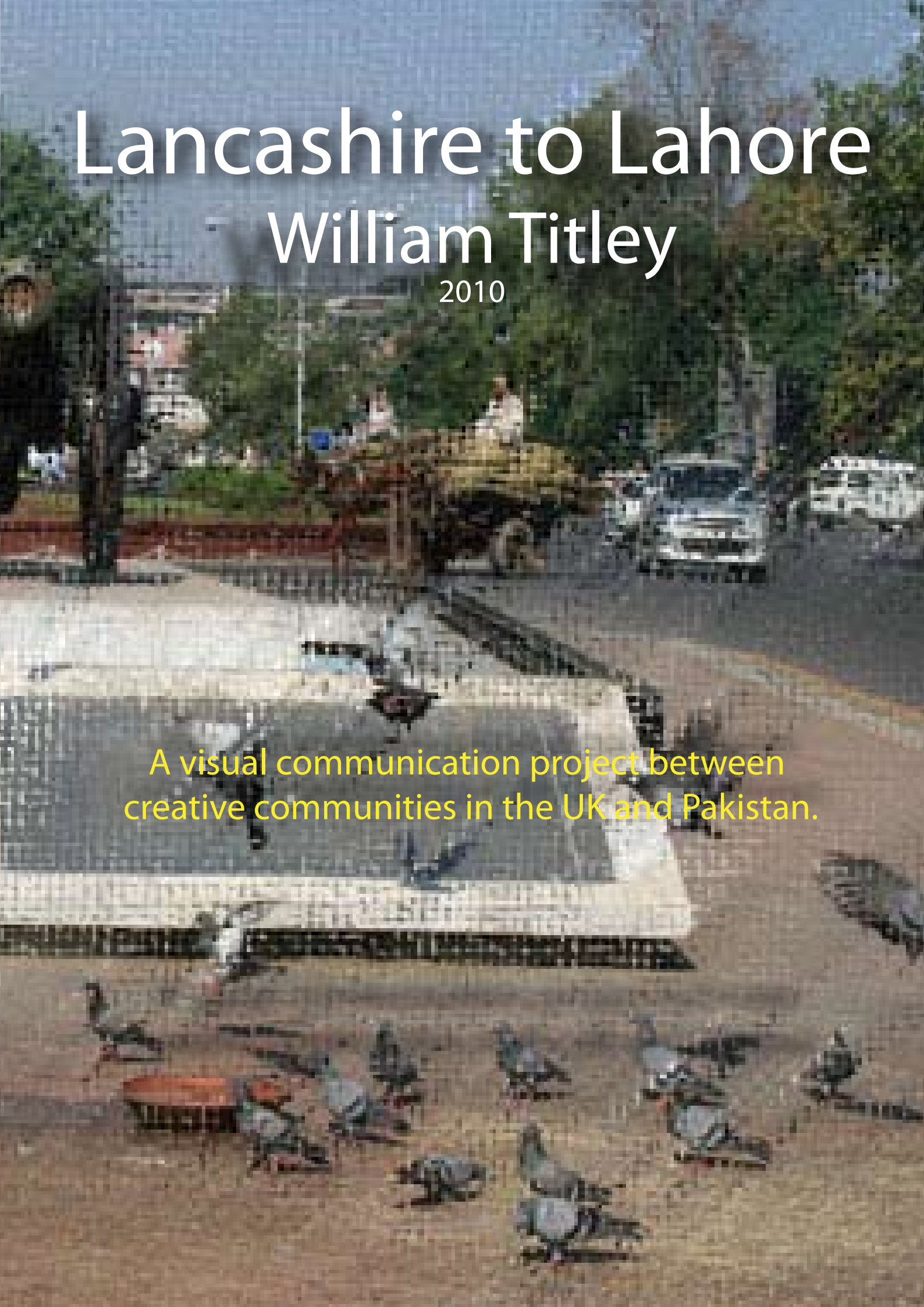


# Lancashire to Lahore

## William Titley

2010

A visual communication project between  
creative communities in the UK and Pakistan.





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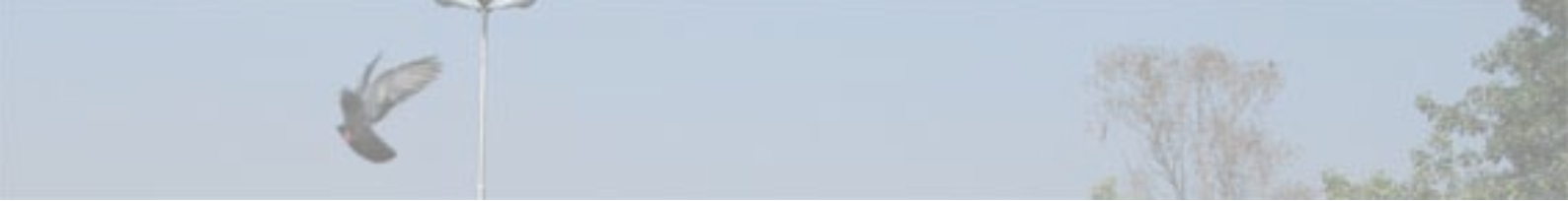
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# Introduction: William Titley

In a world where forms of communication are developing in parallel with the speed of new technology, it is arguably the tourist industry which has kept the picture postcard in circulation.

Postcards from the past develop into sentimental reminders of another place and time, they are an acknowledged and valuable depiction of social history: offering a glimpse into the lifestyles of previous communities in forgotten worlds. They communicate images of exotic and far away places often represented by picturesque or idealised images of somewhere else, another reality.

For those who have never been to such places, they depict a realm of fantastic experiences which beckon the new explorer to uproot and set out in search of adventure or perhaps a new life. However as historical documents, postcards act as visual fragments of a time when things were significantly different, a view to a lost world of fashion, architecture, language, art and everyday life.

This project investigates the idea of visual communication through the ongoing exchange of postcards or miniature artworks created in respect of a specific time and place. The process encourages different cultures to exchange personal interpretations of a place they are familiar with.

The exchange initiative offers opportunities to generate creative and critical dialogue regarding current social and political situations in different locations.

The call-out for participants engaged professional artists, students and members of local community groups. Their work, exhibited in Pakistan and the UK, forms an ongoing archive of creative imagery: reflecting current societal states and conditions.

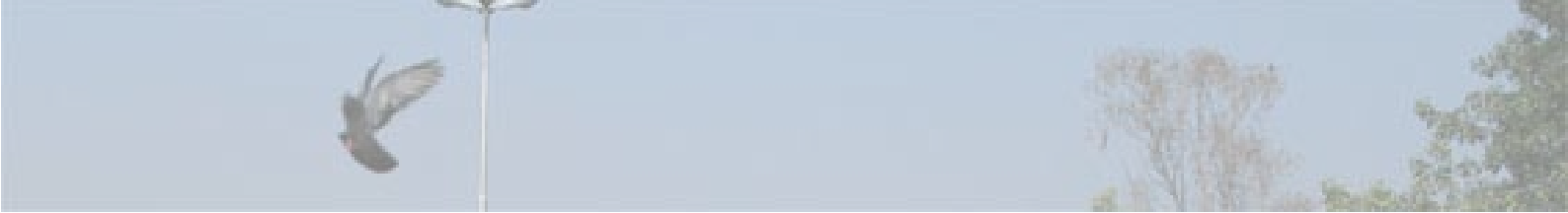
The work submitted demonstrates a variety of inventive interpretations and creative approaches including painting, drawing, etching, collage, photography, digital imaging, laser-etching and embroidery.

