

Ahsan Memon Edgeless Memory

Ahsan Memon, Forgotten touch, 2026, Oil on canvas, 60h x 42w in

Cover: Ahsan Memon, *Forgotten touch*, 2026, Oil on canvas
Back: (Detail) Ahsan Memon, *Forgotten touch*, 2026, Oil on canvas
Inner Cover: (Detail) Ahsan Memon, *Where Light Finds Her*, 2026, Oil on canvas

Ahsan Memon | Edgeless Memory

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ABOUT US

Aicon Contemporary was founded in 2019, building on the two-decade legacy of Aicon Gallery. Based in New York, the gallery is dedicated to presenting ambitious contemporary practices that expand the geography of global art.

Working with artists from historically underrepresented and diasporic contexts, Aicon Contemporary foregrounds perspectives shaped by migration, distance, and layered cultural histories. The program emphasizes material experimentation and conceptually rigorous practices that challenge dominant narratives within contemporary art.

Through exhibitions in New York, participation in leading international art fairs, and placements in major institutional collections, the gallery fosters meaningful connections between artists and a global audience. In doing so, Aicon Contemporary operates as a critical conduit between local and transnational art discourses.

At its core, the gallery's mission is to reconsider the frameworks through which modernity and contemporaneity are understood, advocating for a more expansive, plural, and globally rooted perspective that resists a singular, Western-centered canon.

EDGELESS MEMORY

Ahsan Memon

On View May 14 – June 13, 2026**Opening Reception** May 14, 6:00 – 8:00 PM

35 Great Jones Street, New York, NY

Aicon Contemporary is pleased to present: *Edgeless Memory*, Ahsan Memon's second solo show with the gallery and in the U.S. In this show, Memon extends the psychological terrain established in his earlier exhibition *Shab*, while shifting its emphasis from interiority as a closed condition toward something more porous, unstable, and continuously reforming. Where *Shab* held the viewer at a distance—its figures withdrawn, eyes closed, absorbed in private states—this new body of work loosens that enclosure. Memory, here, is not introspection alone; it is leakage.

Memon's practice has long been rooted in figuration, but one that resists clarity. His portraits emerge through soft-focus handling and tonal diffusion, blurring the boundary between subject and ground. His figures often dissolve into their surroundings, producing a tension between recognition and obscurity. In *Edgeless Memory*, that dissolution becomes the central condition of the work. Faces no longer sit securely within the frame; they appear suspended, partially formed, or in the process of fading. Edges—of bodies, of features, of the pictorial field itself—refuse to hold.

This erosion is not purely formal. It reflects a deeper concern with how memory operates: not as a stable archive, but as something continually altered by time, perception, and emotional residue. Memon's figures seem caught in that flux. Their expressions are neither fully present nor entirely absent; they hover in a state of partial recall, as if seen through the interference of recollection. The paint behaves accordingly—bleeding, absorbing, and dispersing

across the raw canvas in ways that are both controlled and contingent, a process already visible in earlier works where the surface itself actively reshapes the image.

There is also a notable shift in how the viewer is positioned. In *Shab*, the closed eyes of the subjects redirected attention inward, producing a quiet but insistent solitude. Here, that solitude opens outward. The figures no longer withdraw completely; instead, they occupy an ambiguous threshold between exposure and retreat. Their instability implicates the viewer, who is asked not simply to observe, but to complete what is missing—to reconcile fragments that resist coherence.

Color, too, plays a critical role. Tones shift within a single face; contours soften into surrounding space; light does not describe form so much as interrupt it. The result is a visual field where nothing is entirely fixed, and everything feels subject to change.

Edgeless Memory ultimately reframes Memon's engagement with portraiture. Rather than using the face as a site of introspection alone, he treats it as a surface upon which time, perception, and emotion leave unstable traces. The "edgeless" is not simply an aesthetic choice—it is a condition of being, where boundaries between self and image, past and present, viewer and subject, are continually undone.

What remains is not a recovered image, but a fragile one: held together just long enough to be seen, and already in the process of slipping away.

AHSAN MEMON

Born 1989, Lahore, Pakistan



Ahsan Memon's moody portraits capture the emotional atmosphere surrounding his subjects, using rich color to blur the boundary between figure and background. Through soft-focus compositions that balance depth and ambiguity, his work reflects a spiritual and psychological interiority shaped by a refusal of certainty.

He completed a Bachelor of Fine Arts (BFA) degree from the esteemed National College of Arts, Lahore, where he received the distinguished Distinction award in 2016. Ahsan further pursued and completed his Master of Arts (MA) in Visual Arts from the same institution in 2019.

Memons' notable exhibitions featuring his art include *Witness*, a prominent display as part of Karachi Biennale 01 in 2017; *Cross Borders*, curated by Qudus Mirza at the Swiss Ambassadors Residence in Islamabad in 2018; and *A Site for Sight*, a significant collateral event of the Lahore Biennale 02 in 2019.

Ahsan has also been privileged to participate in several prestigious art residencies, including the ISL Artist Residency and the Pioneer Art Residency, both curated by the renowned Canvas Gallery in Karachi in 2017. He contributed to Taaza Tareen 8, an esteemed residency program organised by the Vasi Artist Collective in Karachi in 2016.

Ahsan has received numerous prestigious awards, such as the Young Artist Award in the renowned annual exhibition *About Time* held at Alhamra Art Gallery, Lahore, in 2015. In 2008, he was recognised in the Benazir Bhutto Painting Competition at the Mehran Arts Council in Larkana.

