

Aisha Khalid

Pakistani Contemporary Artist

Born 1972, Faisalabad, Pakistan

The artist lives and works in Lahore

Aisha Khalid belongs to the revivalist artist generation of the miniature tradition in Pakistan, engaging in this centuries-old medium to narrate contemporary tales of politics and culture. Her body of works offer a rich trajectory from the finely done miniatures to large scale projects, infusing textiles and embroidery and video.

She constantly questions the binaries that the Western world proposes along the lines of gender, marking references towards an Islamic feminism. Her works attempt to portray the oft-ignored questions of micro-politics, religious and ethnic differences, gender roles and equations that the West grazes past with a generalised eye. She has also attempted to address issues arising out of the repercussions on the Muslim world and the power relations between the East and the West post 9/11.

Education

2003 Post Graduate Fine Art, Rijksakademie, Amsterdam

1997 BA Fine Art, National College of Arts, Lahore

Solo Exhibitions

2013 **IVDE Gallery, Dubai**

2012 **"Larger Than Life", Whitworth Art Gallery, Manchester, UK, (cat)**

"Larger Than Life", Corvi-Mora, London

2010 "Pattern To Follow", Chawkandi Art, Karachi

"Pattern To Follow", Pao Galleries, Hong Kong Art Centre, Hong Kong

"Name Class Subject", Artist Book launch at Free Words, London; Rohtas Gallery, Lahore; Koel Gallery, Karachi; Bare Foot Gallery, Colombo

2008

"Conversations", Pump House Gallery, London

2006

Anant Art Gallery, New Delhi (cat)

2004

Corvi-Mora, London

2003

"Conversation", Canvas Art Gallery, Karachi

Rohtas II, Lahore

2001

Admit One Gallery, New York

2000

Sim Sim Gallery, Lahore
Rohtas Gallery, Islamabad

Two Person Exhibitions

2010

Corvi-Mora, London (with Imran Qureshi)

2007

"Portraits and Vortexes", The Experimental Gallery, Hong Kong Arts Centre, Hong Kong (with Imran Qureshi)

Corvi-Mora, London (with Imran Qureshi)

2005

Chowkhandi Art Gallery, Karachi (with Imran Qureshi)

2001

Corvi-Mora, London (with Imran Qureshi)

Admit One Gallery, New York (with Imran Qureshi)

Ivan Dougherty Gallery, Sydney (with Imran Qureshi)

1999

Chowkandi Art Gallery, Karachi (with Imran Qureshi)

Selected Group Exhibitions

2013

"The Collectors Show: Weight of History", Singapore Art Museum, Singapore

"The Jameel Prize: Art Inspired by Islamic Tradition", San Antonio Museum of Art, USA

2012

"Women In-Between: Asian Women Artists 1984-2012", Fukuoka Asian Art Museum, Kyushu, Japan

"The Jameel Prize 2011", Institut du Monde Arabe, Paris; Casa Arabe, Madrid; Museum of Fine Arts, Houston; Cantor Arts Center at Stanford University, California

2011

"The Jameel Prize 2011", Victoria and Albert Museum, London

"Political Patterns – Ornament im Wandel", ifa-Galerie, Berlin; touring to ifa Galerie, Stuttgart (cat)

"Sharjah Biennial 10: Plot For A Biennial", Sharjah Biennial 10, Sharjah

"Light, Passion and Darkness", Touchstones, Rochdale; Blackburn Museum & Art Gallery, Blackburn

2010

"Light, Passion and Darkness", Gallery Oldham, Oldham

"Resemble Reassemble", Devi Art Foundation, Delhi

"Beyond the Page: Contemporary Art from Pakistan", Pacific Asia Museum, Pasadena

"The Caged Bird Sings", Zahoor-ul-Akhlaq Gallery, Lahore

2009

"Pattern Recognition", The City Gallery, Leicester

"East–West DIVAN: Contemporary Art from Afghanistan, Iran & Pakistan", La Scuola Grande

della Misericordia, Venezia

"Outside In: Alternative Narratives In Contemporary Art", University Museum and Art Gallery, The University of Hong Kong

