

Witness

WHITE WALL
GALLERY

Saad Ahmad

ABOUT US:

White Wall intends to showcase the art practice of some of the most influential artists today and contribute to scholarship by producing catalogues and eventually books to accompany exhibitions.

We aim to invite artists with sustained practices, prominent curators, historians and writers to collaborate and promote research and address the wider discourse on art, its prevalence, evolution and role in our lives. Taking this purpose forward, workshops will be conducted by our exhibiting artists with the purpose of actively contributing to education, connection, inclusion and collaboration with the multiple layers of our communal ecology.

BIOGRAPHY – Saad Ahmad

Saad Ahmad (b. 1989, Lahore, Pakistan) is a visual artist specializing in printmaking. He graduated with Distinction from the Department of Fine Arts, National College of Arts, Lahore (2012), and holds a master's degree in Art Education from Beaconhouse National University.

Ahmad has exhibited widely in Pakistan and internationally, including the Guanlan Print Biennale (China), Woolwich Contemporary Print Fair (U.K.), Megalo Print Studio (Australia), and Sharjah Museum of Art, where his work was selected for *Trajectories, 19th–21st Century Printmaking from India and Pakistan* and listed among the pioneering prints. He was also an Artist-in-Residence at the Guanlan Original Print Base, Shenzhen, China.

In 2017, he founded **Inkster Print Studio**, Lahore's only open-access communal printmaking studio. As an educator, Ahmad **teaches at the National College of Arts** and has served at Indus Valley School of Art and Architecture, Kinnaird College for Women University, and Pakistan Institute of Fashion and Design (2013–present).

Witness

This body of work is a response to silent observations while traveling, a continuous exploration of nature's existence and growth, driven by profound and endless curiosity. The quiet resilience of the nature invites us to look closer, to see beyond the ordinary, and to enter a deeper dialogue with existence, one that transcends our own time and space. Each work is a spatial narrative where the inner self and the natural world become one, creating a powerful sense of connection and belonging.

The process of witnessing is translated into a diverse language of mark-making, tonal layering, drawing, and sculpture, serving as a storytelling element. "Witness" invites audience to explore the **interconnectedness of human consciousness** through the shared act of **witnessing**, a connection that unites us with the natural world to form a single, harmonious existence.

Saad Ahmad

Artist

Ancestors

From the first marks pressed into stone to the delicate lines etched on copperplates, the human urge to document has always reached across time. Printmaking, with its reliance on pressure, transfer, and repetition, is not only an art form but a stubborn dialogue with endurance. A print carries the memory of the plate, the way a fossil carries the memory of a body. To encounter a fossil is to be confronted with both death and survival at once.

This body of work grows out of non-verbal conversations with places that Saad encountered in his travels. Silences, atmospheres, sudden happenstances. They are not about travel itself, not about maps or itineraries, but about the residues left behind, the ways natural world inscribes itself on our consciousness. The result is a restless exploration of growth and existence. How forms persist. How they adapt and outlast. How resilience becomes its own kind of memory. About how something that once lived still insists on being seen.

Ted Hughes once called the landscape “mythologised by its past.” Stones, rivers, animals - they endure as witnesses to our briefness. Hughes’s animals, his stones, and landscapes carry this paradox; nature is fragile and inexhaustible, brutal and eternal. This vision of nature as both ancient and alive hovers over Saad’s work. These prints inhabit that space, where myth and geology, history and survival lean into each other and blur. To stand before them is to move past the simple act of looking. You slip into another register of time. The line between observer and observed gives way. Each work becomes a kind of a spatial narrative, where consciousness merges into nature and, for a moment, there is a sense of tentative yet insistent belonging.

The act of witnessing translates into mark-making: tonal layering, drawing, and incisions. The surface becomes both record and revelation. These images are like cross-sections - of earth, of bone, of memory. They collapse past and present.

