

It Didn't Go Away

Basit Iqbal
Isra Noman,
Muhammad Asif
Muhammad Ubaid Tariq
Mustabshirah Shah
Rida Fatima Bukhari

Opening
6th January 2026

6:00 PM

Exhibition continues till 12th Jan

Show Statement

It Didn't Go Away brings together artists whose practices engage with what time, change, and transformation fail to erase. Across painting, drawing, mixed media, sculpture, and material-based processes, the works in this exhibition speak to persistence — of pain, memory, belief, joy, and human presence.

Rather than offering resolution or closure, these artworks acknowledge endurance. Scars remain visible, lines hold despite fragility, spaces retain memory, faith adapts without disappearing, and joy continues to surface even within seriousness. Each artist approaches this idea from a distinct position, yet their works share a quiet understanding: some experiences do not fade — they settle, shift form, and become part of how we live.

This exhibition resists the comfort of easy healing or final meanings. Instead, it invites viewers to reflect on what stays with us — emotionally, physically, and culturally. It Didn't Go Away is not about what is lost, but about what remains, and how we learn to carry it.



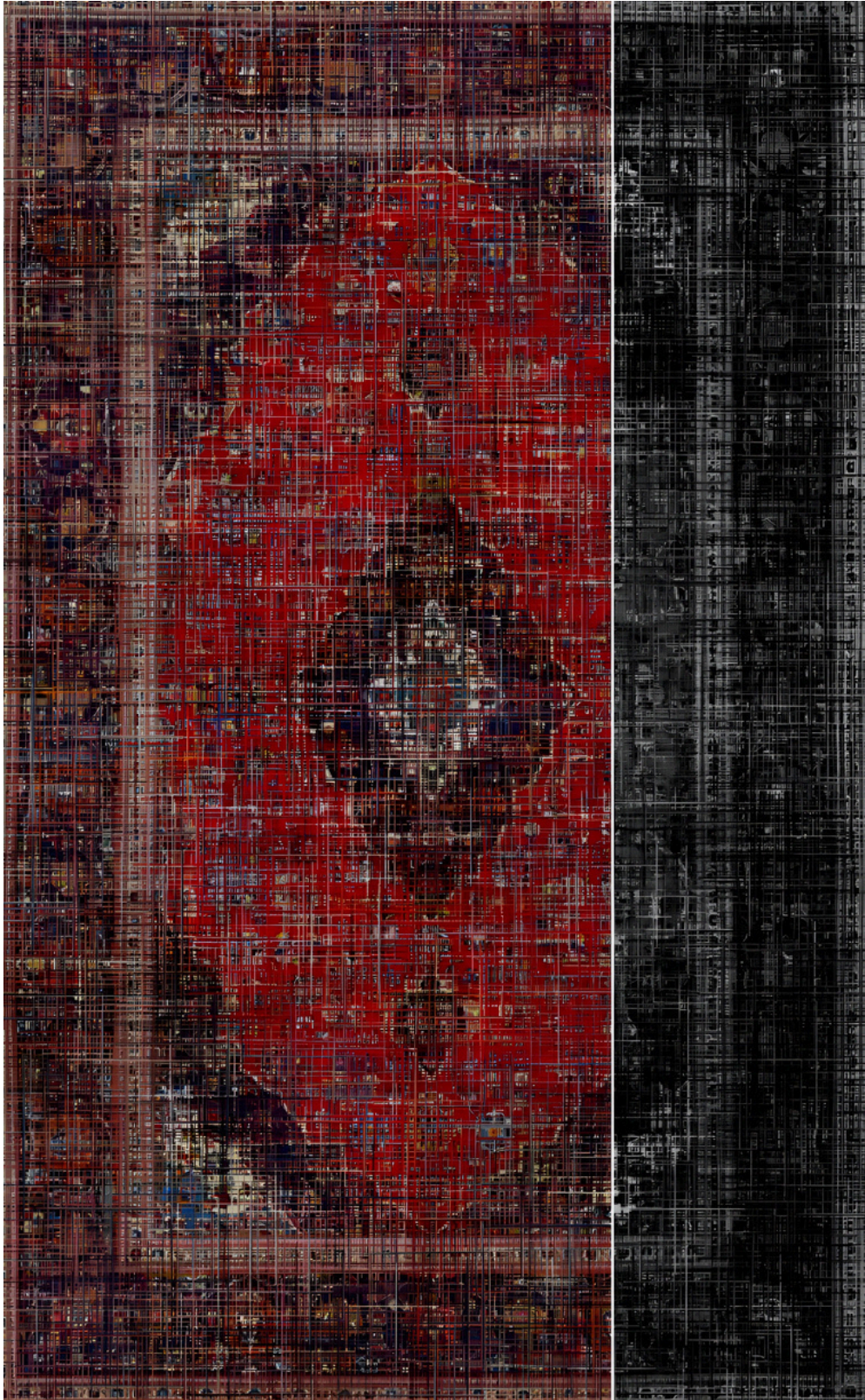
Basit Iqbal

Biography:

Born (1995) in Lahore, Pakistan. Basit Iqbal is a contemporary visual artist & currently based in Lahore. He completed his Bachelor of Arts from University of Punjab, Lahore. Basit's work has been exhibited widely at prominent venues including: Pakistan Art Forum (Stars of Tomorrow) The Reservoir (Rang Roop Riwayat) Art Soch Contemporary (The Summer Show) O Art Space (Broadcast Vol II) The Reservoir (Weight of the Unseen) The COLABS Creative Collective (The CCC Mixer x Guerrilla Art Show).

