

The Eastern and Western amalgamation: a dilemma for Pakistani artists

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Abstract

This research explores the combination of Eastern and Western amalgamation in the artwork of Farhat Ali painter. This East and West cultural diffusion discourses inquiries about cultural identity and its conceivable effect. During academics, curriculum studying, and practising Western art and in the paintings, the painter has to produce the-eastern approach. It was unsuccessful as it made the East and West divisions unspecified because the artist had to do such work, which belonged to the culture. The basic structures within the institutions are copied from the West and mainly affect the local art sector and most of the communication being done, which is a clear effect of post-colonialism. It is apparent from Farhat Ali's work and his practice entirely that he has shrewdly noticed this conflict. Farhat Ali's choreographed gestures and their placement make for highly dramatised illustrations. It might incorporate calligraphy, miniature painting techniques, or traditional patterns into a modernist painting or use contemporary materials and colours to create classic images. Ultimately, the researcher will prove that the East and West combination is a trauma for Pakistani painters. This study also accentuates sociolect-psychoanalytical cultural conflicts and how to affect the feeling and behaviour of characters.

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1. Introduction

Wille (2017) claims that Pakistani artists frequently struggle with combining Eastern and Western influences, which can significantly impact their paintings. On the one hand, many Pakistani artists believe that they must adopt Western methods and aesthetics to engage a global audience and stay current in the art world. Additionally, they want to celebrate and preserve their artistic and cultural traditions. Although not exclusive to Pakistani artists, this conflict between the East and the West is more pronounced in a nation with a long colonisation history and cultural exchange (Wille & Dadi, 2010). Pakistani artists have to navigate a complicated web of social, political, and economic factors, as Ali et al. (2021) noted, which may impact their creative output. The researcher discussed the works of Pakistani painter Farhat Ali in this research paper. The fusion of East and West in Farhat Ali's paintings can refer to blending of artistic styles and methods from both regions. Since artists from various cultures and regions have travelled and exchanged ideas with one another for centuries, this fusion has been taking place. Blending East and West can also refer to using themes, symbolism, and subject matter from both cultures.

Henri Matisse's paintings are one example of how East and West have combined in paintings. Japanese art, particularly its use of flat colours and streamlined forms, profoundly impacted Matisse. His work used these components to combine Eastern and Western artistic styles. Walasse Ting, a Chinese-American artist, is another example. Ting combined bold, colourful Western abstract expressionism with conventional Chinese ink painting techniques. Its artwork frequently combined Eastern and Western themes with playful and erotic imagery. Contemporary art also exhibits the blending of East and West in paintings. Many contemporary artists are influenced by both Eastern and Western cultures, producing works that initiate and intoxicate combine the two. This blending reflects both the expanding interconnection of our world and the globalisation of art. Pakistani artists continue to create vibrant, dynamic works that reflect the rich diversity of their cultural heritage despite these obstacles (Dadi, 2010; 2019; Wille & Dadi, 2010). According to Husain (2009), many Pakistani artists are currently experimenting with novel forms of artistic expression that fuse conventional methods with contemporary sensibilities, developing a distinctive aesthetic firmly rooted in local traditions and broad global reach.

Learning, art, and architecture, from the 14th to the 17th Century, the pursuit of knowledge and artistic excellence, as well as the value of the individual and human potential, were all stressed by Renaissance idealism. A problem that many Pakistani painters face is the fusion of East and West because of Western influences. On the one hand, Pakistan has a long and rich tradition of art and culture dating back thousands of years. On the other hand, Western art and culture have had a significant influence, especially in the post-colonial era, on Pakistani society. Many Pakistani painters are torn between these influences to meld the traditional with the modern, i.e., the East with the West. These ideals are still crucial to contemporary artists, but they approach them differently. For instance, contemporary artists frequently experiment with new

styles and techniques, such as abstract or conceptual art, whereas Renaissance artists concentrated on realistic depictions of the human form and the natural world (Hashmi, 2002; Rahat et al., 2022).

