



Ode to the Ordinary – uncommon dialogues

Curated by Nurayah Sheikh Nabi

IVS alumni fine art class of 2023

March 7 – 20, 2024

Curatorial Note

Ode to the Ordinary: An Uncommon Dialogue transforms the mundane into the magnificent.

The works of seventeen fine art graduates from the class of 2023 at the Indus Valley School of Art & Architecture showcase recurring themes represented within individual perspectives.

As the young artist steps out on a journey of self-discovery and introspection, one examines questions of existence, in nuanced relationships with their surroundings. Each excavation serves as a lens, through which we may peer, into our complex world of many truths.

The collection of works looks to challenge the status quo and dares to question conventions that govern the complex nature of human experience. Are the inquiries of these young creatives similar to ones that we delve into, on our own? Do their narratives invite one to join in critique and reflect on intersections of culture, society, and identity?

As you wander through the gallery, I encourage you to immerse yourself in the soft whispers within the distinct voices represented here. Let each ordinary brushstroke consume, evoke emotion, and inspire you to spark uncommon conversations. Allow embodied experiences to imagine what it might mean to be rooted, in where we are today. Pause to peer into a soul through each work, and be present as beautifully penned *'I am the space where I am'*, by Noel Arnaud.

Is there a sense of curiosity in finding that specialness woven into the narratives of our youth?

Enjoy the echo,



*Noël Arnaud, pen name of Raymond Valentin Muller (15 December 1919–1 April 2003), was a French author, editor, and collector of 20th century avant-garde movements

Ahwar Nasir

Maira Husain

Alizeh Afzal

Manoj Kumar

Ayesha Jamal

Sadia Zia

Ayla Farook

Sami Siddiqui

Hamda Imran

Samina Hassan Laghari

Iman Ahmed

Syeda Yumna Fatima

Javeria Aziz

Tahura Kamran

Kainat Waseem

Zoha Masood

Maham Qureshi



Ahwar Nasir

ARTIST STATEMENT

Growing up in a family that frequently moved from one home to another, I recall more of the emotions I experienced than the specific details of each place. My grandfather's occupation as a cloth merchant flooded our house with various fabrics, sparking my fascination with their textures and embroidered designs. I got particularly drawn to the delicate nature of muslin, which symbolized the transient nature of our imperfect home.

Employing embroidery, I encapsulate fragmented memories and emotions from different homes, crafting abstract, pastel-hued visuals that evoke both comfort and confusion. I meticulously cut and contrast fabric, juxtaposing it with arbitrary, asymmetrical drawings to impose a sense of order on the inherent chaos of my nomadic lifestyle.

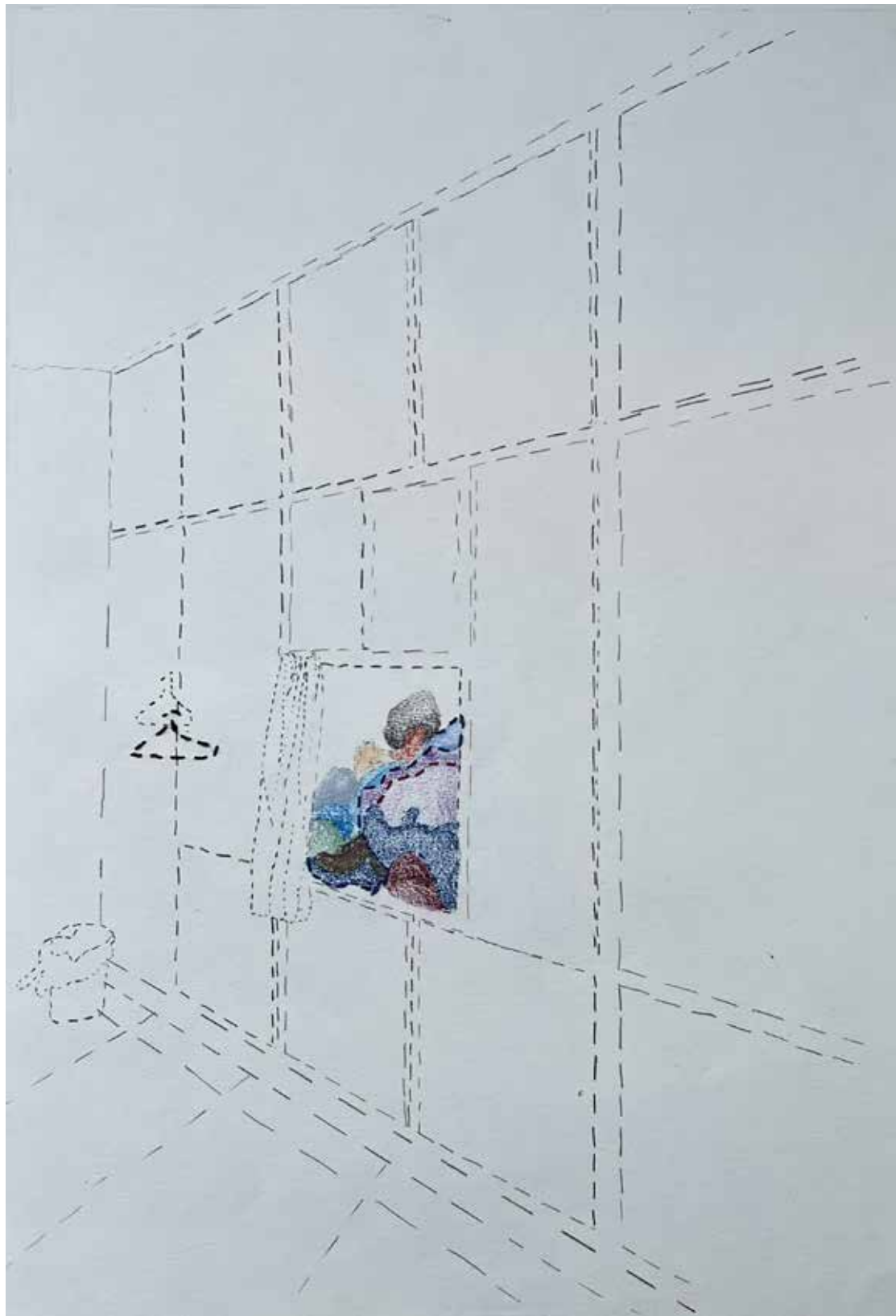
Additionally, alongside my embroidery pieces, I translate my compositions onto paper through drawing, further exploring and expressing the complex interplay between memory, emotion, and transience within the context of home.



