

Project Team

- ❑ **Dr. Ananya Kabir**, University of Leeds, AHRC Knowledge Transfer Fellow
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Kuhu: Myth and Reality-2. 2006. Oil on Canvas. 95 x 80 cm



Arts & Humanities
Research Council

Residencies

- The Bluecoat, Liverpool
- Hope University, Liverpool TBC
- Gasworks, London
- Wolverhampton Art Gallery TBC

Publications x 2

- Exhibition catalogue
- Conference journal South Asian Popular Culture

Conference

- University of Leeds,
- Leeds Art Gallery

Film Programme

- Cornerhouse,
Manchester

Literary Programme

- South Bank Centre,
London TBC

Collections

Development

- Birmingham Museum
& Art Gallery TBC

Music Programme

- Bridgewater Hall - TBC

Context

- *Women and Conflict* will explore the notion of conflict which operates within different but interconnecting sites: Home; Bodies; Cities; Borders/ Nation; Artist/ Artisan/ Activist. We aim to show existing and newly commissioned work by up to twenty artists.
- The range of art forms will include site specific installations, sculpture, photography, new media work, as well as dynamic collaborations between artists, artist collectives and craftspeople from across South Asia.
- *Women and Conflict* is a space for artists to explore, reflect and challenge their own creative practices. It will highlight the complexities of femininity and creativity in South Asia. It will also reflect the tension, conflict and experimentation that underlie the artwork of the artist, the artisan, and the activist.

Why 'Conflict'?

- ❑ In contemporary South Asia people do not only identify with the nation but also with displaced communities across postcolonial states.
- ❑ Increasing urbanisation across South Asia has resulted in fierce competition over scarce resources, while rapid environmental degradation threatens non-urban ways of life.
- ❑ Gender, ethnic, religious and class politics further complicate these issues in a fraught interpersonal and inter-communal terrain.
- ❑ Artists reflect on conflict, its memories, contemporary politics and the potential of art to provide new and challenging forms of healing, critique and expression.
- ❑ This exhibition is pioneering not only because it will showcase this type of creative engagement for the first time in the UK, but also because it will focus on women artists from across South Asia.

Why South Asian women artists?

- ❑ South Asian women have been directly affected by the relationship between tradition and modernity since the colonial period
- ❑ The woman's body, and her place in the wider world, has been the focus of negotiation and representation in homes and postcolonial nations
- ❑ South Asian women have retained a powerful creative force in responding to these historical and contemporary pressures
- ❑ This response is reflected in the high quality artwork created by women artists, that constantly challenges stereotypes of women and of the region
- ❑ These issues are relevant to diasporic communities in Britain as they help to develop empowering role models and identities as well as forge stronger inter-community relations
- ❑ The exhibition's UK location will, therefore, be both timely and relevant

Sujeewa Kumari (Sri Lanka)



□ Skin of the White Tea Bags. 2003. Performance and Video

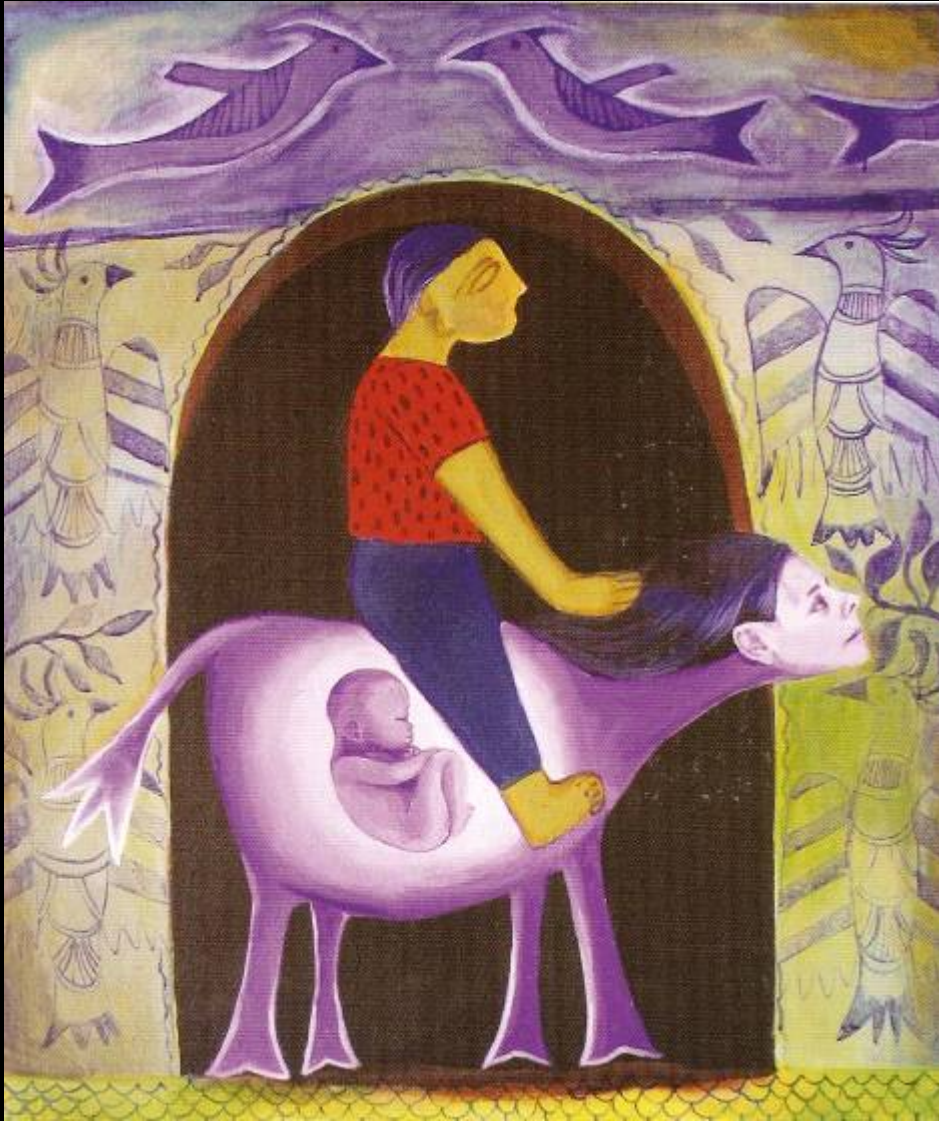
Sadia Salim (Pakistan)

