

VASL 2015



Between Thinking, Seeing, Saying & Nothing,
International Artists' Residency,
Karachi





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Karachi, Pakistan

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VASL 2015

Pakistan

vasl 

ABOUT VASL



Vasl was established as an artists' collective in 2001. It is affiliated with the Triangle Network, UK. Triangle is an international network of artists and arts organizations that promotes dialogue, exchange of ideas and innovation within the contemporary visual arts.

Vasl provides an international platform to Pakistani artists and to contemporary art in Pakistan. It is committed to creating a space for experimentation and exchange in artistic practice. In the last fifteen years, Vasl's ongoing activities have included international workshops, local and international residencies, educational out-reach programs, art for public and other events.

Vasl seeks to:

- Actively assist, develop and promote new, investigative and experimental art practices in all media.
- Promote discussion, understanding and appreciation of contemporary arts issues and provide a forum for critical debate.
- Encourage and support the production and exchange of ideas by Pakistani, South Asian and International artists through production, exhibition and research.
- Work with diverse communities in cultural out-reach programs.
- Support emerging artists and artists from smaller cities and marginal areas.
- Become a pioneering organization for sustainable non-profit cultural activities in Pakistan and the wider region.

In the past 15 years, more than 500 international and local artists have undertaken Vasl residencies, workshops and local projects of significance.



FOREWORD

Naila Mahmood



Time and again, art has proved to be a pivotal medium of change in societies struggling with political instability. Our dedication in keeping Vasl's agenda alive in Pakistan is rooted in this belief. Vasl has, under stringent of times, endeavored to sustain residencies and support creative dialogues. Vasl remains one of the few Pakistani platforms for local and foreign artists that facilitates art programs.

Taaza Tareen, Vasl's flagship program for young graduates, aims to identify new talent from Pakistan; and to channelize, mentor and showcase their creative aptitude. Taaza Tareen Residencies, since 2005, have supported recent graduates from Pakistani art institutes at formative stages of their professions.

2015 was a year of big changes at Vasl. After a few years of nomadic residential moves, Vasl finally settled into a space in August 2015, with semblance of permanency and renewed spatial confidence. 2015 was bookended with a pair of incisive international residencies. In March, Eric Peter from Netherlands, Marco Pezotto from Italy and Shaheen Jaffrani from Pakistan, all with research based practices, participated in *Between Thinking, Seeing, Saying and Nothing*. In November, *Residue* brought together two artists for a five week residency. Wei Leng Tay from Singapore and Ali Sultan from Lahore, Pakistan - both with photography based practices, found serendepitous possibilities in Karachi. International and local artists visiting the city find a viable infrastructure at Vasl, a hospitable community and a plethora of artisans, indigenous materials and artistic mediums - all brimming with creative possibilities of exploration, production and exhibition. The year ended on a note of significance with the *Faculty Mentoring Workshop*, in which Vasl liaisoned with the American Institute of Pakistan Studies, USA, Princeton University, USA and the Indus Valley School of Art and Architecture, Pakistan.

This year, as in the years past, a cohort of supporters, sponsors and volunteers have enabled Vasl's continuity and progress. We extend our heart-felt gratitude to all of them for assisting and supporting Vasl.



**International Artists' Residency
Between Thinking, Seeing, Saying
& Nothing**

March 1 - April 6, 2015

Marco Pezotto, Eric Peter, Shaheen Jaffrani,
Fazal Rizvi [Writer in Residence]

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**International Artists' Residency
Residue**

October 25 - November 29, 2015

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Faculty Mentoring Workshop
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Gasworks Residency, London
May 13, 2015
Fazal Rizvi
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2015



BETWEEN THINKING, SEEING, SAYING & NOTHING | INTERNATIONAL ARTISTS' RESIDENCY

MARCO PEZZOTTA
ERIC PETER
SHAHEEN JAFFRANI
FAZAL RIZVI [Writer in Residence]

*March 1 - April 6, 2015
Karachi, Pakistan*



This year opened for Vasl with the residency program *Between Thinking, Seeing, Saying and Nothing*, featuring three artists' who came together at the Vasl residence for five weeks. The resident artists explored Karachi and responded to fragments of the city in various mediums. Intrigued by the city's ability to absorb conflicts and coalesce communities, Marco, Eric and Shaheen created works that reflected the social complexities of urban life in Karachi.

Expansions and expansion

Italian-German artist finds hearts everywhere he goes in Karachi

“Italian-German artist finds hearts everywhere he goes in Karachi”
Express Tribune,
4 April, 2015
Karachi



From left to right: Artist Paolo Biondi and artist Marco Pezzotta with artist Peter and artist Laffranco during their artists' desk at IVS

Pezzotta, Peter and Laffranco during their artists' desk at IVS

BY MARCO PEZZOTTA
I am a 50-year-old Italian from Genoa who has been living in Karachi since 2008. I was invited to the IVS desk and I found it very interesting. I was told, "It's a special hour for you." I was told to bring something to show my work. I brought a book of mine. I was told to bring something to show my work. I brought a book of mine. I was told to bring something to show my work. I brought a book of mine.



A screen grab from a video clip by Marco Pezzotta that shows him in Karachi with his work.



Marco Pezzotta's colorful work.

The Italian connection
The Italian connection is very strong. I was invited to the IVS desk and I found it very interesting. I was told, "It's a special hour for you." I was told to bring something to show my work. I brought a book of mine. I was told to bring something to show my work. I brought a book of mine.

Artistic journey
The theme of death is very strong. I was invited to the IVS desk and I found it very interesting. I was told, "It's a special hour for you." I was told to bring something to show my work. I brought a book of mine. I was told to bring something to show my work. I brought a book of mine.



Marco Pezzotta's portrait work.

Artistic journey
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The artist
The artist is very strong. I was invited to the IVS desk and I found it very interesting. I was told, "It's a special hour for you." I was told to bring something to show my work. I brought a book of mine. I was told to bring something to show my work. I brought a book of mine.

Celebrate Togetherness

I gather visual records that produce an intermittent narration and show the craving for historical truth.

Marco Pezzotta, 2015
IVS Gallery, Karachi

Marco Pezzotta, 2015
Artist Statement



MARCO PEZZOTTA

Italy/ Germany

Celebrate togetherness: imagine two stem glasses, golden-printed with the number 2000. They turned into archaeological evidences right as the sound of their midnight toast vanished.

I gather visual records that produce an intermittent narrative and show the craving for historical truth. Even while constructing an autobiographical discourse, society reveals history like a tale about itself. As soon as a social system sees and recognizes its own existence in this dialogue, this tale gets determined.

I explore and observe rather than lead anywhere. I focus on mutual difference that is essential to get a shared version of facts. I imagine a work to be a primal fireplace with nothing but rocks, sticks and smoke, and all around, beings mutually define it.

