

EXTRA | ORDINARY

37 DO-IT-YOURSELF ART IDEAS FOR FREE

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Curated by

Rashid Rana

Canvas Gallery Karachi



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“Without form
it can never be known,
within form
it can never be found”

Shah Abdul Latif Bhittai

HBL

HABIB BANK
حیب بینک

Preface

Since its inception 14 years ago, the mission of Canvas Gallery has been to promote modern and contemporary art in Pakistan. In addition to working with established artists, our key focus was showcasing emerging artistic talent. Canvas has held more than 300 shows of hitherto unknown and upcoming artists – some of these are now nationally and internationally renowned. Our focus has been on identifying artists from various parts of the country and providing them with a nurturing platform. We have provided the stage for conceptual artists to showcase cutting-edge and experimental works, including digital works, sculptures, installations and video art. We are humbled by the recognition that our efforts have generated and feel truly blessed to be acknowledged as the leading contemporary art gallery of Pakistan.

As a logical and fortunate outcome of our position in the art world of Pakistan, Canvas Gallery has moved to new purpose-built premises in Karachi. To commemorate this significant milestone, Rashid Rana has curated the inaugural show at the new location. The exhibition, titled “EXTRA | ORDINARY: 37 DO-IT-YOURSELF ART IDEAS FOR FREE” comprises of works by 37 artists of Pakistan.

With this exhibition at our new premises, Canvas continues to showcase the art of Pakistan globally. In that endeavor the patronage and sponsorship of our friends has been essential. I thank and seek your encouragement and support towards our quest for new talent, unabated amidst an unwavering commitment to developing and promoting the art of Pakistan.

Finally, my personal gratitude to HBL for their patronage of the arts in Pakistan.

Sameera Raja

EXTRA | ORDINARY

The idea of the ready-made is nothing new in art. Since the initial use of ready-mades in the early twentieth century by Duchamp, and others, its reinterpretation has over the years evolved and as well as diluted, becoming part of the accepted vocabulary of art today. This exhibition seeks works from various artists, re-examining and re-visiting ready-made art and its influence in the contemporary art world- albeit with more radical notion. Each artist in this exhibition was requested to select only one ready-made: without using it in multiples and without making any alteration to it. (In this context even Duchamp signing the urinal or drawing mustache on Mona Lisa's reproduction considered an alteration). Therefore, in a way, this exhibition is an attempt to reproduce/reduce the idea of ready-made in its purest form: to see art inseparable from life. Context will turn the found object into "Art", i.e. its selection, relocation into the gallery space, and as well as an artist's imagination to display the unaltered object. Therefore all the invited artists were requested to provide instructions for the display. Besides any objects and images, video or audio clips, which are widely available in the public domain, were also considered as ready-mades within the parameters of this exhibition.

All the works in this exhibition function as unlimited and freely reproducible editions, thus commodification of the individual objects almost impossible while maintaining their intellectual worth. Further, each work functions as an individual entity within the curatorial framework; all the works are brought together in a relationship, where new meanings and narratives emerge while keeping the subjective particularity of each object intact. Since anyone can re create one or all of these works, therefore the possibility of this exhibition to be re-created by someone in the future is there. Similar to the way artist in this exhibition/project have consented to disclaim all copyrights of their idea, and as well as its uniqueness by announcing (free for all) unlimited editions, I also surrender my claim to authorship and uniqueness of specific details of my curatorial interventions, be it the arrangement, sequencing and particularity of the display design. In fact, I would hope/encourage the re-creator of this show to change the sequence of these works to form new meaning. Visitors to this exhibition could do the same in their imagination even while viewing this exhibition.

Rashid Rana

Risham Syed

Connecting (associating, attaching, bridging, coupling, fusing, intertwining, mixing, pairing, uniting)

People (community, family, folk, nation, population, society, clan, mob, mortals, race, riffraff, tribe, bodies, humanity, humankind)....

"The Tune is heard worldwide an estimated 1.8 billion times per day, about 20,000 times per second and it was made while looking for the most annoying frequency."

Instructions

Object: The **Nokia ringtone.**

Display: A Recording of the ringtone will be **played 5 times** consecutively and then **a gap of 45 seconds** will remain in the middle, creating a loop. The volume and tone of the ring tone should **mimic** that of a **real phone.**

Navera Mehboob

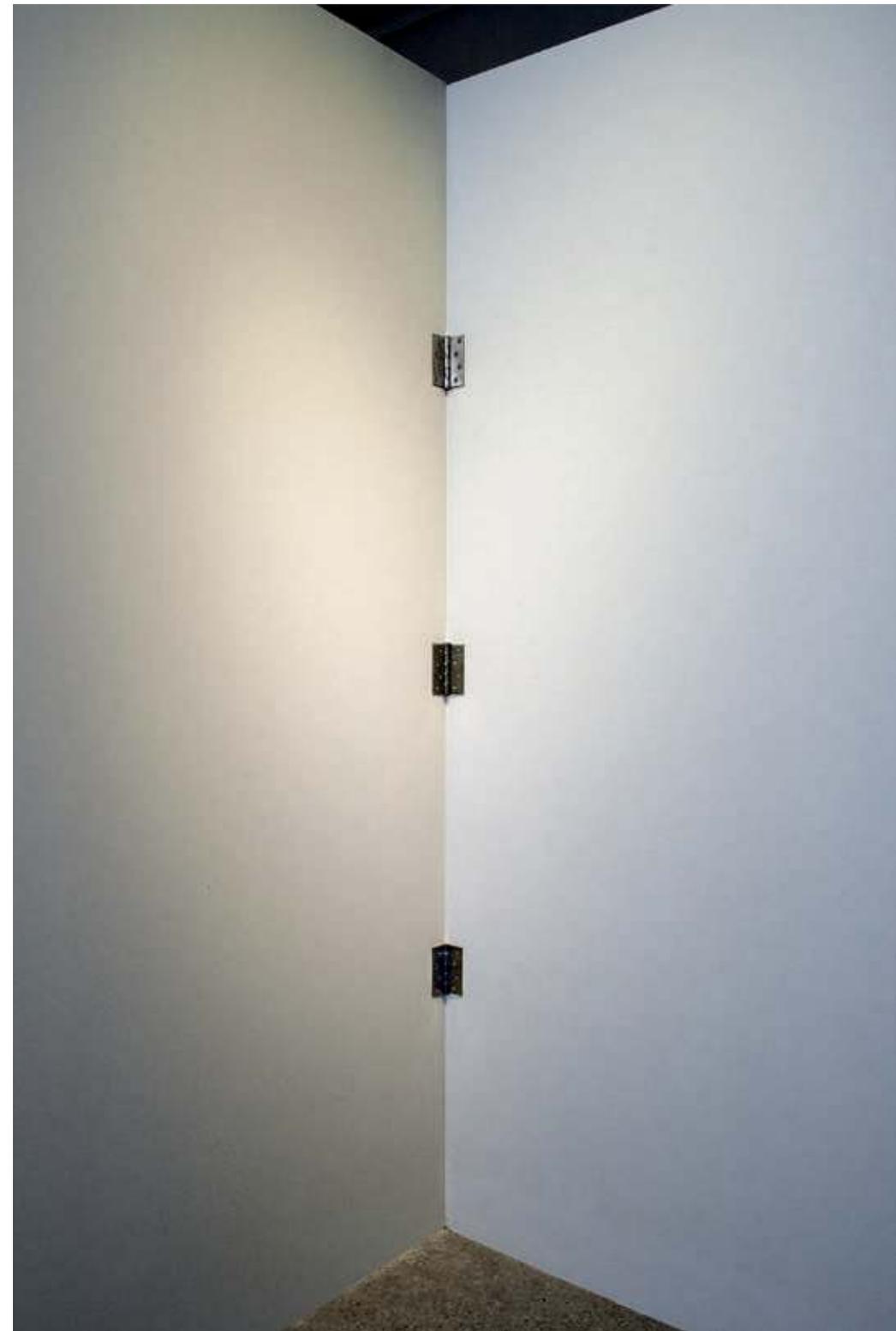
Untitled

"In my work, I attempt to change the way we look at space; how things around us can change the space and let us see the space in a new manner."

Instructions

Object: **Hinges** (used for door fixing)

Display: One can select two empty walls on which nothing else is displayed. Hinges are **to be attached to the corner between the two walls**, they could be drilled or the screws could be removed and placed on the hinges as if they are screwed to the wall. Three hinges are to be displayed on a 7ft height, depending on what the size of the wall is i.e. 14ft will have six hinges, the ratio needs to remain the same.



Mehbub Jokhio

King's Chair

"The chair being a political symbol of dictatorship/Power/ authority metaphorically work as the dictator itself for the viewer/sitter"

Instructions

Object: A **chair**, preferably a wooden one with arms and four legs; however, the chair should not have wheels on it.

Display: The chair will be **displayed** on the floor **with its front facing and attached to the wall** and its backside must facing the viewers. The chair should touch the wall.



Ayaz Jokhio

The Wall (detail)

"Art has got more to do with 'how you see things' rather than how you make them."

Instructions

Object: An **empty decorative frame** measuring around 12 to 18 inches

Display: The frame must be **hung** like a **normal painting**.



