

L O K M I J N S N

P R O Y G V T F D

X E S **B A T** A U Z

Q P L M **I V E** I Z N

A S S O I J M U A B

Y G V **C I A** T F X E

S Z Q A **I T I O N S**



IVS Faculty Show 2025

Probative Associations

Curated by
Adeel uz Zafar | Nurayah Sheikh Nabi

L O K M I J N S N

P R O Y G V T F D

C U R A T O R I A L

Q P J I L U N L E X

A S E S **N O T E X R S**

Y G V C I A T F X E

S Z Q A I T I O N S

Probative Associations – to examine or explore thoroughly, centers on the theme of duality –as both method and practice.

The curatorial thematic seeks to uncover layered inquiries that emerge from our investigations/identities as designers, artists, and architects, each grounded in a continuous search to refine and reimagine pedagogical approaches through practice.

As a community of practitioners grounded within a shared space, each of us contributes to the shaping of learning systems informed by complexity, context, and curiosity. Our visual and teaching practices are inextricably linked to each other and to the socio-political, economic, and environmental frameworks that shape how we create, learn, and teach. Within this web of interconnectedness, both individual and collaborative explorations may involve extended experimentation with techniques or materials, or may follow more conceptual lines of inquiry to bridge traditional forms of knowledge with contemporary modalities.

Faculty is encouraged to reflect on how practice and method converge, diverge, or collapse in the evolving space of pedagogy and making. Investigation may be rooted in community (through discussions with colleagues and students, or participation in a communal or institutional engagement) or may emerge from solitary, sustained exploration of a complex problem.

While some investigations lead to solutions or breakthroughs, others remain ongoing. How is sense-making of these convergences acknowledged, resisted, dismissed, or celebrated? What does it mean to work in a space where method is practice and practice is method, and what happens when one is devalued and the other valued? These are just starting points for reflecting on our practices, and we welcome fresh, unexpected perspectives on the theme to shape your proposal. Please feel free to propose your own theme as well, as long as it still addresses the curatorial note. Works selected will probe these questions through form, abstraction, identity, mitigation, and representation.

Faculty may consider how visibility shapes our sense of connection to community at large, to ourselves, to one another, and to our teaching approaches. The exhibition opens questions on where we meet, and how that meeting generates a collective feeling of joy and strength.

Adeel Uz Zafar I Nurayah Sheikh Nabi
Curators, IVS Faculty show 2025, May 2025

L O K M I J N S N
P R O Y G V T F D
X E S B A T A U Z
Q P L M I V E I J N
A S S O I J N U H B
Y G V C I A T F X E
S Z Q A I T I O N S :

Notes from the Curators' Desk

“Whoever teaches learns in the act of teaching, and whoever learns teaches in the act of learning.”

Paulo Freire, *Pedagogy of Freedom*

It is strange how the age-old saying that a hands-on process reveals so much, if one is observant enough to read between the lines and patient enough to let patterns emerge, showed its true self through this curatorial journey.

As curators, we imagined ourselves as translators of artistic intent, yet in the making of *Probative Associations*, the IVS Faculty Show 2025, we found ourselves as much the subjects of inquiry as the IVS faculty artists we sought to bring together.

From the outset, our curatorial intent, both as method and practice were questioned. The process of putting the show together echoed the very theme it sought to explore. We discovered how curatorial work, much like teaching, is a form of research in motion: iterative, reflexive, and often resistant to neat conclusions. In engaging with our colleagues' proposals, conversations, and last-minute or often late-night adjustments, we witnessed how our own individual practices are shaped by complexity, context, and curiosity, and how our teaching and making are inextricably linked to one another.

The curatorial process unfolded like a studio critique in stages. Step one: formulating the call and its articulation within the Faculty Council an exercise in language, persuasion, and gentle diplomacy. Step two: sending out the open call with certain parameters (set size of 8 x 12 inches) was like tossing a message in a bottle into familiar waters. Step three: the selection process, team deliberations that oscillated between empathy and criticality.

Step four: informing successful and unsuccessful peers, an experience no less awkward than grading our own colleagues. Step five: the one-on-one meetings with shortlisted faculty artists, where ideas grew legs (and occasionally wings). Step six: working with the design, envisioning layouts, lighting, labels, and the choreography of works. And finally, the last phase—deadlines, submissions, endless reminders, and all the delightful chaos that accompanies the final stretch.

Through this, Probative Associations became less a curatorial project and more a living inquiry into how method becomes practice and practice becomes method. A dynamic exchange that mirrors our own pedagogical paths and the experiments we engage in. The conversations with selected faculty often echoed classroom moments: questioning, defending, defiance, rethinking, and reframing. Each work, whether grounded in material experimentation, conceptual reflection, or social engagement, became an articulation of how we, as a community of practitioners, navigate the porous boundaries between meaning and making. Somewhere along the way, a mirror appeared. We watched our peers become our students! The same hesitations, similar reasoning, missed deadlines, and anxious revisions, all resurfacing in new forms till the very end. The curatorial spreadsheet became a classroom, and every artwork submission a late-night assignment upload. Yet in this reversal of roles, we also found resonance with the central questions of the exhibition: *How do we make sense of convergence and collapse? Where do visibility and connection reside in the duality of our roles?*

In the end, the process itself became a kind of collective self-portrait, a web of dialogues and gestures reflecting the uncertainty, joy, tension, and vitality of our shared practice. And perhaps, as Dr. Shabnum Khan, Pakistani academic and educator often suggests, it is through active participation in learning to teach and teaching to learn that one's metacognition truly awakens.

Probative Associations stands as both a revival of the IVS Faculty show and a study, a moment of pause to celebrate the dual acts of learning and teaching that continue to shape us all.

Nurayah Sheikh Nabi

Co-curator with Adeel uz Zafar,

Probative Associations, IVS Faculty Show, October 2025.

Faculty Show 2025 Artists' Proposal Selection Committee

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ZEHRA NABI

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Acknowledgements

IVS FACULTY COUNCIL

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SOHAIL ZUBERI

ARSALAN NASIR

NAVEED SADIQ

HAMMAD ANEES

IVS GALLERY TEAM

L O K M I J N S N

P R O Y G V T F D

X **A R T I S T S** / M

Q P J I L U N L E X

A **S E D U C A T O R S**

Y G V C I A T F X E

S Z Q A I T I O N S

ADEELA SHAH
ARSHAD FARUQUI
ASIAH SEEMAB
DANIYAL TARIQ
FAKHRA INTIZAR
GHANIA SHAMS KHAN
HAIDER ALI NAQVI
HAMMAD ANEES
HUZEFAH HAROON
MADIHA HYDER
MOYENA AHMED
MUNAWAR ALI SYED
OZAIR BIN MANSOOR
SAFDAR ALI
SARA SULEMAN
SCHEHEREZADE JUNEJO
SOHAIL ZUBERI
SUMMAIYA JILLANI

