



in other  
wor(l)ds

in other  
wor(l)ds

MUZZUMIL RUHEEL

## Foreword

There are artists who make objects, and there are artists who make situations. Muzzumil Ruheel belongs to the latter. His work does not begin with form but with language – not language as text, but language as experience: the hesitation before speaking, the repetition of a sentence, the last word that ends a conversation, the misunderstanding that changes a relationship.

In *In Other Wor(l)ds*, Ruheel transforms linguistic and psychological conditions into physical structures. His sculptures are not representations; they are translations. A stretched sound becomes a stretched form. A repeated word becomes repeated structure. A suspended sentence becomes a suspended object. Rejection becomes weight. Indecision becomes direction.

What makes this body of work remarkable is that it exists between disciplines. It is not quite sculpture, not quite drawing, not quite calligraphy, and not quite text. Instead, it operates in the space between them. The line leaves the page and enters space. The letter stops being something we read and becomes something we encounter physically.

This book is not only a record of sculptural works; it is a record of an idea: that language is not only something we speak, but something we inhabit. Ruheel's works remind us that long after a conversation ends, its structure remains – in memory, in the body, and sometimes in the space between people.

This book invites the reader to enter that space.



This book begins with a simple observation: many of the things that shape our lives do not have a physical form. Conversations, pauses, misunderstandings, unfinished sentences, repeated words, and the last words of a conversation – these events do not exist as objects, yet they remain with us, sometimes for years. They structure our relationships, our memories, and our sense of self.

In *Other Wor(l)ds* is a body of work that attempts to give temporary physical form to these invisible structures. The works in this book are not sculptures in the traditional sense; they are translations. Each work begins with a condition in language – a stretched sound, a repeated word, a misunderstanding, a refusal, a moment of indecision, a sentence left unfinished – and this linguistic condition is translated into structure, balance, tension, suspension, and weight.

The works are constructed from Urdu letterforms, but they are not meant to be read as text. The letter is treated as a structural unit rather than a readable sign. A letter becomes a line, a line becomes a structure, a structure becomes a body, and that body becomes a situation in space.

This book should not be read as a documentation of objects, but as a documentation of conditions – conditions that exist in language, in conversation, in memory, and in the mind. The sculptures are physical, but what they represent is not physical. They represent hesitation, repetition, rejection, confusion, indecision, and conclusion.

We live not only among objects and buildings, but among words – words that were said, words that were misunderstood, and words that were never said.

This book is a record of those words, translated into structure.

We live not only among objects,  
but among words.

## in other wor(l)ds

There are things in our lives that do not have a body, yet they occupy space. A conversation, for example, is not an object, yet it can change the structure of a relationship. A word is not a physical thing, yet it can carry weight for years. A pause in a sentence has no material form, yet it can alter the meaning of everything that comes before and after it. We live not only among objects and architecture but also among words, pauses, misunderstandings, repetitions, and endings – invisible structures that shape how we move through the world.

Muzzumil Ruheel's body of work *In other wor(l)ds* begins from this premise: that language, thought, and emotion are not abstract phenomena detached from the physical world but structures that exist in time, in memory, and in the body, even when they are not visible. His sculptures attempt to give temporary physical form to these invisible structures. The works are not representations of objects or figures; they are manifestations of situations – moments of conversation, states of mind, and psychological positions translated into structure, balance, tension, suspension, and weight.

Each work in this series begins not with a form but with a linguistic condition: a stretched sound, a repeated word, a final letter, a moment of indecision, a sentence left unfinished, a word misunderstood, a response that never arrived. These conditions – normally experienced only in conversation and memory – are translated into physical actions. A word that is stretched in speech becomes a form that drags across the floor. A sentence that leaves a person suspended becomes a form that hangs in the middle of a structure. Repetition becomes structural repetition; indecision becomes directional form; rejection becomes weight; the last word becomes an ending structure. The sculptures are therefore not abstract forms but physical translations of how language behaves in conversation and in the mind.

Formally, the works appear minimal: wooden supports, metal elements, suspended components, balanced structures. They seem almost architectural in their construction, like small structural frameworks. However, these structures are not abstract compositions. Many of the forms are derived from Urdu letterforms and phonetic gestures. The letters are no longer functioning as readable text; they have been transformed into structural elements. Language here is not written; it is built.