Marco Pezzotta, 2015
Artist Statement



**ERIC
PETER**

Netherlands



Eric Peter, 2015
Vasl Studio, Full Circle Gallery, Karachi



The Human Heart is a collection of various jewelry pieces on friendship, compassion and unity. The collection consists of simple and familiar symbols to invoke a sense of belonging, but also to comment on a particular feeling which seems to be lost. In the modern world, where we continue to be separated from each other and where egocentrism is favored over a sense of community, this jewelry collection is an attempt to connect people. A heart embracing another, two hands holding tight or a figure burning from the yearning for reconciliation. The body serves as an exhibition space for the necklaces, bracelets and headpiece. Keeping it close to oneself rather than only being able to view it on the occasions of an exhibition.

Eric Peter, 2015
Post Residency Reflections

SHAHEEN JAFFRANI

Pakistan

Every soul leaves a mark, in this case literally. There is a comfort in discomfort, life in abandonment, presence in absence and intersection within the parallel realities. I work with the never-ending series of an act; the process of decay.

Paan stains (peek, pichkari) act like drops of paints. Exploring how people see this act as nothingness, a form of acceptance towards unacceptable scenes that surrounds us. Small actions that reflect a bigger picture: the urban culture. The fact that these marks are left or made by humans is what makes this more interesting, broadening my research. The marks and excretion around us is a living proof of a consensual understanding – but I see contradictions here.

Shaheen Jaffrani, 2015

Artist Statement





وہ داغ ڈھونڈتے ڈھونڈتے داغوں کے انبار میں کھو گئی



Shaheen Jaffrani, 2015
Vasl Studio, Full Circle Gallery, Karachi

My art practice evolved during this period and the experience has greatly opened my mind. My ideas are now more complex because I learnt how to organize and sustain a logical, creative idea.

Shaheen Jaffrani, 2015
Post Residency Reflections



A DEGENERATION OF A CITY
The decay that surrounds [Karachi]
makes me wonder why people
won't do anything about it
Artist Shaheen Jaffrani

**“A Degeneration
of a City”**
Express Tribune,
4 April, 2015
Karachi

FAZAL RIZVI

Pakistan

Writer in Residence



verba volant, scripta manent,
Residency Publication,
IVS Gallery, Karachi

They thought they were coming to a strange place and expected to see nothing quite familiar for a month. At least nothing quite like this.

But they found this opening. Where they all went in and buried themselves a few feet under the ground. A few feet under the ground where all of 'mankind' came to life.

verba volant, scripta manent,
Fazal Rizvi,
IVS Gallery, Karachi

Fazal Rizvi is an artist and has displayed at the Indus Valley Gallery, Karachi, Zahoor ul Akhlaq Gallery, National College of Arts, Lahore and Arcus Project, Moriya, Japan. His group exhibitions include the Cooper Gallery Project Space, Dundee, The Lahore Literary Festival, Gallery 39-K, Lahore, Hedah Gallery, Maastricht. He currently lives and works in Karachi, Pakistan.



Marco Pezotto, Durriya Kazi, Eric Peter, Fazal Rizvi & Shaheen Jaffrani
Department of Visual Studies,
Karachi University, Karachi



Anushka Husain, Shaheen Jaffrani, Hassan Mustafa, Marco Pezotto & Eric Peter
Art Now Office, Karachi



Shaheen Jaffrani, Eric Peter, Marco Pezotto & Moeen Faruqi
Moeen Faruqi's Studio, Karachi



OPEN DAY

Between Thinking, Seeing, Saying & Nothing,
April 6, 2015,
IVS Gallery, Karachi

Eric Peter, 2015
IVS Gallery, Karachi

The residency showcased various artistic expressions such as performance, installations, mixed media and research based art works, emanating from individual perceptions and the collective experience of the resident artists. During their stay at Vasl, the artists and the writer in residence participated in Artshares at universities, ventured out on exploratory trips and commuted at art forums, artists' studios and universities.

Eric Peter, from Netherlands, was struck by the fine skills of the multi-ethnic craftsmen and artisans of Karachi. During his residency at Vasl, Eric recorded conversations with artisans and political leaders from the city. In his work, he commented on the shared experiences of lives across borders and social classes. Eric focused on sociopolitical conflicts through a dialogue with different ethnicities in Karachi, represented through various local crafts.

“Through investigative projects I question the very expectations, assumptions and habits we are accustomed to, forming a personal and associative point-of-view.”



Spoken words fly away, written words remain

verba volant, scripta manent,
Fazal Rizvi, Writer in Residence

Shaheen Jaffarani observed the continuous cycle of decay in the city and engaged with the visual possibilities that it presented to an artist. Having grown up in Karachi, Shaheen was familiar with paan stained walls and littered streets - yet as an artist she saw these forms of decay as marks of individuals in an anonymous city. She laid out a sheet of canvas on the street which was eventually trodden over by people and vehicles, accumulating marks of dirt and movement - “small actions that reflect a bigger picture: the urban culture.”

Marco Pezzotta gathered an assortment of objects that vacillated between familiar and unfamiliar and laid them out on a nylon chattai (prayer mat). Looking into the “visual records that produce an intermittent narrative and show the craving for an historical truth,” Marco found that his collections of various objects brought together an archaeological display of the ordinary, paying tribute to Karachi. This “playground’ of knick knacks not only reflected the city’s history and it’s visual stories but also showed how connections can develop through art.

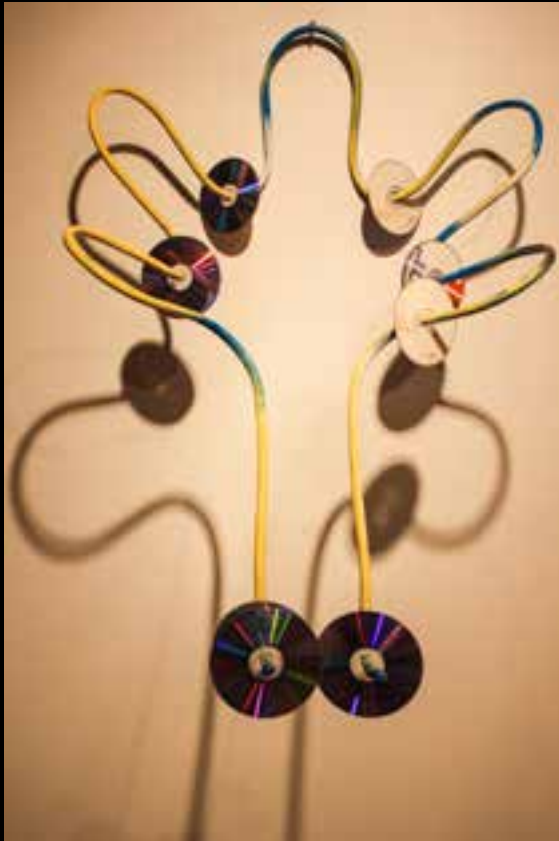
Fazal Rizvi, the art writer in resident, compiled a publication titled “Verba Volant, scripta manent” which is Latin for “spoken words fly away, written words remain.” He reflected on the resident artists’ processes that were permeated with Fazal’s own conversations with his mother. Intermingling abstracts of personal recordings with creative processes created an interesting written dialogue for the residency.