"Pretend you're lost..." - 2023

Embroidery

13.5 x 18.7 inches



"Pretend you want to be found" - 2024
Thread, color pencils and graphite on Canson.
12.7 x 17.2 inches



"But whenever I try to look away.."- 2023
Embroidery on Muslin
12.7 x 17.2 inches



"I get caught." - 2023

Graphite and color pencils on Canson.

12.7 x 17.2 inches



**Alizeh Afzal &
Maham Qureshi**

ARTIST STATEMENT

notes from her bathroom is a collaborative project which centers around the privacy associated with the bathroom and how the artists find comfort in it. During the spring of 2023, Maham invited Alizeh to witness, document and hence become part of a performance, which she situated in her bathroom. This was the first of many such performances that took place over the course of a year. In the process, they notice how the gesture of inviting and being allowed in created space for themes of friendship and intimacy to emerge and become a part of the work. They write together about moments in the performances that trigger memories of their individual and shared experiences. In remembering and reminiscing together, they notice how these overlapping timelines gave them the opportunity to draw parallels between the performances and their own lived experiences.



notes from her bathroom

notes from her bathroom emerged in the winter of 2022 from a conversation about the practices associated with the bathroom, and how we each find value in it. While we each have different interpretations of the same space, there are moments where our interests overlap.

Mahmud notices how the bathroom focuses both pure and impure communion within the cultural and religious domains. She views the bathroom as a space that is essential to its essence, looking into the processing rituals within the space and how they overlap with the ones she

encounters. Aloud is interested in how the bathroom for the restroom is a significant reference to queer histories. Restrooms, both public and private, have the potential to house our most intimate interactions and necessary transgressions. It is within this space that we find necessary humanist society.

We are interested in the ways we perform.

Islamic spirituality has a lot of emphasis on the Unseen—having faith in the Unseen, the mystical, the metaphysical. God is viewed as an entity that Muslims are unable to see and yet, find that they have faith in it. He exists through acts, signs and experiences. It is the belief in something that's evidence has no tangible evidence.

Similarly, Queercore has an extremely varied relationship with evidence. Since queerness rarely has the agency to be visible in expected ways, it leaves behind evidence in traces. Rather than physical or textual evidence, ephemeral evidence like memory or performance leaves evidence of the act, but never the act itself.

The very existence of these ephemera are a threat to the conventional structure of the archive and the ideologies that it propagates as it expands the conventional way of understanding materiality.

This site would not be possible without referencing some important texts we find ourselves repeatedly
Cruising: Utopia. José Esteban Muñoz
Ritual, Dimitris N. Vasilopoulos
On Photography, Susan Sontag
Spring 2022, when Aloud and Mahmud are evasive in each other's interests and artistic practices.
Spring 2024, when this particular performance came to life in Mahmud's bathroom.

notes from her bathroom (part 1) - 2024
Zine, laserjet prints on paper. (10 editions)
5.5 x 7.5 inches



notes from her bathroom (part 2) - 2024
Zine, laserjet prints on paper. (10 editions)
5.5 x 7.5 inches



Ayesha Jamal

ARTIST STATEMENT

In the bustling city of Karachi, called the city of lights, I've found a unique source of inspiration: the often-overlooked pipes that thread through its landscape. You see, these pipes have become a part of my daily life. They catch my eye during my journeys around the city, and I've made it my goal to bring their hidden beauty to the forefront.

My artistic process involves not only photography and drawing but also the vibrant medium of paint. These pipes, which most people pass by without a second thought, have become my canvas. As I delve deeper into this creative journey, I've discovered that these pipes are more than just functional; they possess unique shapes and designs. I incorporate various materials such as wood, paper, and images, depending on the vision I have for each piece.



Untitled - 2024
Oil paint on Lassani wood
72 x 48 inches



Ayla Nusrat Farook

ARTIST STATEMENT

My research explores emotional shifts in interior spaces, from personal havens to shared living conditions. The exploration of mark-making techniques through vibrant acrylic paint emphasizes on the inner turmoil that comes with living in someone else's personal space; reflecting upon suppressed emotions. My work shows the confinement I face and the chaotic state of mind during this time.

Something's amiss, there is no warmth or comfort from the soft breathable fabric, it's like I'm lying down on a bed of needles and not cotton.

I don't feel like moving at all. I wish I could stay here forever.

I know I am supposed to get up yet somehow, I feel drained of energy; unable to lift a single finger.

Quick!

Something heavy weighs me down, I feel like an intruder in my own body. I cannot seem to get a hold of it. The walls feel like they are towering over me, gradually coming closer and invading my personal space.

Now where did my other sock run off to? The tall, distorted yet colorful mixture of fabric glares at me.

They loom over me, crowding me.

Move!

Suddenly, I feel a presence amongst all this that I cannot seem to pinpoint, however, I feel like my movement might be controlled by them.

I stare back at the pile I have grown so attached to, warning them with my eyes not to move.

How do I tell them not to bother me, to just let me be? To leave me alone?

Hurry now!

I can only make out an opaque black silhouette that seems to multiply by the second.

Right, not the time to sort that out.

The darkness consumes the whole room until I'm drowning in it too.