This transformation places Ruheel's work in a unique position between calligraphy, sculpture, and drawing. Traditional calligraphy is meant to be read; sculpture is meant to be encountered physically; drawing is often understood as a line on a surface. In Ruheel's work, the line leaves the page and enters space, the letter becomes a body, and the word becomes a structure that stands, leans, hangs, drags, balances, and points. Language is no longer a system of signs on a surface; it becomes a system of forces acting in space.

The works can be understood as a form of spatial writing. The floor becomes a page, the structures become lines, and the viewer's movement becomes reading but reading that happens through the body rather than the eye. One walks among these works as if walking among sentences that have taken physical form, composed of elements that behave like grammar: support, tension, pause, emphasis, direction, and conclusion. In this space, grammar becomes structure and emotion becomes gravity.

There is also an important temporal dimension to these works. Unlike traditional sculpture, which often presents itself as stable and resolved, Ruheel's sculptures appear to be in the middle of an action. They hang, lean, balance, drag, or remain suspended as if something has just happened or is about to happen. They exist in a state of suspension — structurally, linguistically, and psychologically. They are not monuments; they are moments.

When installed together, the works form a kind of crowd — not a crowd of people, but a crowd of thoughts, a crowd of sentences, a crowd of internal dialogues that have left the body and are now standing in space. Each structure carries a different condition: confusion, rejection, indecision, repetition, conclusion, misunderstanding. The viewer enters this space not simply as an observer but as a participant, moving among these suspended and unresolved states and recognizing them as familiar conditions of their own life.

In this body of work, Ruheel's role is not simply that of a sculptor but of a translator or catalyst — someone who translates language into structure, sound into form, and psychological states into spatial situations. The works are not invented arbitrarily; each one emerges from a linguistic gesture, a phonetic elongation, a repeated word, a final letter, or a directional sign. The sculptures are therefore not abstract in the formal sense; they are abstracted from language and lived experience.

In other wor(l)ds ultimately proposes that language is not only something we speak or write but something we inhabit. We live inside conversations, inside memories of words, inside things that were said and things that were never said. These invisible structures shape our relationships, our decisions, and our sense of self. Ruheel's sculptures give these invisible structures a temporary body, allowing us to see what usually remains unseen: the weight of a word, the structure of a sentence, the posture of a thought, and the architecture of a conversation.

These works do not represent the world.

They represent the structures through which we experience the world.

And in doing so, they invite us to consider that perhaps we are not surrounded only by objects, but also by words — words that, even when unattended, continue to stand quietly around us.



## The Things That Remain *Unsaid*

Human life is structured not only by what happens, but by what almost happens. A sentence begins and is stopped. A response is expected but never arrives. A word is spoken but heard differently. A conversation ends, but something remains unfinished. These moments are small and often invisible, yet they remain with us far longer than visible events. We remember not only what was said, but what we wanted to say and did not. We remember the pause before an answer, the hesitation before a confession, the last word of a conversation, the repetition of a sentence that slowly loses its meaning.

These events do not exist as objects, yet they structure our lives. They exist in time, in memory, and in the body, but they do not exist physically. They are made of language, but they are not language alone; they are emotional and psychological structures built from words, pauses, and misunderstandings.

Muzzumil Ruheel's work begins in this territory – in the space where language becomes experience and experience becomes structure. His sculptures do not begin as shapes or compositions but as conditions: repetition, rejection, indecision, misunderstanding, phonetic elongation, the last word, the unsaid word, the word that arrives too late. These are not themes added to the work afterward; they are the origin of the work. Each sculpture begins as a condition in language and conversation and is then translated into a physical structure.

This translation is central to the work. A stretched sound becomes a dragged form. A repeated word becomes repeated structure. A final letter becomes an ending form. A moment of indecision becomes a structure pointing in two directions. A word that leaves someone suspended becomes a form that physically hangs in the middle of a structure. Language is not represented; it is enacted.

The philosopher Ludwig Wittgenstein wrote that the meaning of a word is not found in the word itself but in its use – in the situations in which language operates. A word does not have meaning in isolation; it has meaning in context, in tone, in timing, in what comes before and after it. Ruheel's work can be understood as a physical extension of this idea. He does not present words; he presents the situations in which words operate. His sculptures are not words; they are situations made physical.

