

13:15 ✓✓

Seen by Everyone

NOTE::: Dear Visitor,

i have been thinking about this show in pictures.
this lil book is just full of pictures i've been
thinking around. I want it to be like a hand holding
urs as u go round the gallery. a friend.
I don't wana write u a big long essay about
~meaning & the academix of this all bc truth be
told, we've all just tried to make a nice show
that's a pleasure to be in a gallery with.
idc about the academix, fuk theory, i wana make
u `f/e/el/ the show from the inside out. I want to
place my emphasis here on - space - and -
feeling - and also - tenderness - thinkin bout how
u might feel around this show this space ahhh.
i hope this show makes u happy. I hope it
brightens ur day. Bc lesbeonest dark times rn. I
hope art can fill a hole and steady ur hand. I hope
this brings u as much joy as it brings me.

Have a happy summer,
lots of love,
ZM
xxx



Zarina Muhammad

6 February 2017 at 15:44

ZM

To: leanne-cook@hotmail.com

TRS show!

Hiya Leanne,

I spoke to Maggie a week or so ago about a show at the Royal Standard in July, and she mentioned that she'd spoken to you too; possibly about us collaborating?

I'm really up for it and I'm like.. super excited at the prospect of this so I wana get the ball rolling, but ofc ur totally not obliged to work with me & I totally understand if that's not something you're interested in.

Anyway, lemme know what you think about it and if u have any questions for me, feel free to shoot them over.

A lil overview of my art stuffs is on my website so have a peep if u wana:

<http://zarinamuhhammad.com/>

but my website is pretty dated, and doesn't include any of the stuff I've been doing after like.. May last year. (and things have changed since then)

So for a more current overview of like... What's on my mind? art-wise? i guess

my instagram's a good place to go: <https://www.instagram.com/artwaliah/>

But ye, lemme know ur thoughts and if you're up for working with me, n if u have any questions, send em over or add me on FB and I'll get back to you!

Look forward to hearing from you,

Zarina

xxx



Leanne Cook

15 February 2017 at 16:00

LC

To: Zarina Muhammad

Re: TRS show!

Hey girl.

Okay so I'd be really up for working together although I'm not really sure what the process is. Your work is really great! I like it a lot and I'm excited to see what we can do with the gallery space. Mags speaks super highly of you and I'm super flattered she wants to put my work in a space with yours! 💕

So I have no idea how much Maggie has told you about what I do but obviously you know I'm a florist. I started doing it about 6 months ago alongside my MA and I adore it. I've been mulling over a few different ideas for this show and I'm struggling to settle on anything in particular so I guess this is more just a list of things I like hahah.. I really like working with wild flowers and things that aren't particularly 'flowery', I love working with dried flowers and kinda really like working those into ridiculously luxurious bouquets. I kinda like the idea of having maybe one big piece and then parts of it in other places coz I like work that spills out into places it shouldn't be, especially coz traditional florists have such set ideas about what a bouquet should be like but actually you can arrange them however you like with zero constraints. But I also really like the idea of there being almost like just parts of what would make up a huge arrangement kinda split up everywhere. I think I would like to keep it super wild and really full of foliage and dried things like wheatgrass and seed heads and like non flower flowers. Having said that, I'm really happy to work around you and whatever you'd like to do.

I'm not exactly sure how it'll work in terms of the flowers dying. I'm kinda thinking maybe of picking things that dry in a certain way so it doesn't matter when they die or maybe just coming in to change them. I guess it depends what I make.

What are you thinking?

Hope Wednesday is being good to you. V excited to hear from you.

Leanne xxx

Sent from my iPhone



Photo



notoriouslvc



Liked by trustmemaggie, lemonscurd and 58 others
notoriouslvc Added fresh flowers to an old bouquet
for Thursday morning goodness 🌞

[View all 5 comments](#)



Photo



notoriouslvc

Northern Flower Manchester >



Liked by yung__reen, trustmemaggie and 86 others

notoriouslvc 🌸🌻💖

trustmemaggie Stop ittttt





LC: you know i was thinking about this the other day... i was on the train and you get these, i don't even know what they are... if they're these flowers or weeds, but i see them everywhere. and i was thinking, i'd have no idea how to get them bc they're always on train tracks n stuff.

