

The background is a dark, textured composition. The upper portion shows a cityscape with various buildings in shades of grey, brown, and muted red. The lower portion is dominated by white line drawings overlaid on a dark, reddish-brown background. These drawings include architectural structures like a house with a chimney and a large, multi-legged creature resembling a crab or a scorpion. The creature has several pairs of legs and a segmented body. The overall style is a mix of realistic architectural rendering and abstract, hand-drawn elements.

SHIFTING GROUND



SHIFTING
GROUND

A watercolor illustration of a construction site. The scene features several vertical rebar structures, some with horizontal cross-bracing, suggesting the early stages of a building's frame. A white tent is pitched in the middle ground. To the right, a partially completed multi-story building is visible. The background is filled with soft, light blue and grey washes, creating a hazy atmosphere. The overall style is artistic and sketchy.

FAIZA BUTT

NAIZA H. KHAN

SHIFTING GROUND

ROSA
MARIA
FALVO

previous pages:

Naiza H. Khan

The Structures Do Not Hold
(detail)
2011
ink and watercolour on Arches
36 x 51 cm (14 x 20 in)

In the white water of technology and mass production, artists must navigate the tremendous rapids of diversity and multiplicity of imagery flowing through our globalised consciousness. Whether in a studio in London or Karachi, piloting an aesthetic direction beyond the mainstream is challenging at the least. Happily, both these accomplished Pakistani artists have managed to achieve authentic expressions by reconfiguring the profound uncertainties that surround them to reveal poetics that are all their own. Faiza Butt achieves this through playful, explicit citations, parodies and even bizarre juxtapositions that both attract and dissuade. Naiza H. Khan turns to implicit, philosophical iconography grown out of free-form associations and occurrences. In both cases, the artists allude to the fluidity of cultural identity and values, and the shifting physical and psychological dynamics of urban living. As women, peers and mothers, the glaring contradictions inherent in our contemporary world propel their individual interests and artistic concerns.

In Khan's *Manora Journal* (2010), we saw her fascination for the 'restful anchor' and 'sheltered spaces' that are fast losing ground in Pakistan. In Butt's *Pehlwan Series* (2010), a close study of masculine aggression suggested that destructive forces, cultivated from within, are amplified by the media. In very different ways, both artists describe the emotional spaces that characterise the collapsing and repositioning of the once-established social, political and environmental platforms on which Pakistani and Western societies are based.

Butt continues her exploration of power and powerlessness in new directions. Inspired by the lyrics in the 1989 song *Disintegration* by English alternative rock band The Cure, her 2011 *The Mouth of Your Eyes* works are indeed mouthy and provocative. Eroticised jewels or jewelled sex toys? They are defiantly artful, as if to flaunt the 'shameless kiss of vanity' and 'addiction of duplicities' mentioned in the song. Alluding to a fragile humanity and those old taboos—sex, politics and religion—perhaps she is indicating the profanation of the sacred and the sacralisation of the profane. Has the world reached such confusion that we must deify our desires as well as our defects? And while the 'volume' here is cheekily loud, it belies the subliminal communication, almost like the Playmate advertising of the 1960s, with its candid but often subtle manipulations of gender politics.

Social critic Vance Packard fervently described extravagance and 'status anxiety' in his 1950s best-selling manifestos, *The Hidden Persuaders* and *The Waste Makers*. Alarmed by the seduction of the masses, Packard warned post-war America of the insidious dangers of excess and the corrosive effects of advertising and consumerism. While crafted illustration is the foundation of Butt's practice, the connotations inherent in the explicit visual information bombarding us daily seem to be evermore metaphoric for this artist, with her use of lightboxes and fantasies, appearing for an instant across our

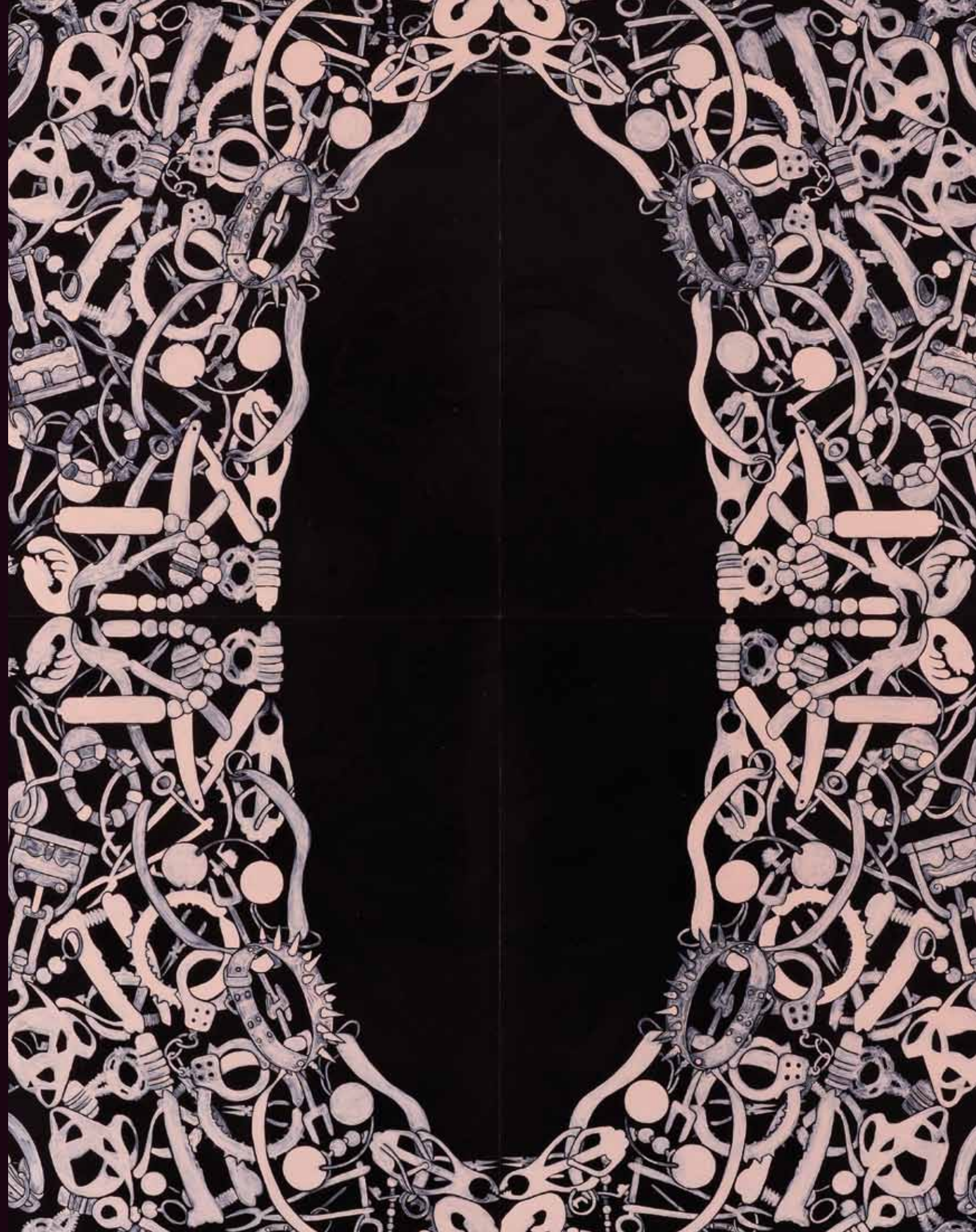
psychological landscapes. References to human mortality and violence now alternate between flamboyantly erotic and subtle indictments, dotted with wry humour and subversive texts. With newfound freedom, her 'crown jewels' commemorate the narcissism of consumerist regalia, where even 'God's best' seem impervious to the waste and aggression, remaining fixed and self-absorbed in their classical combat pose. This kind of emotional ignorance portends destruction. Butt also seems to be denouncing the depravity of an empire, organised along male-dominated lines, that relies on the masochistic tendencies of a global culture enslaved in daily experiences of dominance and subordination.

