

June Collective in collaboration with HAAM Gallery presents

CONSOLIDATED SPACES

A group show,
derived from June Collective Artists' Residency

Curated by Ghazala Raees

Opening **September 3rd, Sunday 5:30 pm**
at **HAAM Gallery**

The show continues till September 13th.

31-B, Broadway Road,
Phase 8, DHA, Lahore

HAAM x **JUNE**
GALLERY COLLECTIVE

June Collective Residency

June Collective initiated its much awaited artist residency program this summer which started from 3rd July-24th July, 2023. Artists selected through an open call were invited to immerse themselves in a three week long dedicated experience at the June Collective studio. Through stimulating discussions fostered by an inspiring environment, meaningful feedback sessions with mentors and collaborative learning among fellow residents – artist were provided with a unique opportunity that enabled them to delve deeper into their ideas and experiment with their chosen mediums in pursuit of their creative expression. The artworks developed through the residency as well as the artists' process is exhibited as a unique group show titled 'Consolidated Spaces' at HAAM Gallery.

Consolidated Spaces | Curatorial Note by Ghazala Raees

At the very beginning of this year's JUNE Collective Residency, artists were given a curatorial prompt encouraging them to unravel the layers, coordinates, and contexts of the concept of space. What transpired over the course of the residency was an experimentation based on exchange of ideas and anecdotes, an exploration of techniques and mediums, and a play of text and visuals — all culminating in this exhibition titled Consolidate Spaces at HAAM Gallery.

The exhibition examines the ambiguous nature of space that surrounds us, and us within these surroundings. It opens and unpacks this theme in all its vast abstractness in order to mold, visualize it, in ways that may be meaningful. To comprehend space is to navigate a dialogue between the known and the unknown, the familiar and the unfamiliar, the internal and the external. It is to balance the ever evolving struggle between; the imagined, the lived, the forgotten, the remembered and, the tangible, the measured, the architectural, the steady.

Consolidated Spaces documents personal interpretations of these conflicts, giving way to varying manifestations of space that emerge out of, memory, nostalgia, self-evolution, transitions, inevitable change, migrations of past or present and attempts to hold on to what is lost or what may be lost. The exhibition reads like a visual table of contents where each artwork is an invitation to a particular chapter, a new kind of understanding, a new perspective on how space may be defined, grasped, consolidated and made sense of.

Amina Jameel

As part of my visual practice, I explored the recurrence of a thought. by repeatedly making the same image to an extent that it becomes lost within itself, leaving no end or beginning to the image. Through this, I tend to create a transitional space that is not real or fictitious using the mediums of precise line work drawings and subdued gouache figures. The inspiration for these works are from the many homes and house help I have interacted with throughout my life. The work is an exploration of a person that can be so integral to a household and yet completely disposable. Leaning heavily on my training in traditional miniature.



Align

5" x 5"

Watercolor and Perforations on Handmade Paper
(10 artworks available)

95,000PKR

Amna Suheyl Umar

Ephemeral is a photo project that I designed for this residency in particular. The project is based on two main practices; inviting volunteers to allow me to use their hands as canvases to draw on with Mehendi (Henna). The drawings are inspired by my mother's journal which details her life as a young girl in Dhaka, Bangladesh, previously known as East Pakistan.

The journal contains information on her childhood, a coming-of-age story and the gruesome details of the civil war that broke out in 1970 and continued until 1971.

The second part of the project entails a series of photographs taken of the hands that are drawn on. Each hand is a chapter taken from the journal that consists of images of favourite objects, instances and various other imagery pertaining to the events in the journal regarding the war. The images taken within the practice are the final product that will be displayed as limited edition prints within the exhibition, each chapter or image, an intimate look into the journal and its contents.



