

Afloat



Heist, from the series "No Parking Anytime"



Afloat, 2001

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Past is Present

At art school in her native Pakistan, **Shahzia Sikander (b. 1969)** studied Central and South Asian illuminated manuscript painting, an unpopular medium in the 1980s. By merging centuries-old traditions with contemporary artistic practices, she challenges assumptions related to culture, identity, history, and power.

Take a closer look

Sikander's practice heavily features actual or implied layering of techniques, materials, and ideas. In *Afloat*, she screen-printed on both sides of translucent mulberry paper. In the series "No Parking Anytime," the artist combined a variety of printmaking techniques.

In her own words

"My work is about wanting not to be boxed in to any stereotype, whether it's on behalf of Pakistan or any culture or religion or non-white feminism or vision of tradition. . . . My desire is to escape imprisoning representations."

Shahzia Sikander, *Afloat*, 2001; Silkscreen on paper, 34 x 23 inches; National Museum of Women in the Arts, Gift of Karen Canner Moss; Photo by Lee Stalworth

Shahzia Sikander, *Heist*, from the series "No Parking Anytime," 2001; Photogravure, etching, and chine collé on paper, 18¾ x 14½ inches; National Museum of Women in the Arts, Gift of Steven Scott, Baltimore, in honor of the artist; © Shahzia Sikander; Courtesy of Sean Kelly, New York; Photo by Lee Stalworth

