Metal elemental Resonance

Oct 15 - Nov 9, 2024

ABDUL JABBAR GULL
AMIN GULGEE
ARSHAD FARUQUI
AZHAR SHERAZ
DAVID ALESWORTH
FARJAD AKHTAR
HAMMAD ANEES
HAMZA HASSAAN
MASOOMA SYED
NAIZA KHAN
SHAHID SAJJAD
ZAHRA ASIM
USTAD NASEEM
THE VINTAGE GALLERY
IVS BOX PORTFOLIO

Curatorial note

Metal Elemental Resonance explores the deep connection between metal and the human experience - its symbolic, physical, and transformative nature as a hard yet malleable material that has shaped our practical existence and spiritual understanding.

Ancient civilizations saw iron as a divine gift from the heavens; a bridge between the realms. In shaping meteorite iron into modern metalworking, metal has long connected humanity to, both the earth and the cosmos. A play with dualities—solid and fluid, dark and light, passive and active, matter and spirit—functional & non-functional, grounding us to the earth while pointing toward the infinite.

Metal transformation from raw ore to refined form mirrors a quest for transmutation, like turning lead into gold or melting and beating a material to perfection and beauty, in a pursuit of knowledge and balance.

This show celebrates metal's alchemical journey through the perspectives of our bazaars, the maker and the seller, our craftspeople, and contemporary visual artists. It reveals a multifaceted linkage of the ancient and the present—inviting reflection through stories of making, practical tools, household utensils, body ornaments and individual works of expression.



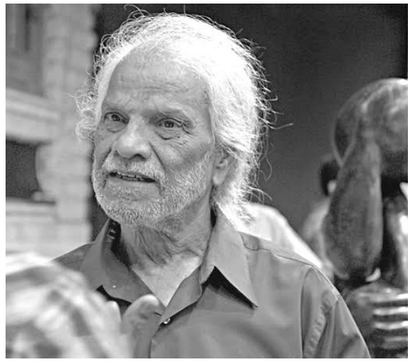
Nurayah Sheikh Nabi

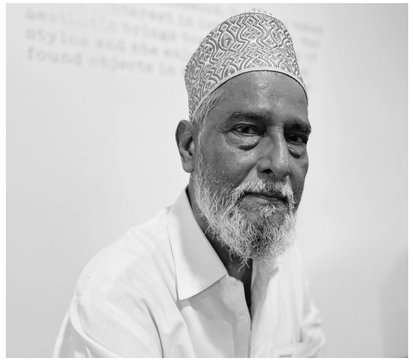


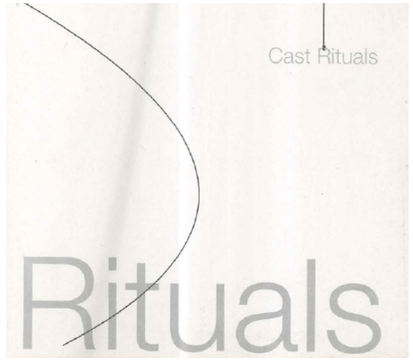








VINTAGE GALLERY

Cast Rituals
Rituals


ABdul Jabbar Gull

Abdul Jabbar Gull was born in 1969 in Mirpurkhas. He completed his BFA in Sculpture from NCA in 1996. Gull has exhibited nationally and internationally ever since. He has several solo and group shows to his credit. From 1998 to 2008 he taught sculpture at the Indus Valley School of Art and Architecture. He is still engaged with various institutes as visiting faculty. Gull has been invited to Fordsburg Residency Program – Johannesburg (2002), VASL International Artists' Residency – Karachi (2005), Mosan International Stone Sculpture Symposium – Seoul, South Korea, Arrecido Wool Symposium – Spain (2013) (2014) and (2015), His work is part of collections nationally and internationally. He has done several projects of Sculptures and Paintings for commercial and private sector including the "COINS MURAL" a large 18 ft x 24 ft mural for The State Bank of Pakistan. Metal Sculpture for Head office Faysal Bank Karachi. A huge Metal Installation for GlaxoSmithKline head office, Site Karachi. His work is displayed at CIP lounge at new Islamabad international airport. His work WINGED THOUGHT was chosen and given as an award to international film celebrities at Pakistan international film festival PIFF. His work also given as HUM WOMEN LEADERS AWARD to women achievers in various fields. He has participated in Karachi Biennale 2017 and 2019. He received President Pride of Performance Award in 2024, He is also the recipient of Excellence award by Punjab artists association and National Award for sculpture by Pakistan National Council of Arts.



Abdul Jabbar Gull
THE SYMBOLS
Brass and Gold leaf
7.5 x7.5 inches each
2024

AMIN Gulgee

Amin Gulgee (b. 1965, Karachi) is a visual artist and independent curator living and working in Karachi. He received a BA in Art History and Economics from Yale University in 1987 and won the Conger B. Goodyear Fine Arts Award for his senior thesis on Moghul gardens. He works primarily in sculpture, installation and performance. His solo exhibitions include “The Spider Speaketh in Tongues” South Asia Institute, Chicago, USA (2022); “7” Galleria d’Arte Moderna di Roma Capitale and “7.7” Mattatoio, Rome, Italy (2018); “Walking on the Moon” Wei-Ling Contemporary, Kuala Lumpur, Malaysia (2015); “Looking for the Magic Center” ArtSpace Dubai, UAE (2009); and “Amin Gulgee” Museu da Agua, Lisbon, Portugal (2003). His international group shows include “ENTRELACS/INTERLACED” Cité internationale des Arts, Paris, France (2022); “OPEN20” Venice, Italy (2017); “Rites of Passage” Ostrale’010, Dresden, Germany (2010); “Beyond Borders” National Gallery of Modern Art, Mumbai, India (2005); Beijing Biennial (2003); and “Pakistan: Another Vision” Brunei Gallery, London, UK (2000). Amin has worked extensively with performance, both as a practitioner and a curator. Over the past two decades, he has presented over 35 performance works of his own both at home and abroad. He has also curated numerous group exhibitions at his eponymous non-commercial gallery in Karachi and elsewhere and was Chief Curator of the inaugural Karachi Biennale in 2017. Among Amin Gulgee’s many public works are Steps in front of the Pakistan parliament building in Islamabad and Reaching for the Skies at the United Nations’ headquarters in New York. His work is in the permanent collections of the Jordan National Gallery of Fine Arts, Amman and the Metropolitan Museum of Art, New York, among other institutions.



