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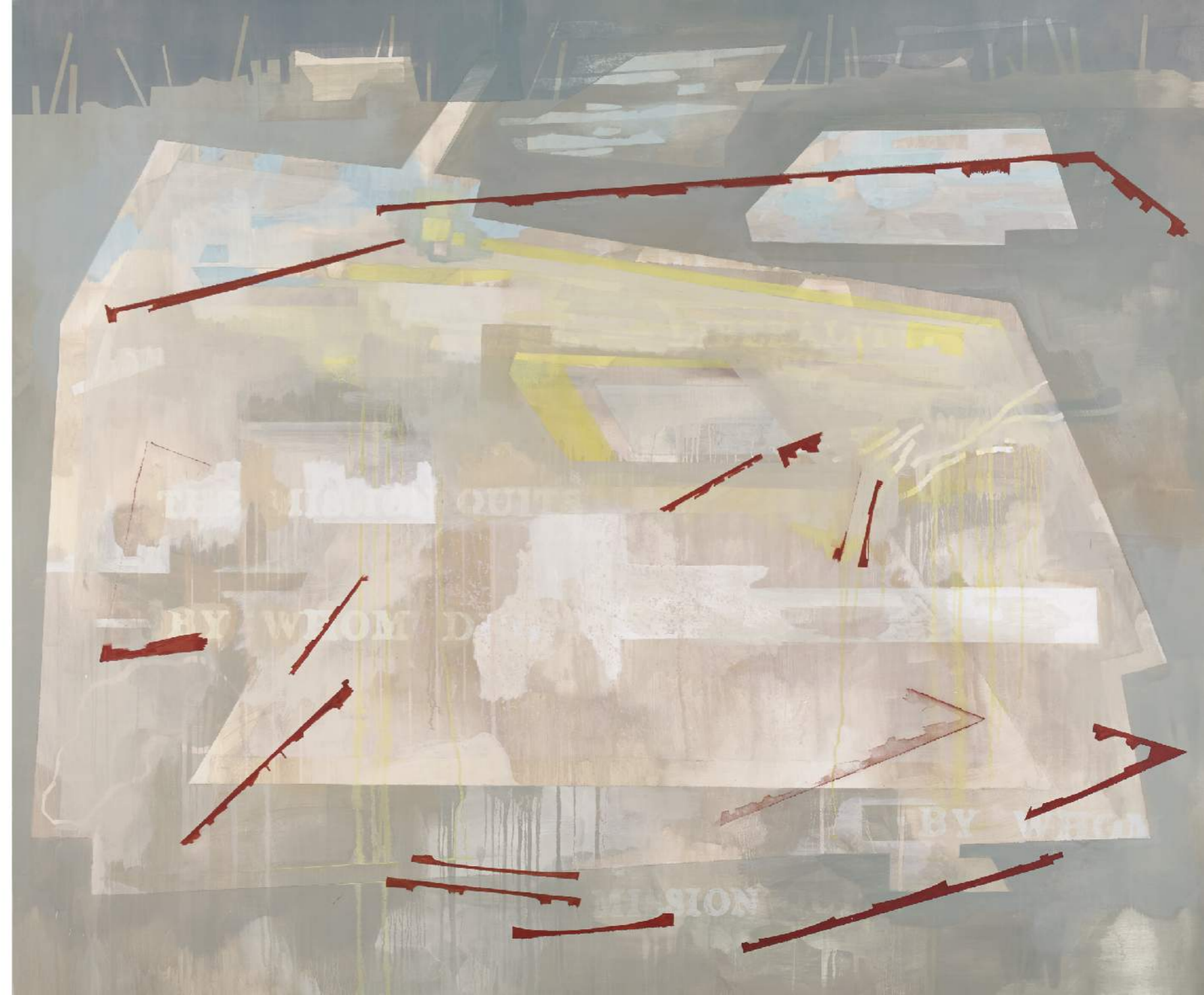
set in a moment
yet still moving

THE MISSION OF THE GREEKS.

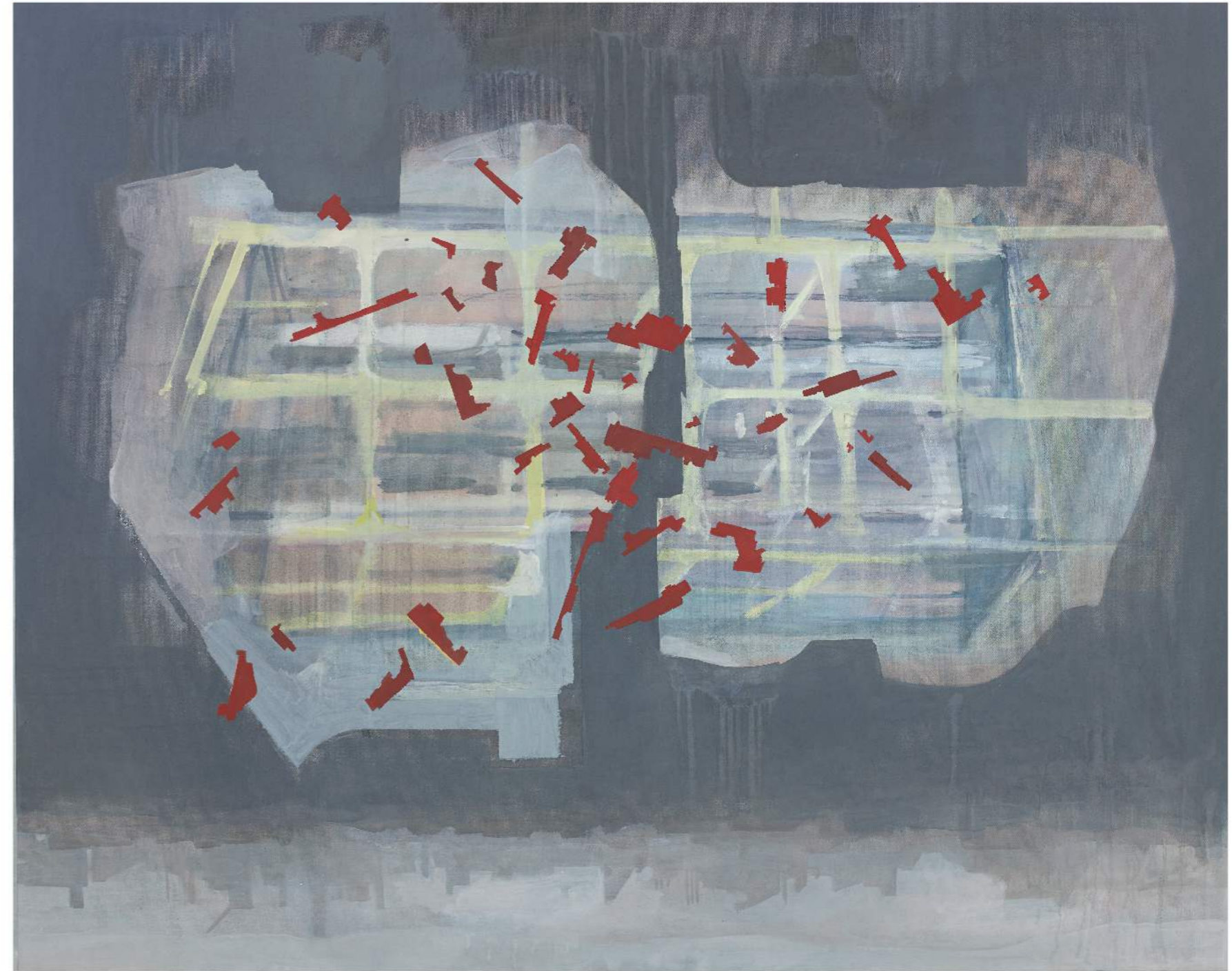
naiza khan

CHAPTER IX.