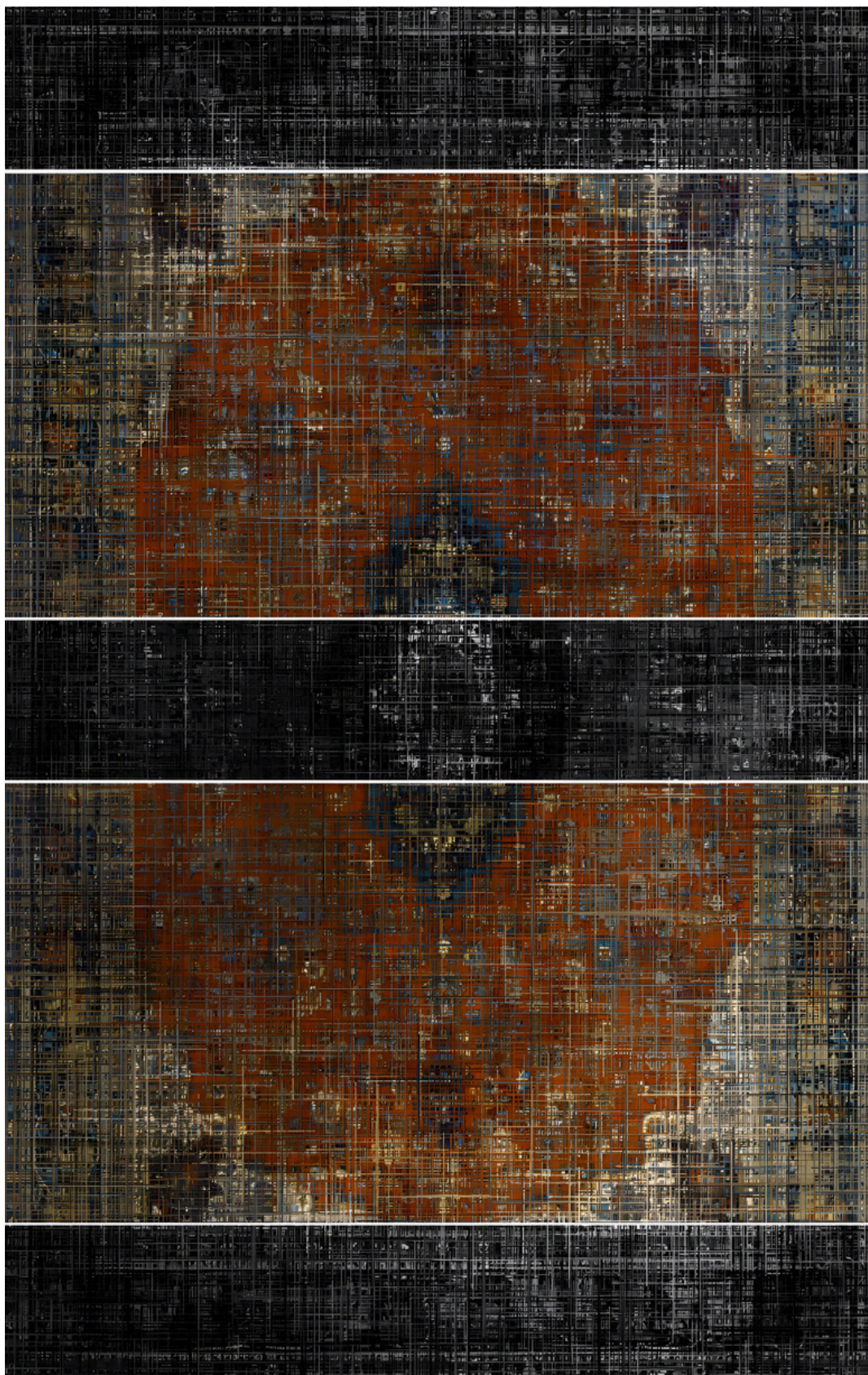
Statement:

My artworks confront the widely accepted myth that time is a healer. We're often told that pain fades, that wounds close, that the passing of days brings peace. But the truth I've come to know is that time heals nothing, it only creates distance. It blurs, it muffles, but it does not undo. The textures in my artwork are scarred and weathered, layered with marks that speak to experiences etched too deeply to vanish. Faded colors and fractured symmetry suggest a story that has been worn down, not rewritten. The damage is not decorative, it is permanent. And yet, it is not hopeless. What time offers is not healing, but adjustment. We learn to stand up with the weight still on our shoulders. We reshape ourselves around the ache. Pain becomes part of our architecture, invisible to others but foundational to who we are. The Illusion of Time is a refusal to romanticize resilience. It is an acknowledgment that some things do not get better, but we continue. We build lives around absence, speak over silence, and create beauty with broken hands. This piece lives in that quiet defiance.



