



ARTSOCH
CONTEMPORARY



LAHORE
BIENNALE
FOUNDATION

PAST in BLOOM

Cultivating Craft in Modern Ecology
A Collateral Event to Lahore Biennale 03

From **7th** to **25th**
October, 2024



Amna Yaseen

Amna Yaseen is a visual artist, photojournalist, and research scholar currently based in Lahore, Pakistan. Her work has been part of several exhibitions in Pakistan and internationally in Manchester, London, Cambridge, Rome, Tokyo, UAE, Vienna, South Korea, New York, and Istanbul. She was awarded a gold medal in the Asahi Simbun, 77th International Photography Salon of Japan. Her three works got published in National Geographic, "Your Shot," from 2015-2017. Her work was part of the "Ras Al Khaimah Arts Festival" at the National Museum RAK, UAE, in 2018, ICP New York in 2020, the Asia Triennial Manchester in 2021, and the Mediations Biennale Istanbul 2023. She was part of the "Climate Change & Art: A Practitioner's Retreat" residency in 2018, Pakistan, Photographs exhibition at COMO Museum Lahore, and Beaconhouse National University Design Summit exhibition titled "Simultaneity as Design: Pakistan and Beyond" at Royal Kitchens, Lahore Fort 2024.

Plastic pollution has a devastating impact on ecosystems. Statistics are alarming: 1 million birds die annually from plastic ingestion, 50% marine debris is plastic, and plastic production contributes to greenhouse gas emissions, affecting bird migration patterns. The deadly cycle of plastic pollution entraps wildlife, mainly birds, as they mistake plastic for food; it blocks digestive tracts and uses toxic plastic debris as nesting material and transfers particles to chicks.

In stark contrast, the Indus Valley, Harappa, and Mehrgarh civilizations pioneered eco-friendly terracotta crafts around 7000 BCE, encouraging sustainable practices in agriculture, efficient water management, and waste reduction. These innovative techniques left a lasting legacy, influencing modern sustainable initiatives. Reviving traditional terracotta crafts not only supports local artisans but also encourages environmentally conscious living, sustainable practices, and promoting eco-friendly habits.

