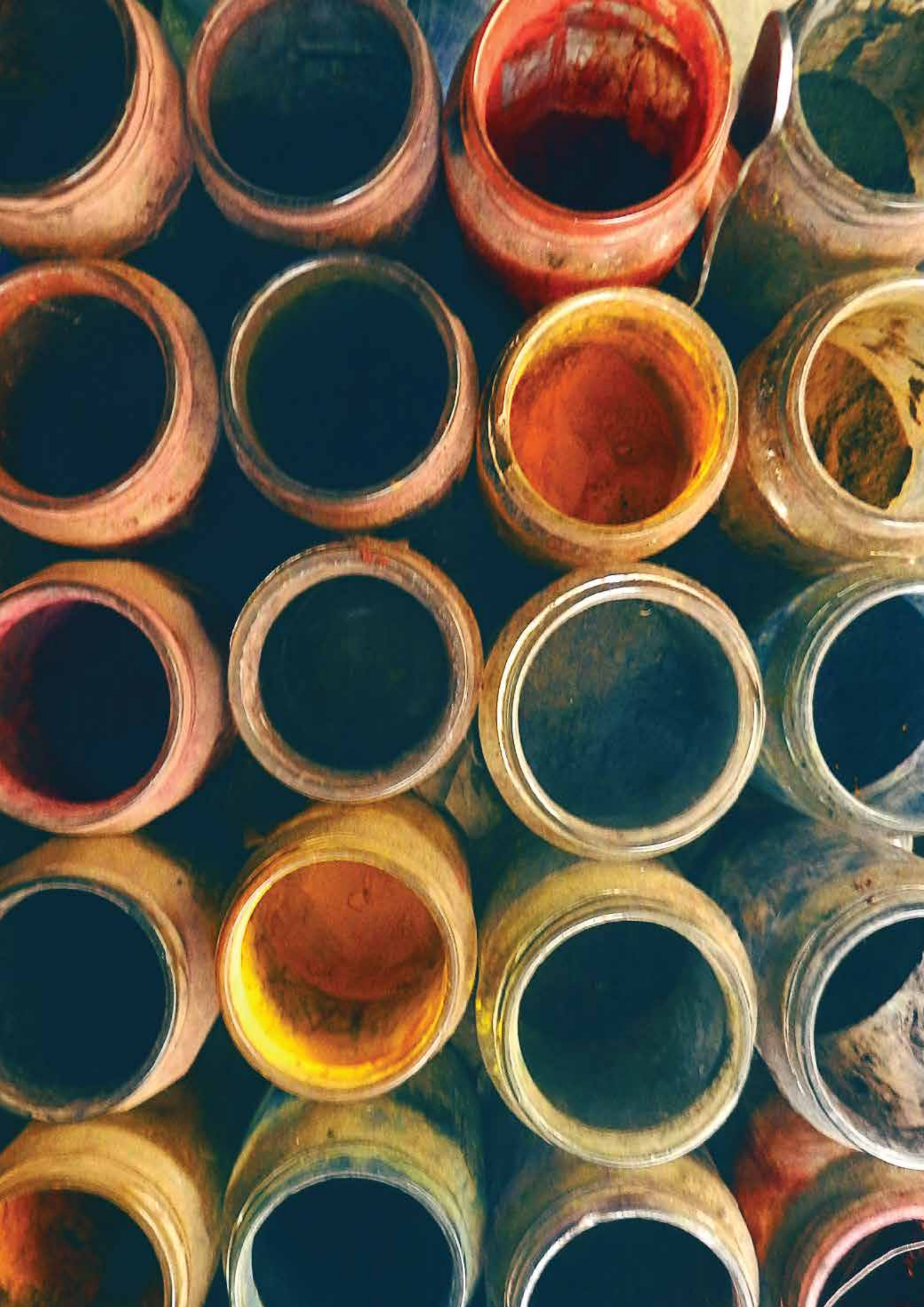


# **ANNUAL REPORT**

2015 – 2016



## INTRODUCTION

The Lahore Biennale Foundation is a collective committed to bringing the arts into the public sphere, by providing critical sites for experimentation in visual expression and experience, challenging the definitions of both in order to expand their scope. The foundation engages in the stages of production, experience, and appreciation of art in all its varied forms to exponentially increase its potential as an instrument of crucial social critique, particularly in the current landscape. At the basis of our efforts lies the belief that the arts can transform and rehabilitate public spaces and therefore we endeavor to provide unceasing support to a number of projects across Pakistan year-round, in addition to hosting the Lahore Biennale.

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# MESSAGE FROM OSMAN K. WAHEED & ALI NAQVI

CO-CHAIRS

One of the core objectives of the Lahore Biennale Foundation is to help restore the space for the arts in the public domain.

Since its inception in 2014, LBF has undertaken some groundbreaking projects in partnership with the City District Government of Lahore and the Punjab Horticulture Authority. These projects include a wonderful public sculpture at Istanbul Chowk by artist and NCA faculty member Atif Khan, a series of bus stops in the city under a project called ‘Where the Bus Stops’ in collaboration with the City District Government of Lahore, and a public art project at Lawrence Gardens with the support of the British Council.

Our most ambitious public art project to date has been ‘My East is Your West,’ a collateral event by the Gujral Foundation that formed part of the Venice Biennale in 2015. LBF executed the Pakistan component of this ground-breaking project with the generous support of Habib Bank Limited. Conceived by leading contemporary artist Rashid Rana, the project created a virtual space linking a purpose-built structure in the heart of Liberty Market, Lahore to an identical room in a palazzo in Venice. Audiences in both cities were able to see and speak to each other in unexpected interactions that took place neither in Lahore nor in Venice, but a third space that created an alternate reality and existed in both cities, blurring not only geographic boundaries, but also the lines between artist and audience, the viewer and the viewed.

These projects were in large part the result of the extraordinary work done by Qudsia Rahim, Vice Chair of LBF and the LBF team. These project have also put the Foundation on a solid footing to embark upon the most ambitious art intervention in the public spaces in Pakistan.

We now plan to further the engagement between

the arts and the public through our flagship project, the Lahore Biennale, which will turn parts of the city of Lahore into a living art space every two years. The inaugural Lahore Biennale, being curated by Artistic Director Rashid Rana, promises to be a highly original and innovative take on the concept of biennales, and will be one of the most exciting events locally and in the international arts calendar.

We thank all our patrons, partners and supporters, and urge you to consider supporting the arts as the best way to promote Pakistan and the immense creative potential of its people.

Osman Khalid Waheed and Ali Naqvi

## OBJECTIVES

Operating as an independent organization that furthers visual expression and experience in Pakistan, while strengthening the infrastructure for each

Promoting public and multidisciplinary interaction with the arts by critiquing and expanding ways of production, exhibition and dissemination

Encouraging critical, examined practices in the arts that are based on research and experimentation

Facilitating mobility of practitioners across borders and provide access to learning opportunities, resources and connections

Uplifting the practice of arts as a socially contextualized process that explores and evaluates its social functions



## **PROJECTS & GRANTS**

**LBF FACILITATES  
AND PROVIDES  
CRUCIAL SUPPORT  
FOR EXPERIMENTAL,  
SOCIALY  
CONTEXTUALIZED AND  
INDEPENDENT ART  
PROJECTS.**



# MYEASTISYOURWEST

[D: 05/05/2015-24/11/2015]

## Overview

My East is Your West was a collateral event of the 56th Venice Biennale, conceived by the Gujral Foundation. Internationally recognized artists Shilpa Gupta (India) and Rashid Rana (Pakistan) came together in this unprecedented instance of artists from both countries producing a collaborative exhibition. As one of the components, Rana worked on a multisite video installation entitled Shuhuud-o-shaahid-o-mashhuud (The Viewing, The Viewer and The Viewed) that connected audiences in Venice and Lahore. LBF, with the sponsorship of Habib Bank Limited, played an instrumental role in assembling a purpose-built structure at the very center of the busy Liberty Market, which allowed the public access to a mirrored space in Venice via live feed. In this space, audiences interacted with one another across time and geographical limitations, blurring the distinction between themselves and art, as well as the dichotomy of East and West. It has been celebrated as one of the highlights of the entire Biennale.

