



artscene  
gallery

# THE SHAPE OF THOUGHT

Alishba Binte Fayzal

Eesha Suhail

Fariha Fatima

Hamna Nibras

Mehr Mahmood

Maryam Ahsan

Swarim Abid

Usama Ishaq

Zainab Aziz

19<sup>th</sup> August 2025

Opening

6:00 PM

Exhibition continues till 26<sup>th</sup> August

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0300-2269590 | [artscenegallery.com](http://artscenegallery.com)



# Curatorial Note

The Shape of Thought gathers nine contemporary voices whose works transform the invisible into the tangible. Across painting, print, miniature, and mixed media, these artists navigate memory, identity, displacement, and the quiet transformations of time.

The exhibition moves through spaces that feel at once intimate and universal — interiors that breathe with presence and absence, objects that hold the weight of personal history, and forms that decay or evolve under the slow passage of time. Some works whisper in muted tones, lingering in the stillness between moments; others confront with bold metaphors, challenging the viewer to reconsider what they see as familiar.

Here, thought is layered, erased, rebuilt — its shape shifting through texture, color, and light. In this convergence, the private becomes shared, and the intangible finds its form.



# Alishba Binte Faysal

## Bio:

Alishba Binte Faysal (b. 2000, Quetta, Pakistan) is a Karachi-based visual artist specializing in painting. She holds a Bachelor's in Fine Arts (Painting) from the National College of Arts, Lahore

## Statement:

My work is a continuous negotiation between memory, material, and process. Initially, I set out to depict memories, but over time, my focus shifted towards the physical act of painting and the way I engage with my canvas. Using paints and charcoal, I build and erase layers, creating compositions that are as intricate and multifaceted as the experiences they stem from. I am drawn to the idea that memories, like paintings, are never static. They shift, distort, and evolve over time. My process mirrors this transience; through constant addition and subtraction, the image undergoes multiple transformations before settling into its final form. This method allows me to explore the complexities of personal history, identity, and the passage of time. My references come from pictures of friends, family, and familiar spaces. The images of friends and family capture moments of togetherness or significance, while the images of spaces evoke a sense of both presence and absence. I am particularly interested in how these spaces hold memory, how they can feel full or empty depending on the context. Through layering paint, charcoal, and erasure, I explore how these familiar figures and places transform, creating paintings that preserve fragments of time while embracing the imperfections and fluidity of memory.



24 x 48 inches - Oil and Charcoal on Canvas

**تم نے کھانا نہیں کھانا ؟**

**Tum Ne Khana Nahin Khana?**





32 x 40 inches - Oil and Charcoal on Canvas  
**Never The Little One Again**





24 x 30 inches - Oil and Charcoal on Canvas

**Now, An Empty Room**



# Eesha Suhail

## Bio:

Eesha Suhail is a Pakistani Artist who lives and works in London, UK. She has exhibited her work extensively in international settings and is recognized primarily for the stark play of light and colour in her work. She visually challenges viewers through her imagery, transforming seemingly-innocent visuals into ones that leave the viewer feeling a combined sense of familiarity, ambiguity and discomfort altogether. Along with her art practice, Suhail is also a state-registered Art Psychotherapist working in the UK's National Health Service with patients with severe and enduring mental illness.

## Statement:

"Weary traveler or prodigal son, all return back to this great root, as if tethered to it forever" My works reflect the Perversions of Home. The scenes I paint echo the fear, the disconnect, the uncertainty that is carried within. As I paint, I externalize the internal despair that lives deep within each of us, and project it upon the comfortable Home. Comforts turn into perversions and the aura becomes overpowering and suffocating. It negates itself and so the dark still lives become nothing but an empty stage, a 'set' perhaps, nothing more. The surroundings depict emptiness and perhaps the death of life, yet they echo the sentiments of an alive but trapped soul. And in doing so, I ask; What happens when the walls we cherish are the walls of our prison? Built not by another, but by our own deluded hands.





