

EARTHWISE

AN INDO-KOREAN NATURAL DYE EXHIBITION



Sponsored by the Office of the Development Commissioner(Handicrafts),
Ministry of Textiles, Government of India



Craft expressions have been an indispensable means of survival for millions of people and are central to their wellbeing as self-reliant citizens. Considerations of ecology and sustainability in the world today are necessitating a re-look at what were thought of as being unscientific and primitive practices and notions. It is clear now that natural dyes, which are an expression of indigenous knowledge, present a very relevant counterpoint to the current ecological problems that have become a matter of global concern today.

An Indo-Korean Natural Dye Exhibition in Chennai



*InKo Centre in association with the Crafts Council of India and the Museum of Natural Dye Arts, Korea will present **Earthwise: An Indo-Korean Natural Dye Exhibition** at Lalit Kala Akademi, Chennai from **23-29 November 2009**, followed by a **Craft Workshop** at Kalakshetra on **28 and 29 November 2009**.*

The exhibition and workshop foreground considerations of ecology and sustainability in the world today which are necessitating a review of traditional practices that were hitherto thought of as unscientific and primitive having outlived their relevance and role in today's high-tech world. It is however becoming increasingly clear that the wealth of accumulated knowledge is as applicable today as it was a century ago.

Since pre-historic times natural dyes have been used for creating patterns on a variety of materials. Used extensively for dyeing cloth, these colours have been valued also for their medicinal and cosmetic properties and for their use in art. With the advent of synthetic dyes it seemed these dyes and their variegated colours would lose their importance forever. However, the uniqueness of the materials, processes and the glorious colours produced by natural dyes, remain unmatched. With the increase in demand for eco-friendly products, natural dyes have witnessed a resurrection in terms of use on textiles and in art.

Exhibition At Lalit Kala Akademi - 23-29 November 2009

Earthwise is a specially curated exhibition that will showcase some of the finest examples from India and Korea with twenty artists – ten each from India and Korea- coming together to display exceptional art and craft works that use natural dye products exclusively. The exhibition, curated by Professor Kim Ji-Hee, Director of the Museum of Natural Dye Arts in Daegu, Korea and Ms Anjana Somany, Crafts Council of India will focus on traditional and contemporary processes including Ajrakh printing, tie and dye, handloom weaving and block printing and will present a representative range of products ranging from Korean mulberry paper, Ramie hemp and cotton cloth and a variety of dyes, including boi-tea, persimmon, indigo dyes, safflower and bamboo charcoal and aal, to name a few.

The exhibition focuses on craftspersons as artists in their own right, creating things of beauty, for both function and fashion. They continue to dip into the rich reservoir knowledge and skill passed down through generations. This exhibition aims at displaying the refined artistic skills of the craftsperson, adapted to suit the contemporary environment.

Craft Workshop At Kalakshetra (Craft Education and Research Centre)

The two-day Craft Workshop at Kalakshetra on 28, 29 November 2009, designed by natural dyes expert, Jagada Rajappa, will include live demonstrations of natural dyeing techniques from both India and Korea. Experts from India and Korea will demonstrate traditionally researched processes and will share material saving recipes, water conservation methods and economically viable processes.

The Indian artists will demonstrate dyeing techniques using a wide variety of fibres as well as dyes on lacquer and in Ajrakh block printing. The Korean artists will demonstrate the art of painting on composite dyes with indigo and persimmon; the use of safflower and cochineal dyes, batic of indigo dyes and charcoal dyes.

Partner Organisations:



The Crafts Council Of India

THE CRAFTS COUNCIL OF INDIA

The Crafts Council of India (CCI) is an organization working for the welfare of craftspeople and the development of handicrafts in India. In working for the well-being of artisans and the artisan communities, CCI is committed to preserving craft as a way of life and a system of production. The year 2006, saw a landmark coming together of artisans, scientists, scholars, entrepreneurs, activists, students etc from fifty-seven countries at the International Symposium on Natural Dyes organized jointly by UNESCO and CCI in Hyderabad. CCI's concern today is about craft being a viable and sustainable livelihood option. The aim of such exhibitions and workshops are to spread awareness and create a platform for the craftspersons to sell and exhibit their products. The CCI is an Apex body with a network of affiliated Councils; CCI is affiliated to the World Crafts Council. Please visit www.craftscouncilindia.org.



THE MUSEUM OF NATURAL DYE ARTS

The Museum of Natural Dye Arts was established to trace the source of the traditional Korean colours by collecting and preserving the manners and customs of people as reflected in natural textiles and dye products. In addition, the Museum also aims to develop the art and craft of Korean natural dyeing and to preserve such knowledge for future generations. The Museum disseminates such information to the public with an aim to instill a sense of pride in what is a local community offering as well as a national symbol that is uniquely Korean. As such, the Museum of Natural Dye Arts is designated as a space for creation, preservation, exhibition, research and education, exchanging information and knowledge with the creative industries of culture, art and craft.

