



Brush-Knitted Metaphors

Sidra Liaqat

To cite this article: Sidra Liaqat (2020) Brush-Knitted Metaphors, Visual Communication Quarterly, 27:3, 147-160, DOI: [10.1080/15551393.2020.1781642](https://doi.org/10.1080/15551393.2020.1781642)

To link to this article: <https://doi.org/10.1080/15551393.2020.1781642>



Published online: 29 Sep 2020.



Submit your article to this journal [↗](#)



View related articles [↗](#)



View Crossmark data [↗](#)

Brush-Knitted Metaphors

By Sidra Liaqat

The series “Brush-Knitted Metaphors” is based on converting the golden memories of childhood in the form of contemporary miniature paintings. Life is highly influenced by the strong grip of the subconscious. Memories from childhood are always present in the subconscious mind. The long-existing memories are always influential as they leave a lifetime impression on one’s character. Unleashing the memories allows the artist to revisit the past buried deep in the memory. Such indelible memories make one what she is meant to be.

The paintings present delicate brush work in miniature technique, with every stroke carefully rendered in the form of a knitted pattern on a two-dimensional surface of handmade paper known as *wasli*. The metaphors of memories are reconstructed in the form of knitted fabric composing the intimacies derived from the past, to depict remembrances of childhood that are deeply imprinted in my mind. Every stroke is delicately knitted into a junction with the other to connect the past with the present, the conscious with the subconscious, and the different states of existence, consequently fabricating the gratification to deliver an optimistic notion to the present state of mind. The subconscious thoughts tend to form a repetitive pattern that shapes the conscious acts, thus creating a cause and effect relationship between the two phases of life.

An association between the conscious and subconscious is created by the interlacing knits of the objects woven in the paintings. These objects, being physical reminders of the past, are the source of arising nostalgic emotions in the present. Nonetheless, some part of the memory is lost as one grows up, which is represented by the unwinding thread. As the thread breaks and leaves its place, it originates the desire of delightful memories being connected with the present. It depicts something gone and emergence of a resulting sentimental wish of getting that back again.

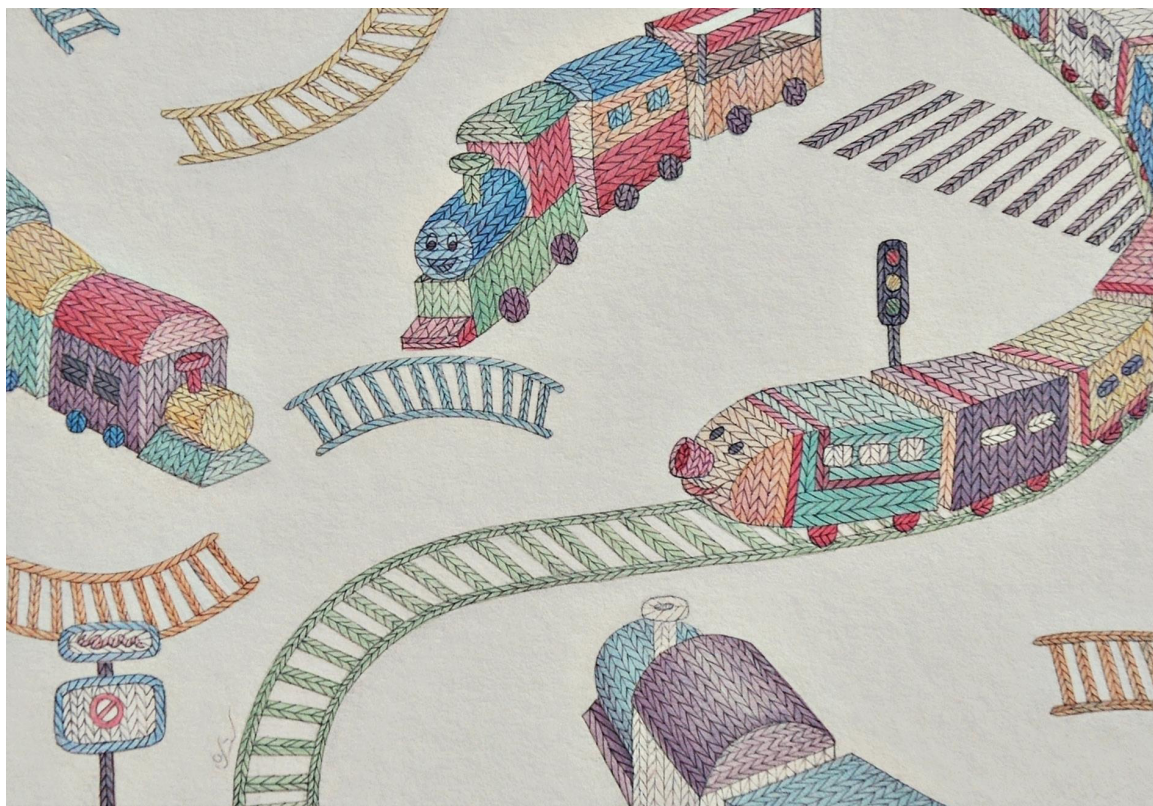
The series includes some unexpectedly knitted objects, along with commonly knitted ones, to express the comfort and satiation gained by their remembrance. By the display of such childhood memoirs, the paintings elucidate that hectic routines and depression are not the only elements left in life; rather some selected memories have the tendency to take the victim of pessimism to the pleasurable state. Thus a sense of achievement is gained, as optimism and gratification, by the act of adding the bits of the past to the present life, making it worth living.

