

# Vasl Artists' Collective

Pakistan

2007 - 2014







A FEAST IN EXILE, 2009  
Alliance Française, Karachi

## Vasl Artists' Collective

Pakistan

2007 - 2014

vasl **وقصائل**  
Vasl Artists' Collective





Vasl Artists' Collective

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Karachi, Pakistan

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Pakistan

2007 - 2014



**UNUM BABAR, 2009**  
V. M. Art Gallery, Karachi

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FARYAL AHSAN, 2014  
Full Circle Gallery, Karachi

## Foreword

By Adeela Suleman

“You can’t walk alone. Many have given the illusion but none have really walked alone. Man is not made that way. Each man is bedded in his people, their history, their culture, and their values.”

Peter Abrahams, *South African novelist, journalist and political commentator.*

My association with Vasl Artists’ Collective started in 2001 when I joined the organization as a working group member. During these years, Vasl faced multifarious challenges. The collective is based in Karachi - the most populous city of Pakistan with the population nearing 21 million - with a fragile infra structure and a precarious law and order situation. In order to keep the residency program alive, it was imperative to foment the interchange of experiences and skills between local artists and international artists from other parts of the world. Hosting international residencies was a challenge in the omnipresent violence of the city - woven by sectarian, religious and gang wars fought over the control of city’s resources. Despite this state of political uncertainty, Karachi remained a cornerstone of the economy of Pakistan at large and for the art community on a much smaller scale. In the last decade, there has been a curious, perverse flowering of creativity in the city as art and cultural activities gained momentum - individuals took initiatives, new galleries opened up, remarkable films were produced and collectives flourished.

Vasl’s programs continued through all political and social mayhem of the city,

with ingenuity and adaptability. Advance planning, skilful coordination and flexibility kept us ahead of all unforeseen situations in the city. Adversity infused fresh impetus and energy into the collective. Since 2001, Vasl Artists’ Collective has persevered with local and international residencies without a break – this catalog being a testament to that endeavor.

The ownership and belief in Vasl’s support and assistance has made the organization meaningful and dependable for the local and international art community. Opportunities at Vasl or provided by Vasl are acknowledged by the artists as nurturing creativity and creating prospects for growth. Vasl residencies offer conditions that are conducive to creativity and assist visiting artists with working facilities, connections, educational outreach and most importantly, an audience. The Vasl residential apartment has come to be regarded as an oasis for artists from different cities of Pakistan and from other countries. Vasl has become a platform for artists, curators and art practitioners to experiment, explore and challenge themselves to discover the new in the ever-changing reality of the country.

As a country, we are at an interesting moment in cultural history in which institutional identities are continually being challenged by experiments from disparate arts. Residencies are an attempt to keep open these spaces of creativity, without referring them to an already established role. Every year, Vasl receives a mounting number of applications for its programs and residencies. Since 2001, over 500 local and

international artists have been part of Vasl projects.

The Vasl newsletter has become a portal of dissemination of information to 3000 people quarterly. It highlights the achievements of Pakistani artists, key events and opportunities for artists regionally and internationally.

Over the years, Vasl has forged a series of national and international partnerships, alliances, friendships and dialogues that have been pivotal to its development and sustenance. No artist-in-residence program is the same. Each program or guest studio, large or small, established or experimental, has its own background and atmosphere. In each one of them what remains constant is the shared learning, exchange of ideas and learning from each other’s mistakes and most importantly, forming networks. Friendships have been formed and meaningful projects and collaborations have happened across continents. In the past decade, Vasl workshops and residency programs have spread out across Pakistan and South Asia.

I would like to thank Pooja Sood, Director of Khoj International Artists’ Association, India and Alessio Antonioli, Director, Triangle Network, UK for their constant support. I would also like to thank Gemma Sharpe, Vasl Coordinator 2011-2013, for her hard work. My earnest gratitude to the Vasl Trustees – Ms. Shehnaz Ismail, Ms. Naila Mahmood, Ms. Naiza Khan and Sohail Zuberi for their valuable contribution, advice and support that made Vasl

events more meaningful.

This catalog documents the past 8 years of Vasl activities – residencies, workshop, educational and public outreach, events and exhibitions. These events, organized by Vasl over the years have been multi layered and have required organization on many levels. These programs would not have been possible without the generous support of the art community, donor agencies, art patrons, working group members, our partners and friends. We are grateful to all our supporters for believing in us. These individuals and companies made our programs unique in their collaborative production.

This catalog attests that in the times of political and cultural adversity, the arts are clearly one of country’s major strength and sources of vitality. At a time of creative resurgence, support is more urgent than ever. A collaborative spirit of working together can help the contemporary art to flourish and pave paths for future endeavors.

Adeela Suleman is a visual artist, Associate Professor and Head of Fine Art Department at the Indus Valley School of Art & Architecture. Her work has been shown widely nationally and internationally. She is the founding member and Coordinator of Vasl Artists’ Collective.



**PARTNERS IN TRIANGLE NETWORK**  
[www.trianglearts.org](http://www.trianglearts.org)

## About Vasl

Vasl Artists' Collective is a registered non-profit organization, established in 2001. Vasl is part of 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 fourteen years, Vasl's ongoing activities have included international workshops, local and international residencies, educational outreach 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 outreach 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 14 years, more than 500 international and local artists have undertaken Vasl residencies, workshops and local projects of significance.**

## About South Asian Network

South Asia suffers from strong political and social divides. The need for dialogue in order to support local development is urgent. Residencies with artists from the region and beyond encourage mutual understanding and start looking at differences as assets.

The South Asian Network group includes Britto in Bangladesh, Khoj in India, Theertha in Sri Lanka and Vasl in Pakistan. Residencies and Workshops with artist from the global south give the South Asian Network group a unique opportunity to link up with the rest of Triangle Network and to engage with practices, references, methodologies, issues and debates that reflect a truly international art world.

Due to the historical significance of India, Pakistan and Bangladesh in the sub-continent, the artist can work in a residency with collected archives, oral history and different version of one story and exhibit projects which are beyond racial/religious prejudice, show a level of cross-disciplinary exchange where other fields, organizations or groups have been involved.

South Asian Network has provided opportunities for each individual regional artistic community to define themselves, interact with each other on relevant issues, and market their region as an interdependent whole.

The network allows each partner to draw from the strengths and learn from the mistakes of the other. Each organization is thus structured to handle changing definitions of problems and exploring different strategies to resolve them, rather than falling victim to each new definition of the key to a problem and its related solution strategy.



### 6 DEGREES OF SEPARATION, 2008

A collaboration between Khoj - Delhi, Britto - Dhaka, Theertha - Colombo & Vasl - Karachi



**KHOJ INTERNATIONAL ARTISTS WORKSHOP, 1997**

Standing: Simon Callery, Ludenyi Omega, C K Rajan, Walter D'Souza, Muhanned Cader, Wendy Teakel, Yoba Jonathan, P S Ladi, Luis Gomez, Gargi Raina, Iftikhar Dadi, Jyotee Kolte, Stephen Hughes, Subodh Gupta. Seated: Sudarshan Shetty, Surendran Nair, David Koloane, Anita Dube, Rini Tandon, Manisha Parekh, Ajay Desai, Radhika Vaidyanathan.

## Significance of the Art Residency

By Iftikhar Dadi

Since its founding in 2001, Vasl has played a key role in fostering residency opportunities, where artists encounter new surroundings and exchange ideas and practices with others in a nurturing and stimulating ethos. As an artist living and working in Karachi during the 1990s, I had the marvelous and eye-opening introduction to the value of an artist-run residency when I attended the first Khoj residency workshop in Modinagar near Delhi in 1997, working alongside an enthusiastic and committed group of artists, about half of whom were from various parts of India, and the others from abroad. That year also marked the beginning of the intensification of artistic exchanges within South Asia and beyond, which has been immeasurably enriched by residency opportunities in the region.

Vasl is a part of the Triangle Network, and works closely with its sister organizations in South Asia as part of the South Asian Network. The work of Vasl in concert with its affiliates is deeply important for the region, and especially salient for Pakistan, as due to various historical and structural reasons, official organizations have been unable to attend to the crucial needs of practicing artists. For a small number of successful and established artists today, there are more international opportunities than before, but this is not the case for most artists earlier in their career. Significantly, through its Taaza Tareen program, Vasl has supported artists at these formative stages of their profession, a crucial time when their practice is often most receptive to growth through incorporating new ideas and experiences, but for whom opportuni-

ties are harder to come by. The Urdu term Taaza Tareen denotes the sense of freshness and newness, and is commonly deployed for describing fresh produce and for the latest breaking news, and therefore has a doubled sense of conceptual rigor and affective intensity. Its witty détournement here to designate residency opportunities for the “freshest crop” of art-school graduates is apt, as it characterizes how art practice today is an engagement at both conceptual and aesthetic registers.

Fostering both these dimensions of artistic practice thus necessitates motivation on the plane of ideas and concepts, as well as sensory amplification when encountering and responding to new surroundings. The artist-run residency offers stimulation on both these registers for junior and mid-career artists, in a nurturing and open-ended environment without being constrained by curatorial directives, juries, commercial imperatives, and other hierarchies or power structures. Vasl’s residency platform has been especially conducive to experimental, participatory, and site-specific practices, and has allowed artists to freely experiment with new modalities beyond the commercial studio-gallery circuit.

Vasl has been based in Karachi, but has conducted residency, curatorial, and educational programs in other cities and rural areas as well. It has fostered exchanges between national and international curators and artists, and among artists from various urban and rural areas. International exchanges have been valuable in bringing artists and thinkers from South Asia, Africa,

and Europe to Pakistan. These artists often produce unexpected new work in their own practice, and also bring fresh insights to the locale. I consider Vasl’s role in engendering opportunities for artists from within Pakistan to be even more salient—artists now work all over the country, but most areas do not possess the infrastructure or the environment to properly support their practice. The participation of these artists in residencies in major urban centers places them in a hothouse atmosphere where their thinking and work is nurtured and productively challenged, allows them to become familiar with a diverse range of artists and practices firsthand, and brings their art to attention of critics, curators, and galleries, which is extremely important for their ongoing professional growth.

It is no exaggeration to note that despite its modest resources, Vasl has played a leading role in nurturing the development of numerous artists and initiatives. This has been accomplished precisely because its not a “professionally managed” NGO, but an organization that depends on the voluntary work of artists for its energy and its initiatives, and thus remains closely attuned to the needs of artists themselves. However, even an organization that runs on shoestring resources needs sustained local support to continue a mission that also includes crucial educational outreach among schools and communities. It is my hope that Vasl will continue to thrive and expand its vital work in the years to come, building on the track record of what it has already accomplished in such a challenging environment.

Iftikhar Dadi is Associate Professor at Cornell University, USA, in the Department of History of Art. Dadi’s publications include the book *Modernism and the Art of Muslim South Asia* (University of North Carolina Press 2010), and essays that have appeared in numerous journals and edited volumes. As an artist, he has shown widely internationally.



HELEN HARRIS 2014  
Taaza Tareen VII, Karachi

**Through its Taaza Tareen program, Vasl has supported artists at formative stages of their profession, a crucial time when their practice is often most receptive to growth through incorporating new ideas and experiences, but for whom opportunities are harder to come by.**

**Iftikhar Dadi, 2015**

## Sharing futures.

1.

'The lamps have all gone out, one by one  
and ever since then,  
I have been groping darkly in the dust  
I do not know where I have lost my eyes  
You my friends, who know me  
Tell me who I am.'

Faiz Ahmed Faiz ①

It was in 1986 that for the first time a group of 40 art students, <sup>and</sup> artists from the National College of Arts, Lahore travelled to India, ostensibly to attend an international biennale organized by the Sahitya Akademi. For such a large group to set out with the objective of reaching out to their counterparts 'on the other side' was unheard of. The older generation who witnessed partition and its demarcations, accompanied by loss and the pain of curtailment of pathways had resigned themselves to the disengagement that the younger generation grew up with. The stream of aggressive rhetoric which defined nationhood and patriotism was like a membrane which separated people who shared histories, languages, music, and image-making. Yet alongside this was the insatiable curiosity of the young. A desire to pierce the membrane, tug at cross cultural threads; ~~to probe, explore, engage.~~

Artists and students, with little experience or knowledge of the development of modern and contemporary art in India were poised to probe, inquire and explore. The trip promised a breakthrough of sorts, the proposed train journey to Delhi and beyond, seemed to be a formidable undertaking. The project had after all started as a

## Sharing Futures

By Salima Hashmi

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and ever since then,  
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I do not know where I have lost my eyes  
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The project had after all started as a lark, a

flight of imagination, when two congenial foreign secretaries, India and Pakistan, had been accosted at a private dinner party. A couple of enthusiastic NCA artists has persuaded them to give their blessing to the idea. The two diplomats, urbane and good humored, managed to persuade their relevant powers-that-be and the band of forty was instantly ready. Although there was a grave suspicion that the trip was a mirage which would terminate a Wagah or some last minute bureaucratic hurdle would shatter the pipe dream. But the train was boarded and the first tentative collections were made. Over the years, these links were sporadically renewed and contracts updated on and off.

In 1997, almost a decade later, Pooja Sood, the indefatigable curator and dynamic organizer, brought the exhibition *Mappings* across the border, marking fifty years of independence. The inclusion of Pakistani artists in *Mappings* happened by default according to Pooja Sood. As she puts it, "I was convinced that direct contact with Pakistan was impossible and was looking for artists of Pakistani origin in the diaspora."<sup>2</sup>

Nalini Malini had met Iftikhar Dadi in Copenhagen, in 1996 where they were participating in the *Container 96: Art Across Oceans* exhibition. In a quick unfolding of

events, Iftikhar was contacted on the phone and came on board, as did Risham Syed and Sylvat Aziz, living in Canada. After months of file and paper pushing between Ministries of both countries, *Mappings* was inaugurated in February 1998 at the National College of Arts. It seemed a good omen that it was Faiz Ahmed Faiz's birthday, which inspired diva Iqbal Bano to turn up at the dinner to regale the guests with an impromptu Faiz concert. Many barriers shifted that day.

The Khoj International Artists Workshop was thus introduced. Nurtured by the Triangle Arts Trust and the visionary Robert Loder, who believed in the possibility of connections where there were none, Khoj became a prototype, for emulation and re-invention. The India- Pakistan alliance was snowballing very quickly. Khoj connected artists from Sri Lanka, Nepal and Bangladesh. There was a heady sense of trailblazing, which circumvented non-appearance of visas, last minute travel glitches, congenital sabre-rattling of nation of states and media nit-picking. All was swept aside as artists enthusiastically embraced the ideas which germinated at Khoj.

As Anita Dube originally articulated in 1997, "To bring artists together from different parts of the country, from the sub-continent and from around the globe, setting up a co-operative, non-hierarchical work situation where dialogue, exchange and transfer of information, energy and skills could take place as an intensely lived experience."<sup>3</sup>

By 2001, this contagion of ideas had spread, expanding into a South Asian network. In January 2001, when the first Vasl International Workshop was held in Gadani near Karachi, it was followed by the Theertha International Artist Workshop at

Lunuganga near Colombo. Early in 2003, Britto came into being at Tepantor near Dhaka and Sutra held its first International workshops in Patan near Kathmandu. It became apparent that this was an idea whose time had come. Funds for each workshop were raised locally, while the Triangle Trust stepped in to help with travel costs with some international participants. Artists came from all continents; from Europe, Asia, Africa, Australia, the Americas – but the core group was and continues to be from South Asia.

It was evident that the issues and concerns shared by our region were unmistakably similar. While local focus was immediate and tangible, its wider applicability was deeply felt and internalized.

Against the backdrop of the volatile events which were changing the world and local turbulences and conflicts, the strength of artist networks grew and flourished. It was almost as though artist collaborations and art making was defying the surrounding darkness. The relationships being forged were sound and have proved to be durable and self-sustaining. This artistic community has grown exponentially, spawning new networks, which, in turn, have generated new initiatives in new places.

The internet has been a significantly prizing open and establishing opportunities where none existed. Where there was silence, artists took it upon themselves to break it. In Sri Lanka, Theertha organized and exhibition of Singhalese artists in Jaffna. Britto developed links with artists in the isolated and troubled Chittagong hill tracts.

When larger workshops were not feasible, residencies were instituted all over South Asia to feed artistic crisscrossing. The

network has always been about inviting new practitioners, introducing fresh vocabularies and unexpected applications of technology, resulting in engaging crosstalk.

This potential of technology was fully explored in September 2008, in the exhibition *Six Degrees of Separation- Chaos, Congruence and Collaboration* in South Asia. Five exhibitions opened simultaneously in Delhi, Dhaka, Colombo, Karachi and Kathmandu.

Khoj, Britto, Theertha, Vasl and Sutra curated the shows, displaying 45 projects which had been conceived and realized by artists from these countries through residencies since 2001. Faisal Anwar, a Pakistani new media practitioner, travelled across the region, bridging divides, manipulating the capacity of cutting edge technologies to assist the curators, and to make the community aware of our separation and tenacious togetherness.

As stated by Pooja Sood, the exhibitions were, "a collaboration of tenuous bonds painstakingly facilitated over ten years by the South Asian Networks of artists and the ripples it has created."<sup>4</sup>

Today, as we find ourselves in a region still vulnerable to rifts and collisions, the importance of Vasl and its sister networks cannot be over emphasized. To continue to work together across borders, eyes and minds focused firmly on our responsibilities as artists, is to ensure our shared futures in the millenniums to come...

And my new eyes, and my new heart  
I shall take once more as an offering  
And will sing the praises of beauty  
And I will write the poems of love.<sup>5</sup>  
Faiz Ahmed Faiz

Salima Hashmi is an artist, curator and contemporary art historian. Hashmi is the founding Dean of the School of Visual Art & Design at Beaconhouse National University, Lahore and has been associated with the National College of Arts [NCA] Lahore, for 31 years as a teacher and Principal. She has written extensively on the arts. Salima Hashmi is the recipient of the President's Medal for Pride of Performance for Art Education.

1. Faiz Ahmed Faiz, 'Black Out', September 1965, trans: Shoaib Hashmi, *A Song for this day- 52 Poems by Faiz Ahmed Faiz*, pub- Sang-e-Meel, Lahore, 2011

2. The Khoj Book, 1997-2007, *Contemporary Art Practices in India*, Ed. Pooja Sood-pg. 34, pub Harper Collins, India, 2010

3. Ibid, p. 6

4. Ibid, p. 37

5. Faiz Ahmed Faiz, 'Black Out', September 1965, trans: Shoaib Hashmi, *A Song for this day- 52 Poems by Faiz Ahmed Faiz*, pub- Sang-e-Meel, Lahore, 2011

A Timeline  
of Vasl Activities

Vasl Artist's Collective was founded in 2001. This timeline covers the last eight years of Vasl's activities. During this period, Vasl Artists' Collective has helped launch the careers of a number of young artistic talents and served many groups through its community outreach programs.

## 2007

**Sohni Dharti Shanaakht: The Identity Project**  
August

## 2008

**Taaza Tareen III**  
January – February

**Workshop at Absa School, Taaza Tareen III**  
March

**Sunday Market**  
March – April

**6 Degree Of Separation & Odd Spaces (Part 1)**  
September

**The Museum Of Non Participation**  
September - June

**International Diasporic Artists' Residency**  
September - October

**Vasl International Artists Residency Lahore,**  
November

## 2009

**Taaza Tareen IV**  
February - March

**Workshop at Ida Rieu School, Taaza Tareen IV**  
February - March

**Araam - Breathing Space**  
April

**Sohni Dharti II, Shanaakht: The Identity Project**  
April

**Single Artist Residency, Masooma Syed**  
June - September

**A Slice of the World, Kathrin Becker**  
October

**Taaza Tareen V**  
November

**Workshop at Ida Rieu School, Taaza Tareen V**  
November

**A Feast In Exile**  
November

## 2010

**International Artists' Residency, BUILD**  
January

**Odd Spaces (Part 2),**  
February

**International Artists' Residency, ON/OFF**  
March

**Birth of Pakistan, in collaboration with The Citizens Archive of Pakistan**  
March - May

**Taaza Tareen VI,**  
October-November

**Teacher Training Workshop at IVS, Taaza Tareen VI**  
October

**Turbulent Waters: Critical Portraits of a Shifting Identity, The 4th Cairo Video Festival**  
October

**Odd Spaces (Part 3)**  
October

## 2011

**Vasl-Rothas International Residency, Nature and Artifice, Islamabad**  
March - April

**Single Artist Residency, Ahmed Ali Manganhar**  
June - August

**Chitral Outreach Workshop, Vasl in collaboration with ArtEd**  
July

**Slice London-Lahore**  
July - September

**State of Being So Divided**  
September-November

**Margin Taaza Tareen Residency, Lahore**  
October - November

## 2012

**Social Gaming, Khoj Live**  
January

**International Artists' Workshop Performance, Moving Image & Sound**  
February - March

**smART Power Residency**  
August - September

**The Asian - Europe Curatorial Knowledge Workshop**  
November

## 2013

**Awaaz, Baldia Factory Inferno Exhibition**  
February

**Single Artist Residency, Elvina Eshan Rafi**  
April

**CCE Workshop for Pakistani Artists in Birmingham, UK & Creative Education Workshops in Karachi Schools**  
May

**Artists in Creative Education**  
September

**Art Workshop at Bhera School - Vasl in collaboration with Hareep**  
December

## 2014

**Art Fest Sindh**  
February

**Pakistani Artists in Creative Education in Karachi Schools**  
March - May

**Gaswork Residency - Feedback Event, Basir Mahmood**  
April

**Art Workshop at Government Zia-ul-Uloom High School, Rawalpindi - in collaboration with Hareep**  
May

**Art Workshop at Government MC Girls Primary School, Dhoke Hassu**  
June

**Art Workshop at World Vision School, Dhoke Hassu**  
July

**Taaza Tareen VII, Read and Respond**  
November-December

## Residencies

Residencies provide dedicated time and space to local and international artists of all disciplines to experiment and generate work.



