



# COUNTERPUBLICS

Curated by **Mahnoor Asad**

Ayesha Rumi  
Bushra Malik  
Behram Farooqui  
Farrukh Adnan  
Hamza Sherwani  
Hafsa Moin  
Inshal Tahir  
Muntazir Mehdi  
Neeli Ahmed  
Noor Fatima  
Shaharyar Naeem

**Opening**

**6:00 PM**

**28th April 2026**

Exhibition continues till 05<sup>th</sup> May 2026

# COUNTERPUBLICS

## Curatorial Statement

In every society, there exist quieter, parallel narratives that unfold beyond the reach of dominant discourse. Counterpublics seeks to explore these alternate spaces of expression and assembly, where artists reimagine systems of identity, power, and community. Working across painting and new media, the participating artists examine how personal and collective histories intersect to form new publics.

Their works propose alternative vocabularies of truth and belonging, offering insight into what remains unseen or unspoken within contemporary Pakistan.

The exhibition positions each artist as an active agent in constructing meaning resisting homogeneity, reclaiming visibility, and forming spaces for dialogue that exist in tension with the mainstream.

The selection of artists brings together a cross-generational and cross-regional spectrum, spanning emerging and mid-career practitioners.

This diversity not only enriches the visual dialogue but also reflects the layered and complex ecosystem of Pakistani contemporary art.

Beyond the exhibition itself, Counterpublics aims to serve as a temporary public forum where the gallery becomes a space of shared inquiry, critical exchange, and collective reflection.

While based in Lahore, this exhibition is intentionally conceived for Karachi, a city that embodies multiplicity, contradiction, and constant negotiation. Counterpublics mirrors these qualities, presenting practices that challenge static notions of culture and representation.

