

## **1. Barton Delhi, 2022**

Celebrating 75 Years of the South Asian Community in Barton & Tredworth, Gloucester.

*This residency marks a significant milestone, commissioned by Strike a Light, celebrating 75 years of the vibrant South Asian community in Barton and Tredworth, Gloucester. The project encapsulates the rich tapestry of experiences, traditions, and contributions of the Bangladeshi, Indian, and Pakistani communities in the area. The residency was conducted through engaging workshops held at the Friendship Cafe and a Bangladeshi restaurant, providing a unique opportunity to delve into the cultural richness of these communities.*

*The workshops fostered a spirit of camaraderie and shared experiences, highlighting the buoyant, friendly, and caring nature of the South Asian community.*

*Participants shared stories, traditions, and culinary delights, creating a vibrant exchange of cultural heritage. The project underscored the historical journey and contributions of the South Asian community over the past 75 years, enriching the social and cultural fabric of Barton and Tredworth.*

*This celebration not only honours the past but also strengthens the bonds within the community, paving the way for future generations to appreciate and uphold their rich cultural heritage.*

Hanger and metal semi-circle structure made by Michael Marriot.

Straws, foil, swing tags, haberdashery cuttings, webbing straps, cable ties, postage stamps from India Pakistan, Bangladesh, fake flowers, bells, neon, cards, string, wood, metal, wire hangers, coffee stirrers, sari fabric, hessian jute string, leather, foil ribbon, tissue paper, markers

249cm x 176cm x 4cm

## **2. Envelop, 2023**

*To Hold Space; the sudden, aggressive appearance of a shooting star shape illustrates multitasking, deep breathing, and the intense energy expended in overthinking to the point of exhaustion. It symbolises the cycle of pushing oneself to the limit, experiencing collapse and stillness, only to rise again.*

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Industrial plastic sheeting, cardboard, chunky felt tips, staples, tissue paper, wooden coffee stirrers, nylon net, staples, polypropylene plastic strapping, printed silk khadi, old shirt fabric, leather, grey board, packaging card, receipts, biro, rizla paper, framed

99 x 78.5cm [39 x 30 7/8in]

### **3. Bloom, 2023**

*The soul and the mind — their processes, journeys, and the angst and tension they wrestle with — are vividly powerful. The pow-wow colours symbolise the dark and resilient aspects of mental health.*

Plastic bags, cotton fabric, satin rope, coffee cups, cable ties, egg boxes, chunky felt tips, polyester ribbon, napkins, rubber gauze, wool, cotton thread, dish cloth, cotton string, bias binding, cardboard, fragile sellotape, ephemera, cardboard, nylon card, metal eyelet, t-shirt Jersey, staples.

99 x 78.5cm [39 x 30 7/8in]

### **4. Think, 2021**

*This piece encapsulates the transformative power of therapy and meditation, emphasising trust, reflection, and personal growth as integral components of the journey towards self-discovery and inner peace.*

Napkins, tissue paper, cotton poplin, cardboard packaging, brown packaging paper, found papers receipts/invoices/travel tickets, different weights of paper, string, wooden coffee stirrers, fabric, posca, sharpie markers and a biro pen.

99 x 84 cm [39 x 33 1/10in]

### **5. Present, 2021**

*Are you present, this is a present, I present this to you.*

*Viewers are encouraged to contemplate the artwork.*

*It features intricate and laboriously crafted mini compositions nestled amongst each other, a combination of intense colour and texture. The piece explores themes of geopolitical power struggles, displacement of peoples, and catastrophe.*

Wool thread, polyester thread, corrugated cardboard, punched circles from a hole punch, used dishcloth, tissue paper, canvas, plastic packaging bags, leather, graph paper, tickets, swing tickets, sellotape, packing tape, industrial plastic sheeting, fluorescent card.

99 × 84 cm [39 × 33 1/10in]

### **6. Is par kitni lagat aati hai?**

#### **How much does it cost?**

اس پر کتنی لاگت آتی ہے

**2023**

Commissioned by Uthra RajGopal for the Fashion and Sustainability-themed British Textile Biennial 2023 at The Whitaker Museum in Lancashire, alongside 16 artists from India, Bangladesh, and Pakistan.

