

*Always,
from the heart*

*Ahmed Khan
Nabita Zafar*



VM ART GALLERY

A VM Art Residency Vol. II

VM Art Gallery is pleased to present *Always, from the Heart*, Volume II, the second exhibition celebrating love and hope through works and installations by Ahmed Khan and Nabita Zafar, created during their six-week residency at VM Art Gallery.

Together they weave unique narratives to express their definition of these profound human experiences, inviting contemplation and connection. The spaces created call upon your heart to expand and embark on a journey of transcendence.

It is our hope that this exhibition restores your ability to recognize love and hope wherever they may be found, whether in the ever-expanding universe around you or in the universe within.



Exhibition continues till Aug 22nd
Gallery hours: Mon-Sat, 11am to 7pm

Ahmed Khan
Nabita Zafar





Ahmed Khan
ARTIST IN RESIDENCE

ARTIST IN RESIDENCE

Ahmed Khan

Ahmed Khan, also known as Ahmed Ibn-e-Sakeena, was born in Teertaj, Awaran, Balochistan. He graduated in 2016 with a specialization in Miniature Painting and was awarded a Silver Medal for his outstanding academic performance. In 2019, he completed his M.A. (Hons.) in Visual Arts from the National College of Arts (NCA), Lahore.

Alongside his visual art practice, Ahmed is widely recognized for his contributions to the performing arts and is the first Kathak dancer from Balochistan. Since beginning his Kathak journey in 2012, he has established himself as a distinctive performer. He trained under the guidance of Ma'am Zareen Panna and Guru Nahid Siddiqui in Lahore and currently teaches Kathak at VM Performing Arts.

Ahmed's multidisciplinary practice brings together painting, performance, and experimental mixed-media approaches, creating work that is both diverse and deeply interdisciplinary. His artworks have been exhibited across Pakistan, including in Karachi, Jamshoro, Hyderabad, Lahore, Islamabad, Turbat, Hub Chowki, Awaran, Lasbela, Quetta, and Gwadar. Internationally, his work has been exhibited in Kathmandu, Nepal, and Berlin, Germany.

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A man with a beard, wearing a white kurta, is captured in a dynamic pose, looking upwards and to the left. He is standing on a large, cylindrical red pedestal. His right arm is extended forward, and his left arm is bent. The background consists of three large, dark panels with abstract blue and red light patterns. The lighting is dramatic, highlighting the man and the pedestal against the dark background.

Ahmed Khan's creative practice for this residency is rooted in the South Asian classical dance form of Kathak and his deep connection to South Asian classical music. Using performance, music and paint, Ahmed tells a deeply personal journey of finding love and hope through life's many tribulations.

A man with a beard and dark hair, wearing a blue t-shirt and light-colored pants, is standing barefoot on a large white canvas laid out on a red floor. He is painting with his hands, which are covered in red paint. He is surrounded by three large canvases on the wall, each featuring abstract black, blue, and red paint splatters. The floor is covered with a red protective sheet, and there are several tubes of paint and a small container on the floor near the canvases.

To create his works, Khan danced across canvas and painted with acrylics, allowing each gesture to carry emotion and a profound sense of identity. As the paint became increasingly fluid and slippery, his most structured of dance steps dissolved into instinctive, unrestrained movement.



Drawing inspiration from
Raag Bhairavi, a musical
form traditionally associated
with spiritual devotion and
communion with the Divine,
and Raag Yaman, which
evokes beauty and love, he
performs improvised
movements grounded in the
vocabulary of Kathak.

