

Destroyer
Jagdeep Raina

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Destroyer

Art Gallery of Burlington

Perry Gallery

April 13 – June 23, 2024

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Introduction

Jasmine Mander

Jagdeep Raina's exhibition *Destroyer* is a dramatic mise-en-scène featuring a selection of artworks including recent ceramics, embroidered tapestries, works on paper, and poetry. The carefully composed set draws inspiration from Dal Lake, the second largest body of water in Kashmir, and the most visited place in Srinagar by tourists and locals. Raina uncovers the harsh colonial ties to this coveted place and the resulting loss of local traditions over time.

Raina is interested in the ecological histories of Kashmir including its animals and textiles, and the long-lasting effects of European militarization. During colonial India in the 19th century, houseboats were commissioned by the British empire to serve as accommodation for British officials. Built by skilled Indian craftspeople, these intricately carved wooden boats were made from Indian cedar and varied widely in size. Some boats feature up to three bedrooms including a separate living room, bathroom and kitchen. After India gained independence from Britain in 1947, the empty houseboats were converted to luxury hotels on the water. The boats offer a unique experience for visitors: due to Dal Lake's scenic setting nestled in the foothills of the Himalayas, it wasn't long before tourists came flocking to visit and experience the charms of the region firsthand. Forty years later in 1989, the tourism industry in Kashmir collapsed due to insurgency and violent conflicts of the state. Since 2010 the Jammu and Kashmir High Court has prohibited houseboat owners from engaging in any type of maintenance, citing the need to preserve Dal Lake's fragile ecosystem. This was a major blow to many of the owners who rely solely on the income earned from tourism to survive. Now, the industry hovers on the verge of extinction due to governmental bureaucracy, cedar shortages, and the lack of craftspeople with the necessary skills to repair the boats. As hundreds of these boats stand empty and in disrepair, Kashmir stands to lose an important part of its culture, heritage, and an entire tourism industry.

Setting the stage through a mise-en-scène, *Destroyer* draws attention to the colonial legacies of Dal Lake and the simultaneous ripple effect of colonialism on communities across the world. A green screen backdrop divides the gallery into two sections, echoing the many divisions India has endured. Centre stage, three ceramic animals appear to float, bracing the rift. These gestural explorations in drawing and clay serve to bridge the slow, intentional weaving of the textile works.

"Through this exhibition, I aim to unravel the complex layers of history, displacement, and resilience woven within the fabric of Dal Lake," Raina says. "*Destroyer* serves as a lens to examine the interplay between colonial legacies and contemporary realities.

Below is a poem, woven into one of the textile pieces featured in the exhibition; it both recalls an overwhelming grief at past destruction and offers a glimmer of hope for a gentler future.

Destroyer

Prataap, whose name once meant glory—
how grief has now made him
deranged, crouching with his hands
pressed tight, over Mustafa's slender throat

Mustafa- the chosen one
whimpers, gasping for a bit of breath
such a waste of friendship, they sob
covered in a desert once full of crops

She sees them, dressed in a silk red pheran
What a disgrace, she quietly whispers
Her hand stretches, reaching for them both

And in the dark and muted night
solace will arrive, flowing
from a second heaven, consuming them

- Jagdeep Raina

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Jagdeep Raina is an interdisciplinary artist and writer from Guelph, Ontario, Canada. He holds a Master's degree from the Rhode Island School of Design and was a 2021 Paul Mellon Fellow at Yale University. Raina currently lives and works in Queens, New York City, USA.

Heartbreak and Remembrance

Karishma D'Souza

What does it mean to be a son of immigrants of a land and a people so betrayed? Jagdeep Raina described this exhibition as a “mise-en-scène,” in his email to me. The works flicker and reach back while speaking of the present.

In the tapestry *Destroyer*, the viewer experiences a horror that stands for a series of atrocities. Flowers lightly grow over the woman's feet as she tries to stop the unfolding tragedy: one murder is portrayed in a flattened field. In a land where governance is uncaring, people are trapped in a grid of a ruthless system. There are countless deaths away from any witnesses.