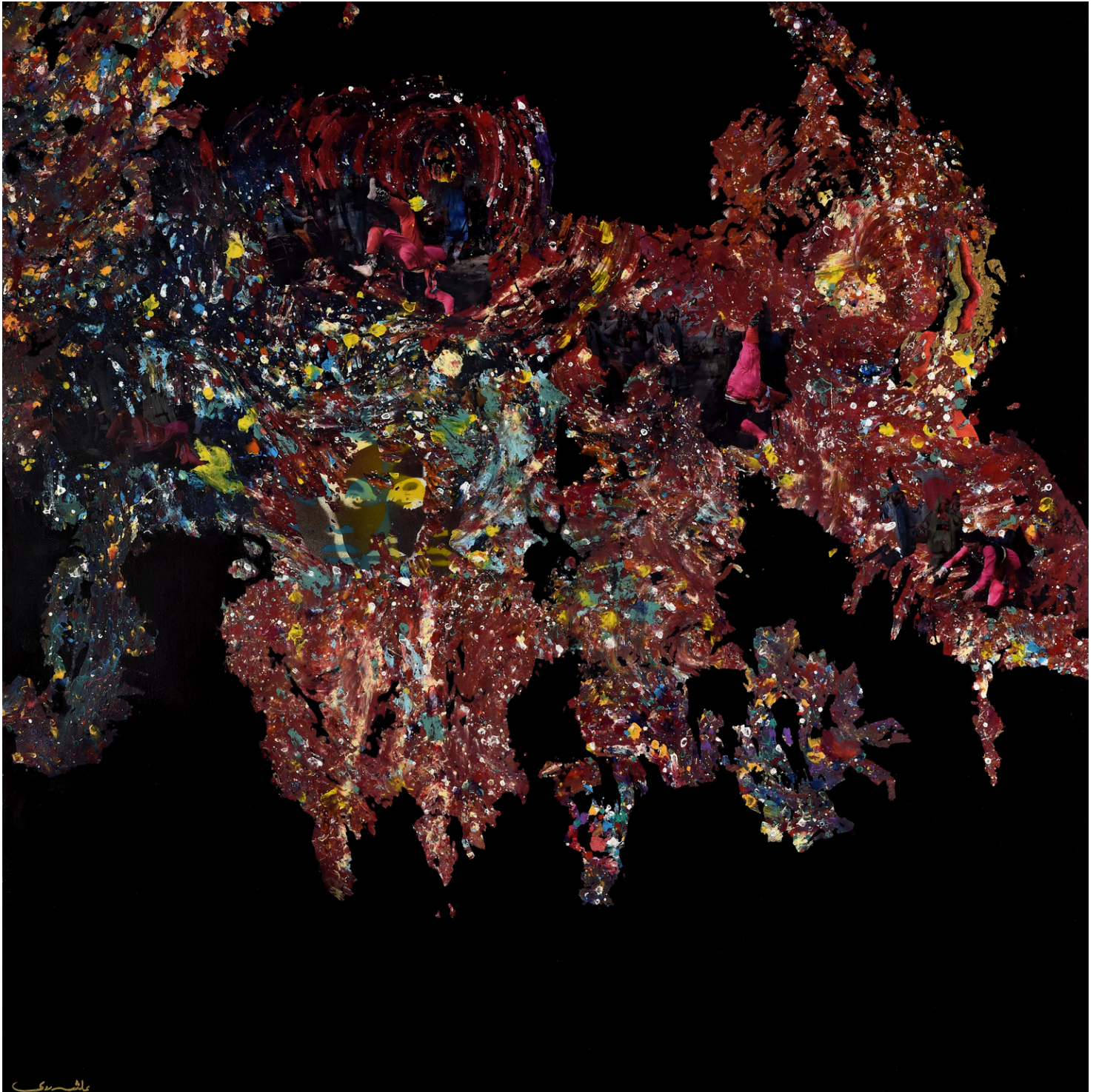


# Ayesha Rumi

## Biography:

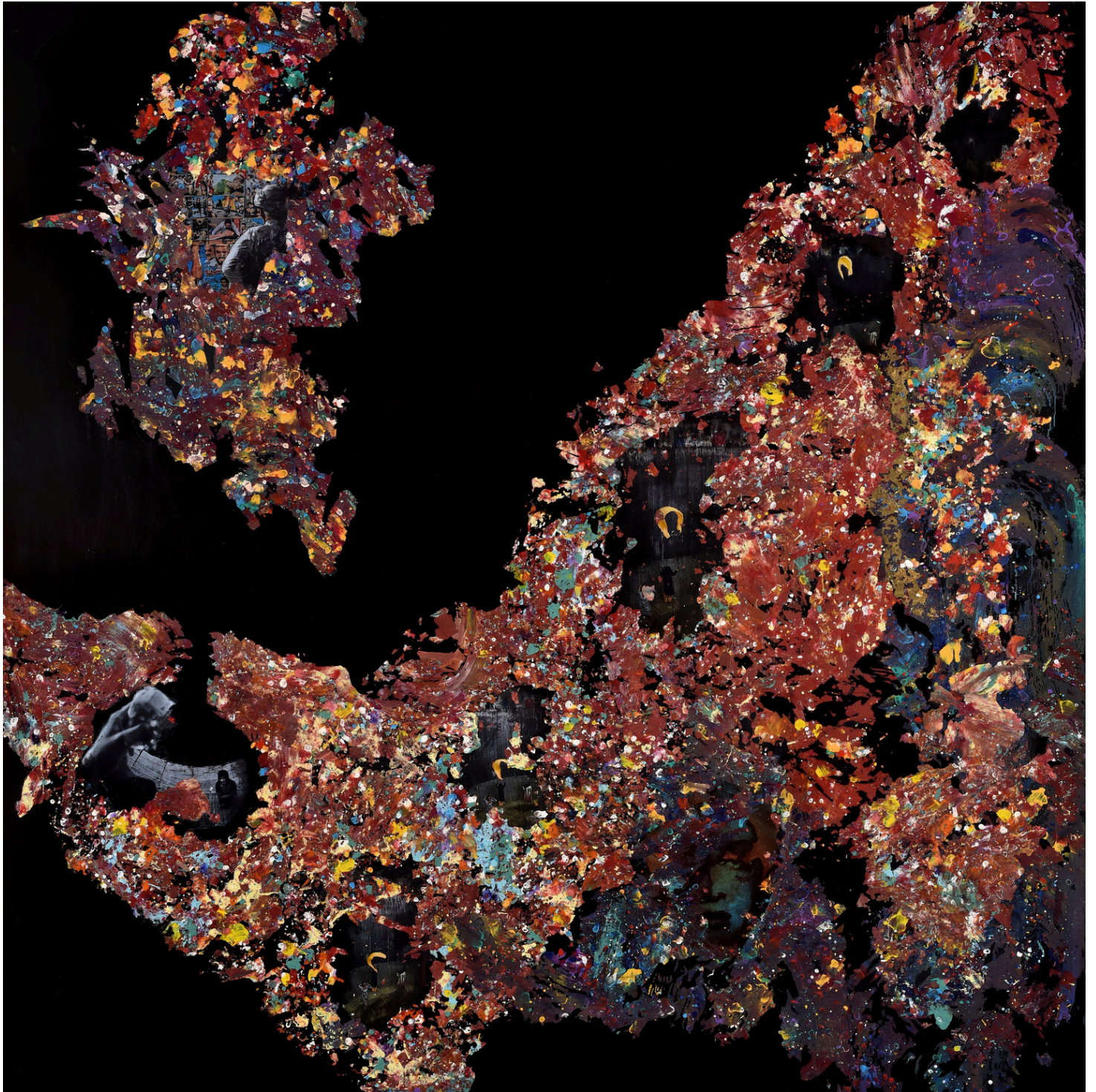
Ayesha Rumi is a Lahore-based visual artist whose practice spans photography, mixed media, installation, and experimental printmaking. Her work draws on the intersections of art and research, often beginning with careful observation of material environments—walls, surfaces, and textures—that serve as silent witnesses to history. By working with processes of erosion, layering, and transformation, she creates images and objects that embody impermanence and the passage of time. Rumi earned her MFA from Syracuse University, New York, where she was awarded a Graduate Research Fellowship and named Valedictorian of the 2021 Graduate Ceremony. She also holds a BFA with distinction from Beaconhouse National University, Lahore. Her work has been shown internationally in the United States, Germany, Pakistan, China, and Italy. Exhibitions include *Distant* at Governors Island (New York), *What Remains* at Satrang Gallery (Islamabad), *Mise En Scene* at Villa Heike (Berlin), and solo presentations such as *Archaeological Dilettante* (Syracuse, USA). She has also participated in residencies in Berlin, New York, and Lahore, where she deepened her engagement with architectural and linguistic histories.

Across these projects, Rumi explores how memory, history, and cultural residue leave their imprint on physical and linguistic surfaces. Her practice embraces instability, decay, and transformation as integral processes, positioning art as both a document of the present and a gesture toward what remains unseen or forgotten.



## Left of Diptych

48 x 48 inches - Mix media on MDF -



## **Right of Diptych**

48 x 48 inches - Mix media on MDF -



**Untitled**

72 x 48 inches - Mix media on MDF -



# Bushra Malik

## Biography:

Bushra is a Karachi based Printmaker and painter currently running her independent studio practice ,Bushra graduated in 2021 with a BFA from Indus Valley School of Art & Architecture,Bushra's artist approach combines both traditional and digital techniques. She has showcased her work in various exhibitions both in Pakistan and Internationally. Notable group shows include Koel Gallery , Full Circle Gallery in 2022, O Art Space Lahore in 2022 and the Holy Art Gallery London in 2024.

## Artist Statement:

Bushra's practice explores imagined urban spaces, where fragments of real and remembered landscapes are reassembled into layered, often ambiguous environments. Drawing from personal memory, fleeting encounters, and architectural forms, she constructs spaces that feel both familiar and disorienting. Through distortion, repetition, and subtle digital interventions, these environments blur the boundary between reality and fiction.