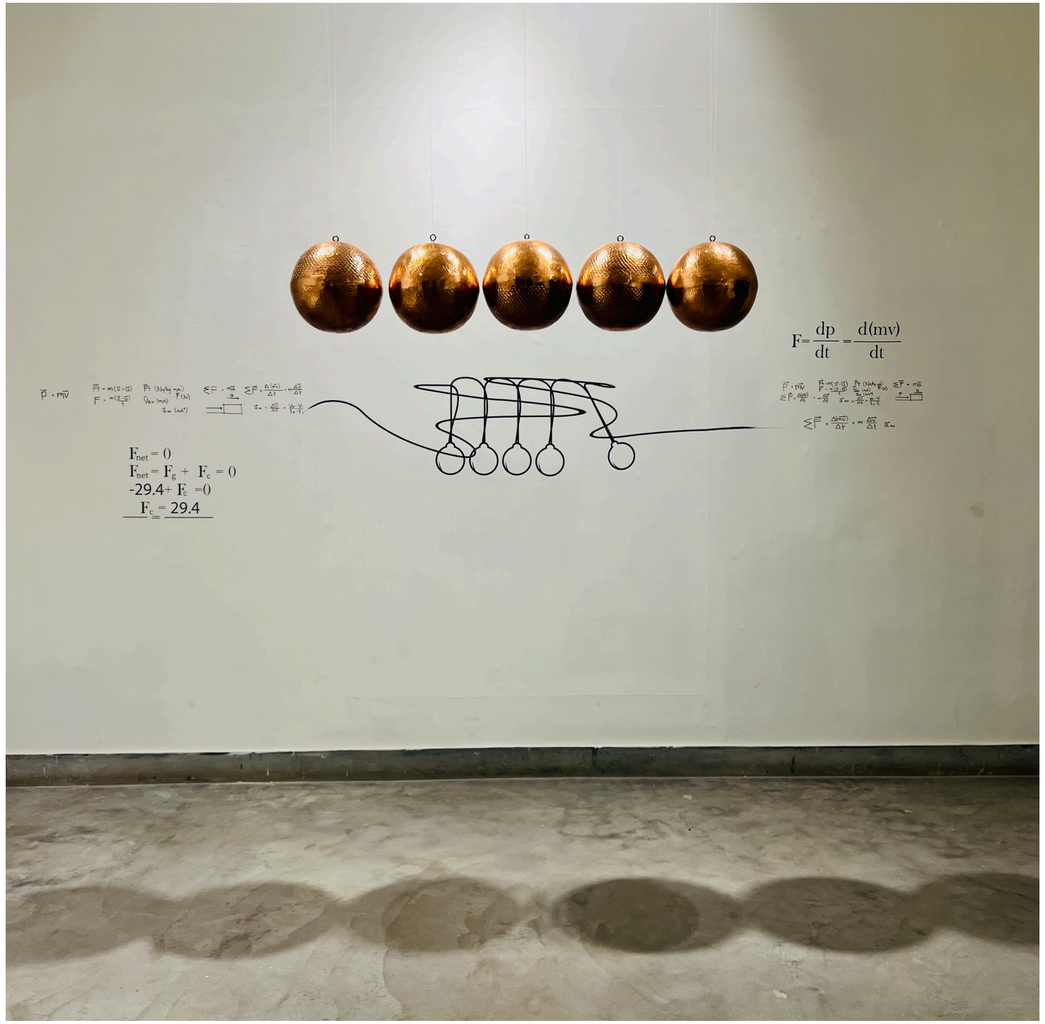


Amin Gulgee
Better Angels
Cast aluminium and copper
61 x 61 x 10 cm
2010
Image credits - Humayun Memon

ARShad Faruqui

Arshad Faruqui did his B.Arch from DCET Karachi, Pakistan and M.Arch from IIT Chicago, U.S.A. He has been teaching at IVSAA, Karachi since 1992 till date. In 2006 he established his Design House under the banner of ‘Copper and Steel’ where he practices Architecture, Interior Design and Landscape Design. He has been reviving the crafts of copper and works with local craftsmen and incorporates it in his tableware, fountains and furniture designs. He is the Founder member of Pakistan Crafts Council and Pursukoon Karachi. He also formed Black Olive publication with Photographer Amean J.

Faruqui has won the Design Excellence award as well as ADA award and recently been awarded the Fellowship from the Institute of Architects Pakistan. His Installation ‘Crossing the Boarder” is part of the National History Museum, Lahore, Pakistan. He has participated in several group and solo exhibitions and have also been curating shows all over Pakistan.



Arshad Faruqui

Newton meets the craftsmen

Copper

Installation

Inspired by the design of Newton's Cradle, also known as Newton's Pendulum, 'NEWTON MEETS THE CRAFTSMEN' explores the fusion of scientific principles and artisanal craftsmanship. Originally designed by Edem Marotte and traditionally casted in stainless steel, this installation ventures into an experimental realm, reimagining the pendulum in copper—a material rich in history, warmth, and character.By using copper in place of steel, the piece engages with a new visual and tactile experience, where science meets art and movement becomes a metaphor for craftsmanship.

