

KAB24

FOURTH
KARACHI
BIENNALE

RiSK | رزق

October 27th to
November 10th 2024

FOOD, FUTURES

نئی فصل

& FAIR PRACTICES

کی آمد

Curated by
**Waheeda
Baloch**

FOREWORD

*Jis khait say daikan ko mayasser nahin rozi
Us khait kay har khosha-e-gandum ko jala do*

*A field which gives no sustenance to the tiller
Set every grain of wheat in that field afire*

—Allama Iqbal, circa 1935

The acclaimed poet called for food justice, and a similar call reverberated through the fourth Karachi Biennale in October/November 2024. Artists from four continents responded to the theme Rizq | Risk, articulating the urgencies of food security and sustainability.

To make art a meaningful experience for visitors, the Karachi Biennale, with its mandate "to connect art, the city, and its people," selects themes that reflect the time.

This also gives art a chance to disrupt established narratives and birth new knowledge through creative provocations. Rizq in Urdu encompasses livelihood, sustenance, and food—when placed with the English word Risk, it creates a sense of urgency. The theme also responds to Pakistan's recent floods and the heatwaves that have impacted food agriculture, its production, and transportation.

At the fourth Karachi Biennale (KB24), two robust energies connected the exhibits—strong local narratives that addressed colonial erasures and a proactive attempt to own the syncretism of culture and wisdom of the people. By entwining the colonial history of three heritage sites as exhibition venues, continuities and ruptures faced defiant decolonial gestures.



At Frere Hall, the ghosts of 'whites-only' exclusive dances of the colonial period were laid to rest with the joyous music and dance of the mahigeers, the indigenous fishing communities in the garden, and mysticism-inspired movements of dancers in the dance hall. The sound of the Healing Drums and the popular verses of mystic poets like Bulleh Shah and Sachal Sarmast reverberated inside the tandoor installation at Bagh Ibne Qasim, inviting inclusion. These confident sounds of the people were both powerful and poignant

The *Reading Room* and the *Endangered Archive Project* were introduced for the first time. Under the pier at Bagh Ibne Qasim, *The Reading Room* became a popular space for spontaneous conversations and performances. Children came for activities, while others sat down to browse through books in the verdant stretch on the edge of the Arabian Sea. The *Endangered Archive Project* pulled forgotten archives of women publishers and editors out of obscurity. This three-month-long project also underscored our problematic relationship with the country's post-1947 history, its documentation, and national archives.

Continents apart, yet ravaged by the extractive practices of trade monopolies, artists from Africa, Latin America, Europe, and Asia articulated their stories of Rizq | Risk. *Coal Portraits* brought into conversation how extensive coal mining in Colombia has destroyed the livelihood of fishing communities.

Artists from Pakistan, Peru, Turkey, Morocco, Iran, Austria, and Mexico underlined the mutation of food crops for mass production, with a film from Mexico and a mural made from varieties of corn focusing on the unsustainability of monoculture.

Artists challenged modern-day food myths surrounding palm oil, powdered milk, and processed infant food—often exported as development aid to the Global South long after their ban in the developed world.

The specter of hunger stepped out of the shadows with the poignant interactive work *Nofood - Starvation Cookbook*, a collection of recipes from people facing acute shortages. This was echoed in the keynote talk on the Bengal Famine, which has been termed the forgotten holocaust of India, created by the policies of British colonial powers.

The eating bowls filled with red fluid and rubble lining the staircase at Frere Hall evoked the ongoing mass starvation in Gaza. A collateral exhibition by art students under the rubric *The Artists of Gaza Live in Our Heart* extended solidarity and served as a reminder of the countless dead and the loss of Palestine's cultural capital.

The works exploring the river, sea, glaciers, floods, and drought carried urgent messages to heal a sick planet. Poetic renderings on spices, popular recipes, and cultural traditions spoke of the deep human and social connections with food beyond mere sustenance.

Art, poetry, music, and people walked hand in hand throughout the Biennale, as emerging and established poets recited their verses in Urdu, Sindhi, Pashto, Punjabi, Balochi, Burushaski, and English, bringing forth interpretations of Rizq | Risk from across the multicultural landscape of Pakistan.

For two weeks, KB24 became an open space where global narratives on the foodscape of our time dissolved physical and political boundaries. It was vitalized by hope, passion, new knowledge, and dialogue.

Here, indigenous wisdom was acknowledged alongside scientific data, the voices of the unacknowledged were heard, and their contributions were able to shine.

With 2025 heralding the end of the first quarter of the 21st century, we still live in a world where critical harvests are destroyed without conscience to sustain high commodity prices, corporate farming is increasingly disenfranchising farming communities, and climate change relentlessly destabilizes crop-growing patterns. With the planet in social and environmental crises, it is not surprising that in November 2024, a food emergency was declared in Mississauga, Canada.

This alerts us to the reality that food risk is not just confined to weak economies and conflict zones but is now knocking on the doors of the developed world.

**As the artists
emphasized
throughout KB24,
for a hunger-free
world, we urgently
need food justice
and fair practices.**

**Nilofur Farrukh
CEO Karachi Biennale
Managing Trustee KBT**

CURATOR'S NOTE

Rizq | Risk, the theme of the fourth edition of the Karachi Biennale 2024 (KB24), represents a perpetual paradox, aiming to spark critical conversations about the intricate relationships between food security, environmental sustainability, social justice, and cultural heritage.

Through a diverse range of artistic practices and perspectives, KB24 provides the audience with a chance to delve into the complex web of factors influencing global food systems, from the impact of colonialism and globalization to the effects of climate change and the consequences of carbon emissions.

As our main theme, food security provides a platform for underrepresented voices and perspectives, showcasing innovative solutions and alternatives to the current global food systems. A celebration of food heritage, memory archives, and oral histories underlines its contemporary relevance as artists uncover the lost narratives of food cultures across the world.

The impact of the Green Revolution and neo-Oriental practices connected to global food systems, issues of land ownership, gender, and social justice in the context of food security are part of the broader ground that the theme covers. Sufi wisdom echoes food for thought, culinary experiences are shared to celebrate diverse cultural heritage, and storytelling is used to discuss food traditions and identities. The past is explored within a contemporary scenario, and human relations and sentiments are at the core of the exhibits.

At the exhibitions, artists explore the complex relationships between livelihood, food security, and sustainability under a sub-theme that further contextualizes each aspect of Rizq | Risk. Songs of the Sisterhood at the gallery of Alliance Française showcased women artists from diverse parts of the world responding to women's relationship with land and agriculture. Globally, women own less than 20% of agricultural land, which has a significant impact on food security.



The difficulties they face in owning and controlling land due to cultural, social, and legal barriers are brought under discussion. Common concerns of the works include limited access to land, gender disparities, reduced agricultural productivity, decreased food availability due to wars, and increased poverty. Artworks challenge the Green Revolution and call for the revival of traditional agricultural practices. These exhibits not only look at the human population but also take into account traditional offerings to animals and birds.

The British colonial architecture of Frere Hall offers a deep contextualization for the works shown inside and outside the building. *Our Land, Our Stories* explores the intersections of colonialism, displacement, and ecology through indigenous perspectives relating to food security. It uncovers the historical and ongoing impacts of colonialism on indigenous lands, cultures, and ecologies and their relation to the prevailing issues of food security and sustainability.

Displaced communities of Karachi were invited to discuss contemporary indigenous activism and art on parallel grounds. Diverse cultural exchanges were visualized in the form of art and activism against carbon emissions, with relational aesthetics serving as a core element behind the exhibits that challenged art-making itself as one of the ways of carbon production.

The artistic response to the challenges of water in modern civilization was explored under the theme of *Riverine Resilience*, installed at the NED University City Campus. The works intersect rivers and their histories in relation to personal as well as communal narratives, informal economies, and ecological balance. Complex relationships between rivers, disasters, cultural heritage, and artisanal traditions are addressed in the diverse nature of these large-scale projects.

The history and the spiritual nature of the Indus River are recorded through the responses of the communities living around the waters. The underlying ecological issues are examined through the endangered livelihoods of local fishermen residing by the rivers and relying on them for food production.

The sub-theme *Multiple Voices* at Bagh Ibne Qasim covers different points of view, ranging from Sufi narratives to culinary traditions and their relationship to local customs, indigenous histories, meaning-making, and resistance. Sambara Art Gallery, as the site of *Unraveling the Threads*, showcased interactive works exploring the complex relationships between food, politics, economies, populations, and hierarchical structures.

Through interactive installations, personal narratives, and art, this exhibition sheds light on the threads connecting global corporations to local food production and the power dynamics shaping our food cultures. The current political situations, declining economies, and growing populations are core elements shaping the contemporary foodscape.

The aim of the exhibits was to raise awareness among the larger public and call for urgency in rethinking neo-Oriental and colonial practices in agriculture, food production, and trade to safeguard global food security.

Rizq | Risk targets not only local and international art enthusiasts but also seeks to sensitize the public walking through the exhibitions, where artists take on the roles of social rights activists, environmentalists, and sustainability advocates.

Waheeda Baloch
Curator, KB24

TABLE OF CONTENTS

01 GOING GREEN: THE SPECTACLE OF RE-
PURPOSING
BY BUSHRA HUSSAIN

10 WANTS, NEEDS AND DESIRES
BY VEERA RUSTOMJI

KB24 VENUES & ARTISTS

18 BAGH IBNE QASIM

28 FRERE HALL

35 MAHVASH & JAHANGIR SIDDIQUI ART
GALLERY, ALLIANCE FRANÇAISE DE
KARACHI

38 NED UNIVERSITY CITY CAMPUS

40 SAMBARA ART GALLERY



48 **KB24 PRIZES**

50 **DISCURSIVE SESSIONS**

55 **ART AND WELLNESS WORKSHOP**

62 **WISDOM CONVERSATION**

68 **KB24 COLLATERAL PROJECTS**

72 **EDUCATIONAL PROGRAMMING**

78 **PECHAKUCHA**

82 **CALENDAR OF ACTIVITIES**

86 **A GLIMPSE OF THE PAST**

88 **WHO WE ARE**

90 **SPONSORS**

92 **ACKNOWLEDGMENTS**

KB24 OPENING CEREMONY



GOING GREEN

The Spectacle of Repurposing

For me, the Karachi Biennale has always been truly special—being a part of it since its inception, I have seen the event develop its own framework, inspired by a vision for a meaningful and thoughtfully produced social intervention. It is deeply intertwined with the socio-political and cultural fabric of Karachi and aspires to present contemporary art that is connected to local and global challenges while honoring the city's rich history. The Karachi Biennale is a reflection of the place we inhabit, drawing on all its resilience, dreams, dynamism, and talent.

I've always felt that biennales go beyond showcasing art—they are also about the spectacle, pomp, and ceremony. The immersive experiences and the rush of new ideas addressing difficult issues bring a thrill of discovery. The vibrant installations, performances, and public programming turn the biennale into a celebration of cultural voices, one that underscores both creativity and contemporary reality.

The Karachi Biennale encompasses not only the artworks but also the electrifying atmosphere that envelops the event for two weeks as the global art community converges on the city. But, as with any grand celebration, there's a hidden cost—a price that isn't only financial but also environmental.

The carbon footprint of such an event is undeniably large, and it's something that often gets overlooked in the ambition of presenting the event. Biennales serve as urban-centric platforms that highlight contemporary art for the public, contributing positively to the local economy and the image of a city; therefore, it is becoming essential to consider how these events can also become models of environmental sustainability.

Reflecting on past editions of the Karachi Biennale, KB17 focused on Witness, its strong relevance to the politics of representation and erasure. KB19 centered on Ecology, while KB22 explored art at the intersection of digital technology, marking a post-COVID-19 pandemic event. These iterations were spread across multiple venues, requiring an enormous amount of work, with personnel, materials, and resources stretched to their limits as the works of hundreds of artists were produced, installed, and deinstalled with meticulous care.

It's when the biennale concludes and the de-installation phase begins that I am always struck by how some works that were once in the spotlight end up obsolete. The very materials that were integral components of a grand idea—holding the power to challenge and captivate an audience—turn into waste.

All structures and props, once essential, become redundant, adding strain to an already burdened environment.

The temporary nature of biennales, their biennial occurrence, and their inevitable carbon footprint have made me aware of the urgency of making them sustainable.

As Karachi Biennale’s Artistic Director, I first needed to address questions such as: how to plan ahead to reduce waste and mitigate environmental impact while also managing residual materials?

Conversations with guest curators to sensitize and convince them, followed by discussions on how to communicate this to artists, became a priority. This approach helped artists make better choices regarding production materials while ensuring that the experience remained vibrant and significant for the biennale audience.

For KB24, we began by training the curatorial, production, and logistics teams to be mindful of ecologically friendly options. In communications, Google Docs replaced paper, and we reexamined local production trends and logistic strategies.

Our goal was low-impact signage and zero-waste fabrication for construction to support art projects. Additionally, we encouraged the production of most artworks in Karachi to minimize the need for shipment. This optimized resource use, cut costs, and enhanced the efficiency of manpower and fabrication processes.

With this, the Karachi Biennale’s environmental footprint was controlled, streamlining the overall operation. In the end, all fabrication—such as props, signage stands, and materials made of wood, metal, and plastic, as well as site-specific art installations—was designed to be disassembled for recycling. We ensured zero waste, as carefully disassembled materials and exhibition props were donated for upcycling to art schools and charities.

With artists’ consent, some redundant materials from their works found a “new life.” In 2022, plastic sheets and metal pipes used in the installation of Soleman Lopez were transformed into artworks by students of Karachi School of Art.

Over its four iterations, the Karachi Biennale has become increasingly mindful of its role as a champion of sustainability, striving to make its exhibitions a place where art and environmental awareness intersect.

It invites artists and visitors to reflect on their roles in fostering a greener future by blending creativity with consciousness, sparking dialogue on collective responsibility. Ultimately, it inspires action toward positive change.

Bushra Hussain

Artistic Director
Karachi Biennale Trust

WANTS, NEEDS AND DESIRES

Feminist Archives at the Forefront

My first encounter with Sketches in Scinde was at an aunt's home when I was a teenager. Lieutenant William Edwards' artworks are not truly 'sketches'—they were originally lithographs, first published in 1846, paying tribute to the captivating landscape of Sindh¹. Through vantage points of monuments, fortresses, and bazaar passageways, Edwards' artistry captured the sanguine sepia-ochre hills of Sindh, with Sir Charles Napier as its conquering hero. Today, these renditions of Sindh's landscape adorn the walls of dining rooms, meeting rooms, and office hallways in Karachi. In some ways, I've found these artworks etched subconsciously into our collective repository of Sindh's topography and cultural memory.

Mapping, surveying, and communicating the Indian landscape to the British public was of paramount importance to the East India Company². Art became a medium to justify and deliver their military conquests to ordinary Englishmen, who could not otherwise visualize these foreign lands without illustrations or maps.

Today, any attempt to map, document, and catalog a colossal South Asian city like Karachi is onerous on every level.

While artists and draughtsmen under colonial rule, such as Edwards, purposefully depicted the Subcontinent in a romanticized light that was beneficial for them while composing a strategic understanding of territories and resources, one has to wonder: what are the motivations and narratives used by contemporary South Asians today to capture and document our own histories and complex cultures?

In 1963, a magazine titled *She—Journal for the Home* hit the newsstands of East and West Pakistan. It was founded and edited by LSE graduate Zuhra Karim (at the time, Kureishi), and its covers conveyed a creative, prosperous, and modern Pakistan. Block-print bell-bottom outfits, stories of triumphant women across the country (mostly from the epicenters of Karachi and Lahore), and critical articles on the state were splashed across the headlines and covers of *She* in the 1960s.

The images and articles of this female-focused magazine are today a historical archive of how creative South Asian women—from the editorial team to the women featured within the pages—wanted to portray Pakistan. However, at the same time, *She* can also be seen as a literary and visual ideal, a role model, or even an 'it-girl' that Pakistani women aspired to be or be associated with. These feminist aspirations and navigations in *She* evolved not only in the articles written and printed throughout its decades of publication but also in its design and layout, fashion, and supplements.

The decades of changes in *She* magazine, from the 1960s to its final years of production in early 2020, are collated in a year-long project called *Editing Women in the Archives*.

In my research and archiving of *She*, I was consistently reminded of how women's voices in Pakistan have not only been sidelined in policymaking but also face labeling and stereotyping even within the upper echelons of art and design circles.

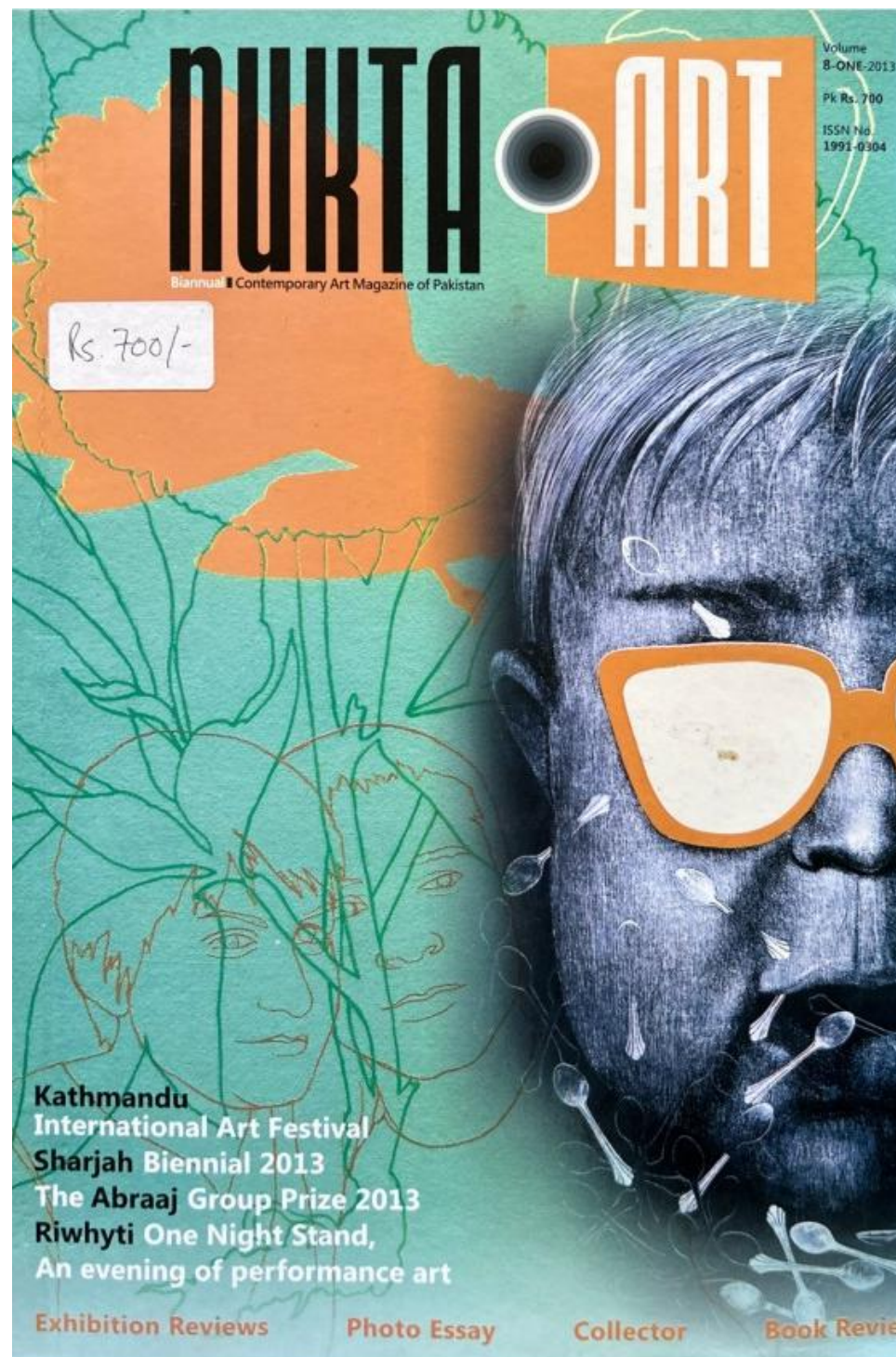
This continuous need to distort and erase women's achievements, unfiltered opinions, and resentments has resulted in many creative Pakistani women being excluded from the nation's archival repository.

