



ATMOSPHERE

## curatorial note

All over the world, most contemporary potters, ceramists, and artists employ efficient gas or electric kilns for firing their work. Sometimes, these kilns are controlled with computerised programmes and function smoothly without any laborious work associated with firings. Despite many advantages of modern-day kilns, wood-fired kilns are favoured by a large number of artists due to their uniqueness and possibilities, as well as a love for the process. The use of wood as fuel for kilns stretches back millennia. All over Pakistan, *Kumbhars* and *Kashigars* use wood kilns for the production of their functional pots and architectural ceramics. Traditional wood kilns from Hala resemble the constructed wood kilns from the Indus Valley Civilisation, pointing to the continued traditions of material and production methods.<sup>1</sup> Instead of acknowledging and celebrating this continuity over the centuries and millennia, protecting and preserving the design of the kilns and firing technology, a government project mindlessly provided *kashigars* with gas kilns as a way to modernise the craft. The majority of those kilns were discarded as waste material since *kashigars* could not afford the high gas and electricity tariffs associated with the kilns.

Another factor unknown to the modernising regimes is that the change in fuel greatly impacts the colours and density of the glazes. Wood is not so difficult and expensive to acquire in smaller towns and villages, especially since the maximum temperatures of the traditional kilns hover in the range of 900 °C.<sup>2</sup> Environment conscious ceramists, from countries with maintained forest cover and mindful use of wood, consider wood kilns to be sustainable as they do not consume non-renewable fossil fuels.

Nearly three thousand and five hundred years ago, Chinese potters wood-fired their ceramics to temperatures high enough to melt ash and form a glazed surface. They perfected their glazes over centuries, forming the much-acclaimed celadon glaze and copper red. The wood fired kilns eventually found their way to Japan via Korea. As Chinese glazes were perfected, the effects of wood firing, such as colours, pools of melted ash, or fire marks, were considered undesirable or flaws, whereas in Japan these marks were celebrated and accentuated. The Japanese are mindful of preservation of their cultural heritage, and despite extreme modernisation, wood-fired kilns remain

an integral part of Japanese ceramic making. Their traditional wood-fired kilns, such as *Noborigama* and *Anagama*, have been adopted by ceramists in other parts of the world, inspiring generations of artists to continue to use them.

During a residency in Japan, I fired a small *Anagama* kiln with three other artists. We continuously stoked pine wood into the kiln for four days. Our neighbouring kiln, a much larger *Anagama*, was being fired by a large number of college-going students with no art background. Despite the freezing temperatures, the students were camped out in the open area opposite the kiln and worked for days loading, firing, and unloading the kiln. The sense of community and camaraderie are important lessons of the wood firing; that, along with the results of the firing, form a lifelong appreciation and love for ceramics and atmospheric firings.

In 2006, Kristine Michael from India and I got together to build the first and, so far, the only salt glazing wood firing kiln in Pakistan, at the Indus Valley School of Art and Architecture (IVS).<sup>3</sup> The kiln is vastly different in design and function from the Japanese wood-fired kilns. Its design is based

on a Western model of fast firing wood kilns designed by Frederick Olsen and modified by John Christie: a double brick construction with two fireboxes under the packing or stacking chamber, perforated bag walls on both sides, and a down draught chimney. As the kiln was nearing completion, so was Kristine's residency, and we had to fire before she left. We stacked students' work and started firing as the chimney was being made. The firing lasted for about 24 hours. Since then, many students and artists have benefitted from the kiln. During one of her visits, Sheherezade Alam was thrilled to learn that IVS had a wood kiln and instantly agreed to the invitation to undertake a residency at the institution.

Firing a wood kiln is an event, a performance, a laborious undertaking that is far removed from the fast paced, instant-gratification orientated digitalised world. At IVS, it starts with preparing the kiln, gathering and ordering wood, loading the already bisque fired<sup>4</sup> work patiently and deliberately over two days, placing wadding between every surface that comes in contact with another surface, ensuring efficient use of space in the stacking chamber, making brick walls to close the kiln, and finally hoping that everything

stays as placed and the kiln holds up during the firing. The firing day starts early in the morning following a kiln schedule prepared in advance. With continuous stoking, the kiln oscillates between oxidation and reduction, with some deliberate phases of body and glaze reduction. Once the temperatures reach 1260-1280 °C, salt, borax, and soda ash are introduced in the kiln through the purpose-built ports and vents, followed by heavy reduction. The number of times and amount of material introduced in the kiln depends on the intensity of sheen and other atmospheric marks one may want on the surfaces. The fire, vaporising materials introduced through the ports, and wood ash that circulate through the entire kiln create a rich atmosphere, leaving marks, textures, and glaze coatings on the surfaces ready to receive them. The down draught kiln design further facilitates this circulation as fire and ash rise from the firebox, through the perforated bag walls, into the stacking chamber, rising towards the top of the kiln and circulating back as it is sucked down to the flue while touching, licking, caressing the stacked objects on its way, and finally exiting through the flue and out of the chimney. <sup>5</sup>

