respite. Within her oeuvre, the artist celebrates the overwhelming sense of joie de vivre, depicting ephemeral moments of joy that eventually fade into memory and lose colour. Experimenting with acrylic paint, Akhtar applies rich, luxuriant strokes boldly and impulsively, recreating spaces and rendering them fantastical, with the belief that there is splendour to be found in truly everything, even in times of sadness.

**Khadija S. Akhtar** is a Karachi based visual artist. She received her BFA from the Indus Valley School of Art and Architecture in 2019 with a distinction in thesis, and was placed on the Dean's List. She is also one of the ten winners of the 16th Annual Alhamra Young Artists' Award 'RESILIENCE'. She majored in Traditional Miniature Painting and New Media Art. Akhtar has participated in exhibitions locally and internationally and has also produced content for various platforms, including Marvi Mazhar & Associates.

**Lujane Pagganwala,**  
*Hyphen*, 2020, Recycled wood,  
16 feet 2 inches x 8 feet 4 inches x 6 feet 2.5 inches





Of glitches and anomalies  
Voids and Null Fields  
We roam aimlessly  
On a whim of free spirit  
That we so desperately crave  
Where are you now?  
An eternal feat against gravity  
Surged between the grasp of  
Convention  
Reality  
& Language  
Do acknowledge the wisps  
That sing in your ears  
There lies a truth about these places  
Paradoxical amalgamation  
Of Fear  
Intrigue  
& Excitement  
A tear in measured constructs  
And Infinity pours in..

'-' calls upon all such spaces and abyss's alike, and how we situate ourselves amongst them. More importantly it talks about the in-between space conundrums, such as the space that forms in the time between our feet touching the ground before every step, or before our brain conceives a response to a visual our eyes see. I call these flash spaces. '-' is a physical manifestation of these intangible spaces that we experience every day, yet are disregarded and unrealized.

**Lujane Vaqar Pagganwala** b. 1997, Karachi, Pakistan Lives and works in Karachi Lujane Pagganwala is a multidisciplinary artist, based in Karachi. She has recently graduated from Indus Valley School of Art and Architecture, with a Bachelors in Fine Art, and has majored in Sculpture and New media art. Pagganwala's work revolves around the idea of space, both tangible and intangible, physical and metaphysical. She tends to create work that engulfs the audience and allows them to interact in some form to the artwork.



Maryam Atiq, *Untitled 1* 2020, Oil and mixed media on canvas, 21.5 x 35.5 inches



Maryam Atiq, *Untitled 2* 2020, Oil and mixed media on canvas, 24.5 x 39.5 inches



Musty with a Hint of Vanilla In this busy, clamorous metropolis, there still exist few libraries whose vacant air looks forward to welcoming people that have forgotten what it's like to experience the silence and energy of these places. For this city, the existence of a library is merely perhaps a very small public space with just books, but for a few, it's a private, intimate refuge. My experience of visiting these libraries was a realisation that it's more than just reading a book. It is when you look around and see shelves full of papers, books, one person or maybe two engrossed in their favourite subject, the smell and knowledge that is present in the atmosphere is invaluable. Something which is hard to feel in this current era of technological innovations. My work captures the environment of these libraries that one experiences in person in a society where library going culture is diminished, but still manages to attract a tiny fraction of people.

**Maryam Atiq** is a practicing visual artist based in Karachi. I graduated from the Indus Valley School of Art & Architecture with a degree of BFA in 2019. I was primarily trained as a painter and a new media artist which I both incorporate in my visuals. This includes photography and video-making.





Mifra Sajjad  
*Loop* 2020  
Oil pastels  
30 x 20 inches



An interest towards investigating the connection between time and space formed the basis of my work. Time is an impetus; it allows us to create a narrative that is more meaning than oneself.

My name is **Mifra Sajjad** and I've graduated from Indus Valley School of Art and Architecture in 2019. I have majored in Painting and New media art. This whole time I have been trying to amalgamate both of these principles together to form something new and out of the box.



Noor Jamshed Khan, *Gharelu Jhagra* 2020

Acrylic, ink, soft pastel, colour pencils, pencils and collage on Montvall, 60 x 80 inches



Broken Words of Conversations Past, Why do you linger in spaces that no longer respect you? Oh restricted adjectives for souls forgotten, Why do you fester when there is no sustenance for your wrath? Oh bolts of tears long wiped; Why does your pregnant form wish to rip anew? Womb forever stranded within stagnant waters; Your fate lies in wait.

**Statement:** To the eye; text, language and what we write appears as nothing but humble lines alas, we remain apathetic to the beauty of these lines. Broken, Jagged, Sensual and formless; the matrimony between text and art is what I seek to accomplish, the essence of literature within art through mark making, collage and new media defines my current body of work. Manipulating my tools to compose fragmented verses so that they would come together in harmony regardless, when read as a cohesive piece have a myriad of meanings. Therefore a literary artist has the freedom to communicate their thoughts to others whilst allowing the readers a channel to create their own meaning.

