



PORTFOLIO

**This is an interactive portfolio - Click any title, image, or description to access more of each campaign*



ABOUT US

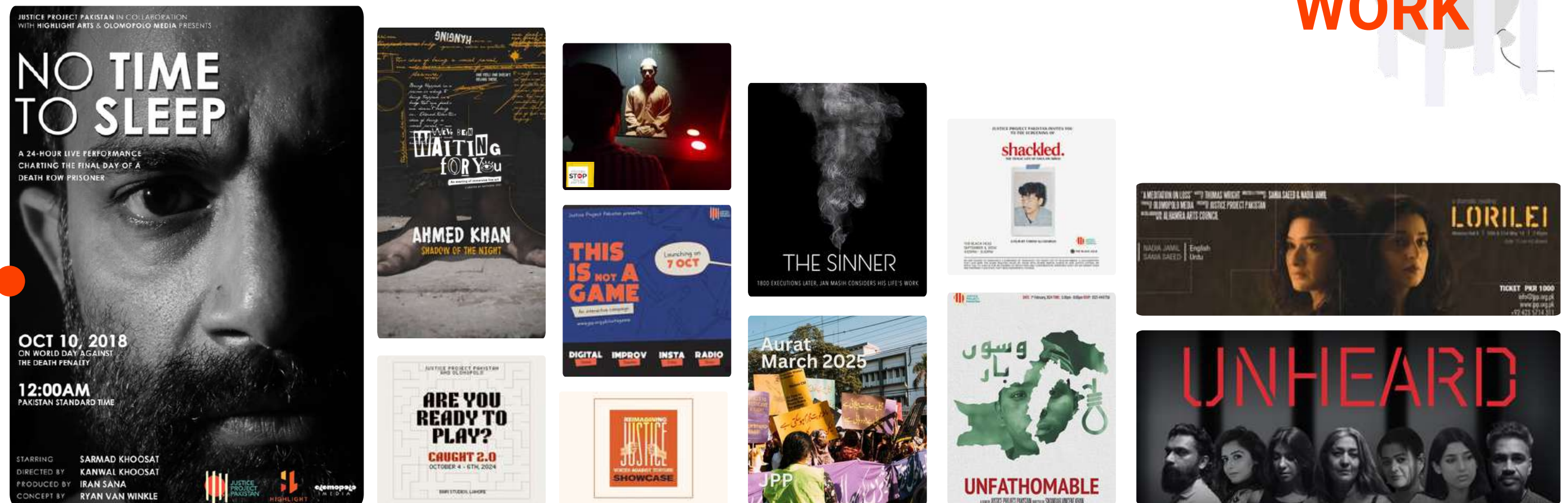
Justice Project Pakistan

Justice Project Pakistan (JPP), is a legal action non-government organization dedicated to representing the most vulnerable Pakistani prisoners facing the harshest punishments, including those facing the death penalty, mentally ill prisoners, victims of police torture, and juvenile prisoners, and overseas Pakistani prisoners. JPP was formed in Lahore, Pakistan in December 2009.

Over the past decade, Justice Project Pakistan has reimagined justice not only in courtrooms, but also on stages, airwaves, streets, and screens. Through bold, intersectional storytelling, we amplify the voices of those most silenced by the carceral state. Our work asks: What does justice look like when told from inside a prison cell? And how can art become a force for empathy, accountability, and radical change?



OUR WORK



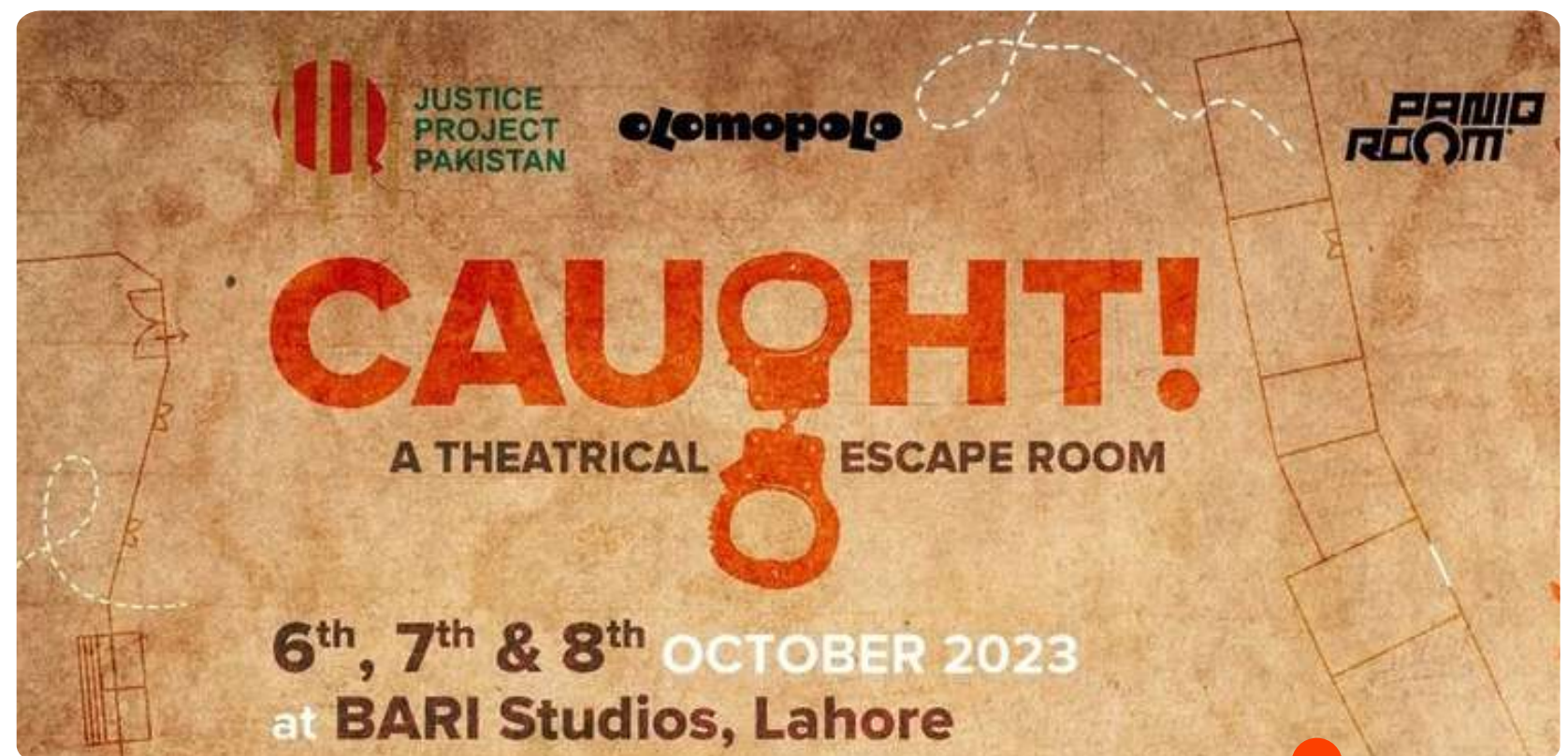
One critical and unique piece of our methodology used by JPP involves using arts and culture in our public engagement work. In addition to traditional media work such as press releases and op-eds, we run multi-platform public engagement campaigns (including documentary films, theatre performances, interactive games, radio stories, performance arts, multimedia exhibitions, public protests, and social media campaigns) to humanize defendants and to reach audiences that do not consider themselves political. This work has garnered us a reputation as one of the region's premier thought leaders on the relationship between arts, culture, media, and change.