Iqra Tanveer

Spot lit

“What we believe as unseen is only an abstraction in reality.”

Instructions

Object: Any **spotlight**, which can be used in a gallery for display. The color of the light should be warm (**yellow**).

Display: The spotlight should construct a **spot of light on a flat plain wall**; the light should be fixed on the ceiling in such a way that the spot is formed at the eye level of the viewer.



Ayesha Jatoi

Orange Puddle # 1

"The Object is subject to change"

Instructions

Object: An Orange Popsicle ("ice-lolly")

Display: The Popsicle can be displayed by allowing it to lie flat on a pedestal anywhere in the indoor space.



Mariam Suhail

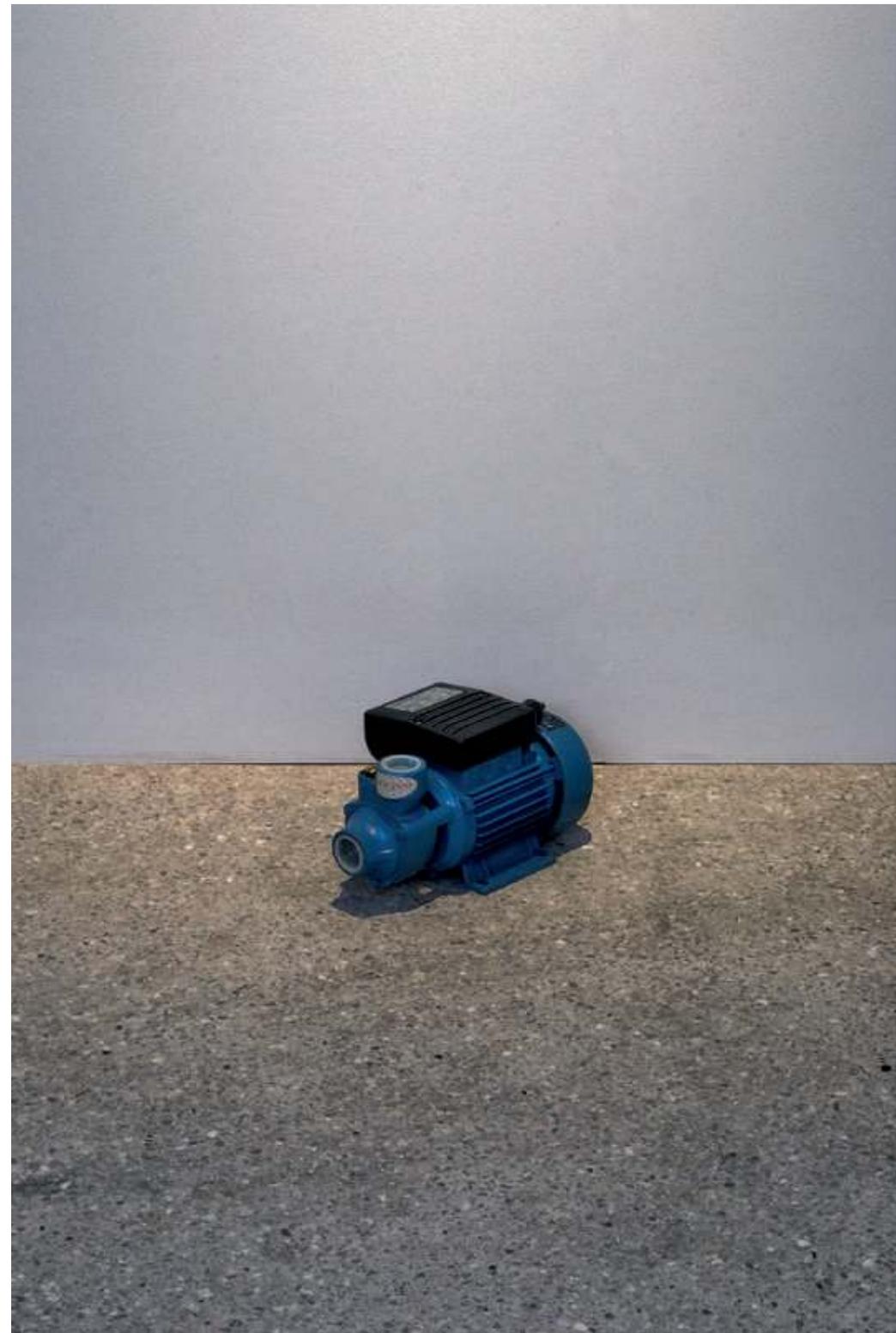
Flipper Energy Saver Water Pump

"Flipper energy saver water pump will Complete own price within three months only – Lahore"

Instructions

Object: A water pump from **any water pump** vendor, **color** should either be **blue** or **green**

Display: The abovementioned readymade is to be **placed on the floor with its attachment screws and bolts placed next to it**. The only requirement is that it should be spot lit from the top so that the form of the readymade is clearly visible to viewers.



Muzzumil Ruheel

Pure Life

“Seeing is not believing”

Instructions

Object: One 500 ml sealed Nestle **Water Bottle**

Display: Place the water bottle on the floor **next to an empty pedestal**, which is preferably placed close to the wall and not in the center of the room.



Salima Hashmi

Vanilla Flavour

“As mortality grows even more finite, one loves the promise of life and health packaged seductively.”

Instructions

Object: A bottle of Chyavanules

Display: The object is to be displayed in any way one wishes



Imran Qureshi

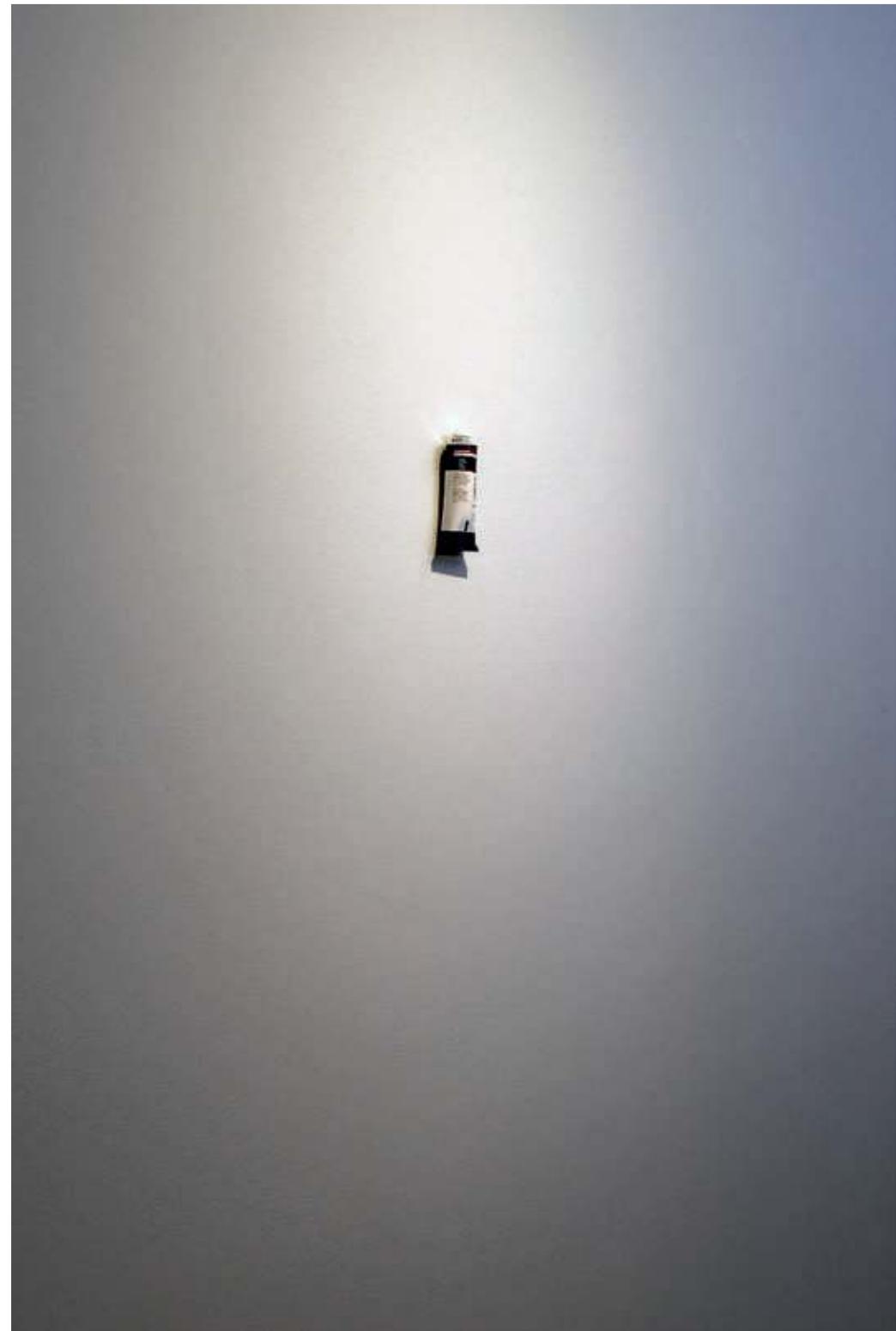
Life and Death

"In my recent body of work, the whole idea of Life and Death: two markedly opposite phenomena, just emerge from of this single tiny and profound object, seems to justify the fact that life and death are the biggest realities and are profoundly interlinked with each other."