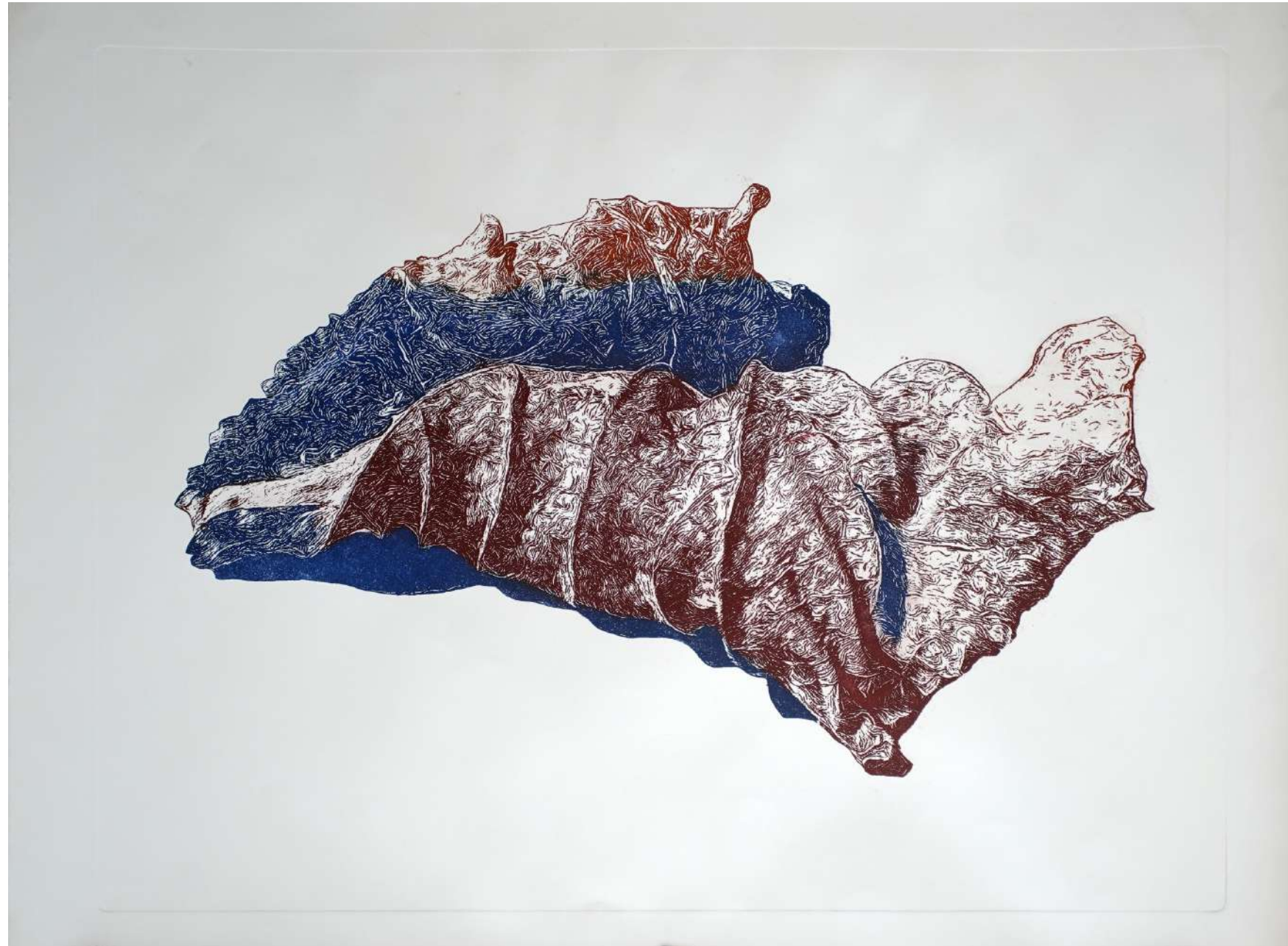
And then there is blue- ocean and sky. Horizons crossed, or only imagined and dreamed of.

The copperplate, scarred and burnished, hold not just the work of the hand but the history of the medium itself. Some works shine with an old master's light, fragile and monumental, intimate and enduring.

Ultimately, these works are not just mere depictions, instead as they are shared experiences, an invitation for viewers to participate in a journey that is collective as much as it is individual. Like fossils, this reminds us that certain marks endure: mammoth in presence, prehistoric in memory, and persisting long after we ourselves have perished.