INTERACTIVE GAMES / IMMERSIVE EXPERIENCES

We use interactivity to place the audience inside the justice system—physically, emotionally, and ethically. These experiences force participants to confront the realities of torture, wrongful conviction, and gendered punishment not as observers, but as decision-makers.

CAUGHT

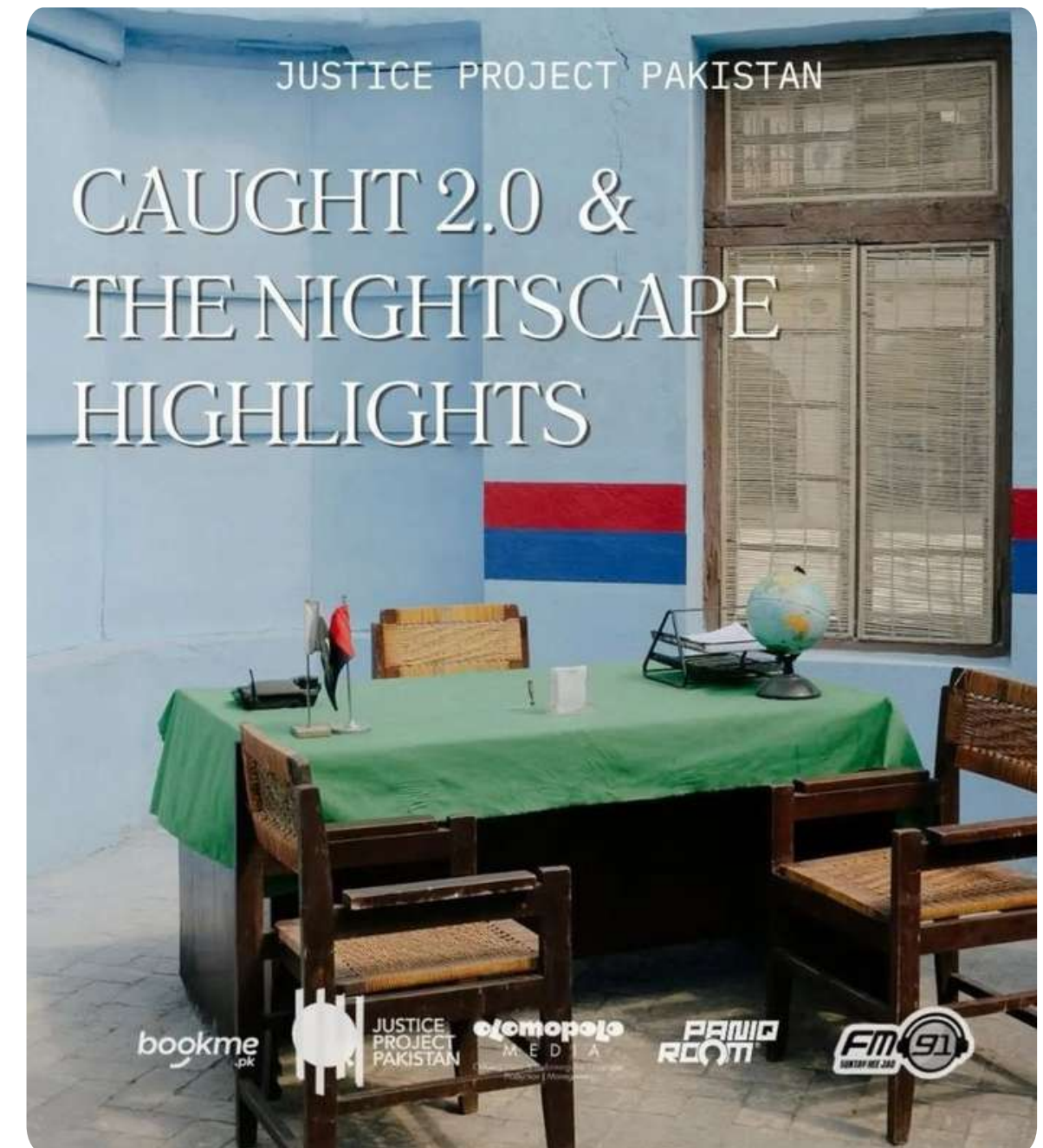
Launched in 2023, Caught was an immersive escape room simulating a murder investigation. Participants were led through a high-pressure scenario revealing how coercion and torture shape wrongful convictions. The game was rooted in the real case of Aftab Bahadur and used performance, sound, and space to confront systemic abuse.





CAUGHT 2.0

A 2024 sequel staged at Bari Studios with Olomopolo Media, Caught 2.0 expanded the experience with music, installations, and immersive storytelling. Over 300 participants engaged with the game, which was followed by a nightscape of art and public reflection. Nearly half the attendees identified as women or non-binary.



WHO IS THE MURDERER

This interactive web-based story explores a single case of torture from multiple perspectives: victim, bystander, perpetrator. Through audio clips, interviews, and branching narratives, users saw how violence shapes each person it touches. A petition and social media campaign amplified the story's call to criminalize torture.



THIS IS (NOT) A GAME



A multi-platform campaign built around a woman navigating the legal system after her husband's arrest. The digital game asks users to make impossible choices—sacrificing children's education, choosing legal counsel, or facing jail. The experience grew into street theatre, a radio show, and AR filters, reaching over 200,000 people across mediums.

THEATRE PERFORMANCES / DRAMATIC READINGS

We use theatre to bring suppressed stories into public spaces. These performances are rooted in real testimonies and lived experiences, reframing legal struggles as acts of resistance, grief, and survival. By centering the voices of those most affected, our dramatic work transforms the courtroom into a stage, and the audience into witnesses.

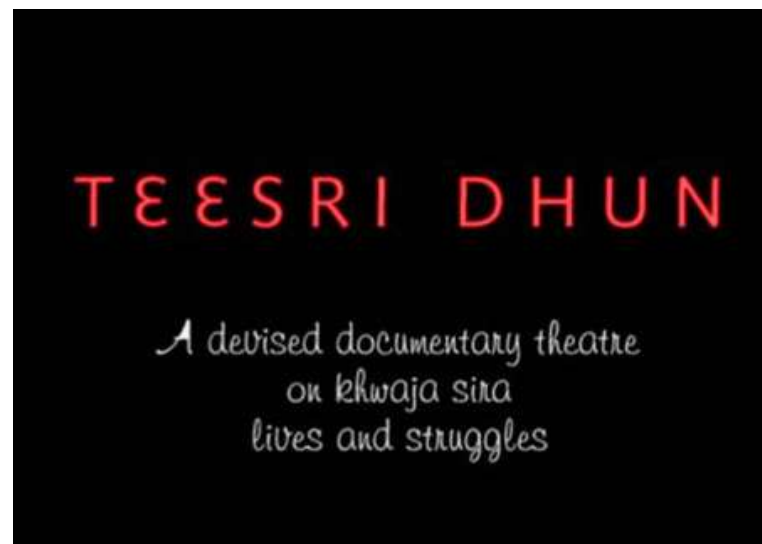
LORILEI

JPP's first theatre production, Lorilei is based on the true story of a mother in the U.S. whose son was murdered. As she grapples with her grief, she ultimately chooses compassion over vengeance. Performed in Urdu and English by Sania Saeed and Nadia Jamil, the play confronts the emotional burden of justice, mercy, and gendered grief.