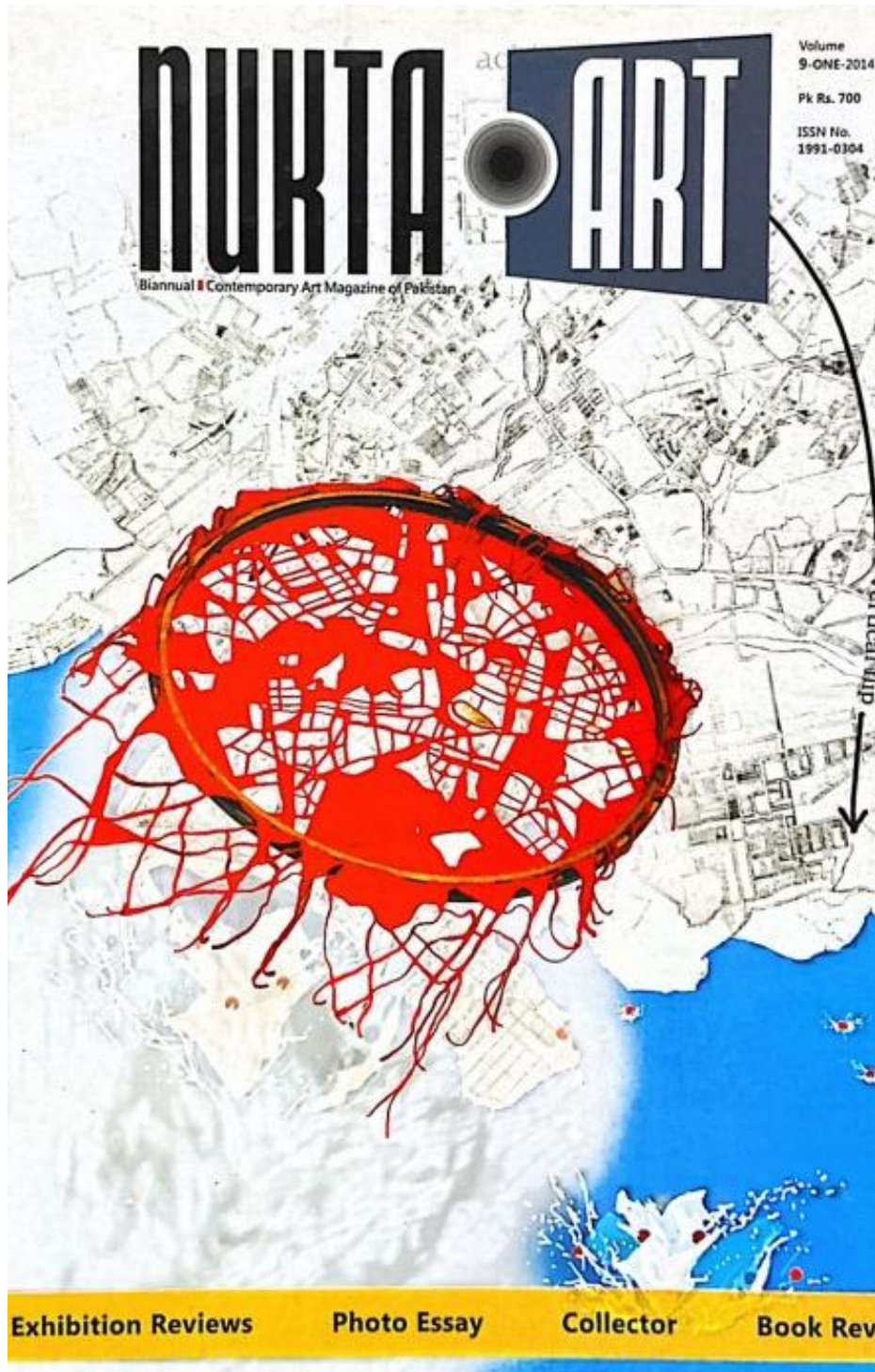
Attempting to address this lacuna, four researchers—from February to November 2024, two based in Karachi and two in Lahore—were invited to research and archive publications written and edited by Pakistani women to gauge a 'landscape' of feminist motivations and responses in print.

Funded by Teesside University in the UK through the Arts and Humanities Research Council (AHRC), Professor Madeline Clements from Teesside supervised the initiative. Regional support came from The Karachi Biennale Trust (Niilofur Farrukh) and *The Aleph Review* (Mehvash Amin). The four researchers, including myself, undertook extensive digital documentation of physical archives, including *She* and *Paper* magazines, *Nukta Art* magazine, and a variety of books, reports, and manuals published by the Simorgh Women's Resource and Publications Centre, as well as Women's Action Forum (WAF) newsletters. Our findings and evaluations culminated in the first phase through a launch at the Karachi Biennale Discursive in November 2024, presenting a Digital Handbook, which aims to share insights by the four researchers into the process of locating, obtaining, surveying, and documenting the selected materials³.

Within this archiving project, the researchers faced a conundrum: which aspects of these selected women-led publications should be documented, and why did these materials represent an overall survey of concerns faced by Pakistani women?

She's success in her first decade is both amazing and peculiar given that a very small percentage of the female population at that time spoke and read English⁴.





Perhaps this is one of the most complex aspects of She —Journal for the Home; its statistically small readership yet the reverberations of its content were felt throughout the following decades. But the look and selling point of the magazine were paramount to its success.

My first interviewee, who lent me access to almost the entire 80's archive of She, was Naheed Yahya, the magazine's first 'Art Editor.' Yahya recalls that She in the 80's had returned after a hiatus of ten years due to rations of newsprint paper after the 1971 war and was modeled on the American magazine Ms., most well-known for its July 1972 Wonder Woman for President issue. While in the 60s and 70s, She existed in a black-and-white tabloid-newsletter format with the occasional red font, the 80's lent to Zuhra Karim and her team an age of discovery, self-agency, and defiance against policies such as the Hudood Ordinances and recurrent unfair trials of zina (adultery) imposed on Pakistani women.

With a bold S-H-E font, printed on a glossy cover, the magazine in the 80's featured vivid illustrations, female politicians, society models, philanthropists such as Ruth Pfau, and coverage of events such as Benazir Bhutto's wedding.

This collection and diversity of ideas and personalities filter back to global industrial changes and the hegemonic powers of military and 'democratic' governments, causing female artists and illustrators to respond and associate with characters and movies such as Wonder Woman. Artists in Pakistan such as Sheherezade Alam, Meher Afroze, and Anna Molka Ahmed, who were all interviewed for She in the 80's, recalled how education and the needs of art students in Pakistan went far beyond creative expressions, as they found in the 80's that young artists needed state support, financial stability, and options for travel to explore oneself in the larger web of society.

This prerogative to connect Pakistani women with the universe was as important in pre-worldwide-web years of *She* and was consistently addressed throughout the 90's and early 2000's.

Fashion editor Pomme Amina Afzal, who also joined *She* in the 80s, noted how spreads on clothing and style, curated within a range of shoots and themes such as regional folklore, trends in wide-shoulders and leather jackets, and of course, South Asian wedding traditions, were essential to garner more female Pakistani subscribers.

With an increasing number of Pakistani women joining the workforce, women wanted to know what to wear, how to manage their finances, and what their rights were in a divorce.

At the same time, *She* coexisted with articles on abortion, reproductive rights, as well as educating women on changing their own car tires and learning how to sew. Profiles on doctors, set designers, bankers, and teachers tapped into the roles women were playing or the roles they aspired to.

The more I spoke to women who made *She*, the more I saw them in the magazine—through the content, in the art, even in their friends and family members who used to model, assist, or intern for *She*. Karim recognized this dynamic and reiterated it in one of her first editorial notes, called *The She Briefing*: “*She* is your forum: a platform where all may hear, as well as your sounding board.”⁵ Karim outlined the universal feminist goal, calling it the ‘woman’s cause,’ and perhaps *She* is one of the many inspiring literary outcomes of the Women’s Action Forum in Pakistan, which was formed in 1981.

This independence is also a reflection of Karim, who was continuously mentioned as the pillar that upheld the magazine.



Former *She* Senior Editor and contributor from the 1980s, Nighat Gaya, captured this sentiment perfectly: "If there's one thing I came out of *She* learning, it is that if all of us (employees) were to leave *She* the next day, Mrs. Karim would have written, edited, designed, photographed, and published the magazine by herself because she could do it all."

As the four researchers exchanged notes over the year, we also found parallels within the intentions and content of the different written materials we were surveying. Simorgh, a women's resource and publication center founded in 1985, is a non-governmental, non-profit, feminist activist organization created in response to General Zia's military rule in the 1980s.

Among Simorgh's publications, there was a heavy focus on art and literature, primarily due to the organization's founder, Neelam Hussain, having a strong academic background in literature, and the artist Lala Rukh having been one of Simorgh's board members. When printers in Lahore refused to print WAF's protest materials and newsletters in the 80s, artist Lala Rukh began screen printing, designing, and producing posters herself. During the late 1980s, she set up printmaking workshops to assist women involved in similar movements and, through Simorgh, organized and wrote a screen-printing manual from these workshops.⁶

This approach to equip women and fiercely challenge policies such as the Hudood Ordinances in WAF's newsletters, *Newsmoth* section for *She*, and Simorgh's publications is a testament to how women were dealing with injustice and pressure, finding safe spaces in their writing, art, and publishing within their circles of support and in their own homes.



Images from Paper Magazine taken by Mahnoor Jalal

When Nukta Art magazine was founded in 2005, many meetings were held in the homes of the four founders, Nilofur Farrukh, Amra Ali, Rumana Husain and Sabiha Mohammed Imani.

Published from 2005–2014, *Nukta Art's* content, design, and motive went beyond the standard form of exhibition reviews and artist interviews compiled in a newsletter.

While the pages of *Nukta* are a vital record of these women's efforts to create wider engagement with art, *Nukta* also curated and organized initiatives like *One Mile Square*, *Faiz Art Prize*, and *The Anxious Century: Discourses Waiting to Be Born*. Again, like *She* and *Paper* magazines, this was an English publication with a limited readership. More so, because the art and design circle of Pakistan, which I am a part of, is inherently hierarchical and based on power and money, which results in limited readers or audiences.

However, beyond the written language, it is the visual strategies such as design, typography, and photography that were perennial in Pakistani women's approaches to documenting and portraying current stories. This can be seen in the size of *Nukta Art*, its range of photo-essays, and dedication toward a high-quality color print publication on art.

As we came towards the end of the first stage of this project, we realized that the covers of the publications we were archiving were sometimes deliberate and sometimes coincidental protective shields.

Seeing a stylized illustration of a book, or a beautiful model or an artwork on the cover, packaged the voices of the publications in a strategic way for the editors and contributors to face little censorship and pursue their need for dialogue and expression.

However, a pervasive issue within the Editing Women in the Archives project was the lack of preservation and cataloging of these wonderfully designed and thoughtfully edited physical archives. Perhaps it is the illusion of 'non-serious' covers, which are polar opposite images of the maps, records, and surveys of colonial and patriarchal entities, that have resulted in these materials being scattered and sometimes excluded from state-owned collections.

As an artist who deals with tactile mediums and draws from public records and collections of museums and libraries in Karachi, I have found that many archiving and heritage documentation projects in Pakistan attain a large degree of information, such as the one discussed in this essay.

While our thoughts, interviews, and analysis of the women and articles in magazines such as *She* are critical for multidimensional research, gathering this material without including conservators and resources to safeguard endangered archives can only reach a certain level.

Moving forward, archiving projects that document South Asian cultures and voices should have a clearer mandate on how materials that are not traditionally academic or do not fall under a country's antiquities act can still be preserved in their physical form for open access to students and researchers.

To retell the stories and legacies of women-led publications, physical preservation of these materials—sometimes buried under layers of time, weather, and cultural biases—must be prioritized in future stages. It is our hope that these publications find ways to be permanent features in educational institutions, libraries, and activist forums, providing a more nuanced understanding of how landscapes of thought, ideas, and resources in Pakistan can be feminist and inclusive.

*The four researches included in this project were:

Mahnoor Jalal (Paper magazine and WAF newsletters), Hira Azmat (Simorgh's Publications), Tazeen Hussain (Nukta Art) and the writer, Veera Rustomji worked on She

Author's Bio:

Veera Rustomji is an artist from Karachi. Her practice explores historiographical power structures and religious iconography through film, costume, and painting.

She holds a BFA from the Indus Valley School of Art and Architecture (IVS) and an MA in Fine Art from Chelsea College of Arts at the University of the Arts London (UAL), where she was awarded the UAL Postgraduate International Scholarship.

Veera is the recipient of the 2021–2022 Mead Fellowship, through which she produced a body of documentation capturing the erasure of island life and coastal heritage within the Indus Delta.

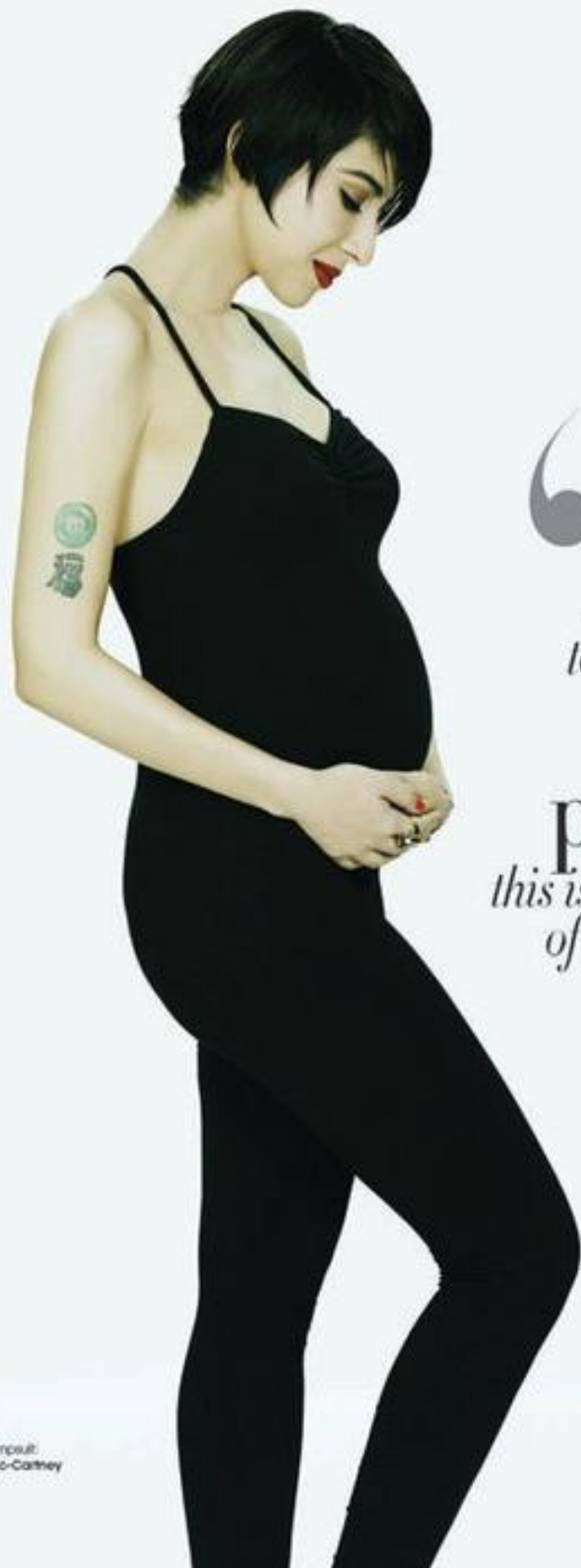
Her site-specific investigations coexist alongside literary and community-based archives from public and private collections in Karachi. Veera is currently a faculty member and co-director of the Urban Repository Archive (URA) at the Department of Fine Art, IVS, supported by the Art South Asia Project (ASAP).

Citations:

- ^{1,2} Tom Young, *Unmaking the East India Company, Unmaking the East India Company: British Art and Political Reform in Colonial India, C. 1813–1858*, Yale University Press, July 2023
- ³ Madeline Clements, *PAWPE, Editing Women in the Archives- Digital Handbook*, 2024
- ⁴ *She, SHE and I, Memories and Hopes'* Javed Jabbar, 1984
- ⁵ *She, She Briefing* by Zuhra Karim, 1983
- ⁶ Hira Azmat, *PAWPE, Editing Women in the Archives- Digital Handbook*, 2024
- ⁷ Tazeen Hussain, *PAWPE, Editing Women in the Archives- Digital Handbook*, 2024



Postcard from workshop



“It would be hypocritical to have a story done on myself and to exclude my pregnancy, this is an undeniable part of my life right now.”

Stock Jumpcut: Stella McCartney



Images from Paper Magazine taken by Mahnoor Jaleel

BAGH IBN-E- QASIM

باغ ابن قاسم

BAGH IBN-E-QASIM

Bagh Ibne Qasim is Karachi's largest urban park.

Built in 2007, to commemorate the historic figure of Muhammad Bin Qasim, it stretches over 130 acres and houses a cluster of heritage buildings within its grounds.

This includes the Katrak Bandstand, an elevated pergola graciously donated by Sir Kawasji Hormusji Katrak, almost a century ago. The Kothari Parade, a pavilion, and the Lady Lloyd Pier were gifted to the city in the 1920s by Sir Jehangir Hormusji Kothari, an eminent philanthropist.

باغ ابن قاسم



ANUSHA KHAWAJAH SHAHID
BECCA VOELCKER
BITA RAZAVI
DANIELA ZAMBRANO ALMIDÓN
IMRAN AHMAD KHAN
MARLENE HAUSEGGER & HANNES ZEBEDIN
NADEEM AL KARIMI
TAMASHA COLLECTIVE:
SAAMIA VINE, MOHSIN SHAFI, SARAH KHAN,
MEETA MASTANI, FATIMA SAEED, SHIREEN
BANO, TALHA ALI, DHRUV SANGARI

انوشہ خواجہ شاہد
بیکا وولکر
بیتا رضاوی
ڈینیلا زمبرانو المیدان
عمران احمد خان
مارلین باؤسیگر اور بانس زیبڈن
ندیم الکریمی
تماشہ کولیکٹو:
سمیعه وائن، محسن شفیع، سارہ خان،
میتا مستانی، فاطمہ سعید، شیریں بانو،
طلحہ علی، دھرو سنگاری



Bagh Ibne Qasim is the site of **Multiple Voices** that call for different points of views, ranging from Sufi narratives to culinary traditions, and their relationship to local customs, and personal memoirs.

ANUSHA KHAWAJAH SHAHID

انوشہ
خواجہ شاہد

HAWAH'S GARDEN: THREADS OF NATURE

Charpai (traditional bed),
pottery and mixed grains

Anusha Khawajah Shahid is a recent
graduate of the National College of Arts
(NCA), based in Lahore.

KB24 EBM Emerging Artist



The work integrates symbolism and communal themes, using the idea of a Charpai, a traditional bed that is hand-woven by women of South Asian communities. Besides being an item of everyday usage, the *Charpai* is a symbol of cultural traditions of collectivity. A group of *Charpais* form a *Baithak*, a shared space where people come together, signifying a powerful metaphor for unity and strength, both within families and the broader community.



By inviting the public to interact with the weaving process of the Charpai, the work reinforces the aspect of 'togetherness', which is also something women do to bring together family members.