Shaheen Jaffrani, 2015
IVS Gallery, Karachi



Eric Peter, 2015
IVS Gallery, Karachi



Marco Pezzotta, 2015
IVS Gallery, Karachi



Shaheen Jaffrani, 2015
IVS Gallery, Karachi





Shaheen Jaffrani, 2015
IVS Gallery, Karachi

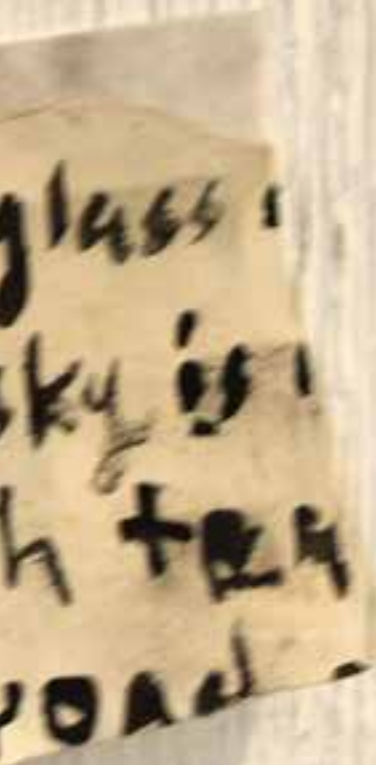




RESIDUE | INTERNATIONAL ARTISTS' RESIDENCY

ALI SULTAN & WEI LENG TAY

*October 25 - November 29, 2015
Karachi, Pakistan*



Ali Sultan, 2015
Full Circle Gallery, Karachi

Vasl invited Wei Leng Tay from Singapore and Ali Sultan from Pakistan for a residency themed *Residue*. From detritus and waste to remnants and traces – the theme of *Residue* was open to reflection and elucidation.

Both Wei Leng and Ali have photography based practices. While in Karachi, they explored the bazaars and neighborhoods of the city, met numerous artists and visited studios - all the while developing their themes and collecting research material for their work.

ALI SULTAN

Pakistan

Ali Sultan is a painter and photographer who lives and works in Lahore. Sultan's earlier paintings were abstract and concerned with paint's seductive, tangible nature. His current work has drifted towards figuration and pictures as a personal diary. His photographs are preoccupied by urban landscape and objects that encompass it.





Art Study,
Artists in Conversation with Seher Naveed,
Full Circle Gallery, Karachi

Seher Naveed is an artist, curator, and senior lecturer in the Department of Fine Art at the Indus Valley School of Art and Architecture. She has exhibited her work in various local and international shows. She currently lives and works in Karachi, Pakistan.

WEI LENG TAY

Hong Kong/ Singapore

Singaporean artist Wei Leng Tay's practice considers how socio-economics, memory, family and the state intersect with notions of displacement and the self.





While describing her work in this exhibition, she said that the work is produced through an immersive process of conversations, interviews and shared moments with families and individuals across Karachi. 'It considers not only family and wider socio-political underpinnings, but, also the relationship between artiste and subject, and the interplay that shapes these experiences. It is at once a reflection and a projection of imaginings and understanding', she explained.

**"Residue Exhibition
Kicked Off at Full
Circle Art Gallery"**
Live Rostrum,
November 25, 2015



Going around the city, I was somewhat befuddled by its breadth and depth, and the complexities they proposed. But when I stepped into the calm of the homes I visited, my mind found solace. As I listened to people's stories of arranged marriages, of family, aspirations and expectations, of religion, of street crime, of partition, I also shared my own. As I partook in meals and other shared moments, I experienced relationships and connections that carried deeper meaning to what had been said. In the end, the work presented was a three-channel projection of photographs - a collection of encounters, impressions and imaginings. While it is hard to dissociate the personal from the collective, and disuse overarching themes of class, religion and gender from the work, it is useful to remember that these themes might be everything, or nothing - discordant categories but also shared symbols of our humanity.

Recently, when I showed the work to an art historian I am collaborating with, he commented that it was 'strangely intimate,' for me, the sojourner. I take this as a compliment. A first step perhaps, in my engagement with this city and its people.

Wei Leng Tay, 2015
Reflection Post-Residency



OPEN DAY

Residue,
November 29, 2015,
Full Circle Gallery, Karachi



Wei Leng Tay picked upon the historic and social residue of lives, embedded in various photographic records. Looking into people's homes and spaces they inhabit, Wei Leng reflected on the class systems that divide and yet create Karachi. Through continuous exploration, her work questioned how the fractures of ethnicity, class, gender, religion and history "break us, mold us, and confront us, as spectators and participants." Her interviews and conversations with people ranging from tailors, shopkeepers, art students and medical students were recorded meticulously, as she uncovered lifestyle differences and class hierarchies that defined her subjects' perspectives and affinities.

As a photographer Ali Sultan's oeuvre had usually been documentary captures, yet during his stay at Vasl, Ali translated his photographs into mixed media visuals. By using ink, pastels and indefinite imagery, Ali created stills as documents of his memories and experiences. Ali gave his paintings descriptive titles that added to the narrative quality of his visuals. Inspired by the poetry of Pakistani poet Faiz Ahmed Faiz, Ali's uninhibited depictions of his recollections during the Vasl residency were sensitive in nature but mysterious in content.

The artists also shared their work at an artists' talk at Habib University, along with the visiting Belgian photographer, Wendy Marijnissen.



Art Share, Artists in Conversation with Wendy Marijnissen & Saima Zaidi
Habib University, Karachi

Saima Zaidi is a communication designer and an assistant professor at the Communication Studies and Design School of Arts, Humanities & Social Sciences at the Habib University in Karachi. Zaidi has researched, edited and designed the book titled 'Mazaar, Bazaar: Design and Visual Culture in Pakistan'.

Wendy Marijnissen is a freelance documentary photographer from Belgium. Her work in Pakistan ranges from photographing the hardships of pregnancy, childbirth to the devastating floods displacing millions of people in the country. Wendy is based in Antwerp, Belgium.

Domesticating Demons

Quddus Mirza

The News on Sunday, November 29, 2015

Ali Sultan's paintings reveal a mind that is not at rest – an individual who thinks, searches, experiments and yet does not find the final solution. Titles such as 'A Picture about Arif', 'In the Balcony Smoking', 'Freer Hall', 'Manisha Gera Baswani Whispers Something in Tassadaq Suhail's Ears', and 'Saddar' suggest a simplicity of approach, yet the construction of his visuals conveys a complexity of concepts.