The contemporary artists frequently participate in more social, cultural and political activism than Renaissance artists. Through their art, they frequently comment on the news and raise issues with social mores and traditions. On the other hand, Renaissance artists tended to emphasise individual expression and aesthetic standards more. Despite these differences, modern artists' thoughts and Renaissance idealism share originality, innovation, and the pursuit of excellence. Both recognise the importance of art in shaping our perceptions of who we are and the world around us (Hashmi, 2002). Due to the vocation of romanticism and the naturalistic style in this period, the Renaissance has a chronological perspective. The previous studies have slackened various new screening traditions for Renaissance art. This study examines Farhat's artwork in detail.

2. Literature review

These are just a few samples of the literature on the fusion of Eastern and Western art in paintings that is currently available. It could also look into other sources depending on its research interests. Many academics and artists in Pakistani art have studied the fusion of East and West (Sanders, 2013). The literature review summarises some essential works that have advanced our comprehension of this conundrum. A complex problem hotly debated and discussed in academic literature is Pakistani artists' conundrum regarding the fusion of East and West in their work. This literature review will examine different viewpoints and opinions on this subject and reference relevant studies.

According to one viewpoint, the blending of East and West in Pakistani art may cause the cultural values and traditions of Pakistan to become diluted. This point of view emphasises the importance of preserving and promoting Pakistan's unique cultural identity through the arts. For instance, critic Akbar Naqvi contends that the "real challenge for Pakistani artists is to evolve a cultural identity that is rooted in the soil of the land, yet open to the influences of the modern world" (quoted in Ahmed, 1962). However, a different viewpoint contends that the fusion of East and West in Pakistani art can produce fresh and intriguing new forms of expression. This point of view stresses how important it is for artists to try out different styles and methods if they want to stay relevant in a constantly changing world. According to Salman (2019), artists must accept the blending of Eastern and Western styles to stay relevant in the global art world.

Academics have studied how Pakistani art combines Eastern and Western styles. For instance, Nadia Agha and Razia Fakir Mohammad claim that "the contemporary Pakistani artist is trying to negotiate between the tensions of the traditional and the modern, the local and the global, the religious and the secular" (quoted in Syed & Abdullah 2015). Syed and Abdullah (2015)

further contend that "the fusion of East and West in Pakistani art has resulted in a range of creative works that reflect both the local and the global."

Hashmi (2002), an art historian and curator, writes about Pakistani artists' difficulties balancing their cultural traditions with modern Western art trends. She contends that blending East and West results from political and cultural power dynamics and stylistic influences. According to Hashmi (2002), Pakistani artists must balance incorporating influences from around the world and upholding their cultural identity. Art critic and curator Hammad Nasar demonstrated various ways Pakistani artists have reacted to the blending of East and West, with some embracing Western artistic styles and others attempting to develop a distinctively Pakistani art form. Nasar contends that in order to develop a meaningful artistic practice, Pakistani artists must compromise on complex cultural and political issues (quoted by Hashmi, 2002; Nasar & Zitzewitz, 2018).

One way to look at East and West paintings is as the product of the fusion of two different artistic traditions, giving rise to fresh and original ways of expressing oneself. This viewpoint highlights how paintings from the East and the West have the power to reduce cultural barriers and foster cross-cultural communication. For instance, according to Zhang (2018), "fusion" involves more than simply combining elements from various cultures; it also entails developing fresh, original new forms. Dadi (2010; 2019) says that these artists use hybridisation, appropriation, and criticism to deal with the complexity of global art movements and regional cultural practices.

Hashmi (2002) says that artists who do not have an evident national or regional character bring something new to the table regarding the growth of culture. Nevertheless, many artists and scholars worry that mixing Eastern and Western styles in a picture would make it hard for people to tell which culture is being shown. This idea says that the arts are essential in keeping many cultures alive around the world. For example, the artist Wang argues that "contemporary Chinese painting must retain its unique characteristics while embracing the global cultural exchange" (Wang, 2014).

The blending of East and West in painting art has been the subject of numerous studies by the scholars from various perspectives. For instance, Dadi & Nasar (2010) claim that "the influence of Chinese painting on Western art can be seen in the use of brushwork, composition, and subject matter." The contemporary Chinese painting reflects a dialogue between Eastern and Western artistic traditions, resulting in new forms of artistic expression (Wang, 2014; Perera & Pathak, 2010). Presumably, blending East and West in Pakistani art is a contentious and complicated issue for the artists. Other scholars contend that it can lead to the emergence of fresh, exciting new forms of expression, while some claim it can result in the dilution of cultural values and traditions. Future studies may investigate this subject from various angles and within various contexts.