*The work challenged me and my practice, delving into the power struggles affecting the Global South, particularly the neglect of safe working environments and the harsh impact of fast fashion. I researched the Rana Plaza collapse, a tragic structural failure that occurred on 24 April 2013 in the Savar Upazila of Dhaka District, Bangladesh. The collapse of the eight-storey Rana Plaza building resulted in a devastating death toll of 1,134, with approximately 2,500 injured individuals rescued from the rubble. This incident stands as the deadliest accidental structural failure in modern history, the deadliest garment factory disaster, and the deadliest industrial accident in Bangladesh's history.*

Hanger structure made by Michael Marriott.

Cable ties, old tea towels, coffee stirrers, Bangladeshi stamps, Bangladesh banknote, gloss paint, mirror, sari fabric, pattern hooks, dupatta, hessian, metal, paper bags, wine corks, string, plastic flowers, staples, polystyrene, gaffer tape, abandoned wool, old towel, pins, old bedsheet, straws, stethoscope, wallpaper offcuts, plastic bag, crinoline, leather, found price tags, nails, a shoe, cable ties, stickers, and cardboard.

240cm x 90cm x 8cm

### **7. Mental Health Parasol, 2020**

*I have suffered from depression for over 20 years. After a therapy session, I worked in my studio and this piece was created in 2 days.*

*The paper sculpture invites intellectual and emotional interaction with the theme of mental health. By standing underneath and looking up, viewers physically engage with the artwork, experiencing a moment of stillness*

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*amidst its rotation, which symbolises the ongoing nature of thoughts and emotions, as well as the passage of time. The loud inner voice conveyed through bold, shouty permanent marker font, amplifies the personal reflections and emotions embedded within the piece.*

Paper parasol, string, tissue paper and wide-nibbed permanent marker.

140cm x 120cm x 120cm

## **8. Nautical Punk, 2007**

Commissioned by Selfridges to sit alongside the Spring Summer 2007 collection they had ordered.

Bias-cut white/navy cotton Voile Tunic.  
Tri-opening neck with bias binding.  
Fabric ball necklace details on the shoulder.  
Permanent marker.  
Nails and hairpins.  
Handsewn press studs.  
Handsewn hook and eye.  
Cotton webbing.  
Drop waist skirt.  
Kantha stitch star ink embroidery.  
Fabric tags made out of hessian fabric.  
Machine embroidered edges in contrasting colours.  
Bias tape and webbed facing for the bottom of the skirt.

## **9. Propose, 2021**

Commissioned by Mental Fight Club.

*Plan your time for self-care and conserve energy. Be kind to yourself.*

*Repeat after me:  
'I am Brilliant' x 3 loudly*

Brown packaging paper, card, egg box, coat hanger, string, tissue paper, thread, bulldog clip, markers and biros.

147 x 80 x 2cm

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## **10. Bias-cut Dress with Elastic Panelled Waist, displayed at Selfridges**

Fabric is heavy canvas and voile-printed graph paper. Raw materials such as undyed webbing, wooden pegs, handsewn press studs, hand-embroidered hairpins, webbing bows and tassels.

## **11. Memory (First Collage), 2012 - 2017**

*The bar job*

*Roxy Beaujolais pub*

*Seven Stars*

*Carey St, London*

*Resident cat with a pleated collar*

*- Ray Brown*

*I had a drawer in my table stuffed with scrunched papers and receipts felt tip pens, a wooden ruler and a biro, I like Biros*

*This drawing was about me*

*I'd kept pieces of time-stamped ephemera*

*Uncertainty and insecurity were the memory and the vibe, like a cartographer mapping uncharted territories, I meticulously charted my thoughts and emotions on paper creating pieces of a puzzle, drawing lines on paper I felt assured by.*

*I worked on it over a 5 year period, rejigged, stored it away, taped it on my wall, hid it, and repeat.*

Collage, Paper on Paper

58.4 x 71.1 x 3.8 cm

## **12. Togetherness, 2020**

*Inspired by Channel 4's Grayson Perry's Art Club, during portrait week, I embraced the theme by moving beyond 2D collages and exploring sculpture. This new medium enabled me to express my creativity in a three-dimensional form, suspended by thread on a wire coat hanger. The sculpture became a portrait of our complex multicultural society, highlighting critical issues that require attention.*

*"We have more in common than that which divides us," this piece pays tribute to Jo Cox MP.*

Wire hanger string, thread, card, paper, felt, plastic webbing.

