How incorporation of western culture appropriations exists within Pakistani art circle

and outside of the art circle?

Background to the problem:

From the start of my art academics, visuals from western art always were the first to inspire me, from art history classes to major studio practice, where we were inspired and learned from pictures of western art from books. This fascination became an enquiry when I start noticing, how much we are surrounded by the western culture. many contemporary artists are also appropriating from western art. the case of doing appropriations from western culture in Pakistani art have been seen, explored and discussed many times. Where artists are appropriating from western culture and from its arts, to create their own works. This subject become fascination for many Pakistani artists and researchers. such as works by Rashid Rana and Iftikhar Dadi are very well known for their approach and concerns toward, the relation between east and west in their respective fields. However, what I'm fascinated about is how appropriations from western culture is happing outside of the art scene. What are the other forms where appropriation from western culture exists? How non artist is dealing with western culture's appropriation.

Questions:

For Art circle.

1. what is appropriation?

2, when it did start in Pakistani art after **1947**?

3, how it done by the professional artists?

4.What are their concerns?

For outside of the Art circle.

4. how it's done by laymen outside of the art scene.?

5. what are their reasons to appropriate from west?

How they are dealing with borrowed material?

Theoretical Frameworks:

Theoretical frameworks of my study is about appropriation from western culture inside the art scene and outside of the art scene. I'm looking contemporary artists and non-artists, who are working with borrowed visuals from western art and culture, in order to understand, their context and how they are dealing with appropriated visuals. this study I will be focused on contemporary artists and non-artists and their fields. these subjects will be from Lahore Pakistan.

Significance of the Study:

As the main purpose of the study is to benefit my own understanding to improve my knowledge about outer culture appropriation in local culture and art, this study can be helpful for those young artists who have working with borrowed visuals from other culture, this study is also can be helpful for students who want to research about to the western culture appropriation in local context.

Limitations of the Study:

For artists

This research will be limited with two artists who have been only working with appropriated visuals from western art and western art history. Mainly established artists in their respective flied. The artists will be one male and one female, both will be from Lahore, the work I will be looking produced by these two artists, will be from 2010 to 2020.

For non-artist

Here I will be looking at the other forms of appropriation, out of from art circle. I will look here the non-artist, specifically look who is working with still images, not the video or other forms. I will take a semi-structured interview with non-artist. This person must be 30 years old, This person will be from Lahore.

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words/phrases related to appropriation
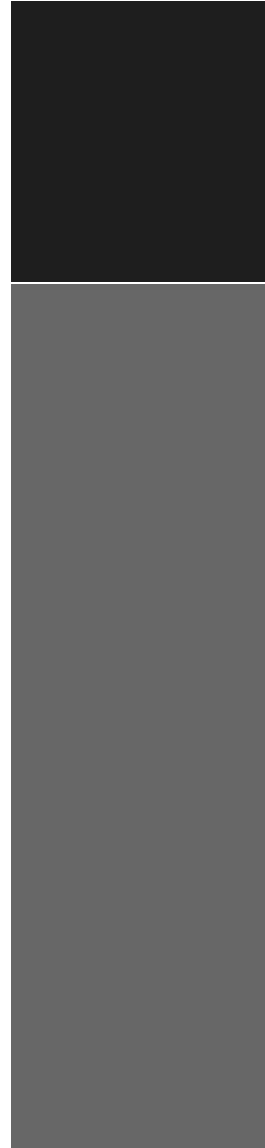
For Art

Failure of local art.

Failure of local culture.

Escape from traditional art.

Disowning the local culture or art.

Inspiration from rich outer culture.

New medium and style.

From outside of the art circle.

Easy to available.

Cheap to make.

Fit with one which aren't possible in this century.

Quick to get attention.

Methodology

Design of the Study:

The incorporation of western culture appropriations inside and outside of the art circle.

This study is about to find out what are the other forms of western culture appropriation outside art circle, for that will look upon both male and female artists. For non-artist I will look upon male only. In both cases I will select my subjects who are working with still image or painting. This study is will be divided into two phases. Which will be compared at the end.

Phase I

Here I will analyze artist's works and their context with western culture and art, what are their concerns with borrowed visuals. How they are dealing with them in order to create their own art work. I will search 2 contemporary artist which works in different medium and appropriate from western culture to produce their work. In this part, I will take an interview with one artist, this will be semi-structured about his/her work. Where mostly questions will be related to his/her own practice with borrowed visuals. I will do document analysis of second artist, which I will do by more reading about artist and practice of the artist, in order to understand what are the reasons for them to appropriate from western culture to developed their art work.

Phase II

Here I will look for, what are the other forms of appropriation other than art work, how appropriation is happening out of the art circle.

Here I will do snowball sampling to select the non-artist, who is working with borrowed visuals, in order to create something. I will take a semi-structure interview with final non-artist, in order to know that, how he is dealing with his visual materials. To collect more data with this case, I will go on observation walk twice in one week from **01:30 to 03:00** o clock. Where will search for those materials which contain the appropriation from western culture. these areas which I will visit will be local markets and shops, where I could find more local materials, I will document the data from these locations, will be in notes, photographs and video form.

Primary Sources:

For Artists

Interviews: 1. semi-structured.

For Non-artist

Interviews: 1. semi-structured or snowball sampling.

Observational walk twice in a week **from 01:30pm to 03:00mp,**

Notes

Photographs

Video documentation

Advertisements

The Secondary Sources for artists and non-artist:

Online articles

Online Journals

Published books

Online Videos

Audio books

Posters

Online advertisements

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It's a phenomenon which exist in our nature, language, culture, law and even in the history.

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their aboriginal products with mixed elements of outer
culture, in order to sell more and more.

the cross cultures and global cinema. The other side
youngsters inspired by the fetishisms of western world
through films. Where often youngsters adopted various
things from leading starts.

sub-culture, high culture , and low culture.

Sample no: 1,

For my primary source of data collection, I will take a semi-structured interview with Ayaz Jokhiyo for my qualitative research. I choose Ayaz because of multiple aspects for example authorship, viewership, and the relation of the artists/students who had encounter with these paintings only by books, Magazines, art history lectures and through virtual media but not in the physical space where they actually exist.

show displayed at Canvas gallery Karachi on 4 to 14 November 2019

. Ambaer's work is mixture of the art history and contemporary socio-culture of urban Pakistan. Where she incorporates and appropriates the settings / environment from the paintings and other forms of arts from western art history and western culture, further she uses herself as a main character along with the appropriated setting to create her work

The Birthday (1915) by Marc Chagall but instead of using the interior from original she uses the typical Pakistani middle-class interior

Primary collections

Secondary collection

Thank You

FOR WATCHING AND LISTENING