This blend of physical structure, visual symbolism, and interactive engagement is a compelling way to explore the themes of community, tradition, and the essential role of women in sustaining these practices.



The installation is also intended to bring colour into Bagh ibne Qasim, inspired by Allama Iqbal's famous verse, "*vajūd-e-zan se hai tasvīr-e-kā.enāt meñ rang.lsī ke saaz se hai zindagī kā soz-e-darūñ*", which highlights how the existence and efforts of women bring color to the world.

BECCA VOELCKER

GROWING FOOD & FILM

Text, Sound Installation;
10 minutes

Becca Voelcker is a film historian and cultural critic who writes on film, art and visual culture, particularly in relation to politics and ecology.

Voelcker is a Lecturer at Goldsmiths College, University of London. She earned her PhD at Harvard University in 2021, writing a global history of eco-political film.

بيكا وولكر

This experimental essay travels into little-known archives of farming collectives in 1970 Japan and Mali.

The narration and photographs document unusual experiments in sustainable food production and testify to their makers' understanding of land and social justice.

Chronicling unusual experiments in sustainable food production, the films and photographs testify to their makers' understanding of land and social justice. Seen from a contemporary context of the global climate crisis, these early experiments in food and visual literacy offer exciting models for ecopolitical action today.





ORGANIC CULTURE
Becca Voelcker

Imagine a third photograph. It is in portrait orientation, though the original was a French landscape. It is layered with scenes of farmers in the field, a young man watches as another turns soil with a fork, in the mid-ground a tractor is attached to a tractor which a fourth man in the foreground eye young black, and dressed in a white shirt and wearing work clothes and caps. This is a field in France before returning to Mali.

With cameras and films to make an organic form, the young men a big risk when they arrived in Mali. Few people believed that the area was so damaged by colonial occupation and its aftermath was the place was overgrown with bushes, trees, its soil was so drought and depleted from a French sugar plantation and had contained their before independence. Electricity cables hung in the air, empty and cows wandered in and out of the cinema building, seemed to epitomize Kati Mory's diagnosis for the combined ecological ill of modernism, intensive extraction had almost exhausted the soil and the worker, leaving a rift between humans and nature.

Somali's focus on self-sufficiency and organic technologies, their embracing of the Global South with monocultural species and chemical fertilizers. Under the banner of revolution, these technologies peddled an illusion of apolitical, using vocabularies of modern science.

Somali's films and photographs everything documenting their struggles as well as their triumphs. This was because France had prohibited African subjects from filming during the colonial era. The camera-like farming tools—became of power. Self-representation through images of self-representation as a political strategy. Somali's films and photographs in the way they look, documenting the fruits of shared labor, the way that they were made, as a cooperative.

BITA RAZAVI

BITA'S DOWRY

36 photographs and
sound

Bita Razavi (born Tehran, 1983) lives and works between Helsinki and Mahu, Estonia. Razavi's work features a series of 36 photographs capturing objects from the dowry that her grandmother gathered for her.

Accompanying the photographs are audio recordings of Razavi's grandmother, who narrates the significance of each item and her reasons for including them in the collection.

[ARTIST WEBSITE](#)



بی‌تا رضاوی



These objects, collected during Bitā's childhood, coincide with the Iran–Iraq War (1980–1988), a period marked by severe economic hardship in Iran. Despite the scarcity of resources, her grandmother persevered, gathering items to ensure her granddaughter's future.

The project thoughtfully examines two key themes: the wartime generation's tendency to gather and save for the future, and traditional notions of marriage and the importance of dowries in Iranian culture.

Razavi juxtaposes these outdated items with the glossy aesthetic of commercial photography, highlighting the stark contrast between the objects' humble reality and their polished presentation.



DANIELA ZAMBRANO ALMIDÓN

COLONIAL HISTORIES OF THE POTATO

Installation; 20-meter-long
painting, sculpture, sound and
performance

Daniela is a Peruvian researcher and
Quechua artist based in Berlin. Daniela's
installation work comprises a large tapestry
with illustrative drawings, ceramic
sculptures and audio work.

A performative work based on
Pachamanca accompanies the installation.

Her concept links transit, movement,
memory and the intersection of histories
and perspectives, from the viewpoint of
the Andean global south.

[ARTIST WEBSITE](#)



دانيلا زمبرانو
الميدان



The common history of colonial dispossession has also brought with it the memory of the land and of the knowledge surrounding it. In the same way, migration has arrived and continues to arrive in different parts of the world.



Through her painting, the artist relays the history of potatoes and a narrative of colonial history; how the arrival of the potato in Europe set the socio-political context, the introduction of new species to "the new world". The past and present of the post-colonial food system: monoculture and the loss of natural spaces (dependence on imported products, exploitation of small farmers by labour, land ownership and grievances). Her performance based on Pachamanca – the pot of the cosmos, is an interpretation/approximation of what Pachamanca means in Quechua. The Pachamanca (Pacha = Time and Space and Manka = Container, Pot, Hot container) is a celebration and collective ritual that dates back more than 4000 years.

The sharing of this food owes gratitude to the ancestral knowledge that the indigenous communities of the Andes and their diasporas – throughout Europe and the Global North – preserve in practice, or in memory, and that are indispensable to safeguard life. Zambrano has been working this through the Peruvian intercultural centre 'Todas las Sangres', in cooperation with the Forum of Colonialism and Resistance - BARAZANI Berlin.

IMRAN AHMAD KHAN

MRTTIKĀ

Installation - Tandoors
(clay ovens) and sound

Imran Ahmad Khan (b. 1974) is a Lahore-based visual artist.

The project explores the intersection of food security, culture, and spirituality through the wisdom of the Sufi poets and saints of Punjab.

Drawing inspiration from the teachings of figures like Baba Farid, Kabir, and Guru Nanak, the work delves into the politics of food, human nature, and the livelihoods that sustain us.

The poetry of these mystics, deeply embedded in local culture, reflects a philosophy of poverty and austerity, rooted in the belief, poverty is my glory' (Alfaqr Fakhri)

عمران
احمد خان

Using traditional folk knowledge and the deep-rooted practice of storytelling, the project connects the symbolism of the tandoor (oven) and roti (bread).

The installation features five tandoors, each equipped with soundpieces that echo the Sufi poetry in Punjabi, Urdu, English, and Sindhi languages in both male and female voices. They invite reflection on the role of food in shaping identity, politics, and culture. By intertwining sound with the organic process of breadmaking, the artist seeks to raise urgent awareness about the environmental and food security crises facing Pakistan today.





MARLENE HAUSEGGER & HANNES ZEBEDIN

COOKING OIL PROJECT

Installation; Recycled oil cans,
soil bed and plants

Marlene Hausegger and Hannes Zebdin are multidisciplinary artists and writers based in Austria.

The Cooking Oil Project aims to look at the popular use of palm oils and sunflower oil which is used in Pakistan as a cooking medium.

[ARTIST WEBSITE](#)



مارلین ہاؤسیگر اور ہانس زیبڈن





These were originally imported from Europe. A water dripping 'pipeline' made from recycled oil cans stands above islands filled with soil and planted with traditional plants that can be traced to the Indus Valley Civilization.

This highlights the economic mechanisms concerning the global demand of food and their impact on indigenous agricultural systems.

The installation further addresses the alarming destruction and deforestation happening globally which threatens the biodiversity of fragile ecosystems and exacerbates climate change by releasing vast amounts of carbon dioxide into the atmosphere.

By drawing parallels with local history, the work highlights the advanced agricultural practices of the Indus Valley Civilization, one of the earliest and most remarkable civilizations in the world.

This ancient society demonstrated a sophisticated division of labor, where city inhabitants were not directly involved in food production, reflecting a well-organized social and economic structure.



Additionally, the work emphasizes the significance of traditional building materials, particularly the brick, which originated during this era and continues to play a vital role in modern construction practices across Pakistan.

NADEEM AL KARIMI

THE LAST ACT

DISMANTLING LIFE

Installation and Film; 20
minutes

Nadeem Alkarimi is an indigenous filmmaker from the Hunza Valley, Pakistan.

Through visual storytelling, Alkarimi contrasts the beauty of organic, traditional food practices with the harmful effects of modern, commercialized alternatives.

It explores the evolution of food culture in Hunza Valley, focusing on the impact of infrastructural development on the region's ecology and indigenous practices.

The shift from sustainable organic cultivation to the influx of processed foods, triggered by the construction of the Karakoram Highway, has disrupted traditional dietary habits.

[ARTIST WEBSITE](#)



ندیم الکریمی



The film highlights the decline of local health and nutrition, once renowned for the absence of diseases like cancer and diabetes.



The wrappers of used edible items as a part of the installation symbolize capitalism's erosion of Hunza's natural resources.

The large dome, in which the film is screened, represents the battleground between sustainable traditions and the forces of commercialization, underscoring the urgent need for a return to organic, sustainable living for the health and future of the Hunza Valley and its people.

TAMASHA COLLECTIVE

SAAMIA VINE, MOHSIN
SHAFI, SARAH KHAN,
MEETA MASTANI, FATIMA
SAEED, SHIREEN BANO,
TALHA ALI KUSHWAHA,
DHRUV SANGARI

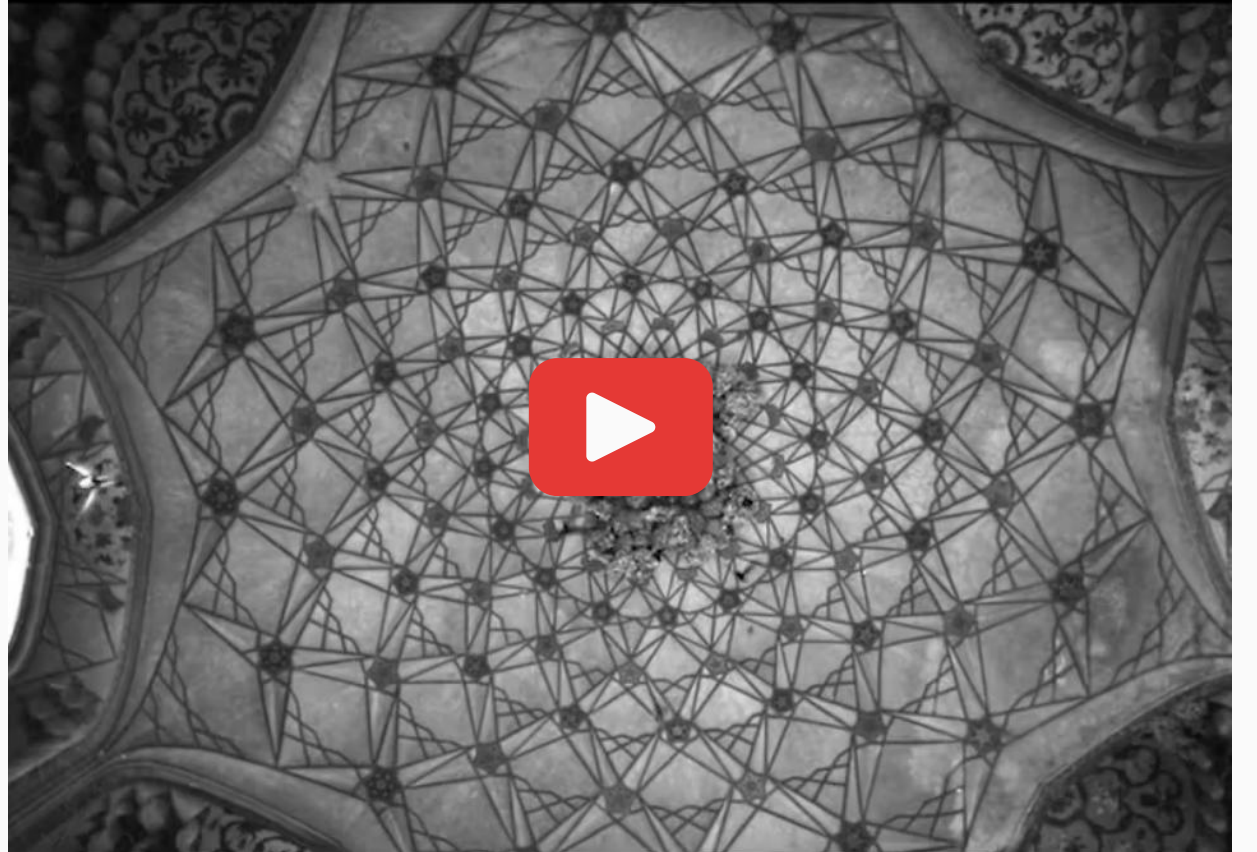
GLORIOUS HOTEL

Installation; sculptures,
miniature painting and
video; 7:23 minutes

The Tamasha Collective comprises members of the South Asian diaspora focusing on practices ranging across miniature painting, photography, film, textile design, printmaking, block printing, singing, music, linguistics, botany and nutrition.

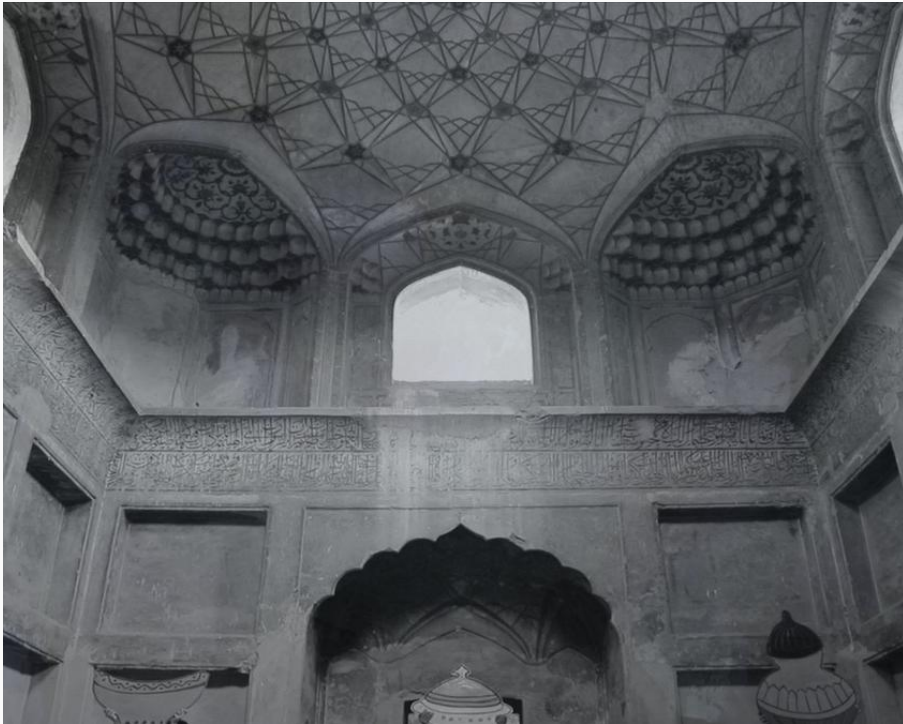


تماشہ کولیکٹو
سمیعہ وائٹن، محسن شفیع،
سارہ خان، میتا مستانی، فاطمہ
سعید، شیرین بانو، طلحہ علی،
دھرو سنگاری



The collective seeks to elevate the diversity and cultural richness of the regions they embody, from ancient times to the present, deriving from individual and shared experiences in their motherlands and diasporas as they engage with the past, present and future. *Glorious Hotel* creates a mela-like atmosphere filled with visuals, sounds, and smells leading up to a triptych video.

This video is a meditation on the multitudes of cultures embodied by the collective, with a focus on South Asia's foodways bringing together culinary and pictorial arts of the Mughal era into multiple visual and aural frames, linking current art practices and forms of perception to the pre-colonial and colonial past.



Still from video

The scope of the project encompasses a deconstructive analysis of the recipes, researching their history and continuity into contemporary Pakistani cultures.

Considered luxury cuisines at the time of the Mughal era, the project investigates whether this kind of food has infiltrated into common culture over the span of 400 years.



The visitor is invited into an interactive space filled with food props, recipe cards and a huge pichwai, a fabric painting in the miniature style, that sits as a background.

FRERE HALL

فریر ہال

FRERE HALL

Frere Hall stands stubborn in its purpose depicted by its Gothic style architecture and communal gardens in the heart of Karachi.

Built in 1863 to serve as a town hall, Frere Hall now functions as a library and exhibition space.

The hall's first floor occupies the Sadequain Gallery, which is named after the artist whose iconic mural titled *Ilm o Amal* is painted on the ceiling of the large hall. After 1947, the Frere Hall housed archeological artifacts that were later moved to the National Museum.


فریر ہال



Its grounds have been the site of countless important colonial and post-independence ceremonies. Recent renovations at Frere Hall have meticulously restored its architectural features and woodwork.

AYESHA JATOI
FAZAL RIZVI WITH AHMER NAQVI,
FATIMA MAJEED, LULUWA LOKHANDWALA
AND SHABBIR MOHAMMED
KHUSHBOO
LINA PERSSON
LUIS CARLOS TOVAR
MAHREEN ZUBERI
NAIZA KHAN
TINO SEHGAL

عائشہ جتوئی
فضل رضوی کے ساتھ احمر نقوی،
فاطمہ مجید، لولووا لوکھنڈ والا
اور شبیر محمد
خوشبو
لینا پیئرسن
لویس کارلوس توار
مہرین زبیری
نائزہ خان
ٹینوسہگل

The background of the slide is a light blue topographic map with various contour lines and dashed lines representing paths or boundaries. The text is centered on the map.

Exhibits at the colonial building of
Frere Hall under **Our Land, Our Stories**
explore the intersections of colonialism,
displacement, and ecology through
indigenous perspectives relating to food
security.

AYESHA JATOI

FLESH & BLOOD

Installation; steel bowls,
plates, red liquid and found
rubble

Ayesha Jatoi (b.1979) is a trained miniature
painter and photographer.

The installation addresses the urgent
question of food security and the unfolding
humanitarian crisis in Palestine, particularly
in Gaza.

عائشه جتوئی



Utilizing mismatched pairs of secondhand steel bowls and plates, filled with a blood-like liquid and a plate holding pieces of rubble, these elements symbolize the devastating realities of violence, starvation, and displacement.

Set against the colonial architecture of Frere Hall, the installation creates a stark contrast between historical power structures and present-day suffering. Positioned in an unsuspecting location, it confronts viewers with an eerie reminder of the genocide and famine broadcast daily on social media, often consumed alongside images of influencers and trivial distractions.

Through this minimalist yet powerful work, the artist evokes themes of loss, helplessness, and complicity, urging the audience to reflect on the ongoing tragedy and the global indifference toward it. The installation invites introspection and challenges viewers to confront these uncomfortable truths.



FAZAL RIZVI WITH AHMER NAQVI, FATIMA MAJEED, LULWA LOKHANDWALA, SHABBIR MOHAMMED

فضل رضوی کے ساتھ احمر
نقوی، فاطمہ مجید، لولووا
لوکھنڈ والا اور شبیر محمد

THE TABLE - MAHIGEER
AUR HUM

سمند / SAMUND -
ہک پیالو / HIK PYALO

Table; reclaimed wood from
fishing boats, recipes, music and
interactive workshop



'The Table' is a collaborative project by a group of artists and activists from Karachi. The project aims to revive and preserve the oral culinary traditions of Karachi's coastal Mahigeer community.

Fazal Rizvi is an interdisciplinary artist based in Karachi and Hunza. Shabbir Mohammed is a writer, designer, and visual artist. Ahmer Naqvi is a freelance writer and creative consultant. Fatima Majeed is an activist based in the fishing village of Ibrahim Hyderi. Luluwa Lokhandwala is a research-based artist, designer and illustrator.

These recipes, passed down through generations, reflect an intimate and indigenous understanding of the ocean's ecology, seasonal species, and sustainable practices. They hold cultural, spiritual, and communal significance, offering a direct connection to the land and sea.

These recipes not only offer us a chance to turn our gaze back towards the sea, but more importantly to correct the marginalization of indigenous people, practices and knowledge, and to try to replenish and restore them.

