

Shaping Figures

Curated by FS Karachiwala

Akash Jivraj · Ghazi Sikander · Jawad Baloch
Jawad Hassan · Marwa Hafeez · Mohsin Ur Rehman Baig
Nabiha Gillani · Razin Rubin · Saba Nousheen
Sarah Mir · Saqiba Suleman · Ufaq Altaf · Zoila Solomon

8th July , 2025

6:00 pm

Exhibition continues till 15th July

artscene
gallery

Main 26th Street, D Street F-39, Clifton Block 4 Karachi |
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Curatorial Note



Figuration, in its most potent form, is not merely a study of anatomy or likeness; it is a vessel for memory, emotion and lived experience. Shaping Figures brings together a diverse range of practices that engage the figure as a mutable form, shaped as much by internal states and personal histories as by visual structure. Here, the figure does not always appear whole or complete. It flickers between visibility and concealment, memory and myth, intimacy and distance. For some artists, it becomes a site of reclaiming; of self, of voice, of long-silenced desires. For others, it functions as a trace: of domestic rituals, of generational shifts, of collective grief or inherited dreams. The works swing between precision and fragmentation, drawing lines not just around bodies, but around the moments, spaces and emotions they inhabit. The exhibition defies a singular narrative. Instead, it assembles an evolving dialogue; between figuration and abstraction, control and vulnerability, gesture and silence. These are not portraits in the traditional sense; they are renderings of psychological landscapes, of bodies shaped by memory, displacement, shame, resilience and hope. In Shaping Figures, the figure becomes a method; of seeing, of remembering, of holding space. It becomes a place where personal stories overlap with larger cultural frameworks and where artistic practice becomes an act of making sense, not of what is seen, but of what is felt, remembered or imagined. Through drawing, painting, sculpture and mixed media, the artists offer not answers, but forms; open, layered, and in flux through which we might encounter the complexities of being.

-FS Karachiwala

Akash Jivraj



Bio:

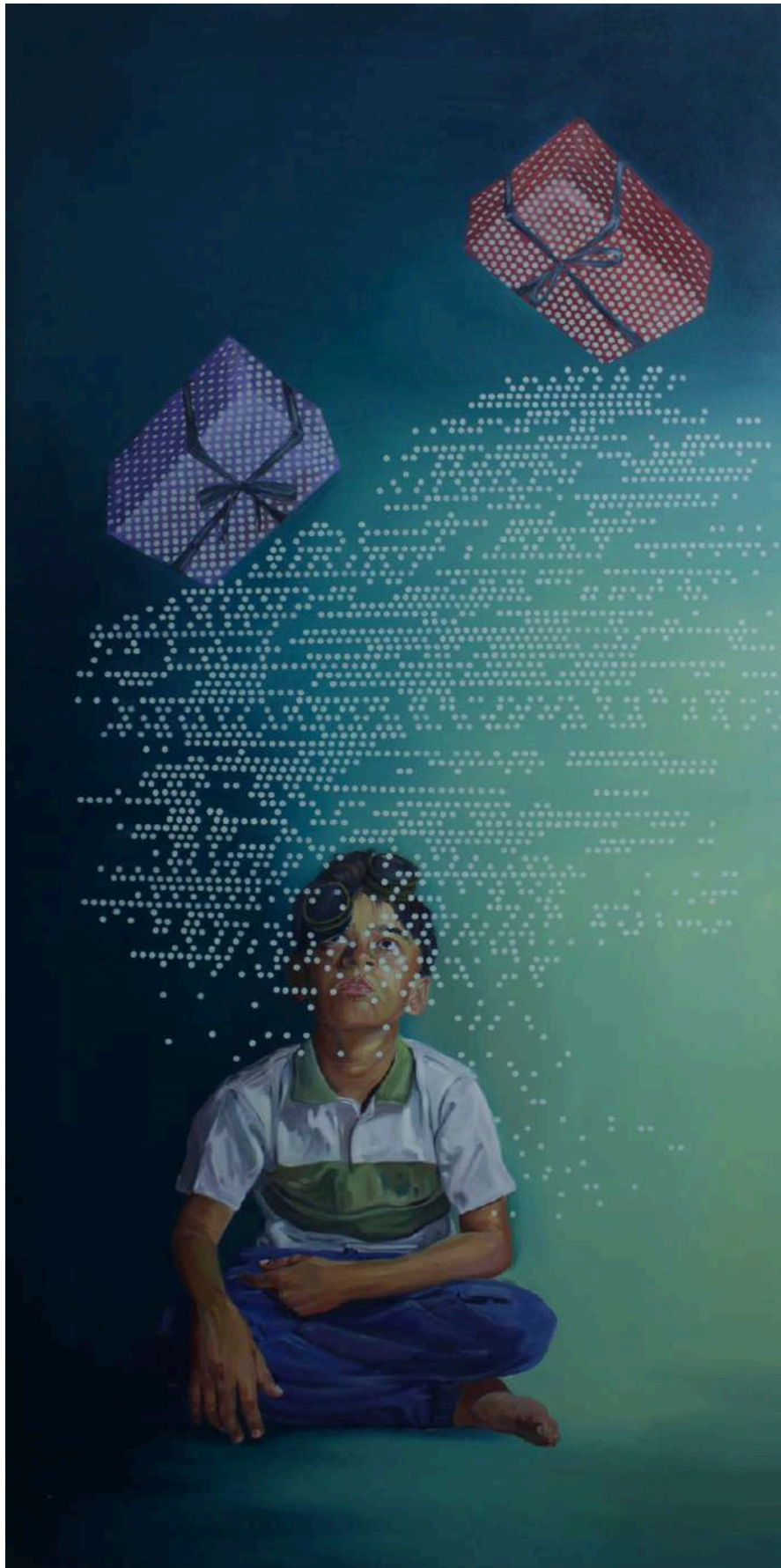
I am Aakash jivraj I'm a fine artist based in Karachi having graduated from the arts council of Karachi, I refined my skills through collaborative studio work with esteemed mentor . With 3 years of dedicated studio practice, I now work as a full time artist my paintings are characterized by bold strokes serving as a visceral expression of my emotions .Through my art, I critique the societal pressures that have been perpetuated across generations,often forcing individuals to conform without questioning or seeking personal fulfillment , I'm excited to experiment with diverse objects and materials in my artistic process, as it injects new energy and enthusiasm into my painting practice that build upon my ongoing theme of exploring societal pressures .

Statement:

