



# Threshold Spaces The Body is Present

Curated by Zohreen Murtaza

This exhibition brings together a repertoire of dynamic works by pioneering women artists who started practicing between the 1950s and late 1970s, in dialogue with the works of more contemporary and emerging artists who have followed suit afterwards.

Metaphor, Similie, archetypal symbol came to characterize many works produced during and immediately after the end of the dictatorship of the 80s but in the decades that have followed women artists have pushed and transcended the boundaries of these cautious overtures that were then transformed into whimsical visual vocabularies.

"Threshold Spaces: The Body is Present" is an attempt to trace the trajectory of subject matter and iconography conceived by women artists that was borne as a result of political upheavals which contested the question of a woman's place in society.

The exhibition adopts a thematic approach that explores visual vocabulary and archetypal symbols present in the works of women artists, therefore it is divided into sections titled "Land and Body", "Homescapes", "Dreamscapes", "Moonscapes", "Birdscapes" and "Hybrid Bodies."

If the body is to "be regarded as a kind of hinge or threshold" placed between a psychic and more sociopolitical presence then how have female artists reckoned with the discursive formations so far that have fired their imagination? How have their visual vocabularies transformed? Is this threshold a liminal space, a barrier, a catalyst or a productive conduit?

## Participating Artists

Anna Molka Ahmad	Adeela Suleman	Maria Khan
Anwar Afzal	Ammara Jabbar	Marium Agha
Esmat Rahim	Amra Khan	Maryam Bani Asadi
Humaira Ejaz	Anushka Rustomji	Marjan Bani Asadi
Meher Afroz	Ayesha Khalid	Mina Mohsin
Nahid Raza	Bushra Waqas Khan	Naiza Khan
Salima Hashmi	Farida Batool	Natasha Malik
	Donia Qaiser	Natasha Jozi
	Dua Abbas Rizvi	Nilofer Akmut
	Eesha Sohail	Pak Khawateen Painting Club
	Farazeh Syed	Rabia S. Akhtar
	Fiza Khatri	Ruby Chishti
	Hamra Abbas	Rahat Naveed Masud
	Haya Zaidi	Sadia Hussain Syed
	Heraa Khan	Sadaf Naeem
	Hoor Imad Sherpao	Sahyr Syed
	Khadija Rehman	Sana Arjumand
	Masooma Syed	Sarah Mumtaz
		Wardah Shabbir

## Context and Background

In the post 1977/military coup scenario, politics and society became inextricably linked with art. Mass media and literature were censored, regulated and controlled by the regime. Acceptable dress code, behaviour and language was quickly imposed. Pakistani women artists in the 70s had to formulate new artistic strategies in order to assert their agency. If the period between the 1950s and early 70s constituted a time when women artists struggled to establish themselves as art practitioners and art teachers, in the late 70s they had to contend with a whole new set of challenges.

As Pakistani women stepped into the public space to confront the Regime and its policies, they had already reconstituted their relationship with the State. There was a vehement disavowal of the frameworks that had sought to contain and regulate them and the discontent spilled out into public space. The female body in this scenario can be envisaged as the surface on which social law, morality, values could be inscribed but apart from bodily experience rooted in exteriority, it is equally emblematic of a more psychic inscription; one that consists of a lived interiority. These are characterized by the manipulation of anatomy, imaginary anatomy and a phenomenological experience. In light of the turbulent time that they were witnessing, the works produced by Pakistani women artists at this time fall within the ambit of both these conceptions of the body.

In a sense, construction of such alternative imagery by Pakistani women artists had already commenced in the 1950s given that women artists had to contend with the social realities of being mothers, daughter, wives along with practicing art and so struggled with the crisis of multiple identities. The post 1977/military coup accelerated this process where women emerged as active agents of change, asserting their presence and calling for a rewriting of regressive and hegemonic institutional structures. Therefore both bodily and lived experiences thrive in the works of Pakistani women artists albeit within the bounds of a distinct vocabulary. The representation of the female body at this time overlaps, shifts, morphs and

gravitates between both these realms of public/private, inside/outside, fantasy/reality, active/passive.

Since then Pakistani women artists have continued to problematize these binaries. Metaphor, Similie, archetypal symbols had been a characteristic of many works produced during and immediately after the Regime ended but in the decades that have followed women artists have pushed and transcended the boundaries of these cautious overtures that were then transformed into whimsical visual vocabularies. These subjectivities may have been wrought out of fear, despair and repression but the rallying cry in many of these works is that of an emergent and deep-seated defiance; it is a consciousness of their self that is almost palpable, visceral and intense. Women artists today continue to tackle the same conundrums but in response to the social and cultural milieu of their time.

This exhibition brings specific works of pioneering women artists who started practicing between the 1950s and 1970s, in dialogue with the works of more contemporary and emerging artists who have followed afterwards, in an attempt to trace the trajectory of subject matter and iconography conceived by women artists since then. Artists such as Salima Hashmi, Meher Afroz, Nahid Raza and Riffat Alvi were witness to the repercussions of successive military coups and political upheaval that followed; can a consciousness of this tumultuous past and its many facets be gleaned from their works as one begins to sift through their distinct styles and content?

In architecture a threshold can refer to a means of connecting two rooms and spaces. These spaces can be so varied, nuanced that they have the potential to emerge not just as passages or barriers but as settings that have their own character. Theories in Education talk about threshold concepts that lead to new conceptual understanding; therefore thresholds are also akin to transformative portals. They induce radical action and embrace change. In light of this discourse, rather than a standard chronological display this exhibition on art by women artists is a call to investigate, recognize and embrace the presence of such a threshold space that exists between the various pasts and present.



The exhibition adopts a thematic approach that explores visual vocabulary and archetypal symbols present in the works of women artists, therefore it is divided into sections titled "Land and Body", "Homescapes", "Dreamscapes", "Moonscapes", "Birdscapes" and "Hybrid Bodies." Works by woman artists from the 50s to 70s share space with works of young, emerging and established practitioners.

If the body is to "be regarded as a kind of hinge or threshold" placed between a psychic and more sociopolitical presence then how have female artists reckoned with the discursive formations that have fired their imagination? How have their visual vocabularies transformed? Is this threshold a liminal space, a barrier, a catalyst or a productive conduit?

Women artists in the late 70s and 80s in particular transformed their practices into subversive, radical and even transgressive statements about womanhood. Their legacy encompasses both repression in tandem with a sense of liberation as they broke new ground: how do Pakistani women artists now build on those iconographies and complex visual vocabularies- new thresholds- in relation to gender, agency, emotion, societal entrapment as they shift between multiple identities in a different world?

## Credits

Clifton Art Gallery, 2022. <http://cliftonartgallery.com/artist/nahid-raza/>.

Elizabeth Grosz, *Space, Time, And Perversion Essays On The Politics Of Bodies* (Great Britain: Routledge, 1995).

Geeti Sen, *Feminine Fables* (Ahmedabad: Mapin Publishing, 2002).

Marjorie Hussain, 'The Sun Blazes the Colours Through My Window' Anna Molka Ahmed (Research and Publication Center National College of Arts, Lahore, 2007).

Nilofur Farrukh, ed. *A Beautiful Despair—The Art And Life Of Meher Afroz* (Lahore: Le Tropical, 2020).

Rosalind Jones, "Writing The Body Toward An Understanding Of L' Ecriture Feminine", in *The New Feminist Criticism Essays On Women, Literature, Theory* (repr., New York: Pantheon Books, 1985), 366.

Salima Hashmi, *Unveiling The Visible* (Lahore: Sang-e-Meel, 2003).