Her 2011 *Vortex* works are nonetheless clean-cut, finite and meticulous emblems of that whirlpool of yearnings which is both tempting and loathsome. This time, Butt applies a careful but heavy hand to the phenomena of embellished pain. Her ornate weapons of seduction and conquest offset the desecration and brutality required for their use. Reminiscent of sixteenth-century Mughal embroideries, with their repetitive trims and chain stitching, or traditional Central Asian carpet weaving, with boteh motifs and tribal guls, these works mimic the technical achievements of the past—the very benchmarks of wealth and status—and urge the development of a potentially vital contemporary aesthetic. Here we find peculiar objects that trap and enslave, drawing and holding the viewer's gaze, in pleasure or in pain. What is desirable is in close coexistence with what is ugly. Repeating, quartered sections evoke the multiplication of the butterfly patterns in some of Butt's earlier works. These interlinking shapes create an entire narrative of contemporary kitsch. Blatantly decorative and popularised doses of dusty pink and black mock the subtle colour palettes of 'sophisticated' art practices that proudly glorify established tastes and social standing. What does it feel like to suffer the gauche habits of a decadent and demoralised global class? One feeding on theatricality and titillation, hopelessly removed from nature and increasingly mediated by technology? There is a conspicuous absence of 'figure' here and the 'ground' becomes a negative space lending its services to an implied ideal or sensation. Compared to previous works, these new artisanal shackles suggest the absence of something more, something common and anonymous, like human frailty itself. As a recasting of folk art, this silhouetted paraphernalia of medieval torture devices, modern dentistry tools and contemporary toys is a caricature of unbridled pleasure and conventional restraint. Apparently innocuous, beautiful objects disguise uglier realities. Butt's flowing, curvilinear motifs, recalling the detail in some ancient Chinese silks, incorporate the modern-day 'tigers' and 'dragons' of popularised, instantly accessible, sexualised power.

Previously concerned with the private tumult of a socially architected female body, struggling to 'restore the boundaries', Naiza H. Khan now reflects on the public upheaval of a concrete city, poignantly attempting to reconstruct its past.

Faiza Butt

Vortex 1 (detail)
2011
acrylic glazes on paper
192 x 126 cm (75 ½ x 49 ½ in)



Since February 2011, when a 150-year-old ship—named *Fath-e-Mubarak*, or ‘blessed conquest’—was unearthed by the floods in Jhirak in the Sindh Province of Pakistan, Khan has been tracing the temporal links of this vessel across the local history. Consisting of a series of oil paintings and water-colour ‘snow globes’, these works relate to the shifting course of the Indus River and the impact it has had on the many disparate ethnic communities in the region.

Khan uses textual references, such as floating, handwritten messages, to lead us into the lives of these local people. Water is the common denominator, reflected also in what looks like a constant and ‘contained’ horizon line running through these images. Not only are time and memory fluid, but history itself can be repackaged into imaginary worlds, as utopian fantasies or ‘inverted’ dystopian nightmares. Static moments and framed contemplation are contextualised in the flux—past and present—of events that characterise human existence.

The 2011 *Karachi Elegies* series represents what the artist calls a ‘disrupted geography’. Enclosed in a kind of amorphous cloud, her city is both real and mythical, opening the portal to a uniquely intense and surreal dynamic. Constant social upheaval makes the continuity of life there unpredictable and unstoppable. Mushrooming developments, labour force migrations and sanguineous turf wars are transforming both the foregrounds and backgrounds of public experience. Khan’s imagery choreographs this ‘true fiction’ and seems to want to stretch time across her canvas. Indeed for this artist, time, as a palimpsest of experiences, can be taken into custody, at least temporarily, whereas the moment itself and its precious minutiae are forever fleeting. Her quiet, creative protest is bent on de-linearising time and de-dimensionalising space.

In *Between the Temple and the Playground* (2011) there is no landscape, per se, since the context is unyielding and timeless. More about movement than representation, the island itself and its surrounding natural environment are undergoing a different form of aggression, something more insidious and uncontrollable. All of this is set against the backdrop of relentless political turbulence, and the anxious pace of construction parallels the systematic violence occurring in the city. Karachi’s cityscape is being constantly drawn and redrawn, with weekly maps in the local papers pinpointing the ‘crimes and misdemeanours’. The artist reports on the striking rhythm between the concrete being poured and the anxiety that ‘claims the imagination of this city’. Nonetheless, her meditations have a dreamy, even poetic quality: “The doorbeenwalas on Manora beach offer these customers a view through their home-made telescopes for a mere Rs.20... What appealed to me is the stretch of vision they seem to give the ordinary customer, who can hold onto a visual through this lens and catch the distant vessels out at sea”¹.

Naiza H. Khan

Between the Temple and the Playground (detail)
2011
oil on canvas
200 x 270 cm (78 ½ x 106 in)



I get the feeling that Khan's return to oil painting is like finding her way home, where certain sensibilities and creative ambitions have come full circle. The walls, fortresses, armoured corsets and chastity belts of the past have evolved into wistful, intensely conscious narrations of her own experiences of community and self-discovery in Pakistan. Images of individual confinement are now extended to a collective discourse on the metamorphosing architectural 'bodies' of an overwhelming and uniquely vulnerable metropolis. Her exploratory and open-ended brushstrokes aspire to monumental depictions: "I feel that I need to understand and create the terrain in my painting... before I begin to explode it! I feel the layers of paint are essential. Like excavating each page of history that has come to these shores..."²

Pleasure and pain, sex and violence, beauty and death are intricately linked, even camouflaged; time and place, land and sea, memory and experience remain undefined and freshly interchangeable. Previously established social and political platforms, like the terrain itself, are sliding further into the uncertainties that determine the very conditions of life. Paradoxically, there is a meditative stillness in these works: Faiza Butt's postured jewels are set in the fickleness of human desire and Naiza H. Khan's frozen histories reclaim what is uncontainable. I am reminded of the final exchange between Italo Calvino's Marco Polo and his Kublai Khan:

Kublai asked Marco: "You, who go about exploring and who see signs, can tell me toward which of these futures the favoring winds are driving us."

"For these ports I could not draw a route on the map or set a date for the landing. At times all I need is a brief glimpse, an opening in the midst of an incongruous landscape, a glint of lights in the fog, the dialogue of two passers-by meeting in the crowd, and I think that, setting out from there, I will put together, piece by piece, the perfect city, made of fragments mixed with the rest, of instants separated by intervals, of signals one sends out, not knowing who receives them. If I tell you that the city toward which my journey tends is discontinuous in space and time, now scattered, now more condensed, you must not believe the search for it can stop. Perhaps while we speak, it is rising, scattered, within the confines of your empire; you can hunt for it, but only in the way I have said."

Already the Great Khan was leafing through his atlas, over the maps of the cities that menace in nightmares and maledictions: Enoch, Babylon, Yahoooland, Butua, Brave New World.

He said: "It is all useless, if the last landing place can only be the infernal city, and it is there that, in ever-narrowing circles, the current is drawing us."