130cm x 50cm x 2cm

### **13. Striped Panel Cape, 1999**

*Developed this idea while studying fashion in my first year at Edinburgh College of Art in 1993*

Nylon thread stitched in lengths between the staggered circles made out of printed dhoti fabric

Dhoti: a loincloth worn by men in some parts of India.

Quilted hand-block printed fabric.

### **14. Bell Dress 1999**

The bib yolk is made from packaging fabric used to cover cardboard boxes for export

Brown voile cut from an old Sari

Star wool Kantha embroidery

Polyester satin trim

Pallawi sinha tye dye Rezai quilt

Diamond patchwork

### **15. Proffer, 2021**

Commissioned by Mental Fight Club.

*The Spirit of Generosity; Generosity is a positive emotion characterised by a willingness to give or share with others, often without expecting anything in return. It involves a sense of abundance and a desire to contribute to the well-being of others, whether through acts of kindness, gifts, or other forms of support.*

Yellow rope, Egg box wool, felt tip pens, card or paper, plastic bags, coffee stirrers

147cm x 80cm x 2cm

## 16. Chaggar Wahe Guru

*Southall is a vibrant community in West London known for its predominantly South Asian population. Originally settled by immigrants from India, Pakistan, Bangladesh, and Sri Lanka starting in the 1950s and 1960s, Southall has grown into a cultural hub celebrated for its diverse food, music, and traditions. The area is home to bustling markets, temples, and community centres that serve as focal points for cultural and social activities. Southall's rich tapestry of South Asian heritage is evident in its shops selling spices, textiles, and traditional attire, reflecting the community's strong sense of identity and pride.*

*The murder of Gurdip Singh Chaggar in 1976 was a tragic and pivotal event that starkly exposed racial tensions in Southall, London. Chaggar, an 18-year-old Sikh teenager, was brutally slain in a racially motivated attack by a group of white youths. The incident left a profound mark on the South Asian community, prompting widespread outrage and protests against racial violence and discrimination.*

*Chaggar's blood staining the pavement became a haunting symbol of the challenges faced by South Asians in 1970s Britain, where racist attacks were disturbingly frequent. The handling of the case by the police, widely perceived as discriminatory, underscored systemic biases within law enforcement.*

*The murder garnered national attention, spurring demands for justice and systemic change in addressing racial inequality. The subsequent trial was viewed as a litmus test for the British legal system's commitment to confronting racial violence fairly and effectively.*

*In the wake of Chaggar's murder, the Southall community united in grief and determination. They organised marches, vigils, and advocacy campaigns to shine a spotlight on racial injustice and advocate for enhanced protections for ethnic minorities. The tragedy galvanised solidarity among South Asians and other marginalised groups across Britain, leaving an indelible legacy in the ongoing fight against racism and the advancement of multiculturalism in the country.*

*"Waheguru" is the holiest mantra in Sikhism, expressing awe and wonder towards the Divine. Sikhs use it in meditation to connect with God and cultivate spiritual awareness.*

Fabric, cotton, tissue paper, coffee stirrers, foam packaging, velvet, card, cardboard, wool, net plastic packaging, bandage, acetate, metal, ribbon, upholstery fabric, red webbing, boning, thread, staples, horsehair braid, jute, twine, string.

## 17. Witness, 2021

### **This Woman's Work, Kate Bush**

*Pray God you can cope  
I'll stand outside  
This woman's worth  
This woman's world  
Oh it's hard on a man  
Now his part is over  
Now starts the craft of the father  
I know you've got a little life in you left  
I know you've got a lotta strength left  
I know you've got a little life in you left  
I know you've got a lotta strength left  
I should be cryin' but I just can't let it show  
I should be hopin' but I can't stop thinkin'  
All the things we should've said that are never said  
All the things we should've done that we never did  
All the things we should've given, but I didn't  
Oh darlin', make it go  
Make it go away  
Give me these moments  
Give them back to me  
Give me your little kiss  
Give me your...  
Give me your hand baby  
(I know you've got a lotta strength)  
Give me your pretty hand  
(I know you've got a little life in you left)  
Ooo show me you understand  
(I know you've got a lotta strength left)  
Your lovechild  
(I know you've got a little life in you left)  
Whatever you need baby  
(I know you've got a lotta strength left)  
Give me your hand  
(I know you've got a little life in you left)  
Give me your love  
(I know you've got a lotta strength left)  
I should be cryin' but I just can't let it show baby  
I should be hopin' but I can't stop thinkin'  
All the things we should've said that we never said  
All the things we should've done that we never did  
All the things that you wanted from me  
All the things that you needed from me  
All the things we should've given, but I didn't  
Oh darlin', make it go away now,  
Just make it go away.*



Stickers, treasury tags, cardboard, string, paper, envelopes, tissue paper, tissue paper, foam packaging, cable ties, wood, felt, wire hangers.