ZM: *laughs*

LC: but i like the idea of taking bunches of what's essentially a weed

ZM: ye

LC: and putting it somewhere where it isn't... supposed to be? or where it's not... no one wants to use weeds in their bouquets... they're like "why? why do u want to?" but i think it'd be good to put that into.... you know, combine it with something, turn it around, from outside into the gallery, turning the gallery to face outside... maybe

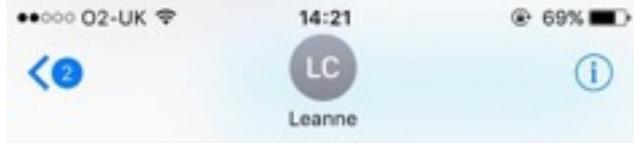
ZM: i think that'd be a nice way to engage with this idea of going into the space without anything and kinda

LC: making things

ZM: ye, maybe like... idk how you'd actually go into the gallery and make a bouquet with just white walls, that terrifies me. but, there could be an element of not complete transformation... but of turning...like....

LC: altering..

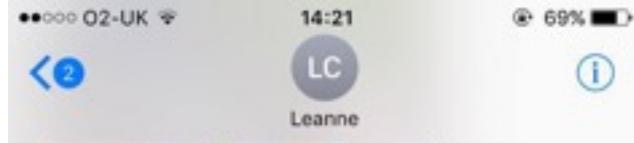
ZM: yes, that's a good way of putting it



Yesterday 15:34

The railway weed is called a Buddleja! Or butterfly bush

They're super colourful but seem to be just black on railway lines

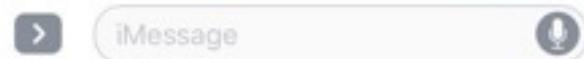
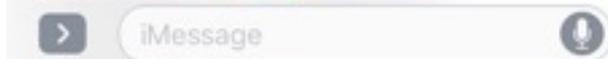


The top one is the one in my garden and the second are a variety of Delphinium I've never seen before which are so dreamy ☁️☁️☁️

Yesterday 17:33

Omg the second one is so beautiful

Looks like a beautiful cloud!





Mary Abbott
All Green, 1954

A large, vibrant green fern frond is the central focus of the background image. It is set against a soft, light pink background. The frond's long, slender leaves are spread out, creating a sense of movement and texture. The lighting is bright, highlighting the natural green of the plant.

THE LOVE OF **family**
AND THE ADMIRATION OF
friends IS MUCH
MORE IMPORTANT THAN
WEALTH AND PRIVILEGE.

Good Morning

A cluster of pink roses is positioned in the bottom right corner of the text box. The roses are in various stages of bloom, with some fully open and others as buds. They are set against a soft, blurred background of more pink roses, creating a romantic and delicate atmosphere.



556 likes

magcatherineflowers I'd like to be the resident
of this home. This is not for a flower. This is not for a...

Hihihi ✨ how are you? I'm heading over to TRS next week for a wander round the space so will keep you posted. Meanwhile, thought you might like a picture of my notes from our FaceTime chat and this pic I saw on Instagram - I'm really into this kinda something from the ceiling thang xx



**ARNOS GROVE
STATION - FEB 17**



LC: SO also, this is something kind of ... when i first started out as a florist... it used to blow my mind, we'd have to go and collect up ... so if we do a piece of work for whoever... we did something for a gallery. in a restaurant... we'd have to go and get it and we'd chop it into tiny pieces in the bin and it's like ... i think there's .. it could be kinda cool to take it apart as a thing because that is what you do at the end of the day. a lot of the time we chop them up.

ZM: you... chop them up.... like??? *makes scissor motions*

LC: we'd chop them up with scissor and like hack at them into the bin

ZM: omg. that's such a violent image in my mind

LC: ye, honestly, i couldn't get my head around it at all... like. why are we doing this... and that's why i started taking everything home. because i was like, i don't wana throw it away bc we put so much work into this one thing that will last like... a few weeks, to a month, and then we collect it and we chop it up and it just feels really like....

ZM: that approach is so wild... it's so...

LC: i know!