HELEN HARRIS, 2014  
7TH TAAZA TAREEN,  
Full Circle Gallery, Karachi

## Residencies

- Vasl Residencies allow artists to explore their practice within another community by meeting new people, exchanging ideas, knowledge and skills and experiencing life in a new location.
- Vasl residencies emphasize the importance of meaningful and multi-layered cultural exchange and immersion into another culture through informal and process based activities.
- The connection between the resident and the host is often an important feature of a residency program. Sometimes residents become quite involved in a community - giving presentations, workshops, or collaborating with local residents. At other times, they are private retreats, giving artists sufficient time to reflect on their own practice.

## Workshop Residencies

Vasl Workshops run on a residency pattern but for a shorter, concentrated period of time. These workshops are intensive exchange of ideas amongst a large group of artists that occurs in a spread of two to three weeks.

## Taaza Tareen Residencies

Taaza Tareen Residency program was launched in early 2005 with the aim of providing emerging and young artists with an alternate platform and support.

Taaza Tareen Residencies invite fresh art graduates to reflect, research and produce new work along side their peers, for a period of time spanning weeks. Beyond this core objective, Taaza Tareen residencies also facilitate mentorship from a community of senior artists, academics, art critics and curators in creation of new art.

Taaza Tareen Residencies encourage and bring forth emerging talent from small town and villages, as well as large cities and feeds into the community of artists in Pakistan.

## 2008



**RESIDENCY**  
Taaza Tareen III

**RESIDENT ARTISTS**

Ayesha Sultana  
Iqra Tanveer  
Irfan Hasan  
Rabyya Naseer  
Raju G.C  
Sohail Abdullah



**RESIDENCY**  
International  
Diasporic Artists'  
Residency

**RESIDENT ARTISTS**

Jeanette Gaussi  
Khalil Chishti  
Monali Meher  
Riaz Mehmood



**RESIDENCY**  
International Artists'  
Residency

**RESIDENT ARTISTS**

A Malik Channa  
Adnan Madani  
Anthony Schrag  
Arefeh Riahi  
Ayesha Jatoti  
Barat al Badoor  
Daniel Seiple  
Ehsan ul Haq  
Haider Ali Jan  
Harry Sachs  
Hurmat ul Ain  
Iqra Tanveer  
Kyla Pasha  
Markus Lohman  
Matthias Einhoff  
Mehreen Murtaza  
Meng Huang  
Naveid Iqbal  
Philip Horst  
Sajana Joshi  
Unum Babar  
Vishuwa Ghosh  
Zahid H Soomro

## 2009



**RESIDENCY**  
Taaza Tareen IV

**RESIDENT ARTISTS**

Ammad Tahir  
Ferwa Ibrahim  
Ghafar Afridi  
Hurmat-ul-ein Ahmed  
Imran Mudassar  
Mariam Ibraaz  
Sara Khan



**RESIDENCY**  
Single Artist  
Residency

**RESIDENT ARTISTS**

Masooma Syed



**RESIDENCY**  
Taaza Tareen V

**RESIDENT ARTISTS**

Amna Tariq  
Fahim Rao  
Haider Ali Jan  
Sausan Saulat  
Unum Babar

## 2010



**RESIDENCY**  
International Artists'  
Residency

**RESIDENT ARTISTS**

Maria Z Benjamin  
Sana Mustafa Ali



**RESIDENCY**  
International Artists'  
Residency

**RESIDENT ARTISTS**

Ehsan-ul-Haq  
Gemma Sharpe  
Lara Baladi  
Mohamed Abdelkarim



**RESIDENCY**  
Taaza Tareen VI

**RESIDENT ARTISTS**

Lakisha Niwanthi  
Mohsin Shafi  
Saba Qureshi  
Shimul Saha  
Zikra Baloch

## 2011



**RESIDENCY**  
Vasl - Rohtas  
International  
Residency

**RESIDENT ARTISTS**

Basak Akcakaya  
Katayoun Karami  
Khanyisile Mbongwa  
Muzzumil Ruheel  
Naqsh Raj  
Syed Hassan Mujtaba



**RESIDENCY**  
Single Artist  
Residency

**RESIDENT ARTISTS**

Ahmed Ali Manganhar



**RESIDENCY**  
State of Being So  
Divided

**RESIDENT ARTISTS**

Ahsan Jamal  
Ayub Wali  
Yasmin Jahan Nupur



**RESIDENCY**  
Margin Taaza Tareen

**RESIDENT ARTISTS**

Ayesha Kamal  
Ayesha Zulfiqar  
Habib Phulpoto  
S.M Raza Zaidi  
Zainab Siddiqui

## 2012



**RESIDENCY**  
International Artists'  
Workshop

**RESIDENT ARTISTS**

Amna Saeed  
Elisabeth Rosenthal  
Magda Fabianczyk  
Muzzumil Ruheel  
Sarah Mumtaz  
Zeeshan Younas  
Zhou Bin



**RESIDENCY**  
The Asian-Europe  
Curatorial Knowledge  
Workshop: Creative  
Encounters

**RESIDENT ARTISTS**

Ferwa Ibrahim  
Gemma Sharpe  
Jamie George  
Laura Eggerton  
Rabyya Naseer  
Rowan Geddis  
Zainab Mawaz



**RESIDENCY**  
smART Power  
Residency

**RESIDENT ARTISTS**

Art Jones

## 2013



**RESIDENCY**  
Single Artist  
Residency

**RESIDENT ARTISTS**

Elvina Eshan Rafi

## 2014



**RESIDENCY**  
Taaza Tareen VII

**RESIDENT ARTISTS**

Faryal Ahsan  
Helen Kate Marais Harris  
Muhammad Sufyan Baig  
Seher Naveed  
Syed Safdar Ali  
Zoya Siddiqui

## [Two Thousand & Eight]

- I. Taaza Tareen III
- II. International Diasporic Artists' Residency
- III. International Artists' Residency

Taaza Tareen III

Karachi, 2008

Ayesha Sultana | Dhaka, Bangladesh

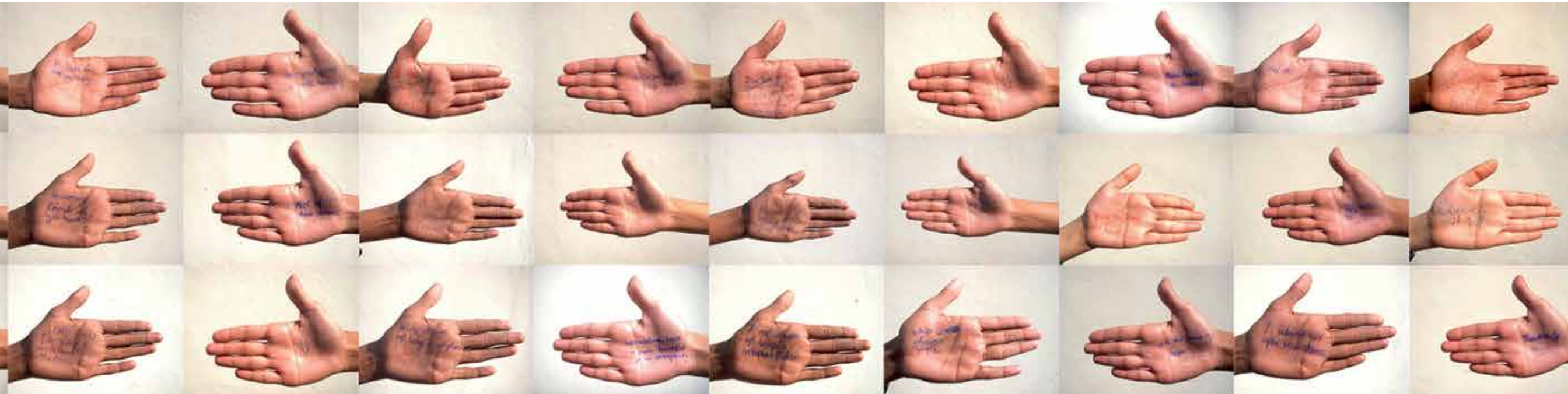
Irfan Hasan | Lahore, Pakistan

Iqra Tanveer | Lahore, Pakistan

Rabbya Naseer | Lahore, Pakistan

Raju G.C | Kathmandu, Nepal

Sohail Abdullah | Karachi, Pakistan





**AYESHA SULTANA, 2008**  
IVS Campus, Karachi

**RABBYA NASEER, 2008**  
IVS Campus, Karachi



**IQRA TANVEER, 2008**  
IVS Campus, Karachi



### Taaza Tareen III

*The artists created a dialogue through their work, emanating from various inspirations, individual perspectives of the environment that surrounded them and with peer to peer discourse.*

The Taaza Tareen III Residency brought together artists Ayesha Sultana, Irfan Hassan, Iqra Tanveer, Rabbya Naseer, Raju G.C. and Sohail Abdullah for a month long residency. The artists created a dialogue through their work, emanating from various inspirations, individual perspectives of the environment that surrounded them and with peer to peer discourse.

Ayesha Sultana, an artist from Bangladesh, produced work during the residency that focused on the cityscape. In her drawings and photography, she used symbolic patterns from the unceasing mobile culture as her visual reference.

Iqra Tanveer's work challenged and explored the alternative ways of sounds and touch. "I feel that the sense of touch is what binds everyone, irrespective of any dis-functionality. I realized this in my experience at ABSA (school for deaf and mute children) during the residency." Tanveer was fascinated by the communication skills of the visually impaired children, which became a driving force in her work. She produced 'voice boxes', which instead of an auditory sense, could only be comprehended through touch.

IT IS SO SIMPLE WITH ITS MUTED COLOURS, FLORAL PATTERN AND DELICATE  
TEXTURE. NO CHILDHOOD MEMORIES OF WHITE LACE, ONE MOTHERS RECEIVE  
AS WEDDING GIFT. BUT IT DOES REMIND ME OF HER, SHE NEVER ENJOYED  
MAKING HER TABLE FESTIVE WITH AN APPROPRIATE TABLE CLOTH?

I ALSO SMELL MELONS IN IT: AND RAIN, NICE FOR LUNCH TIME  
ON A BRIGHT SUNNY AFTERNOON OR A TRADITIONAL 'AFTERNOON TEA'  
ON A KITCHEN TABLE: A GOLDEN SUN ILLUMINATING THE WINDOW,  
TOPPED WITH A COTTON CURTAIN EMBROIDERED WITH BIRDS  
AND FLOWERS. THE TABLE NOW MADDENING WITH DISAGREEMENTS  
AND THE CLINKING OF THE DISHES. HE TURNS HIS HEARING  
AIDE DOWN TO EAT.



SOHAIL ABDULLAH, 2008  
Karachi



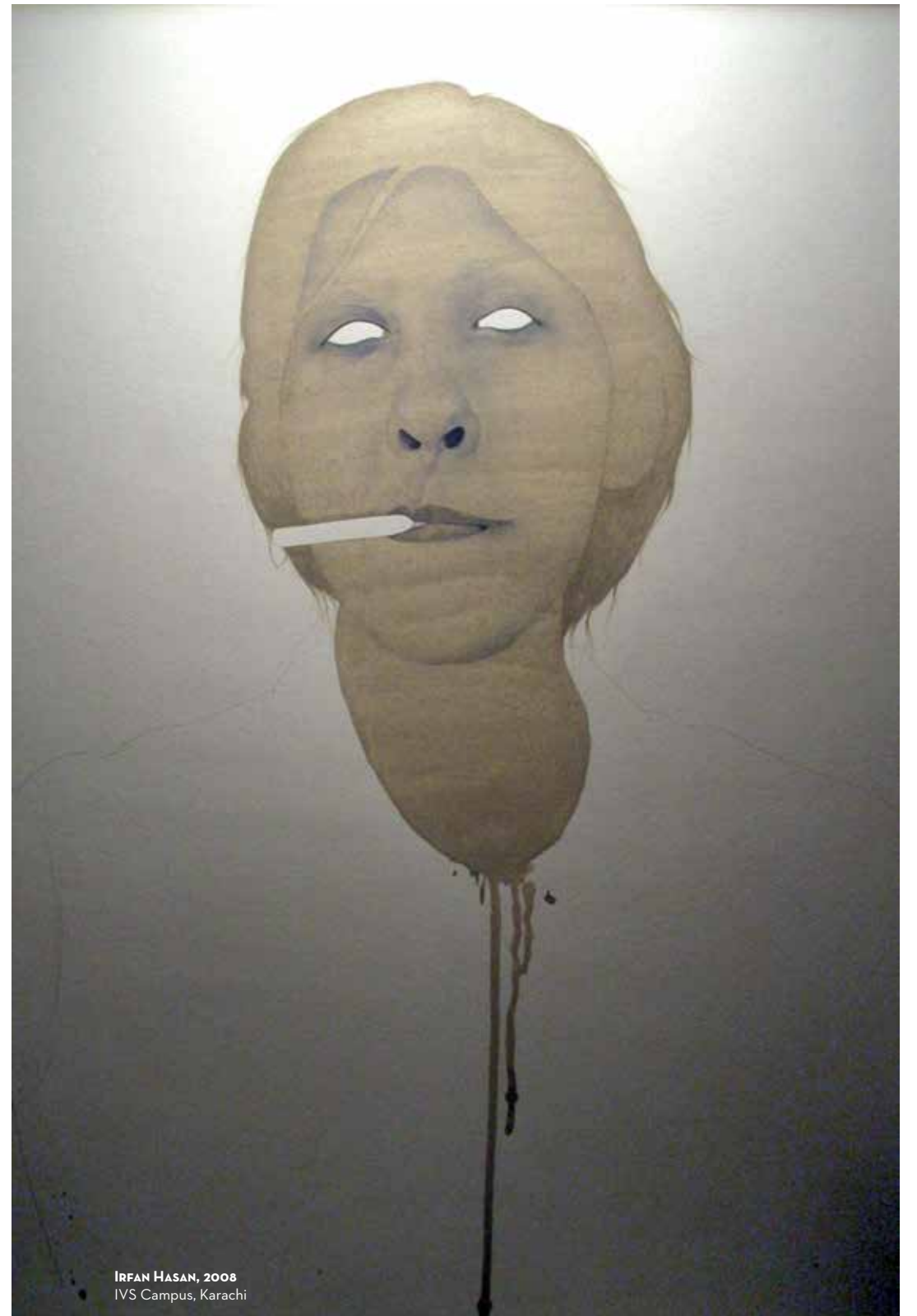
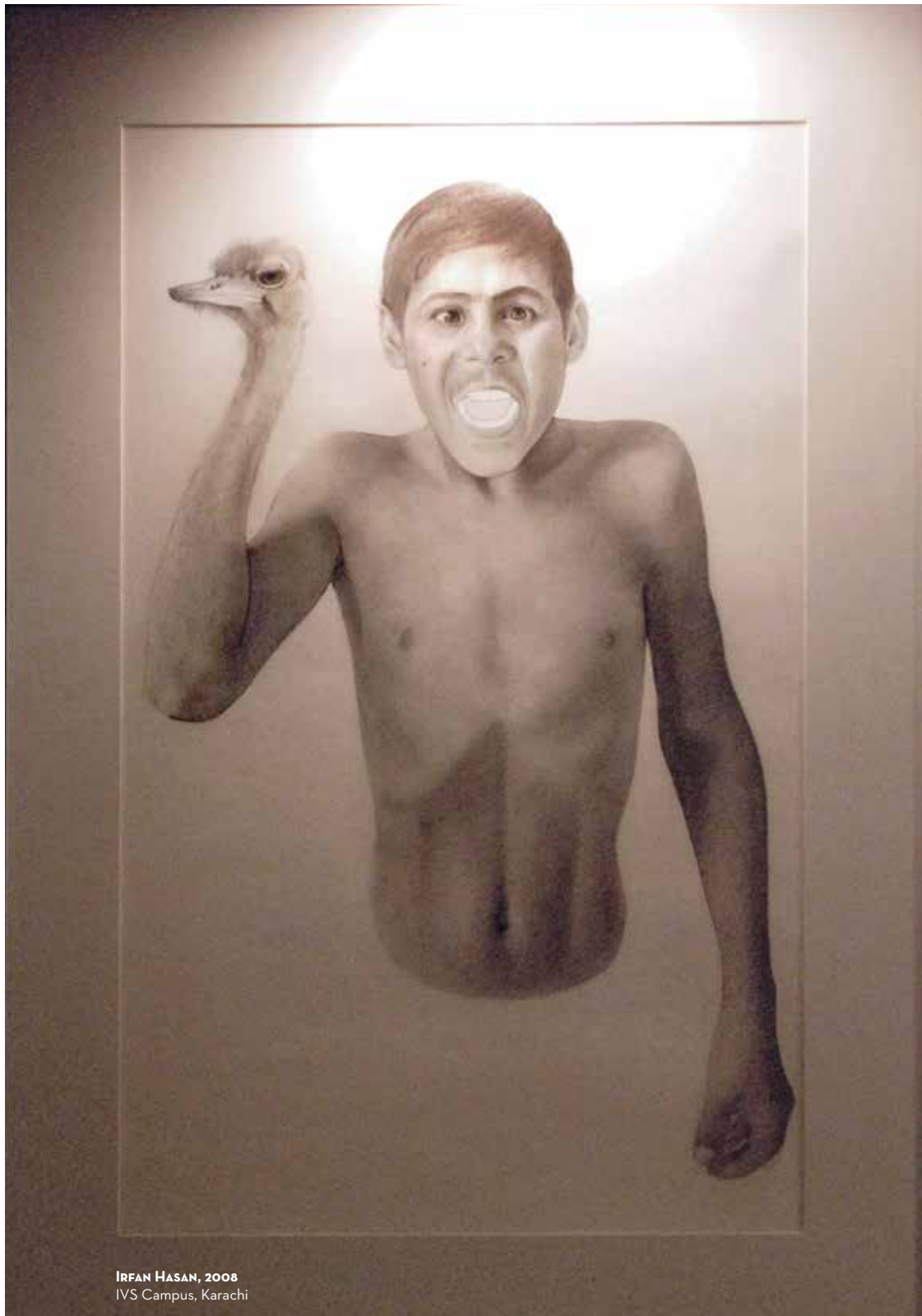
SOHAIL ABDULLAH, 2008  
IVS Campus, Karachi



Sohail Abdullah, a local resident artist, thought it to be a challenging task to look at one's home surroundings with the same sense of wonder as one would look at a new place. "It is difficult to find good reason to record something one passes by every day." He took black and white photos of old buildings in Karachi, which he enlarged with a vintage feel, but included obvious elements that contradicted this appearance.

**'THE IDEA OF SITE SPECIFIC  
WORK THAT ONLY PRODUCES AN  
EPHEMERAL RESULT WAS A FRESH  
UNDERTAKING.'**

SOHAIL ABDULLAH, 2008



*Something is written on the wall*





RIAZ MEHMOOD, 2008  
IVS Gallery, Karachi



## Writing Home About Home

International Diasporic Artists' Residency

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*The four artists engaged with and derived elements from the way art functions in the city – being the source of new ideas, whisperer of old relationships amidst new settings, and the harbinger of news from other worlds.*

---

In an intense period of five weeks, in the mammoth city of Karachi, Vasl brought together four artists of South Asian diaspora. Monali Meher, Riaz Mehmood, Jeanette Gaussi and Khalil Chistee had their practice based in media and culture with personal and intellectual concerns rooted in a geo political context.

The idea of diaspora, home and location took center stage in the five week residency 'Writing Home About Home...;', which was followed by an exhibition and an ARTshare talk at the Indus Valley School of Art. This included an elaborate discussion of artists' works, which ranged from digital prints, found objects and multimedia installations to a performance piece.

