



EMILY CARR UNIVERSITY OF ART + DESIGN

BRIDGING THREADS

STITCHING BELONGING IN THE TAPESTRY OF MIGRATION

FARIA FIROZ

Bridging Threads: Stitching Belonging in the Tapestry of Migration

By

Faria Binte Firoz

BFA, University of the Fraser Valley, 2021

A thesis support paper submitted in partial fulfillment of the requirements
for the degree of

MASTER OF FINE ARTS

Emily Carr University of Art & Design

2024



© Faria Firoz, 2024

জীবনের এই পারে আমি
 বড় একা একা।
 জীবনের ঐ পারে তুমি
 আবার হবে কি দেখা।
 জীবনে ছিলাম তোমার কত না কাছে
 দুজনে ছিলাম দু'জনের হৃদয় মাঝে,
 মুছে না স্মৃতির লিখা
 আবার হবে কি দেখা।

– মোঃ ফিরোজ মিয়া ¹

Woven throughout this thesis document are short Bangla texts which honor the culture and language while providing readers with visual breaks. These texts, loosely translated in the footnotes, serve as a reminder that translation can never fully capture the essence of a native language; rather, it acts as a bridge connecting the two linguistic worlds.

¹ A song written by my father. It encapsulates the yearning for someone now far away. The passage of time only deepens this longing, and those irreplaceable memories remain eternally etched.

Table of Contents

Abstract	4
Acknowledgement.....	5
Key Concepts	6
Introduction.....	7
From The Roots To The Soil	11
Case Study 1 Land: <i>Ore Mon</i>	14
Case Study 2 Memory: <i>Memory in Parts</i>	22
Research Methodology.....	33
In The Realm Of Creation, My Process Unfolds.....	37
Case Study 3 Traditional Crafts: <i>Biborton: Shift of Being</i>	42
Kantha stitch panel:	43
Karchupi embroidery panels:	44
Moom Batik panels:.....	45
Case Study 4: <i>ShongRokkhon: Reimagined Threads</i>	48
Reflection	55
Conclusion	58
Image List:	59
Bibliography:.....	63

Abstract

The thesis support document examines the ways in which communal textile art practices are transformed by migration and lack of resources. My textile installation work delves into the reimagining of traditional tools by utilizing locally available materials to create non-traditional tools that still produce similar marks, symbols, and patterns on textile. Through techniques like beading, dyeing, and block stamping on worn fabric, I investigate how traditional Bangladeshi textile methods are adapted when faced with limited material and resources. By using preloved fabric worn by elders as a foundation, the addition of beads and stitching radiates care and significance to each of the installations. The textiles adorn the white gallery walls, occasionally interrupted by vibrant painted patterns. The visual imagery on each of the textiles encapsulates memory of land both near and afar and refer to the embodied experience of a migrant. Textile practice being a communal craft in South Asian cultures becomes a solitary practice due to migration. This thesis project examines and explores the different outcomes produced as a result of absence of social support, displacement and lack of cultural touchstones. Moreover, this support document explains the ways which engaging in traditional and ritualistic textile practices contributes to developing a sense of belonging in the context of migration.

Acknowledgement

With heartfelt appreciation, I acknowledge the invaluable assistance provided by my family, friends, and teachers. Their encouragement, guidance, and belief in my abilities have been indispensable throughout this journey.

I am grateful to my parents, Md Firoz Mia and Shahin Akhtar Begum, for their boundless love, support, and guidance. Their unwavering belief in me has shaped the person I am today. To Papa, thank you for your endless encouragement and wisdom. And to Ammu, thank you for your boundless love and understanding.

A heartfelt thank you to Diyan Achjadi for her invaluable contribution to shaping my practice and supporting my research endeavors with positive and uplifting attitude.

A huge appreciation to Randy Lee Cutler for her exceptional support and guidance in every step of this program.

Thank you to my soul mate, Mynol Vhuiyan, for his unwavering support and boundless patience. Your presence has been a source of strength and comfort, and your encouragement has propelled me forward even in the face of challenges. I am endlessly thankful for your love and support.

I extend my heartfelt gratitude to my sisters and brother-in-law for their love and encouragement throughout this endeavor. Thanking you for always listening to me, brainstorming ideas, and providing direction. You all have been the driving force behind the scenes, infusing creativity and joy into the process of creating the works.

Thank you to my lovely cohort who have been an integral part of my academic experience and for the memories we've created together.

Key Concepts

Land

Memory

Bangladeshi Traditional Crafts



Figure 1. Firoz, Faria. *Biborton: Shift of Being*, 2023

Introduction

The thesis support document focuses on the transformation of Bangladeshi traditional textile craft practices, examining how they evolve due to migration and resource constraints. Patterned textile installations on painted walls offer an exploration of creating non-traditional tools to replicate the marks, symbols, and patterns typically generated by traditional tools. Examining the adaptation of traditional Bangladeshi textile methods in response to resource constraints involves employing techniques such as beading, dyeing, and block stamping on worn fabrics. Each installation, enriched by repurposed fabrics once worn by elders, carries a profound sense of care and significance.

Furthermore, this support document explores the impact on Bangladeshi textile crafts resulting from lack of social support, displacement, and cultural touchstones. By examining how textile crafts change due to the absence of communal support and limited access to materials, it addresses the challenges faced by migrants, who often find themselves disconnected from the collaborative structures and resources essential to their craft. In such instances, preserving these crafts contributes to a sense of belonging in a new cultural environment and fosters community cohesion through collective craft practices. Ultimately, these efforts help individuals establish a sense of home in a new and unfamiliar land.

Focusing specifically on Bangladeshi folk art², textile crafts serve as a representation of cultural identity. These crafts, deeply rooted in the rich culture of

² Explaining Bangladesh folk art poses a challenge because it's more than specific techniques—it's the lively expression of an entire culture. Typically featuring traditional patterns reflecting local surroundings, folk art encompasses various arts and crafts. However, in this thesis document I focus on textile arts, such as Nakshi Kantha and Alpona.

Bangladesh, face the challenge of continuity in the diaspora. The intricate designs, vibrant colors, and storytelling elements embedded in these textile traditions encapsulate the essence of Bangladeshi heritage.



Figure 2. Firoz, Faria. *Karchupi & Beading*, 2023

Most of the art pieces done during this program consisted of intricately hand painted patterns. The act of creating repetitive Alpona³ and Nashi Kantha⁴ patterns allow me to be present and mindful, and the calmness of night, along with the repetitive pattern drawing, created an opportunity to organize thoughts and reflect on the works I was making. It provided solace and a time to observe, soul-search, and contemplate. The repetitive mark-making process, in the studio, became a meditative tool that connected the intense familiarity of my culture with a ritualistic process of healing. However, the diasporic experience introduces a dynamic wherein the preservation of these crafts becomes not only an act of cultural safeguarding⁵ but also a means of navigating the complexities of identity in an unfamiliar setting.

³ Alpona is a traditional Bangladeshi art form particularly associated with celebration. These patterns consist of geometric shapes, floral motifs, lines and swirls that are painted on floors using rice flour paste, showcasing symmetry and balance in their design.

⁴ Nakshi Kantha is a type of embroidered quilt that originates in Bangladesh. The term "Nakshi" translates to "artistic patterns" or "designs," while "Kantha" refers to the embroidery technique employed. These quilts often portray diverse themes, including folklore, rural life, animals, and religious symbols.

⁵ My persistent urge to uphold generational traditions, passed down, compels me to ensure their continuation.