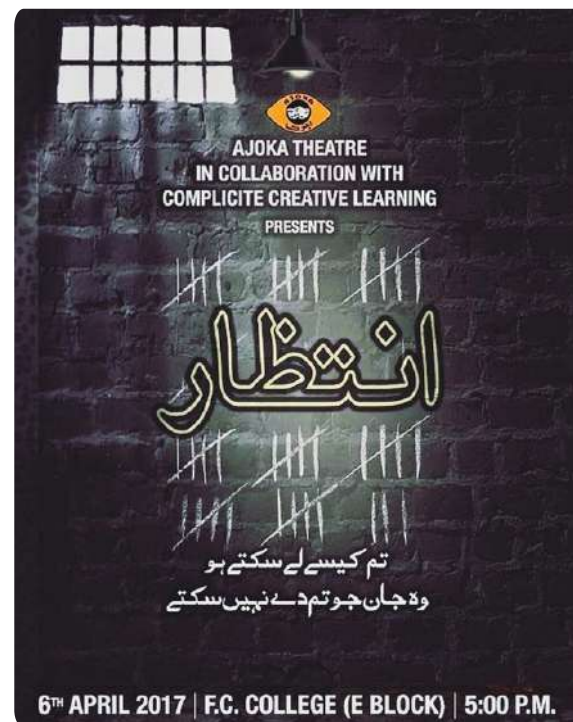
TEESRI DHUN

A groundbreaking production led by an all-khwaja sira cast, Teesri Dhun is rooted in narratives of trans resistance. Re-staged in 2022 in collaboration with HOPE and Olomopolo Media, the play uses music, memory, and movement to challenge binaries, colonial legacies, and carceral violence.



INTEZAAR

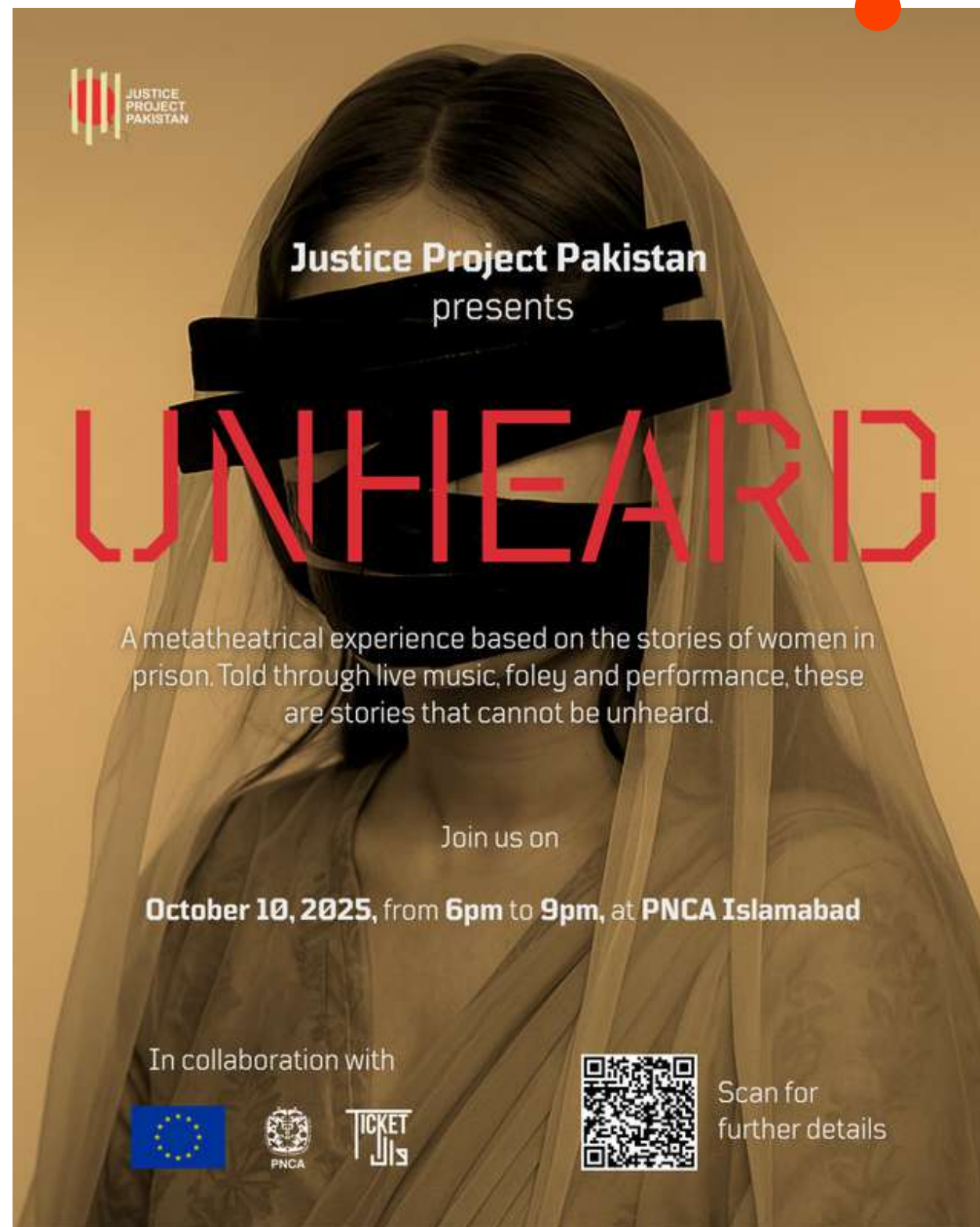
A dramatic piece co-created with Ajoka Theatre and Complicité, Intezaar stages letters from death row alongside real court records and legal absurdities. Performed in Lahore, Faisalabad, and Rawalpindi, the play immerses viewers in the experience of waiting—for clemency, for justice, or for death.



LIMBO

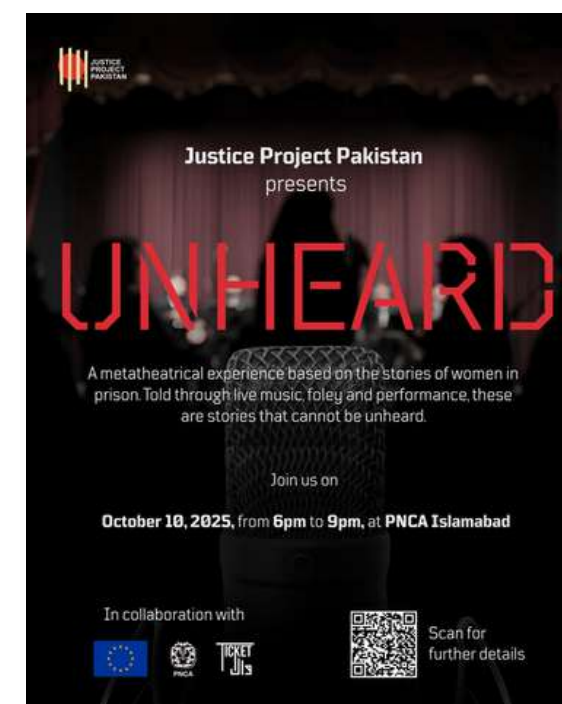
Performed at PNCA in 2022, Limbo weaves together letters from prisoners, Orwell's *A Hanging*, and Pakistan's prison regulations. The performance featured Sarmad Khoosat and Samiya Mumtaz and brought the realities of the death penalty to lawmakers, judges, and civil society through emotional and intellectual storytelling.





UNHEARD

JPP, in collaboration with the EU Delegation and PNCA, premiered Unheard, a groundbreaking live radio play for the stage, on World Day Against the Death Penalty. This hybrid of theatre, music, and immersive sound gave voice to women imprisoned under Pakistan's drug laws, exploring the intersection of punishment, poverty, and gender.



THIS IS (NOT) A GAME – STREET THEATRE ADAPTATION

Adapted for public spaces in Lahore, Multan, Karachi, and even within Central Prison Karachi, this participatory play put audiences in control of key decisions. Local communities directed the performance in real time, creating a living, feminist critique of how women and families survive unjust legal systems.