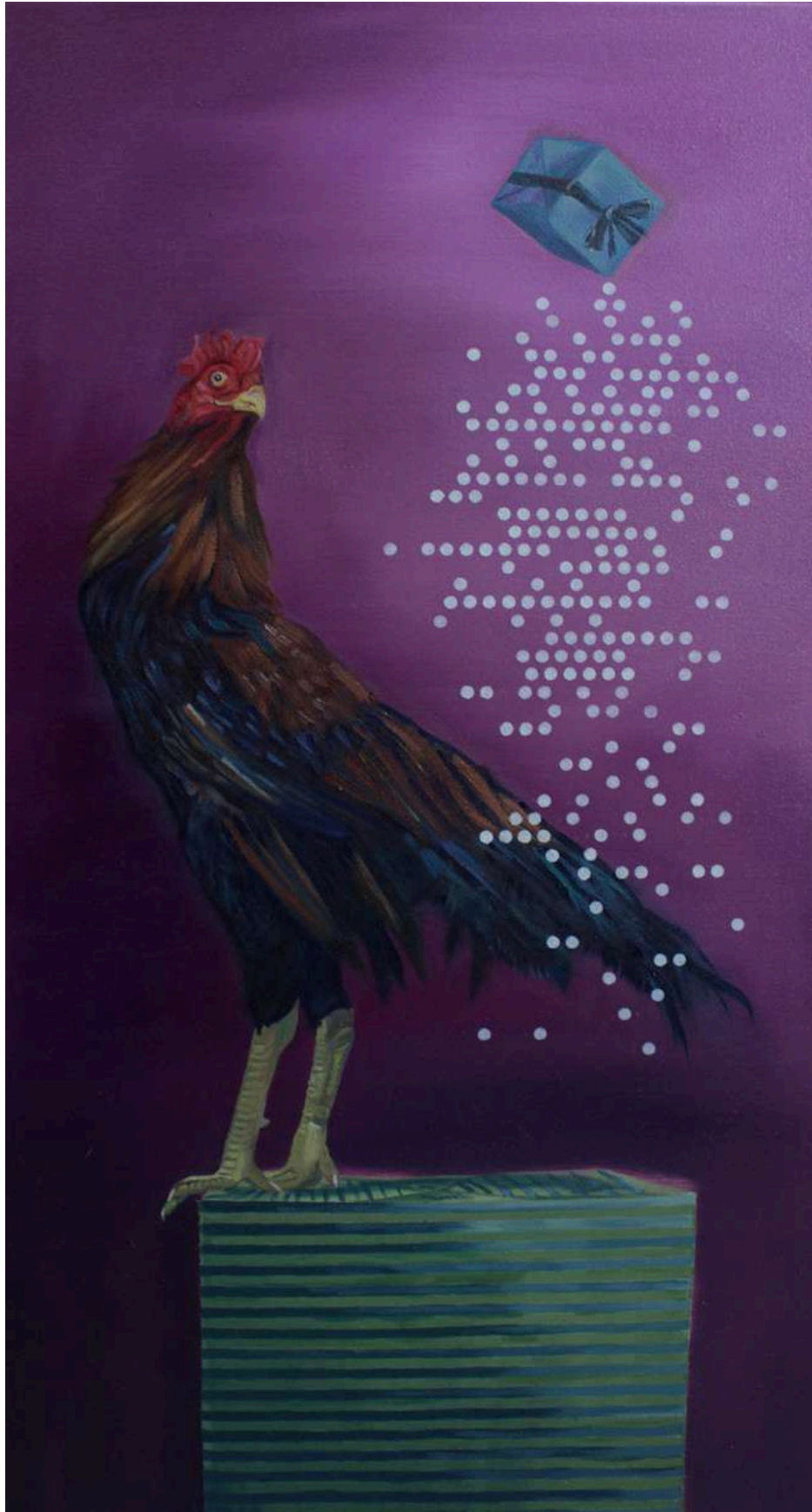
Life's journey is punctuated by gifts , bestowed upon us on momentous occasions or unexpectedly from life's inception to its twilight, humanity is enveloped in gifts . These gifts inspire us to embody the values and principles that accompany them. To me gifts come with ideologies and pathways that serve as maps much like gift papers wraps gifts and ribbons serve as talisman These talisman leave an indelible mark , shaping our lives forever. At first gift bring the sweet scent of love , but as time passes , the dust of greed settles upon the altering their essence .I draw my creative energy from a profound inner source that echoes universally , inspiring my work



45 x 60 inches - Oil on canvas
Where am I Going ?



30 x 60 inches - Oil on canvas
The Drops of Rain



15 x 28 inches - Oil on canvas

دانه.

Ghazi Sikander



Bio:

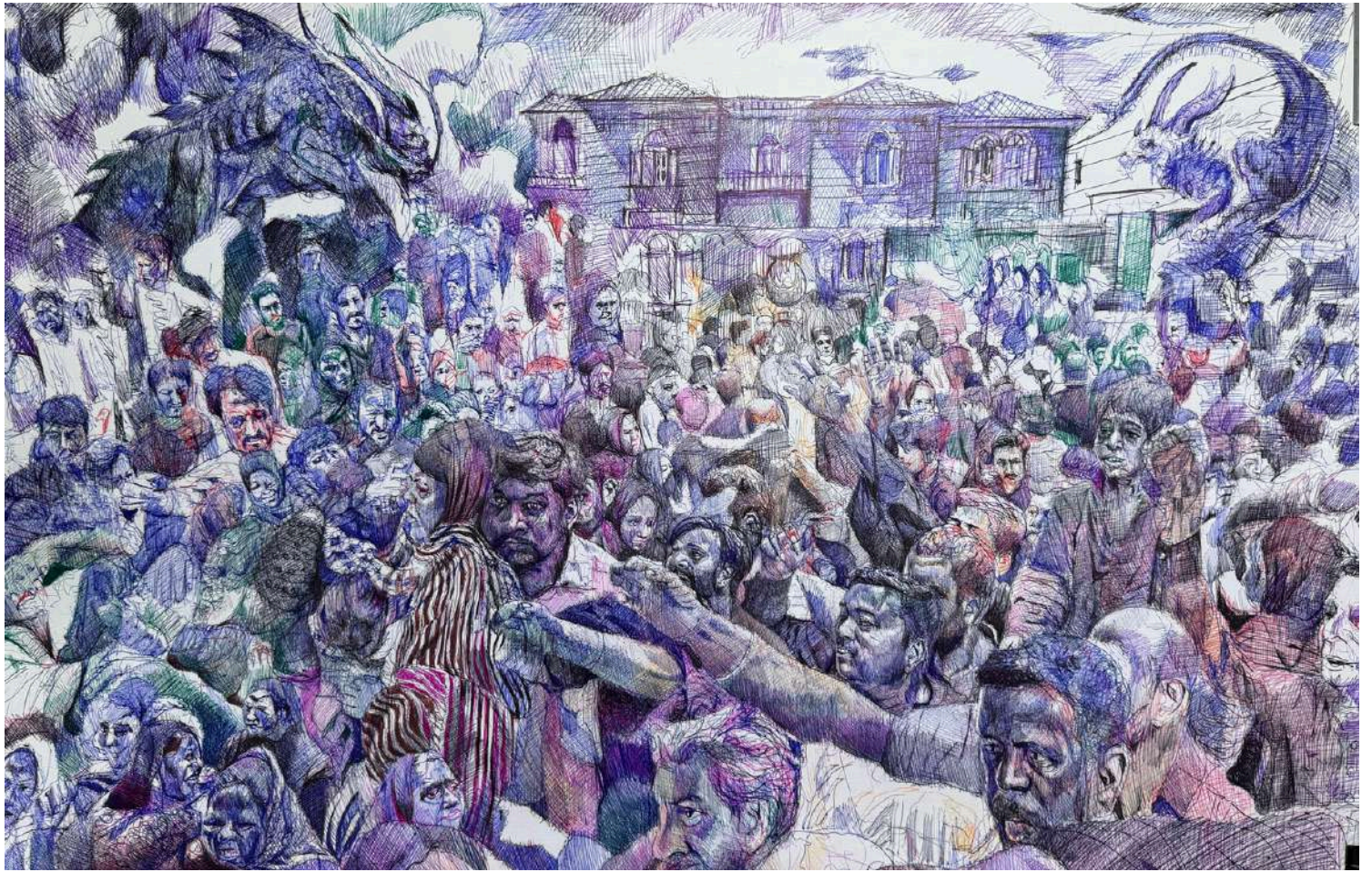
Ghazi Sikander Mirza is a multidisciplinary artist based in Lahore whose practice navigates the intersections of the mundane and the mythic. Working across drawing, painting, and installation, Mirza explores themes of collective memory, urban density, and magical realism. His recent work focuses on crowd scenes and urban rituals, rendered through densely layered ink drawings that oscillate between figuration and abstraction.

Statement:

For this group exhibition at Art Scene Gallery, Mirza presents three new works on paper in ink—each a meticulous orchestration of line, detail, and atmosphere. These pieces extend his ongoing exploration of public processions, grief, and spectacle in South Asian urban life, drawing from both personal archives and observed realities. A graduate of the National College of Arts, Lahore, and Parsons School of Design, New York, Mirza has exhibited internationally, including recent shows in Tehran and Karachi.



20 x 30 inches - Ink on Paper
Mirror a Mean



30 x 40 inches - Ink on Paper
Maddening Measures



20 x 30 inches - Ink on Paper
Frisk the foe

Jawad Hassan



Bio:

Muhammad Jawad Hassan was born in 1999 Karachi, He graduated from Arts council of Pakistan Karachi 2024, where he trained as a sculptor, he made the many shows in Karachi and lahore galleries including 'O art space' 'numaishgah' 'Pakistan Art Forum' 'Ejaz art gallery' 'Main frame the gallery' 'V.M art gallery' 'Ahmed pervaiz art gallery'. My work focuses on school children, and even though it has been 9 years since my own school days, I still remember that time clearly. My classmates' mischief, their playful behavior, drawing different shapes, laughing and joking—all of it remains fresh in my memory. When I, as a sculptor, reflect on my childhood, I often think about the time that troubled me: when my grandfather wouldn't let me play with sculptures.