A poem is embroidered below the image. The last lines of the poem speak of redemption: for the witness, the perpetrator, and the victim:

*...And in the dark and muted night
Solace will arrive, flowing
from a second heaven, consuming them.*

The tapestries *Destroyer* and *What will i protect?* are like exquisite fragments of a quilt, but also remind me of what I've read of Baghs. The word *Bagh* literally means garden, but refers in this context to a large cloth embroidered in a style from Punjab, with thread-work so rich it renders the cloth invisible. Baghs feature imagery from the embroiderer's daily life and the world around them. A waning tradition, they are made within the Punjabi community, initiated ceremoniously by the community in song. Baghs are included in trousseaus and become family heirlooms.¹

The tapestries also function like votives, made as offerings to the community they portray. Working as a witnessing imagery, they invoke the works of Giotto, as well as Russian icons and the healing scrolls of the Amarah or Tigrinya peoples.² They

recall early Christian iconography in their focus, luminosity, story-telling aspects, frontal imagery, and because they look directly at subjects of difficulty, tragedy and pain. Like icons and manuscript paintings, Raina's tapestries, melded with texts, are a medium for an immigrant community: made in a small size, easily folded, secured and lightly transportable on journeys. Both the early Christian community and the Sikh community experience/d uncertain political landscapes; Raina's work mirrors these two histories at each other.

Raina's background in drawing and painting on paper can be seen in the fluidity and spaciousness of the drawing and the layering of colour in his tapestries. Another point of connection between these tapestries and Russian icons is, in Russian, the verbs 'to paint' and 'to write,' '*pisat'*, писать,' are the same. Icons are often referred to as being "written."³ A friend explained that this verb can be used for any act or kind of painting too, thus referring to the sacred function of art. Similarly, like the chronicles kept through Gospel illuminations or depictions of the life of the Buddha, Raina's tapestries portray fundamental moments in a shared cultural narrative: with each illustrated fragment of daily life, he collapses the categories of the mundane and the exalted. These thread-work images are like

... Raina's tapestries portray fundamental moments in a shared cultural narrative: with each illustrated fragment of daily life, he collapses the categories of the mundane and the exalted.

doors opening to the viewer. Their subjects are transformed into themes of healing as the artist reaches out/inward in empathy through symbolic juxtapositions (for instance, in the tapestry *Destroyer*: Pratap's tears, the flowers growing around the woman's feet, and the poem).

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In the drawing on paper, *Creatures of the cold*, a kind of funeral pyre/totem rises over the wheat and sugarcane fields. In a conversation with me about this piece, Raina said he was looking at stone carvings and rocks in Kashmir, monuments that are standing, or decaying. Observing these structures, he was thinking of scientific research, and how climate change in the Himalayas changes the mountain ecosystem. He was also "looking at the history of mythology in folk-stories and the history of ecology in Kashmir, the relationship between mythology and ecology, storytelling, and how folk-stories were used to think about the land in intimate ways..."

Speaking of mythology, the shiny black ceramic creatures *Pashmina Goat* and *Sun Hangul* seem at once molten and steady - ancestral spirits returned as protectors, roaming the night depths, powerful keepers of our memories and dreams. Spirits come to mind because of displacement. Strife and danger in the homeland, caused by human systems and rapid climate change, and the concomitant lack of opportunities for survival continue to force immigration from Kashmir to places in the developed world, often Europe and North America. Do the ancestors travel too? In returning to ancestral land, even if on a temporary visit, does one connect again to familiar deeper understandings?

Women carry wedding offerings in the map-work in *Glittering Dresses*: an embroidered Bagh, a wedding urn, "something in a clenched hand." The celebrants leave nothing behind, carrying what the background conveys with them; longing, joy, relentless memories, and a sense of watching from afar as the places left behind change as well. In the tapestry *What will i protect?*, girls climb apple trees - a distant memory of childhood that feels unearthed, dreamlike. A friend viewing images of the works remarked, "Human life's frailty is conveyed by the delicate, seemingly fragile fabric and threads." Soft thread images are incised into the cloth and float gently over it.