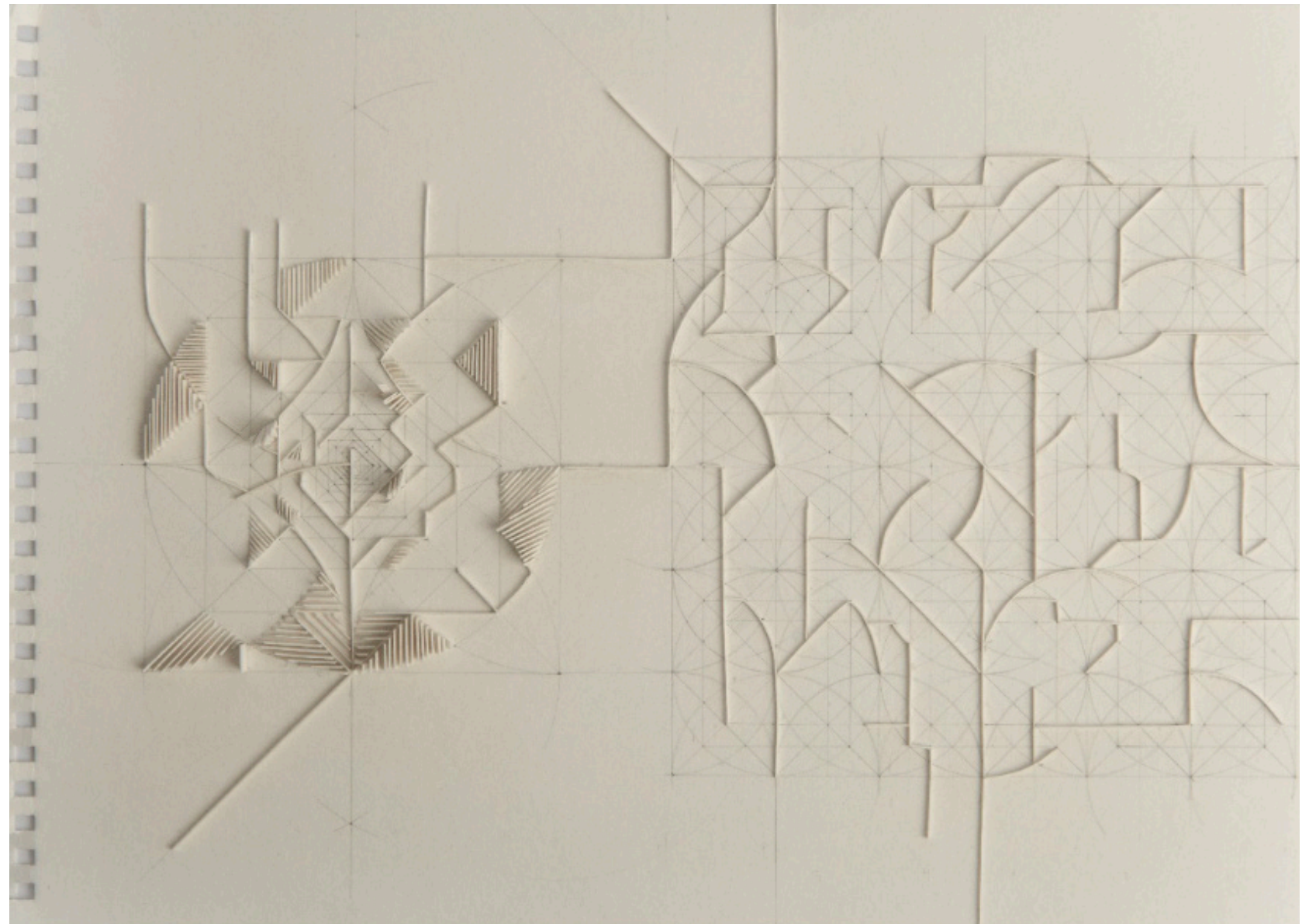


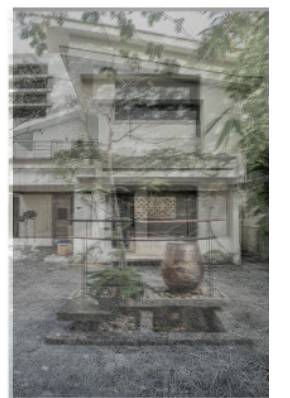
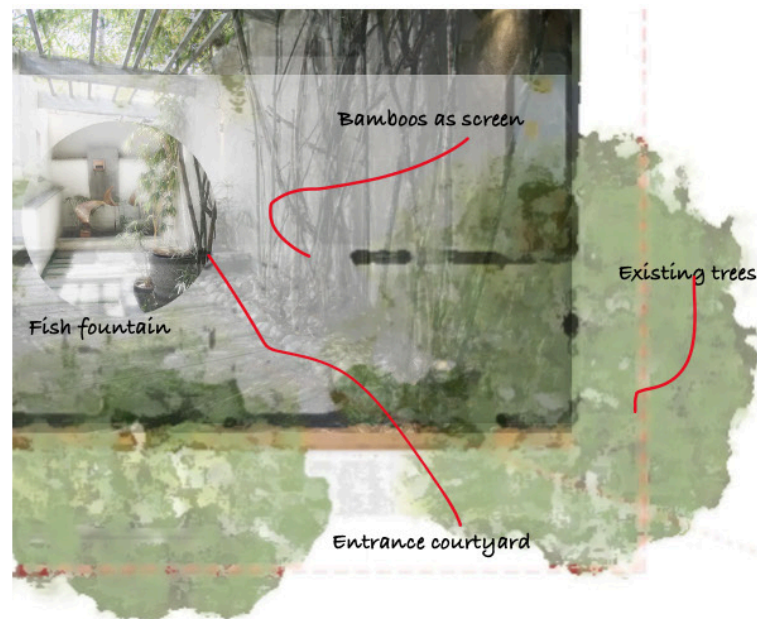
Eight Pointed Stars

I use geometry as an investigative lens, employing a variety of papers. The medium, tools, and construction process provide the flexibility to view the geometric landscape from multiple perspectives, creating fluidity to discover the alignment of stars in different directions. The language of 'making' builds the identity of each star piece by piece, like human identities. As an educator, a similar diversity emerges when each student interprets one shared project brief in their own way.

I audited Technical Drawing classes as a teacher, student, and researcher, using the experience to build upon new depictions of my research idea—grounded in diversity, intermingledness, and the hybrid state of identity. This process allowed me to practice alignment beyond the classroom, from the perspectives of student, teacher, and researcher. I witnessed diversity in the students' compositions for one shared brief, which I also followed and executed myself. Seeing geometric space from more than one perspective connects to two teaching approaches that guide my pedagogy—differentiation and inclusive learning. Both help students reach their potential according to their strengths, while deepening understanding through diverse ways of learning.

The geometric landscape studied in TD is also the basis of my own drawings; my collages are contemporary representations of traditional structures and sensibilities. Auditing provided a space to experience diverse trajectories of precision, focus, and intermingledness, merging old and new ideas and methods. The collage pieces I have chosen depict geometric space from two parallel perspectives: the macro and micro landscapes of technical drawing, and that of my research initiatives.





The Plan

Every project begins with a search that looks at what exists, from which design emerges. Context is not a backdrop; it is the beginning of the process. The space—its function, rhythms, and stories—guide our first steps. When design is born from context, it feels inevitable, belonging to the place as if it had always been there. Without it, it risks becoming mere ornament, detached and superficial.

As educators, we instill in our students the discipline of concept and design development, and these same values shape our own practice. We begin with use and function, tracing how light, sound, and movement will inhabit the space. Function becomes the skeleton, context the soul. From their union, design emerges not imposed, but growing naturally, woven into the identity of its surroundings and the lives of those within.





Repairing the Irreparable

Repairing the Irreparable emerges from a tension between materials. By creating an intentional collision of the natural and the synthetic, I reflect on the contradictions that define the textile and fashion industry today. There is an unsettling dominance of synthetics over organic and traditional fibers. Where once craft and natural materials rooted us within ecological cycles, synthetic fabrics and plastics have disrupted these relationships, leaving an environment scarred by their permanence.

Through my work, I seek to embody this contradiction. Plastic, when fused with natural fibers, becomes both a metaphor and a reality of our entanglement with the synthetic. It resists decay, repair, and reconciliation, yet it has become impossible to escape, and this inevitability inertia unsettles me. The piece does not seek resolution; instead, it exposes the dissonance. It invites unease and discomfort, mirroring a world where the organic struggles to endure beneath the suffocating weight of plastic. Repair interventions such as darning and stitching deepen this paradox. These gestures, historically linked to preservation and resilience, now appear as futile attempts—echoing the truth that no amount of repair can undo the damage of synthetic permanence. The mended surfaces become records of our struggle to contain environmental harm while acknowledging its overwhelming scale.

This tension also underpins my pedagogy. In the studio, I grapple to sustain the vitality of organic and natural materials, holding space for their presence amid the dominance of the synthetic. I encourage the use of natural fibers and traditional processes attuned to the ecosystems we inhabit, nurturing practices that resist erasure and sustain continuity through acts of care and preservation.



Repairing the Irreparable

12 x 8 inches

Natural fibres fused with single use polythene bags, yarns, nail on wood

2025



The Endless Cut

The Endless Cut is a looping stop-motion animation that serves as a metaphor for the relentless cycle of deforestation. A single human figure continuously chops down a tree. The moment one tree falls, another instantly appears, and the chopping begins again, with no break in sight. This endless act mirrors how humans keep exploiting natural resources without ever pausing to think.

Though the animation isn't complex, it carries a heavy message. The repeated motion of swinging the axe reflects how environmental destruction has become so common it's almost normal and treated like an everyday chore rather than the urgent crisis it truly is. The work underscores that when repetition fuels destruction, it's not progress but a cycle of loss. By showing this action in a seamless loop, the animation denies any sense of resolution, forcing viewers to sit with the monotony and futility of the act.

Choosing stop-motion as the medium was deliberate. Built frame by frame, it highlights the physical effort and persistence within this destructive rhythm. Each movement is carefully planned, reinforcing the idea of labor that leads nowhere and of energy used to erase what already exists.

Ultimately, *The Endless Cut* is not just about trees; it reflects human behavior, habit, and shared responsibility. The lone figure becomes a symbol for all of us, trapped in cycles of consumption and exploitation. By reducing the story to its essentials—one person, one tree, an endless loop—the piece holds up a mirror to the audience, confronting us with the truth of environmental damage and urging reflection on whether this cycle can ever be broken.





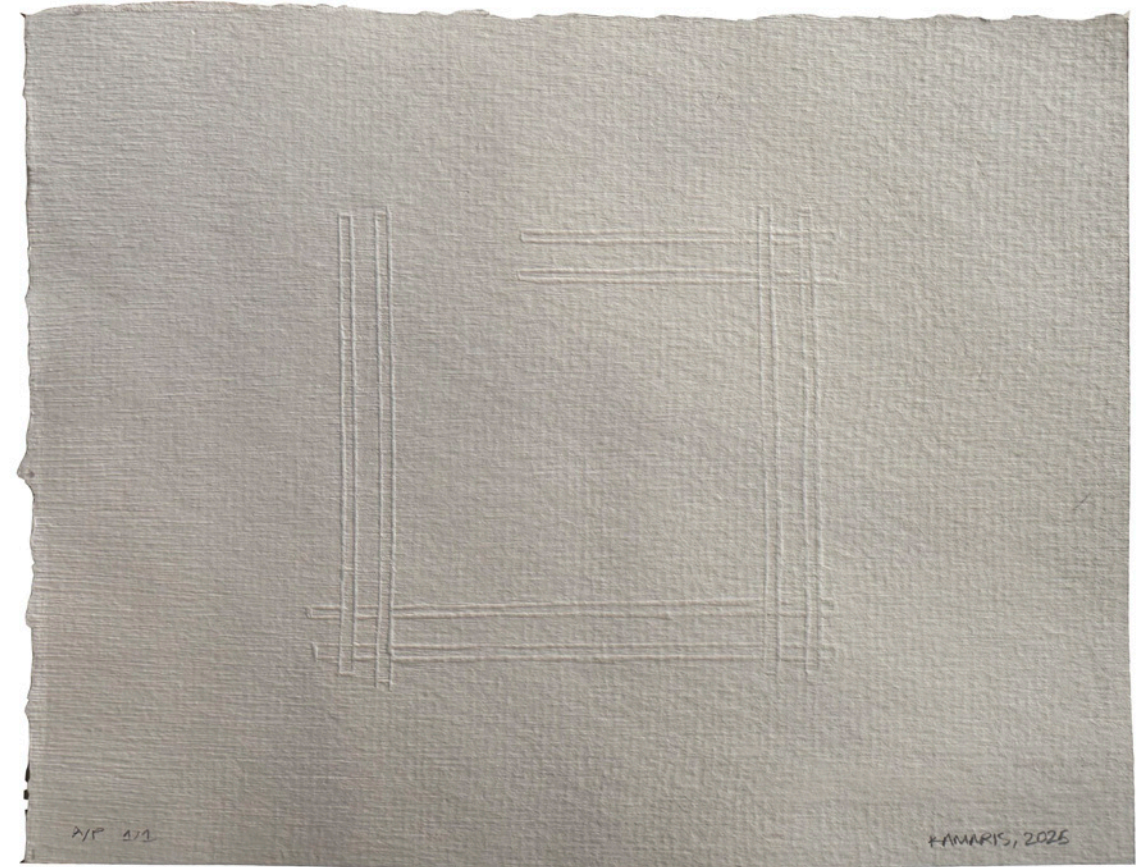
Kamaris

The practice of architectural representation lies between two spaces: what we perceive and imagine, and what we build. This practice is also essential in architectural pedagogy and shapes the ways in which we are trained as architects and creative thinkers.

