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The Lahore Biennale Foundation (LBF) is a non-profit organization that seeks to provide critical sites for experimentation in the visual arts. LBF focuses on the many stages of production, display and reception of contemporary art in diverse forms. It understands inclusivity, collaboration, and public engagement as being central to its vision and is committed to developing the potential of art as an agent of social transformation.

To this end, the LBF endeavors to support art projects across Pakistan especially those critical practices which are based on research and experimentation. LBF is supported by government bodies, and has developed enduring relations with international partners. These partnerships at home and abroad will hopefully bridge institutional gaps between Lahore and the rest of the world. The Lahore Biennale Foundation has embarked on, and completed multiple successful public art projects in collaboration with various partners.

The Board of Directors of the Lahore Biennale Foundation comprises of Osman Khalid Waheed, Ali Naqvi, Qudsia Rahim, Raza Ali Dada, Mohsin Hamid, Rafay Alam, and Fawzia Naqvi.
LAHORE BIENNALE 01

Lahore constitutes a rich and complex urban site for artistic intervention. The city has seen successive social, ideological, economic, and political changes over its extended past; including the eras of the Mughals, the Sikhs, the British Raj and post-Partition sovereignty. Although the city has been reconstructed numerous times, both physically and ideologically, it has demonstrated resilience and adaptability, and has emerged as a major agricultural, industrial, educational, and cultural center in South Asia. The city today consists of a palimpsest of various communities, distinctive histories, and diverse world views. As an increasingly transnational city that includes disparate migrant groups, Lahore's modernization is proceeding at a faster pace than ever.

With its multifaceted cultural legacy and numerous educational and cultural institutions, Lahore has produced some of the most internationally acclaimed artists of the region. Many of these artists have come from urban and rural backgrounds from across Pakistan and abroad. Although their work has brought some regional and global recognition to the city, this achievement is based primarily on the reputation of individual artists and the pedagogy within selected educational institutions. The city itself has not so far significantly featured as a space that consistently engages artistic practice with diverse publics.

Thoughtful regional and global contemporary art projects in the city can serve to challenge and empower the relatively secluded local publics towards greater participation in contemporary cultural developments. These engagements can energize new relationships of residents and visitors with the city, where the past can be reflected upon, the present debated in new ways, and the future anticipated in a pluralist and progressive direction.

By virtue of its dense historical background and contemporary cultural and social ferment, significant artistic engagement with Lahore can also offer a more complex view of the lived realities of Pakistan at large. Given the limited representation of Pakistan in global media, and the relative scarcity of regional dialogues within South Asia, there is a genuine need to foster a deeper and multifaceted exchange between Lahore, the region, and the rest of the world. The diverse and parallel realities of Lahore and Pakistan have remained somewhat underground. It is time to project them on the national, regional, and global stage via reflective, open-ended, and investigative cultural projects.

In order to address the dynamics of “public engagement” in the arts, LB01 will test the parameters of “art” and “public,” and contextualize this relation within the specificities of Lahore and in a global context. For this purpose, the LB01 will develop art in public spaces and public programs along with opportunities for critical thinking and practice in its Academic Forum. The frameworks of engagement will be varied; and will include tapping into Lahore’s public consciousness or collective memory, conversing with existing institutions that seek renewed participation, or proposing new ways of community involvement.

Exhibitions and events for LB01 will be held at seven major venues that engage with the city’s Mughal, Colonial and Modern layers. The inaugural Biennale recognizes the city in relation to its region, as reflected in the presentation of artists selected, and in the Biennale’s core and collateral programming. Over 50 artists and collectives will participate, including artists based in Bangladesh, India, Iran, Pakistan, Turkey, Sri Lanka, as well as from Europe and the United States.

The LB01 organizational team includes Director Qudsia Rahim, curating the public arts projects, Iftikhar Dadi who is developing the academic program; Raza Ali Dada advising on production and exhibition design whereas Ayesha Jatoi is overseeing publications.
 Lahore Binulal Foundation's center is focused on public participation and engagement. It has invited various artists, groups, and institutions to work with the Foundation to address organizational deficiencies and establish friendly relations between Lahore and the world. Lahore Binulal Foundation's first priority is to promote theories and experiences through public programs, and it is focusing on promoting the development of cultural programs over the last three years. It is aimed to establish a network of public relations between Lahore and the world. Lahore Binulal Foundation's public relations network is aimed at finding out different public needs to establish a communication network between public and public to complete this goal.

The Lahore Binulal Foundation's advisory board includes directors Qudsia Rehman, Minister of Education Aftab Dada, Emaar Dada, and Munir Ahmad. Emaar Dada supervises educational issues, and Qudsia Rehman supervises cultural issues. The Lahore Binulal Foundation has declared the Lahore Binulal Foundation's inauguration and announced a 14-day event from March 8 to 8102 for 11 lakh Lahore residents. During this event, various creative skills and cultural exploration will be promoted. Lahore plays a significant role in the development of cultural programs. It has been observed that it has increased its importance over time with changing social, theoretical, economic, and political changes. Although this city has been a burdened city with many construction phases, it has remained significant in increasing the urban area and the number of new and old buildings. Many cultural heritage and educational institutions have been established in this city, which play an important role in creating new directions in a smooth manner. The Lahore Binulal Foundation has declared the Lahore Binulal Foundation's inauguration and announced a 14-day event from March 8 to 8102 for 11 lakh Lahore residents. During this event, various creative skills and cultural exploration will be promoted. Lahore plays a significant role in the development of cultural programs. It has been observed that it has increased its importance over time with changing social, theoretical, economic, and political changes. Although this city has been a burdened city with many construction phases, it has remained significant in increasing the urban area and the number of new and old buildings. Many cultural heritage and educational institutions have been established in this city, which play an important role in creating new directions in a smooth manner.
THE FORT, LAHORE.
During the Mughal empire, court painters worked collaboratively in workshops or ateliers to create the miniature paintings in book manuscript format. Given the highly complex process required to produce the miniature paintings and assemble them in a finished manuscript, artists specialized in facets of the production and worked together to complete their works.

The Aga Khan Museum, the national college of arts (NCA), the Lahore Fort and the walled city authority have partnered together to recreate a workshop within the setting of the historic Mughal Lahore Fort. This is in tribute to the work done by the past. It also encourages artists today to work collaboratively in their creation of new works, which while based on traditional methods, address the contemporary and the present.

Led by accomplished miniature painter Imran Qureshi, a group of young artists trained in the genre at the NCA will, over the course of the Biennale, create miniature paintings in the setting of the Lahore Fort. This setting will partly recreate how traditional artists produced work within Mughal court settings. The young artists will deploy the centuries old miniature technique, and also expand their formal and visual vocabulary to include digital media, videography, air brush techniques, and photography, forging a bridge between the traditional art form and contemporary practices.

The Aga Khan Museum in Toronto, Canada offers visitors a window into worlds unknown or unfamiliar: the artistic, intellectual, and scientific heritage of Muslim civilizations across the centuries from the Iberian Peninsula to China. Its mission is to foster a greater understanding and appreciation of the contribution that Muslim civilizations have made to world heritage. Through education, research, and collaboration, the Museum will foster dialogue and promote tolerance and mutual understanding among people.

Imran Qureshi is the Head of the Miniature Painting Department at the National College of Arts, Lahore and has been teaching there since 1994. His work is globally acclaimed and is in the permanent collections of major museums of the world.

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Disruption as Rapture (2016)

Shahzia Sikander’s 10-minute film, Disruption as Rapture is inspired by the Philadelphia Museum of Art’s 18th century manuscript Gulshan-i Ishq (Garden of Love), written in 1657-58 by Nusrati, court poet to Sultan Ali Adil Shah II of Bijapur. The poem is written in Deccani Urdu and Persian naskh script, the language of the Muslim elite in South-Central India, and is a North Indian Hindu love story recast as a Sufi tale for an Islamic court.

Taking the allegorical tale of connection, separation, longing and the final union of lovers through iconography of lush gardens and magical beings, Sikander uses movement and lyrics to play with the love story’s metaphor for a soul’s search for the divine. The plurality that exists in the manuscript – Hindu and Sufi, metaphor and message – is explored through a collaboration with Pulitzer-Prize winning composer Du Yun and vocalist Ali Sethi. Much like the metaphor is used to convey the manuscript’s core message, Ali Sethi explores elements from Hindu and Muslim lyrical poetry to create an improvised passage into a devotional process. The collaborative spirit of the work is reflected in the multiplicity of aural and visual languages.
SUMMER PALACE

Constructed by the sixth Mughal Emperor during the 17th century, the Summer Palace was built as a seasonal retreat for the royal family. Located at the basement of the Shish Mahal of the Lahore Fort, the Summer Palace is a space in which interiors and exteriors blur, where night and day seemingly meld together. This character lends itself to suggestions of rendezvous and intrigue in present day folklore. For the purposes of the Lahore Biennale 01, the unique architectural features of this site present noteworthy curatorial possibilities.

A concern with interiority characterizes many works exhibited in the Summer Palace. Shirin Neshat and Rehana Mangi’s works comment on the experience of women’s life in the region. Historically, public silence has been a feature of female lives in this part of the world. This is powerfully addressed in Neshat’s video where a man sings beautiful renditions of a poem by Jalaluddin Rumi, but when the woman sings her voice does not align with the movements of her lips and she sings in an unintelligible language. Trained as a miniaturist, Rehana Mangi brings her meticulous precision to her textile work, but alters this by introducing human hair as an integral feature of the art work. Hair symbolizes desire, and also a marker of shame in the public presence of female bodily experience.

Shahpour Pouyan and Sadia Salim engage with diverse elements and motifs from Indo-Persian court paintings. The conscious erasure of figurative forms in Pouyan’s paintings question commonly accepted narratives of history. In Sadia Salim’s work the geometrical pattern in Islamic architecture is miniaturized and rendered as filigree in translucent porcelain. In Hamra Abbas’ work, images that are part of collective memory are re-examined through color separation, in order to “deconstruct the act of seeing.”

Nadja Kaabi-Linke’s sound work creates an aural register that captures present day anxieties. Twitching limbs and restless legs are surely a marker of our fast-paced era as we are affected by the various stresses of modern day life. Meticulous record-keeping, classification and observation across time is evident in the works of Naiza Khan, and Fazal Rizvi. Each artist works through the legacy of colonialism in the region, noting its impact on geography, ecology, terrain, flora and fauna of the region, during, and after British rule. Huma Mulji records small exchanges that often go unnoticed against
the backdrop of an increasingly urbanized society; in her work we are made privy to small gestures shared between the artist and a local bread seller in Lahore since 2010.

Amar Kanwar’s video installation is a sensorial undertaking that moves from light into darkness. The film addresses as a whole the nature of collective history.

Asad Raza’s installation invites the viewer to give themselves up to a chance encounter that verges on play. Asad Raza’s video installation is a disintegration of the senses, as well as a sophisticated hydraulic system, which references the labyrinthine nature of the one being subjugated.

Elizabeth Dadi’s video installation is a filmed encounter that verges on play. Elizabeth Dadi’s installation invites the viewer to give themselves up to a disintegration of the senses, as well as a sophisticated hydraulic system, which references the labyrinthine nature of the one being subjugated.

Jaiz Khan’s video installation is a filmed encounter that verges on play. Jaiz Khan’s installation invites the viewer to give themselves up to a disintegration of the senses, as well as a sophisticated hydraulic system, which references the labyrinthine nature of the one being subjugated.