3. Material and methods

Any research study must follow a specific research methodology to ensure that it is rigorously and methodically carried out and that its conclusions are reliable and valid. Every research project's source, tools, materials, and methods play a crucial role in the validity and dependability of the data within the analytical domains of the subject. The design of the current research study is based on qualitative viewpoints. Pink (2012) says anthropological or visual research advancement engages with current issues and tests interdisciplinary projects. This is the rationale behind the researcher's consideration of the qualitative research methodology. In terms of qualitative research, portrait painting has been examined.

Furthermore, the artwork has interpreted the gathered data both theoretically and practically. In this study, the artwork has been used to represent information about Farhat Ali's pen and ink paintings in observational studies. Due to the frequent use of interviews and observational methods in qualitative research, both were chosen for this study (Ciesielska et al., 2018). The pen and ink and the Indian paper are the materials used for painting in the context of visual arts. The depicted artwork is middle size and has a realistic and three-dimensional form.

4. Renaissance idealism and contemporary artist way of thought

Modern and contemporary aesthetics share many characteristics in art. The term "modern" is frequently used to refer to a work of art from more recent times. This form of art is a meticulous current. Europe went through the Renaissance, a cultural era characterised by a resurgence of interest in classical learning, art, and architecture, from the 14th to the 17th Century. The importance of human potential, individualism, and the pursuit of knowledge and artistic excellence were all stressed by Renaissance idealism. The 14th Century began with the philosophical and artistic movement known as Renaissance idealism, which later spread throughout Europe in the 15th and 16th centuries. It was distinguished by a resurgence of interest in classical Greek and Roman philosophy, literature, and art, as well as a faith in the potency of this genre (Husain, 2009).

Contemporary artists have inherited some aspects of Renaissance idealism but also exhibit a different way of thought in response to their own social, cultural, and historical contexts. Here are a few ways in which Renaissance idealism and contemporary artists' way of thought. Contemporary artists also value these ideals, but they approach them in different ways. For example, while Renaissance artists focused on realistic depictions of the human form and the natural world, contemporary artists often experimented with different styles and techniques, such as abstract or conceptual art. Contemporary artists are also more socially and politically engaged than their Renaissance counterparts. They often use their art to comment on contemporary issues and challenge social norms and conventions. This contrasts with Renaissance artists, who focused more on individual expression and aesthetic ideals. Despite these differences, both Renaissance idealism and contemporary artist thought share a common

commitment to creativity, innovation, and the pursuit of excellence. Both also recognise the importance of art in shaping our understanding of ourselves and the world around us (Harrison, 1983).

Academic artists are facing the problem of East and Western theory. They are trying to produce something mixture of Eastern and Western perspectives on contemporary art. It is a petite stride to comprehend why what we generally call "contemporary art" has urbanised in some regions but not others and how the development of art is related to ongoing East-West discussions and historical events. This dialogue has heaped on since the Second World War, reflecting the end of European colonialism and the growing economic power of the global East (Harrison, 1983). However, instead of this, Pakistani artist is facing immense distress today in academics, learning Western and creating Eastern. This statement executes the work of Ali's artwork. Ali's works also show another concept with respect to variation between Eastern and Western paintings, distinguishing on the psychological level between an internal view. The central perception in Western art corresponds to a peripheral point of view, and its aesthetic values characterise it; the visual world is escalating in front of the eyes of the spectator. Ali's inspiration is Renaissance work (Harrison, 1983).

5. Discussion and findings

The fusion of East and West in Pakistani art is a complex and multi-faceted issue and has been discussed and debated for many years. On the one hand, incorporating Western influences into Pakistani art can bring new and exciting ideas, techniques, and perspectives to the forefront and help broaden the appeal and reach of Pakistani art beyond the country's borders. On the other hand, some argue that the infusion of Western elements into traditional Pakistani art can dilute its cultural authenticity and undermine its cultural significance. Three artists dominated the high Renaissance movement of the 16th Century: Michelangelo, Raphael, and Leonardo da Vinci. They have an extra idealism with naturalism.

