

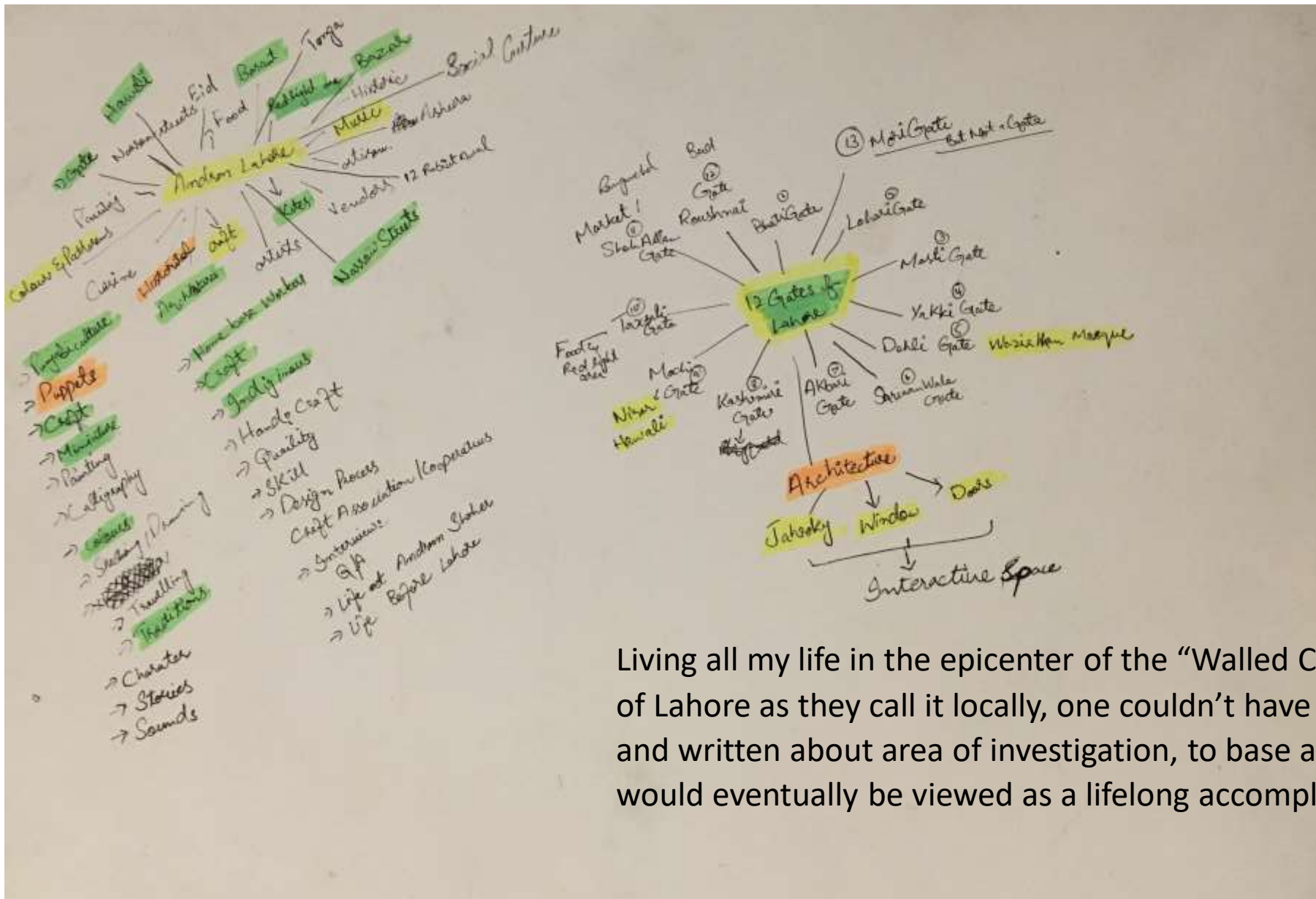
# Untying The City

Sami Shahid

Textile 2020

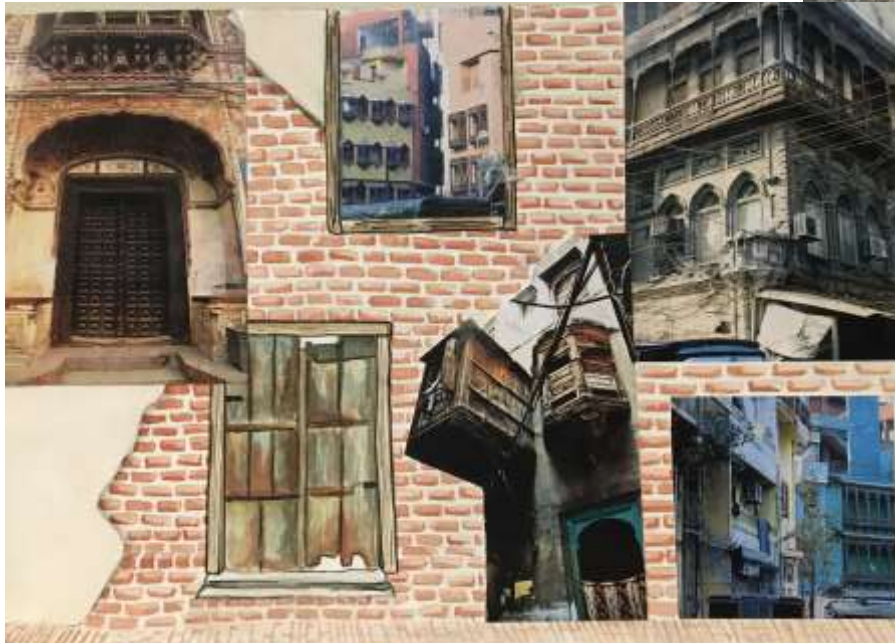
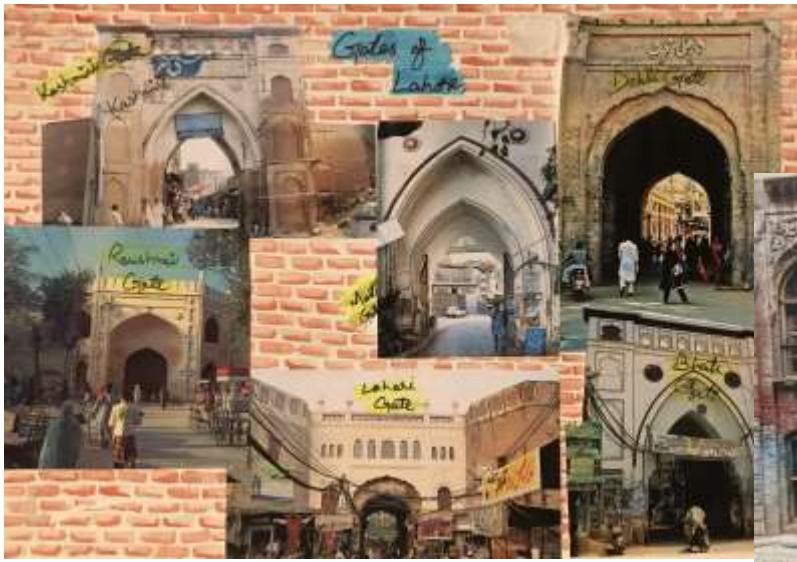


# MIND MAP



Living all my life in the epicenter of the “Walled City” or “Androon Shehr” of Lahore as they call it locally, one couldn’t have asked for a more talked and written about area of investigation, to base a