"Die Macht Des Ornaments", Belvedere, Wien

2008

"Living Traditions", Queen's Palace, Bagh-e-babur, Kabul

2007

"Friends of Rohtas", Rohtas 2, Lahore

"Beyond the Page: Contemporary Art from Pakistan", Foyle Gallery, MAC Arts, Birmingham, UK

2006

"Beyond the Page: Contemporary Art from Pakistan", Asia House, London

2005

"Karkhana-A Contemporary Collaboration", Aldrich Contemporary Art Museum, Ridgefield, CT (cat)

"Re-inventing Narratives", La galerie Mohamed el Fassi, Morocco (cat)

"One to One", Alhamra Art Gallery, Lahore (cat)

"A Gathering of Seasons", Triveni Kala Sangam, New Delhi (cat)

2004

"Contemporary Miniature Paintings from Pakistan", Fukuoka Asian Art Museum, Fukuoka

"Ritu", Triveni Kala Sangam, New Delhi (cat)

"Cover Girl", Ise Cultural Foundation, New York

"Along the X Axis", Apeejay Media Gallery, Delhi

2003

"Karkhana", Touchstones Art Gallery, Rochdale, UK

"Contemporary Miniatures from Pakistan", K3 - Project Space, Zürich (curated by Virginia Whiles)

"Honey, I rearranged the collection", 1a Kempsford Road, London

"Miniatures Pakistanaises", Maison d'Art Contemporain Chaillioux, Fresnes, France (curated by Virginia Whiles, cat)

"New Work", Corvi-Mora, London

"Negotiating Borders", Siddhartha Art Gallery, Kathmandu

2002

"The Galleries Show: Contemporary Art in London", The Royal Academy of Arts, London

"Open Ateliers", Rijksakademie, Amsterdam

"Threads, Dreams, Desires", Harris Museum & Art Gallery, Preston, UK
2nd Fukuoka Asian Art Triennale (cat)

2001

Open Studios, Rijksakademie, Amsterdam

Ivan Dougherty, Sydney

Chemould Gallery, Mumbai

"Manoeuvring Miniatures", IIC Gallery, New Delhi; Sakshi Gallery, Mumbai (cat)

2000

"Pakistan Another Vision", Victoria Art Gallery, Bath, UK; Center of Contemporary Art, Glasgow, UK; Huddersfield Art Gallery, Huddersfield, UK; Brunei Gallery, London

Tao Gallery, Mumbai
Didrichsen Art Museum, Kuusisaari, Finland
Canvas Art Gallery, Karachi

1999

American Club, Islamabad
"Scope", 8 Exhibition, N.C.A, Lahore
Off Set Gallery, Islamabad

1997

Alliance Française, Singapore
Cowkhandi Art Gallery, Karachi
Miniature Paintings Exhibition, Lahore Museum
National Exhibition of Paintings, AL-Hamra Art Gallery, Lahore
Panjab Artist Association, AL-Hamra Art Gallery, Lahore

1995

Panjab Artist Association, AL-Hamra Art Gallery, Lahore

SEE MORE

TEXT AND VIDEO

Overview <http://artist.christies.com/Aisha-Khalid-29863-cin.aspx#loadProfileContent>

Overview http://courses.washington.edu/femart/final_project/wordpress/aisha-khalid/

Interview <http://beta.dawn.com/news/583973/interview-miniature-mavericks>

Interview <http://www.thenational.ae/arts-culture/art/aisha-khalid-is-up-for-the-challenge>

"Larger Than Life" <http://www.youtube.com/watch?v=xj-xGrwDtyY>

"Name, Class, Subject" <http://vimeo.com/27000714>

News <http://www.chron.com/entertainment/arts-theater/article/Islamic-tradition-meets-modern-world-in-exhibit-4601422.php>

Artwork Close-up http://www.youtube.com/watch?v=5G_qmHURM-4

News <http://www.independent.co.uk/arts-entertainment/art/features/islaminspired-jameel-award-announces-finalists-2306510.html?action=gallery&ino=4>

