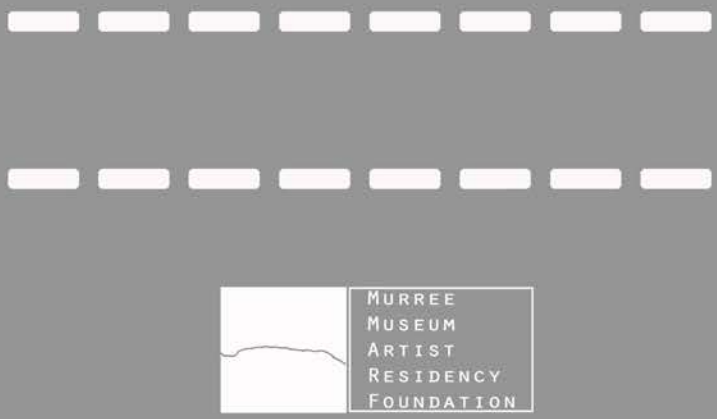
future details

future debris

a project of
Murree Museum Artist Residency
2018



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The new owners of the stately mansions built during the colonial era may have at last laid their hands on the switchboards of the electrical mains; but soon discovered the short circuits in many of the rooms of the mansion that could easily blow most of the worn fuses,"

Ayesha Jalal in her book *Modern South Asia* referring to post-colonial state of the Sub-continent.

Murree becomes a collision point of colonialism, rapid urbanization with environmental disasters. Founded in 2014, Murree Museum Artist Residency in its 4th year and after 5 residencies becomes a support structure where artists have worked on diverse themes of water, terrains, flora-fauna, urban growth, refugee crisis and dispossession.

Murree was leased in perpetuity by the British for $15 from the Musiari tribes, leaving them landless even after 70 years of partition. The Gujjar gypsy tribe had its grazing routes curtailed with the building of nation-states and borders; grazing lands shrunk further with building growth and population expansion, leading to begging and odd labour jobs for sustenance. The friction of tourists grates against the environment. It's a unique standing point where people from all socio-economic classes, ethnicities and geographical locations meet at one hill top, creating havoc, but holidaying in harmony and tolerance. With its low crime rate, its unique pedestrian culture still endures.

In our show for 2018 we aim to address situations that collide, create distress, and negligence; the apple of the eye of the ex-Prime minister who continues to beautify it with kitschy structures, the colonial systems that have been replaced by the ever-powerful bureaucracy. Murree is a small microcosm or a handbook of 'how-to-destroy' creating a nexus between government-bureaucracy-tourists. We address what worries us about our futures.

Future Debris
by Saba Khan

Founder - Murree Museum Artist Residency
22- Feb- 2018
Zahoor-ul Akhlaq Gallery,
National College of Arts, Lahore, Pakistan

Every summer, as a seasonal resident of the hill town of Murree, one of the highlights of my quiet and lonely retreat is that talk I am invited to give to the artists who converge for the Murree Museum Artist's Residency. As an ecologist, the perspective I bring points to the intrinsic nature of this beautiful area. The Residency artists each bring their own observations and crafts, and our talk invites them to look beyond the human into the natural world around them. Later, when the Residency is complete, I enjoy viewing the work exhibited for the public curated and displayed by these artists. Every year I am grateful for their creative work and especially for its intent to give back to the town that offers so much respite to thousands of visitors who flock to the hill town.

The Murree Museum Artist's Residency is an act of saving Murree. In bringing together eight artistic projects since 2014 till 2017, Murree has been given a group of thoughtful and creative citizens who deeply engage in witnessing Murree and the different layers of this beautiful and fecund location in the Himalayan moist temperate forest of Pakistan. In nature conservation, I have learned to bear witness to a place and its essence through its nature, terrain, plants and animals: to understand these through observation is to save both our own humanity as well as – in a mysterious way – to save the place itself. The Hindus call this human ability 'Darshan' in which reciprocity is experienced between the viewed sacred object or nature and the viewer who receives a blessing in the act of viewing. In biblical traditions this is called bearing witness and in Islam we are enjoined to know and understand – 'Marifat' - as an act that brings us close to the Creator. Modern day Murree is ravaged by commercialization and consumption by short term tourists who take pleasure, leisure and relief from Murree, leaving behind wrappers and plastics after consuming limited resources including its sparse water and energy resources. The Artists Residency does something quite the opposite.

Every summer, mid-career professional artists converge for a short sojourn in Kashmir Point Murree as part of the Residency coordinated by Saba Khan, a third generation resident who lives in her family home here. Brought together with the purpose of creating retreat, reflection, connection with other artists, the house where the Residency happens

is a gift from Huma and Shahid Qadir whose house lies otherwise unused. Saba and her children, her mother and husband live next door in a shady glade of walnut and wild prune trees nestled into one of the last remaining residential locations of Kashmir Point. With her home, Saba also brings her own history of enquiry into Murree and a spirit of service to this place that has been loved and used by her family.

Dr Farakh A. Khan, Saba's late father is the author of a definitive book on the cultural history of this colonial town entitled Murree during the Raj. His book in itself is an invitation to deeply understand the roots of the town, standing amongst two other recent works, one by LalaRukh Shaukat entitled Mystique of Murree and Omar Khan's From Kashmir to Kabul based on Raj era photography. As these significant publications indicate, there is no dirth of scholarly work on insight into the social history of this hill town. Interactions with the local Gujjars, also spans the second generation in Saba's life. These seasonal pastoralists have historically used Murree's forests as grazing for livestock as well as gaining seasonal livelihoods. Her father had researched the health of those Gujjar families who camped in the forests near his home. Saba has continued this tradition of local engagement by weaving it into the Residency. Gujjar children often work with Residency artists to develop their own artistic ventures to express themselves.

During the Residency, I have often observed the artists walking through the footpaths and roads of Kashmir Point, often gently observing the terrain and those who move through it on a daily basis. For the town of Murree, the highlight of the Residency happens when at the end of the season, the work produced is put up for public display. Saba has made valiant efforts to establish a Murree Museum through negotiations with local administration to house it in a new but unused building. Although, the museum itself did not endure, the Residency curates display space for art made during the summer, and is opened to the public. The making of this new space and its varied works reflect aspects of Murree like its water supply sources , its climate and terrain and its old and new built environment. These are an enriching source of mental stimulation for summer days that often seem depleted of much that provokes thought about the town that is so used and abused by visitors every summer

when the plains are sweltering in the heat and the load shedding.

For me, Murree's essence lies beneath its built environment, where its natural terrain and its many unique plant and animal forms reside. I observe this moist temperate Himalayan habitat with a special pleasure, because I know that its mix of broad leaf and coniferous forests are different from the adjoining Galliat which are higher, colder and therefore less varied as a home for flora and fauna. In this realization, I share perspectives with T.J. Roberts, Pakistan's great naturalist who died in 2013. Through his extensive studies, we realize that Murree is the only habitat for so many butterfly and bird varieties. He writes of Murree as 'a most important biotope for wildlife, particularly as a breeding zone for birds with Himalayan origin'.

One summer day, in my Murree garden, my family showed me a rare Map butterfly only found in Murree. As we watched several members of this family flitting through our flowering garden, a black Drongo bird perched on a telephone wire overhead casually picked off one of these rare creatures, gulping it down like a potato chip while we looked on aghast. The charming, sooty headed parakeets that also only live in Murree roam every day above the *chukkar* walk of Kashmir Point, moving through the tall mature conifers of the Government House gardens as the sun's light fall in golden shafts across the mountains. These rare and delightful creatures live above the passage of tourists who flock there throughout the year, and reside in what Roberts calls one of the best preserved forest patches of its kind in the locale. Yet, in 2017 this undisturbed but very frequented part of Kashmir Point was severely disturbed as Government House erected the mandatory 11 foot concrete walls stipulated by the Punjab government security regulations. This concrete wall has disturbed the forest patch where not only the sooty headed parakeet lives, but where I have seen the Himalayan fox crossing and the Kashmir flying squirrel nibbling at the wild chestnut cobs. As ecologists point out, if we are able to protect birds and their habitats, we end up saving a whole system that is interwoven with the birds.

Our previous generation of District Forest Officers, provide

verbal accounts of marvelous sights. The late Chaudhary Inayatullah, once DFO Murree, remembers how in the 1960s Himalayan Black Bear would come cavorting to the edge of his official residence garden. To alter the habitats of these creatures that are natives to this land is very difficult to undo and one that will ultimately harm us since we too belong to this natural order. Still even now, I continue to enjoy the perfumed wild roses or Rosa Moschata that bloom in May draping themselves over woods and hillsides; these are the wild parents of several groups of aromatic cultivated garden roses. The wild-plants and mushrooms on the forest floors of Murree are so pick my way through forest floors littered with disposable diapers and caste off wrappers.

