

HAAM GALLERY X LFAA COMMUNITY

RED LIGHT AREA

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LAHORE
PAKISTAN

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HAAM GALLERY

Haam Gallery aims to propagate critical thinking and multi-disciplinary practices emphasizing diverse ideas, perspectives, and forms. It facilitates artists, critics, scholars, students, and social organizations to generate new dialogues and criticism by providing much-needed space.

The Gallery strives to unify all forms of creative practices; as a place that expresses creativity and an accessible center for curators, collectives, designers, critics, scholars, students, community, literary, musical, and cultural groups.

LFAA COMMUNITY

LFAA (Lyallpur Fine Art Advisory) is a project of Her Pink Wine that engages self-aware individuals from Pakistan to collect resources for the underrepresented. It takes after the old name of Faisalabad, the source of its inspiration. Since its inception, LFAA has grown in its reach, becoming a national community.

We are inheritors of former colony and residents of a growing democracy who discuss opinions not agreeable to the majority. We help reduce these victims of miscommunication and misrepresentation.

CURATORIAL NOTE

Red Light Area is a phrase that is not spoken by civilized nationals. It is a past story that is now prohibited.

As the phrase is a question within itself, about the permission to talk about things that are seen but not bothered, the show aims to look at the art world in a similar manner. The gallery, the curator and the artists collectively produce an installation with an ultimate purpose of shifting the conversation through experimentation.

There is a systemized and fixed method of representing art practices in the current artscene which often is a perfunctory representation of the power of an artist's voice and a curator's vision. What the viewer often sees is a whitecube; a sum of practices and space is rendered zero despite the involvement of stimuli; in the end, it is essentially a blank expression. As these fixed processes haven't changed with time, there is

no exchange of ideas between the artist and the gallery; it is a straight line from A to B, with no room for the line to change its thickness or shape or not even be a line. As a consequence of adhering to a rigid way of functioning; the spaces, curators and artists are trapped in a bubble that is disconnected from other departments of human knowledge (such as doctors or astronomers), aspects of society (such as political and social) and even from their own parts (such as emotional intelligence or healing). This institutionalization of art has greatly affected the connection between art scene and public, which is weak or nonexistent. Attempts that have been made to shift the conversation are so less in number that it practically doesn't make a visible change; like a minority within minority.

Art spaces should welcome creatives from all area of knowledge; just like

how visuals are a language used by visual artists to express, every creative has their own language, and every creative is an active member of society performing multiple roles, which can overlap.

Red Light Area is rooted in this idea that a space highlighting expression is a space of wider knowledge and learning, and it loses its essence when it is tailored to stand in isolation or to meet the needs of one group; it has to be free flowing. *Red Light Area* aims to break this isolation and create new conversations by not giving a form to creativity, because to give form is to define.

MUHAMMAD AWAB NOUMAN

THE CURATOR

Muhammad Awab Nouman is a student of architecture, mathematics and visual arts. Having won multiple province-level competitions, Awab has conducted Lahore Grammar School Thematic Arts programs and was a curator for Roadside Art's pop-up show in Lahore, Faisalabad, and Islamabad. Awab has always been passionate about increasing the accessibility of art to the public; he has created online courses such as 'Unlock your Creativity using Watercolours' and 'Easy Drawing for Kids' for Skillshare and Fiverr.

Awab showed his work at Glits Gala last year for the first time. Since then, he has continued experimenting with mediums to analyse trauma from different points of view. He has shown at Storia Art Studio in Faisalabad, Artcade in Islamabad, and Dominion Art Gallery in Lahore.

Awab is currently pursuing an Architecture Degree at Beaconhouse National University Lahore. He is also the host of LFAA's online talk series Artessert, conversing with a diverse guest list on different aspects of art and society.

ASSISTANT CURATOR

Mahjabeen Shakeel is a student of architecture with additional organizational skills. She won the Annual Debating Championship in 2018 and has worked on exhibition projects.

Mahjabeen has extensive experience working with several organizations, including SOS Children's Villages, WordPress Wordcamp, Saci Project, and Punjab Tourism for Economic Growth Project.

She is pursuing a BA in Architecture degree at Beaconhouse National University Lahore.

ARTISTS &ARTWORKS

ABDUL RAFFAY

Abdul Raffay is the founding member of Jellybean Productions in Lahore.

Be it individual or collective, or for the sake of health, relationships, or salient milestones, change is sustainability. Self-regulation and establishing equilibriums at different stages in life are proven to be a need for human beings. Abdul Raffay comments on this constant change, which eventually helps in metamorphosing one's outlook on the world. His claymation illustrates the different stages of a constant reinvention of a being. A perspective on change that doesn't equate it with negative disruption focuses directly on changing personal mentalities.



ABDUL RAFFAY

The Metamorphosis | adjustable

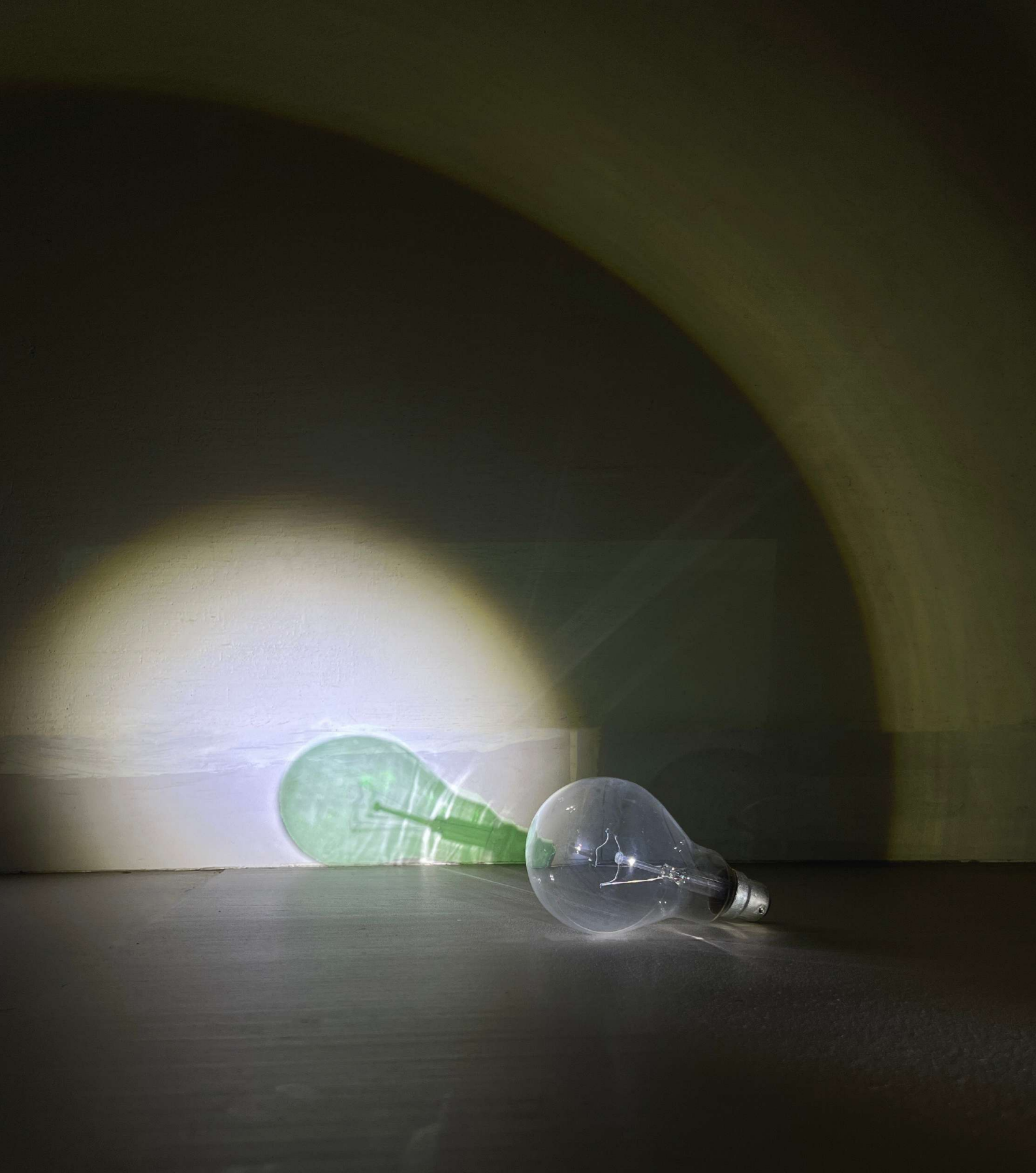
Still from claymation



ALI SHARIQ JAMALI

Ali Shariq Jamali is a member of visiting faculty at Beaconhouse University in Lahore.