Statement:

As a child, he longed to touch the beautiful toys his grandfather had sculpted, but they were always just out of reach. Every visit to his grandmother's house filled him with both wonder and frustration—he could admire the toys, but never truly experience them. When he finally dared to ask, his grandfather's sharp refusal only deepened his desire. That feeling never left him. The rejection, the mystery, the beauty of those forbidden creations stayed in his mind, shaping his path. As he grew older, his fascination with sculpture became more than just an interest—it was a way to reclaim what had been denied to him. With every piece he created, he wasn't just making art; he was reaching back to the childhood longing that had sparked his passion in the first place.



24 x 36 inches - Graphite & Acrylic on Canvas
Adeel II



24 x 36 inches - Graphite & Acrylic on Canvas
Aisar II



51 × 30 × 20 inches - Industrial Paint on
Fiberglass, Metal & Wood

Get Lost

Jawad Ahmed Jan

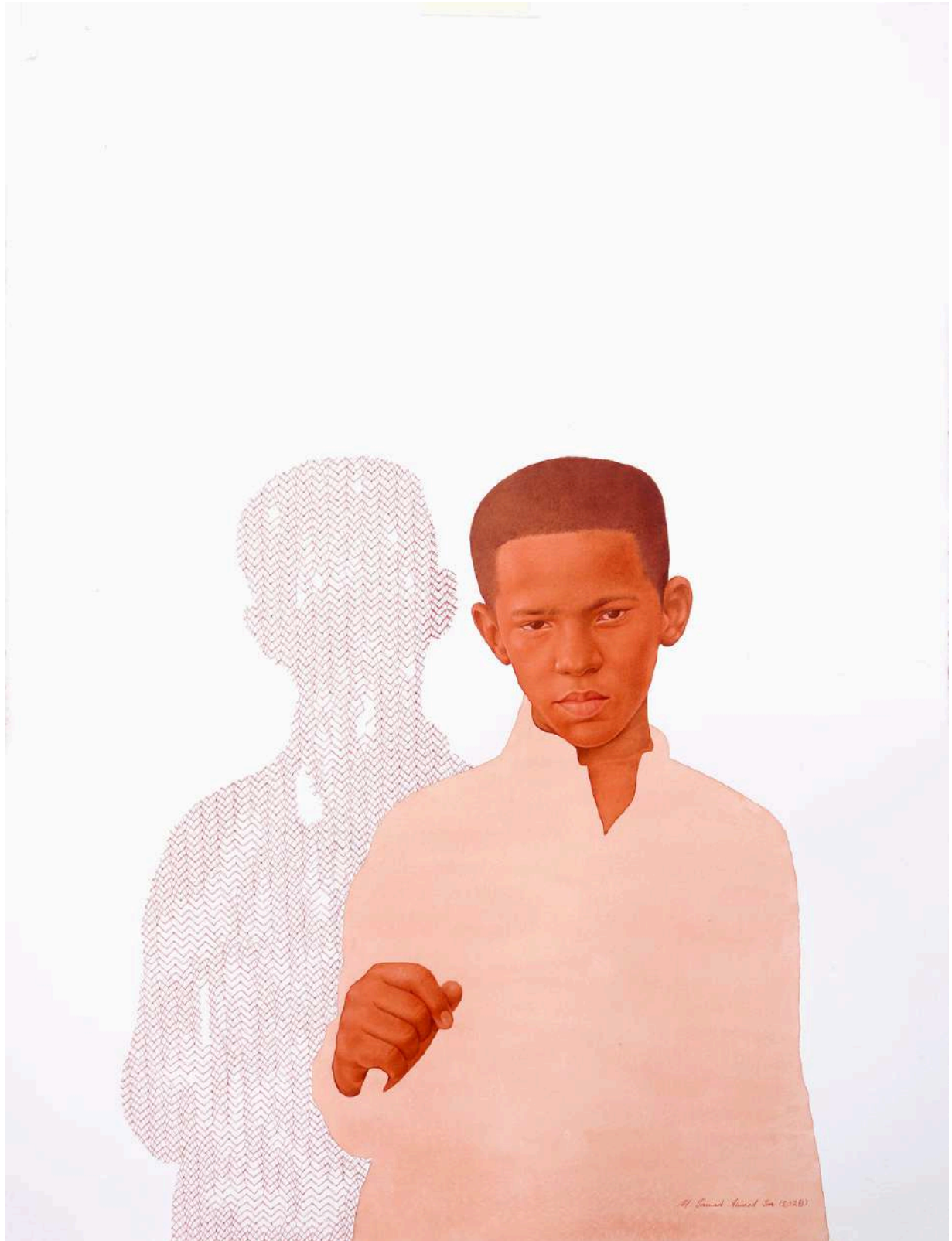


Bio:

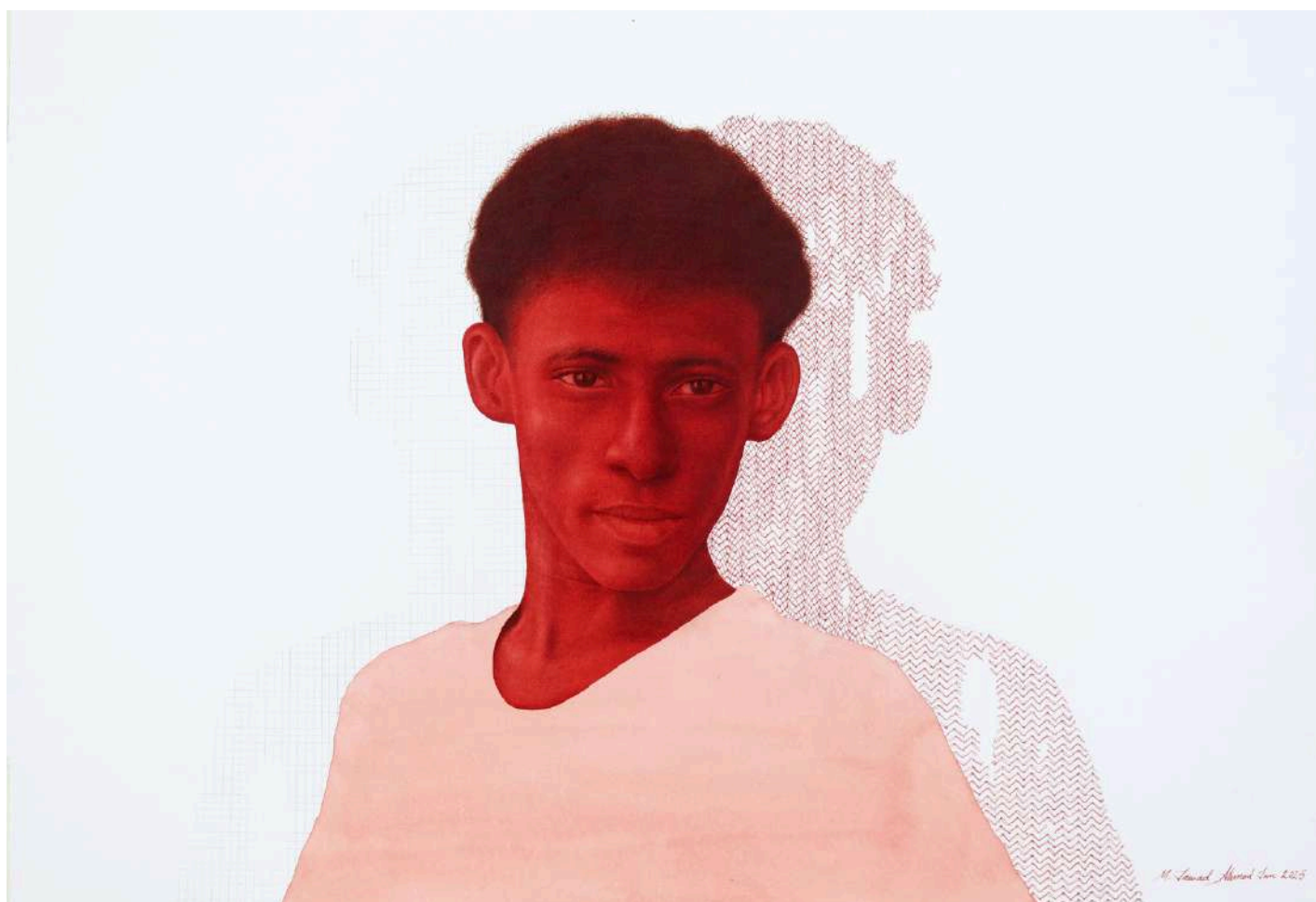
Muhammad Jawad Ahmed Jan was born on 19 march (2000) in Lyari, Karachi, Pakistan. Being the son of a respected artist, Jawad developed his interest in making an art career very early in his life and started painting since the age of 10. In 2017, his painting of 'Morgan Freeman' became viral and was published on social media and journals across borders. In 2018, he was awarded scholarship and was graduated as a fine artist from ACIAC, Arts Council of Pakistan in 2022. His career took its turn when he became an apprentice of an internationally recognised artist, Mr Shahid Rassam, and started working in his art studio named, Rassam Studio's' since 2017 till date.