Like several other artists, Sultan is also a man deeply interested in the essence of ideas. Besides being a (self-taught) painter, he is a photographer and writer. His works, produced at the 'Vasl Residency' are inspired from Faiz's poetry, but these reflect the way a person with background in literature deals with the world of images.

It is not a rule but, in most cases, artists who have had an academic training in art but are involved with fiction start seeing the act of image-making in a different scheme. Art schools teach students a strict discipline – to portray the world around them with/on a variety of materials. This form of education is designed to impart a level of conventional skill through which a person is able to transcribe/reproduce his subject's likeness.

Hence, the success of an artist depends on his ability to draw in a naturalistic manner. This aspect of art education has infused a sense of superiority (and authenticity) among those artists who have a great level of skill in rendering objects as we see them.

This element is also important for general appreciation because many works of art are rejected purely on the basis of not meeting the standard (which for public and many artists means to acquire and display a convincing command of academic skill). We do come across examples of this attitude where painters with years of experience pride on their ability to draw correctly, no matter if it is a neo-exotic canvas with a scantily-clad woman or a romantic pastoral scene. People are impressed with this display of 'skill' in rendering.

But what is the skill in literature? Fiction-writing or other genres require a craft of different kind which relates to structural, formal and philosophical issues rather than how you physically transcribe your alphabets. A book contains the words of an author, published mechanically, distributed and read in formats that are not made by the author.

So for a person with a background in literature, the matter of how a work is produced in its visual form is not as important as how it is conceived and created on other levels. But when the same individual ventures into art, for him

the notion of skill is different from other, more orthodox, artists. No matter if it is Anwar Maqsood, Tassadaq Suhail, Ghani Khan or even Rabindranath Tagore, artists with a history in literature have approached the world of visual arts in a peculiar manner. Here the essence or understanding of skill is not about how to draw your images, but how you construct and conceive them.

Similarities of this sort are evident in the work of Ali Sultan, since these convey his concerns, observations and ideas and are not about a conventional concept of craft. Figures drawn with an ease and amid patches of strong hues, people and places depicted in monochromatic tones are works of visual arts, but these can be read as writings too. A viewer is offered not the absolute (and oppressive) version of reality, but is encouraged to imagine a complete totality of visual experience using his imagination and recollections of reality. Unconditioned and unconventional lines, spontaneous marks and unabashed rendering of human beings mark the purity and strength of Ali Sultan's art. His paintings and drawings, along with his photographic works, were exhibited in 'Residue' (from Nov 23-28, 2015) at the Full Circle Gallery in Karachi.

The other participant who shared with him the five week long prestigious and productive 'Vasl Residency' was Wei Leng Tay, originally based in Hong Kong and Singapore. During her stay in Karachi, she captured the views of people who reside in ordinary houses, thus have lives that are not featured in the glossy pages of society magazines or tabloids. Her photographic works disclosed the private domain of people that is never acknowledged or admired. Snapshots of interiors with families engaged in their daily chores presented an aspect of life that is not usually the subject of art. Pictures of these peaceful homes, with people moving in and out, perched on chairs with their refreshments, or busy with their possessions alluded to a world which is often neglected due to its normality.

Both Tay and Sultan have attempted to capture and convey a reality that is in front of us, yet we are unable to confront or connect with it. It is only through an artist's unique vision and ways of seeing that we discover extraordinary in something that is usually considered and passed on as banal.

Quddus Mirza is an artist, art critic and independent curator. He is the current Head of the Department of Fine Arts at the National College of Arts, Lahore. Mirza has shown extensively in numerous group and solo exhibitions and has also curated a number of exhibitions. Mirza has co-authored *50 Years of Visual Arts in Pakistan*, *The Rising Tide* and *Hanging Fire*. He currently lives in Lahore, Pakistan.



Airport, Ink and Wash on Paper,
Ali Sultan, 2015
Full Circle Gallery, Karachi



Saddar, Pen, Ink and Pastel,
Ali Sultan, 2015
Full Circle Gallery, Karachi



Saturday night drinking from a liquor store in Karachi,
Pastel on Paper,
Ali Sultan, 2015
Full Circle Gallery, Karachi





Wei Leng Tay, 2015
Full Circle Gallery, Karachi





Wei Leng Tay, 2015
Full Circle Gallery, Karachi



Wei Leng Tay, 2015
Full Circle Gallery, Karachi



A black and white photograph of a desk. In the top left, there is a dark coffee cup with white text. Next to it is a crumpled piece of white paper. To the right, there are several books and a notebook. One book in the foreground has 'ART' and 'A Short Guide to' visible. Another book behind it has 'STYLING' and 'BARNET' visible. A notebook in the top right has handwritten notes in Urdu.

FACULTY MENTORING WORKSHOP

VASL with AMERICAN INSTITUTE
OF PAKISTAN STUDIES (AIPS)

ZAHID CHAUDHARY
IFTIKHAR DADDI
HAMMAD NASAR
BRIAN STONE

*November 28 - December 5, 2015
Indus Valley School of Art and Architecture, Karachi*



Vasl, with the support of The American Institute for Pakistan Studies, USA and in collaboration with the Princeton University, USA and Indus Valley School of Art and Architecture, Karachi, held a Faculty Mentoring Workshop in December 2015. The workshop was aimed for junior and mid teaching professionals in the fields of art history, cultural studies, media studies, and other related disciplines. Participants were selected from faculty in the higher education sector from Karachi.

The faculty mentoring workshop was organized, keeping in view an apparent void of analytical cultural studies in Pakistan. The workshop aimed at assisting teachers in developing curriculums and research strategies at graduate and undergraduate levels and provided them with frameworks useful in furthering their individual research projects.

Cultural and visual analysis is very salient in understanding the history and the current state of society in Pakistan and beyond. The workshop included readings in theory and practice, guest lectures and workshops on writing and curriculum development. While the seminar did not focus on studio practice, its focus on methodological questions concerning history and theory proved useful for artistic practice.

With a variation of theoretical readings, the workshop covered complex literature, art history and its relevance for today, academic writing and new ideas or strategies for teaching material. Most participants found that the combination of art and cultural studies to be extremely beneficial and applicable to both their own practices as teachers and independent researchers. The mentors presented strategies for creating a constructive framework for projects and new ways of engaging with cultural studies.



From Left to Right:

Iftikhar Dadi, Brian Stone, Hammad Nasar, Zahid Chaudhary

Indus Valley School of Art and Architecture, Karachi



Mentors

Iftikhar Dadi is an Associate Professor at Cornell University in the Department of History of Art. He also served as Chair of the Department of Art (2010-14). Publications include the book *Modernism and the Art of Muslim South Asia* (2010), the edited monograph *Anwar Jalal Shemza* (2015), and essays in numerous journals and edited volumes.

