

Shahzia Sikander

Born 1969, Lahore, Pakistan

She lives and works in New York

Shahzia Sikander is acclaimed for her experimentation with the form of miniatures to engage with contemporaneous criticality and interventions, while formalistically galvanising her body of works by transposing miniatures onto different mediums including video and mural painting.

Education

1992 BFA National College of Arts, Lahore, Pakistan

1995 MFA Rhode Island School of Design, USA

Selected Exhibitions

SOLO EXHIBITIONS

2013

Parallax, Pilar Corrias, London – UK

2012

The Last Post, Linda Pace Foundation, San Antonio, Texas – US

Kogod Courtyard at the Smithsonian American Art Museum, Washington DC – US

Douglas Library, Institute for Women and Art, Rutgers University, New Brunswick, New Jersey – US

2011

Shahzia Sikander: Sift, Rift, Drip, Shift, Sikkema Jenkins & Co, New York – US

Massachusetts College of Art, Boston – US

2010

Valentina Bonomo, Rome – IT

The Exploding Company Man and other Abstractions, San Francisco Art Institute, Walter and McBean Galleries, San Francisco – US

2009

I am also not my own enemy, Pilar Corrias, London – UK

Shahzia Sikander Selects: Works from the Permanent Collection, Cooper-Hewitt, National Design Museum. New York – US (Curator)

Stalemate. Sikkema Jenkins & Co. New York – US

Shazia Sikander- Authority as Approximation, Para-site, Hong Kong – CN

2008

Intimate Ambivalence, IKON Gallery, Birmingham – UK

Daadgalerie, Berlin

2007

Shahzia Sikander, Museum of Contemporary Art, Sydney – AU

Irish Museum of Modern Art, Dublin – IR

2006

Valentina Bonomo Arte Contemporanea, Rome – IT

Shahzia Sikander, Taipei Biennial – TW

Fabric Workshop & Museum, Philadelphia – US
Shahzia Sikander: New Work, Sikkema Jenkins & Co. New York – US
2005
51 Ways of Looking, Sikkema Jenkins & Co, New York – US
Dissonance to Detour, Otis College of Art and Design, Los Angeles – US
New Work: Shahzia Sikander- Nemesis, Miami Art Museum, Miami – US
2004
Shahzia Sikander: Nemesis, The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York – US
Shahzia Sikander: Flip Flop, The San Diego Museum of Art, San Diego – US
Contemporary Links: Shahzia Sikander, The San Diego Museum of Art, San Diego – US
Aldrich Contemporary Art Museum, Ridgefield – US
2003
Seattle Art Museum, Seattle – US
Drawing to Drawing, Hosfelt Gallery, San Francisco – US
SpiNN, Sikkema Jenkins & Co, New York – US
2002
Middlebury College Museum of Art, Vermont – US
2001
Intimacy, ArtPace, San Antonio, Texas – US
Asia Society, New York – US
2000
Acts of Balance, Whitney Museum of American Art at Philip Morris, New York – US
1999
Directions: Shahzia Sikander, Hirshhorn Museum and Sculpture Garden, Washington, D.C – US
1998
Shahzia Sikander, The Renaissance Society at the University of Chicago, Chicago – US
Shahzia Sikander: Drawings and Miniatures, The Kemper Museum of Contemporary Art and Design, Kansas City, Missouri – US
Murals and Miniatures, Deitch Projects, New York – US
1997
A Kind of Slight and Pleasing Dislocation, Hosfelt Gallery, San Francisco – US
Glassell at the Museum of Fine Arts Houston, Houston – US
The Drawing Center, New York – US
1996
Knock Knock Who's There? Mithilia, Mithilia Who?, Project Row Houses, Houston – US
Art Celebration 96: Shahzia Sikander, Barbara Davis Gallery, Houston – US
Glassell at the Museum of Fine Arts Houston, Houston – US
1992
Rohtas Gallery, Islamabad – PK
Pakistan Embassy, Washington DC – US