body of work that would eventually be viewed as a lifelong accomplishment.



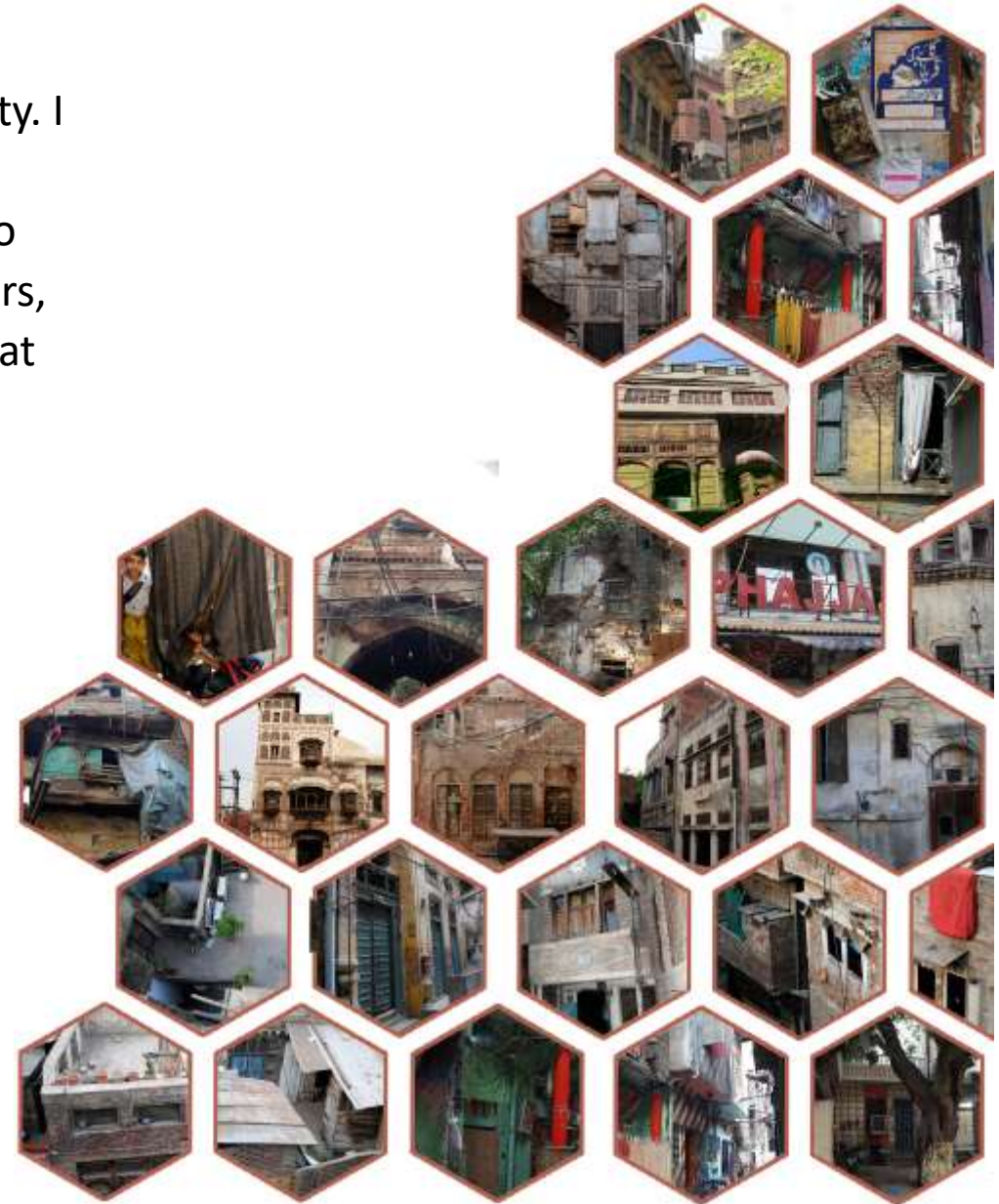


The preliminary body of my study was based on the premise that 'walls' are constructed to demarcate and make a space 'private'. The dichotomy of how one wall, one door, one entrance or one piece of hanging fabric divides and defines "the public from the private space".