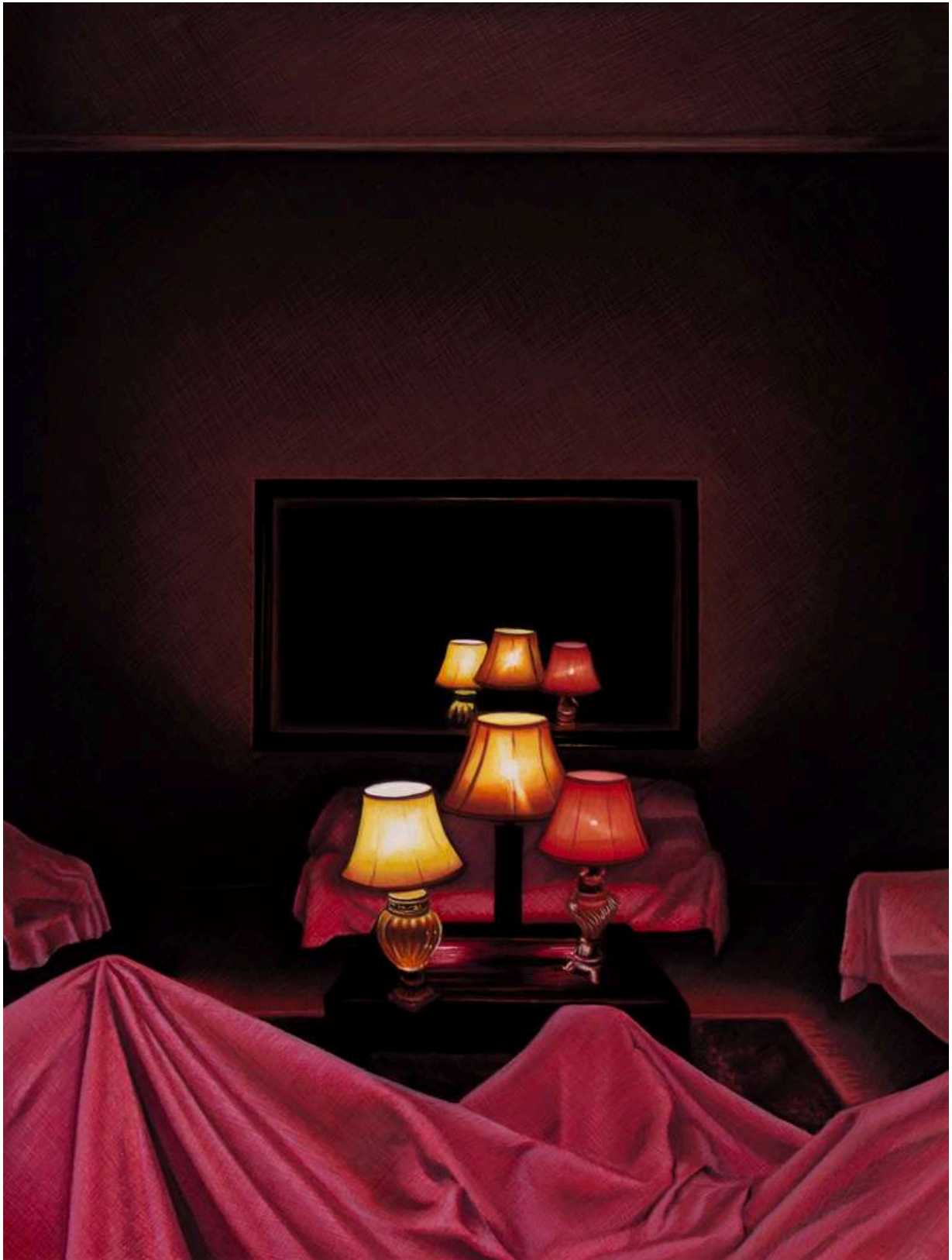
24 x 36 inches - Oil on Canvas  
**Sleepwalker's Seat**