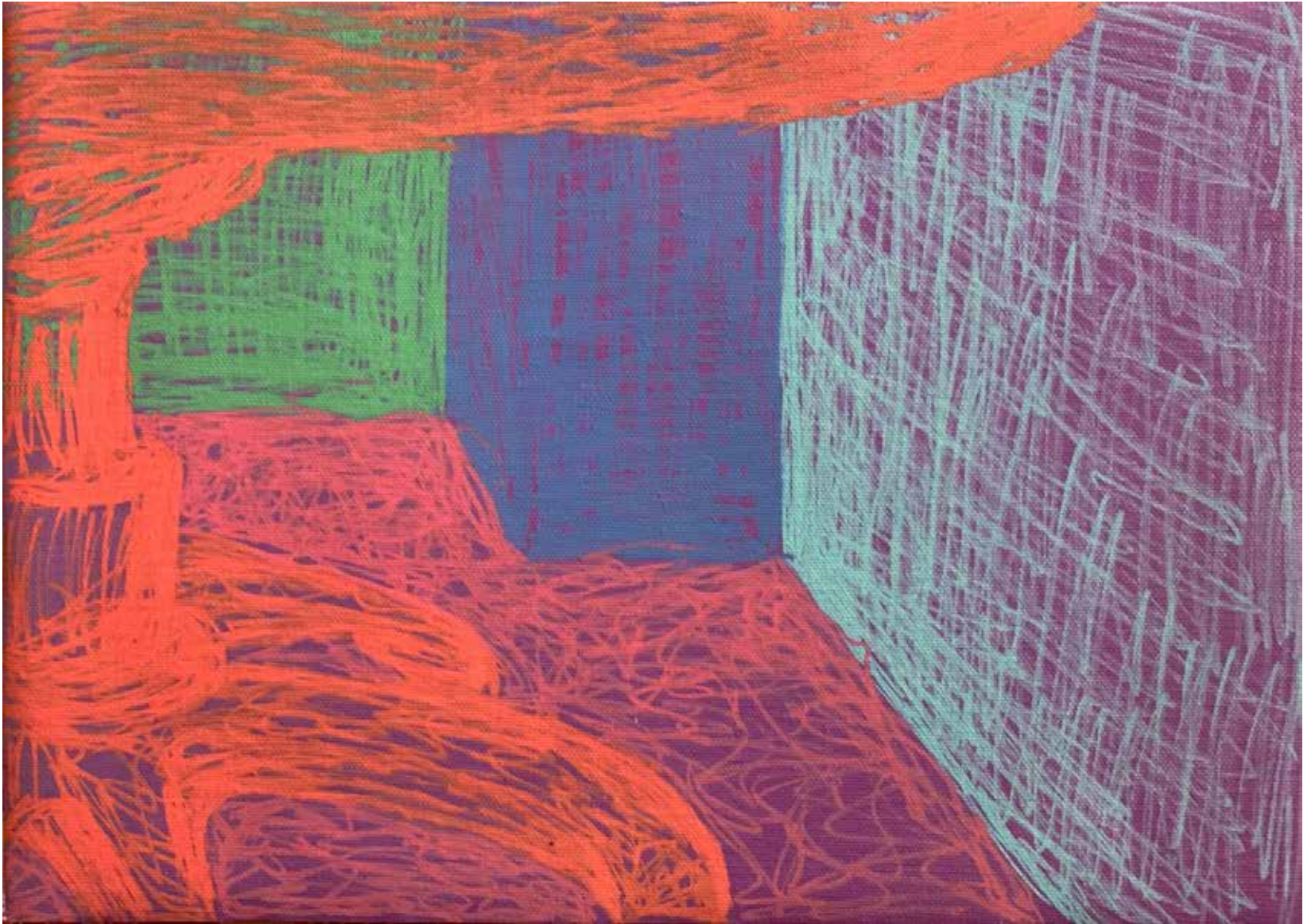
Untitled - 2023
Acrylic on Canvas
6x10 inches