Brian Stone is an Assistant Professor in English at Huston-Tillotson University where he teaches a wide range of writing courses. Brian has published several papers on early medieval modes of mythological composition and early medieval religious discourses and is at work on a book length study of writing practices in early medieval Ireland.

Hammad Nasar is a curator, writer, and Head of Research and Programs at Asia Art Archive, Hong Kong. Earlier, he co-founded the London-based arts organization, Green Cardamom. Nasar's significant curatorial projects include: *Lines of Control*; *Drawn from Life*; *Beyond the Page*; *Where Three Dreams Cross*; *Fatah Jay Aassay Paassay*; and *Karkhana*.

Zahid Chaudhary is an Associate Professor in the Department of English at Princeton University. He teaches in the areas of visual culture, postcolonial studies and film. Publications include *Afterimage of Empire: Photography in Nineteenth-Century India* (2012), and numerous articles in academic journals.

Participants in the workshop included 14 faculty members from the following institutes:
Shazia Nadeem from D H A College for Women, Nameera Ahmed and Saima Zaidi from Habib University, Sophia Balagamwala, Roohi Ahmed, Madiha Aijaz, Omer Wasim, Sadia Salim, Tazeen Hussain, Zohaib Zuby, Manizhe Ali and Saqib Ahmed from Indus Valley School of Art and Architecture, Mahreen Zuberi from University of Karachi and Nurjahan Akhlaq from Beaconhouse National University.



kedgeree

FAZAL RIZVI | RESIDENT ARTIST,
GASWORK RESIDENCY, U.K.

FEEDBACK EVENT

FAZAL RIZVI

May 13, 2015

IVS Gallery, Karachi



Fazal Rizvi, 2015
Gasworks Residency, London, U.K.

*F*azal Rizvi was the 2014 resident artist at The Gasworks Residency in London. The annual Gasworks Residency in London is funded by The British Council and The Charles Wallace Pakistan Trust and supported by Vasl.

Fazal Rizvi shared his work and experiences from The Gasworks Residency in May 2015 at the Indus Valley School of Art & Architecture's Gallery. Fazal showed a selection of images from his residency studio and his continuing work in London. Exploring the connotations of the term a 'second generation immigrant,' Fazal showed a number of internet memes and gifs that had overtly comical themes. By imposing text upon these images, he highlighted issues of cross-cultural identities.

COLLABORATIONS



Projections

*In Collaboration with
The Tentative Collective*

January 10 - March 7, 2015

Bani Abidi, Fazal Rizvi, Mehreen
Murtaza, Naiza Khan, Shahana
Rajani, Shaheen Jaffrani, Yaminay
Chaudhri, Zahra Malkani, Zambeel
Dramatic Readings

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Tracing the Void

*In Collaboration with IVS Gallery, Goethe
Institut, Full Circle Gallery, Be Berlin*

February 4 - February 10, 2015

Sonya Schönberger, Sajjad Ahmed

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Art Workshop

*In Collaboration with Hareep Pakistan
May 23 - May 25, 2015*

Hassan Mustafa, S. M. Raza,
Zohaib Hassan

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PROJECTIONS | VASL with TENTATIVE COLLECTIVE

BANI ABIDI
FAZAL RIZVI
MEHREEN MURTAZA
NAIZA KHAN
SHAHEEN JAFFRANI
SHAHANA RAJANI
YAMINAY CHAUDHRI
ZAHRA MALKANI
ZAMBEEL DRAMATIC READINGS

*January 10 - March 7, 2015
Various Locations, Karachi*

The 6 videos in this work meander between being memorials to a cosmopolitan city that fights for its survival to melancholic imaginings of a hypothetical, deserted future. The Karachi iteration of 'Funland' around the streets of the historic Saddar Bazaar, is a unique one, as the work engages physically and literally with the very nerve that runs through the entire work.

Bani Abidi

Funland, Bani Abidi, 2015
Opposite Iceberg Icecream, Karachi



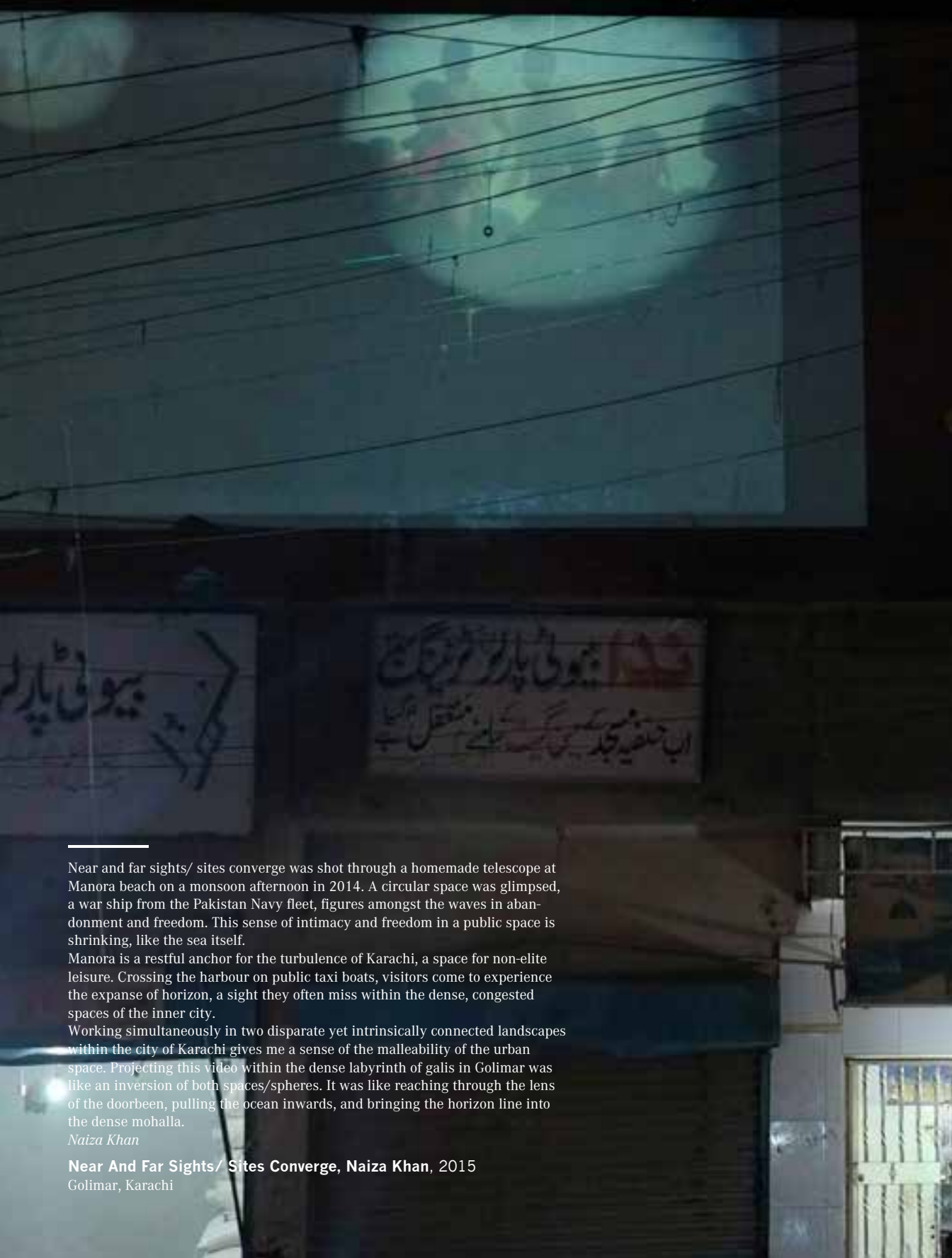
Hassan Mustafa,
Project Manager, Vasl

The Projections series was a Tentative Collective project which experimented with the physical limitations of public spaces in central Karachi. It was supported by Vasl, with funding, logistical support and management.