At Aicon Contemporary, Memon has been featured in multiple exhibitions, including his solo presentations *Shab* (January 18 – February 24, 2024) and the group exhibition *Feast of the Gods* (December 1 – 30, 2022).

He lives and works in Lahore, Pakistan.

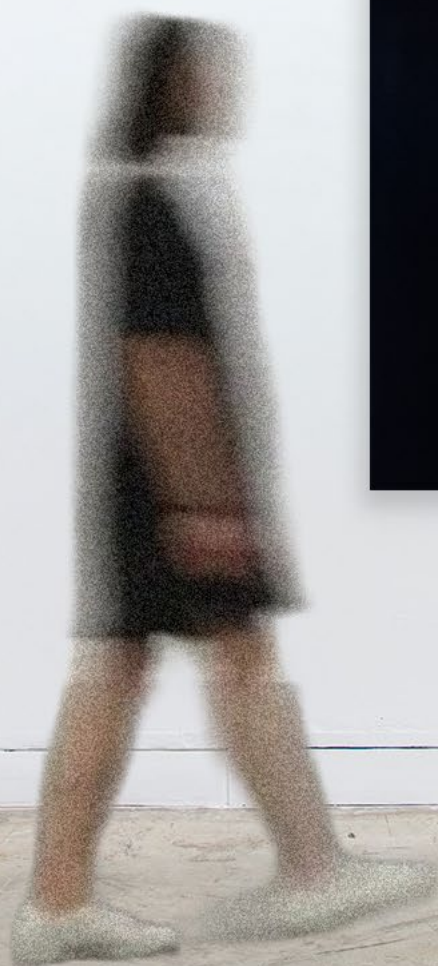


Ahsan Memon
Repose, 2026
Oil on canvas
72h x 48w in



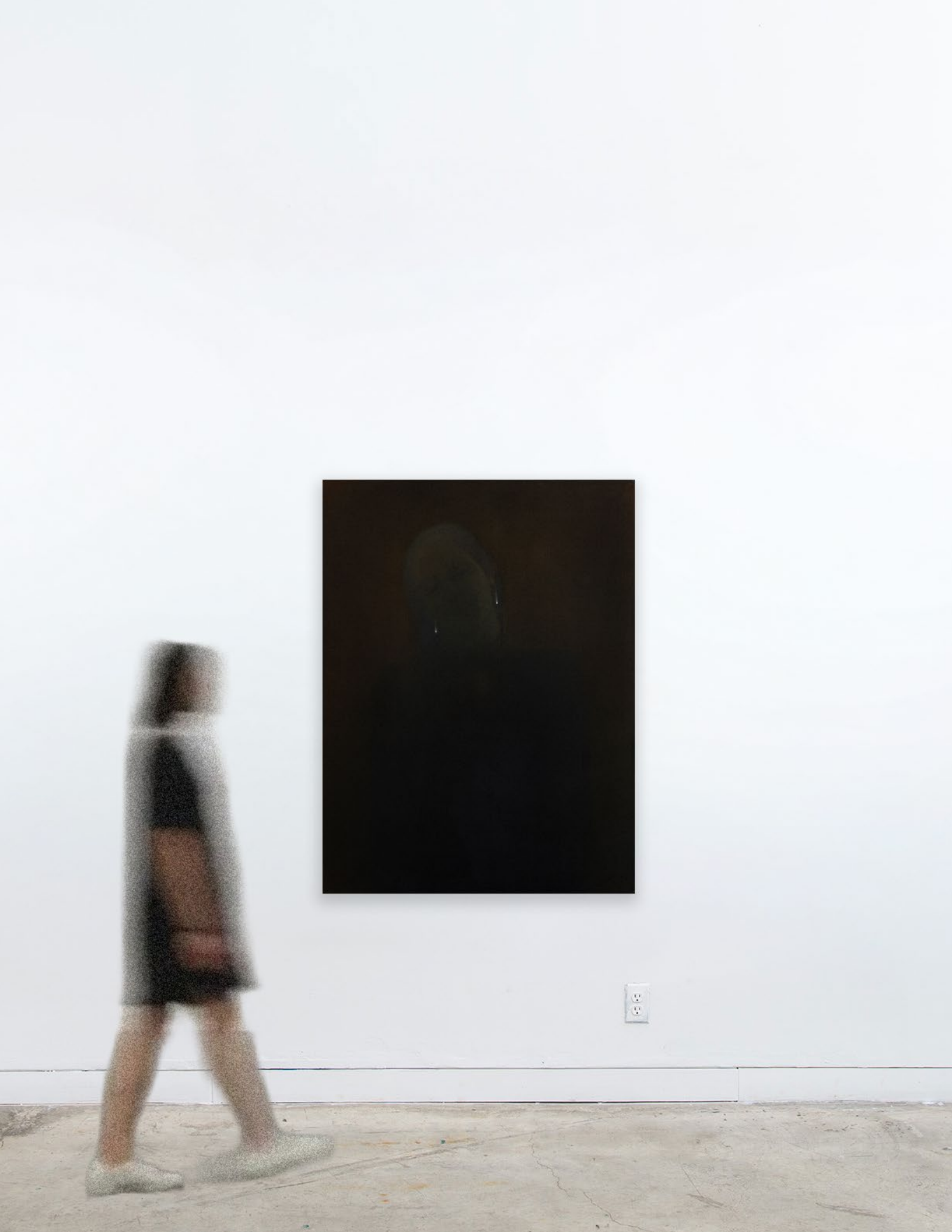


Ahsan Memon
Last seen, 2026
Oil on canvas
60h x 42w in



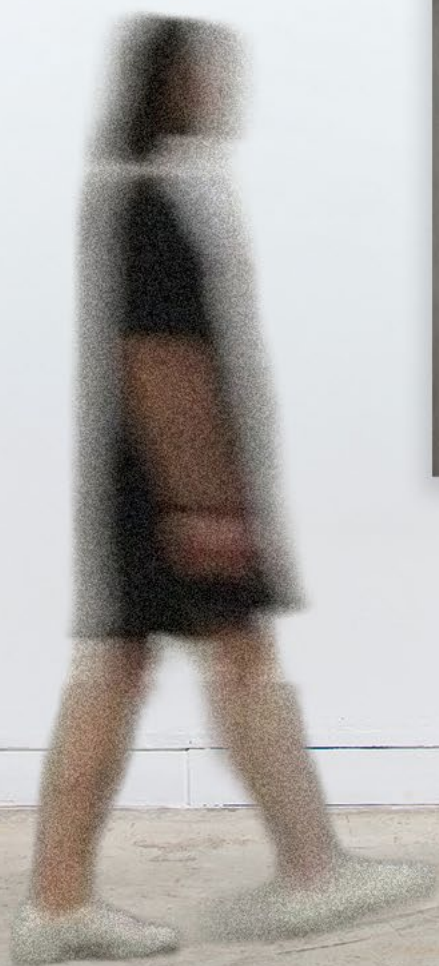


Ahsan Memon