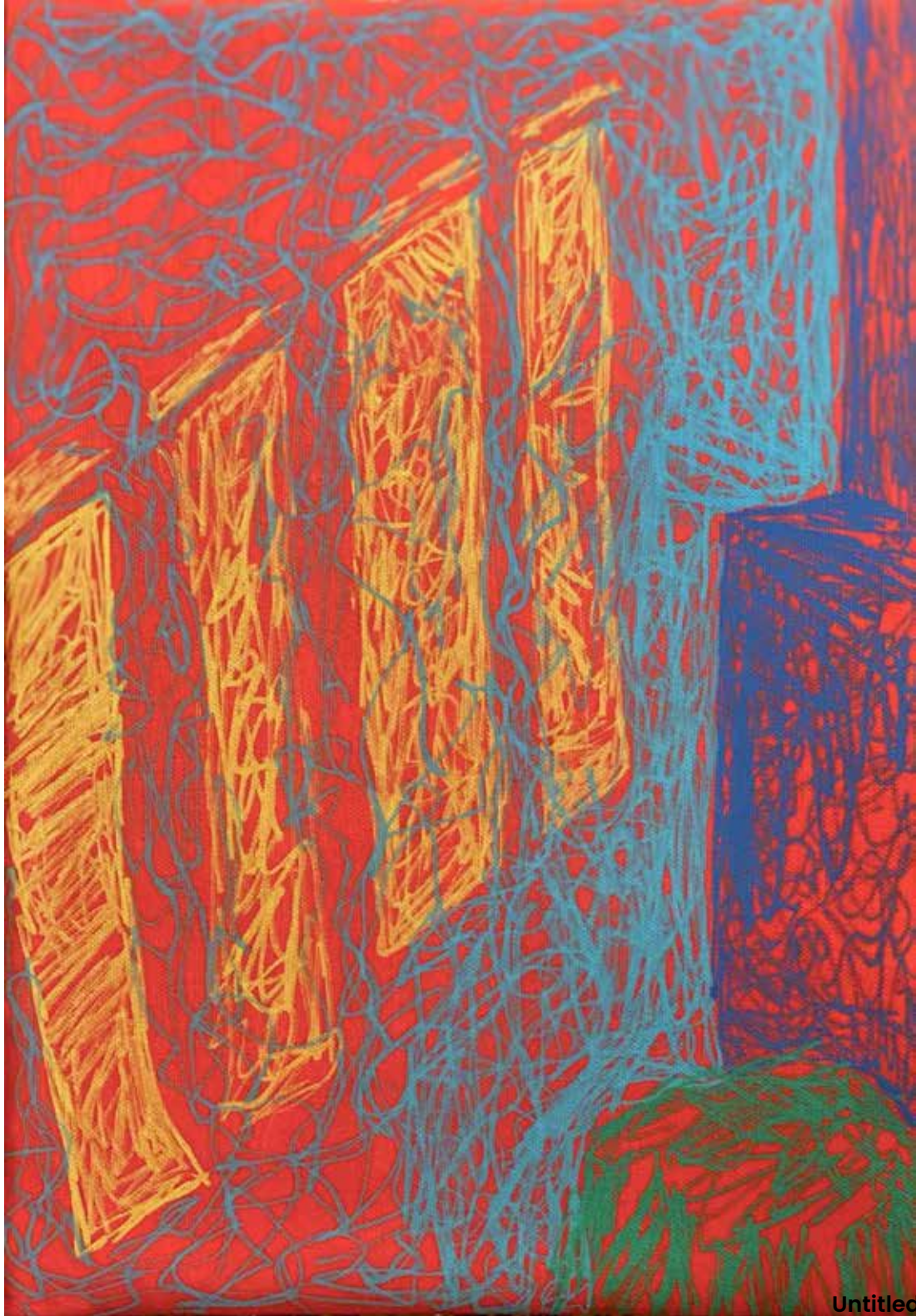
Untitled - 2023
Acrylic on Canvas
5x9 inches



Untitled - 2023
Acrylic on Canvas
4x5 inches



Untitled - 2023
Acrylic on Canvas
11x16 inches



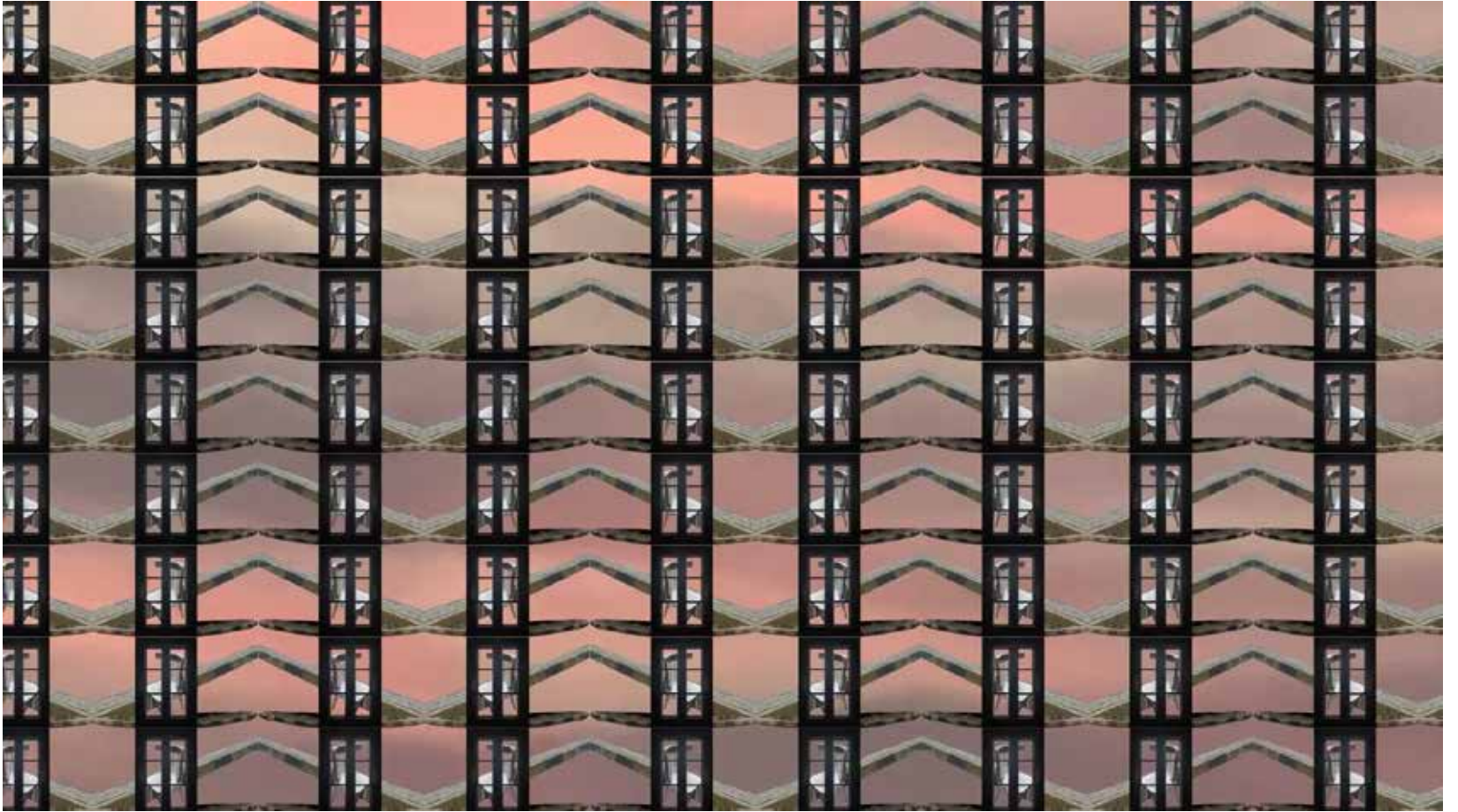
Untitled - 2023
Acrylic on Canvas
11x16 inches