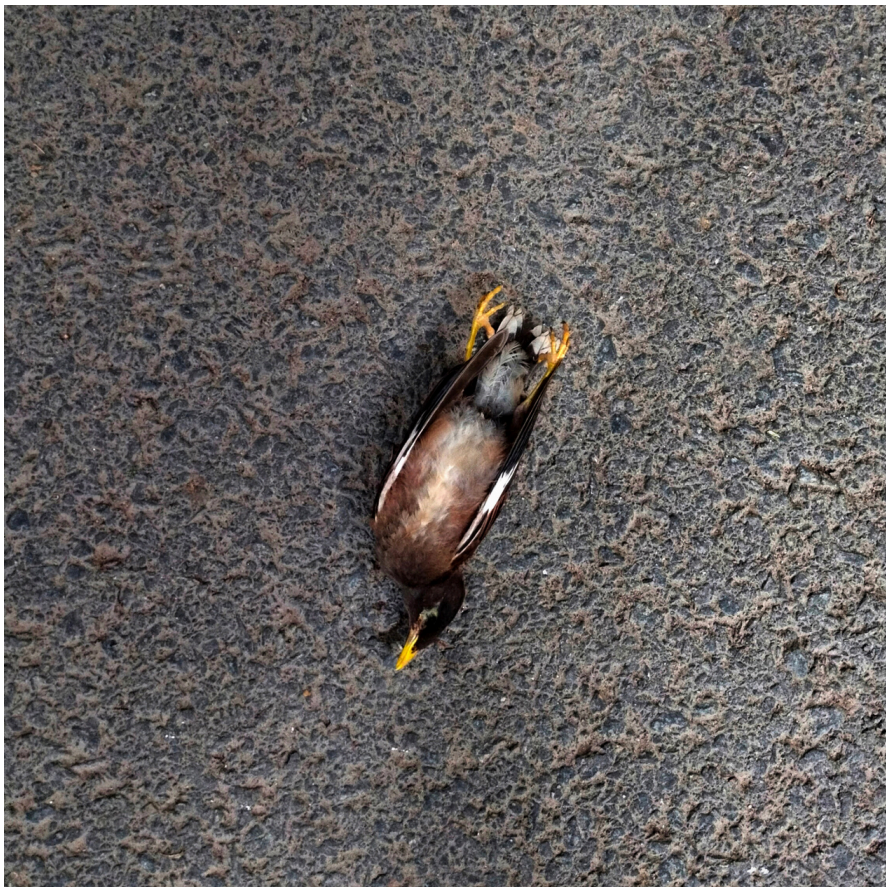


١ - بلا عنوان

Museum Quality Archival Print on Canvas

Editions 5/ AP 1

36.5 x 60 inches



// بلا عنوان

Museum Quality Archival Print on Canvas

Editions 5/ AP 1

16 x 16 inches



III - بلا عنوان

Terracotta water Container for Birds

4 x 9.5 inches



Asad Ali Abid

Abid (born 1987) is a visual artist and a teacher. He completed his Bachelors of Fine Art, Textile in 2011 and his M.Phil. in sculpture in 2015 from the College of Art & Design, University of Punjab, Lahore.

Since then, he has exhibited his artworks nationally in Lahore, Karachi, and Islamabad. Also, has been part of multiple residencies nationally, such as the "BQ residency" in Lahore in 2015 and the "Karbath Artist Residency" in Karbath Village, Lahore, in 2017. He is currently teaching at COMSAT University Islamabad, Lahore, and the University of Lahore.

Being from a blacksmith family, I witnessed the metallurgy. The transformative nature of metal takes on new forms. Fascinated by the ability to create desired objects, I grew increasingly curious about the material itself. I aim to experience the language of available materials. I explore and play with them, and they have communicated in the language of geometry. Geometry effortlessly comes within the visual language. Its angles, shapes, forms, and calculations have amazed me.

The recent work investigates the materiality of the plant 'cattail' and its fluff. Cattails that have long, tapering leaves with smooth margins and are somewhat spongy. The cattail plant's dense fluff easily disperses in the air like down feathers when touched. Picking out the fluff in the form of dense carpet converts it into a fabric. It is to cognize the transformation of one material into another and experience the soft, fragile, and perishing nature of the plant.



Untitled - I

Cattail Plant Seeds
13 x 15 inches



Untitled - II

Cattail Plant Seeds

19.5 x 24.5 inches



Untitled - III

Cattail Plant Seeds
17 x 23 inches



Untitled - IV

Cattail Plant Seeds
6.5 x 9.5 x 2.5 inches

Farrukh Addnan

Farrukh Addnan, a Lahore-based visual artist, explores the ancient echoes of Tulamba, Pakistan, dating to the 2nd century B.C. His artistry blends drawing, research, and personal exploration to unearth the cultural memory of his hometown's ruins. Addnan's childhood fascination with collecting relics from Tulamba fueled his artistic journey, sketching shapes and inscriptions on muddy surfaces.

Addnan meticulously conducts on-site research and documentation using his movements and experiences as mapping tools. His dedication has earned him acclaim, with nominations for the Jameel Prize 6 and the Sovereign Asian Art Prize and a shortlist for The Arts Family London Art Award—South Asia 2023. His artworks, exhibited globally from New York to Beijing, delve into themes of space, history, and cultural interconnectedness. Through his creations, Addnan constructs a visual language that resonates with the layered memories and richness of his cultural heritage.

My studio practice is rooted in ancestral connections and archaeology, with a focus on exploring personal memories, collective history, and cultural depictions. Through archival research in my hometown of Tulamba, I bridge the gap between past and present, using memory as a tool to craft independent narratives of time and place.

The works of archaeology that delve into personal memories and historical events captivate me, shedding light on how spaces are interpreted within their contexts. Drawing inspiration from this, I curate a journey through abstract and minimalistic language, employing dots, lines, marks, symbols, and patterns to convey the multi-layered nature of these aspects.