Faiza Butt’s light boxes explore illuminated manuscripts of such as the Shahnameh, whereas references to Kashmir in the poetry of Agha Shahid Ali ask us to consider present dilemmas within a world that encompasses both the forces of good and evil.

Iftikhar Dadi & Elizabeth Dadi’s neon work evokes a space situated in endless temporality, in which time assumes a fluid character—and also the river Ravi that once flowed in close proximity. Verses from the poetry of Muhammad Iqbal that reference a “two-silklen twine” suggest here the red and blue neon paths as manifestations of the cycle of night and day, tangled in one another as they beckon us to reflect on our relation to deeper history.

Faiza Butt’s light boxes explore illuminated manuscripts of such as the Shahnameh, whereas references to Kashmir in the poetry of Agha Shahid Ali ask us to consider present dilemmas within a world that encompasses both the forces of good and evil.

Asad Raza’s installation invites the viewer to give themselves up to a chance encounter that verges on play. This encounter is specifically acute as the nature of collective history.

Swaroop Singh’s video installation is a filmed encounter that verges on play. Swaroop Singh’s installation invites the viewer to give themselves up to a disintegration of the senses, as well as a sophisticated hydraulic system, which references the labyrinthine nature of the one being subjugated.

Pervi Malli

سرنوی صدی کی دوران جھیل مغل شہنشاہی کی زیادہ محسوس قسم سے مسیحیت کے ملالی کے دوران بند ہوا ہے - یہ مثال ہے کہ ان ہوم میں اکثر کوئی بھی کام کیے گئے ہے - ایک اور بات ہے کہ جہاں جہاں کوئی بھی کام کیے گئے ہیں، ان کے ساتھ ایک سلسلہ نئے اور قدیم تنازعات جو اسٹائیل کے رنگوں میں بھی بدل ہوئے ہیں - بطور تاریخی اور فن میں تماشا کرتے ہوئے، ماہرین محقق یہ کہتے ہیں کہ اسی جگہ کے طور پر اور اسے وہاں۔
Such a Morning is a contemporary parable about two person’s quiet engagement with truth. The film navigates transitions between mathematics and poetry, democracy and fascism, fear and freedom. In the cusp between the eye and the mind, shifts in time brush every moment into new potency. Each character seeks truth through phantom visions from within depths of darkness.

The train coach built for the film will remain in Delhi, a memorial for the teacher who refused to conform, who stepped off the tracks and wandered into the wild.

The film is also a proposition inviting diverse aesthetic, pedagogic, metaphysical and political collaborations. The findings of the collaborations will later be shared incrementally as we travel and gather experience.

“Such a Morning searches for a sensory, hallucinatory and metaphysical way to re-comprehend the difficult times we are living in. What is it that lies beyond, when all arguments are done with?” Amar Kanwar.
For the inaugural Lahore biennial, Asad Raza will create a new inhabited work in the Summer Palace, in dialogue with its syncretic architectural and cultural legacy. Transforming a portion of this place of royal respite into a chamber inspired by activities common to the present and the Mughal epochs, the work will produce inter-subjective encounters. Echoes of the leisurely forms of playing and thinking that once occupied these quarters are amplified and rewritten according to the present. Raza conceives of exhibitions as metabolic entities in which an active scenario must be constructed; the work is located in an interchange between visitor and installation. This interchange may be governed by chance elements as well as the visitor’s own reactions to the scenario, leading to one of several possible “throws” or eventualities.

The Unsaid
2015
Duratrans light box
48 x 41 x 6

The project draws from the aesthetics of Kiswah (Holy Kaba’s ornate cover). I have illustrated poetry by Faiz Ahmed Faiza and Agha Shahid Ali, using word as an image. The words are stitched and collaged digitally using photographic images of contemporary again gold jewellery. Gold as a material holds an immense significance in human history, where it represents both material and the spiritual world.
FAZAL RIZVI
Lives and works in Karachi

The Bengal tigers have been lying dormant for over a century. They lie still. They have been lying still and lifeless by the foot of these men. And sometimes under the foot of these men.

What would happen when these beings wake up?

The project presents the tiger as the protagonist/antagonist/subject/victim/oppressed/the subaltern. Using two tigers as the main characters: a normal bengal tiger and a white tiger, the work meditates and reflects on ideas of post colonialism, identity and politics, on time and place, and on man's power over nature. This project sifts through, and draws from archival material from the British Raj times, specifically the countless images of tiger hunts that overtly display and celebrate the subjugation of one at the hands of another.

King George V, loads his gun during the tiger hunt
The Soaked Dream art project addresses social hope through personal encounters and stories in which poetry and pragmatism meet. It is a rebirth of collective dream and prospective determination that each family would like to cherish to fulfill their dream through green eyeglasses. I help re-construct a full-scale yearning desire of emerging families and children of any particular communities, under privileged minorities and ethnic migrant. The photograph project sometimes reminds recent global exodus of ethnic immigrants.

I make emblematic eyeglasses sculpture from the family’s life and vision. The families along with their children symbolically wear green eye glass and through it they are in search of their prosperous life and pledged to rebuild their future in new territory.

The eyeglasses are made with materials or part of devices, which the families are involved with for their auspicious dream and future. They collected parts of devices from their factories and I created eyeglass with them. Families wear eyeglass and I take instant moment of what they are visioning towards void sky.
HAMRA ABBAS  
Lives and works in Lahore

Black Square explores the motifs of interpretation and intervention through the phenomenology of color. As such, color is often enough deployed as a symbol (as in a flag or an object of devotion) or a metaphor (signifying moods and temperaments) to represent shared ideals, and to mark the difference in respect to the “other.” This differential politics of color is especially important to understand in the context of a society, like Pakistan that has sought to regulate or eradicate, through a systematic rationalization of religion in service of state (nationalist) ideology. The symbolic representations or objects that I have worked with recently, color is central to their perceptual identity. For example, my work Kaaba Picture as a Misprint (2011) deconstructs the color black of the Kaaba through the image of a misprint to reveal hidden multiplicity - cyan, magenta, yellow - the constituents that go into the making of this “holy color.” My objective is to question the truth-value of such representations by drawing attention to the compositional presence, or polysemy, of other “colors,” that although invisible are in fact central to the ontological uniformity of such colors of ideology.

The Black Square, After Malevich  
2018  
Metal plexiglass, light  
3 x 3 ft  
Courtesy Lawrie Shabibi and the artist.
This installation comprises of a textile print, sculpture, photographs, letterpress texts and brick dust. This is a work in perpetual progress based on conversations between a local bread-maker and bread-seller, Karamatullah and the artist, during the years 2010-2015. Overall, the work captures moments in the life of the bread-seller whose livelihood succumbs to the pressures of the market and other institutional forces. Thus each element in the installation plays a role in telling a story, moving between fact and fiction, reflecting the vulnerability of the city's inhabitants, their resilience and resistance in the face of power structures, exploitation and brutality, belief systems, exclusions, the hope and horror of human ambition and economic progress. The images speak of the simultaneity and compression of time; a utopia and dystopia, obliterating and inaugurating at once, commenting on the city's present and past. The brick dust adheres to our feet as we walk through the installation, implicating us all, as the endangered ones and as those who have immunity, giving us equal agency, insisting we perform our roles to direct the future we live in today.

HUMA MULJI
Lives and works in Bristol

The City of a Thousand Rebellions
IFTIKHAR DADI & ELIZABETH DADI
Live and work in Ithaca

Roz o shab
2010
Neon, mixed media
Site specific installation in Summer Palace, Lahore Fort

The succession of day and night is the architect of events - Iqbal

The Summer Palace in the Lahore Fort was built during the seventeenth century as a retreat from summer heat for the Mughal royalty. Built deep under the Fort platform, the cavernous space has cool and dark interiors, mysterious channels for water circulation, and numerous hidden and dark passageways and chambers. Upon entry, one encounters a space with massive walls, in which everyday temporality is suspended and the outside world is placed at sensory removal.

The succession of day and night is a two-tone silken twine - Iqbal

Roz o shab (day and night) is a site-specific neon installation that responds to historical references and sensory encounters of this arresting space. The entangled “river” of blue neon is threaded through with red, rewarding the eye tracing the maze with the one successful route bridging the everyday outside and the liminal inside. Roz o shab’s layout recalls labyrinthine structures in Mughal architecture (bhool bhuulaiyan) and analogous fort and palace architectures in other sites. By situating a children’s puzzle with its knotted form in stark juxtaposition with the stateliness of Mughal architecture, Roz o shab evokes the temporal distance that separates the Mughal past from our contemporary present.

افتحار ڈاڈی اور الیزابت ڈاڈی

فن بارہ بے عنوان ”روز و شب” منبجع مقام بنو کی بیویوں کی تصمیم یہ جو اس ہندوکش سے ہے،یہ اور تاریخی جوڑوں کے لئے ابکی
رہ عمل ہے - تینی رنگ کا اپناؤ سرخ رنگ
سب سے سب سے - امک رز میں انتہا کریں
کیڑا حیرا یہاں - یہاں - ایک رسنی سی
انہوں نے کیا حیرا آر اور بھول بھولے کا
سراع روز و شب کی باری ماحول اور
اندرونی لمحات میں اپنے بھول بھولے کا جوڑا
جا رہا یہاں -”روز و شب” معطی فن تعمیر
میں بھول بھولے کی یاد نئی نئی کے
دوسرے سائٹس بر قلعے اور محل کی
تعمیر بر نظر کالی گلبہ یہاں - “چلدنی
پرل” کو گھر کی شکل مغلیہ
عمارت میں بہار نچھلی گا یہاں - "روز
و شب" ان فاصلے پر تحقیق کرنا یہاں -
جو عمر حاضر بھول بھولے دور کی درمیان
نظر آتے ہیں -
My work for the Lahore Biennial will be installed in the Summer Palace, in the basement of the Shish Mahal. The two Palaces are amongst the most exquisite examples of 17th Century craftsmanship: they are a reminder of skills now long forgotten in Pakistan. My work confronts the viewer with the stark reality of today’s artificial landscapes: a field of optic fibers, multiplied by mirrors to resemble an endless unnatural steppe. This is the present: the digital non-space, a completely abstract world with no relation to the locality, the handmade, the human.

In a world of bleaching coral reefs, disappearing rainforests and drying lakes, only the plastic landscapes are gaining ground.

It is an omnipresent phenomena, everybody knows it. Maybe you saw it today already. One is sitting on a chair, seemingly calm but obviously under pressure: the feet are shaking and the legs are restless. The World Health Organization categorizes this behavior as “Restless Legs Syndrome” often accompanied by limb twitching during sleep. We followed and hunted the phenomena in various waiting areas of citizen centers, registration offices, airports and cafés, where we recorded it with hidden cameras. We noticed that the syndrome is almost always combined with the excited use of mobile devices and chatting apps. The frequent occurrence of both activities, chatting and waggling, suggest a mutual dependency of technically transmitted communication and inner stress. Nervous Speakers is a portraiture or documentary installation of this correlation. We emphasize each movement recorded at different locations with commonly known and recognizable ringtones of chatting apps in order translated the nervousness of the legs into an acoustic score of communication devices.

Nervous Speakers
Sound Installation
Speakers, cable, media player
Variable dimensions
In The Observatory, the narrator voices weather reports from the India Weather Review, 1939 of storms and depressions across British India.