After a long time and at the beginning of this year,

a ceramic residency, [Atmosphere](#), was initiated, primarily centred around the wood kiln at IVS. In previous years we fired with very dry wood scrapes collected over the year, which meant the kiln fired very efficiently and reached temperatures of 1290 °C within 12 hours. This year, it started to rain three days before the firing, soaking the wood available for the firing. Right from the beginning, the kiln stalled, the temperatures did not rise the way we had been accustomed to in previous years, and the pyrometric cones 6 and 7 barely bent. This meant that our temperatures remained in the vicinity of 1240 °C and certainly not close to 1290 °C that we normally touch. However, and much to our surprise, the results from the kiln were as exciting as they always are: the glazes and ash had melted, the colours worked, the fragile or suspect work did not collapse or warp, the copper and tin glazes produced perfectly reduced hues of pink, many works received the orange peel effect and fire flashes, and nothing got stuck to the shelves or other objects close by. The slightly lower temperature range certainly worked in our favour.

Over four months, through an unprecedented heat wave, and along with their professional

engagements, six artists participated in the residency and produced bodies of work that were received by the kiln. Out of the six participants of the residency, Aliya Yousuf and Sohail Abdullah had previous experience of working in ceramics and the wood kiln at IVS. The other four: Adeela Shah, Furhan Hussain, Momin Zafar, and Veera Rustomji not only learnt building techniques in clay but also the constraints of the kind of work that could or could not be made for salt glazing and wood firing. Along with the techniques, they learnt about material intricacies and behaviours. **Babu Kishan**, the studio technician, helped organise and prepare clay, bodies, glazes, and other materials for the residency and was the force behind readying, loading, firing, unloading and clearing out the kiln. We could not have done this firing without his knowledge and support.

**Adeela Shah**, in her recent practice, researched identity as a construct of numerous intermingled relations, visually expressing it by breaking away from the symmetrical geometric patterns of a five- or eight-pointed star. During the residency, she worked with her existing philosophical concerns and expanded her work from the folds of fragile paper to heavy three-dimensional clay forms. As someone who has spent many hours figuring out the nuances



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of creating new shapes by disrupting the symmetry of conventional geometric patterns, Adeela smoothly transitioned to the complexity of three-dimensional forms. She spent weeks on each piece, intricately carving and negotiating the wetness and dryness of clay, the toughness and fragility of the medium, the multiple planes of cubes and pyramids, translating shapes to spaces, and studying light and balance, while still maintaining the initial solid form – square tile, disc, cube, sphere, or pyramid. The deliberate escape from the perfect symmetry of the five- or eight-pointed starred pattern is an opportunity to learn, much like the learning moments enabled by glitches in otherwise smooth functioning technologies.

**Aliya Yousuf** studied ceramics through numerous workshops taught at the ceramic studio at IVS and her persistent practice in the medium. Coincidentally, Aliya has also recently studied the construction and intricacies of geometric patterns, bringing a shift in her practice. During the residency, she worked in short but high-intensity spells, producing intuitive, tall, scantily fragile forms, much like the underlying structure of objects that emerge from sitting under water on the seabed for decades or parts of an organism observed under a

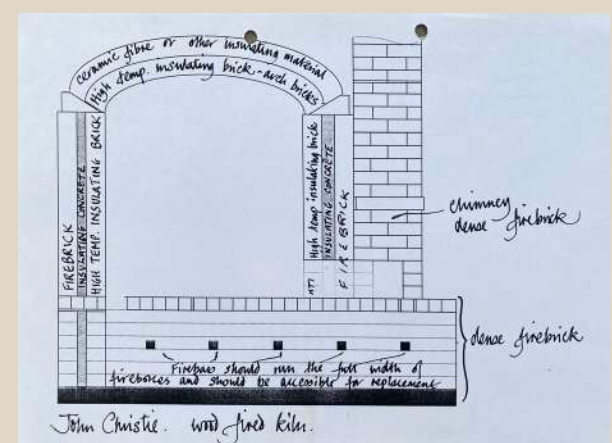
microscope. In her own words, she tests the limits of the material, 'spontaneously collaborating with it instead of forcing an intent on it'. This is reflected through her work, as she started with the pre-existing themes in her work and connected those themes to her previous practice in clay. Despite the apparent fragility of the form, she was confident of the strength of the raw structures, handling them with ease. Once formed and bisque fired, the bare surfaces were left to receive ash and salt from the kiln's atmosphere; the lack of any surface treatment enhanced the forms without any distractions.

**Furhan Hussain** is a mental health counsellor and, amongst all the participants, he was undeterred from the daunting task of learning to throw on the potter's wheel. Furhan had previously tried his hands at throwing and during covid indulged in hand building. He brought that proficiency to the residency. In the studio, he refined his skill and challenged himself to make difficult thin-necked, small-footed, and lidded vessels. He was equally invested in producing chain-like structures as wearable hand pieces.

In present times, one is not solely dependent on

a curator, critic, or publisher to share one's work with the world. Digital technologies enable individuals to find their community of followers and share their work with them online, opening floodgates of references for the emerging artists. And it is this space where many of the younger artists are learning about ceramics. Much of Furhan's vocabulary emerges from the artists' work he admires on digital platforms. He is invested in the creative process and material knowledge, learning about the medium and its possibilities. Forming with clay and specifically throwing on the potter's wheel helped him to find his centre; according to him, the residency paved the way to reintegrate with a practice that supports his somatic and psychological wellness.