RADIO / AUDIO PERFORMANCES

Radio remains a powerful tool for reaching audiences across class, gender, and geography—especially those without access to digital spaces. JPP’s audio storytelling uses real cases and fictionalized narratives to reimagine legal education, empathy, and feminist resistance on the airwaves.



THIS IS (NOT) A GAME – RADIO ADAPTATION

As part of the broader campaign, JPP partnered with radio host Afzal Saahir to adapt the interactive game for Mast FM 103. The two-hour live show allowed callers to choose the fate of the female protagonist at every stage—mirroring real dilemmas faced by women navigating Pakistan’s legal system. This audio format ensured the campaign’s reach extended beyond urban internet users to working-class and rural audiences, particularly women.



QAID KAHANI

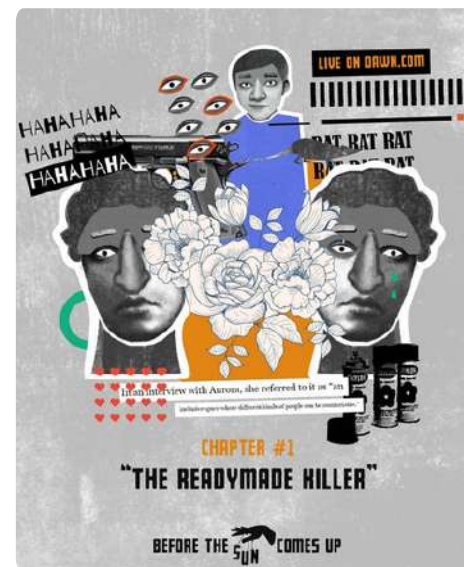
A fictionalized radio series based on real death row cases, Qaid Kahani ran across Pakistan’s largest FM network. With eight 15-minute episodes produced in collaboration with Ajoka and Loknaad, the series gave voice to the incarcerated—revealing how poverty, coercion, and injustice shape life on death row. The show reached millions of listeners, including those in rural and working-class communities.

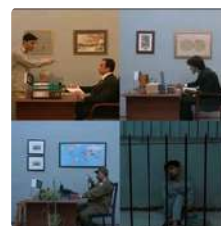
LIVE ART / PERFORMANCE ART

BEFORE THE COMES UP

A live-streamed performance blending puppetry, music, and real-time storytelling across five cities. Written by Mohammed Hanif and performed by Sarmad Khoosat, it told the stories of four prisoners on death row—capturing the claustrophobia of both lockdown and incarceration, and reimagining resistance through digital performance.

Our live performance pieces transform passive observation into visceral confrontation—forcing audiences to experience the emotional, physical, and moral weight of incarceration. These works often unfold in real time or installation-based formats, demanding presence, reflection, and reckoning.





REIMAGINING JUSTICE

A participatory campaign exploring how justice can be reimagined beyond punishment and prisons. Through public workshops, creative dialogue, and visual storytelling, #ReimaginingJustice invited communities to reflect on alternative futures rooted in care, accountability, and collective healing. The campaign centered those most impacted by incarceration, particularly women and gender minorities, as co-creators of a new justice narrative.



WE'VE BEEN WAITING FOR YOU

Curated by Natasha Jozi and supported by JPP, this 2019 performance art exhibition brought together 11 artists to reflect on confinement, isolation, and control. Presented on the World Day Against the Death Penalty, it used sound, movement, text, and sculpture to explore the emotional and political realities of incarceration.

SHORT FILMS / VIDEO SERIES

We use short-form visual storytelling to collapse distance—bringing audiences into intimate proximity with the lives of prisoners, survivors, and their families. These works blend testimony, creative direction, and advocacy to translate legal struggles into urgent, human stories.



LIFE FROM DEATH ROW

Launched at the World Congress Against the Death Penalty, this series shares the stories of men who survived wrongful death sentences. From Anwar, sentenced at 16, to Qamar Massi, jailed in Sri Lanka, each film confronts the machinery of the death penalty with quiet resilience and power.



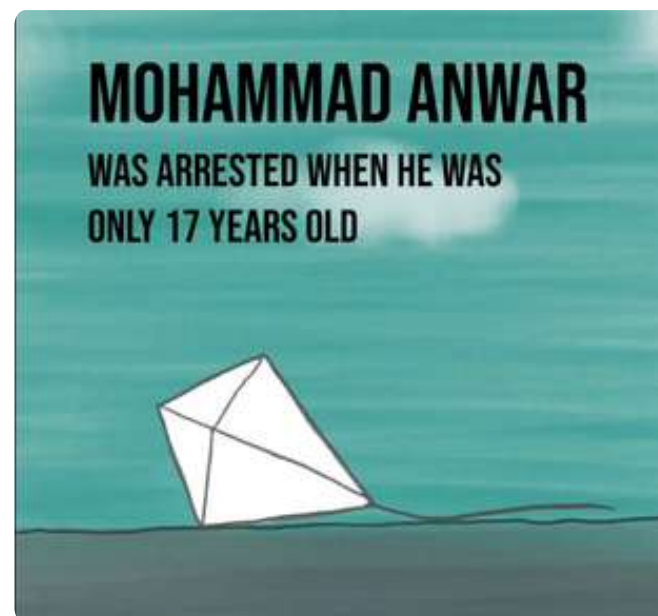
MID HOUSE CAFE

Released on the International Day in Support of Victims of Torture, Mid House Cafe is a political satire set in a fictional TV café where politicians discuss—but fail to pass—an anti-torture bill. Written by Adeel Afzal and Marhoom Ahmad Bilal, the film uses humor to critique impunity and state inaction. It was a central piece in JPP's #CriminalizeTorture campaign.