SELECTED GROUP EXHIBITIONS

2015
Honolulu Museum of Art, Honolulu, Hawai'i – US
2014
Nevada Museum of Art, Reno, Nevada – US
UMMA University of Michigan Museum of Art, Ann Arbor, Michigan – US
2013
If you were to live here..., The 5th Auckland Triennial, Auckland – NZ

Sharjah Biennale 11, Sharjah Art Foundation, Sharjah – AE

NO BORDERS: Contemporary art in a globalised world curated by Jeremy Lewison, Bristol Museum and Art Gallery, Bristol – UK

The 5th Auckland Triennial, Auckland – NZ

Nasher Museum of Art at Duke University, Durham, North Carolina – US

Doris Duke's Shangri La: Architecture, Landscape and Islamic Art curated by Donald Albrecht and Tom Mellins, Norton Museum of Art in West Palm Beach – US

"The Collectors Show", Singapore Art Museum – SG

The 13th Istanbul Biennial, Istanbul – TK

2012

Doris Duke's Shangri La: Architecture, Landscape and Islamic Art curated by Donald Albrecht and Tom Mellins, Museum of Art and Design, New York – US

Gifts of the Sultan: The Arts of Giving at the Islamic Courts, The Museum of Islamic Art, Doha – QA

The Annual 2012, National Academy Museum, New York – US

Guangzhou Triennial, Guangzhou – KR

New Prints 2012/Summer, Selected by Shahzia Sikander, IPCNY, New York – US

Women In-Between: Asian Women Artists 1984-2012, Fukuoka Asian Art Museum, Fukuoka – JP

The 2nd Mardin Biennial, Mardin – TK

2011

Power of Doubt, Curated by Hou Hanru, Guangdong Times Museum, Guangzhou – CN

Patria o Libertad! On Patriotism, Immigration and Populism, Museum of Contemporary Canadian Art, Toronto – CA

Future Pass: From Asia to the World, 54th Venice Biennale, Venice – IT

Gifts of the Sultan: The Arts of Giving at the Islamic Courts, Los Angeles County Museum of Art, Los Angeles; Museum of Fine Arts, Houston – US

2010

By Day, By Night, some (special) things a museum can do, Rockbund Museum, Shanghai – CN

Transformation, Museum of Contemporary Art, Tokyo – JP

Video Art: Replay : Part 2: Everyday Imaginary, Institute of Contemporary Art (ICA) at the University of Philadelphia – US

Space, From MAXXI's collections of art and architecture, MAXXI National Museum of XXI Century Arts, Rome – IT

Monumental 'Miniatures': Large-scale Paintings from India, Philadelphia Museum of Art, Philadelphia – US

2009

Taswir: Pictorial Mappings of Islam and Modernity, Martin-Gropius-Bau, Berlin – DE

Something About Mary, Gallery Met, New York – US

The 4th Fukuoka Asian Art Triennial, Fukuoka – JP

Moving Perspectives: Shahzia Sikander and Sun Xun, Sackler Gallery, The Smithsonian, Washington DC – US

Significant and Insignificant Events, Istanbul Modern, Istanbul – TK

It's fine as long as you draw but don't film, Pilar Corrias, London – UK

A Decade of Contemporary American Printmaking: 1999-2009, Tsinghua University, Beijing – CN

Compass in Hand: Selections from the Judith Rothschild Foundation Contemporary Drawings

Collection, The Museum of Modern Art, New York – US; Institut Valencià d'Art Modern, València – ES

One Image May Hide Another: Arcimboldo-Dali-Raetz, Galeries Nationales du Grand Palais, Paris – FR

The 2nd Animamix Biennial, Taipei – TW

2008

Order. Desire. Light. : An Exhibition of Contemporary Drawings, Irish Museum of Modern Art, Dublin – IR