আমি যা শেখেছি, সেটা আমি তোমার মাধ্যমেই শেখেছি। তুমি আমার জন্য জ্ঞানের জলধার।

আমি যা করছি, সেটা ঐ জ্ঞানের বিরুদ্ধে নয়, বরং অনুসন্ধানের জন্য।⁶

⁶ All my learning stems from you, my fountain of knowledge. I've embraced exploration without straying from the foundation you provided.

From The Roots To The Soil

Coming from a land where I once belonged, a place that was my own with its unique community, kinship, culture, and traditions, the move to Canada from Bangladesh marked a significant life change. This shift brought about a dramatic transformation in culture and environment, making the transition challenging. Leaving behind the familiar and embracing the new would have been less daunting if not for the accompanying culture shock and the absence of familiar cultural touchstones.

In Bangladesh, my art studio was an open space in the living room, shared with other women from the community who shared similar interests. It served as a hub for knowledge sharing, story gathering, and guidance, fostering a festive and collaborative atmosphere. However, since relocating to Canada, I feel somewhat displaced. The dynamics of my working environment has shifted significantly, with no festivity around me as I work. My current studio space is characterized by calmness and silence, transforming a once communal process into a more solitary practice. This shift is evident in my current works, where the lack of guidance and inspiration is reflected in my patterns, motif design, and needlework.

When I first started the MFA program, I was exploring the impact that migration had on my mind and body while reviewing what it means to find a sense of belonging. How it felt to leave the familial behind and accept the new. As my journey within the program unfolded, I sought to weave my traditional learnings into my projects. Drawing from the wisdom imparted by elders, I endeavored to create rooted⁷ works that are relevant in this new soil. Each project throughout the master program has bought me

⁷ Here rooted implies the crafts that are a representation of my roots.

closer to the hybridity of my two cultures and their traditions. This exploration helped me in identifying the specific challenges and difficulties that my mind and body underwent during the process of acculturation. Therefore, navigating the changes in my environment became a part of the visual exploration in my artwork. With each project I aim to concentrate on the different aspects of my journey to Canada—starting with land.

মাতৃভূমিতে জন্ম হলো, মাতৃভূমি ছেড়ে চলে গেলাম।

কিন্তু তার প্রতিচ্ছবি এখনও মন কাঁদায়, তার কলরব এখনও মনে ভাসে ।

ওরে অবুজ মন তুই কী চাস, এতো অভাবে তুই কেন হারাস।⁸

⁸ A poem written for the *Ore Mon* installation serves as a conversation between me and my heart. In this piece, I continually attempt to console my heart, asking it what I can do to make it feel better and find peace in our new home.

Case Study 1 Land: Ore Mon

Figure 3. Firoz, Faria. *Ore Mon*, 2022

The installation *Ore Mon* (fig. 3), created during the first semester of MFA, serves as a response to the struggles in the new environment. Since migrating to Canada, navigating the transformations in my surroundings became quite prominent in the research. The surrounding nature evokes a sense of home; the trees, birds, lakes, and

rivers mirror those of my upbringing. My body strives to form connections and identify similarities. Whenever I visit lakes, rivers and mountains, my mind instinctively forges a connection with the land I grew up in. I often find myself recalling moments where I think, *this lake resembles exactly the one in my hometown*, or *The arrangement of these trees looks just like the forest grove I visited last time I was in Bangladesh*. The installation addresses the dichotomy of foreignness and familiarity in these lands for me. Utilizing bedsheets from Bangladesh that are dyed with colors mimicking bodies of water in both Canada and Bangladesh, I visually express how my body senses itself in a new environment. The tidalectic forms created in this installation with fabric resonate with the forms present in Ashfika Rahman's installation *Behula These Days* (fig. 4).

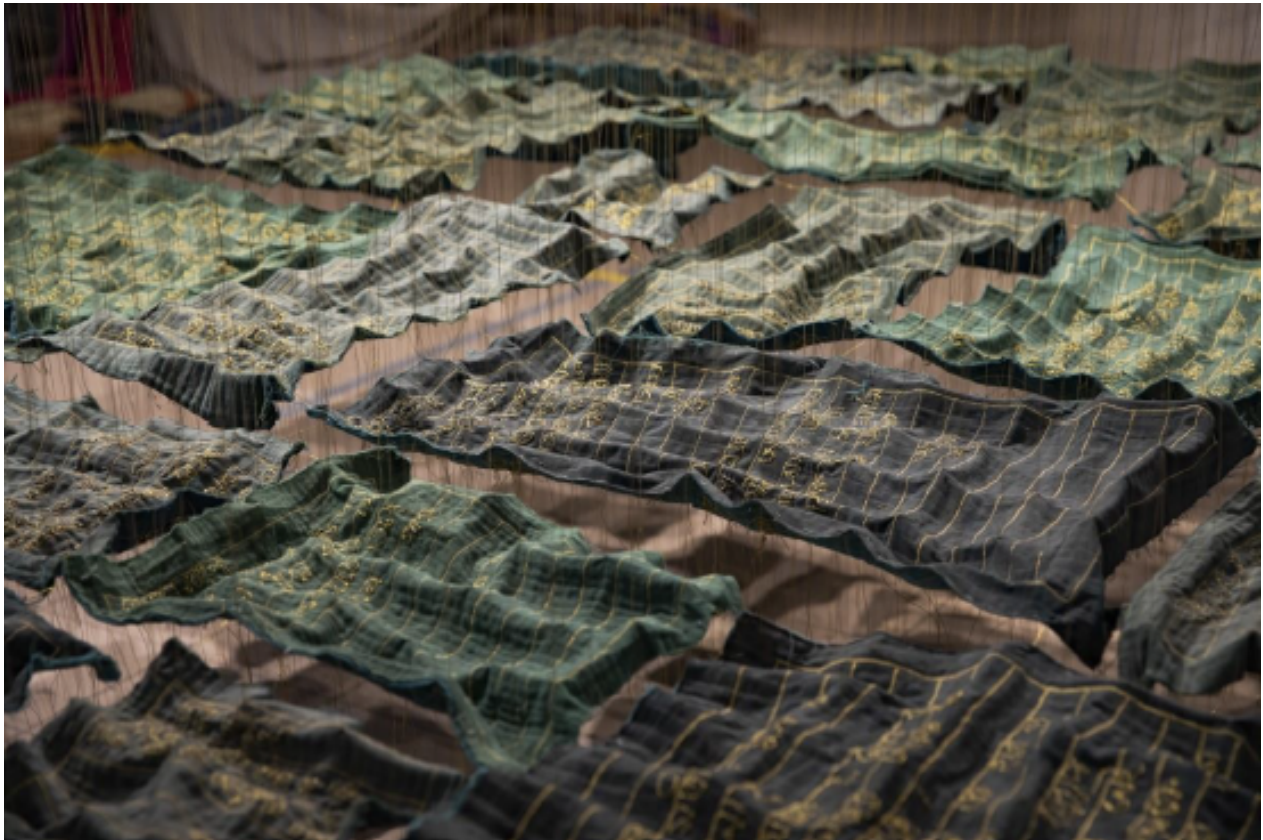


Figure 4. Rahman, Ashfika. *Behula These Days*, 2022-2023

Ashfika Rahman is a Bangladesh-based artist and art educator. Her work *Behula These Days*, is a collaborative community project articulating the violence against Bangladeshi women around the most flood prone area, Chalan Beel, which is also the birthplace of the mythological figure Behula. Behula, the protagonist of the famous Bengali epic myth *Behula and Lakhindar*, embarks on a perilous journey to revive her husband, Lakhindar, who dies on their wedding night due to a curse from the Hindu goddess Manasa⁹. Behula accompanies his body downriver, facing dangers and praying for his revival. Her ultimate sacrifice and devotion are celebrated as the epitome of loyalty and love in Bengali culture (Mahanta). Rahman's feminist reinterpretation of the popular mythological love story challenges the traditional narrative by scrutinizing the glorification of Behula's sacrifice and the demonization of the goddess Manasa. Through her investigative project, Rahman exposes the systemic violence against women, symbolized by the lack of agency experienced by characters like Behula. By tracing Behula's journey through the river landscapes and collecting stories of violence against women, Rahman sheds light on the gendered nature of climate-based violence and societal norms regarding women's roles (Rahman). While Rahman utilizes suspended fabric forms to narrate the stories of flood-affected women and convey the violence they face, I employ these forms to navigate a sense of familiarity with the ever-changing nature of waves. In both our cases, these wave-like forms become a means of capturing the unsettling situation.