And Polo said: "The inferno of the living is not something that will be; if there is one, it is what is already here, the inferno where we live every day, that we form by being together. There are two ways to escape suffering it. The first is easy for many: accept the inferno and become such a part of it that you can no longer see it. The second is risky and demands constant vigilance and apprehension: seek and learn to recognize who and what, in the midst of the inferno, are not inferno, then make them endure, give them space."³

¹ Manora journal, 5 February 2011

² Conversation with the artist, April 2011

³ *Invisible Cities* (English ed., 1974), 165

Rosa Maria Falvo is a writer and curator, and the international commissions editor for Skira Publishing in Milan. She curates exhibitions for a variety of contemporary artists from the Asia-Pacific region. Her upcoming show for London, *Shahidul Alam: My Journey as a Witness* (October 2011), showcases a new photography movement in Bangladesh.

FAIZA BUTT



Faiza Butt

The Mouth of Your Eyes 1

2011

digital print on Duratrans film, mounted on lightbox

70 x 110 cm (27 ½ x 43 ¼ in)

edition no. 1 of 4



Faiza Butt

The Mouth of Your Eyes 2

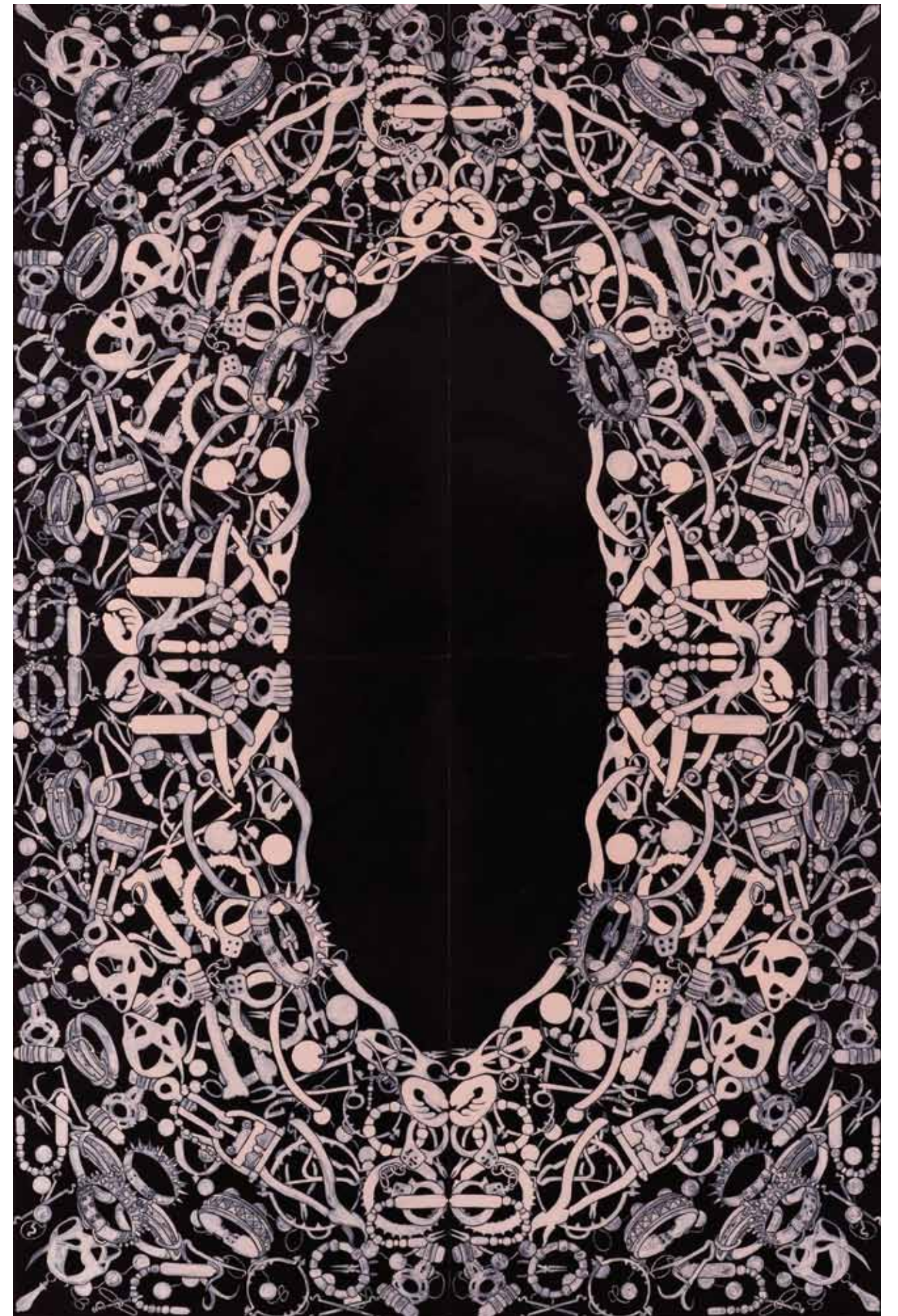
2011

digital print on Duratrans film, mounted on lightbox

70 x 110 cm (27 ½ x 43 ¼ in)

edition no. 1 of 4

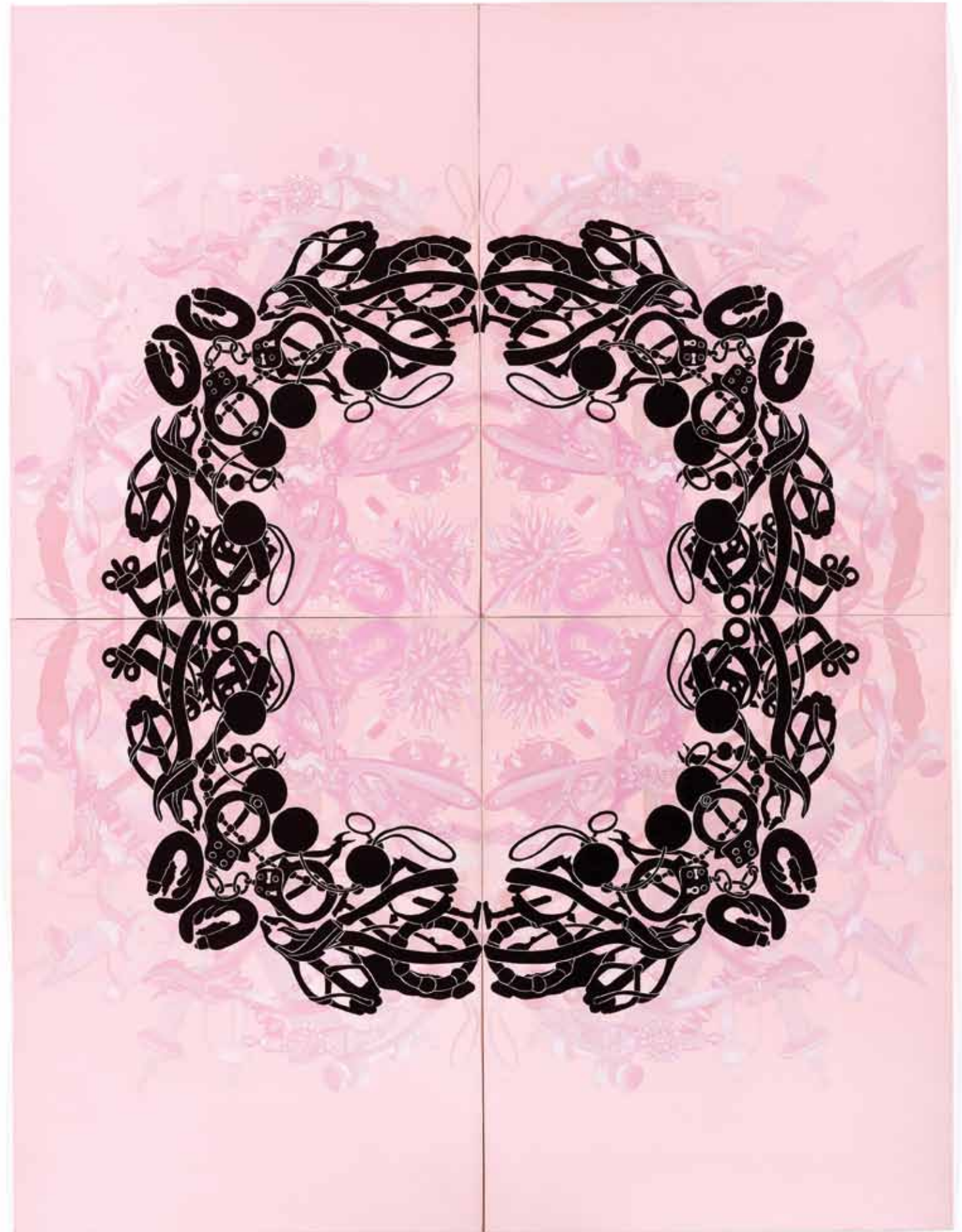
Faiza Butt
Vortex 1
2011
acrylic glazes on paper
192 x 126 cm (75 ½ x 49 ½ in)