The Big Bang, Museo Carlo Bilotti, Rome – IT

ev+a 2008 too early for vacation, Limerick – IR

Demons, Yarns & Tales, The Dairy, London – UK; The Loft, Miami – US

Perverted by Theater, Apexart, New York – US

International Triennial of Contemporary Art, Prague – CZ

2007

Delicatessen, University Galleries, Florida Atlantic University, Boca Raton – US

Don't Look: Contemporary Drawings from an Alumna's Collection (Martina Yamin, class of 1958), Davis Museum and Cultural Center, Wellesley – US

In Wonderland, Scottsdale Museum of Contemporary Art, Scottsdale – US

Timer: Intimita/Intimacy, Triennale Bosvisa, Milan – IT

New Media/New Materials: Highlights in Contemporary Art from the Fabric Workshop Museum, Contemporary Art Center, Cincinnati, Ohio – US

The Travelling Gallery, Edinburgh – UK

Not For Sale, PS1, Long Island City, New York – US

Cosmologies, James Cohen Gallery, New York – US

Global Feminisms, Elizabeth A. Sackler Center for Contemporary Art at The Brooklyn Museum of Art, Brooklyn; Davis Museum and Cultural Center, Wellesley College, Wellesley – US

Take 2: Women Revisiting Art History, SFMoMA, Mills College Art Museum, Oakland – US

Fantasmagoria, Dibujo en movimiento, Fundacion ICO, Madrid – ES

Hammer Contemporary Collection Part II, The Hammer Museum at UCLA, Los Angeles – US

2006

Dirty Yoga: 2006 Taipei Biennial, Taipei – TW

Domains of Wonder: Masterworks of Indian painting, Museum of Fine Arts, Boston – US

Without Boundary: Seventeen ways of Looking, Museum of Modern Art, New York – US

Shahzia Sikander, The Fabric Workshop and Museum, Philadelphia – US

Video Venice, Adelaide Festival of the Arts, Adelaide – AU

Nuevos Misticos/New Mystics, Instituto Cabrera Pinto, La Laguna. Tenerife – ES

The Quiet in The Land, National Museum, Luang Prabang, Laos – TH

JaGGy-edge, The Traveling Gallery, Edinburgh – UK

2005

Translation, Palais de Tokyo, Paris – FR

Always a little further, curated by Rosa Martinez, 51st International Art Exhibition, La Biennale di Venezia, Venice – IT

New Work/ New Acquisitions, The Museum of Modern Art, New York – US

Drawing Narrative, College of Wooster Art Museum, Wooster – US

Fatal Love: South Asian American Art Now, The Queens Museum of Art, Queens, New York – US

Zeitsprunge Raumfolgen, IFA: Institut für Auslandsbeziehungen, Berlin – DE

2004

The Print Show, Exit Art, New York – US

First International Biennial of Contemporary Art-The joy of my dreams, Charterhouse of Santa Maria de las Cuevas, Seville – ES

Through Master's Eyes, LA County Museum of Art, Los Angeles – US

Watercolor Worlds, Dorsky Gallery, New York – US

Along the X-Axis: Video Art from India and Pakistan, Apeejay Media Gallery, New Delhi, India

Beyond East and West, Krannert Art Museum, University of Illinois at Urbana-Champaign, Champaign, Illinois; Louisiana State University Museum of Art, Baton Rouge, Louisiana; Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; Williams College Museum of Art, Williamstown, Massachusetts – US

2003

Poetic Justice, The 8th International Istanbul Biennial, Istanbul – TR

Aliens in America: Others in the USA, Lamont Gallery, Phillips Exeter Academy, Exeter, New

Hampshire – US

Drawing the World: Masters to Hipsters, Vancouver Art Gallery, Vancouver, British Columbia – CN
2002

AOP 2002: The 37th Art on Paper Exhibition, Weatherspoon Art Museum, Greensboro, North Carolina – US

Drawing Now: Eight Propositions, Museum of Modern Art, Queens, New York – US

Time/Frame, Jack S. Blanton Museum of Art, The University of Texas at Austin – US