Hamda Imran

ARTIST STATEMENT

My work highlights the moment when one transitions from the hustle of roadways to their idea of comfort in private spaces, particularly in Karachi, a packed metropolis. I execute my interest by capturing objects that facilitate this transition and evoke the essence of each environment. Through layering various elements, I create a motif that represents the liminal space and encourages us to stay in the moment of transition for longer. The repetition and movement in my artwork further emphasize the everyday nature of this moment and our connection to it after a long day.



inbetween - 2024.
Single channel video animation
30 minute with sound, on loop
Still from the video



Iman Ahmed

ARTIST STATEMENT

The Indoor Garden

As a metaphor for the experience of loss, I use printmaking techniques of woodcut and image transfer to memorialise the floral patterns of carpets and upholstery textiles that belonged to my father. I study grief as a state of transition, from experiencing to overcoming loss, in relation to how the preservation of carpets becomes a method of retaining memories. The carpet becomes a carrier of accumulated loss with material and emotional roots in both domestic and historic contexts, captured in the imperfections and damage that affects the tactile surface.

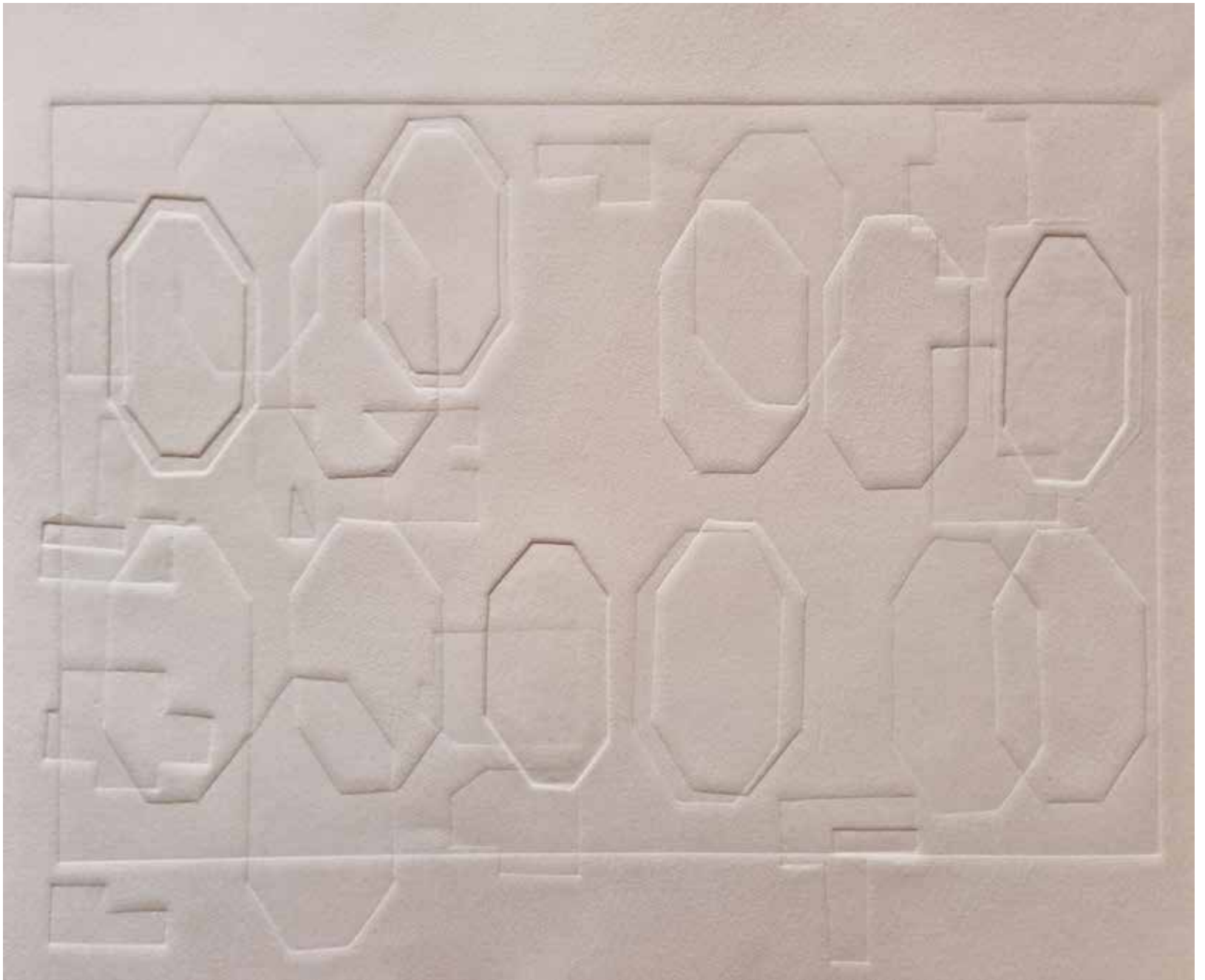
I developed a technique of transfer where the photographic print shifts entirely from the original paper print to a new surface, with no traces of the original left behind and new changes of fading and tears in the print. This draws parallels to changing upholstery covers and the movement of carpets across time, ownership and domestic spaces.