⁹ Medusa.



Figure 5. Firoz, Faria. *Ore Mon*, close-up, 2022

The topography markings on the wall and floor are painted using clays that are made by grinding a clay *pitha pot* ¹⁰—which was a cherished gift from my grandmother. The footprints at the center of the two water sculptures position the body in the liminal space between these two lands. All materials used in this installation holds sentimental value and is an integral part of my identity. The bedsheets that I had bought with me from Bangladesh initially when I came to Canada and the clay pot gifted by my grandmother, all of which radiate care to the final installation.

The installation as a whole resonates with Sandeep Johal's work *What If* (fig. 6), in which she utilizes her installation to create reimagined spaces and evoke a sense of familiarity. While Johal's work creates an imagined space in which she feels comfortable, my installation endeavors to create a reimagined environment where my body finds a sense of belonging by evoking familiar landscapes and atmospheres.



Figure 6. Johal Sandeep. *What If?*, 2021

¹⁰ Pitha pot is a clay pot traditionally used for making rice cakes.

Johal is a Vancouver-based South Asian visual artist who explores themes of identity, migration, and the intersectionality of being a woman of color. The pieces frequently feature bold colors, intricate patterns, and powerful symbolism. The work *What If?* presented in Surrey Art Gallery, features reimagined spaces. Through various mediums such as textiles, paintings, drawings, and murals, Johal intricately weaves her personal narrative as a first-generation South Asian youth with those of South Asian women she yearned to know growing up. By reimagining and transforming her childhood bedroom, Johal addresses the absence of daring South Asian women in her upbringing and reclaims her past by sharing stories of role models, pioneers, trailblazers, vigilantes, and rebels through her art installation. Similarly, my work aims to preserve South Asian crafts by incorporating traditional practices while commemorating often-overlooked artisans. It serves as my tribute to my roots and traditions. The title of Johal's work "What If" invites viewers to reimagine the space alongside her, fostering a connection where individuals from her culture can engage. Similarly, I employ a title for my thesis "Bridging Threads: Stitching Belonging in the Tapestry of Migration" that invites readers on a journey with me as I navigate a space for myself and my heritage.

Julia Creet in her book *Memory and Migration*, offers an exploration of the relationship between memory and migration. Creet delves into the interconnectedness on the themes of memory, identity, and migration, shedding light on the complex ways in which migrants and diasporic communities remember their pasts. Creet navigates this by examining migration as the literal and figurative object of study. *Memory and Migration* features a collection of work that explores the profound transformations migrants undergo in relation to their culture, memories, and livelihoods. For those in the diaspora, the

displaced, and the exiled, migration encompasses not only the physical journeys undertaken in search of a new home but also the intricate voyages of memory. Creet states that when bodies change location or environment, memory migrates as well. She offers an understanding of how memory is established and perpetuated in the context of migration, along with the transformation memory undergoes as it adapts to its new surroundings. Creet's comprehension of how individuals remember, forget, and reconstruct their pasts when they relocate across borders is valuable for understanding the interplay between memory, place, and displacement—central ideas that I navigate as I reconstruct familial spaces in my pursuit of belonging.

Through this text, I am exploring the key concepts of altered memory in migrants. Creet echoes the words of philosopher, Zofia Rosinska, "Memory plays a triple role: it is identity-forming by maintaining the original identifications, it is therapeutic because it helps bear the hardships of the transplantation onto a foreign culture; and it is also community-forming, by creating a bond among those recollecting together" (11). This resonates with me as I examine the idea of a "sense of belonging" in a new environment and question how this sense of belonging transforms into a need for belonging. Creet's work has aided me in examining the critical role of displacement in my own work, as it not only impacts memory but also shapes the recollection of the past. As I delve deeper into the theme of memory in my subsequent projects, this text provides me with valuable insights and resources, laying the foundation for further exploration.

পাপা যখন বলে “কি রে বুড়ি”, ওই ছোট বেলার স্মৃতি মনে পড়ে যায়

কাজ থেকে ঘরে ফিরে বলতো, “কি রে বুড়ি, চল খেতে যাই”।¹¹

¹¹ Daily, my father would ask about my day upon returning home. Now, with no one to inquire, I miss those routine conversations.

Case Study 2 Memory: *Memory in Parts*



Figure 7. Firoz, Faria. *Installation View of Memory in Parts*, 2023

Memory in Parts (fig. 7) was created during the second term of the MFA in 2023. The materials used for this piece were thrifted bedsheets, fabric paint, acrylic paint, threads and beads. It features five fabric panels which were presented on top of a wall mural inspired by Bangladeshi mural and Rickshaw¹² art. The vibrant wall mural consisted

¹² A rickshaw is a small, vibrantly coloured, two-wheeled vehicle used for transportation in Asia, often pulled by a person or powered by a motor.

of lotus pattern¹³, circle spiral¹⁴ and Kolka motif (paisley)¹⁵ which are painted on the white gallery walls of Emily Carr University. The project was a source of self-exploration and self-reflection.

The thrifted bed sheets were cut into smaller pieces and the edges hemmed to create panels. The three small panels display various angles of self-portraits, providing the audience with a full 360-degree view. Some gaze at the viewers, others face away. Through this installation I echo the work of Dipa Mahbuba Yasmin, an artist based in Bangladesh, who explores a range of disciplines, encompassing photography, collage, installation, film, and animation. She often collaborates with individuals from diverse gender and sexual identity communities and has founded a safe space gallery for artists addressing queer issues.



Figure 8. Yasmin, Dipa Mahbuba. *Gaze*, 2023

¹³ Lotus pattern symbolizes birth and resistance.

¹⁴ Circle spiral represents the circle of life and implies a meaning that life is a loop that keeps repeating itself.

¹⁵ The kalka, with its resemblance to a mango in shape, has often been likened to this fruit. In North India, it is referred to as "kairi," signifying an unripe mango. Additionally, it is thought to symbolize a stylized leaf or tree (Banglapedia).