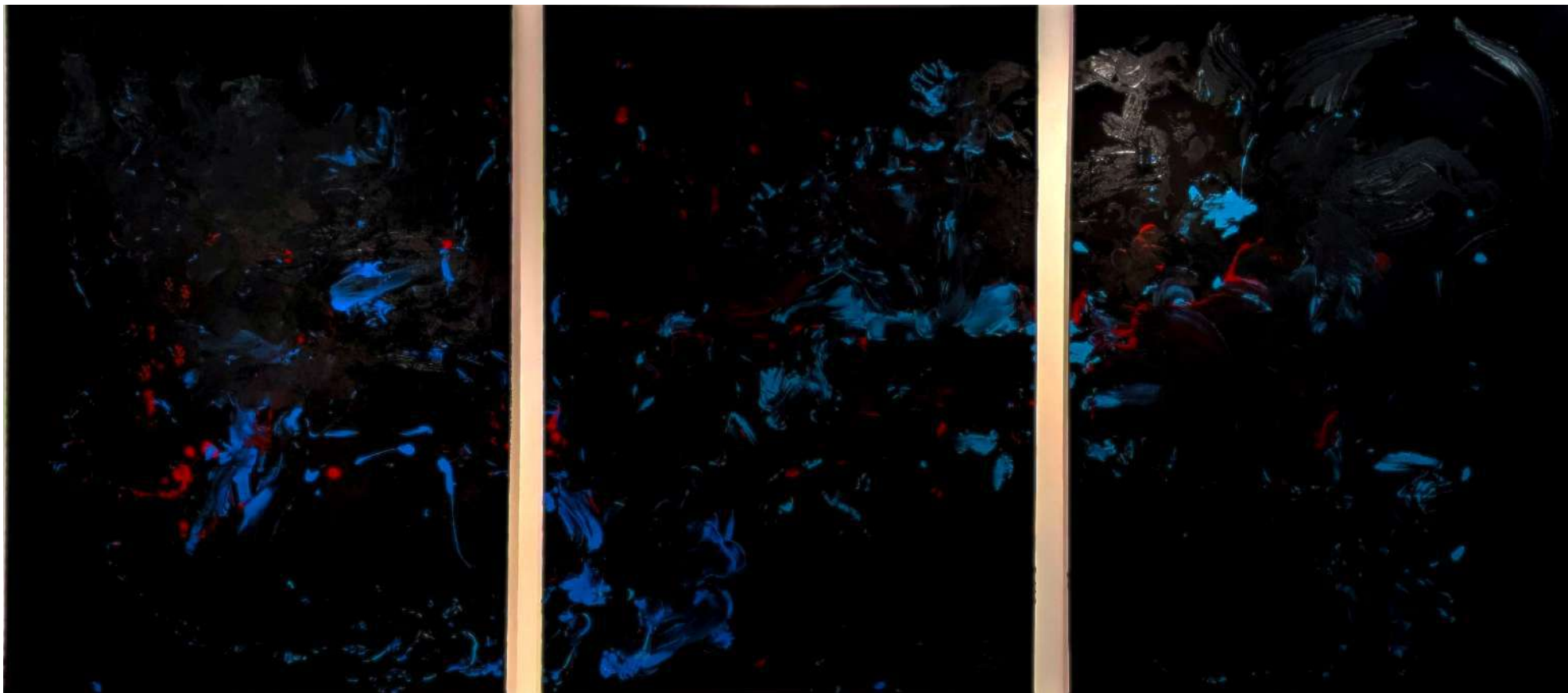
A man with a beard and dark hair, wearing a dark blue t-shirt and light-colored pants splattered with paint, stands in a gallery. He has his arms outstretched, palms facing up, with red paint smeared on them. He is positioned in front of three large, dark abstract paintings with splashes of blue and red. The floor is covered with a large, textured orange-red surface. The wall is white with a light switch visible on the right.

Ultimately, Ahmed's canvases reflect life's unpredictability, showing where discipline gradually gives way to surrender and pure expression.









Ahmed Khan
(Feeling) 2026 , كيفيت
Acrylic on Canvas
84h x 180w in
Price Upon Request





Ahmed Khan
(Conversation) 2026. گفتگو
Acrylic on Canvas
35h x 35w in
Price Upon Request





Ahmed Khan
(Adornment) 2026 سنگھار
Acrylic on Canvas
66h x 114w in
Price Upon Request





Ahmed Khan
(I have never fought with myself) 2026 , میں خود سے کبھی نہیں لڑا
Acrylic on Canvas
76h x 40w in
Price Upon Request





Ahmed Khan
وجود, 2026 (*Existence*)
Acrylic on Canvas
76h x 91w in
Price Upon Request



Do you know that, should the universe conspire against me, I would never give up dance? I was born for dance; it is my life. I have lost many things in this world, but through dance I have gained so much. It is the source of my work, and through this work I want to share with the world a journey, one of many hardships, but one that is full of love and hope nonetheless.

