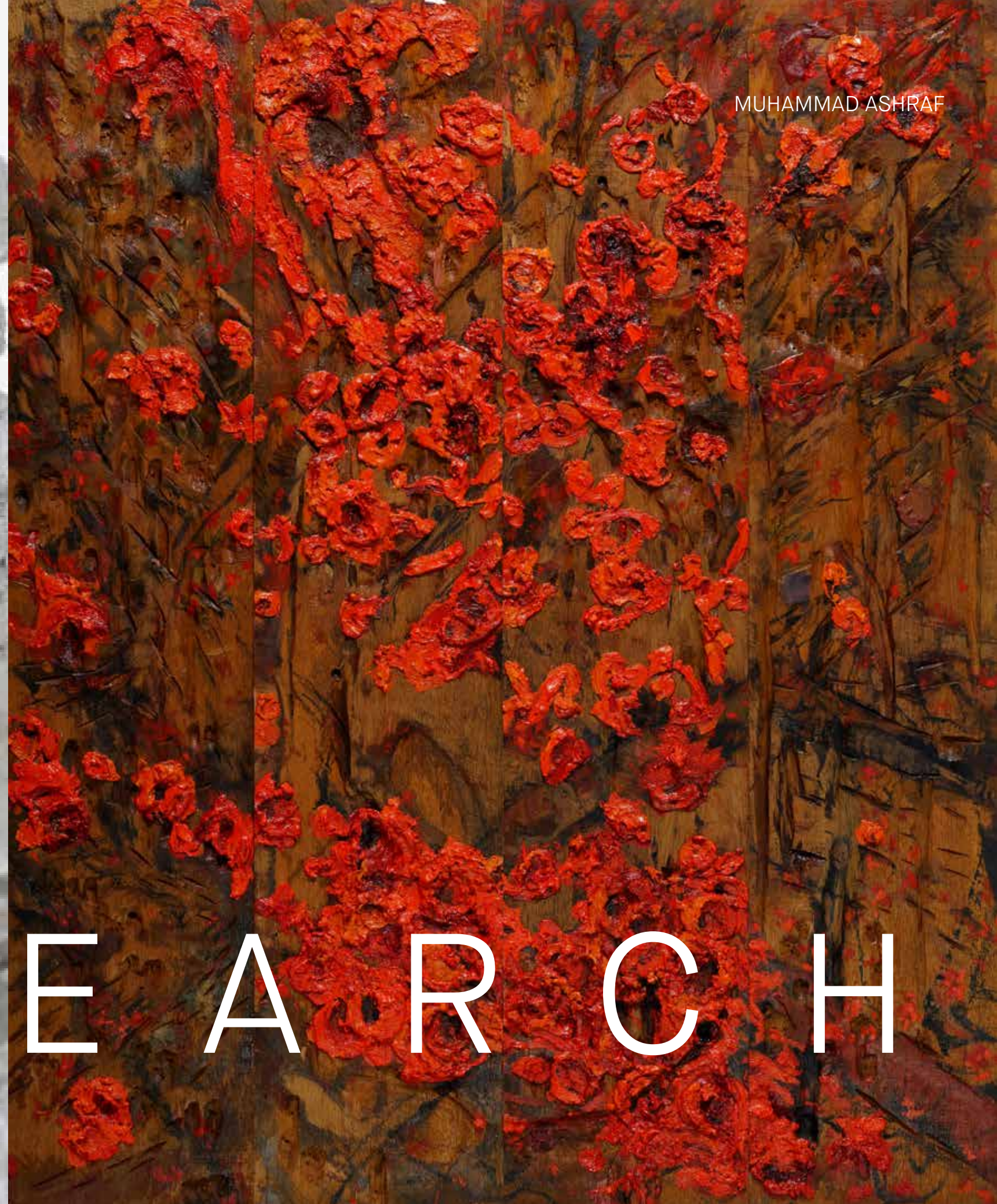


MINAA HAROON



MUHAMMAD ASHRAF



# THESE RESEARCH

Minaa Haroon  
Muhammad Ashraf

## MINAA HAROON

“The human world is not defined simply by the historical, by culture, totality, society as a whole or by ideological, political structure. It is defined by its intermediate and meditating level: everyday life.”<sup>1</sup>

We are surrounded by everyday objects that we use, love, keep or throw away according to our needs and desires in daily life. But there is another context in which their meaning and function has been altered and transformed into another system. This context is art for me.

