

VASTRAM: SPLENDID WORLD OF INDIAN TEXTILES
CURATED BY SHELLY JYOTI

A traveling textile exhibition of Indian council of Cultural Relations, New Delhi, India



OPENING PREVIEW OCTOBER 15, 2015
DATES: UNTIL OCTOBER 2015
VENUE: PROMENANDE GARDEN, MUSCAT, OMAN

‘Textiles were a principal commodity in the trade of the pre-industrial age and India’s were in demand from china and Mediterranean. Indian cottons were prized for their fineness in weave, brilliance in colour, rich variety in designs and a dyeing technology which achieved a fastness of colour unrivalled in the world’

‘Woven cargoes-Indian textiles in the East’ by John Guy



PICTORIAL CARPET

Medium: Silk

Dimension: 130cm x 79cm

Source: Kashmir, India

Classification: woven, Rug

Accession No:7.1/MGC(I)/13

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PICTORIAL CARPET

Medium: Silk

Dimension: 130cm x 79cm

Source: Kashmir, India

Classification: woven, Rug

Accession No:7.1/MGC(I)/13

Silk hand knotted carpet depicts the Persian style hunting scenes all over the field as well as on borders. Lots of human and animal figures in full motions is the popular pattern often seen in paintings during the Mughal period. The subject of this carpet recalls a description by a 13th century chinese Commentator on international trade. The ruler posed for a fight with war elephants and about one thousand cavalry horses. When the king goes to fight, he rides an elephant. On his head he wears a cap and he is surrounded with his guards. His followers ride on horse back and carry swords.



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SKIRT

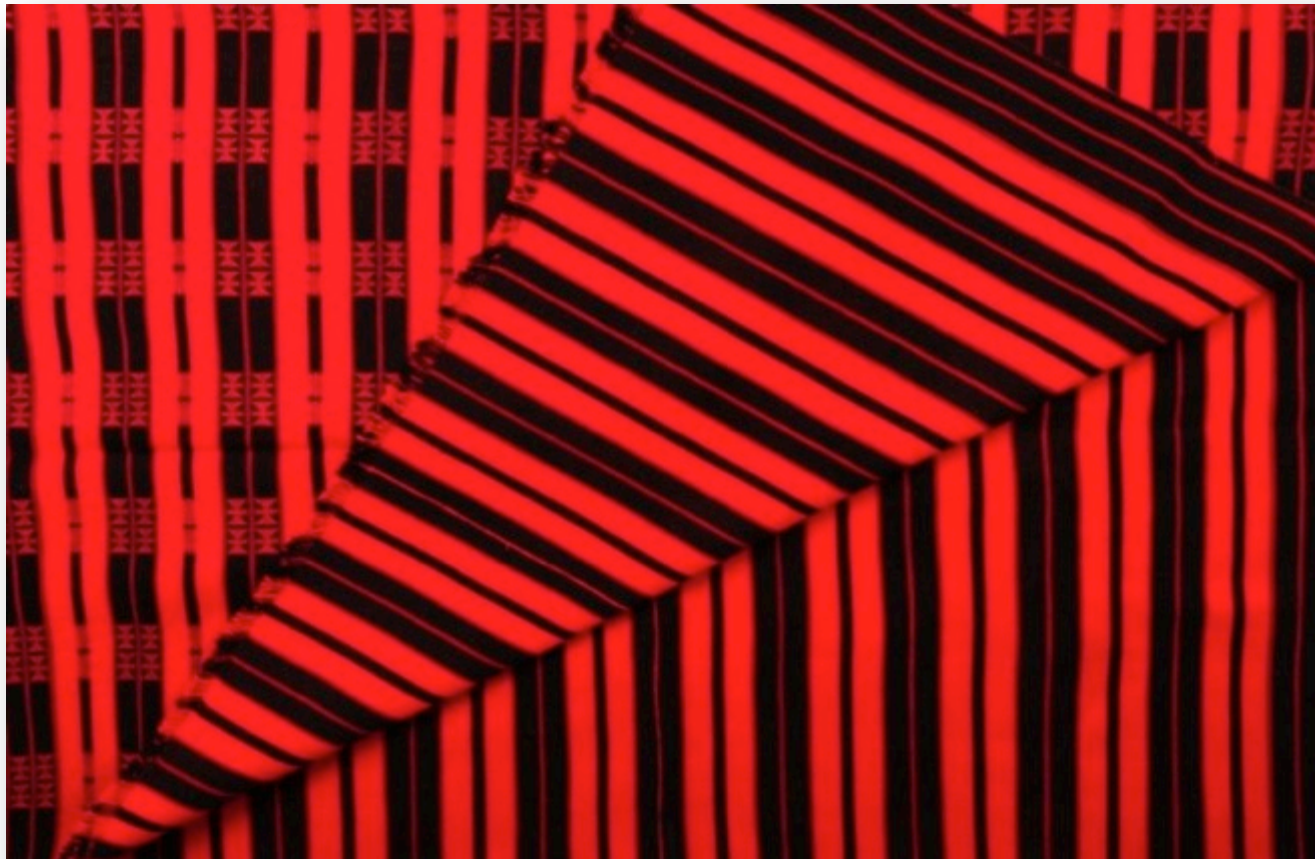
Medium: Cotton

Dimension: 97cm x 147cm

Source: Nagaland, India

Classification: Textiles- woven

Accession No: 2.3/MGC(I)/13-T.E



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SKIRT

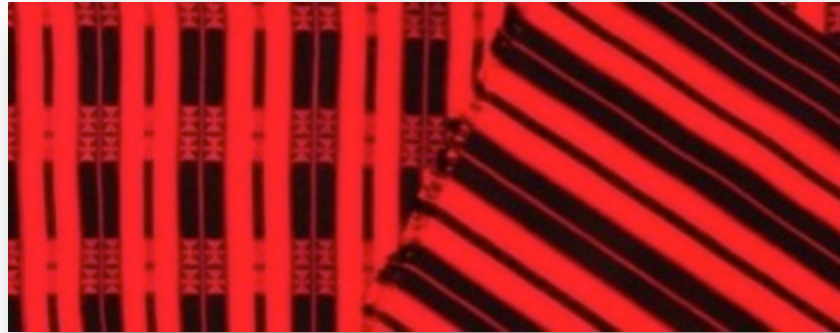
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Traditional woven fabric of Nagaland

Amongst the most primitive cultures are weavings of *Nagas* of Assam. Wrap around skirt is woven with traditional motifs in thick red and black alternative striped patterns that are unstitched textile. Referred in *Meghalya* as ' *Gena Rikhing*' The dress materials for everyday use produced on the primitive looms by the female folks are a visual delight. The process of weaving is a very slow and tedious and therefore the end products are usually a trifle expensive. Naga women are great experts in the choice and combination of colors. Each tribe has its own patterns with simple, clean lines, stripes, squares and bands being the most traditional design motifs.



JACKET

Medium: Cotton

Dimension: 53cm x 100cm

Source: Nagaland, India

Classification: Textiles- Costume

Accession No: 2.2/MGC(I)/13-T.E

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JACKET

Medium: Cotton

Dimension: 53cm x 100cm

Source: Nagaland

Classification: Textiles- Costume

Accession No: 2.2/MGC(I)/13-T.E

Contemporary woven jacket from Nagaland

Waist Coat woven with traditional motifs of Nagaland like crossed arrows with fringes. Arrow arranged in flower shape is contemporization of traditional designs.