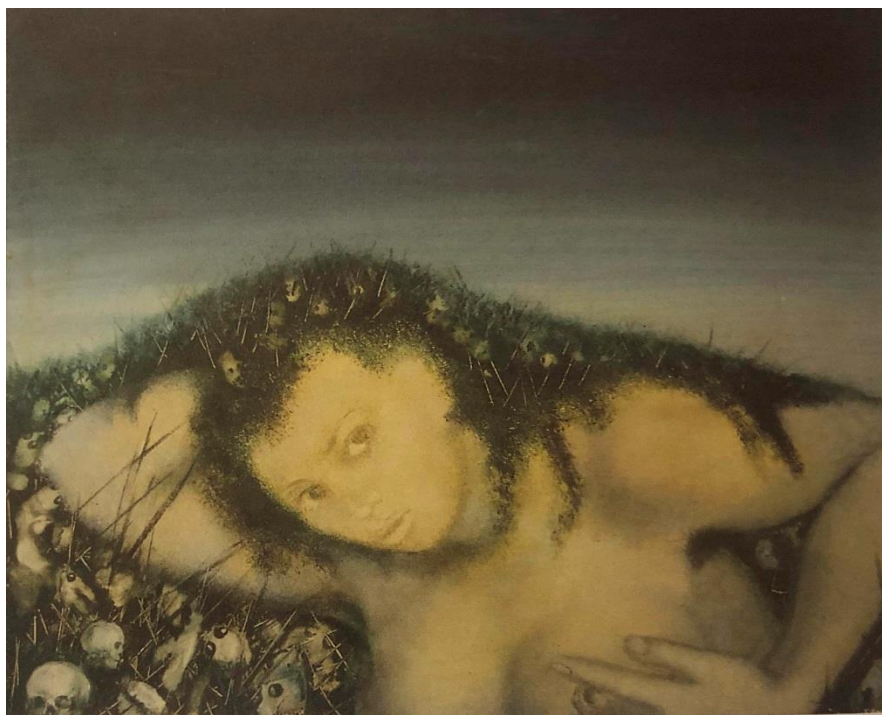
Sandra Frydrysiak, "The Representation of the Female Body in the Feminist Art as Body Politics", n.d.308.

## Land and Body

These works draw a connection between land and body in a manner that not only broadly establishes feminine connotations with nature but uses these metaphors to actively engage with patriarchy, difference, surveillance and violence. Women artists through the 50s to late 70s engaged with social realities and inequities using nature related symbols. The iconography of artists that have followed features, trees, water, earth and land but the subject matter has diversified. From disorientating dream imagery that imagines alternate worlds to questioning post-colonial hierarchies, ecologies and environments these works contest the regulation of daily life and emphasize that it not be mediated by men and their masculinist notions of geography, territory.



Mother Earth  
 Esmat Rahim  
 Oil on board  
 60x 48.5 cm.  
 1961-62  
 Coll. S. Rahim



Burnt House, Murree  
 Anwar Afzal  
 Oil on Board  
 62 x 36 cm  
 1948-49  
 Coll: Alhamra Gallery





Spring

Esmat Rahim

Oil on Board

31.5 x41cm

1961-62

Coll: S. Rahim



Flood

Anna Molka Ahmed

Oil on Canvas

88x82cm

Coll: Z. David



Tell the Wolves I am Home  
 Marium Agha  
 Yarn on re-constructed tapestry  
 1320 x 52.5 inches  
 2018



Under the Apple Tree  
 Farazeh Syed  
 Collage & Mixed Media  
 22 in x 16 inches  
 2019





On the Way Home  
 Maryam Bani Asadi  
 Gouache on Wasli  
 n.d



Leisure Time in Lahore  
 Maryam Bani Asadi  
 Gouache on Wasli  
 14 x 19 cm  
 2016



An Ordinary Day  
 Marjan Bani Asadi  
 Oil on Canvas  
 n.d



Stormy Tulips  
 Alia Bilgrami  
 Triptych, Gouache and Watercolour on  
 Wasli  
 13.5 x 18.5cm each  
 2017





After Anahita- Cosmic consonance  
 Anushka Rustomji  
 Acrylic, ink and graphite  
 on fired terracotta earthenware  
 2022



Closeup of After Anahita- Cosmic consonance  
 Anushka Rustomji  
 Acrylic, ink and graphite  
 on fired terracotta earthenware  
 2022



Dawn of Hope

Haya Zaidi

Ink, Acrylic, collage, glitter and  
spray paint on polyester film

35x24 inches

2019





The Original Sinner  
 Natasha Malik  
 Etching on Paper (Edition 1/5)  
 11x15 inches  
 2021



On the Frontline  
 Naiza Khan  
 2016



*Saat Darya ke paani se dhuli meri rooh*

*phir bhi rahi gadli*

(My soul washed after the water of seven seas *still remain muddy*)

Natasha Iqbal Jozi

Still from Performance Duration: 12 mins, 20 secs

2019



Pak Khawateen in the Adit Tunnel and Lunching at  
Barseen Camp, Dasu Dam, Kohistan, Pakistan

Laser Print on Paper

13.6 x 19.2 inches

2020



Pak Khawateen Exploring  
Petroglyphs Near Diamer Bhasha  
Dam Site

Laser Print on Paper

13.6 x 19.2 inches

2020

## Homescapes

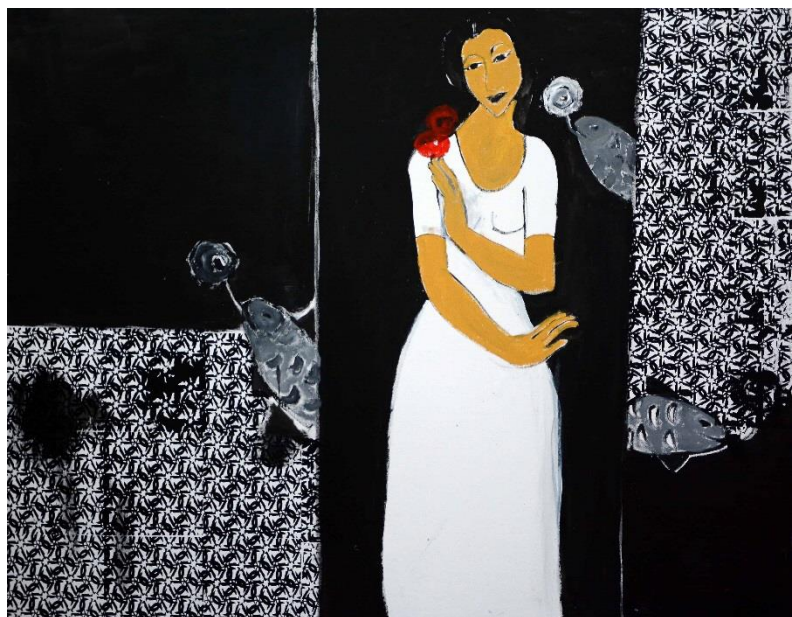
The private space of a home vis a vis the world outside can embody the inner and outer psychic states of women. The feminine body and its emotions are represented through metaphor and composition in Nahid Raza's paintings. Order and social mores are enforced using designed and regulated spaces, on the contrary it is iconography that tracks the conflict of emotions. Fuelled by a politicization of religion that sought to enforce the *Chaadar and Chaar Deewari* in the 80s, these demure but dark transgressions are replaced with rebellion as women contest social boundaries i.e they step out into public spaces to reclaim their place and confront the State head-on.

This selection of works situates female bodies in the domesticated, gendered space of their home decades after they had "stepped out" i.e transgressed boundaries defined by the State and society. It is in the comfort of the "inner world" of the home where the morality, conduct and speech of women is governed. A home is where the embodiment of the ideal family is constructed so that women can be worshipped but also castigated. It is also complicated by the fact that historically, the trope of the mother, widow, wife and even whore was conceived and represented here. Since the 70s and 80s how have women navigated between social mores and desire, the "inside" and "outside"? These works embody the socio-psychic spaces where women painters can spurn boundaries, redirect the Gaze and use metaphor in whimsical ways to break the glass ceiling. Moreover the archetypal and poetic iconography of the rose, fish and even flesh is transformed: the intent of this familiar vocabulary is to unsettle, seduce, scandalize and spurn.