As a city of migrants, Karachi has witnessed the erosion of this ancient relationship with the coast, with the sea increasingly treated as a site for waste or profit. 'The Table' seeks to address this erasure by becoming a space to gather, share, and honor these recipes and the knowledge they carry.

Made from fragments of old fishing boats, the table serves as a metaphor for the countless journeys and lives tied to the sea. Through recipe sharing, the project highlights the marginalized Mahigeer community's struggles, joys, and cultural contributions, encouraging the audience to reflect, respect, and reconnect with these forgotten histories.



KHUSHBOO

FADING HEAVEN

Film; 13 mins

خوشبو

Khushboo is a documentary filmmaker from Gilgit–Baltistan, Pakistan.

Khushboo’s documentary explores the fragile beauty of Gilgit–Baltistan, a region nestled within the towering Himalayas, Karakoram, and Hindu Kush mountain ranges.

Focusing on Morko Valley, the film highlights the profound impact of climate change on a community reliant on glacial meltwater for survival.

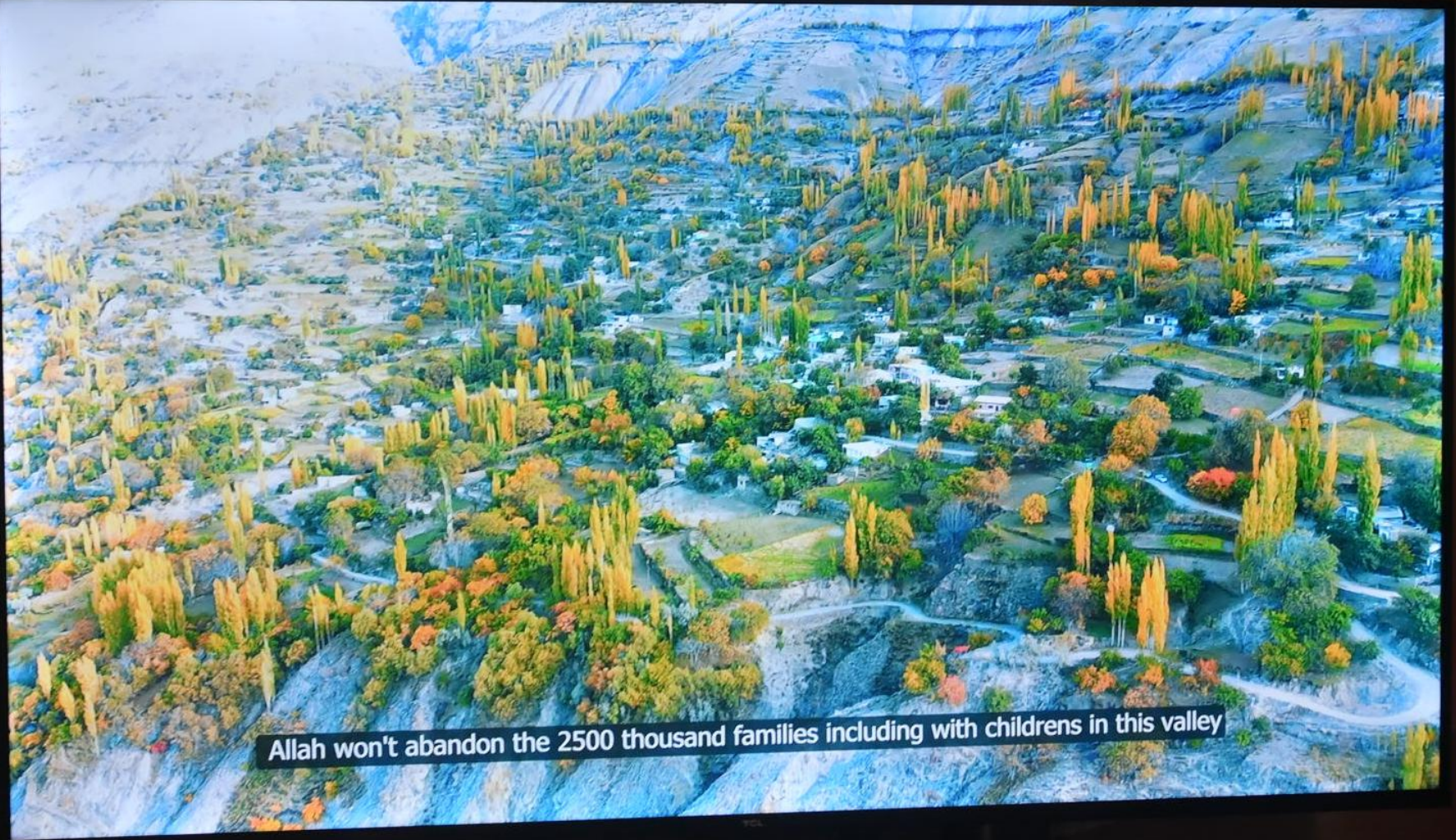
Khushboo’s work blends environmental research and storytelling, offering a poignant narrative of struggle, adaptation, and determination in the face of a global crisis.

Through the story of Muhammad Ali, a local farmer, the documentary captures the struggles of 1,200 households as they face a water crisis caused by rising temperatures and glacial retreat.

The once–fertile lands, known for producing apricots, cherries, potatoes, and grains, are now barren, threatening the valley’s food security and livelihoods.

Amid these challenges, the film sheds light on hope and resilience. It documents the community’s innovative solution of glacier grafting, a collaborative effort with Karakoram International University to revive their water source and adapt to the changing climate.





Allah won't abandon the 2500 thousand families including with childrens in this valley

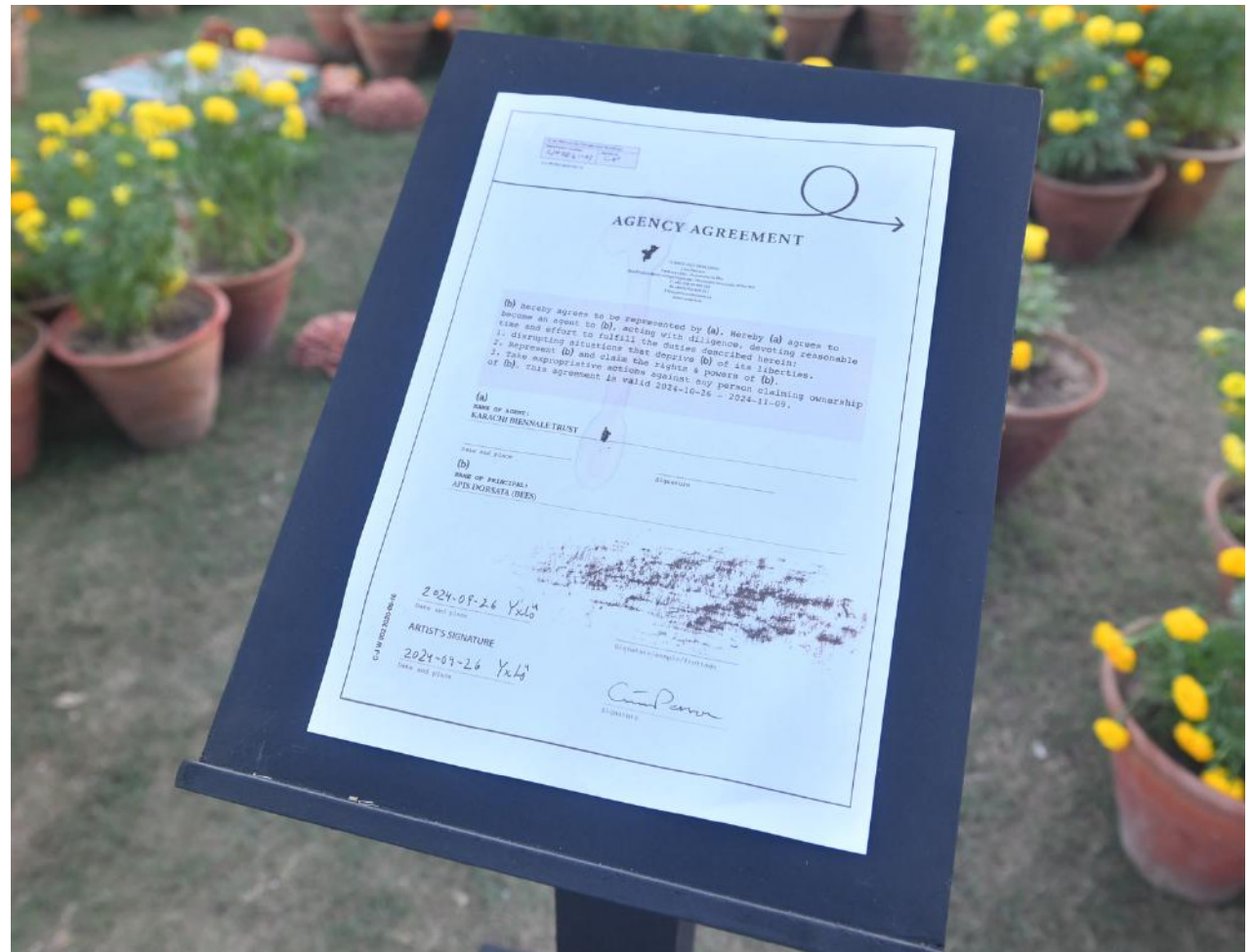
LINA PERSSON

MARIGOLD RESONANCE

Interactive installation;
beehives, fountains and
sound

Lina Persson (b. 1978) is a Swedish visual
artist and researcher with an interest in
'narrative story worlds and animated world
building'.

لینا پرسن



Her installation Marigold Resonance is an ecosystem that enables bees to perform their necessary roles of gathering pollen and feeding their hive.

The artist appoints a legal status to the bees as visitors act as agents safeguarding their rights. This installation takes on two different approaches in bridging the gap between the human sphere and the natural world.

The first approach is through contracts, the human concept of legal rights and personhood is extended to bees and marigolds in order to ask questions of what one needs to do differently in order to acknowledge all the parts, the system, and the web of life that carries us all.

This takes the form of an agreement where the artist and the biennale acknowledge the inherent rights of the bees and the marigold of this installation. The other approach takes the reverse perspective.

Guided by an audio track, the work invites the audience to tune into the life and language of bees and marigolds. By calibrating our own human body and actions into the life of bees and marigolds we decenter our human social realities. It takes the vibrational language of bees and marigold and extends an invitation to humans to enter into their joint material entanglement.



LUIS CARLOS TOVAR

COAL PORTRAITS

Portraits of Amparo Santana Berrio, Juan Alberto Ruiz, Julio Cesar Eslava, Clemente Callón, Lichi Aurora, Paternina, María Villamizar and Ana Isabel Hoyos

Piezo inkjet print on cotton fabric, video installation; 2:33 minutes HD video

Luis Carlos Tovar (b. 1979) is a Colombian visual artist, who circulates between France and Colombia. His practice encompasses photography, engraving, collage, and video installation.

لُويس كارلوس توار



Tovar presents a single-channel film and a selection of photographs titled *Coal Portraits*. This photo essay captures the testimonies of residents from four Colombian artisanal fishing communities affected by local mining conflicts.

Through conversations, fishing excursions, and domino matches, Tovar gained insight into their deep-rooted connection to the sea and their shared concern over the disruptive effects of open-pit mining by companies such as Drummond.

These disruptions manifest in the quality of the air they

breathe, the heavy metals present in the water and fish they consume, and even the sand they walk on daily.

These works are part of a larger corpus that Tovar created during his year-long journey along Colombia's northern coast. The thoughts and emotions shared during each photo session are captured in the gazes of his subjects—some defiant, others reflective.

When placed side by side, these individual expressions merge into a collective voice. Printed on large cotton cloth, the portraits transform into banners, embodying a powerful act of collective resistance.



Still from video installation

MAHREEN ZUBERI

IN PROPORTIONS

Installation, video

Mahreen Zuberi (b. 1981) is a Karachi based artist.

Her work explores issues of gender and identity through a feminist lens.

The project delves into the intersection of the sacred and the secular through the lens of "rizq" (sustenance) within the contemporary South Asian context.

مهريڻ زبيرى



Centered on the shrine of Abdullah Shah Ghazi in Karachi, the work explores the cultural and spiritual meanings attached to sustenance and how these coexist with modern realities of food scarcity.

Through extensive research and personal engagement, including rituals such as preparing and offering ladoo, the artist examines how sacred practices influence social and cultural dynamics.



The ladoo, with its rich history—from ancient medicinal origins to its transformation under colonial rule—becomes a focal material in the project. The installation restructures sacred space into a sublime experience. A border-like shelf and a central plinth form the site, where besan and sugar are arranged in the proportions of the ladoo recipe.

By merging materiality and meaning, the work invites audiences to reflect on the intersections of faith, tradition, and contemporary struggles for sustenance.

NAIZA KHAN

KURRACHEE, PAST, PRESENT AND
FUTURE (2012-13)

THE STREETS ARE RISING (2012-13)

SPILL (2016)

Paintings; Oil On Canvas

Naiza Khan (b. 1968) is a Pakistani artist whose practice focuses on research, documentation, and mapping-based exploration.

Her work investigates geography within the contexts of power, colonial history, and collective memory.

Naiza Khan's art merges painting and sound to map intersecting themes of land, agriculture, migration, and food security.

نائزہ خان

Through her paintings, she addresses the entanglement of land, water, infrastructure, and the extraction of natural resources, employing a multi-layered approach rooted in extensive research and walking the city. Each artwork functions as a layered map, offering a profound reflection on the complex relationships between historical and present-day environmental and social struggles.

Her work also invites viewers to consider the ongoing impact of historical movements and their relevance to current socio-environmental issues.

Focusing on the Green Revolution's impact, Khan delves into the displacement of rural communities and the evolving urban landscape of Karachi, shaped by significant migration patterns.

She explores the historical peasant movements of Sindh, particularly the 1960s struggles led by Hyder Bux Jatoo and the Sindh Hari Committee, which advocated for the rights of landless agricultural workers. This movement, central to the region's socio-political history, is juxtaposed with contemporary challenges surrounding food security.

ARTIST WEBSITE





Kurrachee, Past, Present and Future (2012-13) | The Streets are Rising (2012-13) | Spill (2016)

TINO SEHGAL

YET UNTITLED

Acts of singing, beat boxing,
dancing, and meditation

Tino Sehgal is a German-Indian internationally renowned contemporary artist based in Berlin. Tino's artistic practice has been shaped by his formative studies in dance and economics.

His work consists of live interactions between participants enacting the work and the visitorship, which he refers to as 'constructed situations.'

Relational aesthetics is a core element in the works of Tino Sehgal, who uses human bodies to express his artistic vision while aiming to reduce carbon emissions.

ٹینو سرگل

In his work Yet Untitled, a group of nine dancers and singers from Karachi, Pakistan, were chosen by the artist as interpreters who enacted Yet Untitled during the Biennale. The constructed situations were based on Sehgal's choreography and compositions. The work was situated in the main gallery of Frere Hall, inviting cultural exchange.

Sehgal's work is not documented; the only way to experience it was by witnessing it in person. This ensures that his art is observed in real-time and lives in the memories of those present.

Tino's way of creating such performances preserves the role of oral storytelling and human interaction in today's fast-paced world.

The work reflects human interaction within a globally insecure environment, human pleasures, and Sufi teachings of dance and bodily movement, regarded as food for the soul.





MAHVASH & JAHANGIR SIDDIQUI ART GALLERY
ALLIANCE FRANÇAISE DE KARACHI

مہوش اور جہانگیر صدیقی
آرٹ گیلری

MAHVASH & JAHANGIR SIDDIQUI ART GALLERY

The Mahvash & Jahangir Siddiqui Art Gallery at the Alliance Francaise de Karachi is located in Clifton.

The Alliance Française is housed in a custom-built space designed by the famous architect Habib Fida Ali.

مہوش اور جہانگیر
صدیقی آرٹ گیلری



Currently, it shares this space with the Goethe Institut. The Alliance Francaise fosters cultural dialogue between Pakistan and France with exhibitions, seminars, film screenings and concerts.

ELIANA OTTA
FARIDA BATOOL
MUGE YILMAZ
SEPIDEH RAHAA

ایلیانا اوٹا
فریدہ بتول
موگے یلماز
سپیدہ ربا



Songs of Sisterhood installed at the Mahvash and Jahangir Siddiqui Gallery at Alliance Francaise reflects the women artists from diverse parts of the world respond to women's relationship to the land and agriculture.

ELIANA OTTA

PAYMENT TO LAND

Mixed media, sculptures with household materials

Eliana Otta Vildoso (b. 1981) is a Peruvian artist and curator.

Payment to Land uses the visuals of protest, linking them to current and upcoming food crises brought on by capitalist dynamics, nature and workers' exploitation, the alteration of environments for the sake of profit, and climate change.

إيليانا اوتّا



The precarity of food production is shown through protest banners with images of agricultural produce common to Pakistan and Peru sewn into them, mounted in the shoes of workers. Grains, plants, and herbs common to both countries are laid on the ground around the banners, a reference to a traditional Peruvian practice of making offerings to the soil.



[ARTIST WEBSITE](#)

“Pago a la Tierra,” a phrase that resists translation into English since, in Spanish, tierra means both soil and land, is the name of fertility and gratitude rituals that have survived centuries of colonization in Peru. Such rites have collectively been passed on, permeating urban contexts and manners after being initially practiced in rural Andean regions.



Nowadays, they constitute an expanding practice to reconnect with ancestors, belonging, time, and space beyond anthropocentric and Westernized paradigms through a feminist, poetic, and political lens.



The installation invites visitors to view agricultural systems with care and concern, to acknowledge our dependence on the complex networks sustaining life, and to rethink labor and consumption in response to current planetary challenges.

FARIDA BATOOL

DANEY PE LIKHA HAI

Installation; Iron barbed wire, sound and video; 6 minutes.

Farida Batool (b. 1970) is a Lahore-based visual artist.

She explores the ethics and politics of modern wheat cultivation and its impact on food production and consumption.

فریده بتول



Daney Pe Likha Hai, Batool's installation, combines video imagery with metal wheat crop sculptures, creating a powerful visual contrast.

[ARTIST WEBSITE](#)

This juxtaposition examines the consequences of modern wheat cultivation, the pivotal role of women in preserving traditional recipes, and the deliberate use of food as a weapon in conflicts, such as the ongoing war in Gaza.

By reflecting on the fragility of food systems and the realities of hunger, the work provokes critical discourse on the ethical, cultural, and political dimensions of food production and consumption.

The installation highlights the systematic disappearance of indigenous knowledge surrounding Rizq, encompassing food recipes, traditional remedies, and the healing properties of food.

This knowledge is being replaced by synthetic alternatives, threatening well-being and health. Post-COVID conflicts and wars have further exposed the fragility of progress, democracy, and civilization, underscoring the greed of capitalist systems and the vulnerabilities of oppressed communities.



Stills from video installation

MUGE YILMAZ

THREE HUNDRED SISTERS

Installation; wood sculptures
and maize

Muge Yilmaz (b. 1985) is a Turkish-Dutch
artist based in the Netherlands.

She envisions speculative narratives inspired
by feminist sci-fi, exploring contradictions
around protection, preservation, and
scarcity.

موگے یلماز



[ARTIST WEBSITE](#)

Three Hundred Sisters stands against monoculture, both in the cultivation of food and in mono-cultural thinking among humans. This installation combines real maize in all its diverse kinds, colors, and biodiversity with hand-carved oak sculptures.

Maize has been a staple food for many Indigenous cultures across the world for 10,000 years. Together with wheat, rice, and potatoes, it has marked one of the simultaneously occurring agricultural revolutions in the world and the transition from foragers to farmers.



The installation is a protest against monoculture cultivation for commercial purposes and projects the plant as a symbol of resistance, abundance, and sustenance. It also brings attention to the biodiversity of this plant that has been neglected, similar to the assimilation techniques of colonization, such as the commercialization of yellow-colored sweet corn worldwide, disregarding other varieties of maize.