ZM: it's so at odds with what... i guess it kinda makes sense bc the ... as much as i wana see this things as sculptures they're so specific and they have this... length of time... they have a lifespan. once that's over.

LC: ye... ye...

ZM: it's such a destructive thing! it really like... hurts me to think of that.... *grimaces*

LC: hahahaha, that's exactly how i feel! and i think, which is why i'll keep everything bc, i feel it makes me ... it's just so at odds with the whole process and how much.... like.. time and care and attention and growth goes in to making something. and it'll take us literally 30 seconds to throw it away. but i think it might be quite nice for us to change that... like i'm really into the idea of having some closing thing where we just go round or change what we've had and... i don't know how easy pressing would be... we'd have to make some kind of ... because i do it on tiny little ones... old essentially pieces of wood.. we could make something like that... i like the idea of making it into something else that disappears again at the end of the show.





Impossible Geometry I Simone Rainer FW 17-18



Geometry, prime numbers, Stromboli,
Roger Penrose, 101, Nobuyoshi Araki,



[Tweet link](#)



Shashi



n invoices n tha 12:26 ✓

wait what show are you doing at trs??? 12:26

In July! i told u 12:27 ✓

a show with maggie's friend the florist 12:27 ✓

we r gona make fun flower arrangements 12:27 ✓

no u have 100% never told me that! 12:28

o 12:30 ✓

well now u kno 12:30 ✓

oops sorry i thot i told u! 12:30 ✓

is it just flowers?? 12:30

whats it about 12:30

thinkin about floristry n craft as
curation/care/composition and intentionality 12:31 ✓

picking n placement 12:31 ✓

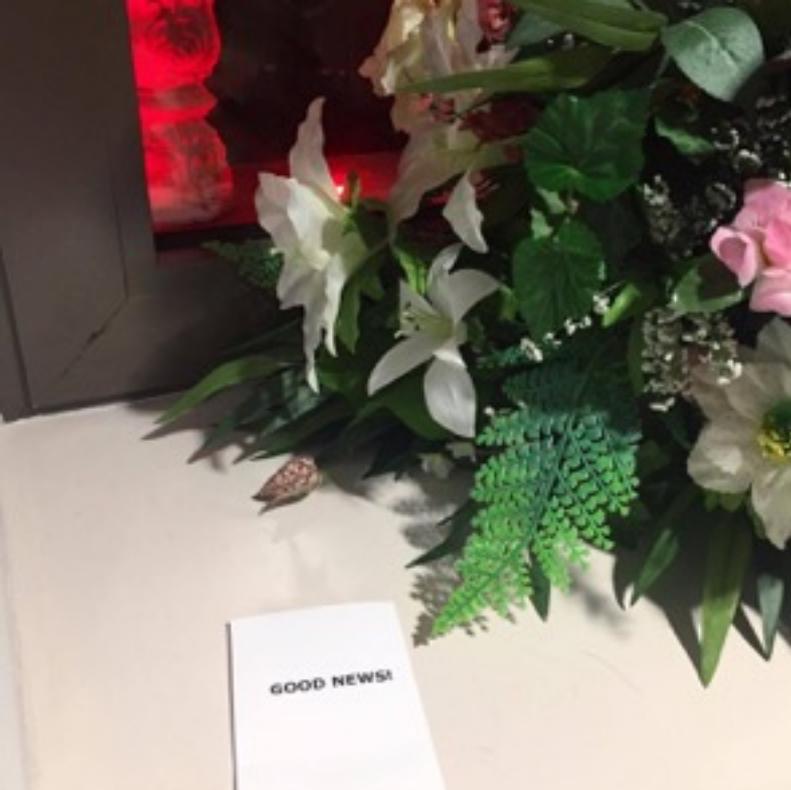
like installation/sculpture 12:31 ✓

oh wow that sounds fun!! 12:32





NOVEMBER 2016 -
NEASDEN MANDIR,
DIWALI



NOVEMBER 2016 -
NEASDEN MANDIR,
DIWALI

JULY 2016 -
HAMPSTEAD
HEATH



LC: i really like that idea actually. I think that sounds really cool. it's just... i really wana see if i can go over soon to go and have a proper look and try and work it out, because then we can have some firm ideas of what it is exactly that we'll.. make... because what i think i'm struggling with at the moment is like, all these ideas ... but i don't know how to like solidify it into something?