Guided by research and a foundation in psycho-geography, my art practice has evolved to incorporate symbols, infusing a spiritual element. Meticulously layered with intricate lines, symbols, and excavation plans, my work emphasizes the historical significance of specific spaces, particularly in Tulamba.

Through my art, I aim to create a visual language that uncovers the past while sparking contemplation on the interplay between memory, space, and symbols. By fostering dialogue on the significance of context, I hope to forge a connection to history and shape our understanding of the world.



Blueprints of the Past

Pen and Ink, Gold Leaf, Tea Wash, Cotton Fabric and Leather on Canvas
25 x 61 inches

والمستعمل في ذلك هو المستعمل في ذلك



$\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

بسم الله الرحمن الرحيم

$\frac{0.75 \times 10^3}{0.75 \times 10^3 + 0.25 \times 10^3} = 0.75$

سید الشهدا علیه السلام و آله و عترته الطیبین



الحمد لله رب العالمین

و الصلوة علی سیدنا محمد و آله الطیبین

و السلام

Muhammad Umar

Muhammad Umar is a jewelry artist and an academic based in Pakistan. With an undergraduate degree from the National College of Arts and a Master's degree in Contemporary Art for Educators (MCAE) from the University of Sydney, Australia, he completed his MPhil in Art and Design Education from the Pakistan Institute of Fashion and Design, Lahore. Currently he is serving the Gems and Jewelry Design Department, Pakistan Institute of Fashion and Design, Lahore, as an assistant professor and course coordinator.

Umar has held a number of exhibitions at national and international levels. He is interested in studying the object and its interpretation in daily life. His lucid narrative relays the story of each material used and each object made through the lens of personal experiences. While nuances of materials and dialogues in the interstices attract attention to each piece of both the casual observer and the keen, critical eye, the cadenced forms only yield their meanings to those who care to read them as a chapter of art history.

In "Past in Bloom," the artworks represent the culmination of my unwavering passion for jewelry, shaped by years of dedication to the craft. Each ring in this collection challenges the conventions of traditional jewelry-making by using only reclaimed wood, mother of pearl, and lapis lazuli—materials that evoke the timeless beauty of nature. By reinterpreting these organic elements, I aim to bridge the gap between past practices rooted in sustainability and the modern-day demand for industrialized processes. These rings embody a deep respect for craftsmanship, encouraging a dialogue about how returning to artisanal, sustainable methods can inspire a renewed connection between humans and the natural world.