**Noor Jamshed Khan** is a young artist who has recently graduated from Indus Valley School of Arts and Architecture in the city of Karachi, in the year December 2019. My motivation lies within the realms of literature and its amalgamation with visual arts and media. How can I give form to text without writing? How can I derive an image of a sentence without explaining? Is it possible to breathe sound to mere marks upon a 2-D surface? I have always enjoyed writing poetry. If something piques my interest whether be romantic in nature or political, I would find myself writing about it. I also enjoy creative writing, the bliss of retreating into a fantastical world or even narrate situations which vary from fiction to non-fiction is a past time which inspires my practice majorly.



Noorain Inam, *Forest of Un-happiness* 2020, Acrylic on canvas, 65 x 138 inches



During my undergraduate practice, I began studying the idea of an individual being forced to adopt a certain identity. Using references from my childhood, of children in school plays who though not always sad yet displayed a reluctance towards the role they had been forced in to.

These last few months in quarantine have given me a new perspective on what it means to create work. The need to create new work for instant gratification sometimes fuels us, I have been guilty of it many times. This is one of the few moments where I took my time engaging deeply with the process. I cared for my canvas, painting became my place of solitude and recollection. In this mental space and a different time, I feel fortunate to have built a relationship with my practice once again.

**Noorain Inam** is a visual artist. She received her BFA from the Indus Valley School of Art and Architecture in 2019. She is currently pursuing her MFA at the Slade School of Fine Art. Themes of identity and childhood resonate throughout her work as she works between Miniature Painting combined with Printmaking and painting on large scale canvases.



Rabia Abrar, *Untitled* 2020, Charcoal and colour pencils on archival paper, 8 x 16.6 inches



My art practice speaks about the impact that the movies have on our physical and psychological state. Movies have the influential power to allow the audience to visualize their existence in a fictional scene. The escapism that the movies offer is a strong spatial shift from a confined zone to an outer one. This can be experienced by engaging ourselves with a movie character or a situation.

**Rabia Abrar** was born in Karachi, Pakistan in 1993. She completed her bachelors in Fine Art from Indus Valley School of Art and Architecture, Karachi, in 2019 and has been on the Honor's List 2018. Her art practice revolves around cinematic frames and the impact of movies on our lives. Other than traditional mediums, Abrar also works in digital prints and videos. Selected as one of the participating artist for the exhibition at State Bank Museum, Karachi, in 2019, the artist has also displayed her work in an international group show held in USA. Her works are in private collection in Pakistan and Singapore. Abrar lives and works in Karachi, Pakistan.





**Rahat Niazi**  
*Coexistence 2020*  
Linocut and acrylic on paper  
30 x 22 inches



The men who sleep on the streets, mythical and mystical, like book titles of centuries gone by, lying casually on the library shelves of sidewalks - of Karachi. Resting, yet fleeting, like nomads without a care for home, like visual poetry, with earth as their mattress and the sky as their blanket. - Fahad Nasir

My name is **Rahat Niazi**, and I'm a fresh graduate from Indus Valley School of Art and Architecture, with a double major in Printmaking and Sculpture. My work revolves around the idea of Tolerance and Peaceful Coexistence as I feel our society at large lacks tolerance at a level that its alarming and needs to be looked into. Being a fine artist I feel it is my responsibility to talk about topics the general public refrains from even thinking about. I don't have one specific medium that I stick to while narrating my story as I feel every medium gives off a different feel to the topic being portrayed and that is where the beauty of art lies in.