## **Cosmic Currents**

20 x 24 inches - Digital Drawing on Archival Paper -



## Floral Fables

20 x 24 inches - Digital Drawing on Archival Paper -



# Farrukh Adnan

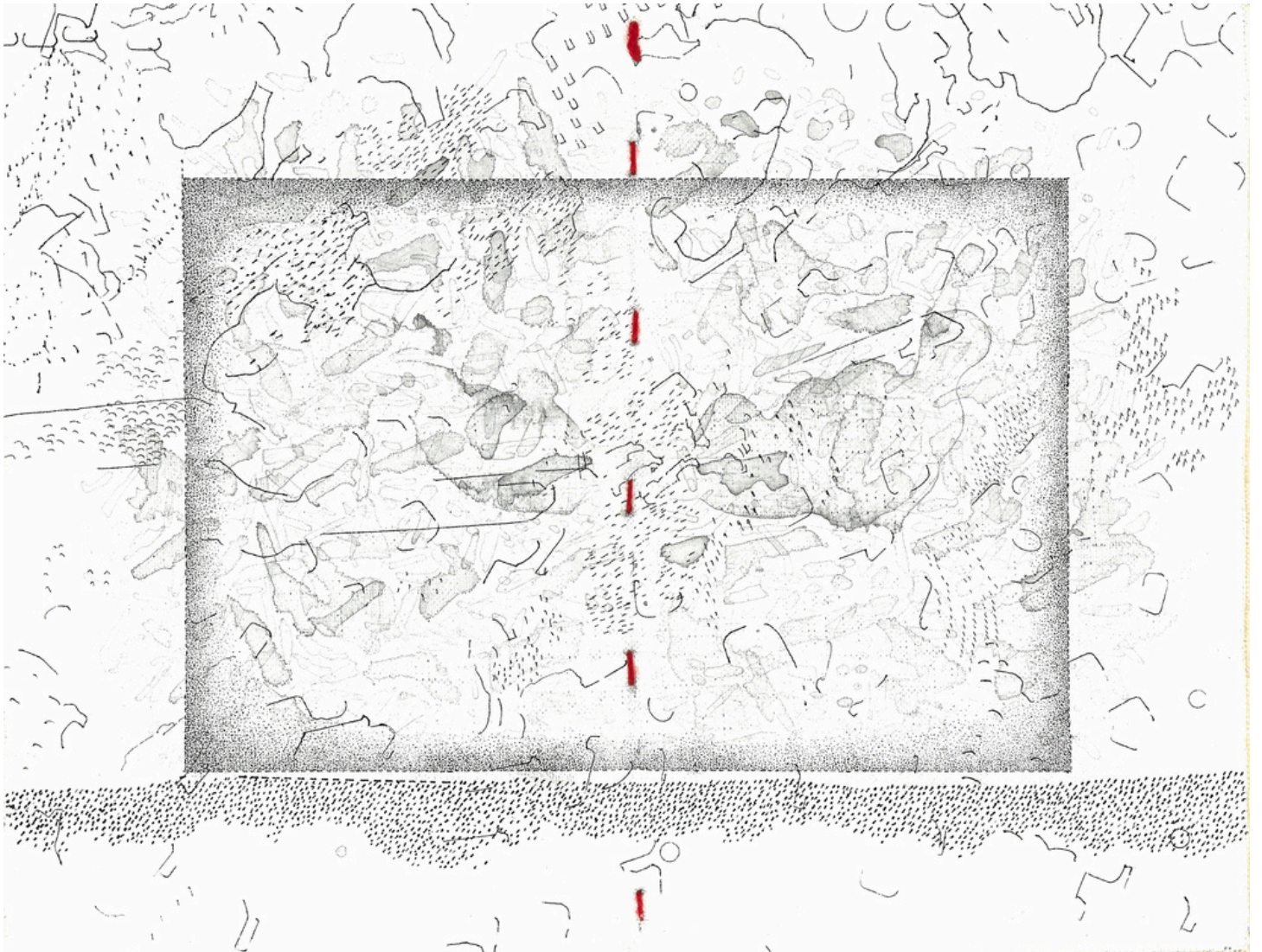
## Biography:

Farrukh Adnan is a visual artist whose drawing-based practice explores memory, land, and the quiet archaeology of place. Born in 1984 in Tulamba, Pakistan, he grew up among mounds, terracotta shards, traces of past civilization and observing his father's work with land records.

He holds a degree in Visual Communication Design from the National College of Arts (NCA), Lahore (2009), and a Master's in Art and Design Studies from the Mariam Dawood School of Visual Arts, Beaconhouse National University (BNU, 2014). and has showcased his work nationally and internationally. Now based in Washington, D.C., Adnan continues to create poetic cartographies that reflect layered histories, human interaction, and cultural memory.