Statement:

I used my artwork to symbolise the universality of constructive action. Through art, these messages can be communicated. can also provoke reflection and conversation about society. Concerns For the green, I use a nett pattern. To create cosy shade, we utilise green construction netting. This green nett is a metaphor for my comfort zone. I'm utilising my attention-grabbing skills. Regardless of the identity of the person, I see these symbols as protection and a faceless person because I've always heard from my elders that if you treat someone well, good things will come to you. As a human, I also believe that your goodness will surely come back to you.

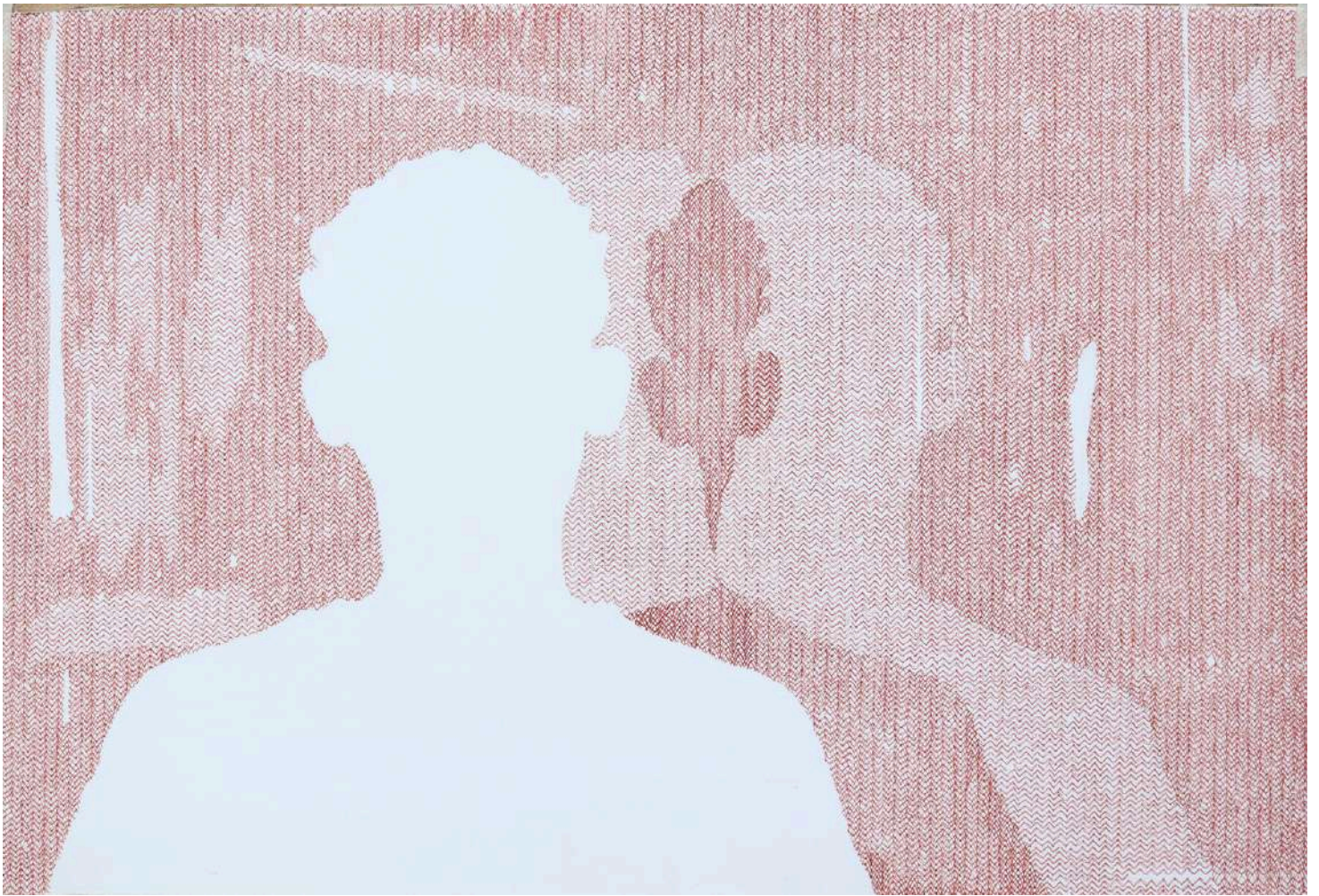


28 x 22 inches - Gouache & Archival Pen on Paper
Mirror Silhouette 13



15 x 22 inches - Gouache & Archival Pen on Paper

Mirror silhouette 14



15 x 22 inches - Gouache & Archival Pen on Paper
Mirror silhouette 15

Marwa Hafeez



Bio:

Marwa Hafeez is a visual artist based in Islamabad. She graduated from the National College of Arts with a degree in Painting in 2018. Working primarily in oils, her practice is rooted in personal memory, drawing from the emotional textures of motherhood, domestic rituals, and the silent labor of care. Her work has been exhibited in museums and galleries across Pakistan, including the COMO Museum, Ejaz Art Gallery, Taseer Art Gallery, and SANAT Initiative, and has been featured in notable publications. Marwa's process is slow and deliberate, building thin layers of paint that allow quiet details to emerge—an approach that reflects her intent to linger with her subjects rather than resolve them. She continues to explore the intersections of intimacy, absence, and resilience through her evolving body of work.

Statement:

My work begins quietly—often with a memory, a gesture, or an emotion that lingers long after it's passed. I'm drawn to the fragile interiors of domestic life: the unseen negotiations of womanhood, the unspoken bonds between relationships, self, and children, and the quiet ache of absence. In these spaces, I find my language—not in overt narratives, but in stillness, repetition, and restraint. These paintings are not declarations. They are pauses. They hold stories that are still unfolding, shaped by tenderness, exhaustion, longing, and love. I think of them as offerings—made not to explain, but to hold space. For what's been lost. For what continues. For what cannot be said aloud.



27 x 14 inches - Oil on Canvas

Petals & Plumage - 1



27 x 14 inches - Oil on Canvas
Petals & Plumage - 2



24 x 38 inches - Oil on Canvas
Held , Not Let Go

Mohsin ur Rehman



Bio

Mohsin ur Rehman Baig (b. 1997) is a visual artist based in Islamabad, Pakistan. He earned his BFA with Distinction from the National College of Arts, Rawalpindi in 2022, specializing in miniature painting. Baig's art is characterized by a profound exploration of crows dominating figures and portraits, evoking an intriguing ambiance. His work reflects the inner turmoil and adversity stemming from external scrutiny, serve as a means of catharsis, allowing him to confront and transform these emotions into powerful visual narratives. Baig's pieces have been featured in esteemed exhibitions at PNCA, Alhamra Art Gallery, Numaishgah Gallery, Artcade Gallery, OArt Space, Line Green Visual Arts Space, Satrang Gallery, and VM Gallery. He was a resident artist in the Art Retreat "Sadequain ki Anjuman Mein" by Gallery- 6.

Statement:

My work is based on my journey to get to know my body more intimately, address my insecurities, and progress toward acceptance. After being constantly ridiculed and shamed for being underweight on a daily basis, I see an alienated image of myself, forcefully damaging my self-esteem. As a consequence, I've become socially anxious and distant from people. This constant negativity around me led to chaos which I translate into my artworks.