147cm x 80cm x 2cm

## **18. Institutional Racism: A Tribute to Stephen and Doreen Lawrence, 2024**

*Stephen's story is both challenging and inspirational. He was a normal young person who made the most of everyday opportunities. Although his life was short, Stephen provides a positive role model of a life well lived.*

*Stephen Lawrence was born and grew up in southeast London, where he lived with his parents Neville and Doreen, his brother Stuart, and his sister Georgina. Like most young people, he juggled an active social life, schoolwork, family commitments, and part-time employment. He also had ambitions to use his talent for maths, art, and design to become an architect, and wanted to have a positive impact on his community.*

*Tragically, his dream of becoming an architect was never realised. On 22 April 1993, at the age of just 18, Stephen was murdered in an unprovoked racist attack. He didn't know his killers and his killers didn't know him. After the initial police investigation, five suspects were arrested but not convicted. A public inquiry into the handling of Stephen's case was held in 1998, leading to the publication of the Macpherson Report, which has been called 'one of the most important moments in the modern history of criminal justice in Britain'. It led to profound cultural changes in attitudes to racism, the law, and police practice. It also paved the way for a greater understanding of discrimination in all forms and new equalities legislation.*

*"Justice for Stephen is about all of us, every one of us, in society having justice. There are still too many young people who do not have a sense of hope, who just don't get the chance to live their dreams. I want all our children and young people to feel inspired, be confident, and have hope in their own future. We are building hope but there is more to do."*

Baroness Doreen Lawrence speaking at the 20th Anniversary Memorial in 2013 of the murder of her son.

In 2018, then Prime Minister, Theresa May announced that from 2019, April 22 would officially be recognised as Stephen Lawrence Day.

Further reading: <https://stephenlawrenceday.org>

Safety pins, thread, centre cane, cable ties, newspaper twine, plastic pot, cardboard, coloured wires, silk ribbon, macrame rope, nylon thread.

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## **19. Build, 2021**

Commissioned by Mental Fight Club.

*Crafted from delicate paper, card, and fabric—recycled receipts and other items retrieved from the office recycling bin—this project embodies our commitment to sustainability. Let's unite to build a caring community that not only contributes to but also challenges injustices. Together, we can create a more sustainable future.*

Paper cardboard, string, foil tape, train tickets, coat hanger, staples, wool, marker pens, coffee cup, webbing, packaging, markers.

147cm x 80cm x 2cm

## **20. The Romance and The Rope , 2024**

*The India-Pakistan War of 1971, which led to the independence of Bangladesh from Pakistan, intensified the influx of Bangladeshi immigrants. The war resulted in widespread violence, displacement, and economic instability, prompting many Bangladeshis to seek refuge and a fresh start in places like Brick Lane. This area became a focal point for the Bangladeshi community, where they could rebuild their lives, find work, and establish a sense of belonging amidst the challenges of adapting to a new country.*

*In the 1960s, a significant number of Bangladeshis migrated to Brick Lane in East London, seeking better economic opportunities and a safer environment for their families. Many were driven by the hope of escaping poverty and political unrest in their homeland. These immigrants aspired to build a prosperous community, establish stable livelihoods, and provide their children with access to education and a brighter future.*

*Fishing ropes can serve as a powerful metaphor for the Bangladeshi community that moved to Brick Lane. Just as fishing ropes intertwine and connect, strengthening the fisherman's ability to haul in a catch, the Bangladeshis who migrated to Brick Lane in the 1960s and 1970s wove together their individual hopes, dreams, and struggles to create a robust and supportive community. These ropes, enduring the strain and pull of the sea, symbolise the resilience and unity of the Bangladeshi immigrants as they faced economic hardship, cultural adaptation, and racial discrimination.*