My work is responding to looking at everyday objects as they speak of our desires. I am interested in the physiological and physical possibilities inherent in an object. Objects invite you through their gestures and have their own lives. This body of work is about looking at the everyday and mundane where I can make visible the intangible and inexplicable possibilities that exist in our everyday life.

Subsequently, this orientation of objects and spaces investigates the personal and social expression of self-organization and self-identity. Profound observation while selecting minute, overlooked, hidden and ordinary objects defines human existence. Through this I am interested in looking at the intersection between everyday life and art with the use of different processes of transformation of materials and meanings. In a sense I am investigating the notion that ideologies are manifested and superimposed in choices we make in our everyday lives.

The objects of everyday life contain acts and actions of time within them. Our memories are presented through objects. Absence in real space refers to the idea of impressions, marks and objects left behind by the human body. With such evocation of memories through materials and processes, I am trying to redefine the meaning of objects by transforming them and celebrating them in tangible marks that shift the ordinary everyday into historical entities or relics. This celebration of the banal, overlooked and everyday object conveys my imagination as a transformer of meaning and material. It furthermore also questions the system of fixing meanings and shaping perceptions by the politics of the display of objects of art in formal settings.

1. Lefebvre, Henri. Critique of Everyday Life. Vol. 2. (Verso, 2002), 54.

*Necklace I,*  
Handmade paper,  
22.5 x 15.5 inches





*Necklace II,*  
Handmade paper,  
22.5 x 15.5 inches



*Necklace III,*  
Handmade paper,  
22.5 x 15.5 inches



*Necklace IV,*  
Handmade paper,  
22.5 x 15.5 inches



*Necklace V,*  
Handmade paper,  
13 x 11 inches



*Necklace VI,*  
Handmade paper,  
13 x 11 inches





*Necklace VII,*  
Handmade paper,  
12 x 10 inches



*Tissue paper I*, silver aluminium, size variable



*Tissue paper II*, silver aluminium, size variable