In her work *Gaze* (fig. 8), Yasmin presents an installation of several paintings created in collaboration with specialists in cinema banner and rickshaw painting, including Md. Solayman, Md. Dulal, and Jagannath Das. Through multiple artworks displayed on a vibrant pink wall, Yasmin explores the concept of the gaze as a foundation for a 'higher power key'. She delves into the politics of power using cinema banner painting, which often portray men as heroes and women as damsels in distress, oversexualized. *Gaze* aims to deconstruct the portrayal of male protagonists and bring forth strong and powerful women (Yasmin). While Yasmin applies the concept of the gaze to interrogate power, control, and authority in her displayed paintings, I employ it to reveal and conceal elements of my identity. Both of us utilize the concept of the gaze to question authority and explore power dynamics. In her work, powerful non-binary figures assert dominance and evoke a sense of unease in the viewer. Similarly, I use self-portraits to manipulate the viewer's gaze, directing their attention to specific aspects as I present them with different angles within the paintings.

The panels were painted using fabric paints which mimics the look of a plastic-based synthetic fibre, resulting in a tarp-like appearance. From a distance it gave the appearance of different colored synthetic fabric sewn together rather than painted fabric. The reflective appearance captured and redirected light, grabbing the audience's attention. Placing spotlights directly above the smaller panels helped draw attention towards them even with so many other elements around it.



Figure 9. Firoz, Faria. *Memory in Parts*, close up 2023

The patterns and marks used in all of these pieces hold symbolic significance and remain consistent throughout. The lotus pattern, symbolizing growth, and the spiral pattern, symbolizing the circle of life, are recurring motifs throughout both the panels and the mural. By using the method of repetition, I achieve consistency and emphasize their significance. The marks, initially painted on the panels, are subsequently magnified and transferred to the background mural. The magnification of these patterns underscores the critical necessity for me to painstakingly dissect my work, to relentlessly unravel the intricate layers of my art, elucidating every fact, and continually justifying its relevance. Therefore, placing an emphasis on these larger patterns became a way for me to explore the emotions and thoughts I was experiencing while clarifying my work.

Through these pieces, I am actively striving to preserve, relearn and practice the Bangladeshi traditional handcraft skills I learned during my upbringing. The method I use to do the stitching is called Karchupi ¹⁶. Karchupi requires reshmi¹⁷ threads to create seamless stitching but all I have access to is cotton or polyester threads. These threads create a slightly increased tension, causing the stitching to condense. Thankfully, this aligns well with my current work. When I aim to convey unsettling feelings through my art, it makes more sense if the fabric is deliberately crumpled. Furthermore, the beads used in this piece were purchased and shipped from Bangladesh because the beads required for use with a Karchupi needle have larger openings than those commonly found in Canada. The limited supply and lack of color options made these beads especially precious to me. Keeping track of every bead that fell or rolled away became a much needed and welcomed break, prompting me to stand up and stretch. Crawling under tables and reaching into narrow spaces to retrieve these precious round objects provided my body with a quick respite and a beneficial stretching.

¹⁶ Karchupi- chain stitching using a hook needle.

¹⁷ thin silk threads.



Figure 10. Firoz, Faria. *Memory in Parts - Front*, 2023

Some of the distressed stitching was created using a sewing machine. The free motion sewing foot was challenging to maneuver, resulting in organic and unplanned marks, which added an interesting element to the stitches. This contrasted with the overall

accuracy and meticulous planning of most patterns in the piece. As a result, the final piece achieved a unique balance, neither strictly bound nor entirely organic.



Figure 11. Firoz, Faria. *Memory in Parts - Side*, 2023



Figure 12. Firoz, Faria. *Memory in Parts - Top*, 2023

The color choices for the pieces were deliberately selected to harmonize with the colors of traditional Bangladeshi wall murals and Rickshaw art. These murals often feature vibrant hues to enhance the visual impact of the artwork. Typically, acrylic synthetic paints, known for their shiny and plastic-like appearance, are used. To maintain a consistent aesthetic, I also opted for paints that would replicate this effect, creating a vibrant atmosphere that entices viewers to explore further.

The panels are suspended using two wooden blocks, each fastened to the other with velcro. This arrangement creates the impression of the panels being suspended rather than simply hung. It adds shadow depth to the back of the panels therefore making

them appear closer to the viewer. The decision to extend my patterns beyond the confines of my panels and onto the walls marked a significant revelation. This shift allowed me to transcend the limitations of my canvas and reach outward. The marks spill over from the panels, occupying more space, resulting in a larger installation that conveys a more profound impact on the viewer. In smaller pieces, attention is drawn to intricate details, but in the context of a larger installation, this dynamic changes. It transforms into a comprehensive experience presented as a whole, inviting viewers to delve deeper into its finer aspects. Ultimately, it is appreciated as a collective artwork, composed of the stitched and beaded elements, accentuated by the surrounding paint.

In her book *A Map to the Door of No Return*, Dionne Brand explores the relevance and nature of identity and belonging in a culturally diverse and rapidly changing world. The story of Brand's journey and her narrative approach, evoke a strong sense of familiarity. Through her storytelling, she not only shares her personal story and history but also intricately links it to the broader collective diaspora experience. She uses cartography to portray a vivid journey of travels from the Caribbean to Canada, pulling knowledge from her African ancestry, histories, politics, philosophies, and literature while situated within a new Canadian context.

Brand refers to a place in imagination and a point in history as the "Middle Passage" - a space for contemplation. This book is filled with metaphors that enables the reader to take a deep dive into their meaning and significance. In this context, "the door" symbolizes a profound point of rupture, marking the departure of the ancestors of the Black diaspora from one world to another—a place where all names were erased, and

new beginnings were forged. The door serves as a metaphorical portal, where two realms intersect and connect—a pathway that leads to what exists or existed. As I read this, I reflect on my choice to cross "the door" from a place that I knew to a place I want to know. The voluntary decision to navigate through this portal, to and from, fills me with gratitude, as it enables me to inhabit both places in turns. It allows me to merge my culture and traditions from the past with those of the new place, creating a sense of familiarity rather than returning to the place that feels familiar. Brand eloquently expresses, "is not mere physicality. It is a spiritual location [...]. Since leaving was never voluntary, return was, and still may be, an intention, however deeply buried. There is as it says no way in; no return" (25). At the heart of this book lie the fundamental questions that explore the intricate juxtaposition of belonging and not belonging, providing a thought-provoking exploration of these themes.

A Map to the Door of No Return effectively situates the reader by highlighting key points in Brand's journey, each of which serves to establish a deep and meaningful connection between her narrative and the reader's own experiences and understanding. This text inspires me to embark on a journey of self-reflection, tracing my own process of adaptation in the context of evolving history.

While Brand uses personal narrative to explore migration and its effects, writer Viet Thanh Nguyen uses voices of refugee and migrant writers. In *The Displaced*, Nguyen, along with a distinguished group of fellow refugee writers, collaborate to delve into and illuminate the refugee journey. It provides a profound exploration of the refugee experience, raising questions about what it means to be a refugee. It delves into the

distinctions between refugees and migrants, probing the moments when these identities overlap, and whether they ever do. It achieves this by presenting a collection of essays contributed by displaced refugees and migrants who share their personal stories of journeys and displacement. Moreover, the book explores the contrasting experiences of voluntarily and involuntarily relocating to a new country, often requiring assimilation into a foreign culture with minimal assistance or social support. When a home country is torn apart by war or conflict, the option of returning ceases to exist, and the notion of home transforms into a distant memory.