*Much of this discrimination came from the NF, a far-right, fascist political organisation in the United Kingdom, known for its extremist views, particularly its stance against immigration and its promotion of white nationalism. The NF often organised marches and rallies in areas with large immigrant populations, which frequently led to clashes and heightened racial tensions.*

*After moving to the United Kingdom in search of better opportunities, on May 4th, 1978, at just 25 years old, Altab Ali, a young Bangladeshi textile worker who had become a symbol of racial injustice and community resilience in East London, was tragically murdered in a racially motivated attack in Whitechapel, East London. His death shocked and galvanised the local Bangladeshi community, sparking protests and a renewed commitment to fighting racism and discrimination. Altab Ali's legacy lives on, with a park named in his honour and annual commemorations that serve as a reminder of the ongoing struggle for equality and justice.*

Discarded Mixed Fishing Ropes, paper flowers, ribbon, string, clothes peg, paper card, thread-bound paper rope, plastic sheeting, washing line, staples, nylon thread, lace, zip, felt

Award-winning director Satiyesh Manoharajah's 'Defiance' tells the story of the South Asian anti-racist movement in Britain in the 70s and 80s.

## **21. Rise, 2021**

*To increase social mobility, a new wave of thinking in governance and business is essential, where care and stability are at the heart of the community. This approach involves a multifaceted strategy that integrates economic policies, social programs, education, and community engagement.*

Pink foil, wire hanger, string, post-it note, ribbon, packaging card, cardboard, wool, markers, biro, wood.

147cm x 80cm x 2cm

## **22. Top, 2007**

Hand screen printed diamond pattern, cotton voile webbing tape.

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## **23. Patchwork Dress with Flared Back, 2001**

Hand-screen printed words in English, Urdu and Hindi. Pink tassur silk cross hand-stitched applique across Medium-weight handspun Khadi. Floral print cotton and voile diamond patchwork Shalwar poncha style facing at the bottom of the dress.

Shalwar poncha: the hem of the shalwar trousers.

Machine embroidery on the back of the dress. Hand sewn finishes.

## **24. Spring Summer 2003**

### **Screen printed organdie top**

Circle patch machine embroidered edges, pleating and hand-sewn finishes

### **Organdie skirt**

Denim pleating and fine net gauze Tulle

### **Patchwork sleeve jacket**

Canvas and silk georgette, bias tape

## **25. Trouser and pleat drape tunic, 2007**

Paisley design screen printed top

Quilted top panel

Handspun Khadi

Screen printed print

Stencil address print on top

Potli buttons on the bottom edge of trousers

Produced by Anokhi, Jaipur, India

## **26. White Voile Dress, 2008**

Cream cotton panels, grey over stitching, quilted patches and cream cotton webbing.

### **Cream oversized shirt, 2003**

Machine embroidered collar and cuffs, pleated cuffs, polka dot lining, slit details on the arm, popper buttons and quilted pockets.

### **Polka dot wrap over skirt, 2003**

Organdie diamond print bottom facing, hand embroidery, french knots and silk applique.

## Let's Talk about Punjab

### 27. PANJ (embroidery) Framed Artwork

### 28. AAB (collaged) Framed Artwork

Liaqat's parents are from Salimpur, Toba Tek Singh, Punjab, Pakistan. The artist displays their heritage through two framed artworks titled "Panj" (5) and "Aab" (River), forming the word "Punjab." Exhibited on a reclaimed market stall, each frame represents the colours, energy, and history of Punjab in both India and Pakistan, alluding to the 1947 partition.

Punjab, known as the Land of the Five Rivers, spans eastern Pakistan and northwestern India, with major cities like Lahore, Faisalabad, Amritsar, and Ludhiana. It has been a key agricultural region since the Indus Valley civilization and remains vital for both India and Pakistan.

Today, Sikhism and Hinduism are predominant in Indian Punjab, while Islam is the dominant religion in Pakistani Punjab, though both regions have small Christian communities.

Punjabis, known for their networking skills and work ethic, have a strong presence in both countries. In the 1960s, Punjabis moved to the UK to work for the NHS and fill labour shortages, opening market stalls and restaurants, and introducing dishes like aloo gobi, saag aloo, and butter chicken.

**Footnote:** The East India Company, established in 1600, played a pivotal role in Indian history. It expanded its influence through trade and conquest, making Punjab key for recruiting soldiers. The company's administration laid the groundwork for British colonial rule until India's independence in 1947, significantly impacting global trade and geopolitics.