The built environment of Murree is contingent to changing times and aesthetic taste, with the inevitable follies of humans. The Raj era building style is the defining vocabulary of the town, while its modern hotchpotch proliferates every where, both are arguable in form and function. Yet, Murree has been recognized throughout its 150 year hill town existence by Raj era colonizers and Pakistanis alike for its offerings of healing and renewal. Its cool, temperate climate and moist, fertile soil merit deep understanding and care. The Murree Museum Residency is a fledgling institution that does just that. The creative work of the artists who come ever summer seem to use the terrain and urban landscape as a canvas upon which to reflect on the intrinsic nature of Murree and what it offers us.

Shahana Rajani, one of the artists captures the spirit that infuses the Residency in her poem 'Experiments in ground truthing':

To listen to the histories of guzara forests
Living with/depending on/giving back
To learn and imagine practices of care
With the earth and ecology
New modes of making sensible, an ethics of seeing

This ethic of seeing has been my most valuable experience

of Murree that in return gives a deep sense of renewal together with the cycles of nature. Our work in saving a place like this is to understand that Murree cannot be a place of extraction and gain only - it's intrinsic nature must be given witness. In this process we will receive the blessing of rest and respite that this place of verdure and coolness offers the overheated and tired dwellers of the vast arid plains of Pakistan.

Dr Mehjabeen Abidi Habib has a PhD in social ecology, the study of the interaction of humans with nature. She consults, teaches and writes. Her recent book Water in the Wilderness *published by Oxford University Press Pakistan in 2016 is a wide visual and scholarly survey of intertwined lives of local people and freshwater in the coast, deserts and mountains of Pakistan. She lives in Lahore with her family.*

I love chivalry... a good thing about this country. Maybe even some radical or militant feminists might never want to let go of the extra advantages of being respected, preferred or pampered because of their gender. I certainly would not miss out on the opportunity in the face of deep-seated patriarchy, globally. Just five days ago, at the Lahore Daewoo bus station, a daunting crowd of men occupied all ticket counters in never ending queues with plans to travel out of city for a long weekend break. The sight almost assured me of the impossibility of my turn for at least the next three hours. Nonetheless, I took my chance and loudly addressed the manager sitting behind the counter at the far end, *"aurtoun ki line kahan hai?"* and at that, everyone respectfully and undisputedly gave me way. Without trudging, or nudging, I got my bus ticket for Rawalpindi within seconds.

The few perks of being a woman... something to celebrate.

We become good at what we practice and we, as generic or clichéd as I may sound, excessively practice complaining, whining and cribbing - seldom do we recognize that most answers to the shortcomings and misgivings lie within ourselves. We find negativity in everything, as if generous appreciation would lower one's caliber or reduce ones' worth – as if hard critique, cynicism, mockery, complexity and problematizing unnecessarily would make one (appear) suave and brainy – Being simple, optimistic and gracious might slot you as weak, naïve, insecure or unintelligent.

Absolute tosh. The latter requires more mettle, authority and poise - to be able to recognize and cherish even the simplest moments than to bicker and find fault. How will our inflated sense of individual selves and bloated egos be of any significance? Is this over-criticality leading to some kind of perfection, or greater well-being?

All this is sounding like a meta-complaint.

Why don't we appreciate as much? Perhaps we overlook and fail to recognize the better side of things - the multiplicity of things. When birds and plants have 'solo shows', we (humans) are unable to see. If, ever, we open up and look beyond our "assumptions", we would be able to look at the simple moments of pleasure, the simple mistakes, the simple celebrations and rejoice on our strengths; it's a privilege to be able to enjoy the way we live, eat, laugh, pray and love. Positivity *is* contagious.

While studying in the US (7.5 years go) we, a group of Pakistani and Indian friends went for dinner. It was the time of Bin Ladin's death, the attack on Malala Yousufzai in Swat and massive flooding of River Indus. Over small talk, the Pakistanis kept fretting and nit picking about the worst things back home while all our Indian friends remained utterly silent. *That* was a learning moment; to acknowledge the inability to decently represent ourselves or sanely articulate our domestic, cultural and professional practices, let alone glorify them. I couldn't speak about anything exciting about my country, *not* because there wasn't one, but because I was not in the habit of celebrating any goodness that existed. In my early study years there, I was always at a lack of words; almost apologetic on being a Pakistani.

Soon I decided to give myself a task of emailing people in Pakistan to help me identify the *good things* about home. As clichéd and basic as it may sound, it was actually effective. I was glad to make them (and myself) think about it. Many people responded and all the contributions were assimilated in a small interactive installation. Just a few days ago, I decided to re-do this rudimentary, unassuming and simple exercise in Lahore, at my work place.

The day was an embarrassing one at University.

I asked my colleagues, students and friends to think of and write about the best thing of their country (over a white painted surface that I had provided them). I gave everyone the option to decline the exercise if they wished to. A few blatantly refused to participate. Self-esteem at

stake, I needed a thick skin that day. Faced rejections. I initially intended to gather all the written content and re-present it, but the data collection experience and the challenges of dealing with and observing people's varied responses became far more exciting. This became a kind of meta-narrative.

The MA final year students, who had graduated just a day before, arrogantly retorted, "so you're making art works out of this?" Some colleagues were critical of the activity and remained skeptical. They asked several questions to confirm the intellectual potency of the project.

A few took the writing surfaces and returned them empty after a few hours. One said that she wouldn't write because there was nothing 'good' to write about. A few said they did not have the brains to focus on this because they had blah blah blah to do. One said that works that depend on others are always problematic. Most students, out of courtesy or regard, contributed enthusiastically. Many international SAARC students took interest and keenly wrote for me. A few dear colleagues participated out of sheer will and respect for the activity. Many found the exercise meaningful. A few found it highly disturbing yet evocative and consequential. Some friends wrote out of love, others, out of consideration.

Each surface had an interaction memory - Even the empty ones.

Rabeya Jalil is an art educator and visual artist based in Lahore. She did her undergraduate studies in Fine Art from the National College of Arts (NCA), Lahore in 2005 and her Masters in Art and Art Education (Ed.M.) from Columbia University, Teachers College, New York, on a Fulbright Scholarship in 2013. Jalil is an Assistant Professor at the Beaconhouse National University, School of Visual Arts and Design (BNU-SVAD) in Lahore and the Program Head of the MA Art Education Program at BNU-SVAD.

For centuries our hills and mountains have served as a get-away for residents of the plains in India. Documents from the Mughal era attest to this, and the practice has continued through the British and contemporary era. With time, access to these spaces has expanded, with increased transport links, better roads, internet, planes, and rising populations, creating new challenges and opportunities.

Murree is perhaps the most famous and accessible of these 'retreats' and hill stations in Pakistan today. It exists as a honeymoon destination for specific economic classes in Pakistan or a weekend trip for those residing in the capital, in turn becoming a lucrative magnet for beggars, drivers, hawkers and more in the summer. It's accessibility today has made it a space which is overcrowded and environmentally degraded, and yet it continues to attract and charm an ever larger number of visitors every year.

Within this context, Saba Khan started the Murree Artists Residency in 2014, which was able to negotiate the space and its context. I visited the residency in August 2015 for a weekend. At that time, I wrote a series of scattered thoughts that still continue to make sense today. The impact of the residency over time has showcased how it has become an important conduit of investigations by diverse artists, who continue to explore the geographies laid bare and destroyed. Future Debris is an apt mode to explore the future through the avenues of the past.

Thoughts from a not-too-distant time (August 2015)

Day 1:

I immediately panic as the 3G on my phone starts fluctuating. Our connected lifestyles do not have any place in this hilltop, where mountain ranges and steep drops prevent good communication. Upon arrival at the bus station, I am immediately overwhelmed by the force of people. It is Thursday and Murree is a popular spot for those who can get away in a few dollars for a reprieve from urban jungles of the Punjab plains. Hotels loom up all

Hill Retreat
by Aziz Sohail

around me, some 14 floors – a clear blot and violence on the rugged landscape, facilitated by the corruption of the government.

The residency location is, thankfully, away from all this hustle and bustle. We drive and drive, past Kashmir point, past Governor house, in a secluded place, where the houses are old, existing in suspended colonial times, made of stone. I am at my destination. It is undoubtedly chilly, there is no need of fan or heating; the attractiveness of a space like this for the summer get-aways clear since the time of rulers of years gone by. Immediately, I am asked to conserve water. Murree, for all its abundant rainfall, suffers from an acute water shortage, one of the many paradoxes that I, and many of the residents, tourists, artists, thinkers, city planners and governments have grappled with.

I meet the artists – there are five in resident in this summer of 2015. Shakila Haider, a Hazara artist who hails from Quetta, Seher Naveed and Seema Nusrat, from Karachi, who work collaboratively, Kim from Korea, and Hirochi from Japan. Saba Khan, herself is an artist, and she seems to understand deeply the need and desire for a real retreat – brought upon from her own experiences in locations such as the famed Vermont Studio Center. The idea of experimentation is embedded in the residency, this year there will be no culminating show, and hence no benchmarks for production. Instead, the artists are encouraged to experiment and engage with the layered geographies of their residence.