In many contexts normal is a subjective term. In the absence of fixed, paradoxes can be points on a continuum of time. Ali Shariq's work manifests parallel reality through the dual forces of object and subject: on one side a torch throws light on a bulb and the other projects an image of a bulb which is obscuring a shadow. Yet, which is reality and which illusion? Is the human mind able to grasp complex paradoxes, suspending disbelief to engage the supra-normal? The subject of a Bulb allows for the degradation of its physical properties, a slow philosophical burn to reflect on the (un)real.



ALI SHARIQ JAMALI

On the surface, an intelligible lie | variable

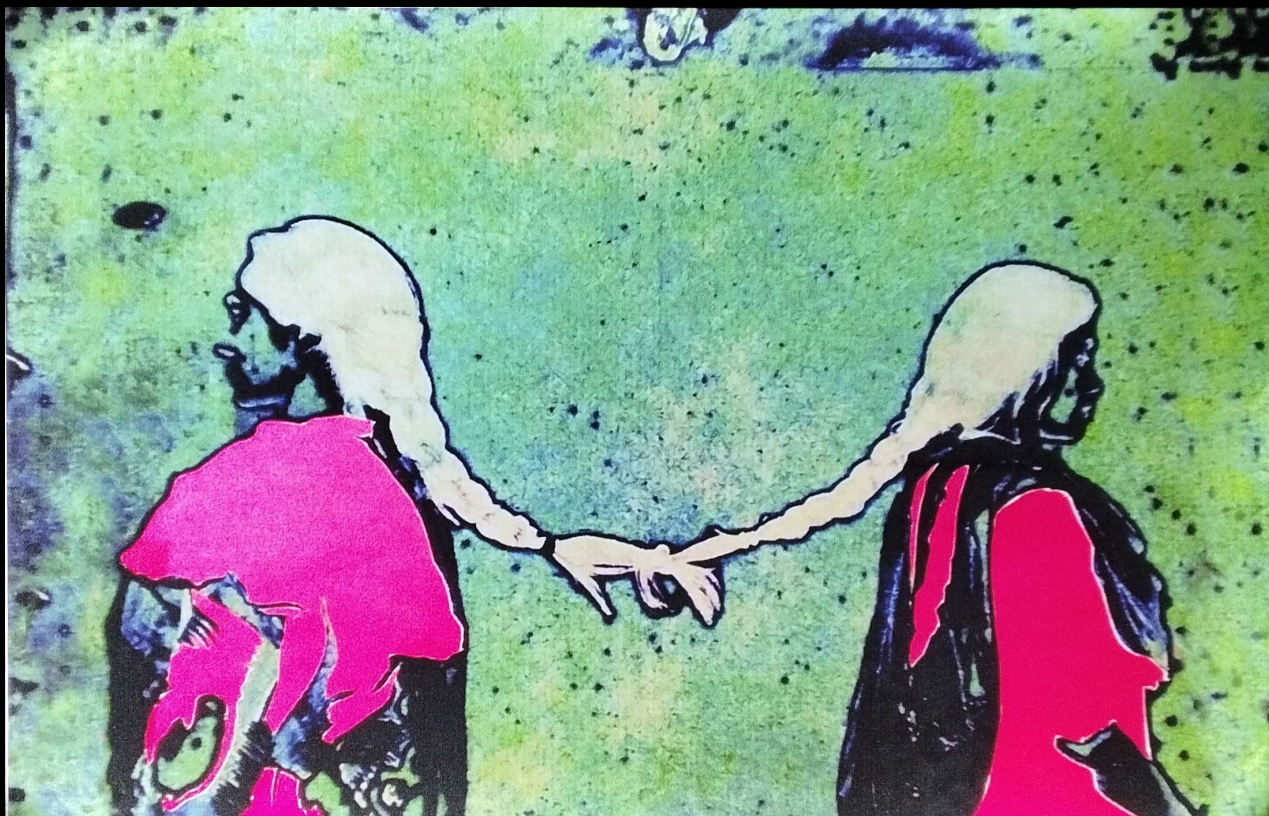
Light, torch and projector



AMNA SUHEYL

Amna Suheyl is a member of vaculty at Institute of Art and Culture in Lahore.

In the many ways that women interact and communicate with each other, the unspoken language of touch is paramount. Women form bonds with each other in the shared experience of femininity that has arching narratives, one of which is the hair, the traditions, and the emotions attached to it. Amna talks bout this process of grooming, growing, and nurturing one's hair as a primal connection within the feminine experience, one that transcends blood relations. In the essence of this shared femininity, the bond of femalehood and sisterhood persists in spite of war, chaos, discord, and conflict.



AMNA SUHEYL

***On Blood and Soil* | 2 x 13 x 15 in**

Print collage in lightbox



ARFA ANWAR

Arfa Anwar is running an independent artist studio in Lahore.

Contradictions have carved out a hidden national culture from layers of histories. Heera Mandi has ancient roots in South Asia, which are seeped in music and dance. A world where present exceptions were the accepted normal. Brothers were pimps and sisters were colleagues, and their neighbourhood was the brothel. It has always been collateral damage, whether under British rule or after independence. Its sons will tell tales of fathers who brought foreign clients to their mothers and then died in the bombing. Arfa notes that its survivors own complicated identities, like many today.

ARFA ANWAR

***Vestige* | 4 x 5 in each**

Oil paints on baked terracotta





AYESHA MAHEEN

Ayesha Maheen is the content writer for Storia Art Studio in Faisalabad.

