

With the generous support of an AIPS Junior Fellowship, I completed three months research in London. This early, critical research enabled me to advance my dissertation in several key ways—in particular, I was able to consult archives crucial to my research, visit with artists and gallerists, and access integral information not available in the United States.

Early in my trip, I visited Artangel, a London-based arts organization that commissioned Rasheed Araeen's *The Golden Verses* in 1990. Critically, their archive contained images of the artwork installed in its various locations throughout London—images that have not been accessible elsewhere and will be an integral component of my dissertation. Their archive contained important documentation related to the installation and destruction of the billboards and helped direct me towards important next steps in my research as it relates to *The Golden Verses*.

The archive of Hayward Gallery, where Rasheed Araeen curated the influential exhibition *The Other Story: Afro-Asian Artists in Post-War Britain* in 1989 proved incredibly useful to my research. This archive documented the creation and inception of Araeen's exhibition, in addition to photo documentation of the exhibition, press clippings, and artist correspondence. Going through these important archives, as well as several other smaller ones, allowed me to read Araeen's correspondence with cultural institutions and individuals across London and helped illuminate issues that he was confronting throughout his career as well as the theories, ideas, and artists that were important to him.

Crucially, London is home to the British Library and Stuart Hall Library—both which allowed access to materials that I have previously been unable to consult in America. Among these included the first (and only) three issues of *Black Phoenix*, Araeen's earliest publishing endeavor and an early precursor to *Third Text*. There were also numerous exhibition catalogues, seminar papers, and smaller publications by Araeen's Kala Press that underscored much of my research in London.

London also provided the unique opportunity to document Araeen's artworks first-hand as well as collect information about the display and history of these works. While communicating with Rasheed Araeen outside of email ultimately was not possible, I made several important connections, including the director of Grosvenor Gallery, which represents Araeen, as well as several other artists, galleries, and institutions that have worked with Araeen. These conversations and my research into the artist's extensive career have provided an important lens onto his history and have helped me to construct a more expansive and thorough understanding of Araeen's career as an artist, scholar, and curator.

The research I did and contacts I made while in London provided an important lens onto the field of contemporary Pakistani art. Through the work of Rasheed Araeen—the main focus of my research in London—my dissertation will consider two important lines of inquiry that emerge in the following generation of artists—questions of place and identity and questions of what is the Islamic—and will examine how those lines of inquiry are advanced in the work of Bani Abidi and Hamra Abbas. The provocative works by Rasheed Araeen, Bani Abidi, and Hamra Abbas promote a critical reexamination of identity and nationalism in the rapidly changing era of globalization. Believing in the efficacy of art to highlight global realities and create substantive change, I argue that these artists play a critical role in how we understand the world. Today, when images are increasingly relied on as a primary medium of communication as well as mobilized as a means of persuasion, contextualizing the work of these artists provides a distinct and critical lens onto the present cultural, social, and historical moment.