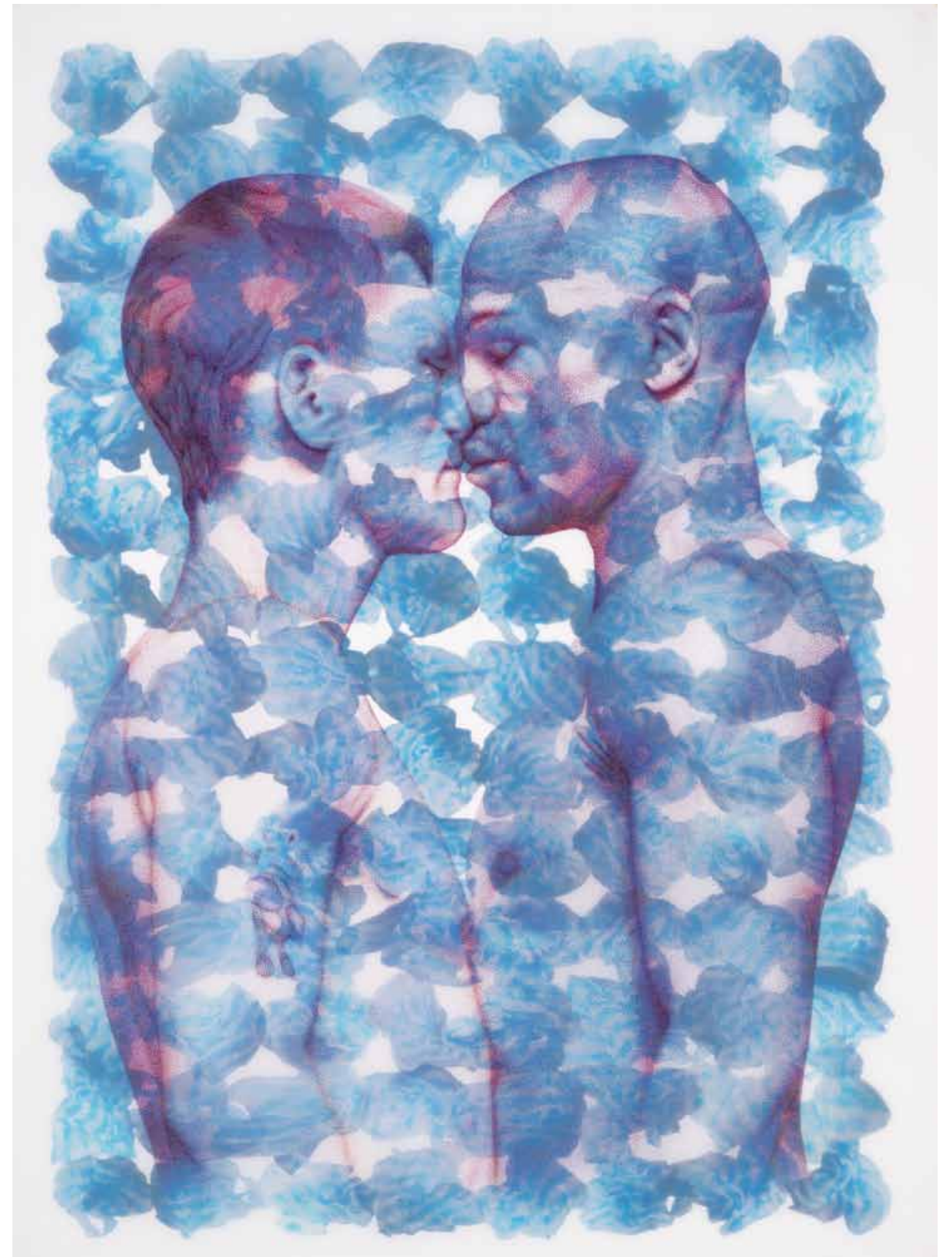
Faiza Butt
Vortex 2
2011
acrylic glazes on paper
192 x 126 cm (75 ½ x 49 ½ in)



Faiza Butt
Vortex 3
2011
acrylic glazes on paper
126 x 96 cm (49 ½ x 37 ¾ in)



Faiza Butt
God's Best 2
2011
digital image with ink drawing on polyester film, mounted on lightbox
91 x 67 cm (35 ¾ x 26 ¼ in)
edition no. 1 of 2



Faiza Butt
God's Best 3
2011
digital image with ink drawing on polyester film, mounted on lightbox
91 x 67 cm (35 ¾ x 26 ¼ in)
edition no. 1 of 2



Faiza Butt
God's Best 4
2011
digital image with ink drawing on polyester film, mounted on lightbox
91 x 67 cm (35 ¾ x 26 ¼ in)
edition no. 1 of 2



NAIZA H. KHAN



previous pages:

Naiza H. Khan

Between the Temple and the Playground

2011

oil on canvas

200 x 270 cm (78 ½ x 106 in)

opposite:

Naiza H. Khan

An Invisible Landscape Conditions the Visible One

2011

oil on canvas

122 x 152.5 cm (48 x 60 in)



opposite:

Naiza H. Khan

Inverted City
2011

oil on canvas
122 x 91.5 cm (48 x 36 in)

following pages:

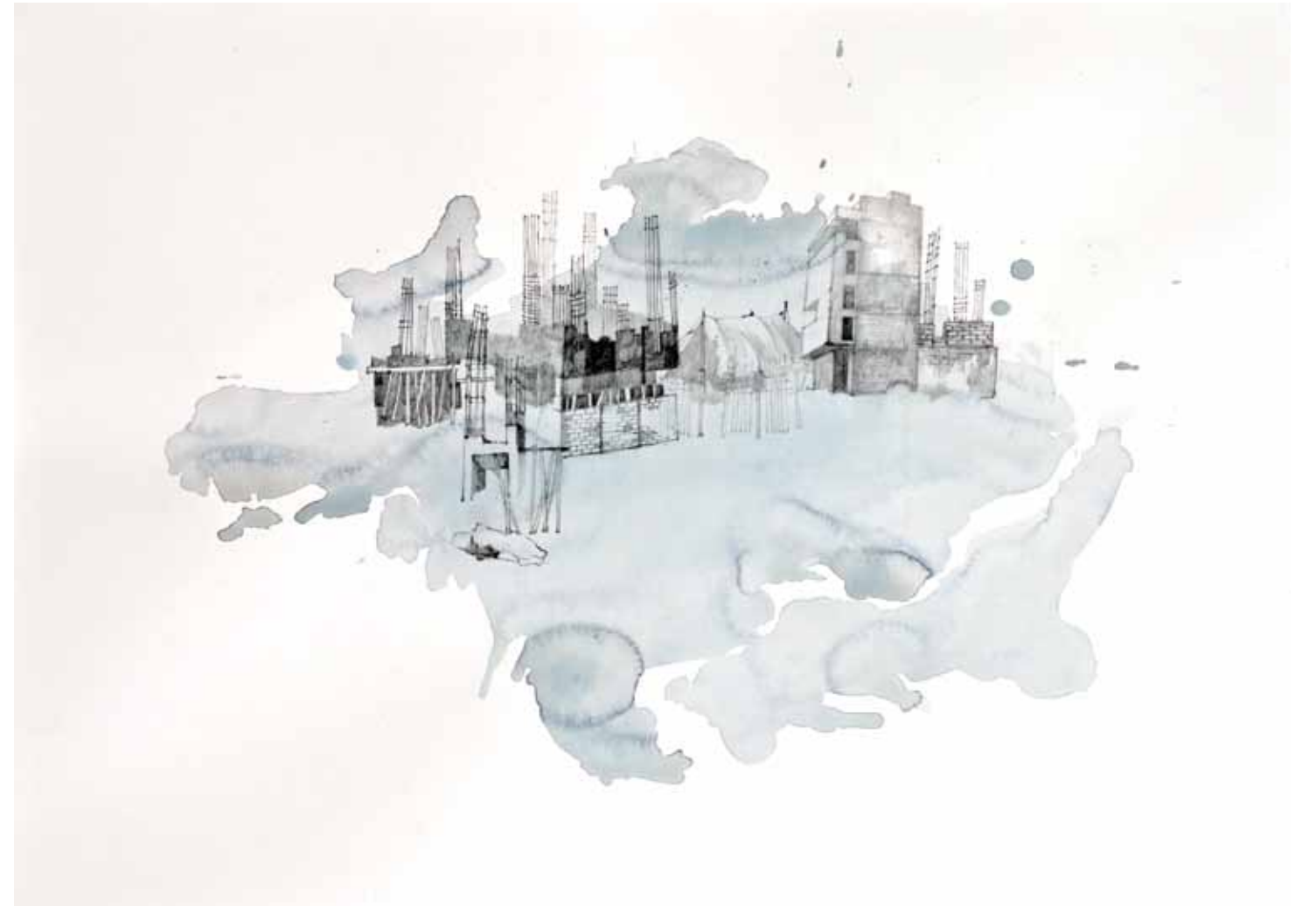
Naiza H. Khan

The City Soaks Up Like a Sponge
2011

ink and watercolour on Arches
36 x 51 cm (14 x 20 in)







previous pages:

Naiza H. Khan

City Wrapped in a Web
2011

ink and watercolour on Arches
36 x 51 cm (14 x 20 in)

The Structures Do Not Hold
2011

ink and watercolour on Arches
36 x 51 cm (14 x 20 in)

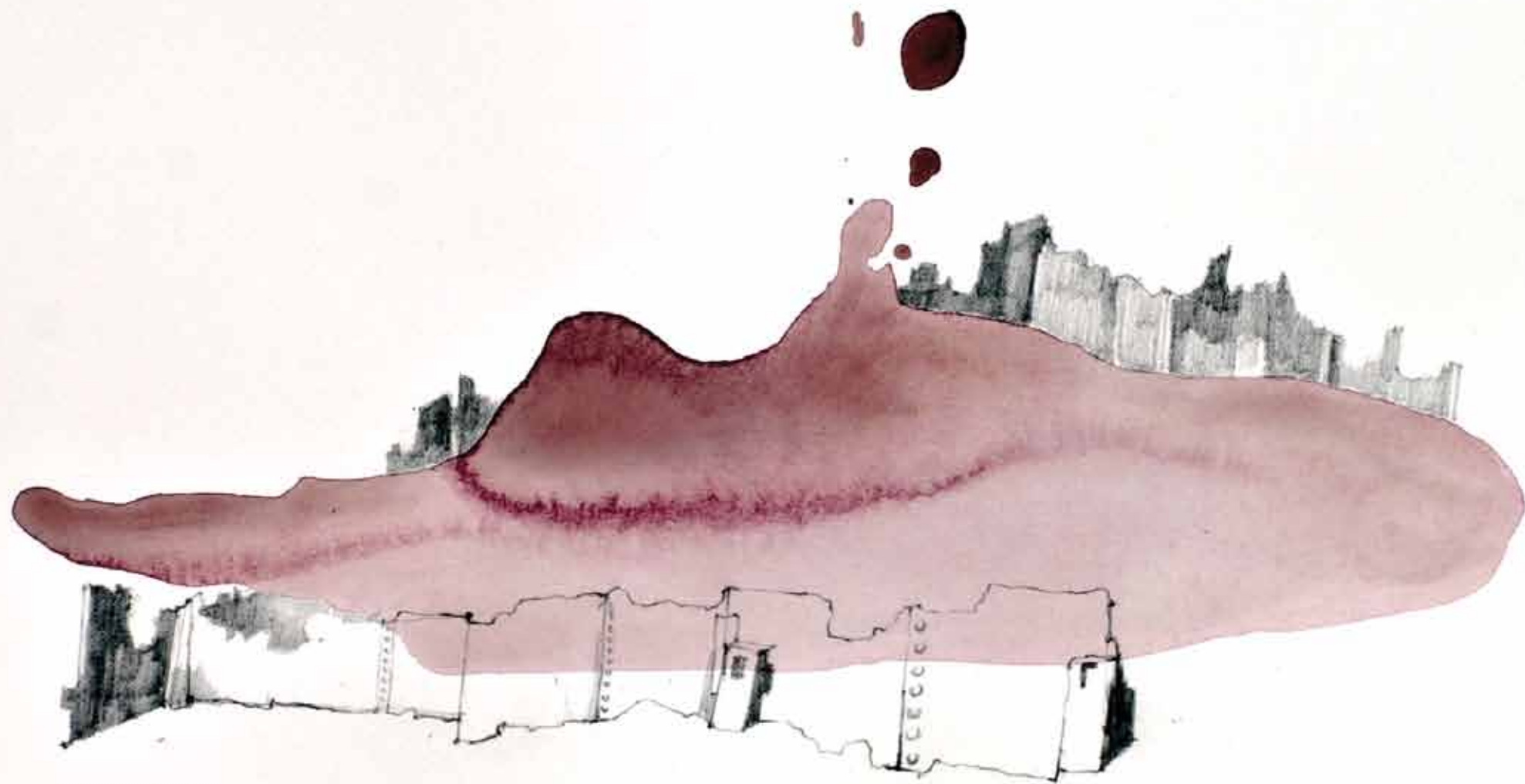
opposite:

Naiza H. Khan

Malignant Desire
2011

ink and watercolour on Arches
36 x 51 cm (14 x 20 in)







previous pages:

Naiza H. Khan

Fath-e-Mubarak (Blessed Conquest), 1843
2011

ink and watercolour on Arches
36 x 51 cm (14 x 20 in)