**Momin Zafar** is a communication designer and photographer by education, however, his work spans across multiple creative processes. While Momin's interest in ceramics spans many years, prior to the residency he had fleetingly experienced working with clay. He intended to throw on the potter's wheel, but due to many bodily restrictions caused by muscular injury, spending long hours to learn to throw on the wheel was quite a challenge. His work is an extension of the process of his mind and body's healing, and he suggests, "[...] working with clay



4



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6

is the next-closest thing to working with my body.” Momin maintained a reflective journal for his drawings and writing. After changing numerous directions, he created emotive forms, sometimes made with eyes closed and intuitively led by the hands and the body. This was his initial intention: a mutual ‘engagement between material and maker’. Momin’s work is as much in the words spoken and written by him as it is in the objects that he creates.

**Sohail Abdullah** gravitated towards ceramics during his senior year as a student at IVS and spent days and nights in the studio experimenting, producing, and learning; later on, he completed an MFA in Craft and Material Studies with a concentration in Ceramics. The residency was an opportunity for him to reconnect with the medium after a decade and the wood kiln after nearly one and a half decades. Sohail works with meticulous attention to detail and often produces objects that navigate the space between sculpture and function. The sensorial experience of the objects—the sight of the handle touching the body of the vessel, the feeling as the object is enveloped by the hand, or the sound it makes with slight movement—plays a significant role in his ceramic practice. The objects

are deliberated upon for a long time during the making process, and once formed, they become contemplative objects that recall forms, function, and elegance that have disappeared from our everyday lives. Along with the aesthetic concerns, Sohail is equally invested in the material aspects of the wood firings: clay bodies, glazes, the effects produced, and the authenticity of the experience. In the communal spirit of wood firings and beyond the residency showcase, the show has been expanded to include works of the other artists that have been produced in the same kiln at IVS.

**Babu Kishan**

**Hufsa Schahbaz**

**Lujane Pagganwala**

**Nabahat Lotia**

**Sadia Salim**

The works showcased in this exhibition are produced at the nexus of art, craft, science, and research, and create an appreciation of a time-honoured aesthetic.

**Sadia Salim**

**Curator, Atmosphere**

Notes:

1 Sadia Salim (2016). Survival and revival: Clay traditions in the Sindh region, *Craft Research*, Volume 7, Issue 2, pp 207-230. The craft of Kashikari

originated in Iran and was introduced in Sindh by the visiting Persian Kashigars.

2 Lower temperature range means less wood is used. Kashigars also use waste materials such as saw dust to supplement the wood.

3 Kristine's visit was made possible by Naiza Khan who is one of the founders of the Vasl Artists' Collective and directed the organisation for many years.

4 Bisque refers to raw clay forms that are fired at low temperatures so that they can be glazed. At IVS, bisque firings are done in gas kilns.

5 Loading and stacking of pieces in the kiln also dictates how fire moves through the kiln; any blockades can seriously affect the flow of fire and hot air that in turn affects the temperature rise.

List of images:

1. Loading the Anagama kiln in Shigaraki, Japan, 2005.

2. This image shows a ceramic piece wrapped with rice stalk and placed in the Anagama kiln. Wood firings offer possibilities for unique mark making using natural materials.

3. An early morning image of our Anagama being fired on snow covered mountains of Shigaraki.

4. Kiln drawing by John Christie.

5. The wood kiln being built at IVS by Bakht Haroon and his nephew, 2006.

6. Kiln being fired, August 2024.

7. The wood kiln in its finishing stages as stacking was completed and burners were lit, 2006.





# Adeela Shah

Adeela Shah is a Karachi based visual practitioner and an academician. She has received her Bachelors in Fine Arts from the National College of Arts (Lahore), a Master's degree in Philosophy from the University of Karachi and completed her MPhil degree with a Distinction from the Indus Valley School of Art and Architecture, where she is now an Assistant Professor.

She uses lines, shapes and dots within geometric patterns to create parallels with Identity-making, for people, society and nations. Adeela uses mediums and materials relevant to her practice-based research, which include collages made of paper and thread, as well as structures made of terracotta and stoneware. She constructs the identities of geometric stars to examine their interconnected relations and forced erasures. The investigative 'process of making' through a variety of materials and methods gives practice to observe and construct familiar visuals i.e. geometric stars, from different perspectives.

## Artist's Statement

My practice-based research observes the complexities of identity-making, through geometry. I construct using a variety of materials such as paper, threads, and clay. Each material brings its own methods, tools and language of making i.e. sculpting, digging, carving, cutting and pasting. This creates a heightened consciousness to understand the numerous pieces that together develop an identity.

The construction process of geometric stars for all the mediums, reveals a similar depiction; multiple lines, shapes and forms come together to create infinite relations, of varying depths and visibility. Like paper and threads, clay-terracotta and stoneware, are also introspective mediums to construct stars with. I dig through layers of clay from different sides and angles, to carve out points of connection, and create pathways that exist, but are not always seen, or noticed.



