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I have always found miniature painting a very conceptual activity. My interest in this genre remains primarily conceptual, focusing on issues of scale and labor, language and translation, precision and gesture, norm and transgression. Over the years, I have continued to try to understand the historical significance of miniature painting and its relevance within a contemporary expression. Miniature painting, even in its most traditional aspect, is multi-dimensional. One can find schools/styles of painting that vary dramatically – some have illustrative roots, some are purely narrative based, while some contain clever devices of abstraction. Through murals, paintings, drawings, and digital media, *Packaged Paradise* explores the range of formal representation in miniature painting, including image orientation, illustration, and stylizations.

The recent work examines the use of space through landscapes found in various schools of miniature painting. However, the *Land-Escape* series shifts the scale and is stylized to project a stripped down sublime visual. Though symbolic in nature, the paintings echo the whimsical nature of the drawings. In terms of how certain imagery develops, the drawings share an affinity with gestural abstraction in that many of the organic forms evolve through gesture and a relationship to the material.

The digital process expands both formal and subjective issues within the tight parameters of miniatures. A variety of relationships (e.g. present and past, space and dimension, narrative and time) are developed by combining a non-traditional medium with a traditional genre. Information and images from a range of sources (e.g. personal, art historical, or mass media) are played out through layers of constructing miniatures and large scale murals and installations.