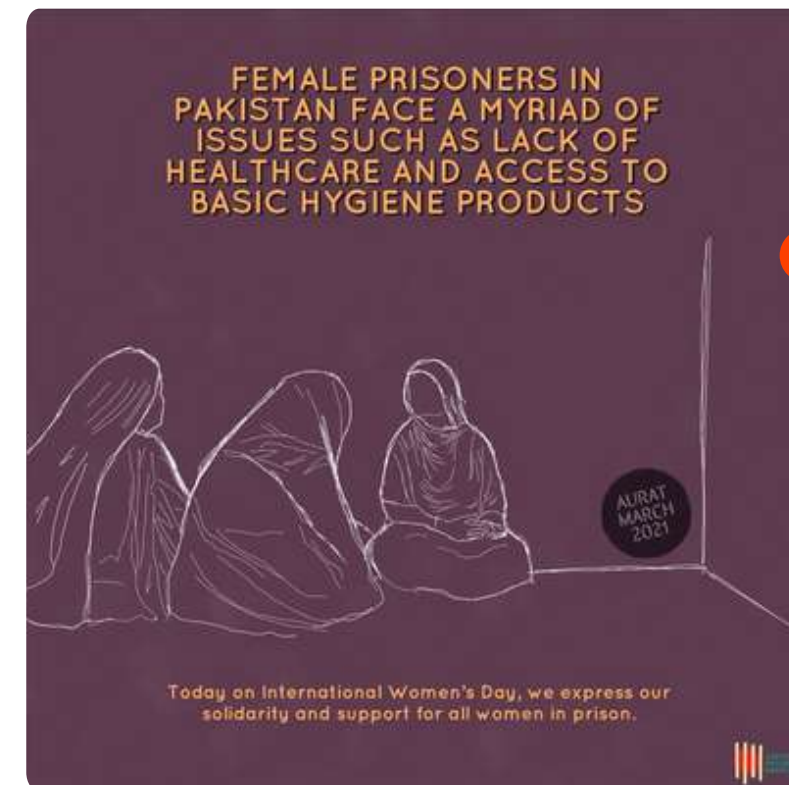
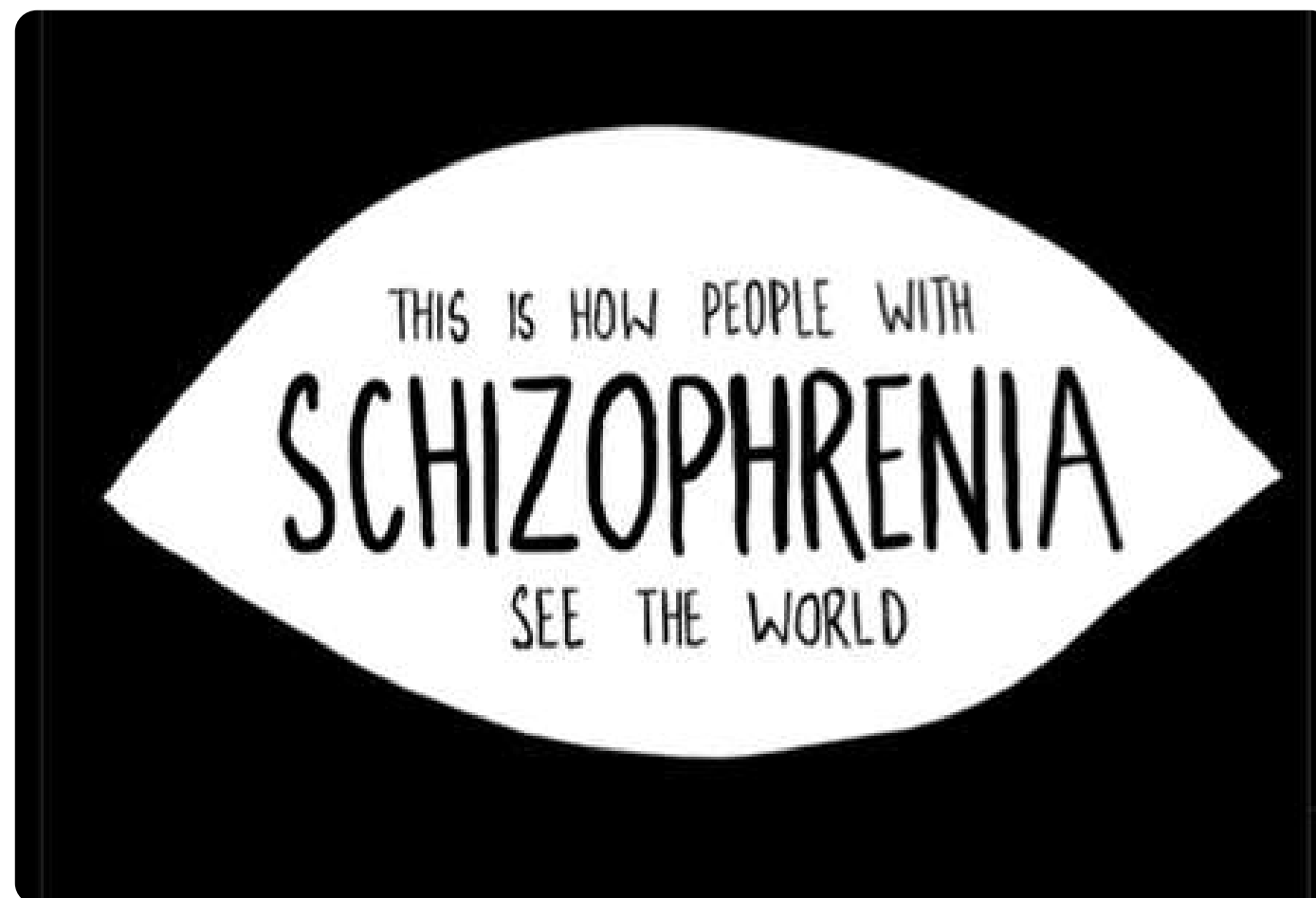
AT AGE 17

A digital storytelling campaign spotlighting juveniles on death row, #AtAge17 invited the public to reflect on their own teenage years—and what it means to sentence a child to death. Centered on Muhammad Iqbal's letter from death row, the campaign culminated in an animated short film that challenged the morality and legality of executing juveniles, and called for urgent justice reform

MUHAMMAD IQBAL WAS SENTENCED TO
DEATH WHEN HE WAS JUST 17 YEARS OLD.

