



The Silent Flight of Consumption (Cardboard Panel)

264 x 72 x 1 inches

3D printer laser cutouts on discarded cardboards

Minahil Qazi

Bio

Minahil Qazi is an MFA Candidate in Studio Art – Printmaking at the University of Arkansas. An Interdisciplinary Environmental Artist, exploring sustainability through creative reuse. Her practice centers on transforming discarded materials from her surroundings into meaningful artworks that spark awareness about environmental responsibility. Recurring motifs, such as the great blue heron, spider webs, bridges, and elements from nature, appear throughout her work, often carrying metaphorical significance. Originally from Pakistan, her experiences working with women artisans in the slow fashion industry deeply influence her artistic philosophy. She honors and uplifts traditional craftsmanship, advocating for ethical consumption and conscious living in a fast-paced digital world. Through her art, she encourages viewers to reflect on their relationship with waste and to support sustainable, ethical practices that nurture both people and the planet.

Artist Statement

This installation explores the tension between mindful living and mass consumption, using the Great Blue Heron as a metaphor for patience, balance, and intentional movement. Inspired by winter walks along the Olentangy River Trail in Ohio, where I observed herons moving gracefully amid human waste, reflecting on the environmental cost of our disposable culture, especially within the fashion industry. The heron's quiet presence mirrors the care and time invested in slow fashion, values I've encountered while working with women artisans in Pakistan. Their handmade textiles, rooted in tradition and sustainability, stand in contrast to the speed and waste of fast fashion. The installation includes two panels: a 20 x 72-inch textile piece printed with layered herons in deep blues and sunset hues, and a 264 x 72-inch relief-printed cardboard panel made from discarded packaging collected in my studio. As the surface of the cardboard deteriorates from top to bottom, it metaphorically reflects the fragile ethics beneath fast fashion's polished exterior. This work invites viewers to pause, reflect on their role as consumers, and consider more mindful ways of living. Influenced by artists like Marlene Creates, El Anatsui, and Ann Hamilton, I use discarded materials to promote ecological awareness, healing, and sustainability through art.