Ironically, privacy was not the foundation stone of the walled city. I discovered that 'Androon Lahore's architecture was historically designed in such a way to ensure its residents remained close to each other to foster feelings of brotherhood amongst neighbours, for mutual protection, and other economic or social benefits that arose from it.

I have start collecting data taking pictures and interviews.

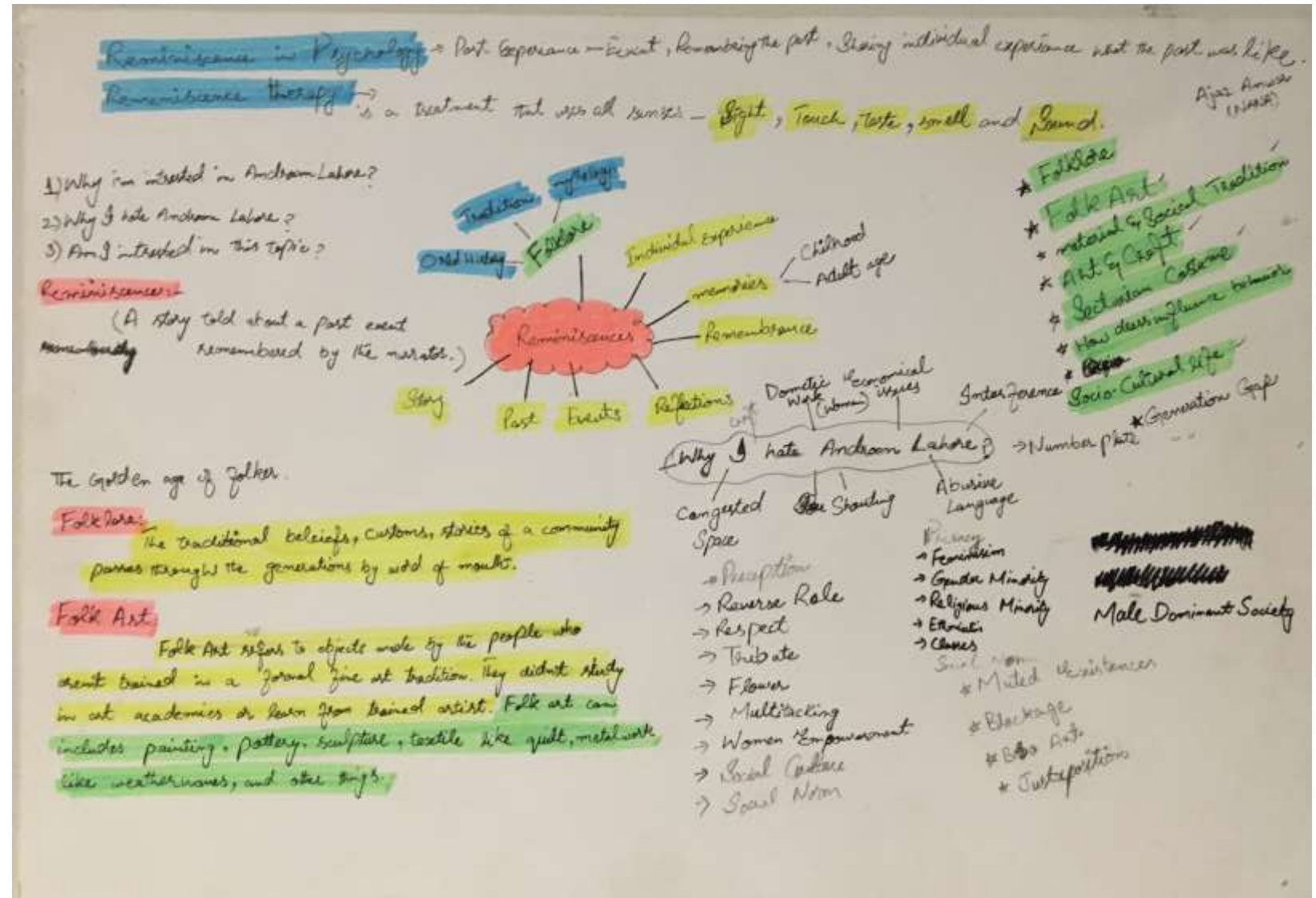
And starting converting pictures in to drawings.