Many of the forms in Ruheel's work are derived from Urdu letters, but they are no longer readable. They are stretched, repeated, mirrored, suspended, or distorted. The letter stops functioning as a unit of reading and begins functioning as a unit of structure. In one sculpture, a phonetic elongation becomes a physical elongation, a letter dragged across space as if sound itself had weight.

These works demonstrate something both simple and difficult to articulate: words have behavior. Words have direction, duration, repetition, and endings. Words can hang, drag, repeat, conclude, or remain unresolved. Ruheel translates these linguistic behaviors into physical forces – gravity, tension, balance, suspension, and direction.



This is why the works feel both abstract and familiar. They are abstract because they are reduced to line, structure, and balance. They are familiar because we recognize these physical conditions as emotional and conversational conditions. We know what it feels like to be left hanging, to carry the weight of a word, to be pulled in two directions, to drag a conversation, to repeat something until it loses meaning.

When installed together, the works form a kind of crowd – not a crowd of people, but a crowd of sentences, a crowd of internal dialogues, a crowd of thoughts that have taken physical form. The viewer moves among these structures and begins to recognize them not as abstract forms but as familiar situations.

The works do not tell a story, but they create a space in which the viewer remembers their own stories – their own unfinished conversations, their own last words, their own moments of indecision. We do not simply use language; we live among its consequences.

In these works, language is no longer something we read.

It is something we encounter.

Isabelle Moreau





in other  
wor(l)ds

**This is what  
you *said***



**Beautiful  
Rejection**



# Sentences as Structures, Bodies as Signs

To understand Muzzumil Ruheel's sculptures, one must begin not with what they look like but with how they are built. At first glance, the works appear minimal: wooden supports, metal lines, suspended elements, balanced forms. They might be mistaken for small architectural constructions or abstract sculptural studies in balance and tension. But this reading quickly becomes insufficient, because the structures are not composed according to purely formal decisions. They are constructed according to linguistic ones.

Ruheel's sculptures are structural translations of language – more specifically, translations of Urdu letters, phonetic gestures, and conversational situations into material form. The works are not made by composing shapes but by transforming linguistic behaviors into physical actions: dragging, hanging, balancing, pointing, repeating, and concluding. Each sculpture is therefore not an arrangement of forms but a construction of a condition.

In this transformation, the letter is separated from its usual function as readable text and becomes instead a structural unit. The letter stops being something we read and becomes something that holds weight, creates direction, or produces balance. The sign becomes a structure.

This is particularly visible in works derived from specific Urdu letters and their linguistic behavior. In *Draggg...*, the Urdu letter *waw* is elongated across space. The gesture originates in phonetics: when the sound associated with the letter is prolonged in speech, the sound stretches. Ruheel translates this phonetic stretching into physical stretching. The letter is dragged across the floor, transforming pronunciation into weight and duration into distance. The sculpture is not representing a letter; it is performing a sound.

In *This or That*, mirrored forms create a structure that points simultaneously in two directions. The work is constructed around directional choice embedded in language – the moment when a sentence or a decision moves toward one of two possibilities. The mirrored forms do not form a readable word; instead, they form a spatial condition of indecision.

In *Still Hanging in the Middle*, the word "me" is cut into parts and suspended within a structural frame. The sculpture operates through suspension rather than support. The self is not represented as a solid body but as a fragmented word hanging in space. The work translates a linguistic and emotional condition into a literal spatial condition.

In *Beautiful Rejection*, a suspended element is tied to a red weight that rests on the ground. Structurally, the piece is built around tension between what is held up and what pulls down. Rejection is presented not as an image but as a force.

Across these works, the materials reinforce the idea of structure as language. Wood functions as a skeletal support – a simple, almost diagrammatic body. Metal lines function like drawn lines in space. String introduces tension and suspension, making gravity visible. Red elements introduce weight and emotional force.



**Beautiful  
Rejection**

These works make visible not only physical forces but emotional and linguistic ones. They show how a word can pull, how a sentence can suspend, how repetition can accumulate, how a decision can split direction, and how an ending can stand like a wall. Ruheel's sculptures are therefore not objects to be interpreted as symbols. They are structures to be read as actions.