Urgent Painting, Musée d'Art Moderne de la Ville de Paris/ARC, Paris – FR

2001

Conversations with Traditions, Nilima Sheikh and Shahzia Sikander- Asia Society, New York; travelled to: Middlebury College Museum of Art, Middlebury, VT; Royal Museum of Ontario, Toronto, Canada; Seattle Art Museum, Seattle, WA; The University of Michigan Museum of Art, Ann Arbor, MI – US*

ARS 01, Kiasma, Museum of Contemporary Art, Helsinki – FI

Elusive Paradise: The Millennium Prize, National Gallery of Canada, Ottawa – CN

Threads of Vision: Toward a New Feminine Poetics, Cleveland Center for Contemporary Art, Cleveland, Ohio – US

Expanding Tradition: Contemporary Works Influenced by Indian Miniatures, Deutsche Back Lobby Gallery, New York – US

New Works: 01.1 Rivane Neuenschwander, Shahzia Sikander, Tony Villejo, ArtPace, San Antonio, Texas – US

New Artists, Recent Works, Rhotas Gallery, Islamabad – PK

2000

Projects 70, Museum of Modern Art, New York – US

00, Barbara Gladstone Gallery, New York – US

Drawing on the Figure: Works on paper of the 1990s from the Manilow Collection, Museum of Contemporary Art, Chicago – US

Greater New York, P.S.1 Contemporary Art Center, Queens, New York – US

The American Century: Art & Culture 1900-2000, Part II, 1950-2000, Whitney Museum of American Art, New York – US

1999

Negotiating Small Truths, Jack S. Blanton Museum of Art, University of Texas at Austin – US

Art-Worlds in Dialogue, Museum Ludwig, Cologne – DE

The 3rd Asia-Pacific Triennial of Contemporary Art (APT3), GOMA/Queensland Art Gallery, Brisbane – AU

1998

On the Wall: Shahzia Sikander, William Kentridge, Barry McGee, Margaret Kilgallen, Forum for Contemporary Art, St. Louis, Missouri – US

On Liberating Tradition: Byron Kim, Yinka Shonibare and Shahzia Sikander, Center for Curatorial Studies, Bard College, Annandale-on-Hudson – US

Global Vision: New Art from the 90s, Part II, Deste Foundation, Center for Contemporary Art, Athens – GR

Pop Surrealism, Aldrich Contemporary Art Museum, Ridgefield, Connecticut – US

I Love New York, Ludwig Museum, Cologne – DE

Cinco continentes y una ciudad: Salón internacional de pintura, Museo de la Ciudad de México, Mexico City – MX

1997

Out of India: Contemporary Art of the South Asian Diaspora, Queens Museum of Art, New York – US

Three Great Walls, Yerba Buena Center for the Arts, San Francisco – US

7th Bienal Internacional de Escultura E Desenho, Caldas de Rainha – PT

The Whitney Biennial, The Whitney Museum of American Art, New York – US

1996

An Intelligent Rebellion, Women Artists of Pakistan, Cartwright Hall, Lister Park, Bradford – UK

1994

A Selection of Contemporary Paintings from Pakistan, Pacific Asia Museum, Pasadena, California – US

EDUCATION

1995

M.F.A., Rhode Island School of Design, Providence, Rhode Island, US

1992

B.F.A., National College of Arts, Lahore, Pakistan

AWARDS

2012

Inaugural Medal of Art, US Department of State (AIE), Washington D.C.

2010

SCMP Art Futures Award, Hong Kong International Art Fair

2009

The Inaugural Rockefeller Foundation Bellagio Center Creative Arts Fellowship

2008

Performing and Visual Arts Achiever of the Year award presented by the South Asian Excellence Awards

2007

Artist-in-residence, Daad program 2007-2008 (Berliner Künstlerprogramm, Deutscher Akademischer Austauschdienst)