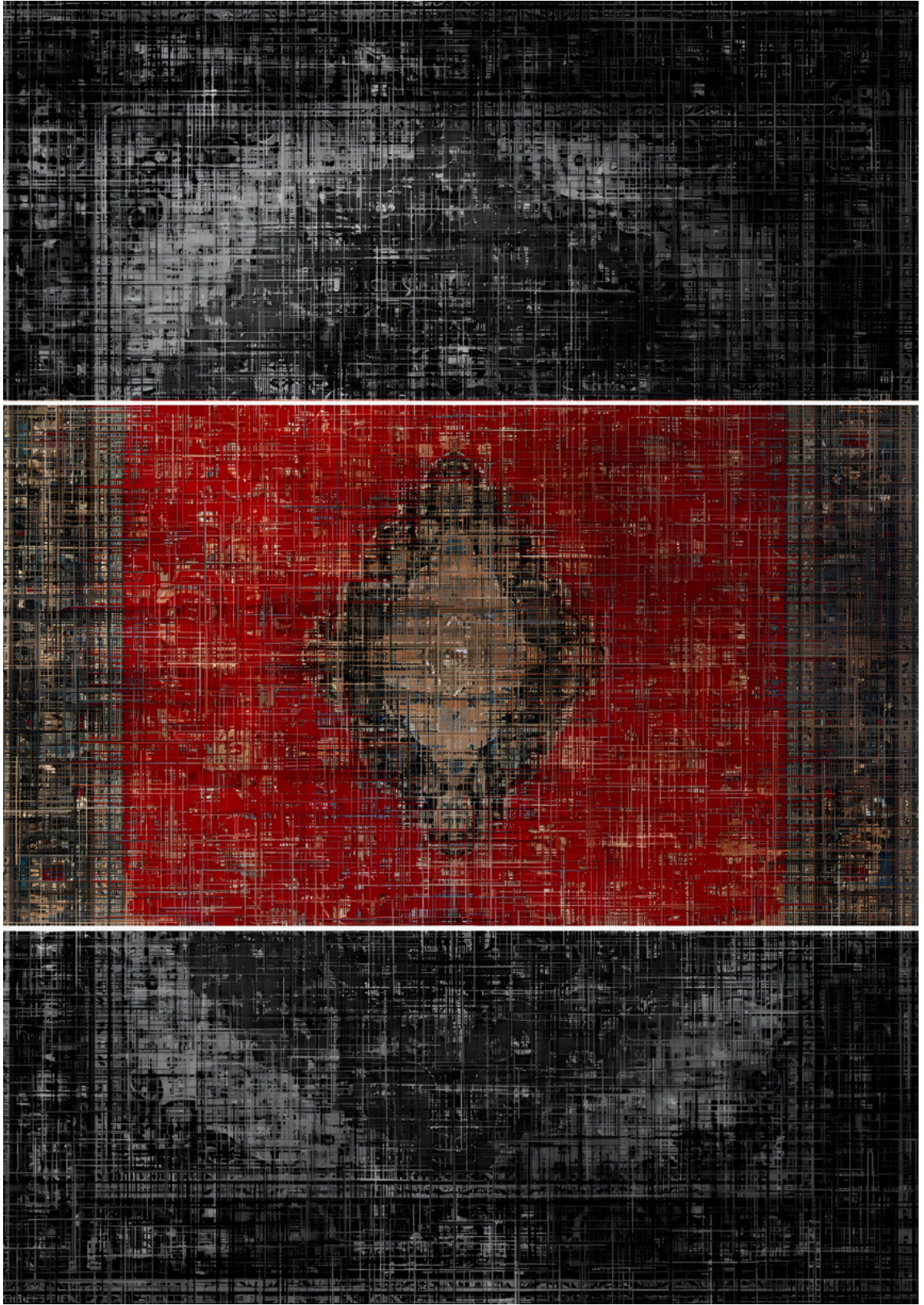
Permanent Marks

28 x 40 inches - Mix medium (Acrylic
Inks, Soft Pastels & UV) on Matte Paper



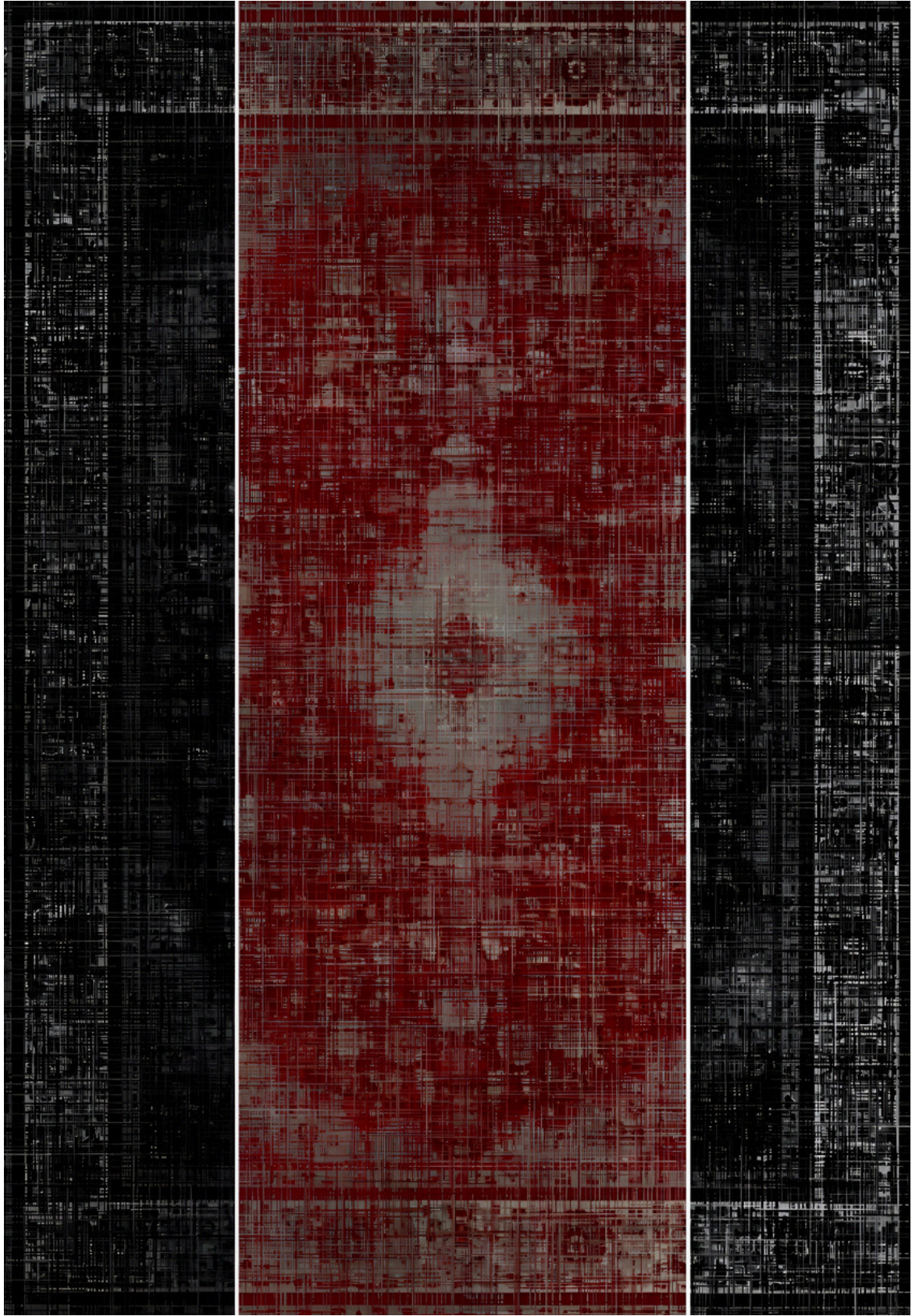
Unhealed

28 x 40 inches - Mix medium (Acrylic
Inks, Soft Pastels & UV) on Matte Paper



Nothing Left but the Ache

28 x 40 inches - Mix medium (Acrylic
Inks, Soft Pastels & UV) on Matte Paper



The Silence That Stays

28 x 40 inches - Mix medium (Acrylic
Inks, Soft Pastels & UV) on Matte Paper



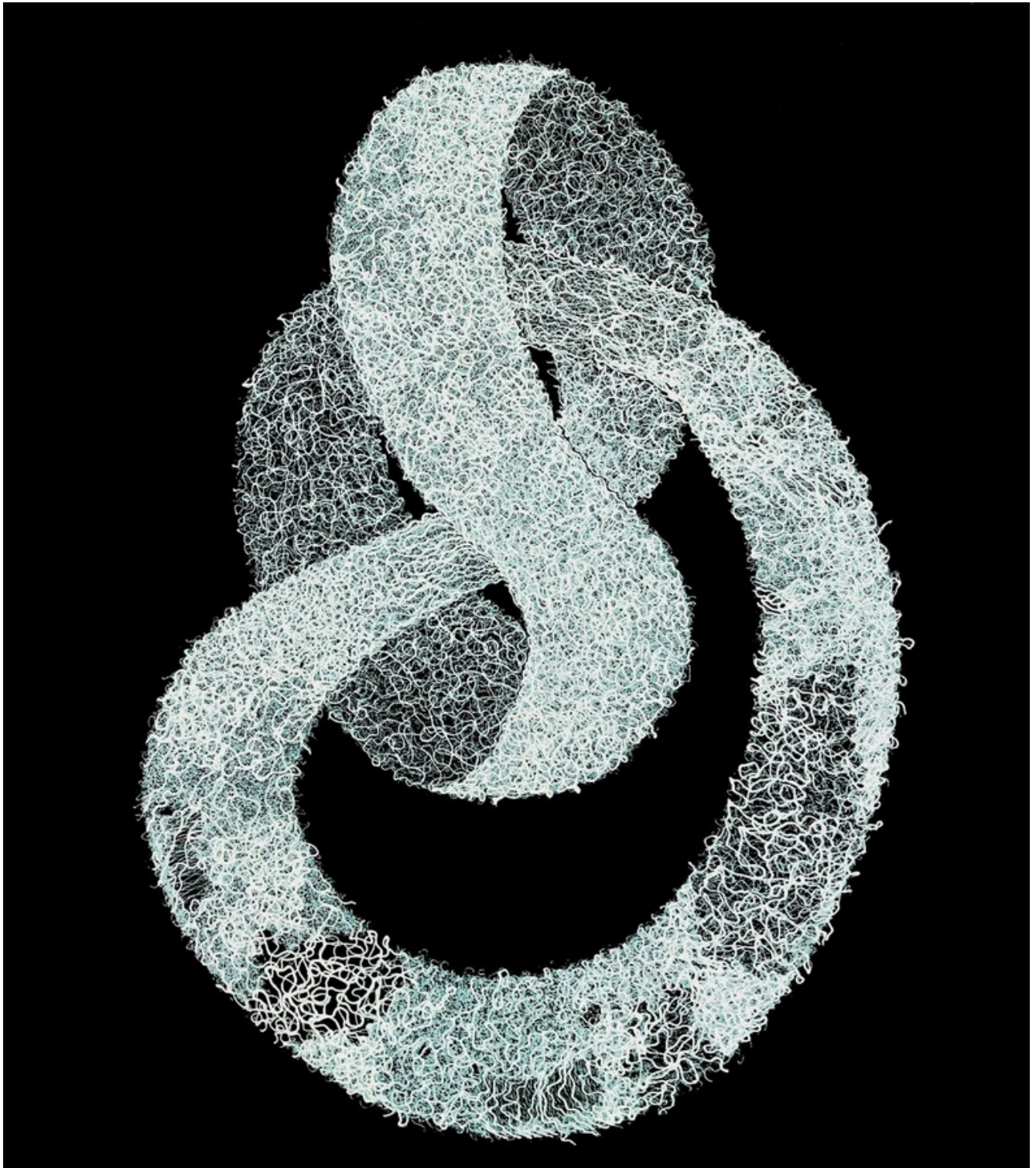
Isra Noman

Biography:

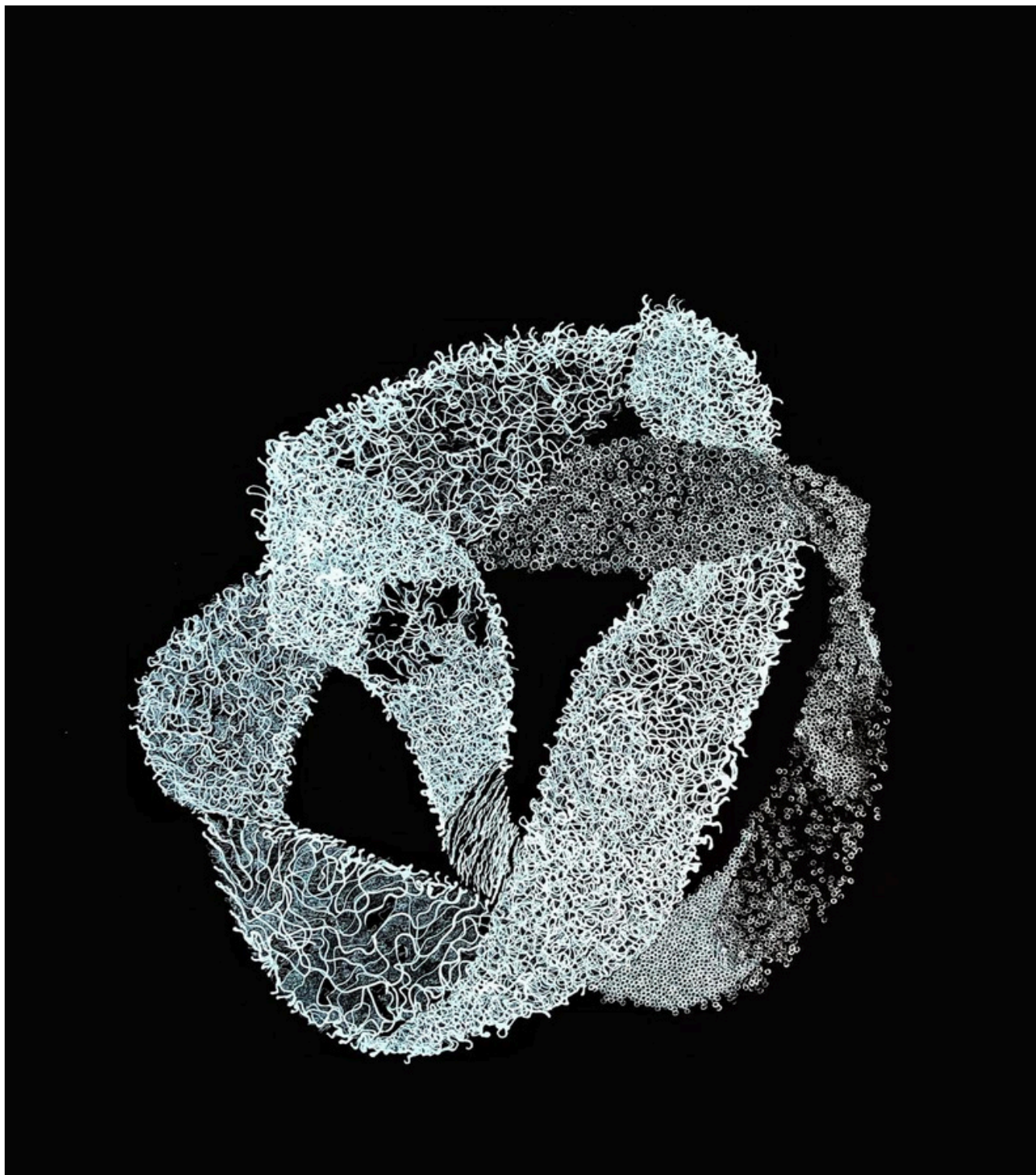
Isra Noman is a visual artist known for her striking black-and-white line work, exploring themes of connection, transformation, and the subtle tension between chaos and harmony. Through layered, dynamic forms, her work invites viewers into quiet dialogues where meaning unfolds beyond words. Her practice has been showcased at notable exhibitions, including The Reservoir Art Gallery, Muse Art Gallery, Ocean Art Gallery, Numaish Gah, The Friends of Indus Hospital Fundraiser NYC, Transcending Traditions at 583 Park Avenue NY, O Art Space, Koel Art Gallery, Pakistan Art Forum, Tagheer Art Gallery, ArtChowk Gallery, Gallery Full Circle, and The Summer Show at ArtSoch Contemporary and more. Isra received the Merit Prize Award at Arjumand Painting Award 2025, the Honourable Award at the Anna Molka Award (2022) and brings a curatorial perspective to her work through her experience with ArtSoch Contemporary.

Statement:

I begin with a single line, unsure of where it will lead. Sometimes, it rests on white, sometimes it pushes through black. Each surface asks something different of the line, on white it feels exposed, on black it leans to resist. Slowly, the lines meet, overlap, and hold each other. What forms is not an image but a state of being. These works carry moments of heaviness and pause, of connection and retreat. They speak of saying when leaning feels easier, of finding balance between light and darkness and of learning how fragile things when held together, can endure.