- The project broke barriers by bringing together two historically conflicting geographies, questioning the significance of such demarcations and the implications of the divisions created by them.
- It enabled artists to converse with one another across a unique platform, creating much-needed dialogue that is unchecked by any restrictions of a political kind. In doing so, it compels the viewer to consider if art can create its own region that transcends the physical nation-state model.
- Its strategic location in a particularly thriving commercial area placed it right in the way of a vast audience, from all demographics. Entry was free and unrestricted in order to maximize exposure and remove any barriers, which allowed individuals to take part in a significant communal experience, not only locally, but globally as well.





## RAQS-E-RANG: DHARAMPURA UNDERPASS

[D:13/10/2015]

### Overview

Raqs-e-Rang is a public art installation enabled by the Commissioner's Office Lahore and the Government of Punjab, in collaboration with PHA. Qudsia Rahim, Executive Director of the Lahore Biennale Foundation, facilitated the project, which was the brainchild of artists Ahmad Sajja and Sadqain. It has been executed at the Dharampura Underpass in Lahore. Made out of inexpensive, reflective material available in local markets, the installation uses a cost-effective and energy-efficient method to transform the underpass into a site of aesthetic and sensory experience. As vehicles move through the underpass, the work responds to their movement and glows, lending dynamism to the artwork.

- The project displays the city government's willingness to bring art into public spaces and build opportunities for the artist community. It is indicative of not only a growing conversation between the government, creatives and the public, but also the fact that the government recognizes art as a powerful means to uplift the experience of the city.
- The use of a cost-effective and energy efficient material upholds the principles of conscientious design practices.
- The dynamic quality of the work engages commuters on a daily basis.
- The installation employs local materials, thus drawing upon the visual language of Pakistan and
- re-contextualizing it.





## INTERSECTIONS I: CITYWITHINACITY

*[D:07/11/2015–at present]*

### Overview

Art in Public Spaces hopes to bring about recognition of the arts as an instrumental tool in shaping the individual's daily experience of the cityscape surrounding them; these experiences form a collective public narrative that must be reflected upon in order to bridge gaps. The INTERSECTIONS project gave LBF a key opportunity to collaborate with the Commissioner's Office Lahore and the Parks and Horticulture Authority, in order to assemble a work of art called City within a City by artist Atif Khan at Istanbul Chowk.

- Collaboration with the Commissioner's Office Lahore and the Parks and Horticulture Authority, two significant governing bodies from the Lahore district area, opens up a vast number of opportunities for LBF to carry out interventions that rehabilitate art in public spaces, throughout the city.
- Istanbul Chowk is of immense historical significance and its central location maximizes exposure to City within a City. For countless commuters, it has become a part of their daily experience of the city.
- The site also enables the installation to function as a counter-narrative to other monuments in its vicinity by providing a contrasting ideology; it is an abstract representation of the human desire for shelter and safety in a rapidly urbanizing, congested cityscape.
- City within a City is also sensitive to the characteristics of its surroundings: the well-known spectacle of a large number of pigeons gathering on-site inspired Khan to choose the symbol of a birdhouse. This reflects LBF's principle of remaining cognizant of the existing cultural identity of chosen sites and incorporating it in our interventions.

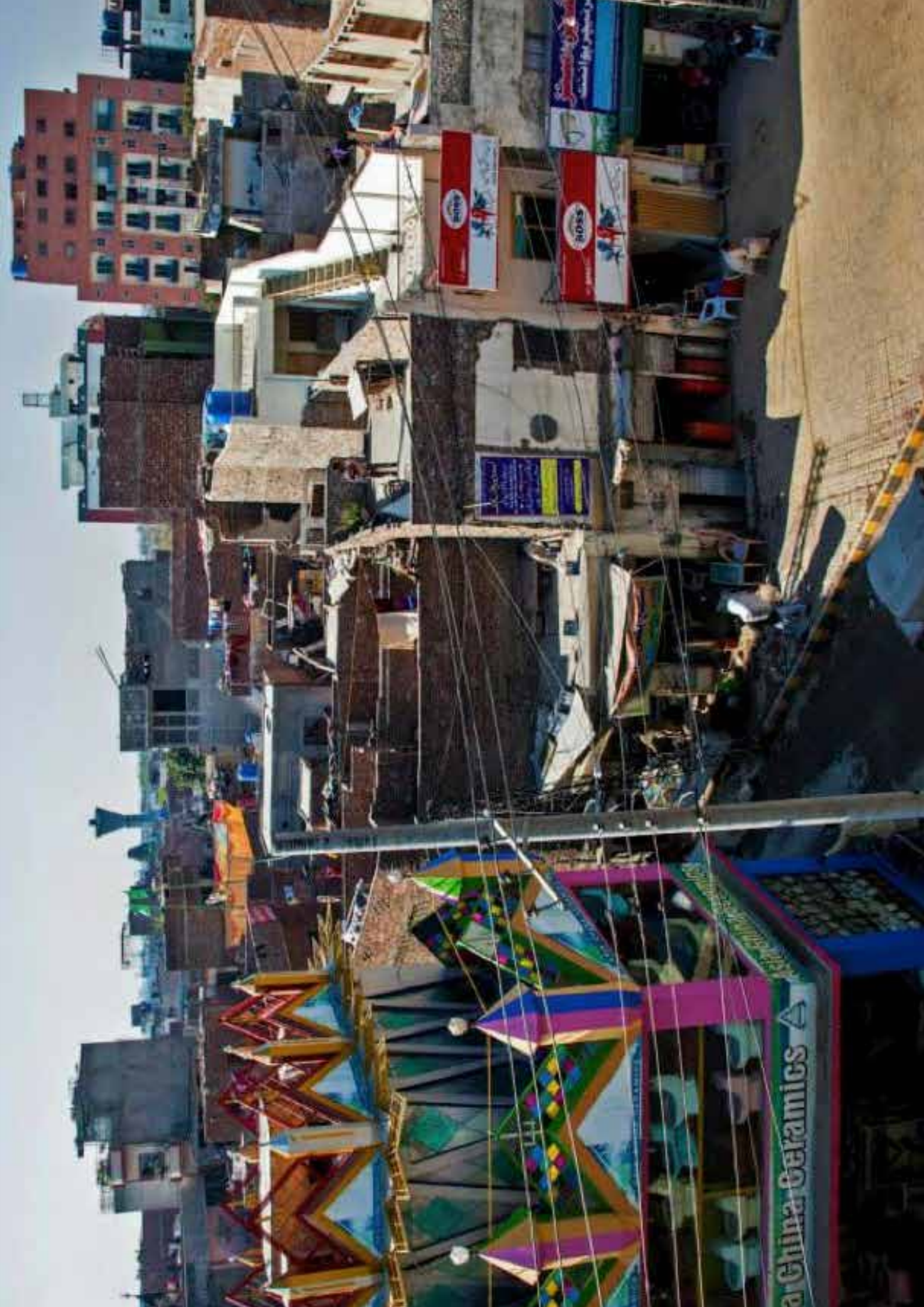




**DEKHOLAHOE**

**#DEKHOLAHOE**

**CAMPAIGN AIMED TO  
ENCOURAGE PEOPLE  
TO PARTICIPATE  
IN A VISUAL  
INVESTIGATION OF THE  
LAHORE BIENNALE  
FOUNDATION'S HOME  
BASE.**





# DEKHO LAHORE

[D:2015]

## Overview

Lahore is a multi-faceted city, with its sites and environs offering the spectator an abundance of significant cultural imagery. Launched in 2015, the web-based collaboration between the Lahore Biennale Foundation and the public, #DekhoLahore, was planned as a visual investigation of LBF's home base. Creative individuals were encouraged to photograph the city's many facets on a weekly basis, and the selected images were shared on our social media outlets regularly.

Other than the mass distribution of these images online, the project culminated with ten selected photographs printed as a set of postcards, with due credit given to the photographers.