Organic Odyssey 1
Reclaimed Sheesham Wood
31 mm X 48 mm X 4 mm



Organic Odyssey 2
Reclaimed Sheesham Wood
37 mm X 22 mm X 6 mm



Organic Odyssey 3
Reclaimed Sheesham Wood
20 mm X 21 mm X 3 mm



Organic Odyssey 4
Reclaimed Sheesham Wood
30 mm X 21 mm X 6 mm



Organic Odyssey 5

Reclaimed Sheesham Wood

37 mm X 26 mm X 5 mm



Organic Odyssey 6

Reclaimed Sheesham Wood, Lapis Lazuli

74 mm X 26 mm X 7 mm



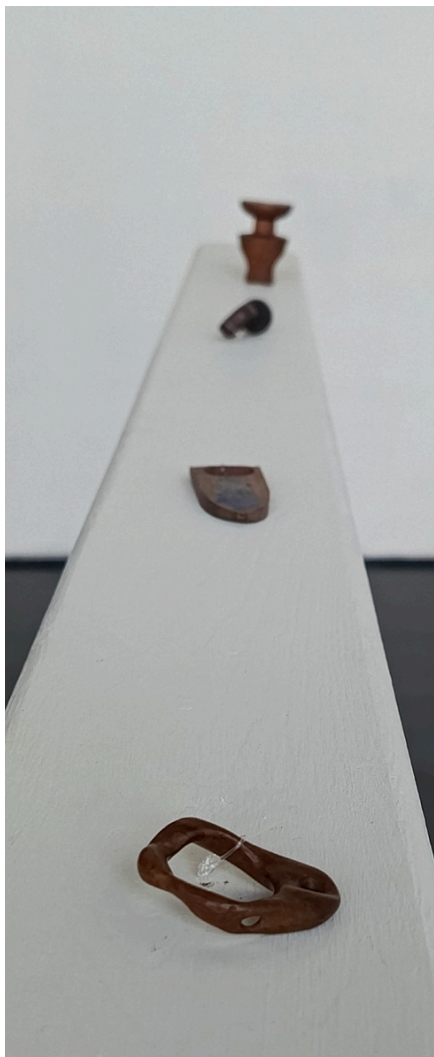
Carrier 4

Reclaimed Purple Wood, Copper
54 mm X 21 mm X 21 mm



Carrier 3

Reclaimed Sheesham Wood, Mother of pearl
55 mm X 40 mm X 40 mm



Nairah Sharjeal

Nairah Sharjeal, born in 1994, is a dynamic multidisciplinary artist based in Lahore, Pakistan. She earned her visual arts degree from the National College of Arts, Lahore, in 2017, graduating with distinction. Her outstanding achievements include the "Shakir Ali Award" for the highest merit in fine arts and the "Anna Molka Award" for 3D sculpture in 2022.

Nairah's artistic practice encompasses a range of disciplines, currently emphasizing sculpture and installation. Her work often navigates themes of impermanence, nostalgia, and transformation, examining collective memories and the complexities of the human experience, including the dualities of life and death and the organic versus the inorganic.

She has showcased her art in various prestigious venues across Lahore and Karachi. Notable exhibitions include her participation in the collateral events of "Lahore Biennale 01" and "Lahore Biennale Foundation 02," as well as group shows like 'Sculptor/Sculpture' at the Como Museum in 2022 and 'A State of Despair' in 2023. In 2024, she took part in the exhibition 'Creation in Translation Case Study 1.' Additionally, she was selected for the "Art Saraye" residency organized by Art Otaq, culminating in the exhibition 'Numaish Art Saraye' in 2022. Nairah's work continues to contribute significantly to contemporary art discourse in Pakistan.

My current body of work presents a compelling exploration of the contrasts between cement and clay, emphasizing how material informs meaning. By utilizing cement, a man-made construction material, I engage with themes of standardization, mass production, and the relentless pursuit of profit in urban life. The use of iconic house shapes from the board game 'Monopoly' serves as a powerful critique of the loss of individuality and the homogenization of living spaces, particularly in the context of growing housing schemes. The minuscule, cast cement houses layered together evoke a sense of stagnation, despite their association with concepts of home and community, highlighting their impact on natural landscapes.

On the other hand, clay, a naturally occurring material, symbolizes a reconnection with ancient wisdom, indigenous roots, and human interconnectedness, where minuscule clay vessels are individually shaped on a pottery wheel, symbolizing humans as containers that should be in constant flow. The use of clay is also influenced by religious beliefs from Islam and the Bible, where it is believed humans are made of other worldly clays.



Hiving Scheme 2

White Concrete, White Cement and Wire Mesh
13.5 x 21 inches





Salmiyat 2

Terracotta Clay, Stoneware, Marble
7.5 x 16 inches





Reclamation

Video Loop Installation and Concrete
Variable



Safdar Ali

Syed Safdar Ali is a multidisciplinary artist whose work explores the intersections of perception, meaning, and truth. Born and raised in Tando Jam, Sindh, he completed his bachelor's degree in fine arts from The National College of Arts, Lahore, in 2014, followed by an M.Phil. in art and design from The Indus Valley School of Art and Architecture, Karachi, Pakistan, in 2024. With a background in both academia and artistic practice, Syed Safdar Ali has served as visiting faculty at The National College of Arts, Lahore, and currently holds the position of adjunct faculty at The Shaheed Allah Buksh Soomro University of Art, Design, and Heritage, Jamshoro. His artistic journey has been marked by recognition and accolades, including The Ada Awards in 3D works (2019) and participation in various artist residencies. Syed Safdar Ali's work has been showcased in numerous exhibitions, both nationally and internationally, and reflects his commitment to challenging assumptions and inviting viewers to engage in introspection and dialogue.