Historical investigation in art education appears as the basis of any research in the field. On this pathway, we establish unnoticed moments and traits and clarify afterthoughts and imminent history from a manifold outlook. Interrelationship to reframe the precedent of imposing art edification within the broader milieu of art education in the East (Salman, 2019). It hoists inquiry about the lessons of drawing and appeasement of instruction performed flanked by the culture of the immigrant and the populated and examines the communication and deviation stuck between the art education executed of western and eastern. A commanding situation point from which present-day practices for teaching are drawing and the problem of culturally surrounded pedagogy in art schools in the East can be scrutinised. By reframing the colonial long ago, this study entices trainees, especially South-East Asian students, to institute an affiliation with their past in the post-colonial circumstance. It is an earlier period, conjectural, and comparative investigation, providing an occasion to examine Pakistani art education from the spot of together the colonist and the occupied.

Farhat Ali's following work he did in 2019, and his medium is Indian ink and paper. Ali combined a simple historical and epic image in a realistic and idealistic way. He states he is doing something from the past and creating contemporary art. He has used a selective colour pallet, greys, white and black.

Figure 1: Title Indian film still and Western photograph size 30x20 inches 2019 (Farhat Ali)



Source: Photographed by the first author (2020).

Ali's works show his inspiration for the Renaissance. Indian ink on paper, he took an Indian movie photograph of a male and pooled it with a Western lady. The artist shuns to use black and white, but he is creating a valiant East and Western panorama. Black and the use of white can lead to many different construable. This also shows two nations and the period of ascendancy of the West in our mind and vicinity. His compliance to be provoking, stimulating and intelligent are a few things which permit him to plunk out as a title of Chota Dada in the artists the world of the National College of Arts. This painting is also showing the colonial art era. The fact seen in Ali s work is the East and West predicament of contemporary art.

Nevertheless, overall, it is a very pragmatic and idealistic painting and clearly shows its premise. The lady artist is functioning on this ascendancy from side to side her work Laurie Cooper is exceptional, another black womanly recitalist. She confronts the disgrace and mediocre has taught her to experience being a woman of colour by cracking that attitude both metaphorically and accurately within her work. Laurie Cooper is at the frontage stroke of Pennsylvania's art group of people society's alertness regards matters of discrimination and

self-liberation. In the series Cooper' oppose society because she has skin pitch two prints. One of a black woman with an appearance of anguish and embarrassment on her face and a white pretence collapse off and on the contrary. She also creates a difference between the two nations by colours (Salman, 2019).

Figure 2: Western painting colonial photograph 26x40 2019 (Farhat Ali)



Source: Photographed by the first author (2020).

In this painting medium and colour scheme are the same. However, in the background, some furniture is seen. The Indian lady is standing with a Western man. This is one more combination of East and West. In painting, applying the standard of naturalism and idealism, the man 1769-1821 Napoleon Bonaparte is measured as one of the precedents of maximum marital privilege. He ascended to distinction throughout the French Revolution (1787-99) and was handed out as monarch from 1804 to 1814 France, and yet again in 1815. Napoleon abides in intelligence for his role in the Napoleonic Wars (1803-15) and his overpower at the June 18, 1815, clash of Waterloo (Harrison, 1983). This is again about two realms and colour dissimilarity, which lead towards colonialism. Colonialism is a deviating form of imperialism in which a colonising

realm wield an unswerving joystick over a colonised state by martial, economic, and political means. The vigorous enveloping violation of a colonising state naturally causes a permanent. The family commotion origin from long severance between parents and their children is usually seen in Anglo-Indian relatives were not in jingle with the Victorian stress on producing a constant home and family that would supply what historian Anthony Wohl called ethical, moral, religious, and social standards of good residency. Immobile, colonialism, and repression presentation is the example of civilisation. This painting shows the colonial cultural perspective on the subcontinent (Syed & Abdullah, 2015).

Figure 3: Untitled Indian film still Western photograph 40x52 inches 2019 (Farhat Ali).



