

NADIA KHAN

CRACKS IN THE GLASS:
2022 UNDERGRADUATE FINE ARTS
THESIS EXHIBITION



DEPS ARTIST PROFILE SERIES

MAY 12-JUNE 16, 2022

CRACKS IN THE GLASS: 2022 UNDERGRADUATE FINE ARTS THESIS EXHIBITION

cracks in the glass: 2022 Undergraduate Fine Arts Thesis Exhibition features the works of eleven BFA candidates in Columbia's Fine Arts program. The exhibition, which includes paintings, drawings, prints, books, video, performance and installation works, represents the culmination of four years worth of development of a cohesive body of work for each artist while earning their degrees.

Participating artists:

Lisette Chevalier
Micaela Felix
K.R. Fowler
Nadia Khan
Viy Lahowetz
Nicole Leung
Alexis Malone-Alvarado
Caroline Robinson
SEAH
CJ Shaw
Aleida Zapata

cracks in the glass: 2022 Undergraduate Fine Arts Thesis Exhibition is presented in conjunction with the Department of Exhibitions, Performance and Student Spaces (DEPS), the Art and Art History department, and Adam Brooks, Professor at Columbia College Chicago.

NADIA KHAN

We meet again can be depicted as a show case of human life cycle. It can be depicted as a dream. The series goes from a woman giving birth to a bi-racial child, to showing the aging of the child, the disappearance of the mother figure to an ambiguous body part – hands reaching and feet walking towards the reaching hands. The poppies are to show death lingering from the minute life begins.

Nadia Khan is a bi-racial artist who draws inspiration from both her cultures to make her art. Being brought up in Bangladesh around hard-working women, and seeing hardworking women in the garments industry, her art largely focuses on womanhood. Furthermore, she takes inspiration from the textiles displayed on traditional garments and nature. She displays these various subjects and objects through topics revolving around life and death, motherhood, love, loss and fear. She loves making and therefore she tries to make use of several mediums including watercolor, acrylic, paper collage, sculpture, print making, etc.



We Meet Again, 2022, relief block print on muslin



We Meet Again, 2022, relief block print on muslin



We Meet Again, 2022, relief block print on muslin



We Meet Again, 2022, relief block print on muslin

INTERVIEW WITH NADIA KHAN

Conducted by Kaylee Fowler

Kaylee Fowler: You state that you are interested in exploring themes of loss, fear, life, death, and motherhood, and love; what draws you to exploring these themes, and how does it inform the visual aspects of your work?

Nadia Khan: When I left Bangladesh, I felt a lot of things at once- my first ever heart break, saying farewell to my parents and friends, to a life and lifestyle which felt as though it would be my life forever and quickly was thrown to a new environment, to explore desires -love, sex, and freedom. After a year, I made an observation of what I valued and what I didn't, what I saw eye to eye on and what I simply could and cannot understand. I believe that is when the interest started for such themes.

KF: Can you tell me more about the story behind *We Meet Again*? What inspired this narrative?

NK: Well, it might get a little dark..*We Meet Again*, was originally, an idea which came to me when my grandpa back home died in 2020. So, I made a small print about feet crawling into a poppy field. Death has always been something which scared me, not so much my own death but the thought of a loved one dying is something I fear...a lot. Later on the small print, idea and emotion behind the idea turned into a bigger grief. The grief was when I went through with an abortion. It was not only the grief of letting go of something I've always wanted- a child and being a mother, experiencing motherhood but also it felt like a loss of oneself. It was the first time I really felt I let myself down and something had died in me literally and emotionally. So, *We Meet Again* is about grief, loss, hope and dreaming.

KF: You use a lot of different mediums in your practice; why did you decide to use prints for this project? What are some of the choices that inform what mediums you use in a project?

NK: That's a great question. Usually, I don't really have a definite answer to this question but for these pieces I do. Although I love making and I love a challenge and making big work, I used print, specifically large wood blocks because of many reasons I love the labor that goes into carving. The heavy labor, the heaviness of the wood blocks acted almost as the heavy grief. Choosing to do reduction relief was almost my mind thinking about life decisions and how the process reflected my experience and my desires. A reduction relief is usually called suicide block because one mistake can lead to you throwing away the whole block or because towards the end not much is left on the block because you carved everything away.



THE DEPS ARTIST PROFILE SERIES

The DEPS Artist Profile Series presented by Columbia College Chicago's Department of Exhibitions, Performance and Student Spaces (DEPS), is a virtual publication on select artists involved with the DEPS Galleries and the Columbia College Chicago community. Our goal with this series is to connect artist and viewer on a deeper level, and to highlight the amazing works and thoughts of our featured artists through interviews, artist biographies, and catalogs of work. Art has always been a way to connect with others, no matter where one may physically be. We hope by presenting the creativity and insights of the people involved in the DEPS Artist Profile Series that viewers may have one more way to stay in touch with, and support the arts community. The DEPS Artist Profile Series is managed by Fine Arts major and DEPS Exhibitions Assistants Kaylee Fowler and Sierra Delamarter. Graphic design is managed by DEPS Exhibitions Assistant Gray Beyer. This program is partially supported by a grant from the Illinois Arts Council Agency.

Learn more at: colum.edu/deps

Contact information: Mark Porter, mporter@colum.edu / 312.369.6643

Follow us on [Instagram!](#)

Like us on [Facebook!](#)