Water Tanks in Hazara Colony
2011

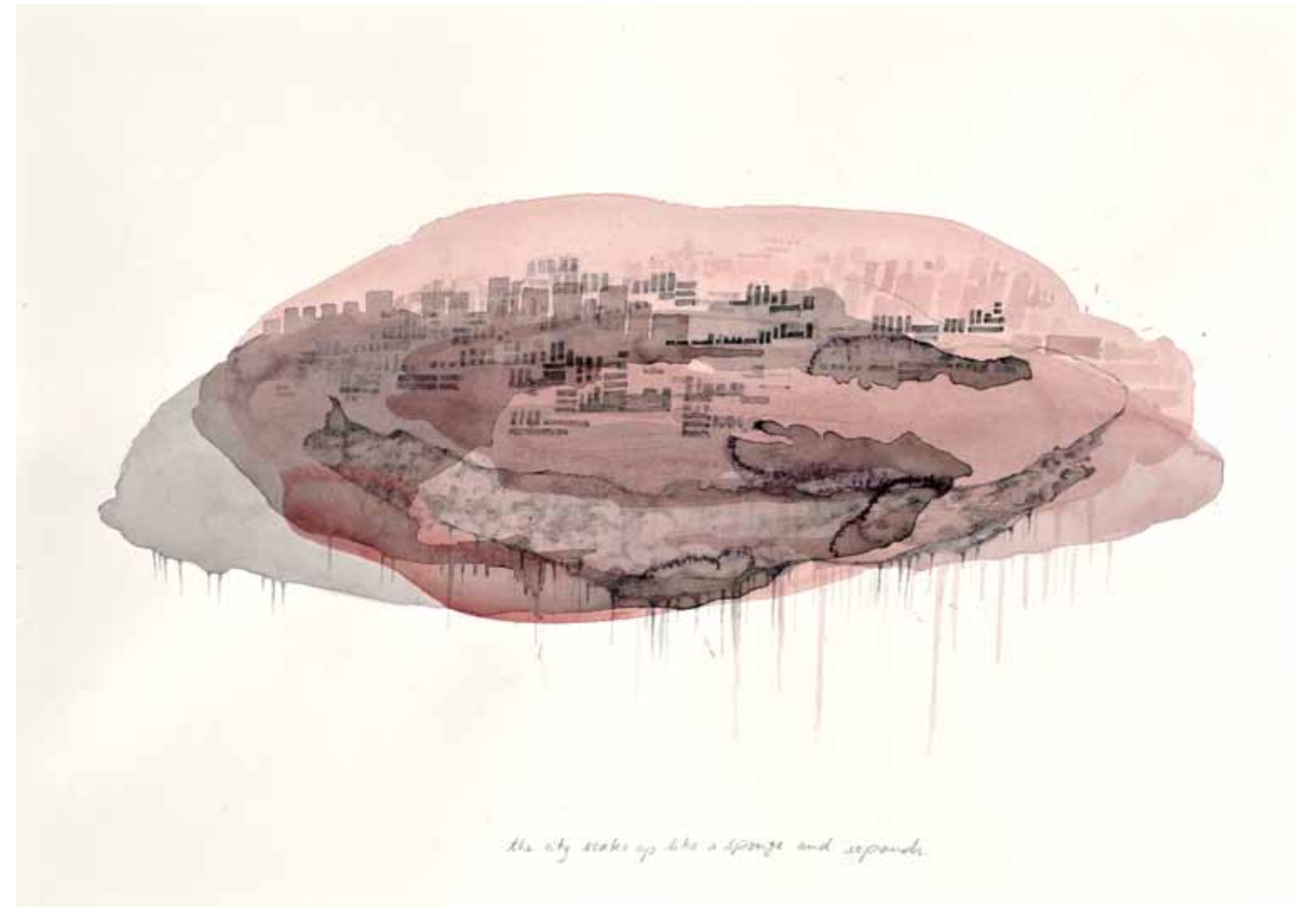
ink and watercolour on Arches
36 x 51 cm (14 x 20 in)

opposite:

Naiza H. Khan

The City Soaks Up Like a Sponge and Expands
2011

ink and watercolour on Arches
36 x 51 cm (14 x 20 in)





BIOGRAPHIES

previous pages:

Naiza H. Khan

Mobile Aspirations Cluster III
2010
brass
18 x 10 x 12 cm (7 x 3 $\frac{7}{8}$ x 4 $\frac{3}{4}$ in)

Miniature World I
2010
brass
150 x 50 x 60 cm (59 x 19 $\frac{3}{4}$ x 23 $\frac{1}{2}$ in)

Faiza Butt was born in Lahore, Pakistan, in 1973. She received her BA from the National College of Arts in 1993, with honours, and was awarded the Berger Gold Medal for outstanding student of the year. She holds a master's degree in painting with a distinction award from the Slade School of Fine Art, and a teaching certificate from the Institute of Education.

In 1995, Butt was awarded a UNESCO-Aschberg Bursary, and was artist in residence for three months at the Bartle Arts Trust (BAT) in Durban, South Africa. During this time, she held workshops for women from shantytowns, presented talks at museums and galleries and produced a solo show at the BAT Centre.

Butt's elaborate drawings are obsessively crafted with passion and rigour, and create surfaces that hover between photography and embroidery. Born into a family of five sisters, feminist themes are close to her heart. Her 2009 exhibition, *Three Women Show*, at Vadehra Art Gallery in New Delhi, India, was very well received and served as a step towards improving Indo-Pakistani relations through cultural connections. Her work has been exhibited at various art fairs, such as Art Dubai and the Hong Kong Art Fair, and extensively in Europe, the Middle East, South Asia and the United States. Her work can also be found in private and public collections around the world.

EDUCATION

1999
MA (Distinction), Slade School of Fine Art, University College London, London, UK
1993
BA (Honours in Painting), National College of Arts, Lahore, Pakistan
1989
Higher Secondary School, Roll of Honours (1st Division), Queen Mary College, Lahore, Pakistan
1987
Matric (1st Division), Kinnaird High School, Lahore, Pakistan

SOLO EXHIBITIONS

2012
Art India Summit, 2012, Thomas Erben Gallery, New York, USA
2011
Art Dubai, Grosvenor Vadehra Gallery, Dubai, UAE
2010
Pehlwan, Grosvenor Vadehra Gallery, London, UK
2009
From Purdakht to Pointillism, Rohtas Gallery, Lahore, Pakistan
2008
The Linear Return, Rohtas Gallery, Lahore, Pakistan
Parental Guidance Suggested, Green Cardamom Gallery, London, UK
1996
Solo Show, Rohtas Gallery, Islamabad, Pakistan
1995
Solo Show, Bartle Arts Trust, Durban, South Africa
Solo Show, Tatem Gallery, Pietermaritzburg, South Africa

SELECTED GROUP EXHIBITIONS

2011
Shifting Ground: Faiza Butt and Naiza Khan, Amelia Johnson Contemporary, Hong Kong, in conjunction with Rossi & Rossi, London, UK
Realms of Intimacy: Miniaturist Practice from Pakistan, Contemporary Arts Center, Cincinnati, USA
2010
Real Faith Fiction, Canvas Gallery, Karachi, Pakistan
The Rising Tide: New Directions in Art from Pakistan, 1990–2010, Mohatta Palace Museum, Karachi, Pakistan