Audio <http://www.christies.com/features/audio-aisha-khalid-divided-2547-4.aspx>

Video Aisha Khalid and Imran Qeshi <http://www.youtube.com/watch?v=V-bnBe0ABkk&NR=1>

In Pictures <http://hannahleightonboyce.wordpress.com/2012/09/23/whitworth-art-gallery-aisha-khalid-larger-than-life/>

TEXT

Aisha Khalid by Shahrish

http://courses.washington.edu/femart/final_project/wordpress/aisha-khalid/

Her signature is her repetitive, intricate geometric patterns. Her inspiration came from the tiled floors from her childhood home (Akhter). In addition, Islamic art prohibits the use of faces in iconography because of the fear that the angels will flee. Therefore, her work, like the work of many other Muslim artists, does not feature humans or animals. Her exploration of the silent suffering of Pakistani women testifies to the prevalence of domestic violence. Khalid has been affected by the women in her life who have suffered gender discrimination through domestic violence and the pressure to marry and have children. She treats gender oppression carefully – her images show women in *burqa* that are completely submerged in the pattern, creating sense of claustrophobia and suffocation. She re-appropriates traditional Islamic motifs to tell a gendered political message. Her use of patterns creates a metaphor between pattern and visibility. Whiles suggests that this hints at the hypocrisy of the use of repetition justified by the concept of tradition (43). The *purdah* forbids intimate relationships between men and women before marriage and contains women to the home. Khalid’s work seems to suggest the consequence of veiling for women is that they become invisible or a part of the walls. The burqa and the walls themselves become part of the woman’s identity and the symbol of her containment.

Sharjah Art Foundation

Commissioned Project: Kashmiri Shawl by Aisha Khalid

<http://www.sharjahart.org/projects/projects-by-date/2011/kashmiri-shawl-khalid>

Through Aisha Khalid’s labour-intensive process of inserting pins through a layer of two shawls, *Kashmiri Shawl* inspires contradictory responses. On one side, the heavily worked paisley and floral design offers a scene of luxurious detail. The backside tells a different story – staggered and unbound by the pin’s head, sharp tips protrude from the red wool to reveal a hazardous surface. The work draws attention to what Khalid views as a disparity between the global consumption of shawls from this region and the lack of attention placed on its geopolitical realities.

Aisha Khalid is up for the Challenge

The National interview

<http://www.thenational.ae/arts-culture/art/aisha-khalid-is-up-for-the-challenge>

“Actually there’s a new list out soon: the 100 most powerful women in Pakistan. I’m one of them as well!” she laughs, with a wicked glint in her eye. “Seriously, though, it’s great to be thought of in that way, particularly as an artist. It’s a good time for artists in Pakistan actually – we’re on the news, we’re getting interviewed. And it’s simply because the art scene is flourishing and getting recognised outside Pakistan.”

“I love my country and I would never directly criticise it,” she says. “Our colonial background, our new issues surrounding Afghanistan, affect us deeply. You know, people ask whether art can ever change anything, but I not only have liberty and the power of expressing things through art, but the sense that people listen to what I say. Take that Kashmiri shawl. It’s now travelled all over the world.”

Aisha Khalid - winner of the 2011 People's Choice award

<http://www.vam.ac.uk/content/articles/j/jameel-prize-2011-shortlist/>

Aisha Khalid won the 2011 Peoples' Choice award for her two entries, 'Kashmiri Shawl' and 'Name, Class, Subject' (2009). 'Kashmiri Shawl' is a cashmere cloth pierced with 300,000 gold-plated pins which create a traditional paisley pattern. For Khalid, the sharp pins symbolise the agony of the people in occupied Kashmir.

'Name, Class, Subject' is an artists book inspired by the exercise or 'copy books' used by government schools in Pakistan to teach writing in Urdu and English. Khalid's inspiration for her work is based directly on her classical training as a miniature painter and draws on her experience as a child growing up in a society shaped by a bilingual culture. Khalid has painted each of the 280 pages of the book in the Mughal style of miniature painting, to look like a ruled exercise book.