The submissions from Pakistan explore the theme of 'This is Pakistan' and were exhibited in The Centre of Contemporary Arts at The University of Central Lancashire, Preston, Lancashire, UK.



'This is Pakistan': The Centre of Contemporary Arts, UCLan, March 2010





The UK submissions explore the theme 'This is England' and were displayed at The Beaconhouse National University Gallery, Lahore, in Pakistan.



'This is England': Beaconhouse National University, Lahore, Mar. 2010

Both collections however, exist as an ongoing archive of visual communication between the two countries: employing sincere and humorous approaches and mark-making strategies to reveal aspects of everyday life.

The artists involved in submitting work for 'This is England' included professionals from around the UK, students from The University of Central Lancashire and members of the Bradley Regeneration Group in East Lancashire.

They interpret the theme on many different levels and through a diverse range of methods, from acute observations of everyday life to cheeky references about political correctness; often attempting to make sense of the place by highlighting a fascination with landscape, leisure, and the built environment.

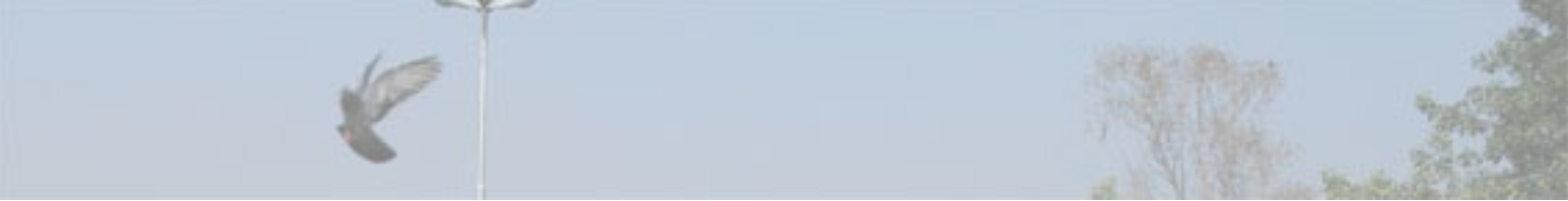
The students who submitted work from Lahore have more pressing concerns as they attempt to convey a sense of oppression and disruption to every day routines.

They present us with a dazzling array of colours complete with finely crafted embellishments and references to ancient art practices which appear in contrast against images depicting the all consuming threat of war and terror among their citizens.

Both the UK and the Pakistan collections contain two responses from two locations which together make up one archive. This archive has yet to find a name as it develops alongside international relations between the participating countries.

As political developments continue to influence the creative communities in both countries, the archive will begin as a snapshot of life in 2010.





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# Lancashire to Lahore: Hayley Drayton

Travelling and mass emigration can often create huge topological distances between separated communities but at the same time help to create relationships between new territories and homelands. Postcards and letter writing were the initial methods used to shorten the spatial void between 'home and away'.

In Britain today, we live in a multicultural society which began to take shape back in 1948 with the passing of 'The British Nationality Act'. The act allowed 800 million people from The British Colonies to live and work in the UK without a Visa. This bid to resolve a desperate labour shortage encouraged a large number of Pakistanis to settle in the UK. Only a year old, Pakistan was also experiencing a mass influx of communities as millions of Muslims from India were claiming an equal right to settle in the new sacred land, while the country wrestled with defining itself as a Muslim nation.

Throughout its short history, the geographical location of Pakistan made it a strategic passage between other countries in Central and Southern Asia. Forever in the shadow of more mature neighbours like India and China, Pakistan continues to seek an established notion of its national identity. With Sunni and Shia factions of the Muslim faith, Pakistan had difficulty creating a constitutional foundation due to religious differences, leaving it vulnerable to authoritarian rule. It has since striven to be the flagship for Muslim enlightenment; however, it has become the negative focus of worldwide media attention.

Today, it is a country in the midst of unsettled global politics, with conflicts both within its volatile borders and also with its closest neighbours. These conflicts continue to isolate Pakistan from its neighbours and the rest of the world through a growing fear of its connection with terrorism. However, we must not forget about the British Citizens with family, friends and acquaintances in Pakistan. This connection of communities over great distances demands effective communication: a messaging service which was once dominated by the humble postcard.

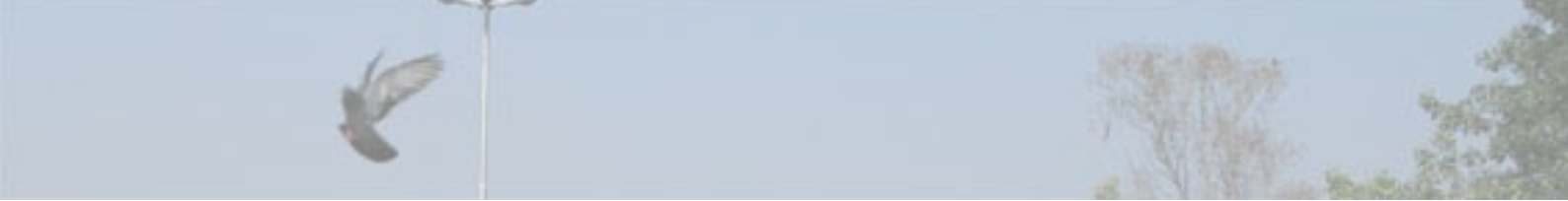
Although a postcard is traditionally a souvenir from a tourist destination, it is really a gesture of 'hello', a token of existence between locations: I am here, you are there. We send an image (via the postcard) that defines both our location and our sensibility.

Participants in this project have the opportunity to create a very personalized image, offering a sense of themselves and their location through a process of image making. Each postcard communicates the makers' sentiments relative to the place it was made: participating in the construction and development of interpretations which define a given locale.

There is a sense of privileged intimacy when viewing this collection of objects in a gallery display which may well be lost when viewing online or within the pages of a book. However, we can still hear the chorus of voices, the epitaph which distinguishes cultural identities and cultural locations.

A resonating chorus by creative communities in the UK and Pakistan which can be read as postcards from extended members of a family once called the British Empire.





# 'This is Pakistan'

This part of the archive is made up of work submitted by students from The Beaconhouse National University in Lahore, Pakistan and was exhibited at the following venues in 2010:

Beaconhouse National University, Lahore, Pakistan.

Bradley Community Fun Day Event, Nelson, Lancashire. UK.

The Centre for Contemporary Arts, UCLan, Preston, UK.