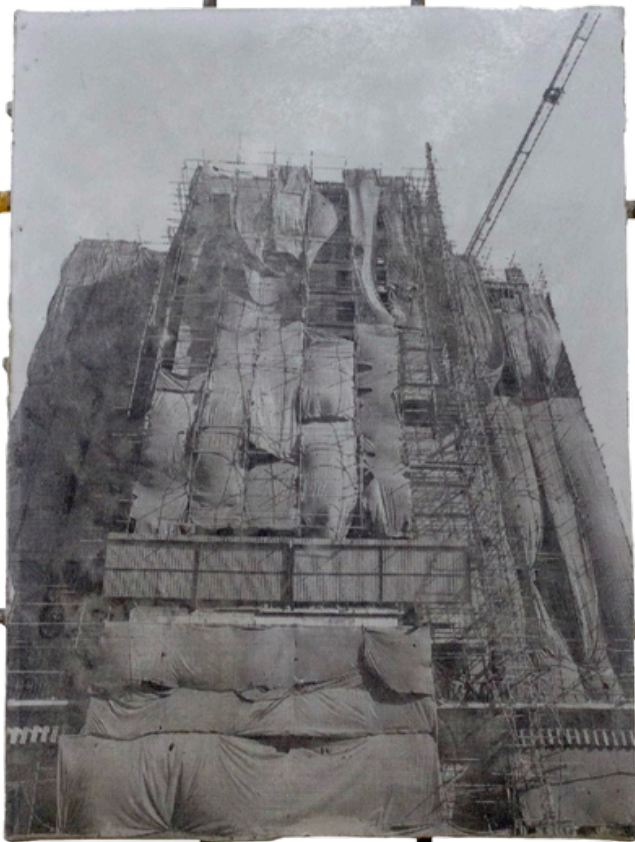
Conflict or opposition often eradicates balance, creating instability. Yet, by delving into the field of contrasts, I explore the dimension of possibilities where conflicts can coexist on the same ground. By detaching from social norms and regulations, I raise the question: Is it possible to create harmony and balance between different identities, each with its own uniqueness? What will be the result when different identities, with distinct characteristics, come together? In this artwork, I blend handmade Sindhi Kashi tiles with modern, industrially produced tiles, capturing the clash between tradition and modernity. The materials are forcefully joined, despite their differences in nature, highlighting the tension that exists when attempting to reconcile the past with the present. This juxtaposition opens a dialogue on how tradition fits into contemporary life and how modern processes reshape cultural identity. It invites viewers to reflect on the evolving relationship between the past, present, and future.

Yaseen Khan

Yaseen Khan is a visual artist currently based in Lahore, Pakistan. He completed his BFA with distinction from the National College of Arts, Lahore, in 2019. From the very beginning, showcasing immense talent and an avid interest in art, he was driven to pursue a career in it. Khan has showcased his artworks in the Young Artist Exhibition in 2016, 2017, 2018, 2019, and 2021. He was also a part of a group show at the Zahoor Ul Akhlaq Gallery, Lahore, in 2016. Khan was awarded 1st Position in "Real and its Double" in 2018, held at the French Embassy, Islamabad, and subsequently had the opportunity to travel to Paris. Khan has also exhibited works at O Art Space, Lahore, Sanat Gallery, Karachi, Canvas Gallery, Karachi, and the Lahore Biennale 2020. His selected artworks are in the permanent collection of "The Ambiance Boutique Art Hotels." He has been involved in Power of Art and Articulate Residencies in collaboration with HQ Art Foundation, Lahore. Currently, Khan is also working on a public art project under the Lahore Biennale Foundation.