Untitled  
 Nahid Raza  
 Woman Series  
 Oil on Canvas  
 30 x 30



Untitled  
 Nahid Raza  
 Woman Series  
 Oil on Canvas  
 36x48



Untitled  
 Nahid Raza  
 Woman series  
 Oil on Canvas  
 24 x 36



Untitled  
 Nahid Raza  
 Woman Series  
 Oil on Canvas  
 24x30





Untitled

Nahid Raza

Woman Series

Oil on Canvas



Birth  
Ayesha Khalid  
Gouache and Gold Leaf on Wasli  
38.3 x 31.3 cm  
2011



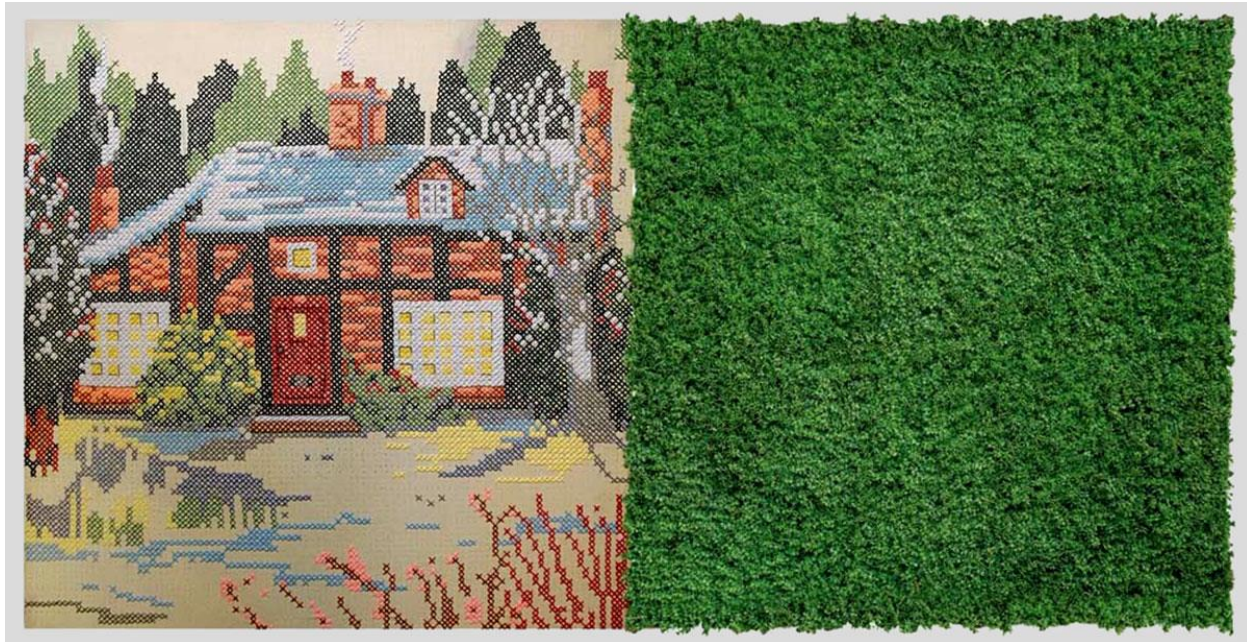
Obscure II  
Sadaf Naeem  
Oil on Canvas  
36X48 inches  
2013





Waiting  
Sadaf Naeem  
Oil on Canvas  
36x36 inches  
In private collection  
2015





The Cozy Cottage

Risham Syed

diptych, each panel 60" x 60"

panel 1: cross stitch in wool on canvas.

panel 2: plastic grass on board.

2007



Where is home?

Sahyr Syed

Mixed media collage on archival

paper

2022



Hot Soup

Ammara Jabbar

video collage, animation

2021





Attire

Farazeh Syed

Acrylics on Canvas

4 x 5 ft.

2016



Untitled

Eesha Suhail

Gouache on Wasli

18 x 18 inches

2021



Untitled  
 Mina Mohsin  
 Mixed media on Canvas  
 24 x 30 inches  
 2014



The Buccaneers  
 Dua Abbas  
 Gouache and pastel on archival  
 paper  
 30 x 44 inches  
 2018





Winner Winner Chicken Dinner

Mina Mohsin

Acrylic on Canvas

60 x 60 inches

2019

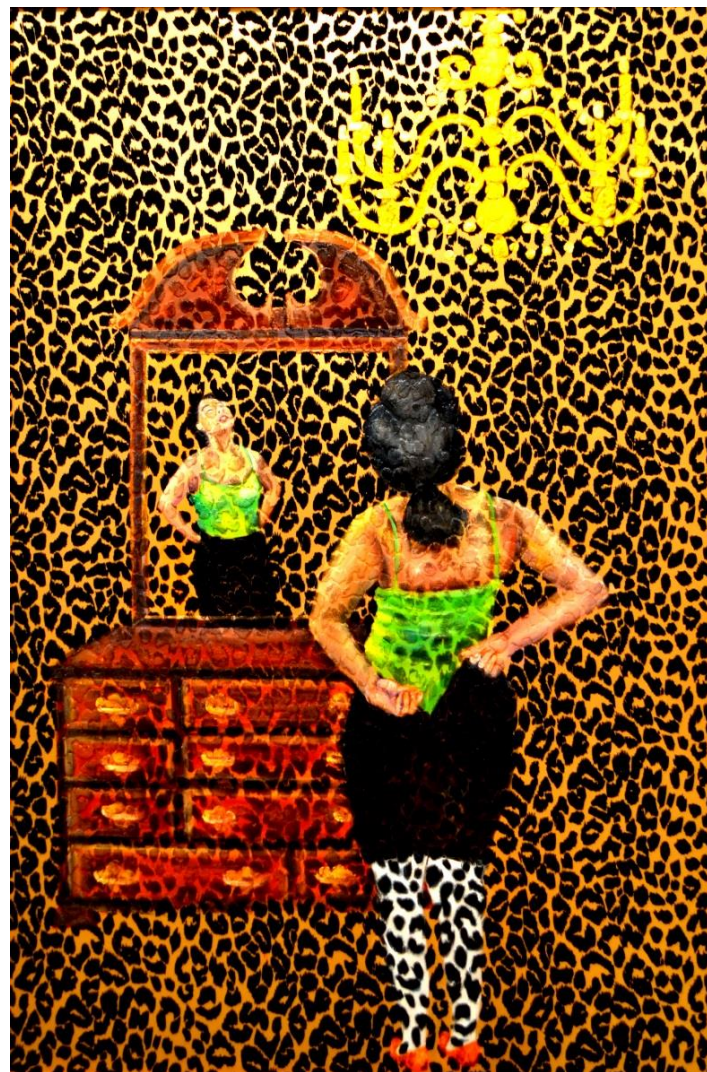


Heartbreak Pakoras

Fiza Khatri

30 x 24

2020



Untitled

Mina Mohsin

Mixed media on

Faux Leather

30 x 24 inches

2014





Vertigo is the Desire  
to Fall  
Mina Mohsin  
Oil and Acrylic on Canvas  
96 x 96 inches  
2013



Untitled  
Natasha Malik  
Gouache on Wasli  
21 x 25 cm  
2012





The Eye of the Dream

Natasha Malik

Digital print, Gouache and

Watercolour on Paper

28 x 41 cm

2016



Untitled

Sahyr Syed

Perforated paper

2020

## Dreamscapes

"If women are to discover and express who they are to bring to the surface what masculine history has repressed in them, they must begin with their sexuality." <sup>1</sup>

The gul (flower) and roses in particular appear as a consistent motif in these works in relation to the female body. Rebellion, repression or union between lover and beloved: contemporary women artists had appropriated this motif to talk about social and political realities of their time. In the works of women artists that have followed, they enter alternate realms to question ageism, the Gaze and even art historical representation. All power structures that sideline and essentialize female representation are subverted and replaced by subject matter that is bold, brave, impudent and unapologetic.