Ephemeral – Photo Project

14.6" x 10.5"

*Print on archival photo-paper
(21 photographs available)*

Rs. 8,000 PKR Each



Ghosts

8.5" x 10"

Plaster Casts
(8 artworks available)

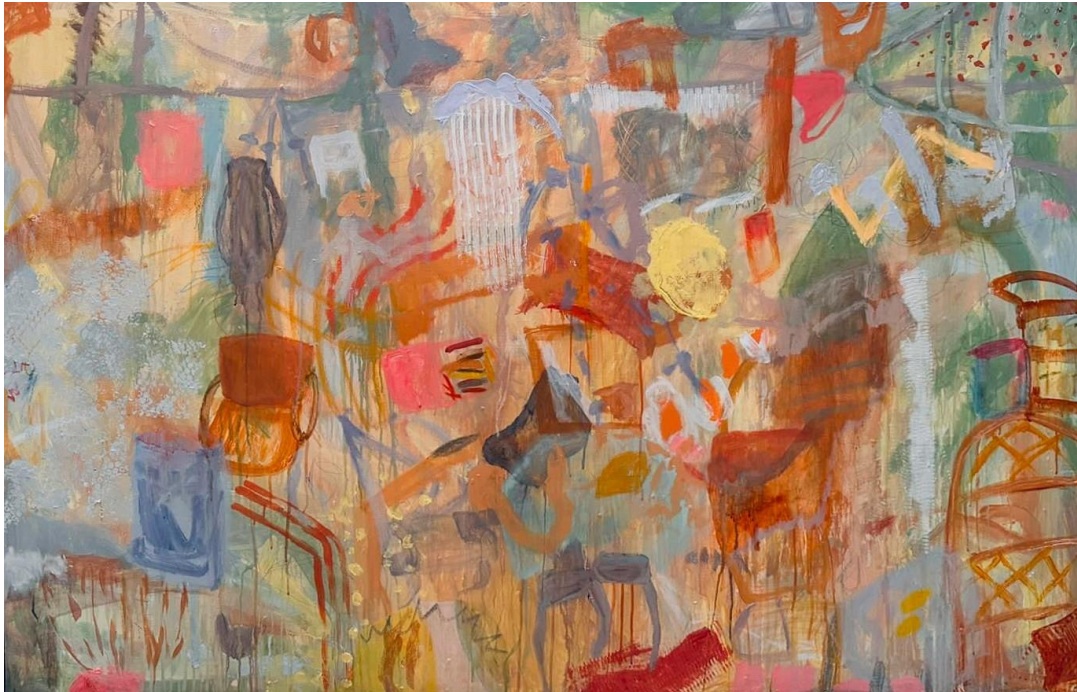
Rs. 8,000 PKR Each

Anusha Khawajah Shahid

My artistic practice revolves around the idea of identity crisis that comes as a result of geographical dislocation and displacement, consequently causing a chaos within a person. I distort spaces in my work to render them unidentifiable. The distorted and fragmented structures in the paintings challenge spatial coherence and provoke a sense of disorientation and detachment.

Through gestural brushwork and layered textures, I convey the inner turmoil experienced during periods of identity and 'nationality' crisis and question the idea of belonging or relating to a place. The chaotic compositions and absence of recognizable elements push the visuals into a state of chaos, challenging conventional notions of stability and order. By intentionally disrupting familiar landscapes, I challenge viewers to question their own understanding of the visual, the environment and the narrative. Textual references such as music and poetry enrich my paintings, bridging the visual and auditory realms. My aim as an artist is to provoke the sense of introspection and reevaluation in the viewer by prompting viewers to confront their own perceptions and reflect on their sense of self and place. Through my work, I seek to create a visual language that investigates the cultural complexities faced by humans that helps to foster a deeper understanding of ourselves.

For the June Collective Residency, I took up the opportunity to make use of the interior space available to me for three weeks and capture the essence of the space along with its daily constant changes. I also blended the idea of using photographs as my references in order to capture chaotic moments and manipulate them into enigmatic compositions. During the residency, I also explored a variety of mediums and analyzed what they could offer including clay and pencil drawings.