7 x 9 inches - Gouache and silver leaf on  
layers of wasli paper

### **Once Upon a Window**



7 x 10 inches - Gouache on Wasli  
**Memorial**





# Fariha Fatima

## Statement:

Fariha Fatima is a 23 year old artist & creative director based in Pakistan. With six years of dedicated practice, she has developed a signature style that blends the sensitivity of impressionism with the clarity of contemporary art. Fatima's work offers an arresting blend of intimacy, symbolism, and quiet psychological depth. Drawing from the emotional force of post-impressionism and the clarity of contemporary aesthetics, her paintings inhabit a world where the smallest details become vessels of memory, melancholy, and meaning. At the heart of Fatima's practice is an unflinching interest in the human condition. Her figures are caught mid-thought, mid-movement, half here, half elsewhere. Her work does not scream, it lingers. Each piece is an invitation to look again, to find what is not immediately visible. With a visual language that's both deeply personal and universally resonant, Fatima crafts scenes that resist performance and instead favor presence. Raw, unpolished, honest. Her paintings sit with silence and give voice to emotional nuance. And for those who pause long enough, her work offers something rare: a space to feel seen.



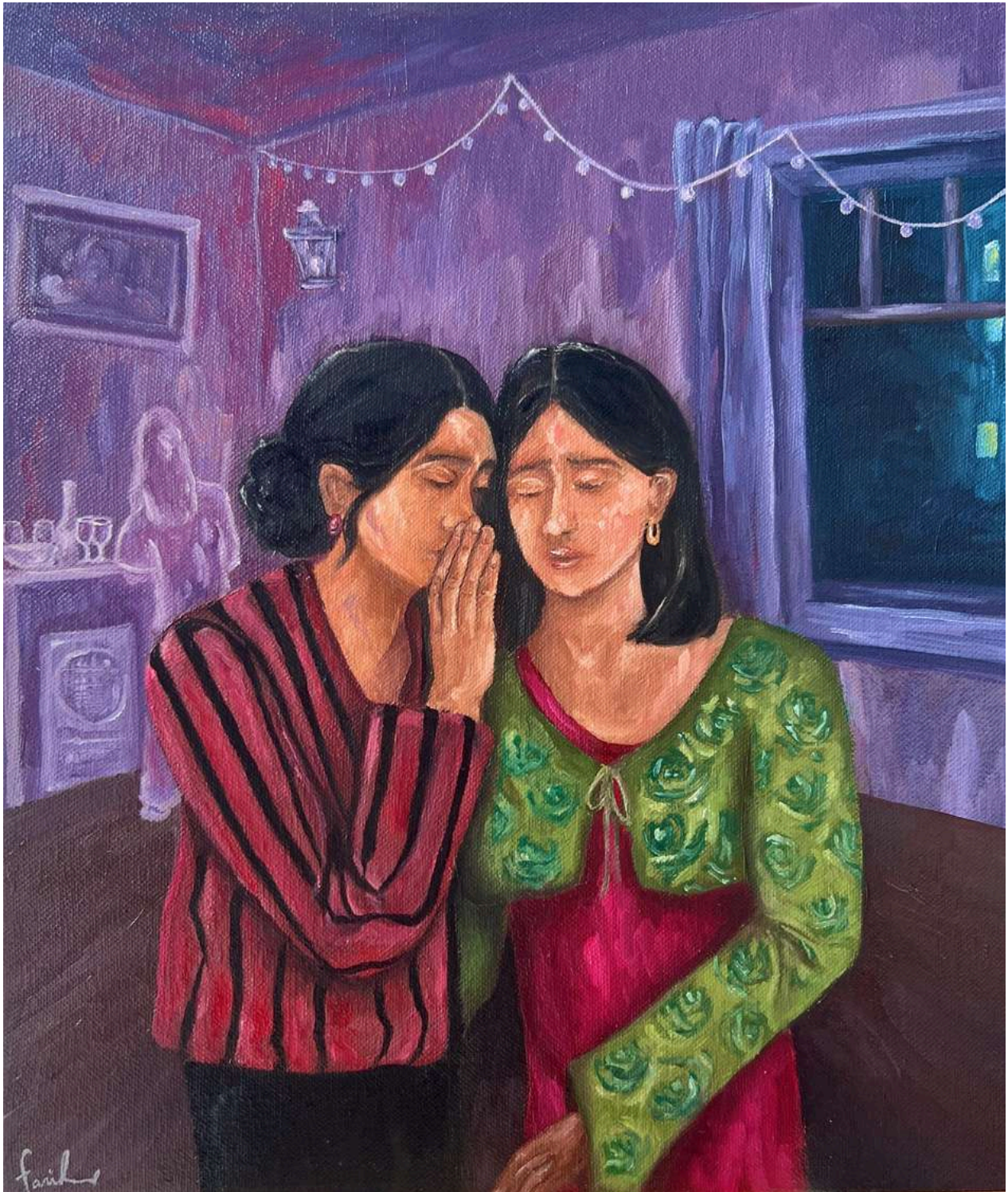
14 x 12 inches - Oil on Canvas  
**Pretty Cowards**