This collection of stories, each unique and thought provoking, offers an insight to these diverse voices with varying experiences. The story *To Walk in Their Shoes* by Meron Hadero mirrors the countless voices that grapple daily with the idea that the place they once called home may never be attainable again. It resonates with those who face the uncertainty of whether their new home will ever fully embrace them. This sentiment is further reinforced in the subsequent chapter, *The Ungrateful Refugee*, by Dina Nayeri, where the author examines how refugees are frequently pressured to express gratitude for the opportunity to start anew in a foreign land, instead of simply being treated as ordinary individuals. *The Displaced* is a collection of essays that unearths the truth, providing a swift immersion into the refugee crisis while encouraging readers to engage in critical thinking. As this text mirrors my own experiences, it helps me connect with other diasporic communities facing the challenge of adapting to a new land while preserving their connection to their place of origin.

যখন আমি ঘুম থেকে উঠি, আস্মু নাই আর আমার সাথে।

আস্মু নাই আমাকে সকালের নাস্তা দেওয়ার জন্য।

আস্মু নাই আমার যত্ন নেওয়ার জন্য।

আস্মু নাই আমাকে সহানুভূতি জানানোর জন্য।

আস্মু নাই আমার সাথে হাসার জন্য।

আস্মু নাই আমার সাথে কান্নার জন্য।

আস্মু নাই কথা বলার জন্য।

আমার মন ভরে আছে শূন্যতায়।¹⁸

¹⁸ When I wake up, mom is no longer there. I miss having her to talk to, care for, and laugh with. My heart aches for her.

Research Methodology

As my artistic methodology evolves within the program, I draw upon my own embodied experiences, allowing my thoughts to serve as a source of knowledge. Additionally, I incorporate teachings passed down by my mother through oral knowledge transfer. Every time I encounter a roadblock when creating textile crafts with techniques I learned from her, I phone her to get advice and guidance. While traditional research methodologies often rely on academic books and journals, mine is rooted in oral knowledge transfer from my community. This poses challenges within institutional structures, where citing this knowledge can be challenging. This, in turn, has brought about a difficult situation when citing these sources, as it is not a standard practice. However, acknowledging them is still important for altering the traditional methods of citation to fit my knowledge sources.

Recognizing that research methodology is fluid and can take various forms, inspiration plays a significant role in my approach. Specifically, my pattern inspirations stem from extensive textile research, drawing from symbols, motifs, and patterns found in various aspects of Bangladeshi culture—textiles, murals, household objects, tapestries, and more. Growing up in a culture rich in folk-art practices like Nakshi, Alpona, Karchob¹⁹, Jamdani tant,²⁰ patterns have become an integral part of daily life.

Bangladeshi folk art adorns every corner of the country, with Dhaka itself serving as a vibrant tapestry of colorful patterns. This rich artistic expression surrounds me, presenting inspiration at every turn. In a country immersed in such diverse artistic

¹⁹ Karchob embroidery, for which Dhaka was famous, consists of gold and silver work done on tightly stretched cloth.

²⁰ Jamdani tant: is a hand loom woven fabric made of cotton, which was historically referred to as muslin.

traditions, I find it challenging to limit myself to a singular collective, artist, or group for research. Instead, I prefer to let the environment be a constant source of influence, allowing for a more dynamic and holistic exploration of artistic expression.

However, this also poses a challenge in crediting these artists since, most of the time, these unnamed individuals go unrecognized due to the absence of direct contact. In many instances, the labor involved in creating such art pieces remains unacknowledged, as the craft itself frequently changes hands. It passes from one person to another before reaching its final destination. For instance, the laboursome work done by women artists under the company Aarong²¹, only attributes credit to the specific region where the craft was made, rather than recognizing the individual artisans. Therefore, most of the time, it becomes impossible to trace the maker of the craft. However, each region has a particular patterning technique or stylistic approach, providing a vague notion of the work's origin. Since patterns belong to a region or community rather than an individual, crediting a region suffices for the collective ownership of the pattern, symbol, and motif. With this in mind, my works accredit the regions to which the patterns belong, as well as the hidden unknown artists who were responsible for bringing those patterns to life in textiles.

²¹ Aarong, a Bangladeshi company founded in 1978 by BRAC, promotes traditional handicrafts and artisanal products, empowering rural artisans, especially women. Through retail outlets and an online store, Aarong offers a diverse range of handmade items, contributing to the preservation of Bangladesh's cultural heritage.



Figure 13. Komolganj, Monipur Polli, *Weaving Jamdani Sari for personal use*, 2023

The patterns that are present in my work are all inspired by the motifs and symbols I find in sarees, jewellery, tapestries, henna designs, rickshaw art, and blankets, most of which are created by unknown artisans²². Some of the patterns are symbolic and are often used to convey a narrative²³. Their meaning is not something that is referenced in a book but through knowledge passed down from elders. I choose patterns and motifs based on their meaning that resonate with me, incorporating them into my artworks.

²² Various unnamed artists who are commissioned to create work but remain anonymous under the company umbrella due to the artisans being huge in numbers and producing vast work it becomes a waste of time for company to chase after each pieces to connect it to their creators.

²³ Apart from floral motifs, recurrent motifs are the iconography of kitchen utensils, ornaments, elephants, tigers, horses, peacocks, boats, palanquins, and the rath, the chariot of jagannath (Dutt).

পাপা প্রতিদিন আম্মুকে জিজ্ঞেস করে, “মেয়েরা ভালো আছে তো?”

আম্মুর সাথে প্রতিদিন কথা হয়, কিন্তু পাপার সাথে কথা হয় কম।

পাপা লেখা-লেখি করে, আমার লেখার অনুপ্রেরণা পাপা।²⁴

²⁴ My father checks in on us daily to ensure we're okay, sharing his feelings through writing that serves as a source of inspiration for me.

In The Realm Of Creation, My Process Unfolds

In the program's initial stages, I drew on traditional approaches, influenced by my upbringing and my mother's work²⁵. However, as my time in Vancouver and within the program progressed, my artistic process underwent a significant transformation. The focus shifted towards recreating works reminiscent of those crafted in Bangladesh. Soon the realization dawned on me that I couldn't replicate my past crafts without the traditional tools. Consequently, I attempted to address this by ordering materials from Bangladesh. However, the impact of resource limitations became glaringly apparent when the anticipated materials failed to arrive. This setback, however, presented an opportunity for material exploration. The objective then shifted towards finding substitutes for the traditional tools that could yield similar marks.

Inside the undelivered boxes from Bangladesh were pattern-carved blocks for *moom batik*²⁶— instrumental for stamping wax designs on fabric, dyeing, and revealing intricate undyed patterns upon wax removal. Also included in those boxes, were beads for *aari embroidery*²⁷, and dense embroidery threads. This compelled me to explore unconventional materials and alternative tools, leading to the crafting of traditional mark-making instruments. Due to the unavailability of the blocks, I had to make my own by folding aluminum foils and shaping them to create my own design blocks, which I then used to stamp hot wax on fabrics for subsequent dyeing. Additionally, due to the unavailability of the dense embroidery threads, I resorted to creating hand-painted thread

²⁵ My mother is a textile artist. She makes wearable textiles for domestic use.

²⁶ Moom batik is a wax-resist dyeing technique.

²⁷ Aari embroidery involves the use of a special hooked needle, known as the aari needle or tambour needle, to create intricate and fine chain stitches.

markings, achieving similar visual effects as traditional threads. Despite the use of different materials, these instruments still produce marks similar to those created by traditional threads in my project. This unconventional material exploration not only allowed me to create unique patterns but also imbued them with more personal meaning compared to store-bought manufactured ones. Consequently, the art pieces created with these felt more personal and meaningful. This approach enabled me to continue practicing Bangladeshi traditional handcrafts, infused with the influences of my Canadian experiences.