ZM: that's fine! that's...i feel like that's ... what art is like, that... i feel like this is *laughing* this is like every day for me i'm like... i'm doing these things? and idk what they are? i don't know how to.. like...and you try and do these things and then think about them, and talk about them in a ... rational? way, in a way that feels ... like ... cogent and then... it's just this is just this cycle, this vicious circle of playing catch up. you know when you're peddling a bike and your feet are never quite in the same position *flaps hands* that's what art feels like, like constantly chasing your tail it's... which is fine! like... i don't think at any point in my practice, and i definitely wouldn't wana, like... bring this mindset of 'we've gotta come to a conclusion with this show' like maybe it could be as simple as doing these tiny actions and they're just enough to... there doesn't have to be any kind of great, big reasoning ... i generally get really pissed of when you read press releases and they're like " this show deals with THIS and THIs and tHIS", and they're all these kinda vague, like massive abstract concepts and it feels so.... macho

LC: yea... yea yea yea!

ZM: so macho to be like: "i'm wrestling with THIS as

artist". Maybe we could bring the scale right down...

LC: really really small

ZM: just do these very small things that like... and then... maybe my position would be tryna situate all of these things in relation with each other & do something with that?

LC: i guess it'd be... at the end of it would be... a big group of really small ideas we've had, or really small conversations, tiny words, or tiny ideas that are gonna make.... a show and... yea... i guess, cos in my mind i don't know if it's just my perspective & where i'm coming from. but... when Maggie first asked me, whether i wanted to do it. i got really excited about it, and then i was like, "why am i doing it?" i didn't really understand what the purpose was, or almost.... what the point was? of like... just didn't know where she was coming from ... and when she was like: "it's up to you guys where ur coming from" i was like, ok... it plays with that idea of us working out what our place is and how we work as a pair or how that works with this other element and i think it's just as well.. we're coming from geographically different places as well

ZM: yea

LC: it's all completely different





Sunday



Ima-Abasi Okon

@I_A_OKON

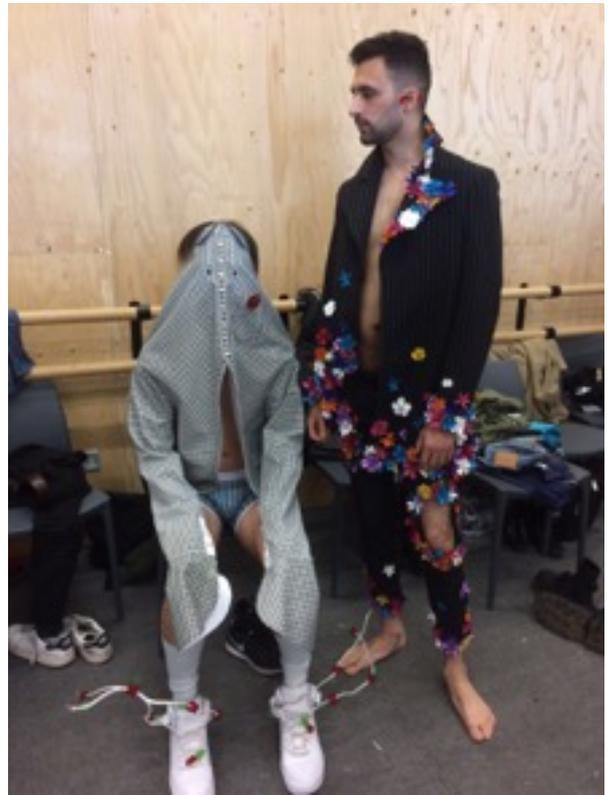


Lets open up a new 'ecology of knowledges'



31/03/2016, 15:38

3 RETWEETS 4 LIKES



LC: i think that's also something... i very recently began trusting my own intuition as a florist, because when you're new to it, you know i was saying that there's this weird hierarchy of 'o, you don't really know anything, you don't really have qualifications you're not a real florist'

ZM: that's so interesting tho, so wild...