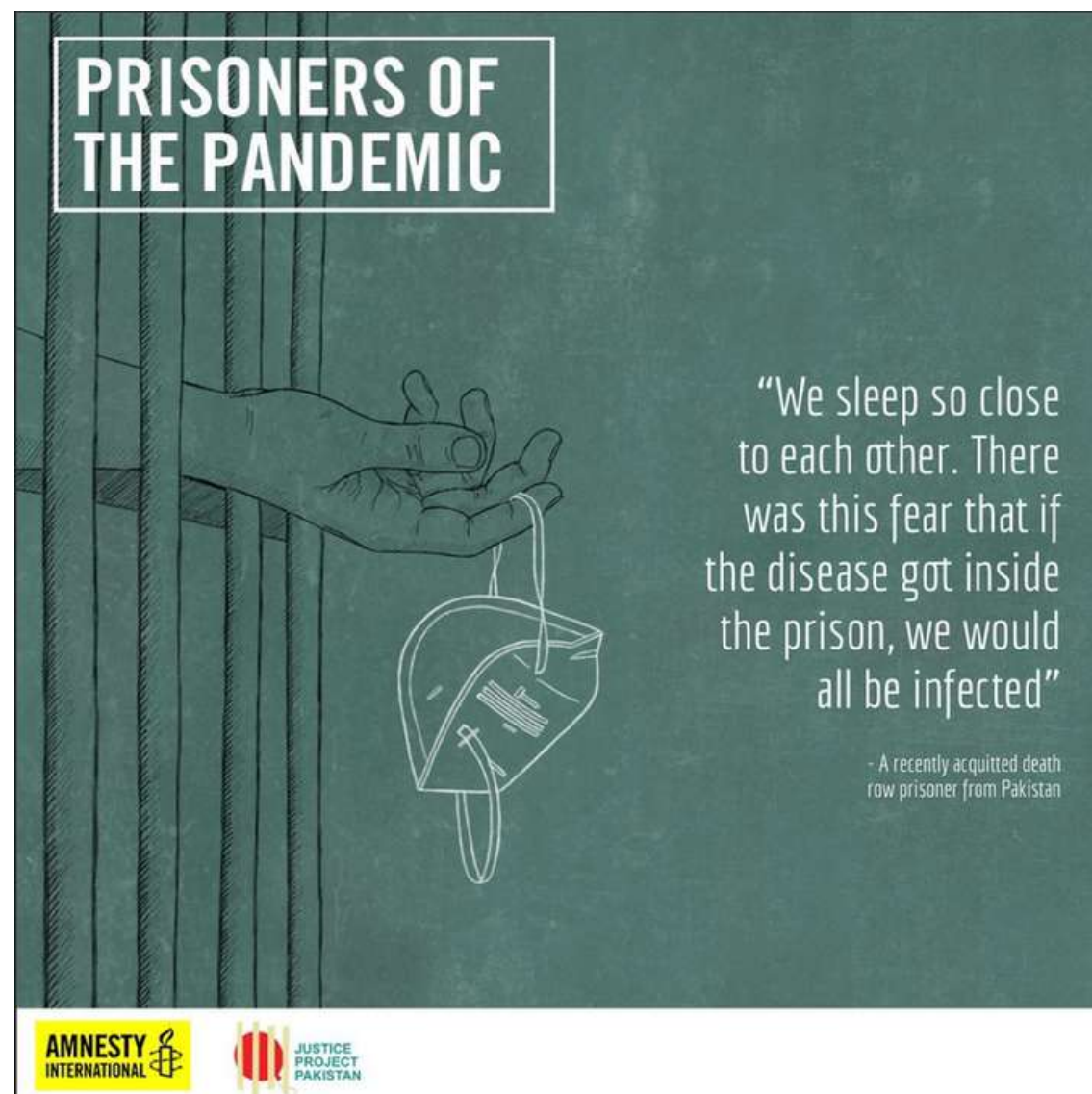


MENTALLY ILL ON DEATH ROW

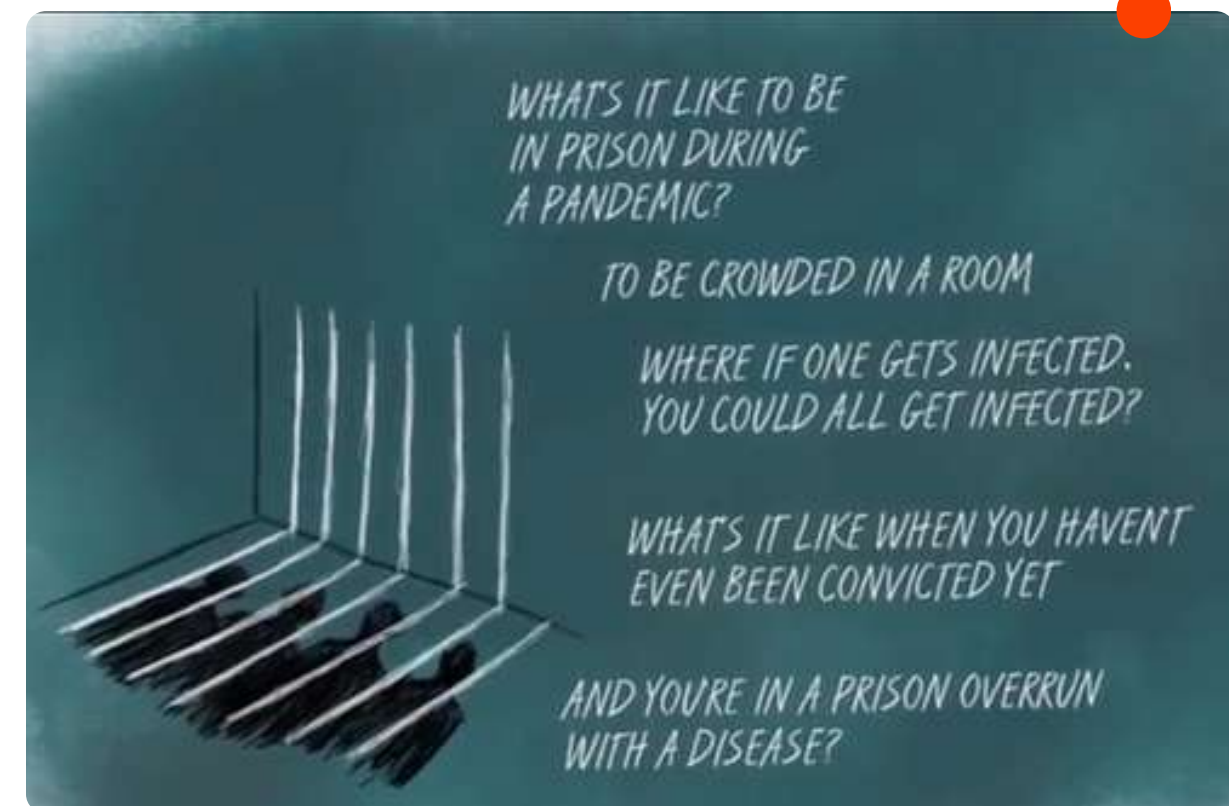


A high-impact campaign launched alongside a Supreme Court petition for Kanizan Bibi and Imdad Ali, both severely mentally ill prisoners. Through storytelling, visuals, and press strategy, the campaign reframed mental illness on death row as a constitutional and human rights crisis—contributing to a landmark judgment commuting their sentences.

PRISONERS OF THE PANDEMIC



Launched during COVID-19 with Amnesty International, this campaign exposed prisons as virus epicenters through survivor stories, digital visuals, and a report cited by the WHO. It humanized incarcerated people during the pandemic and called for urgent reforms in prison health systems.



ARCHIVAL & ORAL HISTORY / MULTIMEDIA EXHIBITION

Our archival and oral history work preserves the memories and testimonies of those impacted by incarceration, migration, and systemic violence. These exhibitions resist erasure—documenting not just legal injustices, but also the emotional, cultural, and gendered experiences that shape them.



BRING THEM BACK

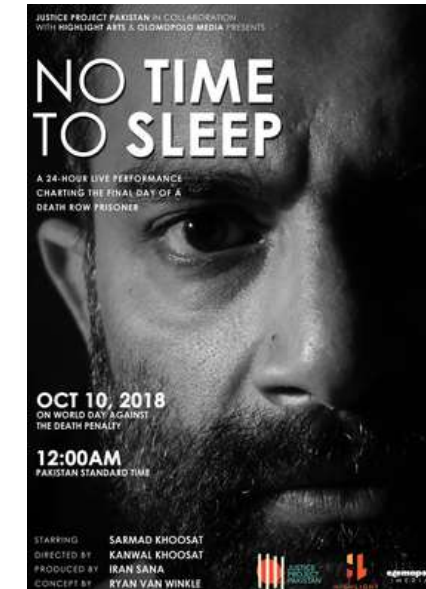
#BRINGTHEMBACK

To mark International Migrants Day, JPP launched a campaign demanding the repatriation of Pakistani prisoners jailed abroad. Through storytelling, media outreach, and a commemorative event with government officials, the campaign spotlighted cases like Bilquis, a grandmother imprisoned in Saudi Arabia, and called for stronger consular protection and accountability.