KURACHEE TOWN.—ITS SITUATION.—HARBOUR.—BAR.—HOW PROTECTED.—SUGGESTION.—THE FORTIFICATIONS OF KURACHEE.—VERY IRREGULAR.—NUMBER OF HOUSES AND INHABITANTS.—CUSTOMS.—HOW REALIZED.—THE PROGRESSIVE INCREASE OF THEM ACCOUNTED FOR.—EXPORTS AND IMPORTS OF SINDE.—FACE OF THE COUNTRY ABOUT KURACHEE.—ABOUNDS WITH GAME.—THE MISSION MOVES FROM KURACHEE.—ARRIVES AT TATTAH.—INTERMEDIATE COUNTRY.—WELLS.—BY WHOM DUG.—VILLAGES OF GAHRAH AND GOOJAH.—RIVER BEDS.—NAMES OF THEM.—SAID TO BE NAVIGABLE IN THE RAINS.—RUINS OF THE ANCIENT CITY OF BUMBHORA.—ERRONEOUS CONJECTURE REGARDING IT.—TOMBS AT TATTAH—DESCRIPTION OF THEM.—DATE.—REMARKABLE WELL.—FIRST APPEARANCE OF TATTAH.—IMPOSING.—DELUSIVE.—RAISED CAUSEWAY.—ENTRANCE OF THE MISSION INTO THAT CITY.—LETTER FROM THE UMEERS.—JUMPTEE OR STATE BOAT.—SOJOURN AT TATTAH.—ACTS OF ONE OF THE OFFICERS OF THE SINDIAN GOVERNMENT CALLED WULLEE MOHUMMUD KHAN.—DISCUSSIONS IN CONSEQUENCE.—RESULT OF THEM.—THE ENVOY VISITED BY WULLEE MOHUMMUD KHAN.—RETURNS THAT COMPLIMENT.—MAGNIFICENCE OF THAT NOBLEMAN.—APPEARANCE.—DRESS.—MANNERS.—TRIBE.—LIBERALITY.—TATTAH ONCE THE CAPITAL OF SINDE.—ITS PRESENT DEPOPULATION.—CAUSE.—EXTENT AT PRESENT.—EARLIEST ACCOUNTS OF IT.—SUPPOSED TO BE THE PATTALA OF THE GREEKS.—UNCERTAINTY.—POLICY OF ITS PRINCES.—DECAY OF ITS OPULENCE.—TO BE TAKEN IN A MODIFIED SENSE.—MANUFACTURES.—SHOPS.—BAZAR.—MANNER OF BUILDING.—BADGEERS.—GOVERNMENT.—CUSTOMS HOW COLLECTED.—LATITUDE AND LONGITUDE.—FACE OF THE COUNTRY IN THE VICINITY.—STATE OF THE WEATHER IN JULY, 1809.—THE MISSION QUITS TATTAH FOR HYDERABAD.



Breakage | 2015 | Oil on canvas | 120 x 150 cm (47 ¼ x 59 in)







Temple under construction | 2016 | Oil on linen | 45 x 65 cm (17 ¾ x 25 ½ in)



Left: The Map is Elsewhere I | 2016 | Oil on linen | 45 x 65 cm (17 ¾ x 25 ½ in)



Right: The Map is Elsewhere II | 2016 | Oil on linen | 45 x 65 cm (17 ¾ x 25 ½ in)



Left: Dwelling II | 2016 | Oil on linen | 45 x 65 cm (17 ¾ x 25 ½ in) *Right: Dwelling I* | 2017 | Oil on linen | 45 x 65 cm (17 ¾ x 25 ½ in)

Delusive (work in progress) | 2017 | Oil on linen | 160 x 135cm (63 x 53 in)





Whale under Construction | 2015 | Oil on canvas | 132 x 200 cm (52 x 80 in)

The Streets are Rising | 2013 | Oil on canvas | 200 x 256 cm (79 x 101 in)





Whale | 2014 | Watercolour and pencil on Fabriano paper | 46 x 61 cm (18 x 24 in)



Land Hunger | 2015 | Watercolour on Fabriano paper | 46 x 61 cm (18 x 24 in)



From the Wreckage | 2015 | Watercolour on Fabriano paper | 46 x 61 cm (18 x 24 in)



Above: Cast I | 2015 | Watercolour on Fabriano paper | 46 x 61 cm (18 x 24 in)

Right: Cast II | 2015 | Watercolour on Fabriano paper | 46 x 61 cm (18 x 24 in)