# 'This is Pakistan'

Aaizzah Sheikh – 'Colours of Basant' – Mixed Media  
Ahmed Faraz – 'Pakistani Rubaab' – Mixed Media  
Ahmed Fraz – 'Bumpy Bus Ride Home' – Digital Image  
Aleena – 'Untitled' - Digital Image  
Ali Rifhaan - 'Untitled' - Digital Image  
Ali Saad – 'The Army of One' - Digital Image  
Areeb Masood – 'Untitled' - Digital Image  
Asna Ijaz – 'What is Pakistan?' - Digital Image  
Ateeque Ahmad – 'Make U Green One Day' - Digital Image  
Fatima Khalid – 'Untitled' - Digital Image  
Hina Anwar – 'Revival of Billboard Art in Lahore' – Mixed Media  
Khadija Qureshi – 'Pakistan' - Digital Image  
Maisha Adam – 'Badshahi Mosque' - Digital Image  
Manal Qamar – 'Untitled' - Digital Image  
Maria Rana - 'Untitled' - Digital Image  
Mehreen Zaid – 'Hope for Pakistan' – Mixed media  
Mehwish Ikram – 'Sindhi Tradition' – Threads & Magazine  
Muhammad Idrees – 'Untitled' - Digital Image  
Munazzah Kulsoom – 'Ethnic' – Mixed Media  
Muneeb – 'This is my Pakistan' - Digital Image  
Noor-Ul-Ain Haider - 'The Left Overs' – Watercolour  
Rahyma Panni – 'Land of the Pure' - Digital Image  
Rameen Kazmi – 'Pakistan' - Digital Image  
Rida – 'Pakistan' - Digital Image  
Rushda Nasir – 'Traditions of Pakistan' – Drawing  
Saima Abaidullah – 'Automaticism' – Watercolour  
Shabaz Jamil – 'Untitled' - Digital Image  
Sosin Choeda – 'One Nation' - Digital Image  
Tahir Hussain Shazad – 'This is Lahore' – Drawing  
Umber Majeed - 'Untitled' - Digital Image  
Usman Faizi - 'Untitled' - Digital Image  
Zaib Haider – 'Our Colours' – Watercolour  
Zainab Sikander Baig – 'Untitled' - Digital Image  
Ahmed Faraz – 'Jeeway Pakistan' - Digital Image  
Anum Fatima Wajahat – 'Untitled' - Digital Image  
Anum Javed – 'Art of Puppetry' – Mixed Media  
Ayesha Shafiq – 'Untitled' – Watercolour  
Komal Ehsan – 'Lahore on the go!' Acrylic  
Misha Shahzad – 'Cultural Heritage' – Watercolour  
Momina Naseem – 'Essence of Lahore' – Mixed Media  
Muhammad Abubakar Asif – 'What Else Could Pakistani's Wish for?' - Digital Image  
Saima Noor – 'Yeh Dil Hai Ashiqana' – Collage/Painting  
Samreen Butt – 'My Pakistan' - Digital Image  
Sher Ali – 'Pakistan' – Digital Image  
Sofia Shahid – 'Cross Culture' - Drawing  
Tayyaba Sabir – 'Theater' - Mixed Media  
Waqar Ali – 'Wake Up' - Digital Image  
Waqar Ali – 'Truck Culture' - Digital Image  
Zunaira Raza – 'Dhol' – Graphic/Embroidery