When I create, I never think about the outcome or what my work may become. I simply dance with the colours on the canvas, allowing my inner world to emerge. Yes, 'tis true: as I dance, I fall, I slip, and I rise, but through these very movements I express my memories and emotions. Dance has given me a love and hope unlike anything else.

I acknowledge that the works I create hold not only my story and the stories of those who have come and gone in my life, but yours too. This is our story. From my heart to yours: keep dancing, keep hoping, and keep loving.

 *Always,
from the heart*
Ahmed Khan



Nabita Zafar
ARTIST IN RESIDENCE

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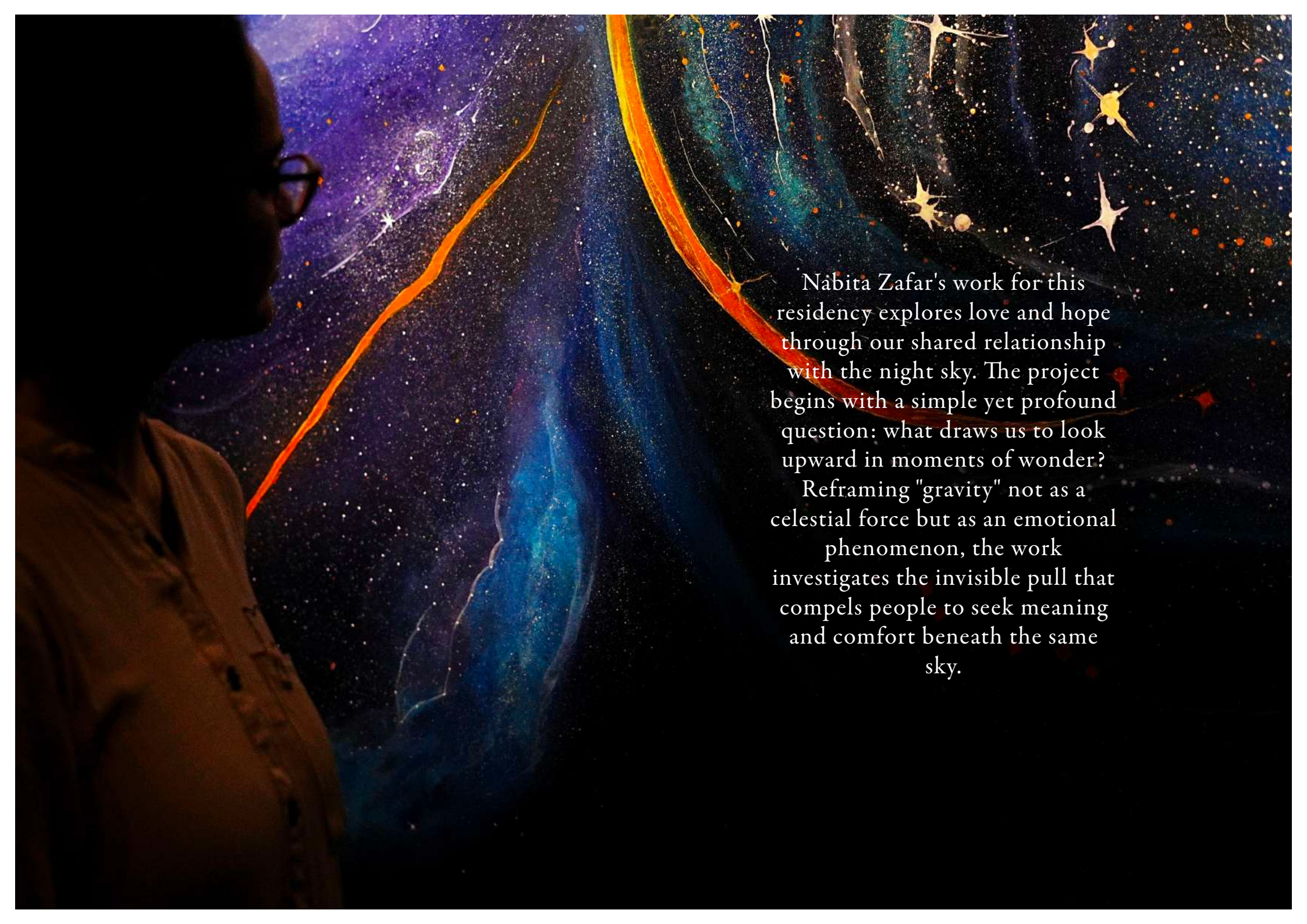
Nabita Zafar

