

RaeesKhayal x HAAM Gallery

feed(/)me

Curated by Ghazala Raees

30th August til 19th September, at
HAAM Gallery

Catalogue

feed(/)me

HAAM
GALLERY

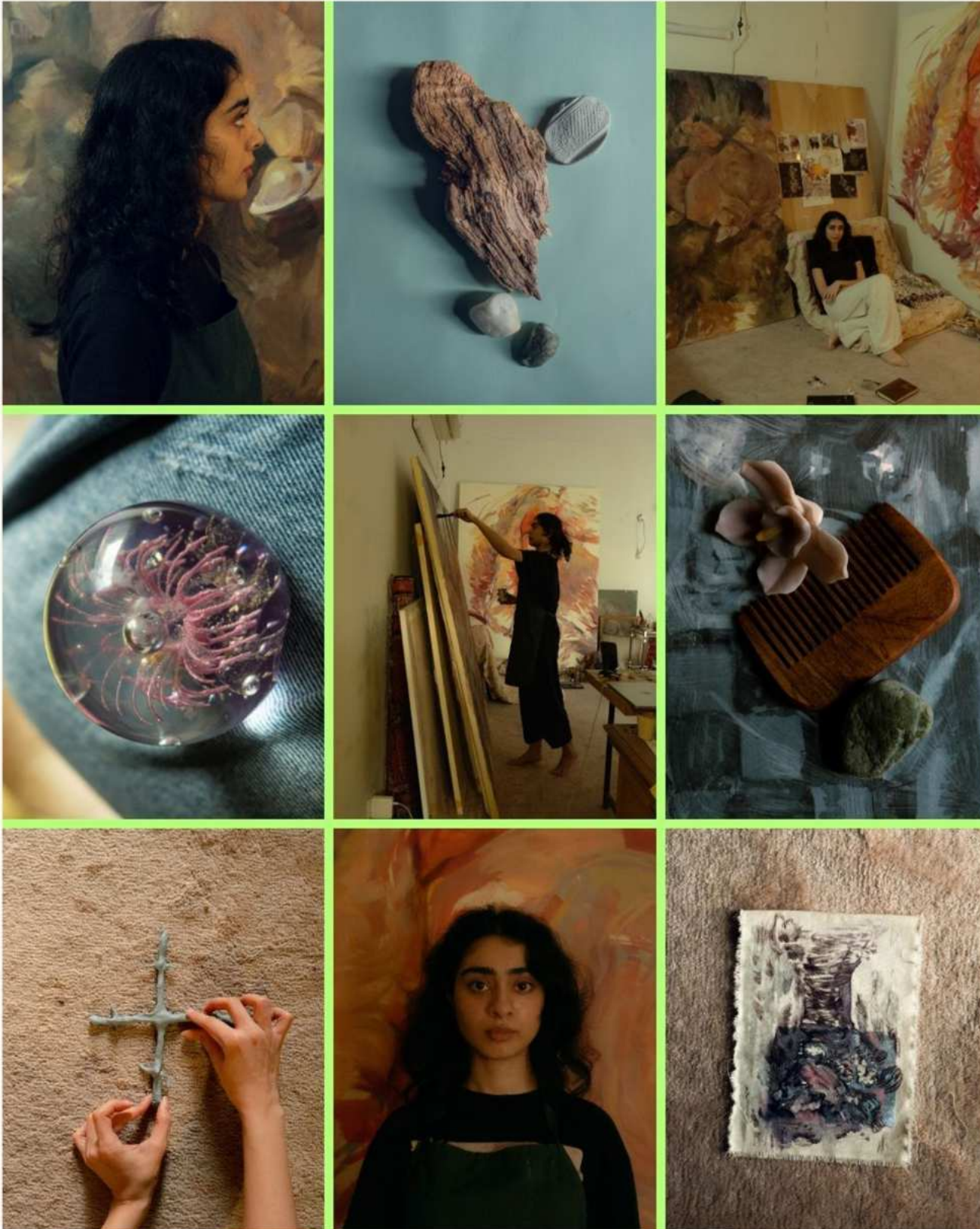
feed(/)me is an exhibition that explores 'art content' on Instagram as a legitimate and significant form of art practice. It examines the highly specialized Instagram posts in the never-ending stream of the Instagram feed, to question how such content has resulted into a distinct mode of art practice which has not only transformed how artists produce and present their artworks but also how viewers are able to interpret and interact with them.

The medium of social media has impacted every facet of human life. Far from being a mere tool for communication, it has become a key driving force behind how we construct, perceive and identify ourselves and others. It has also developed as a market space where we brand and display our worth as well as compete for recognition. The evolution of communication mediums throughout history, from clay and hieroglyphs to digital media and emoji's, shows that with each invention society was restructured and reorganized with new possibilities. The art world has been no exception to the principles of such restructuring and reorganization.

The advent of technological reproducibility via the printing press resulted in the destruction of an artwork's "aura" as explained by Walter Benjamin. It transformed the way art was created, viewed and valued - facilitating new inquiries into 'how art works' as opposed to 'what is art'. The inventions of photography, electronic media and film enabled further opportunities in artistic practices, breaking the traditional stereotypes and attributes of conceiving artworks. This digital age with social media has yet again ushered in a new era with 'digital art', 'illustrations', 'animations', 'NFTS' and 'AI art' being the popular outlets. A very intriguing but less recognized alternate form the social media age has given birth to, is art content. With features like save, zoom and hashtags, social media can provide access and details that may not be available in a physical setting. The ability to share, receive direct feedback, and increased visibility may alter how an artist develops and documents their artwork. The cultural currency and social media capital that comes with a good social media following and trending posts cannot be denied as most artists whether established or upcoming, seem to be equally invested in this activity.

On one hand feed(/)me is an equation made up of a noun and a pronoun that pits a social media feed and an artist as self in competition with each other, demanding to be resolved with the recognition of one over the other. While, as a verb the phrase emphasizes on the need, the hunger of; a) an algorithm that always requires to be updated (fed) b) the audience that is consumed by the unlimited stream of the feed and c) the artists (creators) who rely on the feed for their very practical survival. feed(/)me aims to highlight the significance of art content represented on a social media feed by bringing it in a gallery space. It delves into the debates of alternate art practices by questioning if art content can be established as a medium of art, one that operates in the market of 'likes' and 'shares' - the impact of which may which may translate proportionally in the art markets offline.

Aleezah Qayyum



alsoaleezahqayyum

233 posts

2,165 followers

2,126 following

Aleezah Qayyum

Artist

A life full of turpentine and ramen. 🖌️ 🍜

NCA

Working at @studio.nanahouse

★DM for commissions

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Aleezah Qayyum



Sediments
Oil on canvas
72" x 72"
2025

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The Grid
Mixed media
5.2" x 3.1"
2025

Aleezah Qayyum



Page 1
Oil on paper
7.5" x 8"
2025



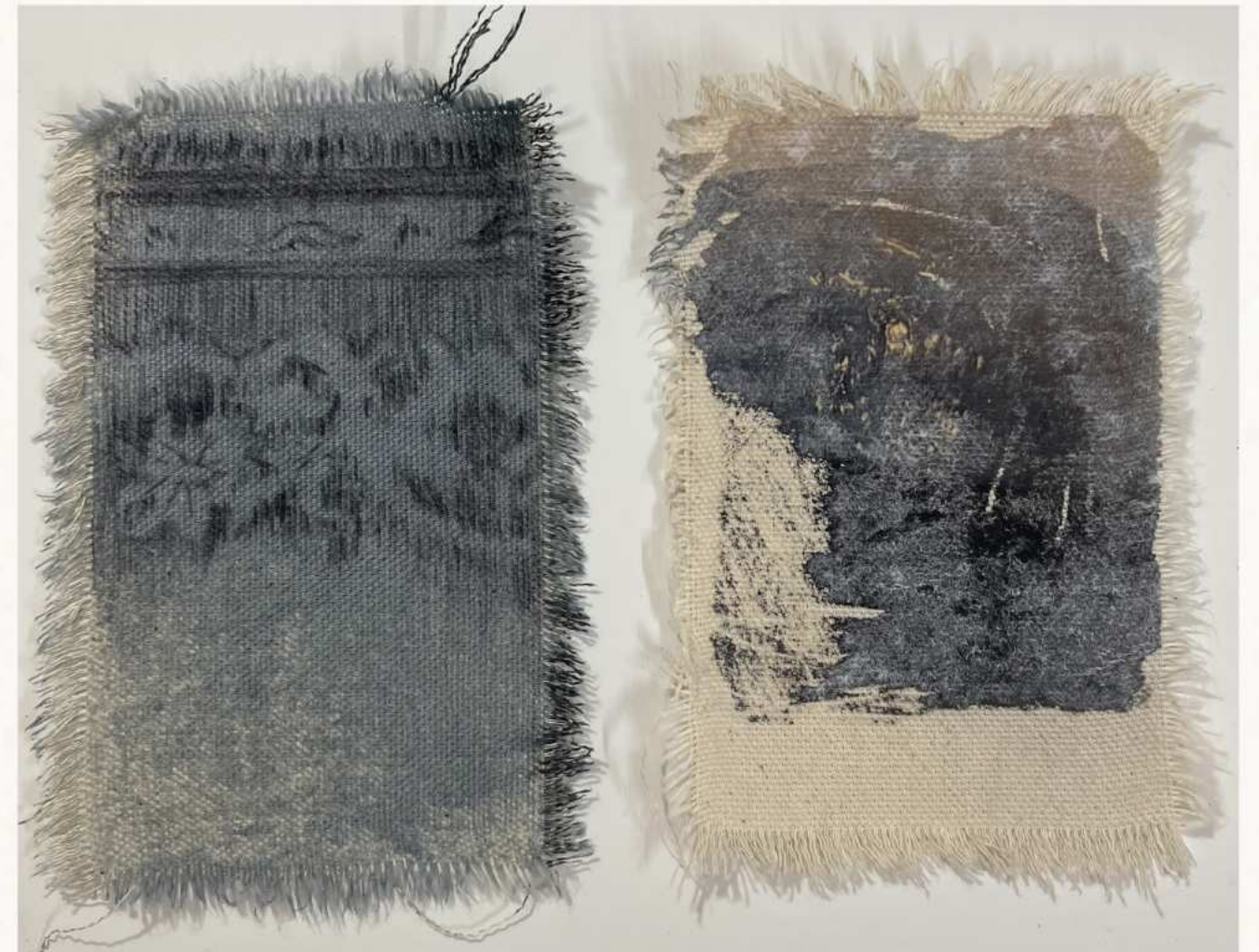
Page 2
Mixed media on paper
6" x 8"
2025

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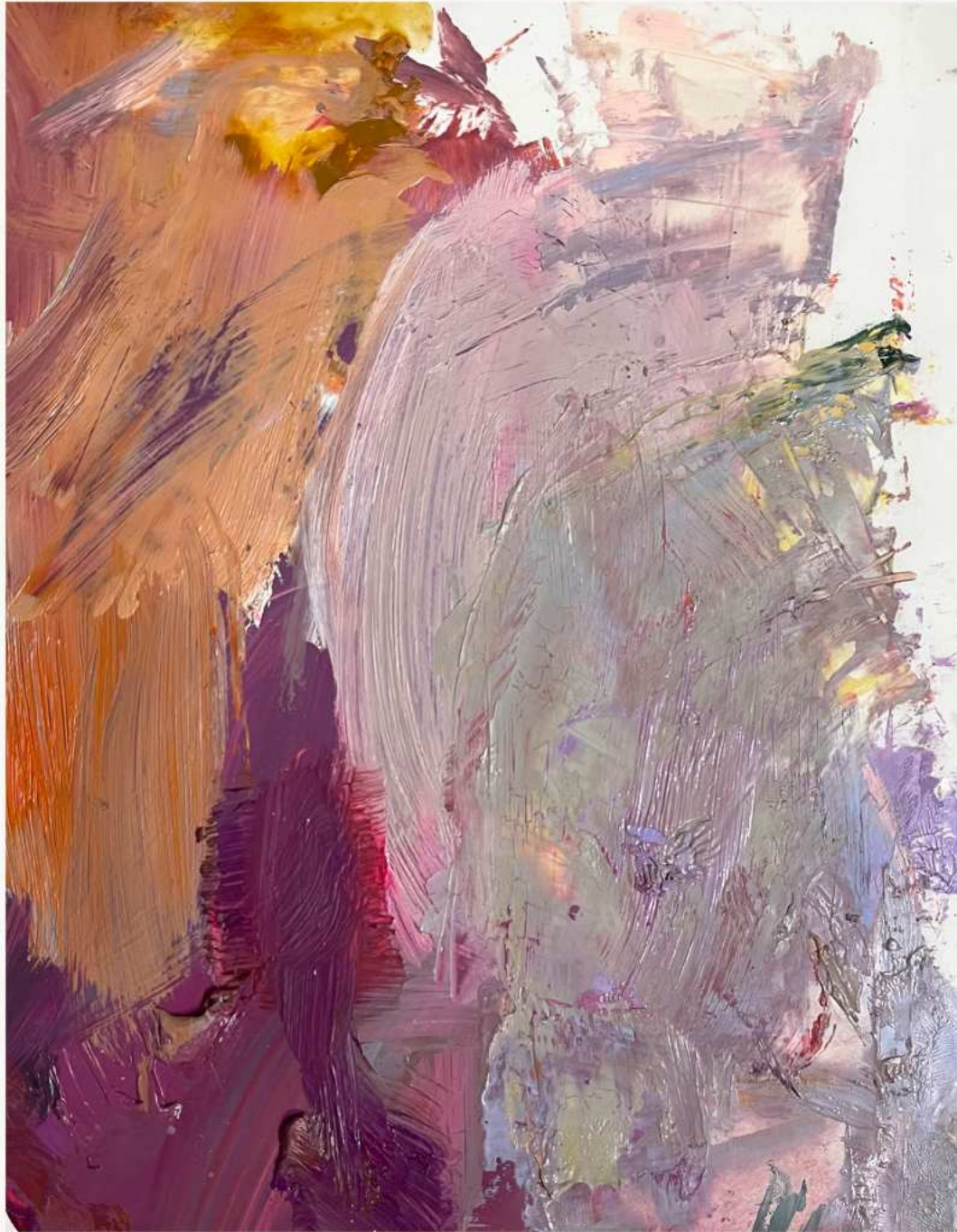