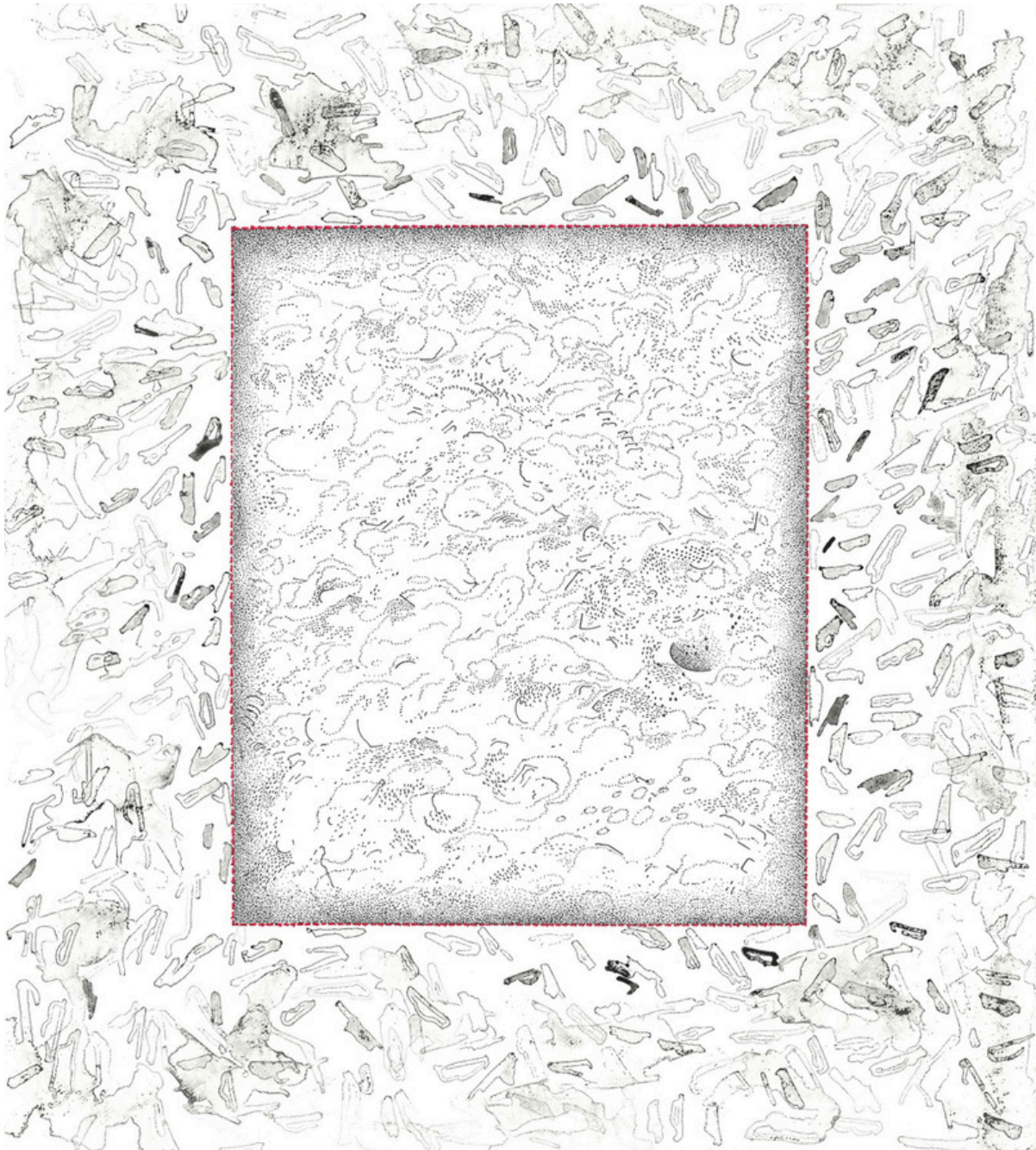
## Artist Statement:

That sense of being between places, where horizons shift and longing shapes what remains, resonates deeply. Its reflection on displacement captures the quiet space I often inhabit between here and elsewhere.