*Tissue paper III, silver aluminium, size variable*



*Tissue paper IV, silver aluminium, size variable*



*Tissue paper V, silver aluminium, size variable*



*Tissue paper VI, silver aluminium, size variable*



*Tissue paper VII, silver aluminium, size variable*





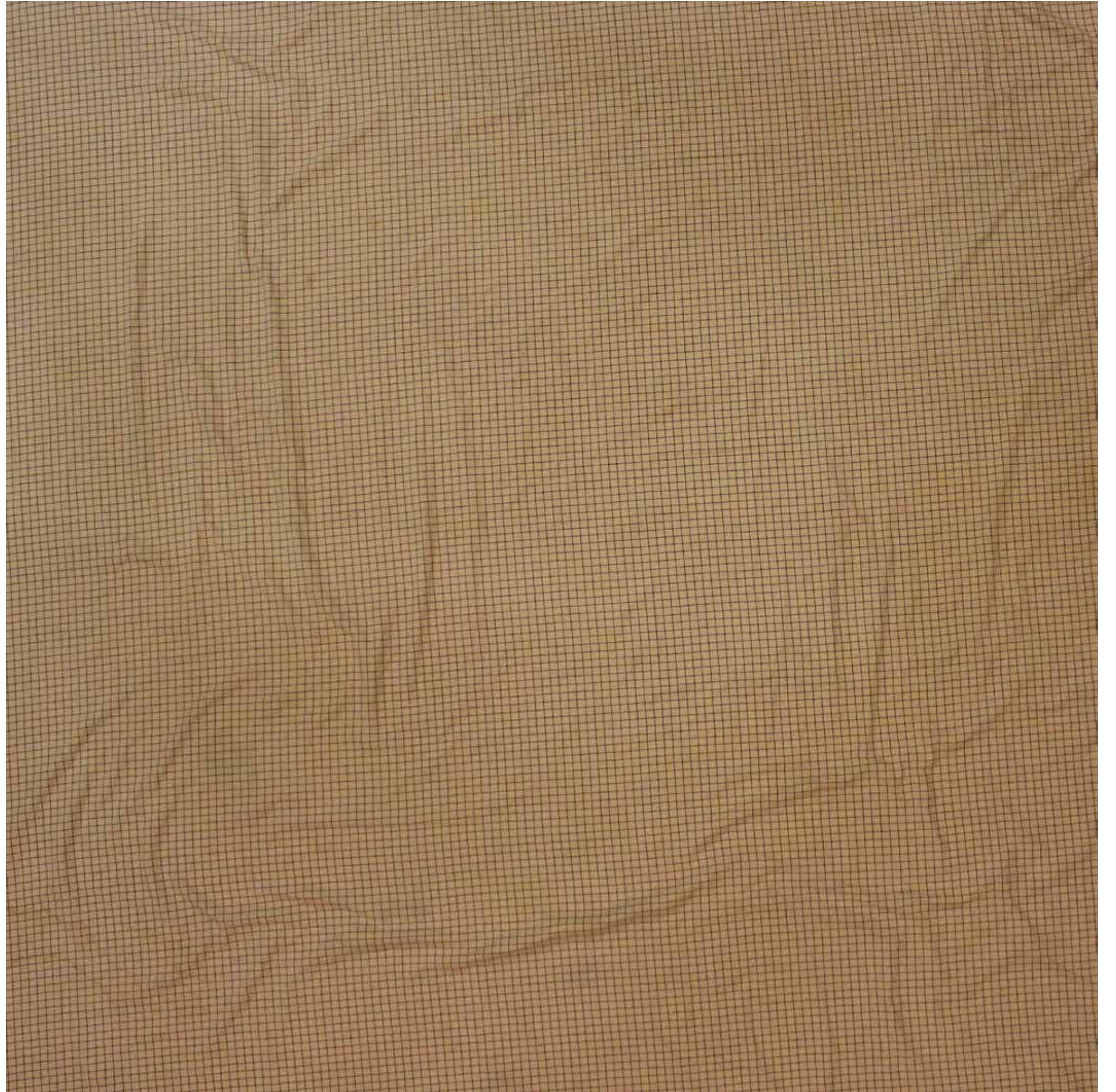
*Bed I,*

Inkjet print with pigment inks  
on Hahnemuehle paper,

Edition of 1/3, 20 x 20 inches



*Bed II,*  
Inkjet print with pigment inks  
on Hahnemuehle paper,  
Edition of 1/3, 20 x 20 inches



*Bed III,*  
Inkjet print with pigment inks  
on Hahnemuehle paper,  
Edition of 1/3, 20 x 20 inches



*Seals,*

Plaster, beeswax, black cement,  
white cement and dental hardstone,

Size variable



*Seals,*

Plaster, beeswax, black cement,  
white cement and dental hardstone,

Size variable



*Seals,*

Plaster, beeswax, black cement,  
white cement and dental hardstone,

Size variable



*Seals,*

Plaster, beeswax, black cement,  
white cement and dental hardstone,

Size variable



*Seals,*

Plaster, beeswax, black cement,  
white cement and dental hardstone,

Size variable





*Seals,*

Plaster, beeswax, black cement,  
white cement and dental hardstone,

Size variable



*Seals,*

Plaster, beeswax, black cement,  
white cement and dental hardstone,

Size variable



## MINAA HAROON BIOGRAPHY

Minaa Haroon is a contemporary visual artist who executes ideas through miniature paintings, drawings, sculptures, installations and digital works. She lives and works in Lahore as an artist and government officer (Assistant Director, Lahore Arts Council, Alhamra) in Punjab, Pakistan. She graduated with Bachelors in Fine Arts from National College of Arts, Lahore in 2012 and later did her Masters in Art and Design from Beaconhouse National University in 2016. She has received the prestigious “Sir Percy Award” at NCA and “Young artist 2012” at Alhamra Art Council in 2012. She had been permanent faculty member of Lahore Grammar School, visiting faculty member in Beaconhouse National University and University of Management and Technology. She has exhibited her work at various art galleries nationally and internationally and had curated various exhibitions at Alhamra Art Gallery, Museum of Sociology and Anthropology, Thammasat University and Queen Sirikit Convention Center, Thailand.

