

**WAQAS KHAN - IN OTHER WORDS...****OPENING:** Tuesday 26th of February, 7pm**DURATION:** 27.2. – 30.3.2013

KRINZINGER PROJEKTE opens on Tuesday 26th of February 2013 an exhibition of the pakistani artist WAQAS KHAN, who spent three months as artist in residence at Schottenfeldgasse in Vienna in context of CCC (Curators Collectors Collaborations). He opposes his new body of filigree paperworks with works chosen from private collections, creating a fascinating dialog.

Khan, who studied printmaking at National College of Arts in Lahore/Pakistan, is influenced by the delicate Bardhakhat procedure, based on the traditional Persian Mughal miniature painting. Transforming the traditional practice of miniature painting into a contemporary context, Khan applies millions of tiny dots, lines and stripes meticulously to the paper with a dowel, usually used by architects for technical drafting. "In my work I refer to miniature painting and at the same time leave it open for discussion." The result appears as a fusion of different media: from the distance one experiences the artwork being a print, going closer seeing that the fine structure not being printed but made by hand.

Waqas Khans works dont refer to any examination of sociopolitical content of his homeland, in comparison to other pakistani artists, who often dealt with this issue. The strong focus of Khans drawings on an internalized practice is only latently affected by external influences. The patterns and shapes evolve during the process of intensely drawing for hours and never refer to any kind of pre-studies. Pure concentration is necessary to produce this kind of art: to line up the dots so precisely and consistently on the paper the artist sometimes even as to hold his breath. Khans inner state is seismographically portrayed in his works. Therefore the fine structures don't always seem accurate, presenting small variations and irregularities. In this mediative procedure Khan picks up on the essential features of indus valley civilization such as Muslim traditions, Hinduism and Sufism. The focus of Khans art lays on the emotional and spiritual connection to the observer: „I want the viewer to actually look at the works and through my work I want to evoke a dialogue between the viewer and the work. It's all about assimilating from outside to inside and letting the outside image enter inside you.“ The final product is akin to a visual narration, which should be read and explored by the spectator.

**Waqas Khan**, born 1982 in Pakistan, studied printed graphics and miniature painting at the National College of Arts in Lahore/Pakistan. In his works he transfers features of the traditional pakistani miniture painting into a contemporary context. Solo exhibitions were shown at Lakeeren Gallery, Mumbai (Dance in retina, 2012 / Even infinity takes time, 2010), Sabrina Amrani Gallery, Madrid (Abstraction contained, 2012), Canvas Art Gallery, Karachi (Shift 2, 2009) or Rohtas Gallery, Kahore (Shift, 2009). Participations in group shows are among others at Tokyo Gallery + BTAP, Tokyo (Intimate picture, 2011), Chowkandi Gallery (Other side, 2009), Alhambra Arts Council, Lahore (Print exhibibtion, 2008), National College of Arts (Artists of Pakistan, 2008).