There are 'errors' in the Urdu pages, reminders of the mistakes Khalid used to find in her printed text books in Pakistan, such as missing text and lines or badly cut margins. In the middle of the book both English and Urdu page lines are blurred and overlapping, referencing the tensions underlying Pakistan's past and present.

The lined pages invite readers to imagine their suggested narrative and encourages them to write their own text between the lines.

RESIDENCIES

2003 Darmiaan 2 Artist Workshop in Lahore, Pakistan 2001 International Artist Workshop in Skoki, Poland 2001 Darmiaan Artist Workshop in Lahore, Pakistan 2000 Open Circle International Artist Workshop in Mumbai, India

SOLO EXHIBITIONS

2012 Larger than Life Whitworth Art Gallery, Manchester, UK 2012 Larger than Life, Corvi-Mora Gallery, London, UK 2010 Pattern to Follow, Chowkandi Gallery, Karachi, Pakistan 2010 Pattern to Follow, Pao Galleries, Hong Kong Art Center, Hong Kong 2010 Name Class Subject, Artist Book launch at Free Words London, UK 2008 Conversations, Pump House Gallery London, UK 2007 Portraits & Vortexes' Gandhara-Art, Hong Kong Art Center, Hong Kong 2007 Corvi Mora, London, UK 2006 Anant Gallery, Delhi, India 2004 Corvi Mora Gallery, London, UK 2003 Rohtas II Gallery, Lahore, Pakistan 2003 Conversation, Canvas Gallery, Karachi, Pakistan 2001 Admit One Gallery, New York, USA 2000 Sim Sim Gallery, Lahore, Pakistan 2000 Rohtas Gallery, Islamabad, Pakistan

TWO PERSON EXHIBITIONS

2010 Corvi-Mora Gallery London, UK (with Imran Qureshi). 2005 Chowkandi Art Gallery, Karachi, Pakistan (with Imran Qureshi). 2000 Corvi-Mora Gallery, London, UK (with Imran Qureshi). 1999 Chowkandi Art Gallery, Karachi, Pakistan (with Imran Qureshi).

GROUP EXHIBITIONS

2012 Women In-Between: Asian Women Artist 1984-2012, Fukuoka Museum, Japan 2012 Jameel Prize Shortlisted Artist Exhibition, Casa Arabe, Madrid, Spain 2011 Jameel Prize Shortlisted Artist Exhibition, The Institut du Monde Arabe, Paris, France 2011 10th Sharjah Biennial, Sharjah, UAE 2011 Jameel Prize Shortlisted Artist's Exhibition, Jameel Gallery, V&A Museum, London, UK 2011 Political Patterns, IFA Gallery, Berlin, Germany 2011 Light ,Passion and Darkness, Touchstone, Rochdale, Blackburn Museum and Art Gallery, Blackburn, UK 2010 The Rising Tide Mohata, Palace Museum, Karachi, Pakistan 2010 Light, Passion and Darkness, Gallery Oldham, Oldham, UK 2010 Beyond The Page, Pacific Asia Museum, Pasadena, USA 2010 The caged bird sings, Zahoor-ul-Akhlaq Gallery, NCA Lahore, Pakistan 2009 Venice Biennale, East West Diwan, Contemporary Art from Afghanistan, Iran and Pakistan, Venice, Italy 2009 Outside In: Alternative Narratives in Contemporary Art, University Museum & Art Gallery, The University of Hong Kong, Hong Kong 2009 ArtHK09, The Hong Kong International Art Fair 2009 The Power of Ornament, Belvedere, Vienna, Austria 2009 Living Traditions, National Art Gallery, Islamabad, Pakistan 2008 ArtHK08, The Hong Kong International Art Fair, Hong Kong

