

## Mini-narratives in art

Mamduh Waheed

Naiza Khan's latest work shows that she constantly reinvents herself, often with exciting results

If you were to encounter Naiza Khan's work only in art galleries and public displays, you would be and public displays, you would be an only the public of t

part of the mind tries to make sense of the experience by fitting it to a rational pattern, while the aesthetic part revels in the visual experience for whalt it is a blotch of paint in just a blotch of paint in just a blotch of paint. The senses are thus gratified with a visually stimulating artistic treat, which is also thought-providing; and this you would agree, is a rare experience in Makstania arthese days.

Since Khan started her sartistic career, the care of the paint of th

Waheledand. In her own words, "the conceptual work has gradually taken over in some ways". Naiza Khan keeps returning to the same painting with different frameworks in mind, and the painting takes its form by itself. "There are some very realistic drawings, which same painting takes its form by itself." There are some very realistic drawings, which will be a some very realistic drawings, which single line that goes between the legs and then goes into the rest of the torso; care the toes or the heels. It's just certain parts of the body that you begin to form the control of the control

but is perceived, rather filtered through a particular sensibility. Who better to speak on women than a woman herself, a woman who has borne children, worked, found expression and lived in state? No wonder Khan's work has an impact and fluidity not seen in the works of men commenting on the fe-male situation. Does Khan use scratching, rubbing out and reworking to capture this fluidity and there was self? She admits to using these techniques as "a kind of negation", but refuses to analyse this in relation to her personality. According to her, she "has been rubbing out more than the work of the she will be the she will be thought was getting increasingly "process oriented". For Khan, one of the biggest concerns is to avoid repetition in her work. "You do something and then you think. This is exactly what I do the work which she could be supported to the work which she more than the work which she biggest concerns is to avoid repetition in her work. "You do something and then you think. This is exactly what I do not be the work of the work which she more on." Indeed, she must move on. Khan also denles that she Continued on page 23

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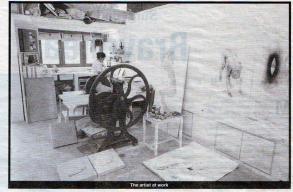
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uses negation as a form of self-censure. T don't think censorship was supplied."

The option of think censorship was supplied. The option of the drawings are so explicit."

The ephemeral impact is emphassised by the very 'raw' marks, and the deliberately created unfinished effect, which makes a dual statement should be supplied. The control of the past. Concurrent to this effort is the impulse to unhinge the self-from states of mind affect our interpretation of the past. Concurrent to this effort is the impulse to unhinge the self-from set to the past. Concurrent to this effort is the impulse to unhinge the self-from set to the set to the set to the set to the self-from set to the set to t

mistakes and losing images. I have not been guited work when I have lost guited work with the work of the work, titled "Voices merge", which is currently being shown at Chawkandh Art Karachi, is a departure from her earlier work of the marrative, but they can have meaning and relevance even outside the context of the moved. The work is the work work of the marrative, but they can have meaning and relevance even outside the context of the moved. The work is the work work of the marrative, but they can have meaning and relevance even outside the context of the moved. The work is the work work in the work in th



Khan's new body of work, titled "Voices merge", which is currently being shown at Chawkandi Art in Karachi, is a departure from her earlier work. She cleverly uses a henna pigment directly stencilled on to the wall to incorporate more space into her work and give it a broader context. It becomes difficult to decide whether the walls are an extension of her art, or whether the works themselves are an extension of the physical reality. This is a clever device because there appear to be no limits to the artist's work. The use of henna is ingenious, Khan has found a whole new medium with which to express herself. union to express nersell.

Incidentally, the use of

henna itself speaks volumes

given the way it is loaded

with symbolism in the culture

of the subcontinent

same time, Khan's art is situational, provisional, contingent, and temporary, making no claim to undiversality or stability.

stability, and the continue of t