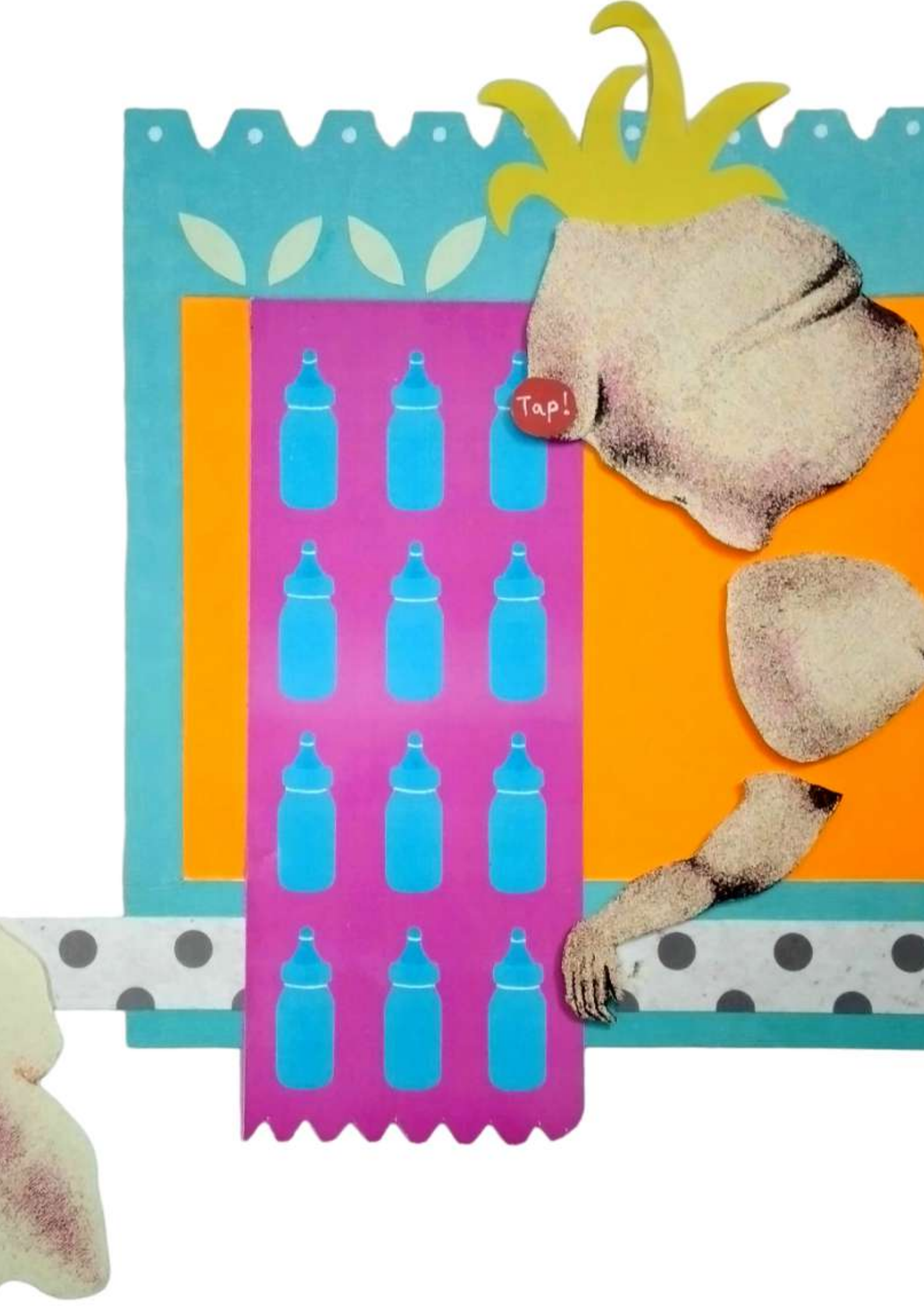
Visuals paradoxes present a possibility for multiple conflicts to coexist, and their reception is based on sensory intellect and neural activity. Ayesha's work is a satirical approach to paradoxical imagery and perceptions. From a female perspective, it addresses personal concerns coming from memories of past experiences. Her work informs of an endless source of fascinations, torments, pleasures, and frustrations that involve philosophies and baffling natures. Electrical impulses will create colorful or colorless sensations, allowing each viewer to interpret textures and visuals however they please.

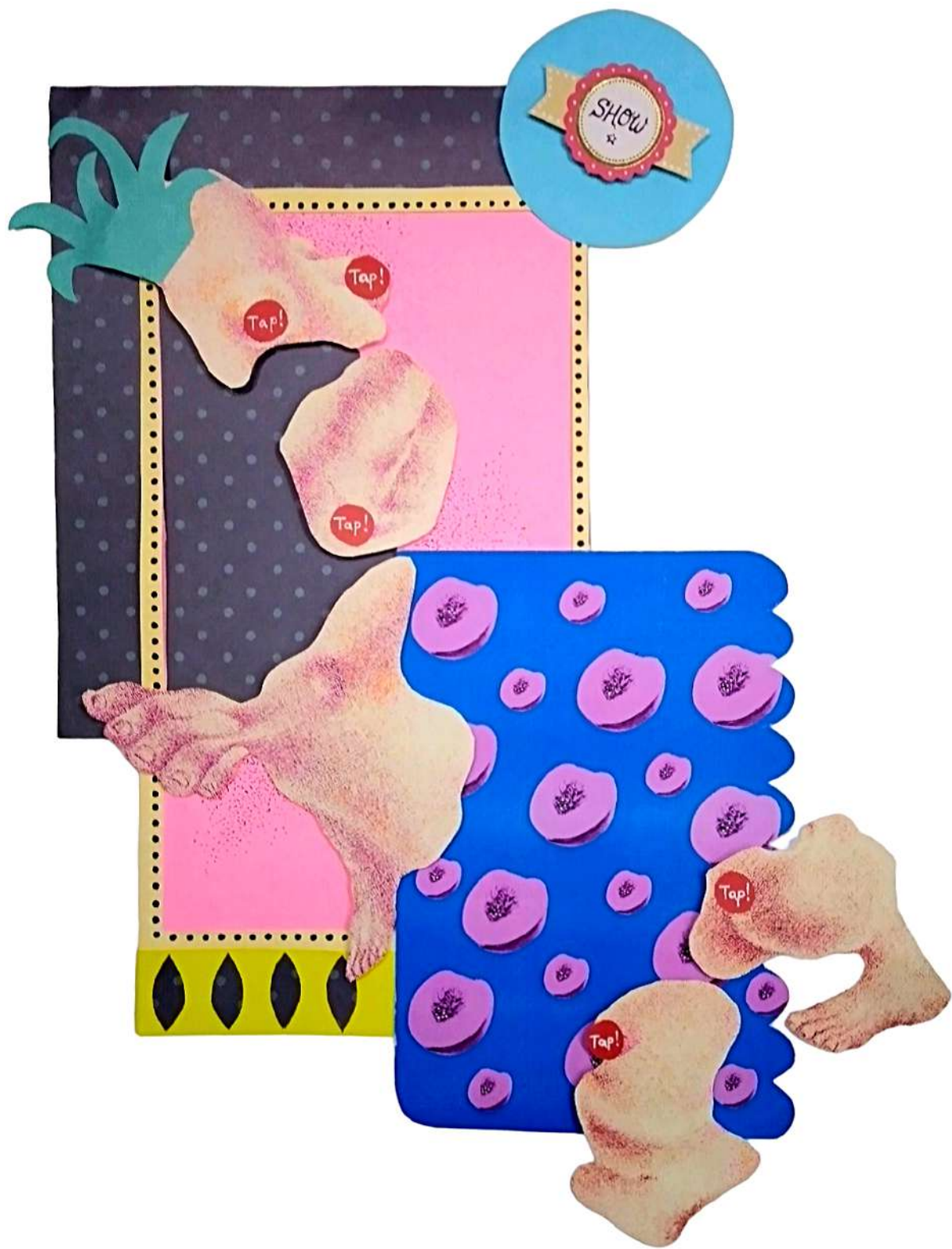


AYESHA MAHEEN

***New Year Gala I* | 13.2 x 13.5 in**

Mix media





AYESHA MAHEEN

***New Year Gala II* | 13.4 x 16.5 in**

Mix media

JAWARIA NAWAZ

Jawaria Nawaz is the CAS coordinator at Beaconhouse College Campus (Gulberg) Lahore.

The paradox of human existence is composed of the negative and positive sides of our reality. In the dual world, positivity doesn't travel alone, it is constantly accompanied by the negative, or perhaps our conscious is misunderstanding the culprits. Jawaria has always thought of herself as Alice in mystic worlds full of creatures and hybrids that portray bittersweet happiness. Her compositions portray an unforgiving cycle that exists in life and the utopias, It is a reminder that you can not only be present in your Being but allow Being to arise as a concept rather than just an experience in present moments.