## Read Article And books

- Logan, 1968: "A Reminiscence"  
 Author(s): Frances Cattermole-Tally  
 Source: Western Folklore, Vol. 61, No. 3/4 (Autumn, 2002), pp. 319-327  
 Published by: Western States Folklore Society  
 Stable URL:  
<https://www.jstor.org/stable/1500425>
- That is not that down: India and Pakistan in the time of partition



## Artist Research

# Aiko Tezuka

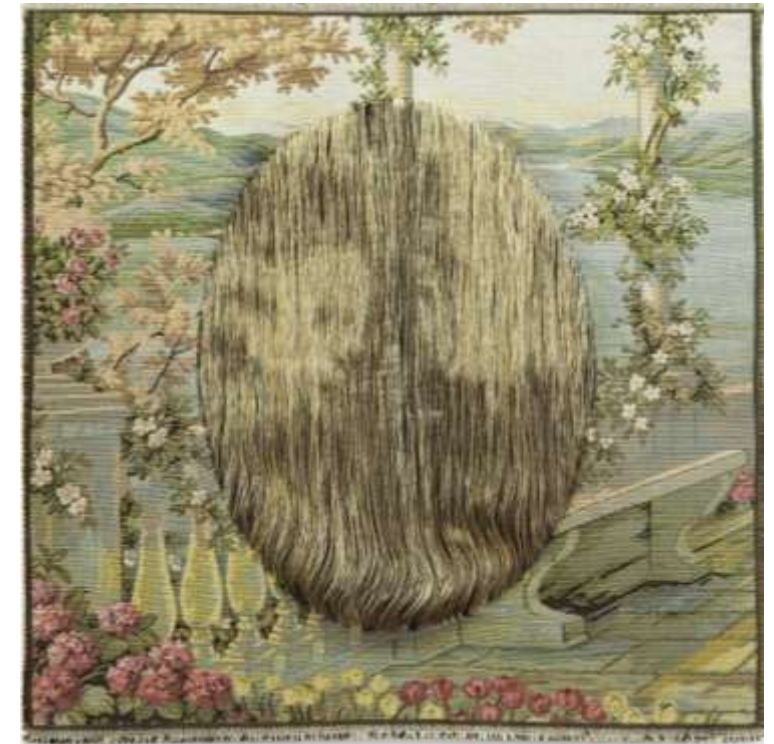
De-construction and re-construction could always lie in the center of my works. I have been considering what to de-construct and re-construct.

Since the very beginning of my artistic career, I have been interested in the surface of objects. For a painting student, to think about how to make a good composition or a beautiful surface is an expected task, but it was not mine. My essential interest has been what makes up the surface of the object; through which processes was the surface produced; how could I peel off the surface; what things could I see behind the surface; And how could I embody these things behind the surface into my work. Although we are completely surrounded by surfaces, we cannot physically enter things in even one millimeter under the surface. Every time we peel a surface, a new surface will appear immediately, like an infinite loop. That means, behind the surface is unreachable and always invisible. Then my next question appears, how to perceive these infinite surfaces, or how to loosen the surfaces that seem to be firmly interwoven?

“Time” could also be one of the things existing a little behind these firm surfaces. Time itself is normally invisible although almost all things around us have their own time, i.e., their history and story. Their actual outlook may be different from what they used to be before or while they were produced. Looking back my past art works, I have always tried to capture those invisible things on my works realistically. Thanks to their primal structure, fabrics and embroideries allow me to unravel textiles into hundreds of threads. In other words, they could figuratively reverse time while making the invisible time visible, and as an effect of this, loosen the surface.

I am still asking myself what to unravel and what to reweave in our time.

Aiko Tezuka







## Ko Kirk Yamahira

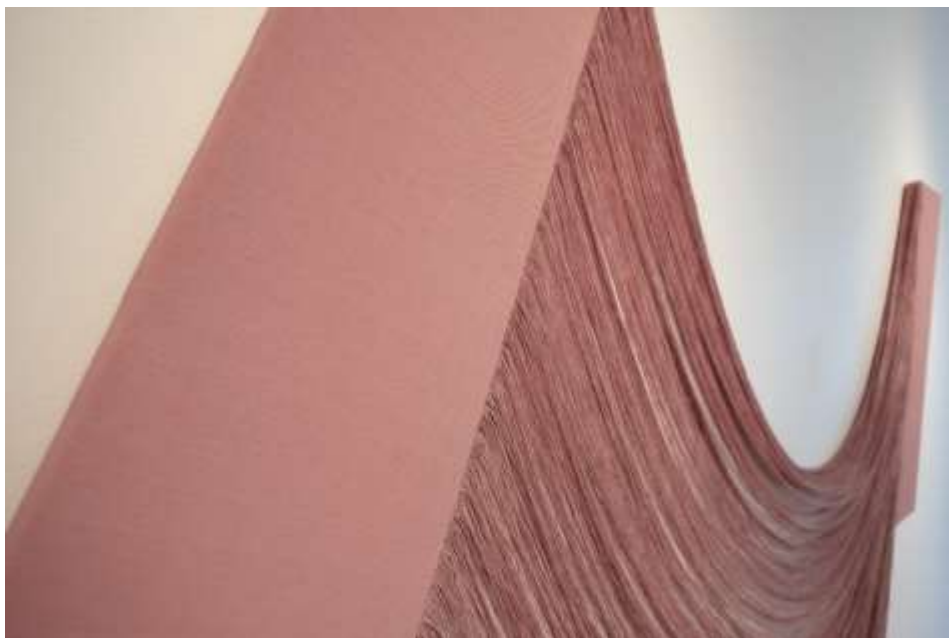
I consider that the subjectivity is formed through the repetitive process of deconstructing the existing objects, and ruminating on such process. There is no specific aim to find a meaning, neither in the creative act itself, nor through the creative process. The totality of the meaning can be found in the continuation of the process. Therefore the reason for the creative act would be found in different inquiry.