This historical document of the weather report takes on a different tone when mapped onto the current decay and ruin of the decapitated Observatory building on Manora Island; its specificity is strangely intimate. It is an example of the dichotomy between imperial mapping and everyday lived reality.

The text/narration opens up the space, narrative and geography of a larger terrain. The disrupted landscape within the building is a metaphor for the disruption on a much larger scale. Reconstructing internal volume through the ruins and debris was the single visual narrative strand in this work; giving the viewer a sense of being submerged. By pinpointing a particular moment in history, I wanted to consider the challenges of presenting history and reflect on the subjectivity of memory.
This body of work initially started as a response to certain difficult personal circumstances. I had the habit, inherited from my grandmother, of unconsciously collecting my fallen hair. I used to spend a lot of time drawing these collected bunches of fallen hair, during my years as a student at National College of Arts, Lahore. Simultaneously, I started drawing minute grids on wasli paper, which became a therapeutic and a meditative process for me at the time. Subsequently, drawing upon my childhood experiences of learning the craft of cross-stitch in my village, I started stitching on this wasli paper with the collected hair.

Hair, as long as it is on a person’s head is ornamental, it is beautiful and desirable - but as soon as it falls it is thrown away. I am interested in the questions and emotions that the use of fallen/dead hair evokes when it is re-appropriated into a work of art, and is once again made desirable, precious and sacred. The fallen disembodied hair may also refer to desires unattained.

Reading of a wedding card
Porcelain
Individual piece 6”x 6”
(3 pieces inside a transparent frame: h 10” x w 30” x d 1”)

The work presented at LB01 emanates from an ongoing fascination with everyday objects and multitude of ideas that are conceived within them. This work depicts the geometric cut out patterns of the contemporary wedding cards in Pakistan. It intends that the viewers of the work activate multiple narratives and meanings that may be rooted in history, tradition, rupture, mechanical reproduction, popular aesthetics, democratization or chaos.
SHAHPOUR POUYAN
Lives and works in New York

After “Firdausi’s Parable of the Ship of Shi’ism”
2018
Mixed media on Hahnemühle Cotton Paper
470 x 318 mm

Through the application of traditional aesthetics, Pouyan’s updated miniatures interrogate enduring notions of fate and destiny by superimposing the past upon the present. In Islamic and Sufi symbology, the ship represents destiny and the adventure of life. Water, a sacred element, represents clarity and purification, and in the Persian miniature tradition, it is always rendered in silver paint. However, the fate of silver is to oxidize into darkness. In these miniatures, Pouyan renders the original miniature in its current, degraded condition while removing all human figures, creating an eerie, post-apocalyptic scene. The abandoned ships appear lost and adrift on a dark sea, and echo familiar contemporary images of refugee lifeboats and black oil slicks. These paintings register the passage of time, and invite a new metaphorical reading that suggests the uncertainty and fear of the impending future.
Turbulent marks my departure from still photography toward video installation, and it was my first attempt to focus on the issue of gender in relation to the social structure of Islamic Iran. The main subject of the work is an inquiry into the absence of Iranian women from musical practice (women have often been banned from taking part in such activity, while men are free to enjoy public performances and recordings). Turbulent was designed as a two-channel projection for two facing screens. The viewer, standing in between them, witnesses a musical duel between male and female singers/ The man performs, before an appreciative audience, a traditional, passionate love song with lyrics by the great Iranian mystic Rumi (the vocal, sung by Shahram Nazeri, was lip-synched by Shoja Azari); while the woman (played by Sussan Deyhim) performs a more unusual vocalization to an empty auditorium, building to an emotional intensity that then transfixes the male singer and his audience.

Visually and conceptually, I conceived Turbulent around the idea of opposites–black and white forms, male and female singers, empty and full theatres, stationary and rotating cameras, traditional and non traditional music. Ultimately, the female singer subverts every rule of traditional music and pioneers a style of her own, while the male singer remains within the perimeter of convention.
میبارک حوالی

لاہور بینال کے افتتاحی اِنویٹیشن ٹو ایکشن (لینگوئج آف ایبسٹریکشن اینڈ پولیٹیکل) کا مقصد مختلف فنکاروں کو تجربات کے لئے ساتھ لانے ہے۔ یہ کوشش جدید انفرادی طریقے اور تخلیقی مشاہدات کی رو سے کو چوہدری زمانی کے چوہدری کی لیے ایم کردار ادا کر سکتا ہے - تصویری اور تقریبی چوہدری، دستاویزی فوٹوگرافی اور مخصوص لمحوں کو نجسی شاعراً احساسی صنیف - منظم کا عمل قن میں جناو سے انخلا -

مشرقی بھارت ، مغربی پاکستان ، جنوبی سری لنکا ، مشرقی بھارت، اور جنوبی شام کی جغرافیائی رو سے نمائش بہ عنوان اِنویٹیشن ٹو ایکشن (لینگوئج آف ایبسٹریکشن اینڈ پولیٹیکل) میں تبدیل کریں، فنکاروں کی فنی صلاحیت سیادتی توضیح کو جیلچک کریں یا جِسی کا اندر کریں یا چند کسی کمی کی جوہ سی بیں پی چہرس کاغذی چاکی اسکار، بوجھ سی بی اسکار، بوجھ سی بی پر اک بوجھ، صدف ایکس، چہرشی، چہرشی کے چہرا، چہرشی، چہرشی، چہرشی، چہرشی کے چہرا، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہرشی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی، چہreshی
Invitation to Action
Curated by Mariah Lookman

Exploratory by design, Invitation to Action sits within the larger curatorial frame of the multi-site Lahore Biennale 01. It takes its critical cue from a short sketch of the same double-edged title by Saadat Hassan Manto on the nature of mindless violence during and after the partition of India in 1947. It brings together South Asian artists across generations who employ a grammar of abstraction in their practices that engage with ethical commitment and political agency. It is through a study of the processes of art making that we see the many ways some of the artists translate directly observed phenomena into a drawing, a painting, film or a soundscape. Others mine archival records of an event, and epic moments into a poetic register and abstract sensibility.

Altogether, Invitation to Action is an exercise to look at diverse topics and to think afresh problems related to fast-paced industrialization, migration, war and displacement, environmental degradation, militarization and ensuing destruction from diverse vantage points and positions across the many parts of South Asia. The question is: how to be and respond to the now?

As we see at the Summer Palace in the Lahore Fort, Amar Kanwar takes up darkness as a metaphor for deep-seated violence in our natures through the character of a mathematics professor who is going blind in film Such a Morning 2017. At the Mubarak Haveli, artist and activist Lala Rukh echoes the sentiment with the enigmatic spaces she creates in pools of darkness that evoke the ocean on a dark night with seemingly nothing to see. On the other hand Mirror Image 2011 series links with earlier Mirror Image I & II 1997 made in response to the 1992 demolition of the Babri masjid (mosque) in India and retaliatory attacks on temples in Pakistan, also signal deteriorating politics.

Zaheer ul Akhlaq’s drawing Study for Long March at Nawabpur 1986 is an enigmatic work. At the same time, given that the long march is a form of protest against rule by the military in Pakistan, the Minotaur like creature that we see flogging a figure can be interpreted as the relationship between the oppressor and the oppressed. T. Shanaathanan’s Incomplete Thombu is record like chronicle of the memories and homes lost by the Tamil community during the civil war years 1983-2009 in Sri Lanka.

Muhammad Cader continues to fragment the ocean view that in Lost Horizon 2018 uncannily conjures to the imagination ocean voyages with all its perils and histories of conquest by sea up to the present day migration crisis. Alia Syed looks back to the past differently and disintegrates 16mm film to speak of a particular time in the history of India to mourn a culture lost. And Aisha Khalid’s book making with an emphasis on materiality plays with viewer perceptions in ways that reveal the language-based class disparity in Pakistan, at once familiar and unfamiliar.

Rasel Chowdhury’s photographic series point to the changing landscape of the artist’s home town and beyond. The photos are taken on a railway journey reminiscent of the artist’s childhood days where the only way to get from villages into towns was by rail. Finely controlled lines, shapes and forms in the drawings and sculpture of Ayesha Sultan are inspired by shifting architecture in Dhaka. The rising moon in Minam Apang’s drawings, or the destruction of Lahore recorded by Mahbub Shah are a result of finely observed processes. Ayesha Jatoi’s text inspired by a classical thumri on being at once both home and away and the mechanical yet organic sound piece by Asvajit Boyle awaken more by way of visual and auditory sensation than can be spoken.

Annotation in the multiple scripts all the more make these works instantly foreign as well as recognizable. Even the underlying languages that shape perception and analysis of the artwork are numerous: Tamil, English, Bengali, Sindhi, Punjabi, Urdu, and Hindi, some mutually intelligible but none understood by all.

Altogether in the very space of untranslatability, silence, and the inability to see everything, the show hopes to argue that a degree of opaqueness operates as a strategy of resistance against a straightforward reading of histories, cultures, and politics. The refusal to be addressed and interpellant marks the grouping of these works as acts of resilience, fortitude and critical self-examination during our postcolonial era characterized by social and political uncertainty.

Mariah Lookman is a Pakistani artist and historian. Her research interests are history of ideas especially crossovers between science, art, and politics. Her current work focuses on the links between politics and languages abstraction in modern and contemporary art from South Asia. Mariah holds the post of visiting lecturer and is the academic consultant for SVIAS, Eastern University, Batticaloa, Sri Lanka. She is the 2018 Adjunct Researcher at Tate Modern London studying the archive of Lala Rukh and Shahid Sajjad.

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AISHA KHALID
Lives and works in Lahore

Name Class Subject is the title of a 280-page book that portrays a realistic rendering of a school exercise book. Half of the book’s pages are painted with four lines such as those found in English exercise books, while the rest depicts single-lined pages from Urdu exercise books. Khalid explores the impact of colonial versus local education in her work using her own personal experience of being in school.

“As a child, I learnt how to write in Urdu first and in English only later. I went to a government school where the medium of instruction was Urdu. When we were fourteen, English was introduced. Suddenly, we had a new language thrust at us and with it a gradual realization that this alien tongue and those fluent in it were considered culturally superior to us, the Urdu speakers.

Our Urdu exercise books were different from our English ones. Urdu is written from right to left whereas English is written the other way round, with the books opening the opposite way. But there were other differences as well. The Urdu exercise books had single ruled lines and were printed on rougher paper. The margins were often skewed and the lines misprinted. Sometimes the pages were not properly cut and had to be separated using the sharp side of a ruler. For me, these oddities were strangely intriguing. I found that my words in Urdu, the familiar language spoken at home and by my friends, moved more naturally across these widely spaced lines. By contrast the pages of the English exercise books contained less printing errors and their narrow ruled lines felt more restricting.”
**Priya** is an experimental 16mm, silent film of Priya Pawar, a traditional Indian dancer, dancing the steps of Kathak and it is shot by positioning the camera directly above the dancer’s head. The term kathak comes from the Sanskrit term ‘kathakka’ meaning ‘one who tells a story’. The present work is an encounter between two artists, two storytellers.

The first part of the film shows Priya spinning, the ripples of her white dress caught in a hypnotic twirl. Then gradually, her dancing body is disfigured by colorful handmade-like effects and stains. The image is abstracted. Syed writes:

“My initial hesitation in using the footage lay in its traditional figurative depiction, I wanted to reconfigure the footage to avoid traps of fetishisation and linear narrative, this involved burying the exposed film prints for varying lengths of time, spanning a few weeks to a few months in order to measure the disruption of the image over time. The rolls were unearthed and then edited together to illustrate the breakdown of the material and its passage into abstraction.”