Nabita Zafar is a contemporary multidisciplinary visual artist and writer from Hyderabad, Pakistan. She graduated with honors from the Center of Excellence in Art & Design (CEAD), MUET.

Working across painting, installation, immersive environments, sound, and participatory practices, Zafar approaches each artwork as the construction of a distinct visual language. Her work explores memory, emotional landscapes, urban existence, climate anxiety, and the human search for connection.

Zafar's work has been exhibited nationally at VM Art Gallery, Full Circle Gallery, Shakir Ali Museum, Anna Molka Gallery, and the Artist's Association of Punjab

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A person with glasses is seen in profile on the left, looking at a large, vibrant mural of the night sky. The mural features a dark blue background with numerous white stars, some with yellow centers. Two prominent, curved, glowing orange and yellow lines, resembling nebulae or comet trails, sweep across the sky. A bright blue, ethereal glow is visible in the lower center. The overall composition suggests a theme of cosmic wonder and human connection to the universe.

Nabita Zafar's work for this residency explores love and hope through our shared relationship with the night sky. The project begins with a simple yet profound question: what draws us to look upward in moments of wonder?

Reframing "gravity" not as a celestial force but as an emotional phenomenon, the work investigates the invisible pull that compels people to seek meaning and comfort beneath the same sky.

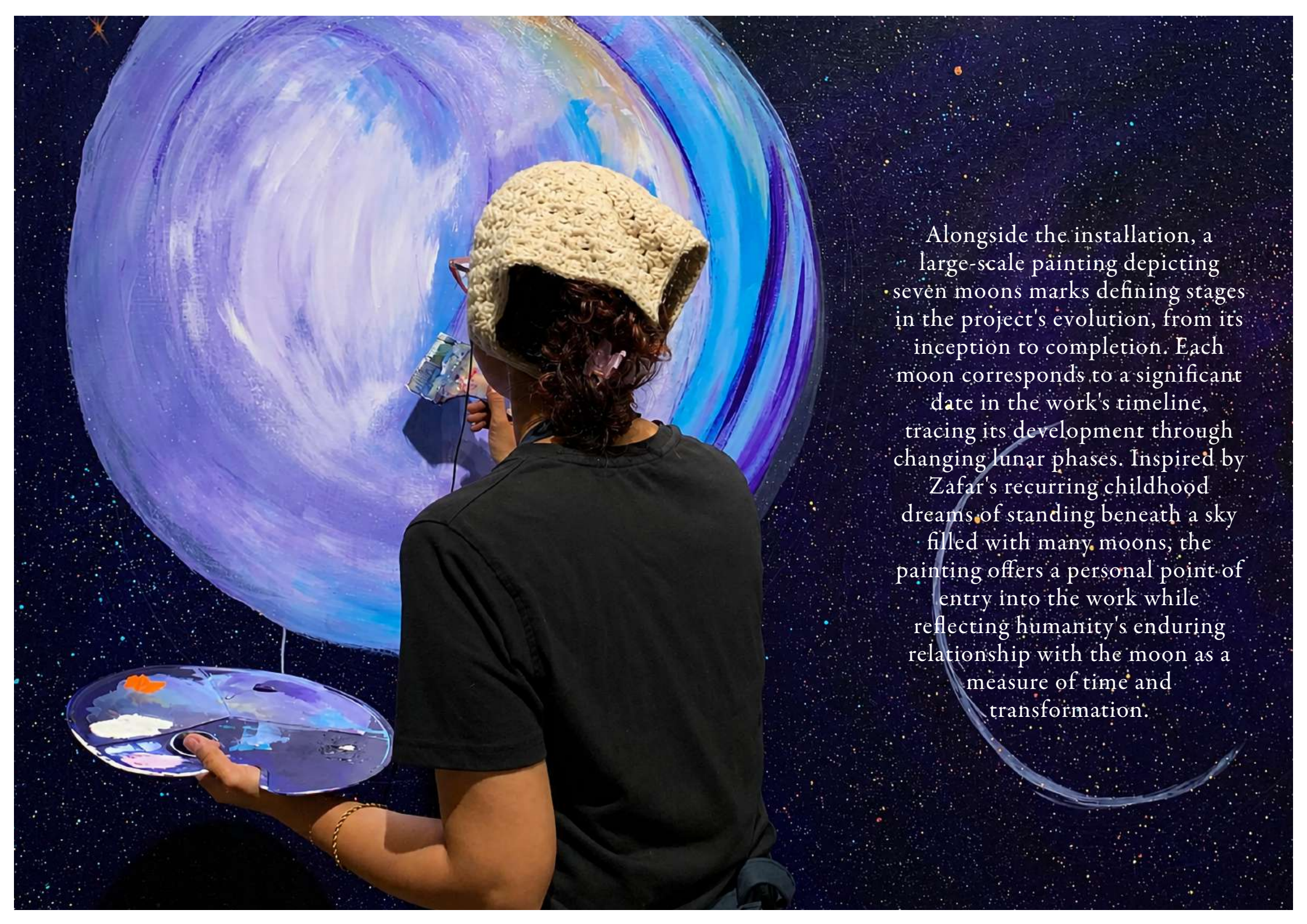


Developed through public participation, her work, *Gravity of the Sky*, invited individuals to anonymously submit meaningful dates associated with memories of love and hope. Using Stellarium, an open-source planetarium software capable of accurately reconstructing the night sky from any place and time on Earth, Zafar recreated the sky for every submitted date.