The answer certainly exists in the past and it could simply be overlooked. The past always has the potential for the new discoveries for me. Since the inquiry originates within my mind, thus the approach to look and find the answer can change completely. It shifts while depending of my state of mind. So it is both firm, as well as transient.

Creation of the artworks comes after my deconstructive process on already existing canvas, separating vertical and horizontal threads. The totality of the meaning can be found in the continuation of the process. Therefore the reason for the creative act would be found in different inquiry



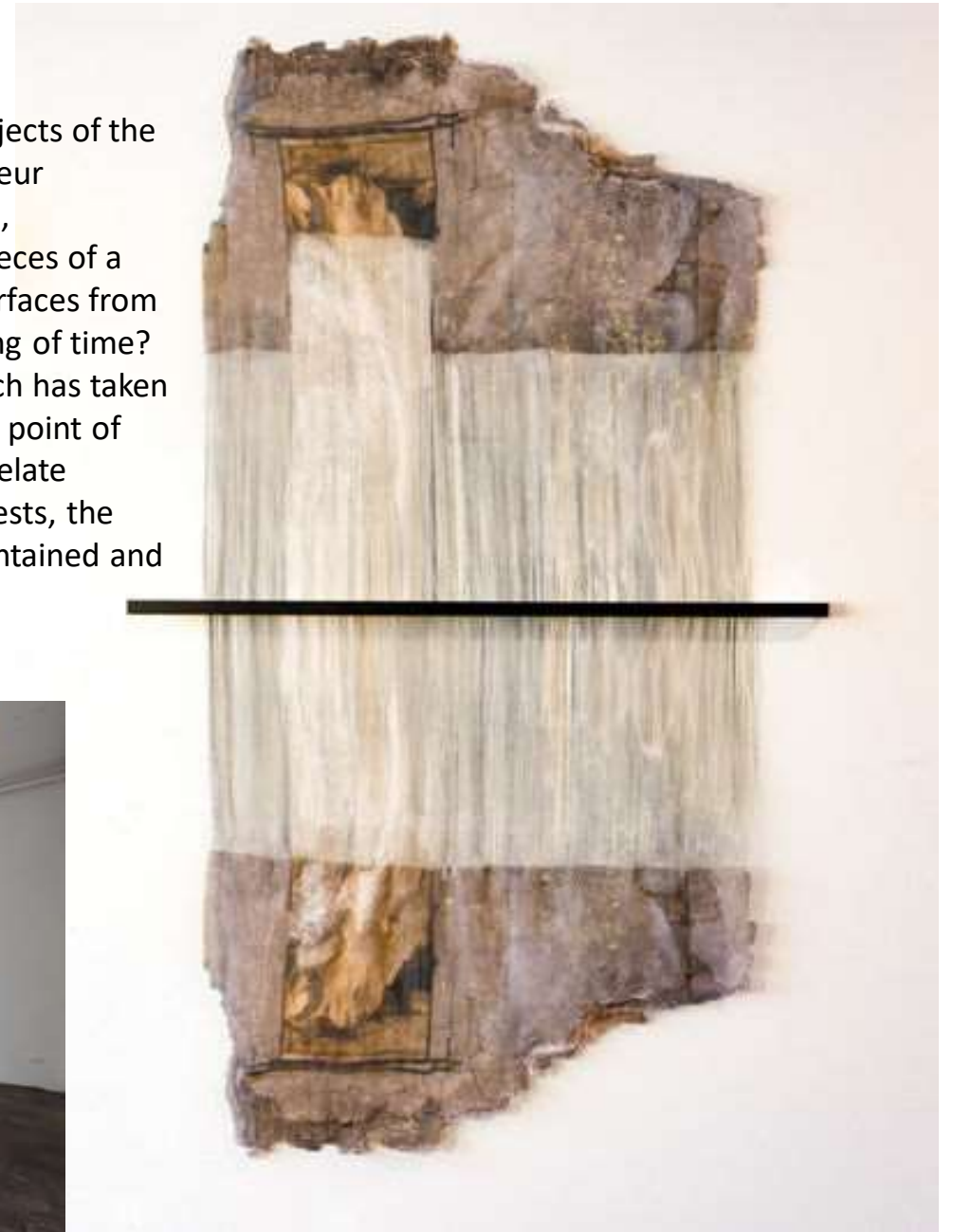




## Leyla Cardenas

I explore reality through a sculptural gaze. For me, it's inevitable to see the objects of the world as ruins of what they used to be. A parallel to the procedure of an amateur archaeologist can be made. I learn from my work by un-doing instead of doing, deconstructing instead of building. The materials I interact with are literally pieces of a fragmented reality. What can I learn from un-doing or dissecting objects or surfaces from a specific place? What can I discover from items that allow a certain un-raveling of time? Is it possible to spatialize and materialize time? Is time weightless? My research has taken me to understand how time and space are understood from an archaeological point of view. For example, I have used stratigraphy techniques. This allows me to correlate findings by their relative position in strata, as well as see materials as palimpsests, the fragments as humble documents where present, past and future times are contained and recorded.