Instructions

Object: A Winsor & Newton brand Artist's Acrylic paint tube in Perylene Maroon Color – product code 2320507.

Display: Place the paint tube vertically on a plain wall at normal eye level, with its backside facing the viewer. The object is to be given prominence by placing a spotlight on it and creating an ample amount of empty space around it, with no physical overlapping of any other object or art work.



Farida Batool

Death is Beautiful

"Surrounded by immense visual and material culture, I like to frame how others practice these materials."

Instructions

Object: A book widely printed in Urdu by various publishers. The title of the book is "mot ka manzar, marney ke baad kiya hoga" (A Scene of Death: promises of afterlife)

Display: The book must be kept open from the center fold, however, it will be placed facing downwards so that only the title page and back page are visible to the viewer. It is placed as if someone has been reading it and kept it aside momentarily. The third chapter describes scenes from paradise. The book should be opened at the point, which the description of hours is written in explicit detail. The top corner of the page can also be folded in as a reading mark for the viewer to see and if interested, read from the page where it was left open. It can be placed on any platform as long as it offers enough height for the viewer to read it while



Imran Ahmed Khan

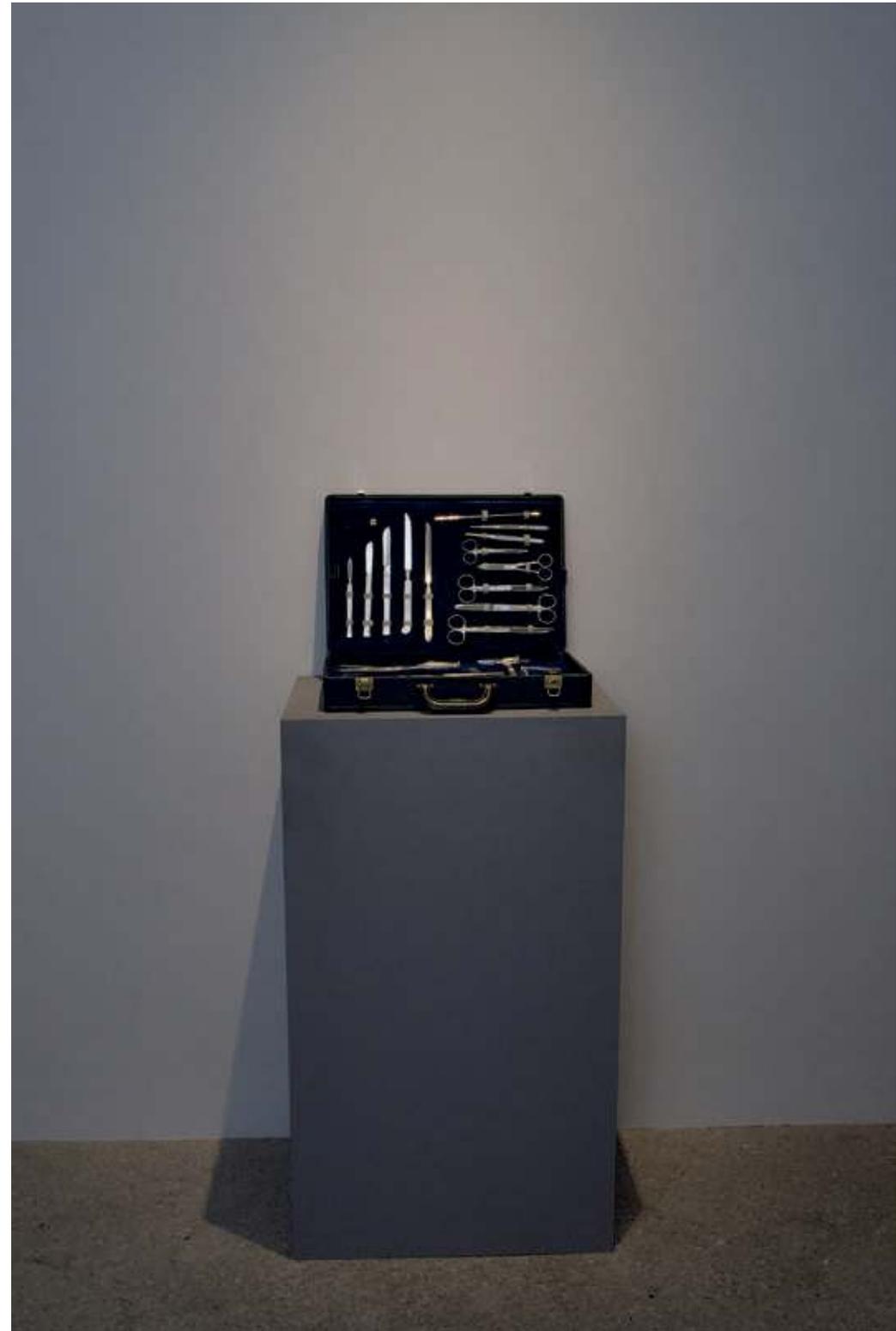
Post Post-Mortem

*“Rise- reinstatement-reconfiguration-renewal-
revolution- regeneration- rebirth.”*

Instructions

Object: A complete **post mortem kit**, preferably in a maroon or red case.

Display: Placed on a pedestal with the case **open.**



Adeela Suleman

What's in your toolbox?

*"The first was a page so heavenly sweet, so deadly sad,
that to read one line of it would dissolve my courage
and break down my energy."*

– Charlotte Brontë, *Jane Eyre*

Instructions

Object: An **empty** medium sized **tool box**

Display: The tool box can be **placed open on the table.** The person who does this can choose the angle at which the toolbox will be placed, if he/she wishes, the tool box can be left half opened and half closed.



Faiza Butt

Objectivity

*"The impetus is to turn an everyday object into
THE OBJECT"*

Instructions

Object: A **Large Industrial Kitchen knife**

Display: The display object is to be placed with its **tip imbedded in a white plinth**, preferably with a protective Perspex box on top; this is done to create the feeling of a museum/gallery object displayed, formally.



Roohi Ahmed

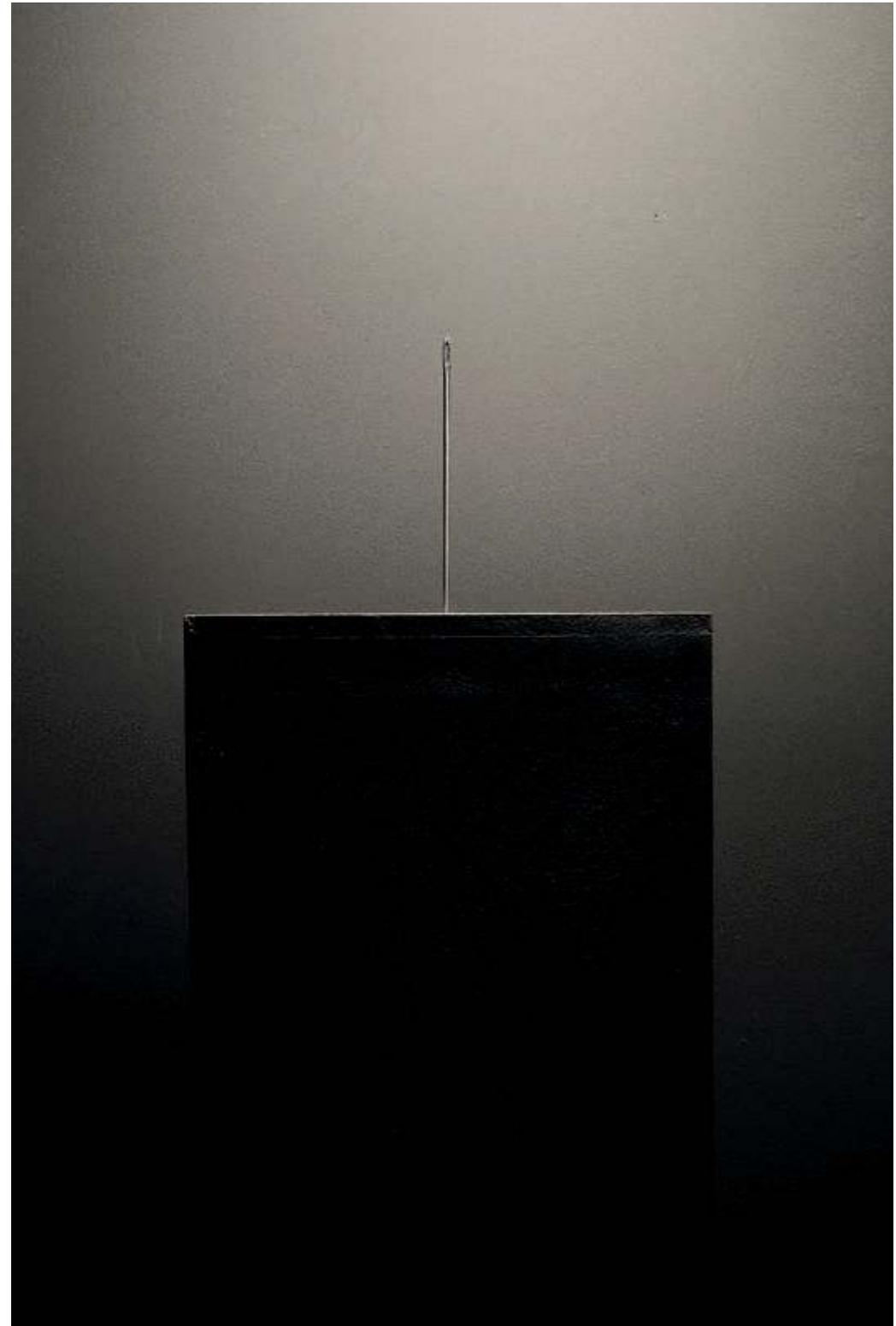
The Wand

"You reap what you sew"

Instructions

Object: A six-inch **long needle** (as used for sewing jute sacks) of any brand.