In "The Craft and Science," the pendulum becomes a bridge between two worlds—one driven by the precision of science and the other by the organic intuition of craft. It stands as an invitation to contemplate how materials and techniques can evolve, while paying homage to both the past and the future of artistic creation.

AZhar Sheraz

Azhar Sheraz is a young artist from Hyderabad, Sindh. He graduated in Fine Arts with distinction from SABS University of Art, Design, and Heritage, Jamshoro in 2023. Sheraz draws his inspiration from the industrial landscape of his neighborhood. His unique imagery and technique are an amalgamation of traditional paints, rust and other mediums and methods. He aspires to investigate the industrial environments and specially the people living and working in such surroundings. His recent exhibitions include ‘look closer’. design is everywhere at Sanat initiative Karachi, ‘ARTSPEAK’ at Main frame gallery, ‘SHARED ECOSYSTEM’ at o art space gallery Lahore, ‘NABZ’ at Sanat Initiative and ‘Frozen Melody’ FM 80.1’at Gallery Full Circle Karachi. Sheraz was the artist in residence in 2nd ART OTAQ residency ‘ART SARAYE 2O23’



Azhar Sheraz

Metallurgic Poetry
Preserved Rust on Metal
17 x 24 inches
2023

David Alesworth

David Alesworth is a sculptor, photographer and researcher of garden histories, working between Pakistan and the UK. Over the past decade, the garden has been a key metaphor for him, with which to question humanity's culturally specific relationships with the natural world. His own hybrid identity informs many aspects of his practice and he has an enduring commitment to public art projects. He was a pivotal member of the Karachi Pop movement in the 1990's, the head of Sculpture at the IVSAA, Karachi, and is a life member of the Royal Society of British Sculptors. His work has been featured in publications such as the Architectural Review and PMC, British Art Studies.
Recent exhibitions include:
'RWA Open' Royal West of England Academy, Bristol, Autumn 2024, Beyond the Page: South Asian Miniature Painting and Britain, 1600 to Now (Feb. 2024 – 02 Jun. 2024) The Box, Plymouth and (Oct. 2023 to Jan. 2024) MK Gallery, Milton Keynes. Hortus Nocte (solo) Karachi (2023); Patterns of the Past: Weaving and Heritage in Pakistani Art (2021) London. The Carless Mapping (solo) (2020); Karachi. Centre of Gravity (2020), Bristol, Lie of the Land, MK Gallery (2019); The Glory of the Garden (solo) Karachi (2019); The Lahore Biennale (2018); The Karachi Biennale (2017); Pera Museum, Istanbul (2016); Asia Culture Centre, Gwangju (2017); and the A. Kasteyev State Museum of Arts, Almaty, Kazakhstan (2018). Other shows include: The Architecture of Life, BAMPFA, Berkeley University, USA (2016); Dhaka Art Summit 2016, 8th Berlin Biennale (2014); and The Garden of Ideas, Agha Khan Museum, Toronto (2015).



Karachi metal markets
Photographed by David Alesworth

I first encountered Karachi's many making markets in 1982 with Durriya Kazi as my guide and the joy and inspiration of making wood and stone cutting tools at Eid Ghar, where both metal forging and wood turning continue to take place. Subsequently over the decades I have continued to make work there and with myriad other urban craftspeople in Karachi and Lahore, right up to the present. Many of these spaces, their activities and their unique characteristics have changed little over the years, which is wonderful to see in this globalized world. Renewable Keekur is the usual source of both the forge charcoal and lathe wood for many handles. The ferrous metals are nearly all from recycled sources. Eid Ghar metal market is a wall to wall warren of burnished mud that one feels could belong in almost any age of man. Gudgeon pins from heavy machinery were always the preferred source of high carbon steel for making chisels, rifflers and other cutting tools. In later years groups of Indus students were bussed into these markets, by myself and Roohi Ahmed, which must have been a surprise for their residents, although everyone was always courteous and willing to share their knowledge. As a school we commissioned wood and stone working tools and even printing presses in due course. The power-hammer shops at the end of Eid Ghar metal market still run waste oil forges, unlike the smaller tool forges in the rest of the market. The sulphur rich fumes from these oil furnaces strip ones hair of any lustre and make you wonder what level of toxicity they produce. Nearby the dast kari work of Khori Gardens and Jodhia Bazaar, created from rolled and ribbed zinc plated sheet steel is a constantly mutable display of mirrored surfaces and was the inspiration for my 'Probes' series from the early 2000's. Bhaya who is now deceased worked upon these with me at the IVS Clifton Campus and later with other artists, such as Aamir Habib. One is always learning in these markets, their openness and conviviality are so different from the behind-a-brick-wall of their northern equivalents (which really is none) and all aspects of the vital urban crafts sector remain an inspiring and constantly evolving source of infinite depth for artists.

David
October 2024





Karachi metal markets in the nineties
Photographed by David Alesworth







Probes
Metal
Variable sizes
2003



Probes
2003
Courtesy: Private Collection, Zarmeene Shah

These works continue an enduring enquiry and celebration of the aesthetic of Pakistan's urban street culture. Here the comforting space of domesticity is contrasted against the horror of weapons of mass destruction. The very existence of such weapons makes our lives hopelessly nonsensical.

Concerns of nuclearization and environmental degradation remain at the center of my practice. Domestic connotations of food processing and storage continue in the vein of "Domestic Appliance" of 1998. These works are based on the somewhat out-moded but delightful practice of making utensils in galvanized steel plate. This is an activity that happens all over the city, producing funnels, jugs, milk churns, sieves, Kulfi containers, and myriad other forms not addressed adequately by the plastics industry.

The work is part celebration of the material and process, part critique of the dubious and potentially disastrous aspiration to weaponize/modernize. This strategy has been part of my working vision over the last decade and can be seen in works such as "Two Bombs Kiss" 1993 and the collaborative "Heart Mahal" 1996.