In this work of architectural drawings, a phenomenal *baatin* is rendered in the process, reversing how we see an ordinary physical object. It opens up a coerced, linear way of representing space by rendering the shape of a shadow as the protagonist of the drawing—something that, in architectural documentation, might have been drawn after the line drawings were made. This reversal is significant in that it critiques architectural representation in both practice and education today.

The phenomenological method of *baatin* appearing before the *zaahir* in an architectural drawing raises questions for me about how I engage with architectural pedagogy, where we are constantly concerned with the image, the physicality of the built, and its representation. In this work, I continually ask: as an architect interested in the representational practices of the field, and as an educator, how can I allow for new mediums to open up in the pedagogical space?

This body of work is also an ongoing exercise in letting a method of drawing in a new medium define what an architectural line may become, rather than the architectural line defining what medium it needs to be expressed in.



A plan of a winter shelter in Kamaris, Hunza
Emboss on acid free paper
6 x 8 inches
2025

Two rocks in Kamaris, Hunza
Graphite on acid free paper
6 x 8 inches
2025



Move, Observe, Draw.

This work investigates walking, observing, and translating as both artistic and pedagogical practices. It invites participants to engage with their surroundings through attentive observation and embodied movement. By following a simple set of instructions, they become both learner and maker.

In a city like Karachi, movement is rarely straightforward; it is shaped by interruptions, diversions, and encounters. This work reflects those rhythms, transforming everyday navigation into drawing and reflection. The instructions themselves become a site of learning, a work completed only through lived experience.

This work also questions authorship and completion, proposing that the artwork exists not as an object, but as an ongoing process of engagement. In my pedagogy, I encourage similar modes of experiential learning, where students discover meaning through process, observation, and movement rather than fixed outcomes.

MOVE, OBSERVE, DRAW.

Instructions:

- Carry a pencil and paper
- Take a walk in your immediate surroundings
- As you walk, observe your movement and interaction with the environment
- Back at your desk, translate your walk into a drawing through marks that can represent:

- M O V E M E N T
- P A U S E S
A N D
S T I L L N E S S
- O B S T A C L E S
O R
D
E
T O U R S

“This work will be deemed complete only when all instructions are followed precisely.”
Haider Ali Naqvi, 2025



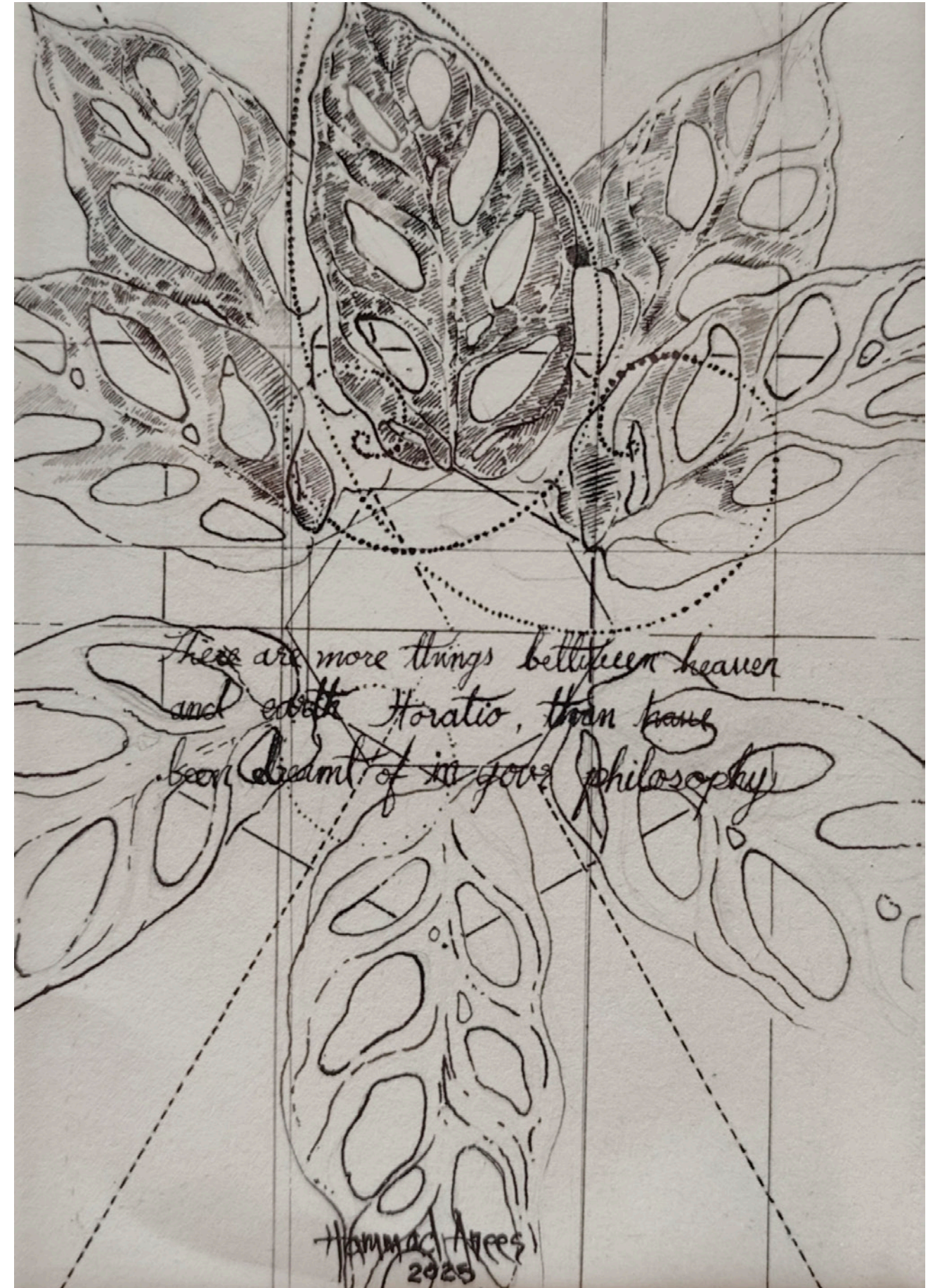
Horatio 1.618

For me, sophistication in art lies in balancing the analytical and the intuitive. Drawing from Eastern traditions in astronomy and geometry alongside the intellectual lineage of the Renaissance, my work reflects a synthesis of inherited knowledge—from the mystic to the mathematical. In an age shaped by post-industrial and information revolutions, I find it essential to seek deeper understanding. While specialization advances progress, it also fragments perception; art and science must again inform one another.

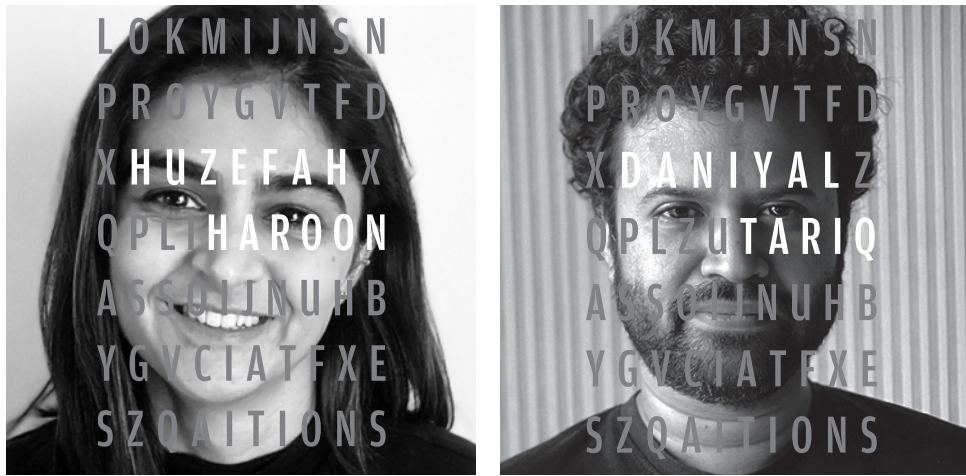
My fascination with pattern and nature began in childhood. Raised in a family attuned to classical music, I became aware of how rhythm and proportion structure both sound and form. Conversations about the architecture of Raags revealed to me the mathematics within music and the universality of structure. This early awareness evolved through my architectural education, where philosophy, geometry, and design converged. I began to see how numbers, once abstract, become tools to decode the order of nature. This realization continues to shape my approach to drawing and design.

Today, my practice revolves around drawing as a means of inquiry. Through diagrams and visual mappings, I attempt to clarify connections between intuition and intellect, nature and mind. Drawing is, for me, both a creative and spiritual act, an instrument of seeing. Mathematics becomes the language through which nature articulates its mysteries, its rhythm embedded in every proportion.

My work *Horatio 1.618* explores this intersection between the measurable and the immeasurable, recalling Hamlet's reminder that "there are more things in heaven and earth than are dreamt of in your philosophy." If mathematics is the language of nature, can beauty itself be decoded through geometry? This question, pursued by Renaissance artists and revived through the scientific inquiries of Galileo and Newton, continues to animate my practice. Using a dip pen and Indian ink, I align myself with the rigor and devotion of artists who drew not merely to represent, but to understand. The golden ratio, 1.618, drives the Fibonacci sequence, golden rectangles, and spirals all symbols of a cosmos where logic and wonder coexist.