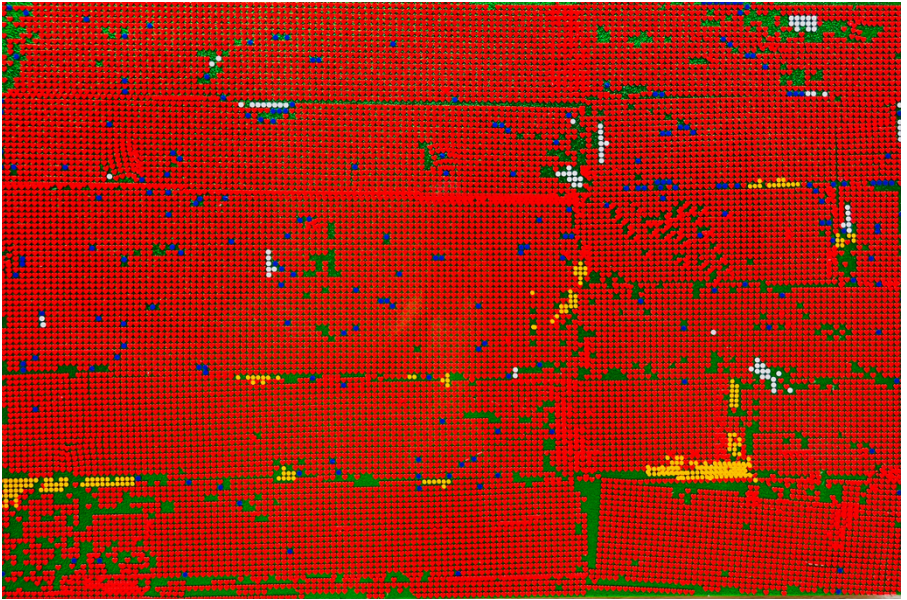
My artwork is very personal to me; it is the outcome of my experiences, travels, and relationships I have built over the years. Growing up in both Sindh and Khyber Pakhtunkhwa (KPK) and now living in Punjab, I am able to absorb the vast cultural landscapes they have to offer.

From a very young age, I worked as a mechanic and also decorated trucks with "Chamak Patti," which is a medium used to decorate trucks in Pakistan. Through this medium, I was able to study aesthetics and cultural nuances between various regions and styles that a normal inhabitant may not be able to differentiate. I learned the skills from various 'Ustads' over the years and converted the skill into an art practice after learning from the best artists in Pakistan at the National College of Arts, Lahore. My abstract patterns, lines, colors, and imagery of objects stem from adoration and respect for manual work as an artist, mechanic, and craftsman. My practice triggers in me questions regarding various art forms that exist around us and helps me use a very common and understandable language of expression to create art while being relevant and embedded in the traditions and history of Pakistan.



Untitled

Etching Print with Cement and Steel Bars
19 x 24 inches



Love Letter

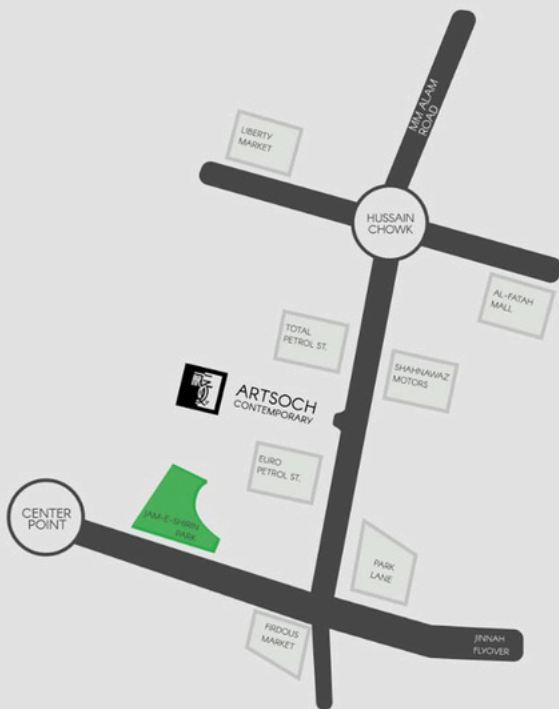
Chamak Patti on Acrylic Sheet with Wooden Frame
24 x 36 inches





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LOCATION





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