SEPIDEH RAHAA

SONG TO EARTH, SONGS TO SEEDS

Three channel video; 20
minutes & rice dolls

Sepideh Rahaa (b. 1981) is
a multidisciplinary artist, researcher,
and educator based in Helsinki.

[ARTIST WEBSITE](#)



سپیده رابا



Her practice investigates and questions prevailing power structures, social norms, and conventions while focusing on womanhood, storytelling, and everyday life and resistance.

The artist portrays the poetic but often invisible and inaccessible process of rice cultivation in Mazandaran, Northern Iran. This process, which takes almost a year, is an intergenerational tradition, with knowledge passed down for over a century through the artist's family.

Her visual narrative is intertwined with local songs of daily struggles sung by women during cultivation and harvest, passed down through the female members of the family. This poetic narrative connects cultures, languages, geographies, politics, and people while questioning power structures and positioning women's labor as an act of everyday resistance. It highlights the neo-colonial food politics and how Iranian farmers are forced by sanctions to use toxic chemical fertilizers, as well as the ongoing environmental crisis, in particular water shortages and soil contamination

The three-channel synchronized video installation is accompanied by two dolls made from rice stalks. During the harvest season, it is customary to collect and put together a handful of rice plant clusters and hang them on the wall. Often taking the form of a doll, it is believed to symbolize prosperity and abundance for both the household and the paddy land. The rice used in this doll is Tarom Hashemi, the same grain being cultivated in the video work.



Stills from video installation

NED UNIVERSITY
(CITY CAMPUS)

این ای ڈی یونیورسٹی

NED UNIVERSITY (CITY CAMPUS)

The city campus of NED University of Engineering and Technology is a protected heritage site. In 1922, it began as a purpose-built campus for what was first known as The Prince of Wales Engineering College.

Two years later, it was renamed after Nadirshah Eduljee Dinshaw (NED). Over the last century, more buildings were added, and the original structures gradually fell into disrepair.

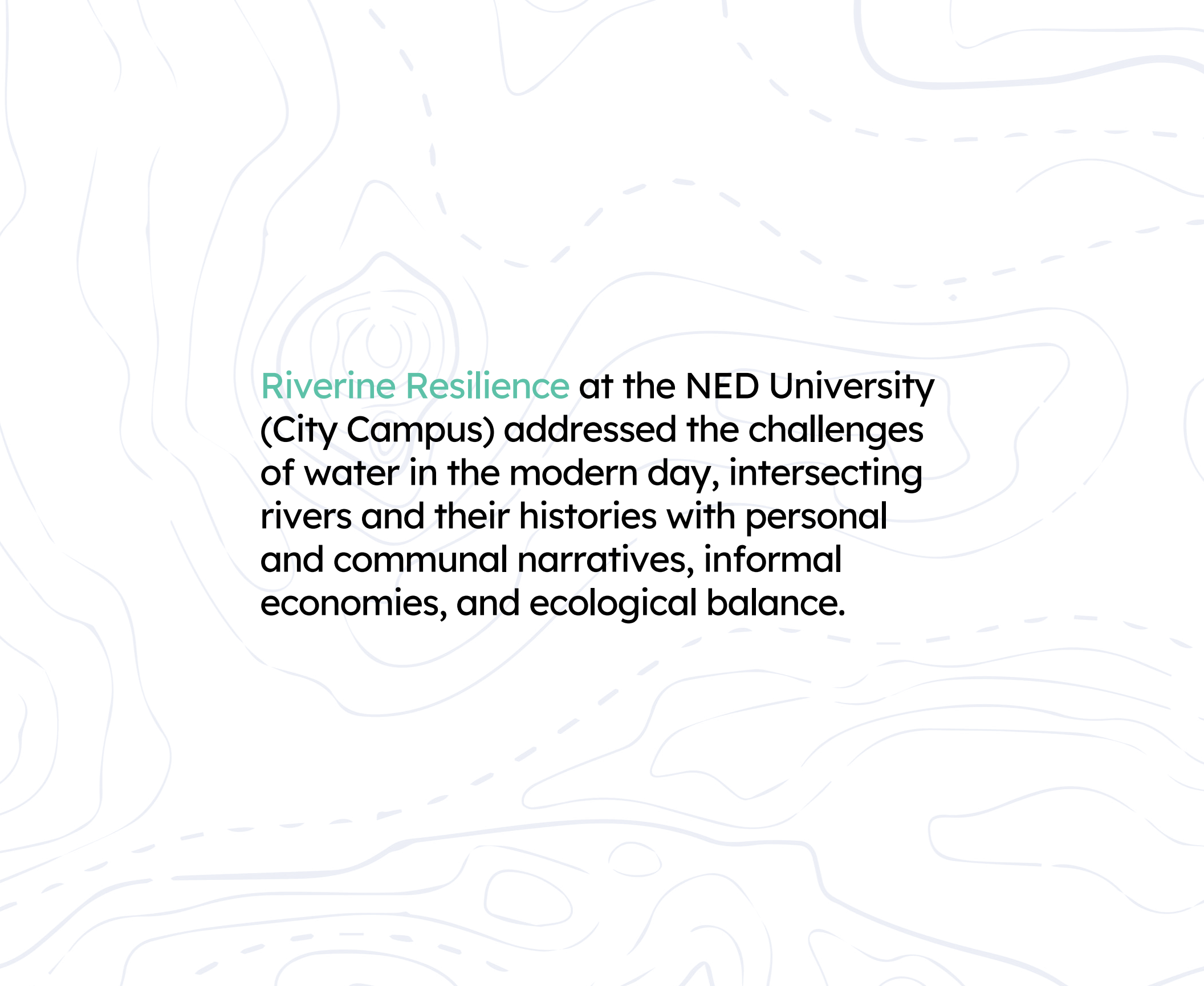
The Heritage Cell of NED University, DAPNED, has carried out extensive conservation on the yellow Gizri stone buildings, reviving them as a fully functioning part of this public university.

این ای ڈی
یونیورسٹی



ANNA KONIK
LUNDAHL & SEITL
QADIR JHATIAL
SADQAIN RIAZ

اينا كونك
لنڈل اور سيتل
قادر جھٹيال
صادقین ریاض

The background of the slide is a light blue topographic map. It features several concentric contour lines, some solid and some dashed, representing elevation changes. The lines are more densely packed in some areas, indicating steeper slopes, and more spread out in others, indicating flatter terrain. The overall pattern is organic and flowing, typical of a natural landscape map.

Riverine Resilience at the NED University (City Campus) addressed the challenges of water in the modern day, intersecting rivers and their histories with personal and communal narratives, informal economies, and ecological balance.

ANNA KONIK

A SONG OF HUMBLE BEAUTY

Site-specific installation with
film essay; 53 minutes

Anna Konik (b. 1974) is a Polish interdisciplinary audio-visual artist. The artist explores the lives of artisans from Karachi, Hala, Bhit Shah, Tando Allahyar, and Mirpurkhas in Sindh, Pakistan, capturing their stories as a complex coexistence of people, animals, and culture.

انا کونیک



[ARTIST WEBSITE](#)

The work addresses the challenges posed by climate change and neo-colonial policies affecting food production and transportation in the lower Indus region.

Through close observation of artisans at work, the film reflects on the deep connection between the people and the Indus River, which both sustains and threatens them. The artisans, using time-honored skills passed down through generations, create beautiful objects that embody human labor, strength, and imagination.

These everyday objects not only fulfill basic human needs but also reflect the dignity and resilience of their creators.

The film serves as a tribute to the disappearing crafts of Sindh, emphasizing the value of work as a fundamental human right. In parallel with her earlier projects on migration and displacement, the artist connects the inner strength of these artisans to the resilience seen in people who have fled to the EU in search of a better life.



Still from video installation

LUNDAHL & SEITL

RIVER BIOGRAPHIES

Interactive Performance

Lundahl and Seidl create immersive, research-based installations that blend choreographed movement, sensory experiences, and technology.

The work invites visitors to explore the interconnections between natural elements, focusing on the relationship between water and stone.

لنڈل اور سیتل



[ARTIST WEBSITE](#)

In their installation, half of the visitors wear sightless goggles, while the others are guided by a voice through headphones, embodying the qualities of water and stone.

This collaborative experience fosters trust and connection between participants, allowing them to extend their sensory perceptions into one another's bodies while forming a river.

Their approach challenges an ocular-dominated society by emphasizing the act of sensory deprivation, encouraging participants to create their own inner imagery.

The installation becomes an exploration of time and space, akin to the nonlinear, multidimensional relationship with time described in Einstein's theory of relativity.



For an adaptation of River Biographies focused on the Indus River, the artists collaborated with local experts, including farmers, ecologists, and spiritual leaders, to understand the river's ecological, cultural, and political significance. This project engages participants in a transformative, healing process rooted in embodied experience and collective action.



QADIR JHATIAL

BOAT

Installation; wooden boat, sand, drawings

Qadir Jhatial (b. 1986) is a multidisciplinary visual artist based in Lahore.

Boat delves into the intertwined concepts of Rizq | Risk, focusing on the impact of climate change, habitat loss, and land politics surrounding the Sindhu (Indus) River.

قادر جھٹیاں



Through his work, Qadir explores how food systems and survival are shaped by environmental degradation and the socio-political dynamics rooted in colonization and the partition of 1947.



Central to this installation is a traditional wooden boat, a symbol deeply embedded in the culture of Sindh, particularly around Manchar Lake and the Indus River.

Traditionally representing life, survival, and sustenance, the boat also embodies the risks taken in navigating polluted rivers to consume food poisoned by climate change and human activity.

The installation uses the boat as a metaphor for these dualities: survival versus destruction, sustenance versus loss. In this work, the boat, which typically floats on water, instead rests on sand, symbolizing the drying up of the river over time due to diminishing water flow.

This stark transformation reflects on the environmental crisis and the broader consequences of political and ecological neglect, prompting viewers to consider the risks tied to both our environment and the food we consume.

SADQAIN RIAZ

WATER SPILL & NALA

Installation 1; glass, water, pigment, marble powder

Installation 2; plaster, metal, pigment, water

Sculpture 1; concrete, pump, water

Sculpture 2; plaster, pigment

Video

Sadqain (b. 1988) is an art practitioner, educator, and designer based in Lahore.

The work delves into the complexities of water as a fundamental component of the foodscape in agricultural societies, focusing on its contamination and impact on ecosystems and communities.



صادقین ریاض



Over the years, the artist has explored nala (open sewers) as a visual and metaphorical representation of purity, decay, and seepage.

This narrative unfolds through the polluted Ravi River, historically a lifeline of agriculture and culture in Punjab, now degraded by industrial waste, untreated wastewater, and socio-political shifts, including the impact of the Indus Water Treaty. Growing up in Faisalabad, surrounded by textile mills and polluted canals, Sadqain became captivated by the sensory experiences of contamination—vividly dyed waters, pungent odors, and the persistent hum of machinery.



These impressions inform an inquiry into how water pollution infiltrates the soil, food, and human health, creating a precarious balance between sustenance (*rizq*) and risk.

Through visual storytelling and community engagement, the work interrogates the intersections of history, environmental degradation, and food security, advocating for sustainable practices and renewed reverence for natural resources like the Ravi River.

The installation seeks to illuminate hidden connections between ecological decay and the everyday landscapes we inhabit. While the installation reflects upon the meaning of filth and purity, it also exposes the role played by time, speed, and sensory perception in the making of meaning in various acts.

SAMBARA ART GALLERY

سمبارہ آرٹ گیلری

SAMBARA ART GALLERY

Named after the Dancing Girl of Moenjodaro, the Sambara Art Gallery was established in 2021 by the Culture Department of the Government of Sindh.

Located on the grounds of Liaquat National Memorial Library on Stadium Road, Sambara Art Gallery is one of the few non-commercial exhibition spaces in the city. In the last few years, it has held important exhibitions that focus on creating a bridge between artists working across Sindh.

سمبارہ
آرٹ گیلری



ASIF KHAN

ENORA LALET

KAROLINA BRZUZAN

MONIKA EMMANUELLE KAZI

NABIHA KHAN

PALOMA AYALA

SALIM BAYRI & GHITA SKALI

آصف خان

اینورا لالیٹ

کارولینا برزوان

مونیکا عمینویل کازی

نبیحه خان

پالما آیالا

سلیم باری اور غیتا سکالی



Unraveling the Threads at Sambara Art Gallery showcases interactive works that explore complex relationships between the current political situations of the world, declining economies, growing populations, and hierarchical structures, from global corporations to local production, shaping food culture.

ASIF KHAN

ONCE UPON A LANDSCAPE 1
ONCE UPON A LANDSCAPE 2
CLOUD

Single-channel video; 5:25 min, Single-channel video; 4:25 min, Digital copy of cyanotype prints

Asif Khan is a multimedia artist and art educator based in Lahore, with interests in the merger of digital and analogue imagery and mediums.

Khan is inspired by the cultural landscape of Punjab.

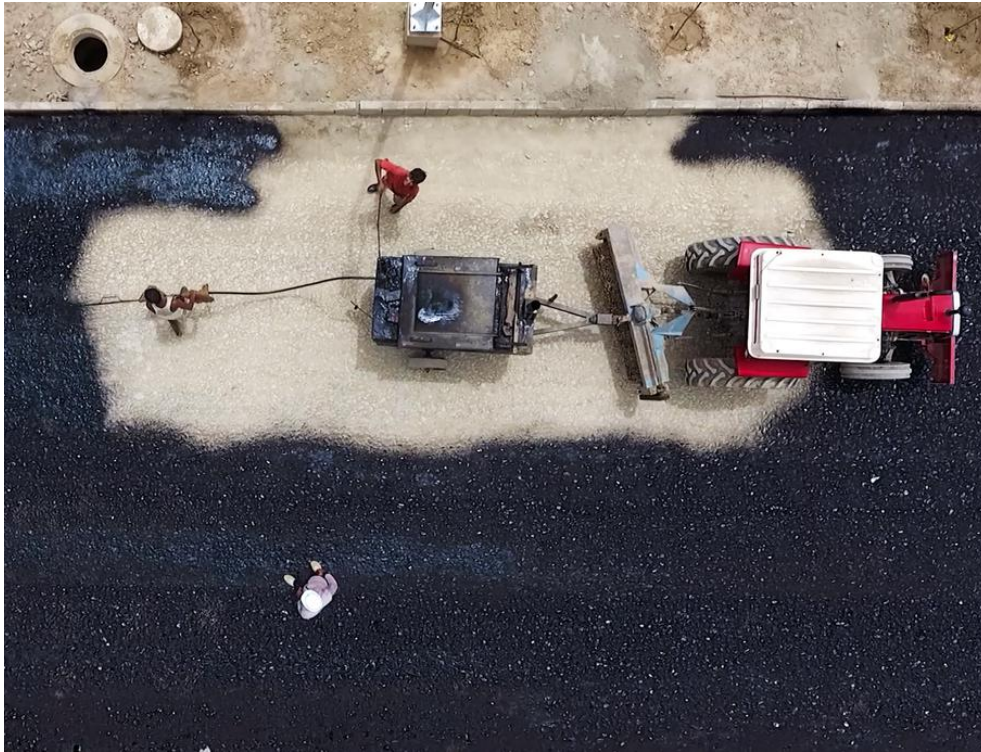
Once Upon a Landscape is an art project that examines the profound transformation of Punjab's agricultural landscape due to rapid urbanization.

آصف خان



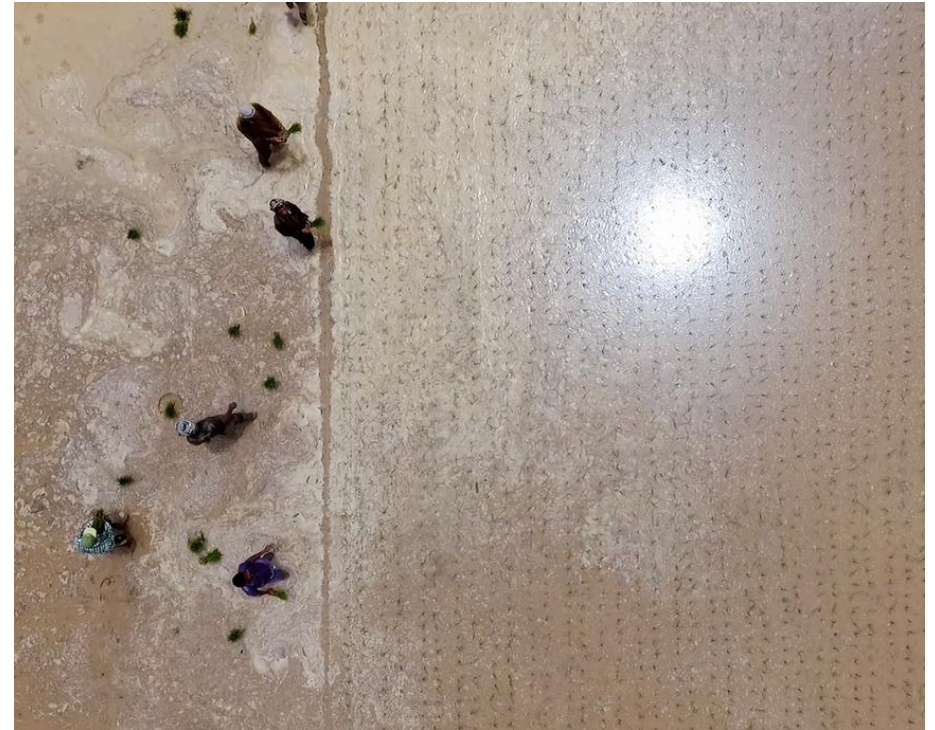
The project captures the evolving intersection of construction and deconstruction, offering a visual commentary on the impact of urban expansion on agriculture, food security and human rights in Pakistan.

The project explores several key themes, including the changing landscape where fertile fields are replaced by urban sprawl, and the effects of climate change on food security. It highlights the tension between modern development and traditional agricultural practices, as well as the social consequences of unplanned urban growth.



Still from video installation, Once Upon a Landscape 1

Still from video installation, Once Upon a Landscape 2



This transformation is viewed not only as a shift in the physical landscape but also as a disruption of essential services and human rights. Using drone cameras, the project presents an aerial perspective that blurs the line between earth and sky, inviting viewers to reflect on the delicate balance between urban growth and environmental sustainability.

ENORA LALET

VANISHING CREATURE

FOOD PORTRAITS - FOOD ART

Performance and Portraits

Enora Lalet is a French food artist.

Her series Food Portraits – Food Art creates a microcosm where traditional knowledge, identity, cultural beliefs, health prescriptions, and gastronomy intertwine in a deeply intimate way.

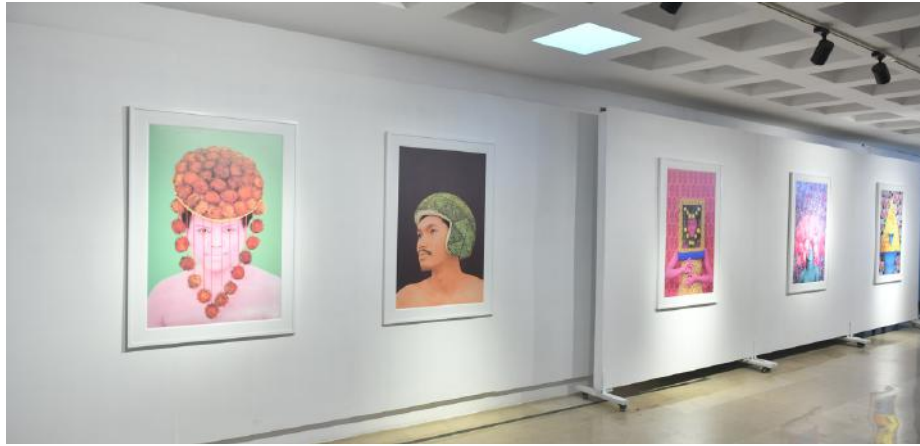
[ARTIST WEBSITE](#)



اینورا لالیٹ



It is a perfect subject to explore in lively, acid-hued tableaux that turn tableware on its head and give life to creatures with a strange magical grace—a surrealist extravagance that transports us back to our personal mythology.