A horrified obsession with weapon technology and early nuclear devices led to these playful and perverse take on the model missiles that have proliferated on roundabouts throughout Karachi. In addition, the work draws largely from my interest in Victoriana and archaic technologies, the pathos of technology of the past and built-in obsolescence. A celebration of technology and its failures, from the short-sighted Hubble telescope or the supposedly unsinkable Titanic, this body of work comments on the human side of technology; its humour, hostility, sexuality and fragility.



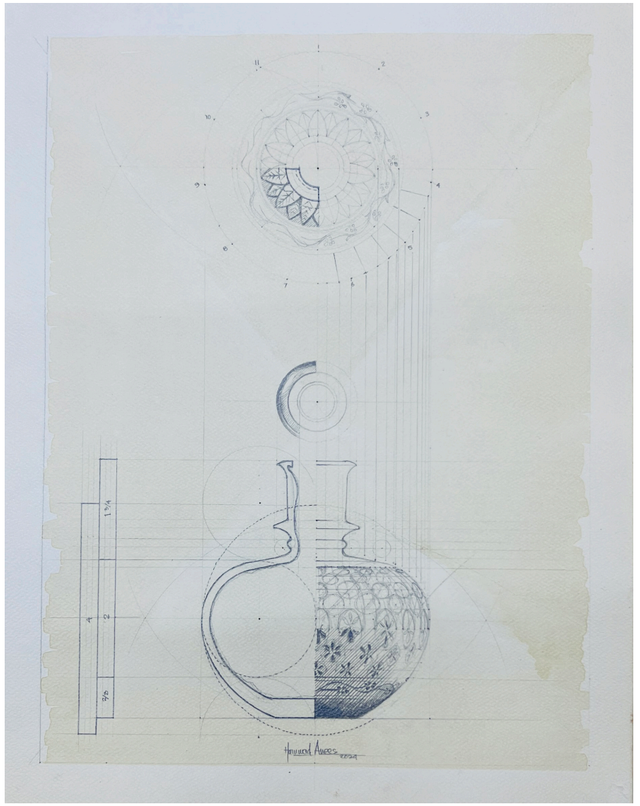
Teddy's Bear (variations)
Patinated Welded Copper Teddy Bear with
welded surface detail
25.5cm x 14.5cm x 12cm variable
2003 Onwards
Courtesy: Private Collection, Sameera Raja & Nazia Ejaz

At the heart of the Teddy Bear story is an implication of restraint of power, that of the most powerful over the weakest. David Alesworth's ongoing involvement with the motif began in the street markets of Pakistan, where used soft-toys from the West begin new lives amongst the poorest of the country. Displaced Afghani children acting as porters at Itwaar Bazaar Karachi would often ask for these as part of their fee. These metal Bears are part war child's toy and part improvised explosive device, reminiscent of the tiny Russian PFM-1 aerial mine ('Butterfly Mine') often tragically mistaken by Afghani village children for toys.

HAmmad Anees

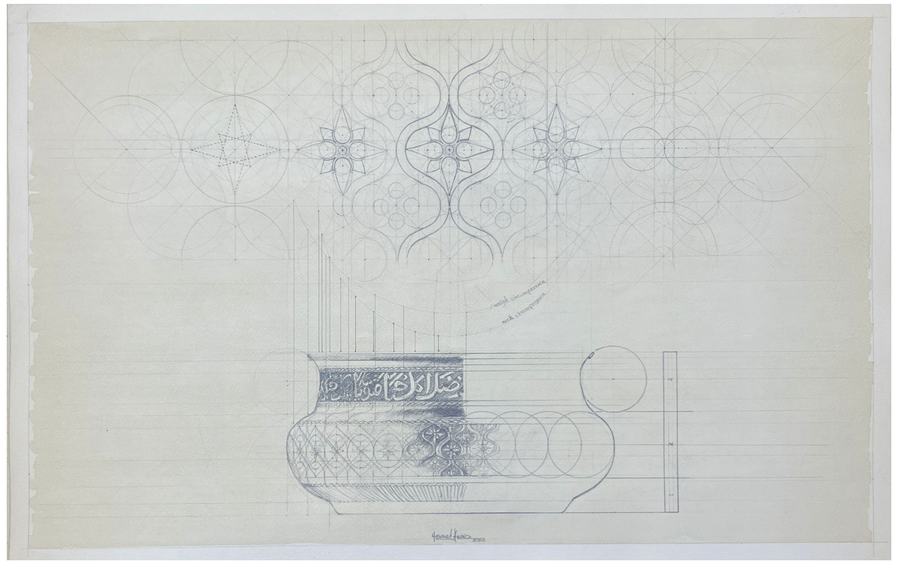
Hammad Anees, born in 1982 in Karachi, has carved a unique niche in the fields of architecture and academia. He completed his Bachelor of Architecture (B.Arch) from the Indus Valley School of Art and Architecture (IVS) in 2010. Following his graduation, Hammad joined the start-up practice of renowned Chartered Architect Kamran Mirza as the sole associate. During this formative period, he honed his skills and gained invaluable experience before establishing his own practice. Throughout his career, he has successfully completed a diverse array of projects, including retail spaces, office buildings, residential developments, and an art gallery.

In recent years, Hammad has shifted his focus to academia, where he currently serves as an Assistant Professor at his alma mater, the Indus Valley School of Art and Architecture. In this role, he teaches Technical Drawing and Architecture Studios, fostering the next generation of architects and designers. His teaching philosophy is informed by his practical experiences and is enriched by a deep exploration of both the measurable and immeasurable qualities of the observed universe. His interdisciplinary approach allows him to inspire students to think critically and creatively about the built environment, bridging the gap between theoretical understanding and practical application.