Dekho  
Lahore

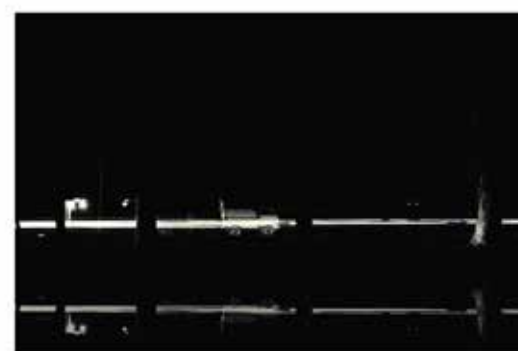
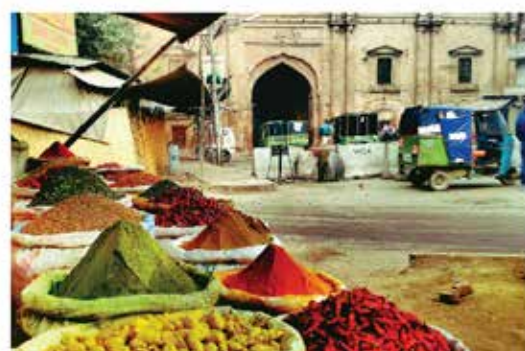
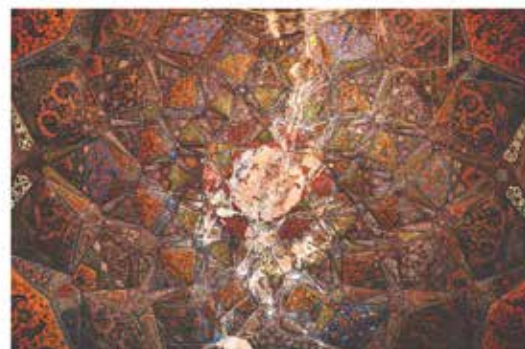
www.lahorebiennale.org



LAHORE BIENNALE FOUNDATION  
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Instagram: lahorebiennale







## ROOTED – BAGH-E-JINNAH (LAWRENCE GARDENS)

[D:03.06.2016]

### Overview

Rooted (Paivasta) was a public art project at Bagh-e-Jinnah (Lawrence Gardens), Lahore. Curated and commissioned by the Lahore Biennale Foundation (LBF) and British Council Pakistan, with generous support from the Parks and Horticulture Authority (PHA) Lahore, the project is second in the Art in Public Spaces series.

In December 2015, LBF and British Council Pakistan, sent out an open call inviting creative individuals and collectives in Pakistan to view Bagh-e-Jinnah through a critical lens, and submit proposals for an on-site, semi-permanent artistic intervention. The jury chose Lahore-based artists Unum Babar and Matt Kushan to work with Marc Cairns from the Glasgow-based creative studio Pidgin Perfect.

This collaborative artistic endeavor resulted in eight permanent artworks at various locations across the sprawling gardens; they reference, and have a resemblance to the heritage of Bagh-e-Jinnah itself. South of the Quaid-e-Azam Library, an Islamic star inlaid into the ground acts as a marble compass; a map leading the way to seven meticulously chosen sites. The destination of each of the seven routes is a Point of Contemplation, marked by a marble seat sited to inspire introspection and solitude. The project encourages the viewer to explore and personalize undiscovered spaces in the park dotted with rare and historic flora.

For the project launch on 3rd June 2016, the artists invited Olomopolo Media, a Lahore-based theatre and cultural organization, to create a piece of art referencing and complimenting Rooted/Paivasta. Using the marble compass as a stage, a mime performance invited the audience to experience stories expressed through bodily movements set to a collage of sounds. Also on display were temporary sculptures referencing

the shared history of motifs, fabrics and crafts of Glasgow and Lahore. These were created by Lahori school children at Sanjan Nagar High School, in a workshop held by the artists themselves, supported by Rabtt.









**ART IN PUBLIC SPACES**

**ART IN PUBLIC SPACES  
IS AN INITIATIVE  
THAT AIMS TO  
CREATE A DIALOGUE  
BETWEEN GOVERNING  
BODIES, THE ARTS,  
AND THE PUBLIC.**



## INNOVATIONS IN PUBLIC SPACES - REJUVENATION OF JPMC WAITING AREA, KARACHI

[D: 05/05/2015-24/11/2015]

### Overview

A collaboration between the Lahore Biennale Foundation (LBF) and the Patients' Aid Foundation (PAF), Karachi, Innovations in Public Space was the first ever project implemented by the foundation in the city of Karachi. LBF sought to encourage creative, community-centric approaches to public interventions; the design of an outdoor waiting area at the Jinnah Postgraduate Medical Centre (JPMC) by artists Naima Dadabhoy and Roohi Ahmed makes manifest one of the many aims of the foundation.

The artists' vision transformed and rejuvenated an under-utilized, nondescript outdoor waiting area at the JPMC into an easily accessible, therapeutic space for patients. Site-specificity, sustainability along with inspirations drawn from nature served as a wider frame for the creative process; the final design, fashioned out of bamboo, is inclusive of a Neem tree that was already present on the site.

Catering to an underserved demographic of the populace that was previously in need of a hospitable space at the JPMC, the place today teems with men, women and children alike.





## INTERSECTIONS II: WHERE THE BUS STOPS

[D: February–August 2016]

### Overview

Where the Bus Stops, the second public art project in the Intersections series, was a collaboration between the Lahore Biennale Foundation (LBF), the Commissioner's Office, Lahore, the Parks and Horticulture Authority (PHA), the Lahore Transport Company (LTC), the Social Innovation Lab (SIL) at the Lahore University of Management Sciences (LUMS), and the COMSATS Institute of Information Technology (CIIT). In January 2016, LBF launched an open call for creative practitioners in the fields of art, architecture, urban planning and other relevant disciplines, to source design solutions for six LTC bus stops along the city's central routes.

Winning proposals now mark vital spaces within Lahore's transportation network with their distinct brand of visual identity. The project has aimed to be instrumental in creating infrastructural support that is mindful of the interests of all of its stakeholders, especially those of its end users. The output is highly functional in nature, providing comfort to the city's many commuters.

Where the Bus Stops was a project that carries in it the ethos of what LBF is truly about. The approach to all of our programs conducted within the public realm is to bring together diverse thinkers, practitioners and partners in such a way that outputs and outcomes generate new synergy that is collectively more effective than any isolated effort. By working with, and mobilizing its partners, LBF has been able to champion this goal, as well as look out for the interests of all parties involved including those of the public.

### PROCESS

#### JURY

Through an exhaustive two-stage jury process that took place in March 2016, the designs were judged on the basis of functionality, cost effectiveness, comfort, project sustainability, along with how intelligently the design responded to its context. The jury collectively consisted of Imrana Tiwana, renowned architect and environmentalist; Mr. Waqar Aziz, architect and Head of Department at CIIT; professionals from SIL, LUMS; Abdullah Sumbal, Commissioner Lahore; and Mian Shakeel Ahmed, Director General PHA.

Social Innovation Lab, Lahore University of Management Sciences (LUMS) Prior to final selection, experts from the Social Innovation Lab at LUMS conducted in-depth workshops on human-centered design for the shortlisted candidates. Regular fieldwork and visits were a part of the development process, with particular existing bus stops diligently tested in an attempt to understand user turnover, habits and preferences. Safety, accessibility, feasibility and practicality of the proposed design was assessed by the architects on site. Designs were further altered and developed over a course of two weeks, and the final winners were then selected to proceed.

#### WINNERS

Anique Azhar & Ayesha Sarfraz  
Anita Nadeem, Saniya Jafri, Umer Farooq  
Bibi Hajra Cheema & Mehmooda Khan  
Musa Jadoon & Saman Malik  
Rashid Rasheed (SRDW)  
Zeeshan Sarwar







In May 2016, the 48 sites designated for this project came alive as the designs moved on to the construction phase. Lahore's busiest areas around the Jail Road, M. M. Alam Road, Gulberg, Dharampura, Canal Road, and the Punjab University now benefit from this public intervention. Although seemingly small if viewed in complete isolation, each bus stop serves as part of a much larger network that has been developed by LBF and its partners with the hope of providing support and comfort to Lahore's citizenry. Five out of six designs have been completed so far, and the bus stops have been assimilated into the city's transport infrastructure seamlessly. The public continues to use them regularly with much vigour, especially along the routes of Jail Road and Gulberg.





## STORIES WE TELL – AAO SUNAYEIN KAHANI

[D: January 2015–2017]

The Lahore Biennale Foundation (LBF) and the School of Visual Art and Design (SVAD) at Beaconhouse National University (BNU) have partnered to create Stories We Tell, an audio-visual storytelling project made possible with the support of the Centre for Culture and Development (CKU).

The project aimed to bridge gaps between communities and individuals by cultivating an exchange of ideas and experiences. An intercultural dialogue is being initiated and fostered using site-specific community projects that served as a point for the generation and collection of multiple narratives. It further encouraged the citizenry of Lahore to both reflect upon and share their personal experiences, and also expand public discourse.