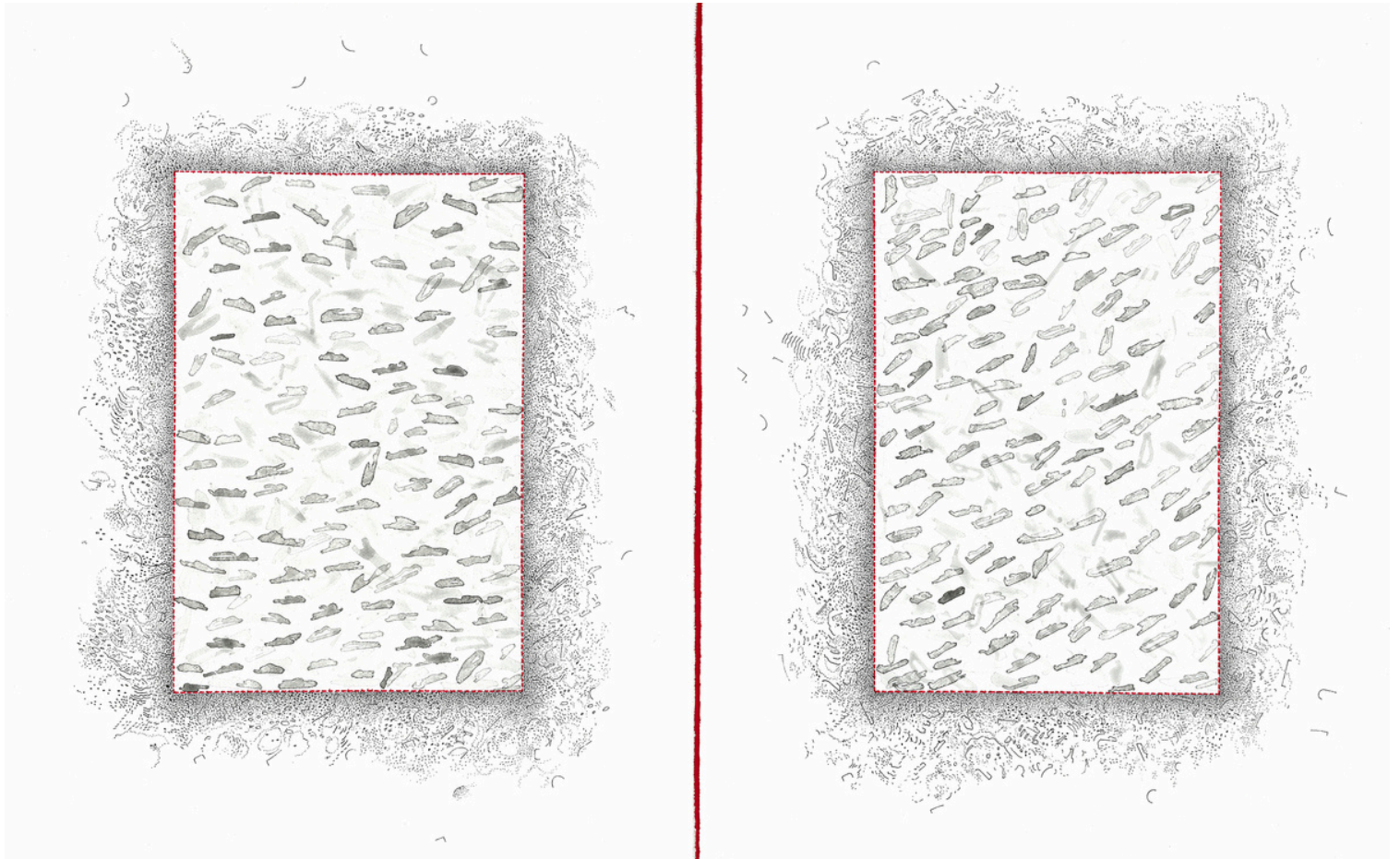
## **Urban Residue**

6.5 x 8.5 inches - Pen and Ink on Handmade Canvas Book -



## **Unrecorded Terrain**

10 x 9 inches - Pen and Ink on Canvas -



## Memory Grid

10 x 16 inches - Pen and Ink on Canvas and Cotton Fabric -



# Hamza Sherwani

## Biography:

Hamza Khan Sherwani is a multidisciplinary artist based in Muscat, Oman, whose work is rooted in the intersection of art and psychology. His practice emerged during the COVID-19 period, where he began translating psychological observations into visual form.

Working across mixed media, Sherwani incorporates acrylics, spray paint, typography, and found materials to create what he defines as Psychedelic Abstract Art. His work is characterized by layered compositions and a distinct contrast between monochrome and vibrant color, reflecting themes of internal conflict and external identity.

He has exhibited extensively across Oman, Pakistan, Australia, and Dubai, with showings at galleries including Art Meso, Haam Gallery, Dominion Gallery, Matti Sirvio Galleria, Alhamra Art Gallery, and Ejaz Art Gallery. In addition to gallery exhibitions, he has collaborated with brands such as Outfitters and Raka Studio.

Sherwani's work continues to explore the psychological dimensions of human experience through experimental materiality and visual storytelling.

## Artist Statement:

My practice explores the tension between internal psychological states and the external identities we construct. Working primarily with mixed media—ranging from acrylics and spray paint to found objects and industrial surfaces—I build layered compositions that merge text, abstraction, and symbolic contrast.



**Untitled -1**

22.5 x 30 inches - Acrylics (paint & markers) + spray paints -



## Untitled -2

22.5 x 30 inches - Acrylics (paint & markers) + spray paints -



### Untitled -3

22.5 x 30 inches - Acrylics (paint & markers) + spray paints -



# Hafsa Moin

## Artist Statement:

Windows have been a recurring motif in my practice, often functioning as symbolic thresholds

between interior and exterior worlds. In this series, I focus solely on the window as an image.

The works are based on windows selected from my personal archive of reference photographs

that I have collected over time. By intervening in these images with found materials, I transform

them into spaces that invite viewers to reconsider the act of looking into a window.

Each window reflects a particular emotional or mental state. The materials added to the images

carry symbolic meanings, for instance, a white flag sewn onto one window suggests a desire for

peace, while another incorporates a mirror, prompting self-reflection by returning the viewer's

gaze.

Through these interventions, the window shifts from being a simple opening to the outside world into a surface for introspection. Rather than offering a clear view outward, these works become quiet reflections of internal states, inviting viewers to pause and consider what it means to look, and what might be revealed in the act of seeing.



**Bus ( Stop )**

08 x 11 inches - Oil on Canvas and Cloth -



## **Aur Dekho ( Keep looking )**

08 x 11 inches - Oil on Canvas Mirror and Modelling Paste -



**Feeling Pink**

08 x 11 inches - Oil on Canvas Mirror and Gypsum -



# Muntazir Mehdi

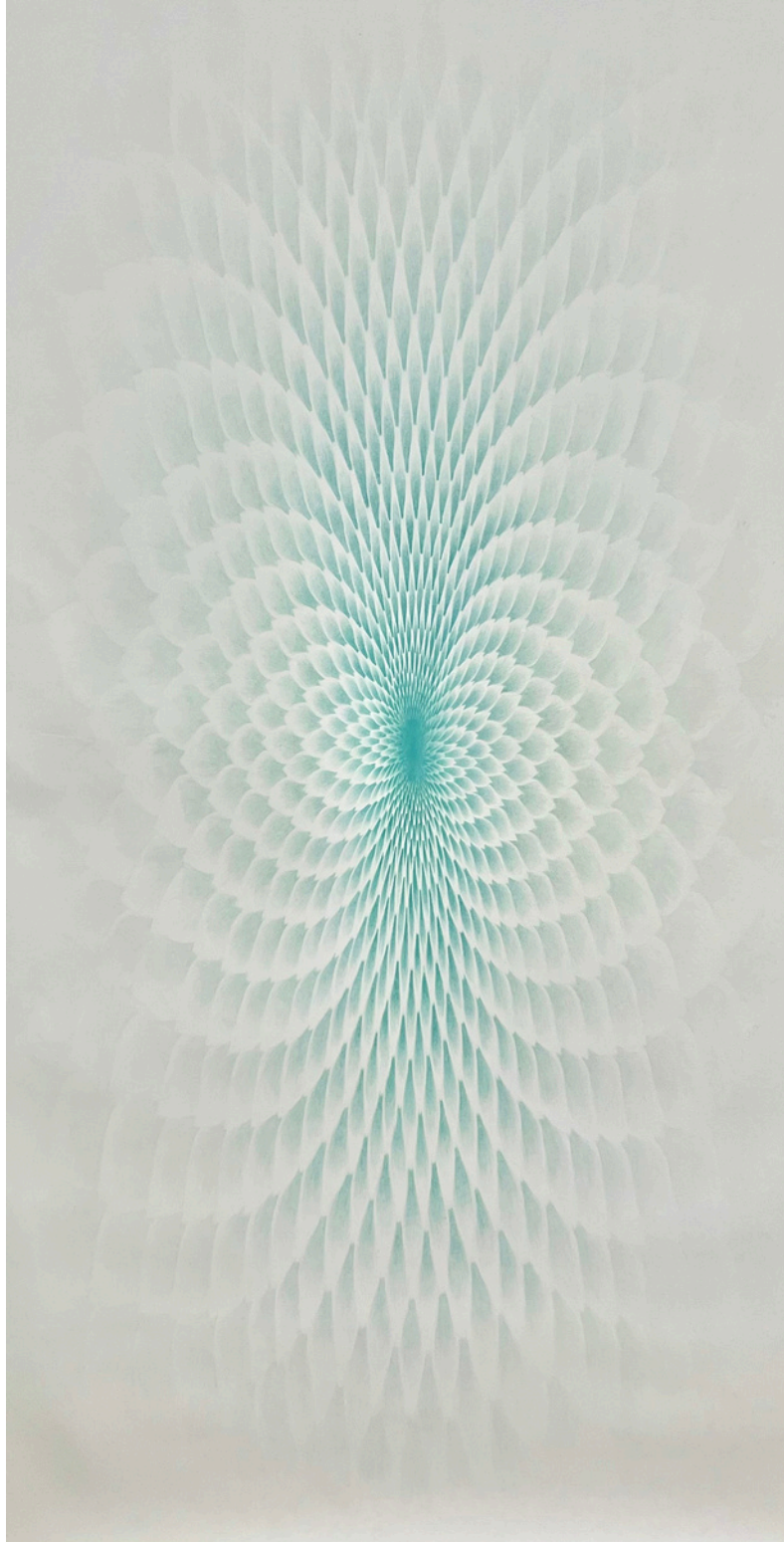
## Artist Statement:

Muntazir Mehdi is a Quetta-based visual artist, specializing in traditional miniature painting. He graduated from the National College of Arts (NCA) in 2026, majoring in Miniature, where he mastered the intricate techniques of traditional miniature art. His work blends classic styles with modern perspectives, showcasing his skill in this delicate art form.



**Mystic Tree**

14 x 13.5 inches - Gouache on Wasli -



**Gradients of Presence**

39.3 x 25.1 inches - Gouache on Paper -



# Neeli Ahmed

## **Artist Statement:**

We often speak of "nurturing" as if it were a soft, poetic gift. In my practice, I explore it as a form of silent, physical labour. This work shows the threshold between the face we show the world and the heavy, fertile reality we carry inside. Think of it as a stoic container to contrast with the intense, consuming life growing from within. Whether it is a blinding, vibrant bloom or a crowded tree of resting birds, these internal landscapes represent the mental and emotional load of keeping everything alive. These pieces suggest that what we nurture is often inseparable from the energy we expend to sustain it. It is about that specific point of exhaustion where the effort required to grow life, ideas, families, or emotion, becomes so demanding that the external world fades away, leaving the individual consumed by the very things she sustains. My work shows the unseen weights: the labour performed in the dark and the powerful, heavy realities we quietly cultivate when no one is watching.