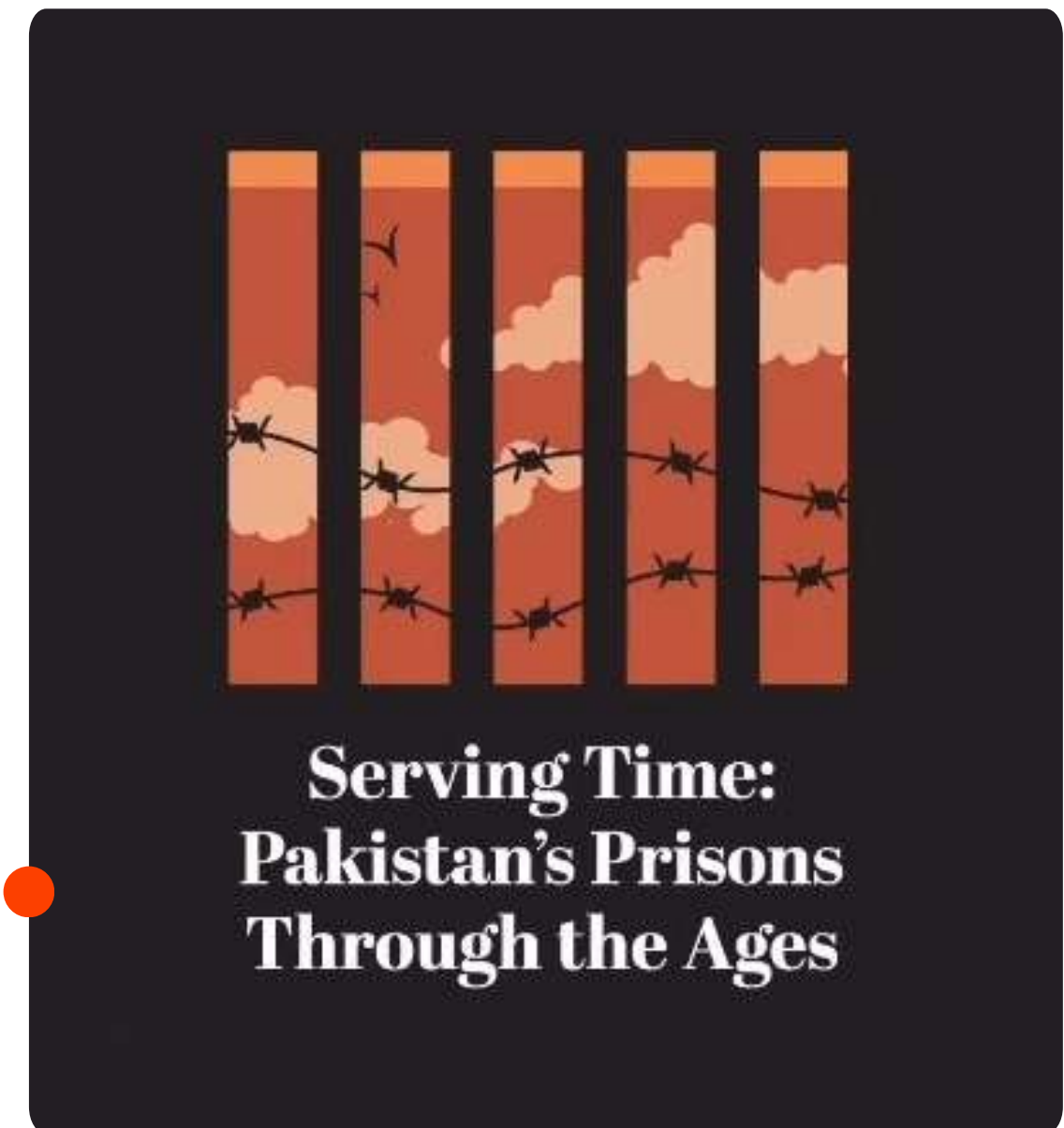
NO TIME TO SLEEP

Held at Annemarie-Schimmel-Haus and through the global livestream of No Time To Sleep, these campaigns merged film, performance, and public dialogue to humanize survivors of torture and those on death row. Partnering with Olomopolo Media, artists worked with real testimonies and case files provided by JPP—creating powerful work that demanded accountability and sparked widespread public engagement. No Time To Sleep alone garnered 1.4 million views, trended nationally, and ignited critical debate on the death penalty in Pakistan, marking a significant shift in public perception and discourse.



SERVING TIME: PAKISTAN'S PRISONS THROUGH THE AGES

Part book, part digital exhibit, *Serving Time* is a landmark archival project tracing the evolution of Pakistan's prison system. It documents lived experiences from colonial jails to contemporary internment centers, centering voices too often excluded—juveniles, women, trans persons, and the elderly. Through personal narratives and visual history, the project reframes imprisonment as a feminist and political crisis.



#WEMATTER – PAKISTANIS IN FOREIGN JAILS

A multidisciplinary campaign that documents the lives of migrant workers imprisoned abroad. Featuring a virtual museum, photo exhibitions, collaborative videos, and a semi-animated story voiced by Sania Saeed, #WeMatter captures memories, grief, and resistance through letters, gifts, and everyday artifacts left behind. The project challenges state silence and demands dignity for the disappeared.



PUBLIC PROTESTS / STREET ART / INSTALLATIONS

Some of our most powerful storytelling takes place not on a screen or stage—but on the street. These projects use visual art, public performance, and protest to create space for collective grief, rage, and resistance. Grounded in feminist principles, they are participatory, disruptive, and unapologetically political.



At Aurat March Lahore, JPP led a feminist protest demanding urgent, gender-sensitive prison reform in line with the Bangkok Rules. With powerful placards, slogans, and a visible presence alongside domestic workers and trans activists, the campaign centered incarcerated women within broader feminist discourse—highlighting maternal separation, denial of healthcare, and the criminalization of poverty.

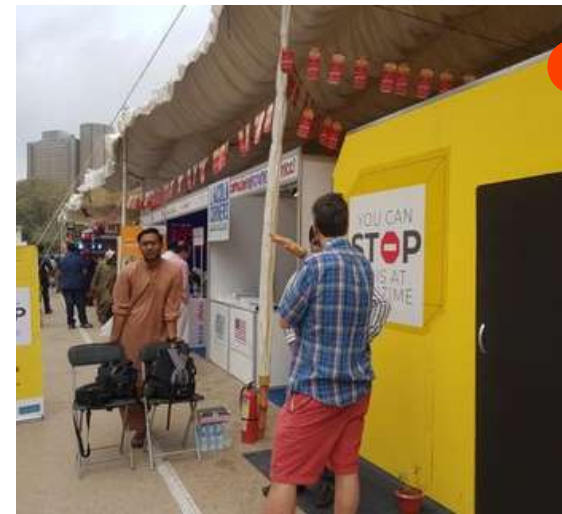


CRIMINALIZE TORTURE

Spanning protest art, student activism, and Qawwali performances, this campaign mobilized artists and communities across cities to demand an end to custodial torture. From visual placards at Aurat March to satirical digital videos and law school moots, Criminalize Torture positioned police brutality as a feminist and constitutional crisis.

BRING IT BACK

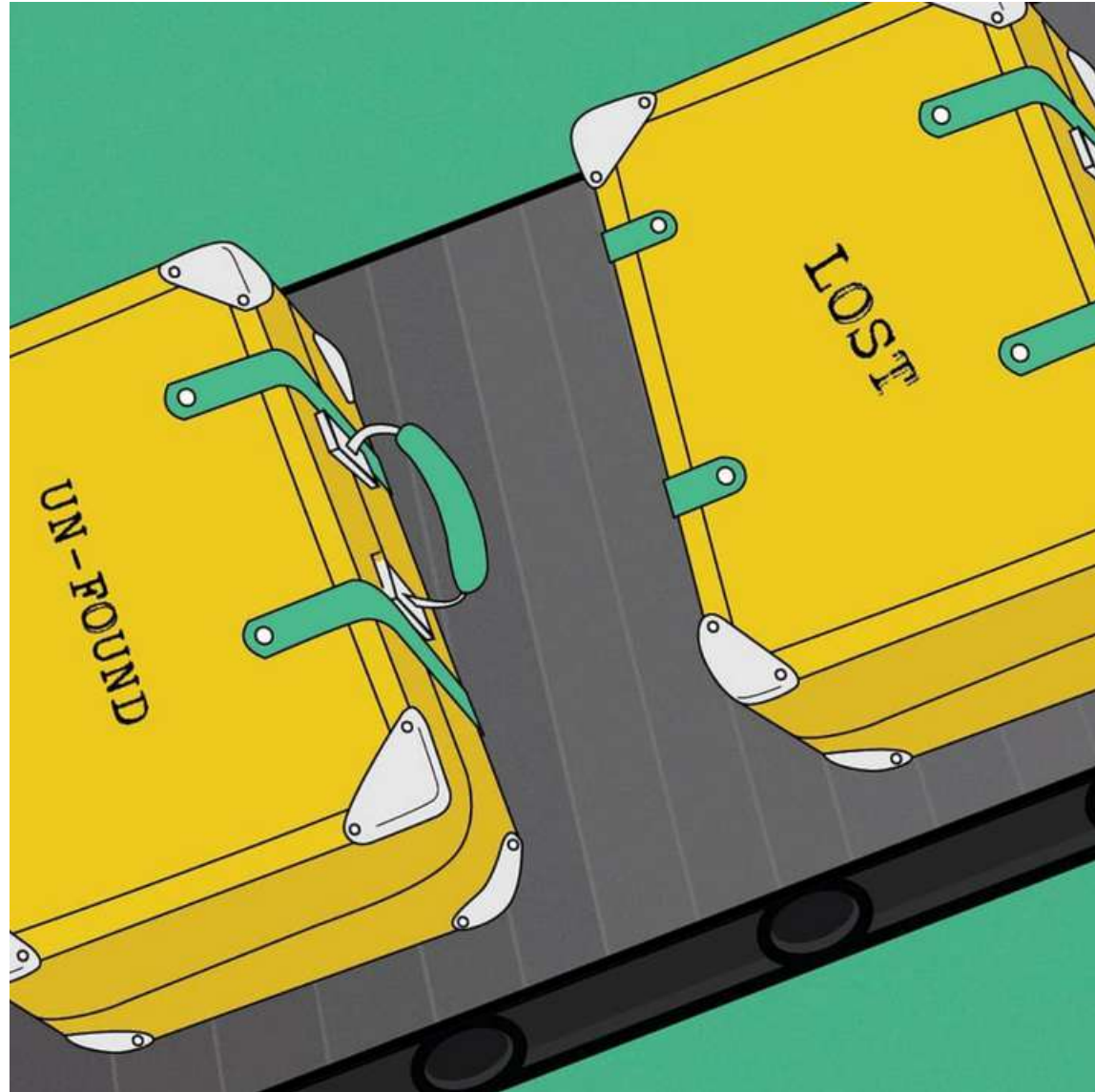
Launched on the second anniversary of Pakistan lifting its death penalty moratorium, #BringItBack was a year-long advocacy campaign urging its reinstatement. Through viral videos, digital storytelling, Thunderclap actions, live speaker events, and op-eds, the campaign challenged the myth that executions deter terrorism.