Display: It should be fixed **vertically on a plinth** at eye-level, with the tip slightly inserted into the pedestal by tapping it gently with a small hammer, only to an extent that the needlepoint gets lodged onto the base with the needle erect and free standing.



Muhammed Zeeshan

Duck Face

"The knee to chest position, gives a far better view and lesser pressure."

Instructions

Object: A **Speculum**

Display: The Speculum should be attached to the wall or placed on a pedestal in a way that it stands vertically on its handles and the blades are at a **90 degree angle from the wall**, or parallel to the pedestal surfaces in case of display on a pedestal.



Shanza Elahi

Shalwaar

"Art is 'reason' and that is reason enough to make Art, for it insinuates only that which is within the mind."

Instructions

Object: A **male "Shalwaar"** in white color, with an "Azaar-Bund" (non elastic), which is loosely tied in the front.

Display: Place a **nail or hook** in the middle of the **black wall** and hang the shalwaar (with the front forward) on it. **Fix the folds** to make the middle look **suggestive of a phallus**. By doing this, the work is complete.



Hamra Abbas

One size fits all



Instructions

Object: A **cock ring**

Display: The object can be displayed **as you wish**



Naazish Ata-ullah

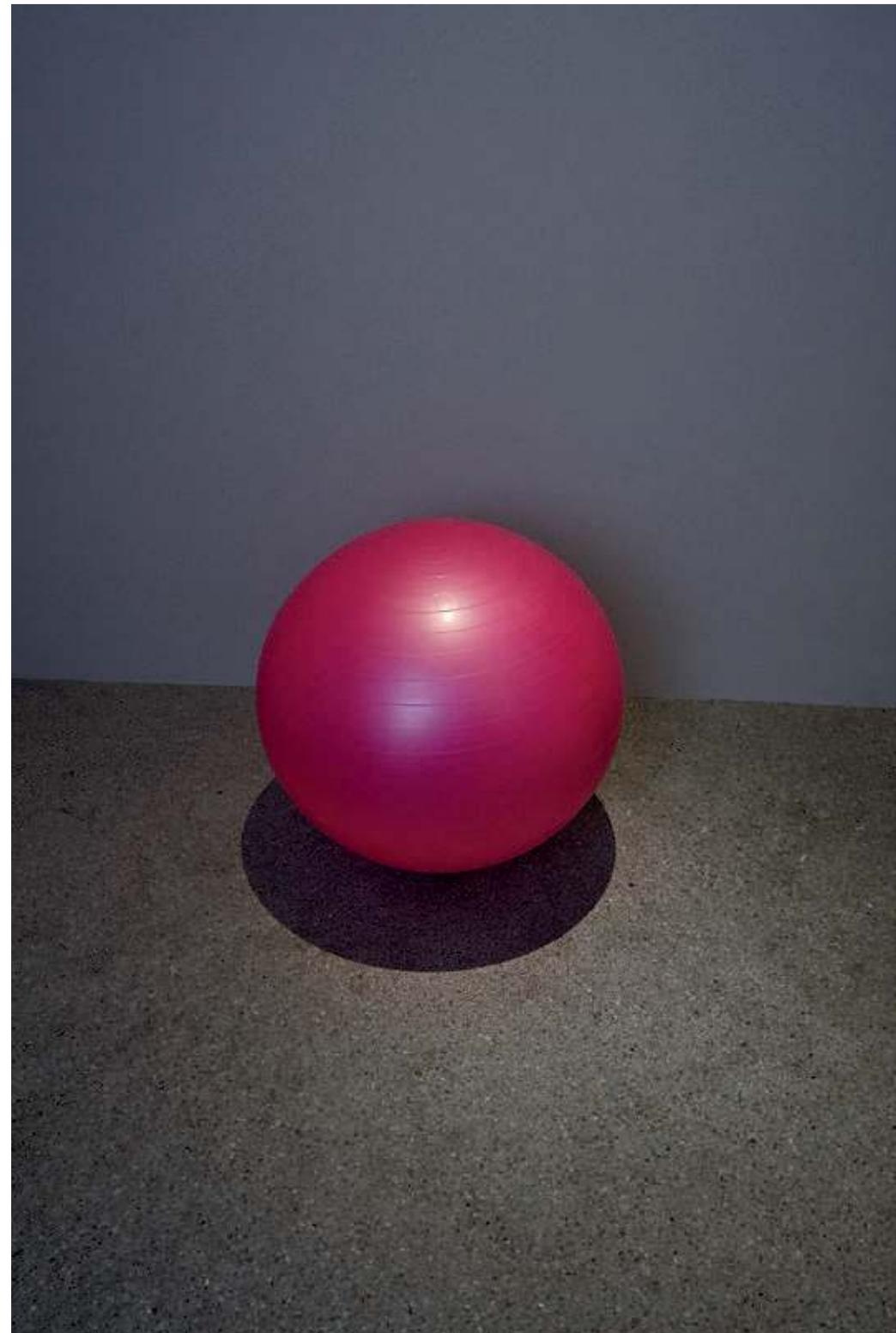
Limited Edition

"A universal primordial form"

Instructions

Object: An **exercise ball**, 65cms in circumference (at least), **pink** in color

Display: The installed object is to be **raised 2-4 inches** above the floor and placed on a discreet pedestal i.e. a metal ring attached to a central post with a base on which the ball should rest steadily



Nausheen Saeed

Fixation

"The desire of necessity becomes the necessity of desire."

Instructions

Object: A pair of artificial Silicon breasts, used mainly by cancer patients

Display: These artificial silicon breasts are to be placed on a slanting surface at 4 feet height, with a gap, similar in real breasts.



Anwar Saeed

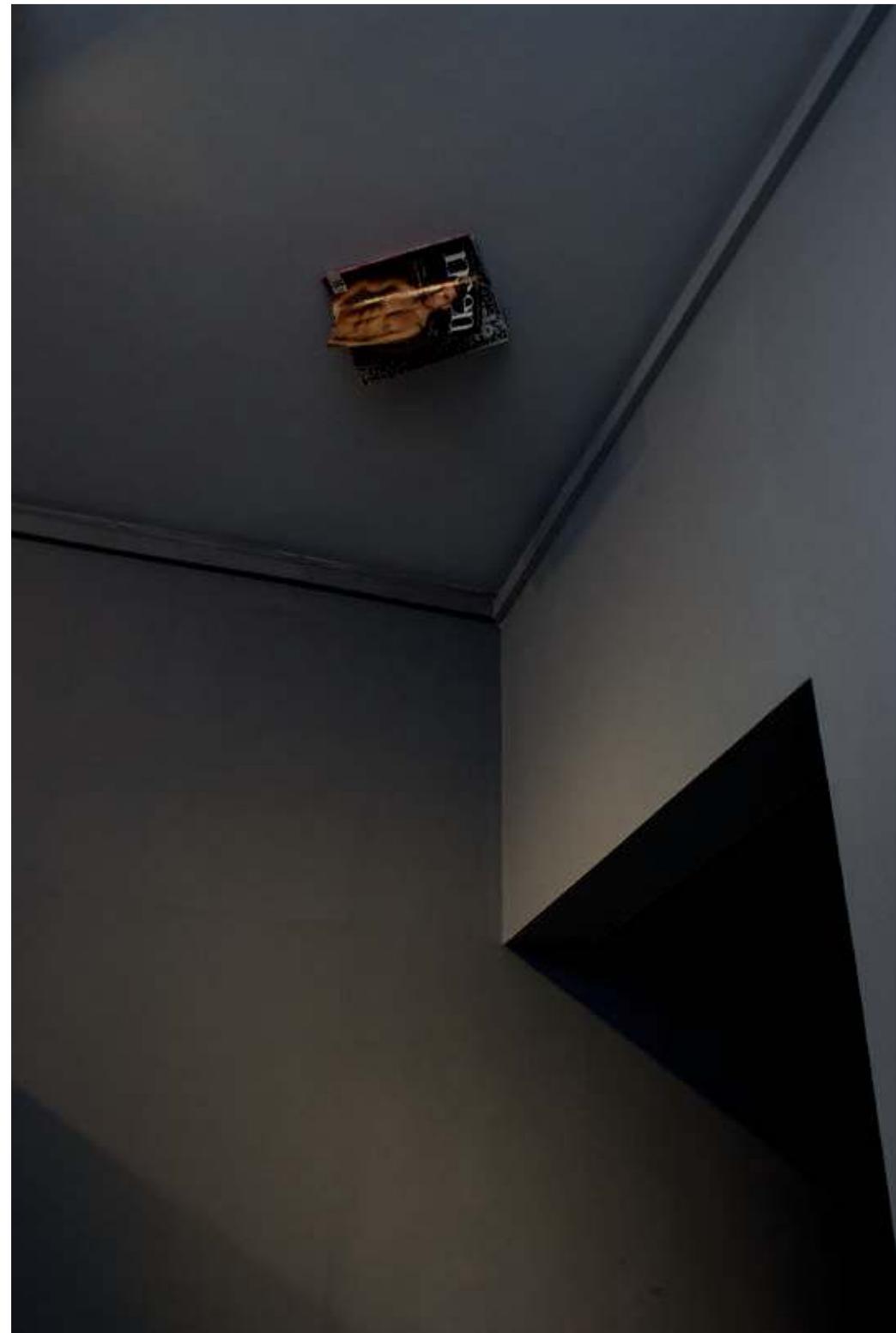
The Master said...Do not mingle with ghosts...let the idea of the elusive beauty of Hurees and Ghilmans drive you even crazier

“Walking on a diagonal path can allow you to have a zig zag walk sometimes....which can be a lot of fun...”