The image shows a large-scale digital art installation. On the left, a curved wall is covered in a dense, vibrant projection of stars and galaxies. The colors are primarily deep blues, purples, and whites, creating a sense of depth and cosmic scale. The right side of the image is a solid black background, which serves as a backdrop for the white text.

The individual celestial recordings gathered were layered into a single moving image, allowing hundreds of unique skies to coexist within one shared visual field. Accompanied by an original ambient soundscape and narration composed specifically for the installation, the work creates a contemplative environment where personal memories become part of a collective emotional archive.

A person with curly hair, wearing a black t-shirt and a light-colored crocheted hat, is seen from behind, painting a large, vibrant celestial body (a moon or planet) on a wall. The body is painted with swirling shades of purple, blue, and white. The artist holds a paint palette in their left hand and a brush in their right. The background is a dark blue space filled with numerous small, colorful stars. A thin, curved line, possibly representing a comet or a moon's path, arcs across the lower right portion of the scene.

Alongside the installation, a large-scale painting depicting seven moons marks defining stages in the project's evolution, from its inception to completion. Each moon corresponds to a significant date in the work's timeline, tracing its development through changing lunar phases. Inspired by Zafar's recurring childhood dreams of standing beneath a sky filled with many moons, the painting offers a personal point of entry into the work while reflecting humanity's enduring relationship with the moon as a measure of time and transformation.