Consequently, I'm permanently looking for the layers of meaning that compose the fabric we call reality. The material I work with comes from abandoned spaces, demolition sites, and urban ruins. Mostly abstract iconographic fragments used as sign or signal; consisting of archival documents, pieces of furniture, accumulated layers of paint and old photographs







# Fabrication And Sampling





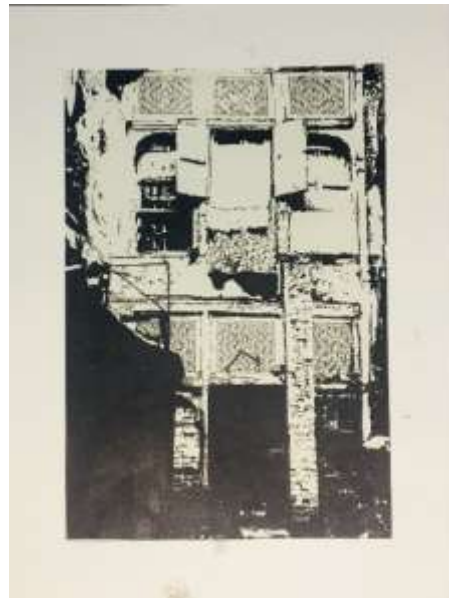
# Drawings



Size 6.5/6 inches



Size 9/6i nches



Size 11/7.5 inches

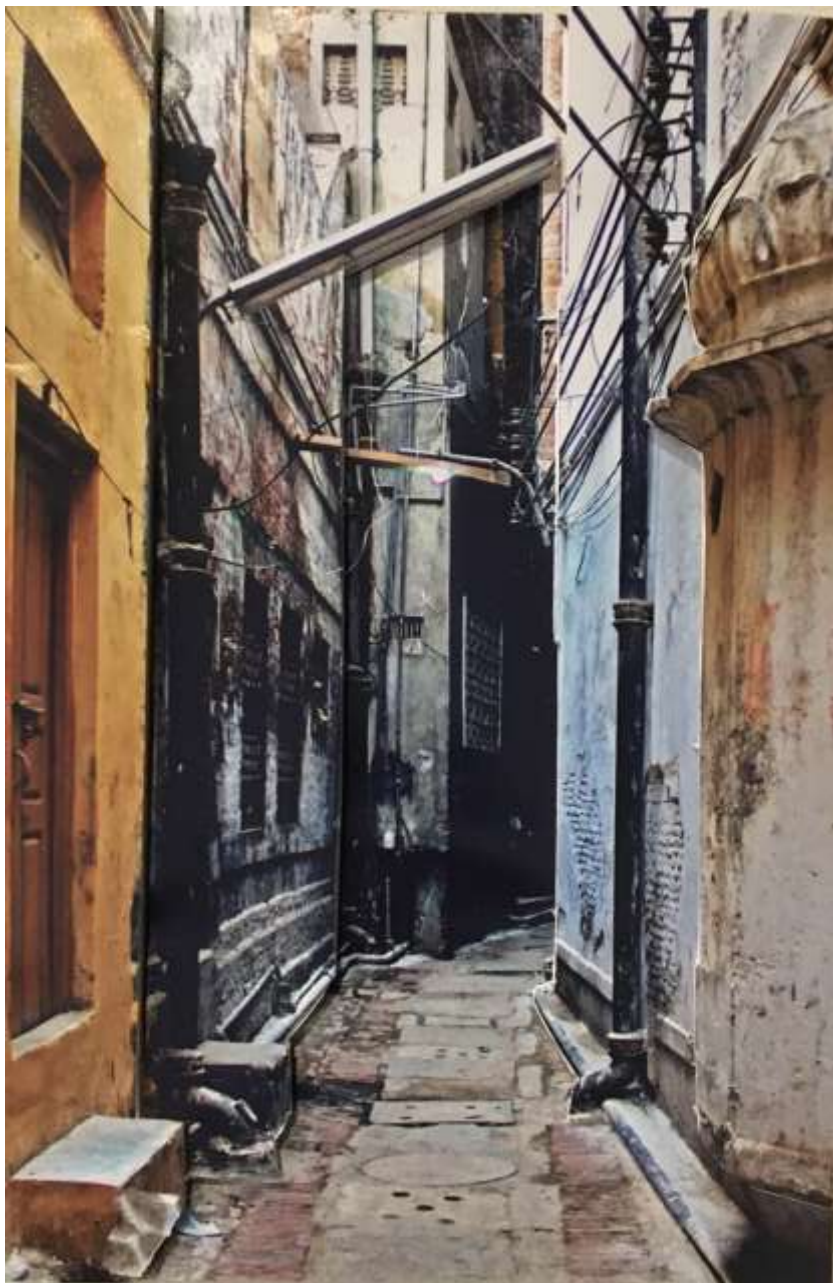


Size 9.5/6 inches

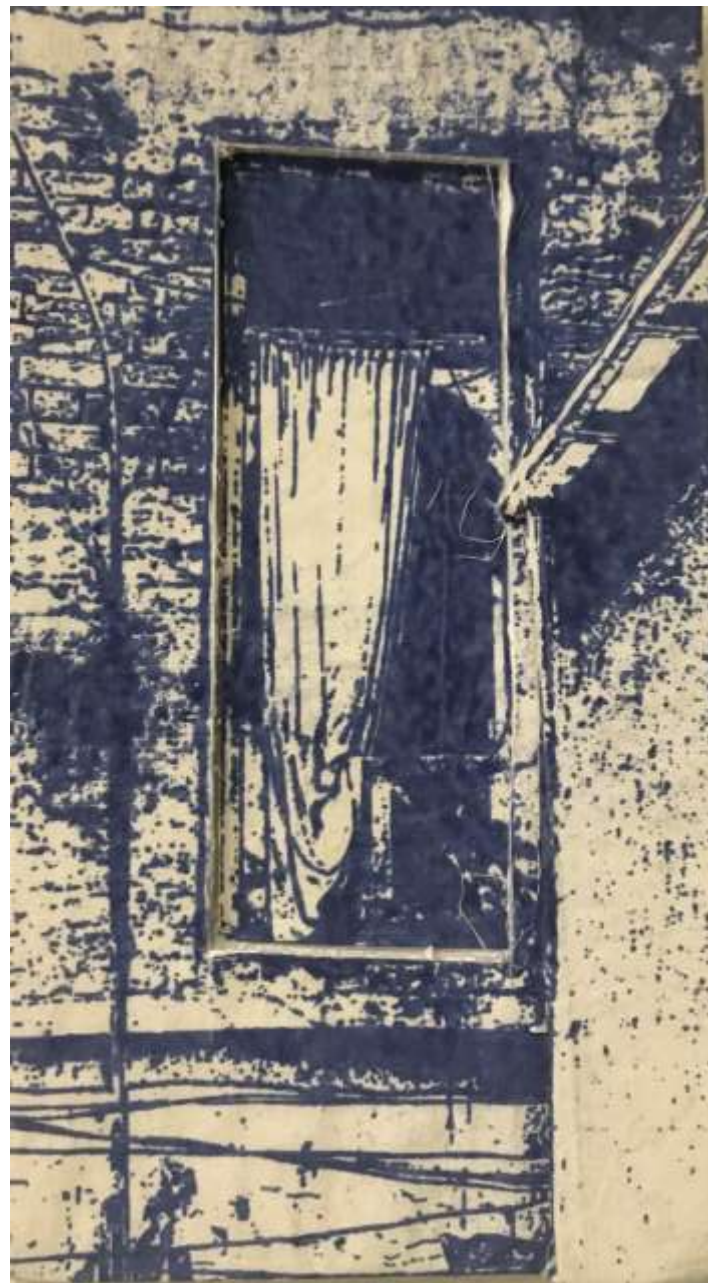


Size 13/6 inches





Size 16/11 inches



Size 9.5/6inches



Size 5/2.5 inches





Size 16/11 inches



Size 16/11 inches



Unfortunately, these concepts faded over time in our society and younger generations view the same close-knit quarters with disdain and dismissed it as ‘ugly’, breach of privacy and freedom.

During my investigations, through primary interviews I realised that the perception of “Androon Lahore” was and is almost at contrasting ends of the spectrum for outside visitors and residents inside.

So how do people from outside the Wall perceive the Old City, and how do those who are a direct product of its hustle and bustle feel about it? The contradictions between our associations about the same space were not only dichotomous but intriguing as well