Syed buried the film for a year and half in her garden, mixed with composted materials, debris and organic refuse. The humidity attacking the layer of emulsion produced an unexpected result of colors and stains. Using this technique, the figurative element of the work is destroyed and disrupted, creating a luminous, abstracted work. “By literally penetrating and debasing the glossy surface of the film, I drew attention away from the superficial beauty of the image and instead highlighted the physicality of the celluloid. The body of the dancer fuses with the body of the film. Film’s ability as a physical material to become an indexical trace of time passing becomes manifest through the primeval process of biodegradation.”
All that we perceive is a result of complex neural processes. The world around us is a product of our mind’s ability to organize and create a representation of incoming information from all our senses. Typically, we don’t think of ‘seeing’ a sound or hearing an image, but with digital technology, we are now able to simulate sensations that are not physiologically possible for us as human beings. All sounds, including those that lie outside the audible frequency range of human hearing, can be represented in the form of an image. Conversely, sound can be synthesized from an image as well. This is possible all thanks to a very unique image-based sound editor, synthesizer, and processor. I will use this tool in conjunction with Deep Dream (the experimental computer vision program created by Google which uses a convolutional neural network to find and enhance patterns in images via algorithmic pareidolia) to generate a series of images and soundscapes that contain the same information, but in two different sensory mediums, i.e. visual and auditory.

The process of creating these complementary pairs begins with designing the initial sound by means of analog or digital synthesis. This sound is run through the software processor to generate a visual representation of all the frequencies that it is comprised of. This visual representation will then be run through the Deep Dream algorithms to create an image. Finally, the modified image will be fed once more through the A/V processor to get the final composite and by now heavily modulated sound and image.
Ayesha Jatoi presents a text-based intervention referring to the notion of home and away. It takes its inspiration from the classical Indian musical composition of "thumri," which is a light romantic form. By layering it with the site of a Haveli, the work laments the lover that has left the old city of Lahore, to make an abode further away, thus pushing the boundaries of the city outward. The constant migrations within the city create many foreign lands within itself.
Existing in the space between drawing, sound, sculpture and photography, Ayesha Sultana is interested in the poetics of space taking inspiration from architecture and landscape.

*Form Studies* is an ongoing body of works on paper that gives us an insight into how she perceives street corners, architectural detail, wall surfaces and construction items in her daily life in Dhaka and the places she travels to.

These impressions portrayed on paper sometimes leap off the page and are transformed into its physical material and sculpture. In words of the artist, “they are not just observations of form, but of material, movement and distance,” all key to Sultana’s way of looking and thinking.

Viewed altogether, the set of drawings with sculpture reveal patterns and punctuations in thought.
Lala Rukh's seminal work from 1992-3, *River in an Ocean* in mixed media is inspired by glimpses of the river Kabul perhaps, on a moon lit night flight to Peshawar. This anecdote has been recounted on several occasions. It is with this spark of inspiration began a process of reworking the surface, of overlaying locations, times and places into one image that is at the core of much of Lala Rukh's artistic oeuvre. Later works such as the *Mirror Image* 2011 series can be seen as the most distilled paring down of the process of overlaying images, a way of getting to the most indispensable, and arriving at the most essential signs of image making just before it disappears completely.

An illusionist at heart, Lala Rukh's seemingly sparse and economical means used to prepare dense intensely pitch surfaces function as a transformative visual that creates a space for the imagination. As we begin to look, it becomes possible to imagine the magnanimity of rivers lit by the moon, ocean foam dancing on the sea, and we even hear music, just about. The sparing use of light brings out the fullness of the ocean. The dark sea becomes a metaphor for the night stretching far beyond the frame and out of the viewer's eye. It becomes for the mind a space for freedom, to just be, and become, where everything is possible.

Lala Rukh was respected and well-known as an artist, feminist activist and educator, hence these works are open to a multitude of interpretative processes of analysis. Does the darkness point to political depredation, mask an incident, signify hope? In one possible reading, *Mirror Image* 2011 series is a meditation on the disappearance of the self into the vastness of an all-absorbing other.
appendages called roads and railways (literally making in-roads ever deeper into inland, relentlessly) at the expense of unprecedented human displacement and environmental devastation.

Suburban is the periphery of the urban. It is also a (war) front in an ever-increasing expansionist onslaught on not yet taken-over landscape—the process known as urbanization/industrialization – described as the only road to the progress. Any roadside of a suburban road (link between the center and the periphery) is a candid document of this constantly transitory/fleeting reality. It is an everyday visual archive of ever-changing local topology/regional anatomy and its human and environmental cost.

*Psycho-geography: study of the precise laws and specific effects of the geographical environment, whether consciously organized or not, on the emotions and behavior of individuals (Guy Debord, 1953).
MINAM APANG
Lives and works in Goa

_Moon Mirrors Mountains_ sees the artist using charcoal as her medium, creating extraordinarily sensitive drawings on paper and cloth, which vary in scale from the intimate to the monumental, and were executed over the span of two years. The topographical forms discernible in many of the landscapes have led to the series being titled _Moon Mirrors Mountains_. At times, the objects of her inquiry are rendered with a measure of realism, whilst at others they are presented abstracted and in their most elemental form: the moon as the circle, the mountain as the triangle.
MUHAMMAD CADER
Lives and works in Galle

We see the horizon line as a division between the earth and sky. It is the horizon line that appears to be straight in an uninterrupted setting all due to an optical illusion. The eye of the observer sees the world on a horizontal plane. This becomes clear when one is looking at the world through the lens of a camera. It is the horizon line that also helps understand space and distance; it is a means to transfer multi-dimensional space into flat surface of a page. As part of my drawing and painting practice, I have been photographing the sea for years. Out of this collection of images, for "Lost Horizon" 2018, I have selected images taken on the beaches of Galle in Sri Lanka and have paired them with photographs taken on shores of the Andalucía coastline in southern Spain. This grouping allows a showing of how by travelling to different locations we see that oceans have different colors, the sky looks different, as the light is different.

I begin by cutting into the photographs with an X-Acto knife in a carving-like drawing process. The idea is to instantly create silhouettes by splitting the surface into negative and positive spaces. The shapes are primeval and yet complex compositions of irregular dynamic shapes scratched into the landscape. The imagery is sourced from a wide range of media including film sequences, printed matter, tribal art paraphernalia and newspapers - all compositionally bound as one in the space created by the horizon line. Cutting open is conceptualized as a way to excavate into the layers of time spent gazing out at the ocean. Time past and of the present, of evolution, voyages, navigation, scientific exploration, discovery of the so-called new worlds, migration, colonial conquests and resultant fluidity of identities of people and histories joined up by the sea.

Lost Horizon
2018
Photo collage installation
Ink jet prints on archival paper
Size variable
Image courtesy: The artist and Talwar Gallery
Railway Longings is a photographic series that documents the train route towards Chowdhury’s hometown. Recalling the memory of his childhood journey, Chowdhury negotiates a reconciliatory space for the past and observes the changing landscape of his country through this series.

“There was a time when railroad was the only way for me to reach to my birthplace, Jamalpur. I almost stopped my 181 km long train journey after finding a newly built bus road. I have started my train journey again and photographed the experience filled with nostalgia and also the change of landscapes and rail structures ranging from villages to towns.”

*Railway Longings*
2014
Ink jet on archival paper
10.5 x 9 inches
Image courtesy: The artist
Incomplete Thombu
2011
Special edition artist book
320 pages with illustrations in color and black & white
21 x 30 cm
English
Image courtesy: The artist and Raking Leaves

The word ‘thombu’ is a Dutch term used to refer to public land registry, which is derived from the Greek term ‘tomos’, from which the Latin word ‘tome’, meaning large book, originates. The ‘Incomplete Thombu’ is essentially a record book, a bureaucratic file that traces the displacement of Tamil people in Sri Lanka during the civil war of 1983 to 2009. Although there have been numerous studies that recorded statistical data on deracinated Tamil peoples, this project aims to highlight the personal plights of those involved. It contains the documents of ground plans of homes drawn from memory by displaced civilians, including interview notes, architectural renderings of collected ground plans, and dry pastel drawings made as a response. Each type of document is superimposed on top of another document to illustrate further displacements of memory, the notion of home, and identity.

This project was carried out between January and July 2011. Those interviewed were displaced from Jaffna and the surrounding area during the civil conflict between 1983 to 2009. The ground plans drawn from memory are subjective images that contain personal details of the properties and houses lost, abandoned, destroyed, or seized during that time. In contrast, the architectural floor plan documents show a range of structures such as courtyard houses, colonial bungalows, temples, two- or three-unit houses, orphanages, bunkers, roundhouses, and farm buildings. All drawings related to built structures are not drawn to scale and are subject to interpretation.

All characters appearing in this work are based on real persons. Any resemblance to fictitious events is purely coincidental.
Zahoor ul Akhlaq’s aesthetic and conceptual foundations include the Islamic arts, miniature painting and geometry. Combined with a distinguished teaching career spanning about 30 years at the National College of Arts in Lahore, his work is often thought to bridge modern painting in Pakistan and a generation of American artists working during the post war (WWI & WWII) years between 1930-60’s. Akhlaq maintained a life-long intellectual commitment to painting and reading. He also shared kinship with both Barnett Newman and Ad Reinhardt, who were influential teachers in their own right and maintained a deep interest in Eastern philosophy and mysticism.

The aspect of Akhlaq’s work of great importance for contemporary Pakistani art is his return to his own tradition for locating a modern idiom for painting as seen in his use of the grid and calligraphic sources. For example, as much as the painting Untitled 97-98 seems to be in conversation with Reinhardt’s “black” paintings, it has equal resonance with the calligraphers’ pool of black ink which is mysterious and full of promise. Akhlaq’s use of the grid continues to have a great influence on many of his former students. Similarly, paintings like Still Still Life III & IV 1995 also on show are likewise emblematic of ideas of pure painting characterized by geometric composition, a total occupation with the surface of the painting, and disappearance of a recognizable image in the monochromatic relationship of color to form. Like an iconoclast’s gesture there is nothing to see but the painting itself and radical elimination of all that could be associated with interpretations.
This project reflects a psychological response to growing ecological concerns in the city that include air pollution and other adverse effects of climate change. As artists, Risham Syed and Inaam Zafar propose to construct and test structures based on plants and landscape elements to create an experience worthy of dissemination and reproduction.

The idea of Takiya commemorates the historically allocated courtyard spaces to each of the gates of Lahore where musicians, poets and scholars would unite and exercise their abilities. One of such Takiya Marasiyan community is known for producing well-known musicians and singers of 70’s. Risham Syed has hundreds of recordings of her mother practicing vocals with Chotay Ghulam Ali one of the Ustaaad’s known for his emergence from Takiya Marasiyan. These recordings will be played on devices embedded within the curved structures of this installation to accentuate the connection of nature with music, also voicing the diminishing cultural excellence of walled city.
AISHA KHALID
Lives and works in Lahore

My site-specific installation at the Shahi Hammam, Lahore consists of gouache on paper, mirrors and a textile piece that incorporates gold-plated steel pins. Although I live in Lahore, my thinking process is shaped by events of significance as they take place globally. In recent memories two very strong sets of images come to mind in relation to the colour orange that features heavily in the work. Firstly are the orange life jackets of Syrian refugees as they appear in the news, and closer to home orange functions as a marker of constant construction, pointing to the changing transportation infrastructures of the city that also ultimately interfere with the historic architecture of the city.