Page 3
Mixed media on canvas
6" x 5"
2025



Page 4
Mixed media on canvas
4.5" x 3" (left) and 4.5" x 3" (right)
2025

Aleezah Qayyum



Page 5
Oil on paper
8" x 6.4"
2025



Page 6
Mixed media on paper
7.5" x 8"
2025

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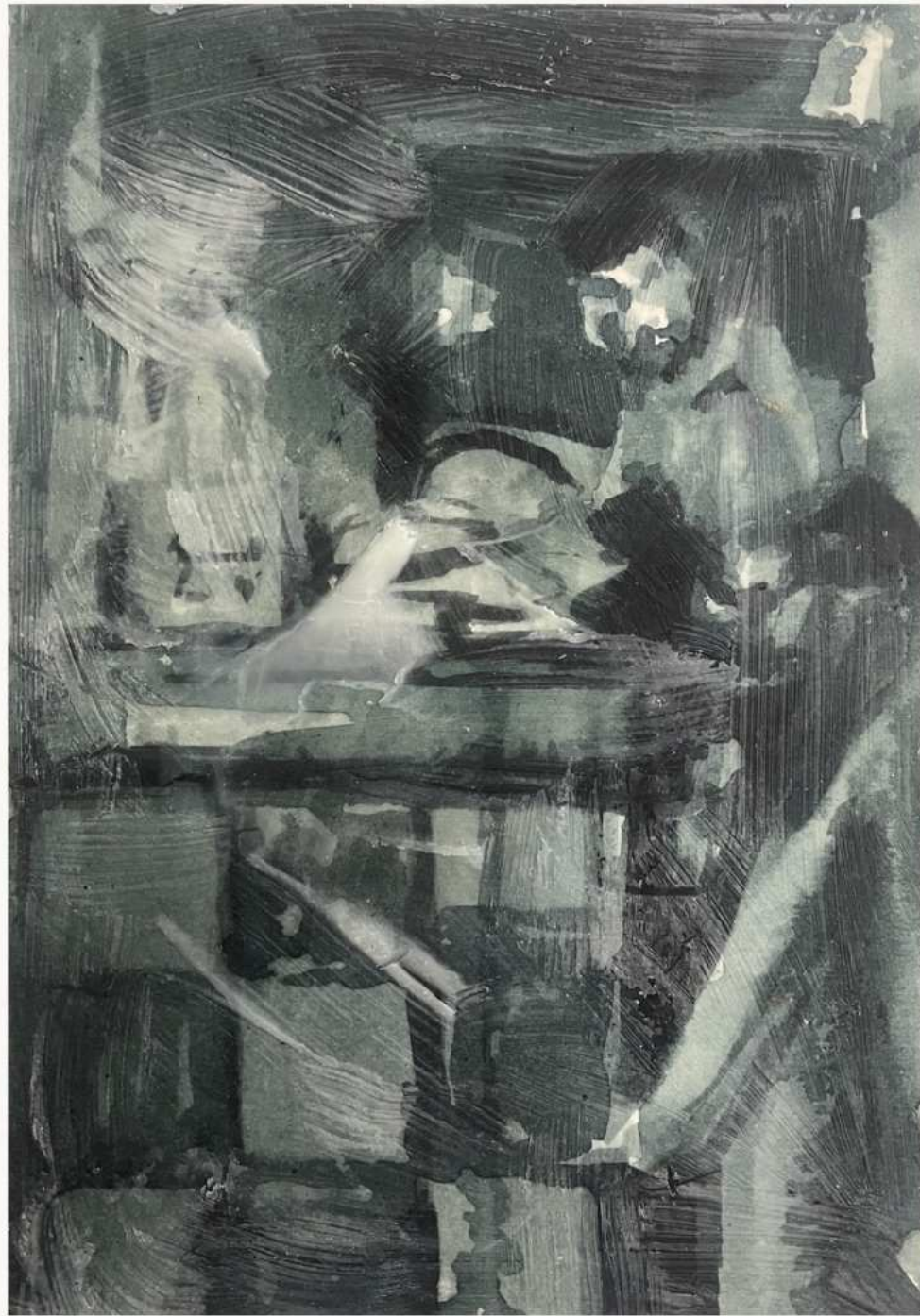
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Page 7
Mixed media on canvas
6.5" x 9"
2025



Page 8
Phototransfer on paper
6" x 8"
2025



Page 9
Mixed media on paper
6" x 8"
2025



Page 10
Mixed media on canvas
4.5" x 3"
2025

Aleezah Qayyum



Page 11
Oil on paper
8" x 8"
2025

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Ayaz Jokhio



ayaz.jokhio

162 posts

4,566 followers

1,863 following

Ayaz Jokhio

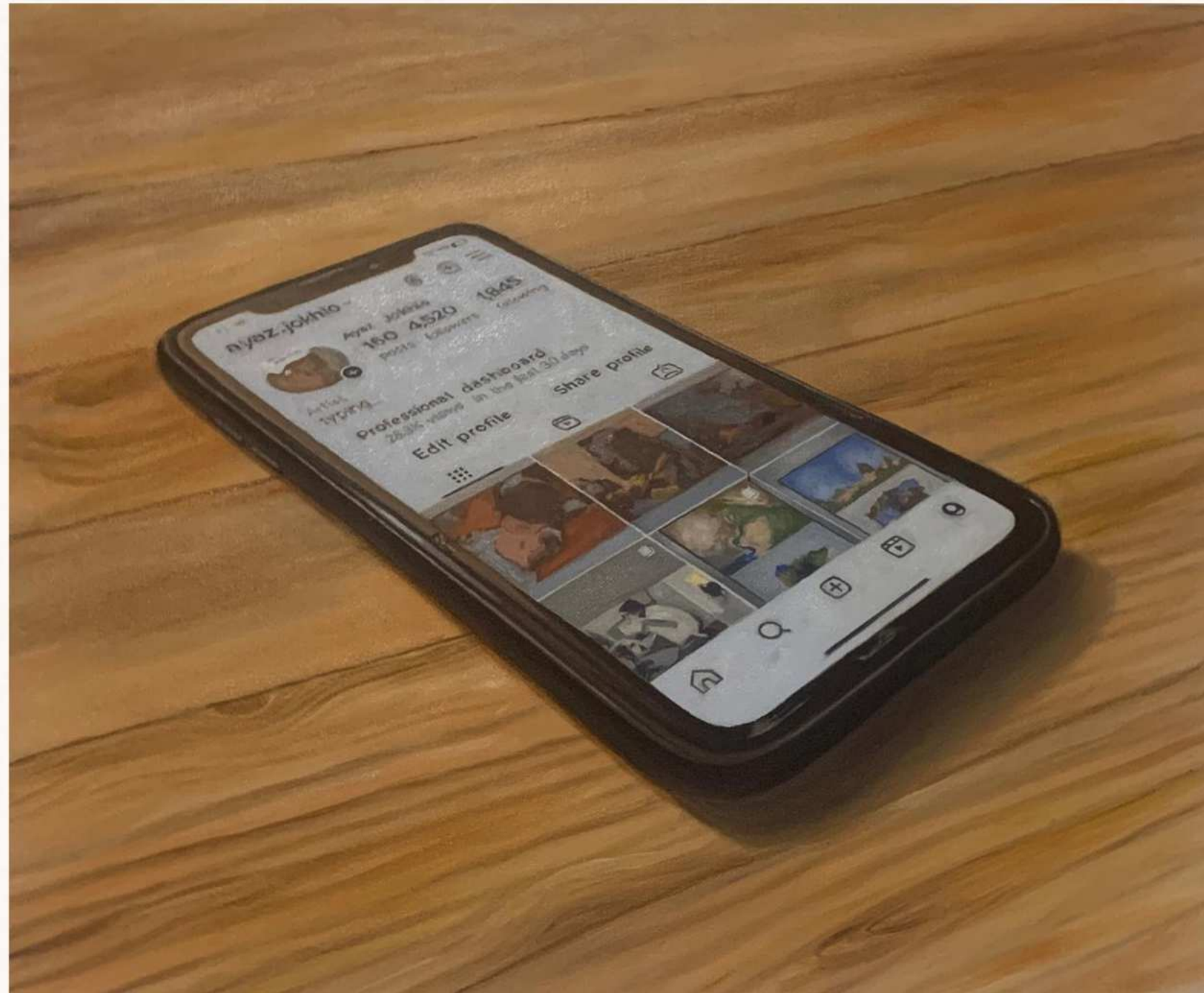
Artist

typing...

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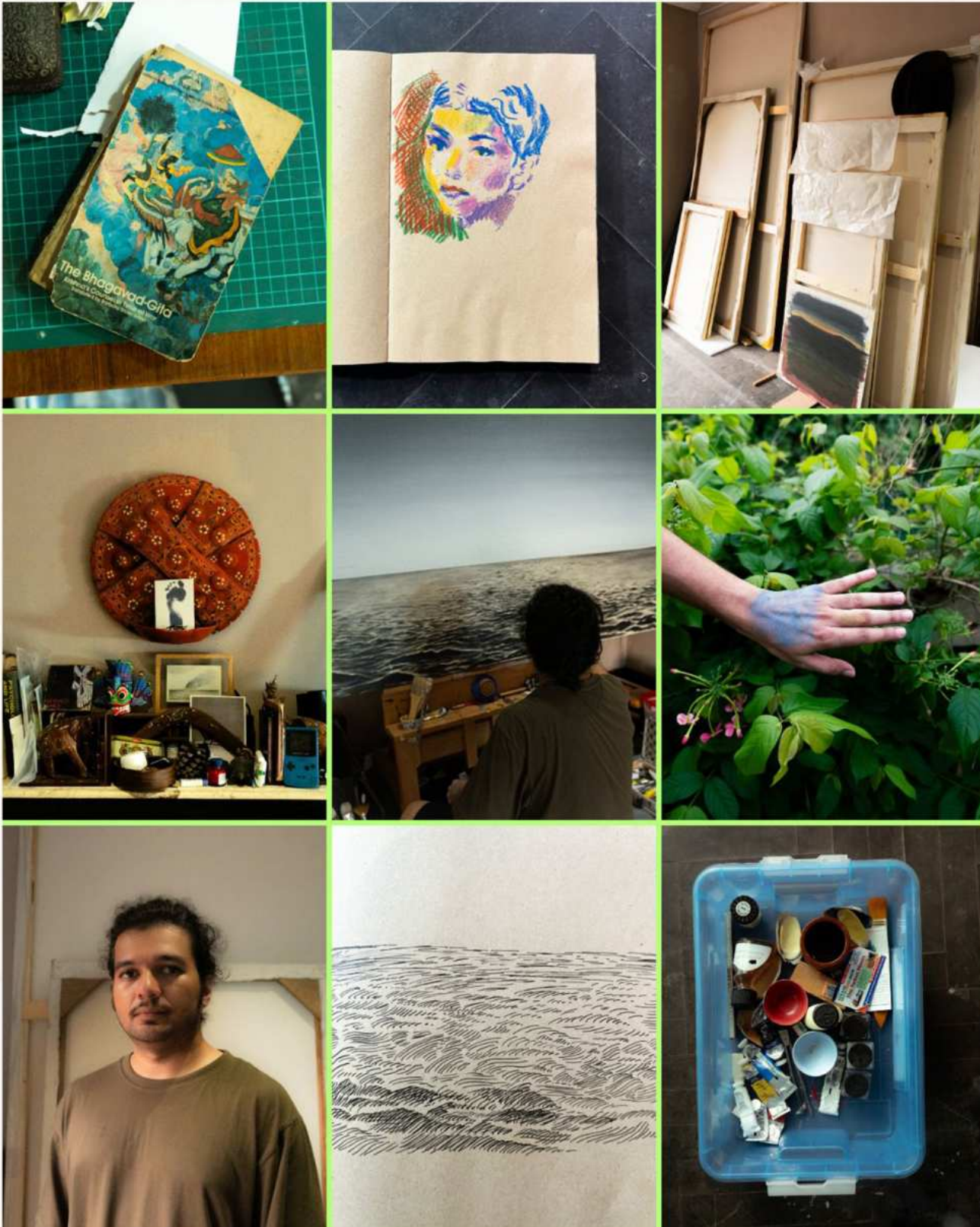
Ayaz Jokhio



Still life
Oil on canvas
20"x 24"

feed(/)me

Faraz Aamer Khan



fraaz_k

284 posts

2,678 followers

3,385 following

Faraz Aamer Khan

Artist

Visual Artist

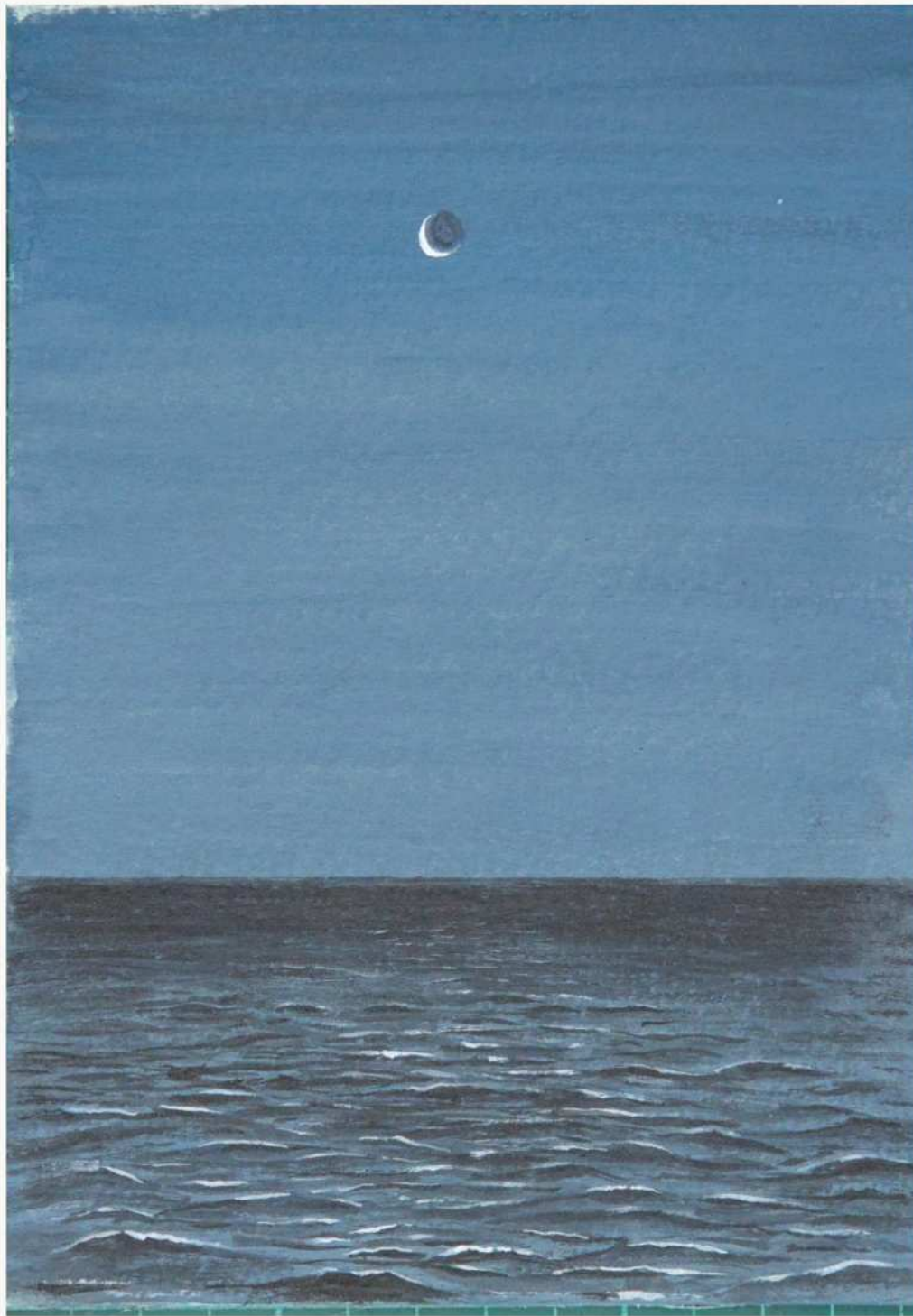
| NCA | Educator | Commissions <OPEN>

Commercial Photography & Videography: @studio_.ph

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Faraz Aamer Khan



I have nothing
Opaque Watercolor on Archival Paper
5.3" x 7.5"



between the rain & the earth
Ink on Archival Paper
5.3" x 7.5"