Instructions

Object: A copy of a **any magazine that objectifies male or/and female body**, preferably an annual issue for it be as thick as it can

Display: It should be **attached to the ceiling** from the back cover, 15 to 18 inches away from the wall which faces the door between two rooms. This is done so that it can be seen through the door from the first room, before one can enter the room inside.



Abdullah M. I. Syed

A Slab of Money

"If 'art is a state of encounter' then a slab of money challenges the value of this encounter."

Instructions

Object: A slab of a **100 new bank notes** (also referred to as a **'Strap'**), of any currency and any denomination with consecutive serial numbers. Do not alter/modify either these notes or the paper strip banded around them. After the display, do not break the slab. Consider the following options: deposit it into your bank, resell, use it for a celebratory occasion or simply donate it to a charity. Repeat this **iterative process** as many times as required with different currencies and different denominations. Share the experience and have fun!

Display: Display the slab **whichever way** your heart desires: flat, horizontal, vertical, angled, face up or reverse side up.



Durriya Kazi

Breaking the Silence

"A word after a word after a word is power."
– Margaret Atwood

Instructions

Object: A ream of white A4 paper with preferably the one that comes in a wrapping of heavy brown paper

Display: Please place on a plinth 3 ft – 3' 6" high. Unwrap the brown paper covering from one side.



Hasnat Mehmood

Art As Idea As Idea

"The basic tool for the manipulation of reality is the manipulation of words. If you can control the meaning of words, you can control the people who must use the words." – Philip K. Dick

Instructions

Object: Any daily **newspaper** from any place and time, as long as it has **articles** in it, **which critically discuss** works/events/**acts of art**, literature, film etc.

Display: Place the page with selected reviews by art /film/literature/culture critics on the front and glue the entire newspaper **on the wall, to appear like a painting** at a normal eye level. Please use wheat glue for this purpose, if possible.

Note: The piece, selected **by the artist** for display at this exhibition is an artical written **by Quddus Mirza**, which he worte especially **for the exhibition itself**. it was published in the Encore section of the 'The News on Sunday' on 24th November, 2013.



Adeel uz Zafar

Void

"Void is not stagnant. It is a transitional space with an abstruse meaning".

Instructions

Object: A simple **wall calendar** originating from **any year** and date as long as it has a **red frame in it to specify a date**, the calendar should have bold letters and numbers. The size can vary but it should preferably be white in color without any visuals.

Display: The object can be **hung on the wall** with a nail on an existing hanging system available in the space, the work is not complete unless the **red frame is placed between the void/space of two dates** (Today & Tomorrow).

This work can be re-created with any date, month and year.



Mehreen Murtaza

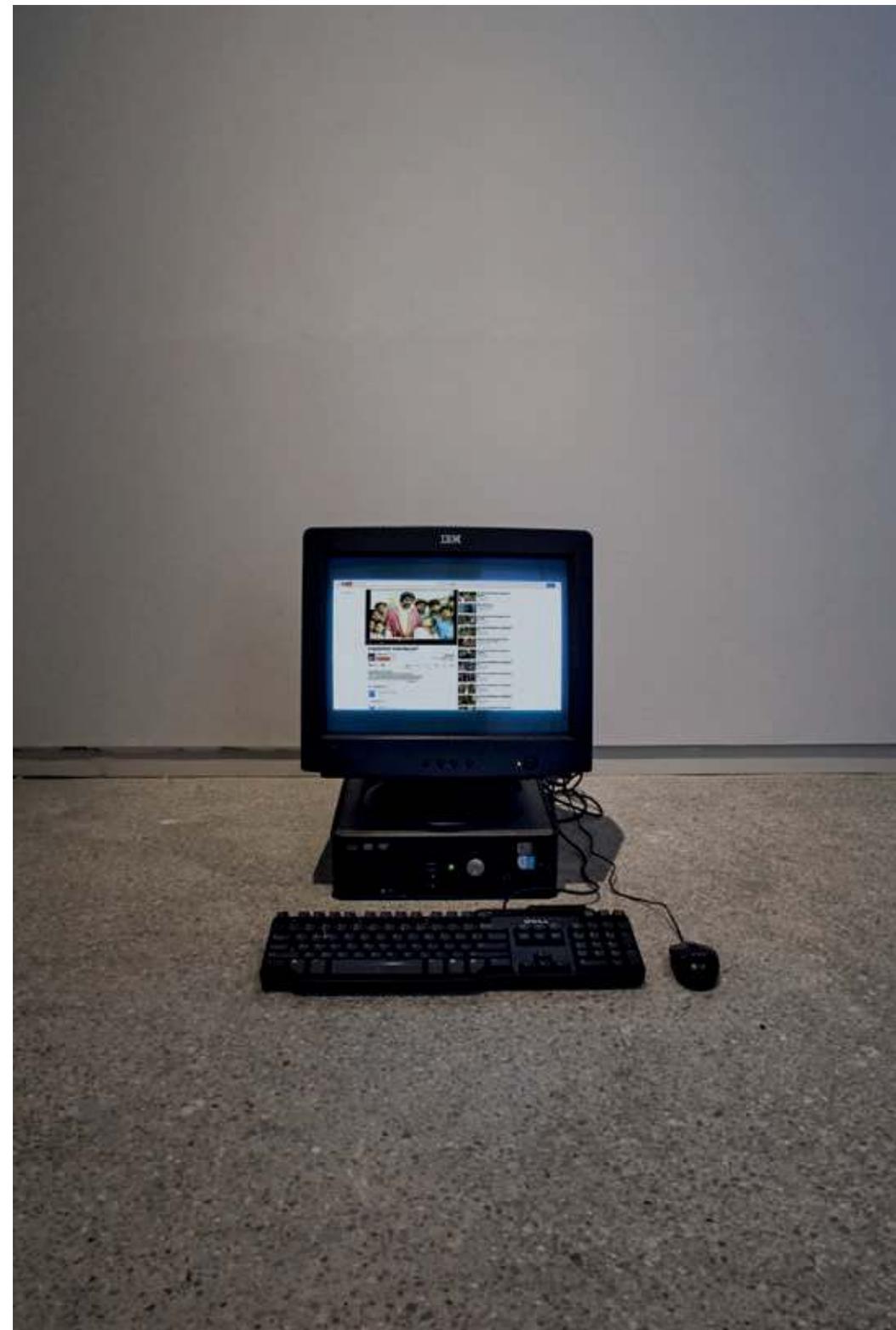
A scene from 'Ainakwalla Jinn'

"This is a particular scene from an episode of a popular children's television show titled Ainak Wala Jinn, directed by Hafeez Tahir and written by Late Abdul Hameed, which was telecast twice in 1993 on state television (PTV, widely popular for its conception as an amalgamation of fantasy, real life and science fiction with a humorous slant."

Instructions

Object: A scene from an episode of a popular children's television show titled **Ainak Wala Jinn**, from the following link: http://www.youtube.com/watch?v=2HYny66_z6A

Display: Display on a **monitor** on loop, with a **YouTube interface** included.