Blurred weight, 2026
Oil on canvas
48h x 36w in





Ahsan Memon
Half remembered, 2026
Oil on canvas
60h x 42w in



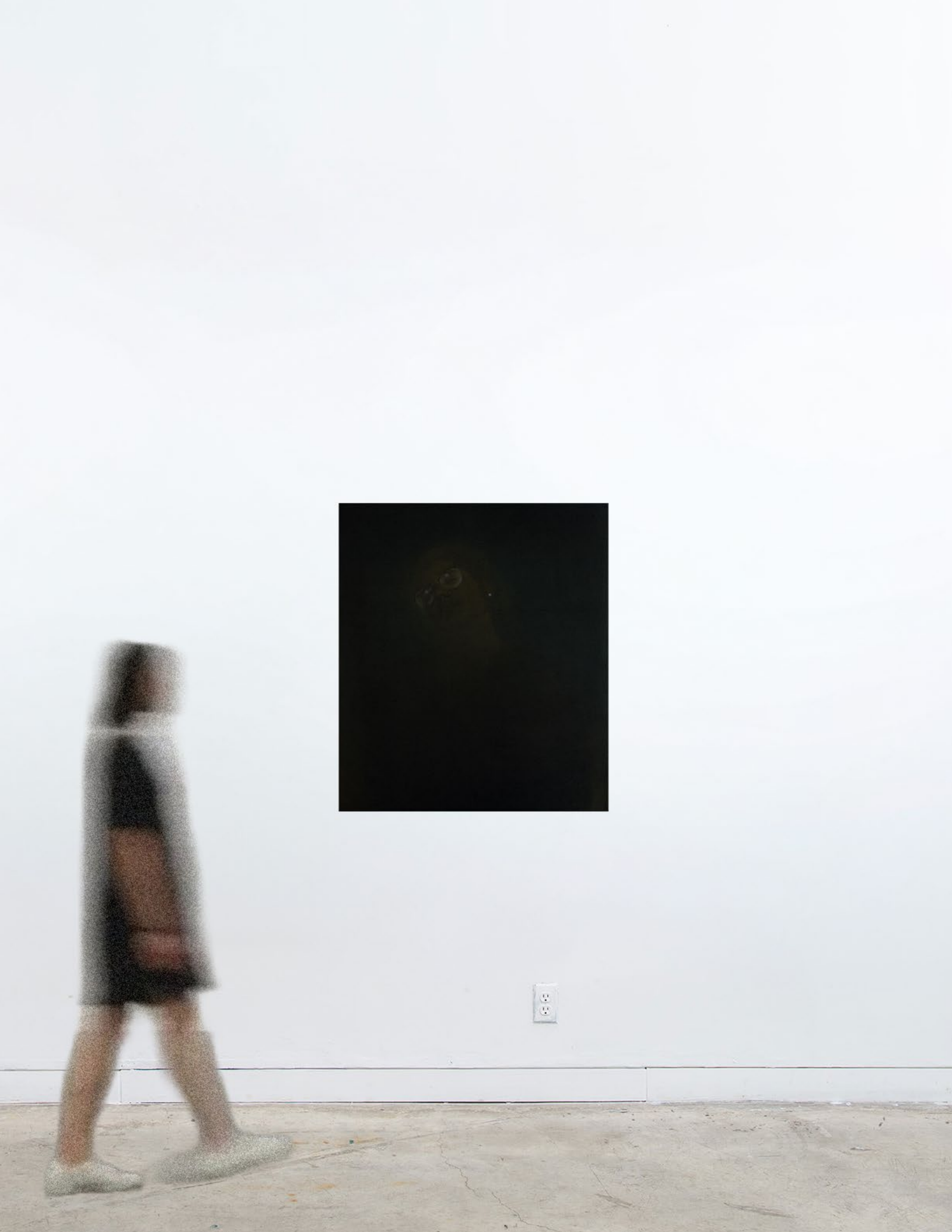


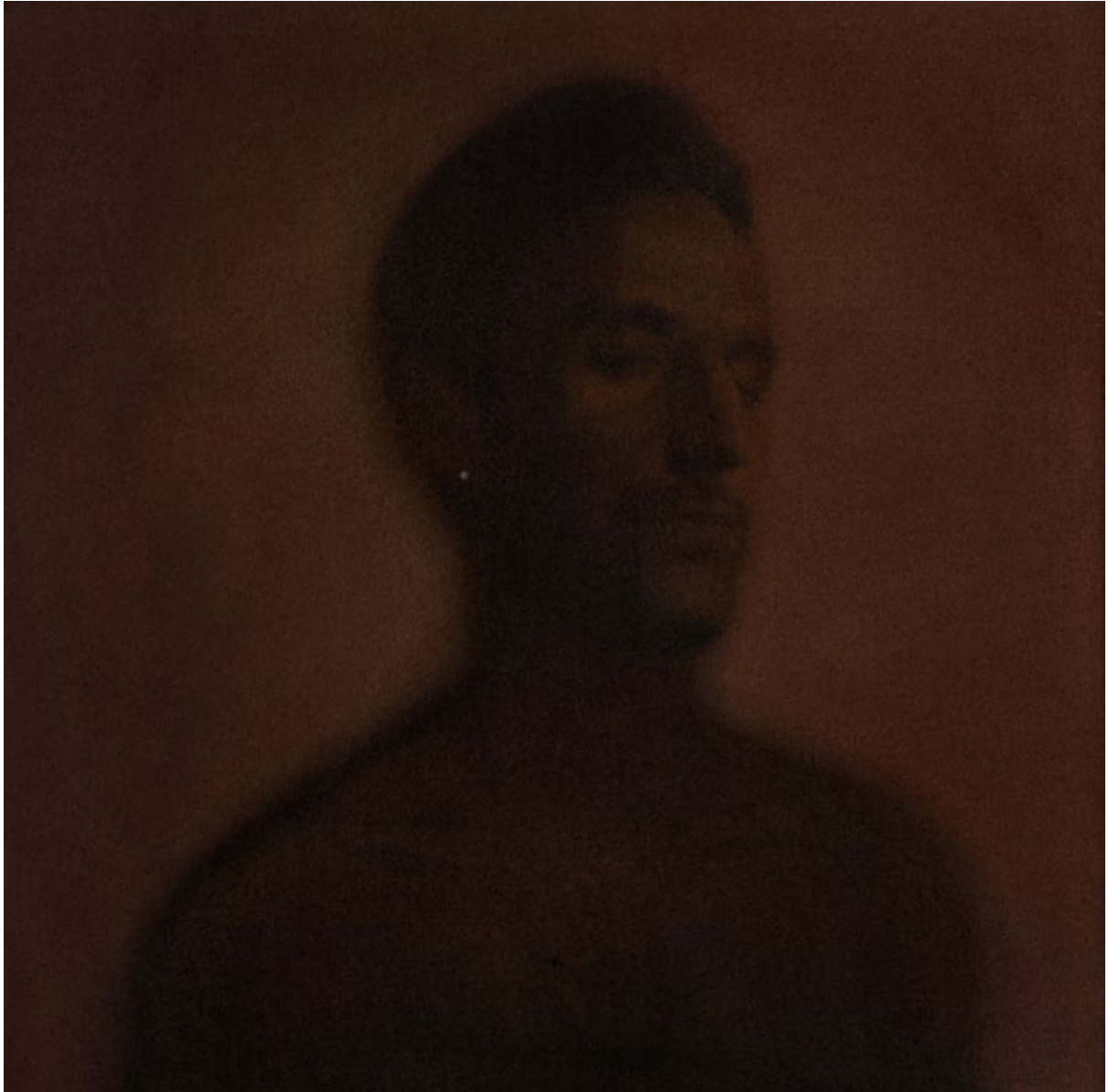
Ahsan Memon
Whisper, 2026
Oil on canvas
66h x 42w in