Faraz Aamer Khan



meagre offerings
Opaque Watercolor on Archival Paper
5.3" x 7.5"

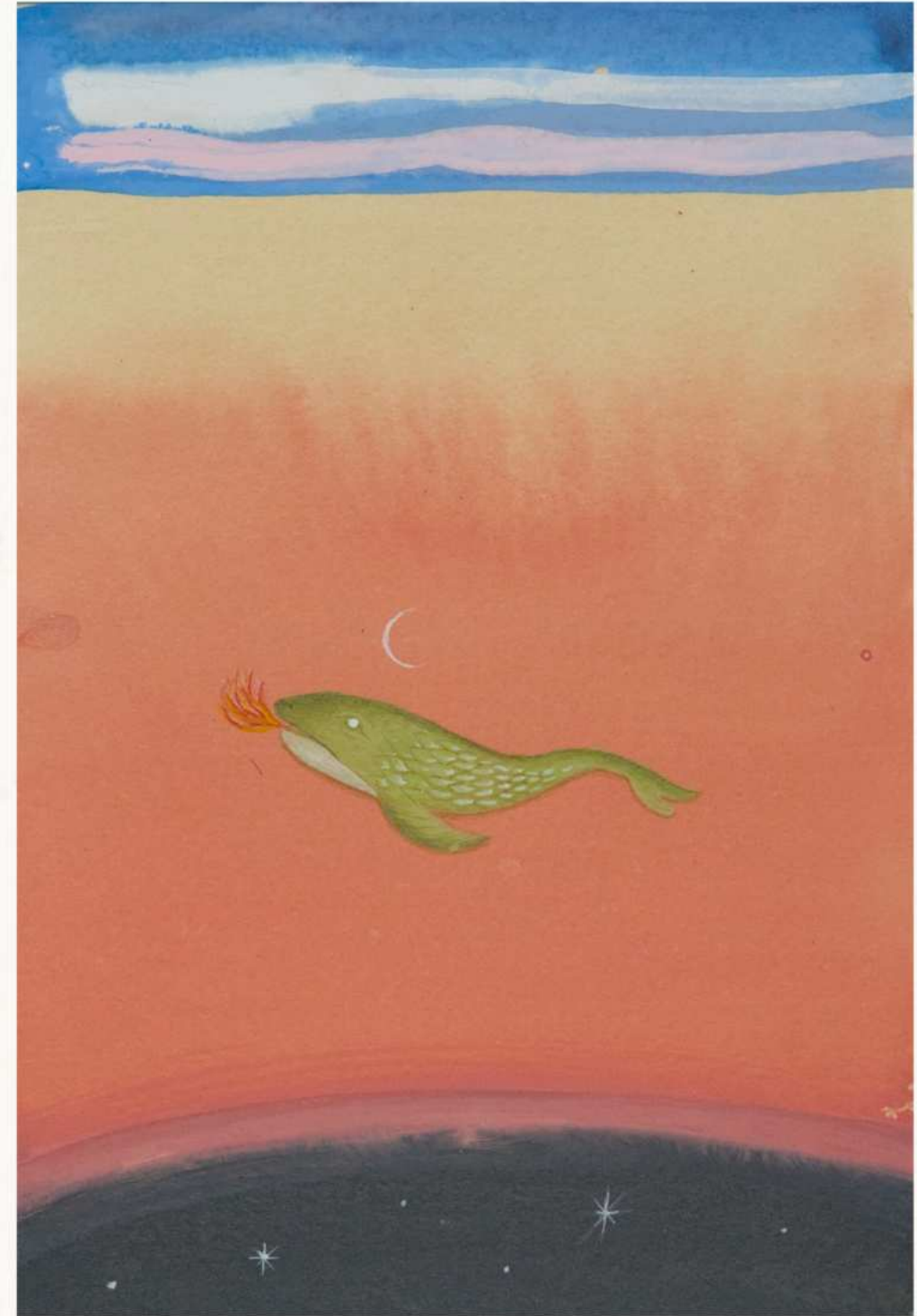


wings to fly on
Opaque Watercolor on Archival Paper
5.3" x 7.5"

Faraz Aamer Khan



send off
Opaque Watercolor on Archival Paper
5.3" x 7.5"



beyond I imagine
Opaque Watercolor on Archival Paper
5.3" x 7.5"

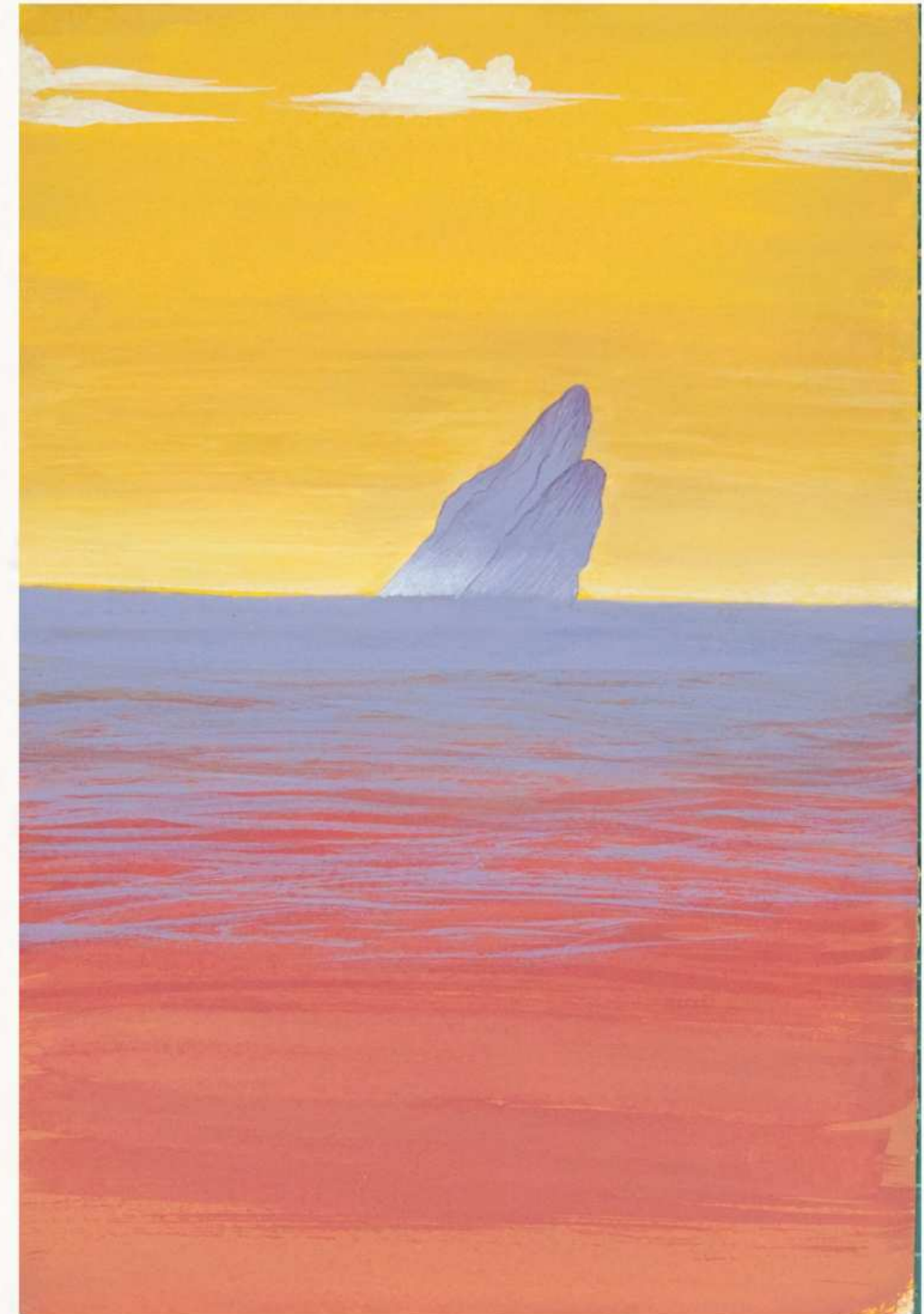
feed(/)me

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Faraz Aamer Khan

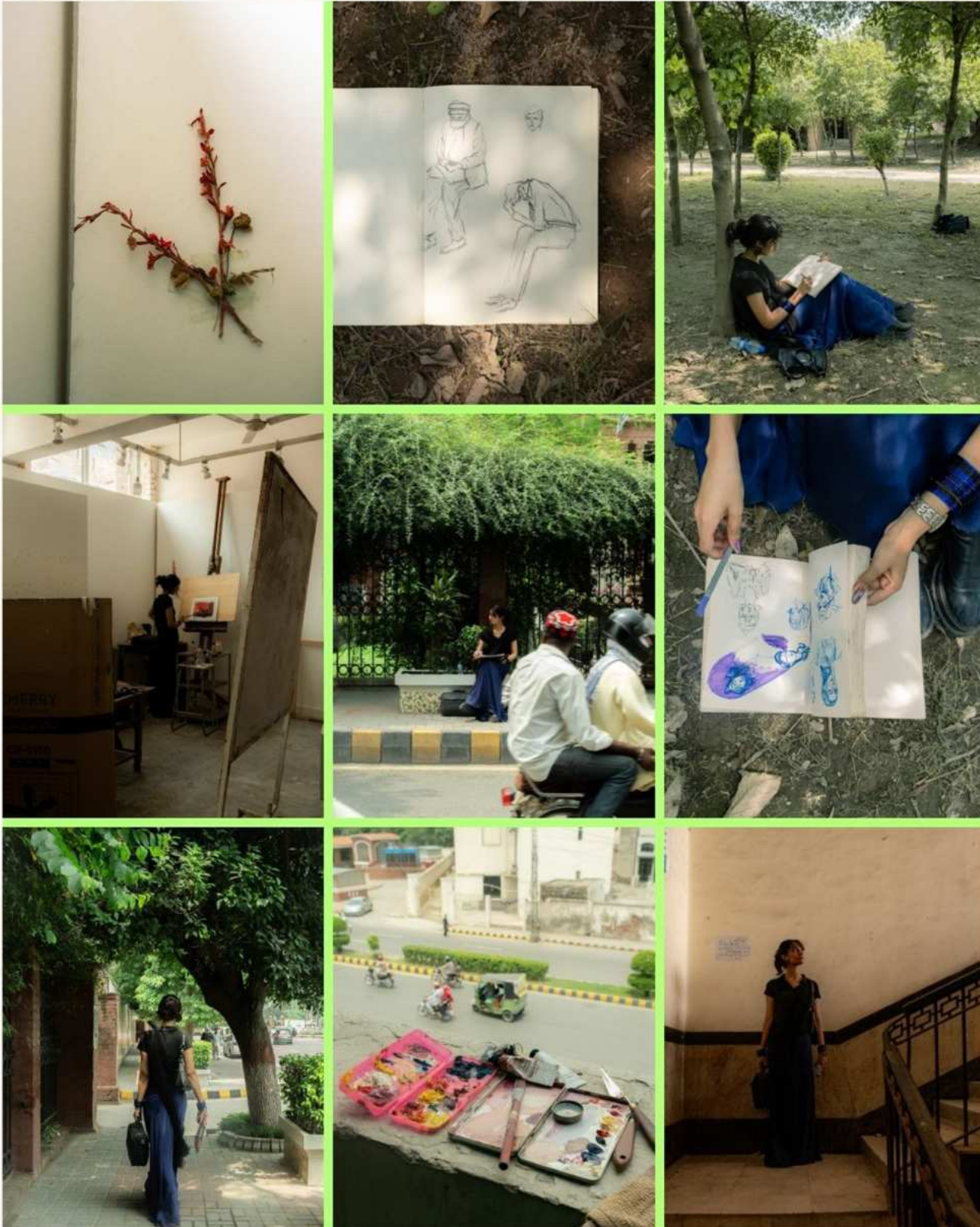


watching from the sidelines
Opaque Watercolor on Archival Paper
5.3" x 7.5"



nothing has me
Opaque Watercolor on Archival Paper
5.3" x 7.5"

Hania Batool



haniaathebatoool

47 posts

97.2k followers

1,277 following

Artist



nca | nec

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Hania Batool



The hours between.
Digital Instagram Reel
1:30 Mins



The hours before
Marker on paper
8.3" x 11.7"

Live Performances

Performance 1

Title: Painting (verb) I

Location: Live in Gallery

Date: 30 th August 2025, 5:30PM

Performance 2

Title: Painting (verb) II

Location: Live in Gallery

Date: 6th September 2025, 5:30PM

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Hoor Imad Sherpao



yesitsmehoortheartist

260 posts

5,224 followers

6,991 following

Hoor Imad Sherpao

Artist

Multidisciplinary Visual Artist



|NCA/LAHORE|PARSONS SCHOOL OF DESIGN/NYC

@parsonsschoolofdesign @nca_officials

@villagegirlinthecity

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Hoor Imad Sherpao

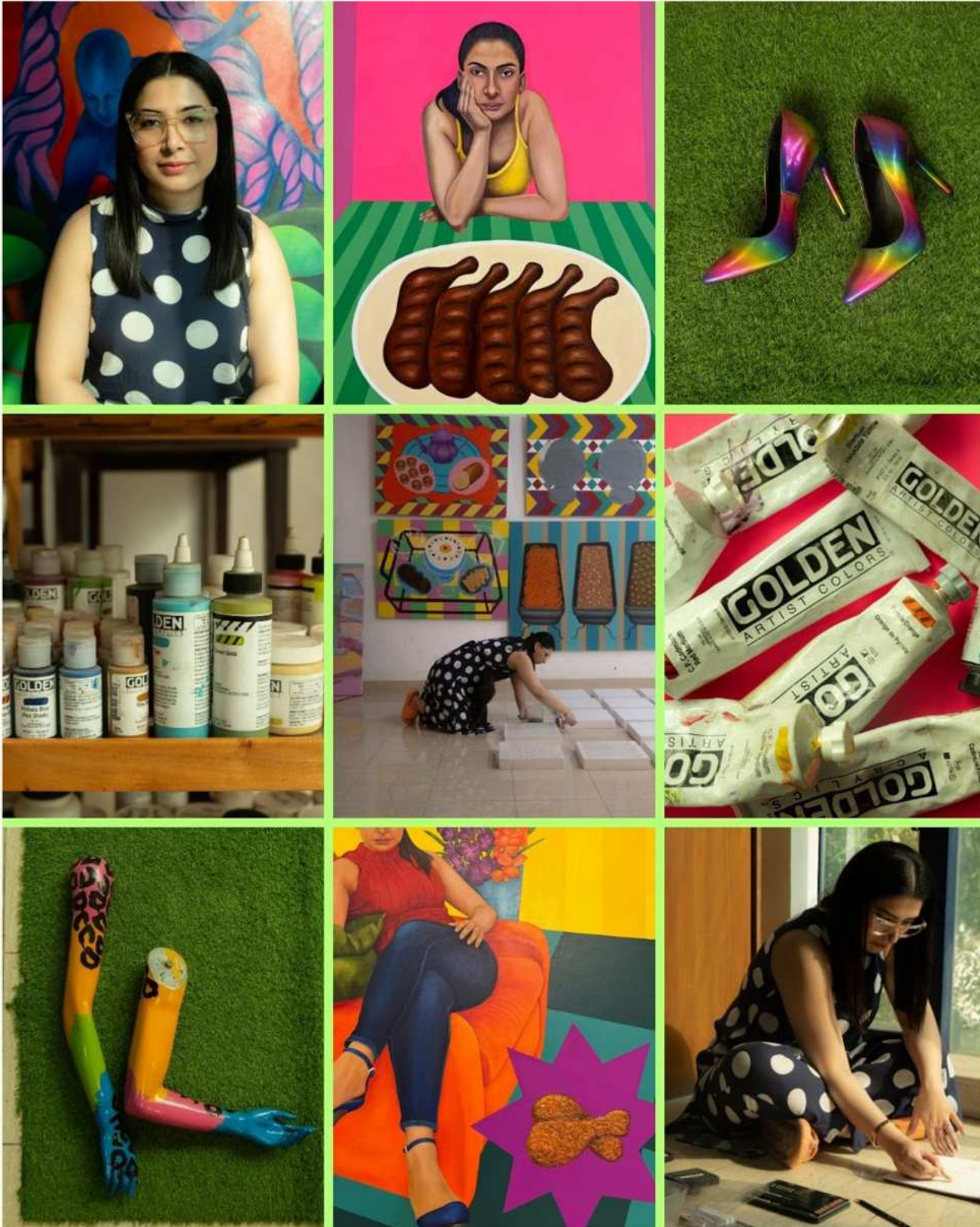


The Casual Battle
Opaque Watercolor and 24 Karat Gold on Wasli Paper
13.5" x 15.5"
2025