Ahmed-Faraz2



Ahmed-Fraz



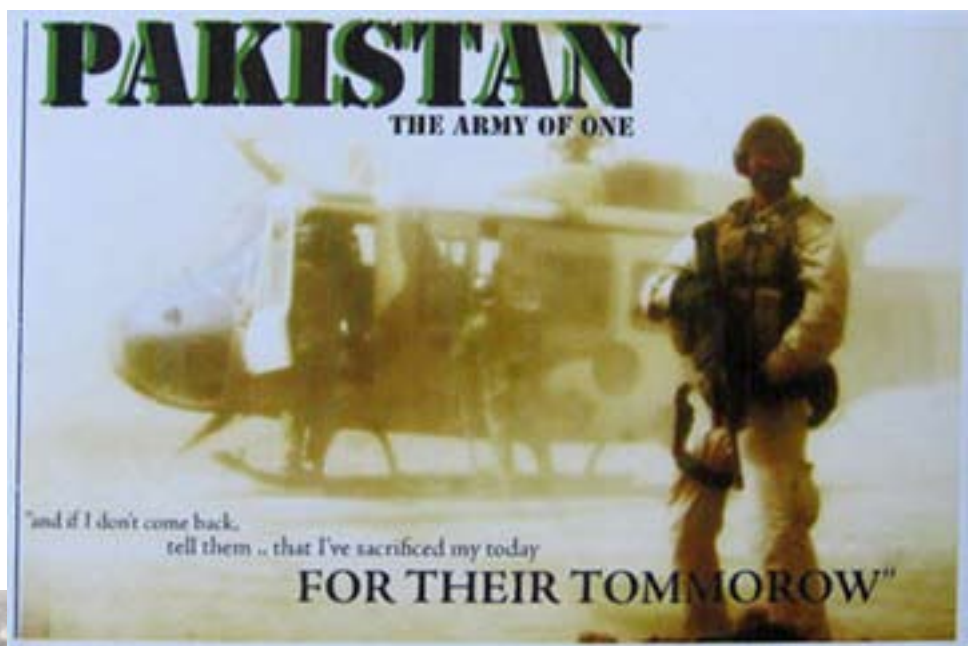
Aleena



Ali-Rifhaan



Ali-Saad



Areeb-Masoon



Asna-Ijaz



Ateeque-Ahmad





Hina-Anwar



Khadija-Qureshi





Manal-Qamar



Maria-Rana





Mehuish-Ikram



Muhammad-Idrees





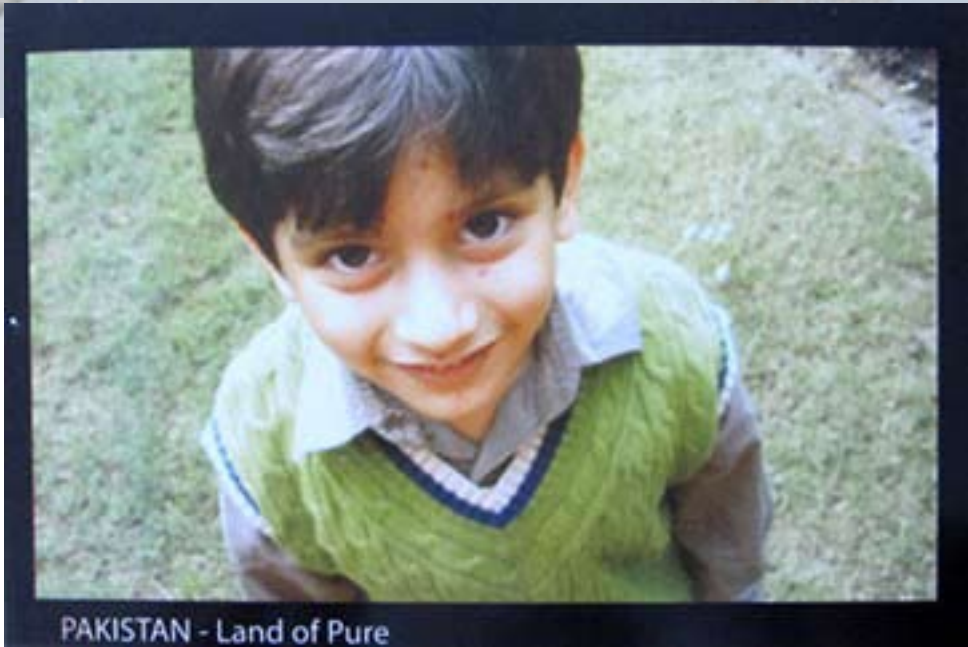
Muneeb



Noor-ul-ain-Haider







Rameen-Kazmi



Rida





Saima-Abaidullah



Shabaz-Jamil





Tahir-Hussain-Shazad



Umber-Majeed





Zaib-Haider



Zainab-Sikander-Baiq



Anum-Fatima-Wajahat



Ahmed-Faraz1



Ayesha-Shafiq



Anum-Javed



Komal-Ehsan



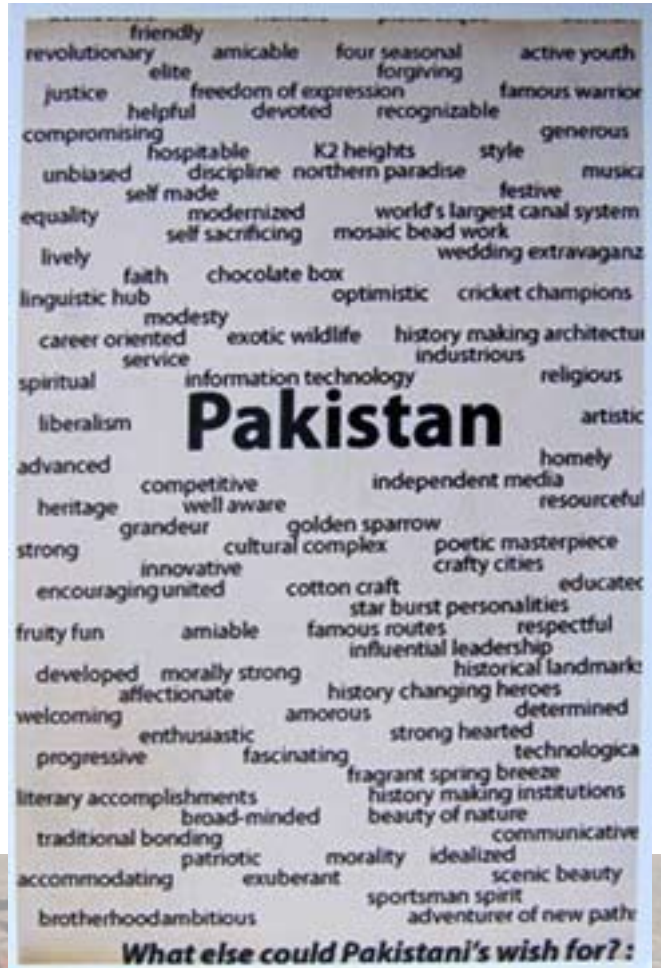
Misha-Shahzad



Momina-Naseem



Muhammad-Abubakar-Asif



Saima-Noor



Samreen-Butt



Sher-Ali



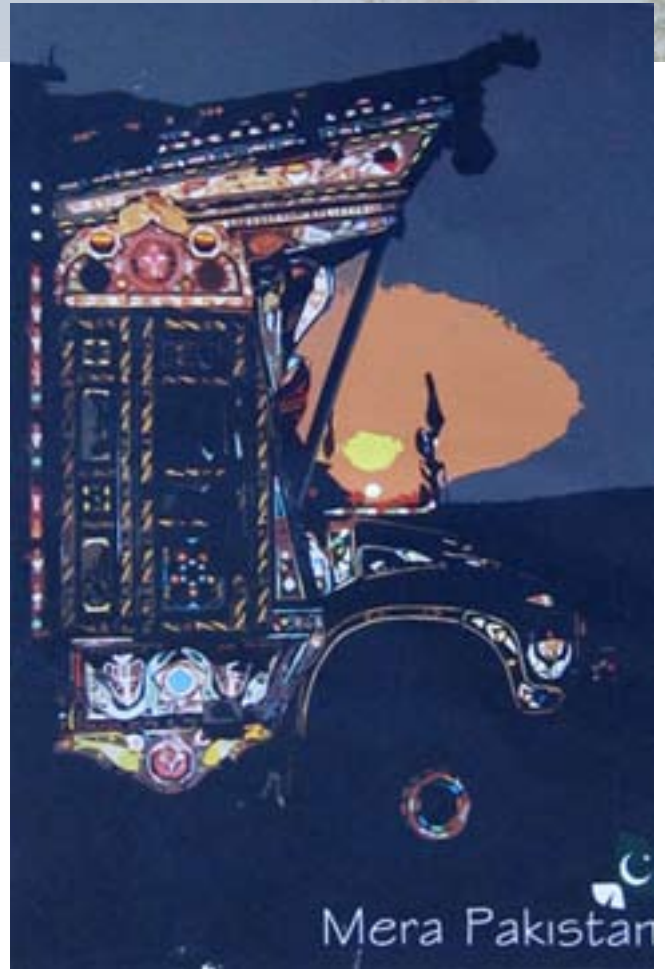
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Tayyaba-Sabir