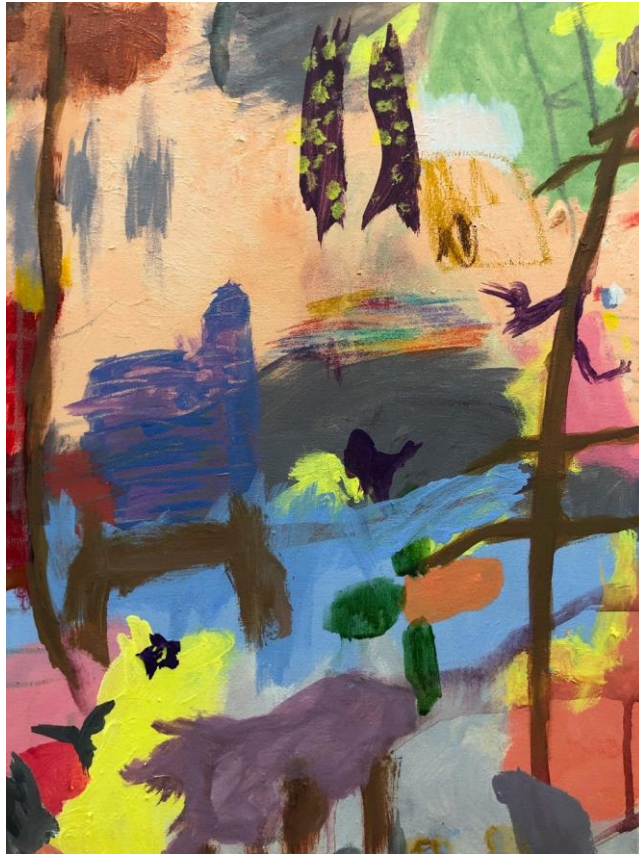


Inside vs Outside

72" x 48"

Acrylics and oil pastels on canvas

60,000PKR



Old Lahore

18" x 24"

Acrylics and oil pastels on canvas

25,000PKR



New Lahore

18 x 24"

