



Photograph By Randhir Singh

ARTIST SEHER SHAH

Born in 1975 in Karachi, Pakistan, Seher Shah grew up in Belgium, U.K, and New York. She received her Bachelor of Fine Arts and Bachelor of Architecture from the *Rhode Island School of Design* in 1998. Her work has appeared in several international exhibitions ranging from *Zeichnungen* (conceptual and concrete drawings) in Switzerland, *Generation 1.5* at the *Queens Museum of Art*, *21: Twenty First Century Artists* at the *Brooklyn Museum*, *Empire & its Discontents* at *Tufts University*, *FIAC*, *Cour Carree* at the *Louvre* in Paris, the *Victoria & Albert Museum*, London and *Drawing Space* at *Green Cardamom*, London. Her work is part of the collections at the *Museum of Modern Art*, New York, *Brooklyn Museum*, *Queens Museum of Art*, *Museum of Contemporary Art* in Schaffhausen, Switzerland, *Devi Art Foundation*, New Delhi, *Deutsche Bank Art Contemporary*, the *Progressive Art Collection*, and the *Thyssen-Bornemisza Art Contemporary Foundation*, (T-B-A21) Vienna, Austria amongst others. She is currently living and working in Brooklyn, New York.

ARTIST STATEMENT

My work is informed by the intersection of drawing and architecture, and the use of space as allegory or metaphor. How drawing space can really start to

represent and work through a narrative of interior dialogue. The monumental scale drawing that works as theatre or spectacle, and its relationship to the human figure is a critical part of the drawing process. The process of drawing, for me, in itself is one of privacy and exploration. The construction of a particular space or object in the landscape in the drawings is used as a means to explore a variety of historical and geographic intersections. My practice focuses on large-scale drawing as theatre or spectacle, and has a direct relationship to the scale of the body. A lot of the works deal with the idea of an Object in the Landscape. These Objects are either tombs or cenotaphs whose function and form have changed over time, or are symbols or icons whose meanings have been appropriated and changed through time. The absence of meaning in spite of monumental scale, and the relationship to the human body is one of the inquiries into the work. A brief list of the themes I am working with includes: Construction of architectural space as metaphor for an interior world. Ambiguous states of public monuments. Use of symbols, appropriated forms and icons. The Imposed Object in the Landscape. Absence of the form. Void in the Landscape. The Aesthetics of Power and authority. Monuments that commemorate the past that are now devoid of original intent. Excavating clandestine histories. And finally, Exorcisms of the Land._