"A long history of defining female sexuality as dangerous, hysteric and subordinate made feminist academics and activists focus on gender and sexuality."<sup>2</sup> Perhaps these works contest these long held notions that sought to regulate and control bodies: the figures featured in these works know that they are being observed and assessed but never waver.

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<sup>1</sup> Rosalind Jones, "Writing The Body Toward An Understanding Of L' Ecriture Feminine", in *The New Feminist Criticism Essays On Women, Literature, Theory* (repr., New York: Pantheon Books, 1985), 366.

<sup>2</sup> Sandra Frydrysiak, "The Representation of the Female Body in the Feminist Art as Body Politics", n.d.308.

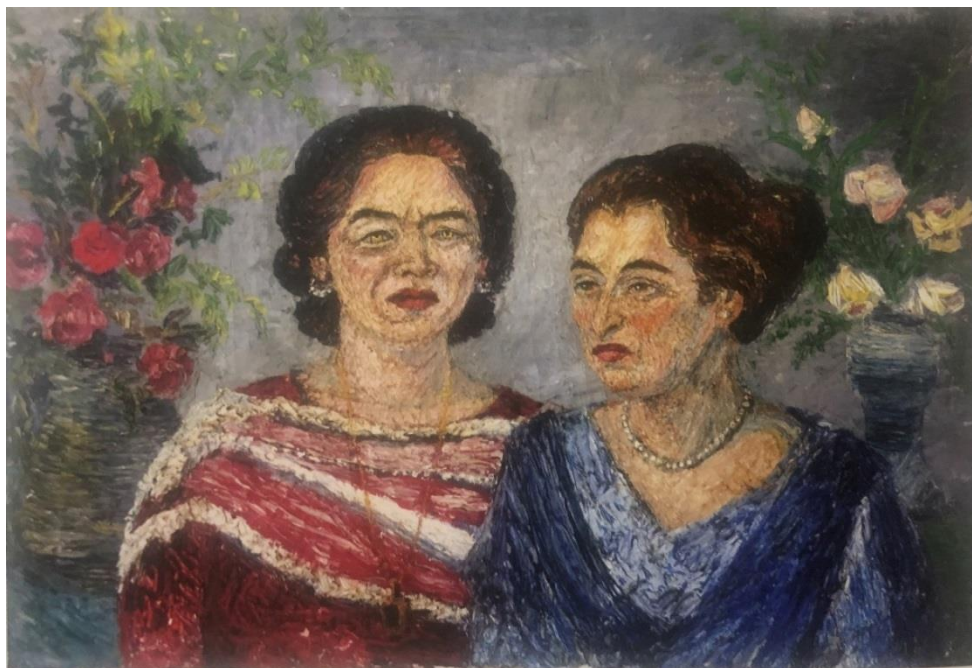


Still life with Flowers

Anna Molka Ahmad

Oil on Canvas

24 x 30 inches



Portrait of two Sisters

Anna Molka Ahmad

Oil on Canvas

24 x 36 inches





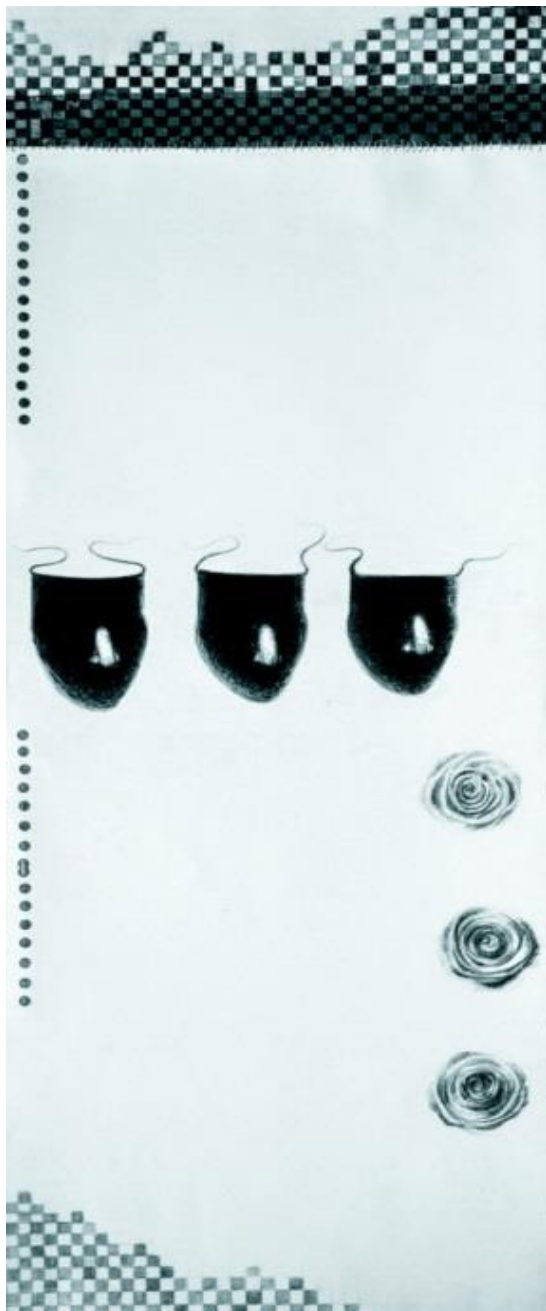
Untitled

Nahid Raza

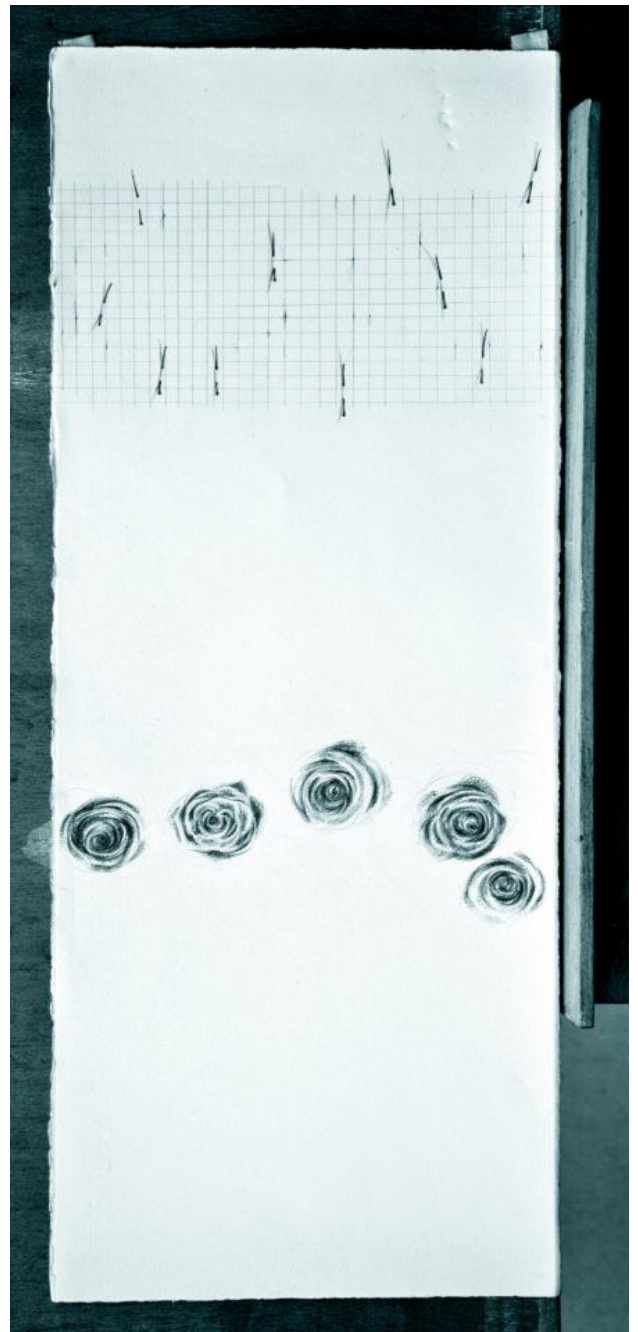