The four artists engaged with and derived elements from the way art functions in the city – being the source of new ideas, whisperer of old relationships amidst new settings, and the harbinger of news from other worlds.

Riaz Mehmood, a resident artist who studied engineering before pursuing a career in art, found the residency to have "a sense of freedom." Mehmood discovered video and film and was instantly taken in by the various avenues one can pursue in that specific genre. Reflecting on his residency experience, Mehmood felt the link with a community of people who had the same goals and aspirations as himself and while Mehmood was learning and absorbing, he sensed being "a peer in the group and not a student."



MONALI MEHER, 2008  
IVS Gallery, Karachi



MONALI MEHER, 2008  
IVS Gallery, Karachi



Monali Meher's performance works followed a steady quiet pace and continued for long periods of time. The passage of time is as important as the message in her work. 'I conclude my performance when I feel I have reached the state of mind in which I have found what I set out to look for.'

**'I LEARNED SO MUCH. I KNEW IT WAS THE MOST WONDERFUL OPPORTUNITY FOR ME TO BECOME THE BEST I COULD BE IN MY SPHERE OF UNDERSTANDING AND ACTUALIZATION.'**

MONALI MEHER, 2008

International Artists' Residency  
Lahore, 2008

A Malik Channa | Pakistan  
Adnan Madani | Pakistan  
Anthony Schrag | Scotland/Canada  
Arefeh Riahi | Iran  
Ayesha Jatoi | Pakistan  
Barat al Badoor | Pakistan  
Daniel Seiple | USA  
Ehsan ul Haq | Pakistan  
Haider Ali Jan | Pakistan  
Harry Sachs | Austria  
Hurmat ul Ain | Pakistan  
Iqra Tanveer | Pakistan  
Kyla Pasha | Pakistan  
Markus Lohman | Germany  
Matthias Einhoff | Germany  
Mehreen Murtaza | Pakistan  
Meng Huang | China  
Navcid Iqbal | Pakistan  
Philip Horst | Germany  
Sajana Joshi | Nepal  
Unum Babar | Pakistan  
Vishuwa Ghosh | India  
Zahid H Soomro | Pakistan





INTERNATIONAL ARTISTS RESIDENCY, 2008  
Lahore



## International Artists Residency

In collaboration with Annemarie Schimmel Haus, Vasl Lahore initiated a two week project, facilitated by Huma Mulji, which brought together twenty three artists under one umbrella. The alternate format of the residency and the collaborative spirit of the large number of artists working together created one of the most memorable residency experience.

The outcome of the residency was a site-specific exhibition in which viewers could navigate the walled city of Lahore and other locations where the artists had installed work. The show continued at Alhamra Art Gallery, Lahore, where some of the non-site specific work, documentation of performances, events and art works were exhibited.



VISHUWA GHOSH, 2008  
Lahore

## [Two Thousand & Nine]

- I. Taaza Tareen IV
- II. Single Artist Residency
- III. Taaza Tareen V

**Taaza Tareen IV**  
Karachi, 2009

Ammad Tahir | Karachi  
Ferwa Ibrahim | Lahore  
Ghafar Afridi | Lahore  
Hurmat-ul-ein Ahmed | Lahore  
Imran Mudassar | Lahore  
Mariam Ibraaz | Lahore  
Sara Khan | Karachi





**HURMAT-UL-EIN AHMED, 2009**  
IVS Gallery, Karachi



**MARIAM IBRAAZ, 2009**  
IVS Gallery, Karachi



## Taaza Tareen IV

*The spirited young artists came together to discuss new ideas and to create works which not only reflected a sense of their artistic creativity, but also tapped into the experience of a collaboration with each other and the space around them.*

The Taaza Tareen IV Residency brought together artists Ammad Tahir, Ferwa Ibrahim, Ghafar Afridi, Hurmat-ul-ein Ahmed, Imran Mudassar, Mariam Ibraaz and Sara Khan. The spirited young artists came together to discuss new ideas, and create works which not only reflected a sense of their artistic creativity, but also tapped into the experience of a collaboration with each other and the space around them.

Mariam Ibraaz reflected on the routine experience of existing in a new space. She focused on the simple things, the 'everyday' which moved her the most – such as facing water shortage in a land surrounded by the sea.



**TAAZA TAREEN IV, 2009**  
IVS Gallery, Karachi



## Masooma Syed

Single Artist Residency

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*The residency served two fold purpose - an opportunity for the artist to produce a body of work and to interact with students in the city of Karachi.*

---

Masooma Syed participated in a Single Artist Vasl Residency from June to September, 2009. The residency served two fold purpose - an opportunity for the artist to produce a body of work and to interact with students in the city of Karachi. Syed worked in a studio space at the Indus Valley School of Art and Architecture for five weeks and exhibited work comprised of a series of delicate cactus-like forms, created out of human hair.

During her time with Vasl, Syed also tutored students in the department of Fine Art at the Indus Valley School of Art and Architecture as an correlated part of the single artists residency. Syed encouraged students to investigate complex issues of emotional and physical spaces, in varied formats ranging from two dimensional pieces to large installations. The young artists also researched and studied a range of art from early Greek mythological representation to Surrealist dreamscapes and contemporary figurative art in order to situate their own art making in a historical context.



MASOOMA SYED, 2009  
IVS Gallery, Karachi

The Urdu term Taaza Tareen denotes the sense of freshness and newness, and is commonly deployed for describing fresh produce and for the latest breaking news, and therefore has a doubled sense of conceptual rigor and affective intensity. Its witty détournement here to designate residency opportunities for the “freshest crop” of art-school graduates is apt, as it characterizes how art practice today is an engagement at both conceptual and aesthetic registers.

Iftikhar Dadi, 2015

Taaza Tareen V  
Karachi, 2009

Amna Tariq | Lahore  
Fahim Rao | Karachi  
Haider Ali Jan | Lahore  
Sausan Saulat | Karachi  
Unum Babar | Lahore



SAUSAN SAULAT, 2009  
V. M. Art Gallery, Karachi



**SAUSAN SAULAT, 2009**  
V. M. Art Gallery, Karachi

*Each of them brought their own voice and creative energy to reflect on the urban texture and landscape of the city.*



## Taaza Tareen V

The Taaza Tareen V artists included Sausan Saulat, Haider Ali Jan, Unum Babar, Fahim Rao and Amna Tariq. Each of them brought their own voice and creative energy to reflect on the urban texture and landscape of the city.

Haider Ali Jan believed that in order to understand an ideology or people, one has to physically become part of the group one is studying – the artist has to stand beside them and listen to their stories and understand their belief system such as the ordinary rituals of playing cards on the streets or celebrating the birth of a saint. “I find it very interesting that the same performances can change in different geographical locations.”

Amna Tariq worked with complex languages and dialogues that are rooted in the psychological and physiological history of the city. “The world outside has forced its way in and layers of historical and current dilemmas and are building a mesh over the surface of canvas, which translates itself into the ultimate human experience or consciousness, of experiencing life at present. Keeping in mind that the present form of life has evolved in layers over time, the work is developed in layers of paint. The way we all relate to life and its complexities is different.”

**Keeping in mind that the present form of life has evolved in layers over time, the work is developed in layers of paint. The way we all relate to life and its complexities is different.**

AMNA TARIQ, 2009



AMNA TARIQ, 2009  
V. M. Art Gallery, Karachi



HAIDER ALI JAN, 2009  
V. M. Art Gallery, Karachi

HAIDER ALI JAN, 2009  
V. M. Art Gallery, Karachi

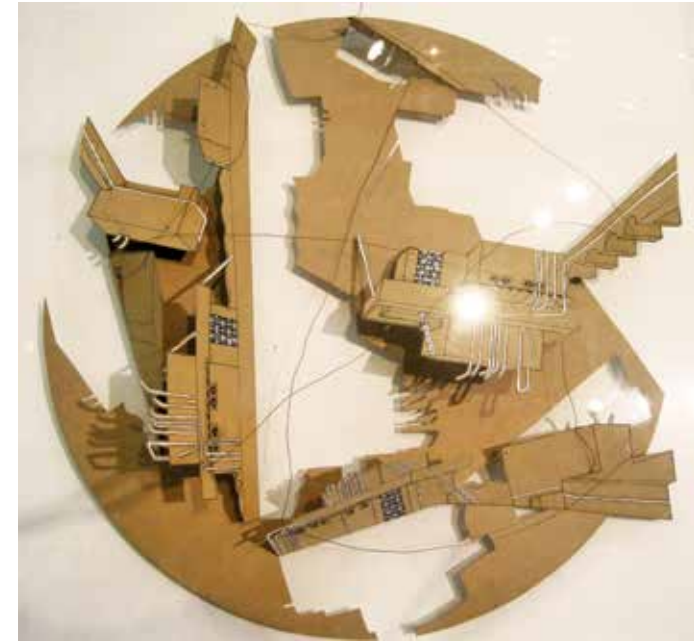


I FIND IT VERY INTERESTING THAT  
THE SAME PERFORMANCES CAN  
CHANGE IN DIFFERENT  
GEOGRAPHICAL LOCATIONS.

HAIDER ALI JAN, 2009



UNUM BABAR, 2009  
V. M. Art Gallery, Karachi



UNUM BABAR, 2009  
V. M. Art Gallery, Karachi

**EVERY DAY,  
EVERY HOUR  
AND EVERY  
MINUTE IN  
KARACHI  
BRINGS  
ABOUT A NEW  
FASCINATING  
DISCOVERY.**

UNUM BABAR, 2009

Unum Babar's work was grounded in the small details that construct a city. Babar found the city expanding endlessly, like a complicated pop-up, its constituents held together by spider web-thin yet incredibly strong threads of connection, communication and cultural unification. Babar reflected later that, "Every day, every hour and every minute in Karachi brings about a new fascinating discovery. Even the banality of the urban space is different from Lahore. Surprises and whispers hide in the nooks and crannies of the architecture, reaching out to me with water-pipe hands and metal-grill faces."

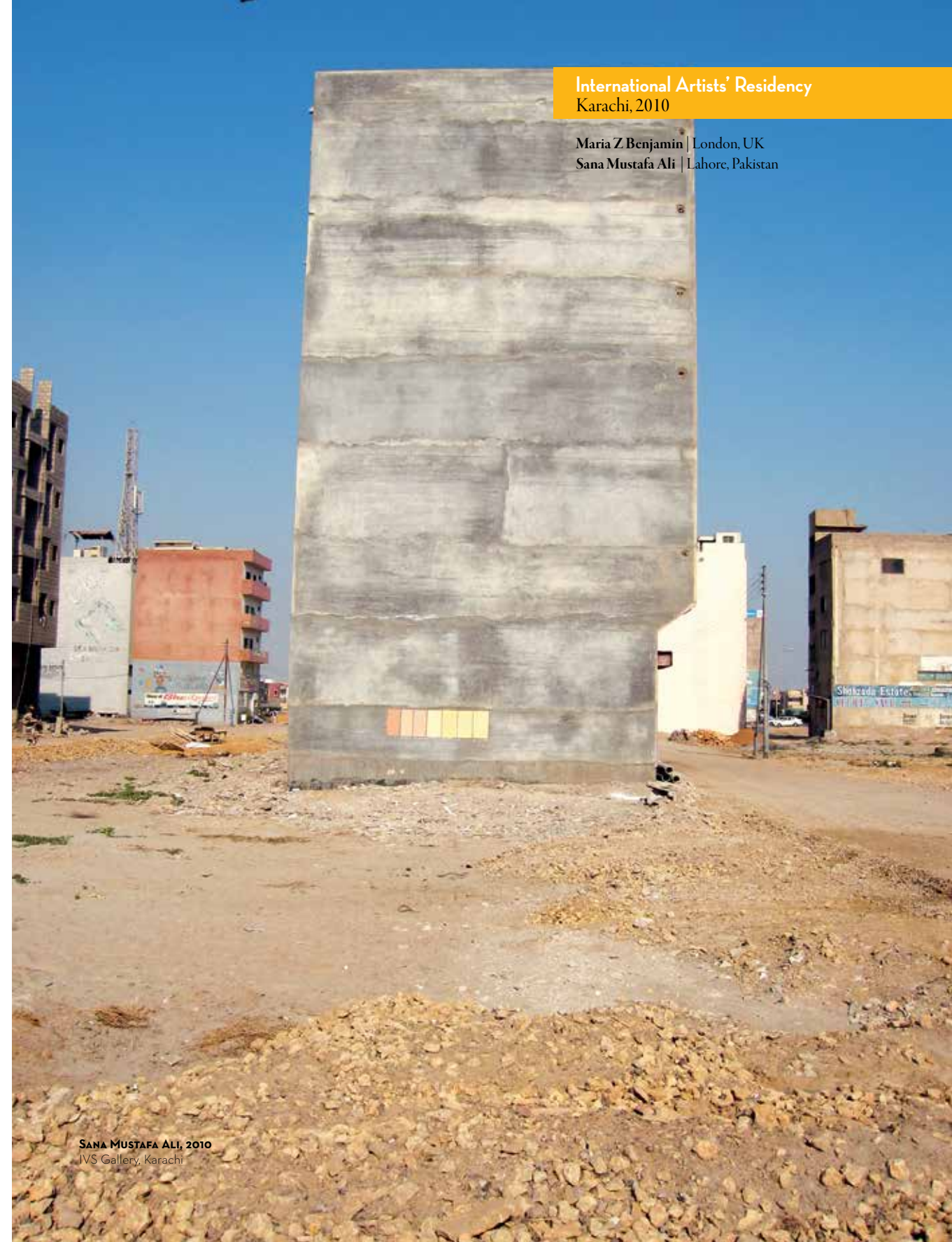
"I have realized that even exploring the mood of the city's architecture within a one-kilometer radius could dictate me to stay on for another year, and this short period of time was enough for the beginnings of something new and exciting in my practice."

## [Two Thousand & Ten]

- I. International Artists' Residency
- II. International Artists' Residency
- III. Taaza Tareen VI

International Artists' Residency  
Karachi, 2010

Maria Z Benjamin | London, UK  
Sana Mustafa Ali | Lahore, Pakistan



SANA MUSTAFA ALI, 2010  
IVS Gallery, Karachi



SANA MUSTAFA ALI, 2010  
IVS Gallery, Karachi



## BUILD

### International Artists Residency

Maria Z. Benjamin and Sana M. Ali created works during a month long residency at Vasl Artists Collective, titled 'Build', held in the cities of Karachi and Lahore.

Sana M. Ali's work employed the visual vocabulary of the barren landscapes and the constructs of the city. The experience of the city of Lahore, where architectural, social and political histories overlap, and simultaneously renounce and harmonize with each other, trigger a play of push and pull in her work. There is a particular interest in the secularity and sacredness and in the collapse and fracturing of spaces. She has referenced the system of the grid in architecture along with elements of the sacred.

About her experience with the residency, Sana expressed that, "Being a part of the Vasl residency was as much about experiencing the city of Karachi as it was about opening up new frontiers in my own art practice. As the largest city in Pakistan, Karachi is a complex palimpsest and one finds a remarkable amount of diversity, whether it is in the landscape, language or the social and cultural climate. As an urban/cosmopolitan landscape, Karachi provides the most interesting and comprehensive backdrop on a scale not found in any other city in the country. Being a local, this was a pleasant surprise for me to discover. It was the space and time of the residency that enabled me to be both an outsider and an insider simultaneously."

I came to Pakistan almost a month ago, afraid of a country I knew little about and what I did know was a vague mix of news stories only of violence. My father is Pakistani but I don't think I've ever heard him speak fondly of his birthplace and never was it instilled in his children to be proud of their heritage. This is a pity as what a discovery this country has been! I didn't anticipate how much I would want to be here. I don't understand Pakistan but for me it's worth getting to know and I want this trip to be the beginning of a life-long relationship with the country. Like most honeymooners I am full of naïve enthusiasm and optimism and I hope it lasts. Of course I see the poverty, I guess intensely because I'm not used to it on this scale and at this proximity. It's upsetting and I fantasise about emptying out my bank account and giving it all away. This is a ridiculous notion as I have practically nothing to give and ultimately it would not achieve anything, but it's an acknowledgement of the fact that I have more than I need when others don't have enough. Poverty is everywhere. I've been reminded of two books, Jack London's *People of the Abyss* and George Orwell's *Down and Out in Paris and London*. *People of the Abyss* was written in 1902 and is an account of the writer's time living in the slums of London's East End, a place where no one dared travel to. Orwell's book was published in 1933. The theme again is poverty and he describes his time living on the breadline in these two great cities. Both these books are a simple testimony to what poverty looks like faced head-on. It stills looks the same today, though the geography is different.

I've been filming the camel and horse worker's on Clifton Beach. The animals are beautiful, very well looked after, healthy, groomed, decorated. The boys and men are barefoot and wear raggedy clothes but I guess you don't notice them, and even if you do, they're not that poor so there's no need to think about them. There are degrees and these people are not on the lowest rung, I can see that, but I was still interested to know what they wanted from life, what they'd like life to give them. Most of them shrugged their shoulders when I asked, almost unsure of the question. I wasn't used to this lack of ambition. They're smart kids, no different from the well-fed kids in their clean clothes that come to the beach for pleasure, but they haven't been to school and they haven't learned a skilled trade so they'll never have more than they have now and they seem to know it. I have just finished reading Anand's book *Untouchable*, an insightful account of a day in the life of a young Untouchable. Although there is no caste system in Pakistan, the class system seems very well defined and rigid. As an artist, you somehow have the privilege to move around different classes socially. One day I might be sipping wine on a beautiful balcony and the next day sitting on the floor of a two-roomed house where bed sheets line the walls and there's no furniture. I love both, though I feel like a voyeur, never quite knowing where I fit but it's a freedom that most people don't have or don't want so I try to use it wisely.



**BEING A PART OF THE VASL RESIDENCY WAS AS MUCH ABOUT EXPERIENCING THE CITY OF KARACHI AS IT WAS ABOUT OPENING UP NEW FRONTIERS IN MY OWN ART PRACTICE.**

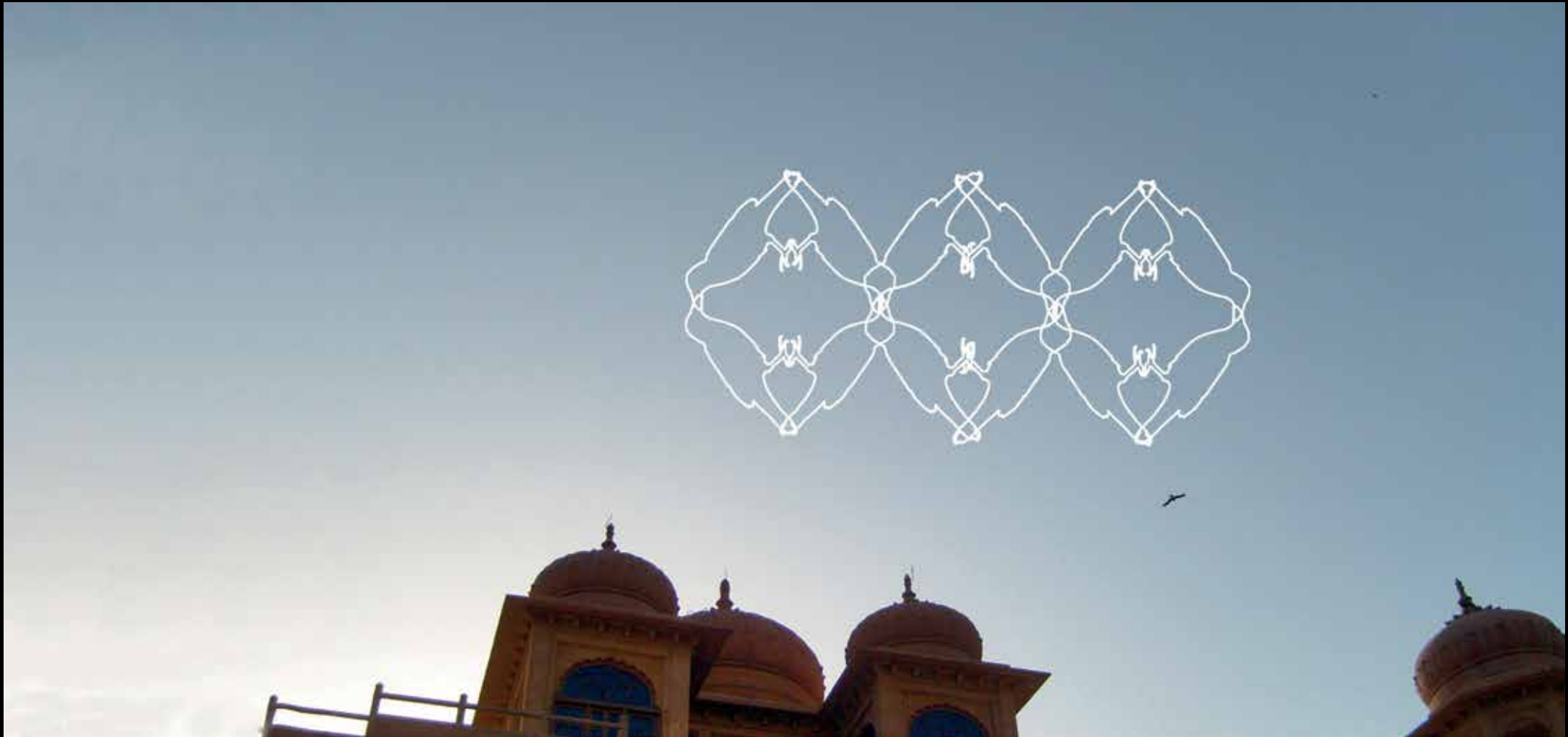
**Sana Mustafa Ali, 2010**

Maria Z. Benjamin's work looked at nature and how it is structured and interpreted through ideas, hopes and desires. This approach led her to spend time in museums and touristic environments, reflecting on how one interprets the meaning of the environment. Benjamin felt that, "The residency offered by Vasl provided me an excellent opportunity to research both Karachi and Lahore. I was keen to meet people, photograph the city and do some filming. I began by talking to and filming the boys working on Clifton Beach for the documentary - which became a part of my work at the residency. I also spent time in Lahore, photographing the city and filming families in the Christian colony. The Vasl team provided me with excellent support structure, cultural awareness, security and well-being while moving around the city."