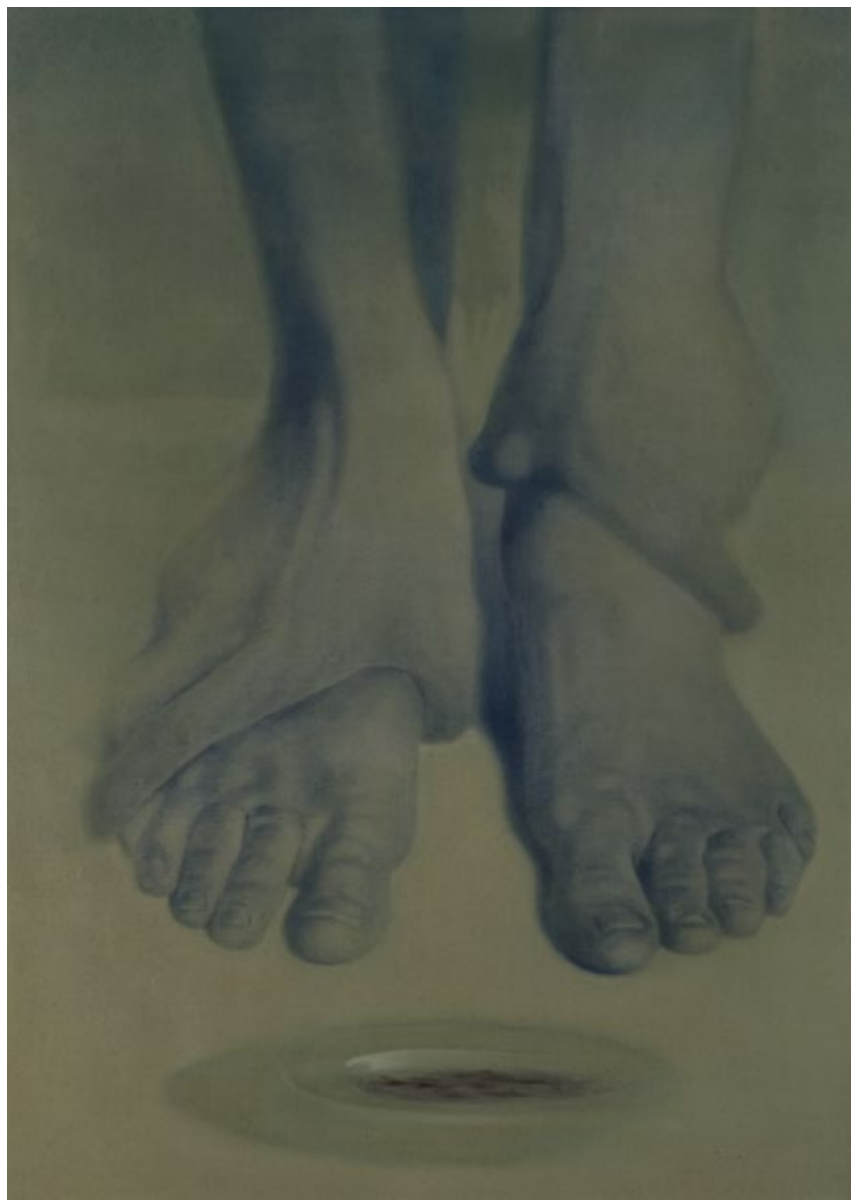
Ahsan Memon
Soft Remains, 2026
Oil on canvas
37h x 29w in



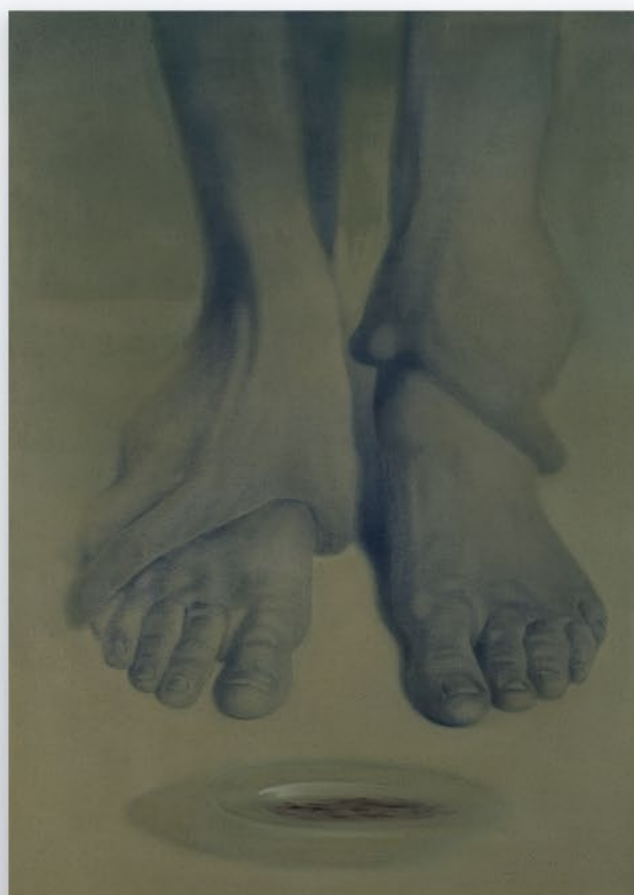


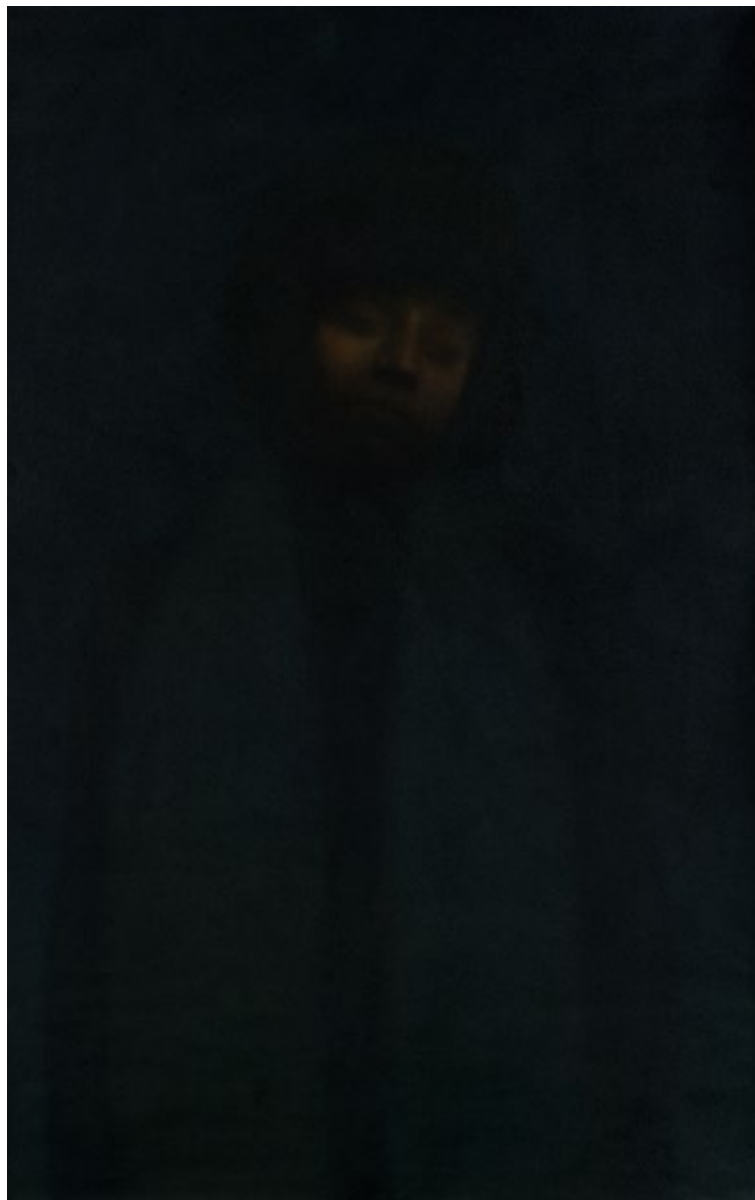
Ahsan Memon
Within II, 2026
Oil on canvas
30h x 30w in