Adeela Shah  
*Study of Stars I*  
5.5 x 5.5 x 5.5 inches  
2024



*Study of Stars 2*  
9 x 9 in. base area x 7.5 in. height  
2024



*Study of Stars 3*  
9 x 9 x 2.5 inches  
2024



*Study of Stars 4*  
8 in. diameter, 2.5 in. height  
2024



*Study of Stars 5*  
10 inches diameter  
2024



*Study of Stars 6*  
5.5 in. diameter, 3 in. height  
2024



*Study of Stars 7*  
4.5 x 4.5 x 4.5 inches  
2024



*Study of Vessels and Stars 1*  
3.5 diameter in. 4.5 in. height  
2024



*Study of Vessels and Stars 2*  
4 diameter in. 3.2 in. height  
2024



*Study of Vessels and Stars 3*  
3.5 diameter in. 4 in. height  
2024



*Study of Vessels and Stars 4*  
3.5 diameter in. 4.5 in. height  
2024



# Aliya Yousuf

Aliya Yousuf explores the intrinsic characteristics of clay through basic hand-building methods and alternative firing processes. Her approach often involves deconstructing and reconstructing familiar forms to challenge traditional perceptions of ceramic art. Aliya's work harmonizes with nature, allowing the material to guide her as she translates its essence into forms that engage and resonate with viewers. Aliya holds a BFA and a PGD in Photography from the Indus Valley School of Art and Architecture and Masters in Art Education from the Beaconhouse University. She has participated in several residencies and her work has been featured in both group and solo exhibitions across Pakistan and internationally.

## Artist's Statement

In my artistic practice, I explore the inherent limitations and possibilities of clay through hand-building techniques like coiling and slab construction. Embracing an interactive dialogue with the material, I strive for a collaborative process that lets the clay's unique characteristics influence the final form, rather than imposing rigid intentions upon it. This approach brings a sense of joy as I work with the natural tendencies of the material, often leaving surfaces "bare" to reveal its raw essence. I find wood firing's results exhilarating and distinct from other methods, imbuing each piece with an additional layer of meaning and uniqueness.

This body of work draws inspiration from the linear and abstract patterns of the pottery of Mehrgarh civilization. By reimagining these 2D motifs as 3D forms, I honour traditional designs while creating a bridge between ancient aesthetics and contemporary art. This transformation of Mehrgarh's patterns into volumetric expressions allows me to deepen my connection to cultural history and sustain a dialogue that brings past and present together in a shared creative expression.



Aliya Yousuf  
*Untitled 4*  
24 x 6 inches  
2024



*Untitled 1 a*  
9 x 13 inches  
2024



*Untitled 1 b*  
10 x 7 inches  
2024



*Untitled 5*  
26 x 6 inches  
2024



*Untitled 1c*  
6 x 9 inches  
2024



*Untitled 1d*  
8 x 8 inches  
2024



*Untitled 2*  
7 x 7 inches  
2024



*Untitled 3*  
7 x 10 inches  
2024



# Furhan Hussain

Furhan Hussain is a mental health counsellor who works at the junction of human rights and technology, and has an academic background in textiles. His work and expression prioritise intersectionalities in thought, practice, and culture; focussing on processes that generate compassion, coexistence, and bliss.

## Artist's Statement

When working with clay, I seek stillness and quietude—a space in which my memories, desires, and personal heritage will rise and breathe.

Raised in a family that cherished and preserved textiles for over a century, I grew up handling artifacts rich in stories. This connection to materiality led me to study textiles formally, where I developed feelings for the interplay of texture, form, and history. Later on, Photography further refined my eye for balance, movement, and color, and deepened my understanding of space and relationships within my work.

Years of tending to the garden alongside my family proved soil is a medium through which personal energies can be rebalanced. Through acts of creation—the ability to shape clay, observe its forms and textures, and feel its weight in my hands—earth offers me further vitality and calm: There is new life. When working with clay, I seek stillness and quietude—a space in which my memories, desires, and personal heritage will rise and breathe.

Making and holding ceramic pieces also allows me to reimagine the past: each time, these acts evoke something sensed and loved and thought to have been replaced. For this reason, clay remains at the heart of my well-being, grounding self-expression and guiding me toward quiet reflection.