**MARIA Z. BENJAMIN, 2009**  
IVS Gallery, Karachi

International Artists' Residency  
Karachi, 2010

Ehsan-ul-Haq | Pakistan  
Gemma Sharpe | UK  
Lara Baladi | Lebanon/Egypt  
Mohammad Abdelkarim | Egypt



MOHAMED ABDELKARIM, 2010  
IVS Gallery, Karachi



LARA BALADI, 2010  
IVS Gallery, Karachi



## ON/OFF

### International Artists' Residency

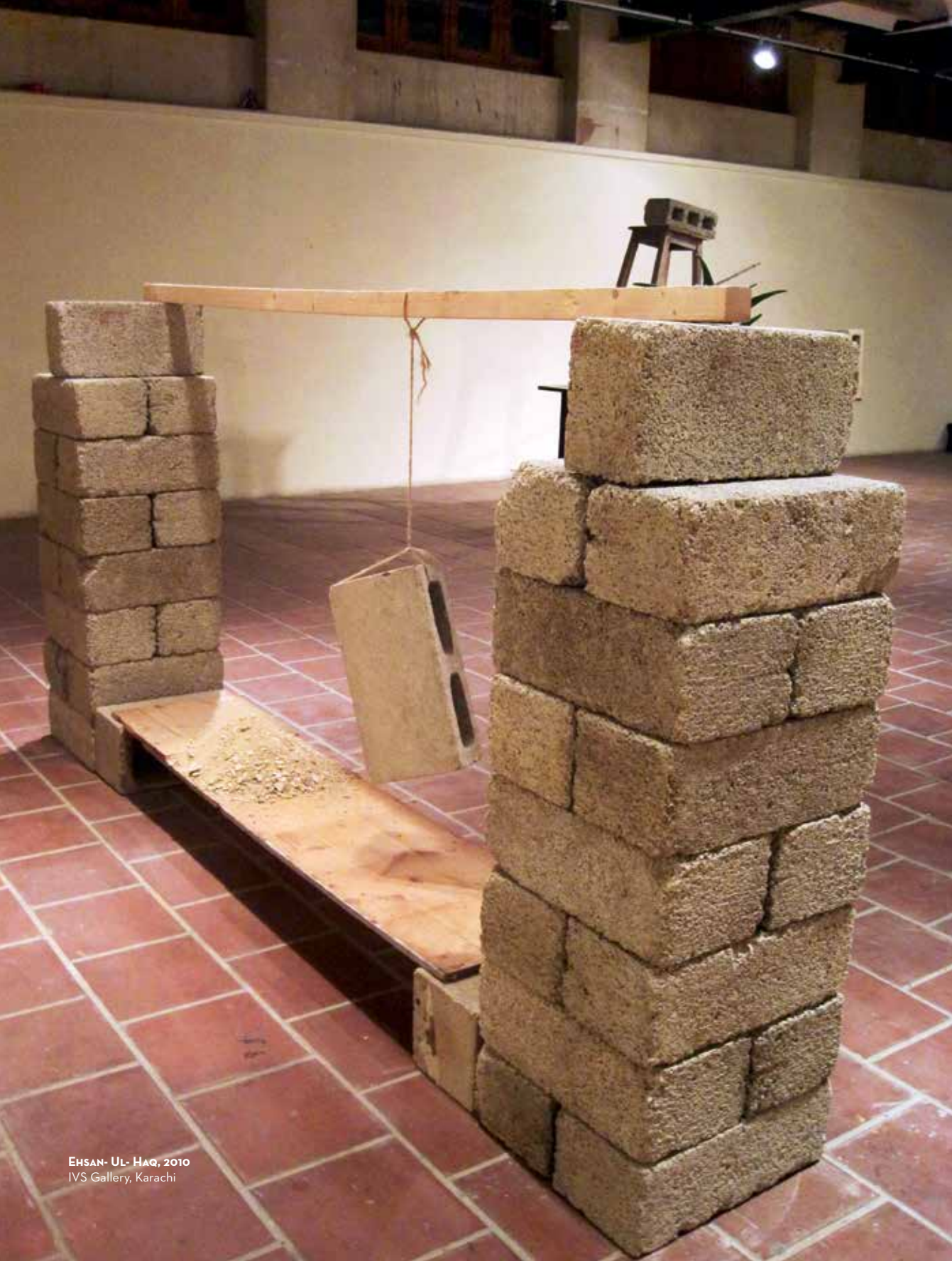
The 2010 Vasl International Artists' Residency brought together four artists and writers for the duration of a month. The group consisted of Mohammed Abdel Karim, Lara Baladi, Ehsan-ul- Haq, and Gemma Sharpe.

Mohamed Abdel Karim from Egypt dealt with the act of observation and memorization of signs that are emblems of relations. For Karim "it was a hard thing to do in a place like Karachi where the populace, embedded in multicultural and political layers, is in search of a cultural and a national identity."

The residency culminated in an Open Day where artists' exhibitions and installations were viewed by public. Accompanying Haq's installations were readings by Gemma Sharpe, a live performance by Mohammed Abdel Karim and a closing Symphony by Lara Baladi.



LARA BALADI, 2010  
IVS Gallery, Karachi



EHSAN- UL- HAQ, 2010  
IVS Gallery, Karachi



Ehsan Ul-Haq created connections by playing with situations or spaces where life and art overlap, finding planes of creativity in the everyday. Ehsan was enthralled by the creative and intelligent nature of man that reflects through his act of manipulating, re-wording and redefining his surroundings.



LARA BALADI, 2010  
IVS Gallery, Karachi

*Five weeks in Pakistan, just enough time to fall in love with the spirit of a country, forever grateful to Vasl for inviting me on this journey in wonderland.*

Lara Baladi, 2010  
Artist Review



SABA QURESHI, 2010  
V. M. Art Gallery, Karachi

**Taaza Tareen VI**  
Karachi, 2010

Lakisha Niwanthi | Colombo, Sri Lanka  
Mohsin Shafi | Lahore, Pakistan  
Saba Qureshi | Karachi, Pakistan  
Shimul Saha | Dhaka, Bangladesh  
Zikra Baloch | Lahore, Pakistan

**Towards a full stop, I look for someone over my shoulder. A merchant to barter, this for that, now for then? I turn over the landscape of your skin. Rummage for trinkets on your sun-scorched offering. Beneath the rustic ovaries is an unborn child - of sweet innocence and caustic mind that barter that for this, then for now. Holds in both palms like a seashell, an empty beach on break of dawn and listens closely in his ear, for the sea crab the sea sand the sea foam the sea salt the sea sky. The waves. An unfathomable beauty, donned in gray came crashing in with a trunk full of surprise. Washed upon the shell child marbles and marbles of contained glass.**

SABA QURESHI, 2010



**TAAZA TAREEN VI, 2010**  
V.M. Art Gallery, Karachi

*Pretend all you like,  
Pretend to be what you want.  
Dream a dream of what you could be,  
And forget what you are.  
Cut and snip, till you forget,  
Your real self you haunt.*

**MOHSIN SHAFI, 2010**



## Categorical Inaccuracy

Taaza Tareen VI

The Taaza Tareen VI Residency included South Asian artists Laki-sha Niwanthi, Mohsin Shafi, Saba Qureshi, Shimul Saha and Zikra Baloch.

The resident artists collaborated with the Children's Museum for Peace & Human Rights (CMPHR). They conducted a workshop with 42 art teachers from 33 schools across Karachi. They were introduced to varied techniques in art and art education. The workshop focused on environmental issues and produced art from waste material.

Mohsin Shafi's work, produced in this residency, investigated the contradictions of social norms and tendencies of violence in our society. Drawing inspiration from personal experiences, Shafi created a discourse to depict the grey areas of black and white moral codes. Through a subtle performance with image, text, material and space, Shafi communicated numerous layers of meaning. "I'd rather pose more questions than provide answers and hopefully, in turn, create a deeper discourse."

As part of the 'Categorical Inaccuracy', three ARTshares were held at different art institutions across Karachi. The students of Karachi School of Art, Karachi University and Indus Valley School of Art and Architecture had the opportunity to learn about artist practices from within Pakistan and across South Asia.



Zikra Baloch's work involved field studies through observations and an amalgamation of the 'seen' and the 'sight'.

Exploring the city and discovering market places, junkyards, dumping grounds, Baloch collected materials and ideas and considered their apparition a sculpture. Baloch expressed that "The process (input) and the form (output) are intertwined because the process adds layers of meanings and readings to the final form. The existence of spontaneity and ambiguity in my process is something that I quite enjoy." Baloch's approach of integrating used objects in art work reflects on the journey of an object through history and usage.



LAKISHA NIWANTHI, 2010  
V. M. Art Gallery, Karachi



LAKISHA NIWANTHI, 2010  
V. M. Art Gallery, Karachi

**Beautiful dungeon.** This work, in a way, could be considered the result of the female gaze encountering the male gaze. A man restricts spaces for females, imposes barriers and cages them inside cultural containers. Inside the intricate black lace web of restrictions is the oppressed freedom and the suppressed creativity where beauty is admired rather than the intelligence of the creature. **High-tension decoration.** Beautifully and colorfully, I am drawing the power poles that I saw in Karachi.

LAKISHA NIWANTHI, 2010  
Artist Statement

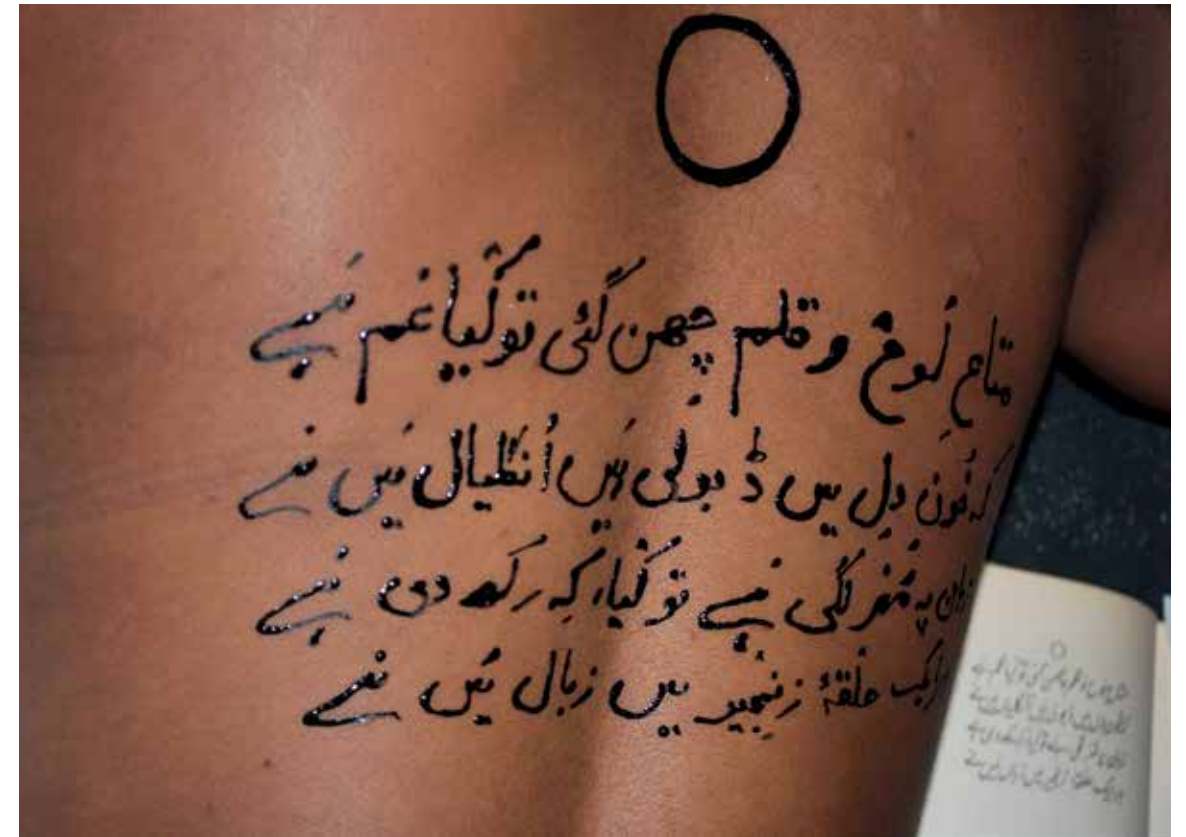
## [Two Thousand & Eleven]

- I. Vasl-Rohtas International Residency
- II. Single Artist Residency
- III. State of Being So Divided
- IV. MARGIN Taaza Tareen Residency

Basak Akcakaya | Turkey  
Khanyisile Mbongwa | South Africa  
Katayoun Karami | Iran  
Muzzumil Ruheel | Pakistan  
Naqsh Raj | Pakistan  
Syed Hassan Mujtaba | Pakistan



KHANYISILE MBONGWA, 2011  
Rohtas Rawan, Islamabad





**BASAK AKCAKAYA, 2011**  
Rohtas Rawan, Islamabad



## Nature and Artifice

Vasl-Rohtas International Residency

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*This residency explored notions of nature and artifice that emerge through transformations of space.*

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The five week Vasil International Residency in Islamabad, in collaboration with Rohtas, was held at the Rohtas Rawan Farm. The residency brought together three Pakistani artists - Syed Hassan Mujtaba, Naqsh Raj, Muzzumil Ruheel, and three foreign artists - Basak Akcakaya, Khanyisile Mbongwa and Katayoun Karami. The artists were placed at Rohtas Rawan site, which is within a four kilometer radius from a number of artisan workshops, such as carpenters, blacksmiths, stonecutters and tile makers. The sprawling city merged with the natural environment in the areas surrounding Islamabad and created distinct visual terrain that were neither 'nature' nor 'suburbia'. This residency explored notions of nature and artifice that emerge through transformations of space.

Naqsh Raj's work explored painting as the oldest medium of expression. "It requires aesthetics, skill, and intellect. But now I am afraid that painting as a subject matter is losing its presence in the contemporary world of art. In this residency, I interacted with the outside of the studio. I collected the disposed materials and introduced it to the inside - the studio."



**SYED HASSAN MUJTABA, 2011**  
Rohtas Rawan, Islamabad





**MUZZUMIL RUHEEL, 2011**  
Rohtas Rawan, Islamabad

**I DO NOT QUOTE FROM  
THE SCRIPTURES;  
I SIMPLY SEE WHAT I SEE.**

**MUZZUMIL RUHEEL, 2011**



**VASL ROHTAS INTERNATIONAL RESIDENCY, 2011**

Rohtas Rawan, Islamabad





**SYED HASSAN MUJTABA, 2011**  
Rohtas Rawan, Islamabad



**NAQSH RAJ, 2011**  
Rohtas Rawan, Islamabad



**VASL ROHTAS INTERNATIONAL RESIDENCY, 2011**  
Islamabad



IN THIS RESIDENCY, I INTERACTED WITH THE OUTSIDE OF THE STUDIO. I COLLECTED THE DISPOSED MATERIALS AND INTRODUCED IT TO THE INSIDE - THE STUDIO.

**NAQSH RAJ, 2011**

Single Artist Residency  
Karachi, 2011

Ahmed Ali Manganhar | Sindh





AHMED ALI MANGANHAR, 2011  
Karachi



### Single Artist Residency

In a month long single artist residency, Ahmed Ali Manganhar created paintings that reflected the deep emotions buried in the subconscious. He used novel techniques such as mirror images and silhouettes to produce a body of work that has echoes of surreal imagination.

Vasl's single artist residency supports artistic practice, providing resident artists with resources such as studio space and accommodation in Karachi. The residency also facilitates them in establishing links and networks within the city.





Vasl Regional Residency  
Karachi, 2011

Ahsan Jamal | Karachi, Pakistan  
Ayub Wali | Gilgit Baltistan, Pakistan  
Yasmin Jahan Nupur | Dhaka, Bangladesh

In Collaboration with  
The Citizens Archive of Pakistan  
& Zameel Dramatic Readings

YASMIN JAHAN NUPUR, 2011  
V. M. Art Gallery, Karachi



STATE OF BEING SO DIVIDED, 2011  
IVS Gallery, Karachi



## State of Being So Divided

Vasl Regional Residency | CAP Exhibition |  
Zambeel Dramatic Readings

*The artists developed their work based on CAP archives, dialogues with citizens and personal research across Karachi. The work created during the residency was showcased at the VM Art Gallery.*

*State of Being So Divided* was organized by Vasl in collaboration with The Citizens Archive of Pakistan. The participating artists Ahsan Jamal, Yasmin Jahan Nupur and Ayub Wali focused on the theme of civil war, partition and conflict within South Asia – casting a broad view over development of the nations of Pakistan, Bangladesh and India since Partition in 1947. The artists developed their work based on CAP archives, dialogues with citizens and personal research across Karachi. The work created during the residency was showcased at the VM Art Gallery.

Ahsan Jamal, a miniature painter, brought personal and familial narratives into the program, examining the events of 1947 in light of his father's poetry, who witnessed the division of Punjab in 1947. Ayub Wali is an artist from Gilgit-Baltistan – a province that joined the Pakistani state in 1948 and has struggled to find an identity within the political organization of the country. Through his installations, he brought a unique perspective of conflict during the partition of British India.

Parallel to the VM Opening, CAP showcased a chronological display of archival materials representing Pakistan's development between 1947 and 1971. The exhibition at the IVS Gallery opened with Zambeel Dramatic Readings *Shigaaf*. Zambeel members Mahvash Faruqi, Saife Hasan and Asma Mundrawala presented theatrical performances based on *The Body* by Afsan Chowdhry and *Tishmagi* by Masood Mufti.

The catalog produced during *State of Being So Divided* included commissioned artworks, essays and curatorial texts, along with artist papers, literary additions and archival materials that broadened the scope of the program.



