



***Unfolding Pattern***

Oct. 1 - Nov. 30th, 2022

Project Gallery V

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**New York City, N.Y., September 30th, 2022** | *Unfolding Pattern* is an online two-person exhibition featuring the work of Saloni Shah and Tiantian Lou.

Saloni Shah is a multi-disciplinary artist who uses the versatility of patterns as a custom language to craft an intricate narration. Born in Mumbai, India, Shah spent her early childhood in the UK before traveling to the US for further studies at the Maryland Institute College of Art. Her artwork serves as a reflection of this journey, seeking to introduce accounts from one place to another while simultaneously excavating their convoluted historical relations.

Tiantian Lou is a recent graduate of Princeton University, School of Architecture. Before grad school, she participated in the artist residence program at Textile Arts Center, and received her B.Arch and BFA from RISD. Her works are evolving testing grounds for her to investigate the relationship between the human body and the built environment.

*Saloni Shah's The Fabric that was Banned:*

"A tale of armed trade, colonialism, slavery, and the dispossession of native peoples." - Dr. Sven Beckert

Chintz - the Indian fabric popularized for its vivid colors is tinted with a distressing history of transformation and disassociation which is largely neglected. The popular fabric was widely exported from India throughout Europe, however, with the fear of losing profits and protests from locals in their own country, the British Raj banned Chintz and went on to imitate the process. This fabric was stripped of its history and manipulated to be purposefully exotic, leaving behind a trail of suffering for the Indian craftsmen and economy.

Nuanced iterations of the iconic motifs continue to emerge in mainstream Western media yet their origins are still extensively disregarded.

"The Fabric that was Banned" renders this transformation using the motif of a bird to narrate this story of entrapment. The work employs and builds on imagery of traditional Chintz contrasted with the English glazed replicas and modern iterations to showcase this timeline and the subsequent shift in power. Each piece focuses on a particular portion of the timeline, combining to form a continuous story unearthing this erasure.

Tiantian Lou's *Soft Vessel*:

*Soft Vessel* is Tiantian's most recent experiment probing the pliability and ephemerality in everyday objects that are usually perceived as solid and long-lasting. Vessels are essential and ubiquitous – as intellectual and social objects, vessels reflect their chronology, culture, and ritual. From containing food for early sedentary communities to illustrating stories and demonstrating handicrafts throughout history, vessel, similar to architecture, is a subject that scales across the functional, aesthetic and cultural references.

*Soft Vessel* examines the art-historical category "vessel"; at the same time, reimagine the vessel as a pliable, modern object. The experiment revolves around the critique of the solidity of the vessel in our time: our contemporary nomadic life no longer has the capacity to host ceramic or glass vessels. The investigation is an extension of the thesis that more architectural components can be textiles. At the same time, the making process of *Soft Vessel* reflects the contemporary construction of architecture: panelization with customized patterns. Each vessel operates under a mono-print logic – a matrix with unique results.

You can view the exhibition by visiting our website [here](#).

**Contact:** Trinity Lester and Cary Hulbert | Project Gallery V |  
projectgalleryv@gmail.com