JAWARIA NAWAZ

***Gypsy death in Cherry red* | 72 x 48 in**

**Linoleum cut print based installation
pressed in plexi glass**





JAWARIA NAWAZ

***Hare, i am* | details on request**



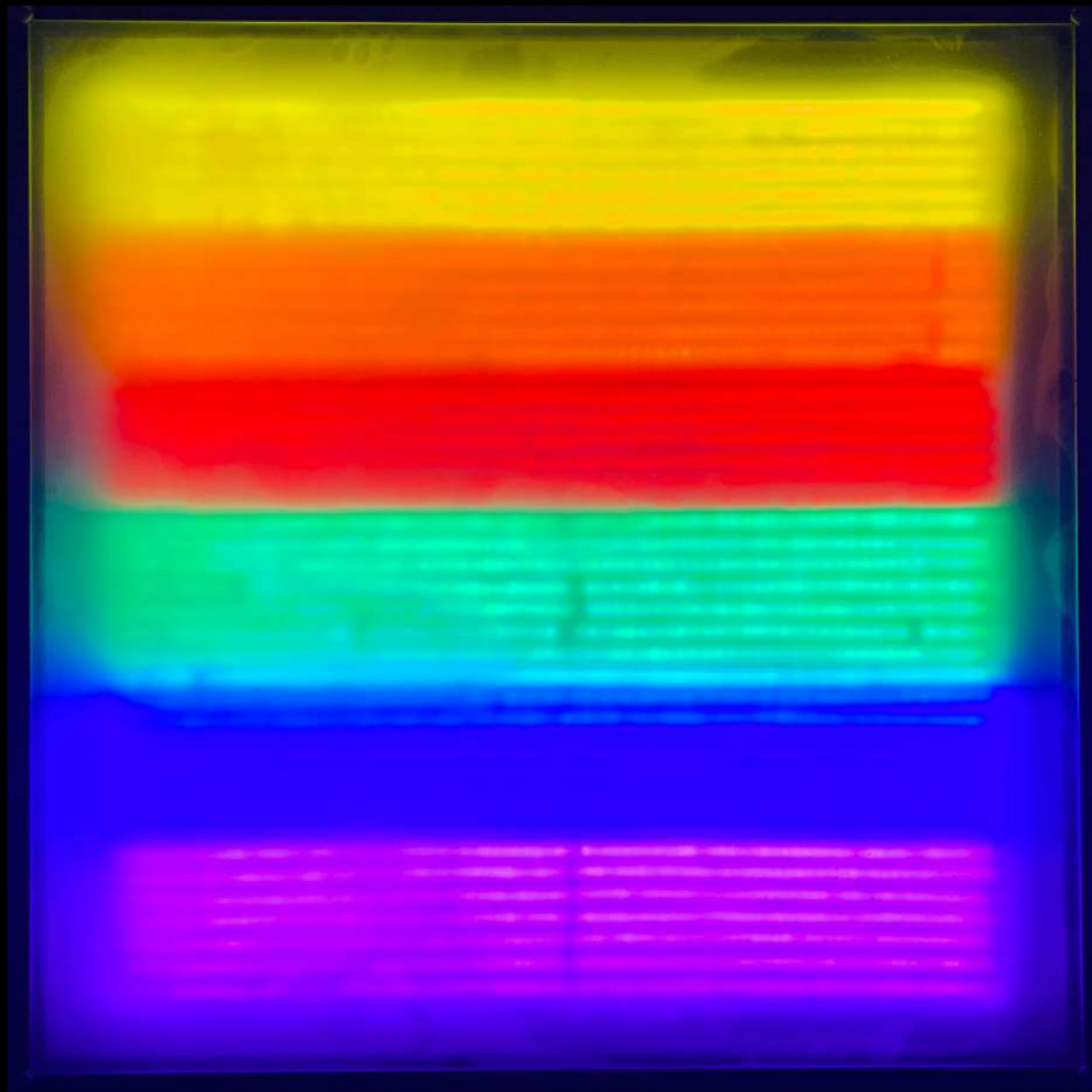
JAWARIA NAWAZ

***Oopsie Heartburn* | details on request**

QASIM ALI HUSSAIN

Qasim Ali Hussain is a choreographer and artist based in Lahore.

Many think of identity as simple and end up using the word poorly. Most people agree that it's a good idea to add letters to an acronym in order to validate the struggles that people face when living outside of historical expectations. In the end, identity is not something that can be held in control, and therefore it is not subject to definition by anyone. Qasim Ali works with linearity and repetition of color to recreate experiences (such as the pride flag in this show) to observe and record the durational experience of viewers with art that negates identity as definitional in any manner.



QASIM ALI HUSSAIN

***Hamara Jhanda* | 36 x 36 x 4 in**

LED neon rope light & obscured glass



RABIA NASIR

Rabia Nasir is running an independent artist studio in Lahore.

There is contraction and attraction in an ever-expanding universe, and structures (or people) fall on themselves often. Rabia approaches the subjects of mending and fixing through materiality. Her works were either created broken or broken down by the audience during the exhibition. She pulls from her personal experience of a dysfunctional home yet everyone has been on this unachievable quest for completeness. We renounce, imagine, understand, and conclude. Our trajectories are as uncertain as the self is fragile; in the end, we are bound to be broken.



RABIA NASIR

***Brittle Abode* | 19.5 x 13.5 in**
Oils and acrylics on acrylic sheet



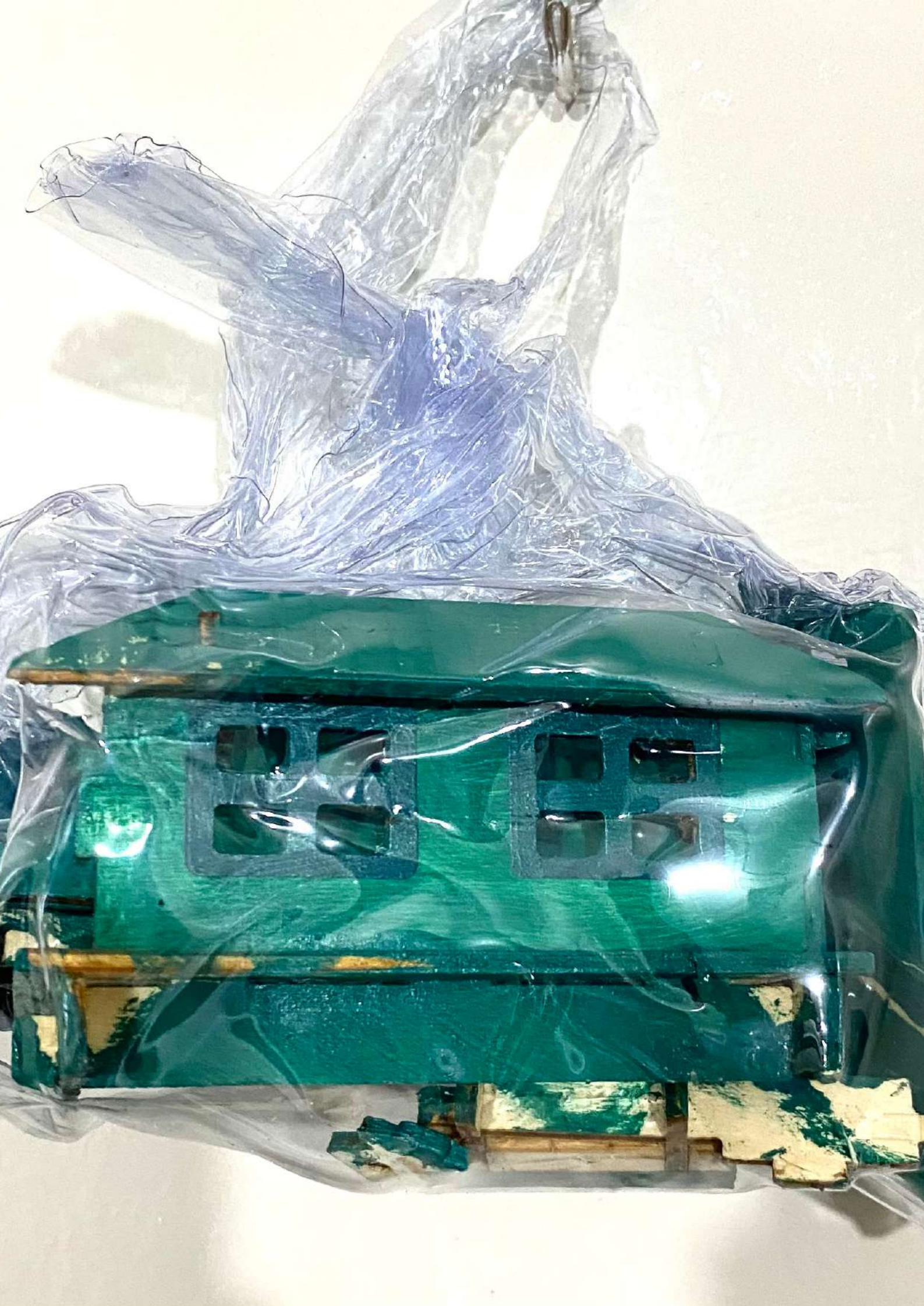
RABIA NASIR
***Stifled* | 12 x 6 in**
Plastic and stones