I am immediately struck by Seher and Seema's project. They are working with abandoned houses in the area – evacuee properties, but also other houses whose owners have left them. Right next to us, I am told, is a house which was owned by two hunters who were away for ten years. In their absence, the chowkidar (gatekeeper) secretly gave the house out through rent to maintain an income for himself. They surprised him with their sudden return, and were killed by him once they threatened him with the police.

Hill Retreat
by Aziz Sohail

This story makes me begin to think about urban folk tales and how

they weave into new narratives and travel and evolve over time. Part of Murree's history is its constant abandoning and revisiting. It was the first British summer capital, established in 1851 and then abandoned later for Simla, a key reason being the lack of water, one of the challenges it continues to grapple with today.

A diverse colonial town, with Christians, Hindus, Sikhs, and Muslims, its cosmopolitan past, and much more homogeneous present resembles stories of other cities such as Karachi – I am intrigued by the linkages in so many ways of both the cities. The lack of water, a site of attraction for diverse economic and ethnic populations, colonial links, the way the government abandons and reshapes the site in its own vision.

Day 2:

Today, I have no service on my cell-phone and the internet device refuses to work. If this is what we call cut-off from the environment, I guess one's purpose has been achieved. This is soon to change. Our visit to the Mall Road, the heart of the city and the site of its numerous monuments, presents 3G service again and all luxuries of life of contemporary life. A small bookstore sells pirated literature that is nonetheless global, in both English and Urdu, and I notice a mini mall opening up with a KFC and others. Murree is firmly becoming the site of neo-liberal capitalism, an answer to the consumerist aspirations of a middle class. The architecture clashes with the landscape, in its kitsch and concrete, with no answer of how it may survive in the case of an earthquake or a landslide.

My guide, and coordinator of the residency, Madyha Leghari, an emerging artist, who graduated from the National College of Arts is interested in precisely these concerns of architecture and its relationship to the landscape. Her work deals primarily with silences, and we stop frequently as she photographs sights of interest and tension that inform her work. A view obscured by a concrete slab, socio-religious graffiti on a wall, and abandoned construction.

Hill Retreat
by Aziz Sohail

Our way back is impeded by an urs (death ceremony of a religious saint) in a mosque, which has been built illegally, and strategically exactly opposite a Christian school and church. As we wait for the prayers to end, Shakila, the Hazara artist suddenly self identifies as Chinese – her visible Shia identity in the face of this Sunni onslaught bringing sudden awareness of her own danger in this context. National politics, and religious tensions continue to to enter and disappear from our lives.

Shakila Haider, who was trained in miniature, is currently focused on a series of works for an upcoming exhibition, in which navigates the history of the Hazara, her community. She tears up old maps, and re-creates them, denoting the diaspora and scattering that has affected her family for years due to violence and discrimination. She also references upon the politics of Balochistan, figures hanging on her otherwise colourful paintings, imposed upon cultural patterns, embody the uncertainty prevalent amongst beauty and culture – missing people, killed or brutally tortured – another underlying theme of Murree.

We are back in time for me to observe a class taught by the artists to some young children who come to Murree for the summer – from Jhelum. Beggars during the day in the summer, given the lucrative opportunity, these children otherwise go to school during the year. The role of art as an act of expression but also indoctrination is quickly visible. There draw a lot of Pakistan flags, and the word Allah is repeated again and again, a clear mark of what might be taught in art in public schools – and how the nation and religion intersect in pedagogy.

Day 3

Hill Retreat
by Aziz Sohail

As I prepare for my departure, I observe one of the few unobstructed views of Murree. I reflect on its location – as a site of beauty, but also oppression, a site of economic possibility, but also its environmental degradation. My mind wanders to Hyun Ju Kim's works. A printmaker from South Korea, Kim is one of the artists-in-residence this year. Her work is

usually fantastical and emotional, with themes of magical realism permeating her ideas. Intricate landscapes and figures inform both her prints and pen works. The day before, she gives an artist presentation of her work. Usually she works intensively in short periods of time, followed by periods of reflection. Her previous works, informed by her travels and stays in India and Thailand bring about a unique perspective on those two countries through the eyes of an outsider. There are temples, and mosques, and forests and relationships all put on the pen as an explosive depiction of grandness and life, only uncovered in layers and I suddenly wonder how Kim will respond to this layered and messy reality of Murree and its place in contemporary Pakistan – as a site of its past, its present ambitions, and its future aspirations.

Hill Retreat
by Aziz Sohail

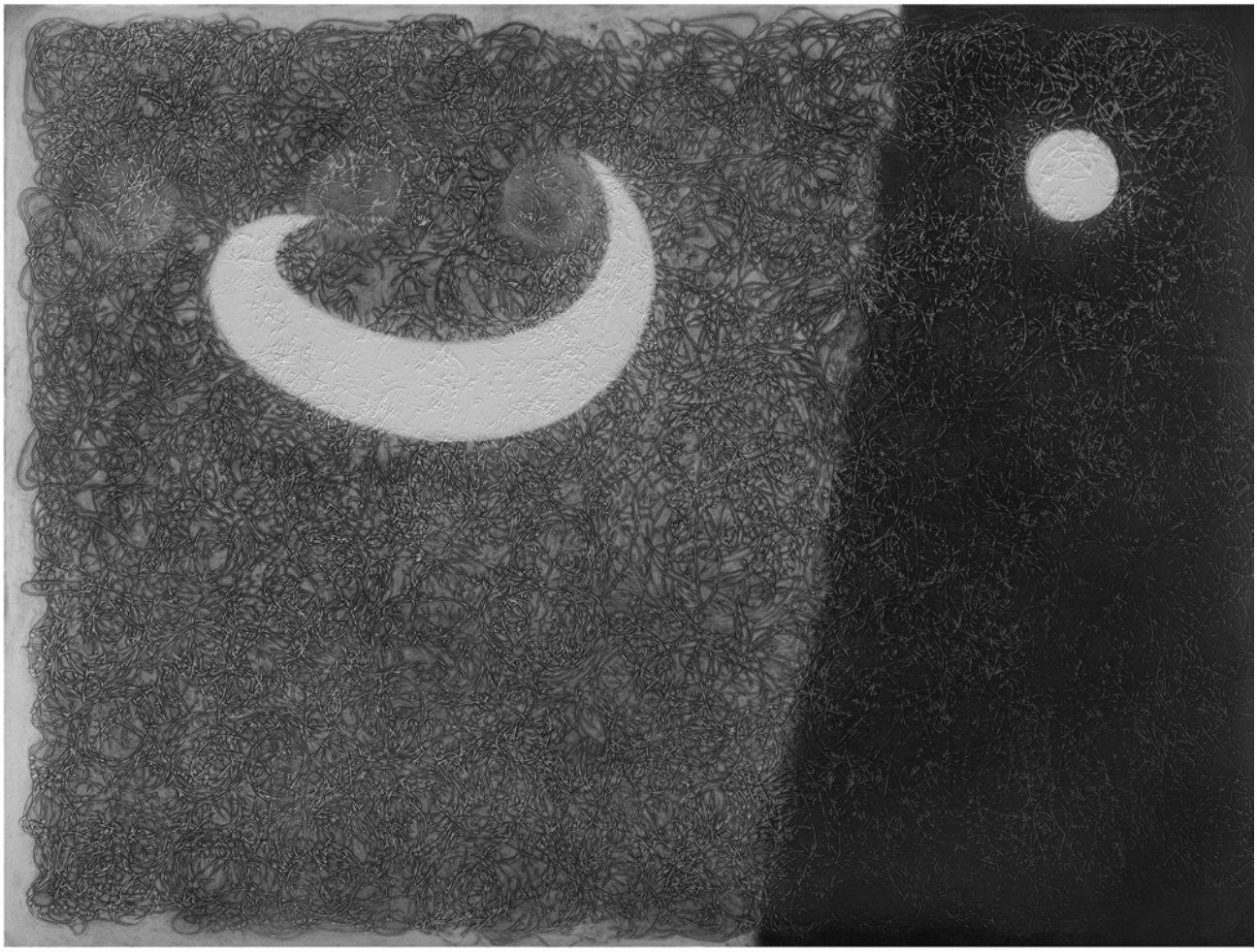
Aziz Sohail is an art curator, writer and researcher based in Pakistan. He has curated numerous exhibitions in the USA, UK and Pakistan and was a curator-in-residence at The New Art Gallery Walsall in 2015 and Scholar-in-Residence at Cornell. University in 2017.

Afshar Malik (b.1955 in Bahawalpur) majored in Painting at the National College of Arts, Lahore. He completed his Bachelor's Degree in 1978 and later joined the college as a faculty member in 1983-2014 with a two year hiatus to attain a higher diploma at The Slade School of Fine Arts, London.
The artist has had an illustrious career of over 30 years to build upon hard work and practicing "Riyazat" (spiritual exercise).