As part of the project, six artists designed site-specific video clips, each of which were projected on city walls for a single night. The videos were reflected onto the city walls, blurring the lines between concrete reality and transient imagery - aimed at creating a theatre in some streets of Karachi. The artists' videos delved into issues of urban conflicts.

Tentative Collective's artists described their initiative for the *Projections* series to be derived from how "artists, curators and creative practitioners enact on their own ephemeral projections in the city." Being one of the few artistic interventions with the public, each projection purposefully looked at the city's surfaces, buried history and unnoticed visuals.

The Tentative Collective is an interdisciplinary and collaborative organization established in 2011, run by a group of artists who create art interventions in public spaces.



Near and far sights/ sites converge was shot through a homemade telescope at Manora beach on a monsoon afternoon in 2014. A circular space was glimpsed, a war ship from the Pakistan Navy fleet, figures amongst the waves in abandonment and freedom. This sense of intimacy and freedom in a public space is shrinking, like the sea itself.

Manora is a restful anchor for the turbulence of Karachi, a space for non-elite leisure. Crossing the harbour on public taxi boats, visitors come to experience the expanse of horizon, a sight they often miss within the dense, congested spaces of the inner city.

Working simultaneously in two disparate yet intrinsically connected landscapes within the city of Karachi gives me a sense of the malleability of the urban space. Projecting this video within the dense labyrinth of galis in Golimar was like an inversion of both spaces/spheres. It was like reaching through the lens of the doorbeen, pulling the ocean inwards, and bringing the horizon line into the dense mohalla.

Naiza Khan

Near And Far Sights/ Sites Converge, Naiza Khan, 2015
Golimar, Karachi



7

مقامی حکومتی عمارت





Samundar Ki Chori, Zambeel Dramatic Readings, 2015
Sea View, Karachi



Zambeen Performance, 2015

Sea View, Karachi

Performers:

Mohammad Ehteshamuddin, Mahvash Faruqi,

Meesam Naqvi, Asma Mundrawala

Music by **Danish Faruqi**

Flute by **Vijay Kannan** Zambeen Dramatic Readings

Directed by **Asma Mundrawala**

Another trajectory of the *Projections* series was the reading of Asif Aslam's story, *Samundar Ki Chori*, by Zambeen Dramatic Readings at the Sea View Beach. While the waves of the sea crashed onto the beach, the Zambeen team read the story, which was about a city next to the sea that awakens to a strange phenomenon. The story addresses a tangible ecological concern in a surrealistic manner, highlighting the complex psyche and fabric of Karachi. The event garnered a large crowd.

Zambeen Dramatic Readings aims to present texts in Urdu and English rendered in their dramatised form, to create a dynamic collusion between literature and performance.



TRACING THE VOID

VASL with IVS GALLERY, GOETHE INSTITUT,
FULL CIRCLE GALLERY, BE BERLIN

SONYA SCHÖNBERGER
SAJJAD AHMED

February 4 - February 10, 2015
IVS Gallery, Karachi



Vasl collaborated with the IVS Gallery, Goethe Institut, Full Circle Gallery and Be Berlin for the exhibition *Tracing the Void*. The exhibition was held at the IVS Gallery in February 2015 and was curated by Hajra Haider.

Tracing the Void displayed the works of two artists, Sonya Schönberger from Germany and Sajjad Ahmed from Pakistan. Both artists investigated individual and national identity in the light of the nation's history, bringing forth installation pieces that uniquely addressed manipulated narratives in their personal art practices.

Schönberger showcased archaeological remittances from Germany's war with an audiovisual display that detailed each artifact. "In encounter with Schönberger's work, the viewer is positioned as a spectator. Acting thus, he/she looks for himself/herself in this artistic reference to the horrors of war." (Omar Wasim, from *Musings on, or Theorizing Fragments in Sonya Schönberger*).

Ahmed transformed the gallery space into an illusionary corner of a house, while playing a video of a political strike, layered over a classical painting. "In Ahmed's installation, the only surface where imagery of violence is explicitly reproduced is behind a curtain. Completely abstracted, this imagery is embedded into a grid placed over a video... the space of the security artifact becomes the space of violence." (Zahra Malkani, from *Separation's Materiality*)

Hajra Haider is an artist, curator, writer and a core team member of the Tentative Collective. She has curated shows in galleries and museums nationally and internationally. She currently lives and works in Karachi, Pakistan.

