Hajra Waheed’s multidisciplinary practice explores the tangled legacies of colonial and state violence with a uniquely poetic approach and engagement with the world. The exhibition presents Waheed’s distinct language of using the ordinary as a means to convey the profound. Her works visualize landscape as a medium to transpose human struggle, shaped by a politics of resistance and resilience. Weaving between the intimate and infinite constellations of the communities of which she is a part, her works—while rooted in the historical—imagine new possibilities towards a radically collective and borderless future.

Audio Tour
Visit camstl.org/audio to hear directly from the artist and curator.

Digital Guide
Explore more about CAM’s exhibitions using our virtual guide on Bloomberg Connects! Scan the QR code to download the app and get started.
Featuring new and recent works including video, sculpture, painting, and works on paper, the exhibition also activates CAM’s main galleries with a new iteration of *Hum* (2020)—an immersive multi-channel musical composition and sound installation. *Hum*, whose title translates to “We” in Urdu, is composed of eight hummed songs of resistance by poets and singers who have all experienced imprisonment and/or self-exile as a result of speaking out against state oppression, the rise of authoritarianism, and the plight and hope of working people, the marginalized, and dispossessed. All of these songs have been suppressed or banned at various moments in recent decades, yet continue to be sung widely today, across social movements, preserved and passed down to a new generation. Defiantly reimagining these songs through the medium of humming, the work moves beyond borders to envision a future of collective action through interconnected struggle and solidarity.

Sound plays a vital role in Waheed’s practice, as evidenced in her sound chamber studies or in what the artist describes as sound meditations. Across each of the artist’s drawings, painted works, and sculptures featured in the exhibition, sound finds new resonances. Here, sound not only becomes a language of resistance, as *Hum* insists; it also opens up new pathways for listening. Elsewhere in the exhibition, her works emphasize both the importance of abstraction and our relationship to the natural world, culminating in *The Spiral* (2019). This poetic film, narrated by the artist, reflects on the notion of change while reminding us of the need to maintain the long view, especially in relation to social transformation.

**Select Works in the Exhibition**

**We Need A Whole Lot of Trees 1–10**

*We Need A Whole Lot of Trees 1–10* was written and translated from Urdu by Taimoor Shahid, a multilingual poet, writer, scholar, translator, and the artist’s brother-in-law. In an ongoing and intimate collaboration between Waheed’s drawings and painted works and Shahid’s poetry and inscriptions, each embedded stanza urgently calls for the need to reaffirm and wholly integrate the natural world—as the very breath and balm of our existence—at every level of human life and its subsequent struggles.
Sound Studies 1–6
Sound Studies 1–9
Studies for a Sound Chamber 1–9

Sound plays a vital role in Waheed’s practice of abstraction. Whether evidenced as studies for a sound chamber or what the artist describes as sound meditations, across each of her works on paper in the exhibition, this form finds new resonances. Here, sound not only becomes a language of resistance but an opening from which to build new pathways for listening.

Hum

*Hum* is a large-scale, multi-channel musical composition and sound installation that employs humming as a means to explore radical forms of collective and sonic agency. The work’s title, which translates to “We” in Urdu, reflects on international solidarity movements that emerged in the second half of the 20th century during processes of decolonization in the Global South. Driven by the need to critically engage these histories and reflect on their implications for our time, the composition features eight songs of resistance from South, Central, West Asia, and Africa. Shared across each of these hummed verses are stories of struggle against state oppression, the rise of authoritarianism, and the plight and hope of working people, the marginalized, and the dispossessed. All of these songs are being resurrected in social movements today.

*Hum* was initially created upon invitation for *Lahore Biennial 02* and shown within Lahore Fort’s historic Diwan-i-Aam. Built by Shah Jahan in 1628 and styled after Isfahan’s Chehel Sotoun, a 40-piller audience hall, Diwan-i-Aam was conceived as a space for the public to air their grievances. In Waheed’s work, humming acts as a medium, meditation, phenomena, and language of resistance. It cuts across hardened differences, challenging border constructions and, for a moment, transcends divisions around ethnic, religious, linguistic, and national affiliations into larger calls for solidarity.

Apparitions 1–18

*Did you know that even in blindness, total darkness, we possess an innate ability to sense blue light? That we turn to light just before dust? —Hajra Waheed*

*Apparitions 1–18* consists of a set of painted works that meditate on light, death, and renewal. For the artist, whose practice of abstraction is deeply informed by the natural world, *Apparitions 1–18* focuses on nature’s miracles, specifically the sun as a source of energy and a life force. These quiet paintings invite viewers to slow down, look closely, and listen in a way that is more patient and attuned to the Earth’s natural cycles.
Artist’s Suggested Reading List

- This text is written by the artist’s sister and focuses on “Hum Dekhenge” (one of the songs in *Hum*, 2020).

*Waheed: A Solo Exhibition* is organized for the Contemporary Art Museum St. Louis by Wassan Al-Khudhairi, former Ferring Foundation Chief Curator, with Misa Jeffereis, Associate Curator.

*Major support for Hajra Waheed: A Solo Exhibition* is provided by The Andy Warhol Foundation for the Visual Arts and the Conseil des arts et des lettres du Québec. This exhibition is generously supported in part by the National Endowment for the Arts, The Strive Fund, and the Whitaker Foundation. *Hum* was made possible with the generous support of the Lahore Biennial Foundation and Portikus, Frankfurt. The artist talk is sponsored by the Robert Lehman Foundation.

**Related Programs**

Free and open to the public. For a complete list of programs, please visit camstl.org.

**Artist Talk: Hajra Waheed**

Saturday, September 9, 1:00–2:00 pm

---

*Hajra Waheed* (b. 1980, currently lives and works in Montréal) is a multidisciplinary artist whose recent international exhibitions include: *O Quilombismo*, Haus der Kulturen der Welt, Berlin (2023); *Sharjah Biennial 15*, UAE (2023); *State of Concept*, Athens (2023); *Relations: Diaspora and Painting*, PHI Foundation, Montréal (2021); *Hum*, Portikus, Frankfurt (2020); *Globale Resistance, Centre Pompidou*, Paris (2020); *Lahore Biennial 02*, Pakistan (2020); *Pushing Paper: Contemporary Drawing from 1970 to Now*, British Museum, London (2019); *Hold Everything Dear*, The Power Plant, Toronto (2019); *57th Venice Biennale, VIVA ARTE VIVA*, Venice (2017); *11th Gwangju Biennale*, South Korea (2016); *The Cyphers*, BALTIC Centre for Contemporary Art, Gateshead, UK (2016); *Still Against the Sky*, KW Institute for Contemporary Art, Berlin (2015); *La Biennale de Montréal*, Musée d’art contemporain de Montréal, Quebec (2014); *Lines of Control*, Herbert F. Johnson Museum of Art, Ithaca, NY (2012); and *The First Circle*, Antoni Tàpies Foundation, Barcelona (2012). She is the recipient of the Sharjah Biennial 15 Prize (2023), the Hnatyshyn Foundation Award (2022), the Victor Martyn Lynch-Staunton Award (2014) for outstanding achievement as a mid-career artist, and a finalist for the Sobey Art Award (2016).