2008 Living Traditions, Queen's Palace Bag-e-Babar, Kabul, Afghanistan 2007 Friends of Rohtas, Rohtas Gallery, Lahore, Pakistan 2007 Moving Ahead, National Art Gallery, Islamabad, Pakistan 2006 Freize Art Fair, London, UK 2006 Beyond the Page, Asia House, London, UK 2006 Beyond the Page, Manchester Art Gallery, UK 2005 Karkhana: A Contemporary Collaboration, Aldrich Museum of Contemporary Art, Ridgefield CT, USA 2005 Re-Inventing Narratives, Gallery Al-Fasih, Rabat, Morocco 2005 One to One, Alhamra Art Gallery, Lahore, Pakistan 2004 Ritu, Triveni Kala Sangam, New Delhi, India 2004 Cover Girl, Ise Cultural Foundation Gallery, New York, USA 2004 Along the X Axis, Apeejay Media Gallery, Delhi, India 2003 Karkhana, Rochdale Art Gallery, Rochdale, UK 2003 Miniature, Pakistanaises Maison Art Contemporain Challious-94 Frenses, France 2003 New Work, Group Show with Pierpallo Campanini, Roger Hiorns, Imran Qureshi, Eva Marisaldi, Corvi-Mora Gallery London, UK 2003 Negotiating Borders, Siddhartha Art Gallery, Kathmandu, Nepal 2003 The Armory Show, New York, USA 2000 Open Ateliers Rijksakademie, Amsterdam, Netherlands 2002 Galleries Show, Royal Academy, London, UK 2002 Threads, Dreams, Desires, Harris Museum & Art Gallery, Preston, UK 2002 2nd Asian Art Triennial in Fukuoka Museum, Japan 2000 Maneuvering Miniatures, 11C Gallery, Delhi & Sakshi Gallery, Mumbai, India 2000 Open Ateliers Rijksakademie, Amsterdam Netherlands 2001 Deutsche Bank, New York, USA 2001 IVAN Dougherty Gallery, Sydney, Australia 2000 Tao Gallery, Mumbai, India. 2000 'Pakistan Another Vision" Brunei Gallery, London, UK 2000 Didrichsen art Museum, Kuusisaari, Finland. 2000 Canvas Art Gallery, Karachi, Pakistan 1999 American Club, Islamabad, Pakistan 1999 Scope-8 Gallery National College of Arts, Lahore, Pakistan 1997 Alliance Francaise, Lahore, Pakistan 1997 Miniature Paintings Exhibition, Lahore Museum. Lahore, Pakistan

COLLECTIONS

Sharjah Art Museum, Sharjah, UAE V & A Museum, London, UK Harris Museum, Preston, UK Fukuoka Asian Art Museum, Japan World Bank, Washington, USA Queensland Art Gallery, Queensland Cultural Center, Australia

AWARDS

Winner of 'Artist Book' Award, Alice Awards, Artistic Landmarks in Contemporary Experience, 2012 Winner of 'People's Choice' award, Jameel Prize, 2011 Shortlisted artist of Jameel Prize, 2011 'Birgit Skold Memorial Trust Award of Excellence 2010', London Artists Book Fair

SELECTED PUBLICATIONS

100 Women who Matter News Week Pakistan, March 30 & April 6, 2012. To comfort or to confront? That is the question by Amna Tirmizi Naqvi, Sohbat Journal of Contemporary Arts and Culture, Issue 3 2012 A Divine Labour, interview by Atteqa Ali, Sohbat Journal of contemporary arts and culture, 3 rd issue 2012 Building Bridges, Kathryn Clark, Etihad Magazine, July, pp.61-62 Political Patterns Interview by Sabine B Vogal, IFA Gallery, 2011 Sharjah art fair gains more admirers, by Anna Seaman, The National.com, March 17, 2011 Films, concerts will enliven Sharjah Biennial, by Miriam M. Al Serkal March 17, 2011