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Raina chronicles Sikh communities, as well as the lands these farmer communities have worked on, and which have formed them. Much of the artist's previous work engages directly with people's memories, often initially transcribed as texts. Central to his work is his research in archives, from institutional collections to family photograph albums. Alongside his visual work, he continues adding to the archives of Sikh history through his interviews within the Sikh community. The family photographs he references are often from a time when cameras were rare, when a photograph taken meant one developed, printed and placed in an album that travelled with people: Because of the labour required to produce them, these photographs are intentional, indelible records of the moments they portray. What was not photographed, or could never be photographed, is where Raina's tapestries and drawings work as image-witnesses of imagination and oral narratives.

Though these images are created through slow and meticulous processes, they enter the viewer's consciousness in an illuminating instant. This sudden seeing is important, because it's difficult to speak of the vast political and cultural histories of a global community. How and where does one begin? What are the images that could be windows into understanding and healing? It's important that the image makes the connection with the viewer with rapidity, as once seen, it can't

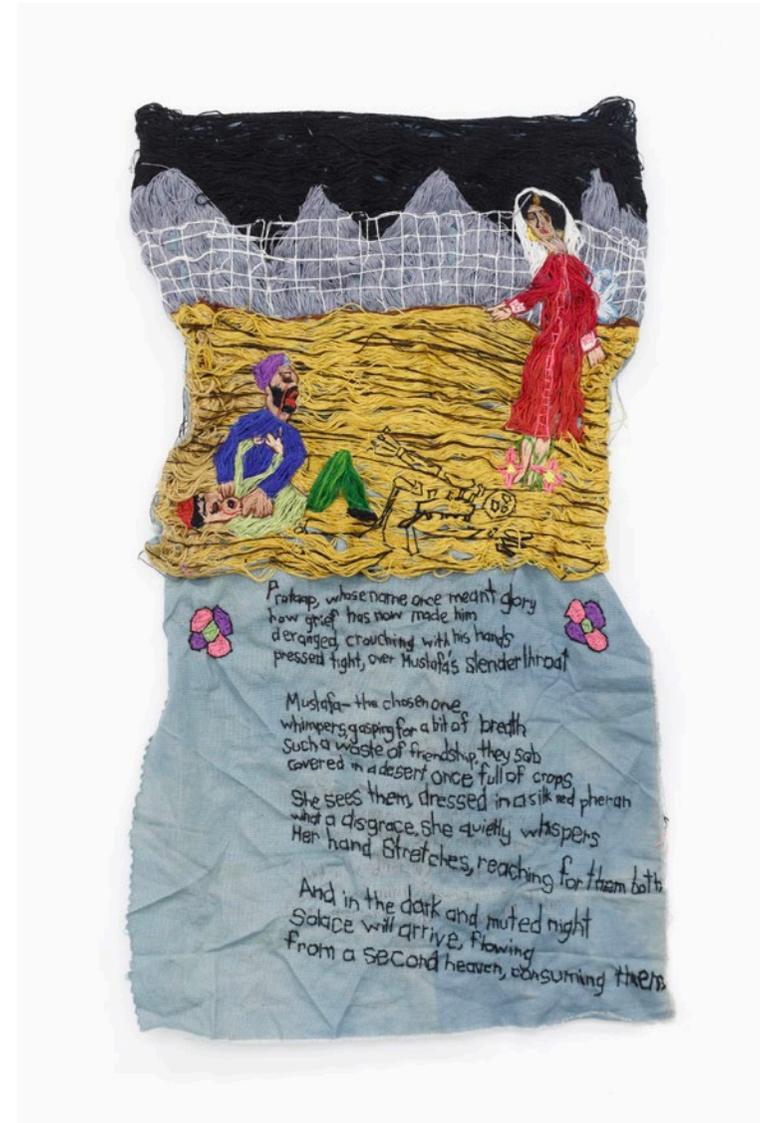
be unseen - the images and words in the tapestries move into us before human tendency sets in to look away.

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1. <https://www.tribuneindia.com/news/archive/comment/the-past-and-present-of-phulkari-50112>
 2. <https://www.metmuseum.org/art/collection/search/320635>
 3. Father Vladimir Ivanov (1988). *Russian Icons*. Rizzoli Publications.