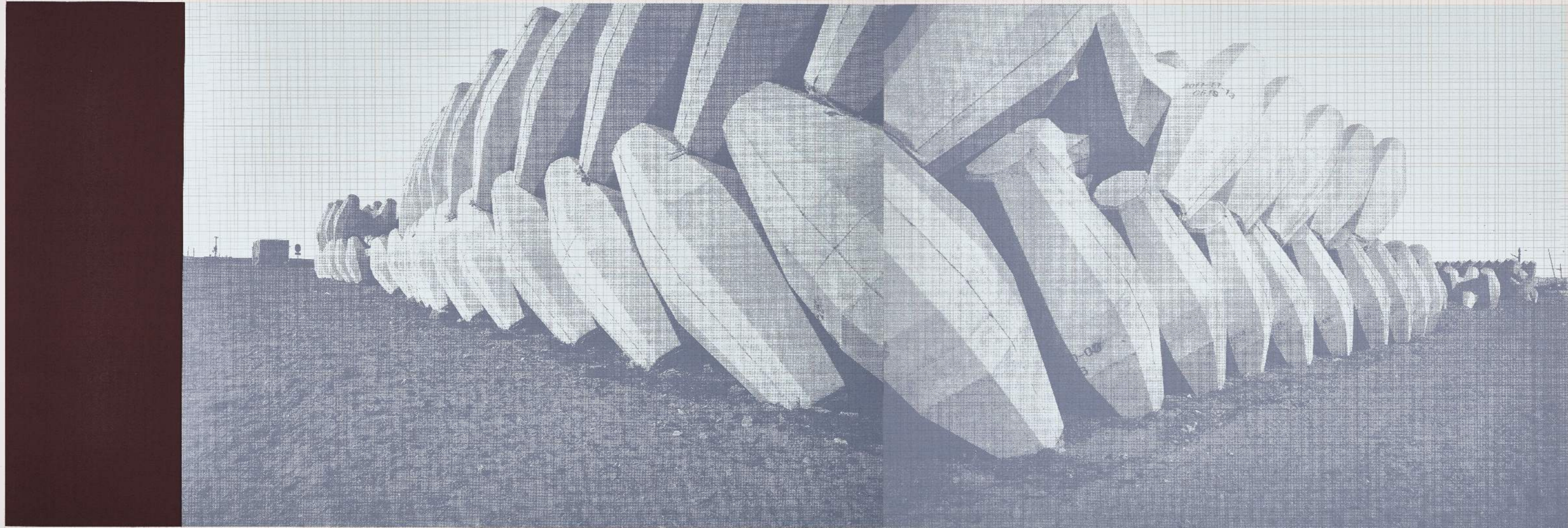
Saigza H. Khan 2015

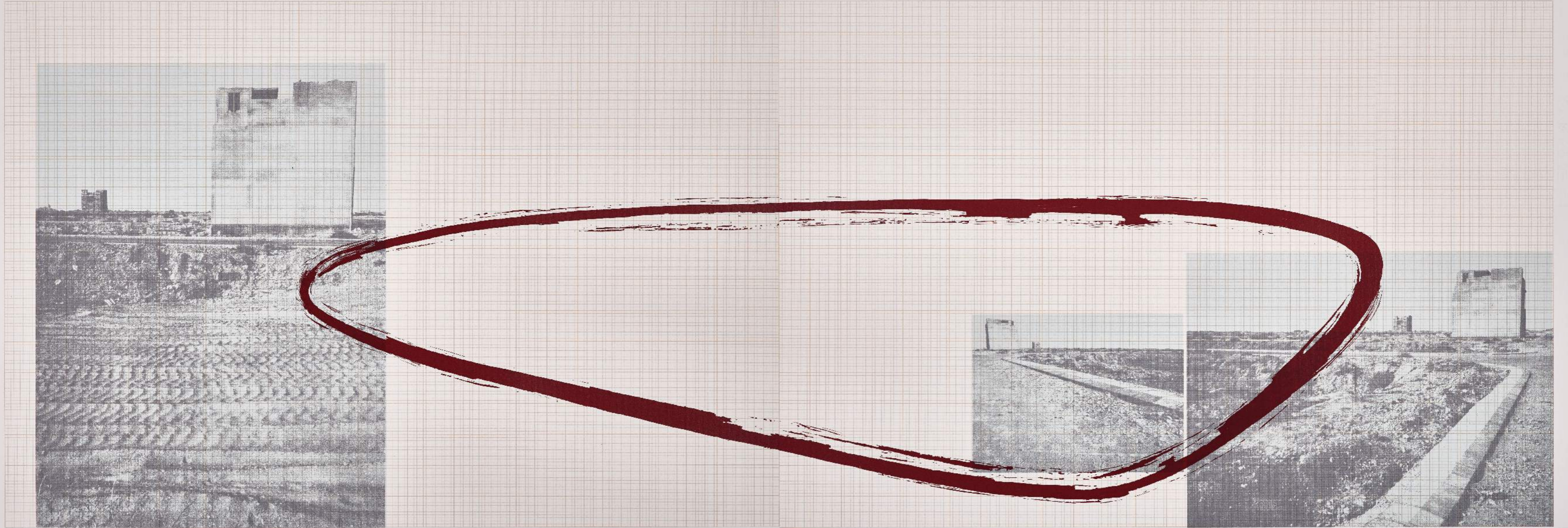


Cast of a City II | 2015 | Watercolour on Fabriano paper | 56 x 77 cm (22 x 30 ¼ in)



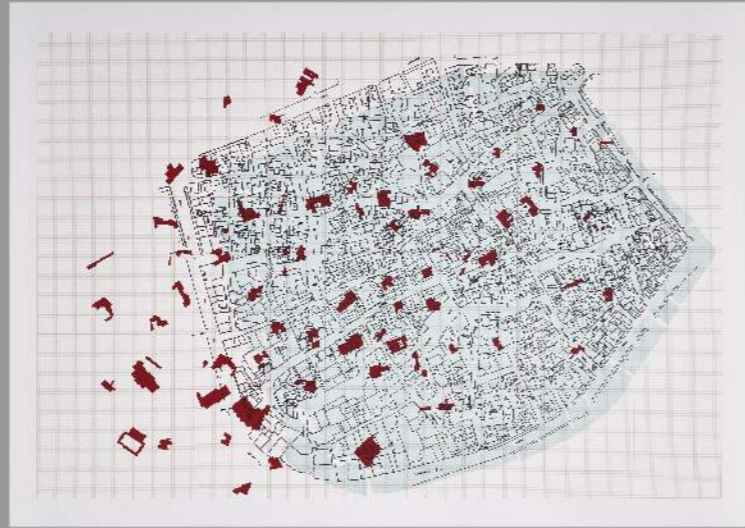
Cast of a City I | 2015 | Watercolour on Fabriano paper | 56 x 77 cm (22 x 30 ¼ in)





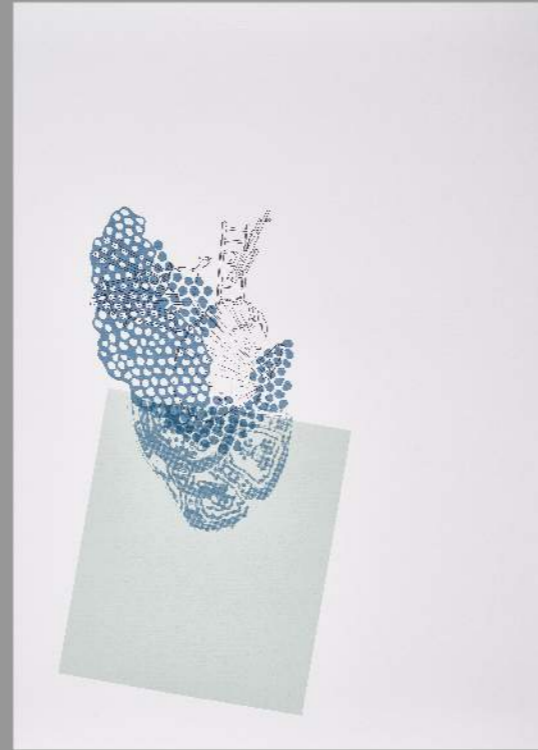
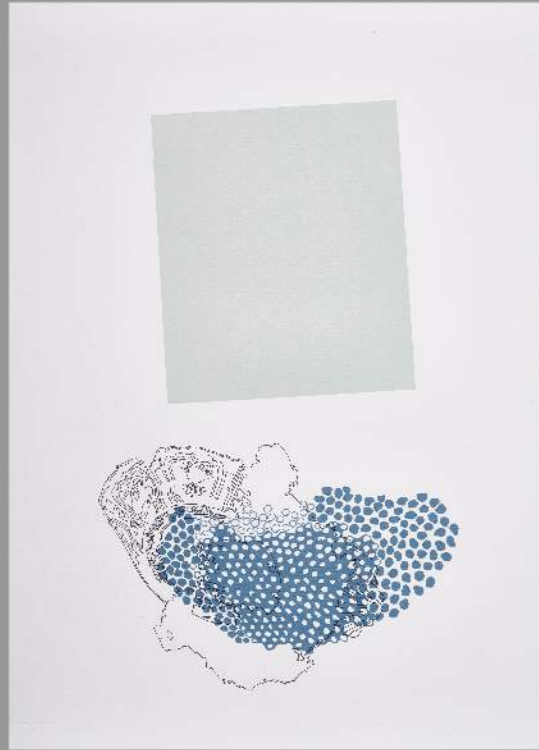
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Haysa H. Khan 2016



Right: RE-aligned I | 2016 | Screen print on Fabriano paper | 70 x 50 cm (27 ½ x 23 in)
Left: RE-aligned II | 2016 | Screen print on Fabriano paper | 70 x 50 cm (27 ½ x 23 in)

Concrete Folly I | 2016 | Screen print on Fabriano paper | 70 x 50 cm (27 ½ x 23 in)



Left: Kraak Porcelain III | 2017 | Screen print on Fabriano paper | 70 x 50cm (27 ½ x 23 in)

Centre: Kraak Porcelain I | 2017 | Screen print on Fabriano paper | 70 x 50cm (27 ½ x 23 in)

Right: Oyster II | 2017 | Screen print on Fabriano paper | 70 x 50cm (27 ½ x 23 in)

Left: Oyster II | 2017 | Screen print on Fabriano paper | 70 x 50cm (27 ½ x 23 in)

Centre: Whale III | 2017 | Screen print on Fabriano paper | 70 x 50cm (27 ½ x 23 in)

Right: Whale IV | 2017 | Screen print on Fabriano paper | 70 x 50cm (27 ½ x 23 in)



Left: From the Shipwreck | 2017 | Mixed media on Somerset paper | 56.5 x 76 cm (22 x 30in)

Right: Porcelain and Pepper II | 2017 | Mixed media on Somerset paper | 56.5 x 76 cm (22 x 30in)

Porcelain and Pepper I | 2017 | Mixed media on Somerset paper | 56.5 x 76 cm (22 x 30in)

circling space | observing time

Naiza Khan in conversation with Hammad Nasar | London, November 2017

Hammad Nasar:

Circling Space. Observing Time. I see these two things – space and time – at play in your practice; in the texts that you're engaging, and the locations you visit and revisit. The Manora text [*Set in a moment yet still moving*] is very rich. It almost begs the question if we have time and space for anything else?