The Casual Battle
Digital Instagram Reel
2025

Minaa Mohsin



minaamohsinpaints

594 posts

2,511 followers

1,525 following

Minaa Mohsin

Artist

Managing Director: @kaleido.kontemporary
& @kaleido.k.space

Material & tips: @artmaterialgirl

Studio: @partner.painters

Upcycling: @upcyclist.minaa

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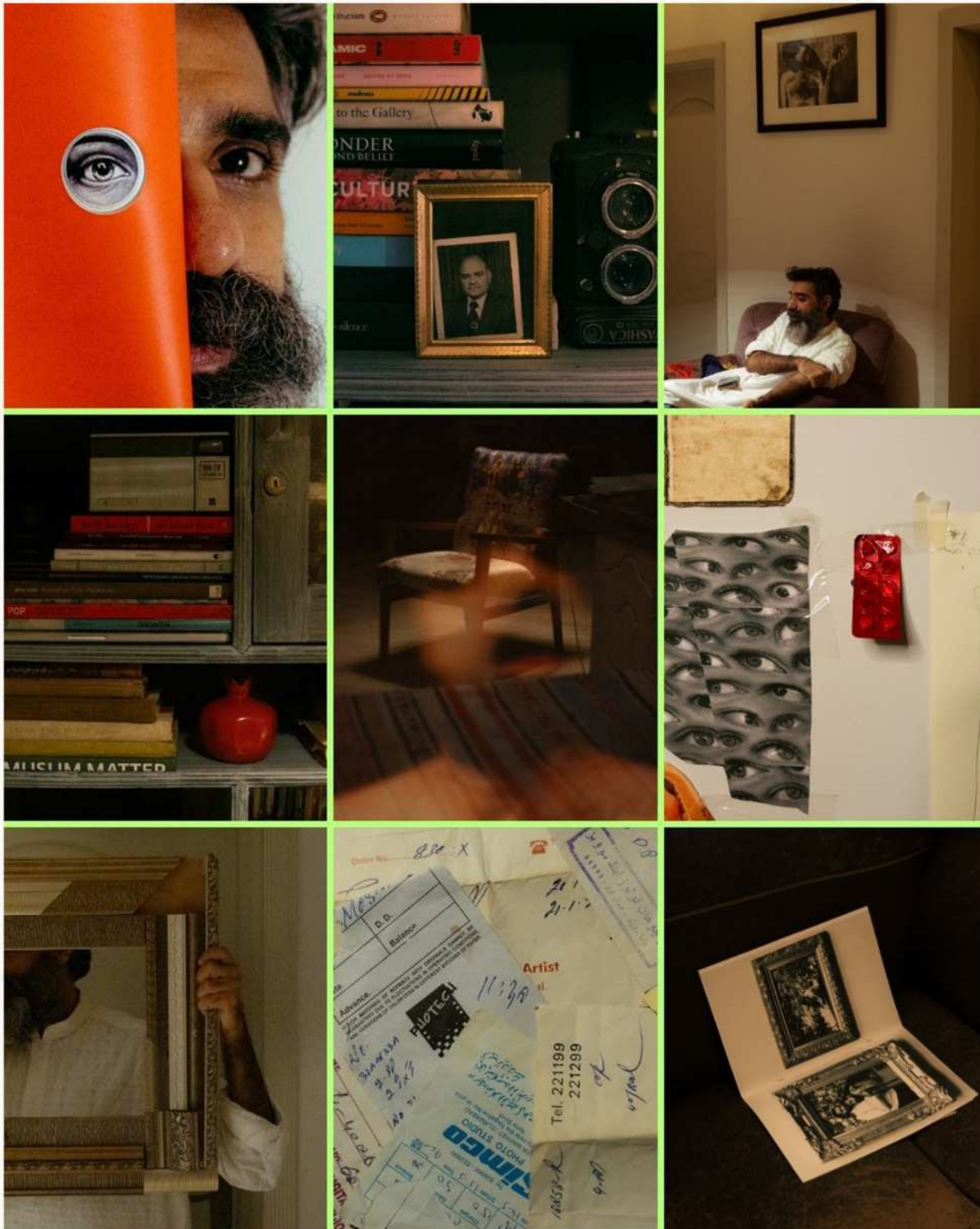
Minaa Mohsin



12 Sarkari Gamlay (12 Official Flowerpots)
Acrylic on wood
14" x 14" (each)
2025

feed(/)me

Mohsin Shafi



mohsinshafiofficial

1065 posts

4,754 followers

7,495 following

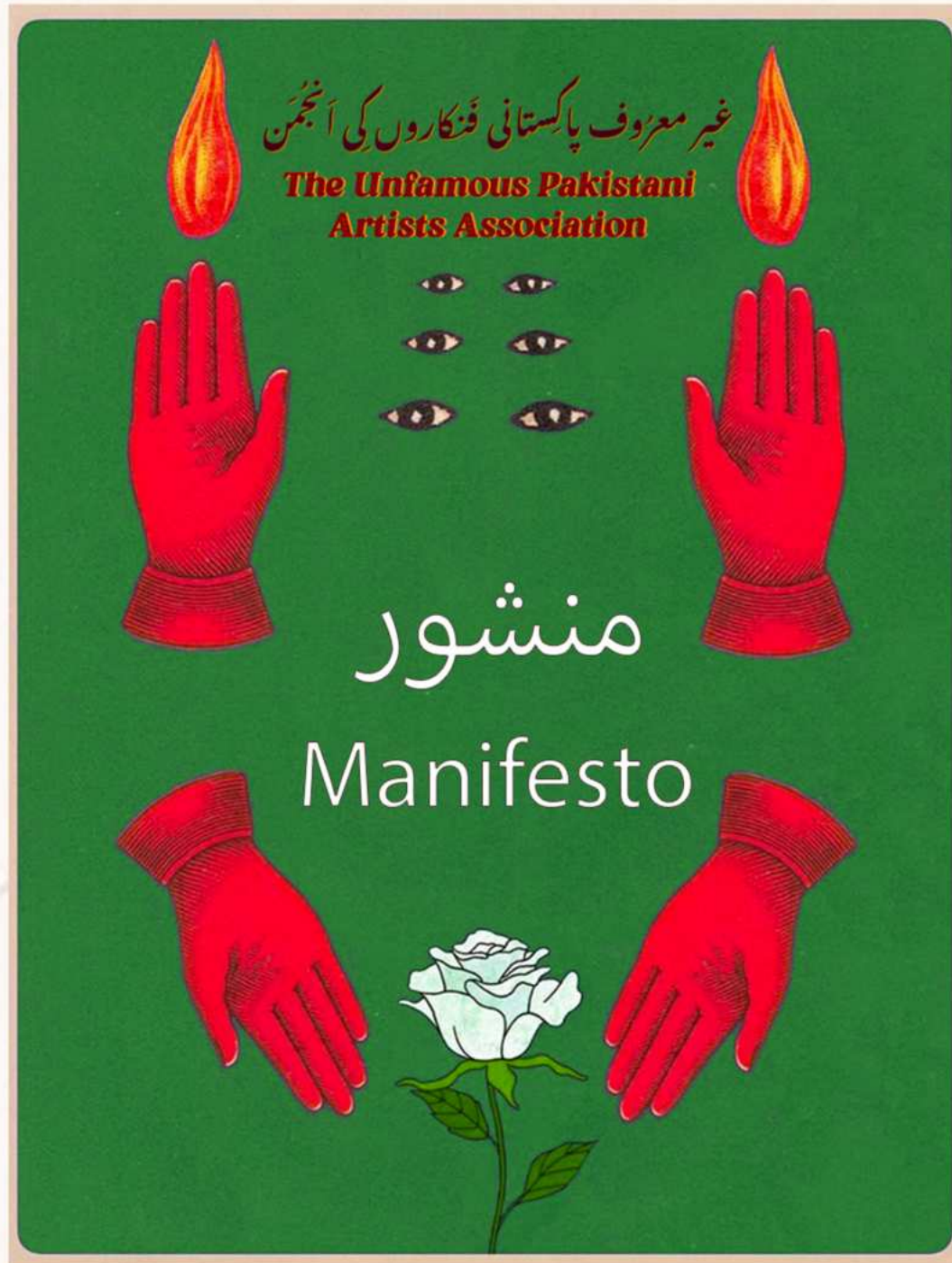
Mohsin Shafi

Artist

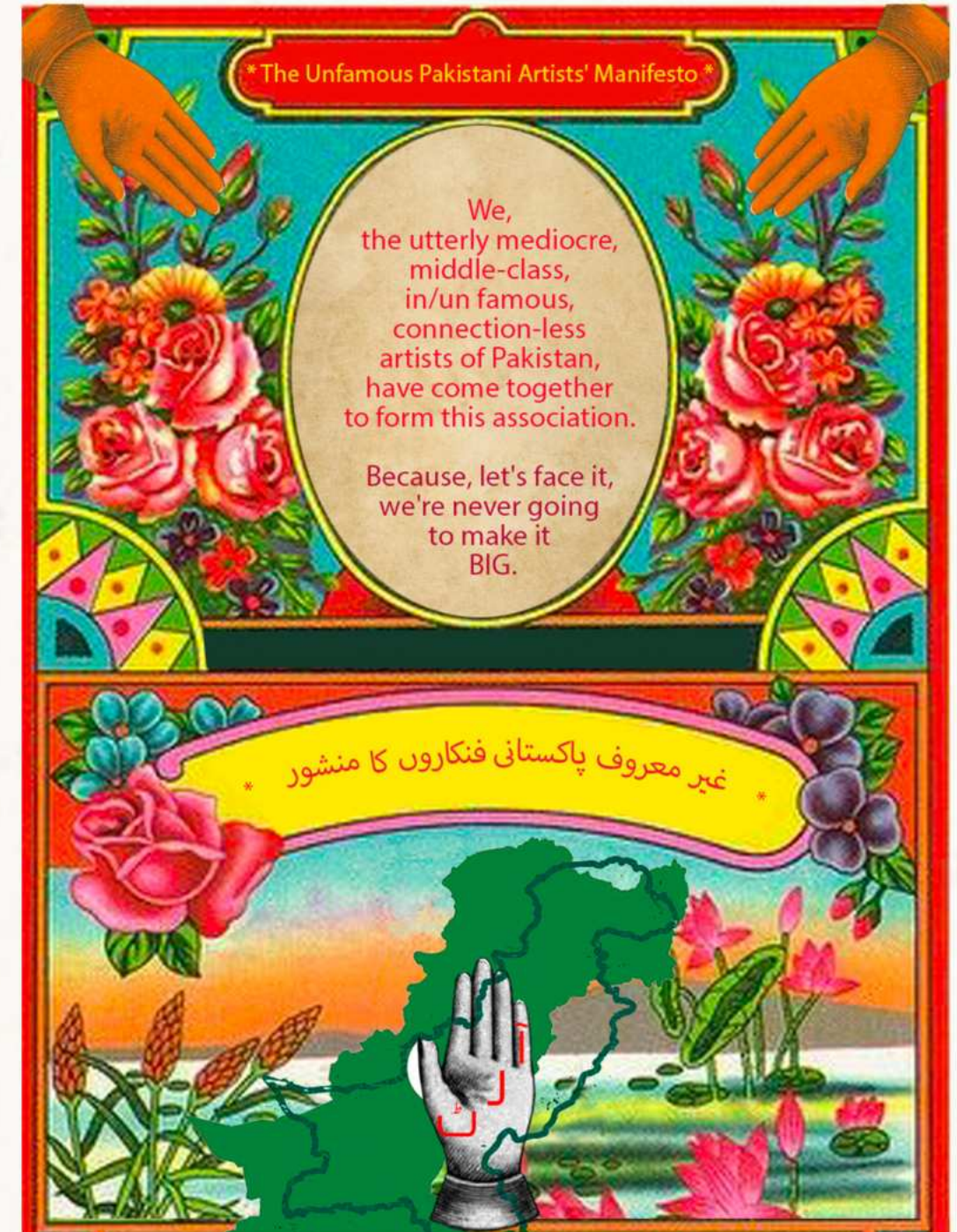
a bohemian/dreamer/observer/thinker/struggler/radical/visual storyteller/sort of an artist/ based in pakistan / in quest for art vibes,tribes n ties.