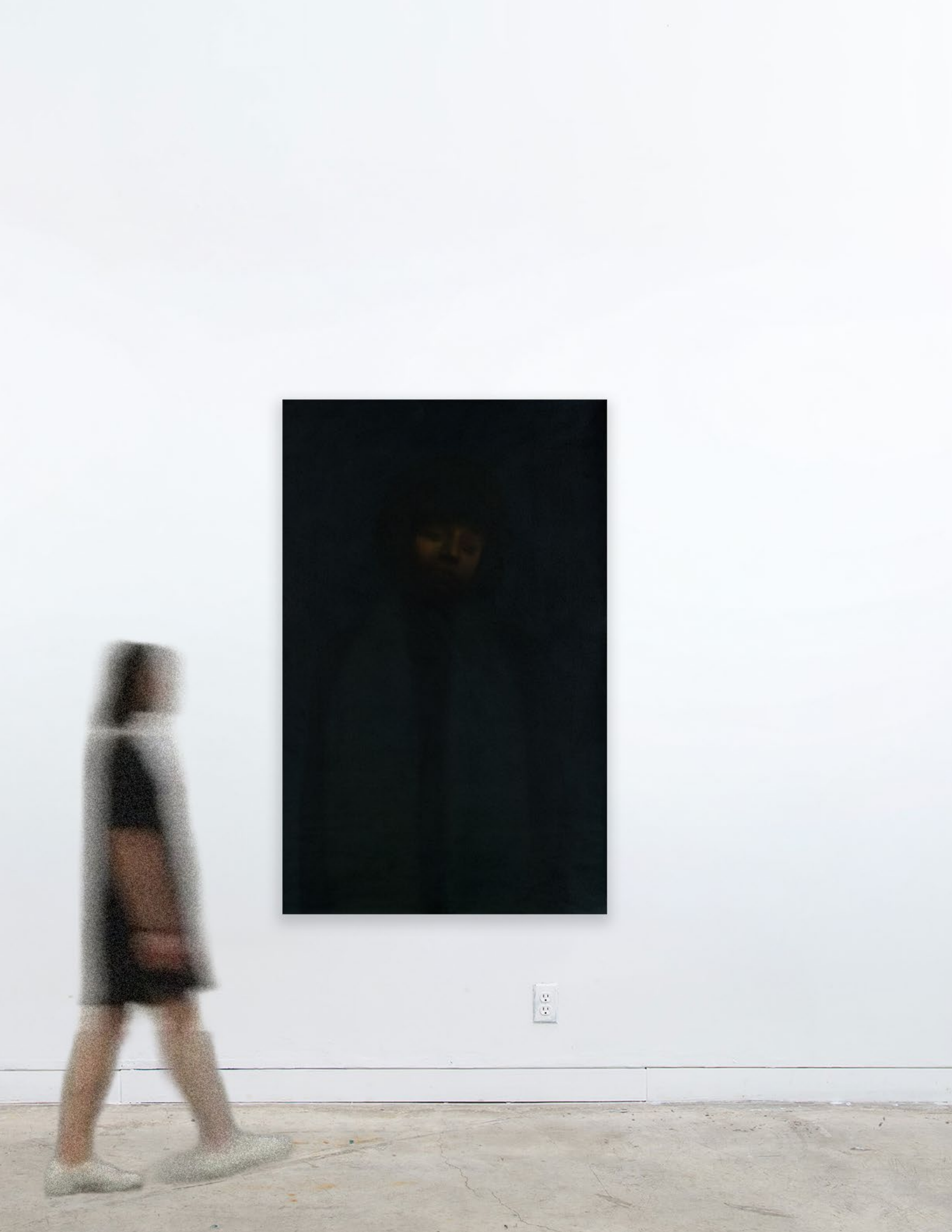


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Forgotten touch, 2026
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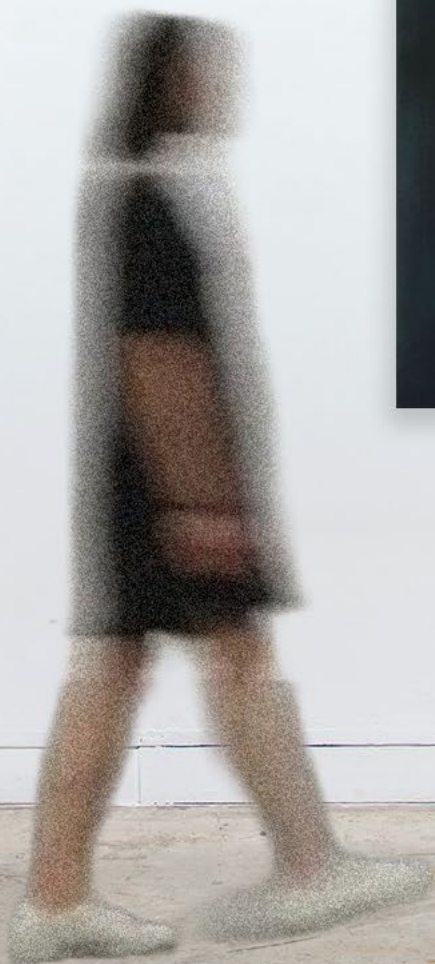


Ahsan Memon
Where Light Finds Her, 2026
Oil on canvas
66h x 42w in



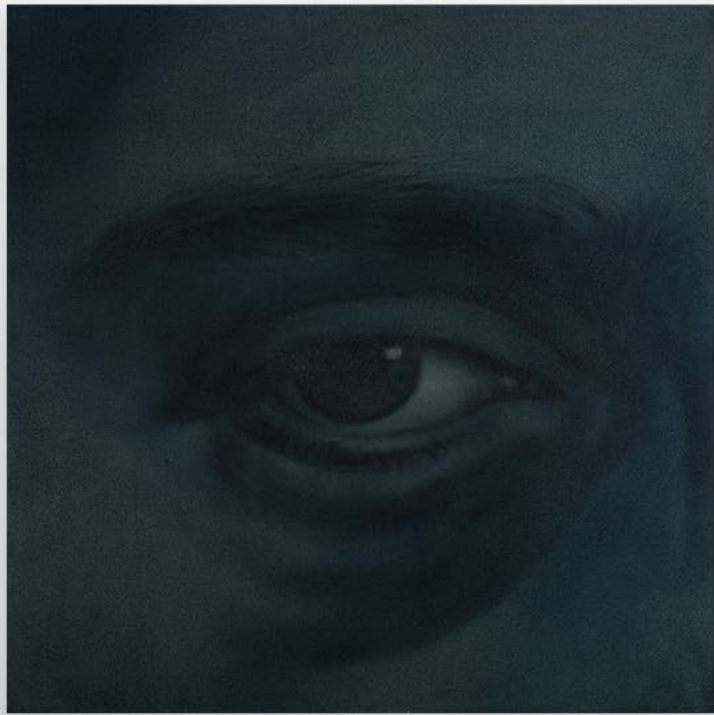