AHSAN JAMAL, 2011  
V.M. Art Gallery, Karachi





ZAMBEEL DRAMATIC READINGS, 2011  
STATE OF BEING SO DIVIDED  
IVS Campus, Karachi

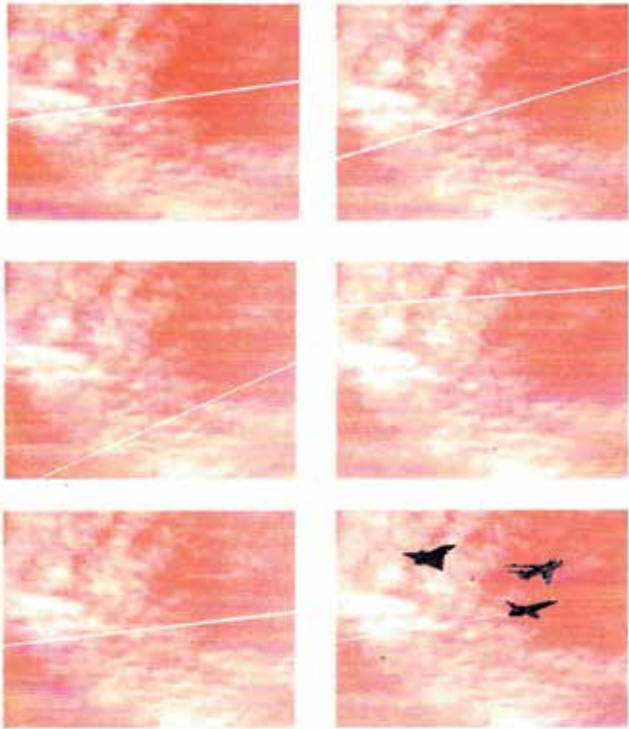


ZAMBEEL DRAMATIC READINGS, 2011  
STATE OF BEING SO DIVIDED  
IVS Campus, Karachi

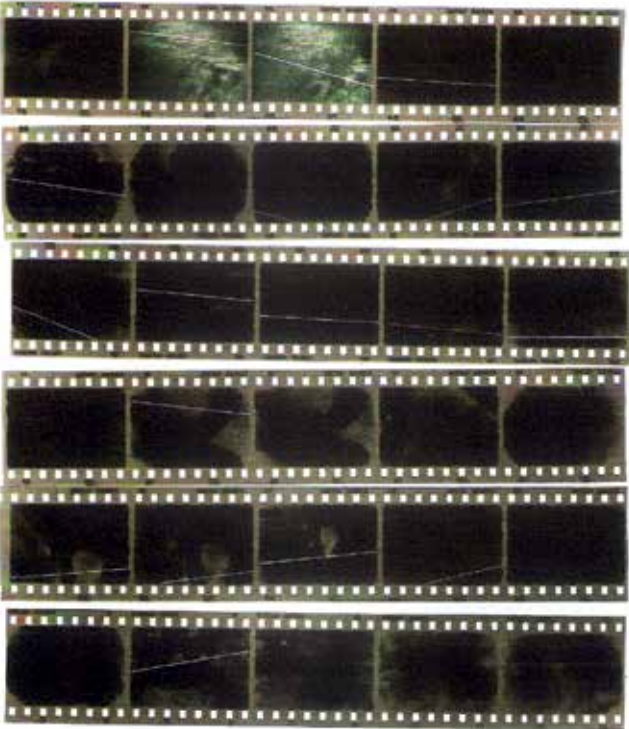


**YASMIN JAHAN NUPUR, 2011**  
V. M. Art Gallery, Karachi

Yasmin Jahan Nupur, an artist from Britto Artist Collective in Bangladesh, produced work that questioned perceptions of the 1971 conflict on both sides of the Indian Subcontinent. She analyzed emotions of guilt and pride, and reflected on the events that took place before and after the creation of Bangladesh.



**SEHER NAVEED, 2011**  
State of Being So Divided, catalog image



**SEHER NAVEED, 2011**  
State of Being So Divided, catalog image

**'MARGIN' Taaza Tareen Residency**  
Lahore, 2011

Ayesha Kamal | Rawalpindi  
Ayesha Zulfiqar | Lahore  
Habib Phulpoto | Jamshoro  
S. M. Raza Zaidi | Karachi  
Zainab Siddiqui | Lahore



**ZAINAB SIDDIQI, 2011**  
Rohtas 2 Gallery, Lahore



S. M. RAZA, 2011  
Rohtas 2 Gallery, Lahore



## MARGIN

Taaza Tareen, Lahore

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*The three-week residency placed the 'untranslatable' elements of the artist's background, politics and experience at the center of the artistic practice - opening the floor to insightful discussions and a wide array of fresh ideas and works.*

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The Taaza Tareen Residency in Lahore, titled 'Margin' brought together artists Ayesha Zulfiqar, Habib Phulpoto, S.M Raza Zaidi, Ayesha Kamal and Zainab Siddiqui. The three-week residency placed the 'untranslatable' elements of the artist's background, politics and experience at the center of the artistic practice - opening the floor to insightful discussions and a wide array of fresh ideas and works. On the whole, the outcome of Taaza Tareen Residency suggested the varied trajectories of the artists working in one place and in identical conditions.

Zainab Siddique created two videos and an installation in which a viewer was able to enter a large sized cube composed of plastic stripes.

Ayesha Zulfiqar's work communicated with the audience through communal languages by means of probing complex concepts by using convincing and communal languages. Zulfiqar sliced the inside of a pot, splitting the clay, roots, and the plant into two halves. The two sides were fused with metal wires, thus alluding to the altered fate of our environment and encroaching industrial elements in the domain of nature.

Ayesha Kamal's videos recorded the image of a temporary structure made of corrugated sheet. The videos were displayed through a tiny window inside the actual structure. The dichotomy of the image and object, evident in her works, also signified the basic existential issues of home, domesticity and alienation.

This residency was facilitated by Haider Ali Jan and Asad Hayee.



**S. M. RAZA, 2011**  
Rohtas 2 Gallery, Lahore



**AYESHA ZULFIQAR, 2011**  
Rohtas 2 Gallery, Lahore

## [Two Thousand & Twelve]

- I. International Artists' Workshop
- II. The Asian-Europe Curatorial Knowledge Workshop
- III. smART Power Residency

International Artists' Workshop  
Karachi, 2012

Amna Saeed | Pakistan  
Elisabeth Rosenthal | Germany  
Magda Fabianczyk | Poland/UK  
Muzzumil Ruheel | Pakistan  
Narjis Mirza | Pakistan  
Sarah Mumtaz | Pakistan  
Zeeshan Younas | Pakistan  
Zhou Bin | China



ZHOU BIN, 2012  
Seaview Beach, Karachi



SARA MUMTAZ, 2012  
IVS Sculpture Courtyard, Karachi



## Performance, Moving Image & Sound

International Artists Workshop

*The project focused on performance, moving image and sound. The workshop was a thematic collaboration of creative energy.*

In a three week Vasl International Artists' Workshop in Karachi, the participating artists were Amna Saeed, Elisabeth Rosenthal, Magda Fabianczyk, Muzzumil Ruheel, Narjis Mirza, Sarah Mumtaz, Zeeshan Younas and Zhou Bin. The project focused on performance, moving image and sound. The workshop was a thematic collaboration of creative energy.

After a three week exploration and intensive research in the city of Karachi and the Manora Island, an open weekend of performances, installations and screenings were held across the city.

Sarah Mumtaz in her video showed herself brushing lipstick from her lips onto her teeth until the lipstick was totally removed, giving her a perfect 'Colgate Smile'. The video was a moving and witty take on restrictive perceptions of beauty in our society.

A victim of Cerebral Palsy, Mumtaz also gave a live performance at the Indus Valley School, reflecting on her early struggles and multiple surgeries that enabled her to walk. The finale was her repeated screams of Sarah Chall Sakti Hai! (Sarah can Walk!) while standing in the central pond. Sarah's performances were shaped by her first opportunity to travel alone and work independently at age 28 at the Vasl Workshop.



ELISABETH ROSENTHAL, 2012  
Khadda Market, Karachi



Elizabeth Rosenthal, from Germany, created a six-minute video in which she dressed up as a petite woman in a white skirt, whistling loudly in a museum. Rosenthal expressed that, "I wanted to communicate with people, and when I started whistling, they did the same."



**vasl** **وقل**  
Vasl Artists' Collective

*More than me.  
Less than you.*  
a travelling sound piece by  
Magda Fabianczyk, made as  
part of Vasl International  
Artists' Workshop, 2012

**HEHZORE**

**KP-0929**  
SINDH

MAGDA FABIANCZYK, 2012  
Karachi



**MAGDA FABIANCZYK, 2012**  
Port Grand Gallery, Karachi

Magda Fabianczyk's final work consisted of a film installation at Port Grand in Karachi. In addition, she produced and translated a sound piece in Urdu that was relayed from loud speakers from a truck that travelled across the city during that weekend. The truck was deliberately parked in the proximity of other performances.



**NARJIS MIRZA & AMNA SAEED, 2012**  
Port Grand, Karachi



Amna Saeed touched a nerve with a fancy dinner table setting, arranged with a small screen, instead of a traditional menu. A video shown on the screen depicted an eye that was peeping through a keyhole. Saeed stated that, "Some people have a habit of interfering into other people's business. That's what I wanted to show."

Zhou Bin, another resident artist at the workshop, enthralled the audiences with a performance at the popular Sea View beach.



## Creative Encounters

The Asian-Europe Curatorial Knowledge Workshop

Creative Encounters: The Cultural Partnership between Asia and Europe was a year-long project that sought to develop and distribute debates on research, curatorship and artist supported networks such as Vasl in Pakistan.

The workshop was conceived in collaboration with Gasworks (UK) and Vasl (Pakistan). It was funded by a grant from Arts Network Asia and the Asia Europe Foundation. Support for this project was also provided by The Arts Council of England.

**IMAGE: CREATIVE ENCOUNTERS, 2012**  
The Second Floor (T2F), Karachi

## Emily Crane Curatorial Visit

The Asian-Europe Curatorial Knowledge Workshop

PhD candidate Emily Crane visited Vasl, Karachi as part of her academic research on the Triangle Network and the development of networked organizational models in the international art world, particularly in Africa and South Asia. Crane contributed a research paper to the program, based on her visit and experience while at Vasl.

Emily Crane organized a seminar at the Courtauld Institute in London called *Curating in Asia*, inspired by her research during her visit to Pakistan and India.



CREATIVE ENCOUNTERS, 2012  
**JAMIE GEORGE - ARTIST RESIDENCY**  
 Department of Fine Art,  
 Indus Valley School of Art and Architecture, Karachi



## Jamie George Artist Residency

The Asian-Europe Curatorial Knowledge Workshop

Jamie George's residency, part of the Gasworks International Fellowships Program, opened the project and examined curatorial practices from a studio-based perspective.

Jamie George took inspiration from the film *After 5 years of Living* (1955), by Charles and Ray Eames Film House and created a pairing video that highlighted deaths of utopian ideas and spaces of degradation, exposed to specters of the past. The videos were screened at The Second Floor in Karachi.

In Jamie George's video *Lacuna* (2012), defaced coins and eroded cast surfaces were placed in a coarse space. Over time, concrete dust blew over them and changed the textures of light. The objects were materials in the process of becoming tangible items or fully formed articles now in the process of degradation. The work's title *Lacuna* reflects on gaps and losses of memory and the video utilizes a shifting spectrum of overlaid colors to locate the objects in a precisely temporal space.



CREATIVE ENCOUNTERS, 2012  
JAMIE GEORGE - ARTIST RESIDENCY  
Department of Fine Art,  
Indus Valley School of Art and Architecture, Karachi



CREATIVE ENCOUNTERS, 2012  
 LAURA EGGERTON  
 FOMMA DHA Art Center, Karachi



### Curatorial Research Residency and Forum, Pakistan

The Asian-Europe Curatorial Knowledge Workshop

The main event of the Curatorial Knowledge Workshop was a residency with artists Ferwa Ibrahim, Rabbya Naseer and Zainub Mawaz. The residency culminated in a forum on November 17, 2012 at the Indus Valley School of Art and Architecture. The forum included panel discussions and papers from participants Quddus Mirza, Niilofer Farukh, Ayesha Omer, Emaan Mahumd and Abdullah Qamar. Residency participants also contributed to panels and essays.



### Il-liberal Cosmopolitanism Event, no.w.here, London

The Asian-Europe Curatorial Knowledge Workshop

As part of the Curatorial Knowledge Workshop and no.w.here's Summer School Program, Gemma Sharpe hosted a seminar on issues of judgment within the international art world.

**CREATIVE ENCOUNTERS, 2012**  
**ROWAN GEDDIS CURATORIAL VISIT**  
 ArtNow Office, Karachi



## Rowan Geddis Curatorial Visit

The Asian-Europe Curatorial Knowledge Workshop

Gasworks Residencies Program Coordinator, Rowan Geddis, visited Vasl in Karachi and Lahore in October 2012 as part of the Curatorial Knowledge Workshop.

Geddis gave a talk at ArtNow Offices about his role at Gasworks, while offering advice to local artists about how to apply for residencies, build portfolios and process applications.

Geddis's visit to Pakistan resulted in the formation of a new funding agreement for the residency of a Pakistani artist at Gasworks, held annually in collaboration with Vasl.

**CREATIVE ENCOUNTERS, 2012**  
 From Left: Laura Eggerton, Hammad Nasar, Jalaluddin Ahmed  
 FOMMA DHA Art Center, Karachi



## Laura Eggerton

The Asian-Europe Curatorial Knowledge Workshop

Laura Eggerton, a UK trained art historian and curator of the Abraaj Capital Art Prize, associated with the Dubai Art Fair, visited Vasl, Pakistan in November 2012.

Laura visited galleries, institutions and artist studios in Karachi, where she spent time with resident curators and artists of the Vasl residency and shared her ideas and expertise with them.

In Lahore, Laura Eggerton launched the new Abraaj Capital Art Prize publication (for the 2012 prize) at Rothas Gallery. The event included a panel discussion with Risham Syed, Huma Mulji and Salima Hashmi.

In Karachi, Laura Eggerton spoke about the Abraaj Prize at a forum, jointly organized by Vasl and ArtNow at FOMMA DHA Art Center.

smART Power Residency  
Karachi, 2012

Art Jones | Karachi





**ART JONES, 2012**  
Port Grand, Karachi



## No More Places Available

smART Power Residency

*The collective workshop, directed by Jones, was a unique opportunity for all participants to fuse live music with video and performance media.*

As part of the Bronx Museum's smART power program, Vasl hosted Art Jones, an American sound and media artist, for a month in September, 2012, in collaboration with the American Consulate, Karachi. Jones led educational and performance-based activities around Karachi throughout his residency, while developing his own work in collaboration with local artists, musicians and video makers. The collective workshop, directed by Jones, was a unique opportunity for all participants to fuse live music with video and performance media.

Artists working in diverse mediums such as painting, sculpture, photography and performance found a new form of staging their work that incorporated social engagement as a direct aspect of the art experience. The community fully embraced the dynamic presentations of video and audio collage that comprised of local and global images and sounds.

# [Two Thousand & Thirteen]

I. Single Artist Residency

Shades of Redgreen: Dye, Deliberate, Dialogue  
Karachi, 2013

Elvina Eshan Rafi | Canada





**SHADES OF REDGREEN: DYE, DELIBERATE, DIALOGUE**

Department of Textile Design, Indus Valley School of Art and Architecture, Karachi



**Shades of Redgreen: Dye, Deliberate, Dialogue**

Single Artist Residency

Shades of Redgreen was a single artist Vasl residency with Elvina Rafi, followed by an open call collaborative workshop.

Elvina (Eshan) Rafi is a Toronto based artist and community art educator who works across performance, photography, video and participatory art. Her work probes relationships between communities, families and our own bodies, teasing out the places where relationships break down and the places where they are reconstructed.




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*When we dye cloth, each piece of fabric comes out a different shade. When we mix colors, they bleed into each other. What happens when we apply the concepts of blurring, mixing, fading (the in between spaces of sharp binaries) to re-imagining democracies and political participation?*

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# [Two Thousand & Fourteen]

I. Taaza Tarcen VII

**Taaza Tareen VII**

Karachi, 2014

Faryal Ahsan | Lahore Pakistan

Helen Kate Marais Harris | Windhoek Namibia

Muhammad Sufyan Baig | Lahore Pakistan

Syed Safdar Ali | Sindh Pakistan

Zoya Siddiqui | Lahore Pakistan

Scher Naveed (*Writer in Residence*) | Karachi Pakistan



**MUHAMMAD SUFYAN BAIG, 2014**  
Full Circle Gallery, Karachi



## Read and Respond

### Taaza Tareen VII

The 7th Taaza Tareen participating artists included Syed Safdar Ali, Helen Kate Marais Harris, Muhammad Sufyan Baig, Zoya Siddiqui, Faryal Ahsan and Seher Naveed (Writer in Residence) who came together in a five week residency in Karachi.

Zoya Siddiqui's body of work was inspired by sea-side activities in Karachi. Brief encounters and spontaneous documentation of isolated moments near the sea were represented within a spatial and limitless loop. Siddiqui states that "The city's intertwined relationship with the sea, the stark contrast between the chaos/mess and infinite expanse/freedom, all personally make these captured moments (mundane, cyclical, almost futile and at the edge of both spaces) point towards both Karachi and general 'humanness'."



**ZOYA SIDDIQUI, 2014**  
Full Circle Gallery, Karachi



SAFDAR ALI, 2014  
Full Circle Gallery, Karachi



SAFDAR ALI, 2014  
Full Circle Gallery, Karachi

A QUESTION MARK OR AN EXCLAMATION MARK ON OUR SOCIAL STRUCTURE WITH SYMBOLS FROM OUR DAILY LIFE. I CREATED A MODERN DAY VISION OF THE SOCIAL WORLD. MY WORK REFLECTS AN INSTRUMENT THAT HELPS THE VIEWER UNDERSTAND HIS PERSONAL STATE IN THE TIME AND SPACE IN WHICH WE RESIDE.

SAFDAR ALI, 2014



FARYAL AHSAN, 2014  
Full Circle Gallery, Karachi

## **Educational Outreach**

Educational outreach refers to activities conducted by artists that support formal or classroom-based education, as well as informal education that occurs outside the classroom.



**WORKSHOP**  
Taaza Tareen III

**ARTISTS**  
Ayesha Sultana  
Irfan Hassan  
Iqra Tanveer  
Rabbya Naseer  
Raju G.C.  
Sohail Abdullah

**SCHOOL**  
ABSA School,  
Karachi



**WORKSHOP**  
Taaza Tareen VI  
Teacher Training Workshop

**ARTISTS**  
Lakisha Niwanthi  
Mohsin Shafi  
Saba Qureshi  
Shimul Saha  
Zikra Baloch

**COLLABORATIONS**  
Children's Museum for Peace  
& Human Rights (CMPHR)



**WORKSHOP**  
Artists in Creative  
Education Part 2

**ARTISTS**  
Cyrus Vicaji  
Fazal Rizvi  
Hamida Khatri  
Sausan Saulat  
Taqi Shaheen  
Yaminay Chaudhri  
Zahra Malkan

**SCHOOLS**  
Al Murtaza School  
Behbud Boys School  
Behbud Girls School  
Habib Public School  
for Boys  
Karachi High School  
Kiran School, Lyari

**COLLABORATIONS**  
Creativity, Culture &  
Education (CCE), UK

**WORKSHOP**  
World Vision Art  
Workshop

**ARTISTS**  
Anum Zahid  
Fozia Wali  
Maira Rajput Chauhan  
Manahil Iqbal  
Saba Afzal  
Shakila Wali

**SCHOOLS**  
World Vision School,  
Dhoke Hassu

**COLLABORATIONS**  
Hareep Pakistan  
Redline Studios



**WORKSHOP**  
Taaza Tareen IV

**ARTISTS**  
Ammad Tahir  
Ferwa Ibrahim  
Ghfar Afridi  
Hurmat-ul-ein Ahmed  
Imran Mudassar  
Mariam Ibraaz  
Sara Khan

**SCHOOL**  
Ida Rieu School, Karachi



**WORKSHOP**  
Chitral Outreach

**ARTISTS**  
Aleem Dad Khan  
Mehrbano Khattak  
Nadia Hussain

**COLLABORATIONS**  
ArtEd



**WORKSHOP**  
Art Workshop with  
Hareep Pakistan

**ARTISTS**  
Asad Dawar  
Bakhtyar Rasul  
Fatima Kazmi  
Jamshaid Iqbal  
Javeria Salar  
Rashida Ali Khan  
Sameen Anwar  
Wajahat Amin

**SCHOOLS**  
Government Islamia  
High School, Bhera

**COLLABORATIONS**  
Hareep Pakistan  
Redline Studios

**WORKSHOP**  
Art Workshop,  
Raising Glance of  
Motivation

**ARTISTS**  
Anum Zahid  
Fozia Wali  
Maira Rajput  
Manahil Iqbal  
Saba Afzal  
Shakila Wali

**SCHOOLS**  
Government MC  
Girls Primary School,  
Dhoke Hassu

**COLLABORATIONS**  
Hareep Pakistan  
Redline Studios



**WORKSHOP**  
Taaza Tareen V

**ARTISTS**  
Amna Tariq  
Fahim Rao  
Haider Ali Jan  
Sausan Saulat  
Unum Babar

**SCHOOL**  
Ida Rieu School,  
Karachi



**WORKSHOP**  
Artists in Creative  
Education Part 1

**ARTISTS**  
Bharti Patel  
Emma Bowen  
Mahtab Hussain  
Mariyam Iftikar  
Sara Khan  
Sara Mahmood  
Shaheen Ahmed

**SCHOOLS**  
Behbud School  
Habib Public School  
for Boys  
Habib Girls School  
Karachi High Sschool  
St. Josephs School

**COLLABORATIONS**  
Creativity, Culture &  
Education (CCE), UK  
Ikon Gallery, UK  
British Council,  
Karachi, Pakistan



**WORKSHOP**  
Art Workshop with  
Hareep Pakistan

**ARTISTS**  
Asad Dawar  
Bakhtyar Rasul  
Fatima Kazmi  
Jamshaid Iqbal  
Javeria Salar  
Rashida Ali Khan  
Sameen Anwar  
Wajahat Amin

**SCHOOLS**  
Government Zia-ul-  
Uloom High School

**COLLABORATIONS**  
Hareep Pakistan  
Redline Studios



**ART WORKSHOP WITH HAREEP, 2014**  
Government MC Girls Primary School - World Vision,  
Dhoke Hassu, Pakistan

## Vasl's Educational Outreach

Every child has the basic right to be creative, to be curious, to be expressive, to be experimental, to make mistakes and to confidently start life. Making art encourages these skills, which are key to educational success, intellectual growth and self motivation.