14 x 12 inches - Oil on Canvas  
**I Better Stay Home**





14 x 12 inches - Oil on Canvas  
**I Heard A Story**





# Hamna Nibras

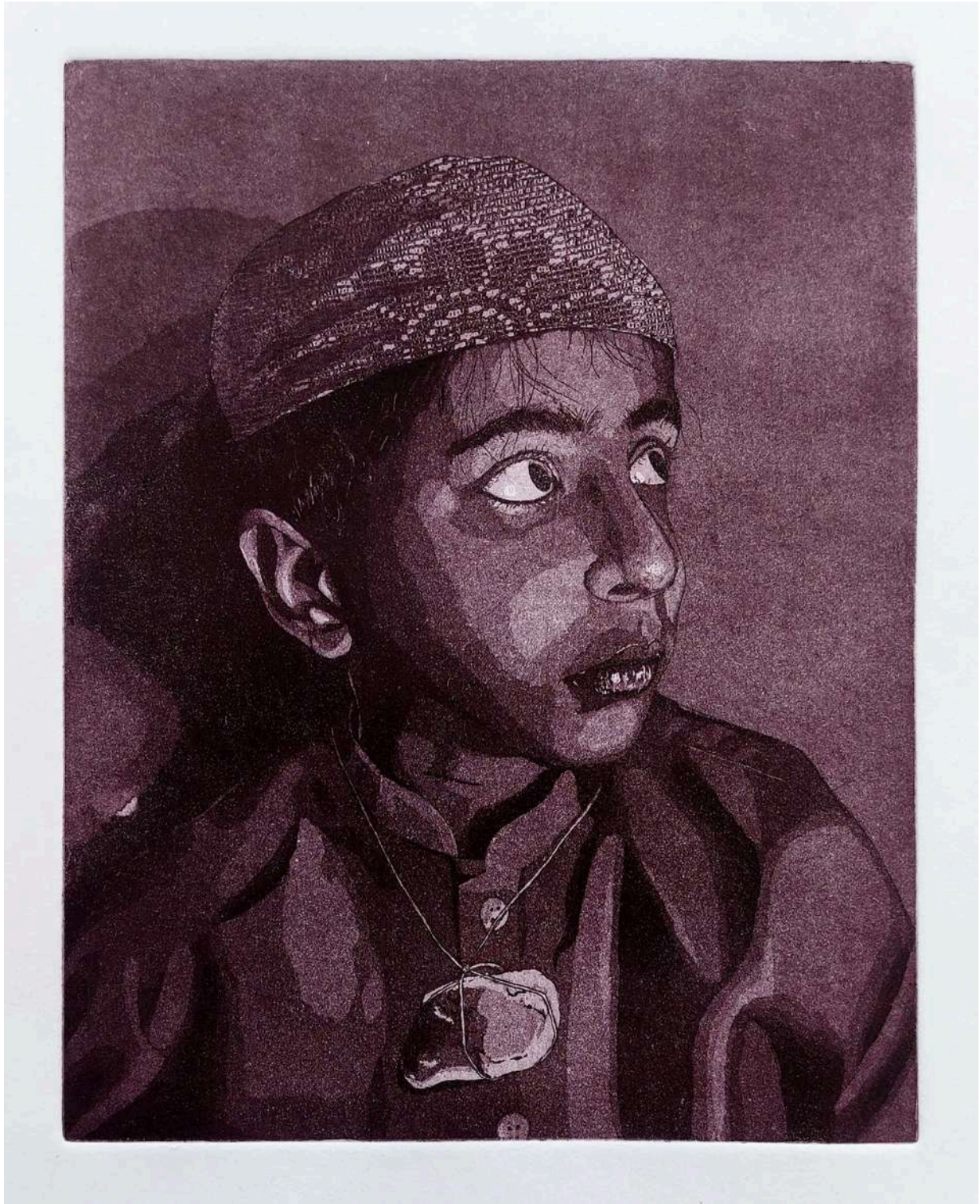
## Statement:

I am Hamna Nibras, a visual artist with a deep focus on Printmaking, where I explore the complex intersections of the human experience. My work blends diverse printmaking techniques, such as etching, to create immersive, multi-layered pieces that challenge the viewer to reflect on the intricacies of life, identity, and the world we inhabit. Each print I create serves as both an exploration and a conversation, a visual dialogue that navigates the tensions between personal history, societal structures, and universal themes. Through the process of printmaking, I embrace both its technical complexity and its ability to capture fleeting moments, embedding emotional and narrative depth into each layer of ink. The textured surfaces, intricate details, and stark contrasts within my work are tools to provoke introspection and evoke a deeper understanding of the human condition. My work draws from both personal experiences and a broader cultural context, blending abstract forms with figurative elements to express the fragility and resilience of human existence. Through my art, I invite viewers into a space of contemplation, challenging them to reconsider their own narratives and relationships with the world around them. My practice aims not just to depict, but to evoke, a visceral experience that remains with the viewer long after they have walked away from the artwork.



10 x 12 inches - Aquatint Etching  
**Obscuring**





10 x 12 inches - Aquatint Etching  
**Jabr**





15 × 19 inches - Aquatint Etching  
**Seeking**





# Mehr Mahmood

## Biography:

Mehr Mahmood (b. October 17 2001) is a Lahore-based visual artist raised in Lahore. She completed her O and A Levels from Lahore Grammar School and graduated from the prestigious National College of Arts (NCA) majoring in Fine Arts, painting. Her recent shows include Asli Contemporary at Numaishgah, Many Facets of Eve at Muse Art Gallery & RECENT III at Tagheer Art Gallery (2025).

## Statement:

My practice is rooted in an ongoing interest in the quiet, often unnoticed spaces that hold emotional and psychological weight. I explore moments that exist between presence and absence, where time seems suspended, and the familiar becomes charged with reflection, memory, and longing. These are intimate pauses that do not announce themselves, but linger subtly within the domestic, the ordinary, and the in-between. Much of my work is shaped by a deep sensitivity to the spaces we inhabit and how the feeling of home can be both grounding and fragile. I'm drawn to environments that feel lived-in: not staged, but settled into. These familiar spaces become sites of emotional resonance, where absence is as palpable as what remains. Working primarily in oil, I build each painting through thin, translucent layers that allow the image to unfold gradually. This slow, intuitive process preserves a sense of softness and time, where each mark contributes not only to form, but to atmosphere. Influenced by the delicacy and transparency of watercolor painting, I bring that sensibility into my oil work to create an openness within the surface. My visual language sits between impressionism and realism: more concerned with tone and mood than exact representation.



12 x 17 inches - Oil on Canvas Paper  
**I can peel my own oranges now**





12 x 17 inches - Oil on Canvas Paper

**Grief smells like Zeera**





42 x 32 inches - Oil on Canvas  
**A gentle gaurd**





# Maryam Ahsan

## Bio:

Maryam Ahsan, born in 1996. Graduated from Lahore College for Women University as a Visual Artist in 2019 and did Masters in Fine arts from college of art and design, Punjab University 2024. She has participated in many group exhibitions in Karachi, Islamabad, and Lahore. Maryam has also Completed Art Residency at Gallery 6 "Sadequain Ki Anjuman Mai" 2024.

## Statement:

My work is deeply rooted in my everyday environment. My inspiration comes from the objects and spaces that surround me. My artistic process involves a personal connection to my surroundings, creating a sense of intimacy in the work. By incorporating items from my daily life, I build a narrative grounded in lived experience. Jewelry, dresses, and other personal belongings often become central elements in my creations. These items are not just materials, but extensions of memory and identity. I, thoughtfully arrange them to reflect themes of attachment and self-expression. My practice blurs the line between art and life. The domestic and personal are elevated into meaningful visual language. Through this process, I invite viewers to consider their own relationships with the objects they cherish.