2006

Young Global leader, World Economic Forum, Davos

John D. and Catherine T. MacArthur Foundation Fellowship

2005

Tamgha-e-imtiaz, National Medal of Honor, Government of Pakistan

Jennifer Howard Coleman Distinguished Lectureship and Residency

2003

Commendation Award, Mayor's Office, City of New York

1999

South Asian Women's Creative Collective Achievement Award

1998

The Joan Mitchell Award

1997

The Louis Comfort Tiffany Foundation Award

1995

Core Fellowship 1995 - 1997, Glassel School of Art, Museum of Fine Arts, Houston

1993

Graduate Fellowship Award 1993-1995, Rhode Island School of Design

1992

Shakir Ali Award/Kipling award, (highest merit award) National College of Arts Lahore Haji Sharif Award, (excellence in Miniature Painting) National College of Arts, Lahore

1992

Distinction Award, Thesis Project, National College of Arts, Lahore

SEE MORE

TEXT

Artist's website Shahzia Sikander

<http://www.shahziasikander.com/>

Interview Intertwined Identities, In conversation with Vishakha N. Desai, ArtAsiaPacific Magazine, September/October 2013

<http://www.artasiapacific.com/Magazine/85/IntertwinedIdentities>

Interview Everything is Illuminated, Cheryl Kaplan, Deutsche Bank Art Mag, Issue No. 75, September 2013

<http://db-artmag.com/en/75/>

Interview A Conversation with Shahzia Sikander, Anjali Gupta, Linda Pace Foundation, September 2012

<http://www.lindapacefoundation.org/Shahzia-Sikander-interview.php>

Interview Gods, Griffins, and Cowboy Boots. Red Studio, MOMA Interactives

<http://www.moma.org/interactives/redstudio/interviews/shahzia/shahzia.html>

Article Shahzia Sikander: Maximalist Miniatures, Hilarie M. Sheets, April 2013

<http://www.artnews.com/2013/04/15/shahzia-sikander-maximalist-miniatures/>

Review Shahzia Sikander @ SFAI, Sidra Stich, Square Cylinder Online, June 2011

<http://www.squarecylinder.com/2011/06/shihazia-sikander-sfai/>

In Conversation Viewpoints: A Conversation with Shirin Neshat and Shahzia Sikander, Asia Society, December 2000

<http://asiasociety.org/arts/visual-arts/viewpoints-conversation-shirin-neshat-and-shahzia-sikander>

Interview Everything is Illuminated, An Interview with Shahazia Sikander, Cheryl Kaplan, ArtMag by Deutsche Bank, 2013

<http://db-artmag.com/en/75/feature/everything-is-illuminated-an-interview-with-shahzia-sikander/>

Overview Miniature Painting... Animated?, Ulara Nakagawa, January 2011

<http://thediomat.com/new-emissary/2011/01/05/miniature-painting%E2%80%A6-animated/>

Overview Shahzia Sikander questions authority with new video art medium at Para/Site in Hong Kong, Art Radar Asia, September, 2009

<http://artradarjournal.com/2009/09/23/shahzia-sikander-questions-authority-with-new-video-art-medium-at-parasite-in-hong-kong/>

News Shahzia Sikander's The exploding company man and other abstractions, e-flux, 2011

<http://www.e-flux.com/announcements/shahzia-sikanders-the-exploding-company-man-and-other-abstractions/>

Overview Shahzia Sikander, Jessica Morgan, Rockefeller Foundation

<http://www.rockefellerfoundation.org/bellagio-center/bellagio-creative-arts-fellows/about-program/shahzia-sikander>

Interview Shahzia Sikander: Islam and Miniature Painting, Art 21

<http://www.art21.org/texts/shahzia-sikander/interview-shahzia-sikander-islam-and-miniature-painting>

Overview Shahzia Sikander, David Hunt, BOMB 76/ Summer, 2001

<http://bombsite.com/issues/76/articles/2403>

Writing Artist Shahzia Sikander on how she draws, Shahzia Sikander, The Guardian, September 2009

<http://www.guardian.co.uk/artanddesign/2009/sep/19/shahzia-sikander-how-she-draws>

Overview On Exhibit: Shahzia Sikander makes herself clear, Cara Jepsen, March 1998