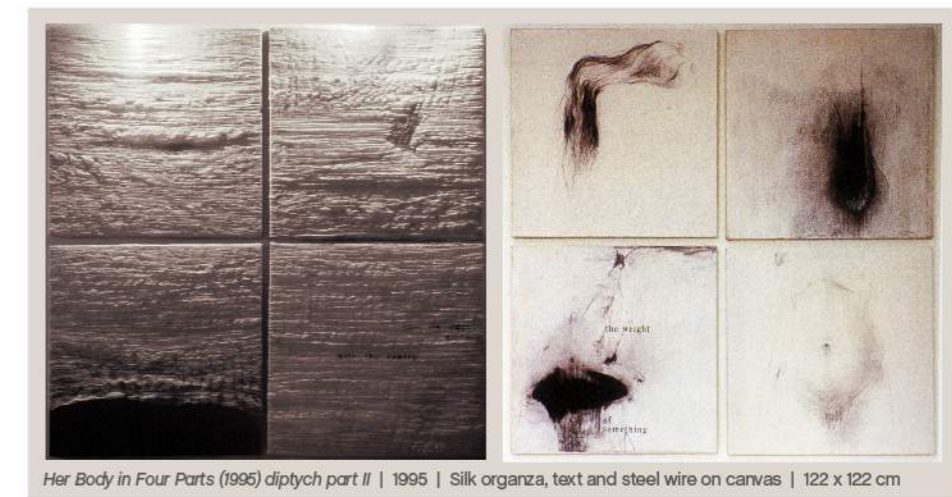
Naiza Khan:

Well if you like, we can. Everything in a sense folds out of that work. In the text there is this sense of a map: what the map creates is a certain kind of cartography, but there's something beyond that, which I am trying to talk about in the structure of this text. After pulling together this performance reading, I was thinking about the maps I've been making. I feel like the map is somehow redundant now. It's a visual element in my work, but I feel a little trapped: maybe this is not how I want to produce the image.

HN: I think there are two different things here. One is a map, and I think your piece is about how we make our own geographies, with maps that are rarely of our own making. But I think apart from ideas and content in this performance reading, another thing that comes across is an experimental openness to form – perhaps a response to your being in London. And I see *Set in a moment yet still moving* (2017) in a trajectory of your practice that includes *Her Body in Four Parts* (1995) and *Henna Hands* (2002).

NK: Yes, I see what you mean.

HN: *Her Body in Four Parts* was a few years after you moved to Karachi in '90, and you had been working with gender, and the depiction of women, in a sustained way for some time. Last time we spoke, you were describing the act of twisting the organza dupatta (veil), which is both medium and form in the work, in terms of its physicality. You also pointed out that the twisting is done by two people – it's a communal act. So the twisted dupatta we see is also the display of a trace.



Her Body in Four Parts (1995) diptych part II | 1995 | Silk organza, text and steel wire on canvas | 122 x 122 cm

NK: Yes, it was about the trace of breathing. And the twisting of the dupatta is processual. On one level I was linking it to the tradition of women working together, the activity of that domestic space, and as an artist I was making this work out of that milieu of associations. But more than that, there is the sense of rhythm, of a trace, where you have to synchronise certain movements and actions.

HN: And that synchronising is also about something wider: about belonging; about fitting in; and forming your own community. And quite often these things require action rather than words. In some ways one can think about these actions as rituals, albeit everyday rituals. Twisting the dupatta is exactly that, isn't it? Performing that ritualistic action in the domestic space is a way for you to claim another language.

NK: That's very true. This sense of form is quite important. If you think about that time, '95, I'd been working with the body for several years. It starts in Oxford and it continues in Karachi, but in quite a different way. Those organza works were very much about trying to break away from the idea of working with charcoal on paper or oil on canvas, and trying to find other ways of representing female subjectivity, which had to move away from defining a figurative form. It was more about how the body felt rather than how it looked.

HN: I see echoes of that juxtaposition – where the charcoal on canvas is next to the stretched organza – in the diptych, also present in your newer text piece and paintings. You are juxtaposing different languages. Out of that encounter comes a series of connected questions: What do they say to each other? Or do they? Even more simply – how do they communicate?

NK: Well, the drawings on canvas in this diptych are very open, in that they leave behind the idea of a traditional form of the body. They are also explicit, because I wanted to talk about the physicality of the body, its weight, its opacity. However, in the organza works, I was searching for a non-traditional art material that could embody the notion of physicality and vulnerability. It was another language to talk about the body. The organza piece could have been an entire body of work on its own. In the current works I feel the experimentation lies within the screen prints, where I am working with flat layers of colour, and the photographic image, and playing with the depth of space. I am thinking about how this can create a spatial tension within the image.

HN: So in that first formal transition of *Her Body in Four Parts*, we have an example of you taking a very formal language that you trained in at the Ruskin [The Ruskin School of Art, Oxford], and through domestic ritual shaping another language with which to approach your interests in the gendered body – which in many ways remain consistent. Then we get to *Henna Hands*, which again is an experiment. When you were doing it, did you think of it as knowingly provocative? It certainly looks like it in retrospect. And with Karachi, or indeed Pakistan, the more time passes, the more retrospectively provocative it seems to look.

NK: Keeping in mind the public space, I didn't want the work to be provocative or sensational. This work started on my studio wall, and I thought about how I should proceed with it. Instinctively I knew it didn't belong there, but it took time to figure



Henna Hands (2002) | Henna Pigment on the wall, dimensions variable Site-specific project near the Cantonment Railway Station, Karachi

this out. In that milieu at the time, there was no one to say, 'look, this is a great idea, why don't you take it out on the street?'. There just wasn't any of that conversation. Nobody knew for a long time that I was doing this. Then I chatted to one of my colleagues at Indus Valley [The Indus Valley School of Art and Architecture, Karachi]. I'd drawn a map and she took her students there.

The thing that was potentially provocative for me, and possibly dangerous, was that there was a Hindu community living behind the wall in that mohalla (neighbourhood). Because the Gujarat riots had taken place across the border, I was extremely worried that this Hindu community should not be victimised, or these images shouldn't be seen as some kind of body imprints which were made by them on their wall.

HN: But then why did you choose that wall?

NK: I didn't know before I started the work that there was a Hindu community living behind that wall. It's only later, when I would hang out or photograph the area, that I realised it was the Hindu quarter on the other side of that wall. Secondly, the Lyari expressway was being constructed and there was also the escalation in sectarian violence. The hand-print stencil that I used was something that could be mis-read as a Shia symbol. So these were provocations produced as an outcome of making the work. I did not anticipate all these possible social, religious and political readings. They layered on top of the work afterwards, not before.

My initial desire to take the work out into the city was to step out of the studio and the white cube and to figure out how this work could sit in the public space which is so gendered there, how could we spatialise the body in the public space, and what kinds of readings would this bring. This was an attempt to reclaim the public space as a female artist.