Furhan Hussain

*Totem No. 1*

8.5 x 5 x 5 inches

2024



*Lidded Vessel No. 2*  
8 × 6 × 6 inches  
2024



*Lidded Vessel No. 1*  
8.5 × 6 × 6 inches  
2024



*Bottle Form No. 4*  
5 × 4 × 4 inches  
2024



*Bottle Form No. 5*  
6.5 × 5 × 5 inches  
2024



*Rotund Vase No. 1*  
4.25 × 7 × 7 inches  
2024



*Rotund Vase No. 2*  
4.25 × 7 × 7 inches  
2024



*Small Bowl No. 1*  
2 × 3.25 × 3.25 inches  
2024



*Ash Collector*  
2.5 × 2.75 × 3.5 inches  
2024



*Flattened Bowl*  
3 × 6.75 × 6.75 inches  
2024



*High-footed Plate*  
3.25 × 6.25 × 6.25 inches  
2024



*Bottle Form No. 1*  
6.5 × 3.25 × 3.25 inches  
2024



*Bottle Form No. 2*  
7.5 × 3.75 × 3.75 inches  
2024



*Bottle Form No. 7*  
5.5 × 1.5 × 1.5 inches  
2024



*Double-walled Faux Vessel*  
4.75 × 4.75 × 4.75 inches  
2024



*Bottle Form No. 6*  
3 × 3.25 × 3.25 inches  
2024



*Totem No. 2 (Cups)*  
3.25 × 3 × 3 (each) inches  
2024



*Cup with Notch for Teabag*  
3.25 × 3.25 × 3.25 inches  
2024



*Small Bowl No. 2*  
2.5 × 3.5 × 3.5 inches  
2024



*Flared-lip Bowl*  
3.25 × 5.25 × 5.25 inches  
2024



*Tiny Cup*  
2 × 2.5 × 2.5 inches  
2024



*Kinetic Ceramic No. 1 (Chain Mail)*  
2 × 16 × 10.25 inches  
2024



*Kinetic Ceramic No. 2 (Giant's Bracelet)*  
7 × 10 × 9 inches  
2024



*Kinetic Ceramic No. 3 (Armllet)*  
2.5 × 9 × 9 inches  
2024



*Kinetic Ceramic No. 4 (Triangulator)*  
2.5 × 11 × 11 inches  
2024



# Momin Zafar

Momin Zafar is a visual and performing artist; educator and designer; and therapist-in-training. He has worked with students from primary to tertiary levels. His primary interest is creative practice as a relational experience that can engender congruence, presence, agency and transformation.

## Artist's Statement

This display records a personal and intense process of self-engagement—long ripples of journeys between the shores of uncertainty and well-being.

As an artist training to become an expressive arts therapist, my intention for the residency was to extend an existing familiarity with two-dimensional art journaling into 'journaling' with clay. I.e., to explore the dynamic relationship between creative practice and the psyche. Specifically, how three-dimensional works move a person from the realm of the mind and imagination towards what is concrete and 'real'.

Halfway through the residency, when I turned to handbuilding and made contact with my soma, works began to be created atop a language of bones and tongues: Echoing the physical and psychological and restoring stability, mobility, expression, and voice.

Looking back, I understand that the earliest 'vessel within a vessel' thrown forms were me looking upon myself from the outside; while the later, handbuilt anatomical and spatial ones were me looking out from the inside. Whichever way one looks, though, kinship with clay.



Momin Zafar

*Security; Vortices; Darkness; Connection (Skin of the Earth No. 1-a to 1-d)*

1.2 × 2.55 × 2.55 in. (smallest) | 3.1 × 8.5 × 5.5 in. (longest)

2024



*Inverting (Flowers Upon Us No. 1)*  
1.75 × 3.1 × 2.6 in. (smallest) | 4.4 × 6 × 3.8 in. (largest)  
2024



*Security; Vortices; Darkness; Connection (Skin of the Earth No. 1-a to 1-d)*  
1.2 × 2.55 × 2.55 in. (smallest) | 3.1 × 8.5 × 5.5 in. (longest)  
2024



*Security; Vortices; Darkness; Connection (Skin of the Earth No. 1-a to 1-d)*  
1.2 × 2.55 × 2.55 in. (smallest)  
3.1 × 8.5 × 5.5 in. (longest)  
2024



*Channels (Skin of the Earth No. 2)*  
3 × 3.7 × 3.7 in. (smaller) | 5.7 × 5.2 × 2.5 in. (larger)  
2024



*Hoping (Flowers Upon Us No. 2)*  
2.3 × 1.6 × 1.5 in. (figure) | 3.7 × 5 × 5.1 in. (container)  
2024



*Centering (Flowers Upon Us No. 3)*  
1.2 × 3.25 × 3.25 in.  
2024



*Shifting (Flowers Upon Us No. 4)*  
2.5 × 2.3 × 2.7 in. (smaller) | 2.7 × 3.7 × 2.7 in. (larger)  
2024



*Supple (Flowers Upon Us No. 6)*  
0.9 × 2.8 × 2.8 in. (smaller) | 2.5 × 4.3 × 3.7 in. (larger)  
2024



*Security; Vortices; Darkness; Connection (Skin of the Earth No. 1-a to 1-d)*  
1.2 × 2.55 × 2.55 in. (smallest)  
3.1 × 8.5 × 5.5 in. (longest)  
2024



*Extending (Flowers Upon Us No. 5)*  
2.7 × 2.7 × 2.7 (smaller) | 2.5 × 17.8 × 10.3 (larger)  
2024



# Sohail Abdullah

Sohail Abdullah is a visual artist based in Karachi. He is a Fulbright Grantee and has an MFA from Virginia Commonwealth University, School of the Arts and a BFA from The Indus Valley School of Art and Architecture.

He has been an artist in residence in Karachi, Bangalore, and Bombay.

His commissioned works have been shown in Richmond VA, Dubai, Manama, Leeds, Glasgow, London, and over a dozen cities across Pakistan. He presently works out of his studio and is adjunct faculty at the Indus Valley School.