LC: i only.. but another thing, like i'd never think there were so many things i could understand as a florist... it was just something i was like 'hey, i think i wana do this' but like.. there's wild competition and you can't talk to other florists and nobody shares ideas. everybody's so: "this is mine". it's really.... it's just strange. it's almost really stifling when you're trying to be creative, make something beautiful and then you have all these people that have all these set ideas about how you make a bouquet or which flowers or colour you use together, i think maybe because i don't think in that very linear way, that's just not how that works for me

ZM: it's super rigid...

LC: well, yea! yea, and it's reflected in the stuff that i make. but a lot of people that are traditional florists are like "whoah, that's not a bouquet, you can't give that to someone" but like... why is it better, why is it worse.. who's deciding this stuff and... also i feel about like.. art stuff, i'm like who's deciding that this is good, that we should all be stood here looking at this

ZM: yea, there is the question of not really hierarchy... maybe just the hierarchy of taste... the fact that taste in both of these arenas of floristry and art.... there's the assumption that taste is an objective thing... but it's like... who's deciding. it's clearly someone, someone who's taken their subjectivity and turned it into something objective... but... i think it's quite nice, i think we both kinda... stand apart from that and it's a really

good call on Maggie's part to put us together, good call
LC: definitely! i can see, now i've started talking to you, i can see what she was thinking of with the whole thing like.. it's really nice to talk to someone who ... or to collaborate with someone! who thinks of all this stuff in the same way. it means we can make something really... i think i'll be really lovely.. it's such a nice thing to bring together!

ZM: yea! AW! that's all i ever want from like.. aw!

LC: *laughs*

ZM: i just want lovely art! and it sounds like maybe... that.. scale, that tenderness does feel like it's missing from lots of things... like, not just the art world, but... it's definitely missing from art.. but that scale has definitely gone... the question of care is really important, otherwise it does feel, like... super-macho, like intellectual flexing which is totally like it's just navel-gazing, i don't think.. i think it doesn't mean anything. there is a way you can take academic enquiry and that research ... the project being research driven and apply it in a way that's tender, and that's what i'm really interested in at the moment. maybe that....