YOU CAN STOP THIS AT ANY TIME

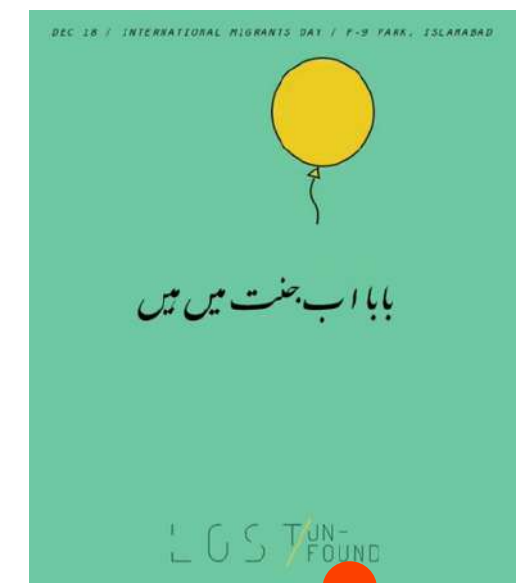


A performance art installation at the Karachi Literature Festival, this piece placed one viewer at a time inside a confined space with a re-enacted death row prisoner's story. With a single red button offering the power to "stop" the execution, the experience created an intimate confrontation with the public's complicity in state violence. Based on the case of Aftab Bahadur.



#LOSTUNFOUND

An outdoor installation marking International Migrants Day, #LostUnfound used symbolic suitcases to represent Pakistanis jailed abroad. Each piece preserved the personal artifacts of migrant prisoners—shirts, toys, photos—as archives of longing and love. Installed in Fatima Jinnah Park, it invited public mourning and sparked discourse on the failures of migration systems and consular support.



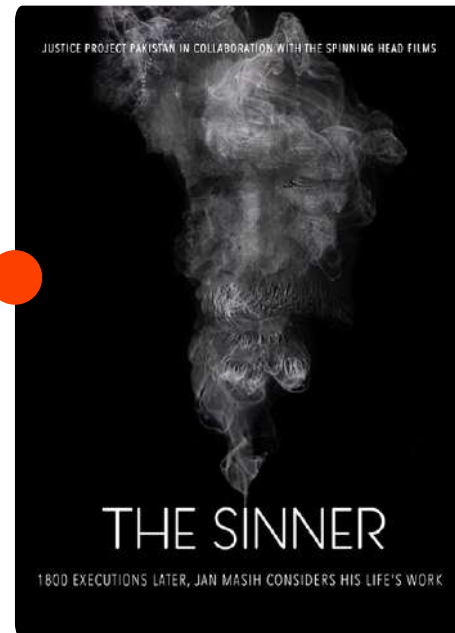
DOCUMENTARY FILMS

Our documentaries center the human cost of incarceration—bringing public attention to lives erased by the justice system. Through intimate, real-life storytelling, these films expose structural injustice while building empathy and urgency for reform.

UNFATHOMABLE

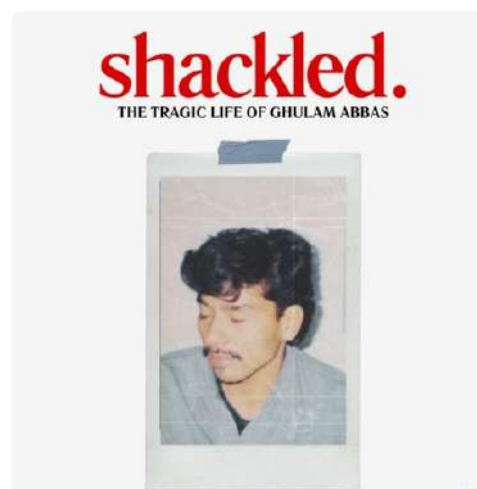
Unfathomable sheds light on the untold stories of death row prisoners in Pakistan, exposing the deep-rooted injustices that shape their lives—from poverty, trauma, and child labour to systemic failures within the criminal justice system. The first film focused on Muhammad Afzal, whose life story reveals how structural inequality and desperation can culminate in capital punishment.





THE SINNER

A rare interview with Jan Masih, Pakistan's most prolific executioner. The film offers a haunting look at the emotional toll of state violence on those forced to carry it out. His story challenges the public to reconsider the moral cost of capital punishment.



SHACKLED

The story of Ghulam Abbas, a mentally ill man who spent 15 years on death row. The film sparked national conversation on mental health and the failure to implement the Safia Bano judgment. Screened in Islamabad, it brought together artists, lawyers, and the public to reflect on psychiatric justice.



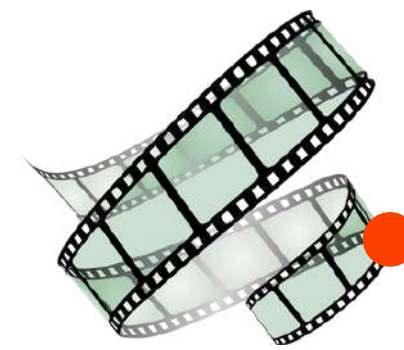
Creative Direction

Ryan Van Winkle ,
Iram Sana, JPP
Communications
Team



Collaborating Partners

Olomopolo Media, Highlight
Arts, Complicité,
and others



Featured Artists

Sarmad Khoosat, Sania Saeed,
Nadia Jamil, Samiya Mumtaz,
Mohammed Hanif, Irfan Khoosat,
Ali Aftab Saeed, and many more

Website: www.jpp.org.pk
Instagram: [@justiceprojectpakistan](https://www.instagram.com/justiceprojectpakistan)
Contact: info@jpp.org.pk