□ Untitled. 2008. Ceramic

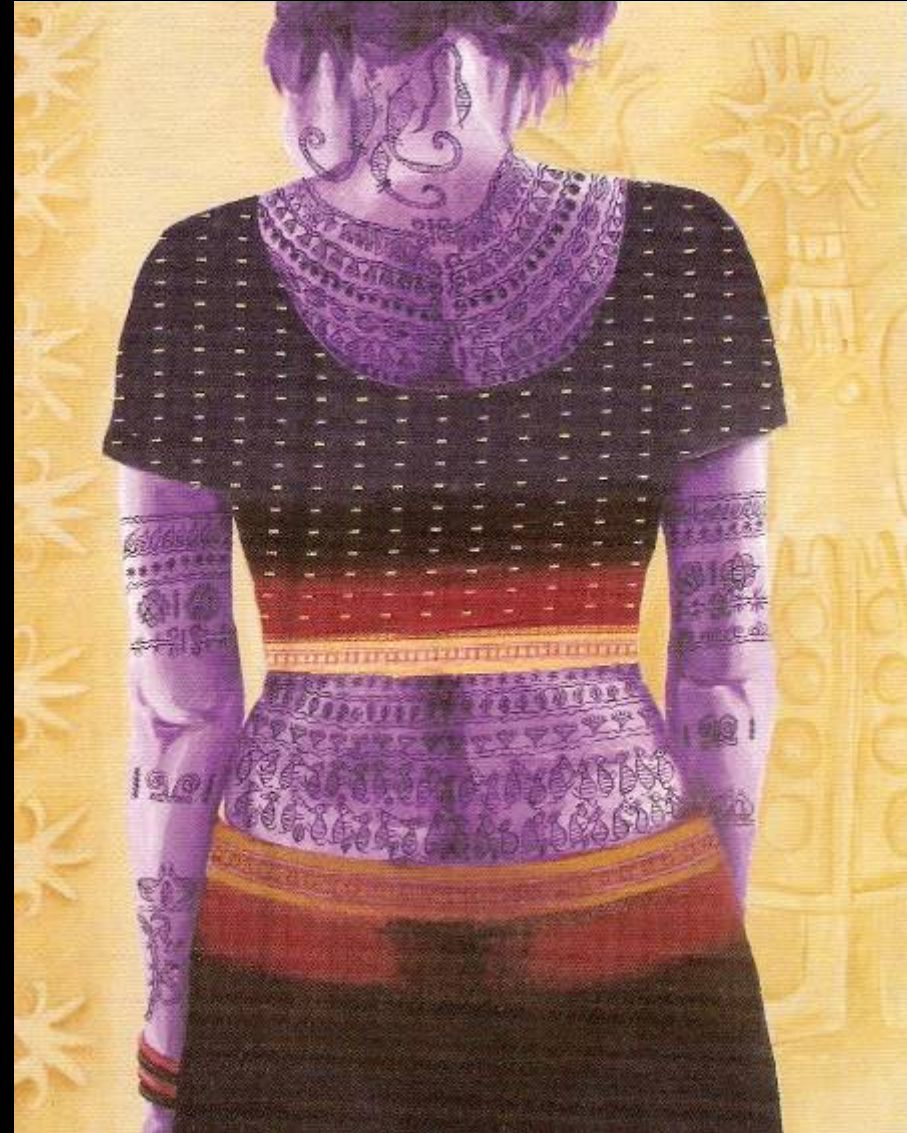


□ Untitled. 2008. Ceramic

Tayeba Begum Lipi (Bangladesh)



■ Me. Acrylic on Canvas. 2007. 85 x103 cm



■ Gothna on Venus. 2007. Cloth and Acrylic on Canvas. 100 x 82 cm

Nilima Sheikh (India)



Tempera on canvas. 2005