HN: It is this very idea of communal place, of finding another language for the body to become present in a public space, that I see in the transition from *Her Body in Four Parts* to *Henna Hands* - from collaborative production of the dupatta to a fuller communal presence on public walls. To say, 'I have found a language other than charcoal on paper, and now it's to find a more expansive site for its presence'. And here is my hallucinatory flight of fancy: from *Henna Hands*, to the textual extracts from *Set in a moment yet still moving*, that you now perform. It is your body, literally in a public space, engaged in a prolonged speech act. And a speech act which is also communal or collaborative – it's not just you on your own. It's the dupatta again. There is a rhythm to the piece. Despite the multiplicity of sites and the text references, it is still very clearly Manora that is the engine driving this circular motion. So you're dealing with those things in very different ways but there is this consistency of finding a language, or finding a form to mark, to be present, to be pointing about two different things.

NK: I like the hallucination! And yes, I can see the lines you are drawing, the sense of the shared dialogue, the rhythm in public space. For the Liverpool reading, Naheed Bilgrami and I looked carefully at the internal structure of each of those journal entries, to see where one stream of thought is a kind of physical engagement with the specificity of a location or site, and another in which it becomes reflective, or a kind of...

HN: Abstraction.

NK: Yes, an abstraction from reality towards more of a conceptual articulation. I think that was a clear demarcation for each voice, which spelt out the intentionality within the text.

HN: So you're sharing the space.

NK: Yes, and the line that's drawn between the two voices feels more meaningful. This performance text is interesting because it really comes out of my field notes, written in Manora, mainly, or in the different locations that I visit. It became a sound piece in 2011, and then I thought it would be exciting to make it into an audio drama, with more ambient sound. The structure of this text pulled out a kind of skeletal form, and bringing it together in this way it became apparent what the idea of the journal and its entries could mean. It enabled me to see that there is this rhythm of place and time, moving, which is very much moving through my body as well. So that bodily presence is perhaps in the reading, and it can hopefully be felt through that act. And I like the live, performative aspect because there is a direct contact, that circularity you mentioned, between the readers and the audience; the 'work' unfolds each time in different ways.

HN: So it becomes a performative reading, and shares *Henna Hands's* need to move outside the studio or gallery. I didn't see the performance in person, but looking at it through its traces it has the same feel: you are searching for the right form for what you are now doing. Because what you're doing – painting, printmaking, drawing – gets you to different places, but doesn't get you here. And this is a search for how to make another leap, to inhabit another place. And that's not to say that that's the only thing you do – you still paint, draw and make prints or sculptural installations – but *Set in a moment* feels like a departure in the way that those other two works also did at different points of your career. I found that really interesting.

NK: I think in a way each work demands to be produced within its own set of formal positions, and for me as a practitioner it's important to respond to that. The form of this work encapsulates so many things – it really felt like it carried the important turning points of my process. And the most important thing is that it is a live speech act, as you mentioned. So through this act there is a shared space of the imagination that is created between the performers and the audience. And the space [at the Bluecoat Gallery in Liverpool] was perfect, it was intimate.

HN: It is possible to draw those connections. Because I can see the spirit of the twisting organza, in the way you share the text between the two of you. It is rhythmic. It's about when you pause. It's a negotiation. It's about how you occupy space or a place, or perform a ritual, together. The other level is your travel, your change of site. Where you shift sites, but not necessarily your view - just that it is from different vantage points. I don't know if you've ever thought about Al Biruni's egocentric maps before, but it's this idea that you yourself are the centre, and then the world is mapped around you. This principle is used, for instance, in azimuthal equidistant projection maps for navigation, particularly for airplanes. We now take it for granted with tools like Google maps that put our own location in the centre of the world, but this was someone doing it a thousand years ago. And I think, in a way, with *Set in a moment* that's what you're doing too: creating an ego-centric map of Naiza Khan.

NK: I think that's one way of looking at it, but it's not just about me at the centre. There's something more equitable, in the way that these sites are invested in this process of exchange as equally as I am in their location. For example, the screen print with the loop going around it [*A Moving Landscape*] is about the idea of an intervention or an action that produces something, an outcome. It was a question I was asking: would this be a moving landscape if I did not walk through it? There were two things that I was implying in that: one was the act of walking, and then what that act brings forth within that spatial context.

HN: That raises a couple of things in my mind, and maybe we can tackle them one at a time. We've talked about sites in geography, but can we also think of sites in time? Because quite often you're visiting the same place again and again; and the passage of time means that both the place and you have changed. So those things also move, even though you may be in the same spot and observing the same thing. Neither of those two relationships remain constant. I think this is clearly visible in *Set in a moment*.

You've talked about observing a work in New York, which is very different from your engagement with Manora, but you're going back and revisiting Manora. You have, as critics have commented, applied an anthropological lens to what you're doing in Manora. And of course, the godfather of anthropology is Al Biruni. He wrote Al Hind, and scholars speculate that he'd never been to India when he wrote it.

NK: Yes, I was reading that. Also, that he solicited people on the ground for his research, which is an interesting way of gathering information, perhaps a more truthful way.

HN: Well, it allows for multiple accounts, and then you become the arbiter between competing 'truths' or synthesize one from it. But I don't think this takes away anything from what we can call an account's 'truthiness'. I was making that connection also because you are navigating what your relationship is with the place. I think you talked about it yourself, in one of your earlier interviews, about what it means that you're visiting Manora as an artist. And even this idea of what you're doing – what kind of an intervention it is, and what does even an intervention look like or mean in those circumstances? For whom is that an intervention and how? These questions do not arise from your two-week trip to Tehran, or New York but do in Manora or Karachi, and now London. So how does your decade-long relationship with Manora as a site for your work look in the rear-view mirror?

NK: Well on one level, this relationship with a place is constructed out of conversations and interactions with the community, and I feel my association has grown out of these everyday conversations. On another level, it's a very sensory and physical relationship with the terrain. I also feel something more specific in relation to certain sites, and the element of time becomes quite important. The move away has given me a chance to think about what kinds of meaning have been generated out of the city, what ideas remain that I can hold onto.

Mining a particular place over a period of time is quite ritualistic, in a sense. I realised that I kept going back to the same places, I documented the same structures over and over again until some were demolished.

My interventions became very specific, very focused over time. I realised there was this pattern, and it wasn't only the things that I observed, but the ideas that were being generated out of a specific place. So I kept adding on to the text, and it's only after a period of time that I realised that my notebooks contain ten years of thoughts.

One of the things that made me conscious about text and rhythm was the report Storms and Cyclones in the Indian Ocean 1939 which I found in the Observatory building. It's a classic example of British Empire classification, this time for the weather. The data is placed in a chart that creates a rhythm and a separation, so time and place is tabulated in a certain way. Nimra Bucha narrates it in the video *The Observatory*. I responded to that, and in a way it's what I'm hoping to do now with these two new wall text works (the first part is the work *Chapter IX* which will be shown at Koel Gallery). I intuitively responded to the sound and rhythm of this text, but I also thought, let me create my own tabulation, which is a marker of a different set of associations, subjectivities and observations. So the second part of this wall-text work is under production.

HN: One of the other things that struck me when we were thinking about your different vantage points is the sort of cosmopolitanism or mobility that allows you to be in these multiple places over this time, and your ability to access Manora in the way you do. We spoke about the difficulties, because Manora is controlled by the Pakistan Navy and the Karachi Port Trust. Which makes your access a privileged one. I think in a previous text by Karin Zitzewitz you had shared an anecdote about how sharafat (respectability) or being shareef (respectable) allowed you to take photographs in a place where you're not supposed to, or even be in a place that you're not supposed to. And I wonder how you negotiate that privilege, of being in Manora, but then also connecting Manora to the Dutch East India Company paintings in the Rijksmuseum in Amsterdam, or being in London, or looking at a particular work in New York. I wonder if you could talk about that a bit?