24 x 30 inches - Oil on Canvas

**Untitled I**





24 x 30 inches - Oil on Canvas

**Untitled II**





26 x 37 inches - Oil on Canvas

**Untitled III**





# Swarim Abid

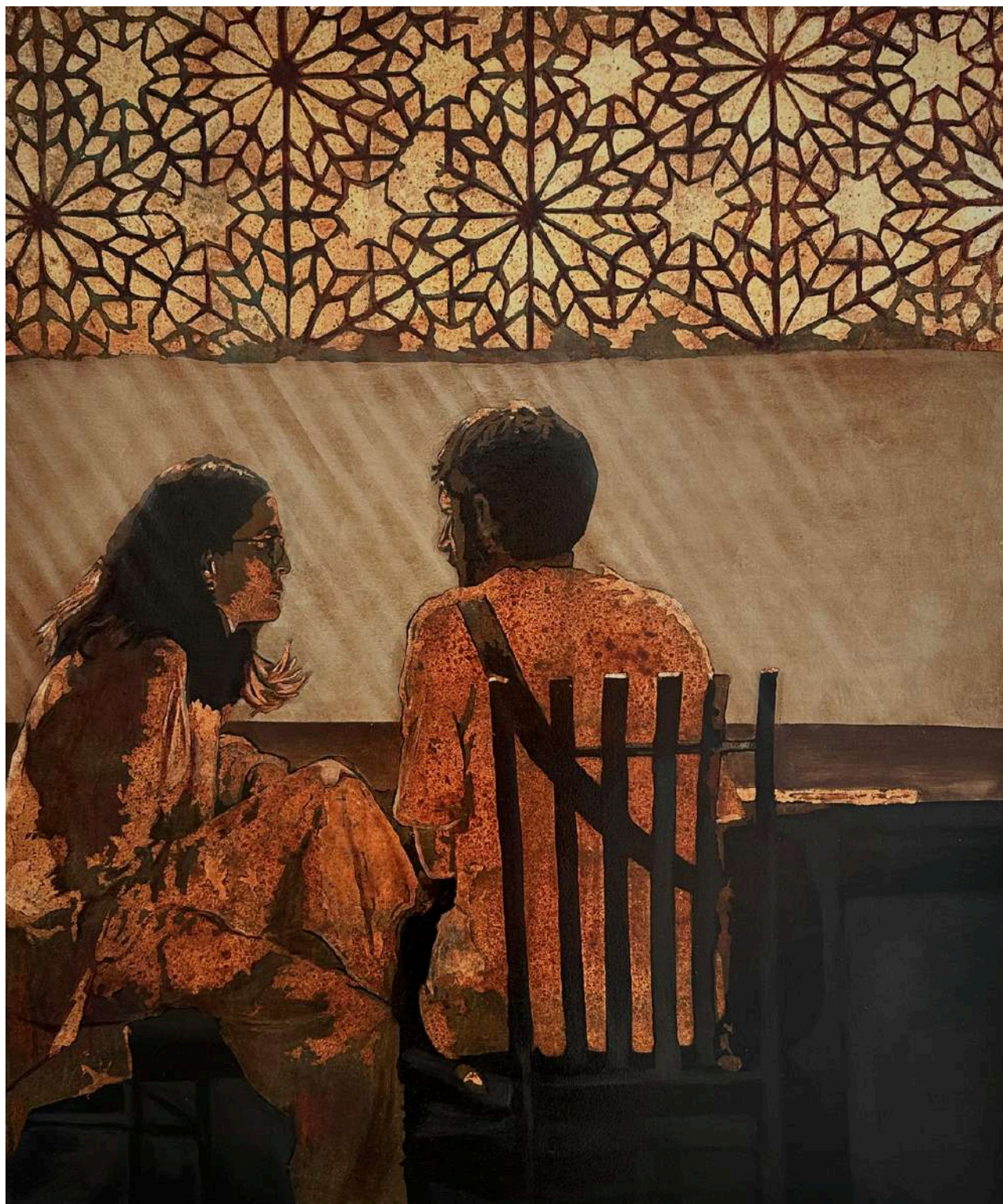
## Bio:

Swarim Abid Hasan (b.2003) is visual artist based in Karachi Pakistan, recently graduated from the prestigious National College of Arts, Lahore in January 2025 with a BFA in painting.