ART WORKSHOP | VASL with HAREEP PAKISTAN

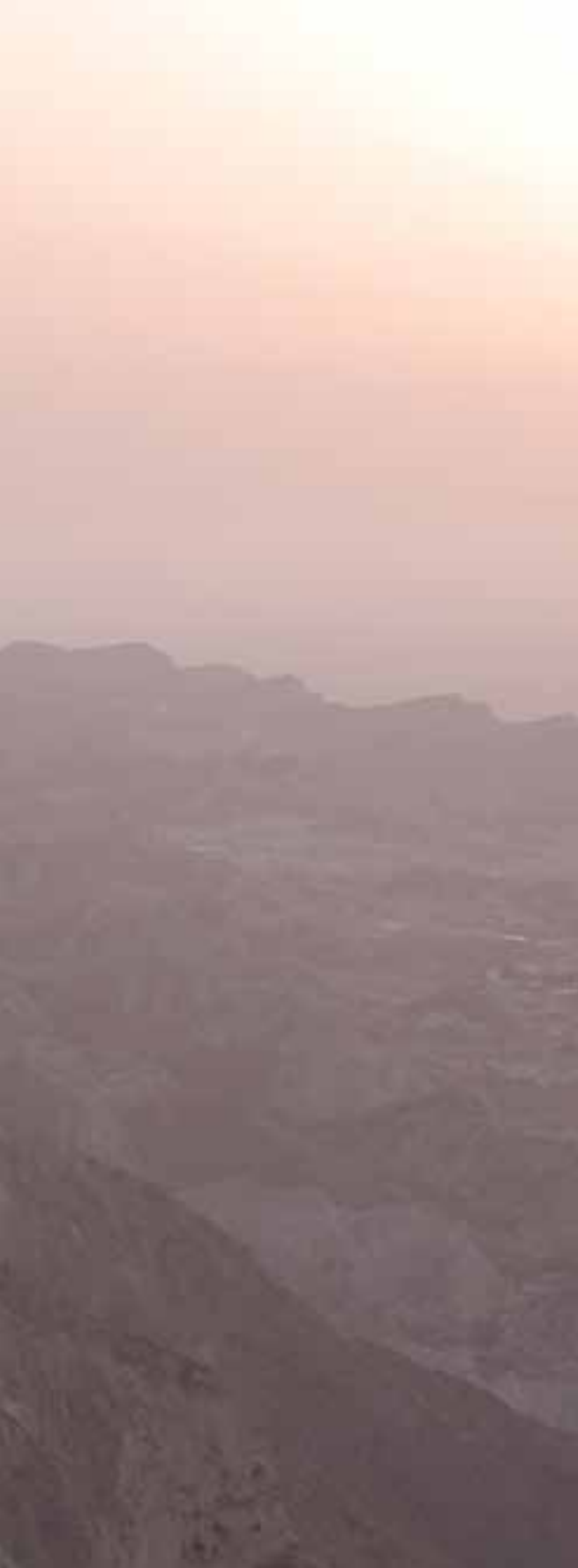
HASSAN MUSTAFA

ZOHAIB HASSAN

S. M. RAZA

May 23 - May 25, 2015

Cadet College, Ormara, Balochistan



Zohaib Hassan, 2015
Cadet College, Ormara

Vasl collaborated with Hareep Pakistan for a three day art workshop at Cadet College, Ormara, Balochistan. The workshop was aimed to introduce artistic creativity in schools that do not have art programs. It included a brief introduction to drawing, painting and photography for the students.

The program was conducted by three Karachi based instructors; Hassan Mustafa, S.M. Raza and Zohaib Hassan.

Hareep Pakistan is a non-profit organization founded in 2012. Hareep conducts art related workshops in different regions of the country with communities that are neglected both by the public and the private educational sectors. Ayub Wali is the coordinator for Hareep Pakistan.





S. M. Raza,
Drawing and Watercolor Workshop,
Cadet College, Ormara



Zohaib Hassan,
Drawing and Watercolor Workshop,
Cadet College, Ormara



Hassan Mustafa,
Photography Workshop
Cadet College, Ormara

ARTISTS ASSOCIATED WITH VASL

2001-2015

Following is the list of artists and art practitioners who have been part of Vasl programs.

2001

Akram Dost
Amin Gulgee
Anwar Saeed
Asim Akhtar
Elle Ligteringen
Jerry Buhari
Khalil Chishti
Koralgedara Pushpa-kumara
Lala Rukh Ahmed
Laura Paddock
Maryam Hussain
Naiza H Khan
Nayan Kulkarni
Niloofer Chaman
Rehab-Al-Sadek
Roohi Ahmed
Ruby Shaheen
Samina Mansuri
Shauna McMullen
Sumaira Tazeen
Tang Zhigang
Walter D'Souza

2003

Afshar Malik
Gordon Cheung
Hema Upadhyay
Liew Kwai Fei
Roohi Ahmed

2004

Clio Lloyd Jacob
Lou Yongjin
Munawar Ali Syed
Riyas Komu
Simone Wille

2005

Abdul Jabbar Gull
Ali Kazim
Auj Khan
Ayesha Durrani
Ayesha Khan
Danica Maier
Mahmudur Rahman
Mahreen Zuberi
Muhammad Ali Talpur
Naveid Iqbal
Sunil Sigdel

2006

Abdullah Syed
Ahmed Ali Manganhar
Aisha Khalid
Anup Mathew Thomas
Asma Mundrawala
Awena Cozannet
Ayaz Jokhio
Ayesha Hussain
Ayesha Jatoi
Ayesha Naveed
Bani Abidi
CHAN Kwong Wah
Durriya Kazi
Fatima Omar
Fizza Liaquat
Hamra Abbas
Huma Mulji
Huria Khan
Lee Kwok Chuen
Woody
MA Ivy
Mariam Suhail
Mehreen Murtaza
Mehvish Khalid

Navin Hyder
Nerrissa
Nida Bangash
Nilofar Akmut
CHEUNG Clara
CHENG Yee Man
Rashid Rana
Sahar Noon
Sajjad Ahmed
Sara Khan
Shahram Entekhabi
Wong Chi Fai
Zeest Malik

2007

Abdullah Syed
Ahmed Ali Manganhar
Ahsan Jamal
Asim Butt
Auj Khan
Ayaz Jokhio
Bani Abidi
Bashir Mirza
Fareeda Batool
Mahboob Shah
Mariam Suhail
Munawar Ali Syed
Nilofur Akmut
Seema Nusrat
Sophie Ernst
Zahid Hussain

2008

Abdul Malik Channa
Adnan Madani
Anthony Schrag
Arefeh Riahi
Ayesha Sultana

Ayesha Jatoi
Barat Ali Batoor
Brad Butler
Daniel Seiple
Dr. Monica Dematte
Ehsan ul Haq
Faisal Anwar
Farhana Syeda
Haider Ali Jan
Harry Sachs
Hurmat ul Ain
Iqra Tanveer
Irfan Hassan
Jeanette Gaussi
Karen Mirza
Khalil Chishti
Kyla Pasha
Madiha Saboor
Mariam Ahmed
Markus Lohman
Mathias Einhoff
Mehreen Murtaza
Meng Huang
Monali Meher
Naveid Iqbal
Phillip Horst
Rabbya Naseer
Raju G.C.
Riaz Mehmood
Sahar Rashid
Sajana Joshi
Samar Faisal Zia
Sana Ahmed
Sohail Abdullah
Unum Babar
Vishuwa Ghosh
Zahid Hussain Soomro

2009

Ammad Tahir
Amna Tariq
Fahim Rao
Faisal Anwar
Ferwa Ibrahim
Ghafar Afridi
Haider Ali Jan
Halima Casell
Hurmat-ul-ein Ahmed
Imran Mudassar
Kathrin Becker
Manish Lal Shrestha
Mariam Ibraaz
Masooma Syed
Sara Khan
Sausan Saulat
Tazeen Qayyum
Unum Babar

2010

Adnan Madani
Adnan Malik
Amean Jan
Asma Mundrawala
Auj Khan
Bani Abidi
Basir Mahmood
Damon Kowarsky
David Alesworth
Ehsan -ul- Haq
Faisal Anwar
Gemma Sharpe
Hamra Abbas
Imran Mudassar
Lakisha Niwanthi
Lara Baladi
Manizhe Ali
Maria Z Benjamin