Source: Photographed by the first author (2020).

This painting has created an Indian movie song scene, with Western women photograph amalgamation in it. Monochrome painting in black and white is a comprehensive, innovative look at what takes place when the artist casts aside the colour gamut and hub on the illustration power of black and everything flanked. The women are nude European figures, and the man is a typical Indian hero in the movie. This artist again develops a typical colonial view of society. The second thing he raises is about the colour combination. Secondly, the colonial perspective of image history shows for a good part of it that whites attained and adapted advanced technology and education, which aided and propelled them to a position better than many other ethnic groups, this made whites feel superior, and other racial groups feel whites were as well. Dominating and conquering lesser-developed people and lands showed whites were extensively more advanced and powerful (Syed & Abdullah, 2015).

Figure 4: Untitled medieval tales' image 25x52 2019 (Farhat Ali)



Source: Photographed by the first author (2020).

In this painting's vertical composition, the character of the image's primary focus is on the woman. This image taken from a medieval tale character is a Western-Eastern amalgamation. Ali's painting has two perspectives one is academics and the second is political. A child of Eastern skin tone is weak on the other side; a goat is white and healthier than a child. This is idealistic composition with rhythm, harmony, and balance. Secondly, the political and economic representation of the famine of Bengal children is a symbol. From the belatedly nineteenth Century, from side to side, the immense gloominess and social and economic services put forth an adverse consequence on the structure of Bengal's income allocation and the aptitude of its undeveloped division to maintain the populace (Harrison, 1983). These incorporated a speedily increasing population, mounting family circle liability, sluggish agricultural productivity, amplified social stratification, and disaffection of the peasant class from their landholdings. This procedure left community and financial groups delayed in scarcity and gratitude, unable to deal with the monetary distress they visage in 1942 and 1943, during the Second World War II. This painting is again about the British era in the subcontinent and colonial period (Ahmed, 1962). This also shows the differential impact of the subcontinent and British rule as investigated. However, it is a squabble that a more significant determinant of the differential evolution of poverty, well-being, and structural change was the disparity between "settler" and "peasant" economies.

Figure 5: Untitled 26x40 inches 2019 (Farhat Ali)



Source: Photographed by the first author (2020).

This painting contrasts East and West with an Indian woman in a cycle with an angel child. The colour scheme and composition are idealistic. Inspiration is, again, a medieval tale. However, the cycle is an invention of the latter period's colonial thought, and its effects are seen in our society. Secondly, this image reflects how Western culture affects society. Civilisation is incredibly imperative for one's humanity. It is the imperceptible connection that lashes people in recital. The literature, art, language, and religion of a cluster of populaces communicate to its society. Pakistan has a prosperous and extraordinary ethnicity that has conserved, predictable civilisation from end to end the precedent. However, with the momentary time, Western development affected Pakistan economically, politically and socially. Westernisation has been extending through our country due to the media (Harrison, 1983).

The TV channels show a variety of broadcasters and modern prescript in the dramas tedious westernised clothes. Our TV shows now adopt the Western approach to modernising dressing and ornamentation. Today's media is taking assistance from the traits of the innovative cohort. It attends the Western world strikingly has been promoting modernism. Media performance has a top role in blending cultural, ethnic and moral values in the name of renovation to adopt Western culture. This reflection criticises the Western collision with Eastern society (Salman, 2019).

Figure 6: Untitled 40x52 inches 2019 (Farhat Ali)



Source: Photographed by the first author (2020).

Ali was inspired by Renaissance idealism and naturalism ways of painting. That is why he took this image and did his style with ink on paper. In Florence, Michelangelo engraved a number of works throughout his time with the Medici, but in Florence in the 1490s, he temporarily went to Venice, Bologna, and after that, he lived from 1496-1501 in Rome. In 1497, a fundamentalist named Jean de Billheres made to order Michelangelo to generate an exertion of the statuette to go into an elevated chapel at Old St. Peter's Basilica in Rome (Wright & Chambers, 1994). The Pietà's ensuing effort would be so victorious that it rallies around Michelangelo's profession, distinct from any prior work he had done. This was an unexpected artwork yet in the Renaissance since, at the time, multi-figured sculptures were sacred.