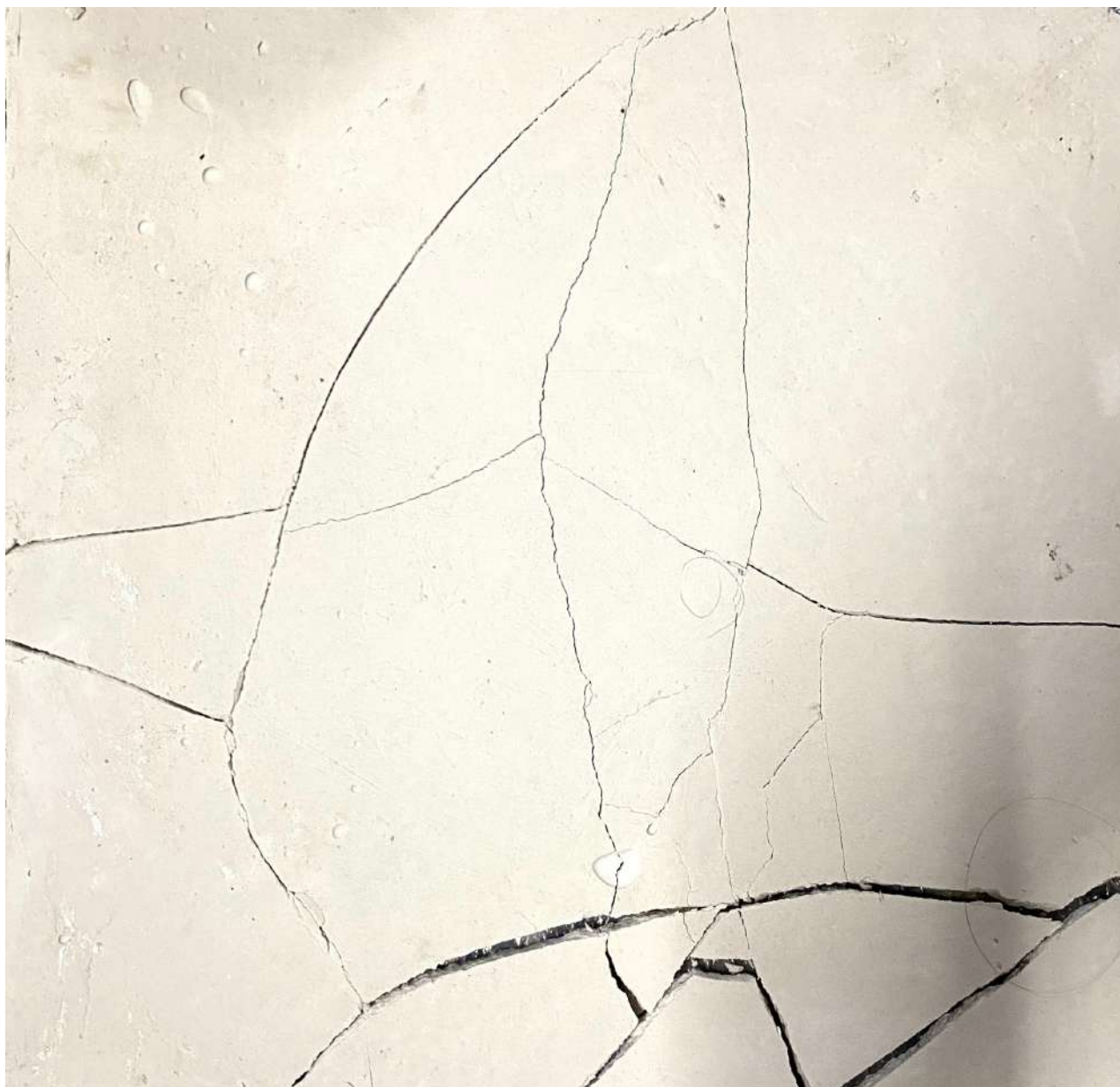


RABIA NASIR

***Stifled abode* | 12 x 6 in**

Plastic and stones





RABIA NASIR

***Fragile* | 24 x 24 in, 50 pieces**

Plaster of paris

SIDRA SALEEM

Sidra Saleem is a member of visiting faculty at University of Punjab's College of Art and Design in Lahore.

It contains this freedom to overcome seriousness of my surrounding

My own chaotic world is not dependent on anything

*I am a giver
Master of failure
Everyone takes something from it - Imagination, empathy and vulnerability*

*What i am is a clown
person who lets my imagination run wild
I am my craziest self
throughout my performing life
Listen to my playful impulse*