Fareeha Rafique, "Visually there are a lot of differences in our work", Encore, The News International, August 7, 2011 10th Sharjah Biennial , by Fatima Zahra Hassan, 2011 Desert Storm, by Muhammad Yusuf, Focus, The Gulf Today, January 6th 2011 Picturing Pakistan, by Saloni Mathur, Art in America, March 2011, pp.54-60 Sharjah art fair gains more admirers, by Anna Seaman, The National.com, March 17 2011 Films, concerts will enliven Sharjah Biennial, by Miriam M. Al Serkal, March 17 2011 Iftikar Dadi, Imran Qureshi, Aisha Khalid, by Virginia Whiles, Art Monthly, September 2011, pp.37-38 On the Street and at the Movies, by Don J Cohn, Art Asia Pacific, July/August 2011, Issue 69, pp.130-131 Art of the Book, Atteqa Ali, The News on Sunday (Encore), May 16 2011 New Title on South Asian Visual Culture/ Book Review, Art Asia Pacific, issue 69. July/ August 2010 Name Class Subject, by Aisha Khalid, Artist Book published by Raking Leaves, London, 2010 Pattern to Follow, by Suzanne Cotter and Fatima Zahra Hassan, Book by Gandhara Art Contemporary Artworks on Display, Schezee Zaidi, The News (Pakistan), February 8, 2009 Living Traditions: Pakistan, Afganistan, Iran Put Under Microscope Mahtab Bashir, Daily Times (Pakistan), February 9, 2009 NAG to host Pak-Afghan-Iran Art Exhibition Schezee Zaidi, The News (Pakistan), February 5, 2009 Living Traditions Of The Region Go on Display at NAG, Mahtab Bashir, DailyTimes, (Pakistan) February 8, 2009 Taken as Red, by Kevin Kwong, South China Morning Post, October 30, 2007, P.C8 Portraits & Vortexes, by Virginia Whiles and Amna Tirmizi Naqvi, Book by Gandhara Art The Creative Duo, by Attiqa Ali, The Nation December 18, 2005. P.33 Catalyst of Change, by Naiza Khan, Herald, October 2005, P.159-161. 'Rochdale Remembrance'

Hammad Nasar The Herald, February 2004, PP.98-99 Fine Arts Interview, Hammad Nasar The Herald, 2003, March, PP. 80-85 The News, Virginia Whiles Contemporary Issue 50, PP.22-23.UK Tulips and Camouflage, by Marjorie Husain, Dawn Gallery, March 16, PP.1-2 Catalogue Aisha Khalid 2001-2002 Art Tomorrow 2002, by Edward Lucie-Smith, Terrail, P.255, 257 Unveiling the Visible, by Salima Hashmi 2nd Fukuoka Asian Art Triennial, Catalogue 2002, Japan Art South Asia, A Shisha initiated program, 2002, Manchester, UK Over Schoonheid en Oorlog by Patricia Wessels, in Bijeem March 2002. (Magazine) s'-Hertogenbosch, Netherlands Maneuvering Miniatures, by Virginia Whiles (Ed). Khoj International Artist Association, 2001, Delhi, India Of Missiles and Shrouds Quddus Mirza, In Art India, Vol.5, Issue II. India A Longing of Freedom, The News, 23 April 2000, Pakistan Third Text 2001, London, UK New York Times, 2001, USA Lahore Colors, 1999 by Alhamra Art Center Lahore, Pakistan