Woman Series

30x42 inches

Acrylic on Canvas



Untitled  
 Meher Afroz  
 Diptych, Graphite on  
 Somerset  
 11 x 30  
 2010



Untitled  
 Meher Afroz  
 Diptych, Graphite on  
 Somerset  
 11 x 30  
 2010



Poshak Series

Meher Afroz

Etching Print

2005

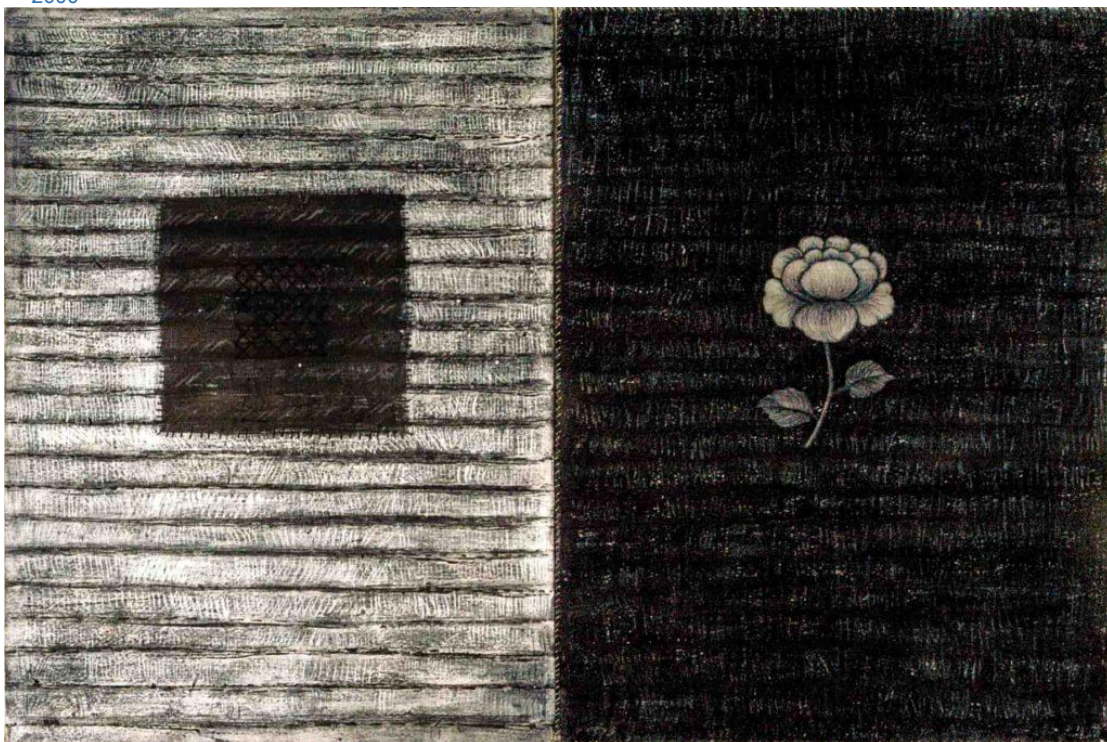




The People Wept at Dawn

Salima Hashmi

2000



Dastawaiz

Meher Afroz

Etching Print

2007





Edge of the Woods

Dua Abbas Rizvi

Pastel on Somerset-Paper

22 x 30 inches

2014



Roseus

Hoor Imad Sherpao

Gouache and 24 Karat Gold Leaf on Wasli

Paper with Brass Frame

35 x 17

2021



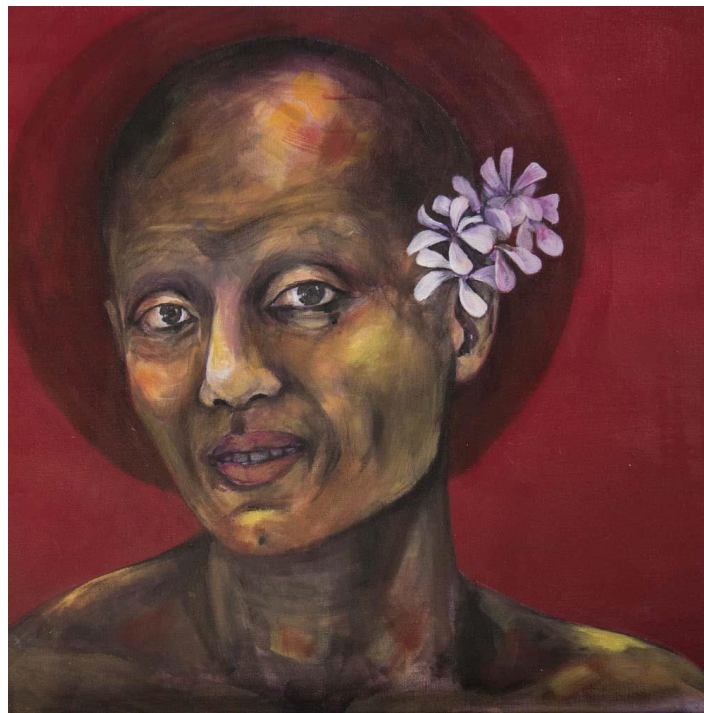
3 Graces

Hiba Schahbaz





Two Rich and Precious Stones  
Heraa Khan  
24k gold leaf and gouache on paper  
18 x 25 inches  
2017



The Nothing Man  
Amra Khan  
Acrylics on Canvas  
19.5 x 19.5 inches  
2018



Maria Khan





Nusrat  
Donia Qaiser  
Mixed media  
38 x 27 cm  
2020



Red Rose  
Saadia Hussain  
Mixed media, digital print on  
paper  
8inches x 5 inches  
2017