I have been longing to engage myself with a narrative and a medium for a long period of time, to construct running sequences of an image, a constant and a random line partly drawn or bended by me, within its organic characteristics. So I found a suitable bending/ bendable thin wire for the engagement of both my hands like playing a rhythm on a table. I had to sit for hours to shape the wire loops by knots to construct images of vehicles, cannons, courtesans, power games or some musical happy moments in life, romance and tragedy, nostalgic past times, birds, animals, fish and monsters as well. It appeared in child like doodles. I'm learning, 'How a wire tells a story with its own mouth'.

The Sky I lived for
Wire relief print and graphite on mountboard, 30 x 40 in, 2016

Afshar Malik



Ayesha Jatoi was trained as a Miniature painter at the National College of the Arts in Lahore. Her practice primarily explores the traditional manuscript's symbiotic relationship between the image and text and the spatial division of these "illuminated pages". In Jatoi's work, text often frees itself all together of the image. While being immersed in local ancient aesthetics of iconography, she simultaneously questions the relevance of traditional modes of constructing images today; resulting in a practice, which takes on hybrid forms.

A big mound of white clothes encounters the audience. It contains clothes of all sizes, of the young and old, female and male... But all of them are white, the color of mourning in the Indian Sub-continent- what is worn to funerals. In this work the clothes serve as a symbol of the residue of those lost in terror attacks the world over, including the artists' native Pakistan. Attacks in spaces which include innocuous sites such as school, parks, markets, hospitals to name a few.

Residue 2016
Performance/Installation , First Iteration 23rd Nov, 2016
Sabrina Amrani Gallery, Madrid

Ayesha Jatoi

Fatima Hussain (born 1983, Lahore) is an Artist-Curator/Theatre Practitioner based in Islamabad and teaches at the National College of Arts, Rawalpindi & Lahore campus. Fatima has presented projects at the Karachi Biennale '17, Independent Curators International NY, Flux Deptford X, SAVAC, SPILL Festival 2011 (London), Zahoor ul Akhlaq Gallery, Aicon Gallery London, The Guild NY, University of Toronto and many others.

Her work over the last decade has addressed multiple issues bringing into it the political, the historical, the everyday, and whether with intention or escape, 'art' for her, has fallen within a larger interpretation of the colonized structures, languages and territory. Her recent projects include Correspondence, Academy for Democracy, Info Bomb: The Subcontinent Newsroom, which is mostly ongoing investigation into creative practices and contemporary curatorial strategies.

Correspondence,
Reassembled china jug on wooden shelf & newspaper cutting clipped on a piece of paper,2017
(in collaboration with Nadia Batool Hussain).

Fatima Hussain

GOVT MOVES AGAINST

DAWN July 24, 1972 (Editorial)

Drastic action

ONE week ago, the Government of Pakistan decided to invoke the draconian Defence of Pakistan Rules to cancel the declaration of a local daily, *The Sun*, forfeit its printing press and confiscate all copies of its last issue, dated July 17, in which it is said to have contravened the Censorship Order banning the publication of news and comments related to the language issue without prior approval of the censors appointed for this purpose. This drastic action has been deplored by all those who believed that freedom of the Press is an essential part of the democratic process, and that democracy cannot prosper unless the Press is guaranteed its basic rights and all suspicion of victimisation is eliminated by restricting Government action against newspapers to what is permissible under the ordinary law – and is carried out in accordance with the due process of the law.

With regard to the specific offence with which the newspaper is charged, the conclusion that this was deliberately done in order to fan parochial passions has to be proved before it can be accepted in fact. Copies of what was said to be a draft of that proposed Ordinance were being circulated among newsmen at the time, and it is difficult to believe that any newspaper would consider it appropriate to publish such an important document, in the context of prevailing circumstances, except in the belief that it was genuine. Further, it has now been shown that the version published by *The Sun* is not substantially different from the final text of the Ordinance amending or clarifying the Language Bill.

In any case the technical offence of a breach of the Censorship Order does not call for such harsh punishment. The seven days' closure that the newspaper has already suffered is punishment heavy enough by any standards. ■

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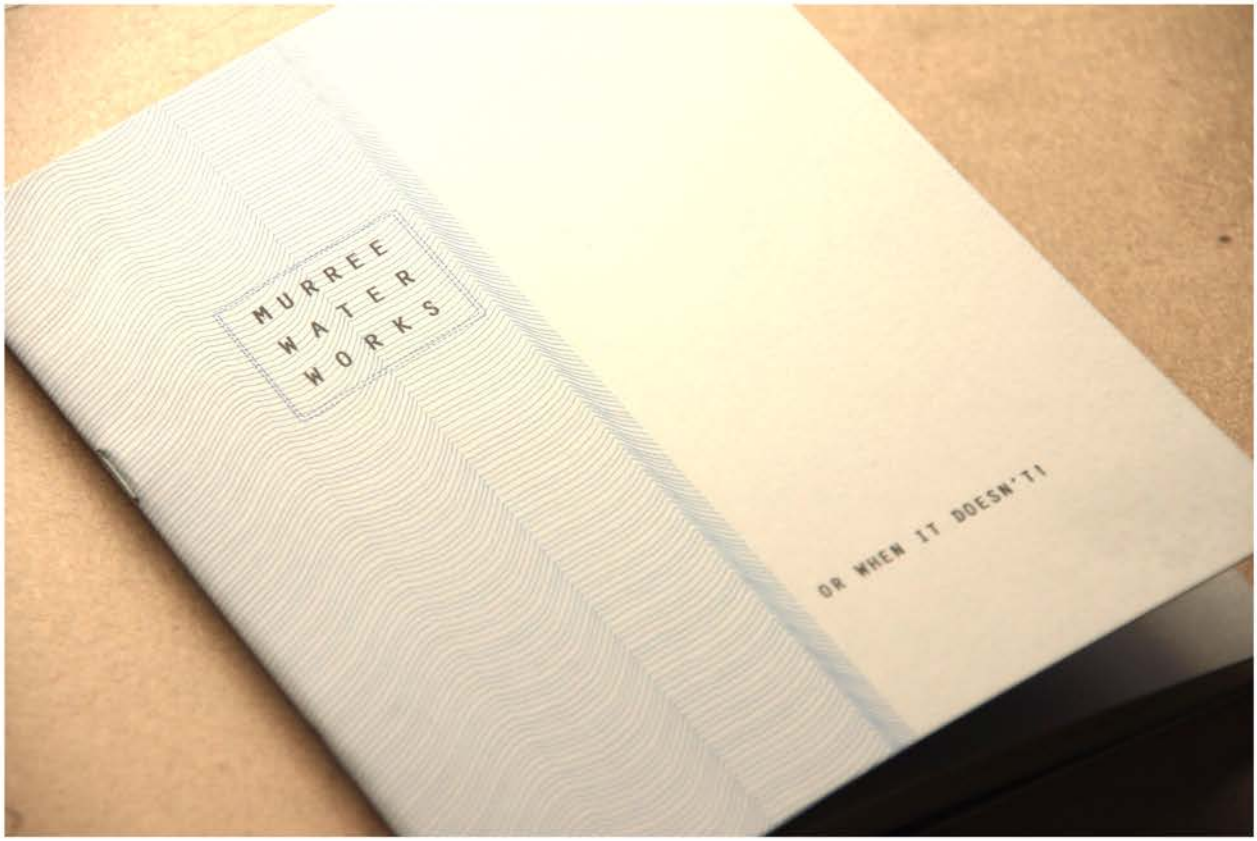
Fazal Rizvi, graduated from NCA Lahore, is an interdisciplinary artist exploring notions of memory, loss, erasures, migration etc within his practice. He was selected for the Arcus Project Residency, Japan 2011. He was recipient of the Charles Wallace Pakistan Trust and British Council Residency at Gasworks, London 2014, and Vasl International Artist Residency 2015. He is currently also a member of the Tentative Collective and teaches at Indus Valley School of Art and Architecture, Karachi.

The Museum of Speculated Objects was invited by the Murree Museum Artists Residency, in order to investigate and understand the 'Murree Water Works' and its running systems across the hill station.
What is presented in this exhibition guide, are not workings of an ideal system. But the objects, instances, anecdotes and field research presented, make visible the failures, inadequacies and inefficiencies of the system in question.