**Rida Nadeem**

*Angler 2020*

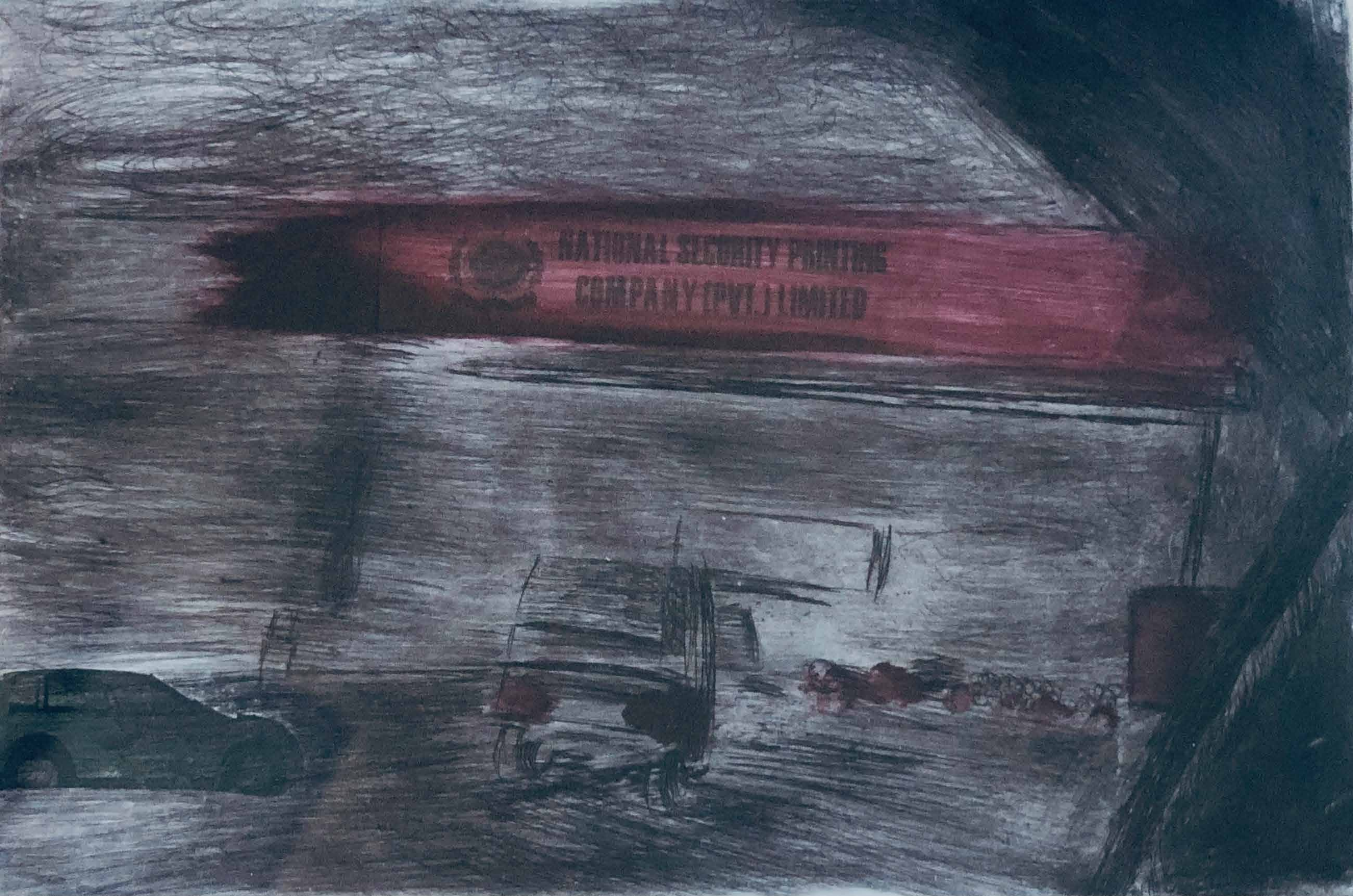
Oil paint and enamel on canvas

54 x 42 inches



Intrigued by the sociological and psychological influences on her direct experience with society, Nadeem uses color and the materiality of paint to explore the complexities that shape the transient and fragmented nature of memory, identity and vulnerability. Her paintings highlight the recurrent and involuntary fusion of memory and imagination that reinforce identity formation. The act of painting in layers shows the way memory is condensed together, adding to a larger history. This is marked in the constant back and forth between layers, the thickness and thinness of paint and the irregularities within the paintings. The painting process involves simplification and deconstruction, reiterated by the suggestive brushstrokes, paint drips and scrapings. The paintings serve as a dialogue through, color, line, harmony and contrast rendering them immaterial in nature. The paintings are open spaces for contemplation and thought, engaging the viewer to make decisions about themselves based on their own memory and perception.

**Rida Nadeem** is a Karachi based visual artist. She received her BFA from the Indus Valley School of Art and Architecture in 2019. Nadeem majored in Printmaking and Painting. Her art practice revolves around the transient and fragmented nature of memory, identity and vulnerability.