## Statement:

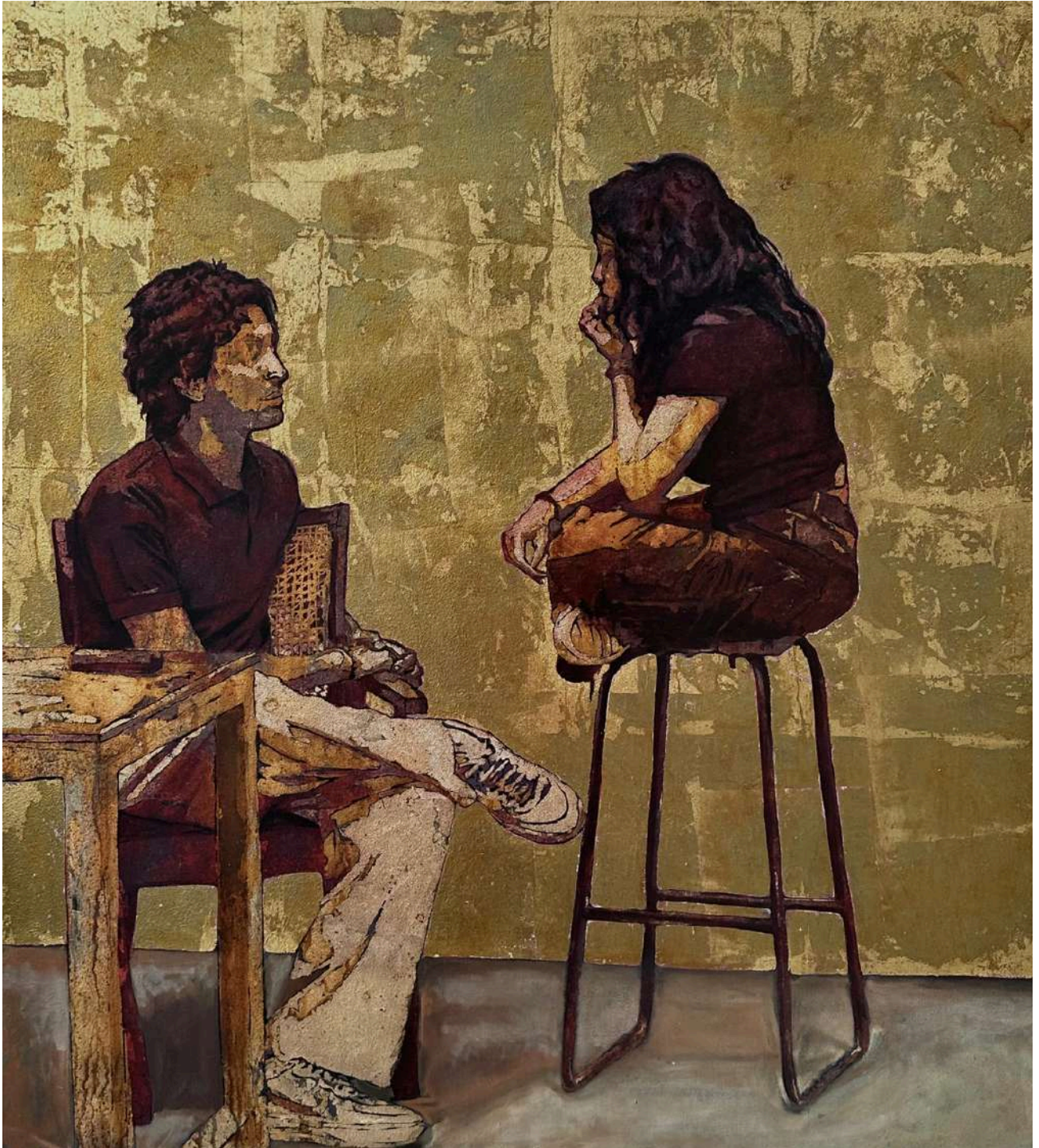
My artistic practice primarily explores the quiet transformations embedded in everyday life, where time leaves its mark through tarnish, and decay. Using the process of chemical oxidation on silver-gilded canvases, I depict human figures and mundane objects that reflect the passage of time, capturing the tension between permanence and impermanence. Through a structured yet organic use of photographic imagery, I investigate how the ordinary is reshaped by time, embracing the beauty found in slow deterioration. Using the rich natural metallic colors silver brings out in its various oxidation states, and building layers over it one after other, dark to light, I create visuals that resonate with its decorative, patina like effects. The unpredictability of the tarnish echoes with the transient nature of existence, where memories and experiences are layered, altered, and revealed through wear. By juxtaposing rigid geometries with the organic process of oxidation, my paintings reflect the delicate balance between order and chaos. My work invites viewers to reconsider decay, not as an endpoint, but as a quiet transformation, where the passage of time reveals rather than erases, allowing new narratives to emerge from the past.