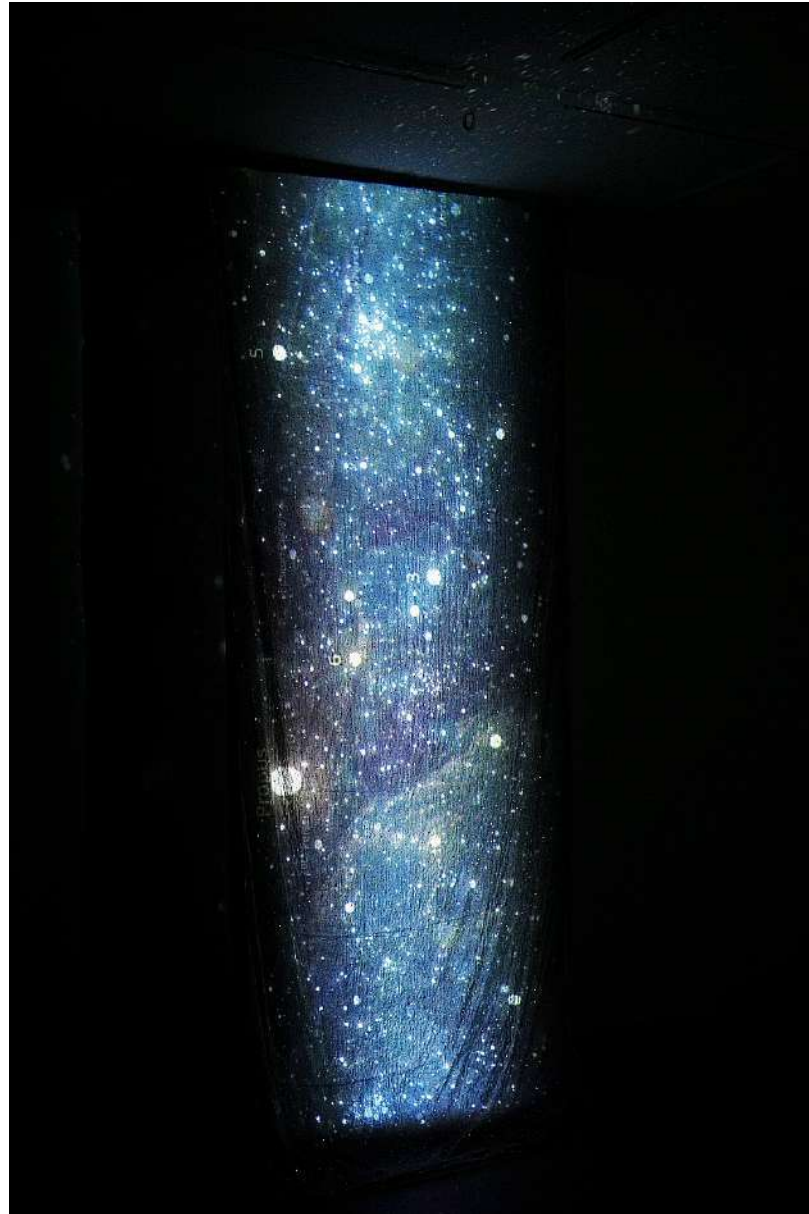






Nabita Zafar
Dream Odyssey, 2026
Acrylic on Canvas
72h x 144w in
Price Upon Request





Nabita Zafar
Untitled, 2026
Video using Stellarium sky mapping
Duration: 07:30 mins, looping
Not For Sale



Have you ever noticed there's a particular kind of pull that exists in the moments we look up at the sky? It's a feeling of being small yet vast at the same time, of being connected, and above all, a feeling of love and hope. Gravity of the Sky is a call to connect with that feeling. It is an immersive experience exploring love and hope through humanity's shared relationship with the sky and the collective conscience it holds.

The title reframes "gravity" from a celestial force to an emotional phenomenon, exploring the inexplicable pull many people feel when searching for meaning or perspective. Rather than presenting the sky as a scientific spectacle, the work approaches it as an emotional archive. Every meaningful night remembered by a participant becomes evidence of human connection within the same vast continuum.

The project aims to create a moment of transformation in the viewer: the pause before they give in to this connection that pulls upwards, the stillness of sitting with something bigger than themselves, and a moment of hope and belonging. If even a single soul feels it, the work is complete.

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Photography by Omer Bashir

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