SIDRA SALEEM

***Untitled I* | 10 X 20 in**

Foaming Clay





SIDRA SALEEM

***Untitled II* | 12 x 18 in**

Foaming Clay



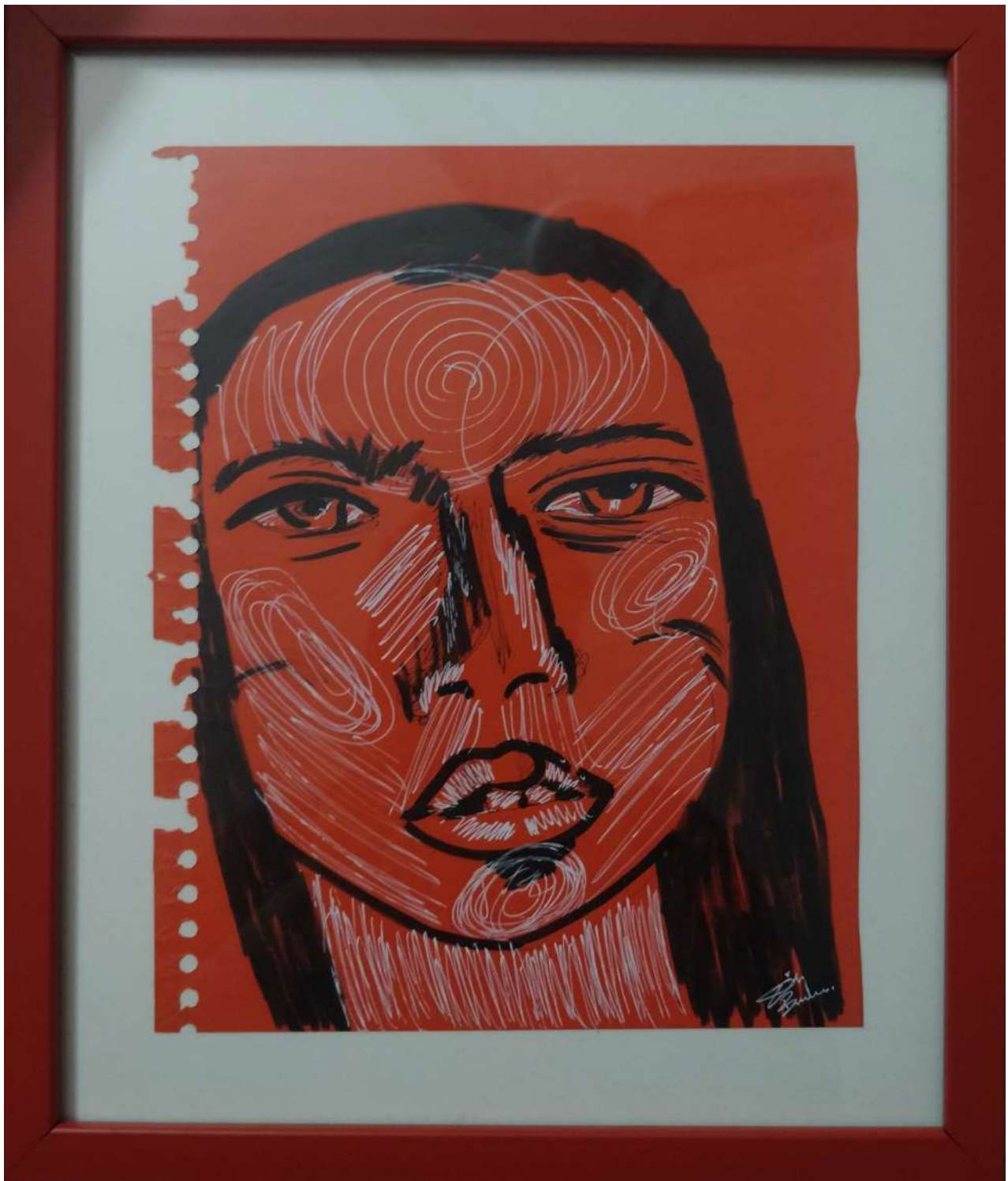
SIDRA SALEEM

***Untitled III* | details on request**

ZAINAB BURHAN

Zainab Burhan is running an independent artist studio in Lahore.

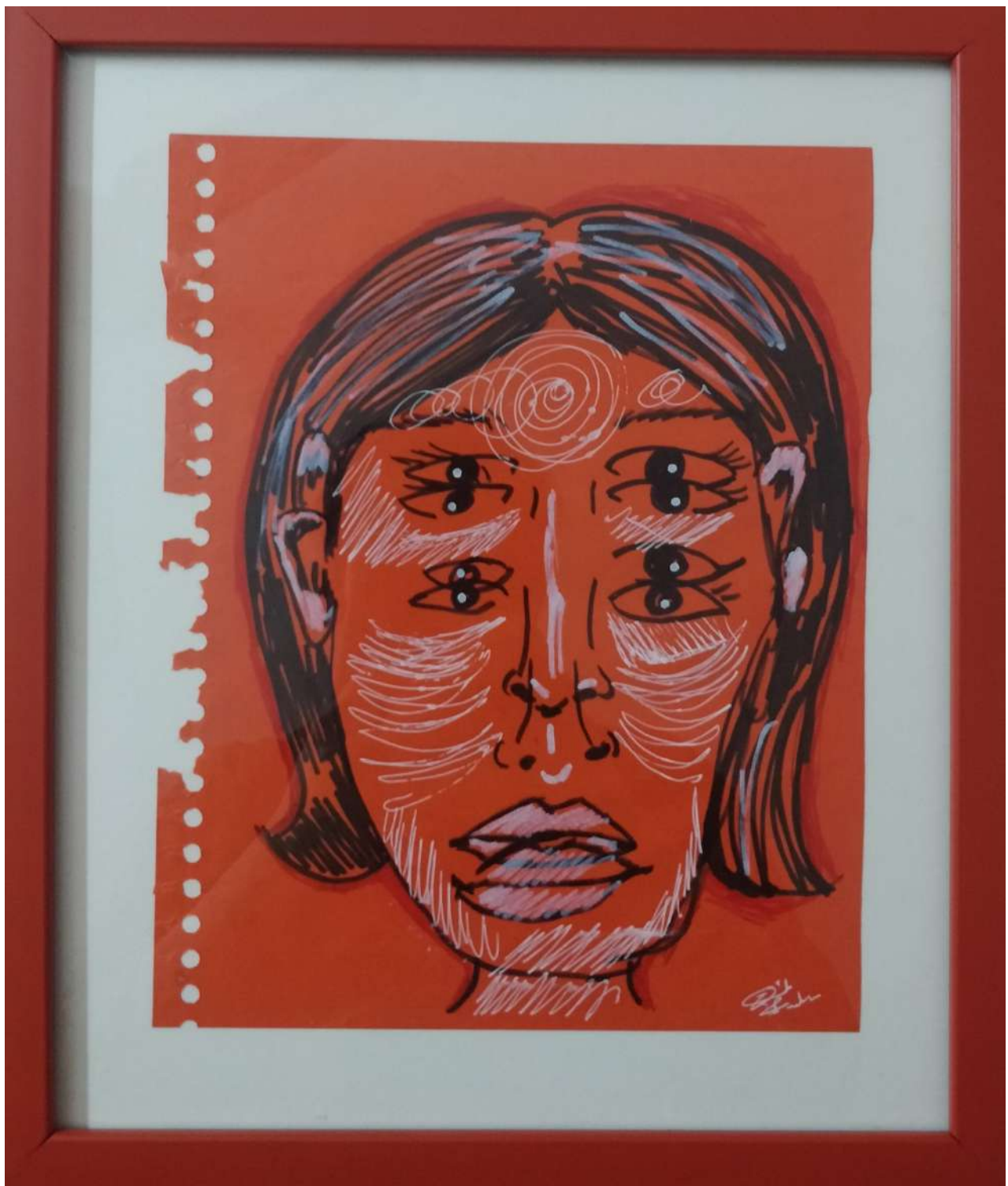
Observing and building an approach to studying your subjects is the basis of a visual vocabulary. Zainab observes, records, tabulates, and then communicates her lessons. We meet new faces every day but our senses use their own filters to see realities; what we know about a person is perhaps what we wish to know, or whom we want them to be. A visually literate person eventually learns to interpret and compose the input. After years of gathering data, Zainab argues that eyes are the gatekeepers of human emotions. Her work is a heterogenic investigation into the development of 'looking'.



