

D

11.11 2021 15.01 2022

Zinnia Naqvi the Translation is Approximate

▫ The gallery is open from Tuesday to Friday from noon to 5 pm

Production-dissemination residency
in collaboration with PRIM

Dazibao presents Zinnia Naqvi's
first major solo exhibition.
With support from the PRIM-
Dazibao production-dissemination
residency, Naqvi has directed
her first fiction short film,
Farzana.

Complemented and contextualized
by a selection of past text-
based and installation works,
the exhibition explores
different ethical questions that
arise when using images that
are drawn from family archives.
The repercussions of colonialism
on personal experience and the
search for identity are also
key to Naqvi's work, as she
probes the deeper meaning of a
practice involving documentary
and testimonials.

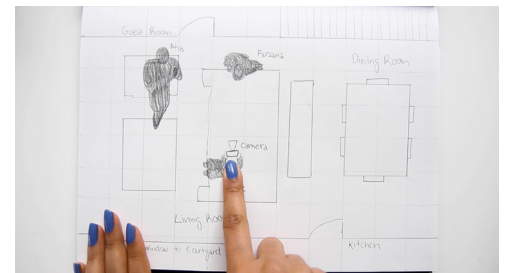
Farzana (2021) — 33 min.
the Translation is Approximate
(2021) — 10 min. 32 sec.

Both films were inspired by
footage shot surreptitiously by
Naqvi during a visit with her
family in Karachi, Pakistan,
several years ago. The video
focuses on an argument between
her aunt and the aunt's
domestic worker over financial
matters. For many reasons—the
ambivalence of the situation,
the respective socioeconomic
positions of the two women

involved in the scene, and the
very nature of the recording,
which careened between
documentary and voyeurism—these
images have long haunted Naqvi.

In *the Translation is Approximate*,
Naqvi retrieves the original
footage that she shot in 2013
and traces back her thoughts
about what motivated her to
revisit this material. This short
video both provides insight into
her approach and fundamentally
questions both the viewer's
relationship with truth and the
dilemma between fiction and
documentary.

Farzana is, in a way, an
augmented reconstruction of the
scene that Naqvi originally
recorded of her family in
Karachi. By slipping into the
skin of each character, she
examines the complex politics
of social classes, the role of
women, and that of domestic



© Zinnia Naqvi, *the Translation is Approximate* (2021).

Images / expositions / éditions /
5455, avenue de Gaspé, espace 109 Montréal (Québec) Canada H2T 3B3
dazibao.art

work. The more the tension grows between the two women, the more detailed the editing of the images and sound becomes, until it blots out the parameters that define the ideas of honesty, truth, and transparency. Ultimately, the film interrogates the part that images play in our comprehension of these concepts.

Seaview (2014) — 11 min. 59 sec.

For *Seaview*, Naqvi again went to Karachi, Pakistan, where her extended family lives. Combining home videos and casually shot sequences with texts and audio recordings, she delves into the difficulties of reassessing the past as a woman and an artist. She explores the tensions between Eastern and Western ideals through a mosaic of stories and experiences. More generally, she shares her hesitations about the limitations imposed by the use of a single medium on providing a true reflection of a place or a culture.

I'm getting a bit dizzy from the sun and the heat (Another desi with a camera) (2019)
A Border passage (2019)

These works are excerpted from the series *Yours to Discover* (2019), in which Naqvi revisits photographs from her family archive taken during their visit to emblematic sites in Canada. Updating these images through reconstructions in which she assumes the role of people she doesn't know, she examines what being Canadian means through her personal experience as an immigrant. The text portion of this work is a sort of fictional projection onto the stories of these unknown people, which also serves as a mirror for Naqvi. It should be noted that *Yours*

to *Discover* integrates various other artefacts related to childhood, such as board games, suggesting values similar to those conveyed by a tourist attraction like Niagara Falls.

I Can Tell That Centering Myself Is Making You Uncomfortable (2019)
Having My Face On Your Wall Is Not Proof of Inclusivity (2019)
I Don't Know How to Not Exploit My Experience (2018)

These three works are part of the series *I Just Have a Lot of Feelings* (2018–). The incisive, personal words used by Naqvi reflect her repeated interactions with racism, misogyny, and precarious employment in the art field, amongst other related challenges. In these works, she makes use of humour, sarcasm, and irony to crystallize personal experiences and broadcast them to a wider community.

Zinnia Naqvi (she/her) is an interdisciplinary artist based in Tiohtià:ke/Montréal and Tkaronto/Toronto. In her practice, she examines questions of colonialism, cultural translation, language, and gender through photography, video, the written word, and archival documents. Her recent works include archival images and reconstructions of these images; experimental documentary films; video installations; texts, and photographs. Her works invite spectators to examine her process and working methods. Naqvi's works have been exhibited in Canada and abroad. She is the recipient of an honourable mention at the Karachi Biennale in Pakistan in 2017 and the New Generation Photography Award, organized by the Canadian Photography Institute and the National Gallery of Canada, in 2019. A member of the working group

EMILIA-AMALIA, an intergenerational feminist collective, she holds a BA in photographic studies from X University and an MFA from Concordia University. In addition to this exhibition, recent photographic works by Naqvi will be presented in February 2022 in a solo exhibition at Pierre-François Ouellette Art Contemporain (Montreal).

+ Meet the artist

On November 20, 2021 from 2 pm to 4 pm

On the occasion of her exhibition, meet Zinnia Naqvi in an informal setting between 2 pm and 4 pm. Drop by to see the exhibition and talk directly with the artist!

+ Meet the artist

On December 9, 2021
Premiere on Facebook at 6 pm

Watch for the upcoming release of a conversation between Zinnia Naqvi and Althea Thauberger.



éditions
Dazibao

images
expositions

Dazibao thanks the artist and PRIM for their generous collaboration as well as its advisory programming committee for its support.

Dazibao receives financial support from the Conseil des arts et des lettres du Québec, the Canada Council for the Arts, the Conseil des arts de Montréal, the Ministère de la Culture et des Communications and the Ville de Montréal.

Dazibao acknowledges that we are located on unceded territory of the Kanien'kehá: ka Nation and that Tiohtiá: ke / Montreal is historically known as a gathering place for many First Nations, and today, is home to a diverse population of Indigenous as well as other peoples.