Adnan Madani

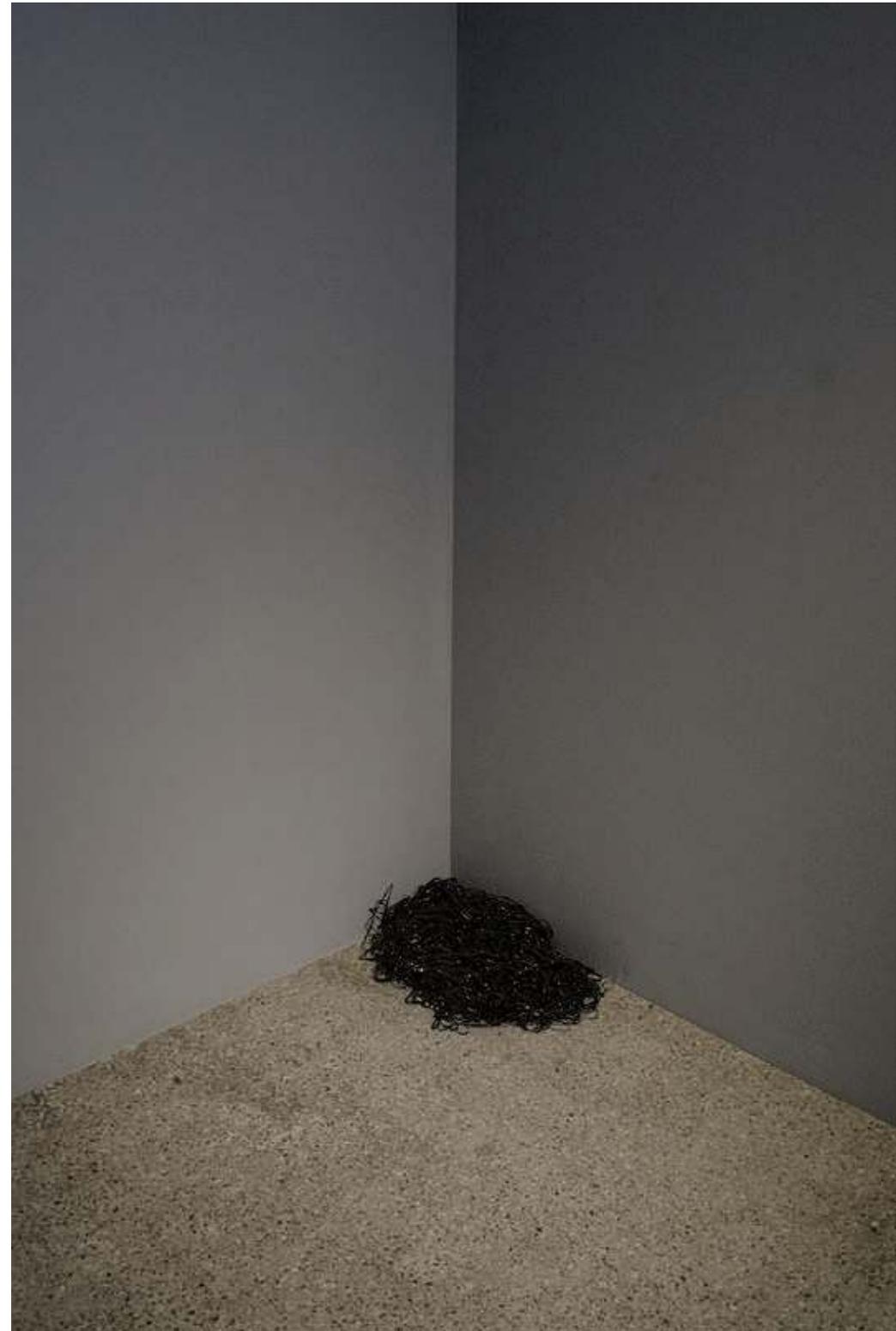
Drifter

"These drifting obsolete archives have fascinated me over the last few years, unreadable remnants of an entire technological era subtly occupying the in between spaces of Karachi's residential areas."

Instructions

Object: Magnetic **tape from an audio cassette**, which can commonly be seen in rubbish dumps and often blowing around in 'maidaans' or tangled between tree branches in Karachi.

Display: The tape can be displayed as one wishes, albeit in an interior space, either as a wall display or **lying around in an unceremonial manner**. You may also choose to display it outdoors in foliage or even leave it to drift in an empty field.



Irfan Hasan

Canvas

"An empty canvas is full".
Robert Rauschenberg

Instructions

Object: A raw piece of **unstretched canvas**

Display: An unpainted/un-treated piece of canvas has to be **unrolled and placed on the floor** in the center of a gallery space.



David Alesworth

Viscum Album

"This is a botanical image of the plant commonly known as 'Mistletoe', which has particular cultural associations throughout Europe and North America. Its Druidic origins tend to be overlooked today and in this instance the plant does not bear fruit, which may be interpreted in several ways."

Instructions

Object: An **image downloaded** from the following link:
http://upload.wikimedia.org/wikipedia/commons/thumb/0/0a/Viscum_album_subsp._abietis_260212.jpg/834px-Viscum_album_subsp._abietis_260212.jpg
 The image is to be printed measuring approximately 8" x 6" on inkjet photo-paper/Colour-Laser or as a C-print.

Display: The printed image can be fixed directly on to the **ceiling or high on a wall** with tape. It may also be mounted on a sun-board.



Aamir Habib

Noose

"Do not tie a noose around your neck in any circumstances, even if it's a joke."

Instructions

Object: An **extension cord** with three or more socket points is to be displayed. However, it is important that it is the type in which the **wire bundle is knotted in a way which resembles a noose.**

Display: In order to display it effectively, it must be **hung from the ceiling.**



Ali Raza

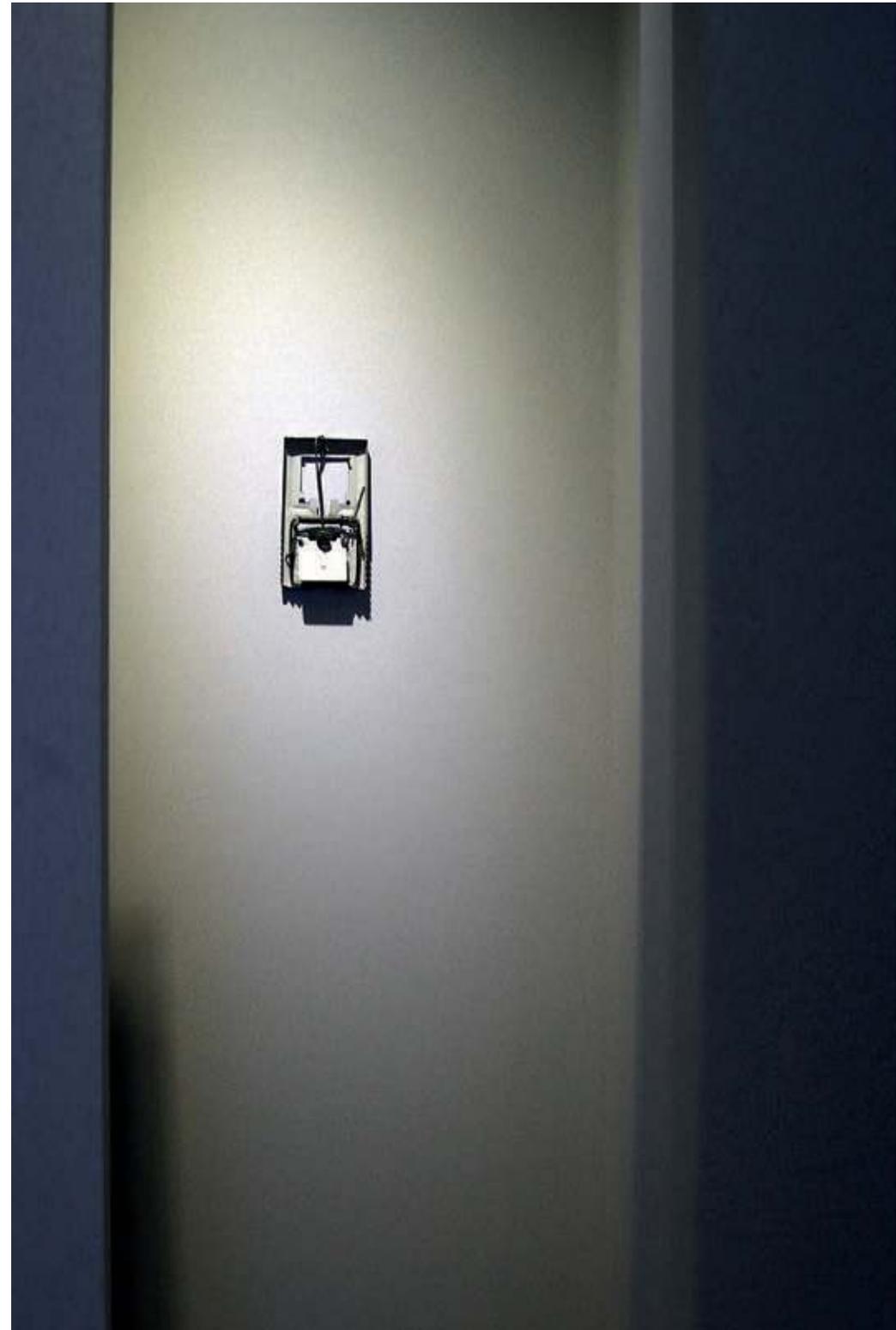
Mini-creature Trap

"The art-taste is absent."

Instructions

Object: A simple mousetrap

Display: Hang it on the wall to resemble a small-scale art work. One must ensure to give the mousetrap respect as it is an artwork, making sure it gets proper lighting as galleries do for any small size painting



Mohammad Ali Talpur

Karachi

"Destruction is also creation."
– Marcel Duchamp

Instructions

Object: An Electrical Discharge Insect Control System (Bug Zapper/**insect killer**), of a rectangular shape with florescent lights

Display: Install the object **like a painting**, in a niche or **on** an empty flat **wall or a niche.**



Ehsan ul Haq

Split

"I do not bridge the gap between art and the real world, I create it."