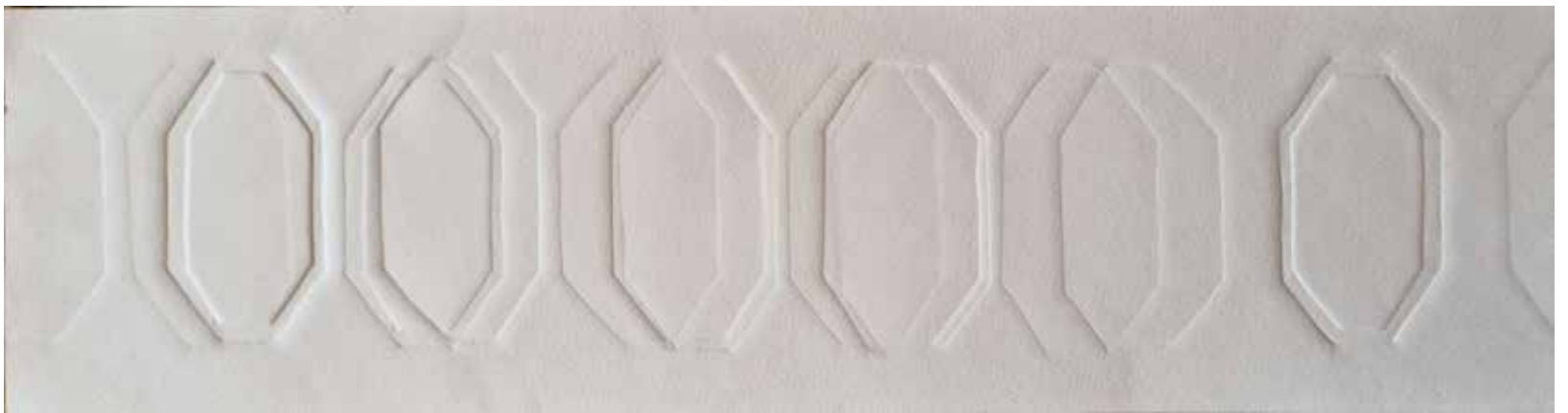
Darya Paar Bagh/دریا پار باغ

Woodcut and glue-based image transfer on wood panel

32 X 24 inches



The Spectral City I (diptych) - 2024
Repeated emboss on 300gsm archival paperAP
17.8 x 15.4 inches



The Spectral City I (diptych) - 2024
Repeated emboss on 300gsm archival paperAP
21.5 x 5.8 inches



Javeria Aziz

ARTIST STATEMENT

In my artistic practice, I employ the lenticular technique to seamlessly merge two distinct images, presenting two contrasting viewpoints that collectively narrate a singular story. Through this approach, I aim to shed light on the profound influence of domestic conditioning, particularly the experience of being raised in a regulated environment and its enduring effects on one's adulthood.



Untitled - 2024
Lenticular print
10 x 24 inches



Kainat Waseem

ARTIST STATEMENT

I challenge the monotony imposed by patriarchal societal roles such as daughter, wife, and mother. My practice engages in a conversation with the everyday consumer products that saturate my domestic life. Using acrylic paint, I repeat their silhouettes on stretched canvas, each stroke deliberate, and purposeful. Through this repetition, I examine the paradox of these objects' perceived insignificance in the private yet non-communal spaces of my home.

Amidst the stillness of routine, my art captures the movement that defines my voice. The brushstrokes I create symbolize the often-overlooked labour that sustains the household's sphere.



I kill mosquitoes everyday (a) - 2024
Acrylic on Canvas
120x48 inches



I kill mosquitoes everyday (b) - 2024
Acrylic on Canvas
8 x 10 inches



Maira Husain

ARTIST STATEMENT

Laughter echoed through the streets as the spectacle commenced.

Through my assemblages, I create dysfunctional, quirky characters that highlight various spectacle situations in Pakistan where power dynamics come into play – such as theatre, media, political rallies, protests, and street performances. To bring these characters to life, I carefully select objects I find compelling during my regular market visits. These include both rusted and discarded items, as well as those in pristine condition, serving as portraits of characters in everyday spectacles. By employing strategic transformations and absurd humor, these objects take on new identities, engaging viewers in thought-provoking reflections on societal dynamics within our society.



Untitled - 2023

Two-headed hand drum, fibre wheels, metal rods, steel plates.
33 x 25 x 31 inches approx.



Untitled, 2023.
Metal tin, metal rods, animal anklet, spiral conical base.
6 x 18.5 x 20 inches approx



Untitled 1/3 edition, 2024
Print on matt finished photo paper.
16.5 x 23 inches approx