Acrylics and oil pastels on canvas

25,000PKR



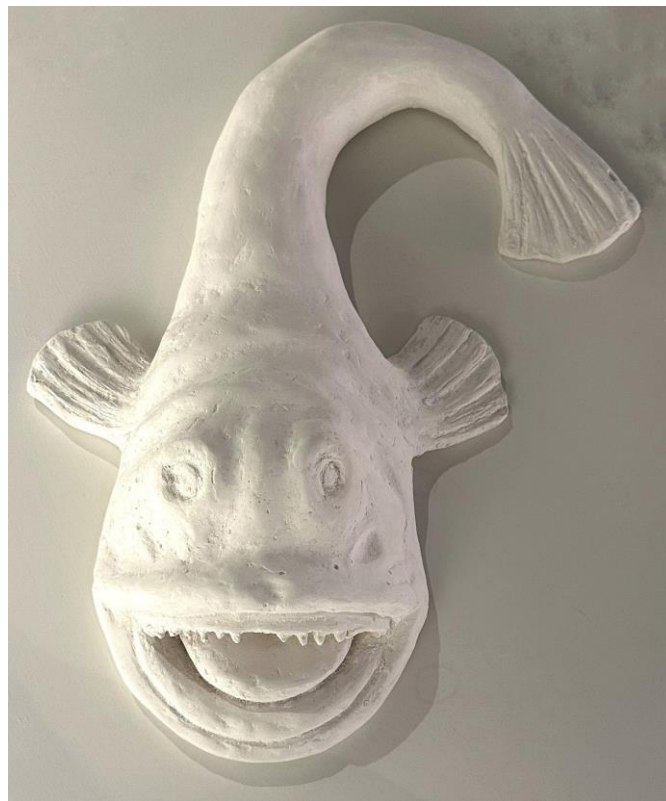
Bruised but happy

Clay, emulsion, acrylics, graphite pencil

20,000PKR

Asjad Faraz

To live is to confront the absurd, and as an artist, I am drawn to exploring the repetition and uncanniness that characterizes the human experience. Based in Lahore, I create works in video, installation, performance, paintings and drawing that seek to capture the essence of the absurdity that surrounds us, and use this to comment on social and political realities. Drawing on Sisyphean references, I explore the themes of identity, memory, and imagination, and how they shape our understanding of the world. I seek to conjure a space that exists between the real and the symbolic. My work attempts to close the (non)existent gap between art and viewer, such that coming into contact with my work becomes an embodied event. I see myself as both an author and an observer, using my position as an artist to create original narratives that reflect a shared experience of how reality is lived through, rather than how it is codified as. I also aim to be a withdrawn subject, and I employ the filmmaking process, in addition to performing as an actor-auteur, as an anthropological tool to unravel the multiplicitous play of identity through my experiences.



Untitled

5 Editions

3 AP

year 2023

plaster of Paris

Rs. 40,000 PKR Each



Don't you read the news? / کیا پڑھتے نہیں خبریں تم

Duration: 11:08 minute (loop)

Music by

Huzaiifa Wazir

Edited by Abdul Hadi and Asjad Faraz

Performed by Asjad Faraz, Ibrahim

Shahid, Ahmed

Size: Variable

3 Editions and 2 AP

Year: 2023

Price on call

Ayesha Naeem

Home is a vulnerable space that defies boundaries even when it is seemingly governed by them. The notion of what a home is, has been advertised and associated with ideas of permanence yet in life, home keeps evolving. To my annoyance, objects embedded with cliched language further ideas of movement. In this piece, I have explored ideas of transit within the context of marriage as an institution. I am interested in understanding the functionality of wall hangings/plaques within domestic spaces and how a seemingly mundane object and its history can play in influencing spatial constructs and cultural identity. An abstract process of association, and dissociation, spatial movement often blurs the hierarchy between the self, space and the object.



Asal Authentic Ghar

80" x 32"

oils on canvas board and rope

Price on call

Aymen Alam

Taking inspiration from my childhood home, a place of deep personal significance, my paintings blend real-life and imaginative moments. I use old photos and image transfers to bring memories alive on can-vas, letting my imagination guide the way. This mixed media artwork takes you to a serene courtyard memory—two friendly white chairs beside a table with a planter on top, all painted with soft strokes that feel alive. With its calm colors and a dreamy paint style, the painting feels like a cherished memory. The unfinished look and image transfers enhance this dreaminess. It's like an inviting prelude to a conversation, where you can almost sense it about to happen. This piece continues my exploration of shared memories, aiming to connect us through the emotions we all feel. I hope this work draws you into a shared moment of nostalgia and togetherness.



Aao Bahar Bethen

48" x 60"

Mixed media on canvas

Rs 75,000 PKR

Hira Asim

In my artistic journey, I find myself deeply involved in understanding the mystery between individuals and their surroundings. The remarkable influence of people, spaces, and the environment in shaping our identities has greatly sparked my curiosity. The notion of how specific circumstances can mold a person's essence resonates profoundly with me.

My mission is to show just how in tandem these forces effect each other, namely, the internal and external. Indeed, it is my belief that it is the relationship between the two that informs our outlook on life and defines our existence and it is this notion that I wish to convey through my work.



Hold me close

24" x 72"

Acrylic on canvas

Rs 110,000 PKR



'Rebirth'

Dry-point on Acrylic mirror glass

48,000 PKR



'Housala Rakho'

Dry-point on acrylic mirror glass

Rs. 58,000 PKR

Khadija-tul-Kubra

Each individual's observations are inherently unique, shaped by the distinct lenses through which we perceive the world. It is in recognizing and embracing these variations in perception that we unravel our personal identities. With an affinity for anthropology and social sciences, I find myself captivated by the interplay between our familial values, belief systems and our preliminary experiences, all of which significantly contribute to our self-development and growth.