STOLE

Medium: Cotton

Dimension: 159cm x 22.5cm

Source: Nagaland

Classification: Textiles- woven

Accession No: 2.4/MGC(I)/13-T.E

STOLE

Medium: Cotton

Dimension: 159cm x 22.5cm

Source: Nagaland

Classification: Textiles- woven

Accession No: 2.4/MGC(I)/13-T.E

Nagaland outfit is completed with stole, which usually women use to weave own on their back strap loom. This traditional stole depicts animal, geometric motifs with yellow and white on black background gives attractive look.



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Ikat Saree +Blouse

Medium : cotton

Dimension: 545cmX117 .5cm

Source: Orrisa, India

Accession No :1.1/MGC(I)/13-T.E

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Ikat Saree +Blouse

Medium : cotton

Dimension: 545cmX117 .5cm

Source: Orrisa, India

Accession No :1.1/MGC(I)/13-T.E

Hand woven Black field with yellow border ikat saree is decorated with stylized floral buta (big size motif) all over and pallu. While row of narrow beaded borders are on border makes this saree very attractive.

Ikat textiles are known throughout the world as Ikkat, a derivative of the Malay word *mengikat* meaning to *tie* or to *bind*. Ikat is a dyeing technique used to pattern textiles that employs a Resist dyeing process similar to tie & dye on either the warp or weft fibres. Bindings which resist dye penetration are applied to the threads in the desired patterns and the threads are dyed. Alteration of the bindings and the dyeing of more than one color produce elaborate, multicoloured patterns. When all of the dyeing is finished the bindings are removed and the threads are ready to be woven into cloth. The defining characteristic of ikat is the dyeing of patterns, by means of bindings, into the threads before cloth construction, the weaving of the fabric, takes place.





CHANDERI SAREE + BLOUSE

Medium: Silk

Dimension: 550cm x 112.5cm

Source: Madhya Pradesh

Accession No :1.5/MGC(I)/13-T.E

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CHANDERI SAREE + BLOUSE

Medium: Silk

Dimension: 550cm x 112.5cm

Source: Madhya Pradesh

Accession No :1.5/MGC(I)/13-T.E

Chanderi saree having peacock motif on the field and plain zari border

The hand-woven Chanderi Saris are woven in the little township of Chanderi in Guna district near Gwalior and *Maheshwar* in the state of Madhya Pradesh in India. The township is mainly of weavers who are master craftsmen. They are traditionally woven using hand spun cotton yarn. These textiles were patronized by the royals and the wealthy. The sarees are light weight and have a characteristic glossy transparency. These saris are best suited for summers as they are made of cotton along with silk thread and zari thread made of Gold. There are gold borders and two golden bands on the Sari Pallu. The costly ones are made using gold chicks with lotus *butis*. The colors are obtained solely from flower, vegetable dyes and *Catechu*. The weaving is done using colorful threads.





JAMDANI + SAREE+BLOUSE

Medium: Silk

Dimension: 550cm x 112.5cm

Source: Benaras, Uttar Pradesh, India

Classification: Textiles-woven

Accession No : 1.4/MGC(I)/13-T.E

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JAMDANI + SAREE+BLOUSE

Medium: Silk

Dimension: 550cm x 112.5cm

Source: Benaras, Uttar Pradesh, India

Classification: Textile - woven

Accession No : 1.4/MGC(I)/13-T.E

Hand woven cotton Jamdani saree illustrates diagonally arranged floral creeper in white and off white colour all over the field. The pallu (end panel) is decorated with row of kalka pattern and the border is decorated with foliage pattern.

Historically referred to as 'muslin' Jamdani is one of the oldest hand-loom weaving traditions in India used to make saris with brocaded body and *pallu*. It is produced in West Bengal and Faizabad in Uttar Pradesh. *Jamdani tanda* – A cotton fabric brocaded with cotton and sometimes zari (a tinsel, metallic thread) weaves in jamdani style and is typically done by men. In early times, it was done by Muslim men. The villages in *Rupganj, Araihasar, Sonargaon, Shiddhirganj* and other places around the *Shitalakhya* consist of the main Jamdani-making belt in India





Wall Hanging

Medium: Metallic, Bead work

Dimension: 33cm x 29cm

Source: Gujarat

Classification: Textile –embroidery

Accession No : 3.1/MGC(I)/13-T.E

Wall Hanging

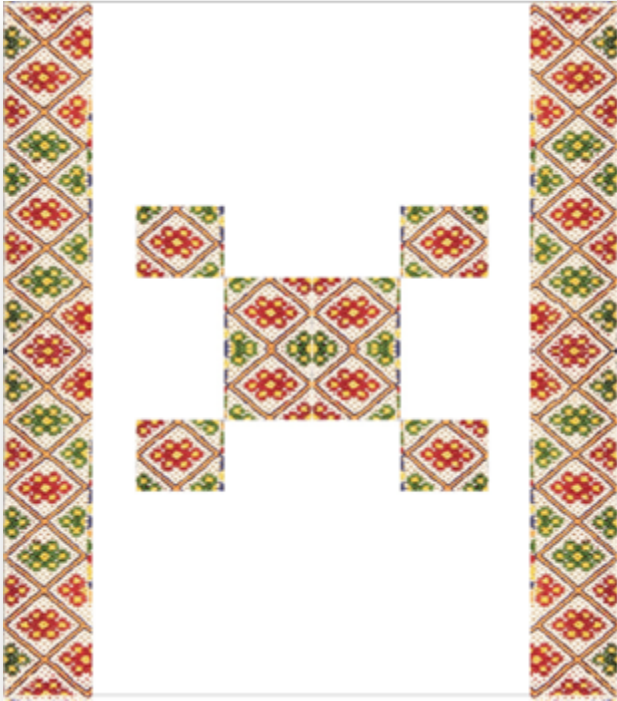
Medium: Metallic, Bead work

Dimension: 33cm x 29cm

Source: Gujarat

Classification: Textile –embroidery

3.1/MGC(I)/13-T.E



Colourful bead work on textile as small wall hanging depicts peacock in the center. Floral pattern in the borders radiates playful agility and creativity of embroiderers of Gujarat.

Bead work , a needle craft was introduced into the western India in nineteenth century. Bhattia, and Bania traders from kutch and saurashtra were based in Zanzibar and were engaged in trade in East Africa. One of the main items of trade with East Africa were venetian Murano beads .In around 1850 these traders began to bring the beads into India . Present day with Indian manufactured beads this craft is done by kathi landowning caste, Saurashtra in Gujarat



TRADITIONAL NECKLACE

Material: Metallic Source:

Dimension :

Source :Nagaland, India

Classification : Accessory , Jewellery

Accession No 2.1/MGC(I)/13-T.E

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TRADITIONAL NECKLACE

Material: Metallic Source:

Dimension :

Source :Nagaland, India

Classification : Accessory , Jewellery

Accession No 2.1/MGC(I)/13-T.E



Women of Nagaland are fond of such a colourful beaded necklace. These beads are symbolic of culture and traditions of NorthEast.