Figure 14. Firoz, Faria. *Fabric sample with traditional blocks for moom batik*, 2023



Figure 15. Firoz, Faria. *Fabric sample with homemade moom batik blocks*, 2023

The surfaces I use to display these non-traditional traditional crafts are pre-worn and pre-loved fabrics. Crafting artworks that delve into the themes of migration, such as images of migratory birds and land maps, using materials to which I have a profound connection. This enabled me to infuse care into my creative process. Throughout the past few years while working with fabric I have come to love its versatile nature. I've been fascinated by the endless possibilities fabric offers – the way it can be manipulated, its compatibility with various other artistic mediums such as dyeing, painting, binding, stretching, stitching, and threading. Its forgiving nature helps me to keep exploring the world of fabric even more. It effortlessly works to intertwine its complex weave with the complexity of life. Fabric helps engage all my senses and I find it holds a unique connection to the body. On a tactile level, fabric wraps me in its texture, providing comfort and warmth. Fabric transcends mere touch; it becomes a vessel for memories. Through repeated wear and tear, it narrates the story of its journey, its existence, and its history. Yet, its most remarkable trait is its ability to retain the aroma of the factory, the freshness of a wash, and the unique scent of use all of which it retains within itself. Essentially, fabric is more than a passive material; it's a living medium that captivates our senses and preserves the imprints of our physical and emotional experiences. Therefore, when conveying my memories and experiences, I discovered that fabric serves as the perfect metaphorical medium. It not only represents these lived experiences but does so in a beautiful and meaningful manner.

আমার আপুদেরকে একসাথে পাওয়া কঠিন। সবার সংসারে সবাই ব্যস্ত। তবু সময় খুঁজে বের করি একজন

আরেজনের জন্য।²⁸

²⁸ It's difficult to find my sisters together. Everyone is busy on their journey. Still, we manage to find time for each other.

Case Study 3 Traditional Crafts: *Biborton: Shift of Being*



Figure 16. Firoz, Faria. *Biborton: Shift of Being* close up, 2023

My summer research project between the first and second year of the MFA program marked a huge milestone. It was during this time that because my material did not arrive, my research went through a completely new trajectory to the one that I had envisioned. I made my own tools to mimic a traditional material and replicate similar marks. The installation *Biborton: Shift of Being* (fig. 1) consists of five panels that each showcase three distinct techniques— Kantha stitch, Karchupi embroidery and Moom

batik—all crafted using unconventional materials. The fabrics used in this installation come from an old white cotton sari that I no longer wore. Despite not being wearable, the fabric held significant sentimental value, making it difficult to discard. I repurposed this fraying piece of clothing, giving it a new life and transforming it into something entirely different from its original purpose.

Kantha stitch panel:



Figure 17. Firoz, Faria. *Biborton, Kantha Stitch panel*, 2023

The middle panel (fig. 17) portrays the technique of mimicking Kantha stitch. In this fabric panel, one half features traditional Kantha stitch, while the other half is painted to replicate the Kantha stitch. By using acrylic paint mixed with modeling paste, the marking created similar textures to actual stitches. Running your fingers through the panel gave a similar

tactile experience. Viewers had to get really close to differentiate between the two techniques, creating a moment of closeness with the piece.

Karchupi embroidery panels:



Figure 18. Firoz, Faria. *Biborton, Karchupi panel*, 2023

The beaded panels (fig. 18) in the center were crafted using a continuous chain stitching method known as Karchupi stitching. This technique involves applying a consistent pull, enabling the formation of a straight line of beading. The red pointed oval shape bears resemblance to the vulva, serving as a commentary on the inception of life and symbolizing the beginning of one's journey. I use the vulva to represent the women who have imparted the knowledge of the crafts I practice. Additionally, I utilize it as a symbol of "motherland," paying homage to my roots.

Moom Batik panels:



Figure 19. Firoz, Faria. *Biborton, Moom Batik panel*, 2023

At each end of the installation, the Moom Batik panels (fig. 19) take their place. These panels were crafted using handmade Block Batik foil stamps, illustrating migratory birds that are accentuated with vibrant threading. The birds symbolize not only myself but also other migrants who, like me, have undertaken a significant journey in pursuit of a new home. The intricate nature pattern in the background serves to connect the natural elements of both lands, emphasizing the intertwining of the two environments.

This installation consists of various techniques made with traditional and non-traditional tools and materials. The central Nakshi Kantha panel with muted color creates an inviting environment for the viewers to come closer and navigate the intricacy of the hand stitched and painted patterns. The surrounding Karchupi panels offer symmetry and a vibrant color and creates a balance between the muted Kantha panel with the vibrant

Karchupi panel. The moom batik panel at each end creates harmony with nature motifs like birds and leaves.

Each work in this installation brings together culturally conflicting and diverse material approaches, creating new ways of making and experiencing fibre processes. This method of merging traditional and non-traditional textile craft can be considered similar to Homi Bhabha's description of third spaces in his book *The Location of Culture*. Homi Bhabha, a postcolonial theorist renowned for his exploration of cultural identity, introduces the concept of the "third space." This theory examines the collision of distinct cultures, often a consequence of colonization, gives rise to a blending of these cultures, forming what Bhabha terms as cultural hybridity. He goes further to explain that when attempting to blend two identities and their associated spaces, a kind of split or formation of a new space occurs. This dynamic process reflects the complex interactions and transformations that take place when different cultures intersect.

Similarly, my installation evolved into a third space, where the hybridity of materials and crafts became apparent. While striving to strike a balance between the craft I am familiar with and the one that holds contemporary relevance, my exploration delved into the amalgamation of both. It wasn't just about mastering one craft but rather about discovering a middle ground that accommodates the strengths of both.

আম্মুর অনেক ধৈর্য।

আম্মু কখনও না বলে না।

আম্মুকে চাইলেই কাছে পাই যে কোনো দরকার এর জন্য।

আম্মু আমাকে খুশি করার জন্য সমস্ত চেষ্টা করে।²⁹

²⁹ My mom possesses an abundance of patience, never uttering the word "no." She's consistently there for me, utilizing all her strength to ensure our happiness.

Case Study 4: *ShongRokkhon: Reimagined Threads*



Figure 20. Firoz, Faria. *ShongRokkhon: Reimagined Threads*, installation view, 2024

ShongRokkhon: Reimagined Threads (fig. 20) was exhibited as part of my final thesis project. Weaving together the various lessons learned throughout this program, I crafted an installation that offers a reimagined and immersive space for viewers. This culminating piece serves as a comprehensive showcase of the diverse techniques acquired through experimentation and exploration, while also incorporating materials of deep significance.



Figure 21. Firoz, Faria. *ShongRokkhon: Reimagined Threads*, installation view, 2024

On my last trip to Bangladesh, I had gathered materials for this final exhibition. I received worn fabric segments (called laces) as gifts from close family and friends, and elders generously shared their knowledge, helping me refine my techniques and offering tips for better results in my work. Armed with these valuable gifts of material and knowledge, I embarked on the creation of my final piece. It stands as a testament to my experiences at Emily Carr University, encapsulating the essence of the skills I've acquired and the meaningful interactions with peers and mentors that have shaped my artistic path. While acknowledging that it may not fully encapsulate the entirety of the craft, this piece serves as a promising starting point for future explorations and inquiries.