Sidra Liaqat, born in Lahore in 1989, is an educator, visual artist, and PhD research scholar. She received her BFA and MS in Fine Arts from Lahore College for Women University in 2011 and 2014 respectively. Since 2014, she has been serving as lecturer of Visual Arts at the same university. E-mail: sidraliaqat48@gmail.com



Top *Wistfully Cheerful*, gouache on wasli, 24 x 19 cm, collection of Lahore Art Gallery, Lahore, Pakistan. 92 x 118 mm (300 x 300 DPI)

Left *Cherished Play*, gouache on wasli, 13.2 x 24.7 cm, private collection. 200 x 102 mm (300 x 300 DPI)



Top *Initial Learning*, gouache on wasli, 5.6 x 8.2 cm, artist's collection. 159 x 110 mm (300 x 300 DPI)

Left *Nostalgic Gratification*, gouache on wasli, 28.3 x 27.2 cm, private collection. 120 x 123 mm (300 x 300 DPI)



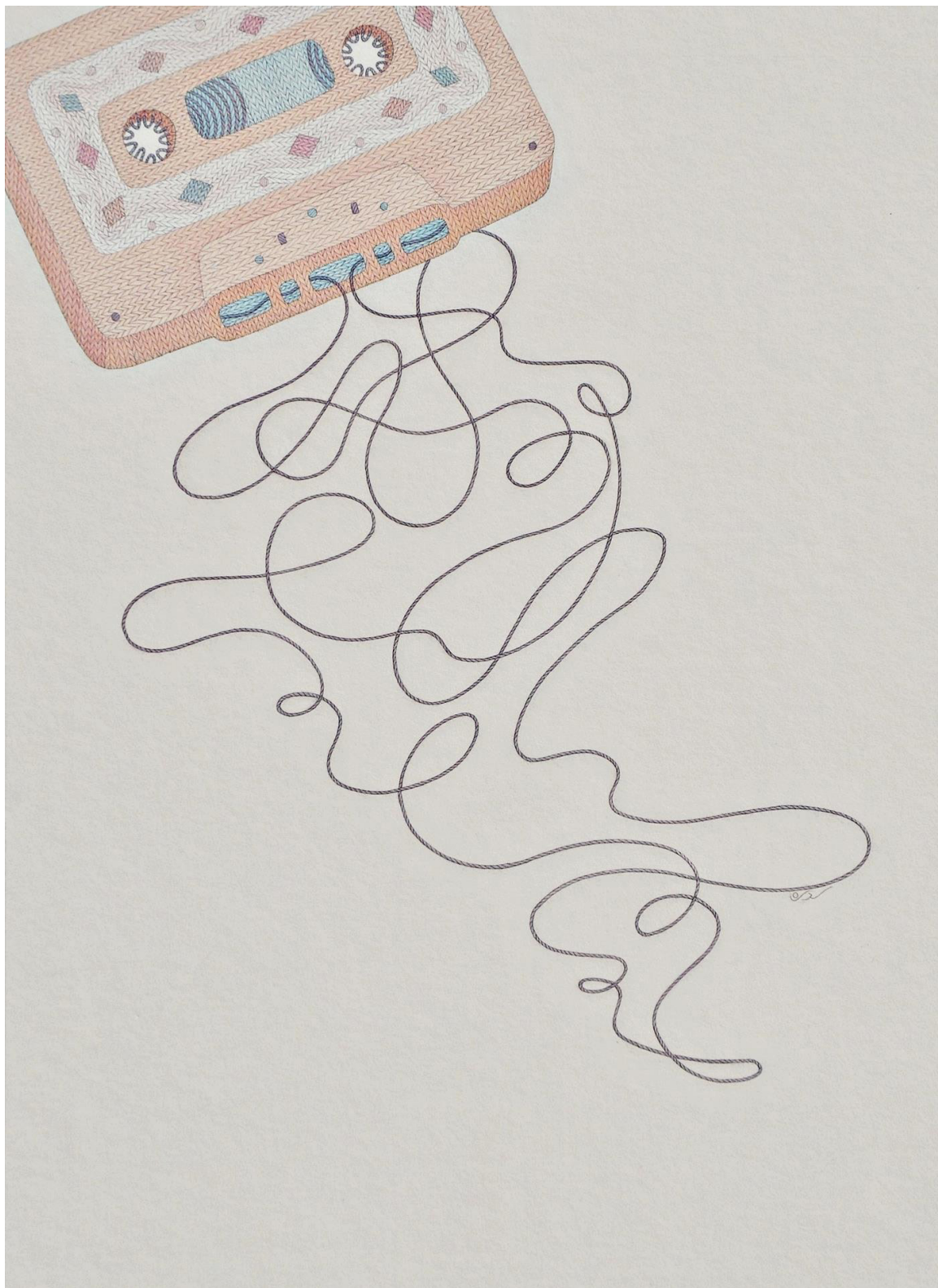
Mischievously Defeated, gouache on *wasli*, 24 x 21.4 cm, collection of Lahore Art Gallery, Lahore, Pakistan.
103 x 116 mm (300 x 300 DPI)



Gruesome Celebrations, gouache on wasli, 18.1 x 13.6 cm, private collection. 87 x 114 mm (300 x 300 DPI)



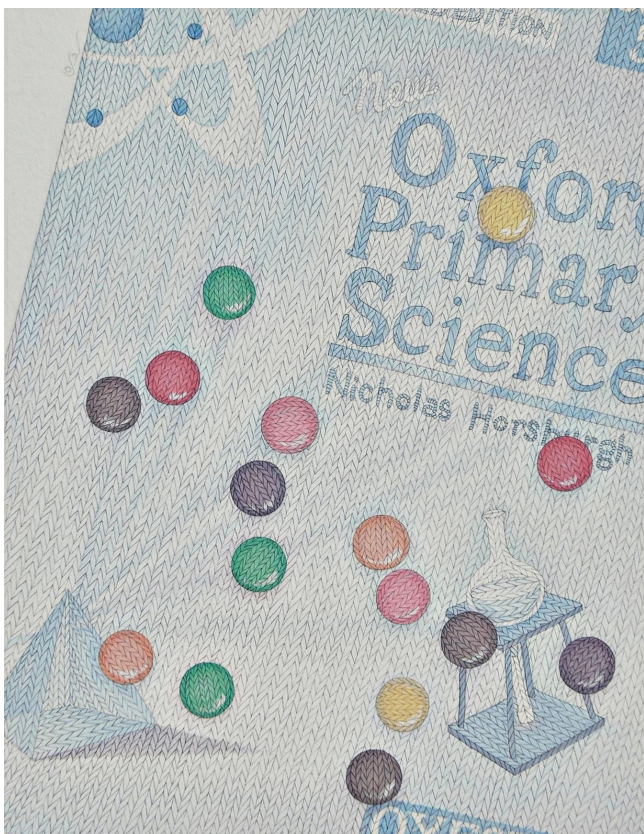
Pocket Money, gouache on wasli, 23 x 17 cm, collection of Lahore Art Gallery, Lahore, Pakistan. 99 x 135 mm (300 x 300 DPI)