Ali, in his painting, explains these two statistics as tinted to appear in and incorporate a piece of music, which forms the silhouette of a pyramid, incredible those other Renaissance artists. Scrutiny of every one figure divulges that their scope is not wholly natural concerning the other. Even though their heads are comparative, the Virgin's body is larger than Christ's. She turns up so mainly that if she situates, she will probably ascend over her son. The purpose Michelangelo did this was nearly undoubtedly that it was crucial to the Virgin could grasp her son on her lap; had her body been minor, it might have been very tricky or uncomfortable for her to have held an immature male as stylishly as she does (Salman, 2019). To help in this substance, Ali has joined the clothing on her lap into a sea of go bankrupt fabric to put together her look finer. Whereas this drapery doles out this no-nonsense reason, it is also permissible for Ali to demonstrate his genius and splendid practice when by means intensely into the ink on paper.

After his work on the ink on paper was absolute, she gazed less like paper and more like tangible cloth since of its diversity of natural-looking folds, curvature, and deep indentation in

her absolute misery and debris. She appears acquiescent to what has ensued and becomes surrounded by polished receipts. Together, they conserve a sweet calmness despite the very calamitous nature of this panorama. These two figures are stunning and idealised, in malice of their misery. The facial appearance of all the characters is Eastern again. Ali shows this ordeal again.

6. Conclusion

Farhat Ali's work has shown various features from Eastern academic, social, and psychological points of view. Eurocentric has become a skirmishing term in the academic and about time. The institutions' fractures are imitations from the West, and their modes of operation and most of the demanding content are the trickle-down effects of post-colonisation. Perhaps this incontestable focus on the Occident and rented teaching style is more conspicuous in the formal propagation of art divergent from another discipline. Nowadays, art students are more recognisable with Western history as combat with the local course. To be conscious of various Western art movements is unceremoniously set as a preference in art school. Learning skills and applying medium to confirm the westward is the century-old put into practice, and only lately are students asked to build up their method and ultimate language whatever is before them.

Given the post-colonial mindset and the strain of hierarchical disproportion between East and West, it is apparent from Farhat Ali's recent work and his practice in utterly that he has astutely selected up on this conflict. Farhat Ali's paintings are a catharsis to his longstanding aggravation built from his academic experience. Farhat Ali questions the stiffness behind the attitude, similar to blinkered horses. Farhat Ali continues to develop his practice as an explicit challenge to this exercise. Secondly, Ali's works demystify what is frequently classed as "High associated with the upper-class landed gentry and wealth. His paintings about mythological epics highly dramatise illustrations. The artists are sealed as a museum as examples of artistic, finery craftsmanship and other traditional based upon the European notion of art and what art should represent.

Nevertheless, Ali's work disputes this decisive factor and makes for a very conspicuous statement. His work explores identity authority class, globalisation, colonialism, and post-colourism through the junction of positive cultural styles and imagination; his collection is an unassuming attempt at tilt the ascendancy of what once was chiefly a European subject matter. The third factor is the colonial effect on the human psyche and the colour contrast of the east-west seen in his work. Ali's way of natural and idealistic style has been sent back to the Renaissance. The dilemma of Eastern and Western amalgamation is not unique to Pakistani painters. It is a common challenge that artists and cultural practitioners worldwide face who seek to integrate different artistic traditions and practices. In the context of Pakistani painters, the challenge of amalgamating Eastern and Western artistic traditions may arise from several factors, including the country's colonial history, globalisation, and the ongoing cultural

exchange between Pakistan and the rest of the world. On the one hand, Pakistani painters may firmly attach to traditional Eastern artistic practices and wish to preserve and promote these practices.

On the other hand, some people may like the standards of Western creativity and use some of these standards in their creative work. Pakistani artists are in a tough spot because of this Eastern and Western cultural clash. Some people may have to change how they act to fit in with Western norms, which could make them lose touch with their culture. Others might see this as a chance to try new and exciting ways to be creative. Every creative person has to make his or her own choice while keeping his or her goals and ideas in mind. When trying to keep the native art forms alive and well, it is essential to understand and respect Pakistan's and the world's ethnic diversity.

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