Vasl Artists' Collective is one of the few artist led organizations in Pakistan working to broaden access to art and culture among the general population, particularly among school children and youth.

Pakistani contemporary artists are widely celebrated both internationally and locally, and the creative industries are among the fastest growing economic drivers in the world. It is widely acknowledged that art and culture have a democratizing and equalizing outcome on societies, while also promoting economic and social development.

Supporting cultural activities at a grassroots level and among disadvantaged groups will help inspire the creative potential of Pakistani children and their future. Art and creativity can improve lives, promote tolerance and contribute to our success as a nation.



ART WORKSHOP WITH HAREEP, 2014  
Government Zia-ul-Uloom High School, Rawalpindi, Pakistan

Ayesha Sultana  
Irfan Hassan  
Iqra Tanveer  
Rabyya Nascor  
Raju G.C.  
Sohail Abdullah



“My introduction to ABSA, a school for the deaf, in Karachi, which was a three day outreach program organized by Vasl, turned out to be a pivotal point during the residency. My interaction with deaf and mute children was not only fulfilling the need I have for contribution in general but was simultaneously prompting my thoughts regarding what sound really meant. The linguistics of sound that appeared in form of sign language was an astounding character of sound itself. Sign language as a visual sound was a realization I felt required further research. A visual sound, that not only existed in the realm of sign language itself, but also in ordinary gestural expressions was a phenomenal discovery for me. How sound functions visually and physically became subjects of great intrigue for me, and to understand these concepts, my visits to ABSA became even more essential.”

**IQRA TANVEER, 2008**  
Resident Artist at Taaza Tareen III

**TAAZA TAREEN III, 2008**  
The ABSA School, Karachi



### Taaza Tareen III

Outreach at the ABSA School, Karachi

One of the core activities of the Taaza Tareen local artists residency is to enable artists to engage with the local educational system. Vasl organized a three day outreach activity with the resident artists of Taaza Tareen III at The ABSA School for the deaf.

Artists employed puppetry and performances and provided new approaches to learning. The workshop provided the artists an insight into their own practice as well as introduced them to new angles of perception through students.



**TAAZA TAREEN IV, 2009**  
Ida Rieu, Karachi

## Taaza Tareen IV

Ida Rieu, 2009

Ammad Tahir  
Ferwa Ibrahim  
Ghafar Afridi  
Hurmat-ul-cin Ahmed  
Imran Mudassar  
Mariam Ibraaz  
Sara Khan



### Taaza Tareen IV

Outreach at Ida Rieu School for Deaf and Blind, Karachi

Vasl organized a workshop in which Taaza Tareen IV resident artists worked with students from Ida Reu School for deaf and blind.

The idea of the workshop was to teach the students income generating activities that can enable them to breakout of the routine of their school.

The experience of the Ida Reu students with visual arts was limited to a specific kind of painting only. Vasl artists introduced the students to different materials and techniques that could be used for effective visual communication.

This activity, while enabling the artists into investigating their role in a society, also acquainted them with each other's practices and methodologies.



**TAAZA TAREEN IV, 2009**  
Ida Rieu, Karachi

**Taaza Tareen V**  
Ida Rieu, 2009

Amna Tariq  
Fahim Rao  
Haider Ali Jan  
Sausan Saulat  
Unum Babar



**Taaza Tareen V**

Outreach at Ida Rieu School, Karachi

Taaza Tareen V resident artists came from different disciplines that included sculpture, photography, painting and installation.

The workshop was a learning experience for the artists and the hearing and visually impaired students alike. It provided them a chance to interact and observe each other's approach toward art as well as society as a whole.

Unum Babur employed the Braille method to the process of drawing in order to enable students to better perceive what they have drawn. Students did detailed observations of objects and leaves, using the sense of touch and translating those onto the paper.

*This workshop will help us to get the message across to our students by motivating them not to waste things around them. Reuse and save every single thing and create something new.*

Shazia Tariq



TAAZA TAREEN VI, 2009  
IVS Campus, Karachi

## Taaza Tareen VI Indus Valley School, 2010

Lakisha Niwanthi  
Mohsin Shafi  
Saba Qureshi  
Shimul Saha  
Zikra Baloch



## Taaza Tareen VI

Teacher Training Workshop,  
Indus Valley School of Art and Architecture

Vasl collaborated with the Children's Museum for Peace & Human Rights (CMPHR) and conducted a workshop around the theme of environment that included 42 art teachers from 33 schools in Karachi.

The artists held focused workshops with the teachers in order to equip them with new creative techniques of teaching which they could take into their respective class rooms.

Resident artists began the workshop by showing slides of different national and international artist's works – focusing on artists who have used recycled material in their art. This became both an introduction to the Pakistani art scene and an insight to the contemporary art practices internationally. The art teachers then worked with the artists on a concept related to environment and made three dimensional structures and stop motion films.

Aleem Dad Khan  
Mehrano Khattak  
Nadia Hussain



CHITRAL WORKSHOP  
WITH ARTED, 2011  
Chitral



## Chitral Workshop

Vasl in collaboration with ArtEd

ArtEd is a voluntary group that aims to impart basic art education to young people in remote areas of Pakistan. Vasl partnered with ArtEd to conduct the Chitral Outreach Workshop. Chitral city is located at the foot of Tirich Mir, the highest peak of Hindu Kush mountain range, at an elevation of 1,100 meters.

The objective of the workshop was to employ art to create a peaceful and tolerant environment of learning and dialogue. The workshop introduced art as a profession to the locals and created an awareness and understanding of art making for young people.

The workshop was conducted by Aleem Dad Khan and Nadia Hussain, assisted by Mehrano Khattak.

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*The objective of the workshop was to employ art to create a peaceful and tolerant environment of learning and dialogue.*

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## Artists in Creative Education

Vasl Artists' Collective, Pakistan | Creativity, Culture and Education (CCE), UK  
| British Council, Pakistan | Ikon Gallery, UK

Developing problem solving and critical thinking skills early in life through school projects not only enhances the lives of young people, but also prepares them to meet the requirements of contemporary employers, thus benefiting the wider economy. Building on this model, the international collaboration between Pakistan and the UK involved an exchange among three artists from each country. The artists received professional development training to enable them to employ their artistic skills effectively in educational settings and were subsequently placed in schools in Birmingham and Karachi. In particular, the artists were trained to facilitate a new role for teachers in terms of the organization of their time, space and approaches.

Artists in Creative Education was a two year collaborative project, jointly conducted by Creativity, Culture and Education (CCE) and Vasl Artists' Collective, across UK and Pakistan. The project aimed to embed creative learning strategies within the Pakistan Schools System.

Creativity, Culture and Education (CCE), London is a UK based international foundation dedicated to unlocking the creativity of children and young people in and out of formal education. CCE aims to use culture and the arts to improve the quality and impact of general education.

CCE proactively seeks out partners around the world with whom they can design and implement programs that could improve the quality and reach of cultural education.



**Artists in Creative Education | Year 1**  
Karachi Schools, 2013

**CCE Workshop for Pakistani Artists in Birmingham, UK & Creative Education Workshops in Karachi Schools**

**Participants:**

**Emma Bowen** (Learning Coordinator, Ikon, UK)

**Hamida Khatri/Hassan Mustafa**  
(Program Coordinator, Pakistan)

**Mariyam Iftikar** (Architect, Pakistan)

**Sara Khan** (Artist, Pakistan)

**Sara Mahmood** (Artist, Pakistan)

**In Collaboration with:**

**Bharti Patel** (Performing Artist, UK)

**Mahtab Hussain** (Artist, UK)

**Shaheen Ahmed** (Artist, UK)

**Participating Schools:**

**Behbud School**

**Habib Girls School**

**Habib Public School for Boys**

**Karachi High School**

**St. Josephs School**

**Partners:**

**Creativity, Culture and Education (CCE), UK**

**Ikon Gallery, Birmingham, UK**

**British Council, Karachi, Pakistan**



#### ARTISTS IN CREATIVE EDUCATION, 2013

Students with Sara Mahmood, Paul Collard, Mahtab Hussain  
Habib Girls School, Karachi

## Artists in Creative Education | Year 1

Creativity, Culture and Education (CCE)

*The artists received professional development training to enable them to employ their artistic skills effectively in educational settings and were subsequently placed in schools in Birmingham and Karachi.*

In 2013, Pakistani architect Mariyam Iftikar, sculptor Sara Khan, ceramic artist Sara Mahmood and artist Hamida Khatri flew to the UK to meet their Birmingham-based counterparts - visual artist Shaheen Ahmed, photographer Mahtab Hussain and performer Bharti Patel. Together they participated in an intensive training week at the Ikon Gallery in Birmingham, led and facilitated by Diane Fisher-Naylor and Greg Klerkx from Creativity, Culture and Education's (CCE) associates, Nimble Fish. The training program aimed to facilitate artists to work in schools, developing creative approaches to teaching and learning.

Following this training, the Karachi-based artists shadowed projects by UK artists, working with five local schools in Birmingham. Their training with pupils and teachers focused on addressing certain challenges within the school such as social inclusion, identity and learning behaviors. The Pakistani artists used this training to inform their projects at five schools in Karachi.

The next stage was the full artists exchange program between Karachi and Birmingham and extensive project work in schools in both countries.

CCE's Chief Executive Paul Collard and Director of Program Development, Diane Fisher-Naylor each visited Karachi to see the participating schools in the project and consolidate arrangements with the British Council and Vasl.

Birmingham artist and Ikon learning coordinator Emma Bowen and participating UK artists Mahtab Hussain, Bharti Patel and Shaheen Ahmed visited Pakistan to participate and oversee the training program in Pakistani schools. The project culminated with a presentation and panel discussion by CCE's Paul Collard and all participating artists at the Amman House in Karachi.



**ARTISTS IN CREATIVE EDUCATION, 2013**  
Habib Boys School Karachi



**ARTISTS IN CREATIVE EDUCATION, 2013**  
Behbud School, Karachi



**ARTISTS IN CREATIVE EDUCATION, 2013**  
Students with Mariyam Iftikhar, Karachi High School, Karachi



**ARTISTS IN CREATIVE EDUCATION, 2013**  
Students with Bharti Patel and Mariyam Iftikhar, St. Josephs School, Karachi



**Artists in Creative Education | Year 2**  
Karachi Schools, 2014

**Program Coordinators:**  
**Hamida Khatri**  
**Hassan Mustafa**

**Participants:**  
**Cyrus Vicaji** | Karachi High School  
**Fazal Rizvi** | Habib Public School for Boys  
**Hamida Khatri** | Al- Murtaza School  
**Sausan Saulat** | Behbud Primary and Secondary School  
**Taqi Shaheen** | Behbud Girls and Boys Secondary School  
**Yaminay Chaudhri** | Kiran School System  
**Zahra Malkani** | Behbud Girls and Boys Secondary School

**Participating Schools:**  
**Behbud School**  
**Habib Girls School**  
**Karachi High School**  
**St. Joseph's School**

**Partners:**  
**Creativity, Culture and Education (CCE), UK**



**TRAINING WORKSHOP WITH ARTISTS, 2014**  
Aman Foundation, Karachi



**ARTISTS IN CREATIVE EDUCATION, 2014**  
Behbud Girls School, Karachi

## Artists in Creative Education | Year 2

Creativity, Culture and Education (CCE)

Seven artists were placed in seven schools in Karachi to conduct creative workshops based on various school challenges in general curriculum.

These artists were trained to apply creative practices (art, drama, design, music, creative writing, photography, filmmaking, etc.) in the teaching of general curriculum by CCE's Diane Fisher-Naylor and UK artist Bharti Patel in Karachi.

In 2014, the in-school interventions were followed by a final conference at the FOMMA DHA Art Centre, Karachi, where the learning, ideas and works made by children during the workshops were shared with other schools and practitioners.



**ARTISTS IN CREATIVE EDUCATION, 2014**  
Exhibition Display  
FOMMA DHA Art Centre, Karachi



**ARTISTS IN CREATIVE EDUCATION, 2014**  
FOMMA DHA Art Center, Karachi



**ARTISTS IN CREATIVE EDUCATION, 2014**  
FOMMA DHA Art Center, Karachi



**ARTISTS IN CREATIVE EDUCATION, 2014**  
From Left: Adeela Suleman, Fazal Rizvi, Cyrus Vicaji, Yaminay Chaudhri, Zahra Malkani, Taqi Shaheen, Hamida Khatri, Gemma Sharpe  
FOMMA DHA Art Centre, Karachi

## **Vasl Education Outreach** *in Collaboration with* **Hareep Pakistan**

**Art Workshops Conducted by Hareep Pakistan and Vasl Artists' Collective**  
Coordinator, Hareep Pakistan: **Ayub Wali**  
Program Coordinator, Vasl Artists' Collective: **Hassan Mustafa**

Hareep Pakistan is a non profit organization, founded in 2011, that aims to deal with the issues of conflict resolution in Pakistan through art and recognizes the value of art as a therapeutic and humanitarian activity. 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.

Vasl has partnered, trained and supported Hareep Pakistan since 2012. Vasl collaborated with Hareep and facilitated workshops in schools of rural areas with programs such as teachers training, art workshops with children and intergration of art activities into the school curriculum.





RASHIDA ALI KHAN  
ART WORKSHOP WITH HAREEP, 2014  
Government Islamia High School, Bhera, Pakistan

RASHIDA ALI KHAN  
ROLL NO. 17

*These activities were designed to highlight peace and conflict resolution within the minds of young children.*



## Sandouk *Mai* Art

Sandouq Mein Art (Art in a Suitcase) 2012-2014, was a collaborative project by Hareep Pakistan and Vasl Artists' Collective, supported by the Prince Claus Foundation. A particular feature of these workshops was a 'Sandouq' or suitcase carrying original artworks from miniature paintings to small sculptures. These artworks were shown to children by art instructors to create an awareness of different art disciplines.

In the Hareep-Vasl workshops, students were introduced to the surrounding architecture and the method of mapping and drawings these locations. Schools were provided with materials and teachers were demonstrated the value of integrating art activities into their curriculums.

These workshops included map-making and drawing exercises that intended to reconnect students, critically and reflectively, to the different religious and cultural landmarks within their neighbourhood. These activities were designed to highlight peace and conflict resolution within the minds of young children.



**Art Workshop with Hareep Pakistan**  
Government Islamia High School, Bhera, 2014

**City:** Bhera, Sargodha  
**Number of students:** 130  
**Participating Artists & Institutions:**  
**Foundation University, Rawalpindi**  
Fozia Wali, Program Coordinator | Gilgit-Baltistan  
**National College of Arts, Rawalpindi**  
Assad Dawar | Waziristan  
Bakhtyar Rasul | Rawalkat, Kashmir  
Fatima Kazmi | Wah Cantt, Taxila  
Fozia Wali | Gilgit-Baltistan  
Jamshaid Jaamz | Wah Cantt, Taxila  
Javeria Salar | Dheri, Mansehra  
Rashida Ali Khan | Gilgit-Baltistan  
Sameen Anwar | Gilgit-Baltistan  
Wajahat Amin | Gilgit-Baltistan

**Art Workshop with Hareep Pakistan**  
Government Zia-ul-Uloom High School, 2014

**City:** Raja Bazar, Rawalpindi  
**Number of students:** 150  
**Participating Artists & Institutions:**  
**National College of Art, Rawalpindi**  
Sundus Shahid | Rawalpindi  
Benazir Hayat | Rawalpindi  
**Foundation University, Rawalpindi**  
Fozia Wali | Gilgit-Baltistan  
**Fatima Jinnah Women University, Rawalpindi**  
Ayesha Khushnad | Rawalpindi  
Bilal Khan, Independent Artist | Rawalpindi  
Charlie McBride | Australia  
Feroza Khan | Rawalpindi  
Manahil Iqbal | Rawalpindi



**ART WORKSHOP WITH HAREEP, 2014**  
Government Zia-ul-Uloom High School, Rawalpindi, Pakistan



**Art Workshop | Raising Glance of Motivation**  
Government MC Girls Primary School, 2014

**City:** Dhoke Hassu  
**Number of students:** 120  
**Participating Artists & Institutions:**  
**Foundation University, Rawalpindi**  
Fozia Wali | Gilgit- Baltistan  
**Wright State University, USA**  
Shakila Wali | Gilgit- Baltistan  
**National College of Arts, Rawalpindi**  
Anum Zahid | Rawalpindi  
Saba Afzal | Rawalpindi  
**Fatima Jinnah Women University, Rawalpindi**  
Maira Rajput Chauhan | Rawalpindi  
Manahil Iqbal | Rawalpindi



**World Vision Art Workshop**  
World Vision School, Dhoke Hassu, 2014

**City:** Dhoke Hassu  
**Number of students:** 80  
**Participating Artists & Institutions:**  
**Foundation University, Rawalpindi**  
Fozia Wali | Gilgit- Baltistan  
**Wright State University, USA**  
Shakila Wali | Gilgit- Baltistan  
**National College of Arts, Rawalpindi**  
Anum Zahid | Rawalpindi  
Saba Afzal | Rawalpindi  
**Fatima Jinnah Women University, Rawalpindi**  
Maira Rajput Chauhan | Rawalpindi  
Manahil Iqbal | Rawalpindi



## Vasi: Artists' Collective

Vasi is an artist-led initiative, which brings together local and international artists for a period of intensive exchange of ideas and art practice. We have a commitment towards developing a forum for exchange and experimentation, between art communities in Pakistan and abroad.

vasi **وقتی**

# Art *for* Public

Art Public  
Art Study  
Art Share  
Art Live

## Art Public

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Art Public refers to any art activity which is designed for and is situated in a space accessible to the general public.

MUSEUM OF NON PARTICIPATION, 2012  
Brad Butler and Karen Mirza  
Manora Island, Karachi



## Art Public

Vasl public art projects play an important role in the community. Artists introduce an art form to the general public, communicating with them either through an activity, drama, artists talk, exhibition or intervention in their domain with out challenging their private spaces.

Through this process, artists motivate the public to think about art as a manifestation of life that is not necessarily confined to museums or gallery walls.

## 2007



SOHNI DHARTI  
SHANAAKHT FESTIVAL

## 2010



ODD SPACES PART 2



BIRTH OF PAKISTAN



THE 4TH CAIRO  
VIDEO FESTIVAL



ODD SPACES PART 3

## 2008



KHAYAL KHANA AT  
SUNDAY BAZAAR



6 DEGREES OF  
SEPARATION | ODD  
SPACES PART 1



MUSEUM OF NON  
PARTICIPATION

## 2011



SLICE  
LONDON - LAHORE



SOCIAL GAMING  
KHOJ LIVE

## 2012

## 2009



KHAYAL KHANA AT  
SHANAAKHT II



A FEAST IN EXILE

## 2013



AWAAZ: BALDIA  
FACTORY INFERNO  
EXHIBITION

## 2014



ART FEST



GASWORKS RESIDENCY  
FEEDBACK EVENT

**Sohni Dharti, Shanaakht: The Identity Project**  
Karachi, 2007

**In Collaboration With**  
The Citizens Archive of Pakistan

**Supported By**  
The Arts Council of Pakistan, Karachi



**AHSAN JAMAL, 2007**  
Sohni Dharti, Arts Council of Pakistan, Karachi



## Sohni Dharti

Shanaakht Festival: The Identity Project

An art exhibition, Sohnı Dharti, on themes of partition and identity, was curated by Vasl Artists Collective and took place at the Arts Council, Karachi, Pakistan.

This was Vasl's first collaboration with The Citizens Archive of Pakistan, in the Shanaakht Festival.



**AUJ KHAN, 2007**  
Sohni Dharti, Arts Council, Karachi

# خیال خانہ

## Khayal Khana

Think Tank

Khayal Khana was a series of public art projects, primarily geared towards encouraging art appreciation and making art accessible to general public and responding to the local aesthetics of the city. An off shoot of the Vasl Artists' Collective, Khayal Khana was conceptualized by a group of fresh graduates.

The Khayal Khana project was co-ordinated by Mariam Ahmed, Samar Zia and Seher Naveed from the Indus Valley School of Art and Architecture, Sahar Rashid and Madiha Suboor from the Department of Visual Studies at the University of Karachi.

