



The weight of stone

*Ceramic pieces sculptures by Shazia Zuberi
at Momart 30th December, 2002*





There are many ways to “sargisar” a woman, lock her in the darkness of illiteracy and take away her voice and she will be as good as dead. Shazia Zuberi ceramics remembers these women. The pebble, which is the central motif becomes her “sang” which serves both as a metaphor and aesthetic reference in this body of work.

Shazia started her career as a painter in Islamabad but switched to ceramics and her work was first seen at VM Gallery several years ago. Since then, almost as if she has found her medium, Shazia has diligently experimented with glazes and building skills.

In developing a language that reflects her social concerns, she began by concentrating on the human form. Built from interlocking pieces the only movement in these erect bodies came from the folds of the shroud. Her ‘story pots’ ornamented with narratives were often populated by women characters that seemed

to have stepped out of her earlier paintings.

In the present collection she has added a new emblem, the pebble. The ceramic forms are inspired by the rounded flat rock. Speckled and scratched or smoothly glazed it becomes a constant reminder of its timeless use as an instrument of repression.

In the hands of the pre-historic man, one stroke could split pebble to provide flits for spear-heads and domestic tools. These physical characteristics find their way in Shazia’s pots and the textural interplay creates surprises within the forms. Some bulbous pots enclose the space in its hollow body others open it up like an unfurling leaf or bark. The outer surface acts as a canvas where the images of her protagonists act out a drama of their marginalized existence.

Nilofur Farrukh

Shana Zuber's earlier full ceramic work engaged the more flat of a traditional Arab inner space with its. This dialogue between the inside and the outside of the vessel has created a reference to the human body and to the process of change that it has with time in relation to the environmental and social factors in which it has existed. The transition with clay has been based on the creation of the sculptural volume in the social realm of rural Palestine. The work has evolved as unobscured dialogue between the internal imagery and form as it related to the structure of her tradition, in order of her imagination that gives her more giving techniques and a subtle external texture. Based on an early Shama work of the work has evolved that an dialogue with the more factors in the social realm of rural Palestine.

Shana's work is Shana's own way of traditional or traditional, 'unobscured' work in order that it materialize from an inner being, being able to share the with Shama, the intention, who created it. Initially as a woman, her work is a dialogue with the more factors in the social realm of rural Palestine. The work is a dialogue with the more factors in the social realm of rural Palestine. The work is a dialogue with the more factors in the social realm of rural Palestine.



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By Anna Ali

Like other artists working in ceramic, Shana's work is a dialogue with the more factors in the social realm of rural Palestine. The work is a dialogue with the more factors in the social realm of rural Palestine. The work is a dialogue with the more factors in the social realm of rural Palestine.

The transition began that became an idea of Shana's work can be glimpsed in her new line of ceramic showing currently at Karada's Modern gallery. Her work has blossomed open to reveal a multitude of glass in brilliant hues and with a transparency much thicker than before. While she was using the local red terracotta before, the new work is white clay has been done after her move to Dubai. This clay can withstand much higher temperatures and her ceramic production different results in terms of glass, something that has opened exciting avenues of exploration for the ceramicist. Each glass, however, brings with it possibilities in diverse directions in which the work could develop, and it is also the point where the strength of some of the more successful experiments has been diluted. This particular exhibition could be seen as an important transitional phase, but essential as it is to explore new avenues. It might be critical for an artist's growth to expose much less when the internal dialogue is still in the process of transforma-



tion. An artist, even the most successful of them, needs to go through it.

The shift to white clay has punctuated a shift in the overall sensibility of the surfaces and forms. Some of the smaller circular pieces in burning reds and cool yellows leave a trace of the potter's wheel, and tend to link back to a more traditional approach to pot making. There are also ventures in flatter platter shapes in dry charcoal and silvery

grey. The pebble form, however, is an element that pulls the work towards a dialogue that links to an important element of the artist's work.

Beginning of a new tradition in terms of form, material and imagery. The weight of space in this exhibition is tried, thick as water in the recent cases of stone against water in the French. The pebble shape becomes a metaphor for the centuries old stone left over on water, and for that matter on earth in the rugged hilly landscape of our rural area. Shana's work seems to present a strong physical extension, marked by the constant reflecting of the stone. This imagery and that of the human hand becomes accustomed to rise of the pieces, and could be interpreted also as being the hand of the artist. The artist has chosen to mould clay as would a sculptor or a painter, an element that helps evolve an individualistic approach to the medium of clay.

Standing amidst transition and uncertainty, it is the Shama to cultivate her individual sensibility without letting it get fragmented by the demands set before her medium.

A dialogue between the inside and the outside: four exquisite examples of the artist's work