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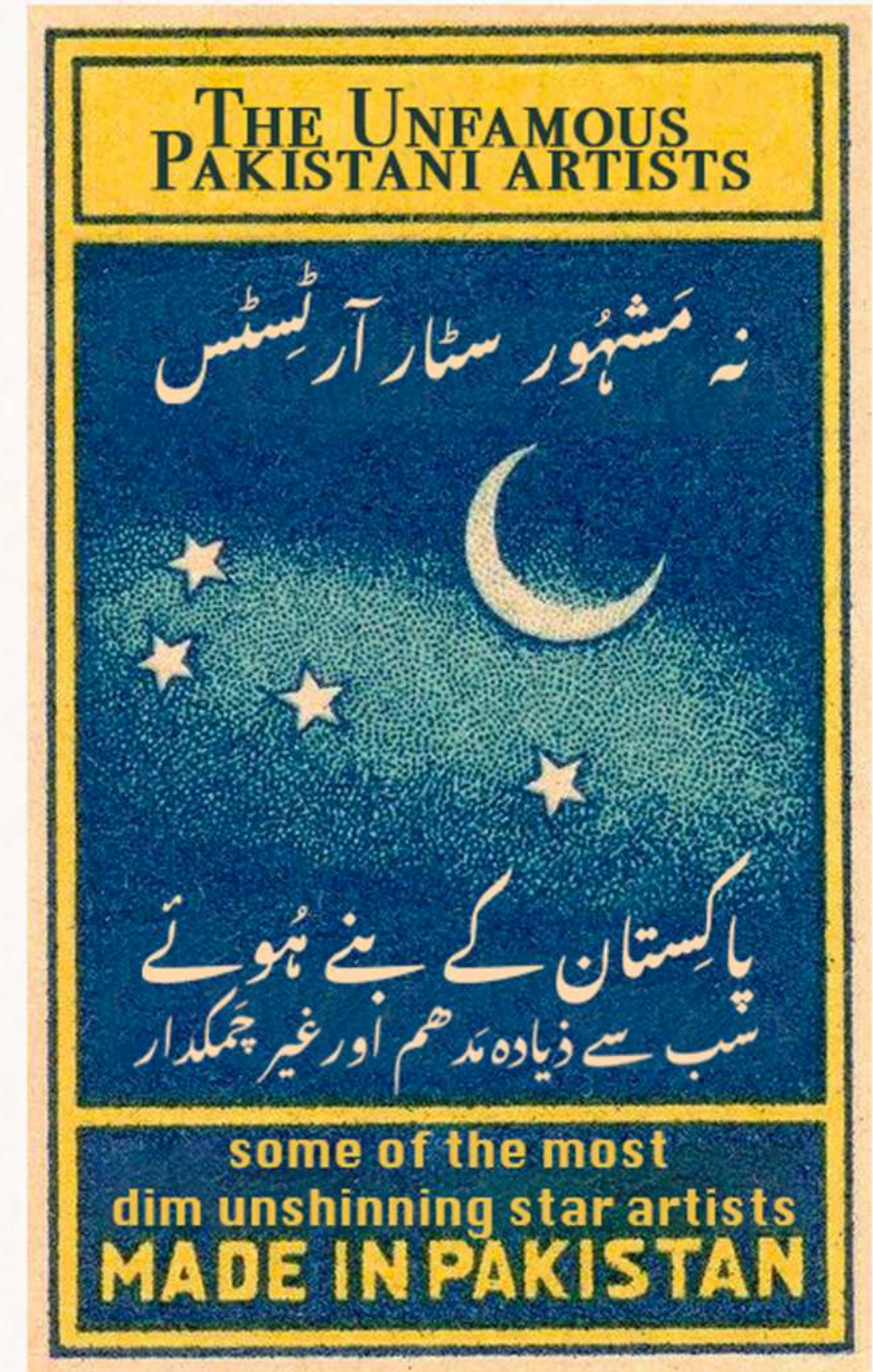
Unfamous Pakistani artists association
Digital print on archival paper
Size Variable
2025
Set of 10 or individual



Unfamous Pakistani artists association
Digital print on archival paper
Size Variable
2025
Set of 10 or individual



Unfamous Pakistani artists association
Digital print on archival paper
Size Variable
2025
Set of 10 or individual



Unfamous Pakistani artists association
Digital print on archival paper
Size Variable
2025
Set of 10 or individual

Nakhshab Rehman



nakhshab.rehman

329 posts

1,733 followers

1,474 following

Nakhshab Rehman
Visual Artist

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Nakhshab Rehman



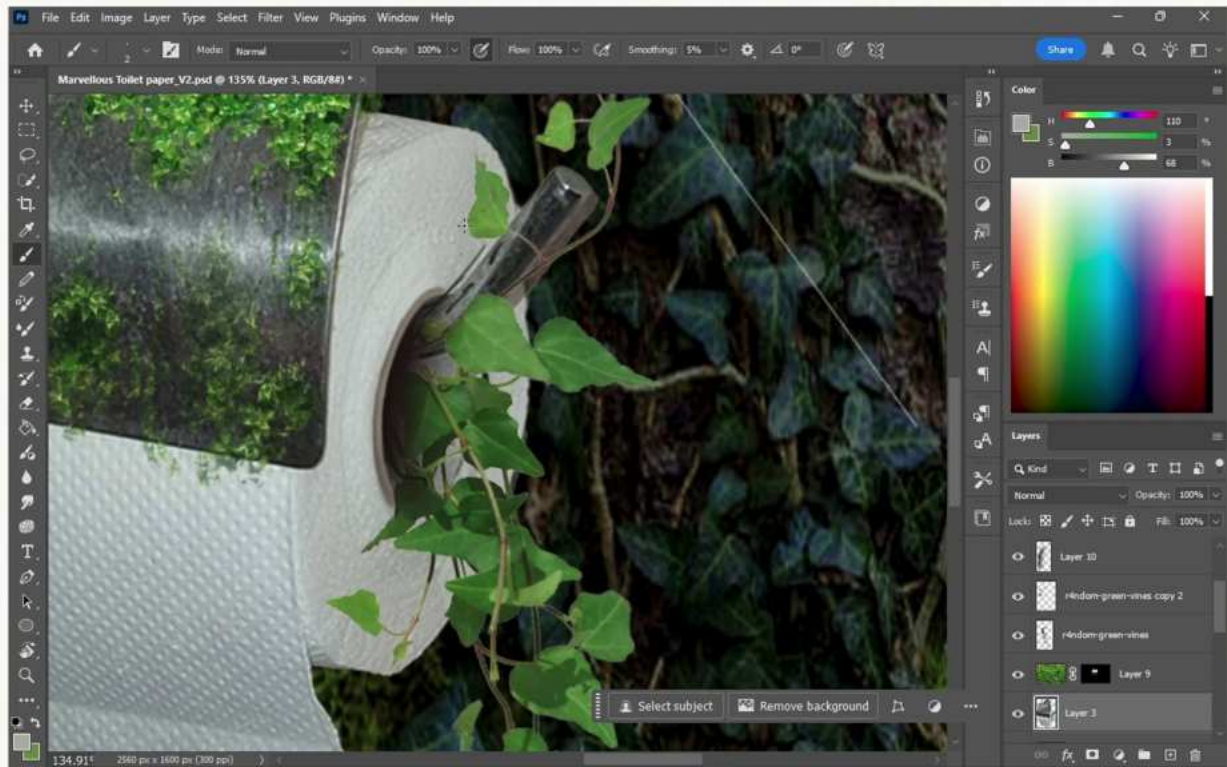
A-kela banana

Video

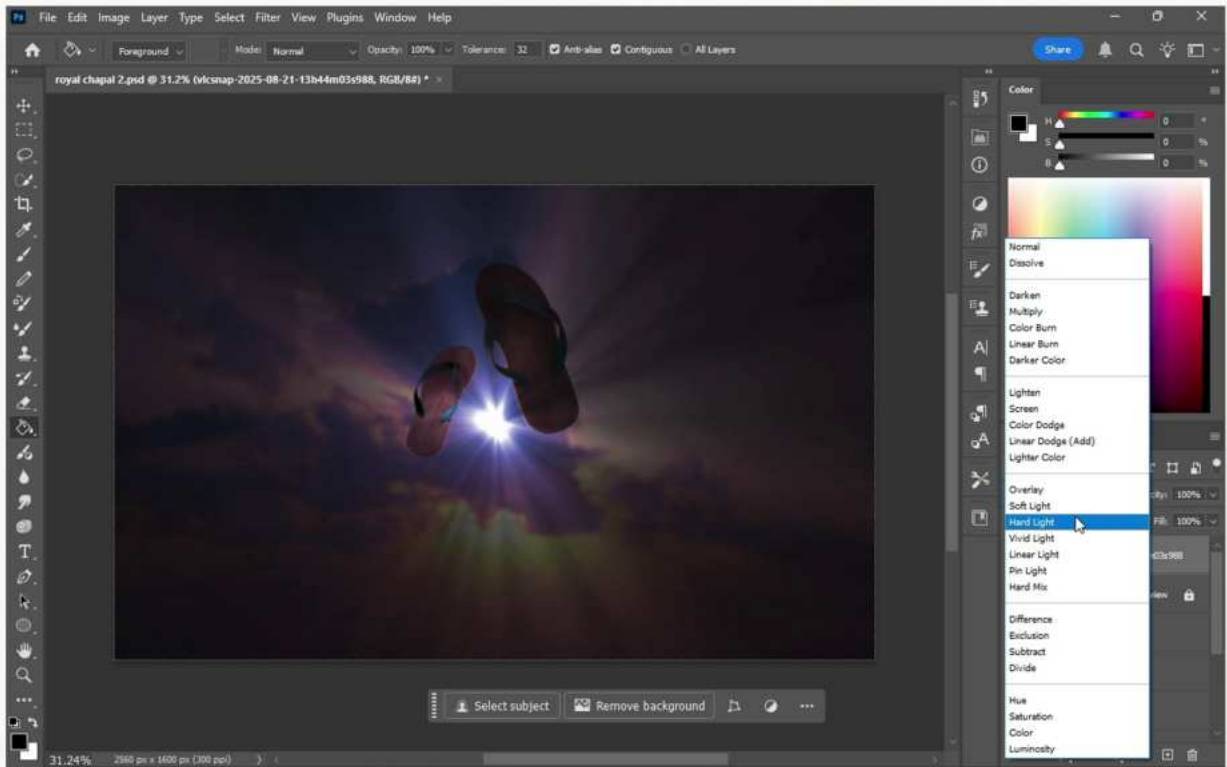
Duration- 00:03:27

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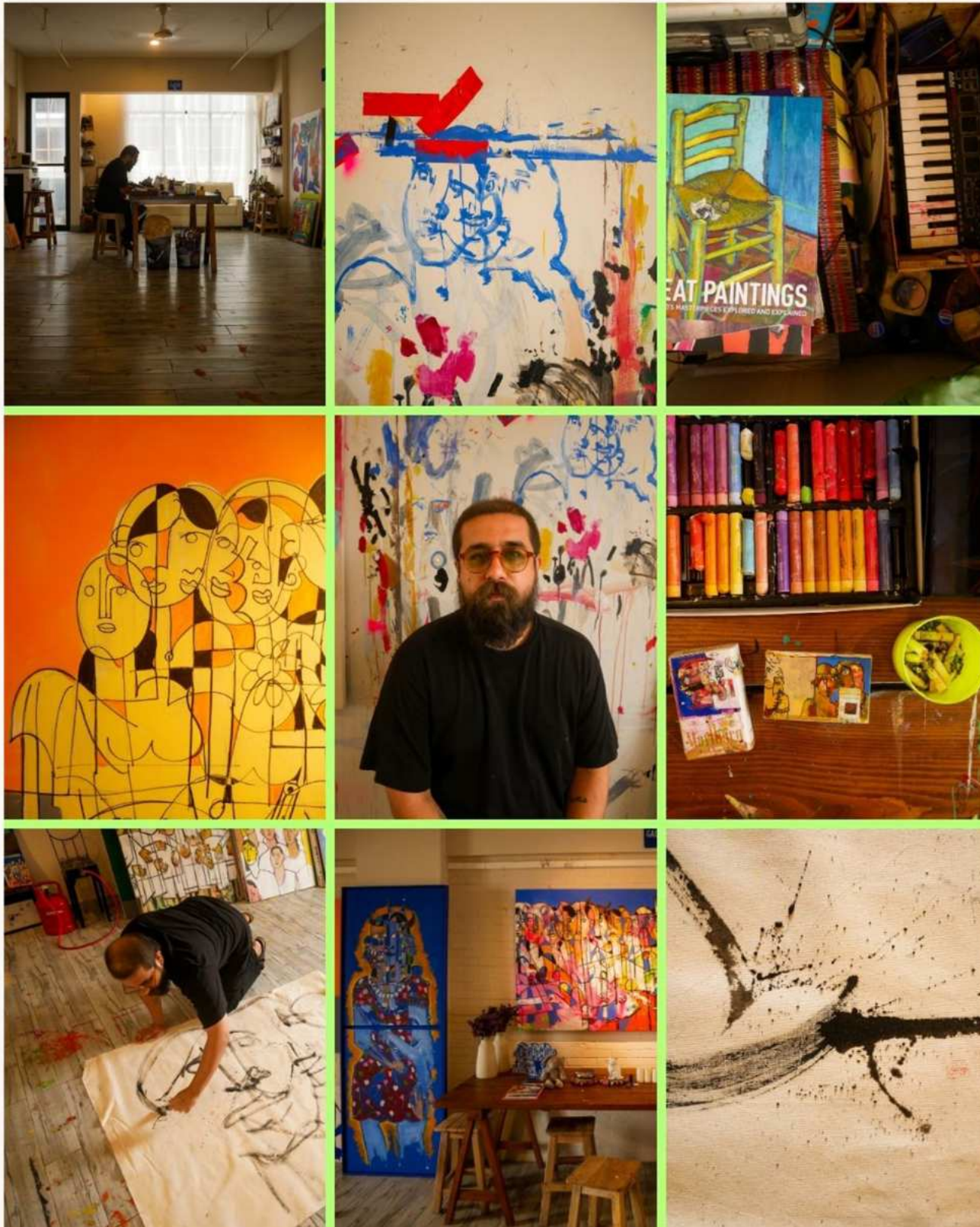