Rida Shah, *Untitled 1* 2019, Drypoint on Somerset, 12 x 14 inches

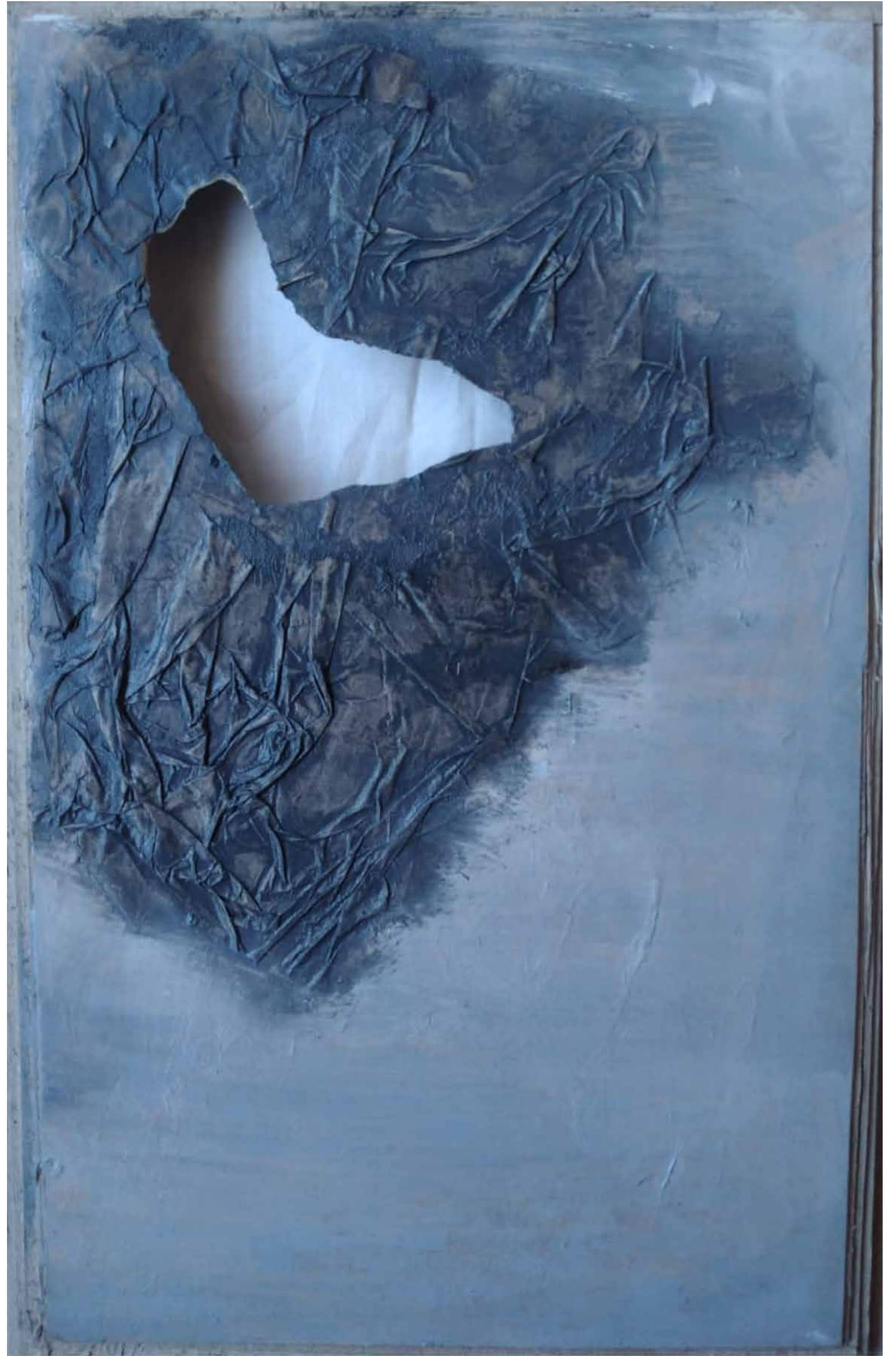
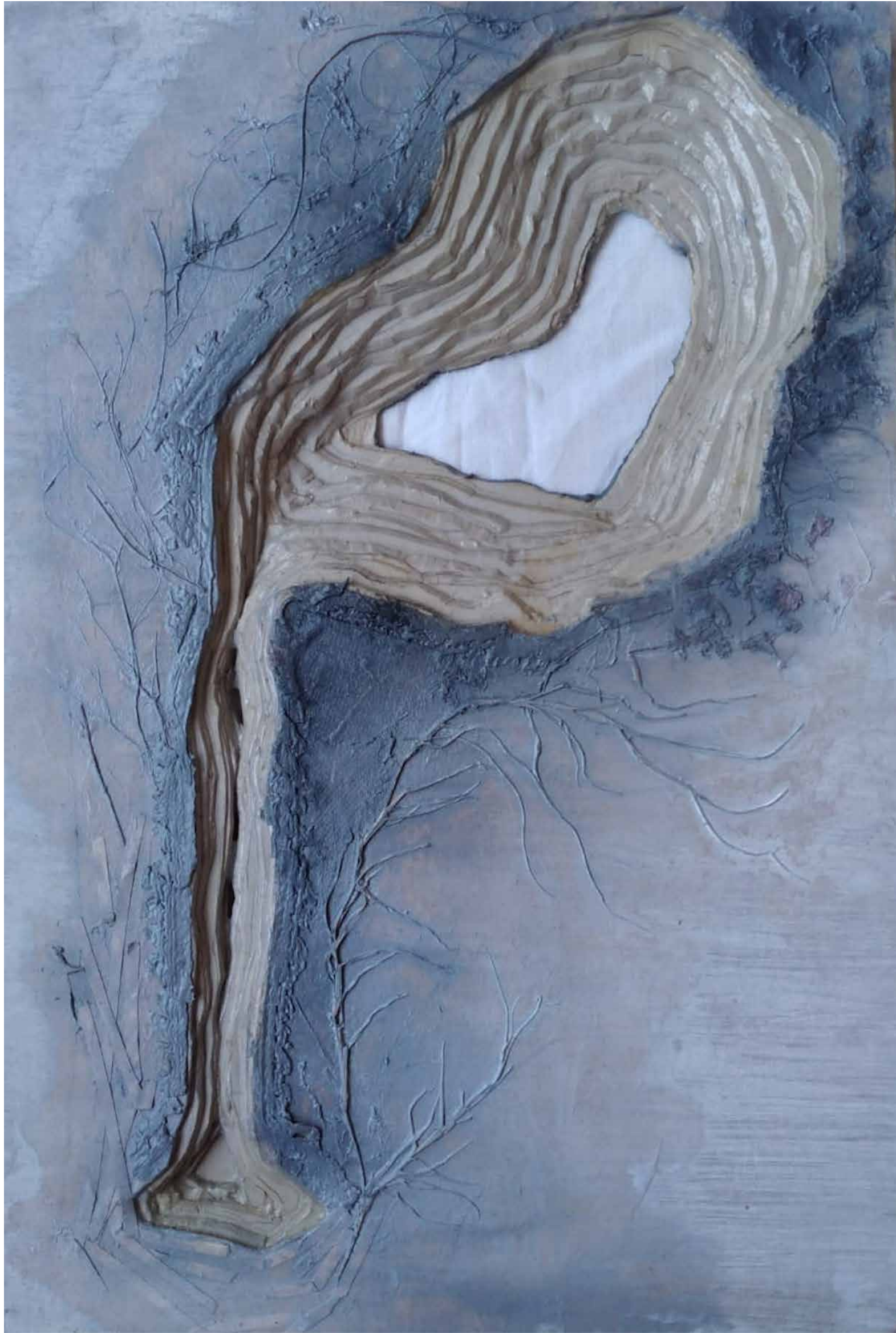


Rida Shah, *Untitled 2* 2020, Acrylic on canvas, 29 x 41 inches



Karachi sey Hyderabad: My work is a documentation of my journey from Karachi to Hyderabad where my village is situated. Bored by my travels from Karachi to Hyderabad, I gazed at the lights and colorful views from my car to entertain myself. My visuals are inspired by night images from my three hour long commute from city to my hometown every weekend.