The habitat of the Nagas lies between the Brahmaputra plains of India and the hill ranges to the west of the Chindwin valley in upper Myanmar. Naga communities in northeastern India and Myanmar have lived in isolation from the sea for centuries, but in their traditional ornaments they wear stone beads from the Gulf of Kutch and shells from the Bay of Bengal. There are many groups and sub-groups among the Nagas and each group/sub-group has its own unique traditional attire and ornaments, each element of which is closely bound up with the customs of that group. Ornaments are very important to the Nagas, because besides fulfilling the decorative needs of the people, they serve visually to distinguish the warrior and commoner classes. Ornaments of marine origin like conch shells and cowries, Indo-Pacific glass beads traded by sea from the southeast Indian coast, and carnelian beads from western India, have been traditionally used by Nagas. R.G. Woodthorpe (1882a) mentioned that Naga ornaments consisted chiefly of a large number of necklaces composed of beads of all sorts and sizes, from large pieces of shell (three to five in a necklace) to the smallest glass beads.



TRADITIONAL NECKLACE

Material: Metallic Source:

Dimension :

Source :Nagaland, India

Classification : Accessory , Jewellery

Accession No:

2.1/MGC(I)/13-T.E

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TRADITIONAL NECKLACE

Material: Metallic Source:

Dimension :

Source :Nagaland, India

Classification : Accessory , Jewelry

Accession No:

2.1/MGC(I)/13-T.E

Dabu and handblock printed and zari woven

Dabu printing is also a unique mud resist printing technique. The design is sketched onto the background cloth. This sketched design is covered with clay on which saw dust is sprinkled. The saw dust sticks to the cloth as the clay dries. Thereafter, the entire cloth is dyed in select colors. The area where clay and sawdust mixture is present does not catch the dye and remains colorless. After dyeing and drying, the cloth is washed to remove the clay and the mixture. For more colors, this cloth is dyed again in a lighter shade to cover the patterned area. Rich maroon resist dyed *saree* illustrates the floral creeper patterned background. Beautifully arranged flower *buti* (design) over the field and slice zari border adds the charm to the *saree*.



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PANEL

Medium: Silk

Dimension: 106cm x 80cm

Source: Rajasthan

Classification: Textile : Painted

Accession No :

9/MGC(I)/13-T.E

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PANEL

Medium: Silk

Dimension: 106cm x 80cm

Source: Rajasthan

Classification: Textile : Painted

Accession No :

9/MGC(I)/13-T.E

Silk hanging painted with tree of life with in rectangular frame surrounded with two borders. This pattern is a copy of famous *chintz* (floral printed pattern cotton fabric) which was in demand in European market in 20th century



ODHANI (Head cover for female)

Medium: Silk

Dimension: 200cm x 55cm

Source: Rajasthan, India

Classification: Textile

Accession No:17/MGC(I)/13T.E



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ODHANI (Head cover for female)

Medium: Silk

Dimension: 200cm x 55cm

Source: Rajasthan, India

Classification: Textile

Accession No:17/MGC(I)/13T.E

This red *odhani* depicts the geometric motifs all over the field. The *bandhini* textiles have had a continuous history in India and is shown by their recurrence in written and visual documents at intervals over the centuries. From the twelfth century onwards Jain manuscripts paintings from western India illustrate many garments with dotted patterns which seem to tie-dyed several with 'tribundi' patterns (group of threedots) popular in Gujarat up to the twentieth century.

Literary references in the early period include the Moroccan traveler *Ibn Battuta*, writing in the fourteenth Century who describes pieces of silk , a single piece of which was dyed in five colors being sent to the emperor of china from Muhammad Tughluq's court. Even today some of the most skillfully dyed *bandhini* textiles are called *panchrangs* or 'five colored'.

The craft of *Bandhani* involves dyeing a fabric which is tightly tied with thread at several points to resist the dye, producing a pattern when the threads are removed





SCARF

Medium: Silk

Dimension: 225cm x 113cm

Source: Rajasthan, India

Classification: Textile –Printed

Accession No:18/MGC(I)/13-T.E



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SCARF

Medium: Silk

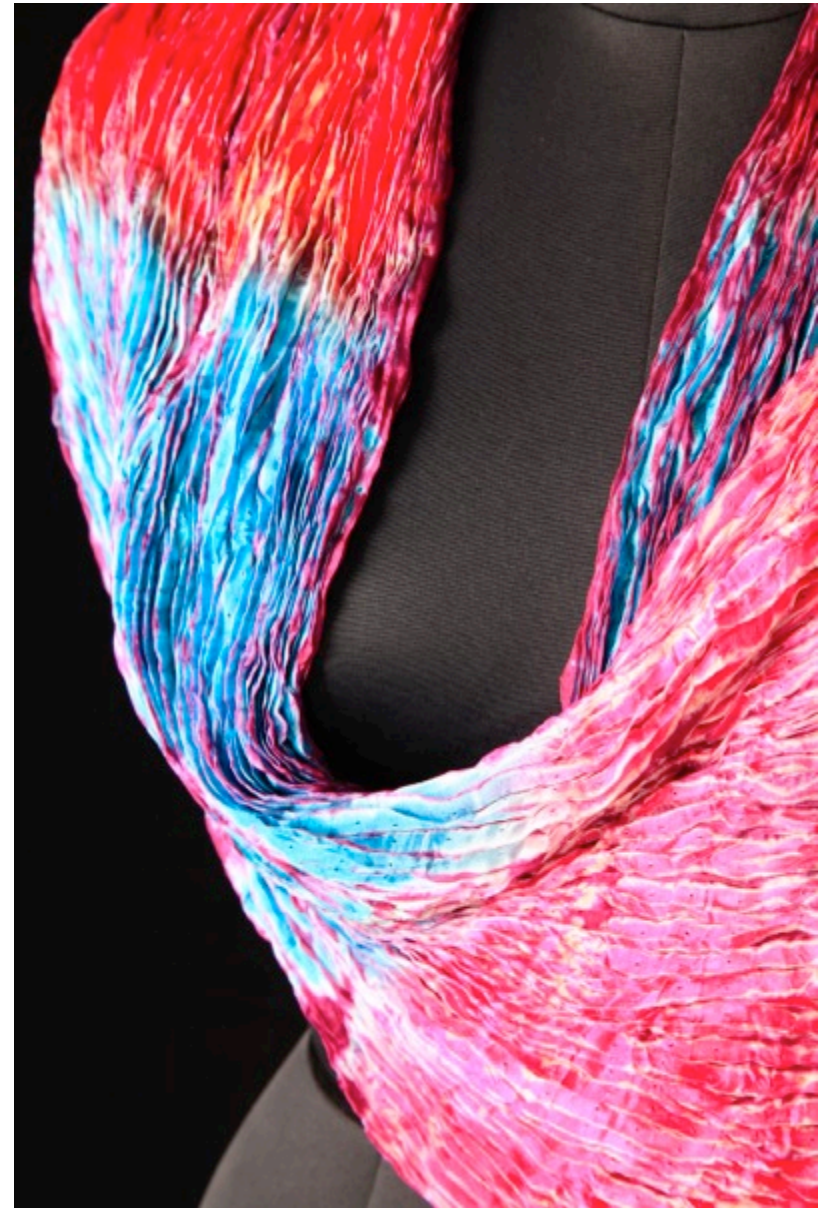
Dimension: 225cm x 113cm

Source: Rajasthan, India

Classification: Textile –Printed

Accession No:18/MGC(I)/13-T.E

Rajasthan is known for *bandhi* (tie-dye work) Artists and dyers are skilled to make various patterns. This is a good example of five colour *leharia* with shibori style of tie & dye. This is a method of dyeing cloth by binding, stitching, folding, twisting and compressing