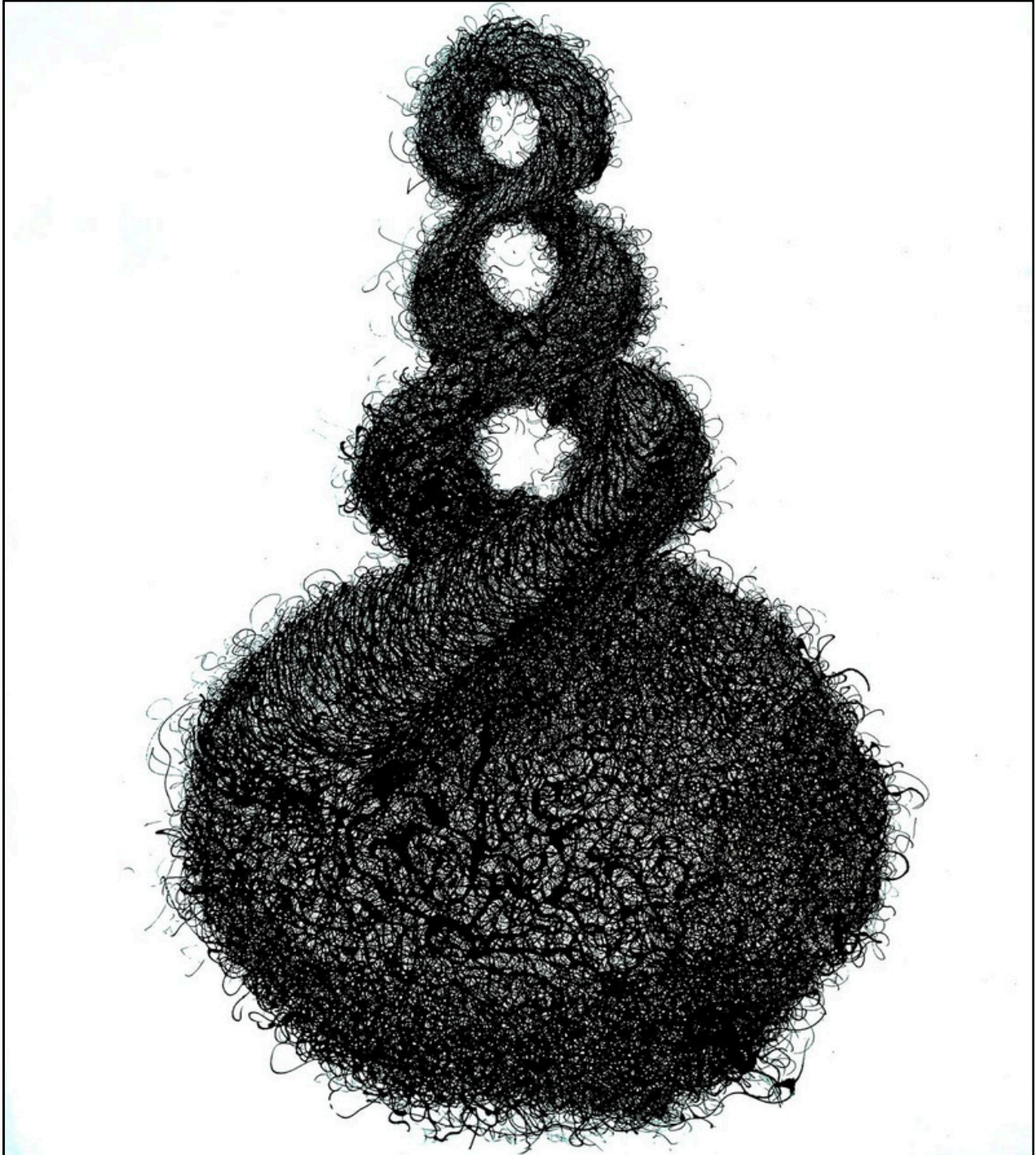


Movements Between Stillness
54 x 60 inches - Archival Ink on Canvas



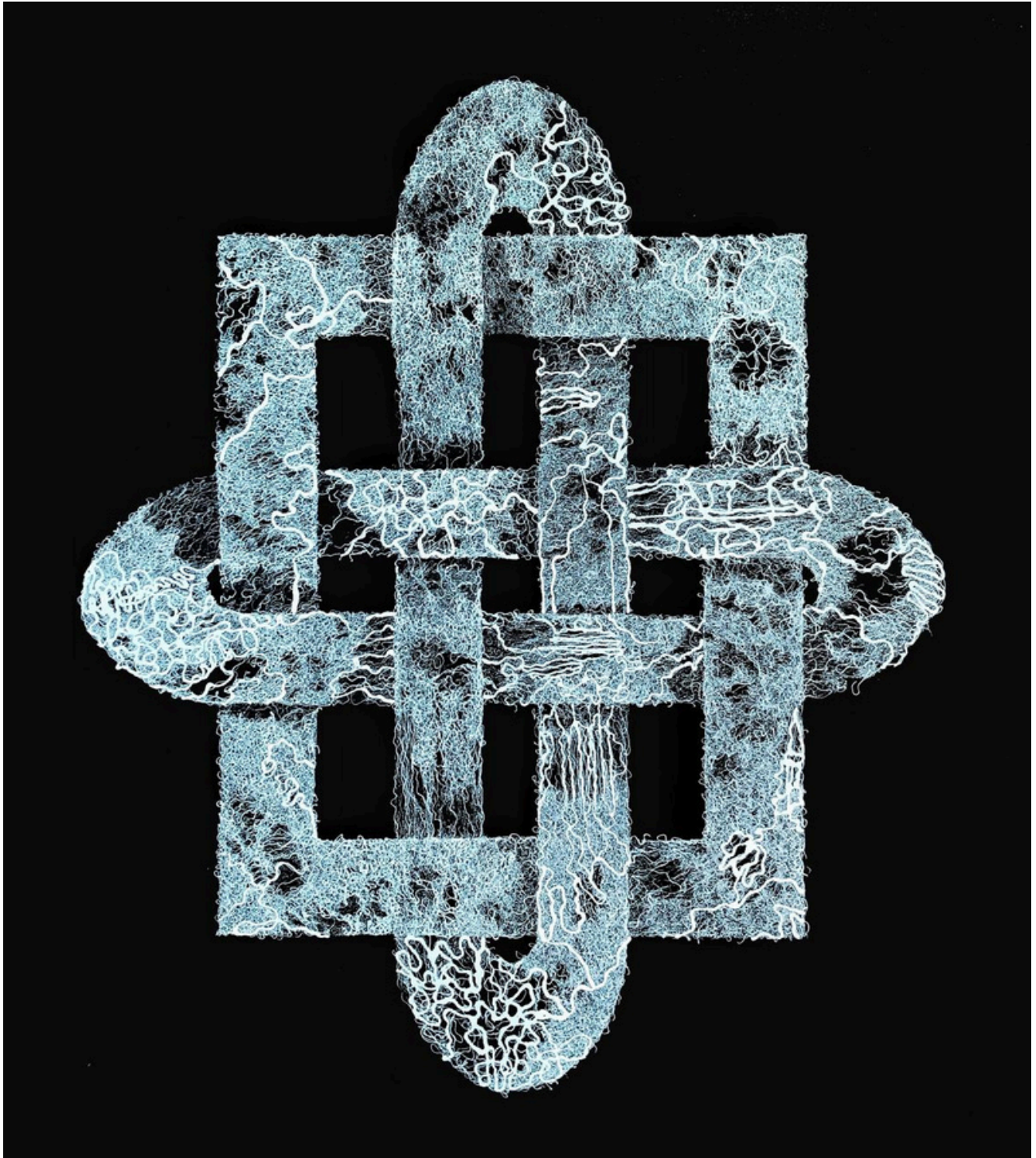
A Gentle Knot

54 x 60 inches - Archival Ink on Canvas



As Within, So it Rises

54 x 60 inches - Archival Ink on Canvas



The Geometry of Staying

54 x 60 inches - Archival Ink on Canvas



Muhammad Asif

Biography:

Muhammad Asif (b. 1998, Quetta, Balochistan) is a Lahore based visual artist working primarily in oil painting. He completed his Bachelor's degree in Fine Arts from the (BUIITEMS), Quetta, in 2020, and earned his Master of Fine Arts from the College of Art & Design, University of the Punjab, Lahore, in 2024. Asif has participated in numerous group exhibitions across Pakistan, including shows at Khaas Contemporary Gallery, Islamabad; VM Art Gallery, Karachi; Ejaz Art Gallery, Lahore O Art Space, Lahore and Pakistan Art Forum Gallery, Lahore. His work has been recognized with several awards, including First Prize at a competition organized by PNCA Islamabad in 2019, and an award for work published in the Pashto Academy Annual Calendar in 2023.