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Karishma D'Souza is a visual artist based in Goa and Lisboa. Her recent solo exhibitions include *'Can't See the Forest'*, Xippas Galerie, Geneva (2023), *Ocean in Another*, Oceans as Archives Conference, University of Amsterdam, Amsterdam (2022), *'Invocation'*, Xippas Galerie, Paris (2020), *'Midway mark'*, Baronian-Xippas Galerie, Bruxelles (2019), and *'History Routes'*, Lisboa Open Studios, Atelier Concorde, Lisboa (2018). Curated group exhibitions include *'Endless State'*, Skowhegan Alliance (2020); *'Distance'*, curated by Betsy Alwin and Steve Locke, Dorsky Gallery, New York (2019); *The Scape and the Scope'*, curated by Tao Art Gallery, Mumbai (2016), *'New Dawn'*, curated by Leidy Churchman, Silberkuppe, Berlin (2014), and *'Incredible Travel Experiences'*, Central Museum (CBK), Drenthe (2014). She was a resident artist at the Rijksakademie van Beeldende Kunsten (2012-13) and the Skowhegan School of Painting and Sculpture (2017). She has a bachelor's degree in painting from the Goa College of Art (gold medal awardee), and a master's degree in printmaking from the Faculty of Fine Arts, M.S.University, Vadodara (gold medal awardee). Her work is in the collection of the Centre National des Artes Plastiques (CNAP), Paris, France; the Chadha Art Collection (KRC), the Netherlands; and the Utrecht Centraal Museum, the Netherlands. She is a Goa Government Scholar (2013), Ministry of Education, Government of Goa; She was awarded the Inlaks Fine Arts Award 2011, and the Inlaks Take-Off Grants 2012 and 2013. In 2010, D'Souza was a visiting teacher in lithography, for the Bachelors of Visual Arts program, Department of Printmaking, Faculty of Fine Arts, M.S.University, Vadodara, and the coordinator of the residency *'Print workshop'*, at the Uttarayan Art Center, Jaspur, Vadodara. In 2015-2017 she began and taught an art education program, at the Don Bosco Primary School, Odxel, Goa.



Jagdeep Raina, *What will I protect?*, 2023. Embroidered tapestry. 36.8 x 22.2 cm.
 Courtesy of the artist and Cooper Cole, Toronto. Photo Credit: Angela Chen



Jagdeep Raina, *Destroyer*, 2023. Embroidered tapestry. 45.7 x 27.9 cm.
 Courtesy of the artist and Cooper Cole, Toronto. Photo Credit: Jessann Reece



Jagdeep Raina, *Creatures of the cold*, 2023. Mixed media on paper. 198.1 × 127 cm.
Courtesy of the artist and Cooper Cole, Toronto. Photo Credit: Angela Chen



Jagdeep Raina, *Glittering dresses*, 2023. Mixed media on paper. 127 × 137.2 cm.
Courtesy of the artist and Cooper Cole, Toronto. Photo Credit: Angela Chen



Jagdeep Raina, *Untitled*, 2023. Ceramic. 42 × 30 × 30 cm.
Courtesy of the artist and Cooper Cole, Toronto. Photo Credit: Angela Chen



Jagdeep Raina, *Pashmina Goat*, 2023. Ceramic. 33 × 18 × 28 cm.
Courtesy of the artist and Cooper Cole, Toronto. Photo Credit: Angela Chen



Jagdeep Raina, *Sun Hangul*, 2023. Ceramic. 38 × 14 × 29 cm.
Courtesy of the artist and Cooper Cole, Toronto. Photo Credit: Angela Chen

TREATY

independent
hill mountain country
eastward westward river
over for ever
body

shall

arise

with whole Force within

it

has been this day

settled

has been this day ratified

Right Honorable

Our

Rubbee-ool-awul

future

present

ditto ditto ditto ditto

Song of the First Spring

Uzma Falak

I

TREATY

over
for ever

independent
body

hill mountain country eastward
westward river
shall arise
with whole force within

it has been this day settled
has been this day ratified

Right Honorable
Our
Rubbee-ool-awul
(first spring)

future present
ditto ditto ditto ditto

independent body for ever

ceded

never

it

has been this day settled

has

been this day ratified

Right Honorable

Our

Rubbee-ool-awul

black

and

white

||

forever independent body
ceded
never

it has been this day settled
has been this day ratified

Right Honorable
Our
Rubbee-ool-awul
(first spring)

black and white

for ever independent
body hill mountain country
eastward westward river
boundary
and
purpose, separate
the current of
time changed without the concurrence of
without the consent of
the supremacy
has been this day settled
has been this day ratified
Right Honorable
Our
Rubbee-ool-awul
black
and white