She uses organic matter in all its forms. The dreamlike stagings question food beliefs and our cultural and social conditioning. They confront us with our deepest contradictions, fears, values, and vices—a kind of trivial still life incarnate in this world, offering its flesh in a desire for self-denial. Enora Lalet's performance *The Vanishing Creature* presents a hybrid character situated halfway between the imaginary and the material world.



The chimera straddles the border between the invisible, inner world and the visible, tangible world of mythology. The work invites audiences to confront their fears, values, and vices.



Enora's initial training in Arts and Anthropology, combined with her frequent travels, led her to develop this series across different latitudes. These works have been gathered from across the globe, transforming into an artistic practice oriented towards the *Other*.

KAROLINA BRZUZAN

NOFOOD - STARVATION COOKBOOK

Interactive website and performance

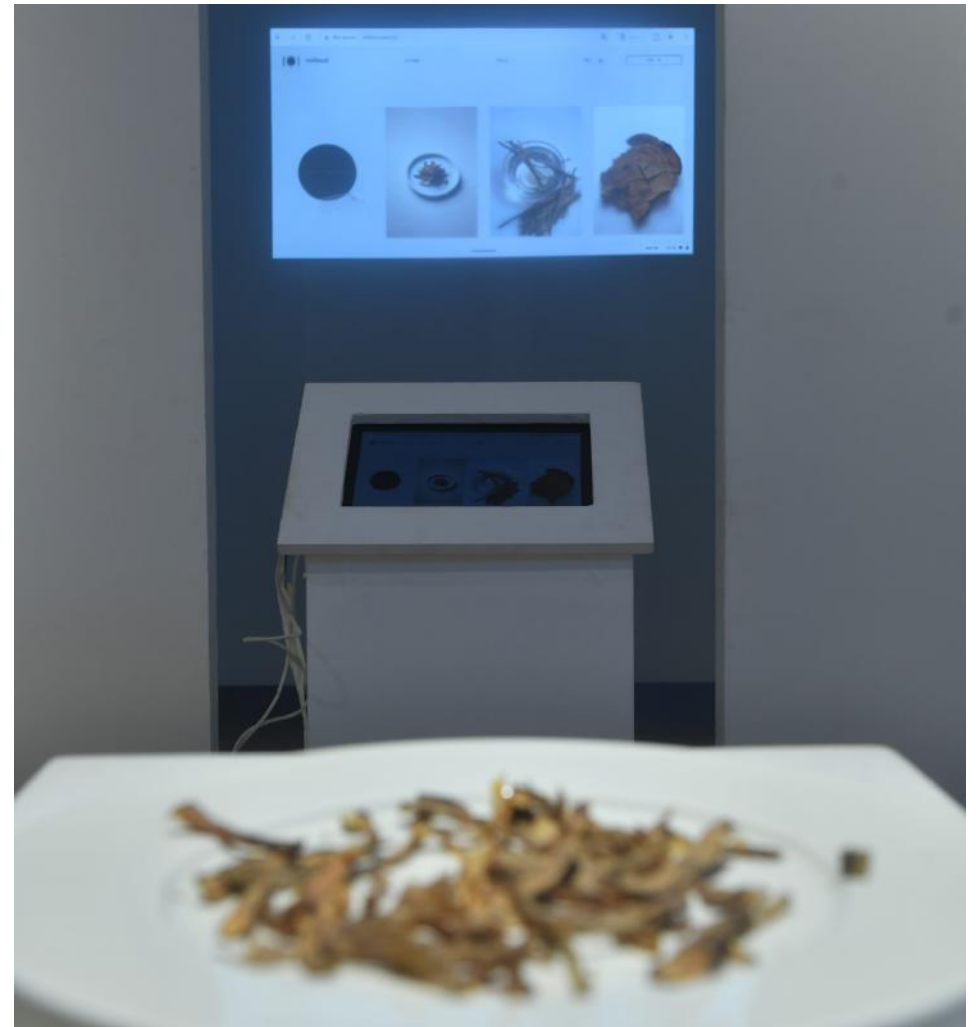
Karolina Brzuzan is a Polish artist. Her interactive website, *Nofood - Starvation Cookbook*, is a collection of dishes created and used in situations of extreme starvation and hunger.

Each of the crises examined here was artificially caused; they are not the result of natural disasters but rather the consequences of political or economic actions.

ARTIST WEBSITE



کارولینا بروزوان



Starting from the assumption that the condition of the world is accurately reflected in an empty plate, the work engages with themes of war, corruption, land grabbing, famine, and genocide through the lived experiences of those directly affected by these issues. The work illustrates how economic and political processes can create the misery of large social groups.

As a sculptor, Brzuzan is interested not only in the political background of the tastes she collects but also in their material specificity.

Her work explores how sensory experiences can expand our awareness of social systems and the abuse of power.

These dishes have no taste or nutritional value; rather, they embody the taste of hunger and an incredible will to survive. The recipes included here reveal what World Cuisine truly looks like.

The work invites the audience to empathize with what is on the daily menu for millions of people worldwide.



MONIKA EMMANUELLE KAZI

A HOME CARE

Performance and installation

Monika Emmanuelle Kazi (b. 1991) is a French-Congolese multidisciplinary artist based in Switzerland. Her practice examines the connections between body memory and domestic spaces, objects, and architecture.

مونیکا
عمینویل کازی



[ARTIST WEBSITE](#)



A Home Care – Machine Learning is an installation-performance piece in which Monika Kazi explores the circulation of water in domestic spaces and the body as an instrument of memory and cultural transmission.

The artist, who initially trained as an interior designer, is interested in how our bodies are conditioned by our living spaces and the elements that surround us. In the performance, five performers in a 'kitchen' transform water into milk using Swiss-made milk powder, which is massively exported to West Africa as a substitute for liquid milk.



The producer of this milk powder has been criticized for exporting low-quality dairy products, particularly for children in developing countries.



The work focuses on the kitchen as a place where culture is transmitted through the repetition of physical acts. By staging an industrialized food product from globalized trade, Kazi questions our declining relationship with the earth and its produce, as well as the influence of the agri-food industry on our habits, traditions, diets, and health.



NABIHA KHAN

SPICE - UNSCAPE

Installation; Cardamom, bay leaves, cinnamon sticks, star anise, dried red chilies

Nabiha Khan is a multidisciplinary artist, researcher, and academic based in Lahore. The work explores societal disparities and the practice of hoarding through the lens of spices.

نبيحه خان



The installation examines the cultural, symbolic, and economic significance of spices to highlight power structures. Spices such as cinnamon, cardamom, and cloves have historically represented luxury, wealth, and political power, shaping global trade dynamics and cultural identities. In South Asia, spices are integral to cuisine, contributing diverse flavors and aromas through complex processes. The artwork creates a multi-sensory experience by blending the olfactory and visual aspects of spices.



The large-scale tapestry weaves together textures, colors, and scents, creating an immersive space that stimulates memory and emotion.

The olfactory experience of spices evokes nostalgia and warmth, connecting past and present. The artwork invites viewers to reflect on the cultural, political, and economic dimensions of spices.

Spice - Unscape engages with memory, identity, and global trade, encouraging an intimate, personal interaction while addressing contemporary issues of social inequality.

PALOMA AYALA

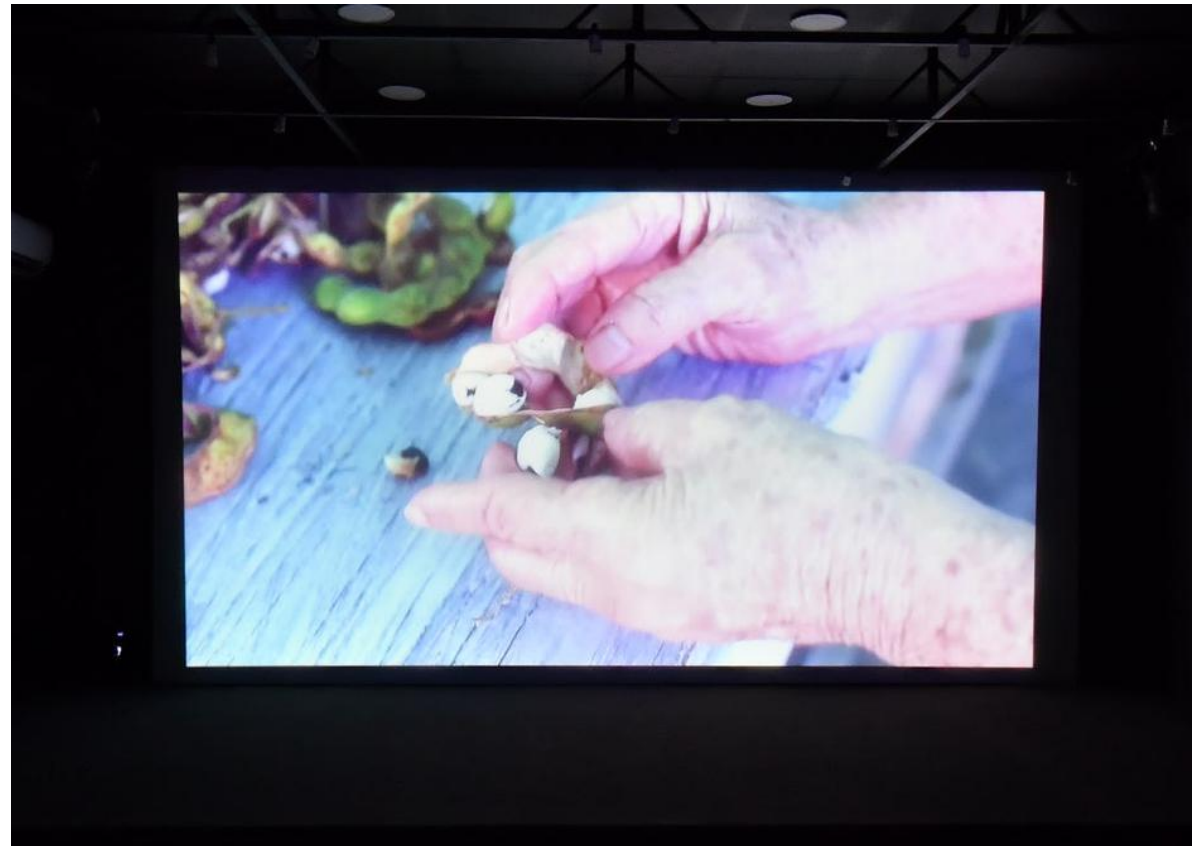
QUE NO ME QUITEN NI LA LENGUA
NI LAS PATAS (TAKE ANYTHING
BUT MY TONGUE AND FEET)

Film; 28 minutes

Paloma Ayala (b. 1980, Matamoros, Mexico) is a visual artist interested in empowering the relationship between domestic living strategies and political contexts.

Paloma's work is rooted in her home, the eastern US/MX border landscapes, while simultaneously blooming in her current base in Zurich.

پالما آیالا



[ARTIST WEBSITE](#)

Take anything but my tongue and feet depicts community norms that the artist's family of agriculturalists will lose when their farmland is developed into a residential area after extensive irrigation and plantation. The work reimagines 'cracks as resistance' to reclaim the family's cultural traditions.

Still from film



The film's video stills are imprinted with the emotional and economic landscape that the family has known for generations.

The images show a space maintained by older people, an environment that has radically changed due to the growth of the nearby city, the lack of irrigation water, and the progressive salinification of the soil.

Paloma's film further explores the ecological impacts produced by political and economic powers that are not only damaging the soil and the livelihood of rural populations but also ending the life of Ejido communities.

SALIM BAYRI & GHITA SKALI

SUNFLOWER SEED PROJECT

Installation; Sunflower
seeds, cooking set-up &
sound

Salim Bayri and Ghita Skali are Moroccan artists based in the Netherlands. They explore the economic shift from food crops to cash crops that have hyper-commodified food and changed agricultural patterns in the *Sunflower Seed Project*.

سلیم باری
اور غیتا سکالی



This project acts as a new layer to the duo's previous installation, *Sunflower Seeds are for Birds* (2018). The work highlights seeds as both nourishment and symbols of gathering, sharing, and connection through food.



Featuring a soundscape, sculptural roasters, and sunflower seeds for visitors to consume, the project invites reflections on whether seeds can replace traditional food, paralleling Pakistan's shift from food crops to cash crops like sunflowers.

They also explore the act of consuming sunflower seeds as a leisurely activity associated with relaxation or boredom, contrasting it with the pressures of migrant productivity—offering simple pleasure amidst adaptation challenges.

In Pakistan, the seed is planted solely for oil and profit, discarding its spiritual and emotional value. Crops such as tomatoes and vegetables are increasingly being replaced by sunflower seeds, which are more financially profitable. In times of severe drought and demographic growth, this tendency is alarming.

KB24 PRIZES

كے بی بی ۲۴ پرائز

Three art prizes were offered at the fourth iteration of Karachi Biennale with Bushra Hussain as the Chair of the Prize Committee.

The Juried Art Prize and Emerging Artist Prize were presented at the inaugural ceremony of KB24 and the Performance Art Prize was announced at the Closing Ceremony.



KB24 JURIED ART PRIZE

The Juried Art Prize of the Karachi Biennale is open to all artists participating in the Karachi Biennale. It was initiated in 2017 and is awarded to a groundbreaking work that offers conceptual rigour and visual impact. The artist's ability to extend boundaries of what is possible to conceive and express through artistic mediums is also an important criterion.

The KB24 Juried Art Prize was awarded to the Hunza-based duo Nadeem Al Karimi and Maham Nadeem from Pakistan for their video titled *The Last Act* and installation *Dismantling Life* – the wrappers of processed food brought to Hunza Valley by tourists were collaged onto a tunnel-like structure where the film was shown.

The work depicts the loss of human and animal habitat in Hunza which is being overrun by concrete structures. Al Karimi's film focuses on the detrimental effect of the opening of the Karakoram Highway in the form of changing nutritional habits and cultivation patterns. The three-person jury felt the work stood out among the 31 projects for its poetic rendering of the theme.

The three jurors were: Malgorzata Kaźmierczak, a Warsaw-based art critic and current President of AICA International; Saira Danish Ahmed, an art educator and founder editor of *The Karachi Collective*, an online platform for contemporary writing; and Franck Hermann Ekra, an art critic and curator who spends time between the Ivory Coast & Europe.



Jurors with the winners. From left to right; Malgorzata Kazmierczak, Franck Hermann Ekra, Maham Al Karimi, Nadeem Al Karimi and Saira Danish Ahmed

KB24 EMERGING ARTIST PRIZE

Lahore-based Anusha Khawajah Shahid received the KB24 EBM Emerging Artist Prize for her proposal for *Hawah's Garden: Threads of Nature*, which she got a chance to develop and present at KB24. The trophy was presented by Dr. Zeelaf Muneer, CEO of English Biscuits Limited (Pvt).

Hawah's Garden: Threads of Nature comprised an outdoor installation using charpai, traditional cots and organic sculpture and pottery. The work integrates symbolism and communal themes, using the idea of a charpai, a traditional bed that is woven by hand by women of South Asian communities.

Besides being an item of everyday usage, the charpai is a symbol of cultural traditions of collectivity.

A group of charpais forms a baithak, a shared space where people come together, signifying a powerful metaphor for unity and strength, both within families and the broader community. Inviting the public to interact with the weaving process of the charpai, it reinforces the aspect of 'togetherness', which is also something women do to bring together family members.

This blend of physical structure, visual symbolism, and interactive engagement is a compelling way to explore the themes of community, tradition, and the essential role of women in sustaining these practices.

The Emerging Artist Prize at the Karachi Biennale recognises a young interdisciplinary Pakistani artist under the age of 30.

This accolade generated tremendous interest countrywide through its open call via social media and outreach via art institutions. A jury composed of art educators selects the most outstanding project proposal that presents the theme of the Biennale in an innovative and compelling manner.

The prize is a bespoke trophy and a commission to execute the project for exhibition at the Karachi Biennale.

The jury members were Curator Waheeda Baloch, curator of KB24, along with three prominent artists/art educators: Romila Kareem, Raheela Abro, and Aliya Yousuf.



KB24
Fourth
Karachi
Biennale

Dr Zeelaf Muneer presenting the Prize to winner Anusha Khawajah Shahid

KB24 PERFORMANCE ART PRIZE

The recipients of the KB24 Performance Art Prize were the duo Lundahl & Seidl from Sweden. It was awarded for *River Biographies / That Which is Not You But of Which You Are a Part*. The artists presented their research-based performative work at KB24.

It comprised of staging, choreographed movement, instructions, and immersive technologies, juxtaposed with material objects and the human ability to organize perception into a world.

The performance allowed visitors to explore the relationships between natural elements that form a river. During the performance, half the visitors wear sightless goggles and are led by the other half who are guided by a voice in their headphones.

By embodying qualities of water and stone, and extending their sensory experience into another body, visitors also engage in building relations of trust with each other.

The Performance Art Prize was established in 2019. It recognises performative art as an important art practice and aims to encourage its growth and understanding as an experimental form of expression.

It is the first Performance Art Prize in Asia and among the few offered worldwide.

Three jury members who selected the winner were Nimra Khan, an independent art writer who regularly contributes critical reviews and discursive writings on Pakistani art; Taimur Suri, presently Head of Department Media Sciences at SZABIST, Karachi, and formerly Assistant Professor at the Indus Valley School of Art and Architecture (IVSAA); and Sara Vaqar Pagganwala, a multidisciplinary artist whose trajectory is highly experimental, combining science and art from food sculpture to performance art to growing crystals.

The bespoke trophies for the three prizes were created by Nabeel Majeed Shaikh.

Nabeel Majeed Shaikh is a Karachi-based artist who explores the three-dimensional form with various materials. He particularly enjoys working with marble and paper. His work engages with political, social, and economic issues.

Nabeel's artistic endeavors extend beyond his studio, as evidenced by his active participation in conferences.

In 2020, Nabeel completed his second Bachelor's degree at the National College of Arts Lahore, following his earlier academic pursuits, including a Master's in International Relations from Karachi University in 2012 and a BA from the same institution in 2009.



Left – right: Bushra Hussain, Artistic Director KBT, Almas Bana, Chairperson KBT receiving the award on behalf of Lundahl & Seitzl from Jury members; Nimra Khan and Taimur Suri.

DISCURSIVE WEEKEND

The Fourth Karachi Biennale hosted the KB24 Discursive Weekend on November 2 & 3, 2024, at Sambara Art Gallery Auditorium.

This well-attended event featured talks, workshops, and presentations that explored art as a powerful tool for examining food justice, history, and archiving.

Dr. Emilia Terracciano (UK) presented her research on visual archives of the Bengal Famine of 1943, a man-made catastrophe caused by British colonial policies. Termed the "Forgotten Holocaust," this discussion underscored the intersection of art, history, and colonial politics.



Dr Emilia Terracciano presenting her talk

Later in the evening, a multilingual mushaira on the theme Rizq | Risk took place. Leading poets like Afzal Ahmed Syed, Attiya Dawood, and Sadia Baloch, among others, recited their verses in Urdu, Sindhi, Pashto, English, and Brushiski.

The poems underlined shared concerns of food security brought about by the hyper-commodification of food crops, conflict, and economic disparities in the times we live in.



Multilingual mushaira with renowned poets

The second day began with an online talk by Dr. Kylie Gilchrist, highlighting Rasheed Araeen's exploration of food in his visionary art career.