Horatio 1.618
12 x 8 inches
Drawing Ink on Arches Aquarelle 185g
2025



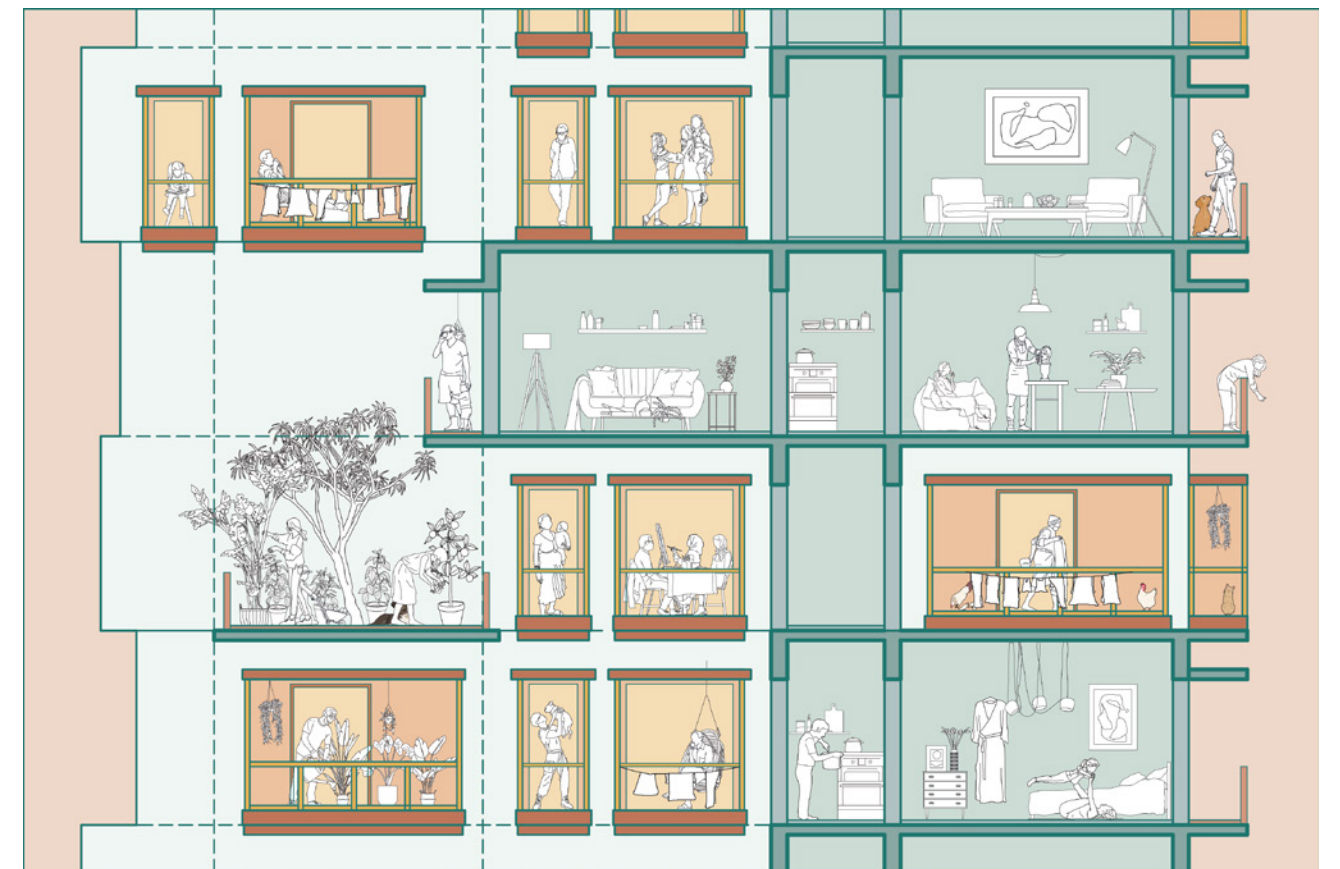
In our teaching, we often address a mix of factors and variables, each influencing the outcome in its own way. To capture these invisible interactions, we thought about colour and how mixing shades creates new ones. It feels much like the forces that shape design, each leaving its mark on the final result. Architectural education often emphasises the monumental, overlooking the beauty of the everyday. Within our teaching practice, we draw attention to these beautiful mundanities that unfold within architectural spaces — such as the balcony.

Balconies | Spaces of Everyday Narratives

Connection to the Outdoors holds special meaning within the South Asian context. It is a space for the introduction of light, wind, and other intangibles within the home. These proximities appear through the presence of a veranda, patio, terrace, or garden. Within a flat, these connections are formed mainly through balconies. Since the beginning of vertical living in the form of *chaals*, the extensions of indoor space into balconies and terraces have evolved into multilayered spatial experiences.

Balconies become catalysts for occurrences of daily mundanes, hanging clothes, feeding birds, or simply soaking in outdoor views. They extend beyond their intended purpose to become spaces for socialising, exchanging goods, or buying groceries from passing street sellers. They are playgrounds for children and stages where women gather to cut vegetables, share stories, and share an evening *chai* together.

Depicted through a series of illustrations, this work unravels stories that unfold daily and sporadically around the architectural element of the balcony. It serves as a commentary on lives that are lived, revealed, and nurtured within this contained volume that opens to the outdoors. It offers a way to understand the balcony's evolution beyond its functional design. We wanted to ground this artwork in architectural drawing, something integral to every project, yet rarely used to celebrate the small, everyday moments of life. An elevation usually shows form and material, but here it becomes a space to imagine lived experience. Through this work, we explore what happens when daily life unfolds as small events, quiet routines, and countless lives that play out over time.





Sanctuary Anatomy

The banyan tree is a testament to wood's transformative power - its expansive form emerges from the interwoven complexity of mature trunks, while aerial roots descend as time-worn threads, hardening into enduring pillars. These pages from my sketchbook, part of an ongoing series, trace my process of study, examining the banyan's physical presence: the deeply fissured bark of its aged trunk, the gnarled aerial roots, and the organic interplay of its growth. Through this focused observation, the banyan reveals wood not as lifeless material, but as a testament to resilience- perpetually shaped by time, weathering, and its own unwavering vitality.

In my pedagogy, this same attentiveness translates into teaching through observation and process- encouraging students to look beyond surface form and engage with the quiet endurance that underlies all living structures.

Sanctuary Anatomy Series, VII - XI
Charcoal and graphite pencils
12 x 8 inches
2025



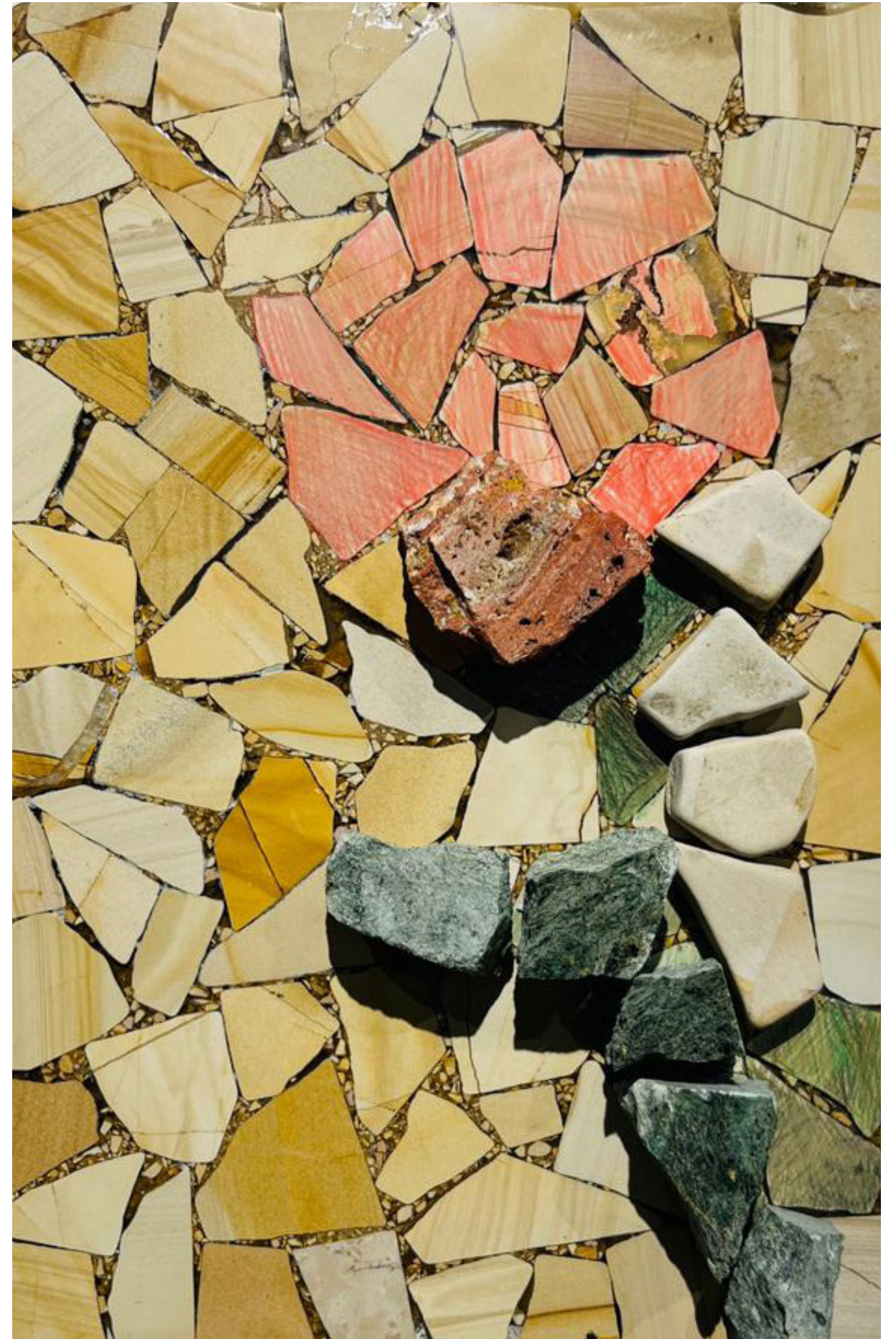
Red Travertine Rose

As an architect and interior designer specializing in sustainable practices, I have always been drawn to the expressive potential of natural materials. My practice is rooted in the principles of Rethink, Reduce, and Repurpose, and I integrate these into both my professional work and teaching of Introduction to Sustainable Design.

Pakistan is rich in stone, both in terms of variety and quantity. Rock boulders are sliced on big machines, producing large slabs that can be used for flooring, etc. These slabs are further cut into large straight-sided tiles, as per industry standards and market demand. The process generates odd-shaped, unique pieces that were once the edges of the boulder. These can be crushed and sold as khapcha or crush.

The biophile in me was led to an inspired tactile, emotional, and visual inquiry. The grandeur of the stone boulders, the glinting chips underfoot, almost discarded fragments, offcuts, and chips, held untold stories in their textures and tones. What the industry may label as “scrap or residue” became for me puzzle pieces floating, fitting, and forming pixelated poetry.