Statement:

I focus on portraying roosters in amusing scenarios, like playing soccer or enjoying other playful activities rather than just being seen as farm animals. I want people to view roosters as lively and joyful creatures. My aim is to spread happiness through my colourful and playful paintings, where roosters take centre stage. I believe that art should bring joy and uplift spirits, and I strive to achieve this with every brushstroke. By creating a world where roosters are the stars and bring smiles to people's faces, I hope to make a positive impact on viewers. Each painting is a celebration of life and laughter, as I share my vision of a world where happiness reigns, one artwork at a time.

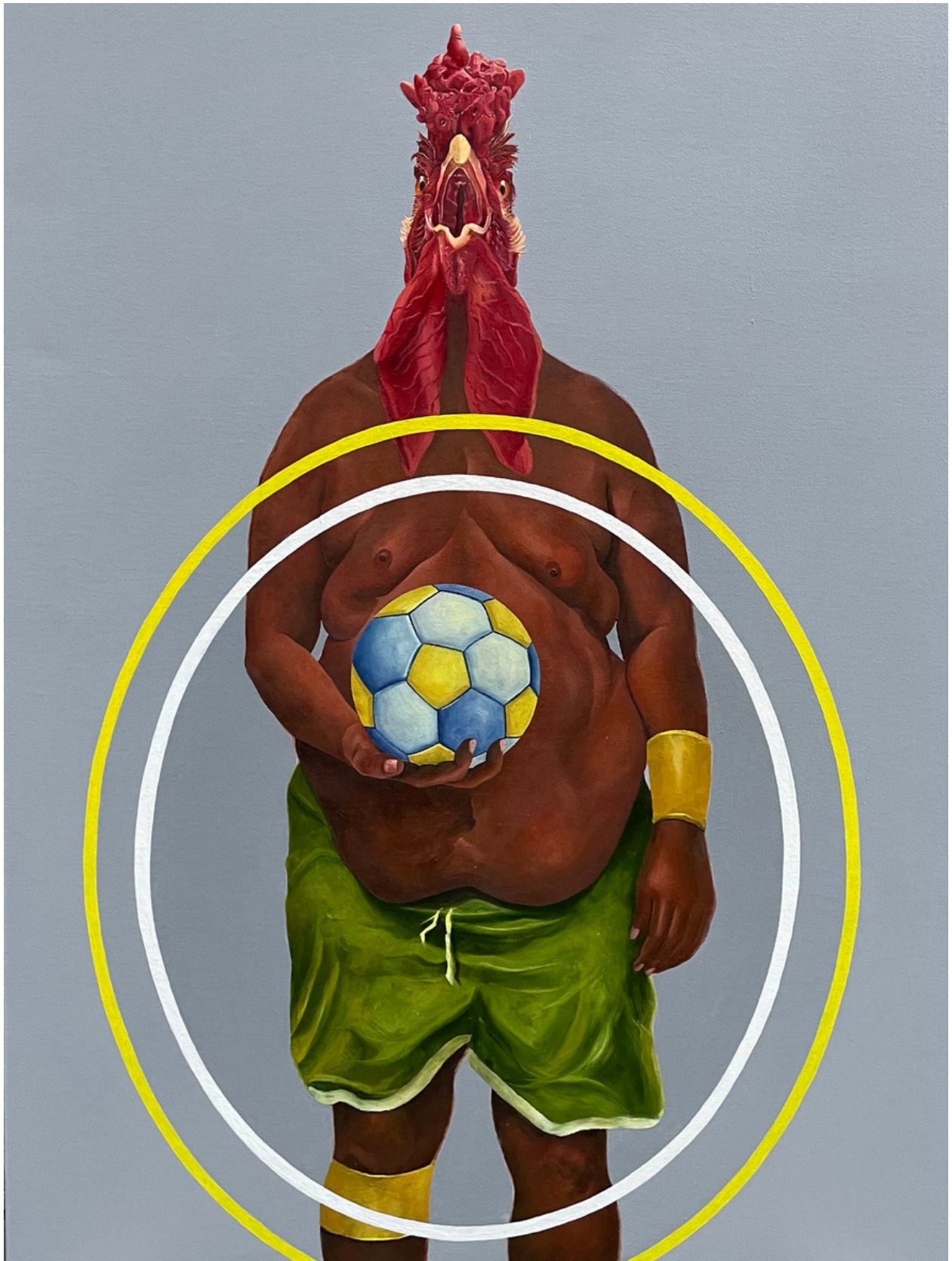


The Weight of the Game
51 x 33 inches - Oil on Canvas



Circle of Play

24 x 36 inches - Oil on Canvas

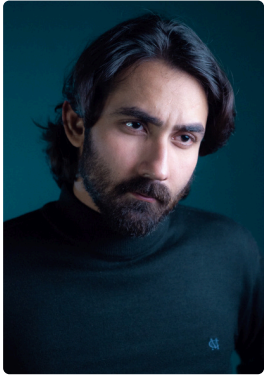


Circle of Play

36 x 24 inches - Oil on Canvas



Performance of Strength
24 x 32 inches - Oil on Canvas



Muhammad Ubaid Tariq

Biography:

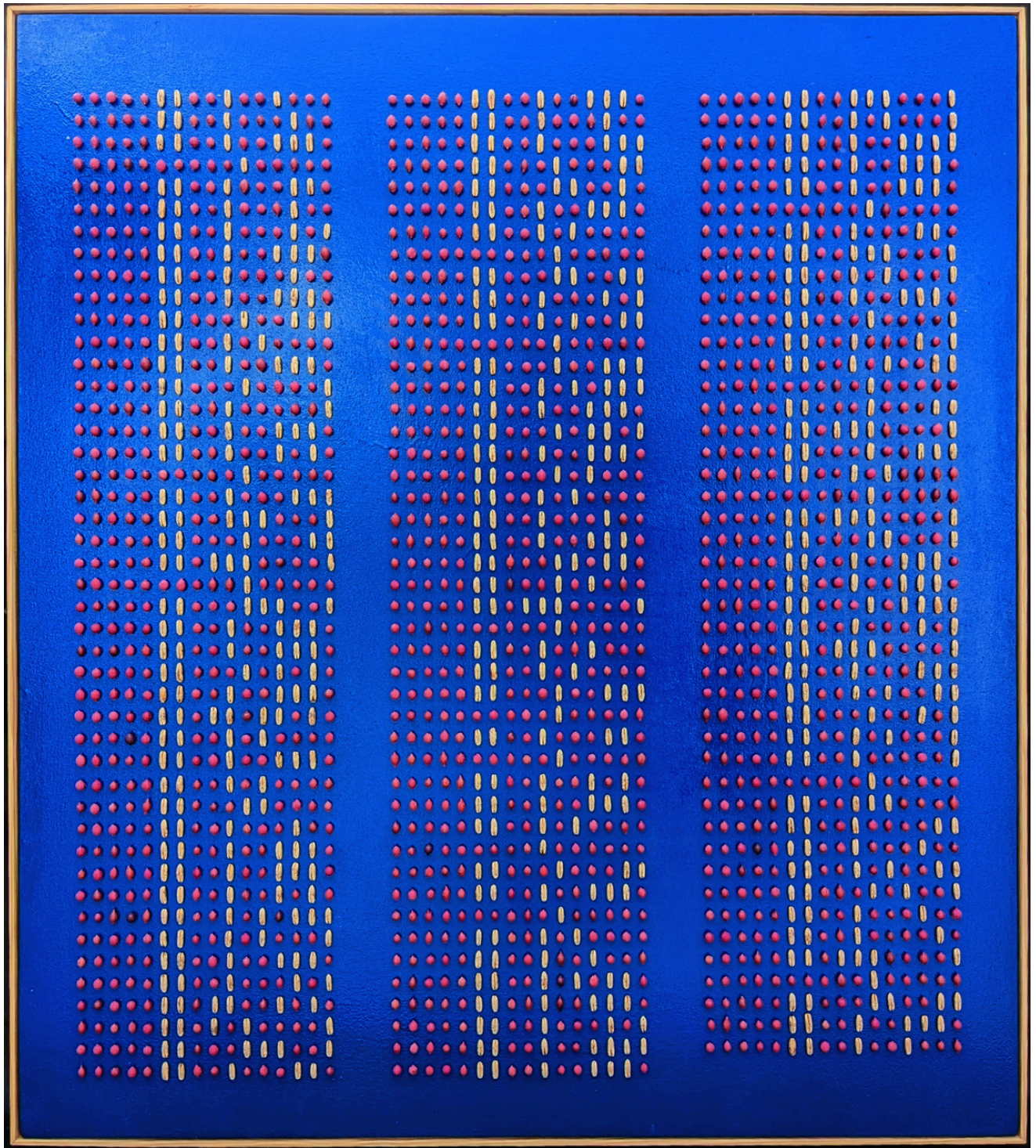
Muhammad Ubaid Tariq (b. 1997, Lahore) is a graduate of the National College of Arts. He works across studio practice, pedagogy, and curatorial projects. He is currently a member of the Organizing Committee for the NCA Triennale 2025, where he contributes to research, documentation, and media development, while also teaching as Visiting Faculty at the National College of Arts, Lahore.

Statement:

This series of artworks that I called 'Formations' presents an interplay between tradition and technology. Quranic verses are meticulously encoded into binary coding scheme, utilizing dried seeds reminiscent of the ritualistic Kul Khaani. This synthesis extends beyond aesthetic considerations, as each bit of code transforms an Arabic alphabet into binary values that literally replicate a faithful translation even as it questions a superficial reading of religious scripts. The very complexity of the binary code is symbolic of faith, as if inviting the viewer to think about tradition, technology, and translation in this modern age. I'm shaped by inherited visual traditions yet I constantly negotiate with new tools, new systems, and new ways of seeing. My practice grows out of the visual language that has shaped me since childhood, a landscape where tradition, memory, and everyday symbolism coexist with quiet complexity. I draw from this richness not to repeat it, but to examine how familiar forms can shift when they move across contexts and technologies. Much of my work lives in that threshold between recognition and ambiguity, a space where an image feels known yet slightly out of reach. I'm interested in that uncertainty, in how viewers negotiate meaning when the ground beneath a visual form begins to move.



The Shores Cry Out, the Land Remembers
46 x 52 inches - Seeds on Canvas



The Sky Weeps to Awaken the Earth

46 x 52 inches - Seeds on Canvas



Mustabshirah Shah

Biography:

My name is Mustabshirah Shah. I was born in Pakistan in 1990, I'm a fine artist passionate about capturing the human experience through oil painting. I graduated with a bachelor's degree in Fine Arts in 2009, honing my skills in color, texture, and composition. Since then, I've worked with renowned senior artists and collaborated in studios, refining my craft and exploring new creative avenues.

Statement:

As a Fine Arts graduate with a specialization in oil painting and portraiture, I have dedicated myself to mastering the nuances of color, texture, and composition. Since completing my degree in 2009, I have continued to refine my craft through collaborations with esteemed senior artists and immersive experiences in studio environments. My artistic practice is rooted in the traditional techniques of oil painting, where I explore the subtleties of light, shadow, and expression. Through portraiture, I aim to capture the essence and individuality of my subjects, revealing the intricate complexities of the human experience. Each brushstroke is a deliberate gesture, imbuing the canvas with emotion, depth, and narrative. Working alongside seasoned artists has broadened my perspective, introducing me to innovative approaches and challenging me to push the boundaries of my creativity. The studio has become a sanctuary for experimentation, allowing me to explore new themes, techniques, and mediums while staying true to my artistic vision. My portraits are more than mere representations; they are windows into the souls of my subjects, inviting viewers to contemplate the beauty, vulnerability, and resilience of the human spirit. I strive to capture the subtleties of human emotion, from the soft glow of joy to the depth of introspection.