**Aao Sunayein Kahani** The art of conversation and storytelling has played an important role in suturing together the cultural fabric of South Asia. This was how, for the longest time, histories were transferred between generations; survival narratives were created, exchanged and relayed; and instructional anecdotes to sustain everyday life were passed on. The act of listening and hearing created collective wisdom and a sense of commonality across social divides, thereby sustaining intercultural and interclass dialogue. With public spaces becoming more and more stratified and co-opted by specific classes, the interaction between classes has become minimal, most of it happening in a space where the power and class dynamics dictate how stories will be shared, as well as who will tell and who will listen to them. Aao Sunayein Kahani aims to bring conversational storytelling and sharing back to public spaces in the hopes of making the act of storytelling and experience-sharing a democratic one.

STORIES  
WE  
TELL

اے سناوے کھانی



Twelve of our delightfully colourful booths dot the city; BNU, Bagh-e-Jinnah and the New Food Street were the first amongst the many public spaces that were host to storytelling booths that not only record people's stories, but also enabled the storytellers to hear stories recorded by fellow citizens of Lahore.

Stories We Tell | Aao Sunnayein Kahani was an audio-visual storytelling project that aimed to create a crossover between communities and people, by creating an avenue for the exchange of ideas and stories. It aimed to create an intercultural dialogue by using site-specific community projects as a trigger point for the collection and generation of stories and narratives; this would encourage citizens of Lahore to narrate their personal experiences and initiate a public exchange discourse.

The project was designed to encourage the revival of informal storytelling around the city. The stories collected had a tendency to take on directions and trajectories of their own – while this posed unique documentation challenges, it also added richness to the project.





## COLLABORATION WITH THE MIRASIS

As part of the Stories We Tell (Aao Sunayein Kahani) initiative, educators from the field of visual communication and design, along with students collaborated with the Mirasi community residing in and around Mohallah Samian, near Taxali gate, Lahore. A totally of 10 members of the Mirasi community were engaged, along with 32 students from BNU – SVAD and 4 faculty members.

In doing so, we collaborated with a group of 10 people that has served as the keepers of the historical city's storytelling tradition for generations, using Lahore Fort as one major venue of engagement, other than the BNU-SVAD campus. They have used this art to earn their living; in recent times, they have been side-lined to the margins of society due to the social taboo associated with performance. Through an intermingling of creative spaces, we highlight and brought into focus this essential yet much-ignored oral art of performance. The process had 7 steps; Field visit workshop, field visit 1, storytelling workshop, field visit 2, video editing workshop, field visit 3, and internal video showcase. The initiative worked with members of the community to catalyse the process of storytelling for the project, using the traditional tropes the community has been employing for ages. By sharing a creative space with the community, and disseminating the resulting outcomes, we also intended to revive a languishing art form. All of this took place over the course of 4 weeks.

As part of this initiative, educators and undergraduate students from the discipline of Visual Communication Design at SVAD, BNU, collaborated with the Mirasi community (the gatekeepers of the musical storytelling tradition in Punjab) on short narrative videos/animations that aimed to give a voice to the community's take on storytelling as well as their profession's interaction with it. The project culminated with a music concert by Ali Sethi and his band members, Amir Azhar, Fazal Abbas 'Chhabba', Anthony 'Moon' Soshil, Shehzad Ali, Saad Sultan.





# URBANITIES

[D: January 2016–2017]

## Overview

Urbanities – Art and Public Space in Pakistan, was a critical exploration of the urban. Throughout 2016, the project incited discursive and artistic contributions and interventions related to Pakistan’s multidimensional urban space. Germany-based and Pakistani artists were invited to engage with Karachi and Lahore in an artist residency, and German-Spanish architecture collective carried out an investigative research project on informal urban design practices and collective technologies. The symposium presented research and works produced during the residency, complemented by a series of insightful discussions and workshops by international and local urbanists, artists, and activists. Various notions revolving around community and practice, usage of space, progress, activism and action, accustomed and contested space, environmentalism and public art along with the possibilities and definitions of mapping, were discussed.

As part of the symposium, Matthias Einhoff ZK/U Berlin led a workshop on the making and unmaking of urban conflicts. By using methods of performance, rhetorics, marketing and fiction, attempted to open up new ways of understanding urban conflicts and their mechanisms and seeks to provide the participants with the potential to engage in creative ways.

The creative format of the workshop allowed participants to take personas of evil developers, intolerant community leaders, or power-hungry politicians or in the contrary become a fighter for minorities, advocate of common-wealth, or altruistic change maker. Participants were free to choose what kind of advocate they wanted to be. In the workshop, the group chose an urban topic or a location with the potential for social and structural change. In a fictional setting, the participants took opposing sides and carry out a campaign to promote their agendas. At the end

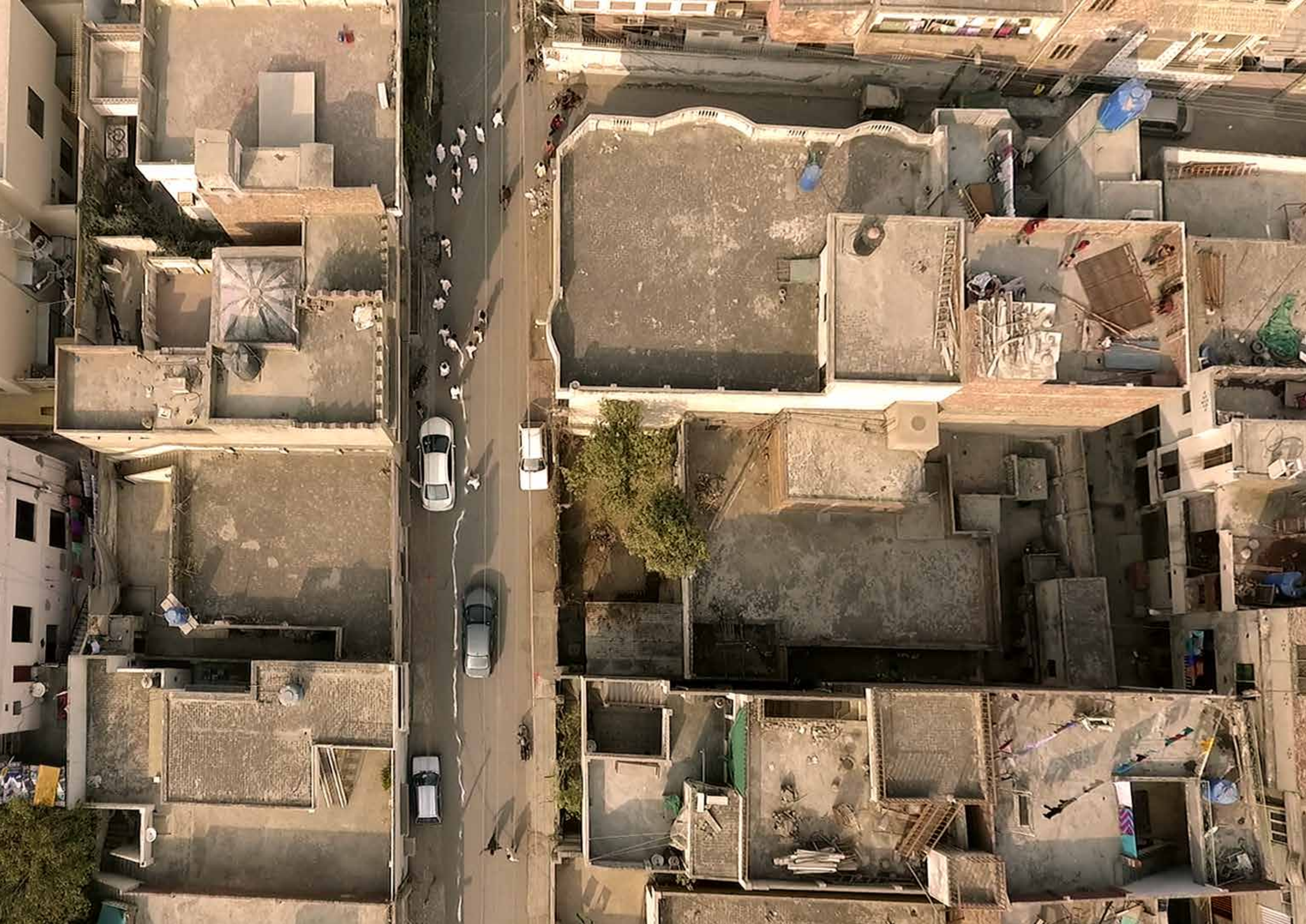
of the day, the different claims are presented and decided on in a staged “Grand Townhall” Jury Meeting for the audience - jury included Gulraiz Khan and Adeela Suleman