III

forever independent body
hill mountain country eastward westward river

boundary and purpose,
separate

the current of time
changed
without concurrence
without consent of the supremacy

it has been this day settled
has been this day ratified

Right Honorable
Our
Rubbee-ool-awul
(first spring)

black and white

independent

time

arise

and abide

never or

respect

aid

protect

acknowledge the

supremacy

has been this day settled

has been this day ratified

Right

Honorable

Our

Rubbee-ool-awul

future

present

ditto ditto

ditto ditto

IV

independent time

arise

and abide

never or

respect, aid, protect, acknowledge

the supremacy

has been this day settled

has been this day ratified

Right Honorable

Our

Rubbee-ool-awul

(first spring)

future present

ditto ditto ditto ditto

Company

shall

not at any time

never to take, or retain

nor

transfer

Our

pashm

from Kashmir

picked and assorted black wool

grey wool

white wool, and

each of the three best qualities of white yarn

V

COMPANY

shall not at any time

never to take, or retain

nor

transfer

Our

Pashm

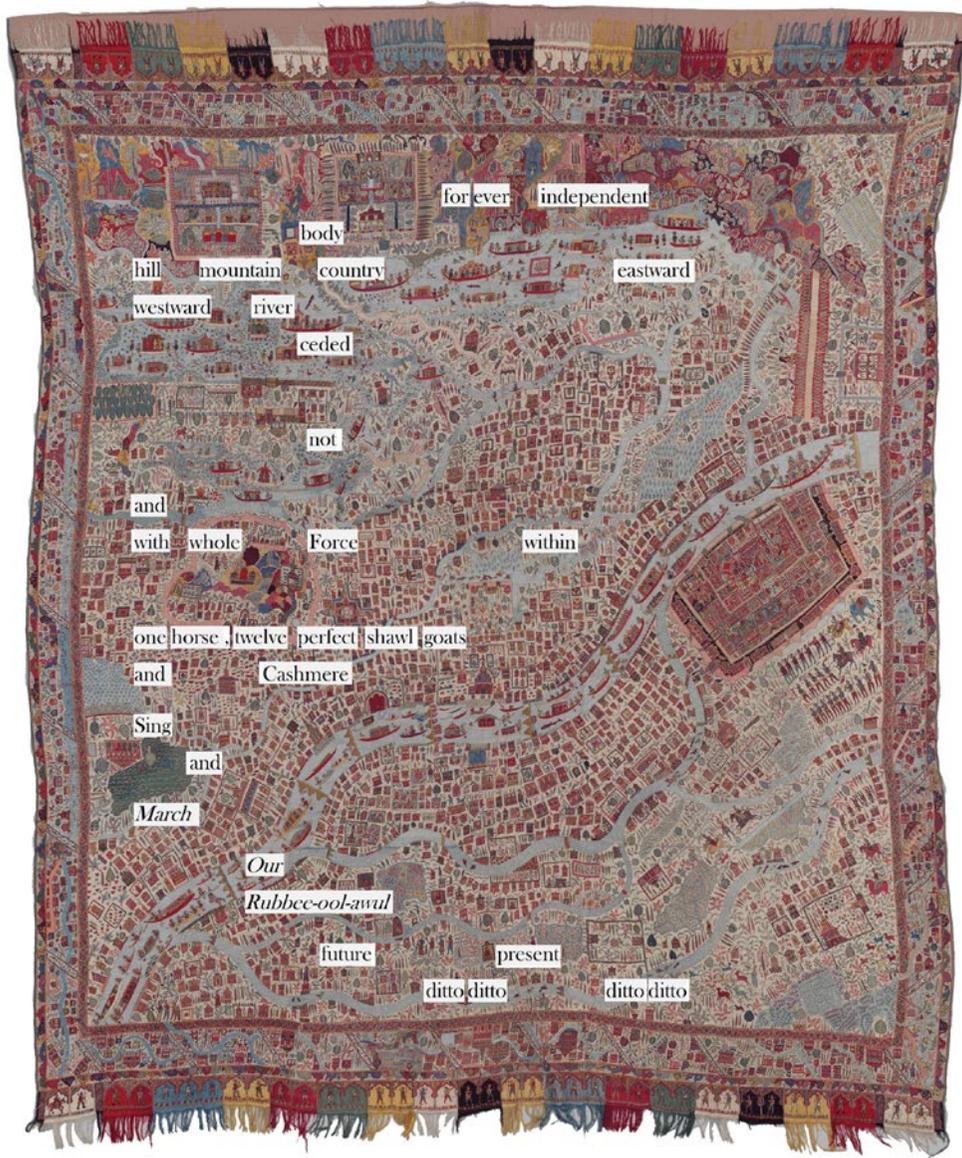
from Kashmir

picked and assorted black wool

grey wool

white wool,

and each of the three best qualities of white yarn



VI

forever independent

hill mountain country eastward westward river

ceded not

and with full force within,

one horse, twelve shawl goats

and Cashmere

Sing and March

Our

Rubbce-ool-awul

(first spring)

future present

ditto ditto ditto ditto

Song of the First Spring was created out of iterative blackouts/erasures/redactions of the text of *Treaty of Amritsar, 1846* — according to which the British East India Company “sold” Kashmir to the oppressive Dogra monarch Gulab Singh for 75 million (Nanakshahi) rupees on March 16, 1846. According to Article 10 of the Treaty, the