Ahsan Memon
Melancholy, 2025
Oil on canvas
48h x 48w in





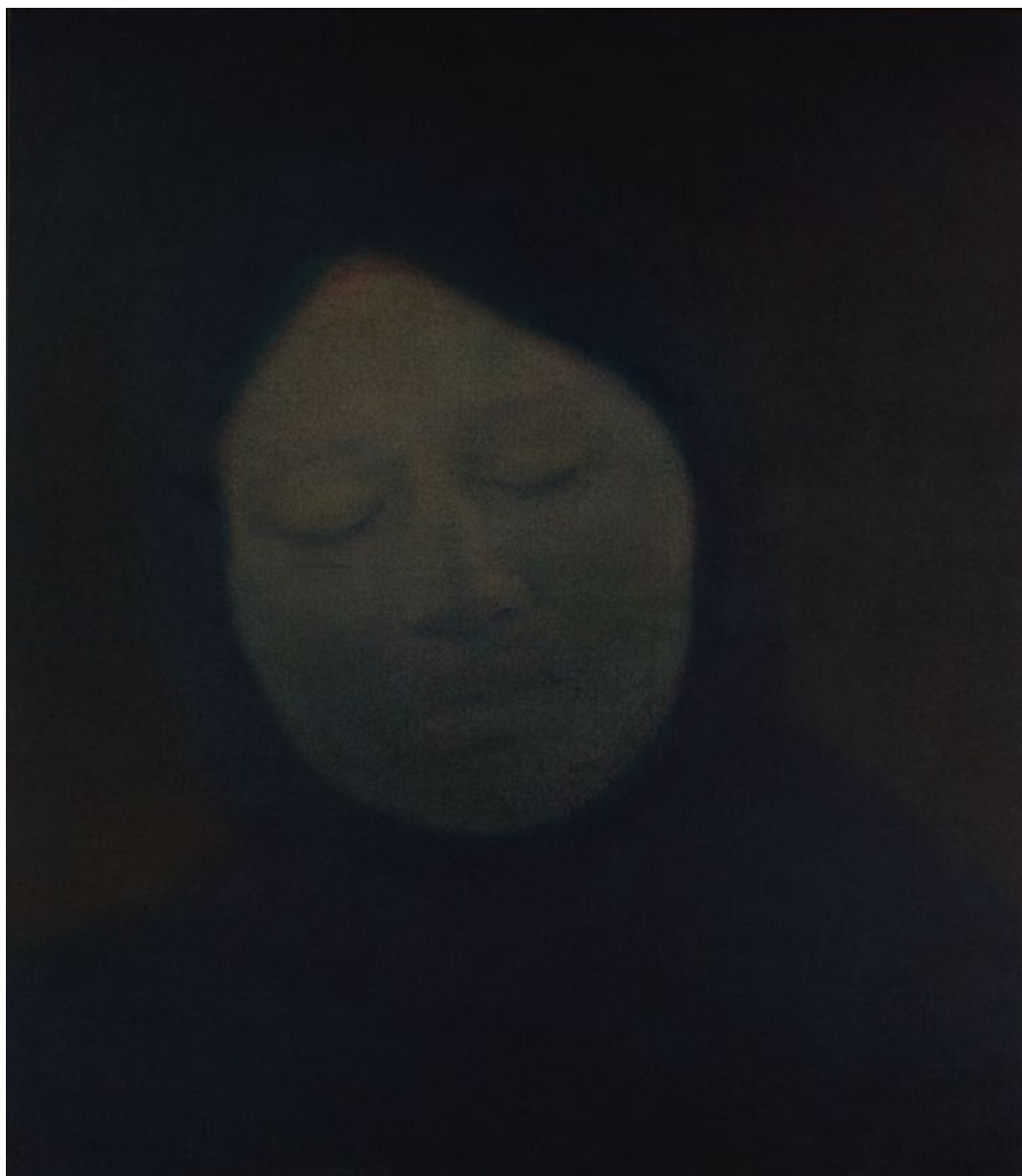
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What remains when I close my eyes, 2026
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Ahsan Memon
Unknown, 2026
Oil on canvas
48h x 36w in