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BED SPREAD

Medium: Cotton

Dimension: 270cm x 223cm

Source: Rajasthan, India

Classification: Textile

Accession No :11/MGC(I)/13-T.E



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BED SPREAD

Medium: Cotton

Dimension: 270cm x 223cm

Source: Rajasthan, India

Classification: Textile- Bed spread

Accession No :11/MGC(I)/13-T.E

Cotton Dabu printed bed cover ornamented with *kantha* embroidery. Diamond and star patterned are all over the madder color field along with wavy striped border. Dabu is a resist printing technique seen in Rajasthan and Gujarat



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PATA CHITRA

Medium: silk

Dimension: 55cm x 95cm

Source: Orrisa, India

Classification: Textile - painting

Accession No :13/MGC(I)/13-T.E



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PATA CHITRA

Kalamkari 'Srikalahasti wall hanging

Medium: silk

Dimension: 55cm x 95cm

Source: Orissa, India

Classification: Textile - painting

Accession No :13/MGC(I)/13-T.E



Painted pata-chitra depicts the kandarapa- ratha (chariot of kandarpa, the God of love) in the shape of boat. Beautiful boat shaped chariot is composed of numerous females and Krishna-Radha are in the centre

Patachitra paintings are traditional art forms of the state of Orissa. This is an animated art form that portrays the folk tales of the inhabitants of Orissa. Patachitra is a world famous tribal painting on textile that had its basis from the religious group of Lord Jagannath who is the honored God in India. Patachitra is made on suitable fabric in the shape of cylinder. Generally yarn fabric or tussar silk (silk made from the mixture of jute and silk). Firstly, the fabric is laid out and then layered by a concoction of chalk made out from a finely powdered dust, tamarind seeds and adhesive solution to provide the facade of the fabric. Then afterwards, the whole fabric is made to dry. On the reverse side of the fabric, a paint of limestone powder mixed with tamarind paste is applied. Lastly, the work of art is polished by rasping raw granule and refined pebbles. As soon as base is prepared, the painter scripts the margin points and draws the core work followed by printing the backdrop. After that, painter applies colors on characters and finishes outer ornamentation.

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WALL HANGING

Material: Cotton

Size: 60cm x 57cm

Source: Andhra Pradesh

classification: Textile-Painting

Accession No:3.6/MGC(I)/13T.E

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WALL HANGING

Material: Cotton

Size: 60cm x 57cm

Source: Andhra Pradesh

classification: Textile-Painting

Accession No:3.6/MGC(I)/13T.E



Kalamkari square textile wall hanging illustrates the Rati and Kamadeva (God-Goddess of love) holds bow and arrow rides on parrot.



PHAD PABUJIKI PAR

Medium: Painting

Dimension: 37.5cm x 75cm

Source: Rajasthan, India

Classification: Textile painting

Accession No:

14.1/MGC(I)/13-T.E

14.2/MGC(I)/13

(Textual info behind the original works)

The incident painted here is a part of Pabuji's life . The epic hero lived in the 13th century in Marwar at village Kolu. Pabuji was first to bring camels from Lanka to Rajasthan. While he was performing wedding rituals , enemies took away the cows of the bard's women from whom he borrowed the kaisar steed. He left marriage ceremonies and challenged the cow thieves . Pabu was killed and could win cows back. His wife immolated herself with her husband.

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PHAD PABUJIKI PAR

Medium: Painting

Dimension: 37.5cm x 75cm

Source: Rajasthan, India

Classification: Textile painting

Accession No: 14.1/MGC(I)/13-T.E:14.2/MGC(I)/13

Wall hanging in predominant red color depicts the narrative of a folk story of the Rajasthan

Phad painting is a popular style of folk painting practiced in Rajasthan. The *Pabuji* par style of painting is a long pigment painted cloth which depicts the epic story associated with legendary fourteenth century Rajasthani figure of *Pabuji*. *Pars* are used throughout most of Rajasthan by itinerant storytellers (bhopas) of the *nayak* caste. The *Pabuji* par cloth paintings are done by members of the Joshi branch of the cippa printing community. The fabric is treated with rice starch and burnished with heavy stone.

The narratives of the folk deities of Rajasthan, mostly of *Pabujii* and

Devnarayan are depicted on the *phads*. The Bhopas, the priest-singers traditionally carry the painted *phads* along with them and use these as the mobile temples of the folk deities. Such performances in the narrative form is believed to be done on an auspicious occasion in the community. The *phads* of *Pabuji* are normally about 15 feet in length, while the *phads* of *Devnarayan* are normally about 30 feet long. Traditionally the *phads* are painted with vegetable colors



WALL HANGING- Warli art

Medium: Cotton

Dimension: 43cm x 64cm

Source: Maharashtra, India

Classification:Textile- Painting

Accession No :3.2/MGC(I)/13-T.E



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WALL HANGING –Warli Art

Medium: Cotton

Dimension: 43cm x 64cm

Source: Maharashtra, India

Classification:Textile- Painting

Accession No :3.2/MGC(I)/13-T.E



Hand painted wall hanging on fabric illustrates the daily life scenes of village of India

Warli art is an extremely rudimentary visual expression that uses a very basic graphic vocabulary: a circle, a triangle and a square. The paintings are monosyllabic. The circle and triangle come from their observation of nature, the circle representing the sun and the moon, the triangle derived from mountains and pointed trees. Human and animal bodies are represented by two triangles joined at the tip. The upper triangle depicts the trunk and the lower triangle the pelvis. Their precarious equilibrium symbolizes the balance of the universe, and of the couple, and has the practical and amusing advantage of animating the bodies. The ritual paintings are usually done inside the huts. The walls are made of a mixture of branches, earth and cow dung, making a red ochre background for the wall paintings. The Warli use only white for their paintings. Their white pigment is a mixture of rice paste and water with gum as a binding. They use a bamboo stick chewed at the end to make it as supple as a paintbrush. The wall paintings are done only for special occasions such as weddings or harvests