Dogra monarch, “acknowledging the supremacy of the British”, was to “present annually to the British Government one horse, twelve shawl goats of approved breed (six male and six female) and three pairs of Cashmere shawls.” In 1884, it was agreed that instead of twelve goats, the monarch should present ten pounds of natural pashm, four pounds of black wool, four pounds of grey wool, four pounds of white wool and 1 pound of “each of the three best qualities of white yarn”. This Article 10, in some sense, became the starting point for the erasures to be born, as a response to Jagdeep Raina’s work. The text of the treaty has been sourced from *A Collection of Treaties, Engagements, and Sanads Relating to India and Neighbouring Countries, Vol 9*, compiled by C.U Aitchison and published by the Office of the Superintendent of Government Printing, India, 1892.

The sixth erasure has been layered with the image of the 19th century embroidered “map-shawl” of Srinagar, itself marked by acts of erasure and extraction. The shawl is part of the “South & South East Asia Collection” at The Victoria and Albert Museum in London where it is attributed to an “Unknown” artist/maker, with no acknowledgement of the decades of labor that went into its making. Moreover, the context of Britain’s colonial history especially in relation to Kashmir and its shawls and “shawl goats” is absent. “Never intended to be worn, this 19th-century embroidery depicts the city of Srinagar in Kashmir. Lake Dal and the river Jhelum are visible, as are the main mosque, fort and many smaller buildings [...] Map shawl Pashmina (goat-hair) embroidered with pashmina Srinagar, Jammu and Kashmir, about 1870 Gift of Mrs Estelle Fuller through the Art Fund V&A,” the gallery label indicates. The image was sourced from the website of The Victoria and Albert Museum.

