

MODERN LUXURY

# MANHATTAN

## GUGU

MBATHA-RAW

ON STARRING  
OPPOSITE  
WILL SMITH IN  
*CONCUSSION*

INSIDE MARIN  
HOPPER'S  
HAYWARD  
HOUSE

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TALKING CRAZY  
WITH UZO ADUBA

WAYNE BRADY  
GETS *KINKY*

MICHAEL C. HALL  
ROCKS OUT TO  
DAVID BOWIE





# SHIFTING S<sup>THE</sup> PERSPECTIVE

IN THE ART WORLD, INNOVATION IS THE KEY TO SUCCESS. THESE FOUR INDUSTRY LUMINARIES BOLDLY PICK THE LOCK OF ORIGINALITY AND LEAVE THE DOOR TO BREAKTHROUGH EXHIBITS, PERFORMANCES AND WORKS OF ART WIDE OPEN.

By Anne Marie O'Connor, Drew Limsky and James Servin



AT ODD  
Massimilia  
at Jim Sha  
End Is Her  
at the New



## SHAHZIA SIKANDER: ON A GLOBAL SCALE

Cueing up a selection from “Parallax,” her large-scale video projection completed in 2013 for the UAE’s Sharjah Biennale, artist Shahzia Sikander, seated at a table at Pace Prints in Chelsea, gazes at her laptop while her creation unfolds: a dense swarm of black particles, representing the hair of gopis (devotees of Hindu god Krishna), are slowly compressed to the lower portion of the screen, giving way to a spinning cluster of limbs, while haunting singing can be heard, mixed with spoken Arabic poetry.

“If you increase their numbers,” Sikander says of the undulating black shards, “they have the potential to change from something very rigid to something fluid. They have endless ways of representing themselves.”

A vibrant place of creative possibility is where Sikander has positioned herself too, since she won acclaim in her native Pakistan in 1992 for “The Scroll,” her breakthrough, personalized, feminine take on a previously impersonal, centuries-old form of Indian and Persian miniature painting. In 1997, when Sikander was invited to participate in the Whitney Biennial, the art world swooned—MoMA, the Guggenheim, the Hirshhorn and the Whitney have all acquired Sikander’s technically precise, intricate, luminous and often ominous works for their permanent collections. But along with fame came inevitable categorization as the groundbreaking female Muslim Pakistani artist. “The labels felt so rigid,” says the Upper East Side resident. “But now, I’ve accepted that inevitably there will be some type of label. Artists don’t want to be put in a box, but at some point there has to be a frame of reference.”

Sikander, who was awarded the MacArthur Foundation “Genius Grant” in 2006, is currently assembling work for a March 2016 show at the Asia Society in Hong Kong. She’s collaborating with writer Ayad Akhtar on an examination of historic paintings from the Miraj Islamic manuscript “as a lens to look at crossovers of identity and tradition,” she says. Also on her to-do list: a commission from Princeton University to create a permanent public installation, for which she will work with glass for the first time.

This fall, Sikander’s video “Gopi Contagion,” featuring more ominously swarming particles, swept across a panorama of electronic billboards in Times Square every night of October. “There was so much interest from Pakistan on that work,” says Sikander. “Their perception of Times Square is so strong—if you’re showing in Times Square, you’ve made it.” *shahziasikander.com* —JS

### WHAT EVENT ARE YOU ANTICIPATING MOST FOR 2016?

“THE OPENING OF M+, THE NEW MUSEUM  
FOR VISUAL CULTURE IN HONG KONG.”



PROJECTION  
MAPPING  
A scene from Shahzia  
Sikander’s film  
“Parallax” is projected  
on the artist at the  
Guggenheim Museum  
in Bilbao, Spain.