Toilet Pata
Video
Duration- 00:02:25



Hawai Chapal
Video
Duration- 00:02:19

Safwan Sabzwari



safwansubzwari

200 posts

6,793 followers

1,929 following

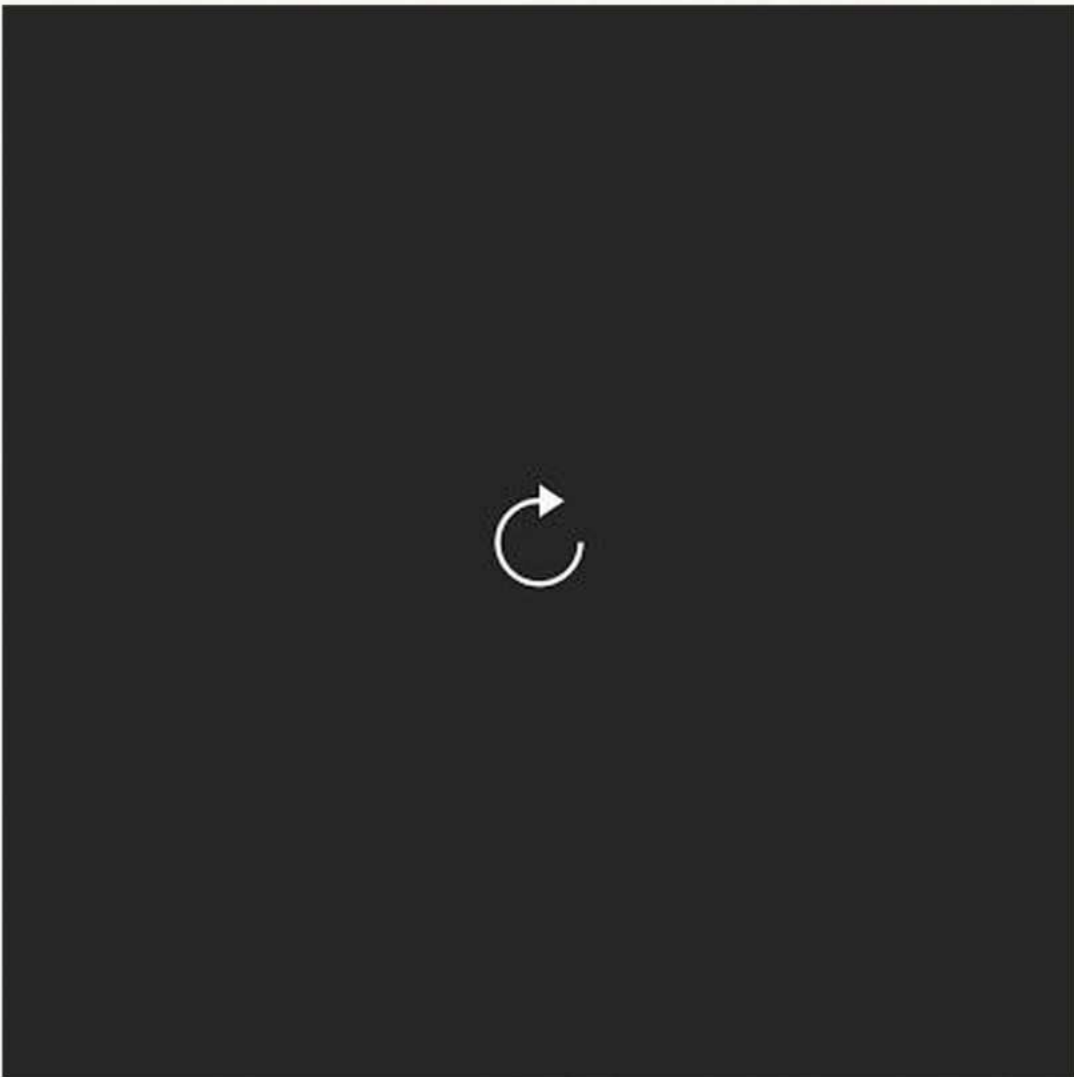
Safwan Subzwari

Supermarket/convenience store

feed(/)me

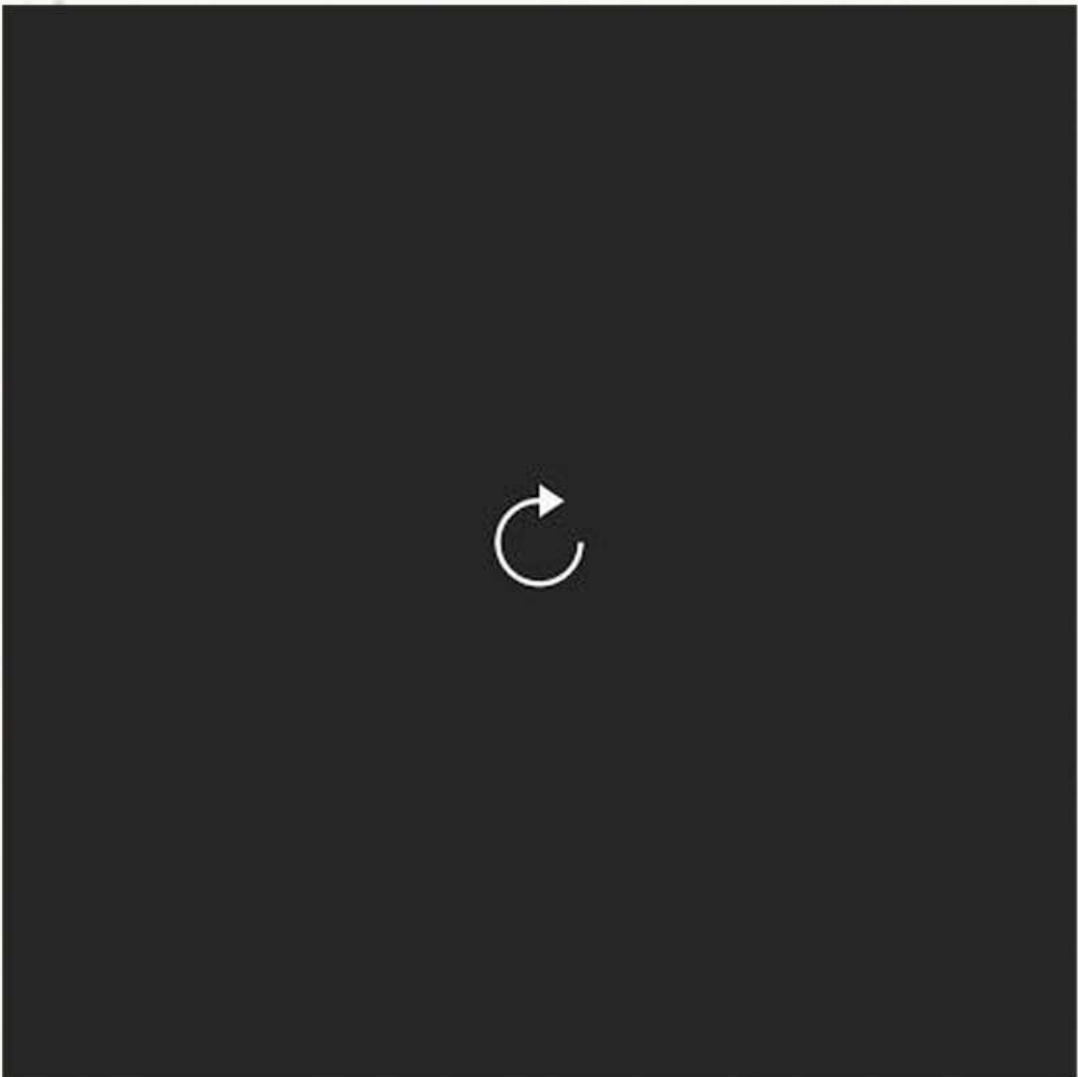
HAAM
GALLERY

Safwan Sabzwari



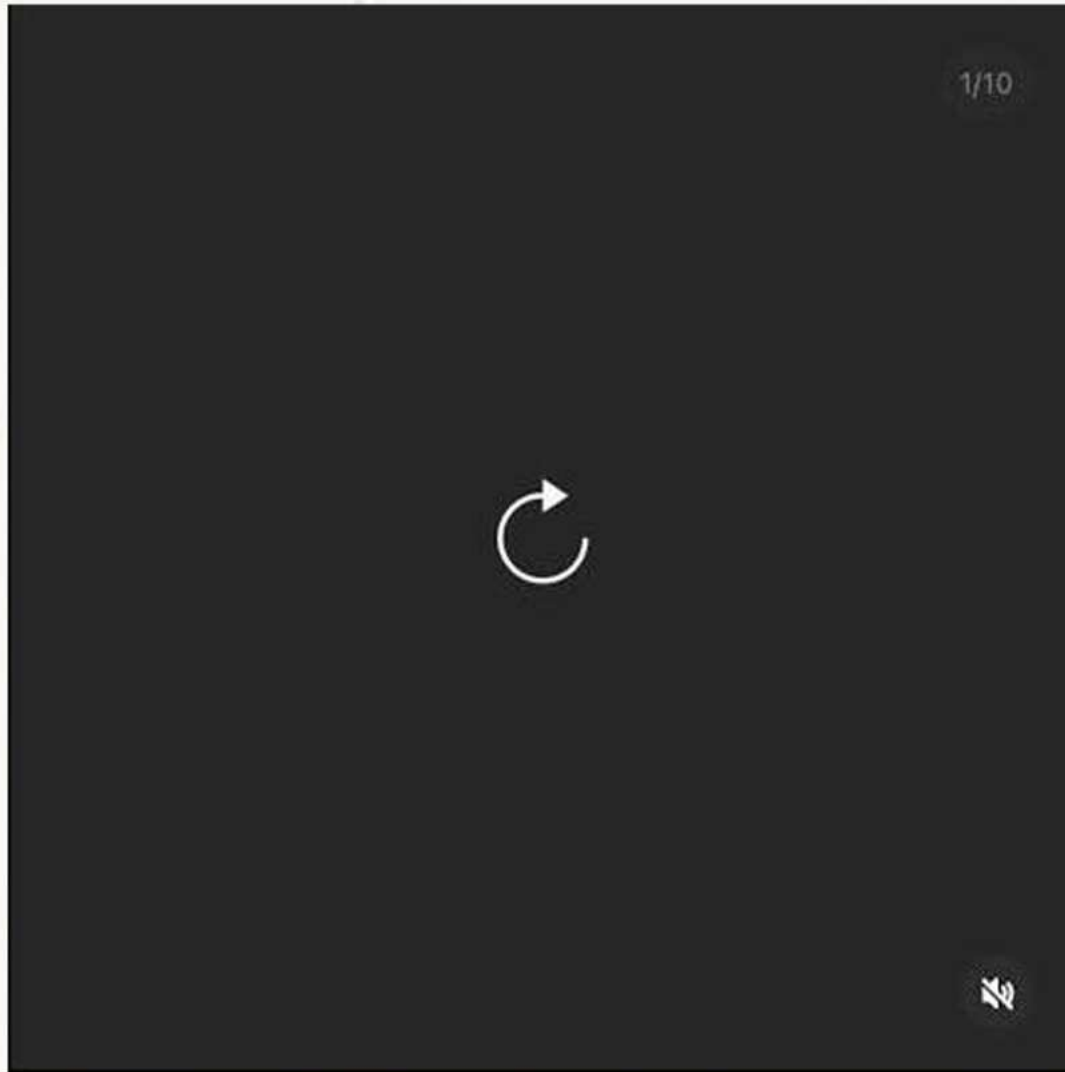
Note: The Work is under process and will take its final form at the end of the exhibition (Contact for more details)

Please Like Me 1
Mixed Media on Brick
8" x 4" x 2.5"



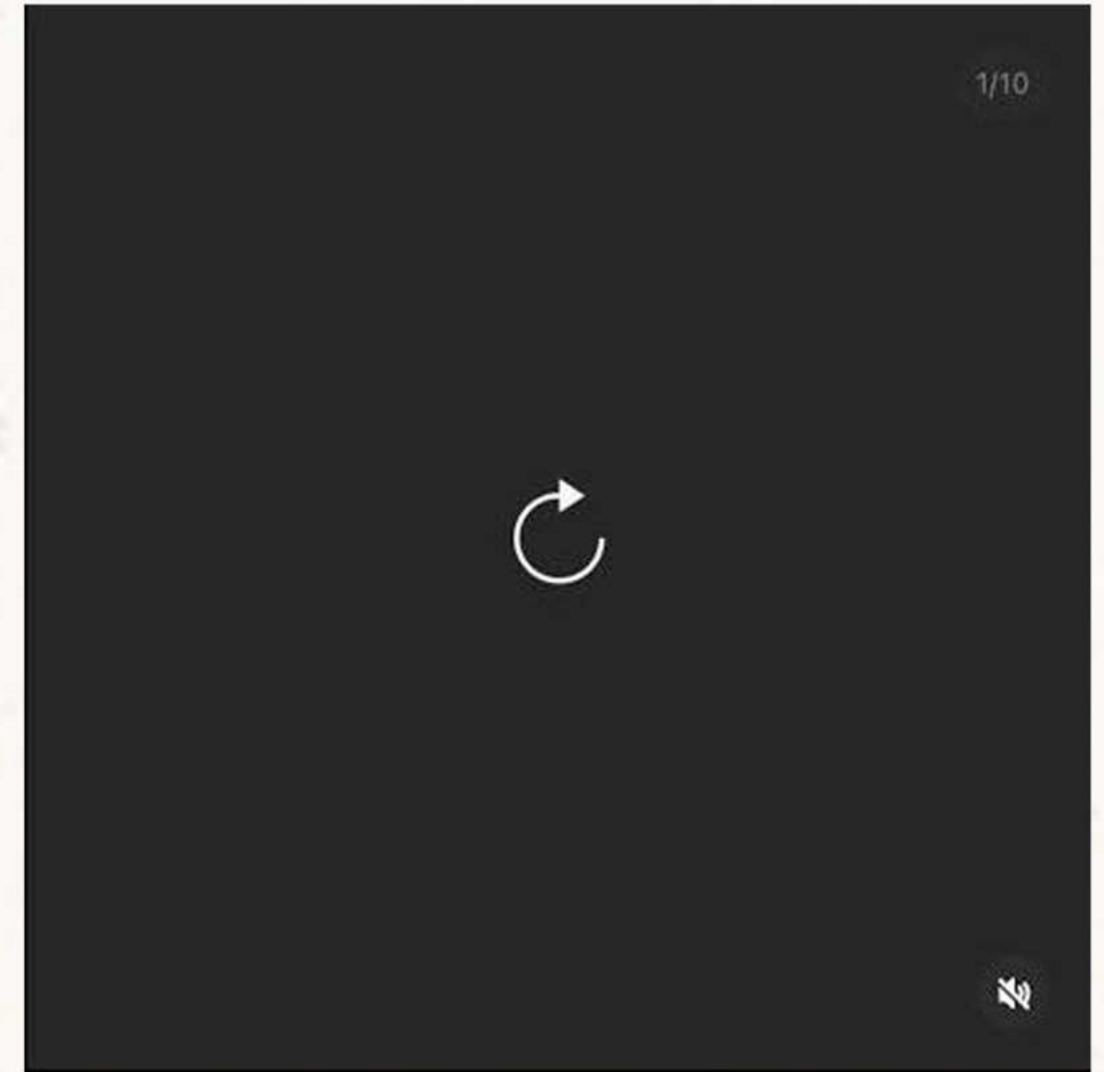
Note: The Work is under process and will take its final form at the end of the exhibition (Contact for more details)

Please Like Me 2
Mixed Media on Brick
8" x 4" x 2.5"



Note: The Work is under process and will take its final form at the end of the exhibition (Contact for more details)

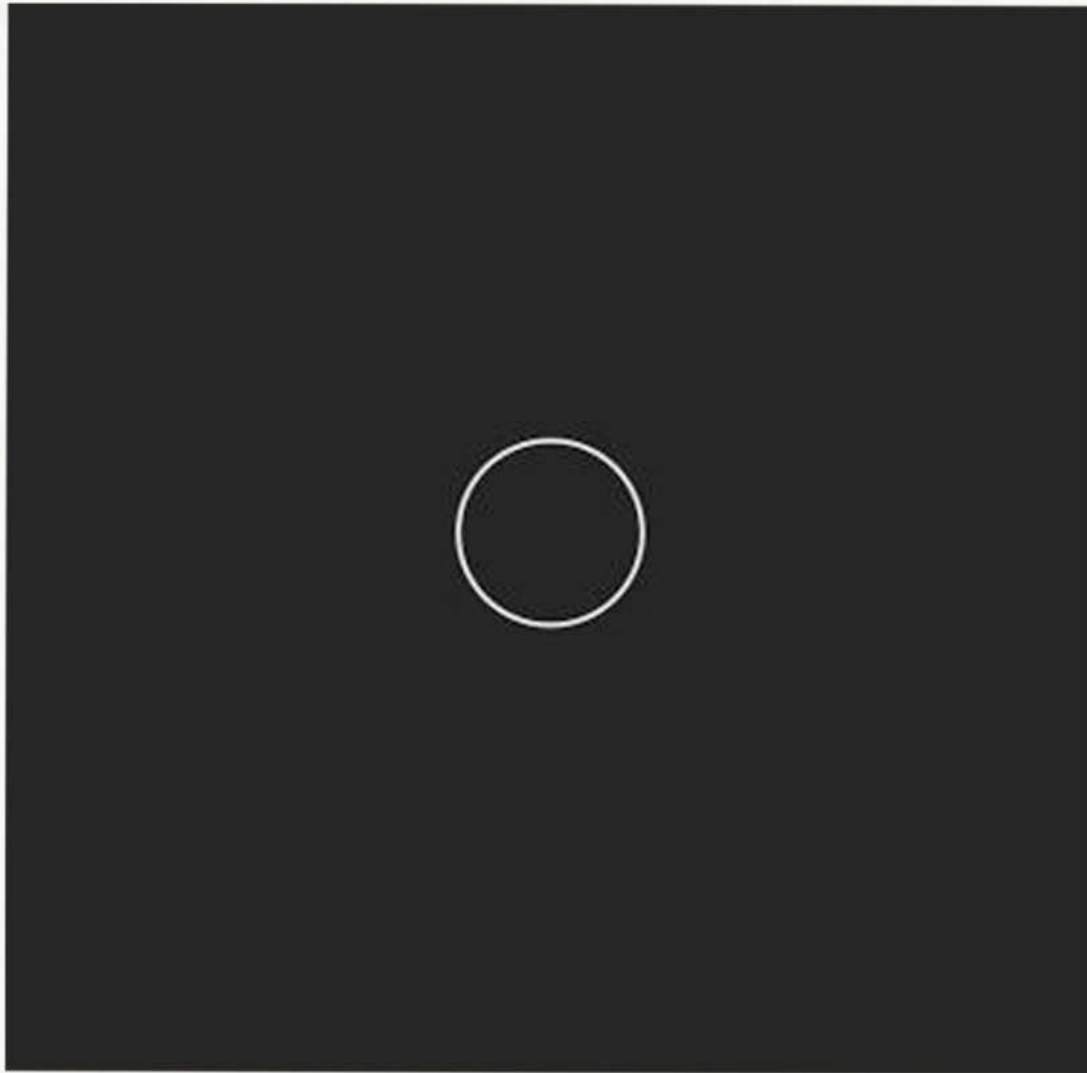
Please Like Me 3
Mixed Media on Brick
8" x 4" x 2.5"