Over the last couple of years, I have curated an archive of familial photographs, often radiating a sense of warmth and an idyllic portrayal of family life. Yet, as these memories and individuals within them fade from our grasp, my focus has gradually shifted towards the spaces within these photographs. What intrigues me is the gradual erasure of these internal spaces; symbolic of the transient nature of our past recollections.

It is fascinating to witness how an internal space overtime, evolves into a projection of the person encapsulating the space - a repository of experiences, aesthetics and memorabilia; morphing into a tangible manifestation of one's essence. It also happens to encapsulate the ephemeral quality of one's personality, changing and eroding with the passage of time, until it inevitably loses its original form, becoming a canvas of fading recollections.

The artwork that I am creating for 'Consolidated Spaces' specifically delves into the notion of erasure. As our lives evolve, these spaces are either abandoned or transformed. I have used the process of photo-transferring to mimic the texture of a decaying wall and layered it with paint to evoke a certain sense of gradual degradation. The deliberate removal of the figure within the artwork serves to amplify the symbolic resonance of my musings.

In a fervent endeavor, my artistic expression strives to preserve these internal spaces as a reminder of timelines and individuals who have departed from my reality. It is a yearning to encapsulate a myriad of memories within a singular space, a heartfelt attempt to immortalize cherished recollections beyond their ordinary lifespan.



'Yesterday's radiance, Today's obscurity'

16.6" x 21"

Mixed Media and Oils on MDF

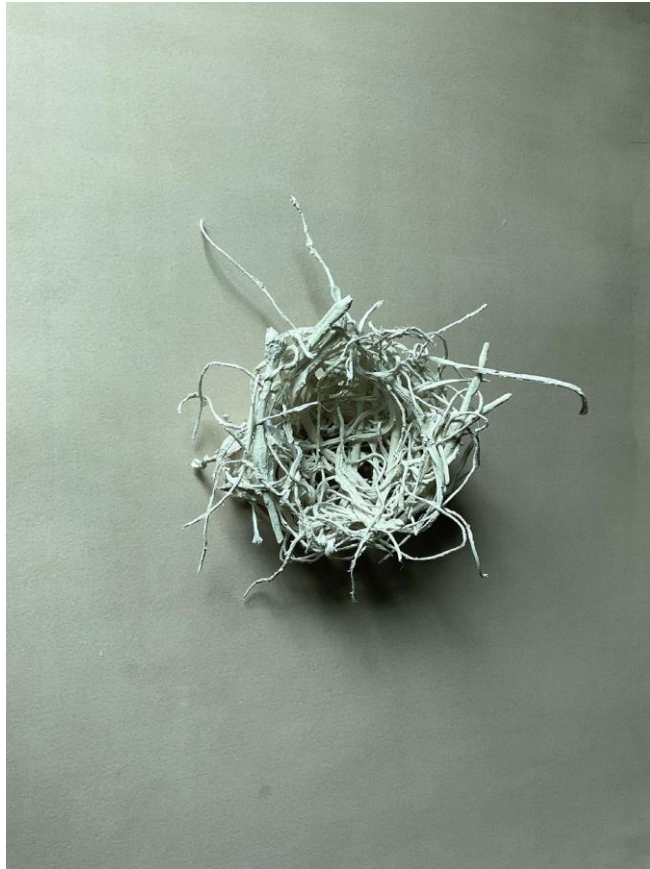
Rs. 55,000 PKR

Maryam Moinuddin

My work at the June Collective was directed at exploring how the mind encodes corporeal space as a memory, and how the form of a memory itself can be visualised. The initial point of reference from which my work developed was the vagueecho of natural environments I remembered navigating as a child.

Over the course of the residency, the visuals that grew from this point of outset, were composed of fragmented transparencies. Their overlayed and undefined structures were an attempt to articulate the ephemeral and nebulously organic form of neural ensembles (memory links in the mind that are always in flux, a consequence of constantly being over-written by newly encoded experience).