WALL HANGING

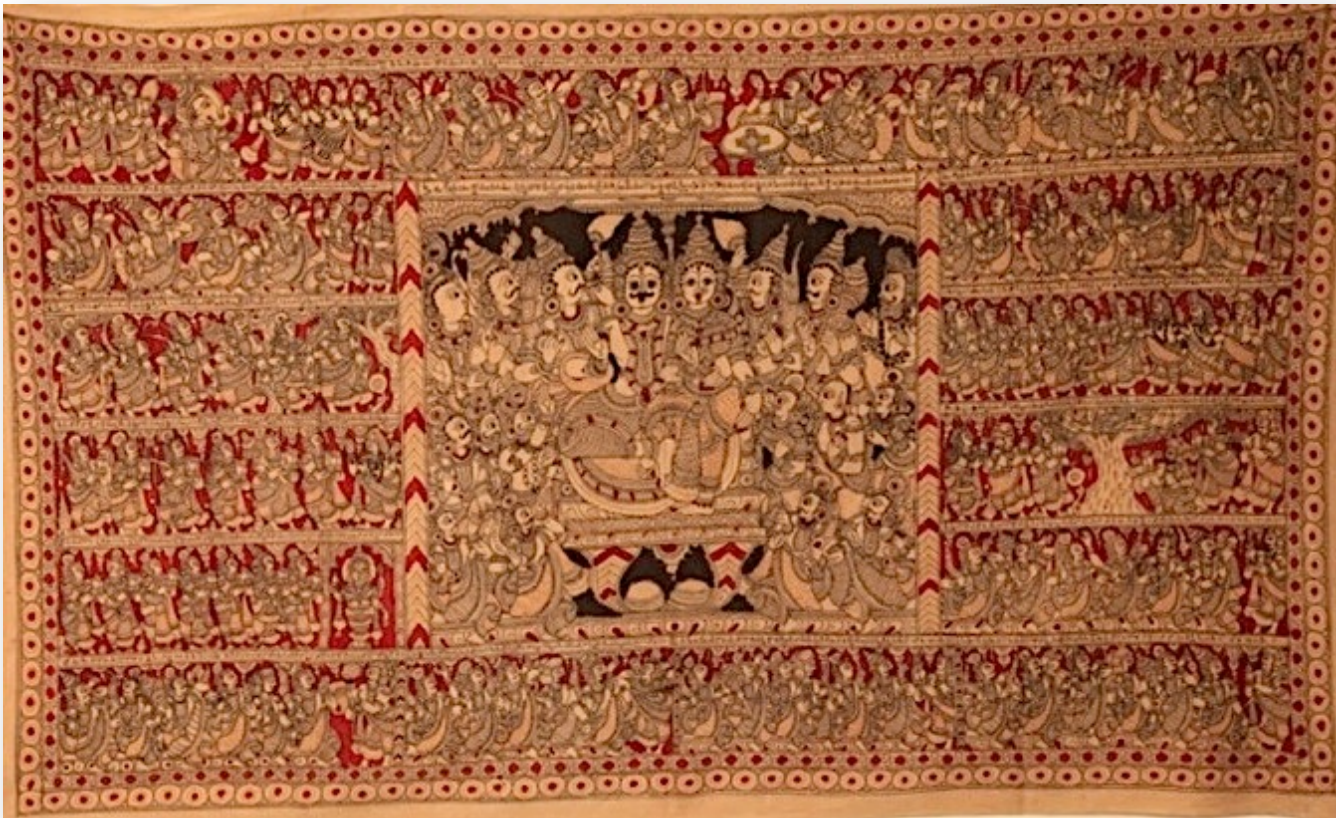
Medium: Cotton

Dimension: 115cm x 195cm

Source: Andhra Pradesh, India

Classification: Textile -Kalamkari 'Srikalhasti'

Accession No:3.5/MGC(I)/13-T.E



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WALL HANGING

Medium: Cotton

Dimension: 115cm x 195cm

Source: Andhra Pradesh, India

Classification: Textile -Kalamkari 'Srikalahasti'

Accession No:3.5/MGC(I)/13-T.E



Kalamkari hanging illustrates the scenes from Epic Mahabharata. These scenes have been arranged horizontal, while centre frame depicts the court scene of Yudhishtar, eldest prince of Pandava clan, with his wife Draupadi and brothers, courtiers, saints etc. Remaining scenes depict Kauravas and Pandavas are playing chaupar, Arjuna's penance for weapons etc

Kalamkari is an exquisite ancient craft of painted and printed fabrics. It derives its name from *Kalam* meaning Pen, and *Kari* meaning work, literally Pen-work. These works of art drawn entirely by hand, were originally created predominantly for the temples as narrative murals. These murals tell the stories of the great Hindu epics in picture form.

In Andhra Pradesh, both the Masulipatnam and Srikalahasti village are recognised as major centers for Kalamkari painting. Masulipatnam located on the south – east coast of India, 200 miles east of Hyderabad and Srikalahasti 80 miles north of Chennai near Tirupati are the leaders in producing Kalamkari paintings. Kalamkari as practised in Masulipatnam is different from the Kalamkari practised in Srikalahasti.

DINING TABLE COVER

Medium: Silk

Dimension:: 224cm x 160cm

Source: West Bengal, India

Classification:Textile - Embroidery

Accession No:12/MGC(I)/13-T.E



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DINING TABLE COVER

Medium: Silk

Dimension:: 224cm x 160cm

Source: West Bengal, India

Classification:Textile - Embroidery

Accession No:12/MGC(I)/13-T.E

Royal blue silk table cloth/ bed cover is very intricately embroidered with foliage patterned all over the field in a colorful manner.





TREE OF LIFE

Medium: Cotton

Dimension: 226cm x 149cm

Source: Rajasthan, India

Classification: Textile –needle work

Accession No: 10/MGC(I)/13-T.E

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TREE OF LIFE

Medium: Cotton

Dimension: 226cm x 149cm

Source: Rajasthan, India

Classification: Textile –needle work

Accession No:10/MGC(I)/13-T.E

Appliqué work hanging depicts 'Tree of life' pattern in stylized manner. The big size tree is surrounded by animal and birds. The tones and shades of blue make this hanging very attractive.





BATIK SAREE + BLOUSE Medium: cotton

Dimension: 470cm x 115cm

Source: West Bengal, India

classification: Textile , Printing

Accession No 1.3/MGC(I)/13-T.E

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BATIK SAREE + BLOUSE Medium: cotton

Dimension: 470cm x 115cm

Source: West Bengal, India

classification: Textile , Printing

Cotton fabric with conch shell finish

Accession No 1.3/MGC(I)/13-T.E

Beautiful yellow field with maroon border cotton 'batik' saree is one of the popular styles of Bengal. The stylized floral and deer pattern has been done in contrast color on the broad border.

Batik textiles are one of the ancient forms of handloom and fabric painting of India. The wax resist is first applied, which is then followed by dyeing and the de-waxing process is observed by carefully..Batik is more than two thousand years old technique and is also practiced in Indonesia, Malaysia, Japan and some other South Asian countries.

In West Bengal, Shantiniketan is the prime hub of the Batik Printing. Originally the designs were based on religious icons, themes from tribal daily lives depicted on the fabrics but the contemporary designs are more abstract and play of colors.