لاہور شاہی حمام میں متعین مقام فنی تنظیم کئی ویڈئو پروجیکشنز، کاغذ پر گدلے رنگوں کی تقاضی، کپڑے کے تکنیک جس کے ساتھ سونے کی پانی جڑھے پووا سٹیل کی پنیں شامل ہیں - اگرچہ میں لاہور میں رہتا ہوں، لیکن مبیں سوجی کا عمل عالمی سطح پر پوچھی والی ایم واقعات سے متاثر ہوئی ہوں۔ حالیہ یادوں میں دو بہت اہم تصاویر نظر آتی ہیں کے نارنجی رنگ کی مناسبت سے جو کام میں اہمیت کا خلاص ہے۔ سب سے پہلے سیر کی کامیابی سے جو، گلی سے جلوس جو نیا گلی سے جو ہے جس سے خور نیا جاگہ جاگہ جو ایڈی تصور آتا ہے پووا والی مسلسل تعمیر سے اوڑ شہر کا بنانا واقعی نقل و حمل کے نتائج کے ذریعے کی طرف تھی ایک ایسی کرنا نظر آتا ہے کہ آخر کو شہر کے تاریخی فن تعمیر کے ساتھ ہی مداخلت پووا نظر آتا ہے۔
Imran Qureshi’s recent series of 14 large scale paintings titled Hammam (2018) make evident that violence is not new to our time. In this instance, blood splattered marks on gilded surfaces placed within the Hammam at Delhi Gate, change the original aesthetic character of the Mughal-era monument. A new video installation titled, Story of Two (2018) is also part of the new body of work created especially for LB01, which compared to the paintings in the same space is a quieter and more introspective work. This project is supported by Galerie Thaddaeus Ropac.
MANISHA GERA BASWANI
Lives and works in Delhi

My project for the Lahore Biennale, *Postcards from Home* traverses the border and brings ‘home’ the artist photographed. A total of 47 (the year of partition) Indian and Pakistani artists—photographed by me—over the years constitute this project. These artists have a shared history with partition either personally or through family. Each postcard will carry the image of the artist and the reverse will carry a brief text, a memory, that tugs at the heart of the artist either directly or through stories narrated by their parent/s or grandparent/s of pre-partition India.

The intent is to intrigue and invite viewers to these visual frames of nostalgia, to rekindle love and connection wherever these postcards reach and hopefully, touch a cord and revive the shared connection of a common history.
LAHORE MUSEUM
This body of work is an extension of Ayesha Jatoi’s practice which primarily explores the traditional manuscript’s symbiotic relationship between the image and text and the spatial division of these “illuminated pages”. Often therein, the text frees itself all together of the image–just as most contemporary miniature painters rely on images alone–but when the image does appear it does so in an extremely minimal way, merely lines, bare suggestions.

These series of drawings are studies of miniature paintings from the Pahari School which are already highly stylized in tune with the ancient treatises on art from the Indian Subcontinent. But here the original compositions are stripped down further, deconstructed, unravelled—the ornamentation, figures and “unnecessary details” are removed. In Jatoi’s hands they are re-narrated and reimagined.

In memory of more than a million Indian soldiers who served in the Great War (1914-1918) but are remembered—if ever—only for their valor and loyalty to the British crown. 70,000 Indian men died in the war and to date have not even made it as a footnote in the Imperial War Museum’s World War I exhibit. Abidi gleans from historical archives of letters and folk songs, in trying to imagine the complex world of longing, loss and displacement as was actually experienced by these young men.
MASOOMA SYED
Lives and works in Columbo and Lahore

Last Name Isabella

One of the accounts is that these works are by a woman, who was a wealthy perfume maker, a traveler, and also an occasional jewelry maker. She is said to have lived to be 134 years, and while no one knows the truth, the record of her death describes the event in three different ways.

This eccentric perfume maker created drawings/objects under special circumstances, and strangely enough, not for wealthy clients, but for ordinary people. Her customers ranged from a refugee from a war zone, a famous beggar, a soldier who lost his arm in battle, a woman in love, a sleep walker, a talkative hermit she once slept with and many others.

This is also the story of a city. In the city of the rich, the poor and famous, in a city of nights, malls and lights, poetry is to be found only on the edges, the margins and borders.

WAQAS KHAN
Lives and works in Lahore

Waqas Khan's large scale minimalist drawings resemble webs and celestial expanses. The contemplation that leaves a visible evidence on paper is the crux of the work.

Khan employs small dashes and minuscule dots to create large entanglements. Where when two particle-sque units are spread out and entangled, they are essentially ‘in sync’ with each other, and they’ll stay in sync no matter how far apart they are. This idea of togetherness and being seen one as a magnanimous totality is what he partly absorbs from his inclination towards literature and interest in the lives of sufi poets.

Khan's work also evoke a sense of scripting, which he likes to see as a discourse between him and his viewer, a dialogue which is very much formatted over the syntax of a monologue.

Indian Parrot
2018
Human hair

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The Alhamra Art Centre is a longstanding fixture on Lahore's cultural scene, in which exhibitions, panels and talks are regularly hosted. Inspired by Mughal era architecture, the octagonal structures of the modernist red brick building possess enhanced acoustics, making it the perfect venue for the presentation of video and live performances. At this site, LB01 brings together a range of artworks with a marked social bent that refer to events of major significance that have taken place globally in the last sixty years. Themes range from the 1947 partition of India and Pakistan to the Cold War to the Non-Aligned Movement and various struggles against forms of domination.

Especially conceived for LB01, Shezad Dawood's textile paintings made on denim and local fabric reflect upon the octagonal structures of the modernist red brick building. The artist examines how political collectivities of newly independent nation-states experienced by layers of Pakistani society inhabiting liminal spaces.

Performances

In a performance created especially for LB01, Salima Hashmi revives the school teacher character from her highly satirical performances of the 1970s to address the divided present. Zambeel presents dramatic readings set against the backdrop of Pakistan railways, paying homage to modernist Urdu literature in which travel is a recurring motif. Naiza Khan's performance is the manifestation of a site, LB01 brings together a range of video and live performances. At this site, LB01 is the perfect venue for the presentation of Polly's work, five modernist art objects tell stories of "living" in different places in the densely populated metropolis of Hong Kong. The artist examines how political collectivities of newly independent nation-states experienced by layers of Pakistani society inhabiting liminal spaces.

Karachi-based artist Seema Nusrat investigates the changing face of her native city through measures of policing, securitization and urban regulation as manifest in the barricades and barriers that have come to form a new kind of architecture of the city.

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The work TV series revolves around nostalgia and memories arising from the artist’s teenage-hood when there was only one channel on TV, with an eight-hour transmission, and watching it was the only option available.

Crawling Carpet merges together the artist’s practice in printmaking along with an insertion of socio-political concerns. Swarming ants form a beautiful Persian-style carpet on the floor which is reflective of the ongoing fragmentation of the social fabric of our society.

ATIF KHAN
Lives and works in Lahore

Site specific installation
2018
Ink, Stamp
A boat has many powers: to gather a society in its making, to distribute goods, to carry people and ideas across places that, it seems to us, are more different than ever before. *From Gull to Gull to Gull* is a result of four years of dialogue, friendship and exchange between CAMP and a group of sailors from the Gulf of Kutch. Their travels and those of co-seafarers from Sindh, Baluchistan, and Southern Iran through the gulfs of Persia and Aden show us a world cut into many pieces, not easily bridged by nostalgics or nationalists. Instead, we follow the physical crossings made by these groups of people who make and sail wooden boats and who also make videos, sometimes with songs married to them.

منبع: Shaina Anand & Ashok Sukumaran

لاvanized agua، Urdu و Arabic

کیمپ
Wonderland documents the anger, resistance, and hope voiced by a group of youths from the Sulukule neighborhood of Istanbul that has been the home of Roma communities for the past six centuries. This historic area started to be demolished in 2006 as part of an “urban renewal” development project. Despite the prosperity promised by the Housing Development Administration, apartments built in place of the demolished neighborhood have ended up serving nothing more than social inequality, poverty, and infrastructural problems. The deep-rooted lifestyle shaped with music and dance of the people of Sulukule faces oppression and irreversible corrosion. Presented in the style of a music video by the hip-hop group Tahribad-i-syan, Wonderland captures how one subculture, hip-hop, can flourish and live within another culture, Roma. The band raps about inequality and gentrification while simultaneously being confronted by the police.
Hira Nabi
Lives and works in Lahore

Where do ships go to die? All That Perishes on the Edge of Land is situated at the ship-breaking yard at Gadani, in Baluchistan, where condemned vessels are beached and taken apart by blowtorches and exacting labor. High quality steel and wood are extracted from the corpse of the ship, and the remainder is sold for scrap.

What do the defeated remains of the ship claim as a final cost? Are the ships being destroyed, or creating destruction in their wake? And if so, who or what is paying the price for that act of destruction?

This visual work considers the industry built around the collapsed vessel as the site of contextual inquiries: into the destruction of marine ecology, exploitative labor practices affecting a migrant labor force, a network of linked industries aggregating wealth, and an imbalance of power tilting in favor of the industrialized North versus the Global South.

Kay Walkowiak
Lives and works in Vienna

In the short film Anonymous Objects, five iconic modernist art objects tell the stories of their existence “living” in different places in the densely populated metropolis Hong Kong. As objects of a pre-colonial past, their present-day post-colonial identity crisis is expressed: they exist in a vacuum at the edge of schizophrenia, timeless, without location and without a redeeming end. Anonymous Objects is a work on the questions of the narrative comprehensibility of form and its function as a projection surface of timeless utopias in the global context, based on the different cultural-historical attitudes of the “East” and “West” in today’s post-colonial Hong Kong.

Rituals of Resistance (#1-8)
2017
Archival pigment prints of textile
210 x 140 cm each

This project was produced in cooperation with Phileas - A Fund for Contemporary Art
My work uses the vocabulary of traditional religious art such as gold leaf, illuminations, altar pieces, paintings, scrolls and votive objects to investigate contemporary ideas of divinity, belief, religion, identity, statehood, belonging, and the question of what constitutes personal faith.

کمیل اعجاز الدین

عوامي آرٹ منصوبے کو تشکیل دینے
بولن سیب نے اپنی سٹوڈیو پریکٹس کو
پچھن مدِنظر رکھا ہے ، اور اس مقصد کے
بیچ نظر اسلامی تعمیرات کی پناہ کی
پہنے زیر غور آئیں ہے۔
Mohaiemen presents at LB01 Two Meetings and a Funeral (2017), the three-channel video installation which explores Bangladesh’s historical pivot from the socialist perspective of the 1973 Non-Aligned Movement (NAM) meeting in Algeria to its ideological counterpoint, the emergence of a strong Islamic perspective at the 1974 Organisation of Islamic Countries (OIC) meeting in Lahore. Centred on Bangladesh’s navigation of these two historic meetings, as well as its fight for United Nations recognition (vetoed by China, acting as a proxy for Pakistan), the project considers the erosion of the idea of the Third World as a potential space for decolonialism, liberation theology and socialism. In particular, it looks at how a transnational Islamic ‘ummah’ concept was used against socialist forces.