## Key Features

- A workshop on copyright, intellectual property and information sharing with reference to art and law in Pakistan, July 2016
- An artists residency for two artists from Germany who are invited to engage with Lahore and Karachi as sites of urban exploration and artistic research between the months of October – November 2016
- A symposium of lectures, panel discussions, workshops and exhibitions, slated to take place in Lahore, December 2016









## **WORKSHOPS**

**THIS DEDICATED WING IS THE FOUNDATION'S PRIMARY POINT OF INSTITUTIONAL COLLABORATION. IT FUNCTIONS IN ORDER TO GENERATE PREEMPTIVE CONVERSATION, AS WELL AS BUILD CAPACITY AND SKILL WITHIN THE ARTISTIC COMMUNITY.**



## THEERTHA PERFORMING ARTS SEMINAR

[D: 09/03/15- 16/03/15]

### Overview

The Theertha Artists Collective, with support from the Lahore Biennale Foundation (LBF), invited two artists from Pakistan to participate in the international performing platform Borderlines in Colombo. A week-long residency resulted in multiple performances. Following a jury process with Salima Hashmi, Ayesha Jatoti and Asma Mundrawala, Zoya Siddiqui and Farwa Hassan Rizvi were selected from Lahore. The artists took part in outreach activities such as seminars, workshops and artist talks. They were encouraged to work with the theme of borders and lines, signifying the temporality of landscape. In addition, an exhibition called Performed was held to showcase previous work from the artists.

Participating performance artists were encouraged to work within the theme of Borders and lines: the temporality of landscape. Borders and lines, while being different in their function are inseparable from each other as visual metaphors and lived experiences. The concepts of border and line are entwined with the temporality of landscape and by implication, they become embodied concepts.

Thinking along these lines– oscillating between the concepts of border, line and landscape – the complex concept of landscape becomes the ‘world’ as it is known, as it is experienced, and as it is imagined by those who dwell therein– those who journey along the paths, connecting lines and borders, constructing webs and networks of associations– networks of ownership. Imagining space couched within and defined by borders and lines is an essential nature of the subjectivity of the nation-state inhabitant. This perhaps lies in the center of contemporary anxieties of knowing and experiencing the world and life.





## METROPOLIS-ARTIST-IN-RESIDENCE

[D: 15/08/15- 30/09/15]

### Overview

Lahore Biennale Foundation (LBF), in collaboration with Habib University, hosted an Arts Residency program that sought to encourage a collaborative multidisciplinary approach by employing diverse and sometimes disparate methods of inquiry to a single subject. The chosen candidates were Mina Arham, Abeerah Zahid, Fari Bradley and Christopher Weaver. In 2015, the residency focused on the concept of a Metropolis and the multifaceted and ever-evolving dynamics of urban culture. The findings culminated in an open house exhibit and an artist's talk that described a reaction to the materiality and sound of the city, to the skyline, to scale, and to social interactions taking place within the arteries of the city: the roads. LBF would like to thank the British Council for their support in this endeavor.





## METROPOLIS

In 2015, the residency focused on the concept of Metropolis and the multifaceted and ever-evolving dynamics of urban culture. The city acted as a 'model' for the investigation of different parallels present within an urban setting and its subsequent effect on the community. The findings of such an exploration culminated in an open house exhibit and an artist's talk. The chosen candidates were Mina Arham, Abeerah Zahid, Fari Bradley and Christopher Weaver.

Metropolis Open House was the culmination of four weeks immersion in the city by four different visiting artists working in close proximity. The result described a reaction to the materiality and sound of the city, to the skyline, to scale and to subtle, social interactions in the arteries of the city: the roads.

Arham used tracing film to document the intricacies of an almost anonymous skyline. The use of slide-viewers is a move into more sculptural practice, inspired by work alongside her fellow resident artists here. The smaller, rolled drawings were stacked in a way that transforms the normally two-dimensional physicality of the drawing into a 3-dimensional aspect.

Zahid documented the mute palette of the sky, as well as the skyline, by creating small-scale portraits of Karachi. The structures across the city skyline became characters in her smaller drawings and sculptures. She examined how they intervene with our daily lives and at the same time interact with one another.

Bradley and Weaver imagined a series of works that to them reflect intricate aspects of the city and the hidden layers of social relations. They used traditional techniques to make something fragile and touch responsive out of a thing that is usually robust, referring to unspoken truths.





## ANCESTORS: ARCHITECTURE OF MEMORY

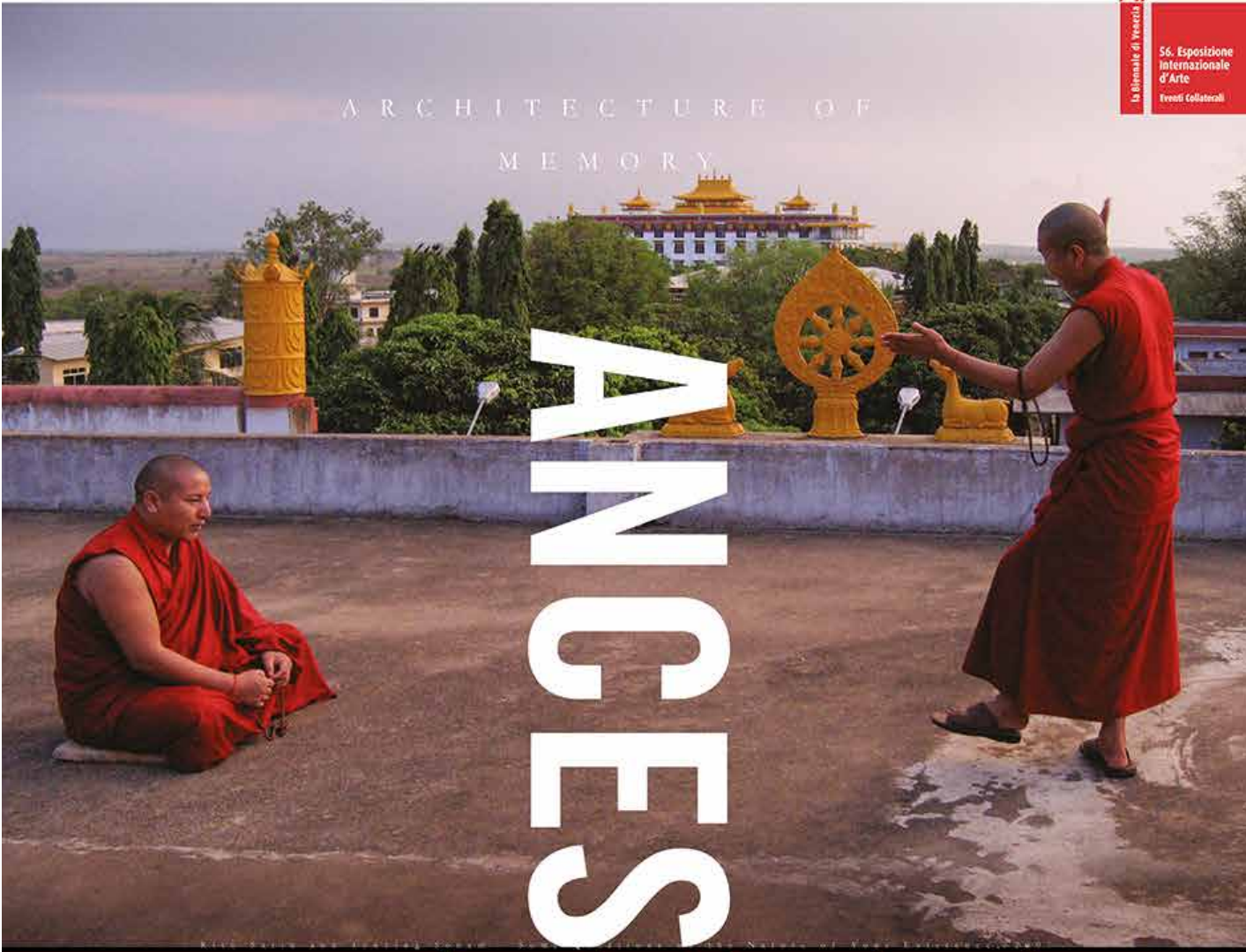
[D: 19.09.2015- 20.09.2015]

### Overview

Ancestors, a public program curated by Natasha Ginwala, was a multi-part, interdisciplinary platform for My East is Your West that hosted various prominent South Asian and international artists, writers, theorists, architects and filmmakers. Episode four of this program, entitled Architecture of Memory, was held in collaboration with LBF and included a two-day seminar, a workshop, and an audio project. In addition, it marked the closing of Rashid Rana's installation The Viewing, The Viewer and The Viewed.