Unwinding Vocals, gouache on *wasli*, 19.1 x 14 cm, artist's collection. 118 x 162 mm (300 x 300 DPI)



Social Flashback, gouache on wasli, 19.5 x 26.2 cm, artist's collection. 173 x 123 mm (300 x 300 DPI)



Top *Glorious Tinkle*, gouache on wasli, 17.1 x 12.3 cm, private collection. 126 x 173 mm (300 x 300 DPI)

Left *Break-time Over*, gouache on wasli, 10.2 x 7.8 cm, artist's collection. 113 x 146 mm (300 x 300 DPI)

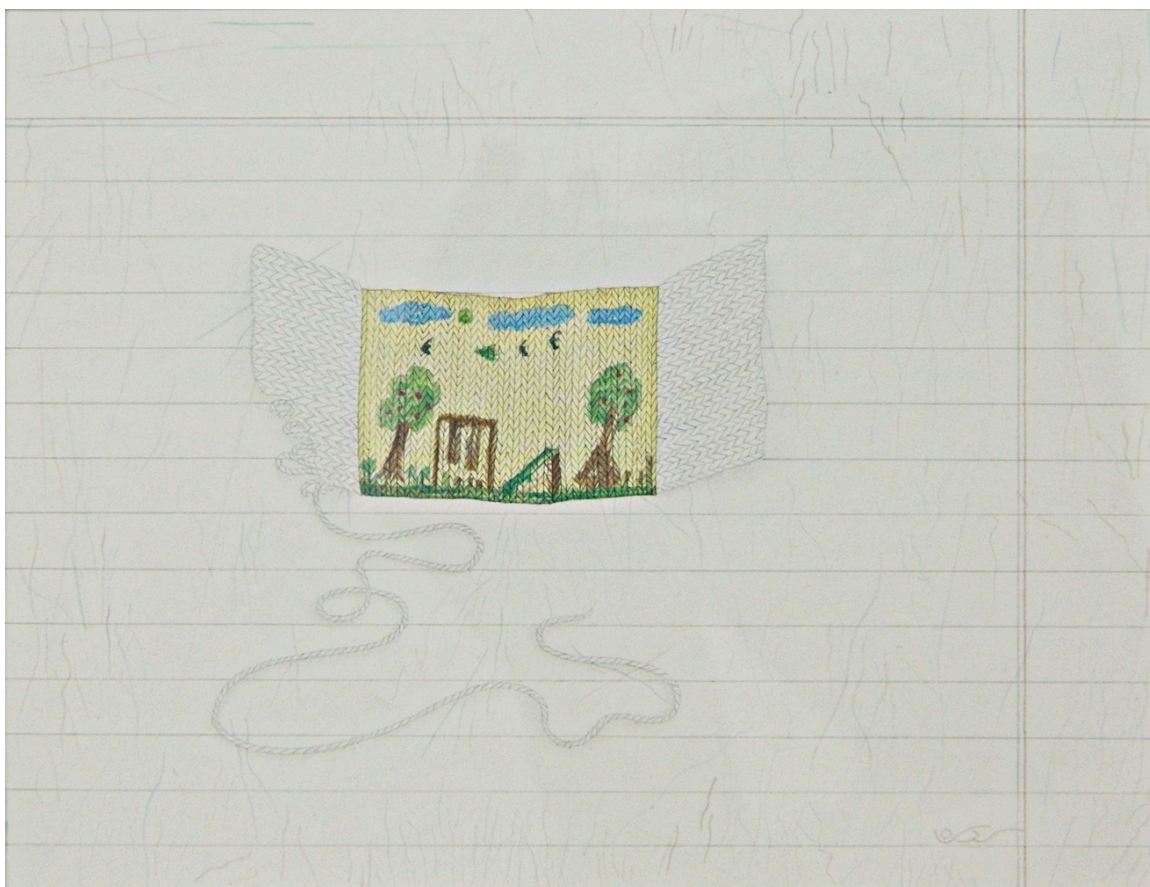
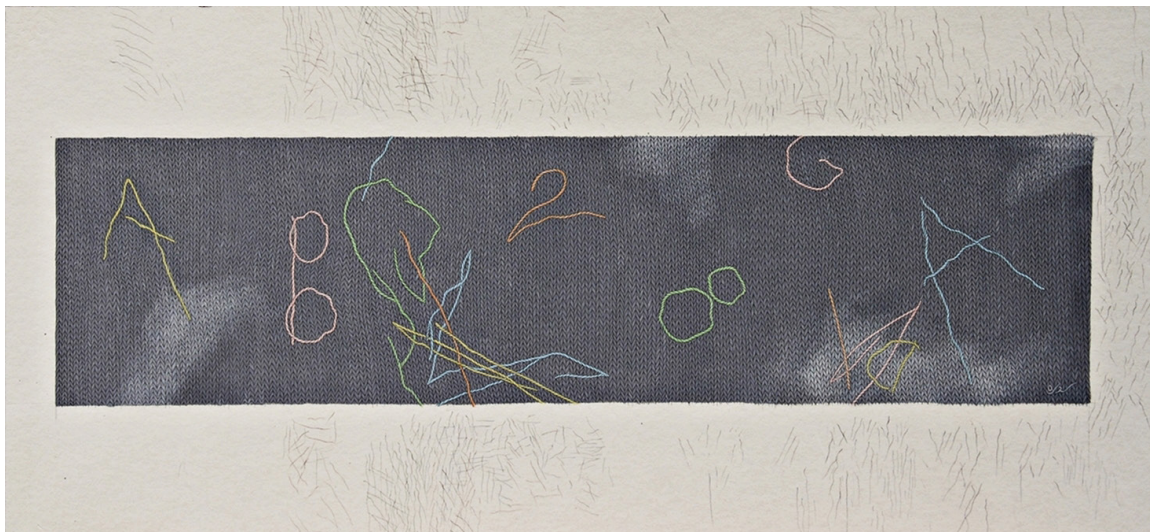


Top *Delectable Me*, gouache on *wasli*, 9.5 x 7.1 cm, artist's collection. 176 x 232 mm (300 x 300 DPI)

Left *Spooky Drollery*, gouache on *wasli*, 9.5 x 7.1 cm, artist's collection. 176 x 232 mm (300 x 300 DPI)



Unrestraint, gouache on *wasli*, 21 x 29.4 cm, artist's collection. 122 x 86 mm (300 x 300 DPI)