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TORAN

Medium: Metallic

Dimension: 77.5cm x 102.5cm

Source: Gujarat, India

Classification: Textile -Embroidery

Accession No :5/MGC(I)/13-T.E

A traveling textile exhibition of Indian
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TORAN

Medium: Metallic

Dimension: 77.5cm x 102.5cm

Source: Kutch Gujarat, India

Classification: Textile -Embroidery

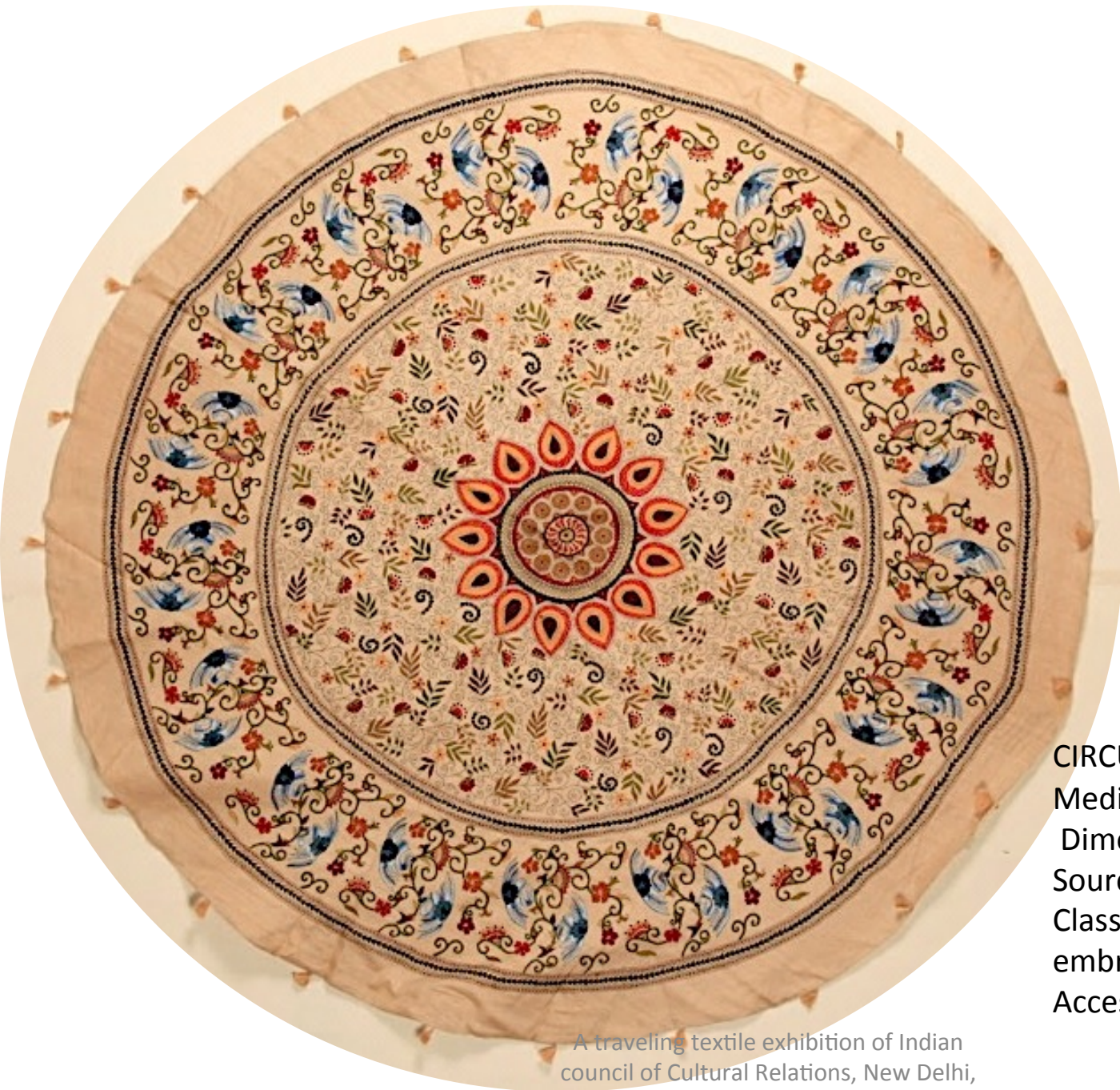
Accession No :5/MGC(I)/13-T.E



Panel of cotton cloth, cotton thread, mashru(silk/cotton)pennants ,mirrors, tassels,applique, embroidered chain, interlaced , herringbone, buttonhole filling, double buttonhole,running stitches.

Toran is the universal entryway embellishment with glass cased embedded motifs of needlework. Symbolically the hanging flaps or pennants which are ornately decked are whispered to circulate air of good fortune and luck.

Toran or bandanwaar is a textile piece from Gujarat with round small mirrors and triangular hangings. Traditionally every house in Kutch region of Gujarat is decorated with these colorful embroidered wall hangings . These cotton embroidered panels are decorated on the entrance door of any household done by women of Gujarat .



CIRCULAR CANOPY

Medium: Cotton

Dimension: 180cm

Source: West Bengal, India

Classification: Textile -
embroidery

Accession No: 8/MGC(I)/13-T.E

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CIRCULAR CANOPY

Medium: Cotton

Dimension: 180cm

Source: West Bengal, India

Classification: Textile - embroidery

Accession No: 8/MGC(I)/13-T.E

Canopy is beautifully embroidered very intricately in floral pattern. Traditionally canopy, parasol and big pillows were used for rath yatra in India. The blue swans in outer circle lends aesthetics to the fully covered flower and fauna needle craft of West Bengal embroidery





SQUARE TABLE CLOTH

Medium: Cotton

Dimension: 83cm x 83cm Source:
Gujarat, India

Classification No: Textile-Embroidery

Accession No:6/MGC(I)/13-T.E

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India

SQUARE TABLE CLOTH

Medium: Cotton

Dimension: 83cm x 83cm Source: Gujarat, India

Classification No: Textile-Embroidery

Accession No:6/MGC(I)/13-T.E



Square cotton table cloth with soof embroidery. Geometric and alpana (floral decoration) style in design is surrounded with artistically arranged motifs of peacocks, borders, thread, tassels.

The needle craft by women of (Bhuj)Gujarat belonging to different communities like Ahir, Rabari, Meghwals, Mocha, Sodhas, Mutwas, Jat, Harijan are interconnected culturally and ethnically. But the design elements distinctly are community specific.

The Soof Embroidery is also done by the Sodha, Rajput and Megwar communities. Sodhas are traditionally Khshtriya, Rajput warriors and nobles. The Sodha continue very strict and conservative family and societal traditions. Some of which may have developed because of living in a predominantly Muslim area for many centuries. Although very recently sodha women have been given permission to go out for needlecraft business but mostly they live in confined environment.



WALL PAINTING

Medium: Cotton

Dimension: 82cm x 66cm

Source: Bihar, India

Classification: Textile- Embroidery

Accession No:3.3/MGC(I)/13-T.E

WALL PAINTING

Medium: Cotton

Dimension: 82cm x 66cm

Source: Bihar, India

Classification: Textile- Embroidery

Accession No:3.3/MGC(I)/13-T.E



Needle craft of Mithila Bihar :Hanging depicts various daily life scenes of village. Wedding scene has been prominently embroidered in the center besides mother with kids busy in different activities.