The seminar held at the National College of Arts consisted of wide-ranging components; lectures such as Between Art and Academia by Salima Hashmi, A Sense of the Past: Cross Border Conversations by Urvashi Butalia and Utonal Life: A Genealogy for Global Ethics by Leela Gandhi; a discussion moderated by Naazish Ataullah; a conversation between Rashid Rana, Shipla Gupta and Natasha Ginwala; and a film-screening of Some Questions on the Nature of Your Existence by Ritu Sarin and Tenzing.

The Gandhi Commission Engine, a workshop by the Tentative Collective, was an experimental, site-specific workshop that navigated through the river Ravi to explore themes of development, destruction and the resulting waste. The audio project A Thousand Channels by Syma Tariq began as a series of radio episodes that traced the journey of Ancestors. A collection of clips was used to build a sonic schema that pre-empted the larger project. The project was installed at Zahoor ul Akhlaq Gallery and outside Rashid Rana's project at Liberty Market.



ARCHITECTURE OF  
MEMORY

# ANCESTORS

19  
S e m i n a r  
19  
Sep 2015  
11:00am - 05:00pm  
Venue: National College of Arts - Auditorium  
Speakers: Salima Hashmi, Urvashi Butalia, Leela Gandhi, Naazish Ataullah, Rashid Rana, Shipla Gupta, Natasha Ginwala, Ritu Sarin, Tenzing  
Moderator: Naazish Ataullah

20  
W o r k s h o p  
20  
Sep 2015  
On-site: 06:30am - 08:30am  
On-site: 06:30pm - 07:30pm  
Venue: National College of Arts  
Speakers: Salima Hashmi, Urvashi Butalia, Leela Gandhi, Naazish Ataullah, Rashid Rana, Shipla Gupta, Natasha Ginwala, Ritu Sarin, Tenzing  
Moderator: Naazish Ataullah

My East is Your West  
A Collateral Event at the 56th  
Venice Biennale 2015

Curated by  
Natasha Ginwala

Episode # 4: Lahore

56. Esposizione Internazionale d'Arte  
Eventi Collaterali

THE GUJRAL FOUNDATION



## ANCESTORS: ARCHITECTURE OF MEMORY

[D: 19.09.2015- 20.09.2015]

### Key features

- Ancestors enabled a travelling conversation that raised imperative questions regarding geographic connectivity, colonial history, and millennia-old traditions of hospitality, as well as acculturation and oral memory in the Indian Subcontinent. Through Architecture of Memory, LBF was able to become part of the larger conversation and bring it to Lahore.
- The seminar brought together a number of prominent practitioners from the art community to contribute to a global discussion.
- All of the events were kept open to the public, free of charge, in order to foster general interest in the arts.
- The Gandhi Commission Engine workshop allowed participants to take a moment and reflect upon their relationship as urban dwellers to the landscape and ecology they inhabit.
- A Thousand Channels attempted to aurally interrogate the perception of 'place' in a partitioned subcontinent.





## CURATING AS WHIRLPOOL, AURORA OR MATRIX?

[D: 21/09/2015]

### Overview

This Curatorial Workshop held at Nairang Gallery brought together participants from Lahore, Islamabad and Multan through a nomination process – as part of Ancestors. The participants were diverse, ranging from artists and young curators to educators and writers. Natasha Ginwala, curator of Public Programs for My East is Your West, conducted the workshop. The session began with Natasha discussing her own curatorial practices and looking at multiple approaches to curating. The participants then discussed their own curatorial ideas and strategies, allowing for discussion and feedback. The workshop's goal was to expose diverse participants in Pakistan to new curatorial strategies, allowing for capacity building, in a rapidly developing art country.





## RESEARCH FELLOWSHIP AWARD

[D: 2015]

### Overview

The LBF Research Fellowship annually provides a scholarship to an individual researcher to conduct original research on any aspect of modern and contemporary art and visual culture in Pakistan. The award is competitive and the research findings are presented as an investigative report or a scholarly academic paper. They will also be made available to future researchers, in the spirit of contributing to building an open and collaborative research ecosystem. The jury for 2015 was Iftikhar Dadi (Cornell University, USA), Nosheen Ali (Habib University, Karachi), and Hammad Nasar (Asia Art Archive, Hong Kong). The award amount for 2015 was given to Saira Ansari to create a digital archive of Modernist artist Zubeida Agha. This is the highest support being awarded by the LBF organization for any of its projects. As part of the fellowship, Ansari will visit Asia Art Archive (AAA) in Hong Kong and develop a plan for her research in consultation with the AAA team.





**PUBLIC OUTREACH**

**DESIGNED TO CREATE  
A DIALOGUE BETWEEN  
THE PUBLIC AND THE ART  
COMMUNITY.**



لاہور LAHORE لاہور





**artSPEAK**

**THE artSPEAK SERIES WAS CONCEIVED IN ORDER TO ENGAGE ARTISTS AND PRACTITIONERS FROM THE COMMUNITY THROUGH MEANS OF CONVERSATIONS, PRESENTATIONS AND INTERACTIVE DISCUSSIONS REGARDING THEIR EXPERIENCES AND WORK, WITH THE AIM OF GAINING INSIGHT INTO THE ARTISTIC LANDSCAPE WE FIND OURSELVES SITUATED IN. IT ALSO FUNCTIONS AS A PLATFORM THAT ENABLES PARTICIPANTS TO MEANINGFULLY CONTRIBUTE TO, AND FURTHER, THE CRITICAL DISCOURSE PROGRESSING IN TANDEM WITH DEVELOPMENTS IN THE CONTEMPORARY PAKISTANI ART WORLD.**

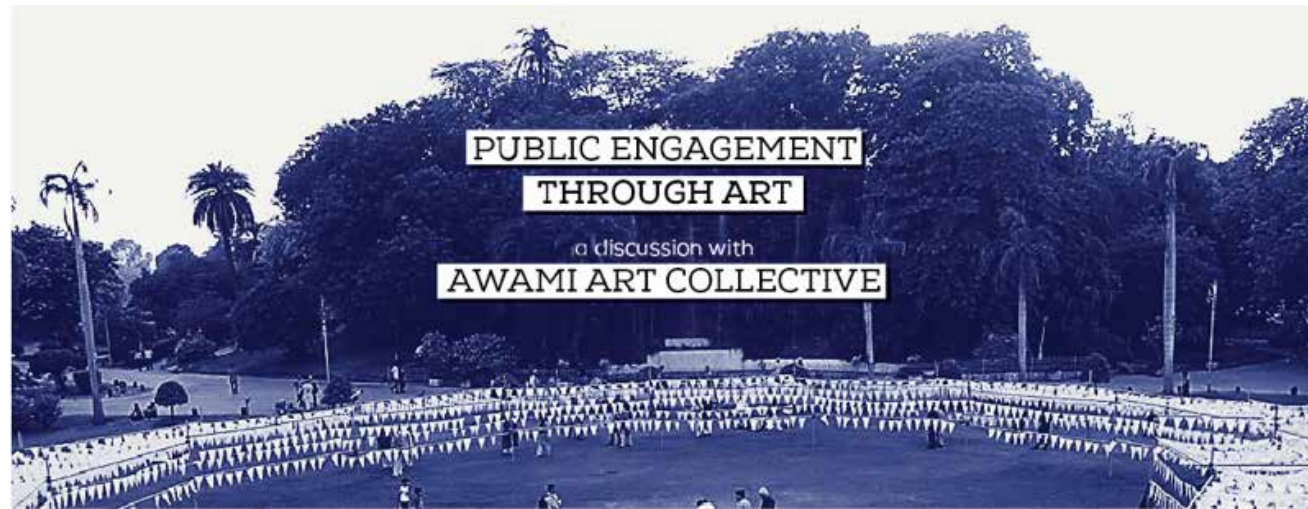


## BORDERLINES: ON PERFORMATIVE PRACTICES [D: 08/06/15]



At the first ever artSPEAK event, emerging artists Zoya Siddiqui and Farwa Hassan were invited to share their experience as the recipients of the Theertha Performance Platform Award, and to expand upon how their practice related to performance art.