11 x 16 , 11 x 16 inches - Gouache on Wasli

Vicious Circle – III



18 x 14 inches - Gouache on Wasli

Vicious Circle – IV



10 x 10 inches - Gouache & Oxidized
Silver Leaf on Wasli
Surrender?

Nabiha Gillani

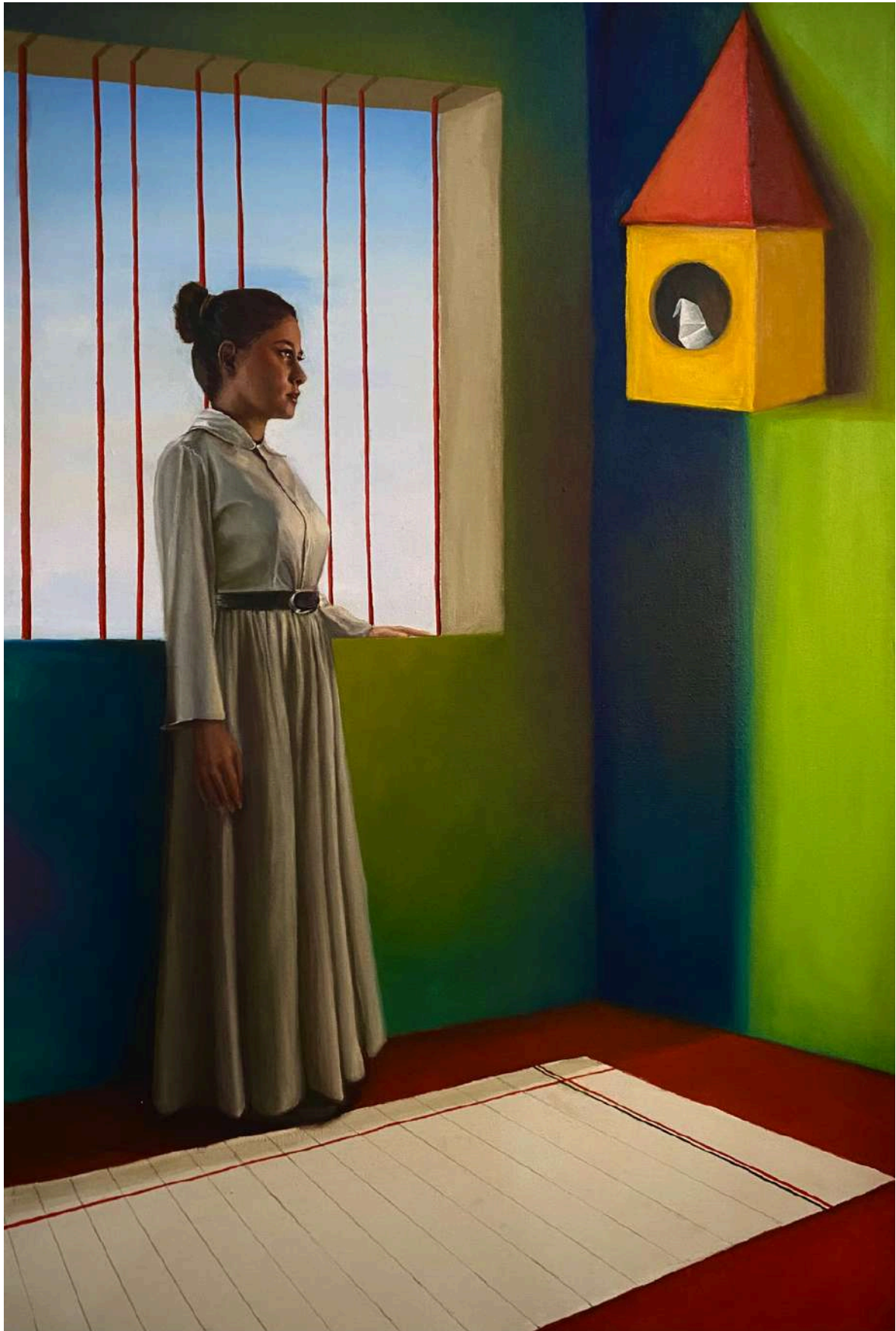


Bio:

Nabiha Gillani, born in 1998 in Lahore, graduated with Roll of honor in fine arts from Lahore College for Women University in 2022. She specializes in painting but has also refined her skills in miniature painting, mixed media, sculpture, printmaking, and book illustration. Her artwork is profoundly shaped by her personal experiences with dyslexia, reflecting the challenges she has faced and how she has successfully navigated them through self-acceptance and exploring her diverse abilities. Since graduating, Nabiha has exhibited her work nationally in several notable galleries, including Numaish Gah, Oart Space, Kaleido Contemporary, Gallery6, Alhamra Art Gallery, Gallery Fullcircle, VM Art Gallery, and Art Chowk Gallery.

Statement:

My recent body of work explores themes of self-acceptance and self-exploration through the lens of neurodivergence (dyslexic). It seeks to unravel the internal pressures and burdens imposed by societal expectations, symbolized by the coiling tension that can stifle individuality. By engaging in dialogue with our inner selves, my work aims to open up spaces of liberation and healing. It envisions the creation of an "army" of hopes, dreams, and ambitions—forces that propel us forward into the unknown, challenging boundaries and affirming our power. Ultimately, my work is a testament to the resilience of the neurodivergent experience and a declaration of alliance with the self, a claim to space and voice in a world that often marginalizes difference.



23 x 35 inches - Oil on Canvas

The Bird Box



23 x 29 inches - Oil on Canvas

Khema (tent)



23 x 29 inches - Oil on Canvas

Dareechay

Razin Rubin

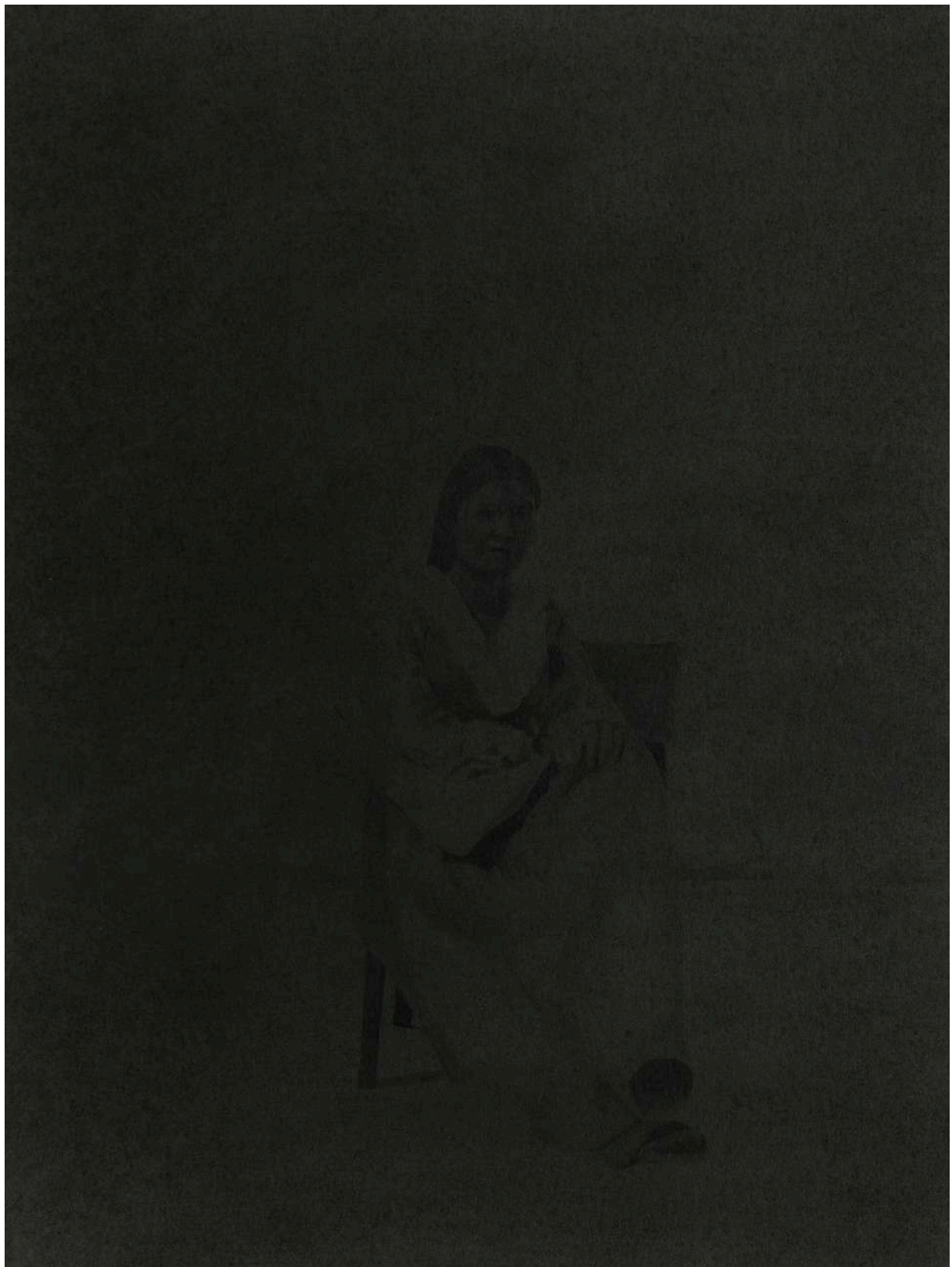


Bio:

Razin Rubin was born and raised in Sukkur, Sindh. She decided to pursue a career in art and moved to Karachi in 2013. She completed her Bachelor's degree in Fine Art from the Indus Valley School of Art and Architecture in 2016, graduating with distinction for her thesis. Her exceptional dedication earned her the IVS Founders Award in 2016 and the Sher Asfandiyar Khan Scholarship for her thesis. Since graduation, Rubin has actively exhibited her work.

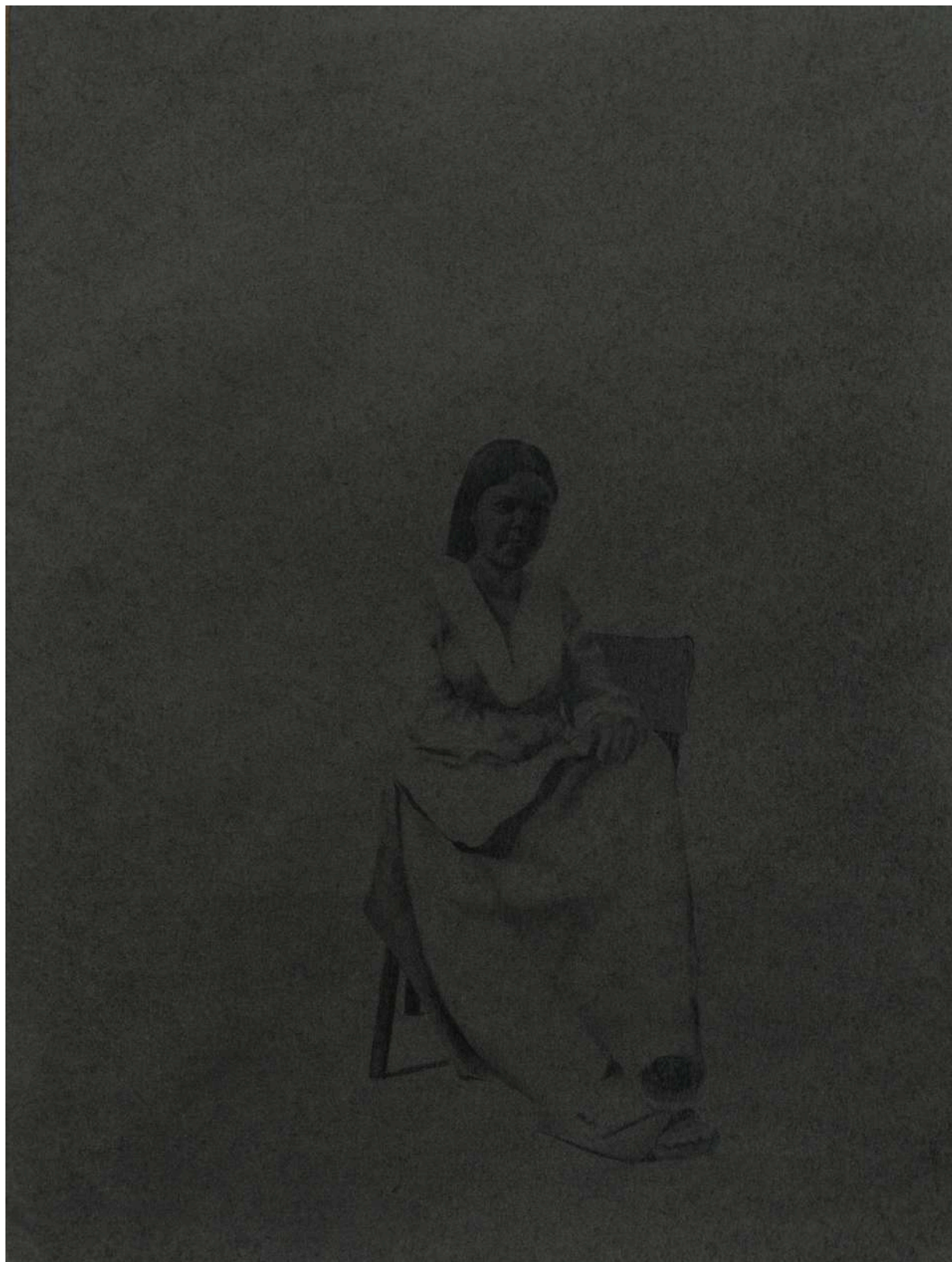
Statement:

My work is a personal exploration of family history, and the transformative nature of time. I recreate photographs from my family archives and revert to the moments that have passed. This photograph was taken by my father on a warm summer evening, shortly after my eldest phupo had completed her FSC Part I exams. It was 1971, and they had recently moved into their new home in Sukkur. She wore a light blue shalwar kameez with red embroidery, which she had stitched and embroidered herself. The house was located in Freak Hills and was allotted to my dada, who served in Pakistan Railways his entire life. That year, the family relocated from Rohri to Sukkur, and 48/E became a new beginning. A few months ago, I visited Sukkur again and visited the places where my parents once lived, and where I spent parts of my childhood. I returned to that house in Freak Hills the area has changed and developed since I moved to Karachi. My work is not just about replicating images, it is about engaging with time, about remembering past with all its imperfections and incompleteness.



12 x 9 inches - Graphite and
charcoal on paper

Sukkur 1971 - I



12 x 9 inches - Graphite and
charcoal on paper
Sukkur 1971 - II



12 x 9 inches - Graphite and
charcoal on paper
Sukkur 2025

Saba Nousheen



Bio:

Saba Nousheen is a visual artist born in 1999, Lahore. Graduated from Lahore College for Women University in 2021 and currently pursuing her M.Phil. at Punjab University College of Art and Design. Saba merges traditional art techniques with digital influences, inspired by the immersive worlds of video games. Through her paintings, she captures the essence of tradigital art, reinterpreting imaginative game worlds through a nostalgic lens. This process serves as a form of catharsis, allowing her to render fantastical elements with a sense of reality, inviting viewers to experience the fusion of traditional and digital art forms.

Statement:

In the ever-evolving landscape of art and entertainment, the term "tradigital" has emerged as a compelling concept that blends traditional art forms with digital mediums. This fusion is particularly evident in the realm of digital games, which have become a dominant form of entertainment in the modern era. For me, playing video games is not just a pastime but a source of mental stimulation and relaxation. The strategic thinking required in games can lead to mental growth, while the immersive nature of gaming allows players to lose themselves in a fantastical world. This profound engagement has inspired me to create paintings that merge the traditional with the digital, thus embodying the essence of tradigital art. Painting scenes from digital games using traditional art techniques serves as a form of catharsis. It allows me to reinterpret the imaginative worlds of games through the lens of traditional art forms, creating a visual representation that feels both familiar and novel.



21 x 13 inches - Gouache on Wasli
Untitled



20 x 53 inches - Gouache on Wasli Paper
Recreation Through Tradigital Game

Sarah Mir



Bio:

Sarah Mir completed her MA (Hons.) in Visual Arts, a postgraduate degree from the National College of Arts, Lahore, in 2018. She earned her Bachelor's in Fine Arts from the Indus Valley School of Art and Architecture with distinction in 2015. Since then, Mir has exhibited her work both within Pakistan and internationally. Alongside her artistic practice, she has been actively involved in art education since 2019 and currently serves as adjunct faculty at the Imperial Tutorial College in Karachi.

