ABSTRACT
“I am nothing but —
Just a girl who is,
In the iron enclave
Of brutal traditions,
Serving a life sentence”
Parveen Shakir
History has proven to us that women have continuously struggled to gain respect,
equality and similar rights as men. Unfortunately, this has been difficult to achieve because of patriarchy, a social system that defines male dominance over women. This issue has been relevant and continual throughout the years and across the continents.
Time and again, the feminine has proven to be a very powerful muse for artists (irrespective of the gender). An artist who has developed her work with the use of the female body for over a decade is Naiza Khan. She has produced an extended body of work, exploring the sensuality of the female body, not limiting herself with the use of any medium. Even though some may perceive her work as reflecting undertones of feminism, she claims not to be one. Her belief is that even though her subject matter is gendered, it is still not classified as feminism. She
is careful not to put herself in the same category as feminist artists. The objective of this paper is to analyze her art, and try to critically examine her claim. This discourse follows the development of Naiza’s work and against all odds, establishes a link between feminism and her subject matter.