**Rida Fatima Shah** is Pakistan based visual artist she has received her bachelor of fine arts degree in printmaking and miniature from Indus valley school of art and architecture in 2019. Her worked is based on documentation of her journey from Karachi to Hyderabad where her village is situated. Bored by travels from Karachi to Hyderabad, she gazed at the lights and colorful views from car to entertain herself. My visuals are inspired by night images from three hour long commute from city to her hometown every weekend.



Shehrezana Halim, *Mended* 2020, Mixed media relief, 13 x 9 inches





My work explores the concept and materiality of a foundation and strengthening material cement and how it can effect an intangible thing as feeling and emotion.

My name is **Shehrezana Halim**. I graduated from Indus Valley School of Art and Architecture in 2019. My majors were sculpture and printmaking.



Sumaiya Saiyed, *Untitled* 2020  
Georgette, organza, silk, chiffon, cotton, wool and tulle 63 x 25 inches



The wearable sculpture challenges existing notions, processes, and forms of a perfect body. Simultaneously, it celebrates the distortions and disorders by exploring it within the theme of fashion avant-garde.

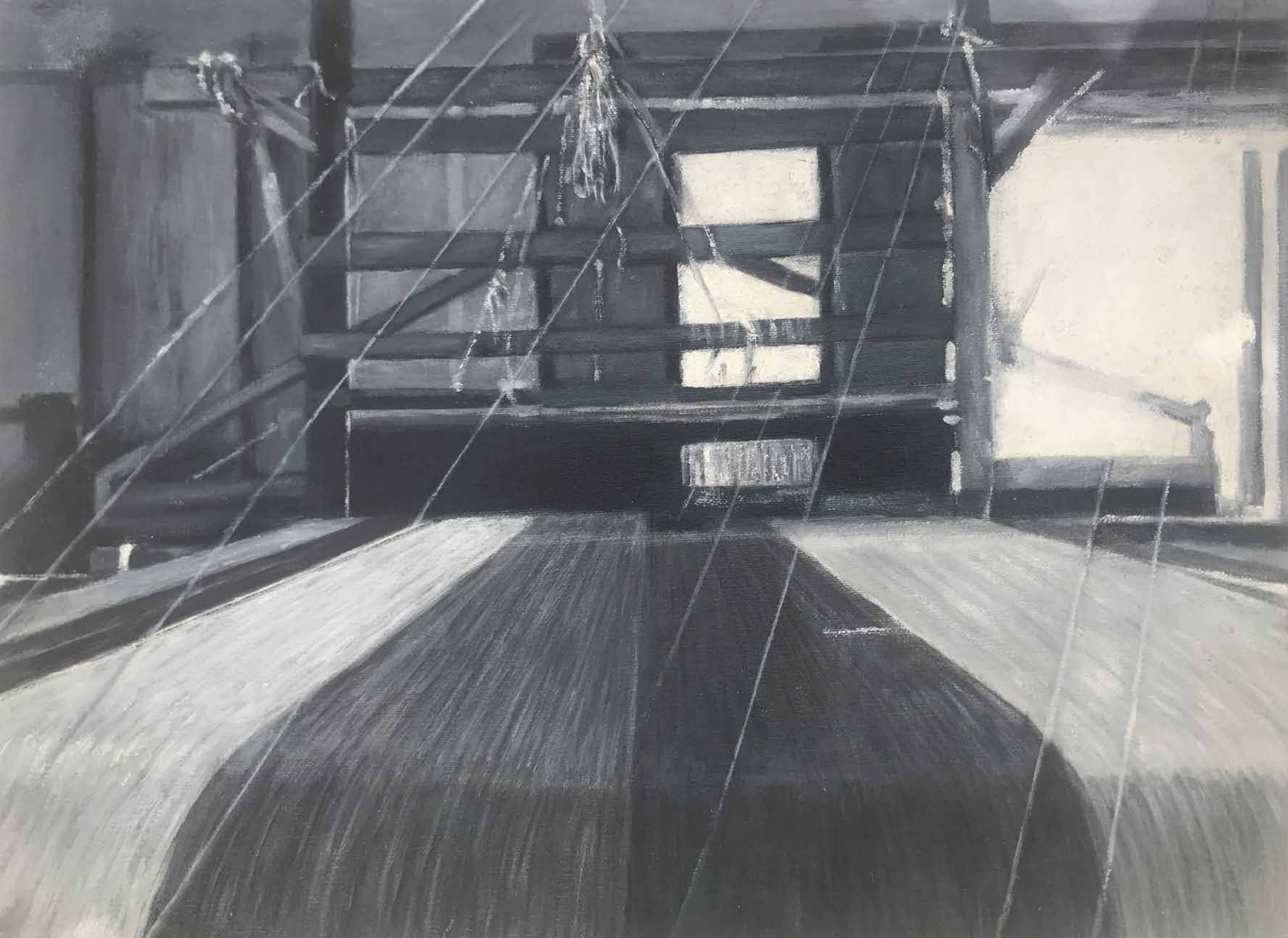
**Sumaiya Saiyed** is a recent graduate from IVS with a focus on sculpture and new media art. I like to explore the possibilities of different materials and techniques.