<http://www.chicagoreader.com/chicago/on-exhibit-shahzia-sikander-makes-herself-clear/Content?oid=895731>

Review When the Curator Becomes the Attraction, Karen Rosenberg, March 26, 2009

http://www.nytimes.com/2009/03/27/arts/design/27sika.html?_r=0&adxnnl=1&adxnnlx=1379054981-4ZzbWH3oap48LF07mXkD2A

Review Sampling like a DJ, Leah Ollman, Los Angeles Times, April 2004

<http://articles.latimes.com/2004/apr/08/news/wk-ollman8>

Article Joining Hindu and Muslim Icons in Art, Somini Sengupta, December 2001

<http://www.nytimes.com/2001/12/26/arts/joining-hindu-and-muslim-icons-in-art.html>

Review Landscapes of Swirls Fuse Past and Present, Benjamin Genocchio, October 2004

<http://query.nytimes.com/gst/fullpage.html?res=9A04E3D61538F930A35753C1A9629C8B63>

Interview The Forgotten Daughter, Ayeda Iftikhar, Newsweek Pakistan, August 2013

<http://newsweekpakistan.com/the-forgotten-daughter/>

Interview Shahzia Sikander and Anonymity in Pakistan, South Asia Journal, August 2013

<http://southasiajournal.net/2013/08/shahzia-sikander-and-anonymity-in-pakistan/>

Videos

Artwork Close-up Shahzia Sikander on The Last Post, Art 21, January 2013

<http://www.youtube.com/watch?v=vyWn3a7flb4>

Artists' Talk The Conversation- Art in Embassies, US Department of State, November 2012

http://www.youtube.com/watch?v=c_Z_M1vC61A

Profile Shahzia Sikander for Doris Duke's Shangri La exhibition, October 2012

<http://www.youtube.com/watch?v=N7vuY4nUnW0>

Interview Shahzia Sikander and Glen Lowry in Conversation, Copper-Hewitt National Design Museum, April 2009

<http://www.youtube.com/watch?v=UIKVJTT8qSQ>

Interview Shahzia Sikander for What Follows Interview Series, University of Colorado, September 2012

<http://www.youtube.com/watch?v=zXa1ZJpbn64>

Interview Shahzia Sikander on "Transformation", Museum of Contemporary Art, Tokyo, January 2011

<http://www.youtube.com/watch?v=OS5twWOHEME>

Artwork Close-up Shahzia Sikander on Riding the Written/ Writing the Written, 2000, Art 21, May 2008

<http://www.youtube.com/watch?v=ExFAwCaGgbk>

Exhibition Glimpse Shahzia Sikander at Sikkema Jenkins, New York, April 2009

http://www.youtube.com/watch?v=xxKZz_XUQ_I

Installation Glimpse Shahzia Sikander, Dissonance to Detour, 2005

http://www.youtube.com/watch?v=H_cvn9dXzfs

Performance Glimpse Shahzia Sikander and Sharmilla Desai collaboration, Aldrich Contemporary Art Museum, Connecticut, USA, January 2009

<http://www.youtube.com/watch?v=hxrPy4B3kcl>

Clip Shahzia Sikander, Gossamer, 2010, 11 minutes 21 seconds

<http://vimeo.com/48463740>

Exhibition Film Shahzia Sikander on “Shahzia Sikander Selects”, Sunday Arts, PBS Video, July 2009

<http://watch.thirteen.org/video/1182323587>

Interview Shahzia Sikander on The Last Post, 2010, SFAI, April 2011

<http://vimeo.com/26453125>

Interview Shahzia Sikander with Homi Bhabha, March 1998

<http://vimeo.com/16566608>

TEXT

Gallery bio and description

<http://www.pilarcorrias.com/exhibitions/shahzia-sikander-2/>

Internationally recognised, Pakistani born American artist, Shahzia Sikander is best known for her experimentation with the formal constructs of Indo-Persian miniature painting in a variety of formats and mediums, including video, animation, mural and collaboration with other artists.