NK: It's a complex question. Privilege is very relative in every society, and in London somehow I don't feel it as much. Pakistan is extremely distinct in its class structure, and that structure automatically places you where you don't necessarily want to be placed, or need to be placed, or desire to be placed. And I don't think that is a defence of where I stand, it's a reality. The idea of cosmopolitanism – for me that word speaks about the 50s or earlier, when attitudes were more fluid and open, when Europe was more accepting of difference. The artist was part of a bohemian culture of writers and performers, and class did not seem to be much of an issue. In terms of the work, privilege doesn't enable me to see things the way I see them, necessarily. It does allow for a certain kind of mobility. But then I think about young artists now, who are doing residencies all over the world, and the kinds of opportunities which are accessible to them. Yes, the visa situation is really frustrating, so the doors are open and yet there are these obstacles, but the internet is another kind of access, a privilege that did not exist in the 80s and 90s. So I don't feel that accessing certain kinds of ideas, ways of thinking as an exception or a privilege any more. There's a shared knowledge, which people can access if they desire to. On a personal level, it's about using that position positively, whether it's for the community, for sharing knowledge, for empowering artists, those who are disenfranchised. Or shifting perceptions. So just making those connections...

HN: But the projects that you've described, Manora, certainly, without that privilege...

NK: Well yes, and without that privilege it would be a different kind of project, perhaps better! But there are so many layers, whether the privilege comes from being an artist, or a woman or from class, it has to be negotiated for an outcome that is enabling.

HN: I've often thought that one of the purposes of art is to smuggle meaning. So in that mode, you're smuggling - smuggling in Manora with the Navy's assistance! But let's move on. One of the other things which is so clear is that these are cities on the sea. So your engagement with the oceanic is long held. One could suggest that most of your practice has been coming out of the Indian Ocean. But you've been back in the UK for three years, and now that you're here in the North Atlantic, I wonder if that change of ocean has changed your perceptions, or your relationship with the oceanic?

NK: Somehow, I don't think of London as being a port city, as I do Karachi. Although it is, and it's on an island surrounded by the ocean. I think being here gives me a distance, and there is a certain kind of compression of ideas and images. I sort of filter through things and realise that certain images are redundant and others remain relevant. I started to mine certain images out of my archive and to process them, to think about what they mean to me now: so if I'm using an image which is out of context, what other possibilities does that image open out? So there's been a certain amount of critical reflection – culling out things, reading more in the last year, finding texts that resonate with what I have been doing in my visual research.

HN: Let me try and refine my question through sharing a personal perspective: my own return to London after a few years in Hong Kong. When Anita Dawood (co-founder of Green Cardamom, and my partner) and I were based in London in the 1990s and early 2000s, we felt the urge to intervene in the 'international' that we found here, to think about what international would look like if it came out of the Indian Ocean. So Green Cardamom was an attempt to inject a bit of the Indian Ocean into a very Atlantic Ocean international. But as soon as we get to Hong Kong, to the South China Sea, we realise that we've been swallowing the water, as we come face to face with our Anglophone, Eurocentric selves. It's the dislocation that made that visible to us. And I wonder if London has been a similar dislocation for you? And if it has, what do you confront in yourself or around you?

NK: Yes, it's strange how we can be perceived or perceive ourselves differently in the context we find ourselves. When I returned to London in late 2014, it was a very different sort of Britain I was confronting to the one I had grown up in during the late 70s and 80s. I found myself in a politically charged Britain. The Scottish Referendum was around the corner, and then the refugee crisis hit Europe and generated huge debate on how it should be tackled, and finally Brexit. It made me very conscious of my identity, and where I belonged. But also in what ways my identity is implicit within a British identity, not just in the contemporary sense, but in terms of a historical post-colonial entwining. The thing I find really disturbing is the lack of knowledge of what Empire means to people in contemporary Britain. How this part of their history, colonialism is implicitly part of the construction of identity for many who find themselves here. Returning to London, I feel part of this larger debate about belonging.

HN: In some ways you could be what Theresa May has labelled a 'citizen of nowhere'. One of the discourses going around Brexit is that it's about belonging to a place, and that these people who profess multiple belongings actually have no belonging at all. This is the toxic political discourse the Conservative government has adopted. It also avoids the hard historical questions of how the Britain that one is supposed to belong to is in itself a complex and cumulative construction from many different places, and has been constructed by a variety of people, often on a foundation of coercion and extreme violence – most notably the slave trade and colonialism. History is difficult to reset with manifesto statements.

NK: Yes, that's the problem with a nationalist discourse - it's a very singular, exclusionary position. But for me there is a sense of belonging to both here and to Pakistan. And with Pakistan, it's not just the abstract notion of a displaced patriotism, but a commitment to a particular place where I have lived for 25 years. I've lived the place, belonged to it, and I hope, contributed to it.

HN: In terms of that belonging, I wanted to ask you about the role of art schools. It's interesting to note the parallels. You started teaching at Indus Valley soon after first arriving in Karachi?

NK: Yes, Indus Valley for about 15 years and now Karachi University.

HN: So the art school becomes a locus of your community in Karachi. It's that twist in the organza again: it's a different community, but it's that same action, in a way. Now in London you're back in an art school, Goldsmiths, in a different capacity as a student this time, but again, perhaps, in a search for community?

NK: Yes, thinking of this as a productive space, because I miss the community of creative people in Karachi. One of the questions I was asked at Goldsmiths is why I wanted to study there, and I wrote that I felt a real loss of community, a loss of shared commitments, of teaching and discourse. So the Research Architecture Department is definitely about a shared space of ideas, of critical thinking, the possibility of collaborations, but it's also about challenging myself as an artist.

HN: I can see that also in your experimentations with text in your work, in particular the Pottinger text, where you are using the text *qua* text.

NK: Yes, I am thinking about what I'm going to find in the construction of my new text that parallels the Pottinger text from 1816. The Pottinger text is a descriptive account of the journey of an Englishman traveling into Sindh during the early 19th Century, it already has a meaning encoded within it, in some sense. Making it a large wall piece opens it out to other readings and possibilities – it sort of activates the text. But creating a 'response' to Pottinger is a work in progress. It is an inversion of sorts: the voice of a female artist from South Asia, journeying into Britishness. There is something here to push against. Using the same typography, but creating another set of observations that come from within, and with multiple 'voices' that are now part of British identity.

HN: The Pottinger texts are abstracts in the sense of chapter headings - but then you're also abstracting from them. And these abstractions engage time and place. That relationship between Pottinger and Sindh is being repeated, or perhaps remade in times of very different power relations. The Brexit moment has the government scrambling to rekindle those 'Commonwealth' relationships that were jettisoned at least partly at the altar of the EU – where no preferential treatment could be given to non-EU states. Now Britain is trying to rekindle those 'special relationships', reminding potential partners of partial histories and affinities.

NK: Brexit begs the question of what's going to happen, right? We don't know what the outcomes will be, though of course Britain will be at least £40 billion poorer after the divorce. The interesting thing about Pottinger is that he went out in 1816 as a historian, as a traveller, and these observations that he made became part of the British government's intelligence of a particular land mass that they had their eye on, because they wanted access to raw materials and labour. There is an interesting book on early 19th century British surveillance and the network of spies in South Asia, *Empire and Information* by Christopher Bayly. And in a sense, with the new text-under-construction, I am turning this surveillance lens inwards to see what kind of chapter headings I can unpick from this terrain: this Brexit moment, a very historical moment in time which will keep moving.

HN: But I wonder if this can be productive? Not in a value judgement sense of the word, but in its literal sense: it will produce things – laws, discourses, bureaucracy, and new possibilities. Whatever happens in Brexit, it means that there is an opportunity to re-imagine Britain. And it needs to be re-imagined.