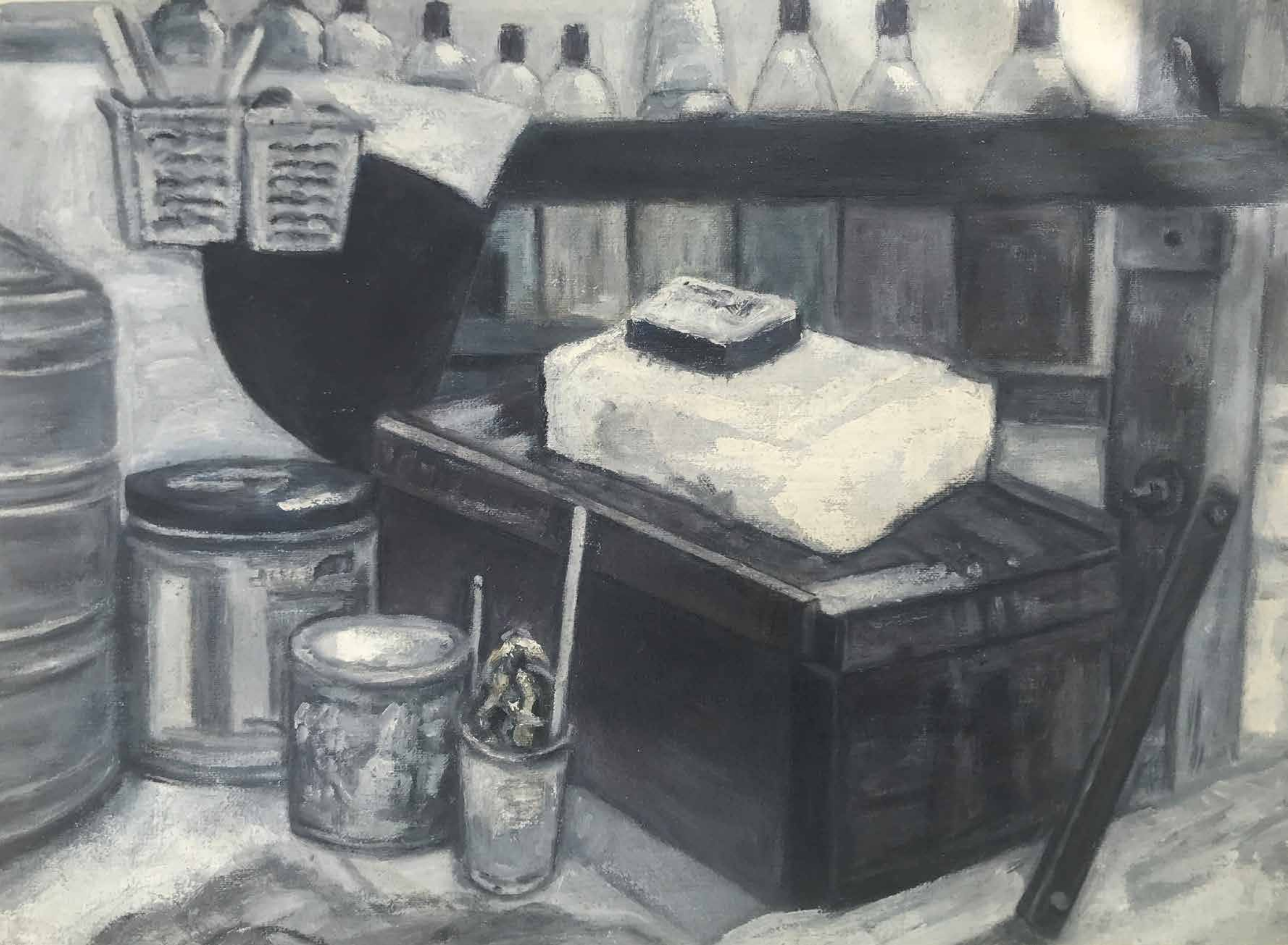
Syed Moazzum, *The Presence of Rhythm 1* 2019, Oil on canvas, 11 x 15 inches



Syed Moazzum, *The Presence of Rhythm 2* 2019, Oil on canvas, 11 x 15 inches



Syed Moazzum, *The Presence of Rhythm 3* 2019, Oil on canvas, 11 x 15 inches



Syed Moazzum, *The Presence of Rhythm 4* 2019, Oil on canvas, 11 x 15 inches



### **The Presence of Rhythm**

My works speak about rhythm as I have been practising music for seven years. My paintings draw attention to everyday objects that generate sounds that go unnoticed as they create rhythm through repetition. I record and composed mundane sounds to create, not only as a visual artist but, as a musician as well.