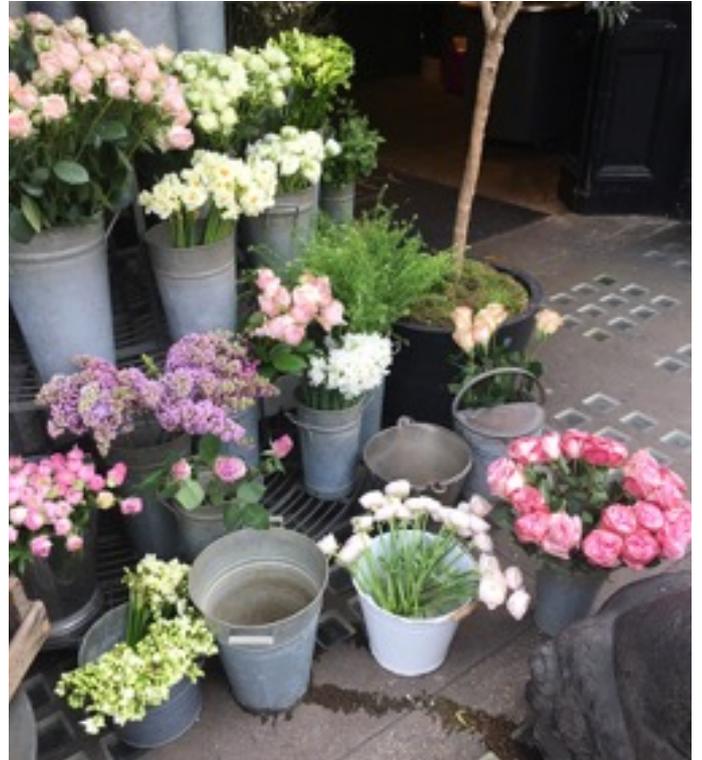
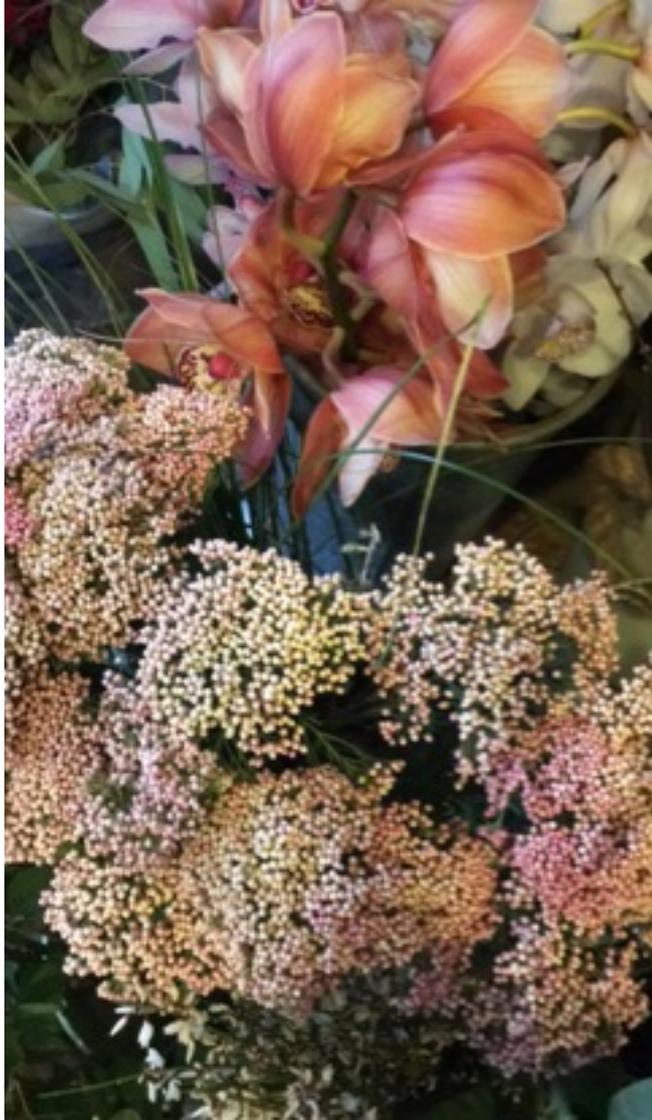
LC: yes, the idea of tenderness is really... i think there's something really special in it. because you can like you said, apply it to everything but i think it also has it's own like... it's put somewhere and it's people don't feel like they can use it, or you can't use it to transform anything, or understand anything... but you feel like you can with everything!

ZM: yea... and maybe that assumption is gendered... and it's a lot more complex... and i'm tryna unpick it at the moment, and i feel like it's just one of those things.... this has given me loads to think about

















trustmemaggie



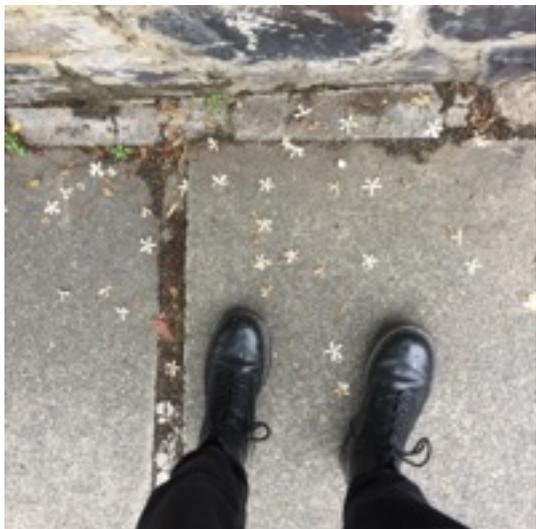
Liked by yung_reen, notoriouslvc and 127 others

trustmemaggie









ZM: i've been stalking ur instagram & erm... one thing i do find really interesting is the way you photograph these bouquets. Like. it's a very specific perspective of your view, and like... you're holding it out in ur hand... like, you're very present in these pictures. and i think for me what would be quite interesting is positioning these shots... these kind of ... almost documentation.. like a very kind of specific documentation.. like it's .. when ur an artist and u make a painting or sculptures or whatever, u take a nice picture once it's done and it's very clean and it's against a white background... but with these bouquets you're documenting them like... immediately after you've finished it feels like?