Nisha Hassan

09.2025



Comfort of Knowing | Etching and Aquatint on Paper | 2025 | 34 x 45 inches | 1 Unique Print



Grace of Gravity | Etching and Aquatint on Paper | 2025 | 47 x 28 inches | 1 Unique Print



Unbound yet here | Etching and Aquatint on Paper | 2025 | 47 x 28 inches | 1 Unique Print



A misty Antique | Etching and Aquatint on Paper | 2025 | 22 x 30 inches | Edition Length - 3



A place of whispers | Etching and Aquatint on Paper | 2025 | 22 x 30 inches | Edition Length - 3



Where traces rests | Etching and Aquatint on Paper | 2025 | 22 x 30 inches | Edition Length - 3



What holds us here | Etching and Aquatint on Paper | 2025 | 15 x 11.5 inches | Edition Length - 3



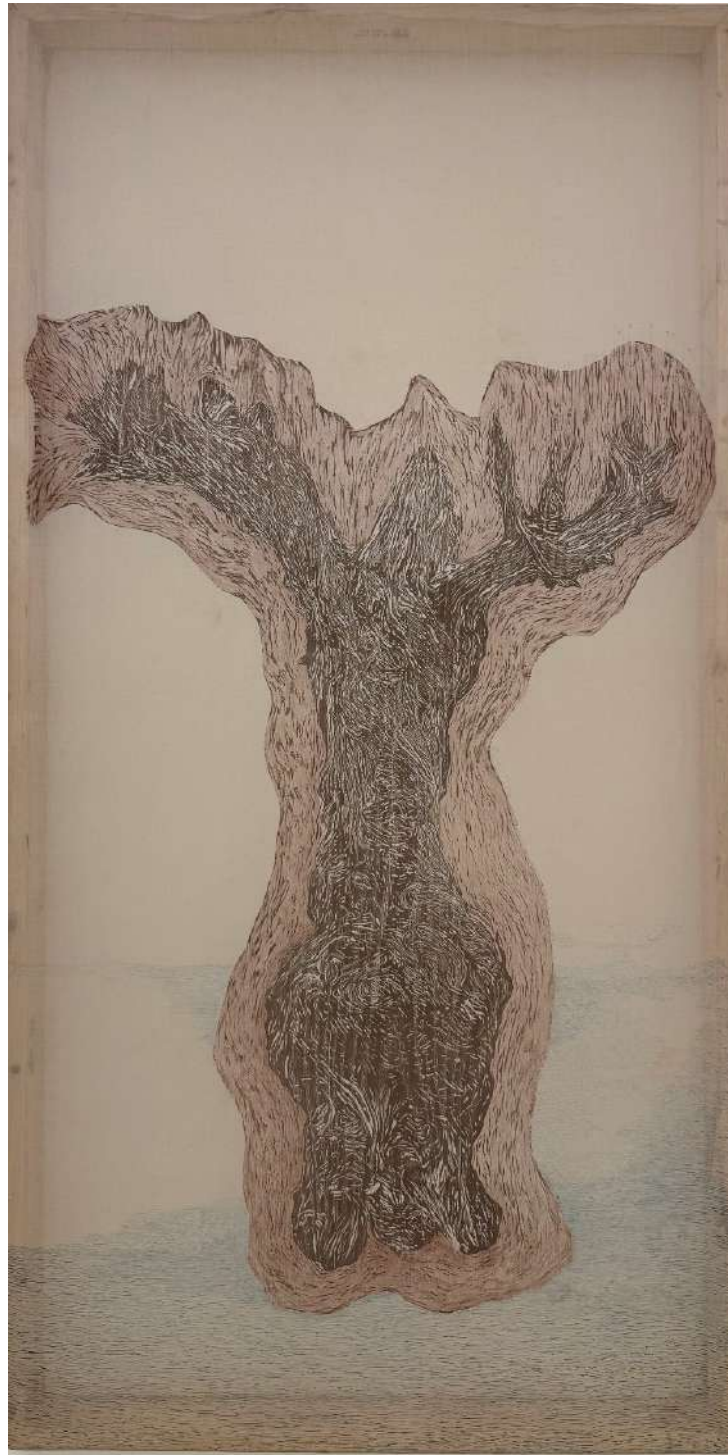
What remains to be | Etching and Aquatint on Paper | 2025 | 15 x 11.5 inches | Edition Length - 3