This work dwells in the intersection of method, market value, and sustainable practice, between architectural detailing and intuitive composition. It explores the duality of scale (the monumental boulder vs. the palm-sized chip), of visibility (market-ready vs. discarded), and of knowledge systems (technical vs. intuitive), adding value to the almost discarded remnants of the boulder. As I create maquettes and sketches in my studio, I am also developing future collaborations with artisans from Balochistan to scale these works into full-sized mosaic floor rugs. Follow my stone exploration journeys as a *Sungshanas* on Instagram.

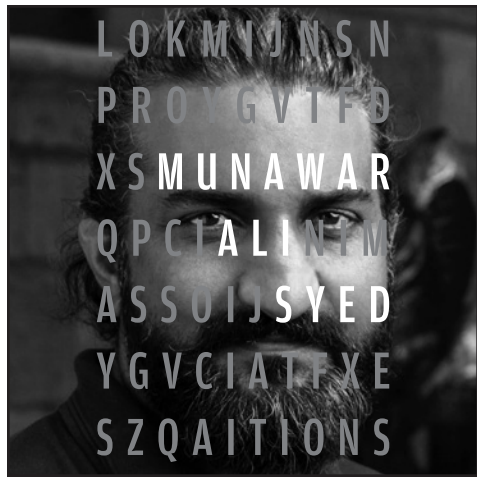


Red Travertine Rose by Sangshanas

12 x 8 x 2 inches

Color Pencil on Burma Teak, Marble, Red Travertine, Pak Green Marble, Epoxy Resin

2025



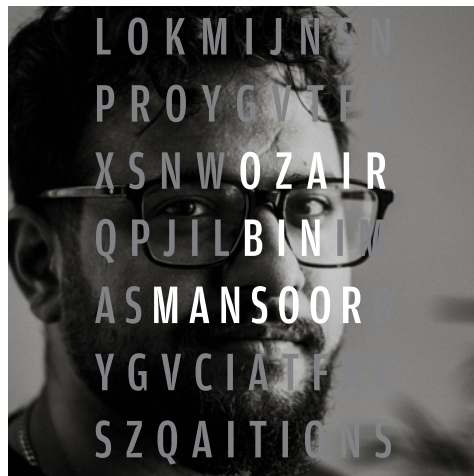
Visceral Boundaries

Art is the mirror of my creative vision, an abstract object of my desires and a manifestation of my existence. My multidisciplinary art practice focuses on issues pertinent to the social stratification system that categorizes people into socioeconomic tiers based on factors such as race, colour, wealth, income, and education. The effects of such influences are amplified in materialistic urban life, especially in cosmopolitan cities like Karachi, where social division creates anxiety, inequality, and self-absorbed attitudes toward life.

Through the careful deconstruction of the aesthetic components of mundane and functional objects of consumption—often discarded and disused—I seek to transcend traditional dichotomies of structure and agency, the high and the low, concept and value, the sacred and the profane. Furthermore, my diverse technical skills and knowledge in both traditional and contemporary art practices help transform my visual message to communicate effectively with a cross section of audiences. This approach extends into the classroom, where I encourage students to question hierarchies, re-examine everyday materials, and discover meaning within the overlooked and the ordinary.



Visceral Boundaries
12 x 8 inches
Silicon, pigment & synthetic wood.
2025



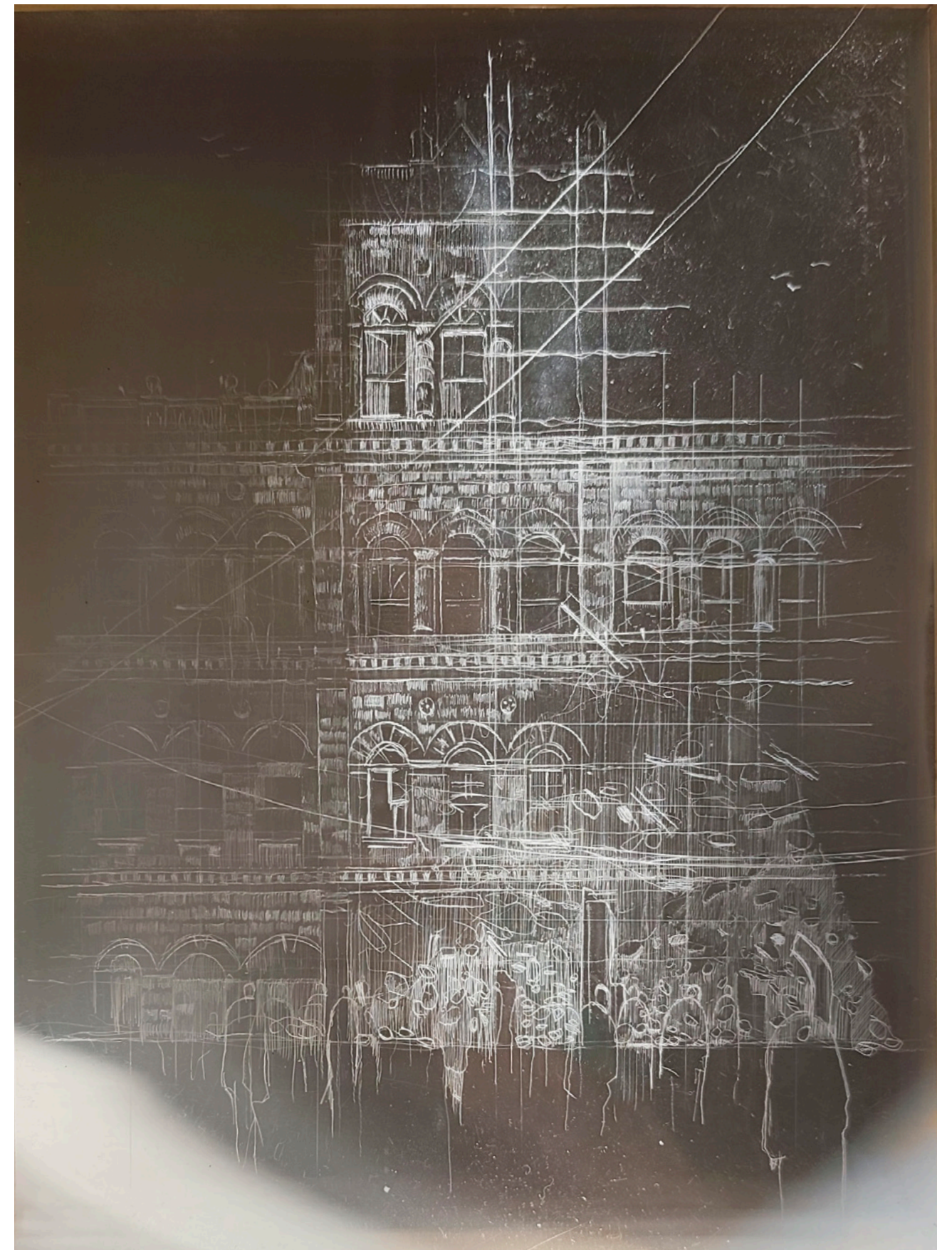
Between Form and Dust

At the core of this artwork lies a pedagogical gesture: to recognize that everything around us follows an underlying order, a logic system that quietly shapes how things come into being and fall apart. In the case of the *Kanji Munji Building*, this order revealed itself through the grid, a hidden geometry that once structured the building and which I have traced to understand both its presence and its loss.

My approach is built on duality, both as subject and as method. The building's intact form and its demolished state embody two interconnected conditions: permanence and impermanence, memory and erasure. By working with these contrasts, I aim to show how architecture carries meaning even after being reduced to rubble, and how disappearance can also be a form of persistence.

The work is realized through drypoint etching on four sheets of acrylic, each mapping a stage in the building's trajectory. The first identifies the underlying grid, a skeletal order invisible yet foundational. The second begins to flesh this grid into fragments of structure, while the third overlays a partially realized architecture that hovers between being and dissolution. The fourth captures the rubble, stark in its finality. Layered together, these sheets compress time, allowing construction, suspension, and collapse to coexist in a single frame.

The transparency of acrylic makes this duality visible. The unseen logic of the grid persists even as the structure above disintegrates, while the rubble gains meaning against the ghost of its lost order. Through this layering, the work resists reading the building's history as a linear progression and instead proposes it as a simultaneity of states. By foregrounding the grid as both method and metaphor, the work reminds us that collapse is never total. Beneath the rubble lies a fragile yet enduring system of order that continues to shape how we perceive and remember what has been erased.



Between Form and Dust
12 x 8 x 1.5 inches
Drypoint on acrylic sheets
2025



Echoes of Unseen

My work investigates the shifting relationship between perception and meaning. For me, meaning is never a fixed narrative; it is continuously questioned, fractured, and reimagined. I am drawn to how meaning resists permanence, how it is shaped and reshaped by context, experience, and perspective. The same gesture, form, or image can resonate differently across cultural, spiritual, and personal frameworks. Through my practice, I explore this instability, resisting prescribed interpretations and creating space for ambiguity.

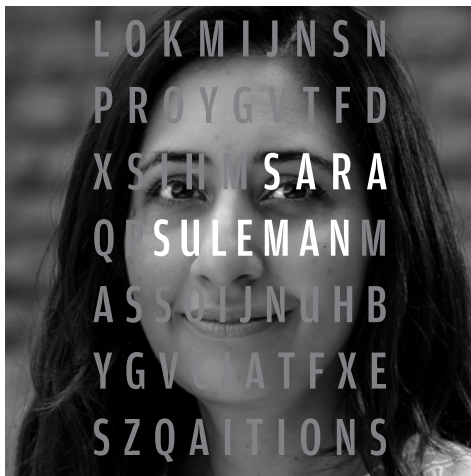
My practice explores these tensions through material experimentation and conceptual layering. I work with forms, textures, and spatial arrangements that allow meanings to remain uncertain, unsettled, and in dialogue with one another. The process mirrors the instability I seek to explore, a refusal to let symbols rest in certainty.

This approach translates into my teaching by encouraging students to embrace ambiguity, question assumptions, and explore multiple interpretations rather than seeking definitive answers.

Ultimately, my art creates a space where perception and meaning intersect, not as rigid symbols, but as open, contested terrains. In doing so, I invite viewers to confront their assumptions and engage with the complex dynamics of perception, interpretation, and belief.