LC: yeye, that's literally wot i do. ye, like i'll make it and then even before like... i don't like wrapping them o doing anything with them apart from having them just as... like plain stems or like... ye it's literally like... i'll tie it and take the picture

ZM: i find that really interesting. and i think maybe those particular shots that... of the bouquets on your instagram.. i think there could be an interesting relationship between them and the actual... them as actual 3D sculptural objects... in person. and like..... like.... the process that it takes to make them ... and then this image, them as a flat image.... that might be.... but i don't know how to kind of.... ummm...

LC: ye ye, i've been thinking about erm... so when i work with(inaudible) i never think about the finished picture of the bouquet and i think that's a really interesting thing to pick up on. when i think about this whole process. from unwrapping the stem to begin with there's like... it takes such a long time to get this one tiny little picture out of it. but i don't know whether it'd be cool

to have things literally somehow.... idk... like through each stage. because we like kind of... so when i buy flowers for the shop, we buy like 50 stems or something, but i'll use one stem. so we have so much waste in order to make... but well. not waste. but you select this one very specific thing from this huge bunch of flowers.

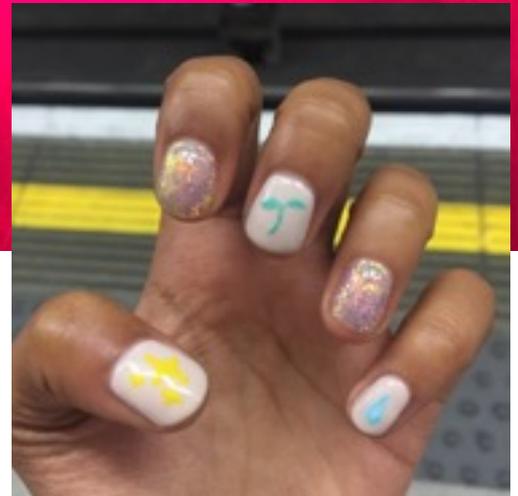
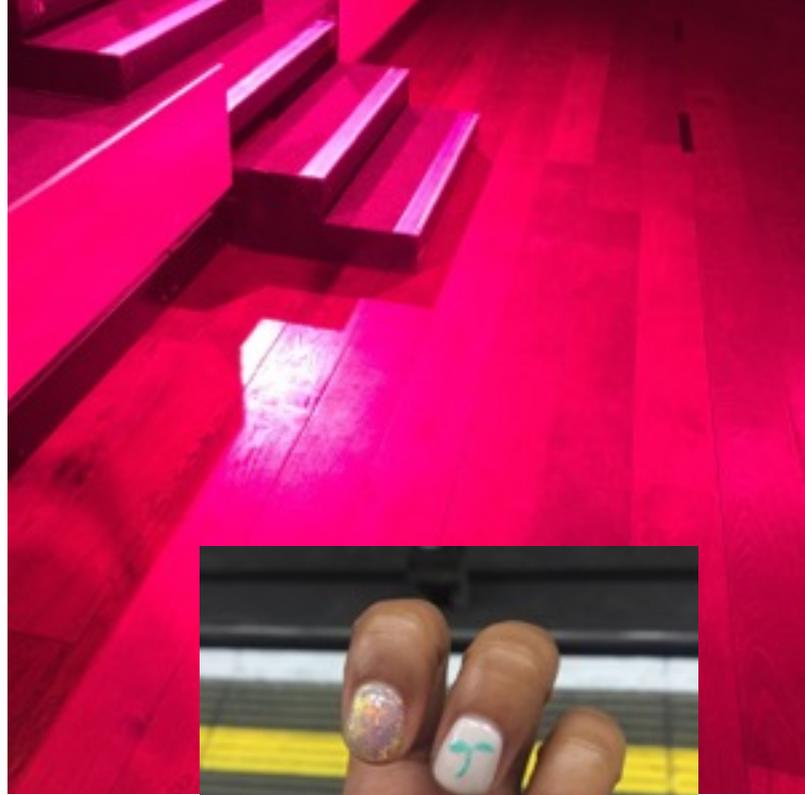
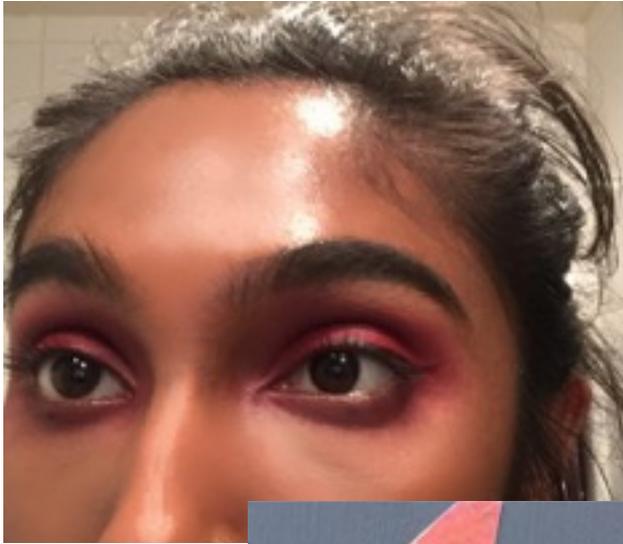
ZM: so it goes from a lot to something very very curated... that's interesting...