Murree Water Works / Or when it doesn't!
Publication, 2017

Fazal Rizvi

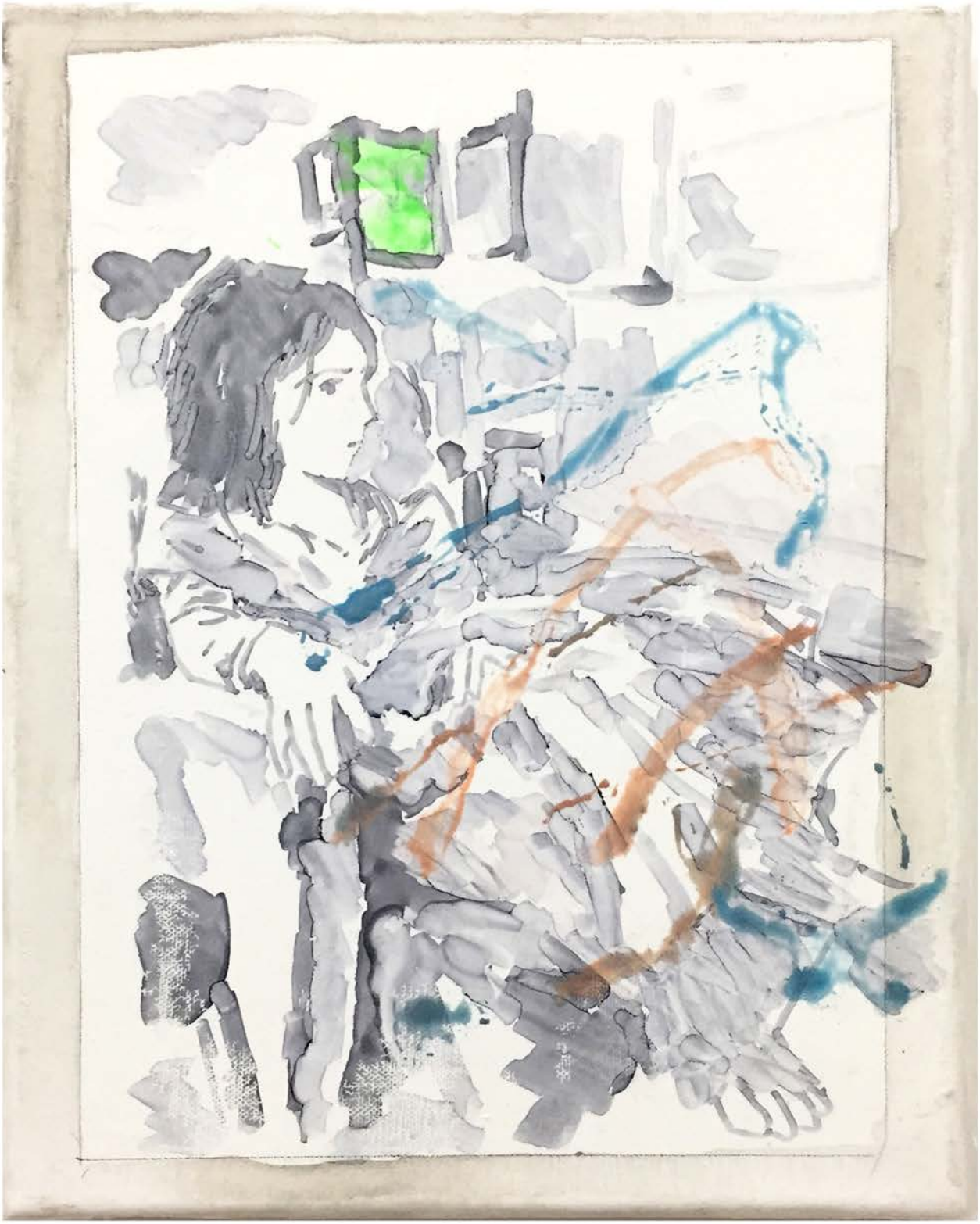

MURREE
WATER
WORKS
OR WHEN IT DOESN'T!

Tachibana earned his MFA from Bard Collage, Milton Avery Graduate School of the Arts, NY and received his BFA from the School of Visual Arts, NY. Tachibana has exhibited widely national and international, including solo exhibition Emerge at Sprout Curation, Tokyo (2014), and group shows Displace / Reinstate," Ulterior Gallery NY(2017), "Echoes Reveal", Curated by Eiketsu Baba, MA2 Gallery Tokyo (2016), and "Asemic", Kristin Hjellegjerde Gallery, London, UK (2015) Tachibana has been the recipient of much press, with articles in ArtForum (2014), Blouin Artinfo (2013) and inclusion in the '30 Artists to Watch' feature in NY Arts Magazine (2012).

Everything we see hides another thing, we always want to see what is hidden by what we see.
- Rene Magritte -

Tara
Gel Medium Transfer, Acrylic and Marker on Linen, 10 x 8 inches, 2018

Hiroshi Tachibana



Hyun Ju Kim studied at Visva-Bharati University, Santiniketan, India and Dankook University, Korea.
Since graduating in 2009 she has exhibited in the UK, Greece, Egypt, India, Australia, New Zealand, Hong Kong, Korea, China Pakistan and France and undertaken residencies in countries including Egypt, Greece, India, Australia, China, Pakistan, Nepal and France.
Hyun Ju Kim has taught at Lalit Kala Academy, Bhubaneswar, India, taken part in a Serigraphy Workshop at the Government College of Art and Craft, Kolkota and taught lithography at National College of Art, Lahore.
In 2016 Hyun Ju Kim was Artist in Residency on the Alfred and Trafford Klots International Program for Artists in Léhon, France.

My works always have stories which are between my dreams, my self and world. These stories are combined by my imagination and surrounded by nature especially I get many ideas from traveling that meet people of world, diverse cultures and religions. All these are becoming inspiration of my work.