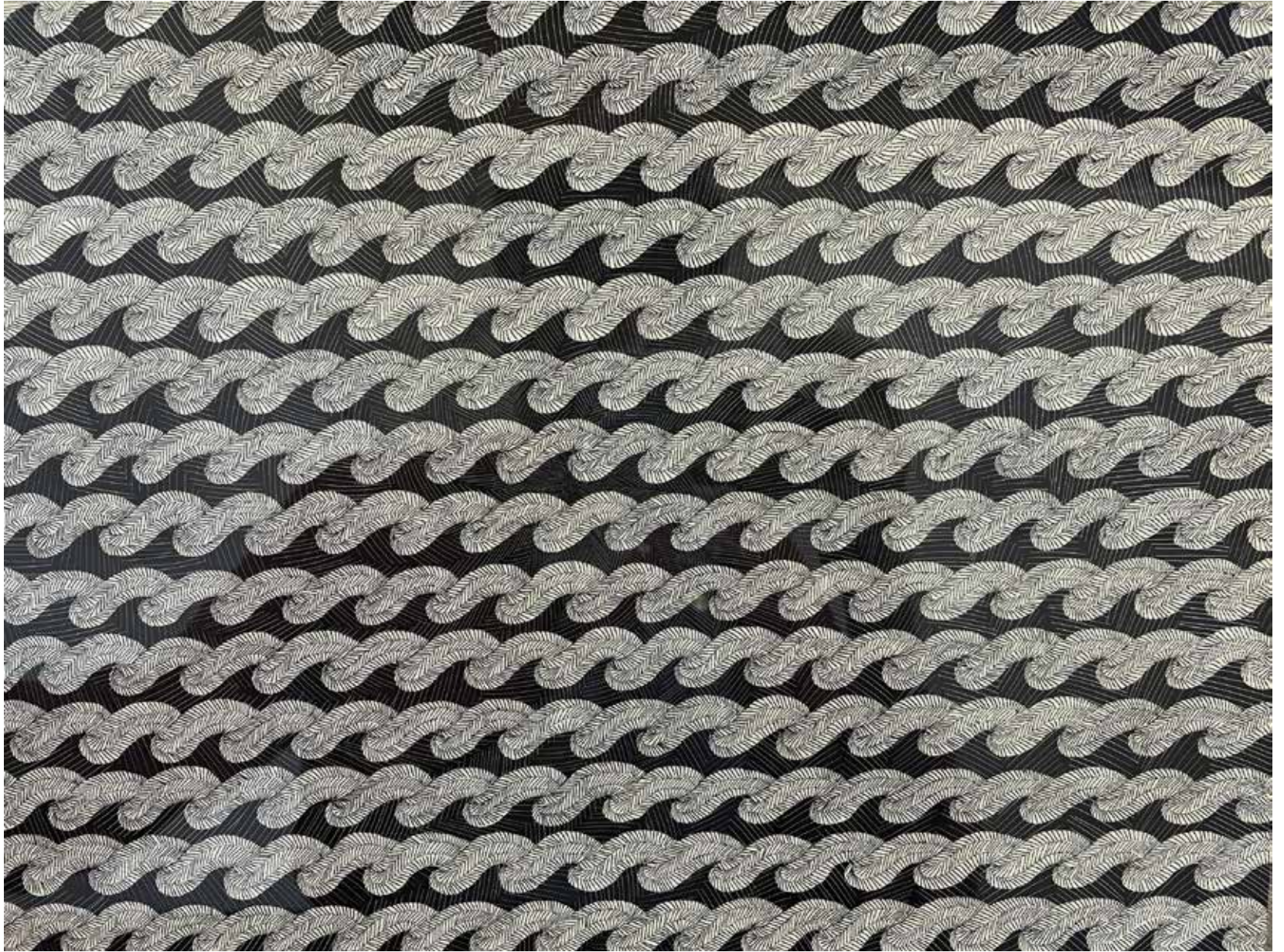


Manoj Kumar Khatri

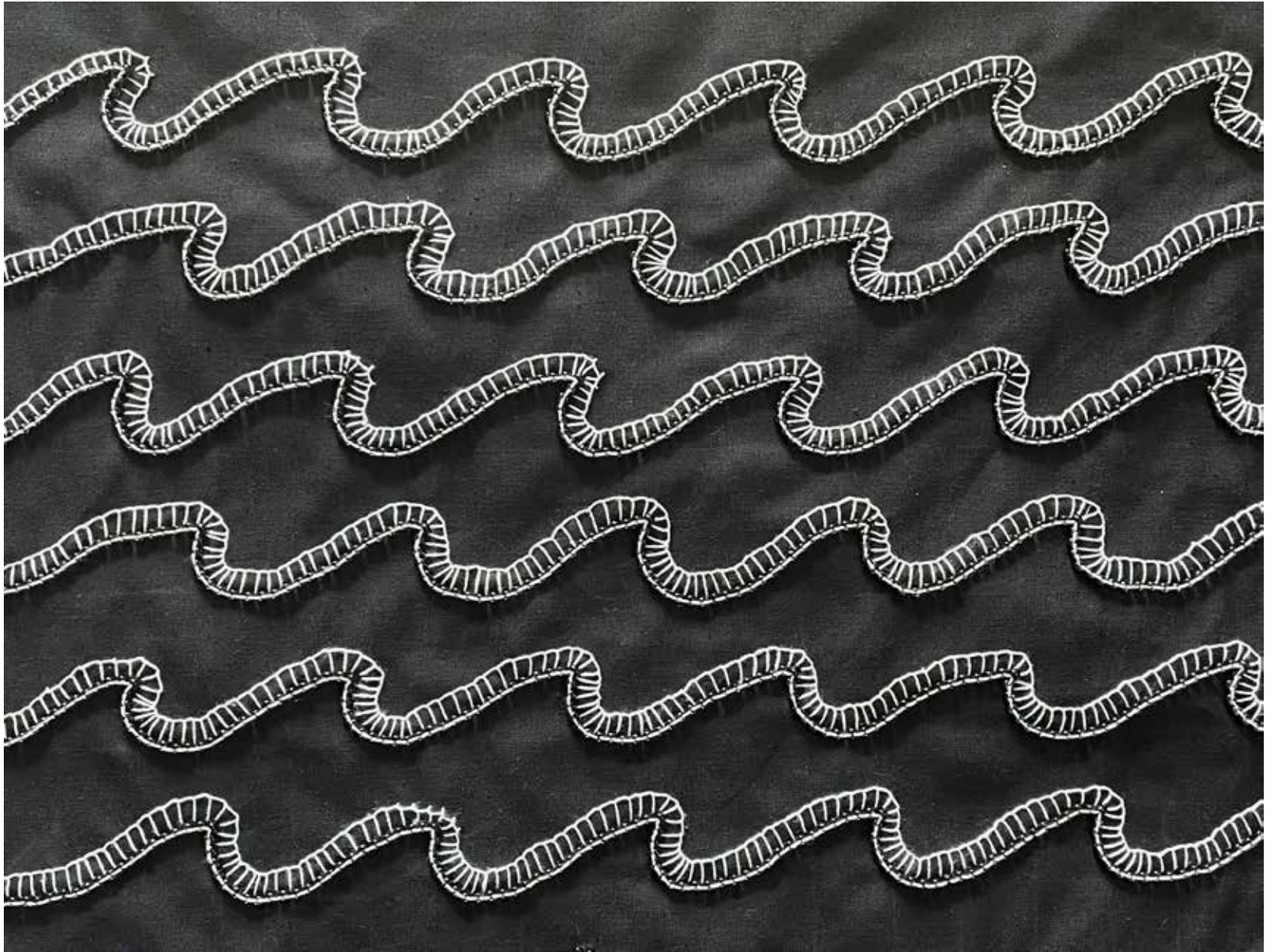
ARTIST STATEMENT

I am primarily interested in imagining spaces from Hindu mythology because the details of it are missing from the narratives that only describe the characters and the dialogue. I do literary and site research on existing temples near me and their narratives to use as references when I try to visualize stories that only exist in the form of text.