ZAINAB BURHAN

***Na Maloom Afraad I* | 11.5 x 9.75 in**

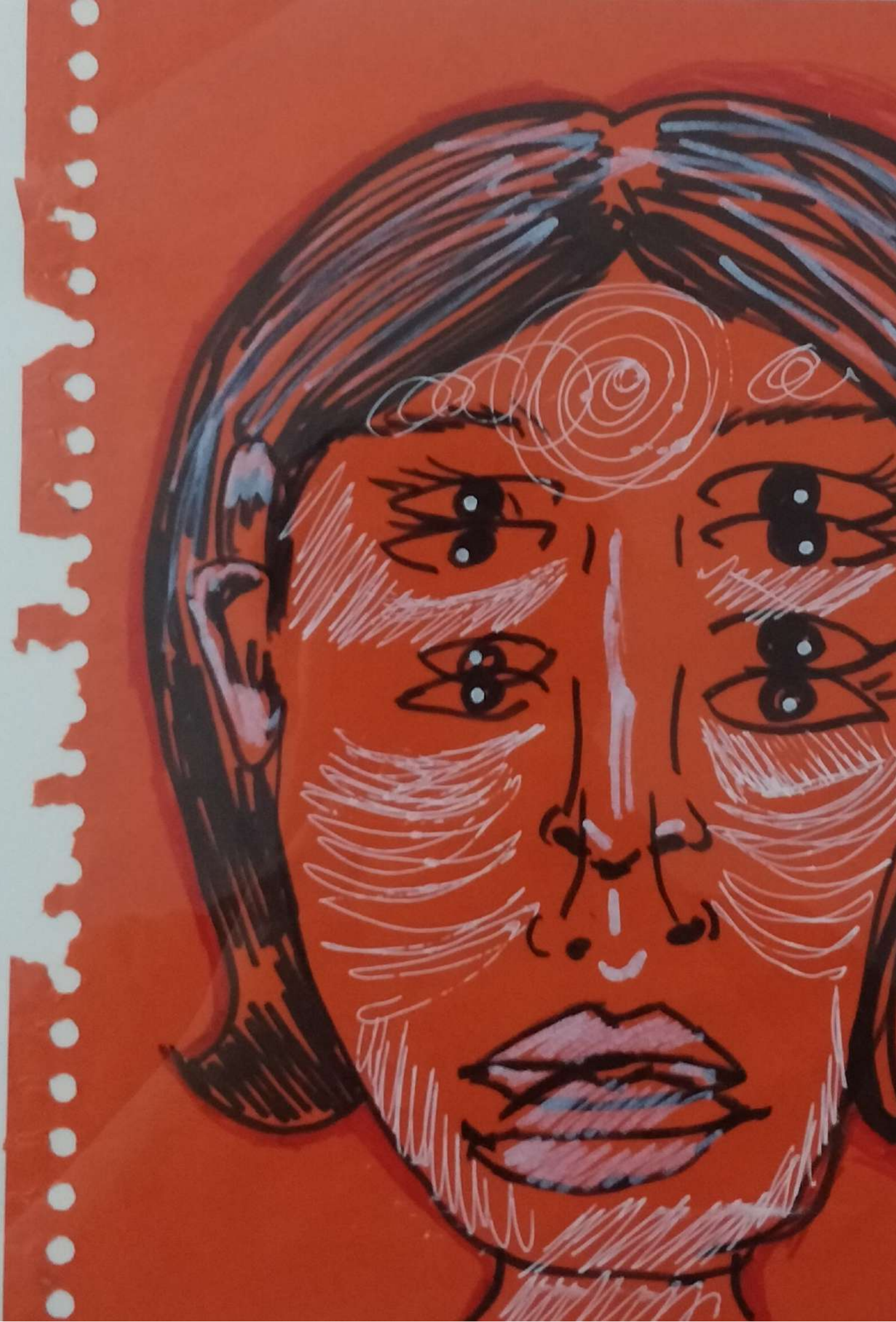
Markers on paper



ZAINAB BURHAN

***Na Maloom Afraad II* | 11.5 x 9.75 in**

Markers on paper

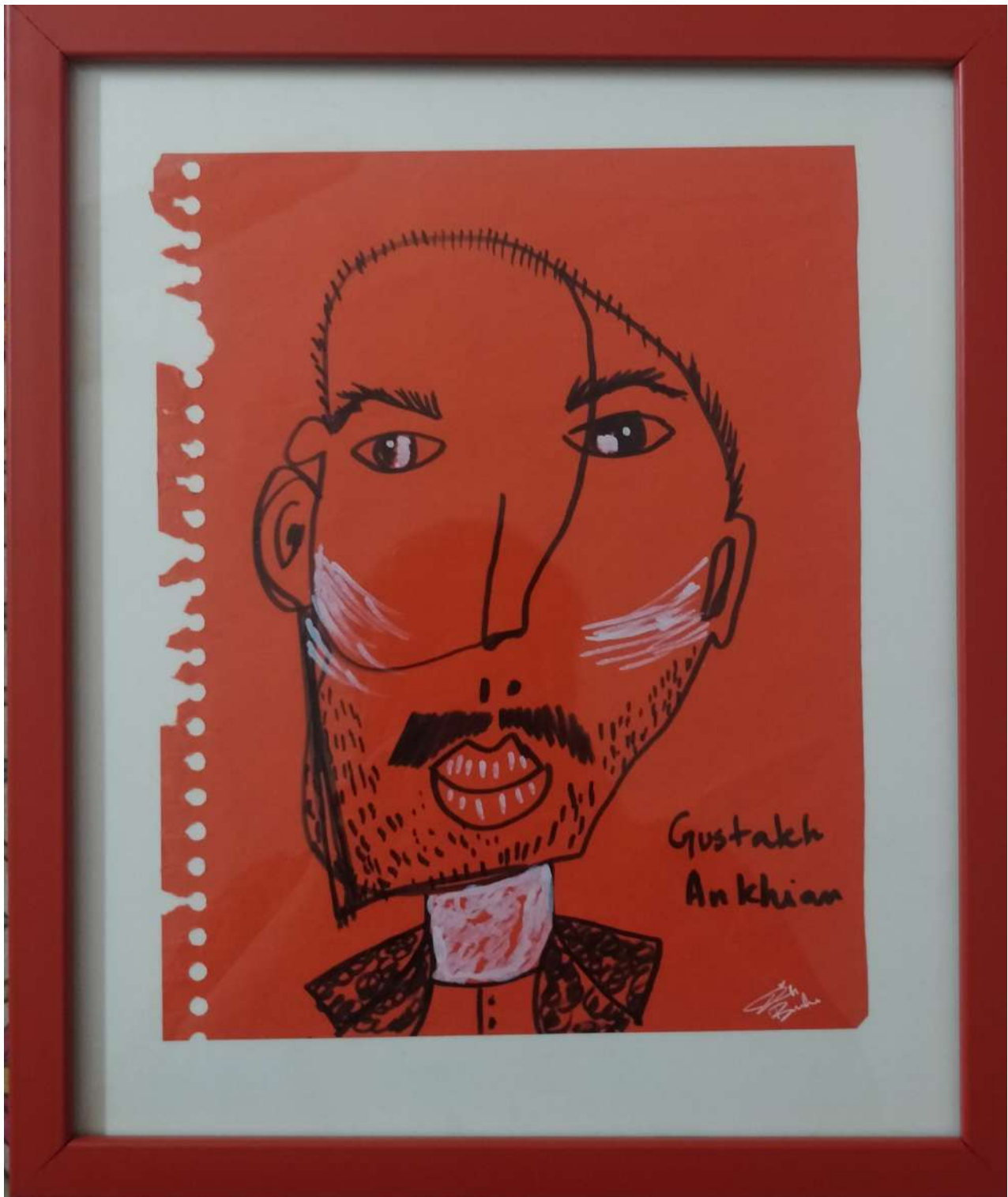




ZAINAB BURHAN

***Na Maloom Afraad III* | 11.5 x 9.75 in**

Markers on paper



ZAINAB BURHAN

***Na Maloom Afraad IV* | 11.5 x 9.75 in**

Markers on paper



ZAINAB BURHAN

***Self Portrait* | 48 x 36 in**

Mix media on canvas

ZAINAB HUSSAIN

Zainab Hussain is a visual communication designer for BBDO in Lahore.