NK: I think you're being really optimistic here! But yes, it's a rupture, which will need mending.

HN: No, it's not about being optimistic. It's trying to find the right frame to see what is actually happening right now. These are battles of the imagination – in the Benedict Anderson sense of nations being 'imagined communities' – that are being waged at political levels. But it's not the politics that ever imagines things, it's the culture. The politics ends up reflecting culture. It's recognition of that causal relationship that I see missing in the UK.

NK: Yes, and I see the parallel in Pakistan, where we are constantly reacting to the ideological or political boundaries that are imposed. And it's an action that is the investment of our ethical position against whatever we are resisting – so you have to hit something to respond and produce an outcome. In a sense, Brexit is that hard line, or hard space which we're all facing. The encounter, as you've said, is productive – it creates a certain resistance. I think about cultural resistance being on the front line of this debate. At the Seattle Public Library earlier this year I talked to a predominantly American audience about art and social change in the context of Pakistan, where culture becomes much more than just the privilege of culture, it becomes something more urgent and basic. I turned the lens onto the US, to think of how this idea of cultural resistance can be activated to become a generative space, it's happening in different ways.

HN: If I think about your work, there's always been a sense of time. You've engaged time directly- with ideas of ruin, with memory - very consciously, and actively. You have previously spoken of memory-bound objects, in particular your snow globes, in relation to the idea of heterotopia. And when I look at your new performative work, I see it in conversation with *Henna Hands*, in your ambition to activate a public space. Even though the texts that you're working with are from particular times and places, you're trying to activate them. Time is not an ossified thing.

In previous visits to your studio, you shared your drawings and watercolours that reference broken Kraak porcelain from the Rijksmuseum. Broken pottery in the Rijksmuseum can be read as markers of a loss; the trace of a shipwreck – a disaster. But you can also think about broken pottery through the lens of Japanese kinsugi – the art of repairing broken pottery with lacquer dusted with gold. It's a philosophical difference, where breakage and repair adds to the history and the aesthetic value of the object. Rather than destroy value, the breakage and repair enhance it – the visible marks of repair are literally precious.

NK: And it's a new form.

HN: It's a new form, and that is its life. And I wonder if in this new work of yours it's that kind of repair to time that you're interested in?

NK: I think that's a really interesting question, the idea of repair. And I love the visual of the gold, the binding together with something so precious. In the way that I'm looking at Company paintings now, in relation to the post-colonial city, I'm thinking about these different ruptures and trying to find a form in my practice within which they can have a dialogue. A number of my works have the suffix 'under-construction' within the title – temple/ whale/ text-under-construction. There is this sense of something trying to come together - it's not quite there yet, but there's a process of trying to create a new form. But it is important to be present in this space, because it's a space of knowledge production in which there is the possibility of transforming the outcome, of re-imagining a new form. So through the suffix in these titles I am really asking the question, 'What will be the outcome of this space or object that is in the process of forming?'. This question came out of the spatial experience of the city, the proliferation of construction sites that visually mark the landscape of Karachi.

HN: I think that moment of possibility is probably a good point for us to end.

Hammad Nasar is an independent curator and Senior Research Fellow at the Paul Mellon Centre for Studies in British Art, where he co-leads the London, Asia project. He is also Senior Research Fellow (Black Artists and Modernism) at University of the Arts London. He co-founded the London-based arts organisation Green Cardamom (2004-12), and was Head of Research & Programmes at Asia Art Archive, Hong Kong (2012-16). His curatorial projects include: Lines of Control: Partition as a Productive Space (2005-2013); Rock, Paper, Scissors: Positions in Play – the UAE's national pavilion at the 57th Venice Biennale (2017); and the forthcoming exhibition, Speech Acts: Reflection, Imagination, Repetition (2018), at Manchester Art Gallery.



Set in a moment yet still moving | 2017 | Performance reading | Third Text Symposium | Bluecoat Gallery, Liverpool

naiza khan

education

2017-19

MA candidate

Goldsmiths, University of London, UK

1987–90

BFA

University of Oxford, Somerville College,
Ruskin School of Art, Oxford, UK

1986–87

Foundation Course

Wimbledon College of Arts, London, UK

solo exhibitions

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

2017

Set in a moment yet still moving

Koel Gallery, Karachi, Pakistan*

Art Basel HK

Rossi & Rossi, Hong Kong

2015

Undoing / Ongoing

Rossi & Rossi, London, UK*

2014

The Weight of Things

Koel Gallery, Karachi, Pakistan*

Disrupting the Alignment

Cooper Gallery, University of Dundee, UK

2013

In This Landscape

Sidney Cooper Gallery, Canterbury, UK

Naiza Khan: Karachi Elegies

Eli and Edythe Broad Art Museum
Michigan State University, USA

2010

Restore the Boundaries: The Manora Project

Rossi & Rossi and Art Dubai, Dubai, UAE

2008

The Skin She Wears

Rossi & Rossi, London, UK*

Iron Clouds

Rohtas II, Lahore, Pakistan*

2007

Heavenly Ornaments

Canvas Gallery, Karachi, Pakistan*

2006

Bare the Fact, Bear the Fact

Gallery Chemould, Mumbai, India*

2004

Exhale

Canvas Gallery, Karachi, Pakistan*

2000

Voices Merge

Chawkandi Art, Karachi, Pakistan

1995

La Linea Negra

Gallery 7, Hong Kong

1993

Points of Departure

Chawkandi Art, Karachi, Pakistan

group exhibitions

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

2017

Poetics of Material

Aicon Gallery, New York, USA

Turbulence

The Model, Sligo, Ireland

2016

Markings-Contemporary Drawings and Questions of Space

Chawkandi Art, Karachi, Pakistan

Kochi-Muziris Biennale, Kochi, India

Colombo Biennale, Sri Lanka

Regarding Embodiment

Nature Morte, Delhi, India

How we mark the land

Gandhara Art, Karachi, Pakistan

2015

Numaish-Urban Interventions in Public Space

Karachi, Pakistan

Small Worlds

The New Art Gallery Walsall, Walsall, UK

The Science of Taking a Walk

Gandhara Art, Karachi, Pakistan

And Nothing but the Truth: Parrhesia II

Koel Gallery, Karachi, Pakistan*

Projections

a project by the Tentative Collective, Karachi, Pakistan

2014

First International Print Biennial

VM Art Gallery, Karachi, Pakistan*

Stills of Peace and Everyday Life

Museo Capitolare di Atri, Atri, Italy

Trajectories: 19th–21st Century Printmaking from India and Pakistan

Sharjah Art Museum, Sharjah, UAE*

Et in Arcadia Ego

Nature Morte, New Delhi, India

Art Basel Hong Kong

Hong Kong

2013

Mapping Gender: Bodies & Sexualities in Contemporary Art across the Global South

School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India*

Liquid Asia by MAP Office

Palazzo Grassi, Venice, Italy

Metropolis: Reflections on the Modern City, Gas Hall

Birmingham Museum and Art Gallery, UK

Intimacy

Koel Gallery, Karachi, Pakistan*

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

2012
Reactivation, 9th Shanghai Biennale
Shanghai, China*

Art Decoding Violence, XV Donna Biennale
AC Museum, Ferrara, Italy*

2011
Shifting Ground
Amelia Johnson Contemporary, Hong Kong, in conjunction with Rossi & Rossi, London, UK*

And Nothing but the Truth: The Problem with Parrhesia
IVS Gallery, Karachi, Pakistan*

Grafik Apparel: Interweaving Art and Fashion
London Print Studio, London, UK*

2010
Cairo Biennale
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*

Between Kismet and Karma: South Asian Women Artists Respond to Conflict
Leeds Art Gallery, Leeds, UK