### **Syed Moazzum**

Graduated: Indus Valley school of art and architecture

Department: Fine art

Graduation Year: 2019

Major: Painting and new media





Syeda Aimen Haider, *Rosa Bella* 2020, Acrylic on canvas, 25.5 x 44 inches

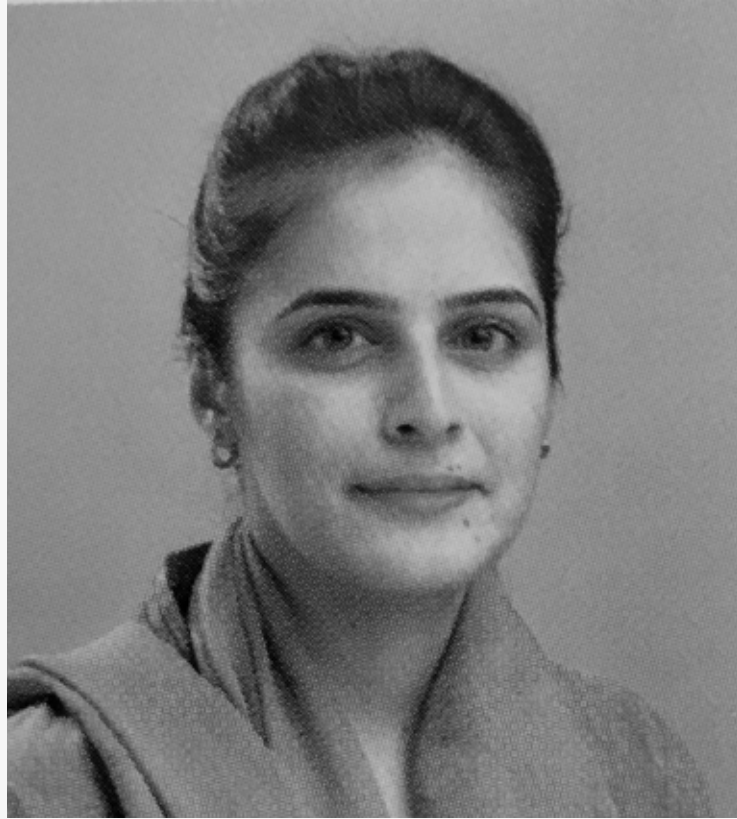


Perceptions Our brains work differently and they have the ability to interpret in a different way. My work investigates how zoomed in images can change the perception of the viewer. As a young child I was very curious to look at a flower closely. I was very fascinated by their vibrant colour palette and variations in size and shape. As I grew older, with time they opened a whole new conversation for me. I started to investigate how each angle and different stages of growth and decline created different scenes of abstract landscapes. In my paintings I'm exploring how zoomed in images changes the perception of the viewer. I have documented zoomed in images of various flowers and painted them in such a way that they start to form landscapes, by excluding the details of the flower. My paintings are patches of colour that are forming abstract landscapes, however they are open for the interpretation of the viewer.

**Syeda Aimen Haider** is a Visual Artist, residing in Karachi, Pakistan. I have graduated from the Indus Valley School of Arts and Architecture in 2019. Having keen interest in photography, which further led my art practice to revolve around the idea of perceptions.