Untitled

22 x 29 inches - Graphite on Paper



Untitled II

21 x 29 inches - Graphite on Paper



Untitled III

19 x 29 inches - Graphite on Paper



Untitled IV

22 x 29 inches - Graphite on Paper



Rida Fatima Bukhari

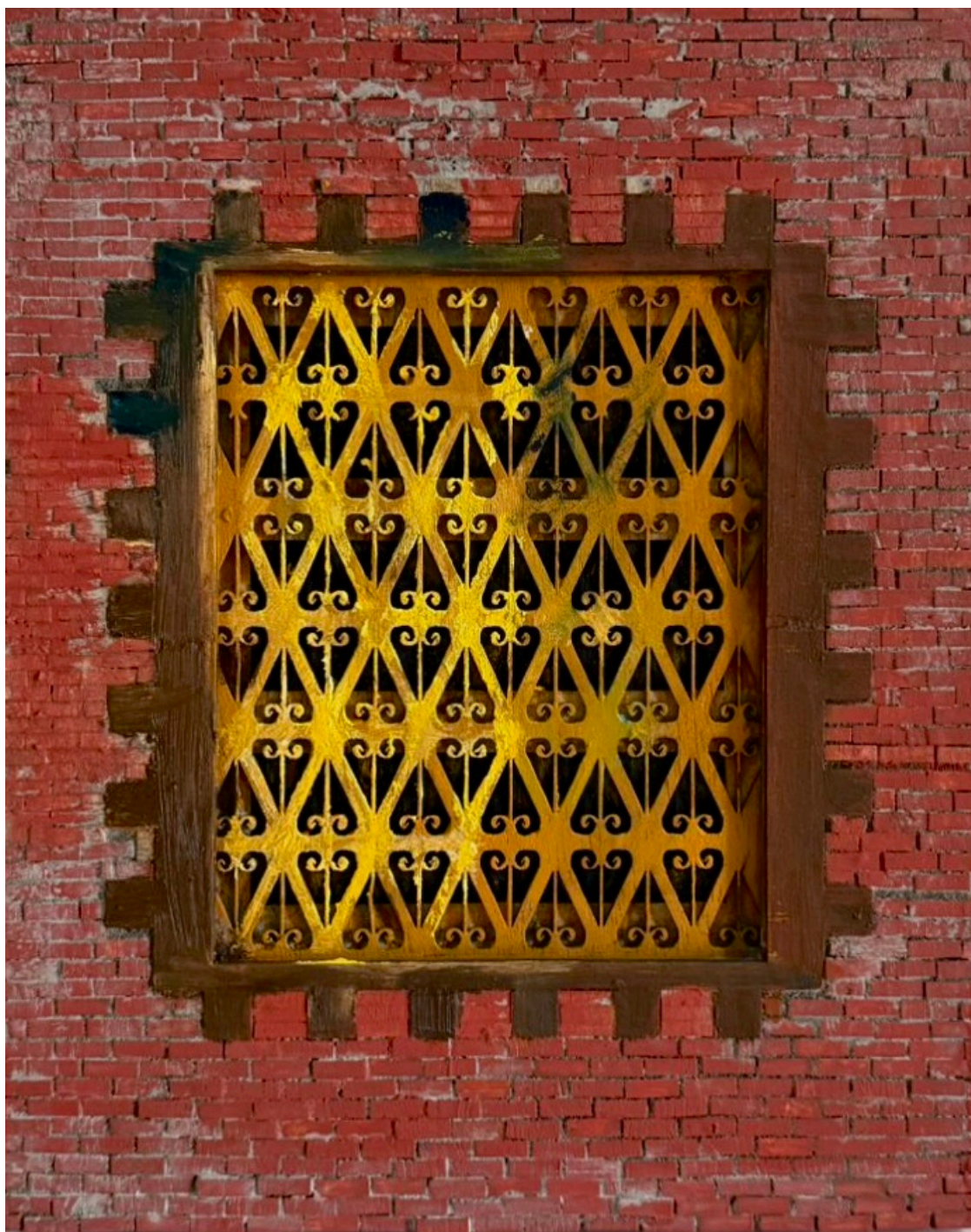
Biography:

Rida Fatima Bukhari is a visual artist whose practice explores memory, space, and socio-cultural transformation within contemporary society. Her work is rooted in personal and collective narratives, often reflecting on the shifting relationship between people, architecture, and lived environments. Through mixed media, installation, and conceptual approaches, she examines themes of displacement, belonging, and the silent histories embedded in everyday spaces. Her artistic process involves observation, research, and material experimentation, allowing familiar forms to be re-contextualized and questioned. By engaging with fragments of the ordinary, she highlights how urban development, social structures, and time reshape human experience. Rida's work invites viewers to pause and reflect, encouraging an emotional and intellectual dialogue between memory and place. She continues to investigate how art can act as a visual archive—preserving traces of identity while challenging the permanence we associate with space and history.



Untitled

15 x 9 inches - Wood & Concrete



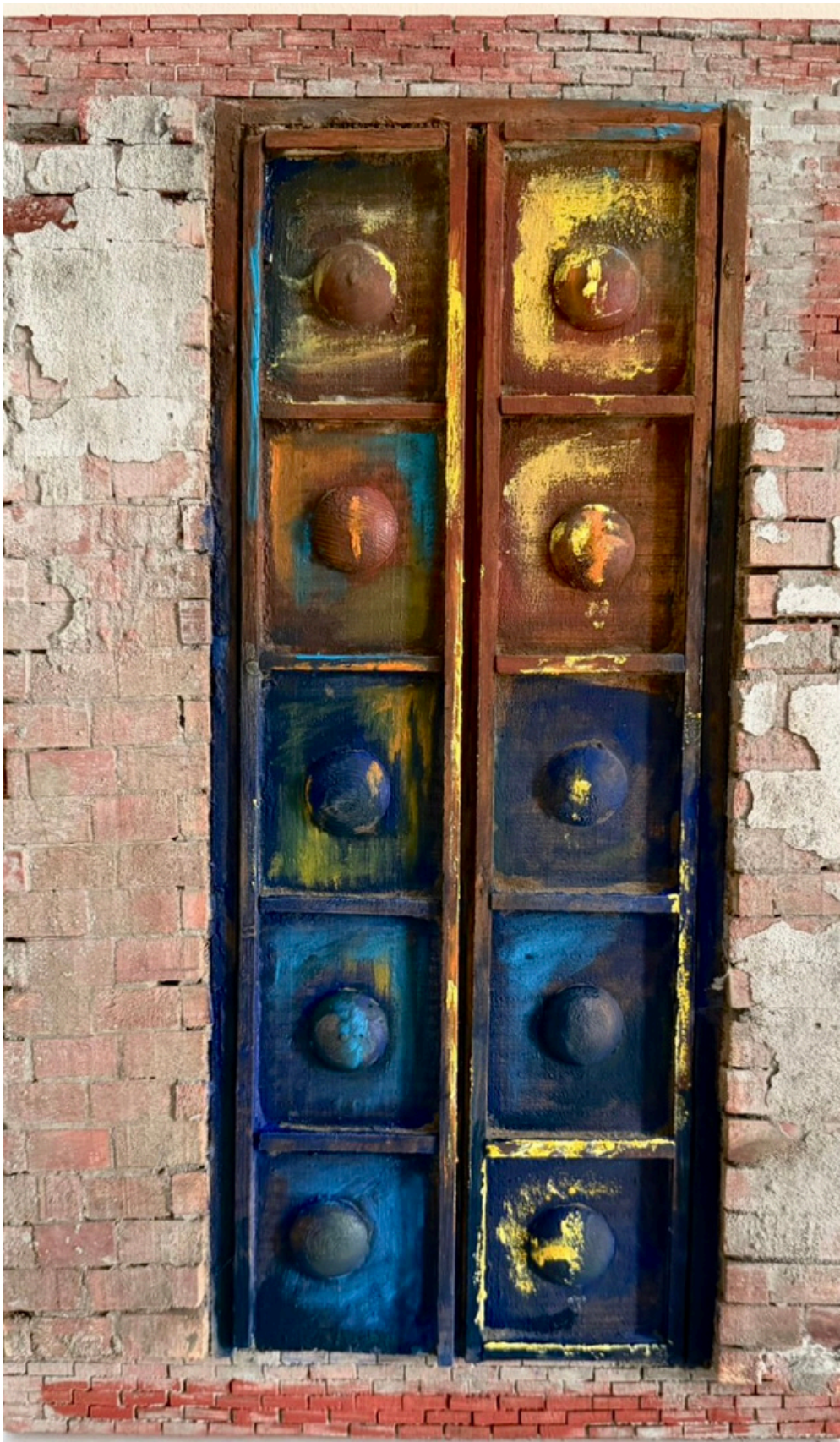
Untitled II

13 x 10 inches - Wood & Concrete



Untitled III

16 x 11 inches - Wood & Concrete



Untitled IV

15 x 11 inches - Wood & Concrete

artscene gallery



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