**The Milk of Sorrow**

36 x 36 inches - Mixed Media on Canvas -



**The Milk of Sorrow II**

96 x 48 inches - Mixed media on canvas -



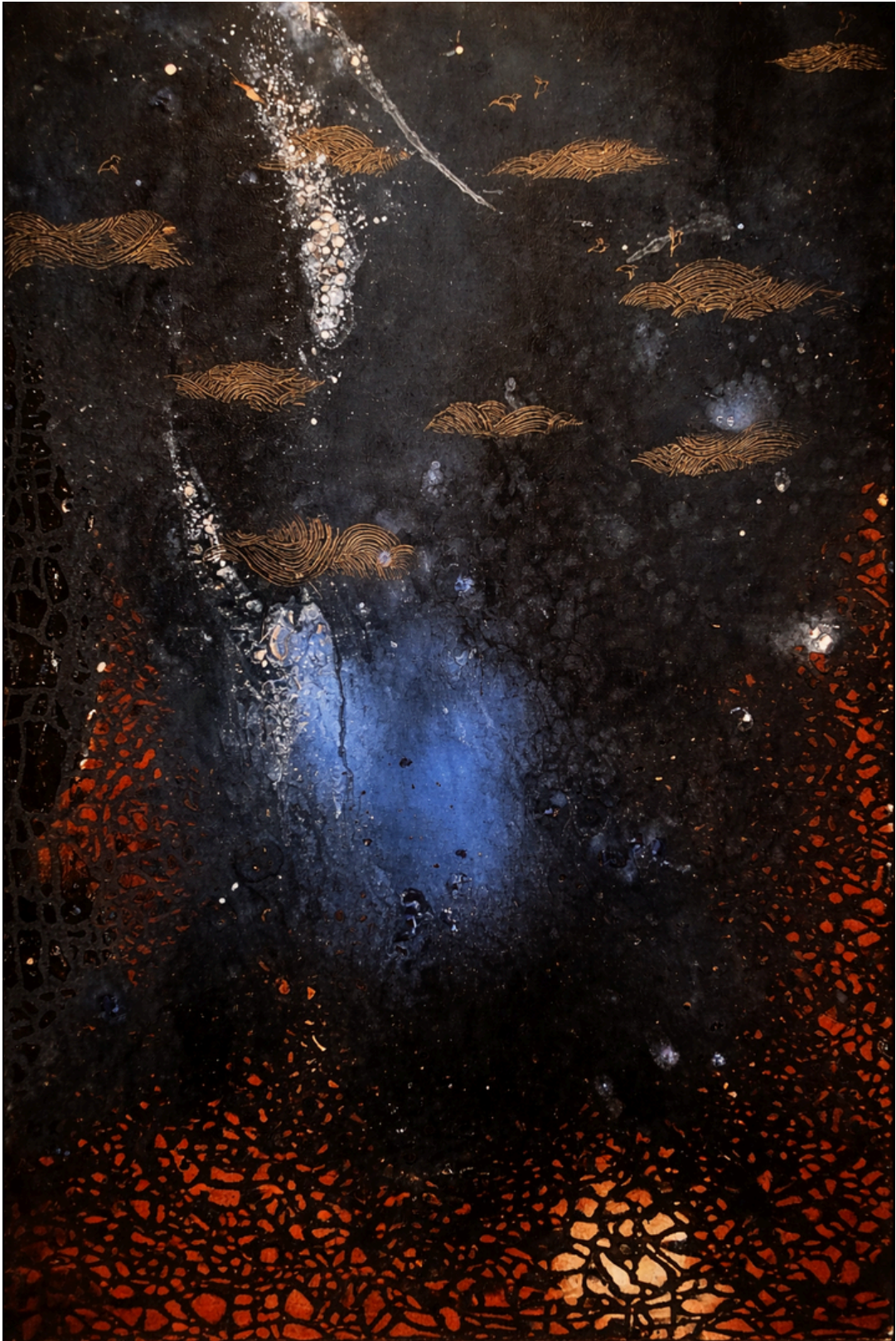
# Noor Fatima

## Biography:

Noor Fatima is a Pakistani visual artist, curator, and cultural practitioner whose work bridges artistic practice, curatorial research, and cultural programming. She holds a Bachelor's degree in Sculpture from the National College of Arts (NCA), Lahore, completed in 2016. Alongside her studio practice, Noor has developed an extensive career in curatorial work and cultural management. She currently serves as a Curator at the Pakistan National Council of the Arts (PNCA), a national cultural institution operating under the Government of Pakistan, where she contributes to the development and presentation of exhibitions, public art initiatives, and cultural programming. Her curatorial work spans both national and international platforms. Noor has curated and contributed to exhibitions in Pakistan and abroad, including projects in Italy, Egypt, and the United Arab Emirates. Notably, she was part of the curatorial team representing Pakistan at the United Nations Climate Conferences (COP27 in Sharm El-Sheikh and COP28 in Dubai), where she curated Pakistan's Pavilion, presenting art and cultural narratives addressing climate and environmental discourse.

## Artist Statement:

My artistic practice explores the relationship between emotion, memory, and imagination, drawing from personal experiences and internal reflections. Through sculpture and painting, I construct layered visual narratives that move beyond the ordinary, creating spaces where reality and imagination intersect. In my work, I seek to blur the distinction between the tangible and the imagined, inviting viewers into contemplative environments shaped through form, texture, and introspection. Each piece becomes an exploration of vulnerability, human complexity, and the quiet emotional landscapes that often remain unspoken.



**Light at the End**

24 x 36 inches - Mixed Media on Canvas -



## **Islands in the sky II**

40 x 40 inches - Mixed Media and Gold Dust on Canvas -



# Shaharyar Naeem

## Biography:

Shaharyar Naeem (b. 1994) is a Rawalpindi-based visual artist and art educationist. He graduated with distinction in Miniature Painting from the National College of Arts, Rawalpindi (2021), and has exhibited his work in leading galleries across Pakistan. Working across pointillism, mixed media, and augmented reality, he creates intricate compositions that examine the impact of industrialization and pollution on identity, nature, and the shared environment. Recurring motifs such as gas masks and mechanical elements reflect humanity's tendency to evade accountability. Balancing realism and surrealism, his practice fosters environmental awareness and invites viewers to reconsider their relationship with the natural world.

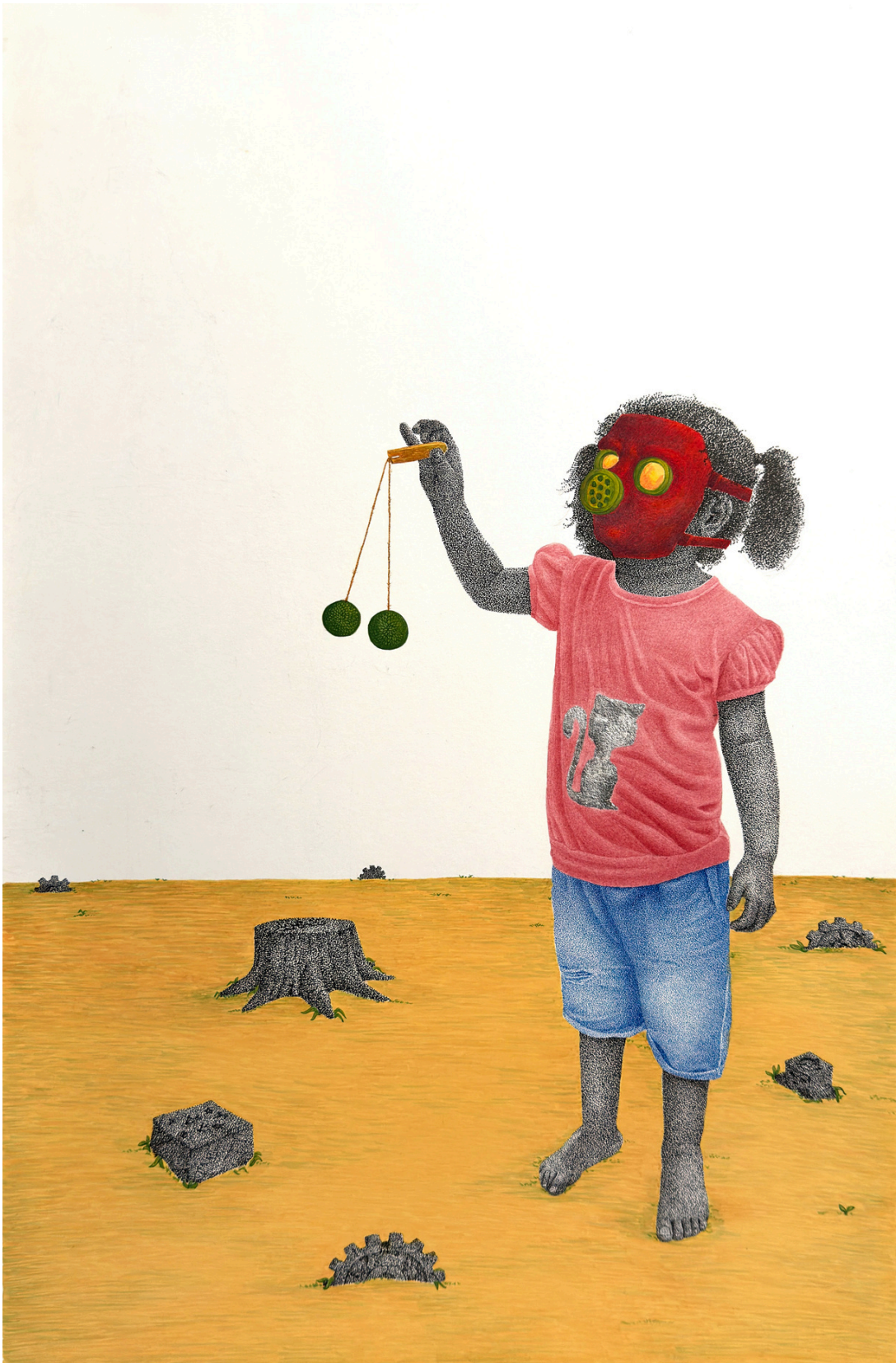
## Artist Statement:

My art advocates for environmental consciousness, exploring the deep connection between human behavior and the world around us. Using gouache, pointillism, augmented reality, and mixed media, I blend realism and surrealism to reveal the consequences of our actions. Gas masks and gears symbolize environmental complexities and our tendency to avoid accountability. My work reflects the impact of industrialization on nature, prompting introspection and inspiring change. I aim to foster a harmonious coexistence between humanity and the natural world, urging active participation in preserving the planet that sustains us.



## Untitled -1

28 x 22 inches - Gouache pen & ink on wasli with augmented reality -



**Untitled -2**

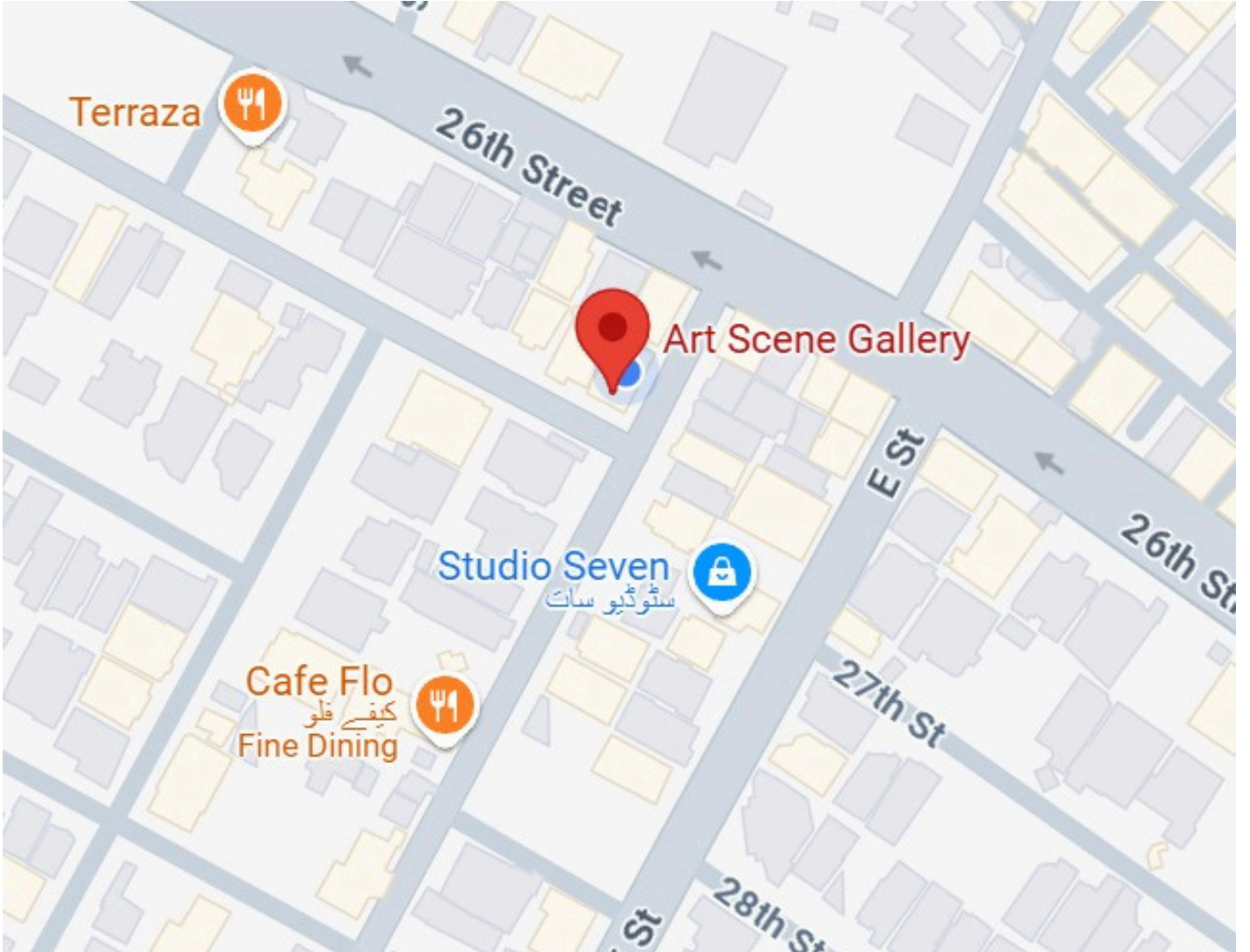
22 x 14 inches - Pen & ink on wasli with augmented reality -



**Untitled -3**

14 x 11 inches - Gouache, pen & ink on wasli

# artscene gallery



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