1. Kashmiri Shawl, 2011, Site-specific installation, pashmina scarf and gold plated steel pins, commissioned by Sharjah Art Foundation, Installation view, photo by Alfredo Rubio
2. Kashmiri Shawl, 2011, (view of front), 129.54x256.54 cm, pashmina shawl and gold-plated steel pins, courtesy of the artist
3. Kashmiri Shawl, 2011, Site-specific installation, pashmina scarf and gold plated steel pins, commissioned by Sharjah Art Foundation, detail, photo by Plamen Galabov
4. Kashmiri Shawl, 2011, Site-specific installation, pashmina scarf and gold plated steel pins, commissioned by Sharjah Art Foundation, detail, photo by Alfredo Rubio
5. Kashmiri Shawl, 2011, Site-specific installation, pashmina scarf and gold plated steel pins, commissioned by Sharjah Art Foundation, detail, photo by Alfredo Rubio
6. Kashmiri Shawl, 2011, Site-specific installation, pashmina scarf and gold plated steel pins, commissioned by Sharjah Art Foundation, detail, photo by Maryam Al Qassimi
7. Pattern to Follow, 2010, gouache and gold leaf on wasli paper, 115.6x115.6cm, Collection of Ali and Amna Naqvi
8. Pattern to Follow, 2010, gouache and gold leaf on wasli paper, 115.6x115.6cm, The Rose Trust, Installation view, photo by Plamen Galabov
9. Pattern to Follow, 2010, gouache and gold leaf on wasli paper, 90.2x124.5cm, The Rose Trust, Installation view, photo by Amina Khansaheb
10. Pattern to Follow, 2010, gouache and gold leaf on wasli paper, 115.6x115.6cm, Collection of Ali and Amna Naqvi, detail, photo by Amina Khansaheb
11. Pattern to Follow, 2010, gouache and gold leaf on wasli paper, dimensions variable, Installation view, photo by Plamen Galabov
12. "Larger than Life", Exhibition view, Whitworth Art Gallery, Manchester, 2012
13. "Larger than Life", Exhibition view, Whitworth Art Gallery, Manchester
14. "Larger than Life", Exhibition view, Whitworth Art Gallery, Manchester (details of the embroidered wall)
15. Aisha Khalid | Opaque watercolour on wasli (paper) | Courtesy Corvi-Mora
16. AISHA KHALID (B. 1972)
Kiss
opaque watercolour on wasli paper
image: 12½ x 19 5/8 in. (31.8 x 49.8 cm.)
Executed in 2007
17. AISHA KHALID (B. 1972)
BARBED
SIGNED 'AISHA KHALID' (ON REVERSE)

OPAQUE WATERCOLORS ON WASLI
9 X 6½IN. (22.9 X 16.5CM.)
PAINTED IN 2006

18. AISHA KHALID (B. 1972)
Behind the Curtain
signed and dated 'Aisha Khalid '04' (on the reverse)
gouache on wasli paper
10¼ x 10¼in. (26 x 26cm.)
Painted in 2004
19. AISHA KHALID (B. 1972)
Change of Course
signed and dated 'Aisha Khalid 2006'; bearing label 'Corvi-Mora, London Aisha Khalid Change of Course, 2006 Opaque watercolour on 'wasli' paper 59.4 x 43.1 cm (framed)' (on the reverse)
watercolor on *wasli*
15 x 9½ in. (38.1 x 24.1 cm.) image; 18 5/8 x 13¼ in. (47.3 x 33.6 cm.) sheet
Executed in 2006
20. Birth, 2011, Gouache on Wasli (paper), 15.5 x 10.2 cm
Estimate HK\$40,000-60,000 | US\$5,130-7,690
Generously donated by Gandhara Art and the artist
21. Conversations, Still from a video, 2002, still from a colour video
22. **Larger Than Life, 2012**
Gouache on wasli paper
Three parts: 116.8 x 116.8 cm, 50.8 x 129.5 cm, 116.8 x 116.8 cm, AK12-2
23. **New Moon, 2012**
Gouache and gold leaf on wasli paper
51.8 x 51.8 cm, AK12-1
24. **Larger Than Life, 2012**
Gouache and gold leaf on wasli paper
233.7 x 116.8 cm, AK12-3
25. **Larger Than Life, 2012**
Gouache on wasli paper
233.7 x 116.8 cm, AK12-4
26. **Larger Than Life, 2012**
Gouache on wasli paper
Eight parts: 57 x 57 cm each, AK12-5
27. **The Container and The Contained, 2011**
Gouache and gold leaf on wasli paper
114.3 x 114.3 cm, AK11-8
28. **The Container and The Contained, 2011**
Gouache and gold leaf on wasli paper
114.3 x 114.3 cm, AK11-7
29. **Visible Invisible, 2011**
Gouache on wasli paper
64.3 x 44.3 cm, AK11-4
30. **Visible Invisible, 2011**
Gouache on wasli paper
68.7 x 52.7 cm, AK11-5
31. **The Container and The Contained, 2011**
Gouache on wasli paper
106.6 x 116.8 cm, AK11-3
32. **The Container and The Contained, 2011**
Gouache and gold leaf on wasli paper
118 x 101 cm, AK11-2
33. **Kabul, 2009**
Gouache on wasli paper
122 x 198 cm, AK09-1