**NAEEM MOHAIEMEN**
Lives and works in New York and Dhaka

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**Two Meetings and a Funeral**
2017
Multi-channel digital video installation
colour, multi-channel sound
85 minutes
Commissioned by documenta 14.
Co-commissioned by Sharjah Art Foundation and Ford Foundation/Just Films

Supported by Bengal Foundation, Tensta Konsthal, Arts Council UK and Tate Films/Tate Modern

Courtesy of the artist and Experimenter

Installed at LB01 with the support of the Sharjah Art Foundation.

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NAILA MAHMOOD
Lives and works in Karachi

My project consists of photographs, text and reflective poetry about the city of Karachi, its migratory history and urban citizenship. Although the photographs deal in particular with the inner city kitchens, they are reflective of the larger issues of urban density and ensuing pressures.

پہلی فنی منصوبہ شیپر گریج میں ٹھلی مکان کی تاریخ اور شہریت سے متعلق ہے، اس میں فوٹوگرافی، تحریر اور شاعری شامل ہے۔ اگرچہ فوٹوگرافی اندر تالار کی باورجی خانوں کے بارے میں ہے لیکن شہری کافٹن اور وقت کی سلسلہ بھری اور معاشرتی دباﺅ گی کے عکاسی کرتی ہے۔

Jutland Lines Area, Karachi
2015
Pigment Print on Hahnemuhle Cotton Rag 310g
9.5 x 14.25
My installation is a recreation of my studio, a space where I have been collecting organic materials in various states of decay. These range from insects to animal skulls to dead tree matter.

My work deals with the abstractions of life, and the certainty of death and decay. In this case, decomposition is composition. Experience is process. Process is art. The organic is intrinsically abstract. Life is abstract. Time and logic are approximates. Only decay is certain.

When I create something, it is usually from organic materials - which I allow to decompose or decay - in order to create distortion, and in that chaos lies the beauty of imperfection, agelessness and archaeological mystery.

I grow fungus out of fruit, coffee, tea, mud, barks and other organic materials. This fermentation starts flourishing into something new; something much more beautiful, wherein lie the answers to life and death. By looking at this positively one finds the truth. By experiencing the work, I would like my audience to have a spiritual engagement with their own mortality.
Are You Here?

This project combines painting, collage and installation, connecting Lahore to New York City. The forms in the work aim to create an interface between seemingly divergent understandings of an over-connected world, developing societies like Lahore and the microcosms of cultures like Brooklyn’s art scene where the artist lives and works. The stories in the paintings and text highlight issues of assimilation and resistance to the cultural rhythms of both cities.

The re-arrangable wall collage is imagined by the artist to point to notions of adaptation in both cities as well as a fluid sense of self, moving between text and image, the sacred, the mundane, and the profane.

The ‘Boom’ panels act as thought bubbles and sudden revelations as seen in exclamations of advertisement marking sales on signs and billboards and hand-painted signs all over Lahore and New York City. The text includes random diary entries in (legible and illegible) English as well as Persio-Arabic gibberish, memories of graffiti dribbled in alleyways and mosques, calligraphic protest banners and shop signs in Lahore and New York City.

Are You Here?
2017
Imagine compositions
Oil on panel

Salman Toor
Lives and works in New York
A continuing investigation into the changing face of the city—through measures of policing, securitization and urban regulation—manifested in the barricades and barriers that have come to form a kind of architecture of Karachi, this ongoing series of proposals attempts to formulate an integrated architecture of the city through new possible configurations of urban dwelling and structural formations.

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Domestic Elevation
2017
Welded wire mesh, non-woven polypropylene geotextile, foam and plywood
Parallax is a monumental, three-channel single image audio-visual animation created from hundreds of original hand-drawn paintings by Shahzia Sikander. Created in 2013 for Sharjah Biennial 11, Parallax examines contested histories of colonialism, mechanisms of power and cultural authority, and tensions over the control of trade routes in Strait of Hormuz in the Persian Gulf. Movement of resources and commodities, naval warfare, and the East India Company underlie the work. Trenchant historical symbols are given shifting identities as they come together to cultivate new associations through velocity and magnitude. The animation's original score is created in collaboration with the 2017 Pulitzer Prize winning composer Du Yun and poets from Sharjah. Parallax has traveled to over fifteen venues globally and continues to interrogate ideas of language, trade and empire, and migration.
Presenting three new paintings especially conceived for the LB01, Shezad Dawood reflects on the idea of sovereignty, private property and the politics of space in a pragmatic and oblique look at US-Pakistan relations from the 1950s to the present day. The progression of images used by Dawood plays along the fault lines of the Cold War and cultural osmosis, from Space Invaders to Richard Neutra’s Karachi embassy that never was, from Ronald Reagan to beat, pop and sitar-inflected psychedelic rock ‘n’ roll in Pakistan. Neutral Density revisits celebrated US modernist architect Richard Neutra’s only building in South Asia, part of the US Embassy Building programme initiated in the aftermath of the Second World War as a way to exert US ‘soft power’ around the globe. The Panthers is a portrait of the eponymous 60s/70s Pakistani psychedelic rock band who repatriated the sitar by way of the US West Coast psychedelic rock scene of the 1960s. While Reaganomics looks at the craze for video game arcades that swept Pakistan in the 1980s, a convenient repudiation of Soviet overtures in neighbouring Afghanistan with titles such as Space Invaders and Defender, and a neat follow-up to the use of Science Fiction films as anti-Soviet propaganda in the 1950s. The paintings all use a mixture of denim (or ‘blue jeans’, the key icon of US victory in the Cold War) and other fabrics produced in Pakistan, as their surface – which reflect Dawood’s ongoing exploration of the social mirror that textiles and their histories provide.
Salima Hashmi presents a brief satirical performance based on a character from the series written and performed on Pakistan Television by Shoaib Hashmi in the 1970's. The character is a school marm from a municipal school who constantly admonishes the children, but in this case it is errant artists.
set in a moment yet still moving

NAIZA KHAH

This reading is of a text-under-construction. It is a selection of field notes I have kept since 2007, and covers a decade long engagement with Manora Island, the urban landscape of Karachi and its maritime history. It also covers a time during which I inhabited and travelled to other cities. Over the years I have traversed Manora on foot, re-visiting the same sites and investigating built structures on the island through a range of media, including drawings, video work, objects in brass, paintings and narrative text. The island has become a space for incubation, where many ideas have germinated, finding form in different guises and in different places.

The structure of the journal offers a way to rethink the continuities and disjuncture between different terrains and their entanglements. Each site becomes a way to engage critically with history and think about how my lived experience of a space can be reimagined amidst the everyday violence of postcolonial globalization. I see this intervention as a process of recounting ideas that have emerged from specific locales and time frames but have wider resonance in the way I think about spatiality.
ZAMBEEL DRAMATIC READINGS

Rail Kahaani brings together five stories that are intrinsically linked through the concept of railway journeys. Since its beginnings, the railway network traversing the subcontinent has carried millions of people from one place to another, generating narratives in both the personal and collective imagination. Train journeys feature strongly in Urdu literature, perhaps most prominently in the accounts of Partition and mass migration.

The stories in this collection navigate time and feature everyday narratives that evoke memory, myth, superstition, human interaction and societal perceptions.

This project presents the following short stories:

Katta hua Dabba (Intizar Hussain)

The stillness of an uneventful evening is in sharp contrast to the disquiet in Manzoor's mind as friends gather to share travel stories.

Dhoka (Mubashir Ali Zaidi)

Known for his 100-word stories, the author elucidates a few moments of human interaction on a railway platform. Despite its brevity, the narrative leaves a lasting impact on the imagination.

Reserve Seat (Intizar Hussain)

Barri Bu is anxious to interpret her recent dreams, particularly the one that finds her on a railway station.

Aik Shaubar ki Khatir (Ismat Chughtai)

Written in the first person, Chughtai's humorous account of encounters in a women's compartment of a train reveals perceptions about women in pre partition India.

Thal (Ahmed Nadeem Qasmi)

Set in the Thal desert at a time when the railway was a new phenomenon for its inhabitants, this story traces the myths and superstitions that ruled the region's inhabitants for generations.

Zambeel Dramatic Readings was founded by Mahvash Faruqi, Asma Mundrawala and Saife Hasan in September 2011 with a view to present texts from Urdu literature in a dramatized form to a live audience. Referencing traditions of storytelling and the contemporary form of the radio play, the productions traverse time and geographical boundaries to interpret and enliven narratives through sound and recitation.

Beginning with writings from Ismat Chughtai's rich repertoire, the group has since 2011, presented nineteen projects comprising of twenty-seven stories altogether, in both English and Urdu by authors that include Quratulain Hyder, Saadat Hasan Manto, Masood Mufti, Afsan Chowdhury, Raihana Hasan, Ashraf Suboohi, Asif Farrukhi, Munshi Premchand, Faiz Ahmed Faiz and Naiyer Masud. With a shared background in theatre, the Zambeel performers imbue texts with a poignant expressive quality and perform narratives that are supported by a soundscape, enhancing the aural experience of the audience through sound and recitation.
BAGH-E-JINNAH

Originally built as a botanical garden, covering 172 acres of land, Lawrence Gardens (now Bagh-e-Jinnah), was built under British colonial rule in Lahore in 1849. Lawrence Gardens was modelled after the historic Kew Gardens in London that served as a collecting and breeding ground for plant specimens from all over the world at the height of the British Empire.

Site specific projects for LB01 at Bagh-e-Jinnah are cognizant of this history. They offer a counter narrative or make visible presuppositions that underlie colonial optics and seeing, as well as the arrangement of the landscape.

David Alesworth’s audio intervention within the park originates from the artist’s ongoing research into the genesis of the garden, whose purpose was to facilitate the grooming of English plants and fruit trees for future cultivation in the newly acquired territories of British Indian Punjab. His work interweaves local voices with archival data of the archives of the Kew Gardens, thereby questioning this historical narrative.

Ali Kazim’s installation functions as a quasi-archeological site wherein the fragile clay heart sculptures suggest affect and belonging, and may point to restrictions placed upon public expressions of love. The archaeological site as a modern system of survey and inquiry came into existence in the 19th century in South Asia, but here Kazim attunes the site to evoke buried memories and fragile attachments in a contemporary context.

Mehreen Murtaza creates an allegorical soundscape by tapping into the secret chemical and biological language shared between trees. The works asks us to reconsider our own relation to nature and to imagine a living and pulsing universe beyond the human.

Noor Ali Chagani’s installation employs re-used terracotta bricks that already bear traces of the bricks’ past renditions and lives. They offer a counter narrative or make visible presuppositions that underlie colonial optics and seeing, as well as the arrangement of the landscape.

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Noor Ali Chagani’s installation employs re-used terracotta bricks that already bear traces of the bricks’ past renditions and lives. They offer a counter narrative or make visible presuppositions that underlie colonial optics and seeing, as well as the arrangement of the landscape.

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Lawrence Gardens, Lahore often referred to as “Lovers’ Gardens” by many, is open to the masses. Families, and couples in particular make frequent visits to this place, sometimes to share some intimate moments. Lawrence Gardens often transforms into a poetic setting for young lovers to seek refuge from the chaos of the city. Many stories linger and form in this wondrous place. In Bano Qudsia’s celebrated novel *Raja* *Gidh*, Lawrence Gardens is portrayed as the safe haven for the dark romance of the couple, who may be a depiction of common figures in our society. Unknown temple ruins with countless terracotta hearts are an homage to these recurring stories.