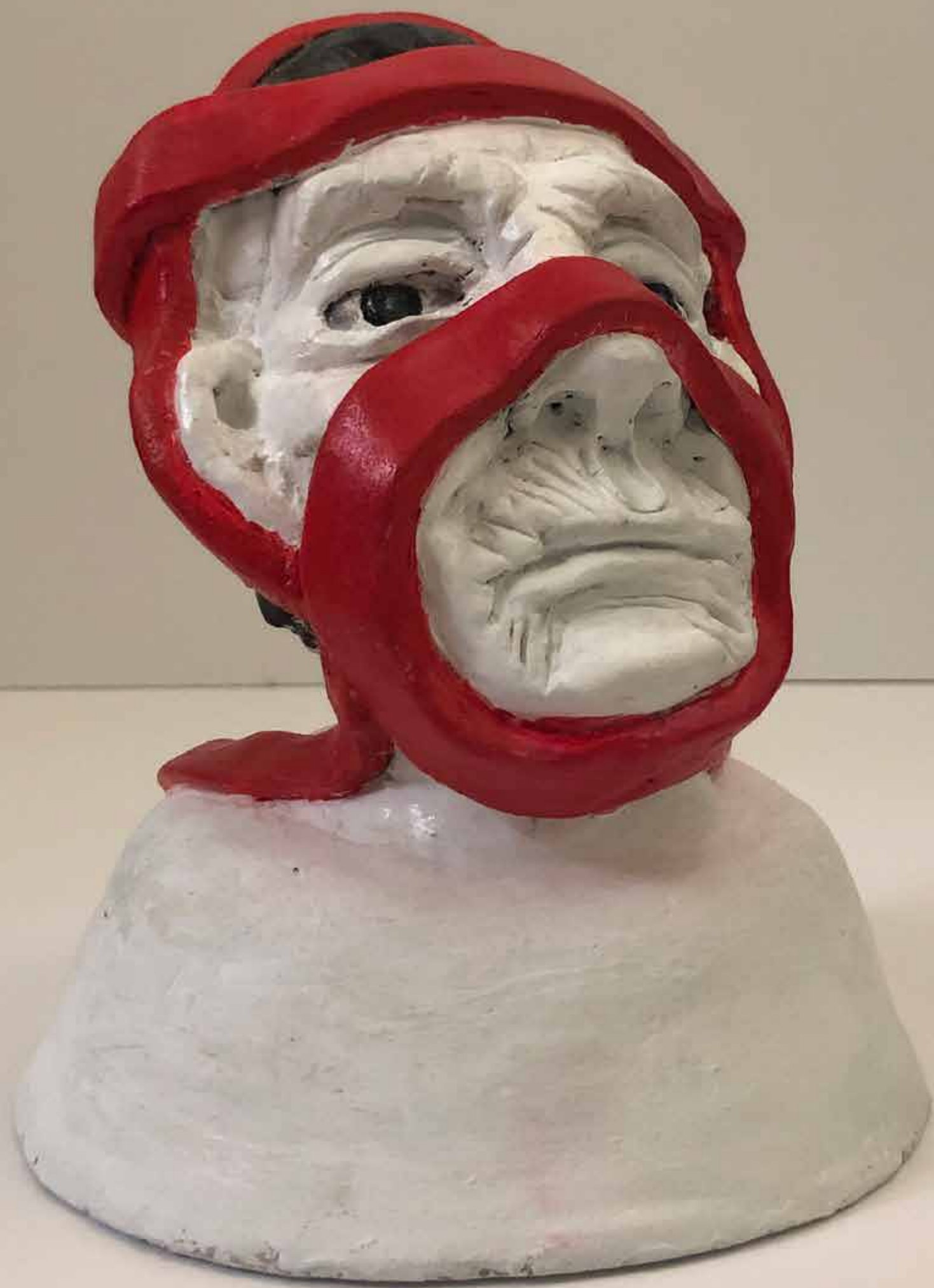


Syeda Kainat Jillani, *Untitled* 2020, Machine and hand- stitched dyed fabric, 21 x 34 inches



Fabric holds a sensitive and emotional attachment to a community, both physically and emotionally. The drawings on fabric are my intervention and direct response to the spaces that I have inhabited since childhood. The fabric and stitching serve as drawings and convey the living energy of these physical, emotionally and cerebral spaces.

**Syeda Kainat Jilani** was born in Karachi, Pakistan. She recently graduated from Indus Valley School of Art and Architecture with distinction and presented with Zahoor-ul-Akhlaq award for Best Drawing Portfolio 2019. Her work revolves around the process of making the 'Ralli' through a layering of materials of bright colors, which inspired her to look into the living experience in her hometown Ghotki.



**Syeda Sahar Rizvi**  
*Lagam* 2020  
Ceramic paint on white clay  
9 x 7 inches



My work revolve around sarcastic comments that are personal. I have experienced a few. These taunts symbolizes a trophy for me. These trophies are inspired by those sarcastic expressions and circumstances.

**Syeda Sahar Rizvi** graduated student of IVS. I have done my thesis in ceramics. I have sculpted handmade sculpture out of clay and glazed them.



**Trinette Lucas**  
*Abstracted View III* 2020  
Oil on canvas, 72 x 36 inches



Trinette calls attention to the idea of concealing and revealing while flirting between abstraction and representation - these co-existing elements are central to her practice.

Born in 1997 in Karachi, Pakistan, **Trinette Lucas** went on to receive her BFA from the Indus Valley School of Art and Architecture in 2019.





**Warisha Khan**  
*Happy Mother's Day 2020*  
Acrylic on canvas  
60 x 48 inches



6/18 Glaucoma, a condition of increased pressure within the eyeball, causing gradual loss of sight. In most cases it also causes Manifest Latent Nystagmus which causes the eye to make repetitive and uncontrolled movements. A person who is born with glaucoma “sees” the world in a different light – lack of depth, limited tones of colours, familiarity and unfamiliarity of faces/objects, distortion, and focus on darker areas. Hence, these paintings are developed to portray my visual experience as I suffer from glaucoma; my everyday interactions with people and spaces.

My name’s **Warisha Khan**. I’m a young artist who’ve recently graduated from Indus Valley school of Art and Architecture from karachi, Pakistan on 14th December 2019. My thesis was based on a medical condition, Glaucoma and Nystagmus for spreading more awareness about the condition through creative body of work. This is also a very personal subject as I suffer from Glaucoma aswell. And I would like to explore more and enhance my visual experience, because as long as I’m experiencing, I’ll always have a subject to paint.



**Zahra Arif**  
*Untitled 2020*  
Gouache on wasli  
10 x 8 inches



**Zahra Arif**  
*Untitled* 2020  
Gouache on wasli  
11 x 9 inches



My work discusses about the process of aging, a certain metamorphosis through slow passage of time. I intend to showcase a lack of conversation between the viewer and the subject since one grows silent with age. There is a stillness and immobility in an old person as well as the space they live in just like a landscape that stays still for a long period of time and the only thing that changes the view is the effect of light. The light in my paintings play a vital part as it determines the time and is a means for the subjects to travel through sight since they are at rest.

**Zahra Asif** graduated from Indus Valley School of art and architecture in 2019 and did her major in printmaking and miniature painting.



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