Her work is influenced by the pictorial division of spaces, which exists in Mughal miniature paintings. Her constant engagement with the notion of spaces on a diverse level and the need to understand its importance and the various perspectives of it through her art practice is the integral part. Her observation of looking at the intersection between the everyday and the hidden spaces, the material and the immaterial and in a sense challenges the notion that ideologies are manifested in our everyday life choices as that is where they are made visible with the use of different processes of transformation of materials and meanings is the essences of her practice.

# MUHAMMAD ASHRAF

## **Sublimity & Melancholy: Elasticity of Lahore's Flora**

"For the artist communication with nature remains the most essential condition.

The artist is human; himself nature; part of nature within natural space." Paul Klee

Subject of this project comprises about two flowers "Sumbal – red flower" a tree that matches its name in beauty, and "Amaltas – yellow flower", which is also called "umeed ka phool": flower of hope. Lahore, the city of gardens, appears mind-blowing at the time of bloom of these trees and the project attempts to articulate awe and admiration for this bloom. I have nostalgic relation with Lahore's landscape painting. My initial training in art – drawing – ensued with Khalid Iqbal, who is a Pakistani maestro of landscape painting and painted Lahore's landscape throughout his life. I paint the happenings in everyday life, from the pleasure that natural beauty yields to an effrontery of socio-political systems. The process results in uncanny abstraction of subject, materiality and method.

Neither it's realism nor it's pure abstraction. It is a planned distortion. My art practice is a process. I trust the process and follow my all time favorite Lucian Freud and Giacometti's procedure of working; a constant scrutiny destroying and remaking work with no plan and guarantee of success, no formula, trusting on hard work. "I hoped that if I concentrated enough the intensity of the scrutiny alone would force life into the pictures," (Lucian Freud). I draw marks on paper, canvas and in this project wood surface too. I have sculpted, rendered, and painted the marks. The wood panels correspond to drawing, painting and sculptural forms; it's a kind of tension amidst these physically embodied concepts. I admire Clement Greenberg's thought "the formal attributes of a painting are of crucial importance, whereas its emotional or representational content is secondary, even redundant." During the process of my image making, I look at the painting and look at it again, and look at it again as it continues. I don't tend to look at meaning or content. It limits the sensational enjoyment. For me meaning in painting comes naturally. Hence I paint the pleasure of painting.