Size 16/11 inches



Size 2/1.5  
Feet





Balsa Wood  
Size 6/6  
inches



Balsa Wood  
Size 8/6  
inches



Size 9.5/6 inches



Size 4.5/3 inches



Clay Work  
Size 10/10  
Inches

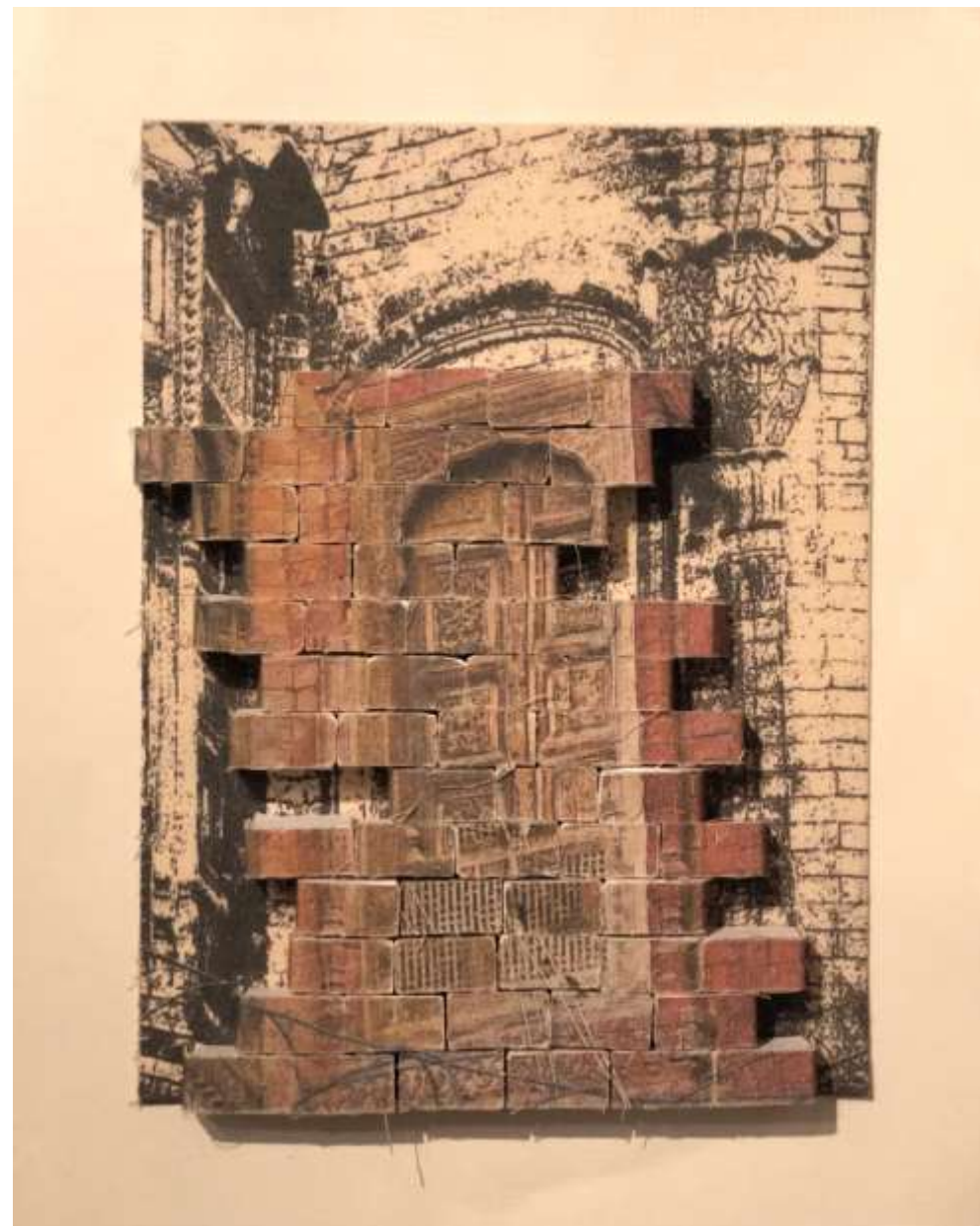


# Mini Thesis





Size 11/8 inches

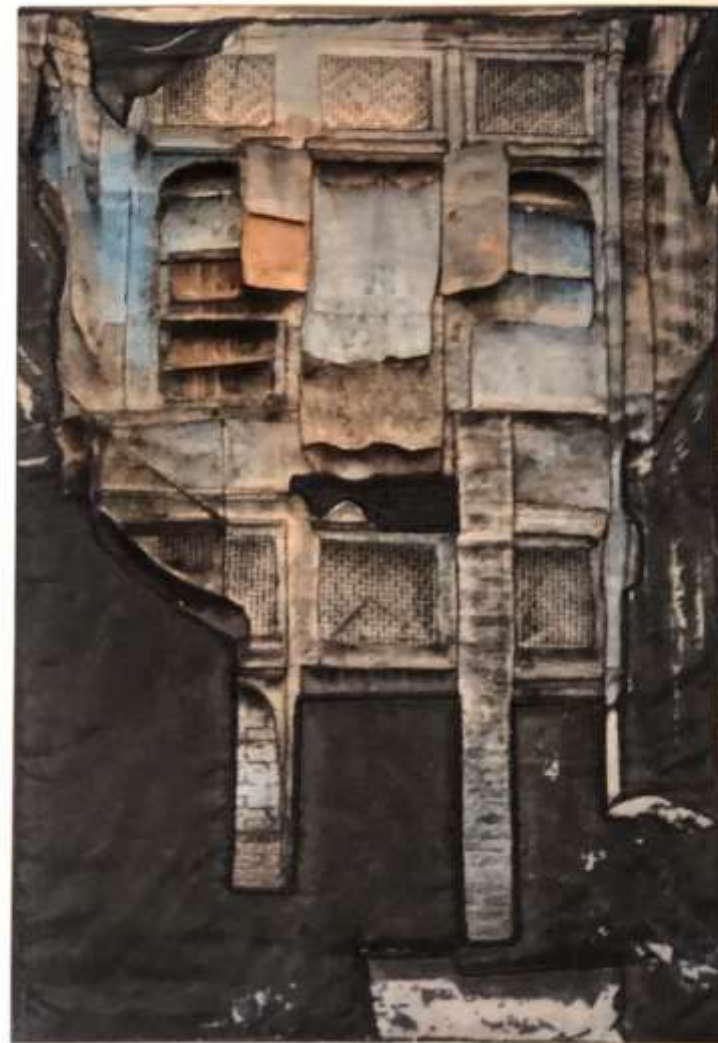


Size 11/8 inches





Size 16/11 inches



Size 16/11 inches



Size 16/11 inches



Size 11.5/11.5 inches





For a unique take on my thesis, I decided to take an introspective look at the overwhelmingly congested spaces that I frequented throughout my life. The complete lack of privacy, and constant noise that I grew up with owing to the complexities that arose from living in such close quarters and how it contrasted with the exoticism that was associated with it by those from outside the periphery of the ‘Walled City’



Size 16/11 inches



Size 16/11 inches





Size 16/11 inches



Size 16/11 inches

# Final Thesis





# Abstract

The idea for my thesis emerged out of a personal journey that started with questioning (and subsequently investigating) why I felt isolated in such a historically rich, culturally diverse, world famous neighborhood with a happening social environment; why I felt such a disconnect with my roots. My research led me to the understanding that it was the feelings of being bound and constricted by the weight of traditions, cultural norms and societal expectations which left me with unpleasant memories of a space that is considered to be exotic, ephemeral and enticing to those living outside The Walls.

Ultimately, I came to the realization that it wasn't the space that was 'ugly' but the associations I had personally formed with it, and through the process of my research I underwent a cathartic experience and saw my beloved "Androon Shehr Lahore" for the irreplaceable, unique and beautiful gem it really is. I went through a reincarnation of the soul and rediscovered the beauty that lies within the context of my surroundings.



Size 6/3 Feet



Size 6/3 Feet



Size 6/3 Feet





Size 6/3 Feet

## Process Images