## Artist's Statement

Atmosphere was my first opportunity in sixteen years to fire this kiln, that too with the mentor who had at the time helped change the course of my practice. Considering this, it was clear from the onset that not only will the forms and surfaces be varied but the conceptual underpinnings will shift and wander too. What was to hold the work together would be a quieter, more obscure tether.

The results of the firing, the kiln magic of unforeseen outcomes, prompted for the pieces to be treated to further interventions using found objects and a cache of metal-smithing processes. In the spirit of mending, instead of repairing the body of an object in order to restore its intended function, I have attempted to reconsider its meaning in order to redeem its purpose.

The act of making, and that of mending, are life-affirming salves in our times of immense disillusionment. Standing at this cusp of utility object-making lends the possibility to hold what one is not afforded, as a relic, an effigy, a placeholder; in its small fictive ways it makes visible that which is unlikely, or perhaps impossible.



Sohail Abdullah  
*Hooved Palm Vessel*  
3.7 x 4.3 x 3.4 inches  
2024



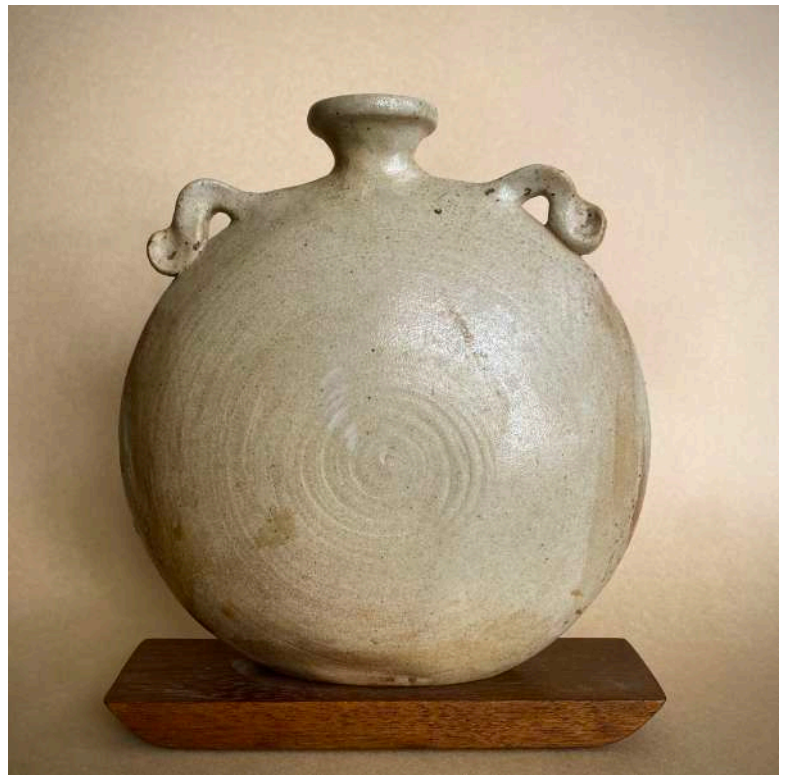
*Smol Cup*  
4.6 x 4.6 x 2.3 inches  
2024



*Uruli*  
9.1 x 9.1 x 4.8 inches  
2024



*Drawn from memory. Pilgrim Flask*  
10.6 x 11.6 x 3.3 inches  
2024



*Pilgrim Flask*  
7.6 x 8.3 x 3.5 inches  
2008



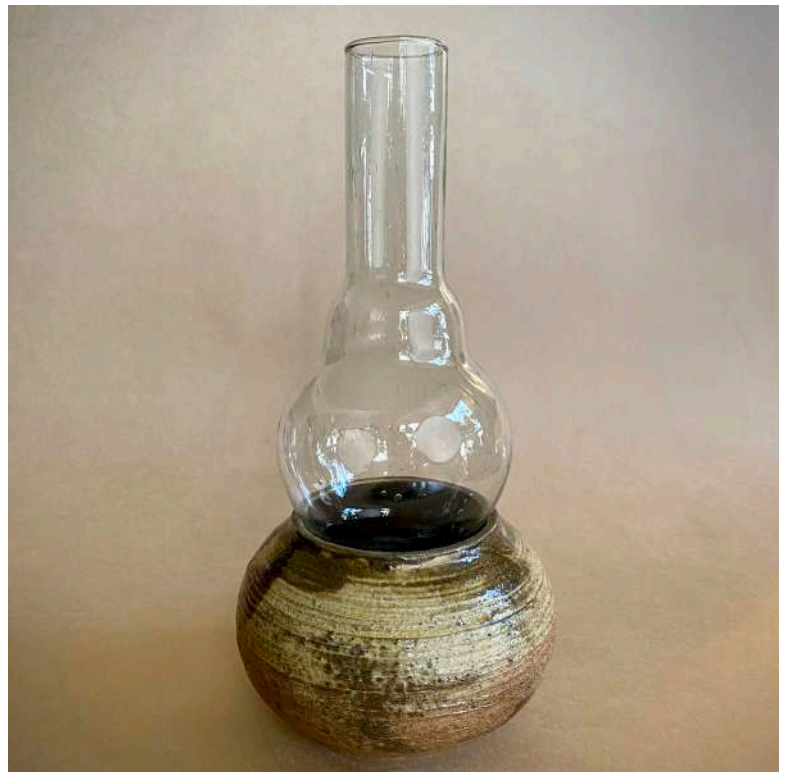
*Deghi Cups*  
3.7 x 3.7 x 1.2 inches  
2024