Mariam Ibraaz
Mohammed Abdel Karim
Mohsin Shafi
Nadia Khawaja
Noor Yousuf
Riaz Mahmood
Saba Qureshi
Sana Mustafa Ali
Sara Khan
Shalalae Jamil
Shimul Saha
Unum Babar
Zikra Baloch

2011

Abeerah Zahid
Adnan Mirza
Ahmed Ali Manganhar
Ahsan Jamal
Ammad Tahir
Asif Kanji
Ayesha Kamal
Ayesha Zulfiqar
Ayub Wali
Basak Akcakaya
Beenish Khalid
Fatima Hussain
Habib Phulpoto
Henrik Andersson
Jamie George
Jonathan Watkins
Kashif Mohsin
Katayoun Karami
Khanyisile Mbongwa
Lucy Cash
Matthias Kispert
Mick Douglas
Muzzumil Ruheel
Naqsh Raj

Nida Bangash
Paul Burgess
Paula Sengupta
S M Raza Zaidi
Shahzad Tanveer
Shamim Azad
Simon Daw
Steve Rosenthal
Syed Hassan Mujtaba
Tooraj Khamenehzadeh
Wajid Ali
Yasmin Jahan Nupur
Zahra Malkani
Zahra Hussain
Zainab Siddiqui

2012

Amna Saeed
Art Jones
Elisabeth Rosenthal
Jamie George
Magda Fabianczyk
Muzzumil Ruheel
Narjis Mirza
Sarah Mumtaz
Zeeshan Younas
Zhou Bin

2013

Bharti Patel
Charlie McBride
Diane Fisher Naylor
Elvina (Eshan) Rafi
Emma Bowen
Mahtab Hussain
Mariyam Iftikar
Paul Collard
Sara Mahmood
Shaheen Ahmed

2014

Basir Mahmood
Cyrus Vicaji
Faryal Ahsan
Fazal Rizvi
Hamida Khatri
Helen Harris
Muhammad Sufyan Baig
Sausan Saulat
Seher Naveed
Syed Safdar Ali
Taqi Shaheen
Yaminay Chaudhri
Zahra Malkani
Zoya Siddiqui

2015

Ali Sultan
Asma Mundrawala
Bani Abidi
Brian Stone
Ehteshamuddin
Eric Peter
Fawad Khan
Fazal Rizvi
Hammad Nasser
Iftikhar Dadi
Mahvash Faruqi
Marco Pezzota
Mehreen Murtaza
Naiza Khan
Shahana Rajani
Shaheen Jaffrani
Wei Leng Tay
Yaminay Chaudhri
Zahid Chaudhry
Zahra Malkani

PARTNERS

2001-2015

Over the past decade Vasl has worked with numerous organizations and institutions on varied projects. These organizations provide support and facilitate Vasl to accomplish its objectives.

Local Organizations

Art Now Pakistan, Karachi
Arts Council of Pakistan, Karachi
Charles Wallace Pakistan Trust
Education and Research, Karachi
Foundation of Museum of Modern Art (FOMMA), Karachi
Hareep Pakistan
I AM KARACHI, Karachi
Karachi Youth Initiative, Karachi
Nukta Art, Karachi
PILER, Pakistan Institute of Labour
Port Grand, Karachi
Rashid Rana Foundation, Lahore
Sindh Festival, Govt. of Sindh
Teach for Pakistan, Karachi
Tentative Collective, Karachi
The Aman Foundation, Karachi
The Citizens Archive of Pakistan, Karachi
The Citizens Foundation, Karachi
The Second Floor (T2F), Karachi
Zambeel Dramatic Readings, Karachi
ZVMG Rangoonwala Trust, Karachi

International Organizations

A.G.M.A Association of Greater Manchester Authorities, UK
American Institute of Pakistan Studies, USA
Artangel, London
Arts Collaboratory, Netherlands
Arts Council England
Arts Network Asia
Asia-Europe Foundation, Singapore
AULTOUR
Austrian Arts Council
Bronx Museum, New York
Canada Council for the Arts
Common Wealth Foundation

Creativity, Culture & Education (CCE), UK
DGdip: Interactive Art & Design Studio
Ford Foundation, USA
Gasworks, UK
Hivos, Netherlands
Japan Foundation
Moti Roti, UK
No.W.Here Arts Ltd, London
Prince Claus Fund for Culture & Development
Robert Sterling Clark Foundation
Shisha, UK
Stichting DOEN, Netherlands
Triangle Network, UK

Media Partners

Apna Karachi
FM 107
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Regional Partners

Britto Arts Trust, Dhaka, Bangladesh
Khoj International Artists Association, Delhi, India
Theertha International Artists Collective, Colombo, Sri Lanka

Consulates/Cultural Centers

Alliance Francaise, Karachi
Annemarie Sehimel House, Lahore
British Council, Karachi
Goethe Institut, Karachi
US Consulate, Karachi

Institutions

Aga Khan University, Karachi
Beacon House National University (BNU), Lahore
Central Institute of Art & Craft, Karachi

Central Institute of Arts and Craft, Karachi
Centre of Excellence of Art & Design, MUET,
Jamshoro
Department of Visual Studies,
University of Karachi, Karachi
Habib University, Karachi
Indus Valley School of Art & Architecture, Karachi
Karachi School of Art, Karachi
National Academy of Performing Arts (NAPA),
Karachi
National College of Arts, Lahore
Princeton University, USA

Galleries

Art Chowk Gallery, Karachi
Canvas Gallery, Karachi
Commune Artists' Colony, Karachi
FOMMA DHA Art Center, Karachi
Full Circle Gallery, Karachi
Gandhara Art, Karachi
Ikon Gallery, UK
IVS Gallery, Karachi
Koel Gallery, Karachi
KSA Gallery, Karachi
Rohtas Gallery, Islamabad
Rohtas Gallery, Lahore
VM Art Gallery, Karachi
Zahoor-ul-Ikhlaiq Gallery, Lahore

Local Schools

ABSA School for Deaf, Karachi
Al-Murtaza School, Karachi
Behbud School, Karachi
Government Islamia High School, Bhera
Government MC Girls Primary School, Dhoke
Hassu, Rawalpindi
Government Zia-ul-Uloom High School,
Raja Bazaar, Rawalpindi
Habib Girls School, Karachi
Habib Public School for Boys, Karachi
Happy Home School, Karachi
Ida Rieu School and College for Deaf and Blind,
Karachi

Jamshed Memorial Montessori School, Karachi
Karachi High School, Karachi
Kiran School Lyari, Karachi
KVTC: Karachi Vocational Training School,
Karachi
Modern Era Public School, Mughal Garden
Wah Village, Babraki
St. Josephs School, Karachi
World Vision School, Dhoke Hassu, Rawalpindi

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Wei Leng Tay, 2015
Full Circle Gallery, Karachi



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