Echoes of Unseen
12 x 8 x 8 inches
Terracotta, mirror, brass and acrylic paint
2025



Reflections

My work for the faculty show explores a combination of skills and influences and reflects on my creative process as an artist, designer, and faculty member. It evolved through making multiple collages, suspended bird forms, and experimenting with materials of shine and translucency—echoing recurring themes in my work such as the ocean, displacement, femininity, and identity.

The process unfolded through reflection on teaching and practice. Mirrors were incorporated for their reflective and light-bearing qualities, inspired by a conversation with the curators. Their fragmented reflections create an ephemeral, transient essence. Recurring motifs include the oval as a framing device, birds symbolizing flight and freedom, ocean blues representing a spiritual connection to earth, and origami-inspired forms expressing my interest in multidisciplinary art and design. Through multiple iterations, the work became increasingly simplified and refined. As a spatial narrative, it combines collage with three-dimensional forms, connecting to my design background while maintaining its artistic independence. The mixed media draws on design fundamentals yet departs from them, suggesting an ongoing dialogue between teaching and creative practice.

Unlike my commercial design work, this installation embraces imperfection and transience, reflecting the duality within my identity, both as artist and designer. It seeks to conceptually link the two- and three-dimensional elements in a non-linear way. Ultimately, the work explores how different mediums and processes of art, design, and pedagogy intersect and coexist. It reveals a personal integration of these roles while acknowledging their distinctiveness, forming a layered inquiry into identity and belonging.



Reflection
Collage and acrylic paint on canvas with mirrors, sheet metal birds with deco paint
4 x 10 x 8 inches
2025



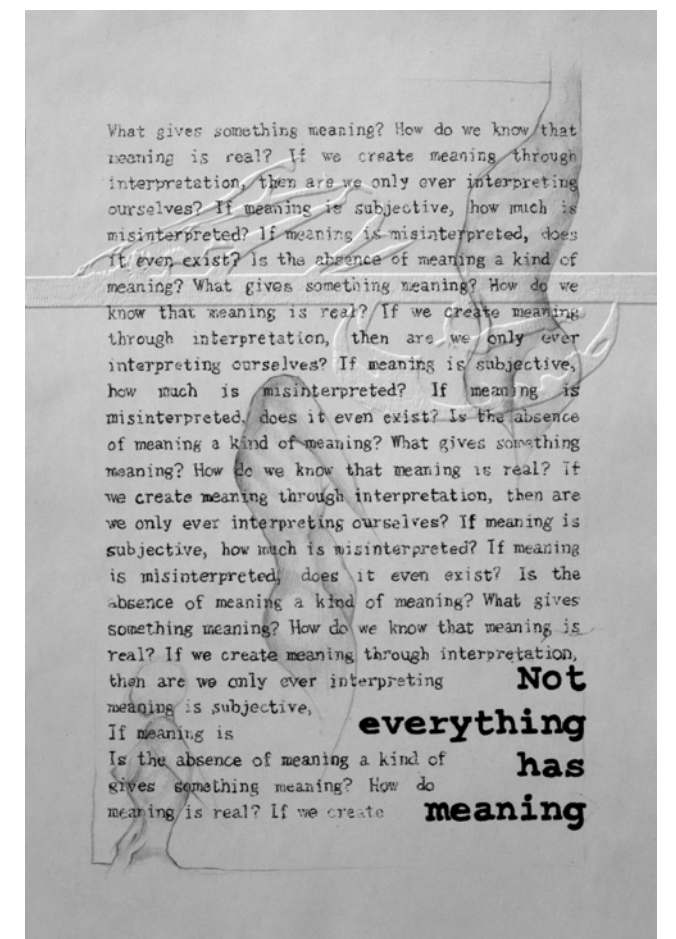
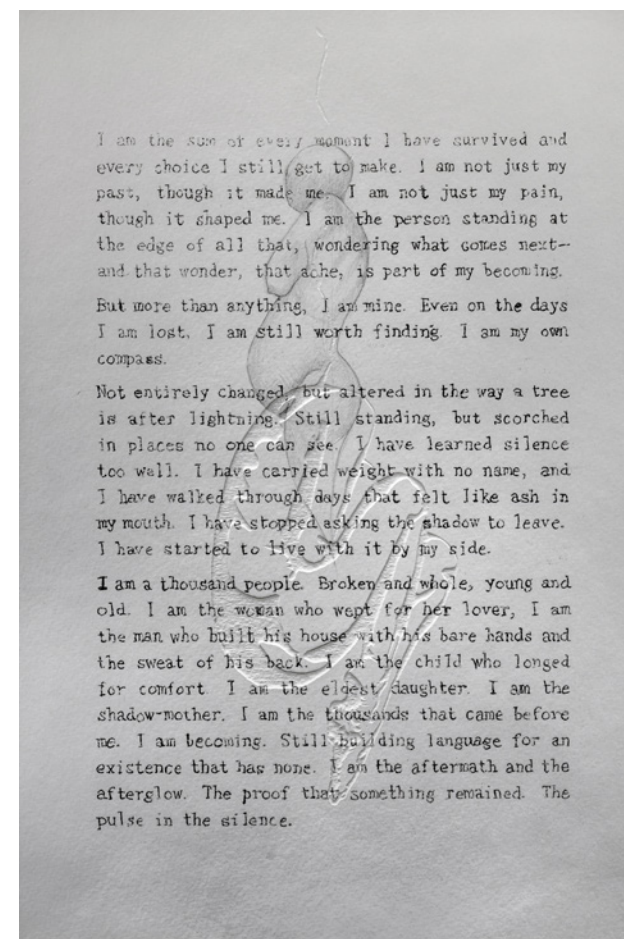
Cradle to Grave/Not everthing has meaning

For 15 years of a flourishing artistic practice, I have been known primarily as a figurative painter. I never deviated from this path, believing there is no higher calling in art than figurative study. My career as a teacher, however, has slowly altered this belief. The figure remains my absolute passion, but my quest for perfection has been chipped away through years of classroom lessons. I now believe that the imperfections of process hold far more value than the perfected end result.

This work represents the fusion of my practice and pedagogy. Layers of process mirror my image-building technique, usually used to create a highly finished, hyperrealistic painting. This process holds many possibilities during production, which dwindle as I near completion. It is this aspect of infinite possibility that I pursue in building a new kind of image for this show: imperfect, unfinished, silent, yet complete. Raw, unfiltered thoughts, impressions denoting absence as much as presence, and informal mark-making represent the core of my emotive battery as both teacher and artist.

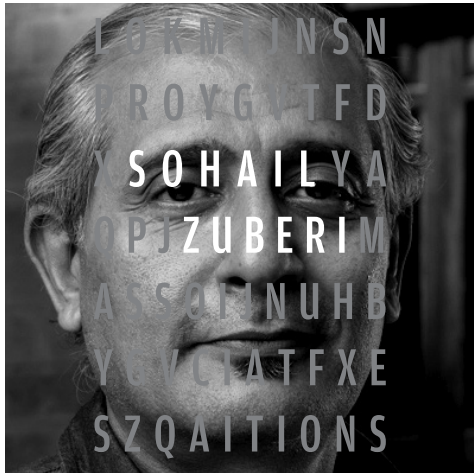
Through this work, I hope to emphasize image-building over finishing. It is vital to feed curiosity and allow imperfection, a notion we reinforce in our classes. Criticality is born through investigation, not absolutes. The journey is always more important than the destination.

My pedagogy remains grounded in the belief that the human figure is key to understanding the world around us. Everything we experience is through our bodies, which are tools for constructing reality. Anything produced by our hands becomes a lens into the body, whether absent or present. By extension, this work is an entry point into my thoughts, beliefs, fears, and insecurities. It offers a glimpse into the silent mess behind the perfection I am known for. This mess is what I wish to highlight, not the finesse that follows. It is the emotive chaos and ramblings of my innermost being that make me who I am, stripped of layers to give you a rare window into my core.



Cradle to grave
12 x 8 inches
Graphite, carbon and embossing on Montval 300 gsm
2025

Not everything has meaning
12 x 8 inches
Graphite, carbon and embossing on Montval 300 gsm
2025



The Space In-Between

The Space In-Between probes the pedagogical tension between representation and reality, particularly in how artists and educators teach, learn, and witness through lived experience. Karachi, as a city of contradictions, becomes a metaphor for the contradictions within our pedagogical selves: the friction between structure and improvisation, between community and solitude, and between clarity and ambiguity.

Through this visual investigation, the work reflects on method as an evolving, situated practice, shaped by the physical and political landscape of a complex urban environment. It emerges from an ongoing, solitary engagement with the city but is deeply informed by years of teaching photography, design, and visual culture, connecting private seeing to public meaning-making.

The Space In-Between
8 x 12 x 8 inches
Manual Photo transfer, Laser Etching & Dry pigment on wood.
2025



Embodied and Sacred

This work, *Embodied and Sacred: a work of heart in progress*, emerges from my Drawing Studio teaching methodologies and reflects a pedagogy rooted in the fundamentals of art and the honesty of what lies within one's heart. It is expressed through layers of intersecting drawing techniques and scattered thought trajectories that build upon and overlap with one another in real space and time.

Beyond the deeper questions of what a visual is or could be, this work, like my pedagogy, embodies the preciousness of process, the adrenaline of the journey or pursuit rather than the fulfillment of reaching a final destination. Especially in the booming AI era, where AI can simulate process but cannot live it. Process in art is embodied and sacred. It's tactile, emotional, uncertain, and often shaped by failure, discovery, and time. Each gesture, hesitation, or repetition carries intention and memory, the kind of presence that can't be replicated through algorithmic output.

AI may produce *results*, but process is the lived journey, evolving through materials, context, and self. And that is the most precious thing to practice in art. Through this work in progress, I celebrate the ever-evolving raw beauty of process, the same spirit I cultivate in my teaching, where students learn not just to create art, but to live and revere the process itself.



Embodied and Sacred - a work of heart in progress I and II

12 x 8 inches

Graphite, ink, watercolor, gouache, paper collage, gold leaf and buttonhole stitches on paper, and animation

2025

L O K M I J N S N

P R O Y G V T F D

X **A R T I S T S** E Z

Q P L Z U **B I O S** N

A S S O I J N U H B

Y G V C I A T F X E

S Z Q A I T I O N S

Adeela Shah

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Assistant Professor
Foundation Programme

Adeela Shah is a Karachi-based visual practitioner and academic. She holds a BFA from the National College of Arts, Lahore; an MA in Philosophy (with Distinction) from the University of Karachi; a Diploma in Teaching and Learning (with Distinction) from the University of Cambridge; and an MPhil (with Distinction) from the Indus Valley School of Art and Architecture.