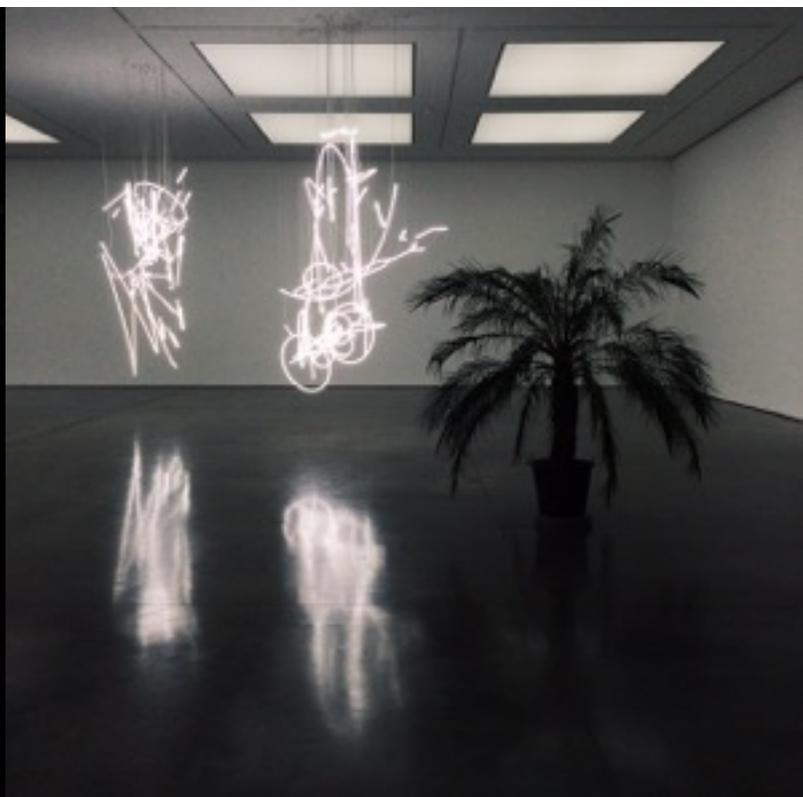
LC: ye, really considered. everything has such specific, like... way to sit. and i think it was really cool what you were saying about reflecting good art-making.. like everything is so SO specific. and i don't know if we could really break it down. so everything is super like... i don't really know how we'd go about it... that's what i think i'm struggling with..

ZM: so term.... what i think might be quite nice is.... erm, i think it'd ... what's interesting for me is the conversation we're gonna have around the show... these bits where we're like... seeing where like ur practice as a florist meets my practice as an artist. idk how i wana like.... turn this into something... idk whether i want it to be, or whether u want it to be like a video that records and maybe we take our email and read them out like a script to each other or something... or whether

LC: i really suite like that idea bc its.... it's all the same thing ... it's tiny tiny things that we have at the end of the day that will make this one... and i think it'd be kinda cool to keep everything.

ZM: ye! and ... but maybe it also could be a publication. like maybe this idea of keeping everything and urning that... keeping that all as a mass behind the work maybe..







Bhupen Khakhar, American Survey Officer, 1969, Kiran Nadar Museum of Art





thank u,
lots of love
ZM, LC &MM