Sub Rosa

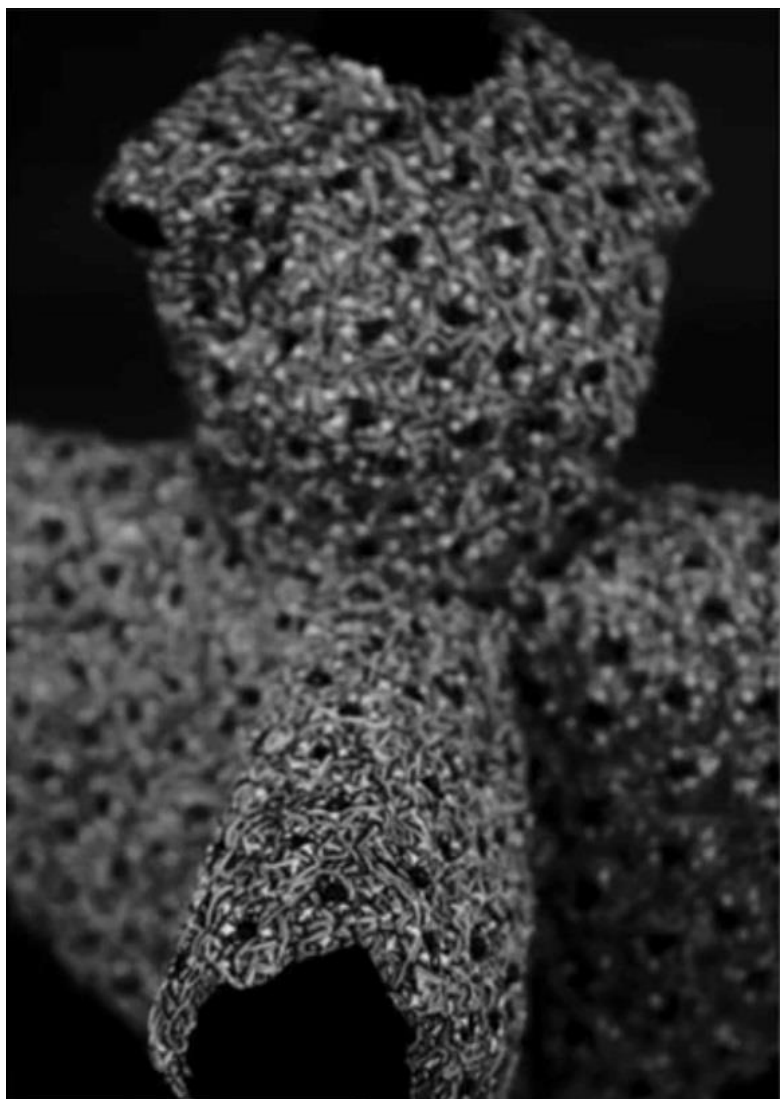
Bushra Waqas Khan

Organza, silk and Swarovski

Crystal

Height 24 cm, width variable

2021



Closeup of Sub Rosa

Bushra Waqas Khan

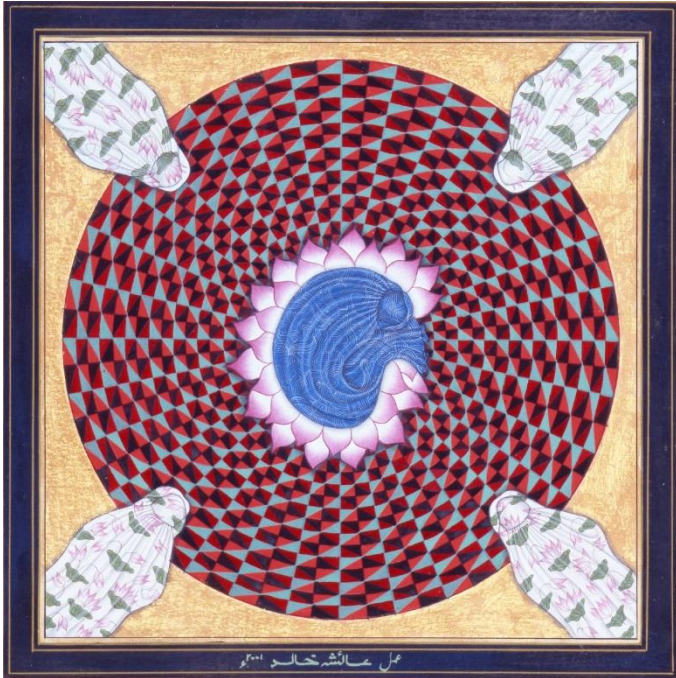
Organza, silk and Swarovski

Crystal

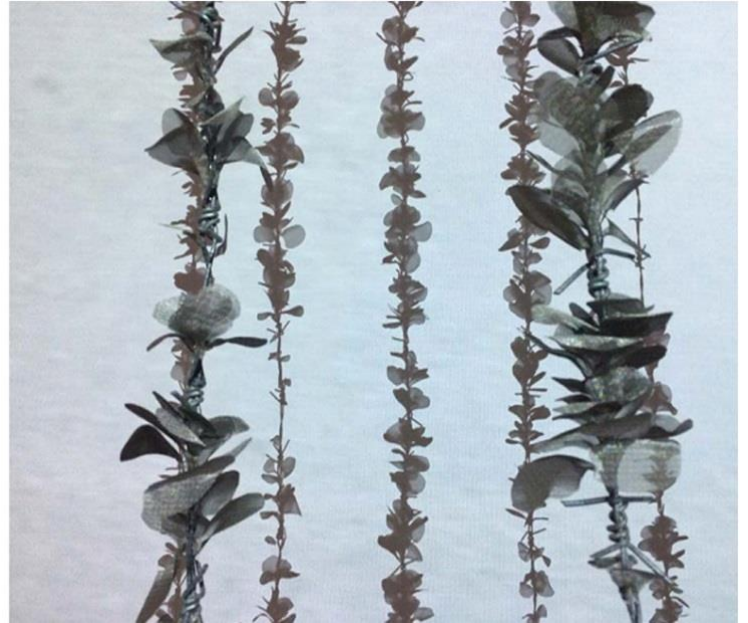
Height 24 cm, width variable

2021





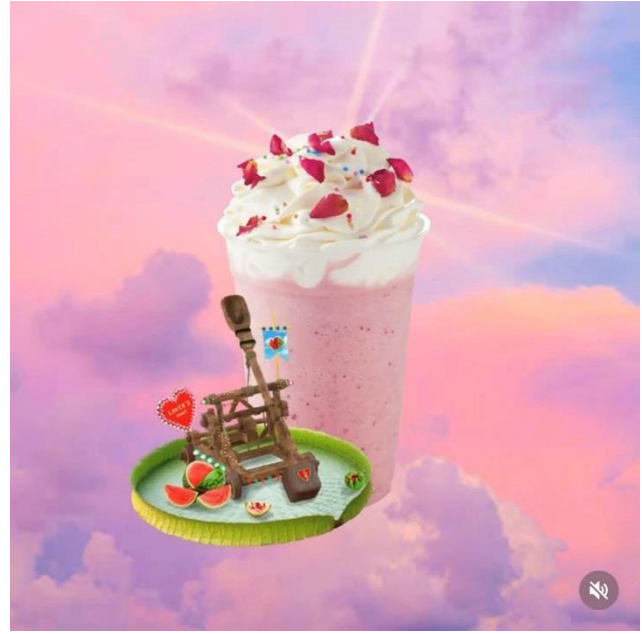
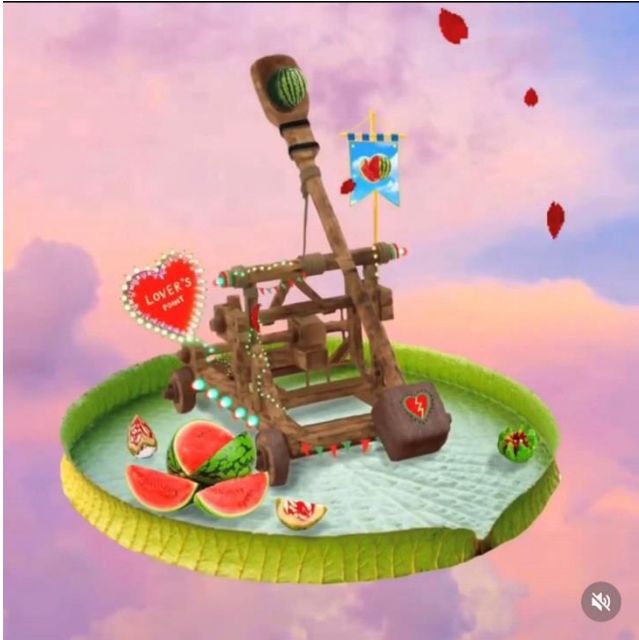
Birth of Venus  
Ayesha Khalid  
Gouache on Walsi  
2001  
Fukoka Prefecture Art Museum



Farida Batool



Us Shehr Ka Choraha  
Farida Batool  
Digital Print  
32 x 44 inches  
2010



Video Stills from Mohabbat ka Sharbat

Ammara Jabbar

2021

38 seconds

16:9, Single Channel



Video Still and display of The Realm of Infatuation

Hoor Imad Sherpao

Wall Neon Drawing: Varying sized components spread over wall sizing 38 feet x 13 feet, with length of tallest neon piece equal to 9.5 feet

## Moonscapes

The beauty of the moon has often been compared to feminine beauty in poetry and literature. In recent decades its transcendent and spiritual aspect has been gradually replaced by other contexts. The moon and crescent emerges as a cosmological entity, a silent witness to political upheaval and finally its manipulation and use as a symbol of nationalistic representation, manipulation and its contestation. Through symbol and metaphor artists dismantle and examine the implications of such transgressions.