Parallel to watercolour works on paper, I revisited specific objects within those spaces through clay reconstruction. I have come to regard them as anchors: core, concentrated sensory clusters of texture and form, particularly defined in my mind's eye, around which the rest of the memory-space is hinged in orbit.



Field Studies
(Arrangement of Objects)

23.6" x 23.6"

China Clay

Price on call



The Shape of a Memory I

9" x 16" (approximately)

Watercolour on 180 gsm Archival Paper

Rs. 40,000 PKR

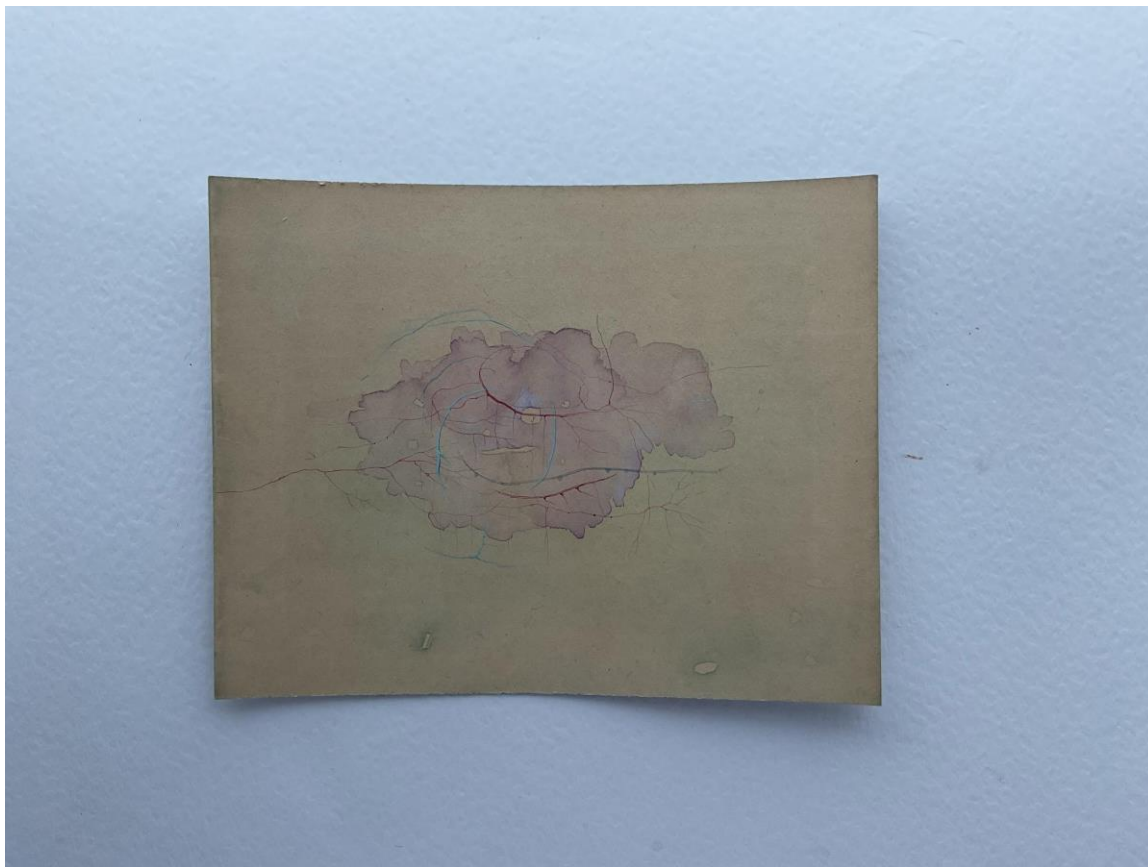


Murmuration

11" x 30"

Watercolour on 180 gsm Archival Paper

Rs. 40,000 PKR



Place Cells

3.5" x 4.5"

Watercolour on Paper

Not for Sale



The Shape of a Memory II

8" x 9"

Watercolour on 180 gsm Archival Paper

Not for Sale

Shehrbano

Absence is a reoccurring theme in my work. It is inspired from the absence of maternal presence in my life. This further promotes me to explore the presence within the absence through gestures and activities. Although, the gestures are often dismissed and are highly unnoticeable but they do have an impact on one's upbringing. My work comprises of subtle suggestions instead of a direct characterization. The application of traditional miniature aesthetic enhances the subtlety without removing the intimacy of the concern, and the moment of sigh after a chaos is what I primarily was looking at while creating these particular art works.