Beyond the Page: The Miniature as Attitude in Contemporary Art from Pakistan, Pacific Asia Museum, Pasadena, USA
Hong Kong International Art Fair, Gandhara Arts, Hong Kong
Boys and Girls Come Out to Play, Summer Exhibition, Rossi & Rossi, London, UK
Art Dubai, Gandhara Arts, Dubai, UAE
Group Show, The Palette Art Gallery, New Delhi, India
The State of Things: Recent Art from Pakistan, Aicon Gallery, London, UK
2009
Hanging Fire: Contemporary Art from Pakistan, Asia Society, New York, USA
Three Women Show, Vadehra Art Gallery, New Delhi, India
2008
Contemporary Art from Pakistan, Christie's, London, UK
Hong Kong International Art Fair, Green Cardamom Gallery, Hong Kong
Desperately Seeking Paradise, Pakistan Pavillion, Art Dubai
2006
Who are you? Where are you really from?, The Whitworth Art Gallery, Manchester, UK
Lille 3000, Group Show of Pakistani Art, Lille, France
But where are you really from?, Cartwright Hall, Bradford, UK
2005
Beyond Borders, National Gallery of Modern Art, Mumbai, India
2004
ArtWallah, Arts Festival of the South Asian Diaspora, Los Angeles, USA
Collaboration with Artist Gutz Bury, Seven Seven Gallery, London, UK
2001–3
Collaboration with Inner-City Youths on Various Art Educational Projects, London, UK
2000
Group Show, Design Museum, Helsinki, Finland
Pakistan: Another Vision, Brunei Gallery, School of Oriental and African Studies, University of London, London, UK
1998
Group Show, J. Walter Thompson Ltd., London, UK
Group Show of Student Work from Slade School of Fine Art, BT Headquarters, London, UK
Slade (MA) Student Show, London, UK

1997
Group Show, Andrew Wendt Gallery, Colombo, Sri Lanka
Three Women Artists, Rohtas Gallery, Islamabad, Pakistan
Scope VII, National College of Arts Faculty Show, Shakir Ali Museum, Lahore, Pakistan
1996
Group Show, AN Gallery, Karachi, Pakistan
Group Show, Alliance Française, Lahore, Pakistan
Billboards Against Violence, International Exhibition, Goethe-Institut, Lahore, Pakistan
National Exhibition, National Art Gallery, Islamabad, Pakistan
1995
Women's Festival, The Playhouse Company, Durban, South Africa
1994
Group Show, Annual Women's Conference, Alhambra Art Gallery, Lahore, Pakistan
National Exhibition, National Art Gallery, Islamabad, Pakistan
The Degree Show, National College of Arts, Lahore, Pakistan

AWARDS

2011
Nominated for the Jameel Prize, Victoria and Albert Museum, London, UK
2010
Nominated for the Sovereign Asian Art Prize, Hong Kong
2009
Finalist for the Sovereign Asian Art Prize, Hong Kong
1998
Distinction Awarded for MA Result at the Slade School of Fine Art, London, UK
Slade Bursaries Award
Merit Award for MA Students, University College London, London, UK
1995
UNESCO-Aschberg Bursaries Award, Artist in Residence at the Bartle Arts Trust, Durban, South Africa
Berger Gold Medal for Outstanding Student of the Year Award, National College of Arts, Lahore, Pakistan
1993
First Prize for Young Artists, Alhambra Art Gallery, Lahore, Pakistan

Honours Award for BA Thesis at the National College of Arts, Lahore, Pakistan
1990
Roll of Honour from Queen Mary College, Lahore, Pakistan

RESIDENCE

2001
Asia House Artist in Residence, *Pakistan: Another Vision*, Brunei Gallery, School of Oriental and African Studies, University of London, London, UK

WORKSHOPS

2002
Workshop with Asian Arts Access, Promoting Ephemeral Arts, London, UK
2001
Workshops with Asia House, Promoting Exhibitions, London, UK

NAIZA H. KHAN

Born in Bahawalpur, Pakistan, in 1968, Naiza H. Khan studied art at the Wimbledon School of Art, and later, whilst at Somerville College, University of Oxford, at the Ruskin School of Drawing and Fine Art. Over the past decade, she has focused on drawing, entrenching herself in an art historical language that is rich and uncompromising. Based in Pakistan, she is a founding member and former coordinator of the Vasl Artists' Collective. She was also part of the Fine Art Faculty of the Indus Valley School of Art and Architecture in Karachi.

Khan's work has been exhibited internationally and she has won various awards, including the inaugural Unilever Lux Award for Visual Artist in 2002, the National Excellence Award (Pakistan National Council of Arts) in 2003 and the 43rd Premio Suzzara in 2003.

EDUCATION

1987–90
BA, University of Oxford, Somerville College, Ruskin School of Drawing and Fine Art, Oxford, UK
1986–87
Foundation Course, Wimbledon School of Art, London, UK

SOLO EXHIBITIONS

2010
Restore the Boundaries: The Manora Project, Rossi & Rossi, London, UK, and Art Dubai, Dubai, UAE*
2008
The Skin She Wears, Rossi & Rossi, London, UK*
Iron Clouds, Gallery Rohtas 2, Lahore, Pakistan*
Iron Clouds, Rohtas Gallery, Islamabad, Pakistan*
2007
Heavenly Ornaments, Canvas Gallery, Karachi, Pakistan*
2006
bare the fact bear the fact, Chemould Gallery, Mumbai, India*
2004
Exhale, Canvas Gallery, Karachi, Pakistan*
2000
Voices Merge, Chawkandi Art, Karachi, Pakistan
1995
La Linea Negra, Gallery 7, Hong Kong
1993
Chawkandi Art, Karachi, Pakistan

SELECTED GROUP EXHIBITIONS

2011
Shifting Ground: Faiza Butt and Naiza Khan, Amelia Johnson Contemporary, Hong Kong, in conjunction with Rossi & Rossi, London, UK
Distinct Voices, Diverse Impressions (Artist Printmakers), Koel Gallery, Karachi, Pakistan
2010
Manifesta 8, Chamber of Public Secrets, Murcia, Spain
Cairo Biennale, Cairo, Egypt
Medrar 4th Cairo Video Festival, Cairo, Egypt
Svelando l'Utopia, Alberto Peola, Turin, Italy
Boys and Girls Come Out to Play, Rossi & Rossi, London, UK
REsemble REassemble, Devi Art Foundation, New Delhi, India
Svelando l'Utopia, Alberto Peola Gallery, Turin, Italy

Taking Issue, Howard Gardens Gallery, Cardiff School of Art & Design, University of Wales, Cardiff, UK
Between Kismet & Karma: South Asian Women Artists Respond to Conflict, Leeds Art Gallery, Leeds, UK*
 2009
Hanging Fire, Asia Society Gallery and Museum, New York, USA*
The Emperor's New Clothes, Talwar Gallery, New York, USA
 ART HK 09, Hong Kong
 2008
 Arte Fiera di Bologna, Bologna, Italy
 PULSE Contemporary Art Fair, Miami, USA
 SH Contemporary, Shanghai, China
Desperately Seeking Paradise, Art Dubai, Dubai, UAE*
Crossroads, Elementa, Dubai, UAE*
Women of Light, Galerie Davide Gallo, Berlin, Germany
Let's Draw the Line, Chawkandi Art, Karachi, Pakistan*
 2007
Figurative Pakistan, Aicon Gallery, London, UK*
Contemporary Art from Pakistan, Thomas Erben Gallery, New York, USA
An Intensity of Space and Substance, Re-forming Landscape, Figurative Moving On, Inaugural Show, National Art Gallery, Islamabad, Pakistan*
Multiple Editions: One, Chawkandi Art, Karachi, Pakistan*
 2006
 7th Bharat Bhavan International Biennial of Print-Art, Bhopal, India
 2005
Layers of Time and Space, ifa Gallery, Berlin/Stuttgart, Germany*
 SCOPE London Art Fair, London, UK
One to One: 58 Works, 58 Years, 58 Artists, Alhamra Art Gallery, Lahore, Pakistan*
Beyond Borders: Art of Pakistan, National Gallery of Modern Art, Mumbai, India
 2004
Living Masters—Young Voices, Alhamra, Lahore, Pakistan*
Cover Girl: The Female Body and Islam in Contemporary Art, Ise Cultural Foundation, New York, USA
 2003
Anima e Corpo, 43rd Premio Suzzara, Suzzara, Italy*
 2002
Threads, Dreams and Desires: ArtSouthAsia, Harris Museum & Art Gallery, Preston, UK*
 Gasworks Studio Artists Residency Exhibition, London, UK
 11th Asian Art Biennale, Dhaka, Bangladesh