Waqar-Ali no. 1



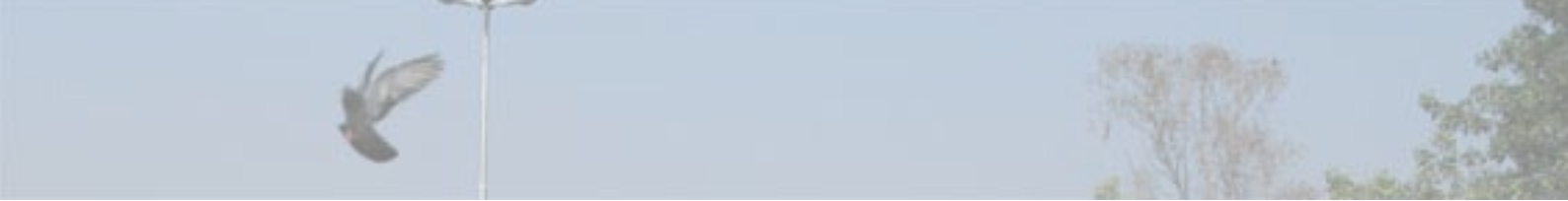
Waqar-Ali no. 2



Zunaira-Raza

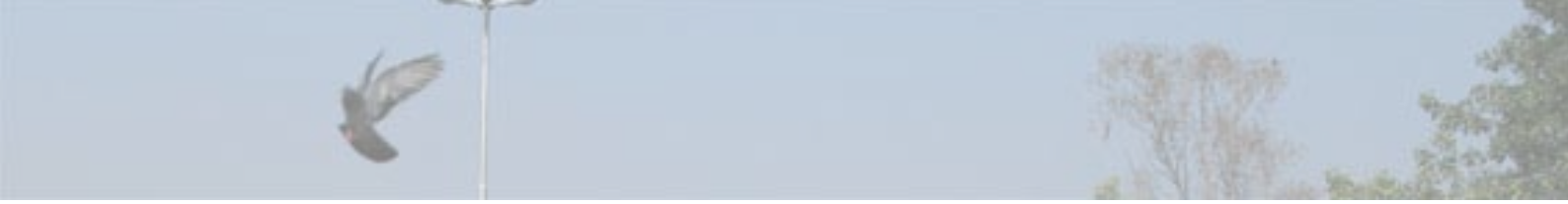






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# 'This is England'

This part of the archive is made up of work submitted by creative communities throughout the UK including professional artists, students from The University of Central Lancashire and members of the Bradley Arts and Regeneration Group in East Lancashire and was exhibited at the following venues in 2010:

Bradley Community Fun Day Event, Nelson, Lancashire. UK.  
The Centre for Contemporary Arts, UCLan, Preston, UK.  
Beaconhouse National University, Lahore, Pakistan.





# 'This is England'

Carolina Khouri, London – 'Afternoon Tea' – Mixed Media  
Caroline Jane Harris, Dulwich – 'Gothic I (Chester Cathedral)' – Digital Print  
David Wilcock, London – 'Backyard' - Drawing  
Denise Keen-Junk, Knott-End-On-Sea – 'I'll be there waiting' - Etching  
Eskild Beck, Denmark – 'Dictionary' – Collage/Painting  
Farzana Asgha, Brierfield – 'Singing in the Rain' – Drawing  
Hannah Singleton, Preston – '23rd March 1952' - Drawing  
India Ritchie, London – 'Greetings from London' - Drawing  
Irene Masih, – Nelson - 'Pendle Hill' – Watercolour  
Jan Bowyer, Nelson – 'Fish, Chips & Mushy Peas' - Watercolour  
Jane Chavez-Dawson, Manchester – 'Full English' – Digital Video Still - Canvas  
Jason Minsky, Manchester – 'Same Shit Different Accents' – Digital Print  
Joanne Mycock, Preston – 'Tea Time' - Painting  
Kalsum Akhtar, Nelson – 'Pendle Through The Mirror' - Watercolour  
Khalida Saleem, Nelson – 'Englands Buntings' - Watercolour  
Mark Bithell, Nelson – 'Hardcastle Craggs' – Acrylic  
Mathew Birchall, Chorley – 'Three Thoughts' – no. 2 - Drawing  
Michael Walker, Liverpool – 'PC World' - Drawing  
Rachel Pursglove, Bury – 'Tea with Shortbread' - Drawing  
Rebecca Liggett, Lytham-St-Annes – 'Trees in The Lake District' - Drawing  
Samina Butt, Nelson – 'Money Doesn't Grow On Trees' - Watercolour  
Semi Park, South Korea – 'Wind' - Watercolour  
Sheena Malone, Dublin – 'Untitled' – Pen Drawing  
Sidra Farhat, Nelson – 'Coke & Kebab' - Watercolour  
Simon Britner, Stockport – 'Bright Future' - Collage  
Sundar Kanta Walker, Grange-over-Sands – 'Fusion' – Mixed Media  
Tina Simson, Nelson – 'Historical Political' - Watercolour  
Toon Vanden-Broek, Holland – 'Bradley Terrace' - Watercolour  
Tracy Hill, Warrington – 'Above and Below' - Printmaking  
William Titley, Colne – 'Doorstep Challenge' - Drawing  
Amanda Robertshaw, Southport – 'Alliums in Winter' - Printmaking  
Amy Thurbon, Chard – 'Coastal Study' - Painting  
Ben Sanderson, Lancaster – 'Domesticated Fowl' - Printmaking  
Charles Quick, Leeds – 'Chimney at Bradley' – Pen Drawing  
Craig Atkinson, Southport – 'No Title' - Drawing  
David Alker, Manchester – 'I need your location' - Drawing  
Fiona Hughes, Rickmansworth – 'Bethnal Green' – Drawing with Parcel Tape  
Geoffrey Spence, Preston – 'Landscape' - Acrylic  
Hayley Drayton, Carlisle – 'Infarction' - Drawing  
Hazel James, Colne – 'Grey Days' - Embroidery  
Ingrid Christie, Lanarkshire – 'Who Knows Where' - Watercolour  
Janet Manogue, Preston – 'Crossing The River, Circa 1660' – Printmaking/Collage  
Jeni McConnell, Warrington – 'Apple -Apricot' - Drawing  
Joe Hesketh, Barrowford – 'The Face of it' – Oil on Canvas  
Jonathan Pilkington, Preston – 'Another Sunny Day' - Drawing  
Kathryn Parker, Preston – 'Too Dear For Them' - Painting  
Kelsey Stead – Preston – 'Going Home' – Lino Print  
Lubaina Himid, Preston – 'The Real Story' – Collage/Painting  
Luke Smith, Derby – 'The British Bird List as of January 3rd 2009' – Digital Print  
Mathew Birchall, Chorley – 'Three Thoughts' – no. 3 - Drawing  
Matthew Krishanu, London – 'Brighton Viaduct' - Painting  
Michael Howlett, Darlington – 'Untitled' - Drawing  
Mike Chavez-Dawson, Manchester – 'Uniform Kilo (Perceived Boundaries) – Laser Etching Wood  
Nicola Ellis, Preston – 'Adding insult to injury' Drawing with threads  
Nigel Paul Goldie, Nelson – 'Chimney' - Watercolour  
Paula Smithson, Morecambe – 'Tea Time' - Drawing  
Peter Davies, Preston – 'That's the way to do it' – Collage/Painting  
Rebecca Chesney, Preston – 'Dandelion' - Printmaking  
Sophia Goldie, Nelson – 'Girl Power' - Watercolour  
Sophie Gibson, Burnley – 'Protests' - Drawing  
Stephanie Fletcher, Preston – 'Columba Palumbus (Wood Pigeon)' - Drawing