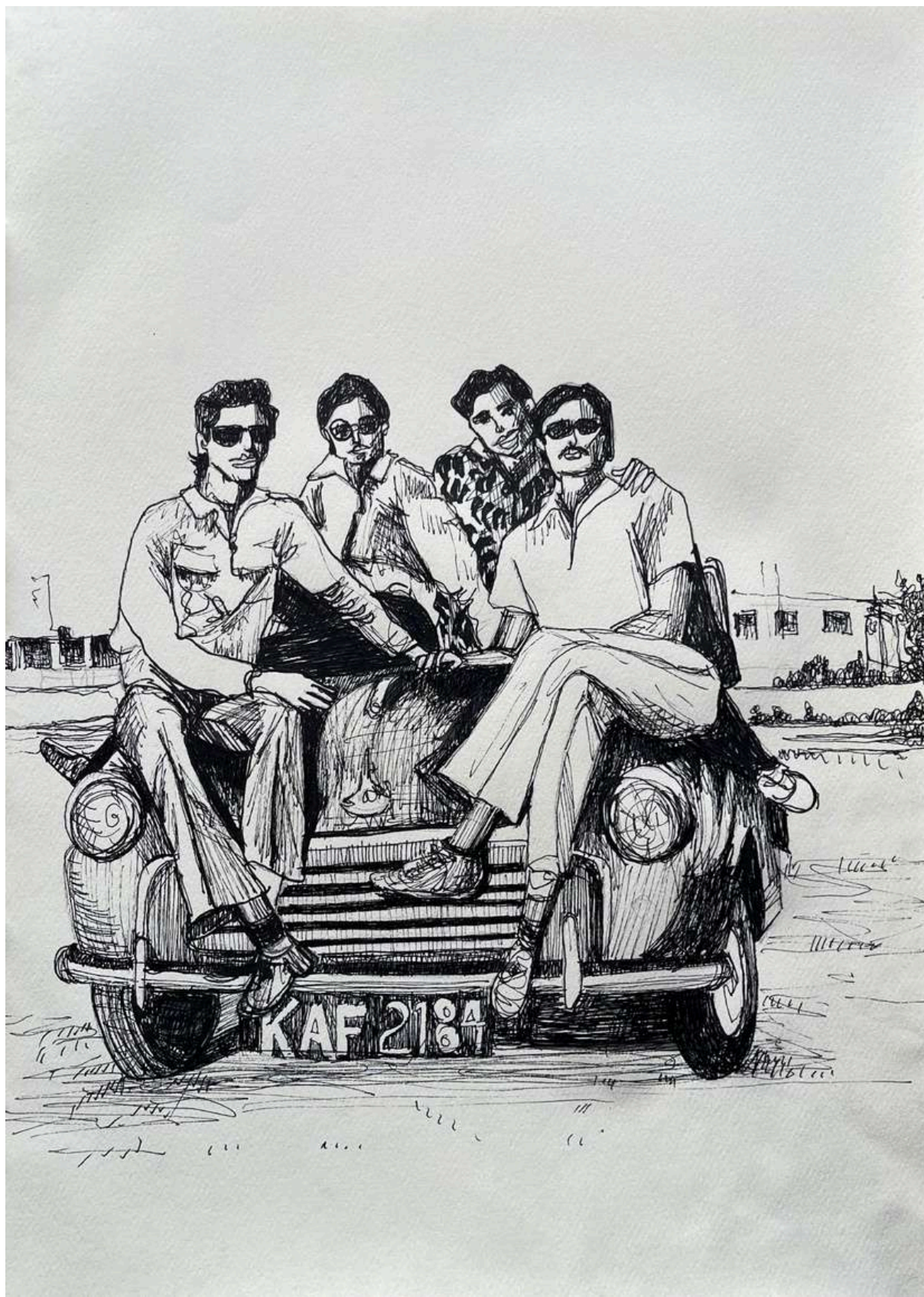
Statement:

In this series of pen and ink drawings, I revisit old family photographs to explore how masculinity, memory, and identity were constructed within the everyday imagery of Pakistani family life. These monochrome portraits of men and boys, posed stiffly or proudly for the camera, reflect a particular kind of visual culture—one shaped by aspiration, conformity, and generational expectations. Using distortion and exaggeration, I reinterpret these familiar scenes to highlight such images' repetitive and performative nature. The work evokes nostalgia, but not as a simple return to the past. Instead, it asks viewers to reflect on how family photographs—often cherished as personal keepsakes—also serve as cultural templates. They show us not only who our families were, but how they wanted to be seen. By drawing attention to these quiet codes of posture, dress, and group arrangement, my work opens up questions about inherited roles, social visibility, and the silent pressures behind even the most affectionate portraits.



8 x 12 inches - Pen & Ink on Paper

Untitled



8 x 12 inches - Pen & Ink on Paper

Untitled - II



8 x 12 inches - Pen & Ink on Paper

Untitled - III

Saqiba Suleman



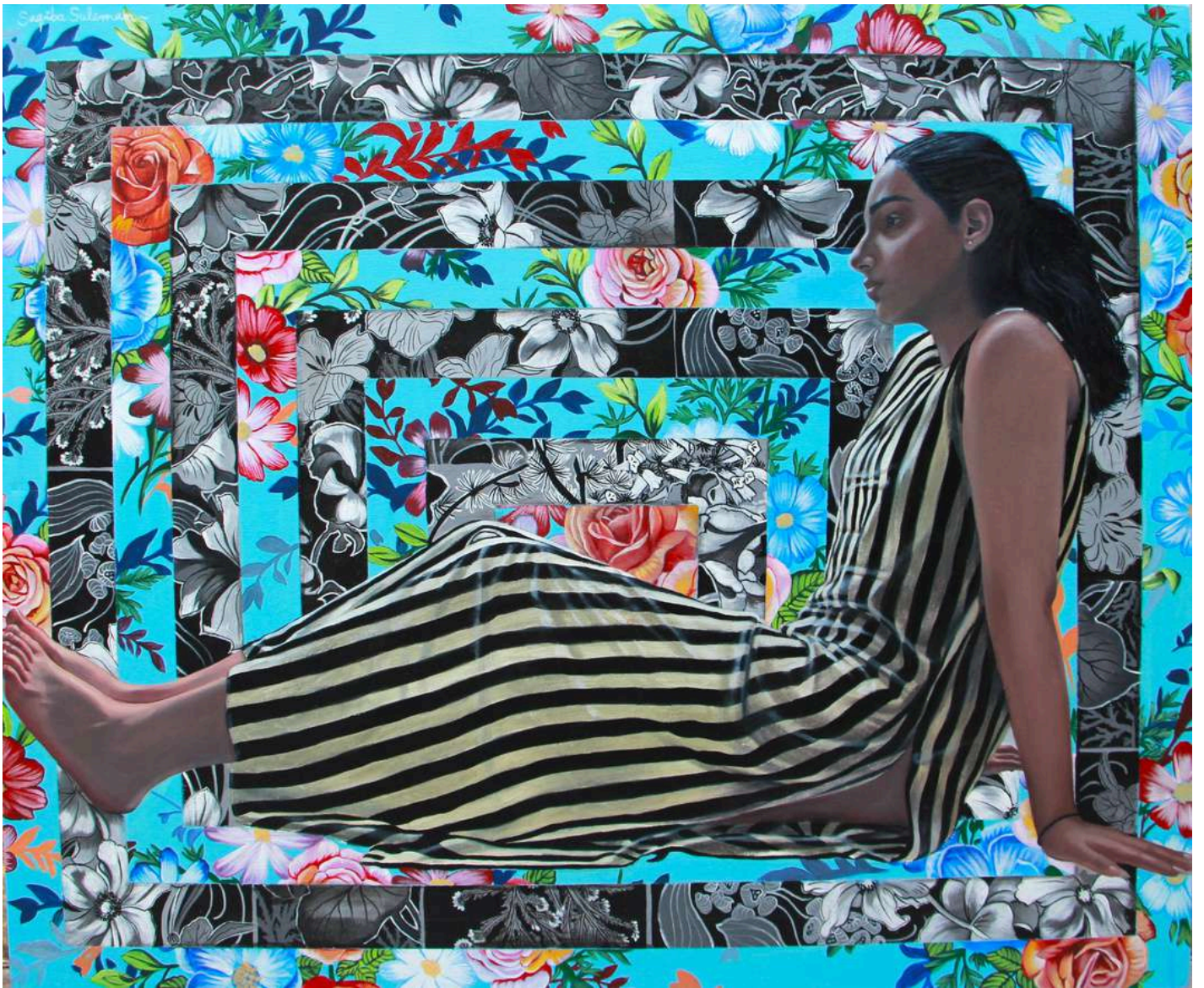
Bio:

Saqiba Suleman was born in 1984 and raised in Hasilpur, Punjab. She completed her master's degree in Fine Arts from College of Art & Design, Punjab University in 2005 and earned a gold medal. She had 5 solo shows and numerous group shows in Pakistan, Dubai, London. Her work has been published in numerous national and international magazines (Harper's Bazaar India, Verve Magazine India). Her painting has graced the cover of an award-winning author Anuradha D. Raju's book AMERICAN BETIYA published by Penguin Books USA. Her work is mostly oil and acrylic on canvas and her signature work consists of figurative poses with strong floral visual effects.