Ahsan Memon
Portrait of Us, 2025
Oil on canvas
48h x 42w in





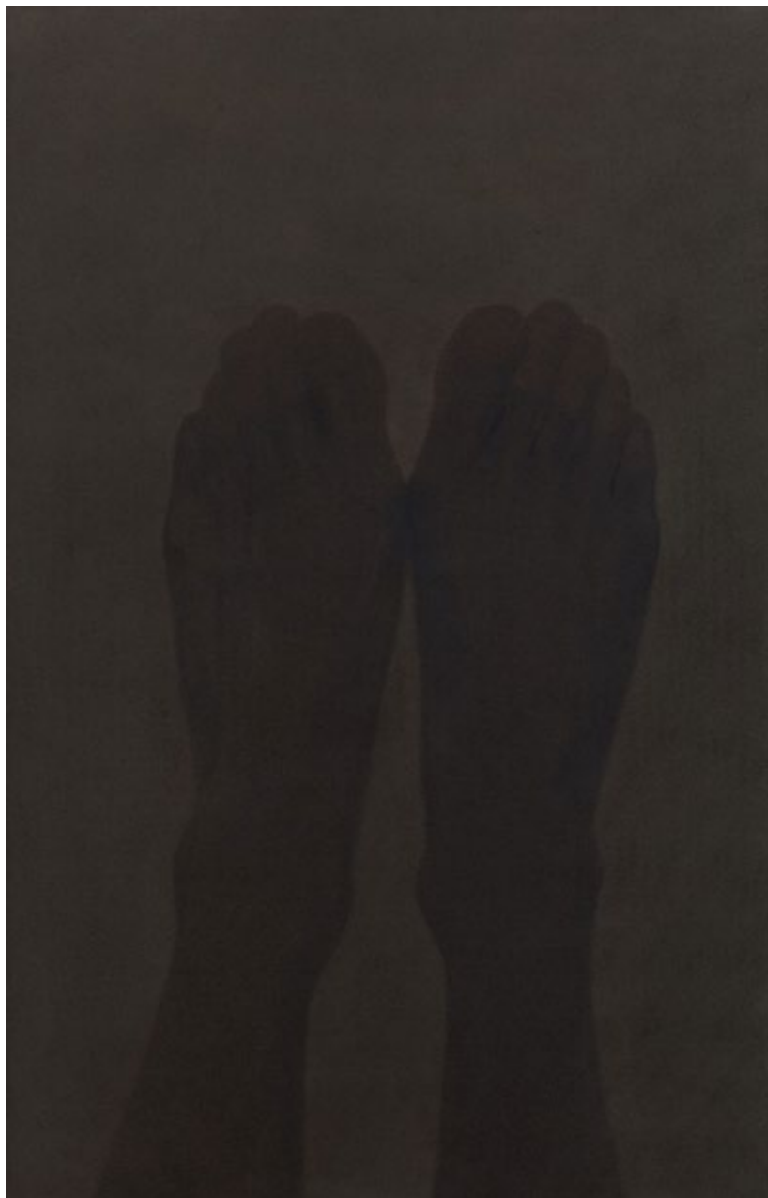
Ahsan Memon
The Day Returns Too Soon, 2025
Oil on canvas
36h x 36w in





Ahsan Memon
Rabia, 2025
Oil on untreated canvas
52h x 40w in





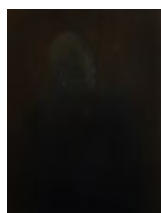
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Repose, 2026
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72h x 48w in



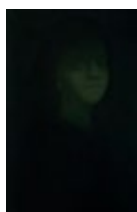
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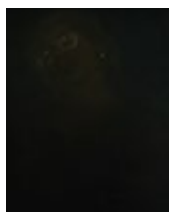
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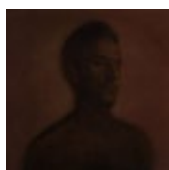
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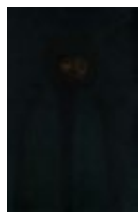
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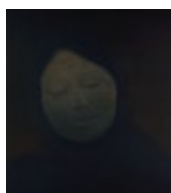
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