Khayal Khana has participated in the following events:

- Shanaakht Festival: The Identity Project, 2007
- Sunday Bazaar Intervention, 2008
- Shanaakht Festival 2: The Identity Project, 2009
- Birth of Pakistan, in collaboration with CAP, 2009



**KHAYAL KHANA, 2010**  
Birth of Pakistan, Mohatta Palace, Karachi



### Khayal Khana at Sunday Bazaar

Khayal Khana kicked off in 2008 with an art outreach program. Conducted at 'Itwaar Bazaar' (Sunday Market) in Karachi, these activities were meant to introduce art to the children visiting the bazaar and the young laborers working in the market.

The idea was to introduce them to art and provide them with an object that they could experiment with. In this particular activity, the children painted on bags that were later sold by them.

The working members included Samar Faisal Zia, Mariam Ahmed, Sahar Rashid, Madiha Saboor and Sana Ahmed.



**ART BAZAAR PROJECT, 2008**  
Sunday Bazaar, NIPA, Karachi

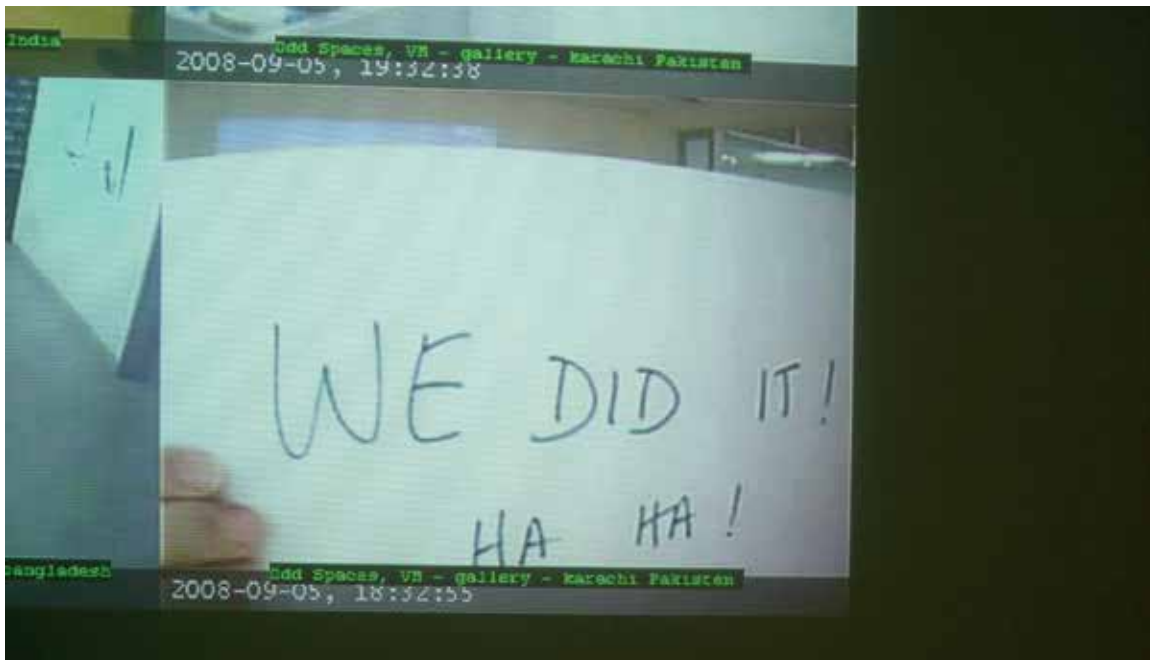


**ART BAZAAR PROJECT, 2008**  
Madiha Suboor and Mariam Ahmed  
Sunday Bazaar, NIPA, Karachi





**6 DEGREES OF SEPARATION, 2008**  
Alessio Antoniolli & Auj Khan, Delhi



**6 DEGREES OF SEPARATION, 2008**  
V. M. Art Gallery, Karachi



### 6 Degrees of Separation | Odd Spaces Part 1

In 2008, the South Asian partners, Khoj in India, Britto in Bangladesh, Theertha in Sri Lanka and Vasl in Pakistan put up art shows in all four locations. Pakistani-Canadian artist Faisal Anwar's project *Odd Spaces* connected all four art spaces in South Asia. His interactive media project was displayed for five days in conjunction with the art exhibitions curated at each location.

***Odd Spaces* created a feeling of connect-  
edness where audiences felt a tangible  
consciousness of the others presence. It  
compelled the viewer to engage and maybe  
interact with the participating viewer from  
a different location - to create a connection  
as well as a conflict where the subject also  
becomes the object on display.**

NAIZA H. KHAN, 2008

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*Six Degrees of Separation* refers to the notion  
that every person on the planet is separated from  
everyone else by a chain of about six people.

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**MUSEUM OF NON PARTICIPATION, 2008**  
Dhobi Ghaat, Karachi



**MUSEUM OF NON PARTICIPATION, 2008**  
Sunday Bazaar, Karachi



**DISTRIBUTION OF THE MUSEUM OF NON PARTICIPATION NEWSPAPER**  
**MUSEUM OF NON PARTICIPATION, 2008**  
Kashmir Colony, Karachi



## The Museum Of Non Participation

In 2008 Vasl took part in an ongoing London-Karachi collaboration, supported by Artangel UK. The Museum of Non-Participation was a cross-cultural artistic investigation and appraisal of standard forms of representing and experiencing the everyday.

The aim of the project was to encompass a new way of moving through and looking at Karachi. Karachi is a city with almost no museums and in the investigative process, the city itself became 'The Museum'. The project questioned the choices and consequences of action or inaction and Non-Participation itself became a form of resistance. The scars of colonialism, partition and subsequent post colonialist ventures run deep in Karachi. Representations of Pakistan by Western media portrays a rogue state, suffering from conflict, extremism, natural disasters and sporadic martial law, made more fearsome by its nuclear status.

Vasl's participating artists Karen Mirza and Brad Butler sought to discover the patterns of everyday life, and how to represent them in this environment. Carrying with them their outside perceptions of the city, they investigated the realities of Karachi through its inhabitants and the built environment.

**“Looking at London and Karachi: both are cities of my imagination, made real only through mortgages, the price of a meal and quality of domestic help.”**

MOHAMMAD HANIF, 2008



**MUSEUM OF NON PARTICIPATION, 2008**  
 From Left: Karen Mirza, Naiza Khan, Adeela Suleman  
 Area around Jubilee Cinema, Karachi



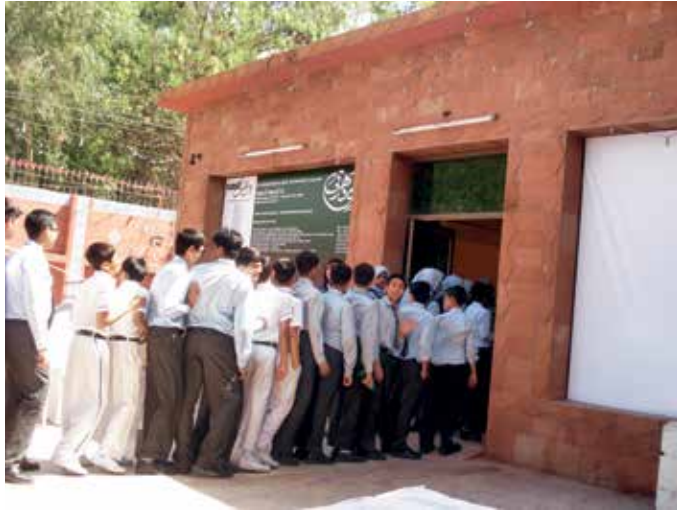
**MUSEUM OF NON PARTICIPATION, 2008**  
 From Left: Rachel Anderson (Artangel, UK), Auj Khan & Karen Mirza



**MUSEUM OF NON PARTICIPATION, 2008**  
 Brad Butler and Karen Mirza  
 Manora Island, Karachi



**MUSEUM OF NON PARTICIPATION, 2008**  
 Brad Butler and Arif Mahmood  
 Area around Jubilee Cinema, Karachi



**Vasl Exhibition & Performances at Sohni Dharti II, Shanaakht- The Identity Project:**

**Gift to Pakistan**, an art exhibition, Gulrang Gallery

**Re-do Pakistan**, a project by Other Asias, Gulrang Gallery

**Museum of Non Participation**, a project by Brad Butler, Karen Mirza & Vasl

**Point of Reconciliation**, video projection by Manizhe Ali

**Memory Space**, video projection by Rakshanda Khan & Mithra Birdie

**Khayal Khana Project 1**, Art with Children

**Khayal Khana Project 2**, Balloting

**Khayal Khana Project 3**, Performance-Political Speeches by Ammad Tahir

**VASL ARTstudy** a discussion on the exhibition 'Gift to Pakistan', Gulrang Gallery



**Khayal Khana at Shanaakht II**  
Karachi, 2009

**Khayal Khana at Shanaakht - The Identity Project II**

The second Shanaakht Festival - the Identity Project, was organized by Citizens Archive of Pakistan (CAP). On the first day, Vasl curated the Sohni Dharti II exhibition and conducted interactive activities in which English texts were distributed and then translated in Urdu to be read in public. The text was written by visiting artists Brad Butler and Karen Mirza.

Khayal Khana, under the banner of the Vasl Artists' Collective, carried out three public art activities at the Shanaakht Festival, at the new premises of the Imperial Hall, Karachi. Children and adults both took part in these activities, with 8000 visitors and 3000 participating students from government and private schools.

These activities were interactive and focused on national identity. *Arzo-e-Watan*, one of the projects, gave a chance to individuals to write down their wishes for their country. Another project *What makes you Pakistani?* celebrated the different cultures and costumes that exist in Pakistan while posing in front of national monuments.

One of the projects *Hamari Awami Sawari* was based on the idea of completing the cityscape rickshaw pictures with the use of colorful thumbtacks.

The Shanaakht festival lasted for three days. The working team consisted of Salman Faraz, Nadia Niazy, Syed Ammad Tahir, as well as Vasl administrators Hassan Mustafa and Owais Khan.



سوں ادرا  
اسکول یوں

سور

نام الیغی ۱۱ ۱۹۵۹

تھینہ علی نوان

میں پاکستان  
سوں کے گندمی نہیں  
ملک میں یوں کال  
پاکستان میں بڑی  
یوں ۱۹۵۹ میں جا  
پاکستان کی حفاظت

نام حفیظ

میں چائے ہوتے پاکستان  
میں کھیل کے لیے پارک ہوتے  
پروفیسر کے لیے اسکول ہوتے  
ہسپتال ہوتے اور سب مل جملہ  
کردے ہیں۔

میں  
بیسے یہ جاتی  
ملک میں بار  
نئی ننگ نہیں

نام دل آویز

میں چائے ہوتے ہوں میرے  
پاکستان میں ہمیشہ رہتی  
ہوں۔ اور کوئی میرے پاکستان  
کی طرف کوئی آئے بھی نہ  
اٹھائے

Fayyana  
Abdul-Rehman

میں چائے ہوں کہ  
پاکستان میں ہوتے  
ساری اسکول ہوں

(H.D.E)

چائے  
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Ayesha Noda

میں رہنے وطن سے

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A.H.G. :-





## A Feast in Exile

A Tableau Vivant (Living Picture)

Vasl in collaboration with the Alliance Française, Karachi, staged *A Feast in Exile*, in the style of a Tableau Vivant, a popular 19th century European art form, in which artists and actors would create live versions of famous paintings.

Tableau Vivant was the out come of a teaching residency with artists Tazeen Qayyum and Faisal Anwar, who spent four weeks with Fine Art students of Indus Valley School of Art and Architecture in Karachi.

An 18th century miniature painting of Kangra School, The Pandavas in Drupad's Court, depicting the mythology of Drupadi and the five Pandava brothers from the epic Mahabharata, was chosen for the Tableau Vivant.

The performance was created by students and directed by Tazeen Qayyum and Faisal Anwar. The live music was specially composed by Babar Sheikh, Rizwan-ullah Khan, Jasir Abro and Aziz Kazi.



**A FEAST IN EXILE, 2009**  
Alliance Francais, Karachi



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*Tableau Vivant literally means 'living picture' and was quite popular in 19th century European art, where artists and actors would create live versions of famous paintings.*

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FAISAL ANWAR, LIVE SCREENING OF ODD SPACES  
 ODD SPACES 2, 2010  
 Indus Valley School of Art and Architecture, Karach



### Meet Up in Odd Spaces at Odd Time

*Meet Up in Odd Spaces at Odd Time* was an online interactive event, mutually hosted by Vasl, DGdip and Indus Valley School of Art, with support from the Ford Foundation. Vasl artist Faisal Anwar coordinated the event that was simultaneously held in Pakistan, Canada and Bangladesh over 4 nights. Audiences from each location utilized virtual tools to interact in real time. The World Wide Web became the vehicle of opportunity for artists to connect with other practitioners globally.



LIVE SCREENING OF ODD SPACES  
 ODD SPACES 2, 2010  
 Indus Valley School of Art and Architecture, Karach



**BIRTH OF PAKISTAN, 2010**  
Mohatta Palace, Karachi



**Birth of Pakistan**  
Karachi, 2010

**In Collaboration with**  
The Citizens Archive of Pakistan

## Birth of Pakistan

Vasl collaborated with the Citizens Archive of Pakistan (CAP) for *Birth of Pakistan*, an exhibition organized at the Mohatta Palace Museum in Karachi. The exhibition, which opened on March 2010, remained open for public for three months.

The exhibition focused on the journey from the Lahore Resolution of 1940, the independence of Pakistan in 1947, to the early days of the new born country. Vasl constructed a train compartment to emulate a train journey – from Amritsar, India to Lahore, Pakistan – intended to relay the migratory experience of those people who left their homes in India to come live in the newly-formed Pakistan.

This was accompanied by a sound installation in the form of a radio play, directed by Shahid Shafat. The participating artists included: Yasir, Imran, Mehdi, Munazza, Adeela Suleman and Asma Mundrawala.

A refugee camp was also recreated to depict the living experience of the migrants who had just arrived in the new land. The hardships of the living conditions and the refugee experience were epitomized in this installation.

Children's activities and entertainment in the form of flip books and illustrated story books were also a part for this interactive exhibit.



**BIRTH OF PAKISTAN, 2010**  
Mohatta Palace, Karachi



## Turbulent Waters: Critical Portraits of a Shifting Identity

The 4th Cairo Video Festival

Vasl Artists' Collective, Pakistan in collaboration with  
Medrar for Contemporary Art, Egypt

Vasl collaborated with Medrar for Contemporary Art, an independent artists' collective in Cairo, for the 4th Cairo Video Festival. Curated by Zarmeene Shah, a series of video installations, *Turbulent Waters* was presented at the festival, which took place at the Goethe Institute in downtown Cairo.

*Critical Portraits of a Shifting Identity* attempted to examine and analyze the framework around the development of video art in the context of a larger artistic practice within Pakistan.

Although cinema and the cinematic has roots that are embedded deep within the culture – aesthetic and otherwise – of the sub-continent, and continues to influence many artistic practices within Pakistan, the medium of video in art is still a relatively new one. However, it is also a powerful medium that is recognized more and more to be unique in the capacities that it allows artists to critically analyze, experiment and expand upon their work and their concerns. It creates a means of communication – a different lens so to speak – through which to re-engage with existing concerns, and to communicate and articulate these works in ways that the still image or static art object is simply not able to.



**TURBULENT WATERS:  
CRITICAL PORTRAITS OF A  
SHIFTING IDENTITY**

**PARTICIPATING ARTISTS:**

ADNAN MALIK  
ADNAN MADANI  
AMEAN JAN  
ASMA MUNDRAWALA  
AUJ KHAN  
BANI ABIDI  
BASIR MAHMOOD  
DAVID ALESWORTH  
HAMRA ABBAS  
MANIZHE ALI  
NADIA KHAWAJA  
NOOR YOUSUF  
RIAZ MEHMOOD  
SHALALAE JAMIL  
UNUM BABAR

BANI ABIDI, THE DISTANCE FROM HERE  
TURBULENT WATERS, CAIRO FILM FESTIVAL, 2010





**FAISAL ANWAR, INSTALLATION OF VIRTUAL PROJECTED TREE**  
**ODD SPACES 3, 2010**  
 Sunday Bazaar, Karachi



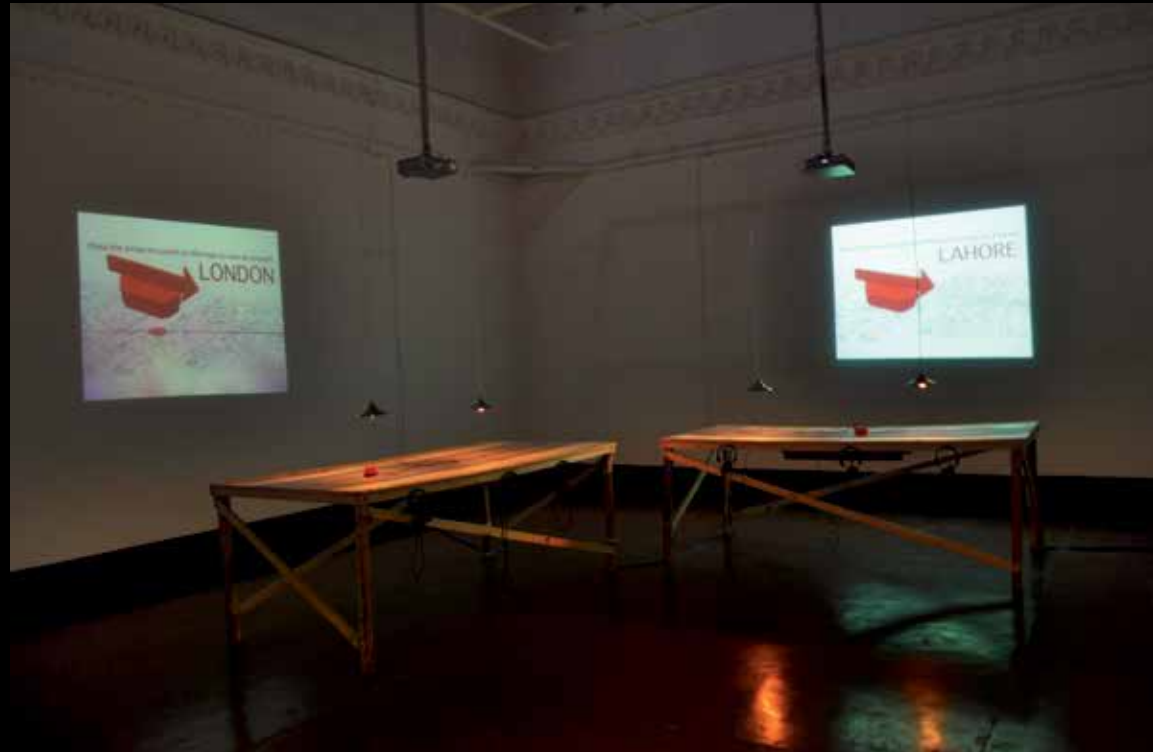
### Odd Spaces Part 3

*Odd Spaces 3* created a large scale, public participation by connecting three remote locations in Karachi, Toronto and New York for 12 hours. Audiences from each location used virtual interaction to create a real-time collaborative installation. The installation consisted of a virtual projected tree on all three locations that grew and became live in the course of 12 hours. Audiences interacted using their cell phones to twitter or text and saw their messages become part of the tree as it burgeoned. Live camera streams on all locations enabled participants to see each other and engage in conversations from a different location.

Faisal Anwar coordinated the event in Karachi in partnership with Randy Horton in Toronto. In Karachi, the installation was displayed at the Sunday Bazaar, bringing contemporary art practice into a challenging public environment.



**FAISAL ANWAR, VASL STALL**  
**ODD SPACES 3, 2010**  
 Sunday Bazaar, Karachi



**SLICE LONDON - LAHORE**  
London, 2010



**SLICE London - Lahore**  
Lahore, 2011

## **SLICE London - Lahore**

Continuing its commitment for discursive, research-based, non-commercial practices in Pakistan, Vasl collaborated with the Scale Project in Slice London-Lahore. Curated by artists Fatima Hussain and artists/theatre-makers Simon Daw and Paul Burgess, the project was shown in London at Rich Mix and Idea Store, Whitechapel, and in Lahore at the National College of Arts in 2011. The project was funded by the Arts Council of England.

*Slice London-Lahore* presented twenty new artworks created in collaboration with UK and Pakistani artists. A line was drawn from Lahore City Station to London Liverpool Station. Slice mapped this line that cut through buildings and across streets from Lahore to London, establishing a new dialogue with the social and physical fabric of two iconic, complex and historically linked cities.

Focusing on the first mile at each end of the line, which ran from Lahore Central Station to Liverpool Street Station in London, a group of Lahore and London based artists were invited to create an art work, inspired by any one location on the Slice map.