Note: The Work is under process and will take its final form at the end of the exhibition (Contact for more details)

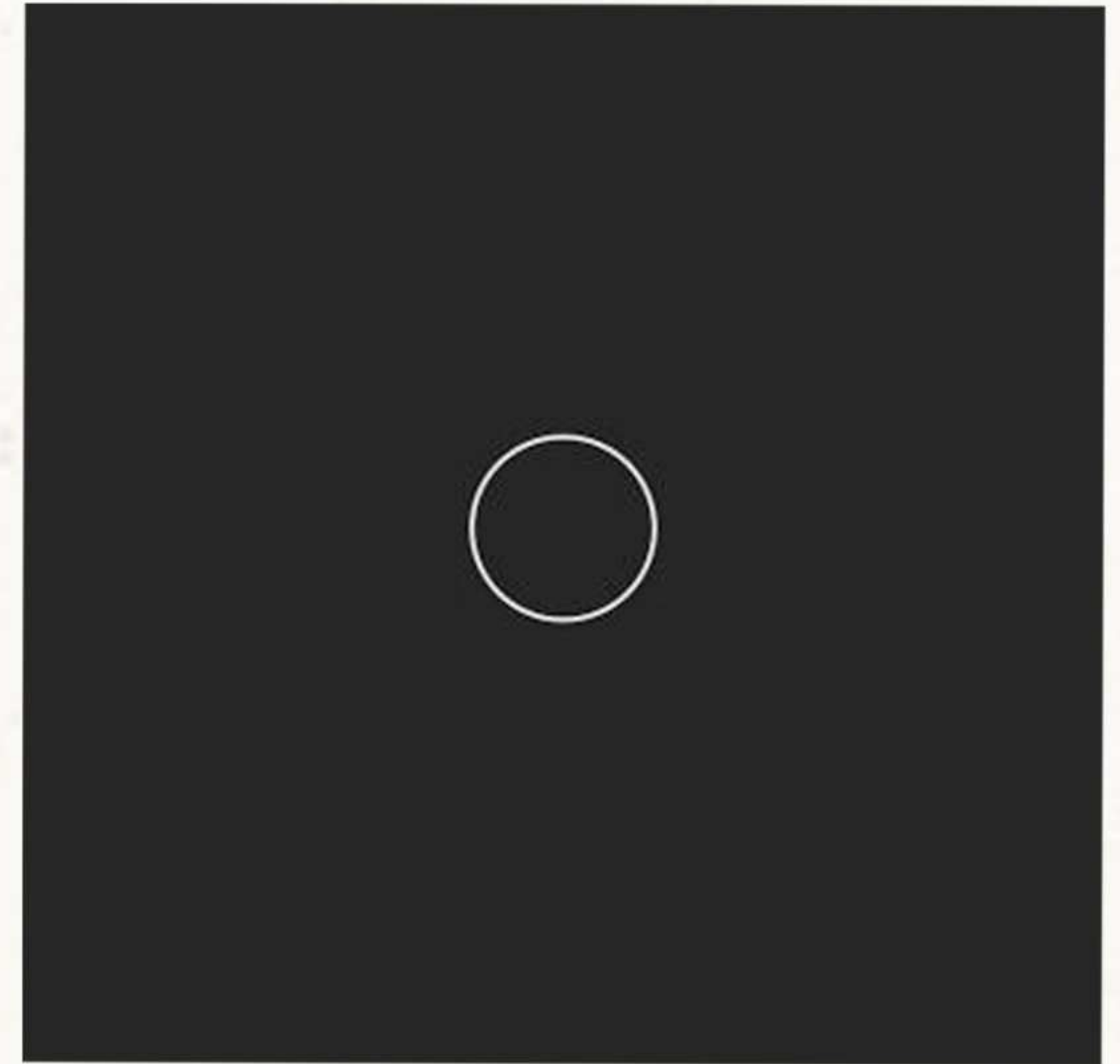
Please Like Me 4
Mixed Media on Brick
8" x 4" x 2.5"

Safwan Sabzwari



Note: The Work is under process and will take its final form at the end of the exhibition (Contact for more details)

Please Like Me 5
Mixed Media on Brick
8" x 4" x 2.5"



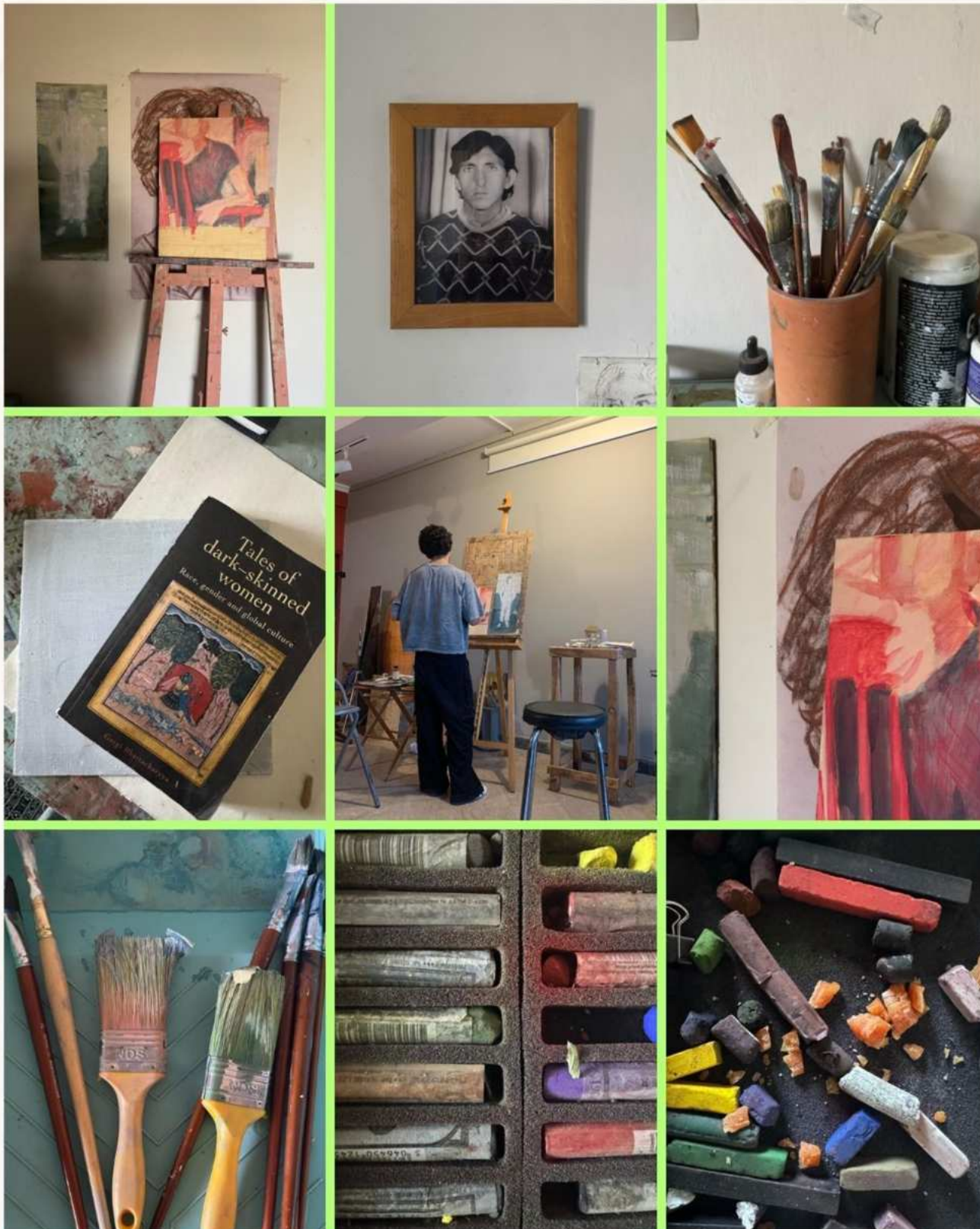
Note: The Work is under process and will take its final form at the end of the exhibition (Contact for more details)

Please Like Me 6
Mixed Media on Brick
8" x 4" x 2.5"

feed(/)me

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Salar Marri



salarmarri

115 posts

2,662 followers

1,824 following

salar

This is a visual diary.

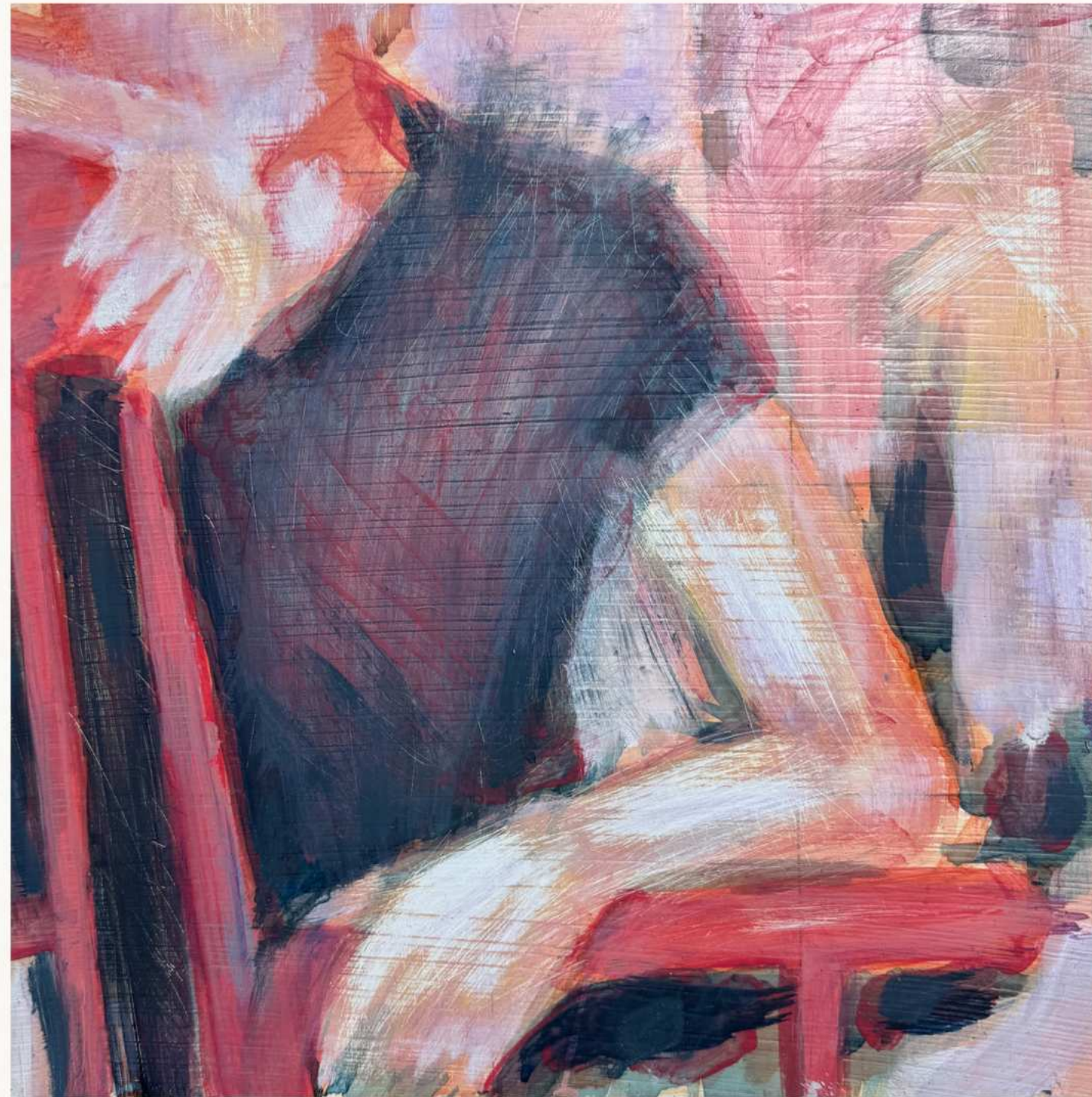
BFA (NCA) 2023

+++XXX

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Salar Marri

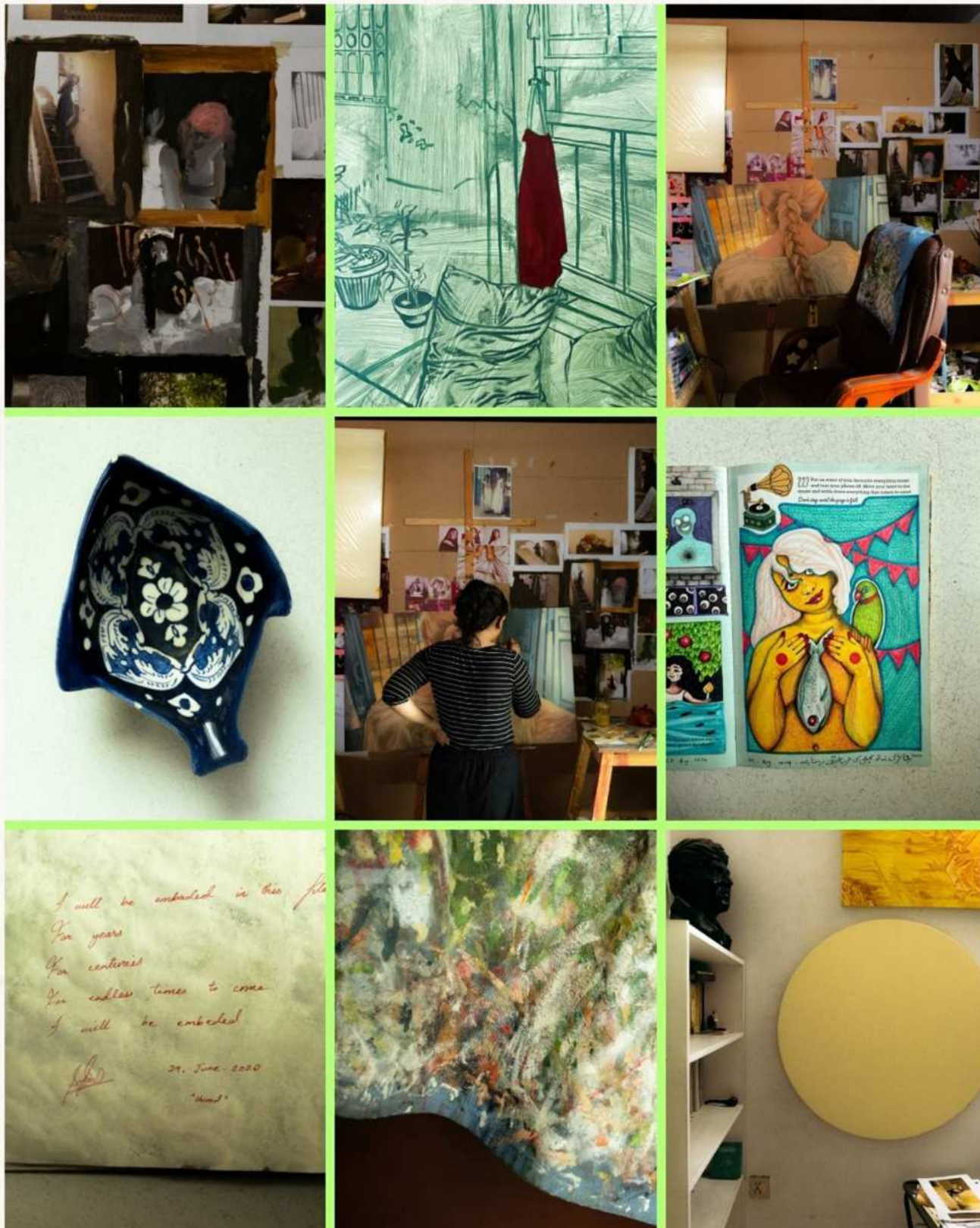


Observations on Hamad Butt (cropped)
Oil on linoleum, mounted on wooden panel
10.5"x10.5"