The needle craft style of Bihar is called *sujani*, which has evolved over time by incorporating unique narrative elements in its embroidery. Women today stitch their experience, their sorrows and their realities on the *sujani*, transforming a mundane quilt into a testimony of their lives. Each *sujani* tells a tale – the trauma of being a woman in a man's world, domestic violence, female infanticide, effects of alcoholism and gambling on a family and similar issues. Social concerns like evils of dowry, education of girls, lessons in health-care and AIDS are also depicted. The embroidery art of *Sujani* is the stitching tradition of Bihar (also known as *Kantha* in Bengal, *Gudadi* in Rajasthan) is also a woman's tradition



CUSHION- Coverlet

Medium: Metallic

Dimension: 40cm x 40cm

Source: Gujarat, India

Classification: Textile - Embroidery

Accession No :17/MGC(I)/13T.E

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CUSHION- Coverlet

Medium: Metallic

Dimension: 40cm x 40cm

Source: Gujarat, India

Classification: Textile - Embroidery

Accession No :17/MGC(I)/13T.E



Cushion Cover printed and embroidered in square pattern and small mirrors *abhala* are also used. Abhala is the embroidery where small round pieces of mirrors are fixed on to the fabric using buttonhole stitch. The embroidery is done in a herringbone stitch using silk thread. The embroidery threads used are rust, light green, indigo, blue, deep red, pink, and purple in colours



CHAMBA RUMAL

Medium: Hand Embroidery

Dimension: 50cm x 50cm

Source: Himachal Pradesh, India

Accession No: 16.1/MGC(I)/13-T.E

16.2/MGC(I)/13-T.E

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COVERLETS-CHAMBA RUMAL

Medium: Hand Embroidery

Dimension: 50cm x 50cm

Source: Himachal Pradesh, India

Classification: Textile -Embroidery

Accession No: 16.1/MGC(I)/13-T.E

16.2/MGC(I)/13-T.E



Square cotton/ silk coverlets are needle craft traditions of embroidery in the artistic fashion popularly known as Chamba Rumal.

Usual pattern occurred on such *rumals* are religious (Krishna-Radha theme, Siva, Ganesh etc.) or scenes from daily life.

Chamba region of Himachal Pradesh has highly skilled craftsmen. The *rumals* are usually square pieces of cloth, beautifully embroidered, and used to cover gifts and offerings. Traditionally the *rumals* were exchanged between the families of the bride and groom. These *rumals* were embroidered by upper-class women. *Raas mandal* and the Krishna motif are very popular motifs and have huge demand. The cloth used was usually unbleached muslin (very thin white cloth). The embroidery form was a double satin stitch locally called *do-rookha*, the beauty of which lay in it being reversible, equally beautiful on both sides. Chamba rumal is a languishing art form in India. The scholars believe that the drawings on chamba rumals were done by court artists who were commissioned to do miniature paintings. The Chamba rumal embroidery flourished in the princely hill states of *Chamba, Kangra, Basholi*, and other neighbouring provinces.



CUSHION

Material: Silk

Size: 40cm x 40cm

Source: Uttar Pradesh

4.6/MGC(I)/13-T.E

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Cushion

Lucknow Uttar Pradesh

Size 16x16 inches

Exquisite chikan embroidery on cushion cover depicts the floral pattern in the centre

The name Chikan has been derived from the persian word Chakin or Chiken meaning a cloth wrought with needlework. Chikan began as a type of white-on-white (or whitework) embroidery. Creation of a chikan work piece begins with the use of one or more pattern blocks that are used to block-print a pattern on the ground fabric. The embroiderer then stitches the pattern, and the finished piece is carefully washed to remove all traces of the printed pattern. The patterns and effects created depend on the types of stitches and the thicknesses of the threads used in the embroidery. Some of the varieties of stitches used include backstitch, chainstitch and hemstitch. The result is an open work pattern, *jali* (lace) or shadow-work. Often the embroiderer creates mesh-like sections in the design by using a needle to separate threads in the ground fabric, and then working around the spaces. It consists of 36 different Stitches in which the major stitches are called in Lucknowi language as *Bakhiya, Fanda, Murri, Bijli, Pechni, Ghans patti, Ulti Jali*



CARPET

Medium: Metallic

Dimension: 152cm x 92cm

Source: Northern India

Classification: Rug- Embroidery

Accession No:7.2/MGC(I)/13-T.E



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CARPET

Medium: Metallic

Dimension: 152cm x 92cm

Source: Northern India

Classification: Rug- Embroidery

Accession No:7.2/MGC(I)/13-T.E

Zardozi carpet is decorated with small flower motifs all over the field of this rectangular carpet gives the impression of a garden. Use of semi precious sand stones and jewels in floral pattern gives it a rich look.

This needle craft embroidery is a done with metal wire and metal pieces or sequins on velvet, satin and heavy silk bases. This tradional needlecraft is one of the most famous and elaborate techniques in metal embroidery. The original embroidery of Zardozi was done with pure silver wires coated with real gold and was known as *Kalabatun*. Though silver and gold wires have now been replaced with synthetic threads yet the art remains the same. The use of metal embroidery in Indian textiles and costumes especially those used for ritual or ceremonial purposes demonstrates the importance of gold and silver within the culture. Of all the crafts of the country, *Zardozi* seems to have flourished and survived to the present day like few others. Zardozi is sheer magic of nimble fingers and imaginative designs. Zardosi embroidery work is mainly a specialty of Lucknow, Bhopal, Hyderabad, Delhi, Agra, Kashmir, Mumbai, Ajmer and Chennai