2001
The Eye Still Seeks, Ivan Doughty Gallery, University of New South Wales, Sydney, Australia*
 Vasl International Artists' Workshop (a Triangle Workshop), Gadani, Pakistan
 2000
Pakistan: Another Vision—Fifty Years of Painting and Sculpture from Pakistan, The Brunei Gallery, London, UK, and National Tour*

CURATORSHIPS

2010
The Rising Tide: New Directions in Art from Pakistan 1990–2010, Mohatta Palace Museum, Karachi, Pakistan
 2007
Drawing the Line, Part of the Inaugural Exhibition at the National Art Gallery, Islamabad, Pakistan
 2005
 Co-curator, *Voices*, Pakistan Development Forum, Islamabad, Pakistan

AWARDS

2011
 PLS (Pakistan Lecture Series) Award, AIPS (American Institute of Pakistan Studies), USA
 2009
Women of Strength Award, TV One, Pakistan
 2006
 7th Bharat Bhavan International Biennial of Print, Honorary Mention, India
 2003
 Prize, 43rd Premio Suzzara, Suzzara, Italy
 2003
 National Excellence Award, 8th National Exb. Visual Arts, Pakistan
 2002
 Lever Brothers, 1st Lux Award for Visual Artist of the Year, Pakistan

BIBLIOGRAPHY

All aforementioned exhibitions with published catalogues are marked with an asterisk (*).

2010
 Samia Zaidi (ed.), *Mazaar, Bazaar: Design and Visual Culture in Pakistan*, Oxford University Press
 Iftikhar Dadi, *Modernism and the Art of Muslim South Asia*, University of North Carolina Press

2009
 Iftikhar Dadi, 'Ghostly Sufis and Ornamental Shadows: Spectral Visualities in Karachi's Public Sphere', in *Comparing Cities: Middle East and South Asia*, Kamran Asdar Ali and Martina Rieker (eds.), Oxford University Press
 2007
 Salima Hashmi and Yashodhara Dalmia, *Memory, Metaphor, Mutations: The Contemporary Art of India and Pakistan*, Oxford University Press
 Suad Joseph (ed.), *Encyclopedia of Women & Islamic Cultures* (Volume 5), Brill
 2006
Polar Magazine, Berlin, Issue 1
 John Holt, Fareda Khan, Alnoor Miitha, Dr. Jacques Rangasamy and Dr. Laura Turney (eds.), *Mapping ArtSouthAsia: A Visual and Cultural Dialogue between Britain and South Asia*, Shisha
 2005
 Caroline Turner (ed.), *Art and Social Change: Contemporary Art in Asia and the Pacific*, Pandanus Books
 2004
 Enrico Mascelloni, *Caravan Café: Art from Central Asia*, ACAS Services
 2002
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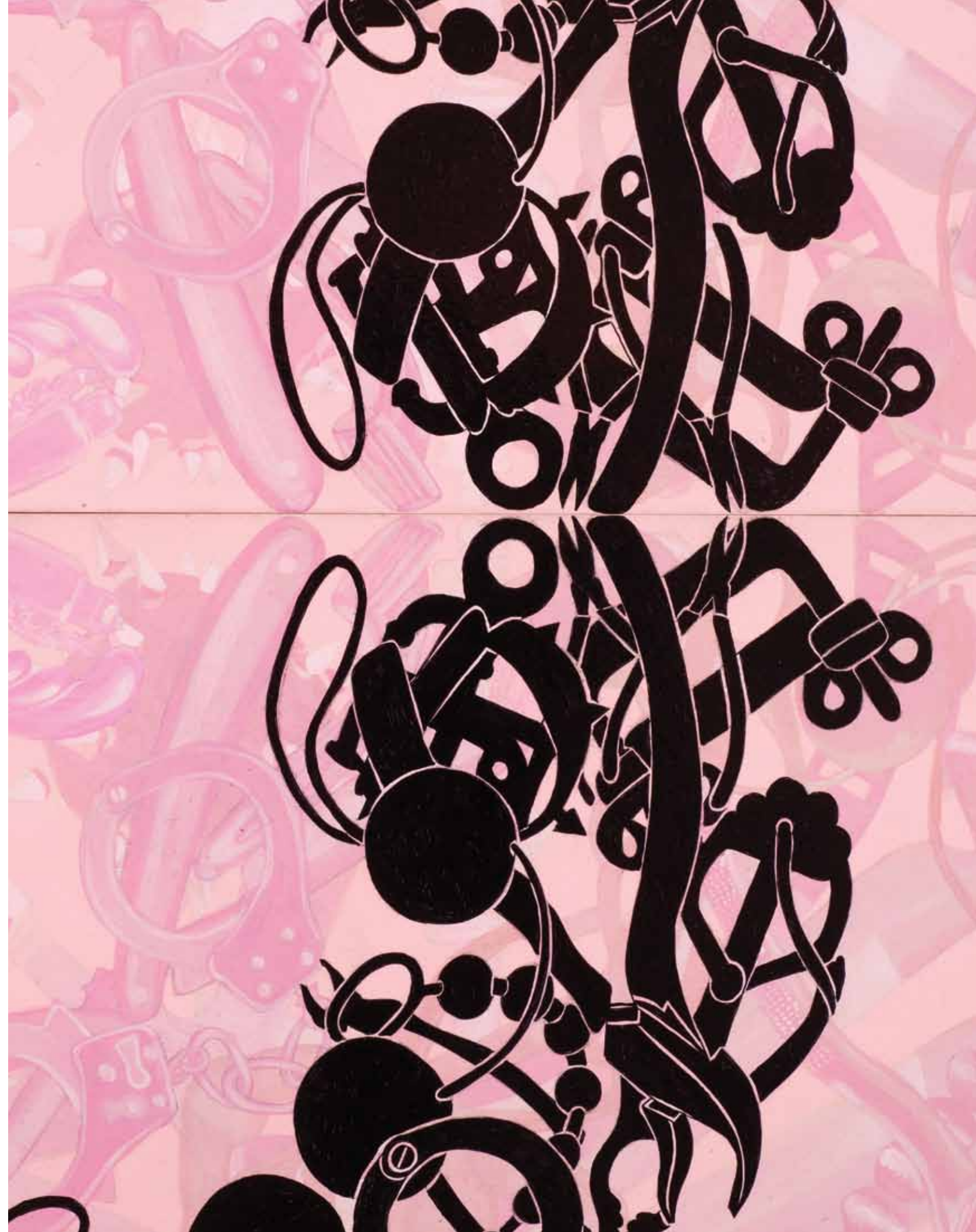
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previous page:

Faiza Butt

Vortex 3 (detail)
2011

acrylic glazes on paper
126 x 96 cm (49 ½ x 37 ¾ in)

inside cover:

Faiza Butt

Vortex 2 (detail)
2011

acrylic glazes on paper
192 x 126 cm (75 ½ x 49 ½ in)

cover:

Naiza H. Khan

An Invisible Landscape Conditions the Visible One
(detail)
2011

oil on canvas
122 x 152 ½ cm (48 x 60 in)