Marta Weiss



# The Mind in the Form of a Room

There are many things that happen in a human life that never become visible. A person changes their mind but says nothing. Someone repeats a sentence again and again, trying to understand what went wrong. Someone waits for a response that never arrives. Someone hears a sentence differently than it was meant. Someone is left in the middle of a conversation, not knowing whether it has ended or not. These moments do not leave physical traces, yet they shape the psychological structure of our lives.

Psychology has long been concerned with what remains unsaid. Sigmund Freud built his theory of the unconscious around the idea that the mind is full of thoughts that are repressed, postponed, misheard, or repeated. Jacques Lacan later argued that the unconscious is structured like a language – that our sense of self is formed through words, conversations, and misunderstandings. We do not simply speak language; language shapes the way we understand ourselves.

Ruheel's sculptures can be understood within this psychological territory. His works do not represent people, but they represent psychological positions – confusion, indecision, rejection, repetition, misunderstanding, the last word, the unfinished sentence. Each sculpture is less like an object and more like a mental state given posture and balance.

In *Still Hanging in the Middle*, the word "me" is physically cut and suspended within a structure. In this sculpture, the self is not represented as a body but as a word, and that word is literally hanging. The work shows how identity itself can be held in suspension by language.

In *People Call Me Confusion*, repetition becomes the central structural principle. Similar forms repeat and accumulate, creating a structure that is visually complex but built from simple elements. Repetition does not always produce clarity; it often produces confusion. The sculpture translates this psychological repetition into structural repetition.

In *This or That*, the structure points in two directions at once. Indecision is not the absence of direction but the presence of two directions at the same time. The sculpture places the viewer in a position where orientation becomes uncertain.

In *Beautiful Rejection*, the red weight pulls downward while remaining tied to the structure above. Psychologically, rejection is rarely a single moment. It remains attached to memory, to self-image, and to future decisions. It has weight.

When these works are installed together, they form a space that feels less like an exhibition and more like a psychological environment. The viewer walks among structures that represent different mental states: confusion, hesitation, repetition, rejection, indecision, and conclusion. It begins to feel as if one is walking inside a mind – not a mind as a brain, but a mind as a space full of sentences.

Ruheel's sculptures externalize internal dialogue. They take what is normally inside the mind and place it outside the body, in space, where it can be encountered physically. A person can be suspended by a sentence, pulled down by a word, divided by a decision, confused by repetition, or defined by the last thing that was said.

They are not figures.

They are states of mind, standing upright.

A sentence can hold a body in suspension.

Still hanging  
in the  
middle

WOOD , METAL, PERSPEX, STRING AND ACRYLIC PAINT  
140 X 140 X 46 CM  
2019







Still hanging in the middle is based on the word "me," which is cut into parts and suspended within a structural frame. The work explores the psychological condition of being left in the middle of a conversation or situation without resolution. The suspended word becomes a physical representation of a self that is neither grounded nor supported but held in a state of suspension. The structure emphasizes hanging, balance, and incompleteness, translating a psychological condition into a spatial and structural one.

Beautiful  
Rejection

WOOD AND ACRYLIC PAINT  
157 X 96 X 44 CM  
2019



In *Beautiful Rejection*, the red weight on the floor anchors the suspended element above it. Rejection, in this work, is not represented symbolically but structurally. The sculpture demonstrates that rejection is never neutral; it is always anchored to something, always connected to a previous conversation, always pulling downward. The red element functions as emotional gravity – the weight of a word that cannot be taken back.

Blah Blah Blah

WOOD , METAL, PERSPEX AND ACRYLIC PAINT  
152 X 56 X 56 CM  
2019





Blah Blah Blah examines the instability of conversation when words are spoken without attention, without listening, and without intention. The sculpture consists of fragments of letters and partial text forms placed on thin vertical elements that remain in a constant state of slight movement and instability. The forms do not settle into a fixed position but appear to shift, suggesting language that moves but does not arrive anywhere.