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CUSHION - coverlet

Medium: Cotton

Ajrakh print applique work

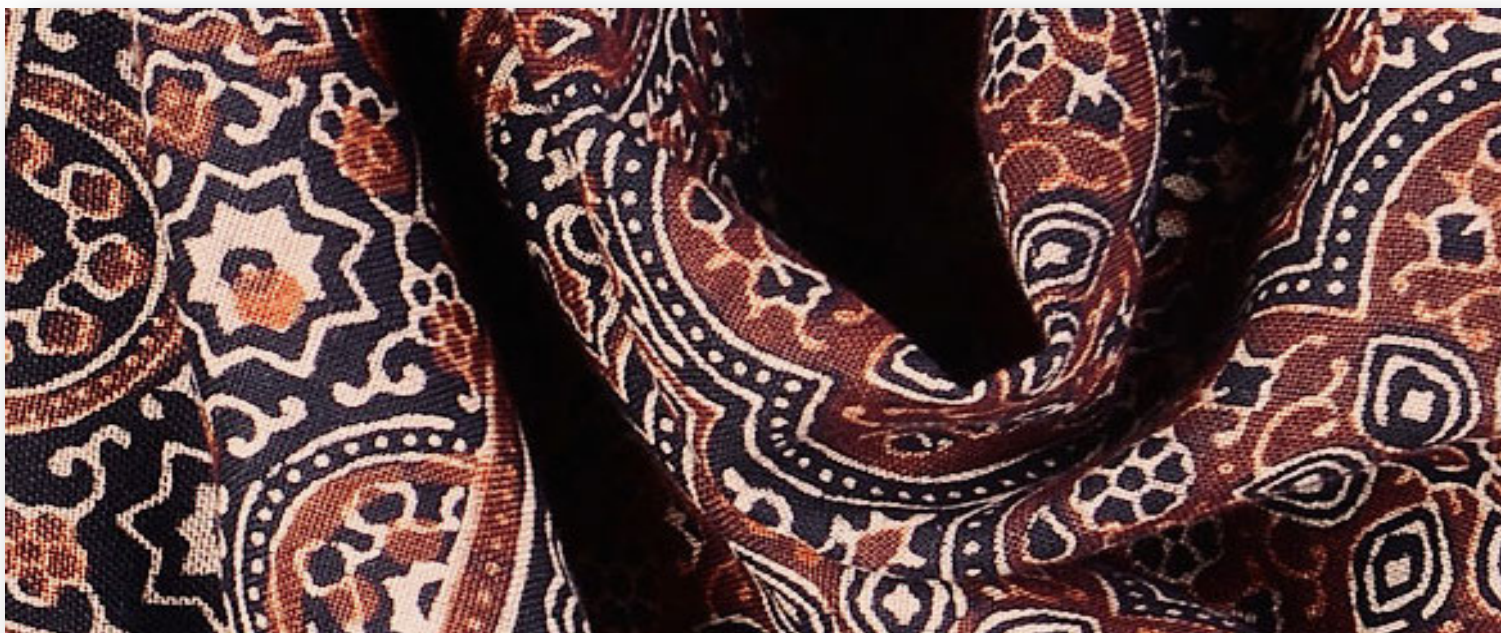
Dimension: 40cm x 40cm

Source: Gujarat, India

Classification-Textile- Embroidery

Accession No: 4.2/MGC(I)/13-T.E

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CUSHION - coverlet

Medium: Cotton

Ajrakh print applique work

Dimension: 40cm x 40cm

Source: Gujarat, India

Classification-Textile- Embroidery

Accession No: 4.2/MGC(I)/13-T.E



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CUSHION -coverlet

Medium: Cotton

Dimension: 40cm x 40cm

Source: Bihar, India

Classification: Textile - Embroidery

Accession No :4.5/MGC(I)/13-T.E

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CUSHION -coverlet

Medium: Cotton

Dimension: 40cm x 40cm

Source: Bihar, India

Classification: Textile - Embroidery

Accession No :4.5/MGC(I)/13-T.E



Appliqué cushion cover depicts the scene of playground where children are enjoying with balloon, ice cream etc.

WALL HANGING

Medium: Cotton

Dimension: 82cm x 156cm

Source: West Bengal, India

Classification: Textile – Embroidery

Accession No: 3.4/MGC(I)/13-T.E



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WALL HANGING

Medium: Cotton

Dimension: 82cm x 156cm

Source: West Bengal, India

Classification: Textile – Embroidery

Accession No: 3.4/MGC(I)/13-T.E



A modern interpretation of Nakshi kantha with mixture of old (dancing girl, mother goddess, unicorn seal etc.) and new motifs like elephant, peacock, man and women are working in field.

Kantha is a needle craft of west Bengal. The stitching is also used to make simple quilts, commonly known as *Nakshi Kantha*. Women in Bengal typically use old saris and cloth and layer them with *kantha* stitch to make a light blanket, throw or bedspread, especially for children. *Kantha* is a specialty of Bolpur/Shantiniketan and similar to the decorative running stitch of Japanese sashiko quilting. *Kantha* originated from the way in which Bengali housewives mended old clothes by taking out a strand of thread from the colorful border of their saris and making simple designs with them. Depending on the use of the finished product they were known as *Lepkantha* or *Sujni Kantha*. The embroidered cloth has many uses including women's shawls and covers for mirrors, boxes, and pillows. In the best examples, the entire cloth is covered with running stitches, employing beautiful motifs of flowers, animals birds and geometrical shapes, as well as themes from everyday activities. The stitching on the cloth gives it a slight wrinkled, wavy effect. Contemporary *Kantha* is applied to a wider range of garments such as sarees, dupatta, shirts for men and women, bedding and other furnishing fabrics, mostly using cotton and silk.

STOLE

Medium: Crepe silk

Dimension: 220cm x 50cm

Source: Punjab, India

Classification: Textile – Embroidery

Accession No:15/MGC(I)/13-T.E



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COVERLET

Medium: Cotton

Dimension: 32cm x 32cm

Source: Punjab

Classification: Textile- Embroidery

Accession No: 4.1/MGC(I)/13-T.E

4.4/MGC(I)/13-T.E



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STOLE

Medium: Crepe silk

Dimension: 220cm x 50cm

Source: Punjab, India

Classification: Textile – Embroidery

Accession No:15/MGC(I)/13-T.E



Cotton white stole is embroidered with silk thread with geometric pattern all over the field.

Phulkaree ideates the expression of love in matrilineal fashion in the traditional patriarchal society in Punjab in northern India. This needlecraft is popularly known as phulkari. 'phul' is a Hindi term for flower and 'kari' refers to embroidery.

The main characteristics of Phulkari embroidery are use of darn stitch on the wrong side of coarse cotton cloth with coloured silken thread. Punjabi women created innumerable alluring and interesting designs and patterns by their skilful manipulation of the darn stitch. It's a women's art and passed on in generations from mother to daughter. The base khaddar cloth used in Western Punjab is finer than those of Central Punjab. Black/blue are not preferred in Western Punjab, whereas white is not used in East Punjab. In West Punjab two or three pieces of cloth are first folded and joined together



AJRAKH TEXTILE INSTALLATION

Site specific installation of 30 feet high with 300 circular *Azrakh* print discs mapping the traditional and contemporary azrakh textile resist dyeing and printing traditions

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Shelly Jyoti, Indigo Narratives: An ode to Neel Darpan
Site specific installation

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Shelly jyoti

Installation of Traditonal Azrak prints

Site specific installation of 7 feet high with 300 circular *Azrakh* prints mapping the traditional and contemporary azrakh resist dyeing and printing technique .

The installation documents the 3000 year old magnificent resist printing natural dye technique of Ajrakh, which is almost at the threshold of extinction of its pure form. The objective of this installation is to document the craft of *Ajrakh* printing and record the changes that have come about in its manufacturing process, colours and motifs . Ajrakh, traditionally a double sided resist block printed cotton textile. The use of azrak printing on cotton and kahdi fabric utilizes indigo techniques, which are used by khattris, the immigrants from Sindh and Baluchistan during 1600 C.E. Working with 9th generation Azrak artisans in Bhuj in the interior of Gujarat on khadi fabric with ancient indigo resist printing techniques, my designs, however artwork performs a great sense of preservation as a visual medium for documentation purpose



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council of Cultural Relations, New Delhi,
India



Shelly Jyoti is a visual artist, fashion designer, poet and an independent curator. She works with various media, excavating from colonial history and celebrating the subaltern. She is trained as a fashion designer from National Institute of Fashion Technology, New Delhi, and she earned her MA in English Literature from Punjab University, Chandigarh.

Her select recent solo shows include Salt: The Great March (2013-15); Indigo Narratives (2010-14)(two woman show); Beyond Mithila: Exploring the Decorative (2008-14)

She has exhibited at the Chicago Cultural Center, Indira Gandhi National Center for the Arts, New Delhi; The DakshinaChitra Museum, Chennai; India International Centre, New Delhi, Gandhi Memorial Centre, Washington DC, USA . She has been invited to lecture and talk internationally at important universities

Her work is included in corporate and private collections in India and abroad, including the TAPI collection (Textiles & Art of the People of India) in Surat, India, IGNCA (Indira Gandhi National Centre for Arts) New Delhi, and with International Lincoln Centre, Louisiana State University, and Shreveport as their permanent collection.

Her recent curatorial project “Traditional Indian Textiles” is a travelling exhibition of Indian Council of Cultural Relations (ICCR) for ASEAN countries. She has authored the catalog publication for the same. She lives and works in Gurgaon and New Delhi

www.shellyjyoti.com

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VASTRAM: SPLENDID WORLD OF INDIAN TEXTILES

CURATED BY SHELLY JYOTI



Indian Council for Cultural Relations
भारतीय सांस्कृतिक सम्बंध परिषद्

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