*Deeva*  
3.3 x 3.3 x 2.7 inches  
2024



*Boon Jar*  
7.1 x 7.1 x 11 inches  
2024



*Oil Lamp*



*Untitled*



*Untitled*



*Porous rock no 1.*  
6.8 x 5 x 3.1 inches  
2024



*Listening Stones*  
Variable  
2024



*Virdigris, listening stone*  
5.5 x 4.3 x 3.2 inches  
2024



*Made Eighteen Years Apart, a pair of listening stones*  
3.8 x 4.4 x 4.4 inches



*Proposition for an Object of Fire*  
4.9 x 3.8 x 1.2 inches  
2024



*Proposition for an Ornament of Fire*  
4 x 2.1 x 1.7 inches  
2024



*Untitled*



*Proposition for a Vessel of Fire*  
8.7 x 10.1 x 3.1 inches  
2024



# Babu Kishan

Babu Kishan hails from Mirpurkhas and worked as a labourer before joining IVS in 2008. He stood out as a hardworking individual who learned quickly about ceramic materials, firings, and other associated processes. He soon became a permanent technical staff member dedicated to the ceramic studio. Since then, Babu has done numerous firings, repaired kilns, and acquired skills in many ceramic-making techniques. He is instrumental in the teaching process, as he demonstrates various techniques for the students and helps them learn the intricacies of handling a new medium. He has facilitated many students in completing their thesis work and occasionally indulges in making ceramic pieces for himself.



Babu Kishan  
*Untitled*  
Variable  
2024



# Hufsa Schahbaz

Hufsa Schahbaz is a student of Fine Art at the Indus Valley School of Art and Architecture. A photographer and former journalist, she examines power, politics and gender through the lens of interpersonal relationships, urban design and culture.

## Artist's Statement

This sculpture alludes to the precariousness of balancing the multiple domestic and social roles women play in their daily lives. The imperfect teapots illustrate how reconciling between these often-competing roles can erode women's identity and sense of self.



Hufsa Schahbaz  
*Balancing Act*  
11 x 20 x 7 inches  
2024



*Balancing Act*  
11 x 20 x 7 inches  
2024



# Lujane Pagganwala

Lujane Vaqar Pagganwala (b.1997 Karachi, Pakistan) is a multidisciplinary artist, based in Karachi and London, with a profound affinity towards towers, structures, ladders and the like. She investigates the phenomenology of space, as an idea and as a physical entity. Pagganwala takes inspiration from childhood spaces as well as her city; Karachi's architectural infrastructure, to create hybrid realities. These spaces are playful, layered and confrontational. She explores abstract existences on multiple spatio-temporal planes at once, and our omnipresent transience across these spaces. How might one elucidate the study of Entanglement within and in relation to the discourse of the Self?

The interactive nature of her practice layers the experiences into an ever-lasting loop of curiosities and becomings. A co-existence of amalgamated energies in flux - a Flash Space, as she refers to them.

In that attempt to fool the Self  
We choose oblivion  
For the indestructible continuance of the Walk  
On this surface which won't hold

And through the futility of weightlessness  
And against all odds of mass  
An irrevocable consensus forms