## PUBLIC ENGAGEMENT THROUGH ART: A DISCUSSION WITH AWAMI ART COLLECTIVE [D: 10/08/2015]



The Lahore-based Awami Art Collective, a group of cultural practitioners, were invited to speak about their aim of bringing art to public spaces and why they considered such interventions to be of importance. Their ethos of celebrating diversity and enabling peaceful co-existence in a pluralist society particularly aligns them with the Lahore Biennale Foundation's (LBF) own mission. The conversation covered the history of the collective as well as their recent projects and concerns, in order to reflect upon the context in which art can meaningfully engage with public space.

## THE ARTIST-IN-RESIDENCE [D: 05/11/15]



In keeping with global trends, the Pakistani art scene has recently experienced a significant rise in local residencies. Such programs are a significant feature of the contemporary art world as they enable practitioners to spend time in a space removed from their everyday environment. This mode of learning can provide opportunities for the artist to explore their subject, untethered from any preconceived notions or standard methodology. Saba Khan, Basir Mahmood and Dr. Razia Sadik spoke about the role of the artist-in-residence within the context of Pakistan and the future possibilities available therein.

## ANGELCOPIER: STORIES FROM THE HIJRA COMMUNITY OF LAHORE [D: 19.03.2015-21.03.2015]



Photographer Malcolm Hutcheson and prominent activists from the Hijra community, Jannat, Neeli Rana, Gogi Jee and Lucky, were invited to speak at the Olo Junction. Through a discussion centered on Malcolm's portrait series of the Hijra community and Teesri Dhun, a documentary play organized by Olomopolo and the community itself, issues surrounding art and representation were explored in relation to power politics.



## ART IN PARKS AND PUBLIC SPACES [D: 21/04/16]



The first artSPEAK in the Stories We Tell (Aao Sunayein Kahani) series, saw the public gathering to discuss parks, public spaces and art, on April 21, 2016, at Bagh-e-Jinnah (Lawrence Gardens). Commonplace words like ‘audience’ and ‘public space’ were picked apart in the light of art and various questions pertinent to the topic were asked and answered by the audience, academics and artists: What is public art? What is public space? What is the significance of art in public space? How can practicing art in the public realm help build resilient communities? How can the barrier between practitioner and public be dissolved? As part of LBF’s wider objectives, this artSPEAK hoped to dissolve barriers and bring conversations about art into the public realm – encouraging the audience to interact and communicate in a setting as accessible as a public park.

Zarmina Rafi (Head of Foundation, LBF) moderated the discussion and speakers included artist Farida Batool, curator Mariam Zulfiqar and two members of the Mirasi community, Ghulam Sajjad Puppoo and Abdul Hafeez, alongside Rashid Rana and Qudsia Rahim from LBF, and Bilal Sami, Umer Hameed and Rabiya Jalil from the BNU team. Sajjad and Hafeez also reflected on their collaborative project with BNU and how it had helped to reinvigorate them as a community.

## LETS TALK ABOUT FOOD D: 21/06/16]



In today’s world, the idea of ‘public space’ extends beyond the physical realm – it is flexible and expansive. Apart from the actual places and spaces in a city, the ‘space’ of the television or the radio is also a powerful ‘public space’, and can easily aid in the dispersal of ideas and information. With this in mind, the second artSPEAK format was unconventional: a live radio show on Mast FM 103, a leading radio channel in Pakistan that reaches out to four cities – Faisalabad, Karachi, Lahore and Multan. On Afzal Saahir’s show Mauj Mela/ Naal Sajjan de Rahiye, the panel discussion with Ahmad Shafique (CEO of College of Tourism and Hotel Management), Bilal Sami, Nadia Jamil (Curator of the Lahore Eat Festival) and Javed Fazal-e-Haq (Owner of Fazal-e-Haq Restaurant, lauded for its Phajje de Paaye) revolved around the culture of food and its various facets in Lahore. The conversation covered their diverse experiences within the gastronomical realm, and the concept of food was scrutinized through various lenses: culture, business, the olfactory senses, texture and taste, history, gender, the culinary arts, tradition, and also the month of Ramzaan.



## **COMMUNITY MEETINGS**

**THE AGENDA OF THESE MEETINGS IS TO ENGAGE THE ART COMMUNITY, OR COMMUNITIES, IN A CONVERSATION THAT ENABLES THEM AND THE LAHORE BIENNALE FOUNDATION (LBF) TO CRITICALLY REFLECT UPON THEIR PRACTICE(S) AND ANY RELATED CONCERNS. THE LBF IS COGNIZANT OF THE FACT THAT IT CANNOT FUNCTION IN A VACUUM AND RELIES ON THE COMMUNITY TO ASCERTAIN AREAS OF NEED, SO IT MAY DELIVER ACCORDINGLY IN THE MOST EFFECTIVE MANNER POSSIBLE.**



## COMMUNITY MEETINGS



### COMMUNITY MEETING #1: VISUAL ARTS

[D: 16/06/15]

One of the primary aims of the LBF is to identify opportunities to collaborate and engage with the visual arts, in addition to examining the existing gaps therein. The discussion revolved around the need and capacity for the visual arts. The meeting was held at Nairang Art Gallery and Café.

### COMMUNITY MEETING #2: CONVERSATION WITH ANTJE WIETZEL

[D: 19/12/15]

LBF entered into a conversation with Antje Weitzel, a vastly experienced curator and project manager based in Berlin. She engaged the audience with a comprehensive history of the Berlin Biennale and the context that it was conceived in, as well as the necessity for it at the time. In addition, she presented an overview of the curatorial vision for each of the biennales and the public response to the respective visions. The meeting was held at The Last Word and facilitated by the Goethe Institut.

### COMMUNITY MEETING #3: A CONVERSATION WITH ASMA MAHMOOD

[D: 19/01/16]

LBF's third community meeting had Nour Aslam (Director Programs, LBF) in conversation with Canada-based visual artist and curator Asma Mahmood. The talk focused on Demo-graphics; a Biennale scheduled for the Greater Toronto Area in spring 2017. The relationship between community and art within the context of the soft power of museums and current economies was explored, along with how the application model varies between Pakistan and Canada. Her visit was made possible thanks to the Canada Council for the Arts.



## CITY IN CONTEXT: SYMPOSIUM

[D:01/12/2016-04/12/2016]



A four-day symposium, City in Context was a collaborative venture that brought forth three key projects: Urbanities – Art and Public Space in Pakistan by the Goethe-Institut Pakistan and Lahore Biennale Foundation (LBF), and Stories We Tell (Aao Sunayein Kahani) by the Beaconhouse National University – School of Visual Arts and Design (BNU-SVAD), the Centre for Culture and Development (CKU) and the Lahore Biennale Foundation. It also introduced the inaugural Lahore Biennale 01 through the first-ever public introductory session in Pakistan.

## URBANITIES

DAY1 & DAY3

Two days of City in Context were dedicated to discussions around Urbanities and what it meant in a context like Pakistan. What does the “right to the city” mean in places where the claim to urban space needs constant renegotiation, and where occasional violence draws the borders of accessibility on urban maps? Can urban creative practices stimulate agency and community engagement? Who determines urban narratives in spaces of contradicting parallel realities? Where do we, as citizens, position our own presence in these spaces and what can art do about it? The aim was to explore such questions by conducting various talks and panels, engaging various practitioners from around the world.



Kai Vockler – Politics of Architecture: Archis Interventions in Southeastern Europe

Our keynote speaker, Kai Vockler spoke about Archis Interventions – a community based non-profit that supports cities by supplying ideas and concepts that will help to revitalize public space and renew faith in public dialogue.





The first panelists, Miro Craemer, Marvi Mazhar, Adeela Suleman and Kai Vockler discussed Contested Spaces: Conflict, Violence and Reconciliation, moderated by Attiq Uddin Ahmed. The panel focused on the damaging and destructive sides of the urban in their local and global contexts. They also discussed strategies of catharsis, or individual and communal efforts to deal with critical issues in ways that have the potential to highlight, heal and reconcile, while grappling with ever-prevailing questions of futility and idealism.