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Born and raised in Kashmir’s Srinagar, Uzma Falak is a doctoral student in anthropology at the University of Heidelberg and a lecturer at the University of Tübingen. Her academic work, poetry, essays, and reportage have appeared in several publications, including *English Language Notes*, *Anthropology and Humanism*, *Himalaya Journal*, *Disclaimer*, *Vittles*, *Economic and Political Weekly*, *The Baffler*, *Adi Magazine*, *Al Jazeera English*, *Warscapes*, *The Caravan*, *Himal Southasian*, among others. She has contributed to *Gossamer: An Anthology of Contemporary World Poetry* (Ink Publication, 2015), *Of Occupation and Resistance: Writings from Kashmir* (Tranquebar Press, 2013), *Fault Lines of History* (Zubaan, 2017), *Can You Hear Kashmiri Women Speak?* (Women Unlimited, 2020), *Insurgent Feminisms: Writing War* (UpSet Press, Incorporated, 2023) among others. In 2017, she won an honorable mention in the Society for Humanistic Anthropology’s Ethnographic Poetry Award. She was part of the Warwick Tate Exchange, *The Production of Truth, Justice and History*, held at the Tate Modern, London. She has also shown and presented her work at the Australian Centre for Contemporary Art (ACCA), Old School (Leiden), Shrine Empire Gallery (New Delhi), Rizq Art Initiative (Abu Dhabi), SAVVY Contemporary (Berlin), Hopscotch Reading Room (Berlin) among others. Her film, *till then the roads carry her*, exploring Kashmir women’s lifeworlds and repertoires of resistance has been screened at Rice Cinema, Art Gallery of Guelph, Tate Modern, Cine Diaspora, University of Copenhagen, University of Warsaw, School of Art and Aesthetics (JNU), Karlstorkino, among others. She has been a part of the Regional Arts Australia’s inaugural artist-led online studio program. She was also an artist-in-residence at Liquid Architecture (Naarm/Melbourne) as part of the cohort, *Capture All: A Sonic Investigation* — a collaboration of Australia Council for the Arts, Liquid Architecture, and Sarai, focused on exploring sound/ listening as resources of power, capture, and extraction.

ਚੜੀਆਂ ਦੀ ਜੋੜੀ / A pair of sparrows

Jasmine Mander

Two birds soar high above the horizon, chasing each other, flying freely. No matter how far away they venture from one another, they remain forever in each other's orbit.

Long after a loved one passes on, their memory lingers within us. What conjures up their essence in our mind's eye can take many forms—a sight, sound, or smell. These fleeting moments come as a surprise, bubbling their way to the surface. The sleepy sun stretching its light across the dawn of a new day. A distorted Hindi song you strain to catch while wandering the aisles of a local Indian grocery store. The fragrant scent of curry spices filling the air in your family home—cumin, onion, garlic, and ginger mixing and mingling together in a pan. Our bodies root us in time and space; these otherwise mundane experiences transport us back in time, through portals of memory. They tether us to the fragmented notions of a person, place, or thing. Reminiscing brings forth a combination of joy and profound sadness. It simultaneously aches and comforts. These emotions are a reminder that no matter how much time passes, some wounds and losses become embedded into the very fabric of our beings. Then, as the light of day inevitably chases away the darkness of night, these thoughts pass, and we return once more to the present moment.

I feel compelled to tease out this sensation of memory for you, so that you can develop an accurate understanding of my first time experiencing Jagdeep Raina's work. Raina cracks open the barrier of our exterior and reaches inside. With a gentle prod, his work wakes up the underlying recollections we carry deep inside our bodies. The vulnerability of the woven textile pieces, ceramics and works on paper that are featured in *Destroyer* compel us to process our thoughts and feelings about loss in real time. As we stand in front of the pieces, they gaze intently back, asking all the difficult questions: After a lifetime of revolving around the sun, what remains? Can we forge new pathways without forgetting our past histories? How will our decisions today impact seven generations to come?

Jagdeep Raina intimately addresses the beauty and humbleness of the Kashmiri and Punjabi Sikh diasporas. As a child of immigrant parents growing up on Turtle Island, my Punjabi culture was one that I actively resisted. I made sure my second-hand clothes didn't reek of curry and begged my mother to pack me "white"



Jagdeep Raina, *Gorgeous Farmer*, 2020. Embroidered tapestry, phulkari border on muslin. 48.3 × 40.6 cm. Courtesy of the artist and Cooper Cole, Toronto. Photo Credit: Jessann Reece

food for school. What were once symbols of assimilation are now the very things that bring me to my knees. When I think of the textile piece *Gorgeous Farmer*, I close my eyes and see the old man's weathered face, brown like rich leather from the kiss of a thousand suns. I see and feel all my grandfathers in him. My bibi (grandmother) was a pillar of strength that supported my family. Despite being proud of my family's accomplishments growing up, I couldn't help but feel embarrassed by their mannerisms. I found myself getting irritated by their inability to fit in, by their clothes, their smells, and their loud voices—all of which took up space, rather than shrinking to fit into Eurocentric norms and expectations. I spent a long time fighting against the current only to realize that my frame of mind was shaped by western philosophies. I was raised with eastern principles and methodologies and then forced to fit inside the rigid constructs of the west.