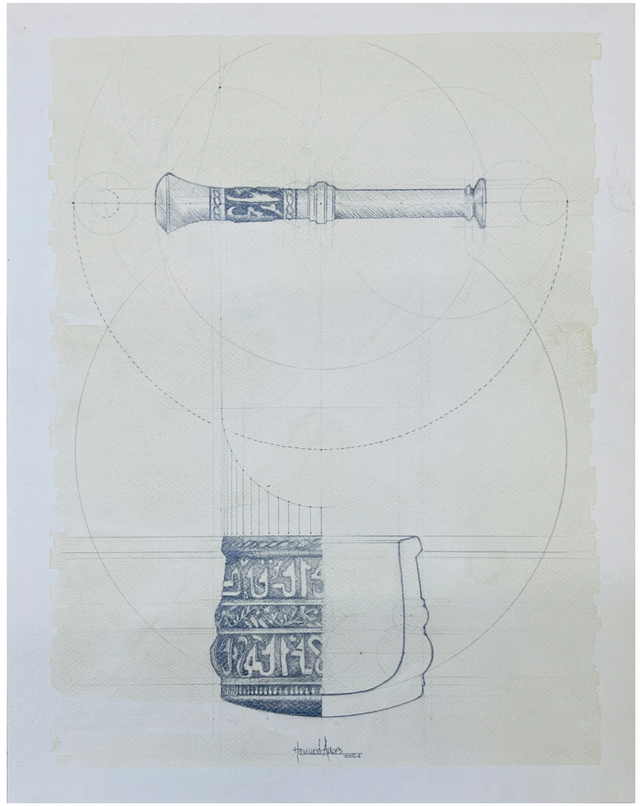


Hammad Anees

Hookah base Hexaflora I Diptych
Graphite & fermented coffee
wash on paper
11 x 14 inches
2024



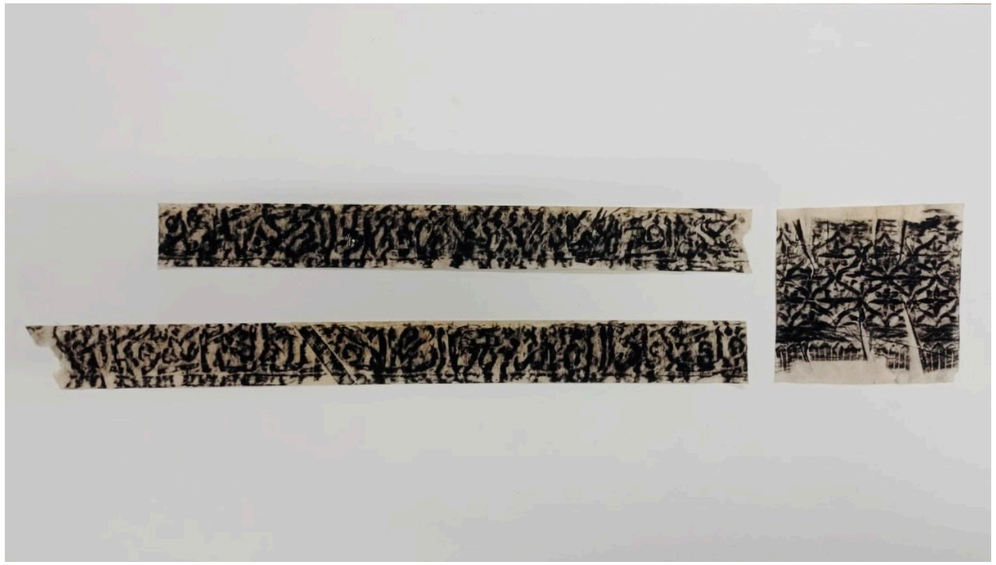
Handi Octaflora I Diptych
Graphite & fermented coffee
wash on paper
22 x 14 inches
2024



Mortar & Pestle Khat e Kufic I Diptych
Graphite & fermented coffee
wash on paper
11 x 14 inches
2024



Hookah base Hexaflora II Diptych
Charcoal on paper
2024



Handi Octaflora II Diptych
Charcoal on paper
2024



Mortar & Pestle Khat e Kufic II Diptych
Charcoal on paper
2024

Masooma Syed

b.1971 - Hyderabad, Pakistan

Masooma Syed is a visual artist from Pakistan who worked and lived for many years in different countries of South Asia. This makes her art trajectory unusual as an artist and as an art educator. She practiced and taught art in several universities and art schools across South Asia like National College of Arts, Beaconhouse National University and Indus Valley School in Pakistan, School Of Culture And Creative Expressions, Ambedkar University, Delhi, Kathmandu University, Nepal, Theertha School of Art, Colombo and Swami Vipula Anand School Of Aesthetic, Batticaloa in SriLanka. She is the recipient of the Commonwealth Fellowship of Art and Craft, University of New South Wales, Australia, 'HAT', Here and There, Art and Craft fellowship, Manchester University, and most recently is Research fellowship at Post Graduate Institute of Archeology, Kelaniya University, SriLanka. She was part of artist residency projects at Khoj, Delhi, Vasl, Karachi, Theertha, Colombo, guild art gallery, Newyork, International Artist workshop in Jutland, Denmark, and Puducherry Blue -Saarc International artists camp at Pondechery, India

Her works have been exhibited widely and Internationally, such as Fukuoka Asian Art Triennial, Lahore Art Biennale 01, Harris Museum, Black Burn Museum, England, Metropolitan Museum Tokyo, Apex Art, New York, and Kunsthalle Fridericianum, Kassel, Germany, Kiran Nadar Museum of Art, Delhi, Devi Art Foundation, New Delhi, and NGMA, Mumbai apart from showing with galleries like Canvas Gallery Karachi, Rohtas Art Gallery, Lahore, PNCA Islamabad, Gallery Ske, Delhi/ Bangalore, Vadehra Art Gallery Delhi and Red Dot in Colombo and Art Dubai.