**Lover’s Temple Ruins**
2018
Site specific Installation
The audio intervention within the park space speaks with the voices of figures from the park’s history and of the land. Consisting of a series of sound works, hosted within the crowns of some of the garden’s most ancient trees, the work originates in the artist’s ongoing research into the history and genesis of Bagh-e-Jinnah. A facility originally established as a garden of acclimatization during the British Raj, Lawrence Gardens was intended for the grooming of English plants and fruit trees for future cultivation in the newly acquired territories of the British Indian Punjab. The current park has been renamed, and has evolved in various ways but underlying its current manifestation is a Botanical Garden of the British Empire, complete with all its implied certainties, complexities, contradictions and otherness. The surviving trees have borne witness to a previous era, a time of other rulers, other customs and another worldview.

The artist wishes to thank Carol Laidler for her input and work towards the realization of this project.

The Bulletins of Miscellaneous Information
2018
Site-specific sound installation
audio-player, speakers and mixed media
Dimensions variable
Commissioned by Lahore Biennale Foundation

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2018
Site-specific sound installation
audio-player, speakers and mixed media
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For me, bricks are the symbol of home, family, power and strength. In our society a man’s responsibility from a very young age is to provide for his family, and to build a shelter or a home. This idea is so deeply entrenched in our psyche that some men spend their entire lives pursuing this dream. These responsibilities and firm ideas around masculine identities never allow men to show their softer or more emotional sides. These thoughts have inspired me to make a work that provides another interpretation for a brick wall, one in which the wall structure appears more organic, and not as rigid as how we understand walls to be.

The Way to Paradise
2018
Site Specific Public Sculpture
Size: Variable

While religious texts may often incline towards a fatalistic view of human life, there exists at the same time the concept of choice—choosing right over wrong, eternal bliss over worldly and temporary comfort, self-sacrifice over self-centeredness. The path or Siraat then becomes a means of navigating oneself through the clutter of these possibilities. It becomes a course of clarity in the midst of contradictory values and states of being. The linearity of the path can also be the basis for a shape that can multiply and form a pattern. It thus implies the infinitude that is a part of geometric development in Islamic art.
THE CANAL

نهر
The city is a playground, a temple, a home, a celebration, a book of words and wisdom that we breathe, sleep and 'be' every day. Awami Roshni, Lahore Ke Geet and the Awami Selfie projects are a nostalgic and commemorative ‘yet’ interrogatory and dialectic romance that we have with our city, Lahore. We live and play it every day in our ideological, political, social and personal – ordinary and never so ordinary lives. Lahore can never be ordinary!

Awami Roshni (light pyramid) emerges from the element of light as a symbol of hope and evolution. It is a commentary on the entwining of structures and our ideological national construct.

Lahore Ke Geet (Verses of Lahore): The trees of the canal will be our storytellers. Their barks will be a canvas to share the ‘verse’ of Lahore.

Awami Selfie: The idea resonates in the dynamism of ‘self’, home and the time now - it is a discourse between public and personal, domestic or global, virtual and real.

Awami Art Collective is a group of concerned artists, academics and activists, who initially came together to engage citizens in a dialogue on violent extremism through public art. But soon recognized the importance of the interlinkages between extremism, culture and development. We understand ‘development’ as a progression rooted in culture and heritage, and thus consider its contemporary implementation which has led to a lack of urbane culture and inequality as nothing but alienation and underdevelopment.

We thus intervene in the public space for the cause of peaceful co-existence, celebration of cultural diversity and inclusive development, while we employ non-hierarchical collaboration as our process of creation. We aim to appropriate the relationship between art and activism to generate public discourse as a catalyst for change.

Awami Art Collective Members

Ammara Khalid Media; Asad Changaiizi Artist; Farida Batool Artist; Haider Ali Jan Artist; Marria Khan Artist; Mohsin Shafi Artist; Naira Mushtaq Artist; Rabia Hassan Artist; Raheem ul Haque Political Activist; Raza Khan Social Activist; Samra Mir Academic; Sehr Jalil Artist; Yasir Azeem Artist;

This project is supported by the Information and Technology University.

کچھ فنکاروں، عوامی آرٹ کولیکٹو، دنیا کہ سے، کا سیکیوریٹی کا گروپ ہے۔ اپنے ایک کوری ٹرینر، میں ہمیشہ نہ ہوتے ہیں، میں ہمیشہ ہوں۔ جو ابتدائی طور پر ڈیورنگ کا سیکیوریٹی ہے، ایک ڈیورنگ کو تبدیل کرنا ہے۔ لیکن جلد ہی انہیں پیچھے دیکھنے کی ضرورت ہے۔ اوامر اینگریزی کے بارے میں، عوامی آرٹ کے ذریعے میں، اپنی تاریخ کی دیکھنے کا کام کیا جا رہا ہے۔ تیار کی کمی کی طرف سے، اس کے سامنے آنا کا کام کیا جا رہا ہے۔ ہمارا کام برقرار ہے۔

عوامی آرٹ کولیکٹو ممبر

[عمراء خالد]، [اسید جنگیری]، [فیلس]، [جنرل، چنگیز]، [اردنہر کا چنگیز]، [کاونسل، دریا]، [ہیڈر الی ایم]، [ماریا گان]، [مہسین]، [ثاقب]، [میں، مہسین]، [نائیرا مسحتا]، [راہب حسن]، [رہا}، [رہم محمد]، [ثناء قا]، [ثنا خان]، [ثنا جلال]، [سی سری نا]، [ثمیر]
ACADEMIC FORUM
The Academic Forum is an integral dimension of the Lahore Biennale 01. It aims to foster broad and imaginative discussions on art, culture, and society by bringing comparative and cross-disciplinary perspectives from other locations to Lahore. The Academic Forum brings over a dozen distinguished international curators, critics, and scholars to give public lectures, participate in panel discussions, conduct workshops, and do studio visits with local artists. Topics selected have comparative relevance for the artistic, academic, and public context of Lahore. Themes addressed include the transaction between studio practice and social engagement; the relation of art practice to history, memory, and place; and the role of institutions in engendering artistic practice, critical thinking, and public debate.

The Academic Forum aims to engender fresh insights to the practice of art in Pakistan and to the vital role institutions can play in developing rich and meaningful debates on culture and society. It will strengthen relationships between the art and academic world of Pakistan, and international curators, scholars, universities, and museums. All speakers will conduct studio visits with local artists, exposing their work to key international curators and scholars. Dedicated workshops that focus on critical art writing, curatorial practice, the contemporary mediascape, and art and climate change are scheduled. Edited transcripts of the talks and discussions will be later published as the Lahore Biennale 01 Reader and will serve as an enduring resource for the future.


Academic Forum and its workshops are supported by the American Institute of Pakistan Studies (AIPS)
Ashish Rajadhyaksha is an independent cultural theorist, the co-editor of the Encyclopaedia of Indian Cinema (1999/2001), and curator of Bombay/Mumbai 1991-2001 (with Geeta Kapur, 2002), You Don't Belong (China/Hong Kong, 2012/13) and Tah-Satah: A Very Deep Surface, Mani Kaul and Ranbir Singh Kaleka in Conversation: Between Film and Video (2017).

Lahore and the Missing History of Bombay Cinema

“Ab samachar me Hindi suniye” Johnny Walker

This talk explores a long-term legacy of what has today come to be known as Bollywood by returning to the classics of the 1940s. Several “schools” of cinema thrived in Bombay in the Inter-War years. Along with the Calcutta and Madras Schools was the Lahore School of film making. After Partition, amid the general effort to “clean up” the film industry in India, there was also an effort to eradicate a form of popular Urdu film, either by classicizing it or by Hindustanizing it. Such efforts are not unique to the subcontinent, but this one was rather special in that, unlike say the Bengali or Tamil schools of cinema, which could potentially retreat into a regional-national idiom, Bombay had a major tradition of cinema that had nowhere to go: a cinema that remained in Bombay, at once an illegitimate form and perhaps the most popular cinema the subcontinent has seen. This talk proposes that, contrary to the assumption that there is little of significance in the Bombay cinema addressing Partition, a large number of films precisely do so: that the refusal of the industry to die, notwithstanding the lack of institutionalized finance, is itself a retelling of this history: that the very process of how films are read, internalized, and recycled, is itself a textual rendition of this subterranean history.

Seminar: Contemporary Media in South Asia

Ashish Rajadhyaksha will lead a half-day seminar on the analysis of the contemporary mediascape in South Asia.

[Seminar: Contemporary Media in South Asia]

آشیش راجہ دِھکشیا


ELVIRA DYANGANI OSE

We engage with their values, their ethics, without falling into nostalgia? How can we construct new forms of collective work, and what is the role of art, its agents and its institutions?

Elvira Dyngani Ose is a Lecturer in Visual Cultures at Goldsmiths, Senior Curator at Creative Time, New York, and independent curator and member of the Thought Council at the Fondazione Prada, where she has curated the exhibitions, Theaster Gates’s True Value, Nástio Mosquito’s T.T.T. Template Temples of Tenacity and Betye Saar: Uneasy Dancer. She was Curator of the eighth edition of the Göteborg International Biennial for Contemporary Art, (GIBCA 2015).

Curatorial Workshop: States of Opacity

Elvira Dyngani Ose will lead the two day workshop “States of Opacity” as part of the Academic Forum. In his quest for a Poetics of Relation—namely, a poetics, that is free of norms, goals and methods, as much as it is open, participatory, and is directly in contact with everything possible—poet Édouard Glissant urges us to claim the right to opacity. Opacity references the possibility of every individual to claim a plural and mutable identity, an essential condition for a new sense of collectivism to emerge. History is constituted of myriad episodes and movements of cultural and socio-political solidarity towards utopias. In restoring the premises of these practices of cultural and socio-political solidarity, how can

ESRA AKCAN

Architecture and Urban Development of Istanbul in the 2000s

Throughout the last decade, the AK Party’s government and the Istanbul Municipality initiated legal measures and large-scale projects that irreversibly changed the architectural and urban structure of Istanbul. This talk unpacks the transformations in the urban fabric, including the construction of new housing estates and the conversion of the existing informal settlements, as well as the erasure of urban icons and the construction of mega-projects. The talk discusses the government’s legal and economic policies that enabled new construction, top-down planning, lack of commitment to public sphere, and neo-Ottoman symbolism.
Settling Dreams: Imagining Responsibility, Inheritance, and Belonging

What does it mean to settle and how is it related to questions of evidence? In this talk, I mine a family history of settlement along canals newly dug by the British in Sindh in 1898 to “irrigate the desert.” Recalling a history of Scottish engineers measuring size of silt particles and relatives appealing to the Queen’s Privy Council for justice, I explore how claims of belonging and responsibility must themselves be murky. Truth here, whether it is put forward by science, the government, or family, relies not on “hard” evidence that cannot be disputed, but on symbolism that cannot be proven or dismissed.
Jyoti Dhar is an art critic based in Colombo. She writes for Art Asia Pacific, Artforum and The Sunday Times in Sri Lanka. She is the recipient of the Forbes India Emerging Art Writer of the Year award and won first prize at the International Awards for Art Criticism.

Outline of Academic Forum Writing Workshop:

“Delete as Appropriate” is a workshop on art criticism led by Jyoti Dhar held over the course of three days as part of the Academic Forum. The workshop hopes to explore the ambiguities and anxieties of art criticism, as well as the clinical practice of producing sharp and accessible texts embedded within the current moment.