34. Aisha Khalid, Patterns to Follow. Image courtesy: Aisha Khalid/Corvi-Mora Gallery, London.
35. **Aisha Khalid**
Pattern to Follow
Gouache and gold leaf on wasli paper, 2009, 83cm x 85cm x 6cm
36. **Aisha Khalid**
Pattern to Follow, Gouache and gold leaf on wasli paper, 2009, 90cm x 126cm x 6cm
37. 'Name, Class, Subject', Aisha Khalid, 2009. Courtesy of the artist, Corvi Mora Gallery and Raking Leaves
38. Aisha Khalid, "Appear As You Are, Be As You Appear", Fabric (black velvet, red silk), and steel needles, 2010
39. Aisha Khalid, "Appear As You Are, Be As You Appear", Fabric (black velvet, red silk), and steel needles, 2010 (detail)
40. Covered/ Uncovered III (in two parts), 2002, 10 x 7".
41. Ibid
42. Vortex, 2007, gouache on wasil, 26 X 17 in
43. Visible invisible, 2007, gouache on wasil, 18 x 18".
44. Distance, 2007, gouache on wasil paper, 21 x 91 in.
45. Divided, 2007, gouache on wasil paper, 26 x 18 in
46. Scattered, 2007, gouache on wasil paper, 18 x 26 in
47. Better-half, 2007, gouache on wasil paper, 8 x 27 in
48. Red Red, 2007, gouache on wasil paper, 13 x 19 in
49. Kiss, 2007, gouache on wasil paper, 18 x 26 in
50. Distance, 2007, gouache on wasil paper, 8 x 26 in
51. Distance-2, 2007, gouache on wasil paper, 21 x 91 in
52. Conversation, Diptych, 2008, gouache on wasil paper, 36 x 24 in
53. Larger than Life, 2009, gouache on wasil paper, 96 x 48 in
54. Divided, 2009, gouache on wasil paper, 36 x 72 in
55. Pattern to Follow, Diptych, 2010, gouache with gold on wasil paper, 45 x 45 in
56. Pattern to Follow, 2010, gouache with gold on wasli, 45 x 45 in
57. Pattern to Follow, 2010, gouache with gold on wasli, 62 x 37 in
58. Pattern to Follow, 2010, gouache with gold on wasli, 60 x 60 in
59. From the Darkness to the Light, 2010, Pattern to Follow, 2010, gouache on wasli, 20 x 14 in
60. Name. Class. Subject, 2009, gouache on wasli, Fabric binding 10 x 8 in, Book: 144 leaves, 288 pages, 2 painted titles, Weight 10 kg, 11 x 10 in
61. Jacket, 2010, fabric (black velvet, red silk), steel needles
62. In It What Is In It, 2010, gouache on wasli, 20 x 30 in
63. The Container and the Contained, 2011, gouache and gold leaf on wasli, 45 x 45 in
64. The Container and the Contained, 2011, gouache and gold leaf on wasli, 45 x 45 in
65. The Container and the Contained, 2011, gouache on wasli, 40 x 46 in
66. The Container and the Contained, 2011, gouache on wasli, 48 x 48 in
67. Appear as You Are, 2012, gouache and gold leaf on wasli, 40 x 19 in
68. The Wound is the Place Where The Light Enters You, 2012, gouache on wasli, 73 x 46 in
69. Heart (Diptych), 2011, acrylic on canvas and dress maker steel pins, 36 x 96 in
70. West Looks East (Diptych), 2013, gouache on wasli, 28 x 20 in
71. West Looks East, 2013, gouache on wasli, 28 x 20 in