The second session was dedicated to archiving as a tool for the decolonization of knowledge. Tazeen Hussain, Hira Azmat, Veera Rustomji, and Mahnoor Jalal presented their research on the endangered archives of four influential Pakistani publications, the feminist publishing house Simorgh and other journals/magazines like She, NuktaArt, and Paper Magazine.

This four-month-long research project was an initiative of the Pakistan Association of Women Publishers and Editors in partnership with KB24, Aleph Review, and Teesside University, UK.



Tazeen Hussain presenting her research

The Discursive Weekend concluded with a workshop on archiving led by Dr. Madeleine Clements and a panel discussion with Tooba Masood Khan on her upcoming book *Society Girl*, co-authored with Saba Imtiaz, to highlight how archival investigation is crucial to the book based on the murder case of poet Mustafa Zaidi in Karachi.



Audience at the Discursive Weekend

Artists' Talk and Panel Discussion

On October 27, 2024, a curator-led panel discussion with the participating artists was held at Sambara Art Gallery Auditorium. Curator Waheeda Baloch invited KB24 artists to speak about their work and how it explores the theme through the lens of environmental challenges, colonial histories, and indigenous knowledge. Artists also shared their creative processes with the audience.

ART & WELLNESS WORKSHOP

The KB24 GEMAH Wellness Workshop was held on November 8th and 9th, 2024, at NJV School Auditorium, Karachi. It marked the third successful iteration of this initiative, which was first launched in 2019 when Shehzar Abro, a young Pakistani artist studying in Sydney, approached GEM's Founding Director, Dr. Angé Weinrabe, to address the emotional challenges faced by creatives in Pakistan.

In collaboration with Atteqa Malik, Global Outreach Chair of the Karachi Biennale, the first KB19 GEMAH workshop was organized. Since then, it has grown into a vital part of the Karachi Biennale's outreach activities.





A collaborative project between Karachi Biennale and Giving Education Meaning (GEM) Ltd., this free two-day event brought together 60 young creative adults aged 18–30 from diverse fields, including architecture, filmmaking, photography, poetry, and education.

The workshop aimed to equip participants with emotional management tools, foster peer collaboration, and explore creative expression and new opportunities through art.

The first day began with the GEM coaching module, delivered by Dr. Angé Weinrabe, who traveled from Sydney specifically for this event. The session introduced participants to methods for identifying and processing their emotions, focusing on personal growth and resilience building.

Alumni from previous GEM workshops, including Mariam Khan, Waleed, and Mohammad Ali, mentored participants, sharing their journeys and offering support.

A candid interview with Dr. Faris Mughal, a clinical psychologist in Karachi, was another key session. Dr. Mughal provided guidance on recognizing when professional mental health support is needed and made himself available for individual counseling during the workshop.



An online talk by philosopher and musician Dr. Tom Cochrane from Adelaide focused on the philosophical question of whether reciprocal love is necessary for happiness.



Images from sessions of KB24 GEMAH Wellness Workshop at NJV School

A session also focused on art and collaboration, aligning it with KB24's theme, Rizq | Risk. Participants created a large-scale collage portrait of Professor Rabia Hussain, a pioneering scientist in Pakistan. Using a colorful collage made from lentils and seeds as their medium, participants created individual 2x2 foot squares, which combined to form a stunning 15x15 foot mural.

The collaborative art project symbolized the power of teamwork and community, while the sessions by Dr. Weinrabe, Dr. Mughal, and Dr. Cochrane offered transformative insights into mental well-being and emotional resilience.

The KB24 GEMAH Wellness Workshop was generously supported by The NJV School.

WISDOM CONVERSATION

The KB Wisdom Conversation held on 29 October 2024, is one part of a global outreach project of KBT initiated during KB24. The project links São Paulo (Brazil), Karachi (Pakistan), and Richmond (London, United Kingdom) in an artistic collaboration called Imagining the Forest.

This ambitious project, supported by the British Council's International Collaboration Grants (ICG), engages the three cities to explore river ecologies within the ambit of their respective rivers: the Tiete, the Indus, and the Thames.



In the coming months, selected artists at each location will produce a work of art reflective of thematic concerns such as indigenous knowledge, restoration of human-nature relationships, and river health. São Paulo and Richmond will also host a Wisdom Conversation similar to the one initiated in Karachi.



Imagining the Forest aligned with the Rizq | Risk theme of KB24, particularly with its sub-theme called Riverine Resilience. River-related artworks were displayed at the NED City Campus. This became the venue for the first Wisdom Conversation, a lively hybrid webinar on 29th October 2024.

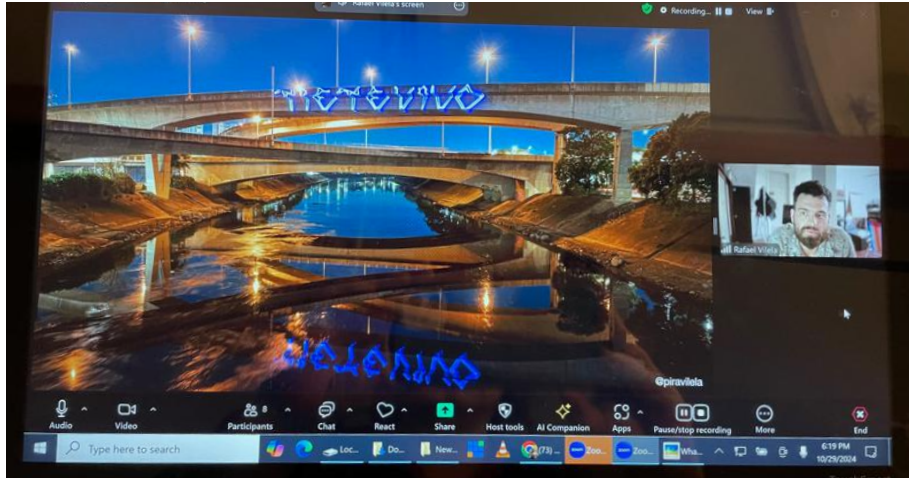
Curator Waheeda Baloch introduced her curatorial concept for Riverine Resilience and the vital role of rivers for food production and livelihoods.

Rafael Vilela, a Brazilian photographer, is the lead of the Sao Paulo partnership. He is also a supporter of the indigenous Guarani community who are a key part of the Brazilian initiative.

His short film called *Forest Ruins* was screened and he spoke about the power and resilience of the Guarani community against the onslaught of urbanization. He said, "Climate emergency is forcing us to reshape our imagery of collective life."

From Richmond, lead artist Eelyn Lee and scientist Laura Nee took part in the webinar. Eelyn is a filmmaker with an interest in creating 'new mythologies'. She screened the opening of her philosophical film *Creatures of the Estuary*. The Thames estuary is central to her work on several fronts. Its salt-and-freshwater mix embodies her own mixed heritage. Water is political and has a violent history as is the case with the colonial export of slaves over water. She spoke of the diminished eel fish population from the Thames as another aspect of violence.

Laura Nee is a project officer with the Thames Landscape Strategy. Her organization looks ahead to mitigate climate change through resilient measures utilizing nature-based solutions. Their ethos is to work with water rather than against it by planting resilient species to prevent erosion, to protect habitats from rising sea levels and floods.



The Biennale artists who attended the webinar were Sadqain Riaz, Qadir Jhatial, and Lundahl and Seidl. Their work was exhibited under the theme of *Riverine Resilience*. Lead artist Nadeem al-Karimi from Hunza was also present. Nadeem, Sadqain, and Qadir are collaborating on the art project from Karachi.

Sadqain spoke about the canal system on the Ravi River and how untreated sewage and industrial dyes are contaminating its waters, affecting communities living on the banks. He conceptualized contamination in his art installation called *Water, Spill and Nala*, which used glass tubes and plaster slabs to show the penetration of toxic dyes

Lundahl and Seidl spoke on their performance at NED that focused on the idea of river consciousness and river embodiment. This was incorporated within the movement of the participants in their immersive performance.



A vigorous discussion from the audience ensued at the end of the webinar.

Professionals and students raised concerns on a range of issues such as flooding, soil salinity, over-construction on fertile land, drying of rivers because of dams, and the need for raising consciousness in schools.

WEBINAR LINK 

KB24 COLLATERAL PROJECTS

کے بی ۲۴ کو لیٹرل پراجیکٹ

READING ROOM

THE GAZA PROJECT

ریڈنگ روم

غزہ پراجیکٹ

READING ROOM

ریدنگ روم

The Pakistan Association of Women Publishers and Editors (PAWPE) Reading Room was set up under the pier at Bagh Ibne Qasim for visitors to browse through art books and journals and attend stimulating talks by artists and writers.

A part of it also offered activities like drawing, painting, and block printing to kids and young adults.

The first session, held on October 28th, featured poet Attiya Dawood and visual documenters Qamar Bana and Tapu Javeri, who shared their emotional and artistic connection to Karachi through stories embedded in its forgotten neighborhoods and architecture. Attiya's readings from her biography as an acclaimed feminist poet brought to life her journey from a small village in Sindh to the megapolis.



KB24 Collateral Projects
The Reading Room

On November 1st, the second session brought new perspectives on art and literature with Mehvash Amin and Muneeza Shamsie. Mehvash, a Lahore-based poet and publisher of *The Aleph Review*, read excerpts that invited reflection on the vast entangled landscape of emotions, identity, and location. Muneeza, a celebrated literary critic, offered insights from her recent book on South Asian literature in English and shared personal stories from her research process.

The session with young poets selected via an Open Call was held in collaboration with Crows and Ink. Their deeply felt responses in Urdu and English ranged from timeless rituals to urban cultural synergies.



Veteran singer Norman and Healing Drums brought the Reading Room to a close on the last evening of KB24 with a spontaneous performance. The energy of the drums reverberated across the park, and visitors joined in with a folk dance.

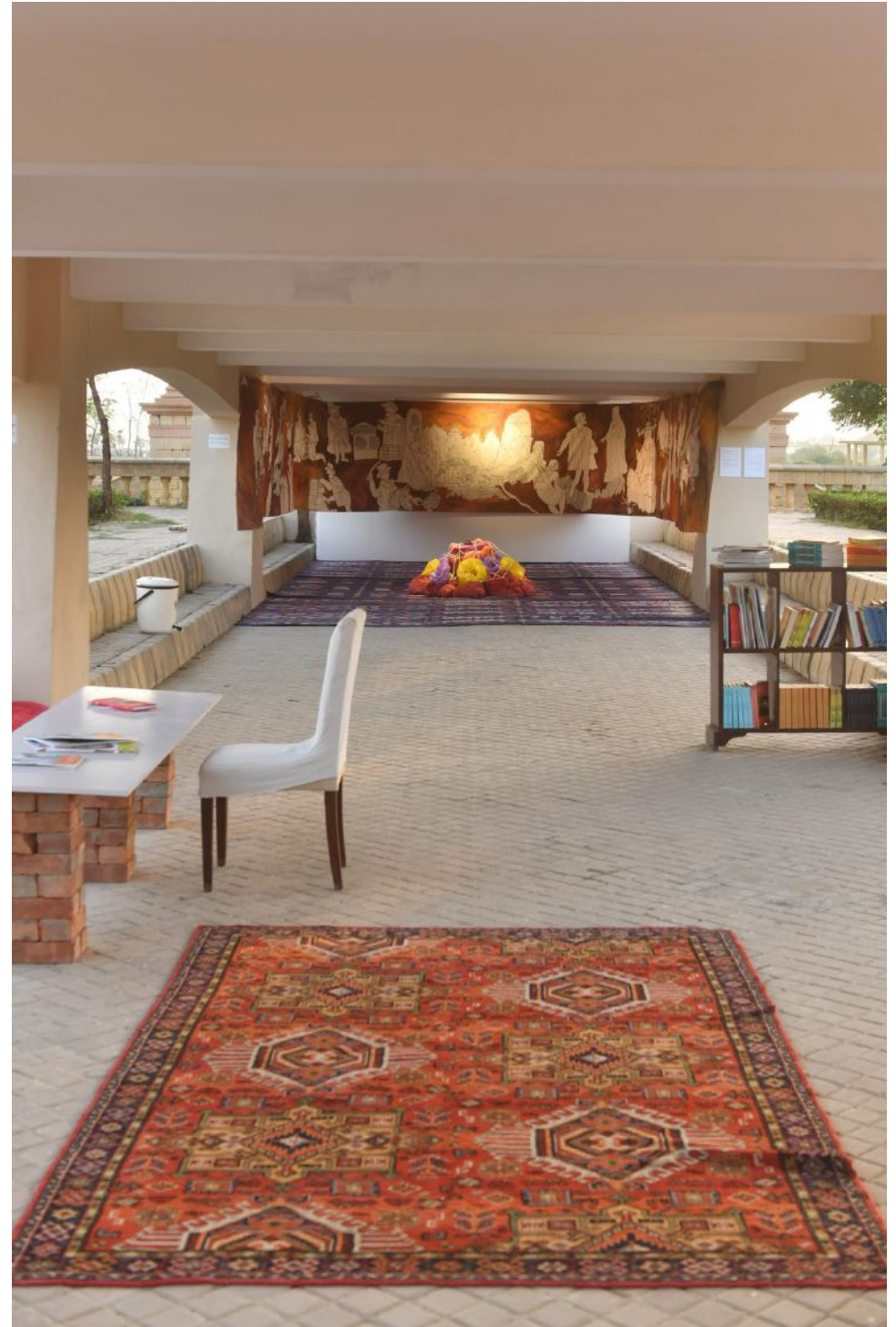


Images of the sessions; meeting artists, poets and writers



For two weeks, the PAWPE Reading Room became a place where art, languages, and literature brought people together. As a writer commented, 'Visitors didn't merely read; they engaged with Karachi's essence, finding moments of introspection.'

The PAWPE Reading Room was conceptualized and coordinated by Anuche Alam and her team. It was a collaborative project with the Pakistan Association of Women Publishers and Editors and generously supported by Maniza Naqvi, founder of the Little Book Company.



PAWPE Reading Room under the Lady Lloyd pier

THE GAZA PROJECT

غزه پراجيڪٽ

KB24 Collateral Exhibition

The Artists of Gaza Live in our Heart

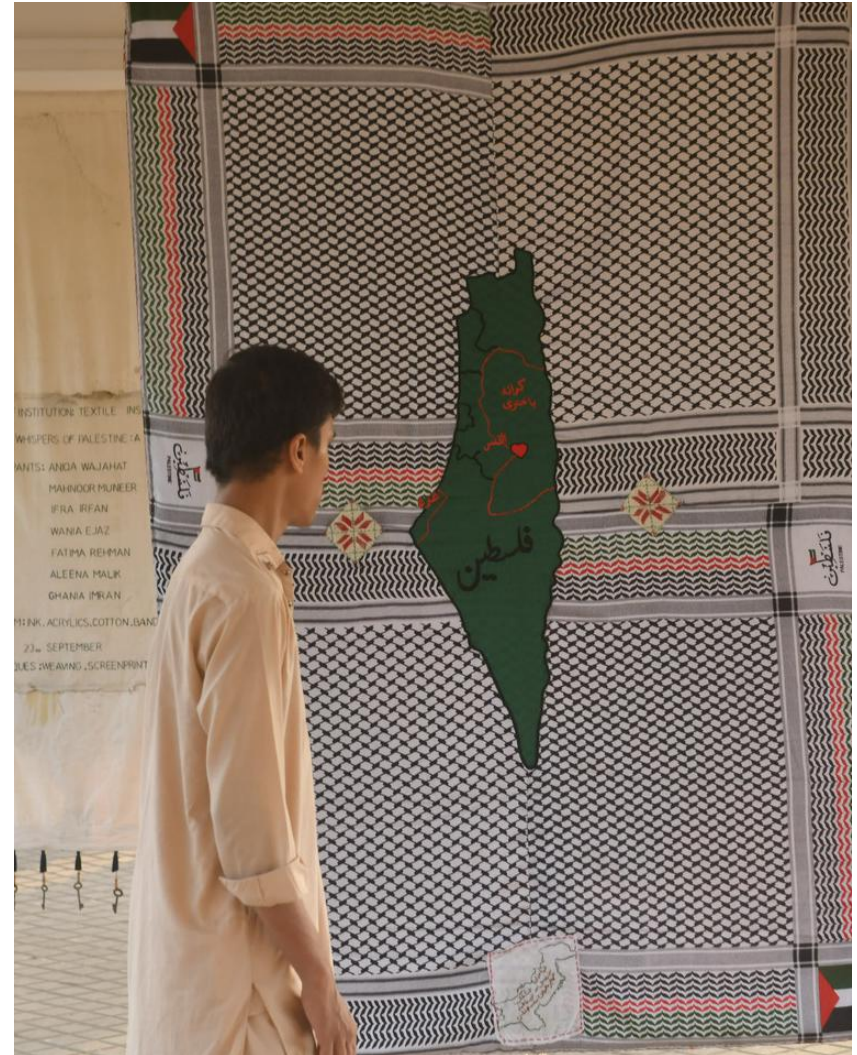
This exhibition of works on fabric, featuring contributions from 11 major art educational institutions of Pakistan, was conceptualized as a tribute to creatives in Gaza.

The theme aimed to create awareness of the loss of Palestine's irreplaceable cultural capital, encompassing its talented artists, art professionals, artworks, art museums, art spaces, and historical sites among the tens of thousands of lives lost to Israeli attacks.



The works were installed under the pier at Bagh Ibone Qasim. The well-researched pieces, with strong visual narratives, moved visitors and generated considerable discussion in the press.

A three-member jury selected the artwork by students of the Textile Institute of Pakistan as the most outstanding. The Visual Studies Department of Karachi University received a Special Mention. Farzana Tunio, Ainee Shehzad, and Seema Jaffer—established professionals in art, education, and advertising—served as jurors for the entries.



For the artists and all who came to see the exhibition, it served as a platform of solidarity with the people of Gaza, emphasizing the power of art to preserve history and inspire unity.

EDUCATIONAL PROGRAMMING

Educational Programming at Karachi Biennale uses the theme of the Biennale as a lens to engage with contemporary art and its socio-political context. The Programming starts several months before the Biennale and engages with schools across the city.

In keeping with the KB24 theme Rizq | Risk, workshops for primary school students focused on Karachi ki Fruity Yaadein to highlight the memories of endangered fruits of Karachi through intergenerational dialogue. To collect oral histories of the fruits that once grew throughout the city and were widely available, the students interviewed family elders, created drawings and photographs, which were then turned into an audio-video assemblage. The participating schools were St. Joseph's Convent, NJV School, Deaf Reach, and Indus Academy.



Deaf Reach School

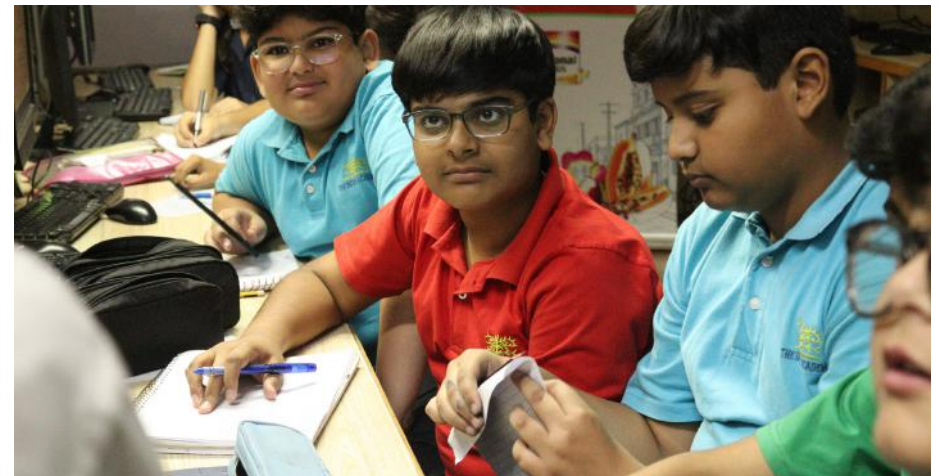
A group of three jurors, Yasir Hussain (social activist and Founder Director of Climate Action Center), Tazeen Hussain (educator, researcher, and actor), and Kulsoom Aftab (educator and scriptwriter), commended the efforts of all the participating students. The presentation by NJV School was judged to be the most outstanding for diversity, depth, and clarity and awarded a trophy. Other participants received certificates.