Instructions

Object: A split-unit type Air Conditioner in working condition

Display: Both, the outdoor and indoor unit must be installed inside the room side by side, with a gap of 15 to 20 inches at a level which is slightly below normal eye level. Turn the air conditioner on, with warm and cool air coming from the inner and outer unit simultaneously.



Quddus Mirza

Comfort Level

"The difference between pleasure and pain is merely a matter of distance or direction."

Instructions

Object: A **ceiling fan** in working condition. It can have either three or four blades, preferably white in color. The size of the fan must be proportionate to the size of the room in which it is to be installed and there must be plenty of free space around it.

Display: Install the ceiling fan **on floor**, in such a way that its base touches the floor, whilst the blades are in the air; the floor becomes a mirror image of the ceiling. Any support system to keep the fan upright and the wires for **electricity supply** should be strictly **concealed** to complete the illusion. **Run the fan** in full speed to complete the work.



Aroosa Rana

Upside Down

*"You can never challenge perceptions enough:
who is the viewer and who is being viewed is not
always that straightforward"*

Instructions

Object: Any **feature film** which deals with
the **idea of gravity**.

Display: The entire film will be **played** in
full length, albeit **upside down**.



Saira Sheikh

Of reification of planes, and other theories

"In mathematics, a plane is a flat, two-dimensional surface; a plane is the two-dimensional analogue of a point (zero-dimensions), a line (one-dimension) and a solid (three-dimensions) and can arise as subspaces of some higher dimensional space, as with the walls of a room, or they may enjoy an independent existence in their own right, as in the setting of Euclidean geometry, or as a classic example of Foucault's heterotopias."

– Wikipedia

Instructions

Object: Any **ordinary mirror** cut in a square, or a rectangle shape. Size is not a restriction.

Display: The mirror must be displayed in the **corner of a room**, on the floor, **on a 45 degree angle to the two walls**: one edge on the floor, two edges (left and right) leaning against the two walls meeting in the corner behind the mirror, the top edge open with a triangle of space behind.



Sajjad Ahmed

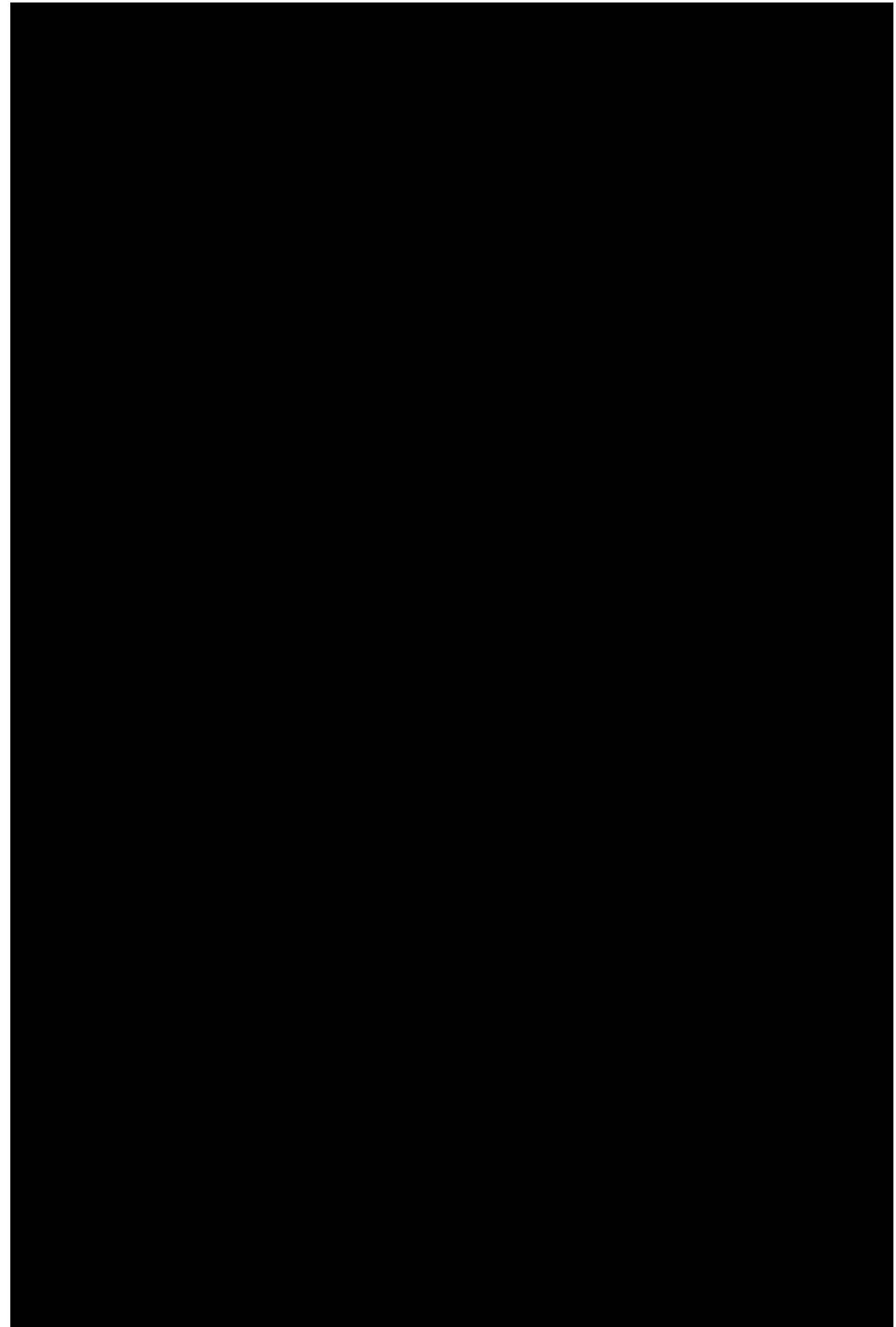
Untitled Unlimited

“Human imagination is limited, conditioned with the sum of its reaction to the experience it may have.”

Instructions

Object: Real-time **sounds from space** streamed live over the internet by the International Space Station. The sound will play on a computer/mobile on a good internet connection via the following link:
<http://icecast.nis.nasa.gov:8000/florida1>

Display: The audio will be **live-streamed** in a room with the **equipment concealed**. The direction of the source of sound must not be identifiable. i.e., the sound is to be audible from all 4 sides / 360 points.



DO-IT-YOURSELF

Artists were requested to submit their work **solely in the form of an idea**, which was communicated by them as two-step instructions filled out in a 'DIY form'. See **sample DIY** form on right:

Step 1: To identify a **single ready-made** object

Step 2: **Specifications** / preferences on how the object would be **displayed**

As a curator, Rashid Rana has given the display a particular sequence. **The objects have been placed in a manner revealing the link between them through their similarities.** However, there are many other possible sequences in which these works can be displayed. This **exhibition can be recreated** completely or in parts **in the future** either by using the **same sequence** or an entirely **new one**. Viewers may also imagine their own sequence while viewing this exhibition/catalogue.

"DO IT YOURSELF"

Instructions to follow and make an authentic work of art by: [Irfan Hasan]

[A one-line statement/text about the work]

The process of art making is subjective to the maker; an empty canvas/surface is always full of content.

Step 1: Procure the ready-made as per description below:

A 30 ft. x 6 ft. piece of canvas.

It can be acquired from any art supply store or cloth market.

a) READY-MADE: For the context of this exhibition, a three-dimensional object, image or video/sound clip, which is mass-produced or found in multiples.

b) Please provide a name of the object or describe it in a way that there is not too much room for interpretation for the person acquiring the object on your behalf.

c) The idea should only involve a single object. It cannot be used in multiples for the purpose of this exhibition, unless the selected object is not complete without repeating in required numbers i.e. shoes or earrings always come in a pair (in such cases single or more than one can be used)

d) Two ready-mades cannot be combined.

e) At this point, there are no restrictions of size or any other aspects of the ready-made that you may select, unless it becomes difficult or impossible for gallery to manage it logistically.

f) Gallery and curator would not be responsible for the consequences of the copyright violation of any kind. You may use a mass produced reproduction of an artwork or any other item as long as it is not a violation of the international copyright laws. According to international intellectual copyright laws, a work of art can be appropriated seventy years after the death of an artist. In other words, you cannot use image of art produced by living artists and artists who died after 1943.

Step 2: Following are the guidelines for the display of above mentioned ready-made:

An unpainted/un-treated piece of canvas has to be unrolled and placed on floor in the center of gallery space.

DISPLAY INSTRUCTIONS: A specific way of placing the object in gallery space without altering the physical form and appearance of the object. There could be several options for you to choose from, depending on your conceptual needs, ranging from more complex to simpler display instructions, as long as it does not alter the object selected.

1) I consent the curator, gallerist or anyone from public to create a work of art on my behalf using the above instructions.

2) I take the responsibility and assure that the object (image, object, video or sound clip) that I have requested gallery to procure on my behalf is not subject to international copyright laws.

3) I disclaim all copyrights of my above-mentioned IDEA, and as well as its uniqueness by announcing (free for all) unlimited editions.