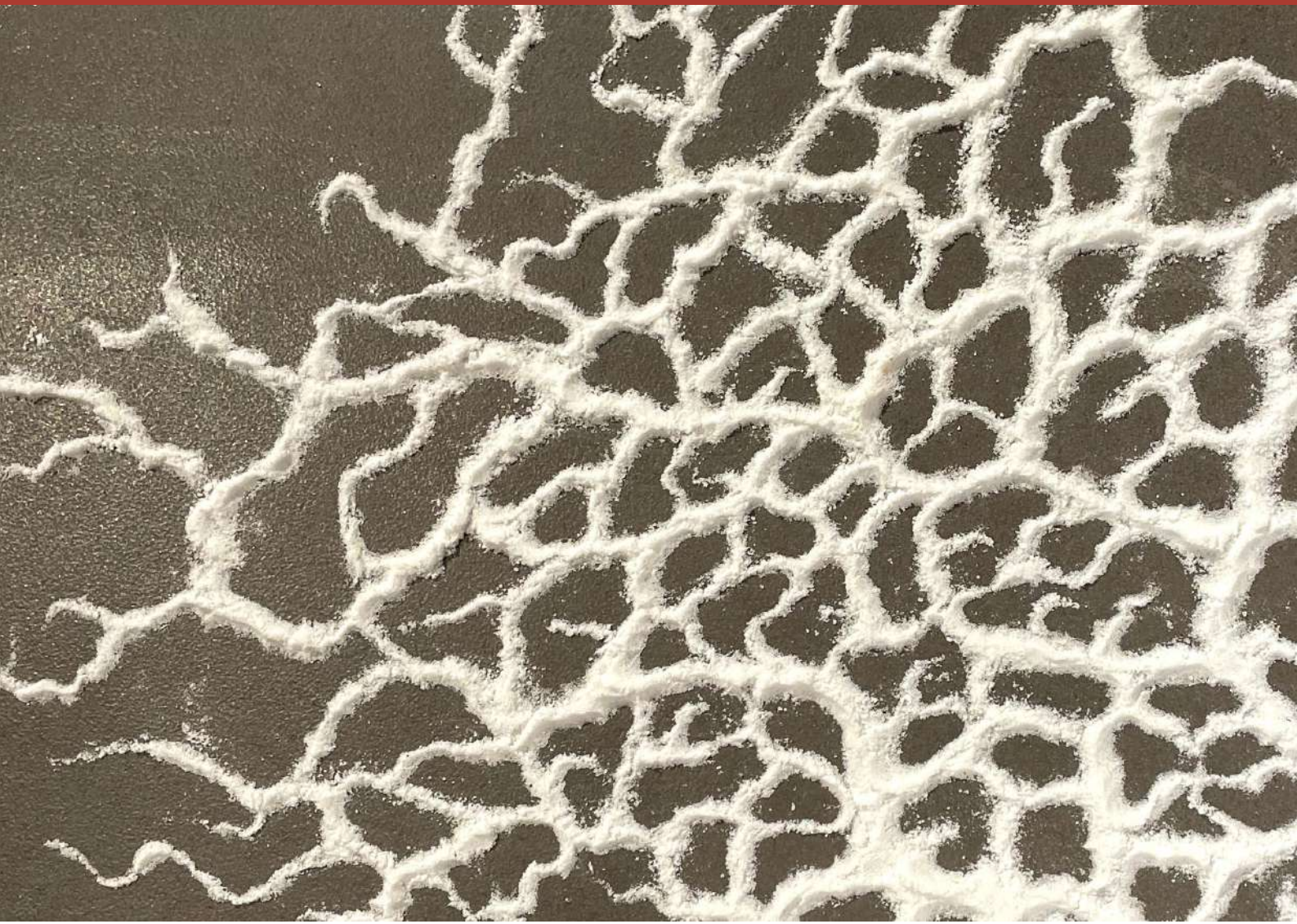
For the ancient cultures that inhabited the Indus delta, the river was never just a water body in motion. It does not only respond but commands. The Indus was believed to be a God; the creator and destroyer of life. Zainab Hussain tells a story of Indus that in many ways paralleled the story of humanity itself – the quest for the ultimate. Indus has given life to this region for 11 million years but it suffers. What has brought along hymns of life and hope, is now affected by the irreversible climate changes. This strain on Indus has mobilized the salt, further impacting one of the oldest ecosystems.



ZAINAB HUSSAIN

***Indus* | 96 x 96 in**

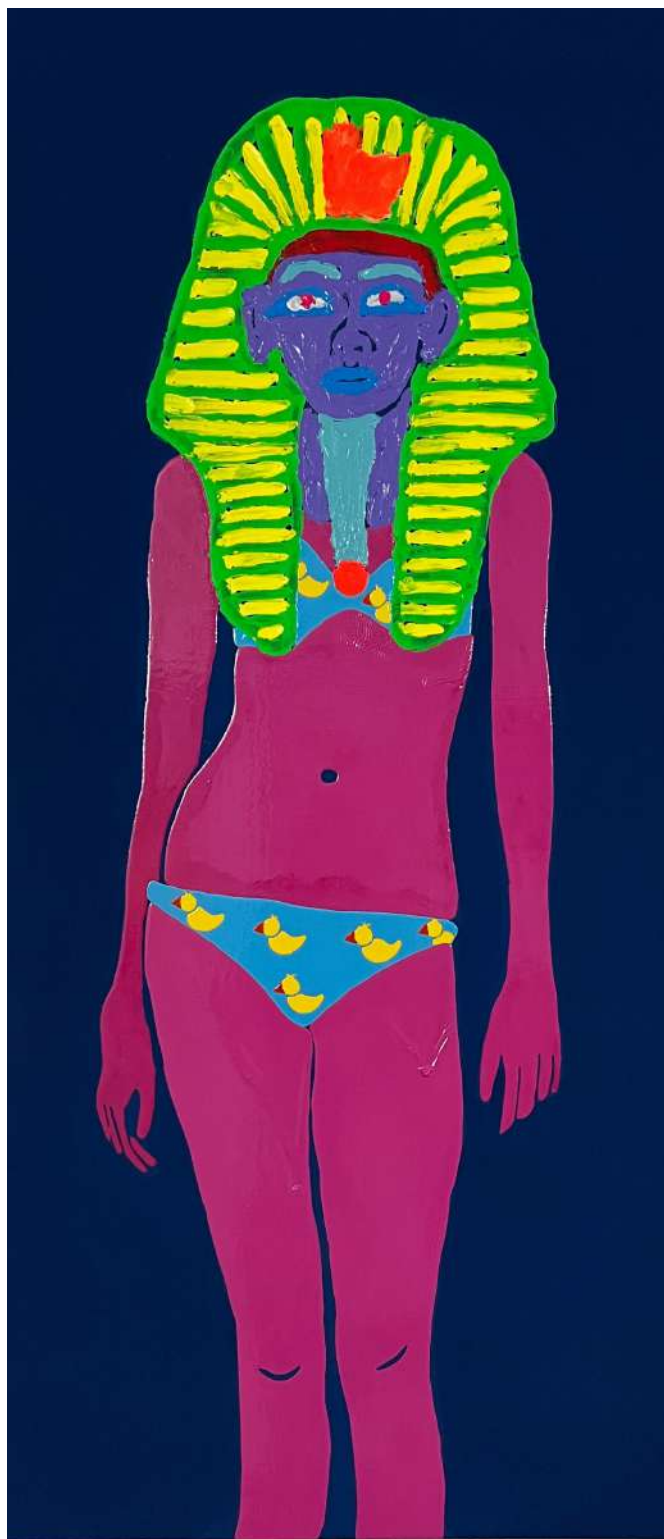
Salt



ZOHA ZAFAR MALIK

Zoha Zafar Malik is running an independent art studio in Lahore.

People can store thousands of real-world objects in visual long-term memory with precision. But are these memories stored as unitary entities or as bundles? Zoha works with this recollection of memories and how the existence of objects and characters evolves through time. Her work translates the romance between past and present by configuring local entities, public figures, and real-life characters. This tendency to investigate objects and characters in novel environments is motivated by our interest in finding or creating evidence of unique states and phenomenon.



ZOHA ZAFAR MALIK

***Duck Duck Goose* | 24 x 46 in**
Enamel and acrylic on board



ZOHA ZAFAR MALIK

***Glass Shoe* | 24 x 46 in**

Enamel and acrylic on board





ZOHA ZAFAR MALIK

Rose | 60 x 84 in

Enamel on canvas



Z O H A Z A F A R M A L I K

***Sisters* | 36 x 48 in**

Enamel on board

Red Light Area is an exhibition initiated and produced by Lfaa Community, realized with the support of Haam Gallery. Guest curated by Muhammad Awab Nouman and coordinated by Mahjabeen Shakeel.

16 -23 December, 2022
Haam Gallery, Dha Phase 8, Lahore