Razor's Edge
Sterling silver
2 x 3.8 x variable inches
2022

On Razor's Edge

The Precious and the nonprecious, expansive and thrown away, waste and the body when all get mixed up under the soil, they sprout like Lillie's or lotuses from the mud. Sometimes they appear as Golden clouds, a stream, or a brook on the copper-smoked sky, other times this churning of the soil brings people, majestically positioned on the razor's edge.



Masooma Syed

Dhuan - Smoke
Copper and Brass
9 x 4 inches
2024



Sunehrey Badal - Golden clouds
Brass
4.5 x 1 x 5 inches
2024



Lilies
Sterling silver and finger nail clipings
2.5 x 1.5 x variable inches
2012



Raat Ki Rani -
Night blossomed Jasmine
Sterling silver and glass bottle
2.5 x 2.5 inches
2024

Naiza Khan

Naiza Khan trained at the Ruskin School of Art, University of Oxford, and completed her MA at the Centre for Research Architecture, Goldsmiths, University of London (2020). Recent exhibitions include the 14th Gwangju Biennale: soft and weak like water; Sharjah Biennale 15: Thinking Historically in the Present (2023); Lahore Biennale 02: Between the Sun and the Moon (2020); 9th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane (2018); and Naiza Khan: Karachi Elegies, Eli and Edythe Broad Art Museum, Michigan (2013).

Khan served as faculty in the Fine Art Department, Indus Valley School of Art and as Senior Advisor, Visual Studies Department, University of Karachi and in 2000, she co-founded the Vasl Artists' Collective. Khan has curated several exhibitions of contemporary Pakistani art, notably The Rising Tide: New Directions in Art from Pakistan, 1990–2010 at the Mohatta Palace Museum, Karachi (2010). In 2013, she received the Prince Claus Award for her contribution to social change through art and culture. Khan represented Pakistan at the 58th Venice Biennale (2019) with her solo project Manora Field Notes..



Naiza Khan

Armour Suit for Rani of Jhansi
Galvanised steel, feathers and leather
90 x 45 x 35 cm
Artist's Collection



Cloud Corset
Metal
40 x 48 x 30 inches (approx) Medium
46 x 72 x 48 inches (approx) Large
2024

SHAhid Sajjad

Sajjad was born in Muzaffarnagar, Uttar Pradesh, in 1937 and died on July 28, 2014, in Karachi, Pakistan. The award-winning sculptor was a founding member of the Indus Valley School of Art and Architecture and one of the pioneers of the field in Pakistan. He started his journey into art with calligraphy before turning to commercial art and film-making; a path that led him to become art director at an advertising agency in Karachi. His first ‘art pilgrimage’ was into the Chittagong Hill Tracts in 1965, where he lived with the local ‘Chakma’ people. In 1971, he gave up his comfortable life and took to riding through Europe and Asia on his motorcycle for what was his second ‘art pilgrimage’. Over the next three years, he sought out the best of art that the world had to offer, a journey that took him from Paris to Japan; drawing inspiration from the likes of Rodin, Paul Gauguin and Henry Moore, and learning secrets of the crafts from Japanese sculptors. He returned to Karachi and started transforming logs of wood and blocks of bronze into pieces that have a ‘memory and respond’.

He was awarded national prize for sculpture in 1982. In 1980 he was offered the President’s Pride of Performance Award which he politely refused. Shahid’s sculpture ‘Woman in Agony’ remains on permanent display at the Seoul Olympic Sculpture Park, Seoul, South Korea.



Shahid Sajjad
Woman in motion I
Bronze
32 cm
1979

Zahra Asim

Zahra Asim is a visual artist based in Lahore, Pakistan. She graduated with a degree in Fine Arts from National College of Arts, Lahore in 2014 and completed her Masters in Art and Design from Beaconhouse National University, Lahore in 2019. It has been 10 years since she has been painting professionally and has exhibited her work in numerous group shows both nationally and internationally.

Through her elaborate compositions, the artist explores the private spaces of old-town residential areas, capturing both architectural details and personal memories. Through her work, commonplace settings are transformed into symbolic media that hold tales of light, space, and life. She connects the emotional and visual domains by capturing these worn-out interiors, provoking viewers to consider the interplay between memory and space in urban life.





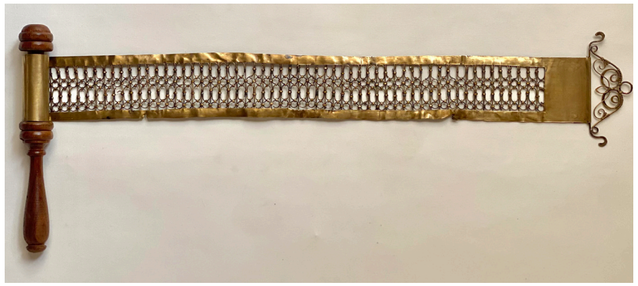
Zahra Asim

Enclosure of petals I
Oil on metal and wires
Variable
2024

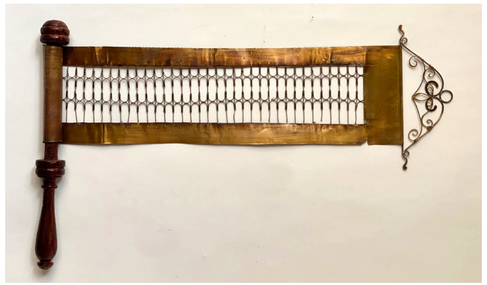
Enclosure of petals II
Oil on metal and wires
Variable
2024



Anbaar (Assemblage)
Oil on Metal sheet, wire and wood
Variable
2022



Title: Jaali I (scroll)
Metal sheet, wire and wood
Variable
2022



Title: Jaali II (scroll)
Metal sheet, wire and wood
Variable
2022

Ustad Mohammad Naseem

The Expert Metal Craftsman:

Ustaad Naseem's roots trace back to his family's migration from Delhi to Karachi during the Partition of 1947. His father, Mohammad Ayub, set up a home in Jodia Bazar, which was then a residential neighborhood with a small community of metalsmiths and dealers. Over time, the area became the heart of one of Karachi's most bustling wholesale markets. Mohammad Ayub established a trade in buying and selling functional metal household products, primarily sourced from the metalworking hubs of Punjab, like Gujranwala.