Over the years, she has pioneered an interpretive and critically charged approach to the anachronistic genre of miniature painting. Underpinning the work is also Sikander's interest in paradox, societies in flux, and formal and visual disruption as a means to cultivate new associations.

For her second solo show at the gallery Shahzia Sikander is presenting a new 3-channel animation work, which will also preview at the Sharjah Biennial in March 2013. Accompanying the animation are 4 large scale drawings and 4 smaller works on paper.

Focusing on the Strait of Hormuz and the area's historical power tensions, the animation Parallax is inspired by the idea of conflict and control. Drawn elements come together to create dissonance and disruption. Abstract, representational and textual forms coexist and jostle for domination. Spheres made of hair spin and sing, Christmas trees made of valves and spools spout, while undulating colour fields create pitch and fervour and large swaths of static noise erupt into flocks. Human voices recite and narrate, creating tension and rhythm while oscillating between audible texts and the environmental sounds. Visual vocabulary is culled from drawings and paintings to construct the animation, giving the motifs and symbols a shifting identity as they come together to re-create meaning within the digital space.

In her current practice, drawing and animation are interlinked and inform each other. Ideas housed on paper are put into motion. Patterns of thinking and movement are worked out via drawing. Moving between these two mediums is a way for her to see and convey multiple sides to a situation. The resulting shift in perspective functions as a vantage point highlighting the distance between two locations namely drawing and animation. Translation thus emerges as a concept. Text embedded in the drawings also functions as a tool to further explore ideas around translation, as in translation's relationship to a tradition, and tradition with all its inherent redactions.

In the drawings titled '*Redaction*', '*Mirage*' and '*I am the exact imitation of the original*' the play on words implies a certain narrative while the meaning is kept in flux. Is original a construct? What is the distance between the original and its translation and at what point does the translation become an original. The distance thus becomes the interim, the interstice, the pause, the silence, the interval, the separation, the lacuna or the gap between two positions. It is exactly this space that the drawings and the animation tend to explore.

Shahzia Sikander, art21, PBS

<http://www.pbs.org/art21/artists/shahzia-sikander>

Sikander transported miniature painting into the realm of contemporary art. Raised as a Muslim, Sikander is also interested in exploring both sides of the Hindu and Muslim "border," often combining imagery from both—such as the Muslim veil and the Hindu multi-armed goddess—in a single painting. Sikander has written: "Such juxtaposing and mixing of Hindu and Muslim iconography is a parallel to the entanglement of histories of India and Pakistan." Expanding the miniature painting to the wall, Sikander also creates murals and installations, using tissue-paper-like materials that allow for a more free-flowing style. In what she labeled performances, Sikander experimented with wearing a veil in public, something she never did before moving to the United States. Utilizing performance and various media and formats to investigate issues of border crossing, she seeks to subvert stereotypes of the East and, in particular, the Eastern Pakistani woman.

Shahzia Sikander: Maximalist Miniatures

<http://www.artnews.com/2013/04/15/shahzia-sikander-maximalist-miniatures/>

“The foundation of my animations and all my work is drawing,” says Sikander, who continues to generate her projections from scans of drawn imagery. “The computer is storing and allowing me to move the layers around with amazing freedom and flexibility. The digital space really lets me push the movement.”

Shahzia Sikander @ SFAI

<http://www.squarecylinder.com/2011/06/shihazia-sikander-sfai/>

Densely layered compositions, rooted in contrast and incongruity are the mainstays of Sikander’s art. It is a mode of layering, described by the artist as “the experience of space . . . [suggesting] a certain sense of meaning either manipulated or meaning being constructed.” Her layering also conveys a complexity rife with endless shifts in perception that call attention to difference even as it reveals similarities. On a deeper level, this complexity dismantles hierarchical assumptions and subverts the very notion of a singular, fixed identity or a simplistic reading of figures and forms. From this perspective, it bears witness to our ever-changing world, a global entity where nations and ethnicities interact and coalesce.