When I first saw the piece *Moon Garden Punjabi Birds*, I felt the past and present overlap. Gazing at the embroidered textile piece proudly featuring over forty Punjabi birds, I felt my chest tighten, my breath catch, and water pool in the corner of my eyes, threatening to spill over. The same birds that were so delicately



Jagdeep Raina, *Moon Garden Punjabi Birds*, 2020. Embroidered tapestry, phulkari border on muslin. 68.6 x 25.4 cm. Courtesy of the artist and Cooper Cole, Toronto. Photo Credit: Jessann Reece

depicted by Raina's hand were tied to the memory of my beloved bibi. She had a catchphrase for every scenario; the one she repeated most often to my sister and I, cooing to us in Punjabi as we fell asleep in her arms, was "my pair of sparrows."

In a world where diasporic people are often forced to assimilate to the dominant culture, seeing and experiencing Raina's work is like witnessing the clouds parting for a moment, and sunlight pouring in. Our bodies crave the heat, and it wakes them up, even if it's just for a moment. The significance of Raina's work lies in its ability to stir up these ancestral memories and to gently guide us to remember the strength of our lineages once more.

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Jasmine Mander is an emerging curator and collaborative artist based in Hamilton, Ontario. In her current role as the Associate Curator at the Art Gallery of Burlington (AGB), she operates in an institution at the intersection of contemporary art and craft. Her curatorial vision seeks to explore the trickle effects of colonial legacies by tracing the roots of ancestral memory.

As a collaborating artist with Gendai, an art collective dedicated to collective research and supporting emerging, racialized arts practitioners, Mander played a pivotal role in crafting a transformative youth program in partnership with the Esker Foundation in Calgary. This initiative, rooted in principles of anti-racism and collective organizing, aimed to foster dialogue and action within the community.

Prior to her role at the AGB, Mander worked as the Communications and Outreach Coordinator for the Hamilton Artists Inc., where she initiated "Incoming!" – a project that directly worked to address the needs of newcomer, immigrant and refugee artists by offering professional development workshops, networking events and exhibition opportunities.

Mander's curation at the AGB includes thought-provoking exhibitions such as Yen Linh Thai: *Mother Tongue*; Noni Kaur: *Nazar na lage / Knock on wood*, and Halton Black Voices: *Bring a Folding Chair*. She has also co-curated two iterations of dynamic and experimental programming spaces known as the *Living Library* and the *Living Lab*, striving to cultivate more inclusive and accessible cultural experiences rooted in equity and intersectionality.

With a diverse portfolio spanning various arts organizations including the University of Waterloo Art Gallery, McMaster Museum of Art, and Living Arts Centre, Mander brings a wealth of experience and a fresh perspective to her curatorial endeavors. A graduate of the University of Waterloo's Fine Arts and Business program, she continues to push boundaries and shape the future of curatorial practice in Canada's vibrant arts landscape.

Programming

Phulkari Embroidery with Rafia Shafiq

Saturday, June 8, 2024
1-4:00 pm

In this workshop, participants learn about Phulkari, the traditional Punjabi embroidery technique of Pakistan and India. Phulkari means flower work, from the words phul (flower) and kari (work). Participants will practice embroidering various traditional motifs while learning about the history associated with Phulkari craft.

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Rafia Shafiq is an Oakville-based artist specializing in the revival of Phulkari embroidery and has successfully built her local business, Dhaga Art. She actively conducts workshops across the Greater Toronto Area, collaborating with various institutions including Art Gallery of Mississauga, Peel Art Gallery, Museum & Archives, Sheridan College and Contemporary Textile Studio Co-op.

Scan the QR code below for more information and to register for the workshop.



Photo Credit: Anjum Islam

Acknowledgements

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The Art Gallery of Burlington is located on the ancestral territory of many Indigenous Nations including the Anishinaabeg, Haudenosaunee, and Métis peoples. The territory is mutually covered by the Dish with One Spoon Wampum Belt Covenant, an agreement between the Iroquois Confederacy, the Ojibway, and other allied Nations to peaceably share and care for the resources around the Great Lakes. We acknowledge that the land upon which we gather, to create and learn, is part of the Treaty Lands and Territory of the Mississaugas of the Credit.

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