From an early age, Naseem absorbed the intricacies of his father's trade and became intimately familiar with the processes of metalwork happening around his neighborhood. By the age of 12, his innate curiosity led him to experiment with metal crafting himself. This early exposure to Peetal Gali (the metal street that is the makers hub) shaped his journey toward mastery, as he transitioned from observing the market to becoming a craftsman. Karachi, in the 1960s, was thriving as a port city and a nexus for trade, tourism, and commerce. It was this lively, cosmopolitan environment that propelled Naseem's ambitions as he set his sights on producing metal objects for the handicraft stores of Saddar bazar, where visitors sought out locally crafted souvenirs.



Still, *Metal, through the Lens of a Master Craftsman*

Ustaad Naseem's dedication to his craft has spanned over 65 years. His deep knowledge of metal markets, raw materials, and the intricate processes of making metal objects has earned him the title of "Ustaad." Over time, his expertise evolved beyond the purely functional and expanded into the realm of art, allowing him to collaborate with creatives in architecture and visual arts. These partnerships blurred the boundaries between craft and individual expression, demonstrating his ability to merge tradition with innovation.

What sets Ustaad Naseem apart is his ability to adapt and sustain his practice through changing times. His collaborations with visual artists and architects have not only allowed him to continue working with metal but also rekindled an awareness of the craft among our youth. As academic institutions and young creatives turn their attention to the making of metalwork, Ustaad Naseem stands as a beacon of continuity, bridging the gap in preservation between the old and the new.

FArjad Akhtar



Metal, through the Lens of a Master Craftsman
A Short documentary
2024
Farjad Akhtar (Director)
Nurayah Sheikh (Producer)

Farjad Akhtar (he/him) is a filmmaker from Karachi, Pakistan, who has experience of more then 1000 days on sets of commercials, films, tv shows, music videos etc made in Pakistan and internationally.
Farjad's area of expertise is in Direction and working as an Assistant Director on more than 5 cinematic narratives which have received international recognition and awards.



BTS, *Metal, through the Lens of a Master Craftsman*

The film on the life of Ustaad Naseem, a revered master metal craftsman, beautifully captures his journey, spanning over six decades, as he molded metal into art and function. His story is interwoven with the broader historical narrative of Karachi and the region, making it a profound exploration of not just craftsmanship but also heritage, culture, and change.

The film speaks to witnessing the shifting tides of consumer economies, changing geographies, and upheavals that have affected not just Ustaad Naseem's craft but the entire culture surrounding metalwork. From crafting deghs (large cooking cauldrons) and thaals (large serving plates) that symbolized communal family life to creating door handles and metal numbers for individual homes, Ustaad Naseem has seen the decline of heirloom craftsmanship in favor of more disposable, individualized consumerism. The shift from a communal to an individualistic mindset is observed as he speaks about his work and life.

This film is a tribute Ustaad Naseem, his resilience, his artistry, and his invaluable contribution to Pakistan's cultural and artistic landscape. It highlights the personal and societal shifts that have shaped his journey and provides an inspiring narrative of how traditional craftsmanship can evolve while preserving its essence.



Copper plate crafted in metal, made in NWFP

The Vintage Gallery

The Vintage Gallery – Metal, through the eye of a space to buy Copper & Brass objects For the exhibition, the selected collection from The Vintage Gallery holds a deep connection to the family legacy of the owner, who passionately upholds the family's generational trade of finding beautifully crafted copper & brass objects to sell in his store.

Khwaja Aamir, was born in the mid-1950s into a Kashmiri family that was settled in Pakistan pre partition, and deeply rooted in artisanal trades. His father and uncles inherited his grandfather's business and divided it into different branches. While his uncles focused on the buying and selling of rare carpets, textiles, and wood crafts, Aamir's father took over the metal handicrafts, and setup shop in Islamabad eventually establishing The Vintage Gallery.



Copper *degh* (Cauldron) dated 1223 AD

Aamir's journey into the world of copper and brass began at the age of 13 when he started assisting his father after school. His father, a rigorous taskmaster, began his son's training by teaching him the intricacies of scouting for rare metal objects — not just in terms of commerce, but also in craftsmanship, history, and value. Together, they traveled to various metal markets in Pakistan and neighboring countries of India, Nepal, and Iran, procuring pre-owned Kashmiri, Moradabadi, Bidari copper and brass objects. These markets, known as the Karayra Bazaars, were bustling centers for the exchange of precious metals. Most objects found here were steeped in personal and cultural histories, handed down through generations within families and sold for economic survival and due to displacement by socio-political upheavals

This training period was intense, spanning eight years, learning to distinguish the origins, craftsmanship, and conditions of each item, was key. To recognize intricate designs, the marks of master artisans, and the significance of each piece, ranging from small locks and jewelry boxes to large cooking cauldrons and stirrups for saddles was mastered. His father's guidance sharpened his ability to spot rare and unique pieces that would appeal to collectors and metal craft enthusiasts.

At its peak, The Vintage Gallery was nestled in one of Karachi's leading hotels, frequented by international flight crews, tourists, and traders from around the world. Karachi, at the time, was a cosmopolitan hub, and the store became a treasure trove for visitors looking for meticulously crafted rare metal objects from the guilds of Persia, India, and Pakistan, especially from craftsmen in Kashmir and NWFP. It became a sought-after destination for those who wished to take a piece of exquisite metal seeped in history back to their homes.



