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made was again seen as the viewer came up the stairs, first the head was seen emerging out of the floor, then in the next frame the torso appeared and finally in the third, the whole figure was seen... and it was like 'nude ascending the staircase', and the viewers saw this as they were ascending themselves.

"Alongside the actual work I had about several very large photographs of the work done on the walls in different locations in Karachi, and these were 3ft x 4ft each, with the address of each location from each specific site on the photo."

Naiza's art education began with a foundation course at the Wimbledon School of Art, and in 1990 she joined the Ruskin School of Fine Arts, Oxford, where she obtained a Bachelor's degree in Fine Art, majoring in printmaking working in woodcut and copper engraving. Her work was included in several student exhibitions in England before she married and made her home in Karachi.

The aesthetic stimuli generated by the unfamiliar environment of her new home was expressed at her first solo exhibition in Karachi held in '93. Attending a 'Milad' for the first time, she was fascinated by rows of seated women; anonymous, shrouded, mysterious appearing, the timeless element evoked by the figures inspired a series of drawings.

Calligraphic symbols referred to the excitement found in exploring classic poetry; a description of Mughal miniature paintings led to a sequence of watercolour pieces, smaller than the miniature format. Here, it was obvious that an artist was enjoying the experience of experimenting with form, media and scale. Her involvement at that time concerned the problem of getting beyond the obvious surface to grasp reality, not through description, but by feeling the essentials.

The ensuing years were full. Naiza joined the faculty of the Indus Valley School of Art and Architecture, where she taught drawing and printmaking and is currently head of the Fine Arts department. Two children were welcomed into the family, and at the same time she kept abreast of contemporary developments in art. She is one of the founders of the

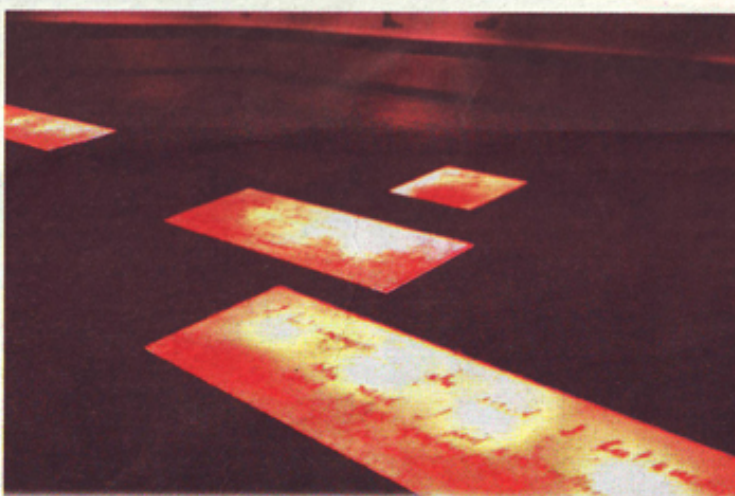
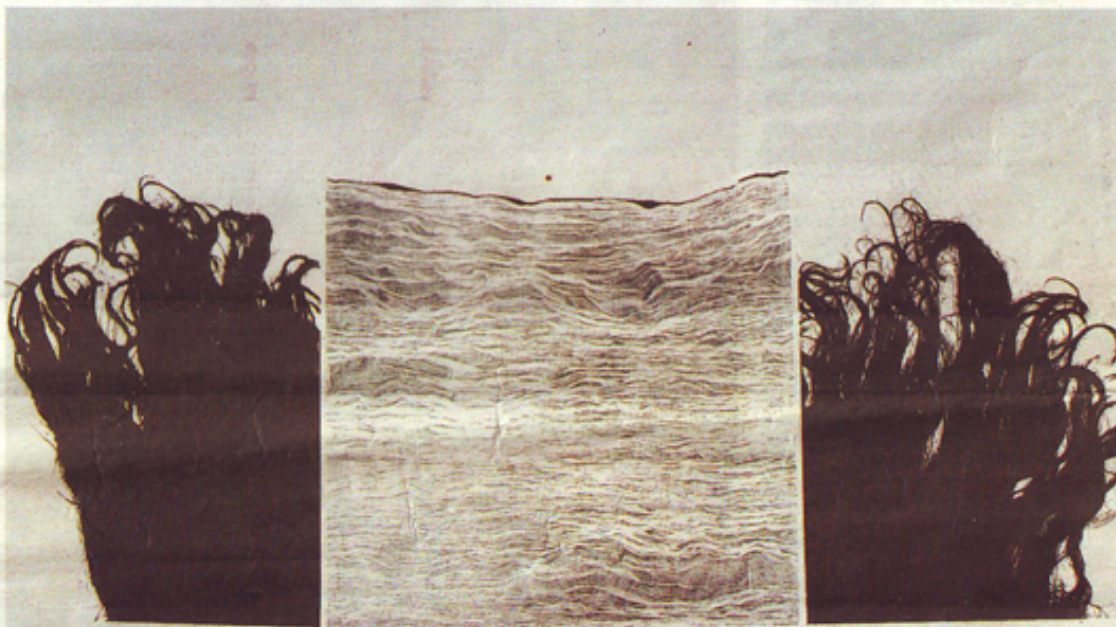


across the room so that the visitor was placed in the centre of the installation. At the show it appeared as if a wave of light fluctuated across the room, the lights raised and dimmed in a particular rhythm so that, as the artist explained, "standing amongst them, one's breathing calmed taking on the beat of the light".

The catalogue that accompanied the exhibition observed: "...The 'word' fraught with meaning embodies more than just that, its 'look' implying other lives in other places. Transformed further from 'word' to 'sound'. Khan worked to muffle 'sound' back to silence... She creates unbearable tensions and boundaries, which she relieves by astute interventions."

"I'd love to exhibit my light-boxes here. I feel I'd like to get a whole body of work together and get it over. At the Gasworks residency in London, I felt I wanted it to

Clockwise from left: The Narrative installation, Her Body in Three Parts and close-up of The Narrative, untitled (page 1), mixed-media



Triangle Arts Trust in Pakistan, known as Vasl, established after considerable networking and organization, bringing together artists from several countries, from East and West.

In 2002 Naiza Khan was one of a group of Pakistani artists who contributed to an exhibition in England titled:

ArtSouthAsia, held at the Harris Museum, and described as the 'First exhibition of visual arts of its kind showing the work of artists from Bangladesh, India, Pakistan and Sri Lanka'. Naiza, from 1997 on, had begun to incorporate text into her work. For this particular show had placed floor-based light boxes inscribed with text,

be an ongoing thing, the drawings started happening, and the watercolours and I added text. I took a roll of paper to fix high up on the wall and the paper slipped down and rolled out and spread across the studio space, I thought 'great, this looks like a drawing that's not going to end and I'm not going to cut this.'

"I started drawing from the top, detailed drawings and using photocopies of the mesh sieve, and a Palestinian artist who was there pointed out: 'it was as though these objects are being filtered through your unconscious'. On one level a very formal kind of issue for me to deal with this issue, but on another level it was the mechanics of accessing information and what was happening, representations of the reality and what is actually there, so there were all these sort of mufflings of the truth or the reality... it happened through a very tangible thing." On a large paper surface there was a drawing of a chair, an everyday object drawn with precision on a full size scale: In front of the drawing was placed a similar chair covered with a latex binding.

"Here's a chair", said Naiza; "You can't see it but you know it's there. For me it's about a fundamental kind of understanding of the information we receive daily. We sense what is happening but it is muffled by our environment."