Christopher Dell and Bernd Kniess on the assembly of the University of the Neighborhoods

Christopher Dell and Bernd Kniess shared their research project University of the Neighborhoods that worked to transform an empty lot into a functional space, giving importance to issues such as complex actor-networks. The lecture discussed the production of space within a city, and its translation into political and administrative arenas beyond well rehearsed practices of participation in urban development processes.



Left: Christopher Dell, Bernd Kniess, Juan Chacon Gragera, David Cardenas Lorenzo, Gulraiz Khan and Farida Batool

The second panel, Agency and Engagement: Urban Creative practices was led by Gulraiz Khan; alongside panelists Farida Batool, Christopher Dell, Bernd Kniess, Juan Chacon Gragera and David Cardenas Lorenzo. The panel discussed informal ways of community organization and creative practices and projects that open ways for structural changes, or simply carry the potential to inspire a sense of collective ownership and engagement. The panel revolved around the overall theme of “right to the city” which entails change in a subtle but also radical form of transformation.



Exhibition Opening, Urbanities

Mid-session opened an exhibition titled Urbanities in Gallery 3 and 4 at Alhamra Arts Council - artists Miro Craemer, Honi Ryan, Juan Chacon Gragera, David Cardenas Lorenzo, Zahra Malkani and Shahana Rajani were all part of the show. The exhibition was dedicated to the city in flux as a site of artistic research and intervention.



Zahra Malkani and Shahana Rajani

After the exhibition opening, artists Zahra Malkani and Shahana Rajani had an audio-visual performance of a text emerging from and reflecting upon eight months of work in Karachi's township of Gadap as part of Karachi art anti-university and in collaboration with the Karachi Indigenous Rights Alliance. The text attempted to grapple with the ongoing struggles around development, climate change, marginalization or indigenous peoples, knowledges and histories in Karachi – as well as the struggles, the possibilities and limitations of solidarity, research and representation.





Matthias Einhoff – Potentials of Art in Public Space

Matthias Einhoff concluded the day by outlining the potential for success and failure of public art projects by looking into his artistic and curatorial practice with KUNSTrePUBLIK, Superschool and in the context of the Center for Arts and Urbanistics (ZK/U).



Matthias Einhoff – The Making and Unmaking of Urban Conflicts

The third day of the symposium was also set to discuss potential surrounding urbanities. Matthias Einhoff conducted a workshop titled The Making and Unmaking of Urban Conflicts, that had an open call for participation. By using methods of performance, rhetorics, marketing and fiction, the one-day workshop attempted to open new ways of understanding urban conflicts and their mechanisms. It sought to provide the participants a platform to engage in creative ways. In a fictional setting, the participants took opposing sides and carried out a campaign to promote their agendas.



Omar Nagati – Learning from Cairo: Informality and Urban Solutions

The presentation by Omar Nagati on Informality and Urban solutions offered a glimpse of some of the informal patterns of city in a flux, including contested claims and negotiated resolutions in public space as well as imaginative interventions. It raised the question about the role of urban professionals and academics in cities where informality is the mainstream rather than a state of exception and proposed alternative tools and methods to engage stakeholders in the ever-contested public space.



Jochen Becker – Urban Citizenship in Post-Babylon

Jochen Becker discussed the struggle for the “right to the city” in his lecture on Urban Citizenship in Post-Babylon. He spoke of refugees in Germany that produced new practices for a future post-Babylonian urban society.





Left: Saima Akhtar, Haajra Haider Karrar, Omar Nagati, Honi Ryan and Jochen Becker on Mapping the City: The Right to Public Space

The panel discussion took Jochen Beckers discourse forward to discuss the right to a public space by mapping the city. The panel addressed different and individual possibilities to map, hence define, outline, appropriate, explain, and accustom the city space, playing into questions of personal/citizen rights.



Arsalaan Rafique presenting his project to the Jurors

The day ended with a workshop presentation by having a mock Grand Town Hall jury meeting for the audience. Selected Jurors included Omar Matthias Einhoff along with Gulraiz Khan and Adeela Suleman.

## STORIES WE TELL - AAO SUNAYEIN KAHANI

DAY2



Bilal Sami – Stories We Tell

Day two of the symposium was a concluding component to the project titled Stories We Tell. The day began with Legal Activist/Lawyer, Ahmed Rafay Alam and Artistic Director LB01, Rashid Rana speaking about the Lahore Biennale Foundation and its goals. Bilal Sami, Rabeya Jalal and Mina Arham gave an introduction to the team and the project.



Left: Mira Hashmi, Afzal Saahir, Ali Aftab Saeed, Ayesha Jatoti, Nadia Jamil – Panel Talking Stories

Out of the various narratives amassed as part of the audio-visual project – stories we tell – some were chosen and presented to various creative individuals to reflect on and respond to. This session brought together four five-minute presentations in different formats – performance, song, poetry and rhetoric.





Left: Nav Haq, H. M. Naqvi, Quddus Mirza, Adnan Madani – Reading in conTEXT

As part of the project, renowned writers, artists and critics were asked to respond to audio-visual stories from the stories we tell video diary, with text as their primary medium of expression. Each individual produced an essay, which is now part of the stories we tell publication. This panel was the final session of artSPEAKs specifically tailored for the project.



Stories We Tell – Aao Sunayein Kahani – Exhibition Opening

After a series of panel discussions, the exhibition titled Stories We Tell opened to the public.



Ali Sethi – Loki Kehnde

Pakistan's musical traditions serve a variety of social functions, both reflecting and shaping the discourse of the land and its people. In this musical performance, classically trained Ali Sethi and his band showed us the evolution of interconnected genres and forms. Pagan war songs, ecstatic qawwalis, rueful ghazals, rousing national anthems – all were bound up in an illuminating, breathtaking ensemble.



# CONVERSATION – LAHORE BIENNALE 01

DAY 4



Mohsin Hamid – Introductory Remarks

On the last day of the symposium – City in Context – an introductory seminar to the Lahore Biennale 01 was presented to the audience. Over the course of the year, Conversation has taken the shape of a series of discussions with individuals from diverse fields like law and activism, archeology, art, business, film and architecture; it then presented an introductory seminar, which was the first public introduction to Lahore Biennale 01 in Pakistan. It was designed as an interactive session that deliberately erased the stark audience/panel boundary and brought the two together in a setting that was conducive to participation and debate. The aim was to discuss the curatorial premise along with the larger questions that it entailed about artistic discourse and the status quo.

The day started with Artistic Director to the Lahore Biennale 01, Rashid Rana in conversation with Adnan Madani. This introductory conversation was the first ever unveiling of the curatorial premise on a public platform in Pakistan. It sought to introduce the audience to the Biennale and the premise with its many components and phases, along with the larger aims of this ambitious venture.



Collective Exploration – Interactive dialogues and debates

Roundtables was an interactive session that sought to discuss numerous questions and concerns relevant to both the curatorial premise and the larger discourse on art around the world. Expanding on the roundtable format, seven moderated discussions involving several participants from both the academic and the professional world form a mix of disciplines serving to build the conversation and direct it towards exciting, ever-new trajectories.



Rashid Rana – Q & A about LB01

Artistic Director Rashid Rana opened the floor to questions surrounding the Lahore Biennale 01. In addition to familiarizing the audience with the curatorial premise, one of the aims was to connect with potential participants, collaborators and partners.





Left: Nav Haq, H. M. Naqvi, Quddus Mirza, Risham Syed, Salima Hashmi, Raza Ali Dada, Omar Nagati, Haajra Haider Karrar

During the roundtable session, each discussion group responded to the questions put fourth by each moderator and countless more questions were raised. This concluding session united all the moderators in a final panel to reflect on, and communicated to the audience, each groups dialogue from the session.

In a mix of workshops, talks, performances, discussions and exhibitions, City in Context brought together poets and writers, theoreticians, artists and architects, musicians, activists, and various other practitioners from diverse fields of study. It aimed to discuss and expand existing ideas and projects pertaining to the multifarious aspects of the urban realm, and to explore the wider connections that they draw with the world of art.

Day 01, 02 & 04

Alhamra Arts Council 68-Shahrah-e-Quaid-e-Azam, Mall Road, Lahore

Day 03

Annemarie-Schimmel-Haus Alliance Française de Lahore

155-A, Scotch Corner, St 3, Upper Mall, Lahore