Caroline-Harris



David-Wilcock





Eskild-Beck



Farzana-Asgha







Jane-Chavez-Dawson



Jason-Minsky





Kalsum-Akhtar



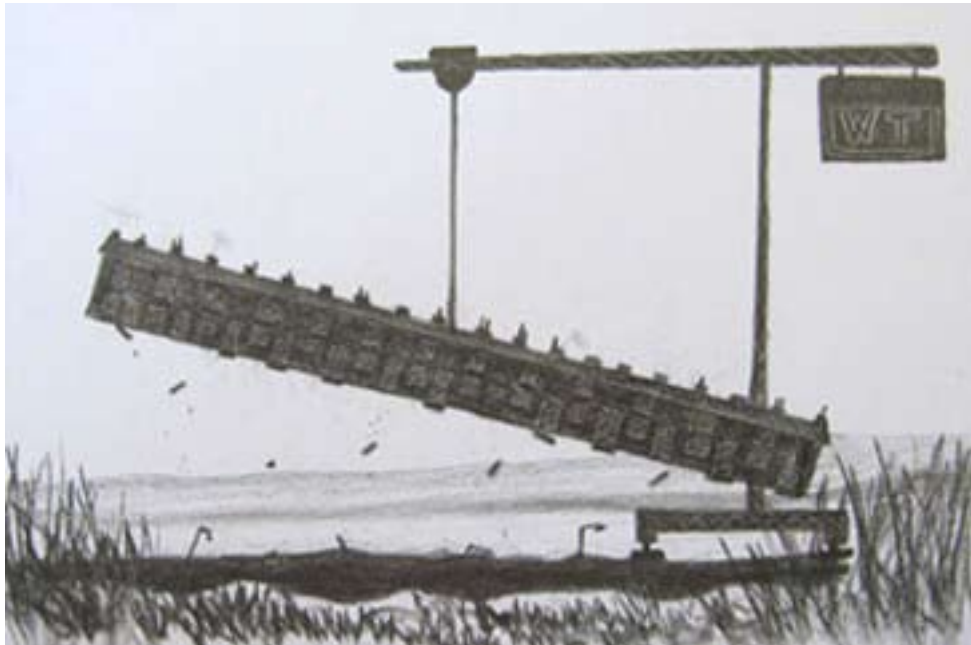
Khalida-Saleem







William-Titley



Matthew-Birchall no. 2





Rachel Pursglove



Rebecca Liggett





Semi Park

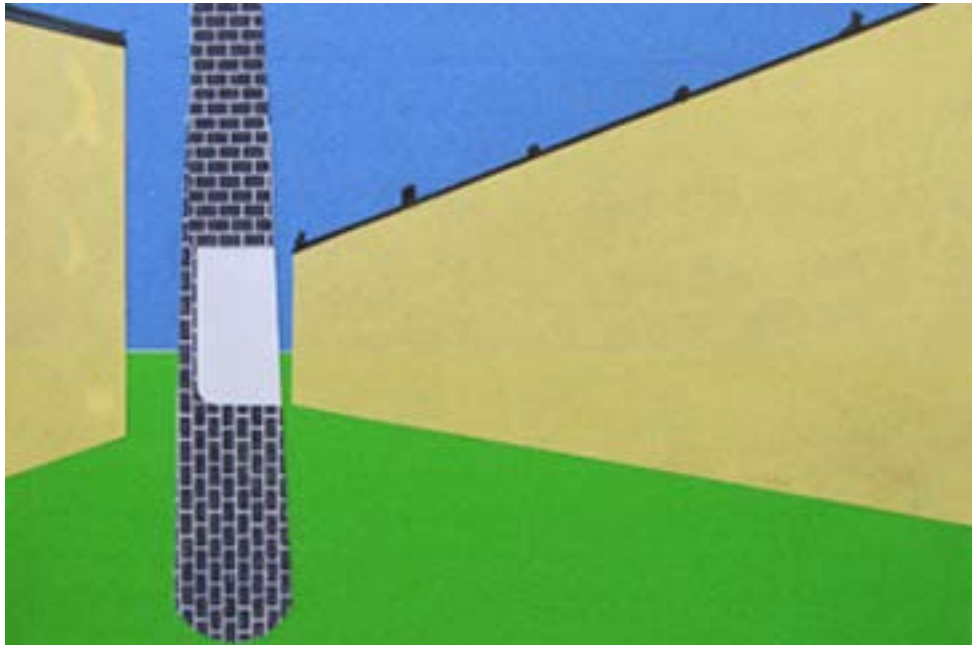


Sheena Malone





Simon Britner

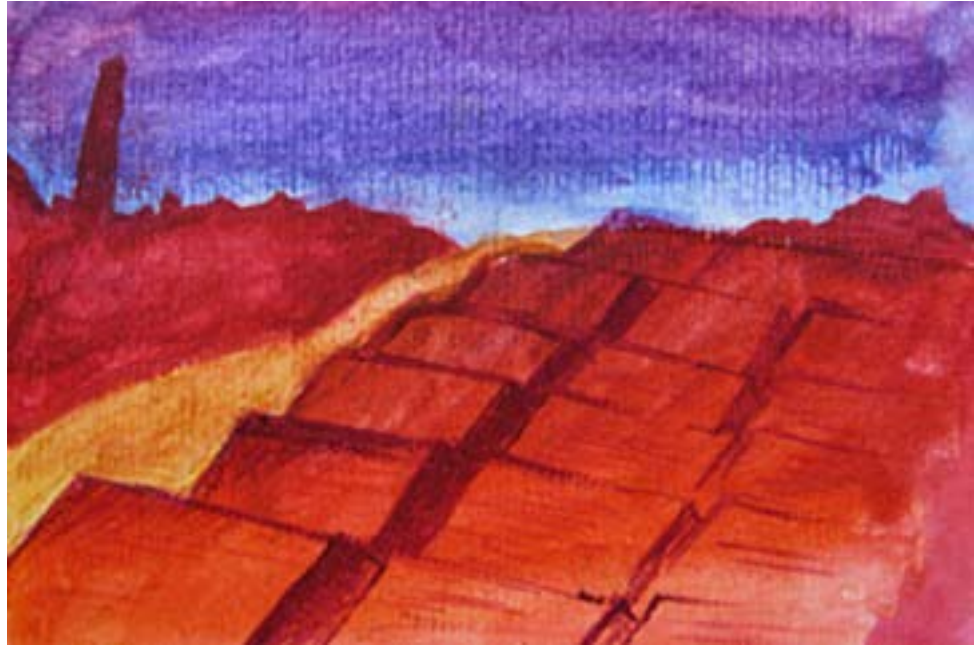


Sundar-Kanta-Walker





Toon-Vanden-Broek



Tracy-Hill



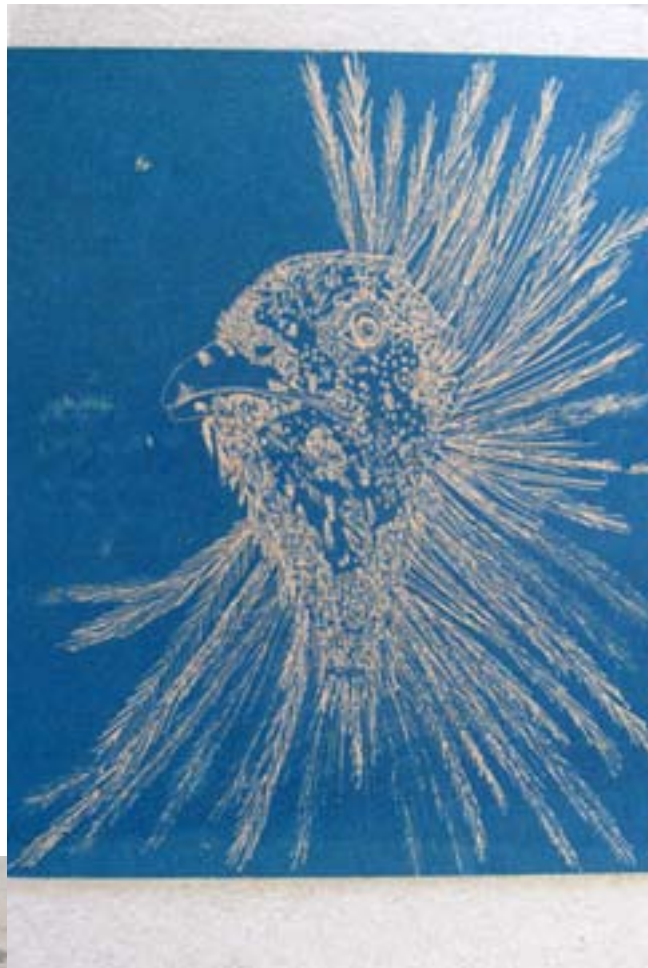
Amanda Robertshaw



Amy Thurbon



Ben Sanderson

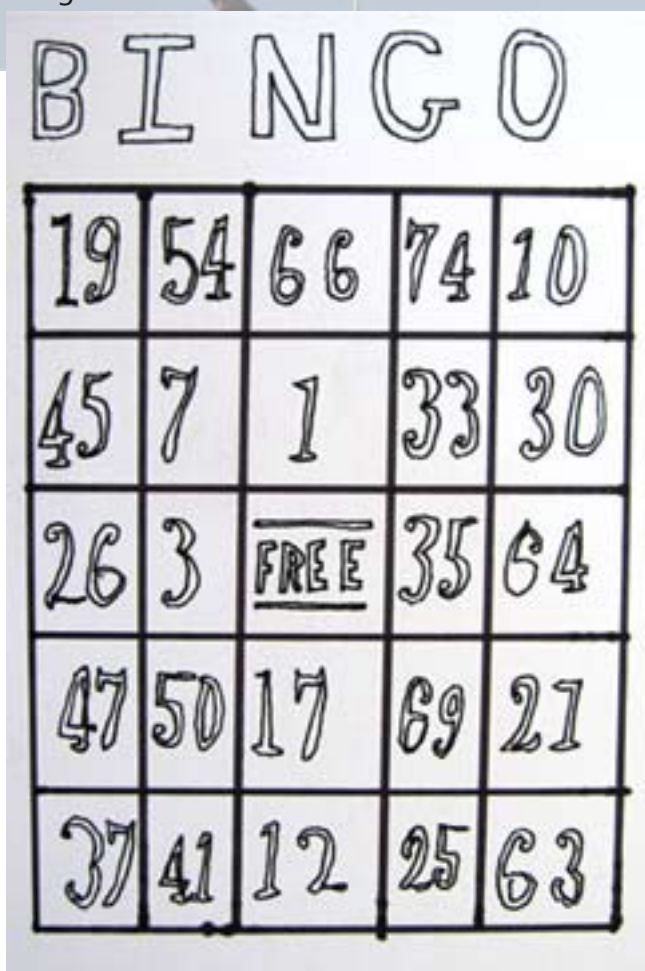


Charles Quick



Craig Atkinson

David Alker



Fiona Hughes