Verse from Iqbal

Humaira Ejaz

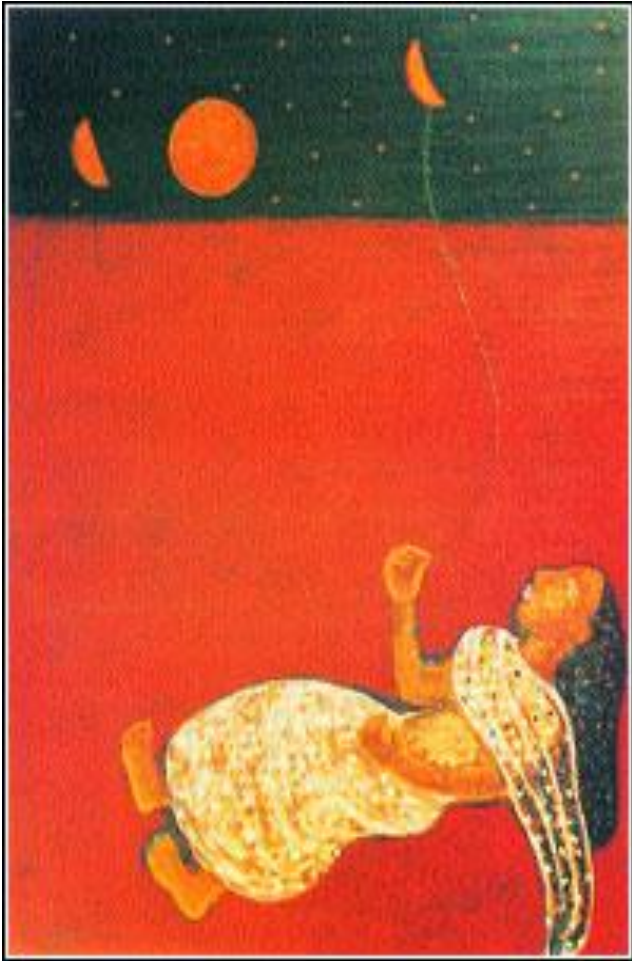
Oil on Paper

54 x 70 cm

1992



Salima Hashmi



Zindaan Series  
 Meher Afroze  
 Acrylic on Wood  
 76 x 101 cm  
 2001  
 Coll: Samina Ibrahim



Niche Series  
 Meher Afroze  
 Acrylic on wood  
 40 x 63 cm  
 1997  
 Coll: Dr. G Aziz





Apparition Series

Meher Afroze

acrylic on wood

26 x 90 cm

1990

Coll: Fatima Jamil

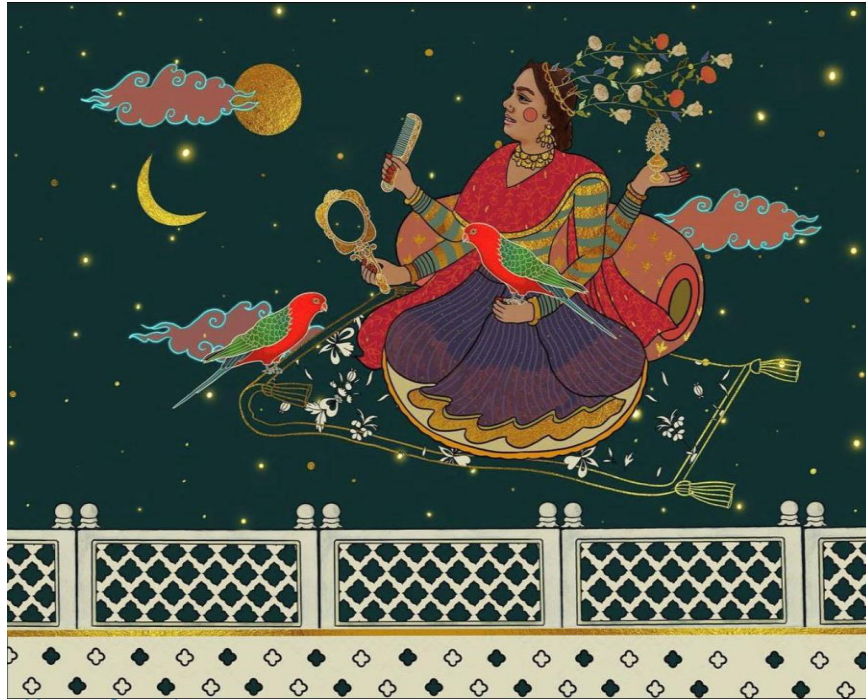




Rahat Naveed Masud  
24" x 30" (in)  
60.9" x 76.20" ( cm )  
Oil on Canvas



The Ritual  
Khadija Rehman  
Gouache on Arches Paper  
20 x 30 inches



Maryam Sunny I

Khadija Rehman

Mixed Medium on Hahnemühle

Paper

16 x 20 inches



The Evening Tea- Dastarkhwaan

Khadija Rehman

Mixed edium Archival Print on

Hahnemühle Paper

12 x 16 inches

2021



Creation/Cremation  
Anushka Rustomji  
Acrylic, ink, graphite on  
fired terracotta  
earthenware  
2022



Happy Birthday  
Sana Arjumand  
3 ft x 4ft  
Oil on Canvas  
2006





For Your Viewing Pleasure III  
Farazeh Syed  
Collage and Mixed Media on Plywood  
12 X 12 inches  
2020



Medallion  
Bushra Waqas Khan  
Organza  
Height: 48 cm  
Width: Variable

## Birdscapes

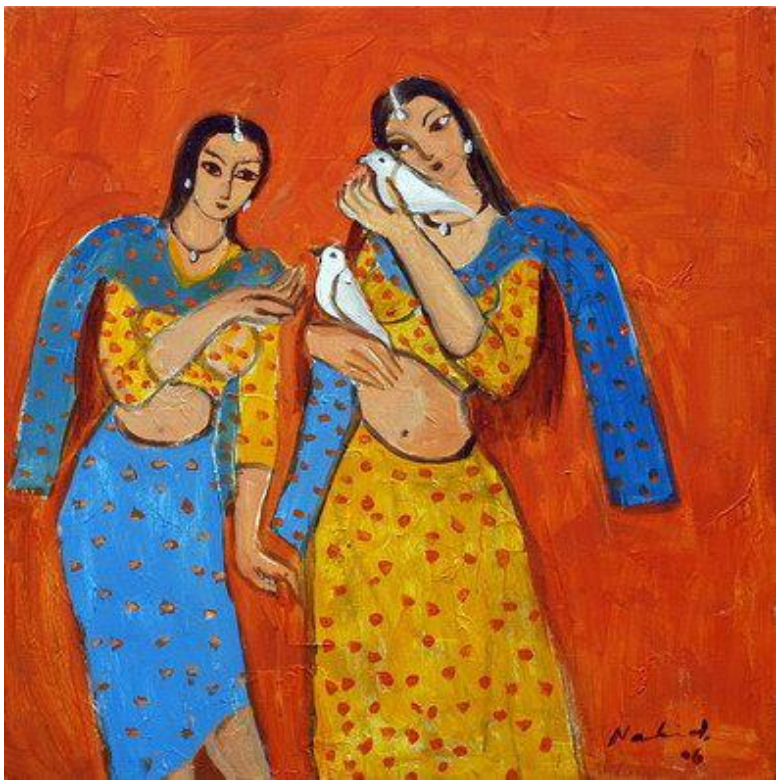
Historically, in Indian miniature painting there is a longstanding tradition of depicting *naikas* and archetypal lovers. Such figurative descriptions are often situated in pavilions, under shaded trees with flowers in full bloom or in lush landscapes. In other variations *naikas* are depicted with birds, eagles, dancing peacocks or even a flock of birds. In *Ragamala* painting such iconography becomes pivotal in conveying *rasa* or emotion/mood. Interestingly most of the works by women artists in this series are divested of figurative depiction or such historical context but use the bird motif as a metaphor to initiate discourse on taboos, boundaries, the gender of spirituality and the lure of the surreal. Historically, drawing and painting the female figure in early Pakistani art had often been a domain defined by the presence of male painters. Their depictions of the woman-and bird archetype had been informed by Urdu poetry and its metaphors. In Persian literature and even in painting as well as decorative arts the *gul-o-bulbul* (rose and nightingale) motif was meant to symbolize perfection, spiritual enlightenment and the human spirit.