Pamela Nguyen Corey is a Lecturer in South East Asian Art at SOAS University of London. Her current book project is provisionally titled The City in Time: Contemporary Art and Urban Form in Vietnam and Cambodia, and her writings have appeared in numerous academic journals, exhibition catalogues, and platforms for art criticism.

This talk surveys selected artworks by Dinh Q. Lê, Sung Tieu, and Khvay Samnang, artists born in Vietnam or Cambodia who have used the city – whether Ho Chi Minh City, Berlin, or Phnom Penh – as a site, story, and medium. Corey deploys use the metaphor of the grid to refer to the urban plan, the pictorial field, or the master historical narrative, to show that what these artists are ‘hacking’ extends beyond the immediacy and boundaries of the artistic event.
Saloni Mathur is Professor of Art History at the University of California, Los Angeles. She is author of *India by Design: Colonial Cultural Display*, editor of *The Migrant's Time: Rethinking Art History and Diaspora*, and co-editor (with Kavita Singh) of *A Fragile Inheritance: Radical Stakes in Contemporary Indian Art*, forthcoming with Duke University Press.

**Modernist Maneuvers: The Paintings of Amrita Sher-Gil**

“Europe belongs to Picasso, Matisse, Braque, and many others. India belongs only to me,” declared Amrita Sher-Gil, the Indian–Hungarian painter who stands at the cosmopolitan helm of modern art in South Asia. This presentation will explore the work of Sher-Gil, who was trained in post-Impressionism in Paris and arrived in the subcontinent in the 1930’s in search of a new visual language. We will examine, in particular, how Sher-Gil’s mixed race heritage, her insider/outside status, and her experiences of migration and dislocation, became a powerful driver for her painting career.

Sanjukta Sunderason is a historian working on twentieth-century left-wing aesthetics and intellectual histories of decolonization. She is currently completing her first monograph on visual art and the Indian Left in the twentieth century. Dr. Sunderason is based at Leiden University in the Netherlands where she is Assistant Professor of Modern South Asian Studies.

**What is Left? Socialist Art and Postcolonial Aesthetics in Twentieth-century India**

This talk will explore the multiple forms and histories that constitute left-wing aesthetics in India during the ‘long decolonization’ – a period stretching from the Gandhian mass politics of the interwar 1920s and into the closing decades of Nehruvian India in the late-1960s. It will discuss the complex dialogues, contradictions, dreams and failures that lay beneath and alongside more visible histories of late-colonial and post-colonial Indian modern art. These archives, stories and imaginations provide new possibilities of intellectual and political histories of artistic modernities beyond national-statist frames, and through new conversations between the local and the transnational in South Asia.
Sean Anderson is Associate Curator in the Department of Architecture and Design at The Museum of Modern Art. A Fellow of the American Academy in Rome and the Scuola Normale Superiore di Pisa, he has degrees in architectural design and history from Cornell and Princeton Universities and a PhD in art history from UCLA.

On Failure

Failure. Within its logic, failure is a construction, an act, or artifice that proffers its own symptoms. Instability lingers at the periphery of this incongruity when considering the transformation of colonial spaces into those of the post-colony. Nowhere are these divisions more evident than among those countries and regions through which the Nation was conceived also became the means by which it has been dissolved. This talk identifies failure and its antecedents, including civil hostility, imperiled sovereignties, and the limits of self-sufficiency, as revising the built environment. The imperatives of architecture, urbanism and landscape as material analogues to failure will be examined and recast through its multiple displacements.

Sharmini Pereira is an independent curator and publisher. She is the director and founder of Raking Leaves, a nonprofit independent publishing organization. In 2011, she was the international guest curator of the Abraaj Capital Art Prize and in 2006 she co-curated the first Singapore Biennale. She has written extensively on contemporary Asian art and spoken at many international conferences.

One Hundred Thousand Small Tales

Sharmini Pereira will discuss the exhibition One Hundred Thousand Small Tales she curated for the 4th edition of the Dhaka Art Summit (2018). The exhibition aimed to provide a starting point for mapping out the various paths of art production from the lead up to Sri Lanka’s independence, which took place in 1948, to the present.
SONAL KHULLAR

Sonal Khullar is Associate Professor of South Asian Art History at the University of Washington. She is the author of *Worldly Affiliations: Artistic Practice, National Identity and Modernism in India, 1930-1990* (University of California Press, 2015). Her current research focuses on conflict, collaboration, and globalization in contemporary art from South Asia.

Making Place: Contemporary Art in India

“Our practice is like field notes... where theory and philosophy and encounters and experiences are merging,” declares Mriganka Madhukaillya, a member of the Desire Machine Collective, of the group’s projects on a ferry docked on the Brahmaputra River in Guwahati, Assam. Focusing on a range of works by contemporary artists in India, Khullar will discuss how they have come to site their projects between village and city, forest and factory, gallery and street, and to understand their practice as research, inquiry, and action. In so doing, they dismantle fixed ideas of place such as home, world, region, and nation, and create new spaces for art and belonging.

SRIMOYEE MITRA

Srimoyee Mitra is Director of the Stamps Gallery at the University of Michigan. She is a curator and writer whose work focuses on building empathy and mutual respect. She develops ambitious and socially relevant projects that mobilize the agency within creative practices and the public. Her interdisciplinary research lies at the intersection of exhibition-making and participation, migration, globalization and decolonial aesthetics.

Curating on the Border

As a young woman growing up in Mumbai following the demolition of the 16th Century Mosque in Ayodhya, Uttar Pradesh, the violence of the 1991 riots in her hometown had a lasting impact on Srimoyee Mitra. This experience continues to inform the urgency of her work as a cultural producer, writer and curator. In Curating on the Border, Mitra will examine the concepts of border-thinking, diaspora and (de-)coloniality to discuss her exhibitions, *Border Cultures* (2013-2015), *Wafaa Bilal: 168:01* (2016), and her upcoming exhibition *Have We Met? Dialogues on Memory and Desire in the Age of the Internet* (2018-2019).
TEJASWINI NIRANJANA

Tejaswini Niranjana is Professor of Cultural Studies, Lingnan University, Hong Kong; co-founder of the Centre for the Study of Culture and Society, Bangalore (1998-2014); and author of Siting Translation: History, Post-structuralism and the Colonial Context (California, 1992), Mobilizing India: Women, Music and Migration between India and Trinidad (Duke, 2006), and a forthcoming monograph on musicophilia in Mumbai.

Research in the Gallery: Repositioning Scholarship

In the Making Music-Making Space project, I set up a collaboration with practitioners in film, architecture and design, which I hope will illuminate one of the ways by which academic research in the humanities and social sciences can be linked to the arts and to public engagement more broadly. The collaboration began in 2012 and lasted until 2015, when our exhibition was put up in Mumbai. It showcased a variety of research outputs that took expressive shape in a gallery, where people came to engage with the aesthetic elements as much as the research embodied in the artefacts. It aimed to document the story of Hindustani music (North Indian ‘classical’ music) in the city to show up the connections between music, its audiences, and the organization of public space. Our subsequent video installation at the 12th Shanghai Biennale (2016-2017) on music pedagogy was re-imaged for the Biennale venue as Riyaaz (the practice of learning).

T.J. DEMOS

T.J. Demos is Professor in the Department of the History of Art and Visual Culture, University of California, Santa Cruz, and Director of its Center for Creative Ecologies. He writes widely about contemporary art, global politics, and ecology, and is the author of Against the Anthropocene: Visual Culture and Environment Today (Sternberg Press, 2017).

Anthropocene or Capitalocene? Climate Justice and Critical Aesthetic Practice Today

This two day seminar will investigate recent claims that we have entered a new geological era where Earth’s geophysical processes are newly driven by human activities. What are the assumptions of the Anthropocene thesis, what ideological work does it accomplish, and whose interests does it serve? Alternately, others posit the Capitalocene as the most apt descriptor for geopolitical developments over the last five hundred years of the unfolding of capitalism, colonialism, and globalization. What are the advantages and disadvantages of each term, and how do they correspond to developments in the Environmental Arts and Humanities? The seminar will consider a range of positions and discuss artistic approaches to the biopolitics and geontologies of the post-Holocene era, decolonial Anthropocene practices, and more.

T. جی دیموس

اس دو روزہ کمپنی کے ذریعے انسانی تاریخ کے مسائل اور بیوجیوئسکی میں اہمیت کو مطالعہ کیا جائے گا۔ مسئلہ انسانیت کی مجازات کا تجزیہ کیا جائے گا اور آئی ہوئے نظریات کا کس لگایا جا رہا ہے۔ اس عالمی ترقی کے لئے سب سے زیادہ مناسب تشریحی اشارہ ہے جس میں نقل و حمل اور نوآبادی کو بے نقاب کیا جا رہا ہے۔ ہر اصطلاح کے فوائد اور نقصانات کیا ہیں، ماحولیاتی آرٹ اور اننسیتی ترقی سے انکی مطابقت ہے؟
CAMP

CAMP is a Mumbai-based studio for transdisciplinary media practices concerned with the history and politics of technology and experimental video and audio recordings. CAMP’s work has been exhibited internationally, including at the 2010 Liverpool Biennial, the 2011 Sharjah Biennial, the 2012 New Museum Triennial, Documenta 13 in Kassel and Kabul, the 2013 edition of the Viennale, the 2014 edition of the Shanghai Biennale, and the 2017 edition of the Skulptur Projekte Münster.

Ashok Sukumaran is a trained architect with a degree from School of Planning and Architecture, Delhi, India. He holds an MFA from Department of Design|Media Arts at the University of California, Los Angeles. He is the co-founder of the collaborative studio CAMP and based in Mumbai.

Shaina Anand has been active as an independent filmmaker and media artist since 1981. Anand formed the Mumbai-based ‘ChitraKarkhana’ for independent experimental media in 2001.

CAMP Art Workshop: Art in Society Today

Shaina Anand and Ashok Sukumaran of the collaborative studio CAMP will lead a half-day workshop on the role of art in society today.
artSPEAK is a public programme initiated by Lahore Biennale Foundation in 2015 to provide a platform for critical discourse on diverse topics by creative practitioners. artSPEAK has initiated discussions on performative practices, artist residencies, pedagogy, and representations of gender minorities. There has been a particular focus on fostering new disciplinary connections with the aim of sparking fresh discoveries.

For LB01, artSPEAK will continue this ethos by engaging with practitioners whose work is part of the Biennale. This series of lectures and panels curated by Aziz Sohail will highlight elements of artistic practices, with the audience being a key interlocutor. It allows for the audience to engage with the work on display, and for the artists to re-examine their own practices.

The Youth Forum is an initiative of the Biennale Foundation (LBF), where LBF, along with different institutional partners, will actively engage with younger audiences that include in–school and out–of–school children, through public and private sector schools from all across Lahore. These interactions will create conversations through arts via community building programming that will connect children nationally and globally, all the while fostering a greater interest in the arts.

This collaborative effort will include creative workshops, community art outreach, craft competitions and activities for younger children and families. LBF’s vision is that such a forum will continue to exist after the Biennale as an initiative spearheaded by students themselves under the patronage and funding of relevant institutes. Under a democratic student council, the Youth Forum will exist as a collaborative that regularly holds community art initiatives/workshops with a special focus on youth engagement with the arts.
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