SABRINA AMRANI
PROJECTS

Sabrina Amrani is pleased to present *The Kind We Become*, the second solo show by Wardha Shabbir in the gallery at Sabrina Amrani Projects.



Detail of *The Catalyst Of Chaos (*2026) by Wardha Shabbir. Gouache on Acid-Free Paper, 102 × 74 cm. Courtesy of the artist and Sabrina Amrani .

Access to Exhibition Images

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During her childhood in Lahore, Wardha Shabbir (Lahore, Pakistan, 1987) used to hide in the garden. She spent so much time in that secluded space that it eventually became a kind of provisional home from which, away from the gaze of others, she observed the tiny leaves, followed the movements of ants and paused to notice the irregularities of plants. Over time, this attention to the small and to what escapes a first glance gradually took shape as a working method and a discipline that underpin her entire artistic practice, from painting to sculpture, installation, animation and exhibition environments. In her works, repetition and accumulation incorporate time into the production process and demand sustained attention from the viewer, a way of looking that is not exhausted by the first encounter.

A garden is never a finished landscape. It is a place where something begins every day. Beneath the earth lie seeds, roots, everything that is not yet there and yet already exists

in potential. A garden conceals the future and, for this reason, requires attention, patience and a certain faith in what is to come.

This plurality of times finds a concrete development in Shabbir's work, where the garden also becomes a space for speculation in which to explore other forms of existence. Within a geometric order where vegetation and design intertwine, plant forms and imaginary organisms appear, capable of transforming and adapting to changing conditions. None describes a known species: each proposes a new one.

In *The Kind We Become*, the ultramarine blue work that gives the exhibition its title, organic forms appear contained within a geometric structure which, in addition to delimiting them, produces the space in which they can relate to one another and exist. Architecture here takes on a dimension that goes beyond its function as a structure or shelter: it constructs the spatial conditions in which different forms can coexist. This conception of space extends into the installation of the exhibition, where the 'ether' also becomes a way of organising the experience of the visitor. Shabbir works with the floor plans of the rooms and considers each piece in relation to specific heights and distances. The paintings enter into dialogue with one another, and their meaning changes according to the position they occupy and the relationships they establish with the others and with us. Sound, light and smell contribute to creating an atmosphere that extends the experience beyond what we see. The whole engages the body and the senses and proposes a measured way of looking, capable of pausing over details and discovering relationships that are not always visible at first glance. What matters as much as the image that ultimately emerges is the time we spend looking at it. It is the same gaze that, since her earliest experiences in the garden, has learnt to pay attention to what a quick observation leaves out. Can looking closely become a form of resistance? Can it help us imagine that things could be otherwise?

Looking closely, recognising the relationships between different forms of life and attending to their capacity to transform allows us to consider that survival also involves change, learning to live differently and establishing new forms of relationship. The question that remains open, like the branches of the garden that grow endlessly in unpredictable directions, is what we will become through survival: *The Kind We Become*.

Extract text by Agar Ledo Arias.

About the artist

Rooted in Lahore — long celebrated as a historic centre of miniature painting — Wardha Shabbir's (b. 1987, Lahore, Pakistan) artistic language has evolved through a sustained dialogue with her surroundings. Trained at the National College of Arts, Lahore, in the rigor of this classical discipline, she both honors and transcends its conventions. Her practice expands the miniature tradition into new conceptual and formal territories, merging abstraction, symbolism, and reflections on identity and belonging.

In Shabbir's work, the picture plane becomes a terrain where observation and imagination converge. Elements from Lahore's natural world intertwine with spiritual and psychological landscapes, creating visual metaphors for femininity, agency, and transformation. The interplay between void and form defines her pictorial language, while

darker entities emerging within her compositions evoke unseen energies and inner states of metamorphosis.

Wardha Shabbir participates in the 61st International Art Exhibition of La Biennale di Venezia by Koyo Kouoh, presenting several works across the Giardini and the Arsenale. She has recently participated in major international exhibitions, including the 32° Pontevedra Biennale: *To Be Humans Again* (Galicia, Spain, 2025) and the 11th Asia Pacific Triennial of Contemporary Art (*APT11*, QAGOMA, Brisbane, Australia, 2024). Her work has been exhibited at the Kiran Nadar Museum of Art (India, 2023), Jameel Arts Centre (Dubai, 2019), and Victoria and Albert Museum (London, 2018). Her work is held in several public collections, including the British Museum (London), the Kiran Nadar Museum of Art (New Delhi), the Museum of Pontevedra (Spain), and the Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Brisbane (Australia).

Access to Exhibition Images

The Kind We Become
Wardha Shabbir

November 21, 2026 – February 6, 2027

For further information and requests

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Gallery Opening Hours
Tue - Fri, 11 am - 7 pm
Sat, 11 am - 5 pm

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