How have women artists since then, navigated between these cultural voids and devised counter narratives to the hegemony of the male artist- driven- conception of the female form, its relationship to nature and representation?





Self Portrait  
 Esmat Rahim  
 43 x 58.5 cm  
 Coll: S. Rahim  
 1961-62



Nahid Raza



Conference of the Birds Series  
Riffat Alvi  
2020



Conference of the Birds Series  
Riffat Alvi  
2020



Untitled  
Riffat Alvi





Nilofer Akmut  
Bodily Perceptions  
Installation  
2002



*Feroza (Turquoise)*  
Adeela Suleman  
Cooking utensil, spoons, jar,  
powder coating & enamel paint;  
inside padded with foam & cloth  
H. 18 x W. 10 x D. 10 in. (48.3 x  
25.4 x 25.4 cm)  
2005, reproduced in 2008



Jacob's Creek  
Masooma Syed



Crow Seeking Friendship I

Rabia Akhtar

6 x 6 inches

Gouache on Wasli

2021



Gadani  
 Ruby Chishti  
 Installation  
 2001



Ruby Chishti  
 2011







After All It's Always Somebody Else Who  
 Dies  
 Adeela Suleman  
 Steel, repousse work



Closeup of After All It's Always  
 Somebody Else Who Dies  
 Adeela Suleman  
 Steel, repousse work



Masooma Syed



Falling Down  
 Adeela Suleman  
 Stretcher, stainless steel, powder  
 paint  
 185 x 350 x 13 cm.  
 2012





Chase and Silence

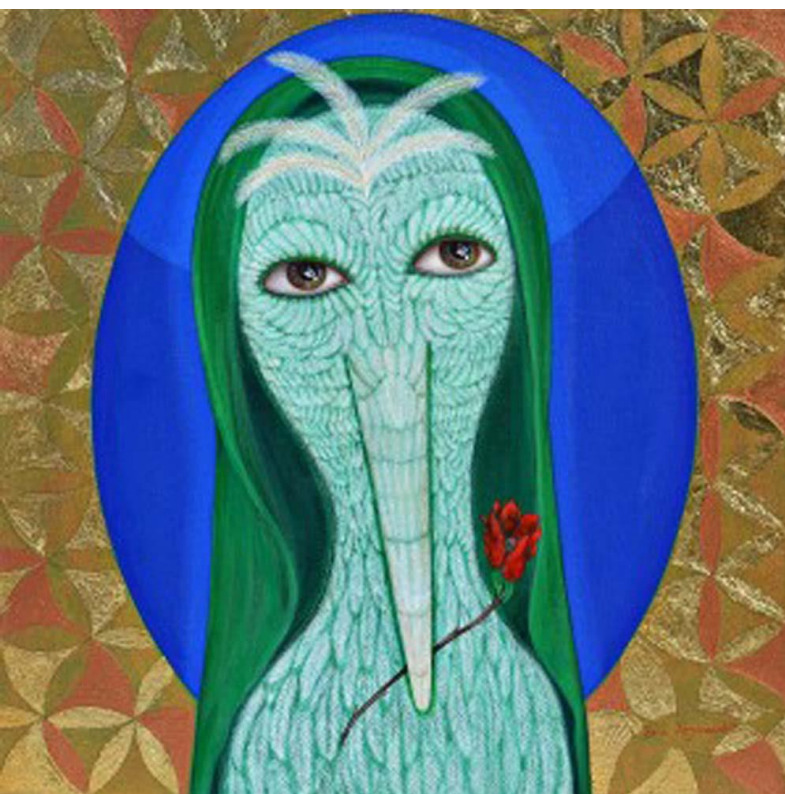
Rabia Akhtar

21 x 26 inches

Gouache on Wasli

2021





Defiance  
Sana Arjumand  
19 x 19 inches  
Oil, Acrylic and gold leaf on  
canvas  
2019



Affinity  
Sana Arjumand  
Oil and Acrylic on Canvas  
59 x 72 inches  
2017



Mirror  
 Khadija Rehman  
 Gouache on Paper  
 22 x 30 inches



The Witnessing  
 Khadija Rehman  
 Gouache on Paper  
 20 x 15 inches



## Hybrid Bodies

Women are often cast in conflicting roles. They are both desired and vilified, celebrated and controlled. Figurines of the mother goddess excavated from the Indus Valley Civilization invest the female body with primordial power; borne of the Earth the Goddess has the ability to give life. Conceived to represent flesh the figurines carry the vitality and sensuousness of her body. Yet hundreds of years down the lane, depictions of the female figure mediated by the gaze of men, have divested them of meaning. Domesticated into submission and sapped of the rich histories and visual cultures that had enriched it with metaphor and contradiction, representations of the female body lost their metaphors.

Mythic fantasies and hybrid depictions become a battleground for such conflicts to play out on. The artist-as-woman in Nahid Raza's works emerges to "shed" skin and fulfill desires and dreams. To embody both the sacred and profane. Or perhaps liberate herself as a woman. In some of her works the repression of the self can transform into an existential crisis. This is a body in stasis; by beheading the female figure it is divested of identity and a cosmographic cipher for fertility, the fish emerges as a crude signifier. Conversely the headless body draws attention to the brazen body. Surreal and uncanny representations of this conflicted identity continue to help contemporary Pakistani women artists talk about gender, appearance, suppression of desire and a chance at attaining freedom.





Untitled  
 Nahid Raza  
 Woman Series



Buraq Series 2  
 Nahid Raza



Buraq Series 3  
Nahid Raza



Buraq  
Nahid Raza  
63 x 63 cm  
2001





Let us make Man in Our Image  
 Laila Mehreen Rehman  
 Etching and Aquatint  
 9 inches x 9 inches  
 2011



As if by Nature  
 Wardha Shabbir  
 Water Color on Wasli  
 9 inches x 12 inches





Golden girl  
 Sarah Mumtaz  
 Embroidery on cloth  
 Series: Love is the new Black  
 2014



*She was always waiting, it seems to be  
 her forte- D. H Lawrence*  
 Sarah Mumtaz  
 Ballpoint on paper  
 Series: Love is the New Black"  
 2014



The Birth of Ve-Vixen  
Wardha Shabbir  
Mix Medium on Wasli  
10 inches x 16 inches





Within the Neglected Soul  
 Wardha Shabbir  
 water color and gouache on wasli  
 7.5 x 8 inches  
 2011



Bred-Winner  
 Ammara Jabbar  
 Gouache on Arches  
 27x33 inches  
 2022





Armour suit for Rani of Jhansi (Heavenly Ornament- *Bahishti Zaevar*)

Series

Naiza Khan

galvanised steel, feathers and leather

90 x 45 x 35 cm

2008/2017



Untitled

Ruby Chishti

mixed-media sculpture

2012



Blemishes of Times II  
Ruby Chishti  
mixed-media sculpture  
2009





Quiet Pathways to Eternity

Rabia S. Akhtar

Gouache on Wasli

2021



Closeup of

Quiet Pathways to Eternity

Rabia S. Akhtar

Gouache on Wasli

2021



Ride 2  
Hamra Abbas  
2008