The work is based on the idea of conversation that never reaches depth — surface-level talking, distracted listening, and words that pass through space without being fully received. Structurally, the letters are present but not grounded; they exist in a state of suspension and movement, reflecting speech that circulates without resolution or meaning. The sculpture presents language as unstable, mobile, and unresolved, translating a social and conversational condition into physical form.

take me  
with you

WOOD AND ACRYLIC PAINT  
61 X 46 X 36 CM  
2019



Take Me With You explores the condition of an offer or invitation that is present but not recognized. The work is based on the moment when one person takes a step forward — emotionally, socially, or psychologically — but the other person fails to understand or respond to that gesture. The offer remains present, but it is not accepted, not because it is refused, but because it is not fully seen.

The sculpture reflects the space between intention and response, where a possibility exists but is left unresolved. The work is not about rejection but about missed recognition — the human tendency to overlook what is being offered, leaving the opportunity suspended. The sculpture translates this condition into a physical structure, presenting a gesture that exists in space but requires a response to be completed.

Don't say  
that

WOOD AND ACRYLIC PAINT  
148 X 24 X 60 CM  
2019

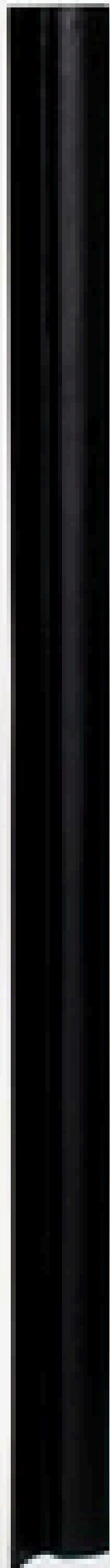


Don't say that, a letterform is stretched and distorted across a vertical structure, making the form difficult to read immediately. The work originates from the moment in conversation when a word is spoken but immediately regretted or withdrawn. The distortion of the letter suggests instability in meaning – the idea that language can shift, break, or become unclear depending on how it is spoken and understood. The sculpture translates a linguistic mistake or interruption into physical form, presenting language as something that can lose clarity and structure.

Draggg...

WOOD , STRING AND ACRYLIC PAINT  
140 X 73 X 35 CM  
2019





In *Draggg...*, the Urdu letter *wowwwwww* is physically stretched and dragged across space. Phonetically, the sound of the letter elongates when spoken — “*wowwwww*” — and Ruheel translates this phonetic elongation into physical elongation. The letter is dragged in space just as the sound is dragged in speech. This is a rare and precise gesture: phonetics becomes sculpture. Sound becomes structure.

Repetition is a structure.

## This or That

WOOD , METAL AND ACRYLIC PAINT  
157 X 60 X 46 CM  
2019





This or That explores the condition of indecision. The structure is built from mirrored directional forms derived from Urdu letterforms, creating a composition that points in two directions simultaneously. The sculpture produces a spatial experience of indecision rather than simply representing it. The viewer encounters a structure that suggests movement in opposing directions, reflecting the psychological state of being unable to choose between two options. The work translates a linguistic and mental condition into a spatial one, where direction becomes structure.

People call  
me  
confusion

WOOD AND ACRYLIC PAINT  
157 X 60 X 60 CM  
2019







In *People Call Me Confusion*, repetition becomes the central structural principle. Similar forms repeat and accumulate, creating a structure that is visually complex but built from simple elements. Freud described repetition as a compulsion — the mind returning to the same thought in an attempt to resolve something that remains unresolved. Repetition does not always produce clarity; it often produces confusion. Ruheel translates this psychological repetition into structural repetition. Confusion is built through accumulation.

This is what  
you said

WOOD AND ACRYLIC PAINT  
40 X 25 X 16 CM  
2019



This is what you said explores misunderstanding and perspective in language. The form is constructed so that it appears distorted depending on the viewer's position, making the letter difficult to read clearly from a single viewpoint. The work reflects the idea that what is said and what is heard are not always the same. Meaning changes depending on perspective, context, and interpretation. The sculpture translates misunderstanding into spatial distortion, suggesting that language itself shifts depending on where one stands.

Sometimes the word "no" is not heard.

Big fat No

WOOD AND ACRYLIC PAINT  
157 X 60 X 46 CM  
2019



Big Fat No explores the condition of refusal and the difficulty of recognizing it even when it is clearly present. The work is based on the idea that in many conversations, a refusal is not always spoken directly. Instead, it is wrapped in polite language, indirect phrases, or delayed responses. The “no” is present and visible, but it is often not accepted or understood by the person receiving it.