2009
Hanging Fire: Contemporary Art from Pakistan
Asia Society 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 Beach, USA

SH Contemporary
Shanghai, China

Desperately Seeking Paradise
Art Dubai, UAE*

Crossroads
Elementa, Dubai, UAE

Women of Light
Galerie Davide Gallo, Berlin, Germany

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

2007
Figurative Pakistan
Aicon Gallery, London, UK*

Contemporary Art from Pakistan
Thomas Erben Gallery, New York, USA

Moving On: An Intensity of Space and Substance, Re-forming Landscape, Figurative Impulse, 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 Galleries
Berlin and 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 Art Gallery, 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*

8th National Exhibition
Alhamra Art Gallery, Lahore, Pakistan

2002
Threads, Dreams and Desires: ArtSouthAsia
Harris Museum & Art Gallery, Preston, UK*

Gasworks Artists' Residency Exhibition,
London, UK

11th Asian Art Biennale
Dhaka, Bangladesh

2001
The Eye Still Seeks
Ivan Dougherty Gallery University of New South Wales, Sydney, Australia*

2000
Pakistan: Another Vision: Fifty Years of Painting and Sculpture in Pakistan
Brunei Gallery, London, UK*

Women of the World
White Columns, New York, USA*

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

1999

Lines of Desire

Pitshanger Manor & Gallery, London & Bluecoat, Liverpool and national tour, UK *

1994

77th International Dhaka Biennale

Dhaka, Bangladesh

An Intelligent Rebellion: Women Artists of Pakistan

Bradford Art Gallery, Bradford, UK*

Seven for Seven, Gallery 7

Hong Kong

6th National Exhibition of Visual Arts

National Art Gallery, Islamabad, Pakistan

1993

Sculpture, Painting + Prints

Ziggurat Gallery, Karachi, Pakistan

1992

Women Artists

Pakistan American Cultural Center, Karachi, Pakistan

8 Printmakers

Pakistan American Cultural Center, Karachi, Pakistan

1991

National Exhibition

National Art Gallery, Islamabad, Pakistan

1990

Adam and Eve

The Young Unknowns Gallery, London, UK

Portobello Contemporary Arts Festival

Blenheim Gallery, London, UK

Open '90

Bankside Gallery, Royal Society of Painter-Printmakers, London, UK

1988

Numaish Lalit Kala

Bluecoat, Liverpool, UK

video

2015

Near and Far Sights/Sites Converge

The Tentative Collective, Karachi

2014

The Observatory (2012)

Art Basel HK Film Section, Art Basel HK, Hong Kong

2010

Restore the Boundaries and Homage

Manifesta 8, Murcia, Spain, 2 November

4th Cairo Video Festival

Video Art and Experimental Film, Cairo, Egypt

awards

2013

Prince Claus Award

Prince Claus Fund for Culture and Development, the Netherlands

Fine Arts Award

Tehzeeb Foundation, Pakistan

2009

Women of Strength Award

TV One, Pakistan

2006

Honorary mention

7th Bharat Bhavan International Print Biennial, India

2003

Prize

43rd Premio Suzzara, Italy

National Excellence Award

8th National Exhibition of Visual Arts, Pakistan

2002

1st Lux Award for Visual Artist of the Year

Unilever, Pakistan

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

fellowships & residencies

2017

Artist-in-residence

Institute for Comparative Modernities, Cornell University, USA

2011

PLS (Pakistan Lecture Series) Award

AIPS (American Institute of Pakistan Studies), USA

2012

Rybon Art Center,

Tehran, Iran

2003

Gasworks Residency

London, UK

2001

Vasl International Artists' Workshop

(Triangle Arts Network), Gadani, Pakistan*

bibliography

2017

Karin Zitzewitz, *'Infrastructure as Form'*, Third Text, Vol. 31, Iss.2-3, 2017

2015

David Elliot, *'In the Guts of the Whale, Image and Revelation in the work of Naiza Khan'*.
Catalogue essay in Undoing | Ongoing, Rossi & Rossi, London

Karin Zitzewitz, *'Life in Ruins: Materiality, the City, and the Production of Critique in the Art of Naiza Khan'*,
in Journal of Asian Studies 74:2 (May), 323–46.

Salima Hashmi, *The Eye Still Seeks: Pakistani Contemporary Art*, Penguin India, Gurgaon

2013

Naiza Khan, ArtAsiaPacific and the Broad Museum

2012

Qiu Zhijie, **Boris Groys**, **Johnson Chang (Chang Tsong-zung)** and **Jens Hoffmann**,
9th Shanghai Biennale: Reactivation, Shanghai

2011

Monica Juneja, **Global Art History and the 'Burden of Representation'**.
Global Studies: Mapping Contemporary Art and Culture, 274-297.

Fareeda Khan, **Ananya Kabir**, **Daisy Hasan**, and **Pippa Kenyon-Leigh**,
Between Kismet and Karma: South Asian Women Artists Respond to Conflict, Shisha, Manchester

Rudolfine Lackner (ed.), *100 Years: For the Long Revolution*, VBKÖ Festschrift, Vienna

2010

Saima Zaidi (ed.), *Mazaar, Bazaar: Design and Visual Culture in Pakistan*, Oxford University Press, Karachi

Iftikhar Dadi, *Modernism and the Art of Muslim South Asia*, University of North Carolina Press, Chapel Hill

Melissa Chiu and **Benjamin Genocchio**, *Asian Art Now*, Crown Publishing Group, New York

2009

Elizabeth Bell (ed.), *Hanging Fire: Contemporary Art from Pakistan*, Asia Society Museum, New York

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, Karachi

2008

Salwat Ali, *Journeys of the Spirit: Pakistan Art in the New Millennium*, FOMMA,
in association with Pakistan National Council of the Arts, Karachi

2007

Salima Hashmi and **Yashodhara Dalmia**, *Memory, Metaphor, Mutations: Contemporary Art of India and Pakistan*, Oxford University Press, New Delhi

Suad Joseph (ed.), *Encyclopedia of Women & Islamic Cultures*, Vol. 5, BRILL, Boston

2006

Peter Siller (ed.), 'Henna Hands, 2001', *Polar magazine*, Issue 1, Berlin

John Holt, **Fareeda Khan**, **Alnoor Mitha**, **Dr. Jacques Rangasamy**, **Dr. Laura Turney (eds.)**,
Mappings ArtSouthAsia: A Visual and Cultural Dialogue Between Britain and South Asia,
Shisha, Manchester

2005

Caroline Turner (ed.), *Art and Social Change: Contemporary Art in Asia and the Pacific*,
Pandanus Books, Canberra

2004

Enrico Mascelloni, *Caravan Café: Art from Central Asia*, ACAS Services, Orvieto

2002

Salima Hashmi, *Unveiling the Visible: Lives and Works of Women Artists of Pakistan*,
ActionAid Pakistan, Islamabad

2000

Timothy Wilcox (ed.), *Pakistan: Another Vision—50 Years of Painting and Sculpture in Pakistan*,
Brunei Gallery, London

S. Amjad Ali, *Painters of Pakistan*, National Book Foundation, Islamabad

1997

Salima Hashmi and **Quddus Mirza**, *50 Years of Visual Arts in Pakistan*,
Asia Society Museum, New York

1995

Nancy Reynolds and **Saba Mahmood**, eds,
Contested Politics: Religious Disciplines and Structures of Modernity,
a special issue of Stanford Humanities Review, 5(1), 1995, Stanford University, Palo Alto

1994

Salima Hashmi and **Nima Poovaya-Smith (curators)**,
An Intelligent Rebellion: Women Artists of Pakistan, Bradford Art Gallery, UK

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