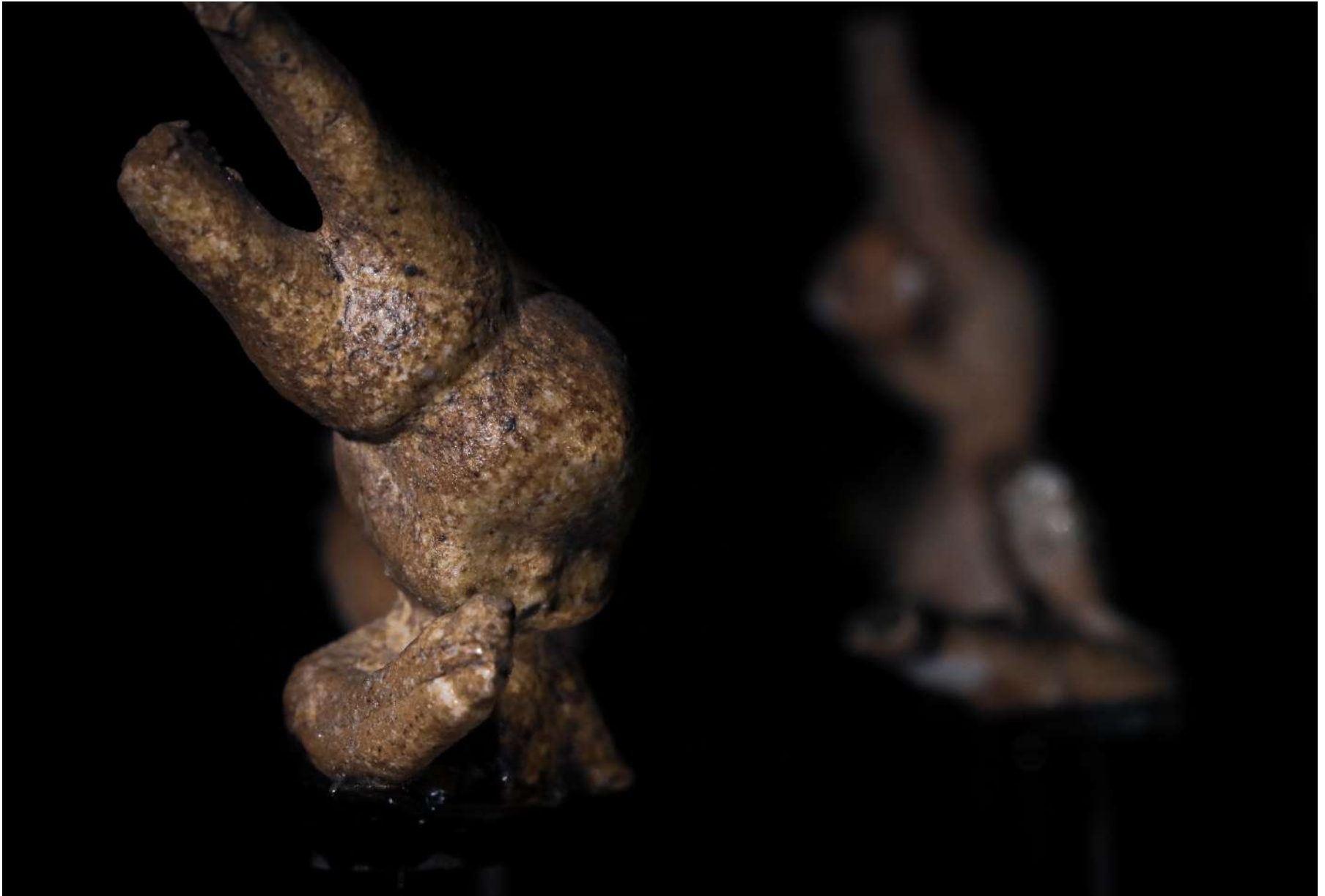
Of shafts and cherries  
Horns and cavities  
Of trails and none  
We step  
One by one

*'Why was our play  
As acts of mimicry?'*

Negotiations between soft existences  
& echoes of imagined symphonies  
It's concluded a fallacy

What now of this parafictional phantasy?  
Living and re-living  
Into a palimpsest of incessant reverberations  
In the ideation of which  
It breathed itself into an irrepressible absence.

- Excerpt from *'Death of the Hero'* by Lujane Pagganwala



Lujane Pagganwala  
*On Shafts and Cherries*  
Glazed ceramic, metal  
TBC  
2017



# Nabahat Lotia

Nabahat Lotia is a ceramicist based in Karachi with almost 30 years of experience working in the medium. In 2009, she went back to school and earned a Bachelor's in Ceramics from the Indus Valley School of Art and Architecture. Since then, she has participated in international group shows and residencies, as well as conducted workshops in Karachi, Lahore, Toronto, and Istanbul. Most recently, she launched her book, *Pottery Traditions of Pakistan*, which had been in the making for many years. The book is the result of her extended informal interactions with the traditional potters and more focused research and documentation for almost a decade.



Nabahat Lotia  
*Untitled*  
Variable  
2024



# Sadia Salim

Sadia Salim is a multidisciplinary artist whose pedagogical engagement is as much informed by her practice as the thematic narratives she articulates. Real, everyday issues like changing eco-structures, evolving visual traditions, and research in indigenous craft, form the overarching narratives in her work. Though ceramics has been Sadia's primary medium, her investigations have led her to proficiency in photography, mapping, text, video, and the discovery of found objects.

Sadia Salim has exhibited widely and participated in numerous artist residencies, conferences, and symposia. She established the first Graduate Programme, an interdisciplinary study in critical and creative practice, at Indus Valley School of Art and Architecture (IVS). The programme, the first of its kind in Karachi, was led by her for four years (2018-2021). Previously she led the Department of Ceramics at IVS, developing its academic direction and facilities (2005-2010).

## Artist's Statement

I am not alien to my tea cup nor its journey starting from the lump of clay, its particles in circular motion, its fragile state when it was about to collapse, and its surrender to fire. The cup is also witness to how my mind and body felt on days that I interacted with its material or form. An object of everyday use, it defies the assembly line processes, whereby the roles of the creator and the created, the subject and the object, are intertwined and ambiguous.



Sadia Salim

*Untitled*

4 x 3 inches (Set of three maximum dimensions)

2024



*Untitled*  
4.5 x 4.5 inches  
2024



*Untitled*  
5 x 3.5 inches (Set of three maximum dimensions)  
2024



*Untitled*  
3.5 x 3.5 inches (Six pieces maximum dimensions)  
2024



*Untitled*  
3.5 x 3.5 inches (Six pieces maximum dimensions)  
2024