Figure 22. Firoz, Faria. *ShongRokkhon: Reimagined Threads*, Moom Batik panel 1, 2024



Figure 23. Firoz, Faria. *ShongRokkhon: Reimagined Threads*, Moom Batik panel 2, 2024

Each panel showcased in this exhibition explores a different technique. Unlike my previous works, this collection delves into both personal narrative and craft exploration. The personal narrative is particularly evident in the Moom batik panels (fig. 22, 23, 24, 25), where I incorporate visual imagery of landscapes recognizable from both Canada

and Bangladesh. These works convey a personal narrative, allowing viewers to connect with and recognize the landscapes portrayed. Offering audiences insight into my perspective, many visitors found elements within the artwork that resonated with them, whether in the patterns, colors, or visual imagery. This sense of connection fostered an inviting space where everyone felt they belonged, immersing viewers in their own unique experiences.



Figure 25 . Firoz, Faria. *ShongRokkhon: Reimagined Threads*, Moom Batik panel 3, 2024



Figure 24 . Firoz, Faria. *ShongRokkhon: Reimagined Threads*, Moom Batik panel 4, 2024

The exhibition featured four painted walls adorned with individual textile panels. Three of these walls were interconnected and displayed a diverse array of techniques, including Moom Batik, Kantha Stitch, Applique³⁰, Block Batik, and fabric painting. What sets these techniques apart is their departure from traditional tools, instead opting for reimagined and alternative methods to achieve the same effects.



Figure 26. Firoz, Faria. *ShongRokkhon: Reimagined Threads*, Installation view Fourth Wall, 2024

³⁰ Fabric patches are layered onto a base fabric and sewn by hand or machine, with edges turned under or adorned with decorative stitching (Brick).

The fourth wall (fig. 26) served as a central focus, depicting the origin and essence of these crafts. It portrayed my mother immersed in her own world of craftsmanship, where she serves as a master, generously sharing her knowledge and skills with others. Through her creations, she crafts pieces that are cherished and adorned by her loved ones.



Figure 27. Firoz, Faria. *ShongRokkhon: Reimagined Threads*, Central Panel, 2024



Figure 28. Begum, Shahin Akhtar. *Working on Tablecloth*, 2024

রঙে মাখা জীবন আমার।

রং এর সাথে কথা আমার ।

এই রঙিন জগৎ আমার নিরাপদ স্থান।³¹

³¹ My world is filled with color; I have conversations with hues. This vibrant world is my safe space.

Reflection

Reflecting on my exhibition, I realize the power of personal narrative within my works and how placing them in galleries situates them within the context of community. It's gratifying to see people recognize reflections of themselves in my art. Many who visited my previous exhibitions were fascinated by the techniques and expressed a desire to learn more.

As I pondered how to share my work with a broader audience, questions about dissemination lingered. Therefore, when I began sharing process images and installation pictures on social media platforms, meaningful conversations unfolded. It created a space for communal engagement, a connection I had missed due to the distance from the diaspora at Emily Carr University. Being away from the community limited my opportunities for direct engagement and feedback. However, through online platforms, I found a way to bridge that gap and reconnect with individuals who shared similar cultural backgrounds and experiences.

The response on social media was overwhelming, with many expressing interests in learning the unconventional methods I used to create traditional textile materials. These discussions sparked a sense of community, with individuals sharing similar experiences and expressing a desire to learn the showcased techniques.

This shift from personal exploration to communal engagement was deeply meaningful. I found these interactions heartening, as they expanded my community and connected me with other South Asian women. Inspired by this interest, I organized workshops where other South Asian women could learn these new methods.

Before the workshops, inquiries poured in about materials and prior knowledge, highlighting the barriers many faced. These questions resonated with me, echoing the very issues that had driven my research. During the workshops, conversations arose about how tradition and heritage are lost due to migration. As first-generation migrants, some still strive to hold onto the culture and pass down teachings. However, if there is a lack of materials, they are unable to teach their children their heritage crafts, leading to a disconnect in the second generation and the culture of their parents. Additionally, discussions centered around the sense of home and how many participants didn't completely feel like they belonged due to the lack of resources. Having workshops like this helped remind them of home and allowed them to feel more at ease. The workshops thus became spaces for relearning and storytelling, fostering a sense of belonging among the South Asian diaspora.

The workshops instilled in me a profound passion to continue exploring materials and creating pieces that celebrate traditional crafts. By continuing these workshops, I aim to expand my community, thus addressing the isolation I once experienced and embracing the communal spirit that was lacking. This initiative provides a nurturing space where I, alongside fellow South Asian women, can actively participate in crafting, exchange knowledge, inspire one another, and foster a sense of belonging within a supportive environment.

আমার শিল্পের কোনো সীমা নাই ।

তারা আমার সাথে আমার মতো পরিবর্তন হয়।

চিরস্থায়ীভাবে পরিবর্তনশীল।³²

³² My crafts know no bounds; they evolve as I do, growing and changing alongside me.

Conclusion

This research, as a whole, mirrors my commitment to preserving traditions and my fervor to ensure their continuity. The journey through cultural adaptation took me along diverse paths—some easy to navigate, while others were obstructed by challenges. These hindrances primarily involved a scarcity of material resources and communal support. Through this research, I successfully delved into these roadblocks, exploring various avenues to substitute materials and actively seeking out artists whose work could serve as a source of communal support, particularly in terms of inspiration. My ability to navigate these diverse paths has played a pivotal role in sustaining Bangladesh's traditional craft, thereby preserving my Bangladeshi identity.

Image List:

Figure 1. Firoz, Faria. *Biborton: Shift of Being*, pre-worn sari, beads, threads and hair, Installation at Michael O'Brian Exhibitions Commons, Emily Carr University of Arts & Design, 2023.

Figure 2. Firoz, Faria. *Karchupi and Beading*, Threads and beads from Bangladesh, Installation at East Grad Gallery, Emily Carr University of Arts & Design, 2023.

Figure 3. Firoz, Faria. *Ore Mon*, bedsheets and clay from Bangladesh, Installation at East Grad Gallery, Emily Carr University of Arts & Design, 2022.

Figure 4. Rahman, Ashfika. *Behula These Days*, Installation with green cotton fabric and gold thread with metal frame, Samdani Art Foundation, Dhaka Art Summit, 2022-23.

Figure 5. Firoz, Faria. *Ore Mon*, close-up, bedsheets and clay from Bangladesh, Installation at East Grad Gallery, Emily Carr University of Arts & Design, 2022.

Figure 6. Johal, Sandeep. *What If?*, Surrey Art Gallery, 2021, Photo credit: Dennis Ha.

Figure 7. Firoz, Faria. *Memory In Parts*, Installation View of, pre-worn sari and acrylic paints, Installation at East Grad Gallery, Emily Carr University of Arts & Design, 2023.

Figure 8. Yasmin, Dipa Mahbuba, *Gaze*, paintings, Samdani Art Foundation, Dhaka Art Summit, 2023.

Figure 9. Firoz, Faria. *Memory In Parts*, pre-worn sari and acrylic paints, Installation at East Grad Gallery, Emily Carr University of Arts & Design, 2023.

Figure 10. Firoz, Faria. *Memory In Parts* - Front, pre-worn sari and acrylic paints, Installation at East Grad Gallery, Emily Carr University of Arts & Design, 2023.

Figure 11. Firoz, Faria. *Memory In Parts* - Side, pre-worn sari and acrylic paints, Installation at East Grad Gallery, Emily Carr University of Arts & Design, 2023.

Figure 12. Firoz, Faria. *Memory In Parts* - Top, pre-worn sari and acrylic paints, Installation at East Grad Gallery, Emily Carr University of Arts & Design, 2023.