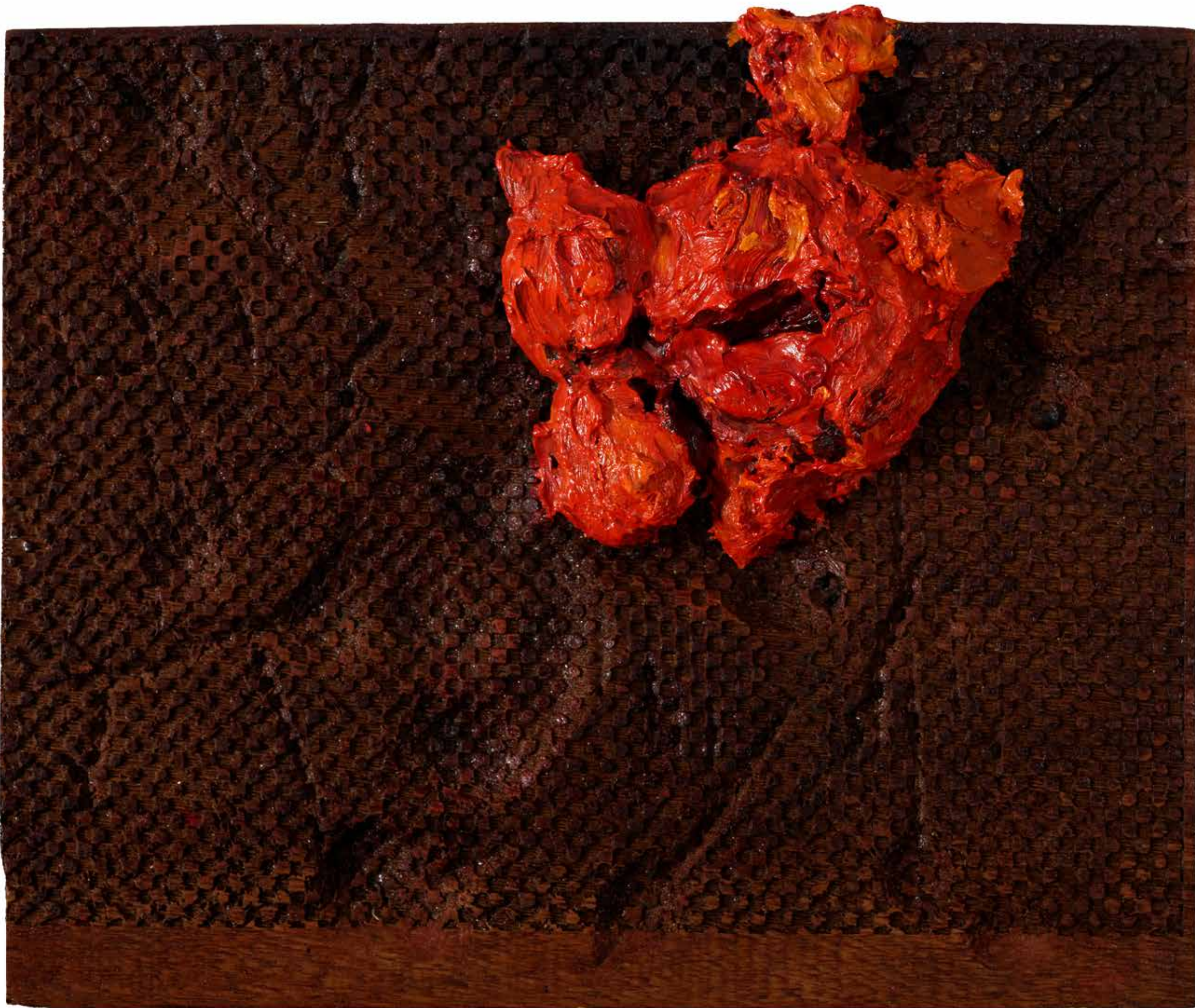
*Sublimity & Melancholy I,*

Pigments & Silver Leaf on White Core Mat-board

44 x 32 inches



*Sublimity & Melancholy II,*  
Carving & Oil on Wood  
46 x 37½ inches



*Sublimity & Melancholy III,*  
Carving & Oil on Wood  
9 x 11 inches



*Sublimity & Melancholy IV,*  
Carving & Oil on Wood  
11 x 9 inches

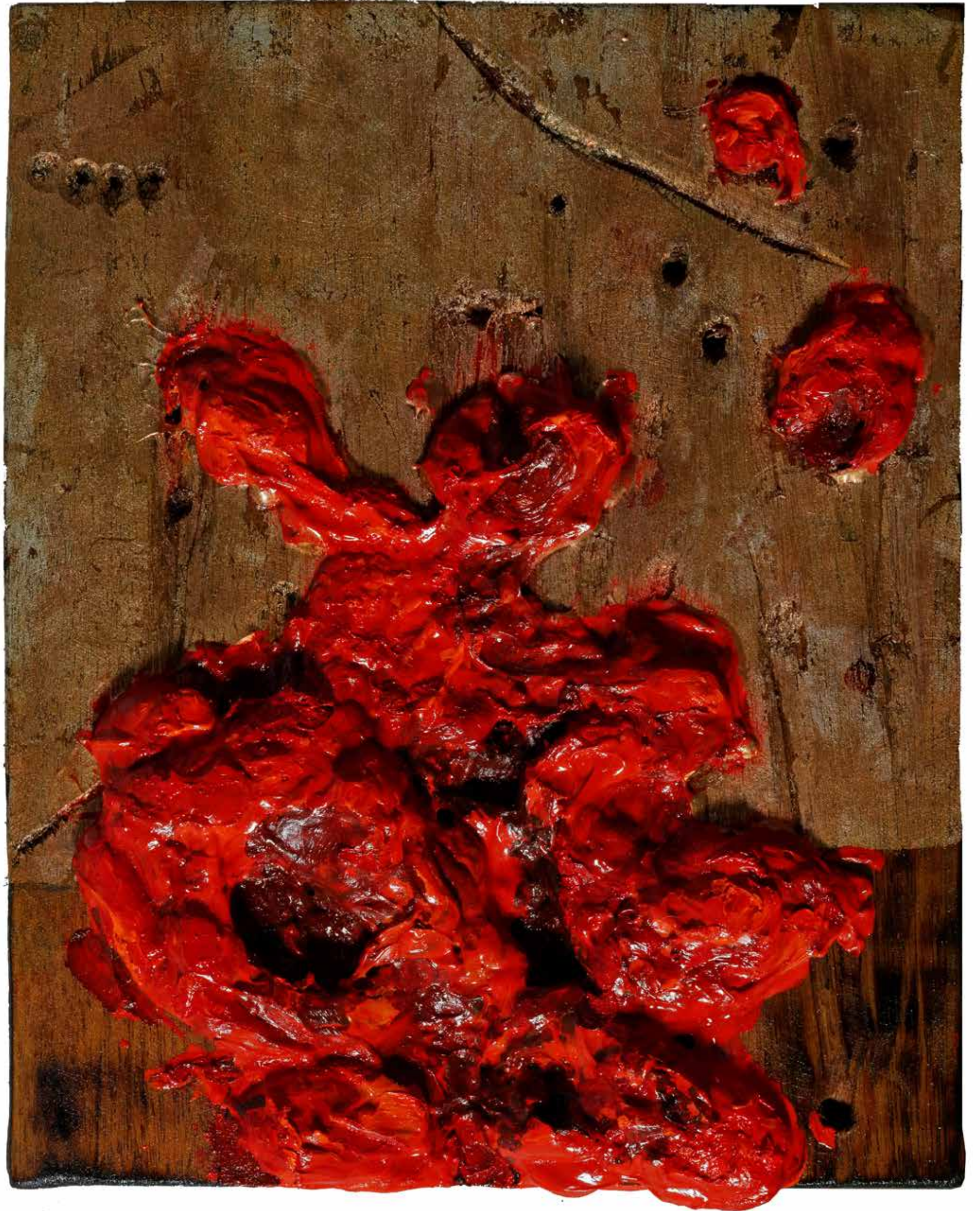




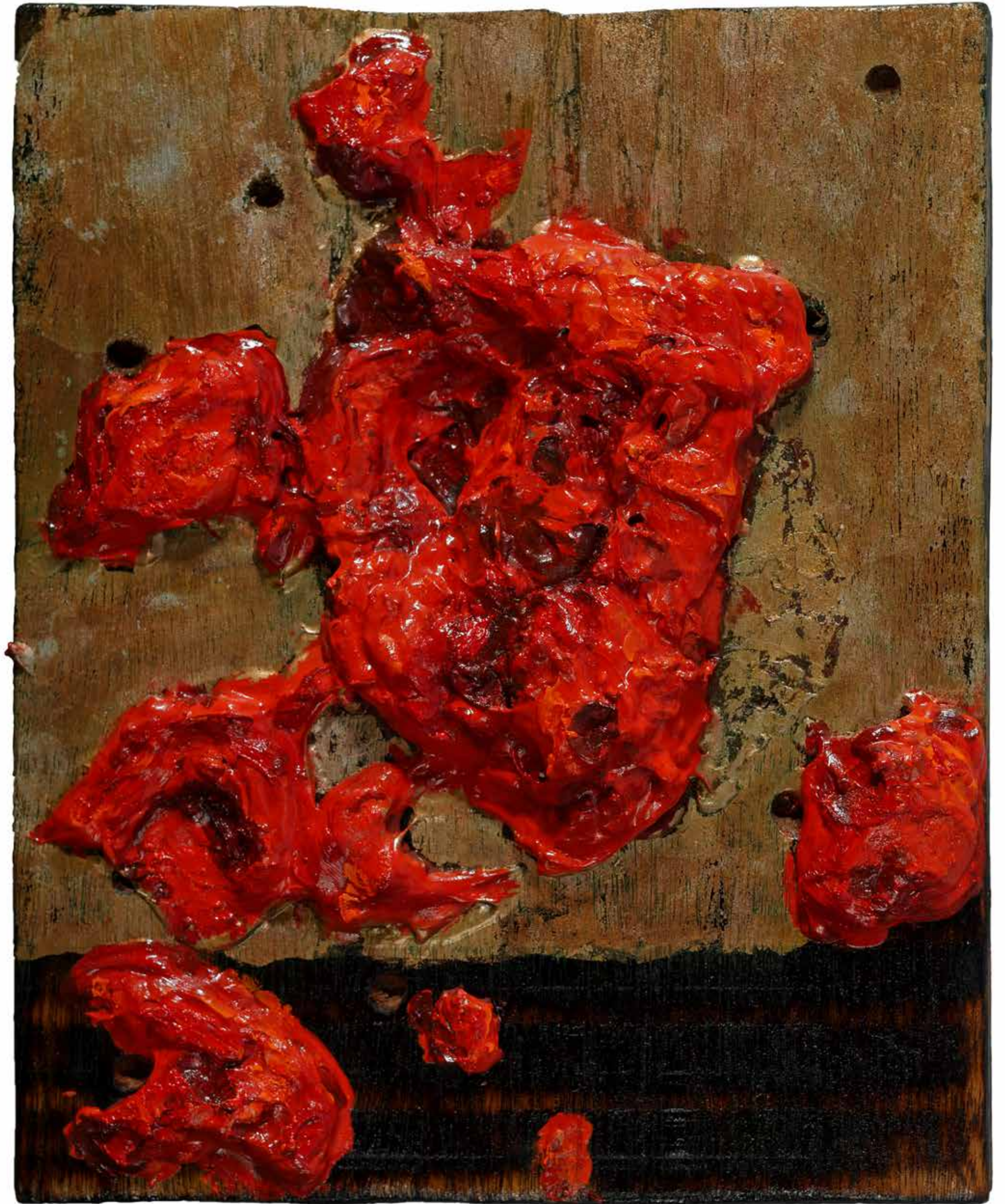
*Sublimity & Melancholy V,*  
Carving & Oil on Wood  
42 x 51½ inches



*Sublimity & Melancholy VI,*  
Carving & Oil on Wood  
11 x 9 inches



*Sublimity & Melancholy VII,*  
Carving & Oil on Wood  
11 x 9 inches



*Sublimity & Melancholy VIII,*  
Carving & Oil on Wood  
11 x 9 inches



*Sublimity & Melancholy VIII,*  
Carving & Oil on Wood  
17 x 19 inches