Irfan Hasan



5/11/2013

[Name]

[Signature]

[Date]

<http://irfanhasanhashmi.tumblr.com/>

NOKIA
Emplois









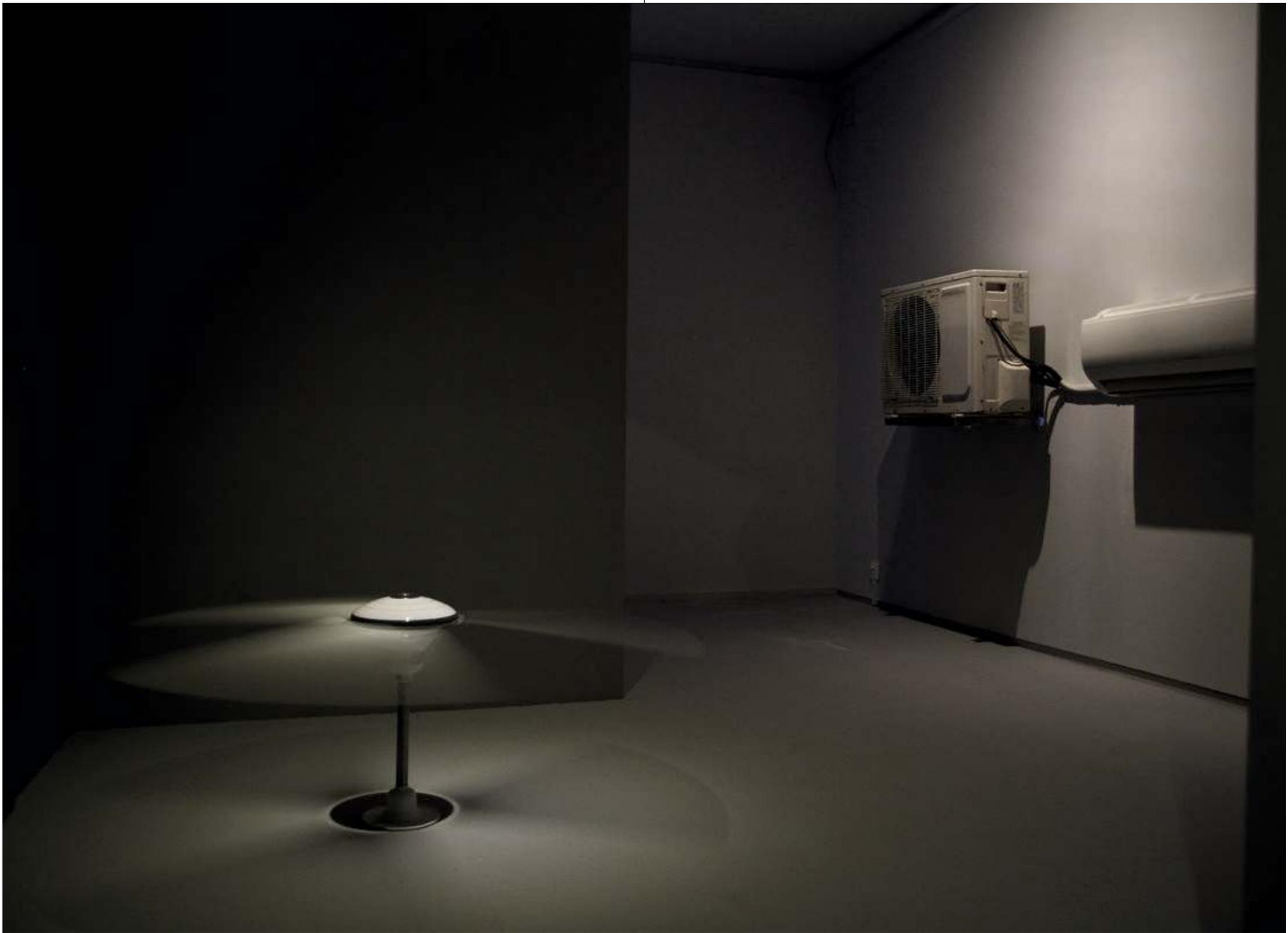














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Hamid Marwat

Monty Mashooqullah

Hasnat Mehmood

Quddus Mirza

Grey Noise

Muzzumil Ruheel

Rehana & Shakil Saigol

Raees Khan & Sons

Adeela Suleman

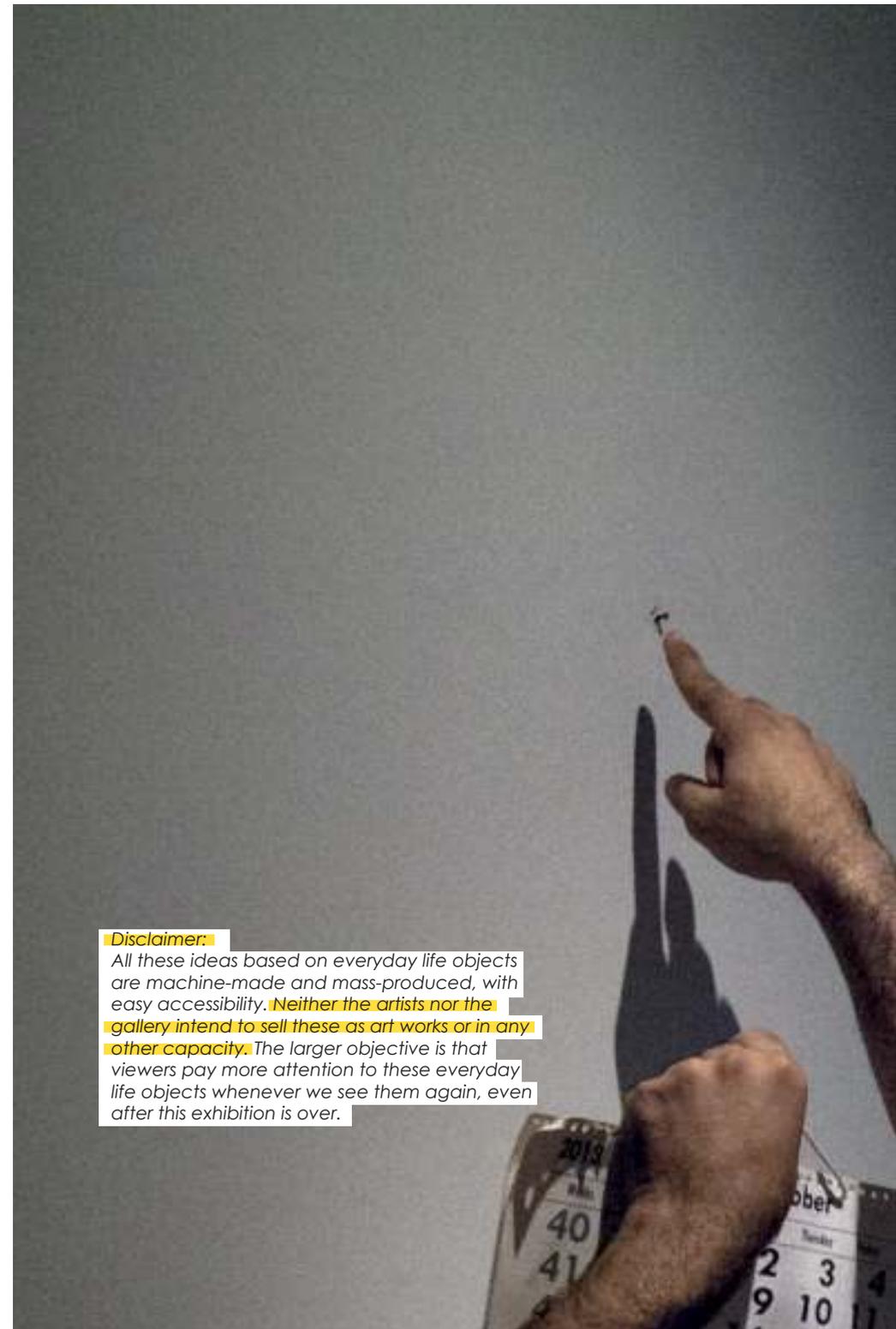
Marcus Sylvester

Mohammed Zeeshan

Beaconhouse National University

Disclaimer:

All these ideas based on everyday life objects are machine-made and mass-produced, with easy accessibility. Neither the artists nor the gallery intend to sell these as art works or in any other capacity. The larger objective is that viewers pay more attention to these everyday life objects whenever we see them again, even after this exhibition is over.



Hamra Abbas
Roohi Ahmed
Sajjad Ahmed
David Alesworth
Farida Batool
Faiza Butt
Shanza Elahi
Aamir Habib
Ehsan ul Haq
Irfan Hasan
Salima Hashmi
Ayesha Jatoi
Ayaz Jokhio
Mehbub Jokhio
Durriya Kazi
Imran Ahmed Khan
Adnan Madani
Navera Mehboob
Hasnat Mehmood
Quddus Mirza
Mehreen Murtaza
Imran Qureshi
Muzzumil Ruheel
Aroosa Rana
Ali Raza
Anwar Saeed
Nausheen Saeed
Saira Sheikh
Mariam Suhail
Adeela Suleman
Abdullah M. I. Syed
Risham Syed
Mohammad Ali Talpur
Iqra Tanveer
Naazish Ata-ullah
Adeel uz Zafar
Mohammed Zeeshan