Friend of seasons | Etching and Ink on stainless steel | 2025 | 22.5 x 34 inches



A woven Joy | Bone Plaster | 2025 | 19 x 24 inches



A Living Thread | Woodcut Print and Paint on linen | 2025 | 90 x 48 inches



A state of becoming | Etching and Aquatint on paper | 2025 | 30 x 22 inches

SPECIAL THANKS

Laila Rehman

Nisha Hassan

LAMA

WHITE WALL TEAM

Ejaz Saeed

Sajid Khan

Hadia Zahra

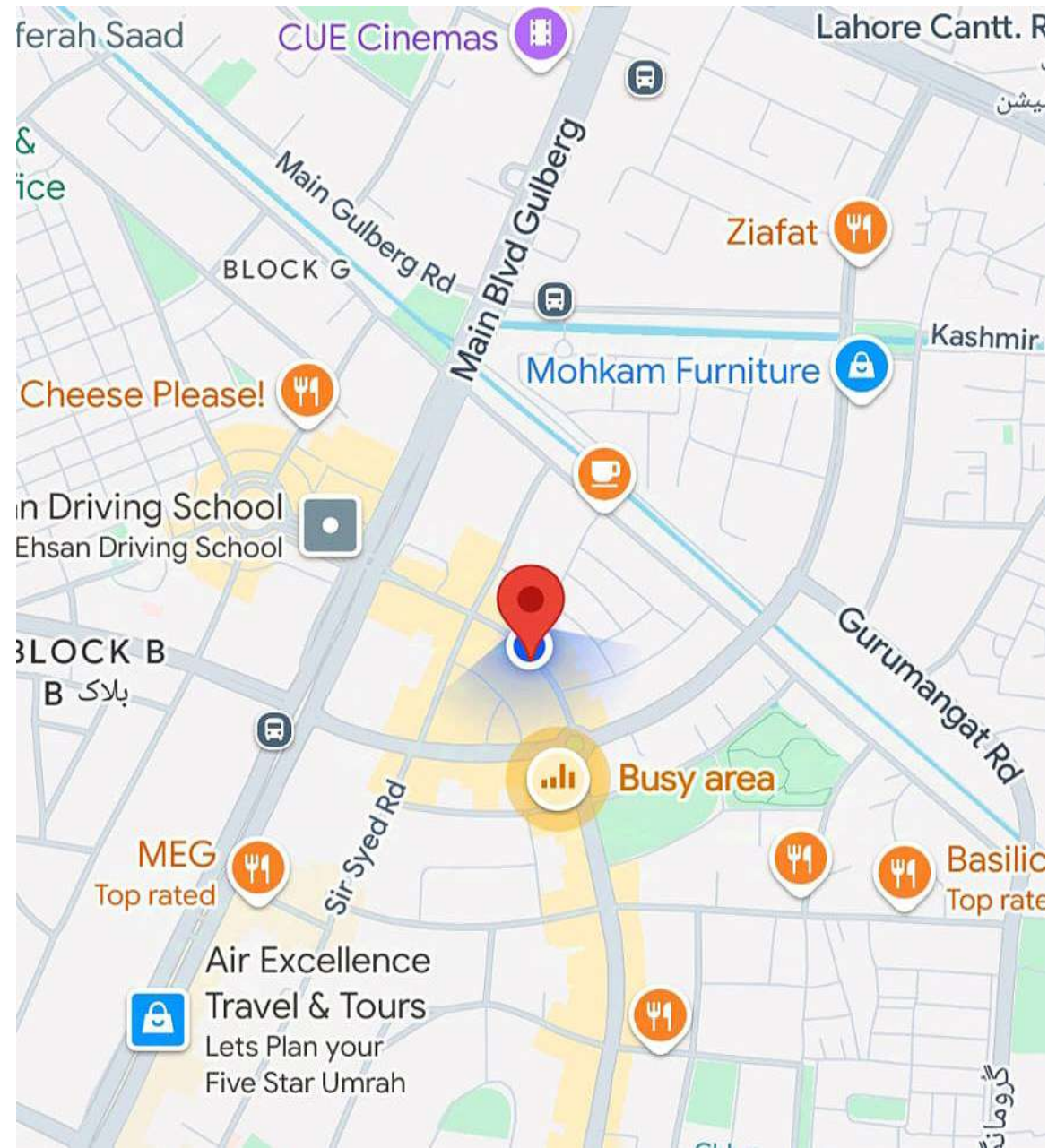
Shehrbano

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PHOTOGRAPHY CREDITS

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