Figure 13. Begum, Kusum. *Weaving Jamdani Sari for personal use*, Komolganj, Monipur Polli, 2023

Figure 14. Firoz, Faria. *Fabric samples with traditional blocks for moom batik*, wood & bent steel, 2023.

Figure 15. Firoz, Faria. *Fabric samples with homemade blocks for moom batik*, cardboard and aluminium foil, 2023.

Figure 16. Firoz, Faria. *Biborton: Shift of Being* close up, pre-worn sari, beads, threads and hair, Installation at Michael O'Brian Exhibitions Commons, Emily Carr University of Arts & Design, 2023.

Figure 17. Firoz, Faria. *Biborton: Shift of Being*, Kantha Stitch panel, pre-worn sari, beads, threads and hair, Installation at Michael O'Brian Exhibitions Commons, Emily Carr University of Arts & Design, 2023.

Figure 18. Firoz, Faria. *Biborton: Shift of Being*, Karchupi panel, pre-worn sari, beads, threads and hair, Installation at Michael O'Brian Exhibitions Commons, Emily Carr University of Arts & Design, 2023.

Figure 19. Firoz, Faria. *Biborton: Shift of Being*, Moom Batik panel, pre-worn sari, beads, threads and hair, Installation at Michael O'Brian Exhibitions Commons, Emily Carr University of Arts & Design, 2023.

Figure 20. Firoz, Faria. *ShongRokkhon: Reimagined Threads*, Installation view, pre-worn sari, wax, paint, beads, threads, Installation at Michael O'Brian Exhibitions Commons, Emily Carr University of Arts & Design, 2024. Photo credit: Blaine Campbell.

Figure 21. Firoz, Faria. *ShongRokkhon: Reimagined Threads*, Installation view, pre-worn sari, wax, paint, beads, threads, Installation at Michael O'Brian Exhibitions Commons, Emily Carr University of Arts & Design, 2024. Photo credit: Blaine Campbell.

Figure 22. Firoz, Faria. *ShongRokkhon: Reimagined Threads*, Moom Batik panel 1, pre-worn sari, wax, paint, beads, threads, Installation at Michael O'Brian Exhibitions Commons, Emily Carr University of Arts & Design, 2024. Photo credit: Blaine Campbell.

Figure 23. Firoz, Faria. *ShongRokkhon: Reimagined Threads*, Moom Batik panel 2, pre-worn sari, wax, paint, beads, threads, Installation at Michael O'Brian Exhibitions Commons, Emily Carr University of Arts & Design, 2024. Photo credit: Blaine Campbell.

Figure 24. Firoz, Faria. *ShongRokkhon: Reimagined Threads*, Moom Batik panel 3, pre-worn sari, wax, paint, beads, threads, Installation at Michael O'Brian Exhibitions Commons, Emily Carr University of Arts & Design, 2024. Photo credit: Blaine Campbell.

Figure 25. Firoz, Faria. *ShongRokkhon: Reimagined Threads*, Moom Batik panel 4, pre-worn sari, wax, paint, beads, threads, Installation at Michael O'Brian Exhibitions Commons, Emily Carr University of Arts & Design, 2024. Photo credit: Blaine Campbell.

Figure 26. Firoz, Faria. *ShongRokkhon: Reimagined Threads*, wax, paint, beads, threads, Installation view Fourth Wall, Installation at Michael O'Brian Exhibitions Commons, Emily Carr University of Arts & Design, 2024. Photo credit: Blaine Campbell.

Figure 27. Firoz, Faria. *ShongRokkhon: Reimagined Threads*, wax, paint, beads, threads, Central Panel, Installation at Michael O'Brian Exhibitions Commons, Emily Carr University of Arts & Design, 2024. Photo credit: Blaine Campbell.

Figure 28. Begum, Shahin Akhtar. *Working on Tablecloth*, Dhaka, Bangladesh, 2024.

Bibliography:

Ameen, Shafiqul. *Bangladeshi Folk Art & Crafts Foundation*, Sonargoan Dacca, 1979.

Barber, Elizabeth Wayland. *Women's Work: The First 20,000 Years, Women, Cloth and Society in Early Times*, Elizabeth Wayland Barber. W.W.Norton, 1994.

Bannerji, Himani. *The Dark Side of the Nation: Essays on Multiculturalism, Nationalism and Gender*. Canadian Scholar's Press Inc. Toronto, 2000.

Bartram, D., Poros, M. V., & Monforte, P. *Key Concepts in Migration*, SAGE, 2014

Begum, Shahin Akhtar. *Techniques*, Virtual Interview, Conducted by Faria Firoz, 2023-2024.

Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.

Brand Dionne. *A Map to the Door of No Return: Notes to Belonging*. Vintage Canada ed. 2002.

Brick, Cindy Joan. "appliqué". Encyclopedia Britannica, 10 Oct. 2018, <https://www.britannica.com/art/applique-fabric-decoration>. Accessed 19 April 2024.

Creet, Julia, *Memory and Migration: Multidisciplinary Approaches to Memory Studies*. Toronto: University of Toronto Press, 2011.

Dutt, Gurusaday, *Folk Arts and Crafts of Bengal: The Collected Papers*, Seagull, Calcutta, 1990; https://en.banglapedia.org/index.php?title=Nakshi_Kantha Accessed Jan 2024.

Whitechapel Art Gallery, *Woven Air: The Muslin and Kantha Tradition of Bangladesh*, Whitechapel, London, 1988; https://en.banglapedia.org/index.php?title=Nakshi_Kantha Accessed Jan 2024.

Niaz Zaman, *The Art of Kantha Embroidery*, 2nd rev. ed., University Press, Dhaka, 1993. https://en.banglapedia.org/index.php?title=Nakshi_Kantha Accessed Jan 2024.

Farr, Ian, *Memory*, Whitechapel Gallery, 2012.

Johal, Sandeep. *What If*, Virtual Interview, Surrey art gallery, Surrey, British Columbia, Sept 18 – Dec 11, 2021.

National Workshop on Implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in Bangladesh, Department of Archaeology, 2013.

Rahman, Ashfika. *Behula These Days*, Virtual Interview conducted by Faria Firoz, 2024

Mahanta, Sambaru Chandra. *Behula*, Banglapedia: National Encyclopedia of Bangladesh, 2021. <https://en.banglapedia.org/index.php/Behula>

Mia, Md. Firoz. *মন চায় (Mon Chai)*, Ruddur Publications, 2018.

Nguyen, Viet Thanh, et al. *The Displaced: Refugee Writers On Refugee Lives*. New York, Abrams Press, 2018.

Tofail Ahmad, Loka-Aitihyer Dash Diganta, Dhaka, 1999;
https://en.banglapedia.org/index.php/Folk_Art_and_Crafts. Accessed Jan 2024.

Ajit Mookherjee, *Folk Toys of India*, Calcutta, 1956;
https://en.banglapedia.org/index.php/Folk_Art_and_Crafts. Accessed Jan 2024.

Abanindranath Tagore, *Banglar Vrata*, Calcutta, 1947;
https://en.banglapedia.org/index.php/Folk_Art_and_Crafts. Accessed Jan 2024.

Dinesh Chandra Sen, *Brihat Vanga*, 1st Part, Calcutta, 1934.
https://en.banglapedia.org/index.php/Folk_Art_and_Crafts. Accessed Jan 2024.

Yasmin, Dipa Mahbuba. *Gaze*, Virtual Interview, Conducted by Faria Firoz, 2024.