The sculpture translates this condition into physical form by presenting the “no” as something that is visibly present yet difficult to fully recognize. The work reflects the psychological tendency to ignore or misread what is clearly in front of us, particularly when language softens or disguises intention. The sculpture is not about the word ‘no’ itself, but about the distance between what is said and what is meant, and the human tendency to hold on to possibility even when refusal is clearly present.

The last word is not a word.  
It is a position.

## Last words

WOOD AND ACRYLIC PAINT  
157 X 60 X 19 CM  
2019







Last Words is constructed from letterforms associated with the endings of Urdu sentences. The sculpture represents the moment where language concludes – the final word that ends a conversation. The structure stands upright like a figure but functions conceptually as an ending rather than a beginning. The work explores how the last word in a conversation often carries more weight than the conversation itself, remaining in memory long after everything else is forgotten.

Most conversations do not end when they end.

## Afterword

This body of work began with the observation that language does not disappear after it is spoken. Words remain. They remain in memory, in the body, and in the space between people. A sentence can continue for years after it has ended. A misunderstanding can reshape a relationship. A refusal can remain present long after it was spoken. A last word can continue to echo.

The sculptures documented in this book are not objects in the traditional sense. They are physical manifestations of linguistic situations. They are attempts to understand how language occupies space, how emotion produces weight, how repetition produces structure, and how endings produce form.

If these works appear suspended, unresolved, or in the middle of an action, it is because language itself is rarely complete. Most conversations do not end when they end. Most words do not disappear when they are spoken. They remain with us, structuring the way we think, remember, and move forward.

In other wor(l)ds is therefore not only a body of sculptural work. It is an attempt to make visible the invisible structures that surround us — the structures made not of steel or wood, but of words.

Muzzumil Ruheel is a contemporary artist whose practice operates between sculpture, language, and drawing. Trained initially in calligraphy and later in fine arts, his work explores the relationship between language, structure, and human experience. Rather than using text as something to be read, Ruheel treats language as a physical system – something that can be stretched, suspended, repeated, or given weight.

His sculptural works are derived from Urdu letterforms, phonetic gestures, and conversational situations, which he translates into material structures using wood, metal, and tension-based constructions. His practice investigates how language operates not only as communication but as a psychological and spatial condition – something that shapes memory, identity, and relationships.

Ruheel's work has been exhibited in galleries and international art platforms including Art Dubai. His practice exists between disciplines, combining elements of sculpture, calligraphy, architecture, and conceptual art. His work focuses on invisible structures – the weight of a word, the suspension of a sentence, the repetition of a thought, and the finality of the last word.

He lives and works between language and structure.

Still Hanging in the Middle, 2019  
Wood, metal, perspex, string and acrylic paint  
140 x 140 x 46 cm

Beautiful Rejection, 2019  
Wood and acrylic paint  
157 x 96 x 44 cm

Blah Blah Blah, 2019  
Wood, perspex and acrylic paint  
152 x 56 x 56 cm

Take Me With You, 2019  
Wood and acrylic paint

Don't Say That, 2019  
Wood and acrylic paint  
148 x 24 x 60 cm

Draggg..., 2019  
Wood, string and acrylic paint  
140 x 73 x 35 cm

This or That, 2019  
Wood and acrylic paint  
157 x 60 x 46 cm

People Call Me Confusion, 2019  
Wood, and acrylic paint

This Is What You Said, 2019  
Wood and acrylic paint  
40 x 25 x 16 cm

Big Fat No, 2019  
Wood, metal and acrylic paint  
157 x 60 x 46 cm

Last Words, 2019  
Wood and acrylic paint  
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Finally, I would like to thank the people who appear in this work without appearing in it – the conversations, misunderstandings, pauses, and unfinished sentences that became the foundation of these sculptures.

This book is dedicated to the words that remained.

We live not only among objects and buildings, but among words – words that were said, words that were misunderstood, words that were never said, and words that ended something. In *Other Wor(l)ds* is a body of sculptural work that gives physical form to these invisible presences. Derived from language, memory, and psychological states, the works translate conversations into structures, emotions into weight, and sentences into bodies.

These sculptures do not represent objects.

They represent conditions.

They are not meant to be read.

They are meant to be walked through.

This book was published in 2019  
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