St. Joseph's Convent High School



NJV School



Indus Academy

The KB24 Educational Team was Maham Qureshi (Coordinator), Zoella Siddiqui (Assistant to Coordinator and Documentation Support), and Yumna Fatima (Design and Social Media Support).

The Educational Programming extended to conducted tours for students during the two weeks of the Biennale. Areesha Hussain and Talia Ali, who conducted the tours, gave the students an hour-long tour, explaining in detail the concept and context of selected exhibits. This interactive session engaged the students and encouraged them to see the different aspects of art in greater depth.



Conducted tours for students at Frere Hall



Conducted tours for students at Bagh Ibne Qasim

A tote bag on the theme of Karachi ki Fruity Yaadein, designed by Yumna Fatima, was presented to all the students.



Conducted tours for students at Sambara Art Gallery

The KB24 Educational Programming was generously supported by National Foods Limited.

PECHAKUCHA

As part of its initiative to support emerging artists across Sindh, the Karachi Biennale Trust (KBT) collaborated with the Culture Department, Government of Sindh, to organize a PechaKucha workshop for artists under the age of 30.

This project, the first of its scale undertaken by KBT, spanned four months, from June to September 2023. It provided a workshop, online mentoring sessions, and recognition for outstanding work, particularly for young artists from small towns who often lack access to capacity-building opportunities.

PechaKucha is a communication tool that utilizes a format of 20 slides, with 20 seconds spent on each slide (a total of 6 minutes and 40 seconds) to tell a story.

This format helps users organize their thoughts and present ideas concisely and effectively.



Bilal Ahmed
Recipient of the Best Presentation
Award Pecha Kucha

Through an open call, artists from Hyderabad, Sukkur, Jamshoro, Naushero Feroz, Khairpur, and Karachi were invited to participate in the workshop held at the Mehran Arts Council, Hyderabad. Senior students from the Institute of Art & Design, University of Sindh, Jamshoro, and Shaheed Allah Buksh Soomro University of Art, Design, and Heritage (SABSU), Jamshoro, also attended as observers.

Four art academics mentored the artists through the process:

Abul Malik Channa (Lecturer, Department of Fine Arts, SABSU Hyderabad), Raheela Abro (Lecturer, Fine Arts/Coordinator, Visual Studies Department, Karachi University), Romilla Kareem (Associate Professor, Fine Art Department/Head of Academics, Karachi School of Arts), and Saira Danish Ahmed (Art critic and Founding Editor of The Karachi Collective, Former Head of the Fashion Design Program at Imperial Tutorial College).



Bilal Ahmed with Dr Syed Junaid Ali Shah



Images from PechaKucha workshop

After the initial introduction to the PechaKucha format during the workshop, the artists continued consulting their mentors online to develop their final presentations.

The shortlisted presentations were judged by a panel of three jurors: Maheen Aziz (Art critic and Assistant Editor of *ArtNow*), Hyder Hussain (Director, *Chawkandi Art Gallery*), Syeda Shiza Ali (Visual artist and recipient of the KB22 Popular Choice Award), and Yawar Iqbal Ahmed (Advertising consultant).

The prize ceremony took place at the Sambara Art Gallery auditorium, where Sindh's Minister of Culture, Syed Junaid Ali Shah, presented the prize to the winner, Bilal Ahmed, and certificates to the runners-up: Aisha Suria, Beenish Ahmed, Faisal Channa, and Ali Murtaza.



Participants of the PechaKucha workshop at Mehran Arts Council, Hyderabad

2023

May–June

The Karachi Biennale partnered with the British Council Pakistan to present Microtonal at The Land Body Ecologies Festival at Wellcome Collection, London. This sound installation was created for KB22 by Invisible Flock in collaboration with Sindhi folk musician Faqir Zulfiqar and Allah Jurio, one of the last living makers of the Borindo, an ancient wind instrument made from clay. The installation was awarded the KB22 Engro Juried Art Prize at the 3rd Karachi Biennale.

June

The Summer Internship Program was launched for art students. It focused on research to update the Karachi Art Directory (KAD) and make it more accessible to artists.

June–July

Open Call for PechaKucha

An Open Call was posted for artists from Sindh to apply for the Art & Diversity PechaKucha workshop. This workshop was organized in collaboration with the Sindh Culture Department, Government of Sindh.

September

Waheeda Baloch was appointed as the curator of KB24, and Rizq | Risk was decided as its thematic focus.

September

The PechaKucha Mentoring Workshop was held at Mehran Arts Council, Hyderabad. Artists were guided by mentors to focus on communication skills through PechaKucha's precise and direct format.

TIMELINE OF ACTIVITIES

October

The PechaKucha Awards Ceremony took place at the Sambara Art Gallery Auditorium, where Bilal Ahmed was awarded the prize for his outstanding presentation, and the four runners-up were Aisha Suria, Beenish Ahmed, Faisal Channa, and Ali Murtaza.

October

Karachi Biennale Trust gifted Simurgh by Mohsin Keiany to the people of Karachi and installed it in the grounds of Sambara Art Gallery and Liaquat Library. It was unveiled by Syed Junaid Ali Shah, Sindh Minister of Culture.

October

The KB22 Catalogue was launched.

October–November

An Open Call to participate in the Fourth Karachi Biennale was posted for Pakistani artists. Proposals were invited on the theme of Rizq | Risk.

December

The Upcycling Project in collaboration with Karachi School of Art took place.

This focused on sustainability in art-making and the creative reuse of materials from dismantled works. Students were invited to repurpose plastic sheets and wires from the dismantled work of KB22 artist Solomon Lopez.

2024

January–February

A film screening of Reading Hidden Stories by Polish artist Anna Konik took place at Sambara Art Gallery, Karachi, and Shaheed Allah Bux Soomro University, Jamshoro.

Anna Konik also conducted research in several towns of Sindh for her KB24 project.

February–May

A three-month-long research project on Endangered Archives was launched in Karachi and Lahore. This was a collaboration between PAWPE, KBT, The Aleph Review, and Teesside University (UK).

March–April

KB24 Educational Programming was launched. It was initiated with a project for primary schools under the rubric Karachi ki Fruity Yaadein.

October

Public Talk on KB24

In collaboration with Crow, KBT started its public outreach with talks. Niilofur Farrukh, Waheeda Baloch, Fatima Majeed, Mehreen Zuberi, Luluwa Lokhandwala, and Yasir Darya were invited to share their personal connections with the Biennale and what visitors can expect from their interventions at KB24.



A GLIMPSE OF THE PAST

2017-2022

FIRST KARACHI BIENNALE KB17

KB17 | OCTOBER 22 -
NOVEMBER 5, 2017

CURATOR: AMIN GULGEE
THEME: WITNESS
VENUES: 12



SECOND KARACHI BIENNALE

KB19 | OCTOBER 26 - NOVEMBER 12, 2019

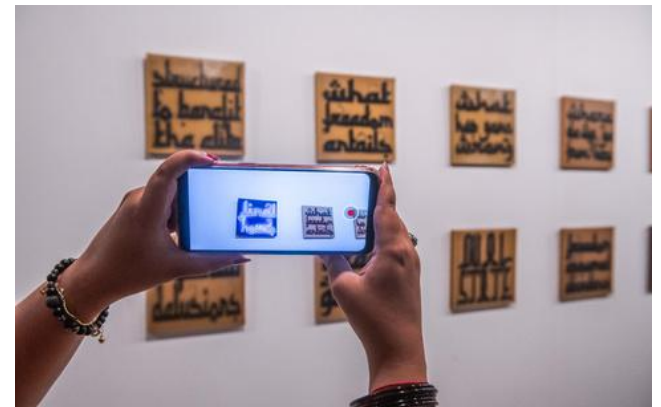
CURATOR: MUHAMMAD ZEESHAN
THEME: FLIGHT INTERRUPTED:
ECO-LEAKS FROM INVASION DESK
VENUES: 7



THIRD KARACHI BIENNALE

KB22 | OCTOBER 31 -
NOVEMBER 13, 2022

CURATOR: FAISAL ANWAR
THEME: COLLECTIVE IMAGINATION:
NOW AND THE NEXT.
VENUES: 9



WHO WE ARE

PATRONS

MAHVASH J. SIDDIQUI PATRON IN CHIEF

AFTAB TAPAL CEO, TAPAL INDUSTRIES

ALI JAMEEL CEO, TPL TRAKKER LTD.

ANWAR RAMMAL CHAIRMAN AND DIRECTOR, ASIATIC PUBLIC
RELATIONS NETWORK PVT. LTD.

AMEENA SAIYID S.I., OBE, CHEVALIER DES ARTS ET DES LETTRES
MANAGING DIRECT LIGHTSTONE PUBLISHERS PVT LTD

FARHAN FARUQUI GROUP EXECUTIVE - INTERNATIONAL AT
AUSTRALIA & NEW ZEALAND BANKING GROUP LIMITED

DR. KALIM LASHARI EX-CHAIRMAN, MANAGEMENT BOARD FOR
ANTIQUITIES & PHYSICAL HERITAGE, GOVERNMENT OF SINDH

MARJORIE HUSSAIN EMINENT ART CRITIC AND AUTHOR

NAZIM HAJI FOUNDER AND CHAIRPERSON, CITIZENS POLICE
LIAISON COMMITTEE, CHAIRMAN ALUCAN PVT. LTD.

RABIA JAVERI AGHA FORMER SECRETARY TDAP, CHAIRPERSON
FOR NATIONAL COMMISSION OF HUMAN RIGHTS

RONAK LAKHANI CHAIRPERSON, SPECIAL OLYMPICS

SEEMA TAHER KHAN FOUNDER, INTERFLOW COMMUNICATIONS

RIFFAT ALVI FORMER DIRECTOR OF VM ART GALLERY

BOARD OF TRUSTEES

ALMAS BANA CHAIRPERSON
ATTEQA MALIK VICE CHAIRPERSON
NIILOFUR FARRUKH MANAGING TRUSTEE AND CEO
FARZANA TUNIO GENERAL SECRETARY
ASAD HASSAN TREASURER
AINEE SHEHZAD TRUSTEE
AMIN ISMAIL GULGEE TRUSTEE
JEHAN ARA TRUSTEE
SEEMA JAFFER TRUSTEE
SHANAZ RAMZI TRUSTEE
NADEEM AHMAD TRUSTEE

CURATORIAL COMMITTEE

BUSHRA HUSSAIN ARTISTIC DIRECTOR
WAHEEDA BALOCH CURATOR KB24
ADAN SHAIKH ASSISTANT CURATOR
AISAR ABBAS ASSISTANT CURATOR

ASSISTANT TO THE CEO

SYEDA YUMNA FATIMA

ADMINISTRATIVE STAFF

SEEMA USMAN COORDINATOR EXTERNAL
COMMUNICATIONS KBT
ADIL TANVEER DEPUTY GENERAL MANAGER
ATIF KHAN OFFICE MANAGER
MUHAMMAD QASIM ACCOUNTANT
ANNA MARIE SUPPORT STAFF
SHAROON OFFICE BOY

FINANCIAL CONSULTANTS

FAROOQ ALI AND CO.

LOGISTICS & OPERATIONS

MUHAMMAD SAEED QURESHI MANAGER

DISCURSIVE COMMITTEE

NIILOFUR FARRUKH CHAIR
NAGEEN SHAIKH MEMBER
NUSRAT KHAWAJA MEMBER
SAIRA DANISH ZUBERI MEMBER
TAZEEN HUSSAIN MEMBER

PRIZE COMMITTEE

BUSHRA HUSSAIN CHAIR
VANESSA D'SOUZA COORDINATOR

HOSPITALITY COMMITTEE

ATTEQA MALIK CHAIR

MAHAM QURESHI COORDINATOR

ALIZAY NOMAN FARUQI HOSPITALITY SUPPORT

DISCURSIVE PROGRAMMING

SYEDA YUMNA FATIMA COORDINATOR

PRODUCTION AND EVENT MANAGEMENT COMMITTEE

MUSSAWIR: HASNAIN ALI & UNAIZA LIAQUAT

ALI ASGHAR ALVI

DESIGN, MARKETING AND COMMUNICATION

HAMDA IMRAN SOCIAL MEDIA COORDINATOR

AHWAR NASIR SOCIAL MEDIA SUPPORT

BEENISH SARFARAZ COMMUNICATION DESIGNER

EDUCATIONAL PROGRAMMING

WORKSHOP

MAHAM QURESHI PRIMARY EDUCATIONAL PROGRAMMING COORDINATOR

ZOELLA SIDDIQUI ASSISTANT PRIMARY EDUCATIONAL PROGRAMMING

COORDINATOR & DOCUMENTATION

SCHOOL TOURS

AREESHA HUSSAIN COORDINATOR

TAILA ALI COORDINATOR

VIDEOGRAPHY AND PHOTOGRAPHY

HUMAYUN MEMON

UMER SHEIKH

READING ROOM

ANUSHAE ALAM COORDINATOR

NIDA AMAN VOLUNTEER

SAMRA AWAN VOLUNTEER

TAYABA SHAH VOLUNTEER

MEMONA MEMON VOLUNTEER

VENUE SUPPORT

SHIZA BATOOL ALLIANCE FRANCAISE

ATIKA MUNEEB ALLIANCE FRANCAISE

SHAHID HAFEEZ BAGH IBNE QASIM

SYED GUL MUHAMMED BAGH IBNE QASIM

TOQEER HILBI BAGH IBNE QASIM

IQRA ASAD BAGH IBNE QASIM

SHAHZAD BAGH IBNE QASIM

FAIZAN KHAN NED-UET

HOORWISH ABIDI NED-UET

SINGHAR SAIF NED-UET

HINA YOUSUF NED- UET

DUHA ABDULLAH FRERE HALL

RAHIMA NAGI FRERE HALL

SYEDA ARAHMMA FRERE HALL

ABIHA MALIK SAMBARA ART GALLERY

ALIZA EJAZ SAMBARA ART GALLERY

FAZAL UN NISA SAMBARA ART GALLERY

KB24 EBM EMERGING
ARTIST PRIZE



KB24 EDUCATIONAL PROGRAMMING

PRIMARY SCHOOL



PARTNERS
GOLD



Bank Alfalah
The Way Forward

NEO
Colour your life

PARTNERS
BRONZE

SAGA
Foundation

EST. 1993
image



Munir and Maliha Bhimjee



FOREIGN MISSION



**AMBASSADE
DE FRANCE
AU PAKISTAN**

*Liberté
Égalité
Fraternité*

CULTURAL INSTITUTIONS



S A A S
T A M O
I S E N
S Ä Ä
T I Ö



IN KIND PARTNERS

ENERGY PARTNER



FOOD PARTNER



LOGISTICS PARTNER



HOT BEVERAGE PARTNER



LIGHTING PARTNER



HOTEL PARTNER



SECURITY PARTNER



STUDIO SUPPORT



INSTITUTIONAL PARTNERS



SABS UNIVERSITY OF ART, DESIGN AND HERITAGES JAMSHORO

THE CRADLE OF ART & HERITAGE

frame contemporary art
finland



STOCKHOLM UNIVERSITY OF THE ARTS | **STOCKHOLMS KONSTNÄRLIGA HÖGSKOLA**



الغرفة الإسلامية للتجارة والتنمية
Islamic Chamber of Commerce and Development
Chambre Islamique de Commerce et de Développement

MEDIA PARTNERS
ART MEDIA PARTNER



T H E A  E P H R E V I E W

MEDIA PARTNERS

EXCLUSIVE CHANNEL PARTNER



EXCLUSIVE RADIO PARTNER



OUTREACH PARTNER

VCAST

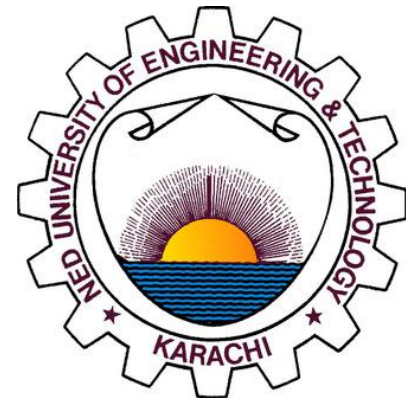
VENUE PARTNERS



**CULTURE DEPARTMENT
GOVERNMENT OF SINDH**



af
Alliance Française
Karachi



ACKNOWLEDGEMENTS

KBT would like to warmly thank the following:

MURTAZA WAHAB MAYOR OF KARACHI

SYED ZULFIQAR ALI SHAH SINDH MINISTER FOR CULTURE

MUNAWAR ALI MAHESAR DIRECTOR GENERAL CULTURE DEPARTMENT GOVT.OF SINDH
AND SECRETARY AT AUQAF ZAKAT AND RELIGIOUS AFFAIRS USHER SINDH

ZUHAIB MAQBOOL MAGSI DEPUTY DIRECTOR PARKS (SOUTH)

HIDAYATULLAH RAJAR DIRECTOR SAMBARA, SINDH CULTURE DEPT.

FEYAZ CHACHAR MAYOR'S OFFICE

NIAZ ALI MALKANI DIRECTOR PAKISTAN INSTITUTE OF HOTEL & TOURISM
MANAGEMENT (PITHM) GOVT.OF SINDH

AALIA JAFAR
AASIA AND NAYYER HUSSAIN
AFZAL AHMED SYED
AGNIESZKA RYSZKA
AHSAN ABBAS ALAVI
ALI ALVI
ALI HYDER
ALI JAN
ALIYA BUKHARI
ANDREAS SCHIEKOFER
ANNUCHE ALAM
ANWAR RAMMAL
AQUILA ISMAIL
AROOPA HAQ
ARSALAN WASEEM
ATTIYA DAWOOD
AZRA ABBAS
CHITRA KALYANI
DR ANGE WEINRABE
DR ANILA NAEEM
DR TANVIR ANJUM
DUYGU BARLI
DYLAN GELARD
FAWAD MALIK
FAWAD SHAH
FAZAL ELLAHI KHAN
GAITI SAAD
GRÉGOIRE BRAULT
HAFSA HASSAN

HUMAIRA SALEEM
HUMAYUN AKHLAQ
IMRAN MUSHTAR NAFEEES
INJILA HAMESH
JIBRAN AHMED SIDDIQUI
JOSEPH SINDHU
KARIM KIDWAI
KHADIJA HUSSAINI
KISWAH LARIK
LAILA JAMIL
MADELINE CLEMENTS
MAGDALENA WIŚNIEWSKA
MAHAM JALIL
MAIRAH SHAIKHZADEH
MAKHAM KHATAK
MARTA SADURSKA
MEHVASH AMIN
MR. SHAMIM
MUHAMMAD FURQAN
MUHAMMAD IQBAL BHIMLA
MUNEEZA SHAMSIE
OLGA WYSOCKA
PARVATHI RAMANATHAN
QAMAR BANA
RABIA JAVERI AGHA
SADAF RAZA
SADIA BALOCH
SADIQ MURRI
SAFINA SHALWANI

SAMEETA AHMED
SHAFIQUE AHMED
SHAHEERA KANWAL
SHEHERBANO BURKI
SIDRA KHAN
SIDRA SAHAR IMRAN
SYED YAWAR IQBAL
TAHIRA MIR
TAPU JAVERI
TASHFEEN MAJEED
TAUQIR CHUGHTAI
ULRIKA SÖDERBLOM
VEERA LIZÉ
WAJDAN KHAN KHATTAK
WAJIH WARSI
ZAKARIA HAFFAR
ZARMINA RAZA