Light
Liyhograph on paper,, 7 x 10 in,, 2018

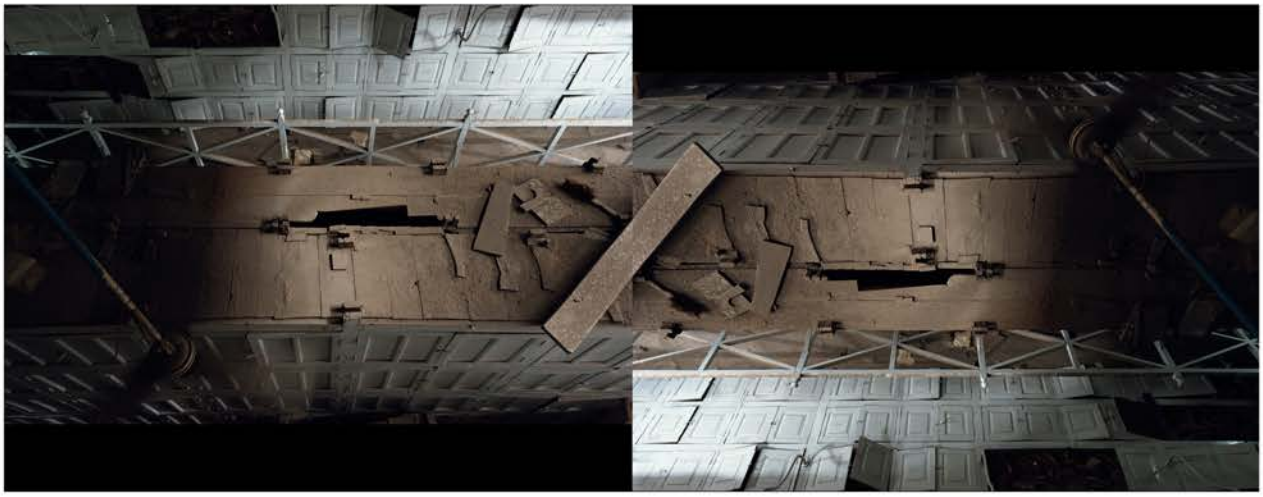
Hyun Ju Kim

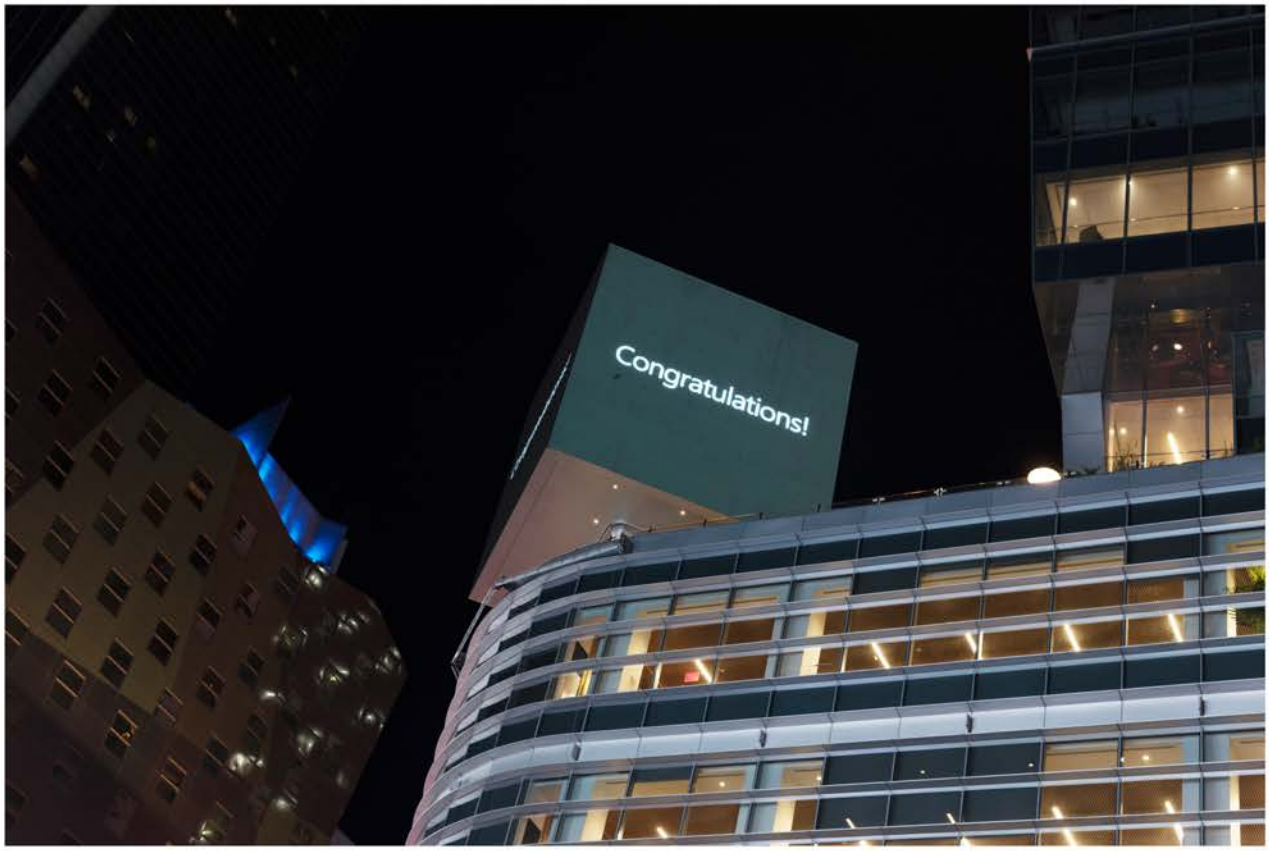
Madyha J. Leghari (b. 1991) is a visual artist and writer from Lahore, Pakistan. She graduated from the National College of Arts (2013) and is currently an MFA candidate at Massachusetts College of Art and Design (2018) on a Fulbright Scholarship. Her practice often revolves around the 'silences created by failures of language'. She has participated in a number of group shows in Pakistan and the US. Her first solo presentation, 'Notes Towards Silence' (2016) was held at Rohtas Gallery, Lahore. She has also been writing on art for a number of publications and has been teaching at the National College of Arts, Lahore and Beaconhouse National University, Lahore.

The following images are chosen from a larger body of work in which I adopt a literalist logic to arrive at an image of word through photographing its seemingly direct manifestations: in appearance, form, or even in its architecture. In the first image taken close to Times Square, I hoped to seize upon a momentary crack in the language of advertisement. In the second image, taken at the Punjab Civil Secretariat archive, I hoped to arrive at a direct image of accumulated word that remains invisible, untouchable and unreadable. Through a simple repetition of the image, this space is extended into an impossible third dimension. Through a generality of approach in the application of a literalist logic, the images shed their specific times and locations. I hope to upend any stable or hierarchical relationships between image and word, and open possibilities of a communicative silence through a failure of language.

A Folding Archive is Light, Portable and Can be Flattened for Easy Storage.
Inkjet print on archival paper 38 x 98.4 in, 2018
An Expansive Address, Inkjet print on archival paper, 38 x 57 in, 2017

Madyha J. Leghari




Congratulations!

Naazish Ata-Ullah, artist, educator, curator, writer, social and human rights activist lives and works in Lahore, she was Principal of the National College of Arts (NCA), Lahore. The Republic of France awarded her the title of Knight in the Order of Arts and Literature in 2010. Currently she is a Senior Fellow at Beaconhouse National University, Lahore. In 1985, she established the printmaking studio and program at the NCA. She has presented her work at Ecole Nationale Superieure des Beaux Arts, Paris; Teachers College Columbia University, New York; the Asia Society, New York; Fukuoka Asian Art Museum, Japan; the Institute of Education, University of London; the Victoria and Albert Museum, London; The Indian Arts Society, School of Oriental and African Studies, University of London; Asia House, London; Whitechapel Gallery, London; the Jawaharlal Nehru University, New Delhi, India; Cartwright Hall Museum, Bradford, UK; The Slade School of Fine Art, London; the Art Academy of Oslo, Norway.

The work was made after the artist, Zahoor-ul Ikhlaq's death as a series. Experimenting with markmaking by scouring into paper with etching tools and through stitching into paper. Used very thin layers of paint to develop an intense hue. The fountain of blood.

Sunless Monday
Thread, paint on paper, 22 x 30 in, 1999

Naazish Ata-Ullah

Natasha Malik graduated from the National College of Arts in 2011. In 2015, she completed her MFA at the Slade School of Fine Art, UCL. Through painting, printmaking, installation, sculpture and film, Malik explores female identity and sexuality developed within the constraints of patriarchy. In recent work, the artist examines the practice of image-making itself, particularly the relationship between memory and the creative process leading up to constructing the painted surface. She had her first solo show titled 'a cage elusive as a shadow' at Sanat Gallery in Karachi, 2016 and has participated in various group shows nationally and internationally. In 2017, she was nominated for the Sovereign Asian Art Prize. She lives and works in Lahore.

Empty eye sockets, the edge of a rib, a trace of a being, formless, frail, rootless and floating. The intention of the work is to capture the uncertainty and anxiety evoked by the volatile and destructive landscape of today, and envision humanity's bleak legacy that is in the future.

The Intangible Body
Polaroid Film, 9 x 4.3 in, 2018

Natasha Malik

Pradeep Thalawatta graduated from Beaconhouse National University in 2016 with a MFA in Fine Art. Solo exhibitions of his work have included 'A Different Road', Lionel Wendt Gallery Colombo, Sri Lanka (2012), 'Red and White', Department of Fine Art University of Jaffna, Sri Lanka (2011) and 'Day 2 Day', Theertha Exhibition Season, Theertha Red Dot Gallery, Sri Lanka (2008). He has also participated in several group exhibitions such as: 'South by Southeast', Osage Hong Kong (2015); the Sovereign Asian Art Prize, Christie's, Hong Kong (2015); 'Serendipity Revealed', Brunei Gallery, London (2014)'; the 5th Fukuoka Asian Art Triennale Japan, (2014); Mobile Library: Open Edit, Park Street, Mews, Colombo (2013) and Theertha at 1 Shanthiroad Gallery, Bangalore, India (2010). He also has received a Commonwealth Connections International Arts Residency, at Shanthi Road, Bangalore, India. Pradeep was born in Rathnapura, in 1979 and lives and works in Jaffna, Sri Lanka.

The image taken from internet is used as a background and in the foreground the artist is placed with an act of washing his face. The face is covered with white soap foam which gives a particular reference to Victorian aesthetic in which the soap acts as a "white civilizing object" juxtaposed with Peshawar (is the capital of the Khyber Pakhtunkhwa province of Pakistan) massacre. The relation between two events mediated by the artist is a tense one, as each cross reference each other, challenging, confronting, and leading to binary spaces of interpretation collapsing into each other. The soap on one hand creates a desire for the "civilizing" event to occur and the attack picture on the other hand questions such civilizing machinery.

Routine Wash
C-Print, 5 x 7 in each, 2016

Pradeep Thalawatta

Rabeya Jalil is an art educator and visual artist based in Lahore. She did her undergraduate studies in Fine Art from the National College of Arts (NCA), Lahore in 2005 and her Masters in Art and Art Education (Ed.M.) from Columbia University, Teachers College, New York, on a Fulbright Scholarship in 2013. Jalil is an Assistant Professor at the Beaconhouse National University, School of Visual Arts and Design (BNU-SVAD) in Lahore and the Program Head of the MA Art Education Program at BNU-SVAD.

The work is about a crossover between representation and abstraction, through lateral thinking, in an effort to understand the role of human perception in limiting or extending the meaning of the duo (representation and abstraction, as a concept, phenomenon, delusion or belief) within different contexts, mediums and materials.