Statement:

Shaping stories

My recent works refer to the way paintings can evoke a sense of time, either by depicting scenes from the past, suggesting the passage of time, or by capturing the feeling of being in a different time period. I have explored the theme of time itself, like the transience of existence or the nature of memory. My works have captured a specific mood or feeling associated with a particular time period, allowing my viewers to experience that change I have created. My work explores the themes of memory, nostalgia, and the passage of time through the portrayal of personal experiences or emotions. I have recreated a new version / variant of an existing artwork but with unique additions or changes.



36 x 30 inches - Oil & Acrylic on Canvas

Memory 1



36 x 30 inches - Oil & Acrylic on Canvas

Memory 2

Ufaq Altaf



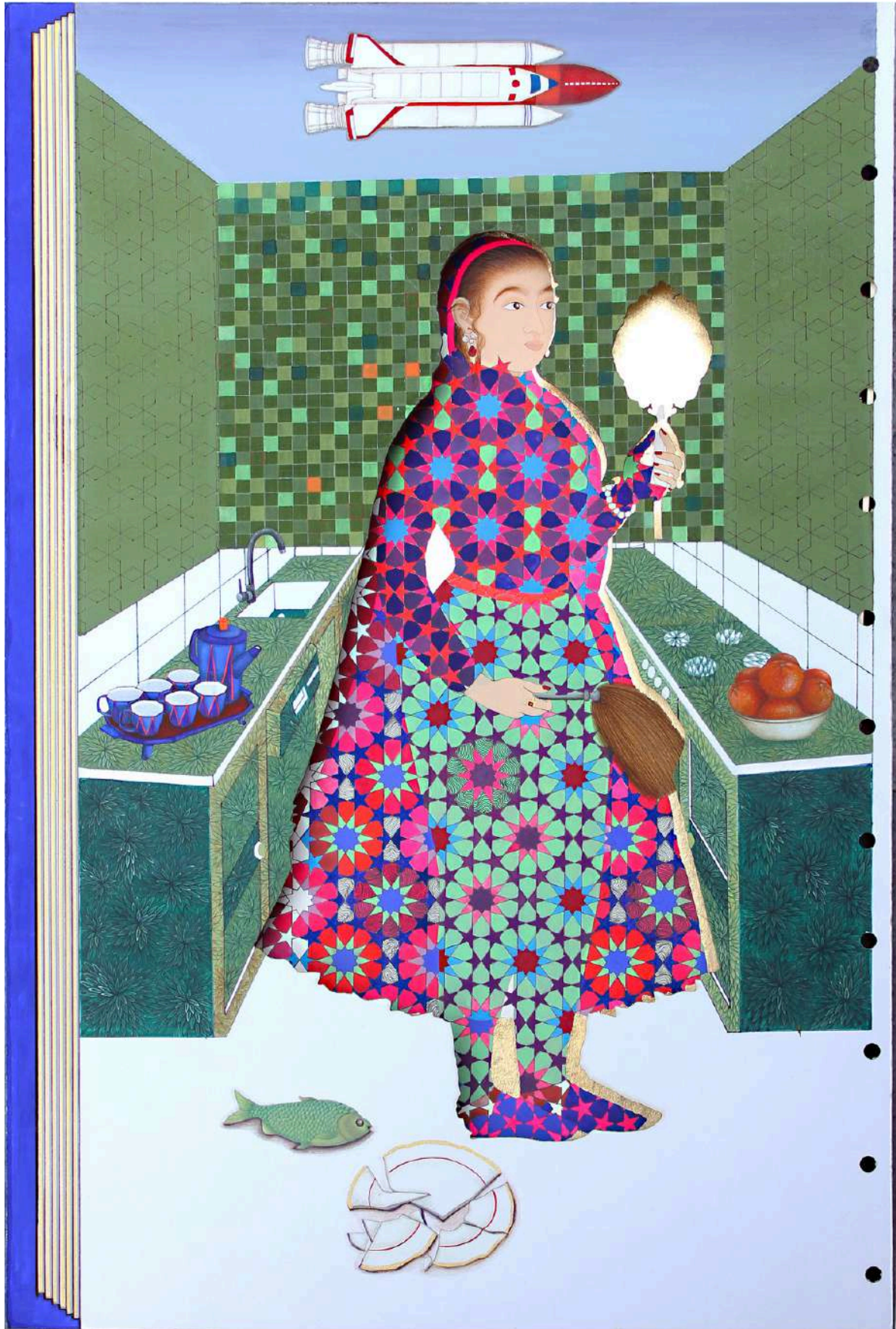
Statement:

Ufaq Altaf is a Lahore based practicing artist she trained in traditional Miniature painting. She completed her master's degree from The National College of Arts, Lahore in 2021. She also learnt digital designing, Photography, Islamic Calligraphy and Illumination to enhance her artistic expression. Her studio practice explores cultural history, identity, religion, and power while using patterns, often hybridizing historic and contemporary aesthetics. To the contrary of Mughal miniature paintings that are celebrated to depict the element of beauty and ornamentation, she believes that in our modern world saturated with various products and technological gadgets that have become an integral parts of our daily lives, but certain aspects of human thinking remain unchanged. Through her art, Ufaq blurs the lines between reality and fabrication, emphasizing that our existence is shaped by choices of play or being played.



14 x 21 inches - Gold Leaf & Gouache on Wasli

Noor-e-Jahan



13 x 20 inches - Gold Leaf & Gouache on Wasli

Aangan



14 x 21 inches - Ebru Gold & Gouache on Wasli

Rasoi Ghar

Zoila Solomon



Bio:

Zoila Solomon is a Canadian-based visual artist, originally born and raised in Karachi, Pakistan. In 2016 she earned a Bachelor's degree in Fine Art from Indus Valley School of Art and Architecture, specializing in miniature painting with a minor in photography. Solomon's passion for storytelling is reflected in her artwork, where she shares the narrative of her family's migration from Goa, India to Karachi, Pakistan.

Statement:

My work is a personal exploration of migration, memory, and the quiet resilience of women navigating profound cultural shifts. Rooted in the deeply personal story of my mother's migration from India to Pakistan, my art examines how daily rituals, familial roles, and personal identity are transformed by displacement. Through my practice, I trace the emotional and cultural landscape of my mother's journey—from the warmth and matriarchal structure of her childhood home in Goa to the complex, often restrictive dynamics of a joint family household in Pakistan. I focus on the everyday moments that carry the weight of change: the loss of intimate routines once shared with her mother, the silencing of her voice in new familial hierarchies, and the strength it took to adapt while preserving a sense of self. My work reflects on the loss of cherished routines—her morning walks with her mother, the familiar rhythm of household tasks, the quiet joy of her hobbies, and the comfort of a home where her voice held space. These were not grand losses, but accumulations of the everyday that defined her sense of belonging. My work is not just a tribute to my mother, but to the countless women whose stories of migration are marked by both rupture and resilience.



14 x 10 inches - Gouache on Paper

Untitled



10 x 15 inches - Gouache on Paper

Mai



21 x 28 (Diptych, 21 x 14 each) inches

Gouache on Paper

Summer Holidays

artscene gallery



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