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Sana Saeed



sanasaheed29

772 posts

14.5k followers

2,570 following

sanasaheed

Artist

An Artist surviving among humans,
Teaching at National College of Arts,
Trying to read and write,
Paints when happy
Paints when sad



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This oil painting celebrates the natural bond between a mother and her daughter. As you can clearly see in the painting, two female figures are standing near an open kitchen door with tiny smiles on their faces. The women on the left with grey in her hair, is holding a dead fish while the other women, who looks a bit fragile and pale, is holding a pot of boiling milk. The background of the painting consists of greasy kitchen walls and dusty kitchen utensils. The artist has masterfully blended all the background elements to generate a feeling of curiosity and secrecy. Upon first glance, the painting depicts a mundane domestic scene but upon observing closely, you will notice tiny black moths sitting on the utensils, walls and the door. Thin glazes of burnt umber have been used upon these insects to blend them and hide them well in the background.

Both women are looking directly at the viewer, with wide eyes and questioning smiles. Both women are painted with delicacy and patience but there's something dangerously ambitious lurking behind their smiles.

"Mother and Daughter"/60 inches/40 inches/Oil Paints on Canvas/2025

Mother and Daughter
Digital printing on Matte Art card.
A3
2025



When we look at this painting, the first thing we see is a young little bride wearing heavily ornamented traditional gold jewels. Red Hina patterns are crawling up her bare hands and feet. The artist intentionally placed this bride in the dead center of her painting giving her an avoidable attention. The background of the painting consists of dozens of crows roaming around the bride. Some crows are painted with opaque watercolor techniques while the others are paper cutouts from different sources. The amalgamation of painted birds and collaged birds provides the background with a dark and heavy layering. The black and brown of the background contrasts well with the red and gold of the front subject. Two different realities, forced to exist together in this painting. The artist painted the bride with care and concern, securing her innocent features within the masterfully soft layering of watercolors. If we snatch our attention away from the shining gold of our bride and the chaotic dance of crows in the background, we will notice a rather odd detail. On the corner left of the painting, there's a tiny baby crow pecking on the toenail of the little bride. The bride wears an expression of indifference and rebellion.

"The Happy Bride"/40 inches/40 inches/Watercolors and paper collage on Canvas/2025

The Happy Bride
Digital printing on Matte Art card.
A3
2025



As the title of the painting suggests, this painting showcases a still life setting with a few white colored apples and some eggs accompanied by their egg shells. The egg shells are broken into pieces and are scattered across the composition. The artist has chosen to show this still life from an ariel perspective. All the elements are composed on an old scratchy wooden table and the brown of the wood contrasts heavily with the white of the apples and egg shell. The painting wears a monochromatic color pallet with limited use of colors. The artist deliberately sucked out all the colors from the apples, leaving them with a ghostly appearance. The white of the egg shells and the white of the apples has given this painting a quiet tone and one cannot help but to feel an uneasy emotion lurking around this still visual. At first glance you witness some egg shells and apples sitting peacefully on an old wooden table but upon a little inspection one can clearly see a layer of bright red oozing out of some cracks within the white painted fruits. This reveal clearly suggests that he artist first painted these apples in red and then later decided to cover them with a white choky layer. The interesting part about this painting is that no matter how white and pure these elements look, once you have discovered the red in the cracks, you cannot unsee it.

"A Still Life with Eggs and Apples"/24/36 inches/Acrylic paints on Canvas/2025

A Still Life with Eggs and Apples
Digital printing on Matte Art card.
A3
2025

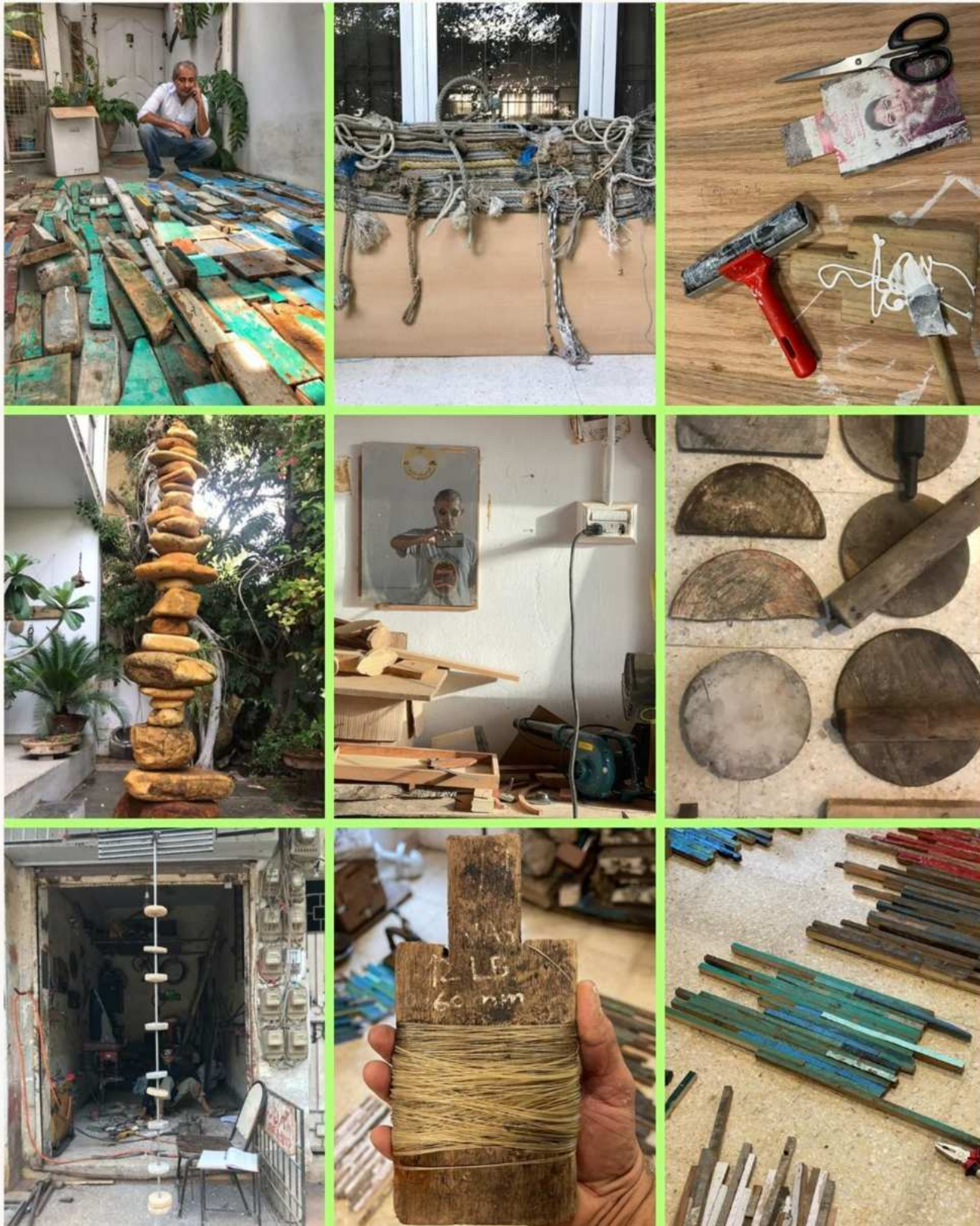


In this painting the artist has managed to spread out a wide landscape in front of the viewers. One can easily identify small wooden huts placed in a vast icy setting. All the huts are surrounded by warm fiery puddles. The depiction of ice and fire together creates a tremendous visual contrast in the painting. The use of dry pastels has allowed the artist to weave all the elements together into a visual reality. There are a total of ten small wooden houses in the painting and almost each one is guarded by flaming fire. The upper half of the painting is covered with huge white mountains, mountains which are engulfed by the snow cloaks while the lower half of the painting portrays some wooden huts which are identical to each other. This landscape holds a peaceful and livable quality in its making but the artist has inserted a little secret in this visual and upon looking closely you might notice something different happening in the lower right corner of this painting. On the lower right corner one wooden home stands lonely without any fire to warm its residents. Although there is no visual depiction of humans or any other livening in this painting, one can still notice a small silhouette of a dog at the front door of this fireless lonely wooden home.

"Winter in an Old Village"/50 inches/ 40 inches/Dry Pastels on Wooden Plank/2025

Winter in an Old Village
Digital printing on Matte Art card.
A3
2025

Sohail Zuberi



zuberisohail

1,288 posts

2,623 followers

420 following

Sohail Zuberi

Straight Outta Karachi Please visit [@sohailzuberiwork](https://www.instagram.com/sohailzuberiwork) to have a look at my professional work

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Sohail Zuberi



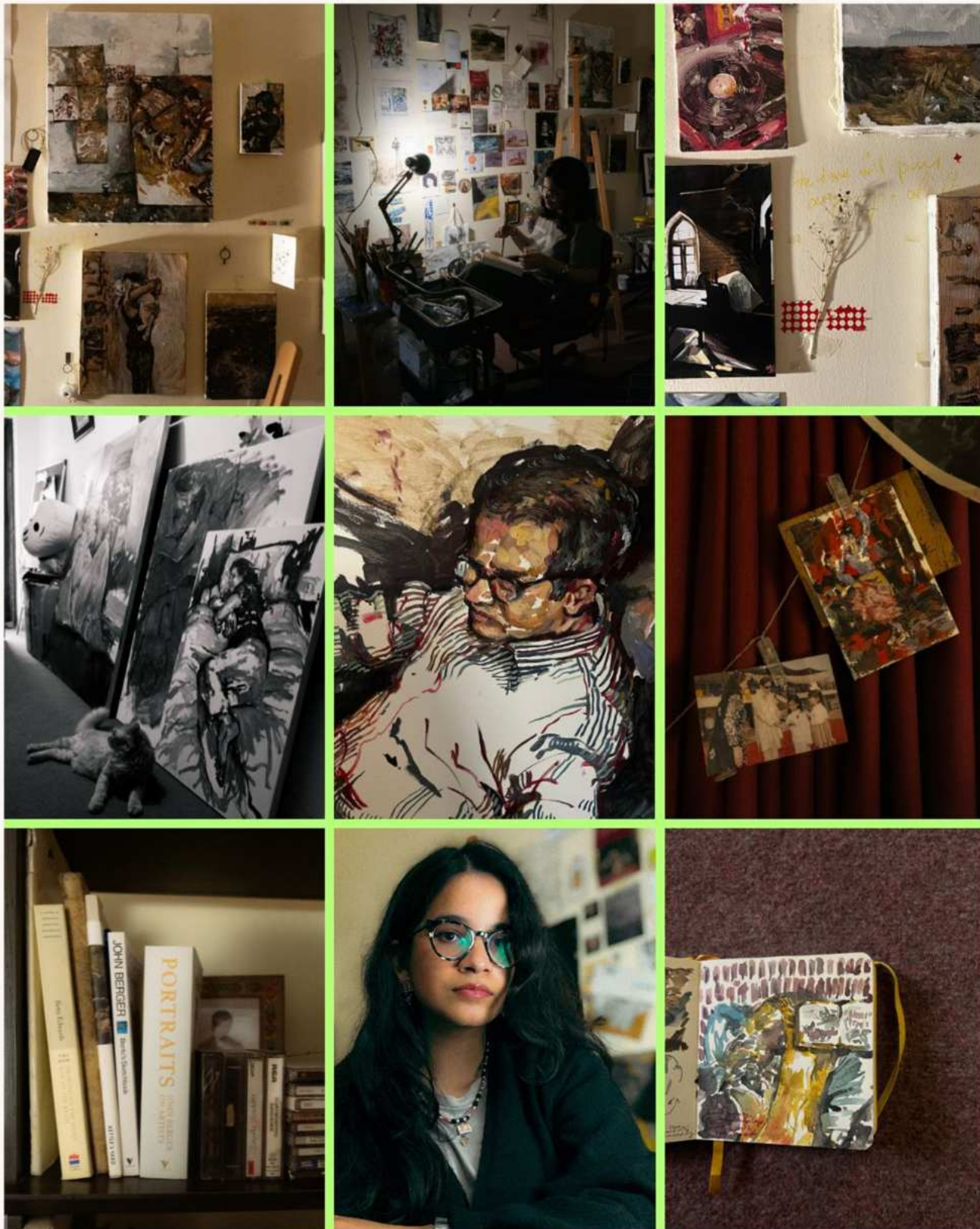
#culturalbloodbank_karachi
Lenticular Print
24" x 36"



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Vania Mazhar



mintvader

1,092 posts

7,397 followers

3,998 following

vania mazhar

Artist

Painter but drawing usually!

Lahore.

@fogagainagain

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Vania Mazhar



He who takes a photograph of the Espresso Man
Oils & wax on Canvas
3' x 4'
2025



The visitor has a painting in her phone II
Oils on Canvas
2' x 3'
2025

Vania Mazhar



A day before graduation, hallelujah!
Oils on Canvas
5" x 8"
2025



The visitor has a painting in her phone I
Oils on Canvas
8" x 5"
2025

Contact Details:

Email Address: haamgallery@gmail.com

Contact Number: +92 321 1956444

Location Address: 31-B Broadway Road DHA Phase 8,
Lahore, Pakistan