Marks, Moments and Mistakes - II
Acrylics on Board, 9 x 12 in, 2018

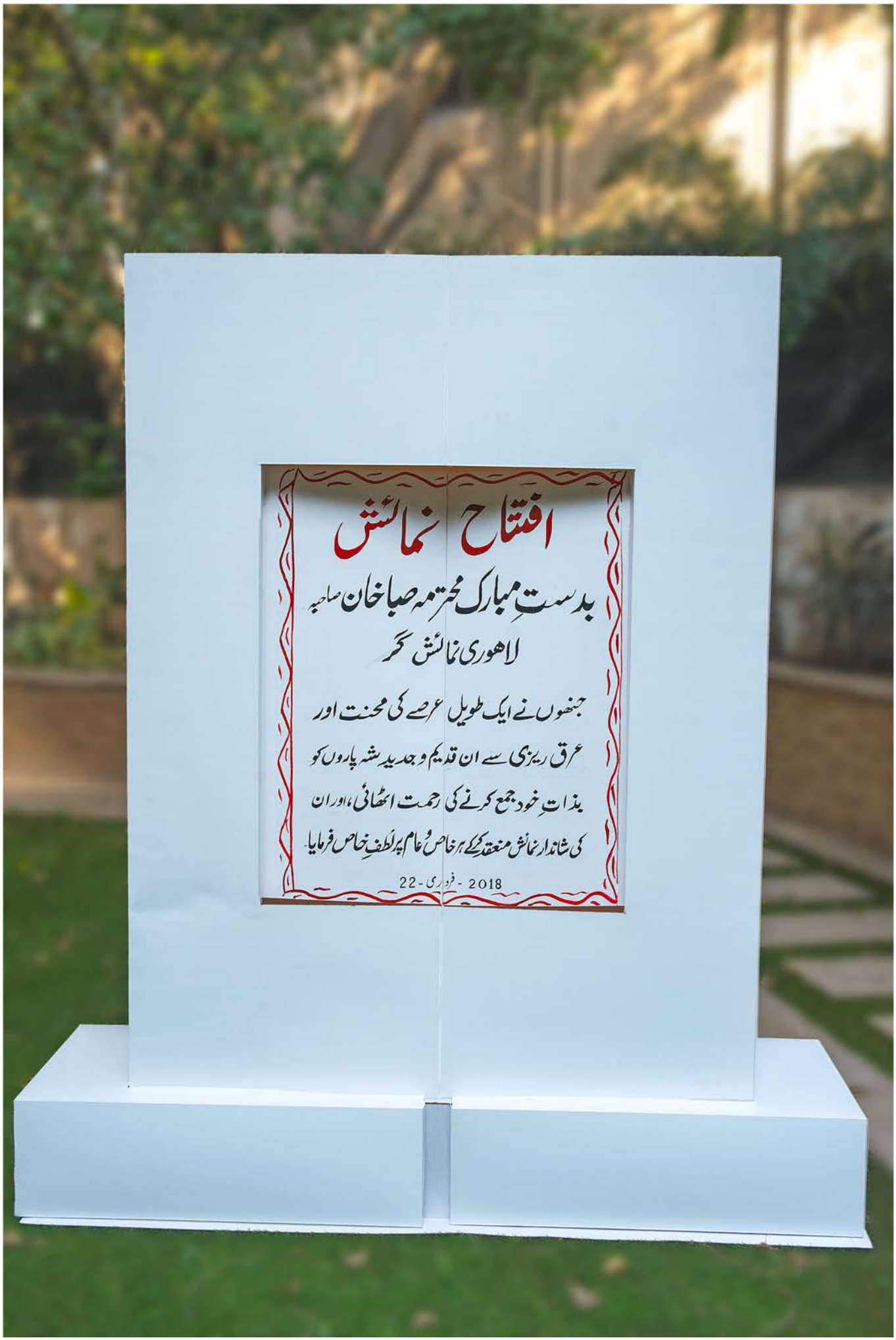
Rabeya Jalil

Saba Khan completed her BFA, from National College of Arts, Lahore, (Distinction), and MFA from Boston University, on Fulbright Scholarship. Residencies attended include: Civitella Ranieri Foundation, UNESCO Aschberg Bursary, Italy; SEHER, Jaisalmer, India; Vermont Studio Center, USA; Indus Valley School, Karachi, Pakistan; 11th Gwangju Biennale International Curator Course, South Korea. She was a juror for UNESCO Aschberg Bursary. Solo shows: Canvas Art Gallery, Karachi; Rohtas 2, Taseer Gallery, Lahore. Group shows: Monitor 4, SAVAC, Toronto; Kara Film Festival, Karachi; International Art Festival, Kathmandu; Lawrie Shabibi Gallery, Dubai; Bangkok Art and Culture Center, Thailand; Affordable Art Fair, New York; India Art Fair; Aicon Gallery, New York. Shortlisted for The Future Generation Art Prize, Victor Pinchuk Foundation. Published in n.paradoxa International Feminist Art Journal, Tran-Asia; The Eye Still Seeks by Salima Hashmi. She teaches at the National College of Arts and founded Murree Museum Artists' Residency, Murree, an artist-led initiative to support artists/writers, in 2014.

The Inaugural Plaque represents the multiple plaques located at every street corner in various cities, erected by the municipality. These follies announce and deliberate to the commoner to be gracious for a new road or for another newly constructed folly by the road side. The text in Urdu is composed by the writer Musharraf Ali Farooqi, a rhetoric about 'a Saba Khan' as the supreme curator, or Numaish Gar (a word coined by Musharraf) which toys with the notions of the curatorial/bureaucratic similarities.

The Inaugaration Plaque
Ink and box-board, Top 50 x 37x 10 in. Base 48 x 14 x 6, 2018

Saba Khan


افتتاح نمائش
بدستِ مبارک محترمہ صبا خان صاحبہ
لاھوری نمائش گر
جنھوں نے ایک طویل عرصے کی محنت اور
عرق ریزی سے ان قدیم و جدید شہ پاروں کو
بذاتِ خود جمع کرنے کی زحمت اٹھائی، اور ان
کی شاندار نمائش منعقد کرکے ہر خاص و عام پر لطفِ خاص فرمایا۔
22 - فروری - 2018

Salima Hashmi is an artist (b. 1942, Delhi), curator and contemporary art historian. Professor Hashmi was the founding Dean of the Mariam Dawood School of Visual Art and Design at Beaconhouse National University, Lahore. She taught at the National College of Arts (NCA) Lahore, for 31 years and was also Principal of the College for four years.

She has written extensively on the arts. Her book "Unveiling the Visible- Lives and Works of Women Artists of Pakistan" was published in 2002, and 'Memories, Myths, Mutations – Contemporary Art of India and Pakistan' co- authored with Yashodhara Dalmia for Oxford University Press, India in 2006. She has recently edited 'The Eye Still Seeks – Contemporary Art of Pakistan for Penguin Books, India in 2014.

The series 'Poem for Zainab' was made in response to a horrific incident of domestic violence by a cleric. The resilience and courage of Zainab, inspired works in which I used my own face gagged and silenced. The work is about rebellion and survival.

Poem for Zainab
Mix media on rag paper, 20 x 30 in, 1995

Salima Hashmi

Bachelors in Printmaking in 2005 and later did my Masters in Visual arts in 2010 both from National College of Art., During my Masters I introduce myself to completely different medium, which was performance, In 2011 did my first performance "Everything will be ok," at Zahoor- ul- Ikhlaq Gallery at National College of Arts. In 2012 I got my first residency at Vasl International Artist Collection for performance, moving Image and Sound, Karachi. In 2014, at Taseer art gallery firstly "But the most beautiful thing about my burrow is the stillness" and then a Solo "Love is the new Black " later 2015- 2016 did consecutive shows with Antidote, Dubai. In later 2016 got my second residency "Murree Museum Artist residency", In 2017 did two person show 'Unreal' at Taseer Art Gallery. Then Performed, at Home, New residence at the Dutch Ambassy Mend Me One stitch a Time, Islamabad. 2017 'The Ink Project' a three person show at Alliance Française Dubai. 'Ijtema' a group show at Alhamra Lahore.

Tales from the twisted tales
Embroidery/ Ballpoint drawings on cloth, 40 x 26 in, 2018

Sarah Mumtaz Ahmed

Seema Nusrat is a visual artist based in Karachi, Pakistan. Having obtained a BFA from the Indus Valley School of Art and Architecture in 2002, she went on to pursue a Masters in Fine and Media Arts from Nova Scotia College of Art & Design in Halifax, Canada.

Seema's work transpires from the energy found in the urban metropolis and her sculptures, drawings and collages indicate her capacity to understand the most unusual materials which are in cooperated in her oeuvre. Seema has exhibited her work within Pakistan and internationally, establishing herself as a young contemporary artist with the added experience of teaching since 2010 at the Indus Valley School of Art and Architecture.

A New Urban Landscape

While living in Karachi, I noticed that the usage of barricade is fast becoming a prominent feature

It is being used mostly as an added layer to already fortified spaces of various government / private buildings and schools. As a response to the security situation in Karachi, the existences of these barricades have become an accepted type of intervention into the cityscape. One can imagine and map these barricades transforming from mere blocks into facades, columns, gardens and eventually translating into the innermost features of architecture.

A New Urban Landscape I & II
Mixed media on tracing paper, 21 x 27 in, 2016

Seema Nusrat

Seher Naveed was awarded a BFA from the Indus Valley School of Art & Architecture in 2007 and an MA in Fine Art from Central Saint Martins College of Art & Design in London in 2009. Through her work, she has shown an interest in urban geographies as her curiosity lies in temporary barricades and obstructions that are a constant feature in the urban growth of city Karachi in Pakistan. She examines these barriers as alterations to our everyday movement and as super imposed architectural spaces that vacillate in appearance. Seher has exhibited her work on local and international forums and is currently an Assistant Professor in the Department of Fine Art at the Indus Valley School of Art and Architecture. She is a member of the advisory committee for the Murree Museum Artist Residency. Seher recently initiated, developed and curated an on-going research publication project called 'Drawing Documents' which aims to investigate new drawing forms in practices within Pakistani art.