The first segment of the Slice London-Lahore project was a website that presented the works created by artists in relation to the connecting line - by clicking on points on a map, the corresponding work was displayed.

Social Gaming  
Karachi - Delhi, 2012





**INTERACTIVE LIVE SCREENING  
KHOJ SOCIAL GAMING, 2012**  
IVS Gallery, Karachi



## Social Gaming

Social Gaming was a live Skype-based event between Indian and Pakistan. People from both countries participated in interactive social games involving social media. The event was part of Khoj Live, organized within the remit of the fourth India Art Summit in New Delhi, in collaboration with Vasl. The event was part of a wider project conceived by Amitesh Grover.

Four connected computers relayed dialogues between teams from India and Pakistan, digitally transforming the properties of a cultural space and forging multiple connections between the locations. The game played via Skype was *Intercontinental Lark*.

“These social games embrace questions of mapping and territory, devise unlikely ways for players to communicate, and invite consideration of the physical, digital and social environment of each space – the differences and similarities between them. This performativity of the event seeks to crystallize a movement in contemporary India and Pakistan - a free-wheeling, wide ranging bashing down of boundaries between forms and practices, a celebration of us all as both artists and audience.”





Awaaz  
Karachi, 2013

In Collaboration with  
PILER, Pakistan Institute of Labour, Education and  
Research, Karachi  
Arts Council of Pakistan, Karachi

NAILA MAHMOOD  
AWAAZ, BALDIA FACTORY INFERNO, 2012  
Arts Council of Pakistan, Karachi



MANIZHE ALI, ADEEL FARHAN,  
AWAAZ, BALDIA FACTORY INFERNO, 2012  
Arts Council of Pakistan, Karachi



PARTICIPATING ARTISTS AND WORKING GROUP  
AWAAZ, BALDIA FACTORY INFERNO, 2012  
Arts Council of Pakistan, Karachi



## Awaaz

### Artists Response to the Baldia Factory Fire

In September 2012, in Pakistan's worst industrial accident, fire ravaged a textile factory complex in Baldia Town, killing two hundred and eighty seven workers who were trapped behind locked doors.

In response to this tragedy, eighty three artists came together for an exhibition titled *Awaaz* (Voice), curated by Vasl Coordinator Adeela Suleman, at the Arts Council, Karachi. Vasl participated in the exhibition with installations and collages.

The exhibition opened with speeches by artists, labor unionists and human rights activists. A music video by Jawad Ahmed elegized the victims of the Baldia fire.

The participating artists of *Awaaz* showed the sensitivity required to paint, draw and portray calamitous events. The artists immortalized the tragedy and ensured that the Baldia fire did not become another piece in the pile of forgotten calamities.



MUZZUMIL RUHEEL  
AWAAZ, BALDIA FACTORY INFERNO, 2012  
Arts Council, Karachi



WE WILL KEEP OUR AWAAZ  
ALIVE UNTIL JUSTICE IS  
SERVED TO THE AFFECTED  
FAMILIES. WE WILL NOT LET  
ANYONE FORGET WHAT  
HAPPENED TO ALL THOSE  
PEOPLE.

Adeela Suleman, Vasl Coordinator





MEHER AFROZE,  
ART FEST, 2014  
Frere Hall, Karachi



## Art Fest

Vasl in Collaboration with Canvas Art Gallery at Sindh Festival

*Art Fest 2014* was an exhibition of contemporary art by emerging and established artists from rural and urban Sindh, at the Frere Hall and its surrounding gardens in Karachi. Art Fest was part of the Sind Festival, which took place in collaboration with Vasl Artists' Collective and The Canvas Gallery.

The Mohtarma Benazir Bhutto Collection was also exhibited at the same time. It included works by modern masters of Pakistan from Mohtarma Benazir Bhutto's private collection.

In its scale, magnitude and vision, this show was unprecedented in the history of Sindh. Throughout the course of the festival, there were a large variety of site specific works, performances and multi-media installations. It was the first, major attempt by the government of Sindh to provide diverse art to the public and to vitalize the city's cultural spaces. Frere Hall provided public access to art, which by and large, remains confined to private homes and galleries.



MUNAWAR ALI SYED  
ART FEST, 2014  
Frere Hall, Karachi



AMIN GULGEE, PERFORMANCE  
ART FEST, 2014  
Frere Hall, Karachi



**GASWORKS RESIDENCY FEEDBACK EVENT, 2014**  
Canvas Gallery, Karachi



**BASIR MEHMOOD, VIDEO PROJECTION**  
**GASWORKS RESIDENCY FEEDBACK EVENT, 2014**  
Full Circle Gallery, Karachi



**Gasworks Residency Feedback Event**  
Karachi, 2014

## **Gasworks Residency Feedback Event**

Basir Mahmood

The Gasworks Residency in London is a project supported by The British Council, Karachi and The Charles Wallace Pakistan Trust, in partnership with Vasl Artists' Collective in Pakistan. In 2012, Basir Mahmood was the Pakistani resident artist at the three month Gasworks Residency.

Basir Mahmood's work, made during and after the Gasworks Residency was exhibited at the Full Circle Gallery in April 2013. This was the first exhibition of his films in Karachi.

Following the exhibition, a feedback event took place at Canvas Gallery, Karachi. Sumbul Khan moderated a panel discussion of Gasworks alumni Basir Mahmood, Seema Nusrat and Mohammed Zeeshan. The artists shared their personal and artistic experiences during their stay at the residency.

# ART *study*

ARTstudy is a small group of artists, writers and lawyers who meet to discuss a chosen text by an art critic or writer, which deals with a current art show or a social issue.





**ART STUDY**

Faisal Siddiqi, Nilofer Farrukh, Riffat Alvi, Durriya Kazi, Hans- Joachim Kiderlen  
FOMMA DHA Art Center, Karachi



**ART STUDY, INTERNATIONAL DIASPORIC ARTISTS RESIDENCY, 2008**

From center: Adnan Madani, Jeanette Gaussi, Auj Khan, Faisal Siddiqi, Monali Mehr, Ahsan Jamal, Scherezade Alam, Mehreen Zubairi, Mohammad Hanif, Nafisa Rizvi, Fatima Qureshi  
IVS Gallery, Karachi

**MAY 2014**

**Deconstruct**

Fazal Rizvi and Yaminay Chaudhri in conversation with Sheherzade Junejo & participating artists  
Full Circle Gallery

**FEBRUARY 2011**

**Veena Malik's Pakistan**

Faisal Siddiqi  
IVS Gallery

**Two is a Company**

Ahsan Jamal & Madhia Sikander  
Canvas Gallery

**DECEMBER 2010**

**IVS Fine Art Thesis**

Artists/Graduates  
Department of Fine Art, Indus Valley School of Art and Architecture

**NOVEMBER 2010**

**SEE/SAW**

Quddus Mirza  
Canvas Gallery

**OCTOBER 2010**

**Sub Kuch Chalta Hai**

Aamir Habib  
ART Chowk

**APRIL 2010**

**Out of Balance**

Karachi School of Arts

**FEBRUARY 2010**

**Emerging Talent**

V. M. Art Gallery

**JANUARY 2010**

**Dear Diary**

Poppy Seed Gallery

**JUNE 2009**

**Emerging Talent**

V. M. Art Gallery

**NOVEMBER 2008**

**International Diasporic Artists' Residency**

IVS Gallery

**SEPTEMBER 2008**

**Sophie Ernst**

Canvas Gallery

**JUNE 2008**

**Emerging Talent**

V. M. Art Gallery

**MAY 2008**

**Clay Clan II, Ceramic Art and Artists Today**

Kaif Ghaznavi, Aasim Akhtar, Nilofer Farrukh, & Riffat Alvi  
V. M. Art Gallery

**MAY 2008**

**Quddus Mirza**

Canvas Gallery

**FEBRUARY 2008**

**Art Under The Dictatorship, A.R.Nagori**

Art, Artists and Politics  
FOMMA DHA Art Center

**OCTOBER 2007**

**National Gallery: A Beginning**

Niilofur Farrukh  
The Second Floor

**AUGUST 2007**

**The Body without Body: The Creative Imagination**

of the Absence  
Faisal Siddiqi  
V. M. Art Gallery

**Sohni Dharti**

Adeela Suleman  
Arts Council of Pakistan, Karachi

**JUNE 2007**

**Born to be...**

Simone Wille  
V. M. Art Gallery

**APRIL 2007**

**Heavenly Ornaments | Solo Show, Naiza Khan,**

Text by Iftikhar Dadi  
Canvas Gallery

**MARCH 2007**

**Islamic Art at a Crossroads**

CoCo Ferguson  
FOMMA DHA Art Center

**FEBRUARY 2007**

**Confinement | Solo Show, Adeela Suleman**

Fittings into Art  
Text by Quddus Mirza  
Commune Artists Colony

**JANUARY 2007**

**Evaluating Identity in Pakistani Art Today**

by Simone Wille  
Pakistani Art & its South Asian Identity  
by Quddus Mirza  
VasI Residence

# ART *share*

Vasl ARTshare introduces local and international visiting artists to different art institutions across the country. Artists present their work and the wider scope of their practice to students, art practitioners and general public, often engaging in dialogues and discussions. Since 2007, more than 100 local and international artists have shared their work at different locations in Pakistan.



**HENRIK ANDERSSON, 2011**  
Vasl Residence, Karachi



**INTERNATIONAL ARTISTS' WORKSHOP, 2012**  
Indus Valley School of Art and Architecture, Karachi



**SABA QIZILBASH**  
Art Chowk Gallery, Karachi

**NOVEMBER 2014**

Mohammad Hanif  
Dialogue with Taaza Tareen VII  
Vasl Residence

**DECEMBER 2014**

Emaan Mahmud  
Performance for Taaza Tareen VII  
Vasl Residence

**JANUARY 2013**

What is a Creative Education and Why is it important?  
Paul Collard  
Indus Valley School of Art and Architecture

**MARCH 2012**

International Artists Workshop  
Amna Saeed, Zeeshan Younas, Magda Fabianczyk,  
Muzzumil Ruheel, Elisabeth Rosenthal, Zhou Bin,  
Sarah Mumtaz & Narjis Mirza  
IVS Gallery

**JANUARY 2011**

Saba Qizilbash  
Art Chowk Gallery Karachi

**FEBRUARY 2011**

Tooraj Khamenehzadeh  
IVS Gallery

**FEBRUARY 2011**

Tooraj Khamenehzadeh in Conversation  
with Gemma Sharpe  
Department of Visual Studies, University of Karachi

**FEBRUARY 2011**

Tooraj Khamenehzadeh in Conversation  
with Gemma Sharpe  
Karachi School of Art

**MARCH 2011**

Henrik Andersson  
Vasl Residence

**APRIL 2011**

Mick Douglas  
Vasl Residence

**OCTOBER 2011**

Regional Residency: State of Being so Divided  
Yasmin Jahan Nupur, Ahsan Jamal & Ayub Wali  
Karachi School of Arts

**OCTOBER 2011**

Regional Residency : State of Being so Divided  
Yasmin Jahan Nupur, Ahsan Jamal & Ayub Wali  
Department of Visual Studies, University of Karachi

**JANUARY 2010**

BUILD  
Maria Z. Benjamin & Sana Mustafa Ali  
Indus Valley School of Art and Architecture

**FEBRUARY 2010**

Damon Kowarsky  
Vasl Residence

**MARCH 2010**

International Artists Residency: ON/OFF  
Gemma Sharpe, Ehsan-ul-Haq, Mohammad Abdulkarim  
& Lara Baladi  
IVS Gallery

**APRIL 2010**

Lara Baladi  
National Collage of Arts, Lahore  
& Beaconhouse National University, Lahore

**SEPTEMBER-NOVEMBER 2010**

Taaza Tareen VI  
Lakisha Niwanthi, Mohsin Shafi , Saba Qureshi , Shimul Saha  
& Zikra Baloch  
Indus Valley School of Art and Architecture

**SEPTEMBER-NOVEMBER 2010**

Taaza Tareen VI  
Lakisha Niwanthi, Mohsin Shafi , Saba Qureshi , Shimul Saha  
& Zikra Baloch  
Karachi School of Arts

**SEPTEMBER-NOVEMBER 2010**

Taaza Tareen VI  
Lakisha Niwanthi, Mohsin Shafi , Saba Qureshi, Shimul Saha  
& Zikra Baloch  
University of Karachi

**MARCH 2009**

Taaza Tareen IV  
Adnan Madani, Seema Nusrath, Mahreen Zuberi ,with  
Resident artists Ferwa Ibrahim, Marium Ibraaz, Humrat ul  
Ain Ahmed, Sara Khan, Ghafar Afridi, Ammad Tahir  
& Imran Muddassar  
VM Art Gallery

**JULY 2009**

Single Artist Residency  
Masooma Syed  
Agha Khan University &  
Karachi Vocational Training Centre (KVTC)

**AUGUST 2009**

Art Writing as a Practice  
Gemma Sharpe  
Indus Valley School of Art and Architecture

**OCTOBER 2009**

360 Extended  
Faisal Anwar  
Canvas Gallery

**NOVEMBER 2009**

Taaza Tareen V  
Sausan Saulat, Haider Ali Jan , Unum Babar, Fahim Rao  
& Amna Tariq  
University of Karachi

**NOVEMBER 2009**

Taaza Tareen V  
Sausan Saulat, Haider Ali Jan , Unum Babar, Fahim Rao  
& Amna Tariq  
Indus Valley School of Art and Architecture

**JANUARY 2008**

Asma Ahmed  
Department of Fine Art, Indus Valley School of  
Art and Architecture

**MARCH 2008**

Privacy Please  
Manish Lal Shrestha  
Indus Valley School of Art and Architecture

**AUGUST 2008**

Faisal Anwar  
FOMMA DHA Art Center

**OCTOBER 2008**

Artists in Diaspora: Writing Home About Home  
Monali Meher, Riaz Mehmood, Jeanette Gauss  
& Khalil Chishti  
Indus Valley School of Art and Architecture

**FEBRUARY 2007**

Viewpoints on Chinese Contemporary Art  
Dr. Monica Dematte  
FOMMA DHA Center

**SEPTEMBER 2007**

Sculpture Of The Screen  
Brad Butler & Karen Mirza  
Indus Valley School of Art and Architecture

**NOVEMBER 2007**

A City Of Many Layers & Some Stories  
Farhana Syeda

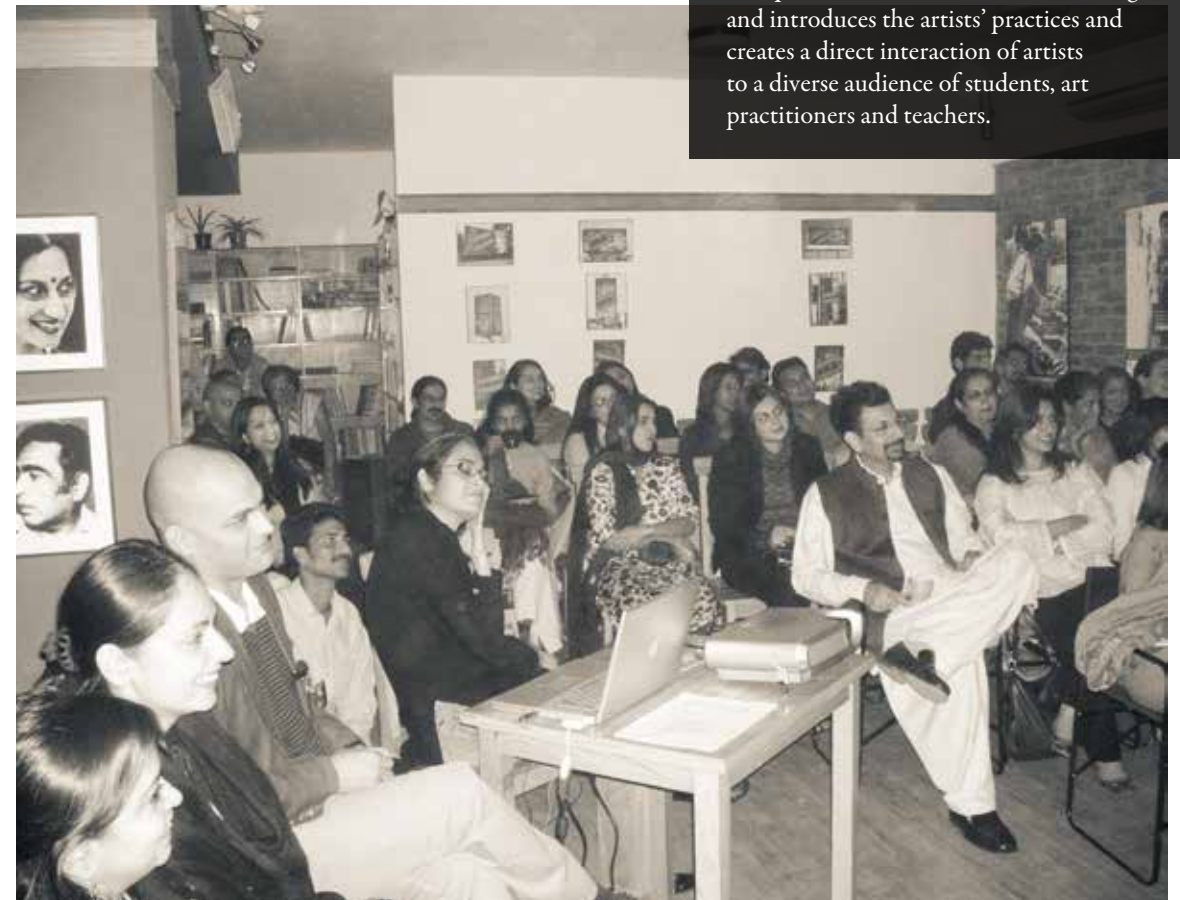


**BANI ABIDI IN CONVERSATION WITH ADNAN MADANI**  
**ART LIVE**  
The Second Floor (T2F), Karachi

# ART *live*

ARTlive is a live interview between artist/critic and artist/artist in an open public forum which is documented in the form of a video.

This process initiates a face-to-face dialogue and introduces the artists' practices and creates a direct interaction of artists to a diverse audience of students, art practitioners and teachers.



**BANI ABIDI IN CONVERSATION WITH ADNAN MADANI**  
The Second Floor (T2F), Karachi

# Vasl Artists Collective

2007-2014

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

## 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

## Partners

Over the past decade, Vasl has worked with numerous organizations and institutions on various projects. These organizations have provided support and facilitated Vasl to accomplish its objectives.

### Local Organizations

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

### International Organizations

A.G.M.A Association of Greater Manchester Authorities, UK  
Artangel, London  
Arts Network Asia  
Arts Council England  
Arts Collaboratory, Netherlands  
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  
Fm 89  
Fm 105  
Hum TV

### 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 Sehimmler House, Lahore  
British Council, Karachi  
Goethe Institute, Karachi  
US Consulate, Karachi

### **Institutions**

Aga Khan University, Karachi  
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  
Indus Valley School of Art & Architecture,  
Karachi  
Karachi School of Art, Karachi  
National Academy of Performing Arts  
(NAPA), Karachi  
National College of Arts, Lahore  
School of Visual Arts, Beacon House  
National University (BNU), Lahore

### **Galleries**

Art Chowk Gallery, Karachi  
Canvas Gallery, Karachi  
Commune Artists' Colony, Karachi  
FOMMA DHA Art Center  
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-Ikhlaq Gallery, Lahore

### **Schools**

ABSA School for Deaf, Karachi  
Al-Murtaza School, Karachi  
Behbud School, Karachi  
Government Zia-ul-Uloom High School,  
Raja Bazaar, Rawalpindi  
Government Islamia High School, Bhera  
Government MC Girls Primary School,  
Dhoke Hassu, 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  
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

### **Corporations**

Akzo Nobel Pakistan Limited  
Getz Pharma (Private) Limited  
Herbion Pakistan (Private) Limited  
Shan Foods (Private) Limited  
Soorty Enterprises (Private) Limited

### **Friends of Vasl**

Aliya Yusuf  
Ayesha Tammy Haq  
Cyrus Masani  
Farhana Mowjee  
Fatima Muneer  
Fawzia Naqvi  
Dr. Fehmida Arif  
Iffat Haider  
Jamal Mir  
Khurram Kasim  
Larry Hillfram  
Masuma Adamjee  
Moeen Faruqi  
Mohammad Zeeshan  
Munawar Ali Syed  
Nadeem Hussain  
Nadeem Khalid  
Nughma Hillfram  
Quddus Mirza  
Rashid Rana  
Riffat Alvi  
Salima Hashmi  
Sameera Raja  
Samina Raees Khan  
Seema Jaffer  
Sharmeen Obaid Chinoy  
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