The drawing on paper serves my research and intentions but lacks the cultural and spiritual richness of the myths that inspire me. I am trying to understand the translation of visuals from paper to fabric through embroidery and how that changes the context and impact of the drawing and installation. "Samudra Manthan" takes place on the eternal sea called "Kshira Sagara" (Sea of Milk), where Devas and Asuras churn the sea to extract magical substances.



Samudra Manthan - 2023
Ink on Paper, Acrylic Sheet
11.7 x 16.5 Inches



Kshira Sagara, front - 2024
Embroidery and Beading on two Layers of Fabric
60 x 80 Inch



Kshira Sagara, back - 2024
Embroidery and Beading on two Layers of Fabric
60 x 80 Inch



Sadia Zia

ARTIST STATEMENT

I always wondered, why a woman in our society is only seen as a vessel and is never celebrated? I always questioned why a woman and her body is always sensualised and glorified and her strength is not?

Wujood-e-Zan Se Hai Tasveer-e-Kainat Mein Rang

Issi Ke Saaz Se Hai Zindagi Ka Souz-e-Darun



Untitled - 2023
Polymer clay (baked)
Variable



Untitled - 2023
Polymer clay (baked)
Variable



Untitled - 2023
Polymer clay (baked)
Variable



Untitled - 2023
Polymer clay (baked)
Variable



Sami Siddiqui

ARTIST STATEMENT

One such object I have chosen to enlarge is a thumbtack, a seemingly inconspicuous object with profound implications. Enlarging a thumbtack highlights its significance beyond its utilitarian function, serving as a tangible reminder of our human impulse to mark and secure our presence in physical spaces. It symbolizes our desire for control and organization as we use it to fasten papers, pictures, notices, and reminders. The thumbtack's role in securing and hanging up posters, cards, and notices introduces themes of communication and connection. As a society, we rely on such small gestures to share information, express ourselves, and foster community.

Enlarging the thumbtack prompts us to reflect on the interconnectedness of our actions and the ways in which seemingly insignificant gestures can have profound ripple effects.



The Thumbtack - 2024
Wood, Stainless Steel, Industrial paint
135x48 inches



The Ring Bell - 2023
Cold roll coil sheet (CRC) , Mild sheet, Industrial paint
24 inches diameter



Samina Hassan Laghari

ARTIST STATEMENT

My village had been destroyed and rebuilt more than four times by devastation of climate, droughts and floods plagued the land for two decades, I am investigating ecological extractions and exploring the relationship with my ancestral land. Through my research process, I precisely documents the changing landscape of my village through Satlite Maps. My visual suggests the traces of relentless erasure, the landscape was once rich in hues of green, lush forests sheltered countless species, river flowed with natural grace, and the color of life was disrupted by an unseen hand that forced upon us ecological displacement.



Untitled - 2024
Digital photograph- Inject print
A2 Size (16/22)



Untitled - 2024
Digital photograph- Inject print
A2 Size (16/22)



Syeda Yumna Fatima

ARTIST STATEMENT

During my travels to Northern areas of Pakistan, I have witnessed changes in its landscape over the last 5 years. With every visit, I would document these changes and compare them to previous years. It always made me curious about how the scenery changes every year, it took me by shock when I learned how the recent construction has affected the land.

I use beautiful scenic images from the Northern areas of Pakistan that we often use to beautify the room are no longer the same. In my work, I employ the method of breaking it as if it has shattered into pieces.



Untitled - 2024
Frame, Matt photo paper, Glass
21.5 x 31.5 inches (approx)



Untitled - 2023
Matte laminated vinyl sticker, Frame, Hinges, Nuts, Bolts, MDF
21.5 x 31.5 inches (approx)



Tahura Kamran

ARTIST STATEMENT

In Karachi's heat, blistering sun and sparse green cover, you can go plant watching at dusk and dawn. In these hours, the city is haunted by its neglected trees and well-fed hedges that seem to shift form and colour as the light turns.



Hedge at Dusk I - 2023
Mix media on cold pressed Arches
14.5 x 11.5 inches



Hedge at Dusk II - 2023
Mix media on cold pressed Arches
14.5 x 11.5 inches



Hedge at Dusk III - 2024
Mix media on cold pressed Arches
14.5 x 11.5 inches



Hedge at Dusk IV - 2024
Mix media on cold pressed Arches
14.5 x 11.5 inches



Zoha Masood

ARTIST STATEMENT

My practice reflects my connection with objects that my family considers heirlooms. These dying, decorative objects have now become an integral part of our family tapestry. Their presence becomes similar to that of a family member.

These objects embody our human inclinations, from hoarding old and dysfunctional possessions to preserving sentimental and financial value. The process of painting allows me to gain and exercise agency that I often lack in my home. It is the ordinary that offers a glimpse into their lived past. My canvases engage in a dialogue, intertwining memories and stories associated with depicted objects. Simultaneously, this conversation unfolds formally, weaving through composition and color. It is an intimate relationship where emotions and artistic elements come together, mirroring the complex relationship I share with the heirlooms and the responsibility bestowed upon my family.



Toaster in the kitchen - 2024
Oil on Canvas
12x16 inches



Red Toast - 2024
Oil on Canvas
12x16 inches



Lara's Table - 2023
Oil on Canvas
48x48 inches



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