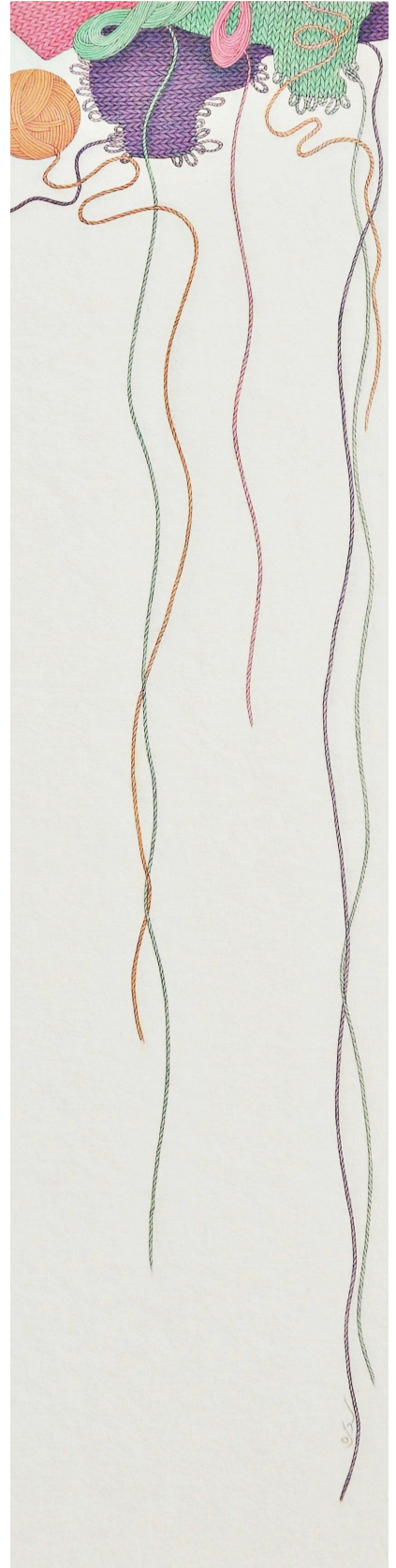
Top *El-em-en-o-pi*, gouache on wasli, 11.5 x 25 cm, artist's collection. 124 x 56 mm (300 x 300 DPI)

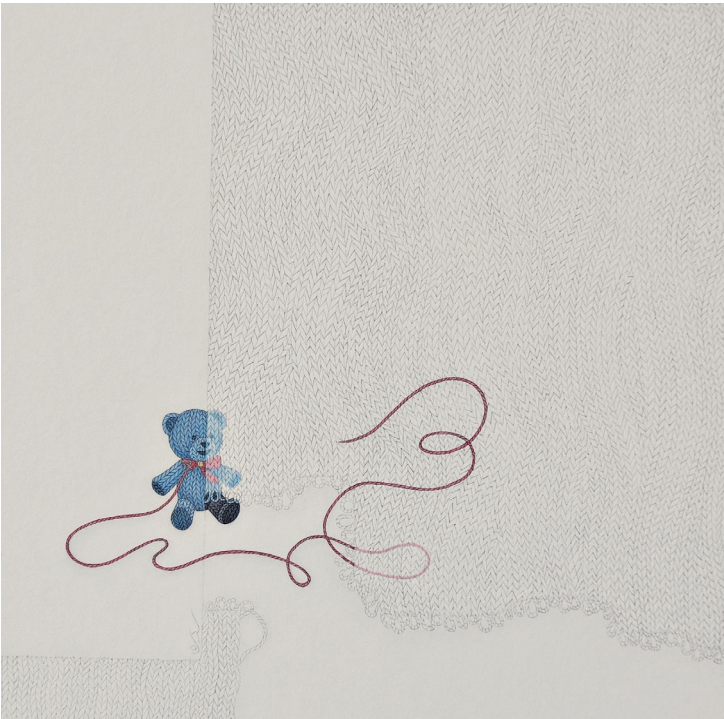
Bottom *Window into the Childhood*, gouache and pencil on wasli, 10.2 x 13.2 cm, artist's collection. 111 x 85 mm (300 x 300 DPI)



Above *Farcically Creepy*, Gouache on *Wasli*, 20.6 x 5.1 cm, private collection. 70 x 292 mm (300 x 300 DPI)

Right *Knitted Stories*, Gouache on *Wasli*, 20.6 x 5.1 cm, private collection. 70 x 292 mm (300 x 300 DPI)





Top *Sinisterly Beloved*, gouache and pencil on *wasli*, 11.3 x 11.3 cm, artist's collection. 149 x 146 mm (300 x 300 DPI)

Bottom *Secured by Intimacy*, gouache on *wasli*, 27.8 x 21.2 cm, artist's collection. 88 x 114 mm (300 x 300 DPI)