Her practice engages lines, shapes, and dots within geometric patterns to explore identity formation at the levels of the individual, society, and nation. She works across mediums and materials integral to her research, including paper-and-thread collages, terracotta and stoneware structures. Through the construction of geometric stars, she investigates interconnected relations and the effects of erasure. Shah's process is rooted in observation, where diverse perspectives, methods, and materials guide her exploration of the "process of making" and the reconstruction of familiar forms. She is Assistant Professor at the IVS, where she teaches Basic Design in the Foundation Programme.

Arshad Faruqui

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Adjunct Faculty
Foundation Programme

Arshad Faruqui is an architect, designer, and educator based in Karachi, Pakistan. He earned his B.Arch from DCET, Karachi, and an M.Arch from IIT, Chicago, U.S.A. He has been associated with the Indus Valley School of Art and Architecture since its inception and started teaching in 1992.

In 2006, he established his design house Copper and Steel, where he practices architecture, interior design, and landscape design. Alongside these, he has been reviving the craft of copper through collaborations with local artisans, incorporating their skills into tableware, fountains, and furniture design. Faruqui is a founding member of Pursukoon Karachi, the Pakistan Crafts Council, and Black Olive Publication.

He has also served in key professional leadership roles, including Chairman of the Institute of Architects (IAP) Karachi Chapter and Chairman of the Board of Architectural Education for the National Council of IAP. His work has been recognized with the IAP Design Excellence Award, the ADA Award, and a Fellowship from the Institute of Architects Pakistan. Faruqui has participated in numerous group and solo exhibitions and has curated exhibitions across Pakistan.

Presently Faruqui runs his practice under Copper and Steel and teaches 3D Design as Visiting Faculty in the IVS Foundation Programme.

Asiah Seemab

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Associate Professor
Textile and Fashion

Asiah Seemab is a textile designer, educator, and sustainability advocate with over two decades of experience in Pakistan's textile and fashion industries. A graduate of the Indus Valley School of Art

and Architecture, she was trained as a designer committed to cultural heritage and the value of crafts. In 2000, she joined the Textile Institute of Pakistan, where she established the design department and developed curricula to prepare designers for global competition while supporting the cottage industry through craft interventions.

In 2003, she was awarded the Chevening Scholarship to pursue a Master's degree in Design for the Environment at Chelsea College of Art and Design, UAL. This experience deepened her understanding of the environmental impact of the global textile and fashion industries and reinforced her commitment to sustainable practices.

Alongside her academic leadership, Asiah runs her own practice focused on creating slow fashion and tackling the issue of single-use plastic bags through innovative, creative manipulation. Throughout her career, she has worked with APTMA, TDAP, artists, designers, crafts clusters, academic institutions, and The British Council to build meaningful collaborations. Currently serving as Head of the Textile Department at IVS, she continues to explore possibilities for responsible innovation, mindful consumption, and collective efforts toward sustainability.

Daniyal Tariq

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Adjunct Faculty
Architecture

Mohammad Daniyal Tariq is an architect and computational designer whose practice is rooted in evidence-based design methodologies. He integrates architecture and data science to address everyday challenges, with a focus on sustainable solutions for the climate crisis.

He is the Founder and Partner at Sifr, a research-based architectural practice, and has over five years of professional experience at The Architects: Studio Tariq Hassan. Tariq holds a Bachelor's degree in Architecture from the Indus Valley School of Art and Architecture, where he now teaches as visiting faculty. He later pursued a Master's in Advanced Computation for Architecture and Design at IAAC, Barcelona, and a Diploma in Big Data from IBA, Karachi.

He continues to balance his academic role with professional practice, expanding the intersection of computation, design, and sustainability in architectural education.

Fakhra Intizar

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Adjunct Faculty
Fine Art

Fakhra Intizar is a visual artist and stop-motion filmmaker with over a decade of experience in creating engaging and informative content. She has worked on a wide range of projects, from producing educational videos for a publishing house to developing independent artistic explorations in visual storytelling.

Her practice extends across animation, stop-motion, painting, and miniature sculpture. In 2023, she participated in Critical Future, a project that expanded her artistic practice and opened new directions in narrative and form. Alongside professional work, she continues to

experiment with visual media and produces content for her YouTube channel.

Presently Intizar teaches animation and stop-motion techniques in the Fine Art Programme as Visiting Faculty at the Indus Valley School of Art and Architecture.

Ghania Shams Khan

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Assistant Professor
Architecture

Ghania Shams Khan is an architect and Assistant Professor based in Karachi, Pakistan. She holds a bachelor's degree in Architecture and Planning from the NED University of Engineering and Technology and an MPhil in Art and Design from the Indus Valley School of Art and Architecture, where she currently teaches in the Architecture Department.

Her research explores spirituality, architectural phenomenology, representational practices, and the poetics of space, with a focus on rethinking phenomenological frameworks through the lens of Islamic philosophy. Her writing has been published in the Journal of Research in Architecture and Planning (NEDUET) and Scroope – Volume 33 (University of Cambridge).

Alongside her academic work, Khan maintains an interdisciplinary practice spanning architectural drawings and printmaking, informed by Islamic scholarship. She has exhibited at AAN Gallery, Karachi, in a two-person show titled Echoes of Time: Space, Spirit, and Stillness. In academia, she develops studio curricula that create critical frameworks for architectural thinking and designs elective courses such as Drawing as Research, which introduce new mediums into architectural research.

Haider Ali Naqvi

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Assistant Professor
Fine Art

Haider Ali Naqvi, born in Karachi, Pakistan in 1992, earned his BFA from the National College of Arts (NCA), Lahore in 2015, where he was honored with a Distinction in Thesis and the Sir Percy Brown Award for Excellence in History of Arts. Naqvi's artistic journey includes notable residencies such as articulate studios, Lahore in 2023, the Gasworks Artist Residency in the UK in 2019, a solo residency at VASL in 2018, and residencies at Sanat Initiative in 2017 and Avant-garde and Kitsch gallery in 2015. In 2023, he received the Nigaah Art Prize in the drawing category, and in 2019, he was awarded the Imran Mir Art Prize for emerging artists from Pakistan. Currently, he works as permanent faculty for the Department of Fine Art at Indus Valley School of Art and Architecture and has exhibited at numerous shows both nationally and internationally.

Much of the visual content in his work derives from the places he has been to and his experiences while visiting and/or living there. Haider is interested in the built environment, particularly architectural spaces which we as humans move in and out of.

Hammad Anees

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Assistant Professor
Foundation Programme

Hammad Anees is an architect and educator whose practice bridges design, drawing, and pedagogy. After completing a Bachelor's degree in Architecture and working in practice during the first decade of his career, he has spent the past seven years fully immersed in academia. His teaching focuses on the fundamentals of architecture, geometry, and technical drawing.

His creative work explores drawing as a tool for making sense of the world – a way to clarify connections between thought and experience. Through diagrams, graphics, and visual representations, he examines the relationships between mind, space, and perception, inviting viewers to reflect on how these intersect in everyday life.

Presently Anees teaches Technical Drawing as permanent Faculty in the Foundation Programme at the Indus Valley School of Art and Architecture.

Huzefah Haroon

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Assistant Professor
Architecture

Huzefah Haroon is an architect, academic, and an artist currently based in Karachi, Pakistan, whose work is driven by a deep exploration of materiality, craftsmanship, and human connection to the built environment. Through her practice, Anomaly Lab, she seeks to understand the meaning behind making by hand, creating experiences that are sensitively attuned to human and ecological being.

She is currently also an Assistant Professor at her alma mater, Indus Valley School of Art and Architecture.

Haroon was a part of PRAKSIS residency, Bricking It: An Urgent Situation, 2024, held in Bali, Indonesia, working alongside fellow residents and local community to design with traditional bricks and reflect on the intersection of craft, community, and context.

Her work has been exhibited, presented, and published both nationally and internationally. Earlier this year, she was part of the AA Visiting School, Climate Cartographies – Glitch cohort held in collaboration with the Alserkal Arts Foundation in April–May 2025. Her installation, Jugaad Gym, was part of the Lahore Design Summit 01, organised by BNU – Beaconhouse National University in March 2024. Later published in 2025 as part of an expanded and ongoing research titled, Jugaad – South Asian Practice of Making, within Distributed Design's book, Driving Design Volume iii (Barcelona, Spain).

Madiha Hyder

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Adjunct Faculty
Foundation Programme

Madiha Hyder (b.1983) graduated with a Bachelor's Degree in Fine Arts from the Indus Valley School of Art and Architecture in 2006. Hyder leans towards representation as her primary mode of visual expression, embedding each image with cues that reference history, popular culture, and notions of power, inequality, and diversity.

Her narratives address on-going socio-political issues while also exploring more personal concerns. She often employs portraiture or zoomorphic symbolism as a means of communication. Her works depict tropes of everyday reality and narrate stories about the contradictions of contemporary life: the traditions we cling to, the modernisms we embrace, and the paradoxes we live with. More recently, Hyder has turned towards universal concerns that affect the global order, engaging themes of resilience and natural systems. Her recent Banyan Tree series, meditates on wood as a living witness and sanctuary.

Hyder's paintings have been shown in numerous solo and group exhibitions across Pakistan since her graduation. Alongside her own practice, she conducts private art workshops and teaches Drawing as Visiting Faculty in the Foundation Programme at the Indus Valley School of Art and Architecture.

Moyena Ahmed

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Visiting
Architecture

Moyena Ahmed is the founder of Co-Design, a sustainable design studio that brings together universal wisdom and creative collaboration to develop sensitive, practical, and sustainable design solutions. Her practice emphasizes artistic biophilic approaches, incorporating natural light and ventilation with local materials and contextual innovations. A refined balance of craft, aesthetics, and joy is evident in her work.

Ahmed graduated as an architect with the first batch of the Indus Valley School of Art and Architecture in 1995. Her interest in sustainable architecture led her to pursue a Master's degree at Newcastle University in 2017. She continues to conduct hands-on research exploring how sustainable lifestyle choices can redefine spatial experience.