*Sublimity & Melancholy X,*  
Carving & Oil on Wood  
28½ x 28 inches



*Sublimity & Melancholy XI,*

Acrylic & Silver Leaf on White Core Mat-board

32 x 44 inches



## MUHAMMAD ASHRAF BIOGRAPHY

I graduated in fine arts from the National College of Arts Lahore, Pakistan in 1993 along with MA fine arts from the University of East London, UK in 2003. At present, my professional status is an interdependent relationship among practice as a pedagogue, artist, curator and writer.

Since graduation, I am busy with my creative practice and have done nine solo shows along with many group participations in Pakistan and UK. In my creative practice, I am not only the painter of canvas and paper, but also have experimented on various surfaces. My subjects are mundane and I operate them in a broad range of styles, supported by intense technical skill. I don't produce classical literal art work rather present intuitive marks in poetic gaze.

I have published papers and art reviews in various local as well as international newspapers, periodicals and research journals. My curatorial practice is largely DIY curating and each of the curatorial projects conjured up a critical framework for contemporary/current critical discourse in the works of Pakistani artists. I have been curating art since 2010 and till now have curated 11 Projects. I also established my own art gallery 'drawing studio' in Lahore and that project was concluded in 2014.

Presently I am working as an assistant professor at COMSATS University Islamabad, Lahore Campus Dept. of Architecture & Design.





GALLERY

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