Metal, through the Lens of a Buyer and sellers market
A Short Film
2024
Hamza Hassaan (Director)
Nurayah Sheikh (Producer)

However, the passage of time and the shifting political landscape, security challenges, rising instability, targeted attacks on communities including the happening of 9/11 altered the fabric of the country. International tourism declined, and the hotel where The Vintage Gallery thrived became a fortified structure with barbed wire and restricted access. This significant change in accessibility and a dwindling clientele brought about a downsizing and relocation of the store. Although more intimate today, The Vintage Gallery embodies a testament to the rich history within each metal objects on display for sale. Each piece tells a story—of craftsmanship, migration, trade, and survival. Through this exhibition, we honor the generational heritage of the trade of buying & selling works of metal artisans and the vision of Khwaja Aamir, who continues to preserve an awareness of the craftsman though the movement of objects with the world.

A collection of animal figurines, *Dhokra* art,
crafted in South India












A selection of Kashmiri, Indian and Persian brass and copper everyday household objects












Copper plates crafted in NWFP



3D box portfolio, 5 selected works, Metal, 2012

IVS Box Portfolio

Abdul Jabbar Gull
Adeela Suleman
Amin Gulgee
Aamir Habib
Imran Ullah Hunzai
Jamil Baloch
Munawar Ali Syed
Nausheen Saeed
Saba Iqbal
Sheherezade Alam
Sohail Abdullah



3D box portfolio, 11 artists, mixed medium, 2012

Project Premise:

The Department of Fine Art at the Indus Valley School of Art & Architecture initiated a Box-print Portfolio project in 2009 under the guidance of (late) Associate Professor Ussman Ghauri. Before his demise, Ussman Sahib proposed a subsequent project, Cast Rituals, conceived as a 3D Box Portfolio collaboration between artists and institutions. Dedicated to his memory, this Box folio signifies Ussman Sahib's wish to generate funds for the Department of Fine Art and improve its facilities and studio equipment.

Cast Rituals was instrumental in building bridges between artists across Pakistan through their individual art practices. Eleven Pakistani artists from all over the country submitted a signature piece, each to be replicated so that it may come together as the 3D Box Portfolio.

I cannot fully express my gratitude to the exceptional team members at the Fine Art Department at IVS, for their generosity, faith and superb guidance.

I would like to thank Samina Khan, Executive Director of IVSAA for believing in this project and for her passionate support towards the Fine Art Department. A special thanks to Mr. Sohail Zuberi, Farah Mahbub & Warda Umar for their generous support towards using the Photography Studio for the documentation of works and particularly Mehmood Ahmed for his help with the photography. My gratitude also goes to Asad Hayee for all the coordination with the artists in Lahore and Islamabad, Muzzumil Ruheel for designing of the entire project; Munawar Ali Syed and Saba Iqbal for helping us during the production process. I would also like to personally thank our ceramic studio technical assistant Mr.Babu Krishan for his support throughout the project. Last, but not the least, Sara Mahmood for coordinating this project and very patiently pushing us all to meet the deadline. And finally, my sincere appreciation and thanks to all the participating artists who made this project possible.

Adeela Suleman (Coordinator - Department of Fine Art, IVS. 2012)



Display, 3D box portfolio, Metal Elemental Resonance, 2024

Cast Rituals

The tradition of repetition is explored in the form of sculpture in the 3-D Portfolio. Eleven sculptors embark on Cast Rituals, producing 25 identical sculptures where each piece is carefully replicated to create an exact edition of the original. Each box contains 11 sculptures by renowned artists whose practices engage with both the usual and the unusual. The conversation in Cast Rituals extends beyond multiplicity, venturing into a new realm where quantity preserves quality. Cast Rituals was showcased at the IVS Gallery, Indus Valley School of Art and Architecture, in October 2012.

SCULPTORS:

Abdul Jabbar Gull, Adeela Suleman, Amin Gulgee, Aamir Habib, Imran Ullah Hunzai, Jamil Baloch, Munawwar Ali Syed, Nausheen Saeed, Saba Iqbal, Sheherezade Alam, Sohail Abdullah

What is Functional? And what is considered Non-Functional?

The craftsmanship of an object has long been central to the definition and evolution of civilizations, serving as a reflection of cultural identities, social structures, values, and hierarchies. The discrepancy between functional and non-functional raises complex questions about the craftsmanship, definition or even the role of utilitarian objects within this cultural fabric. In Asian traditions, craftsmanship was inseparable from daily life, acting as a bridge between nature, humanity, and the divine, shaping not only physical surroundings but also mental and social development. This exhibition seeks establish relevance of craftsmanship behind art and utilitarian objects and their broader cultural impact, particularly through the lens of the Indus Valley civilization and what is now recognized as part of the Global South. Objects were not merely crafted for aesthetic value; they were practical components of everyday life, serving diverse roles in the ability to stimulate a function. Drawing on Asian philosophies and the tactile nature of craftsmanship, this exhibition highlights the ongoing pursuit of balance between local traditions and global influences. Conversations around craft and art in Asia are in a constant state of flux, caught between preserving traditional practices and facing the pressures of modernization and consumerism. There is a tension between function and form, and a debate about the educational value embedded in craftsmanship. Upon close observation, theoretical frameworks such as Gardner's multiple intelligences, Dewey's experiential learning, and Vygotsky's scaffolding of zones of proximal development all reflect age-old principles inherent in Asian craftsmanship. These ideas help us understand how craftsmanship in making has long been a vehicle for conveying not just beauty, but essential cultural values. As you explore the works in this exhibition, consider how craftsmanship—the making of both objects we consider part of our everyday functional life and those we view as artistic expressions—transcends utilitarian purpose, embodying cultural memory, innovation, and skill passed down through generations.

Nurayah Sheikh Nabi - Curator Metal Elemental Resonance, 2024

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