Geoffrey Spence



Hayley Drayton



Hazel James



Ingrid Christie

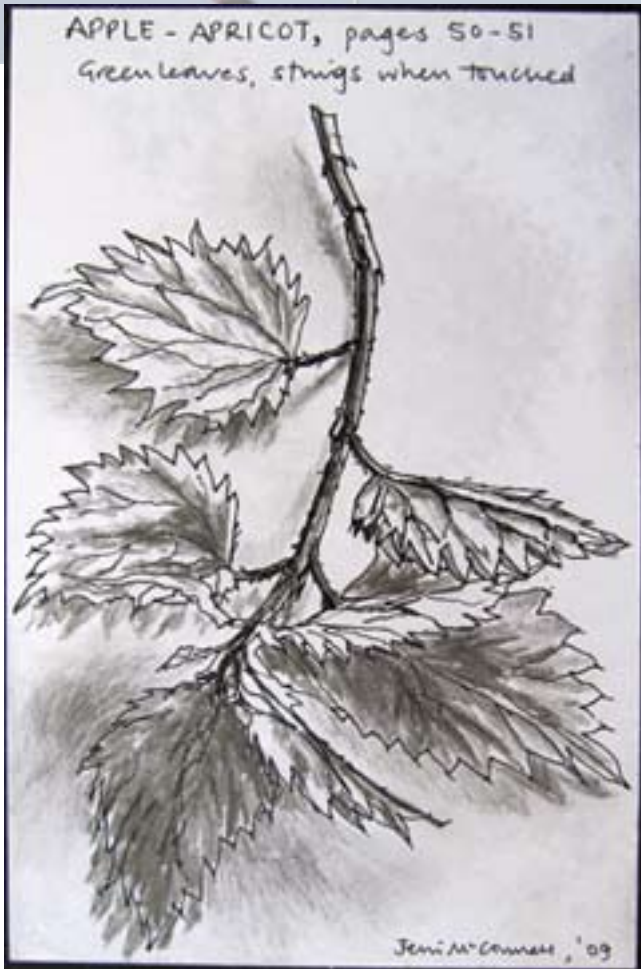


Janet Manogue





Jeni McConnell



Joe Hesketh



Jonathan Pilkington



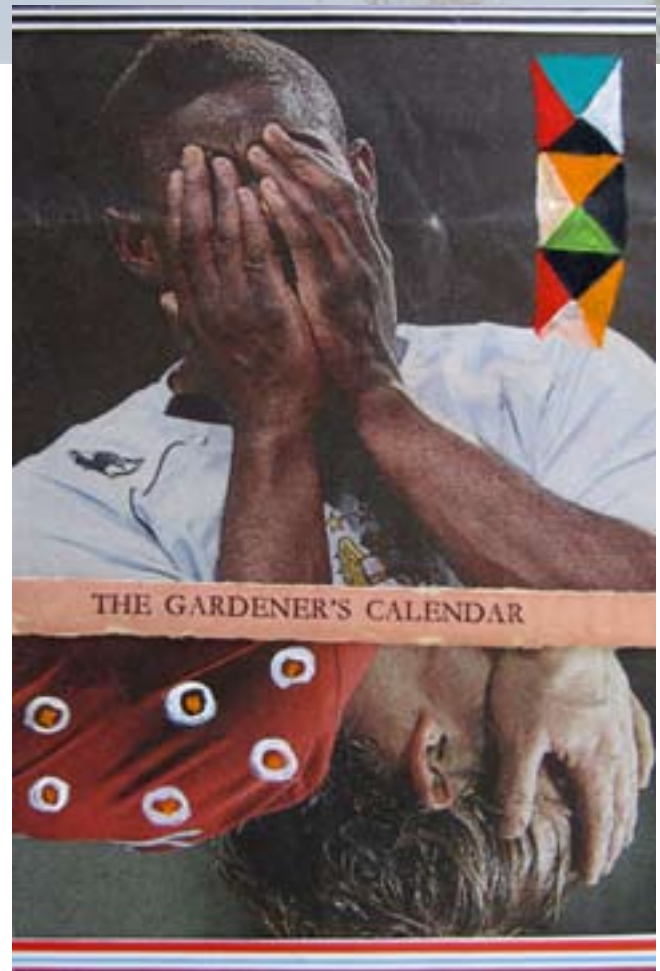
Kathryn Parker



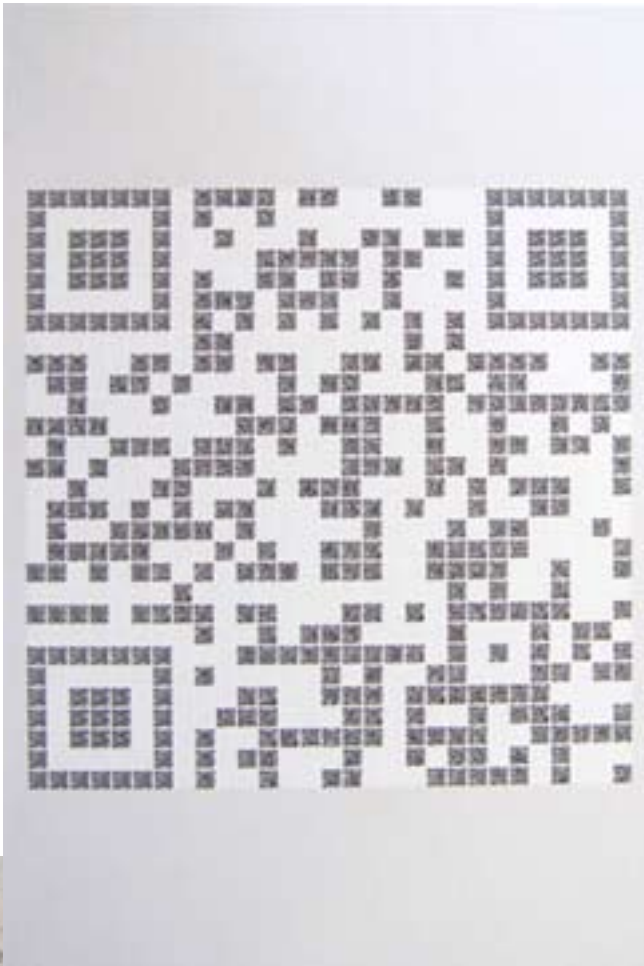
Kelsey Stead



Lubaina Himid



Luke Smith



Matthew Birchall no. 3



Matthew Krishanu



Michael Howlett



Mike Chavez-Dawson



Nicola Ellis



Nigel Goldie



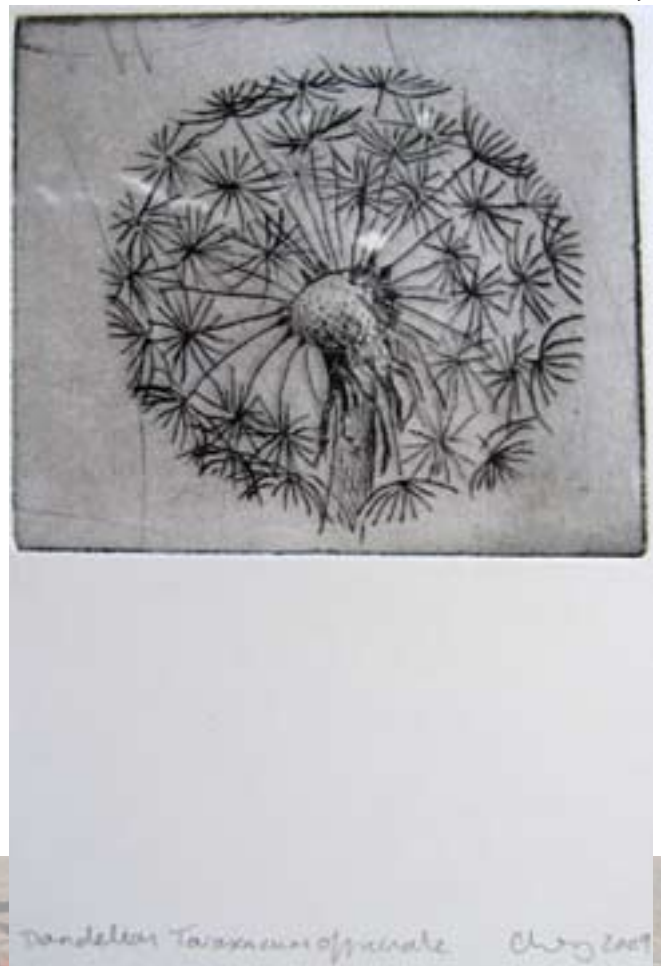
Paula Smithson



Peter Davies



Rebecca Chesney



Sophia Goldie

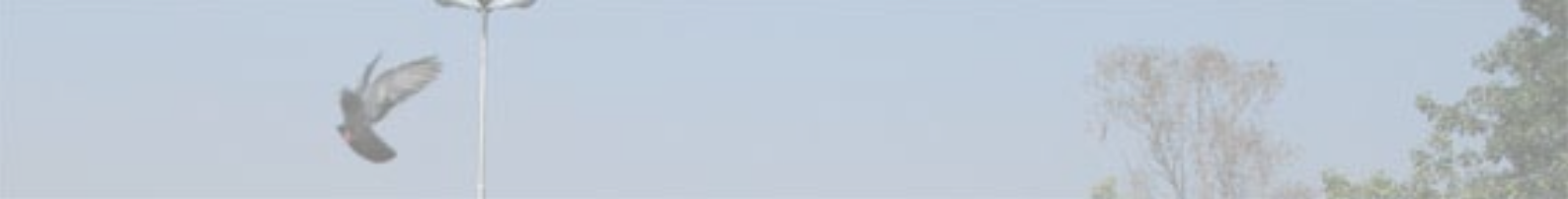


Sophie Gibson



Stephanie Fletcher





Lancashire to Lahore: a project initiated and managed by William Titley.

Often employing elements of community consultation to engage directly with place and people, William's projects explore ideas of location, identity and spatial ownership.

Utilizing local resources to facilitate projects and empower communities, his work acts as a catalyst for dialogue and reflection: from archive interventions, documentaries and exhibitions, to private commissions, performative curation and community workshops.

Research Assistant: Hayley Drayton.

Some text here about your creative practice, how do you want to be represented here?

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