Hence, the colour palette has played its significant role in narrating my emotions visually.



Neither Sleep nor Patience

12" x 27"

Guache on Wasli

Rs. 85,000 PKR



Neither Sleep nor Patience (ii)

42" x 12"

soft pastels on arches paper
(7 artworks available)

Rs. 10,000 PKR Each

Zoha and Furqan

We embarked on a creative journey that melded the artistic styles of realistic wall paintings and pop art object depictions, resulting in a visually captivating and conceptually layered artwork. With meticulous attention, Furqan focused on skillfully portraying old and chipped walls, infusing them with a sense of history and lived experiences. Zoha, on the other hand, skillfully overlaid these realistic walls with vibrant and bold pop art-style objects, drawing inspiration from popular culture and the nostalgia it evokes. By seamlessly integrating these objects onto the walls, we achieved a dynamic composition where the two distinct styles coexist and interact with one another in perfect harmony. Our ultimate goal was to delve into the intricate relationship between memory, nostalgia, and the passage of time, compelling viewers to embark on a thoughtful journey of self-reflection. Through the diptych format, wherein one object is rendered in Zoha's pop art style and the other in Furqan's realistic approach, we sought to emphasize the connections between the past and the present, reality and representation, and personal memories and collective nostalgia. By doing so, our collaborative artwork aims to cultivate a deeper appreciation for the complexities of memory and the enduring power of nostalgia in shaping our perceptions of the world in contemporary society.



Interplay

48" x 72"

mix media (oil paints and enamel paint on canvas)

Price on call



Pizza Void

24" x 24"

mix media (oil paints and enamel paint on canvas)

Price on call



Pizza Void

24" x 24"

mix media (oil paints and enamel paint on canvas)

Price on call

About June Collective

June Collective is a dynamic artist-led initiative dedicated to fostering connections among artists and cultivating a sense of community through shared creative spaces. At the core of our philosophy lies the belief that art-making thrives through meaningful interactions and transformative interventions. With an unwavering commitment to empowering artists, June Collective actively facilitates opportunities for showcasing artwork and encouraging critical discourse for creative practitioners. Our mission is to establish a supportive platform where artists from diverse backgrounds can come together, collaborate, and exchange ideas.

About Haam Gallery

Haam Gallery as a platform for critical thinking, aims to propagate multi-disciplinary creative practices that emphasizes on diverse new ideas, perspectives, forms and experimentation to emerge and generate anew dialogue and criticism through providing much needed exhibition space for artists, critics, scholars, students and social organizations.

It aims to unify all forms of creative practices, not only by providing space for local and international artists and curators to express creativity, but also offers a welcoming center for social engagement, exploration and enjoyment of contemporary art and cultural events which is inclusive of all genders, age groups ethnicities and sexual orientations.

We are accessible for collaborative programs and exhibitions of curators, collectives, designers, critics, scholars, students, community, literary, musical and cultural groups that focuses on contemporary practice. This collaborative spirit not only advances our commitment to contemporary practices but also sparks adynamic exchange of ideas and perspectives, enriching the overall artistic and intellectual discourse.

Haam Gallery plays a pivotal role in nurturing artistic growth by providing a dedicated space for artists to explore and experiment with new ideas, forms, and perspectives. By emphasizing multi-disciplinary creative practices, the gallery encourages artists to step beyond traditional boundaries and push the limits of their creativity. This focus on experimentation allows artists to evolve and develop their artistic voices, ultimately contributing to their growth as creators.