30 x 39 inches - Oil Paints & Oxidized  
Silverleaf on Canvas  
**Tarnished Whispers**





39 x 35 inches - Oil Paints & Oxidized  
Silverleaf on Canvas

**A Breath Away**





31 x 27 inches - Oil Paints & Oxidized  
Silverleaf on Canvas  
**Melody of Solitude**



# Usama Ishaq

## Statement:

My work revolves around the concept of self-dialogue—an ongoing, silent conversation where one confronts, questions, and reconciles with oneself. Through repeated figures of the same body interacting within a single frame, I visualize the fragmented, layered nature of identity. Each figure becomes a different voice of the self: observing, challenging, or comforting another version of itself. This repetition reflects the inner negotiations we experience as we search for understanding and wholeness. Miniature painting, for me, is more than just a historical technique. Miniature is to mean mirror of the soul, delicately reflecting the unseen layers of my internal conversations with precision and intimacy. The scale of this tradition allows for closeness—a personal space where private, introspective moments unfold. I primarily use my own body as a reference in my work, as I am documenting a personal, internal exchange. However, I believe that even when I work from someone else's image, the dialogue remains the same. The figure—whether mine or another's—becomes a stand-in for the self. In these interactions, we see the universal nature of inner conflict and reflection, making the personal collective. Ultimately, my practice is an ongoing attempt to give form to these unseen, continuous exchanges within us all. Through quiet gestures, repeated forms, and confined spaces, I aim to create environments where the viewer is invited to witness the subtle, often overlooked, dialogue that shapes who we are.





10 x 19 inches - Gouache on Wasli

**Adrift in My Own Ocean**



17 x 12 inches - Gouache on Wasli  
**Through the Quiet Bloom**





# Zainab Aziz

## Biography:

Zainab Aziz was born in London in 1996. She graduated in Fine Arts (painting) from Punjab University College of Art and Design in 2017 with distinction. She was awarded with Gold Medal for obtaining first position in BFA in 129th convocation at the University of the Punjab. She did her masters in visual arts from National college of arts, Lahore with distinction in 2021.

## Statement:

My work draws on my own personal experience. By delving into my own life, and generating work from my own unique perspective, I am able to convey my subject matter with authenticity. As a Pakistani artist who has lived in the United Kingdom for the past two years, I reflect and ponder over its cultural conditions, and societal structures. My life circumstances have been hard while living and studying in the United Kingdom. I faced a lot of strenuous circumstances due to the Cultural Shock and Adjustment, language barrier, loneliness and homesickness, financial considerations, health challenges, extremely cold weather conditions which were opposite to my home country. Along with all these stressful things, taking care of a toddler all alone caused depression for me. I knew it was temporary and I will get over it once I adjust, so in this series of works which I made during that time period, I have painted traffic lights in front of the shrouded female figure and a traffic cone on a woman's head as a metaphor for momentary discomfort.



30 x 40 inches - Oil on Canvas  
**Hazard Ahead**





36 x 48 inches - Oil on Canvas

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