Her contributions have been recognized with several awards, including the Founders Award at IVS (1995), the Commonwealth Shared Scholarship Award (2016), and the Institute of Architects Pakistan Design Excellence Award (2019) in Commercial Architecture and Interiors. The latter recognized her adaptive reuse of a factory, repurposed into a space for workshops, lectures, offices, and performances.

Alongside her professional practice, Ahmed has taught undergraduate and master's level courses and serves as an external thesis advisor at IVS, NED, NUST, and the Karachi University.

Munawar Ali Syed

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Associate Professor
Foundation Programme

Munawar Ali Syed (b.1975) is a multidisciplinary artist and art educator based in Karachi, Pakistan. He holds a BFA from the National College of Arts (1999) and an MA in Art Education from Beaconhouse National University (2017). Working across drawing, installation, sculpture, and performance, he continues to explore new materials and processes in his practice.

Syed's work has been widely exhibited, with eight solo exhibitions and numerous national and international group shows, including the Karachi Biennale (2017, 2019) and the 2nd Material Art Biennale, China (2024). His recognitions include two ADA National Awards (2019) for performance and site-specific works and the Sovereign Asian Art Public Choice Award (2019). In 2016, he received the SATHA Innovation Award for his contribution to public art.

He has collaborated with Pakistani artists and craftspeople on large-scale public art projects such as Rung dey Karachi (2010), Reimagining Walls of Karachi (2017), and Great Wall of Truck Art (2017). A former working group member of the Vasl Artist Collective, Syed has also participated in international residencies and workshops including the Burraborang International Artists' Workshop, Australia (2003); the Vasl International Artists' Workshop, Pakistan (2004); the Braziers International Artists' Workshop, UK (2005); and the Westbury Farm Residency, UK (2005).

Syed is currently Associate Professor at the Indus Valley School of Art and Architecture, Karachi, where he continues to balance his academic role with an active studio and public art practice.

Ozair Bin Mansoor

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Adjunct Faculty

Foundation Programme/Interior Design

Ozair Bin Mansoor is an artist, architect, and educator based in Karachi. His practice is rooted in drawing, where line, texture, and mark-making are used to explore memory, architecture, and the quiet transformations of urban life. What began as a personal act of observing the city has evolved into a sustained body of work that reflects on what is preserved and what is allowed to fade.

After graduating from the Indus Valley School of Art and Architecture, Ozair turned his attention to Karachi's disappearing architectural landscape. Over the years, his work has been exhibited across galleries in the city, with each presentation marking a shift in focus, from detailed studies of overlooked buildings to expansive, emotionally charged cityscapes.

Working primarily in pen, ink, and charcoal, Ozair often isolates structures from their surroundings to emphasize their form and quiet endurance. The buildings he draws carry the weight of shared histories: worn facades, tangled wires, and fading signage. Through this practice, he attempts to hold onto fragments of the city before they vanish entirely.

Ozair teaches at the Indus Valley School of Art and Architecture and co-runs a furniture and architecture studio. Across these parallel pursuits, his work remains guided by a deep interest in how things are made, how they age, and the stories they continue to carry.

Safdar Ali

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Assistant Professor

Fine Art

Safdar Ali is a multidisciplinary artist whose work explores the intersections of perception, meaning, and truth. Born and raised in Tando Jam, Sindh, he completed his Bachelor's degree in Fine Arts from the National College of Arts, Lahore, in 2014, followed by an M.Phil in Art and Design from the Indus Valley School of Art and Architecture, Karachi, in 2024.

With a background rooted in both academia and artistic practice, Syed Safdar Ali has taught at several institutions across Pakistan. He previously served as visiting faculty at the National College of Arts, Lahore, and as adjunct faculty at the Shaheed Allah Buksh Soomro University of Art, Design, and Heritage, Jamshoro. He is now a permanent faculty member in the Fine Arts Department at the Indus Valley School of Art and Architecture, Karachi.

His artistic journey has been marked by recognition and accolades, including the Ada Awards in 3D Works (2019) and participation in various artist residencies. His work has been showcased in numerous exhibitions, both nationally and internationally, reflecting his commitment to challenging assumptions and inviting viewers to engage in introspection and dialogue.

Sara Suleman

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Adjunct Faculty

Foundation Programme

Sara Suleman is a multidisciplinary artist and designer whose practice spans site-specific art, installation, interior design, digital collage, and mixed media. She has exhibited both in Pakistan and internationally, with recent highlights including the Ambiance Hotels Digital Artworks Showcase in Islamabad (2025) and Collage Notes at Escape Canopy Gallery, Paris (2024), organized by Paris Collage Collective. Her work is part of the permanent collections of Ambiance Hotels in Islamabad (2025), Hunza (2023-24), and Murree (2023).

Suleman's exhibitions include Artists for Flood Relief Initiative (2020), Sensory Perceptions at Full Circle Gallery, Karachi (2020), Focal Point, Vasl Artists' Association Showcase, Sharjah, UAE (2019), Karachi ke Nazaaray, Creative Karachi Festival, Alliance Française Gallery, Karachi (2019), Potpourri XXXI, Art Chowk Gallery, Karachi (2018), Summerscape, Koel Gallery, Karachi (2016), Fresh: Artists 30 and Under, Amin Gulgee Gallery, Karachi (2014), and Erasing Borders: Contemporary Indian Art of the Diaspora, exhibited at Queens Museum of Art, New York; Stony Brook University; Aicon Gallery, New York; and University of Connecticut, USA (2011). Her films were also featured in the Philadelphia Asian American Film Festival (2011), Los Angeles Asian Pacific Film Festival (2011), and San Francisco International Women's Film Festival (2010).

Her work has been reviewed in Libas Now (2020), Nigaah Magazine (2020), Dawn (2016), and The Wall Street Journal (2011). Suleman holds an MFA in Film and Media Arts from Temple University, Philadelphia, and a BA in Graphic Design and Creative Writing from Moravian College, USA.

She currently teaches Basic Design as Visiting Faculty in the Foundation Programme at the Indus Valley School of Art and Architecture.

Scheherezade Junejo

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Adjunct Faculty
Foundation Programme

Scheherezade Junejo (b.1986) is a visual artist and art educator based in Karachi, Pakistan. She graduated with a BFA (Honours) from the National College of Arts, Lahore, in 2010. Since then, she has produced eight solo exhibitions and participated in over seventy national and international group exhibitions. Her work has been shown in Stockholm (2021), Oslo (2021), London (2018, 2016), Dubai (2020, 2017, 2016), Venice (2017), New York (2016), Miami (2015), New Delhi (2014), and Melbourne (2012).

She was featured in the first edition of *Current Masters* (World Wide Art Books, 2015) and received the “10 Best Works” award at the Alhamra Arts Council, Lahore (2011). Junejo was also nominated for the Sovereign Asian Art Prize in 2021 and 2023. Her work has supported a range of fundraisers and causes, including Art for Education, Covid-19 Relief, and Special Olympics Pakistan.

Alongside her practice, Junejo has been teaching Drawing and Painting as Adjunct Faculty at the Indus Valley School of Art and Architecture since 2013. More recently, she has expanded her role in the art field through curating exhibitions, with projects including *Beautiful Nightmares*, *Affordable Luxury*, *R.S.V.P.*, and *1 x 1*.

Sohail Zuberi

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Adjunct Faculty
Foundation Programme

Sohail Zuberi is a multidisciplinary artist and educator based in Karachi, Pakistan. His practice engages with the city’s urban developments, dichotomies, and disparities, with ongoing research into the changing ecologies of a small stretch of Karachi’s shoreline. This body of work has been presented in solo exhibitions titled *Archaeologies of Tomorrow* (2018, 2022), and he has also produced commissioned works for the Karachi Biennale (2017, 2019).

Zuberi has been associated with academia for nearly two decades. He served as Head of the Communication Design Department at the Indus Valley School of Art and Architecture and has taught design, fine art, and photography at the University of Karachi and the Textile Institute of Pakistan. He has also delivered guest lectures internationally, including at the Design Academy Eindhoven, The Netherlands.

Beyond academia, Zuberi has played an active role in cultural initiatives as a former trustee of Vasl Artists’ Collective, board member of the Pakistan Chowk Cultural Centre, and core team member of Numaish-Karachi. His participation in residencies, workshops, and conferences spans South Asia, Europe, and North America. He took part in Ajam Media Collective’s residency at the Lahore Biennale (2020) and has curated exhibitions including *Set in Stone* (Koel Gallery, Karachi, 2025) and the International Public Art Festival (Karachi, 2020).

Zuberi works as Design and Production Lead at Tali, a contemporary craft design brand and teaches as Visiting Faculty in the Foundation Programme at the Indus Valley School of Art and Architecture.

Summaiya Jillani

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Visiting
Textile/Fashion

Summaiya Jillani is a visual artist and art educator based in Karachi, with over a decade of experience in both professional practice and teaching. Her work embodies a feminist consciousness, nurturing contemplative yet spirited rebellion through art and activism.

Her distinctive paintings of influential figures from art, science, politics, cinema, sports, and music—infused with her idiosyncrasies and personal politics—have earned her recognition among Pakistan’s leading contemporary artists. In 2012, she rose to prominence on the South Asian art landscape with *Desi Marilyn Monroe*, a work that became an overnight sensation and a local pop culture classic.

Jillani has exhibited widely in Karachi, Lahore, Islamabad, New Delhi, the UAE, Philadelphia, London, Oslo, and Stockholm. Her art and interviews have been featured in local and international publications including *The Huffington Post UK*, *Art Nerd New York*, *Haha x Paradigm Magazine* (US), *Dawn*, *Express Tribune*, *Herald Magazine*, and *Hello Pakistan*.

Alongside her art practice, Jillani is deeply committed to teaching. She serves on the faculty at the Indus Valley School of Art and Architecture and at her alma mater, the Department of Visual Studies at Karachi University. She also collaborates with organizations and movements such as *Aurat March*, *WOW Pakistan*, *Inspire Pakistan*, *Urban Cohesion Hub*, *T2F PeaceNiche*, *Zindagi Trust*, *Kiran Foundation*, *Imkaan Welfare Organization*, *STEAM Pakistan*, *Unilever*, *Engro*, *Habitt*, and *District 19* through teaching, public art interventions, and community-based projects.



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