Inspired by a conversation I had with a shopkeeper at Zainab Market about the rapid decrease in tourism due to security in 2011, I began collecting the Crimes and Miscellaneous Maps of Karachi published daily in the Express Tribune in 2011. This was the year when the city experienced the greatest number of terrorist bomb attacks.

Safe Map of Karachi
Digital Drawing on Archival Paper, 11.6 X 16.5 in
(Right to the City: Travel Guide to Karachi, curated by Shahana Rajani)

Seher Naveed

In 2011, along with other miscellaneous crimes **Karachi witnessed its highest number of bomb blasts.**

SAFE MAP of Karachi
Ctrl T- **Vertical flip** the 2011 bomb sites to locate the safe sites in Karachi.
12 out of 17 safe sites show that **The Arabian Sea** is the safest place in Karachi.
Vertical flip

Shakila Haider , a Lahore based Pakistani artist ,Following her graduation from NCA Lahore in 2013 specializing in miniature painting, she worked as an independent artist , She has exhibited in several solo and group shows. She has participated in artist talks at several platforms including BQ residency and Khayal festival. In 2015 she was also named as Beacon house Emerging Artist of the year at the Lahore literary festival. she was twice nominated and selected from Pakistan for the prestigious 'Sovereign Asian Art Prize' and Recently her work is selected for Art for Education in Milan Italy.

I have witnessed persecution and discrimination towards my community on the grounds of our race and belief. All these incidents moved me to draw what is really happening in real life of man, how they suffer and what could be the remedy. So through my work in miniature I question immigration, persecution, refugee and peace.

Untitled
Gauche and laser scoring, 20 x 30 in, 2018

Shakila Haider

نقشه طبیعی وسیاسی
جمهوری ازبکستان
فاریاب
سرپل
لشکرگاه
مروز
جمهوری ایران

Sophia Mairaj Malik (b.1982) is a mix media artist currently residing and working in Lahore. She received her BFA (Hons) degree from the Department of Visual Studies, University of Karachi in 2007 and completed her Masters Degree in Visual Art from National College of Arts (NCA) Lahore in 2014,

She has taught at the department of visual studies, Karachi University, NCA and is currently affiliated with The Department of Architecture and Design, COMSATS Lahore as permanent faculty.

She has had several group shows in Pakistan and in USA, The Philips collection in Washington DC in 2013, and in Houston as part of group show "Voices Breaking Boundaries" with VBB art 2014. She was part of the VASL International Residency on public art intervention "The Thirteen Satellites" in Lahore, 2007, and The Muree Residency, 2014. She has recently published her Research paper in the International Design conference 2017 in Karachi.

Maliks work is research based; she works in a variety of medium which includes installations, drawings and artist books.

The work created during the Murree Residency was inspired from the flora of the place, the inspiration came from thinking about Murree as a heavenly reprieve away from the noise of the city,

it transformed into a mythical place for me.

The Garden of Eros
Graphite, Gouache, Dried flowers on paper, 8.2 x 28 in, 2014

Sophia Mairaj Malik

Suleman Aqeel Khilji born in 1985 in Quetta lives and works in Lahore Pakistan. He was one of the students selected for a student exchange program to (Ecole de Beaux Art Paris) in 2009, and was awarded the medal for outstanding achievement in 2010 and went on to achieve a Distinction in painting in 2011 from "National College of Arts" Lahore.

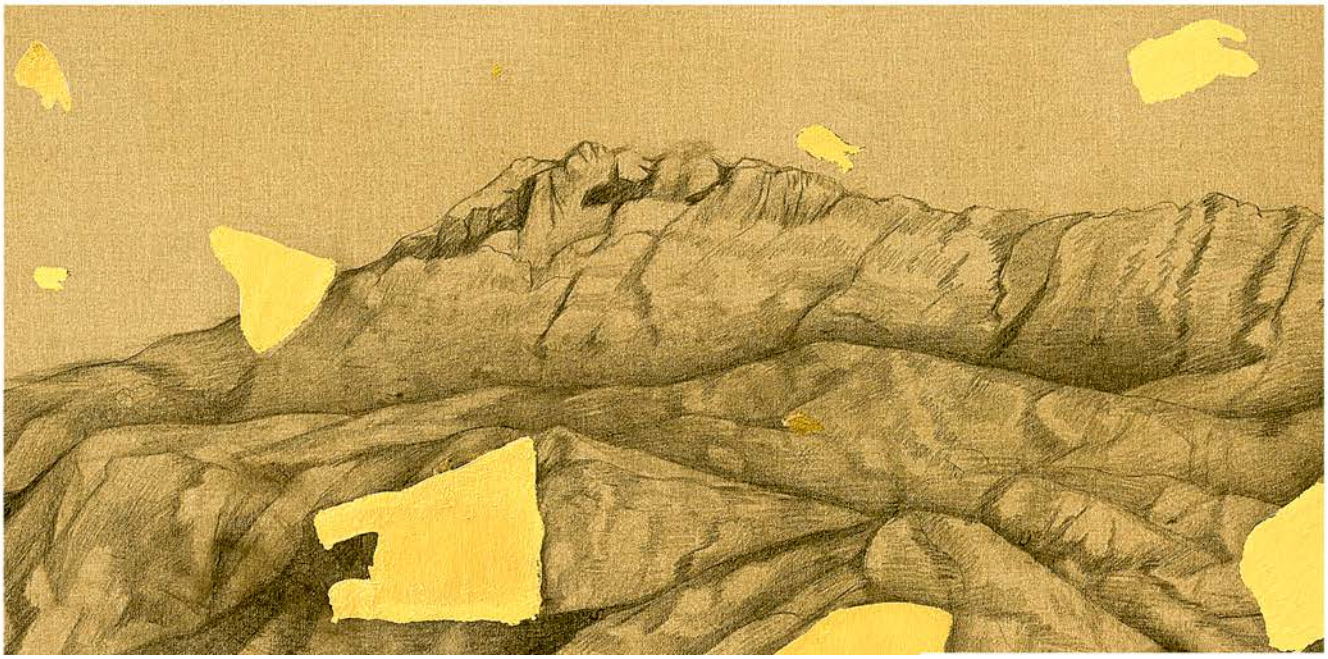
In 2016 March Suleman was awarded Vasl Single Artist Residency in collaboration with IVS Karachi, And later in 2016 august he was part of Murree Museums Artist Residency.

He has been displaying his work across Pakistan, and had group shows in France and the Uk. His most notable Solo show was "See View" at IVS Gallery, "Inayat and Others" (Sanat Gallery Karachi)) and selected Group and two person shows include "Pahore" (Ecole de Beaux Art Paris), "Four and Other Elements"(Canvas Gallery Karachi) "Overcast" (IVS Gallery Karachi) and "Second Glance/Double take" (SOAS London).

Khilji takes a research/Process based approach to art-making; he works with various mediums and techniques, collaborating drawing, painting, printmaking techniques, and digital techniques. His interest in drawing and photography leads him to use film stills, images from Art History, and press shots as the basis for painting, and to locate the boundary of abstraction and figuration in enlarged images.

Landscape with Floating Objects (II)
Gold, Graphite & Oil on linen, 57 X 72 in, 2017

Suleman Aqeel Khilji



Usman Saeed graduated from National College of Arts, Lahore in 1999 and from Royal College of Art, London in 2006. Part of several public and private collections, his work has been shown widely in solo and group exhibitions in the last two decades. Saeed was the resident artist at Cité Internationale des Arts, Paris in 2005, Cicada Press, UNSW Art & Design, Sydney in 2013 and Murree Museum Residency, Murree in 2014.

My work is inspired by looking after my home garden and studying its biodiversity. These paintings are attempts to pay close attention to nature, using the cyclic dimensions of geometry and luminosity.

Gardenfinds 55
Graphite on paper, 20 x 15 in, 2018

Usman Saeed

Veera Rustomji is a visual artist and writer based in Karachi, Pakistan. She graduated in 2015 from the Department of Fine Art of the Indus Valley School of Art and Architecture. A recipient of the Rangoonwala Trust Academic Scholarship, she continues to conduct research for her practice that is driven by her interest in the parallel dialogues of migration and heritage. At present, she is working as an assistant coordinator for Vasl Artists' Association and pursues freelance writing with numerous publications. Veera has displayed her work within Pakistan and was an artist in residence for the 2017 Murree Museum Artists' Residency.

The history of a neighborhood is not so different from the history and development of countries and continents. At first, there was land and the avalanche of resources. Then came man and his miscalculated errors. After that, there was no looking back; from the sand emerged towers, from the grass grew cement and the sky was swallowed by a grey cloud. The history of Bath Island in Karachi is being re-written this very moment and its future decided by the ever changing topography and steel hungry contractors. It is strange indeed, that the place I call home is increasingly unrecognizable day by day.

Pre-Monster Days
The Monster I Call Home
Oil and Ink on Cotton Paper, 8 x 11.5 in each, 2017

Veera Rustomji