The Museum of Natural Dye Arts has held many seminars, fashion, shows, and exhibitions with an aim to exchange information and technology on natural dye art works with many countries including USA, UK, France, Germany, Australia, Japan, China, Taiwan, Malaysia, India and Indonesia.



InKo CENTRE

InKo Centre aims to promote an inter-cultural dialogue between India and Korea by facilitating a consistent programme that draws on the rich traditions of both countries. With a focus on language, culture and information, through performances, conversations and research, linking artists and organizations in India and Korea, the Centre will look at the global dimension of such a dialogue even while showcasing the local and national characteristics that underpin such exchange. For a comprehensive overview of our activities and programmes, please visit www.inkocentre.org

From Tradition to Innovation

Prof. Kim Ji-Hee, Director, Museum of Natural Dye Arts, Deagu, Korea.

Natural dye, which was handed down from generation to generation, in countless nations around the world, can be traced back to ancient times, timeless practices and traditional wisdom. Natural dyes can be obtained from grass, leaves, flowers, fruit, tree branches, roots, cover soil, powder, animal sap, marine algae, moss and mushroom- in other words, these are dyes that are drawn from the bounty of nature. In addition, the solvents and mordants, which are used when extracting the dyeing liquid, play an equally important role in the process of natural dyeing. As a process that taps into the renewable resources of the natural world, natural dyes are seen as an important non-chemical, ecologically sensitive alternative, an example of traditional wisdom that acknowledges the delicate balance between Man and Nature.

The theme for the Korean section of this exhibition, “From tradition to Innovation” has remained relevant ever since it was first used in 1996 for an international natural dye exhibition in Korea. This is because our natural dyes, although based on traditional techniques and methods, has adapted modernised methods and has brought in innovations that allows for its continuing relevance in the contemporary world. There is an interesting overlap with modern art as many natural dye artists in Korea have studied modern painting and have introduced natural dye and its colours their works of art. While curating the Korean section of this exhibition, I have consciously made a selection of artists who have, while practising traditional techniques, introduced innovations that result in works of art that are both aesthetically pleasing and functionally appropriate in the contemporary world.

I would like to introduce the Korean artists participating in *Earthwise: An Indo-Korean Natural Dye Exhibition*:

1. Kim, Ji-Hee

Title : Enjoyment of the Lotus Flower

Sizes : Various

Materials : Cotton, Indigo and persimmon

Ms Kim Ji-Hee likes installation work that uses the *pojaggi* (wrapping cloth) that is natural dyed. Her installations are constructed with various sizes of *pojaggi*. She makes cultural goods based on this. She likes to work with composited dye with indigo and persimmon and she adds in the lotus flowers by using a paint brush and natural colours. Her work is based on ancient dyeing methods and she paints using natural colours. Sometimes, she makes another form in order to create an installation. She is currently President of The Natural Dye Craft Association in Korea; the Director of The Museum of Natural Dye Arts and the Emeritus professor of The Daegu Catholic University in Korea.

2. Park, Ae-seon

Title : Sorrowful Winter

Sizes : 1200 X 880 mm

Materials : Paraffin, Gallnut, pomegranate

Ms Park, Ae-Soon has studied about traditional techniques of indigo dyeing for many years. She uses these ancient techniques to express, in a contemporary fashion, patterns on dyed cloth by resist dye methods that use the branches of trees and its leaves. Park, Ae-Soon is currently the Chairperson of the Seoul Branch of the Natural Dye Craft Association in Korea (NDCA).

3. Kim, Young-Eun

Title : From traditional paper of Korea

Sizes : 64 X 138 cm

Materials : *Hanji* (Korean traditional paper)

Ms Kim, Young-Eun's works are almost always based on *Hanji* (Korean traditional paper). She likes to work with *Hanji*, to roll it up and dye it on. For this exhibition, she has dyed on *Hanji* with a black colour, which is created by fermenting evening primrose resulting in a stunning composition of black and white. Kim, Young-Eun is currently a Professor at the Daegu Industrial College where she trains students in natural dye arts.

4. Kim, Chun-Wha

Title : Blind of hemp

Sizes : 130 X 205 cm

Materials : Hemp cloth, persimmon

Dyeing with persimmon and other plants on hemp and dividing this up into various pieces is Ms Kim, Chun-Wha's speciality. She quilted it to make a *pojaggi* (wrapping cloth) which is a famous kind of Korean traditional wrapping cloth. It is also used for decorative purposes today. Kim, Chun-Wha is currently the Chairperson of the Andong Area Branch of the Natural Dye Craft Association in Korea.

5. Kwon, Soon-Nam

Title : Textiles of safflower dye

Materials : Safflower, *maximowikzia* and unprocessed silk

Ms Kwon, Soon-Nam dyes on silk and hemp using safflowers producing a delightful palette that ranges from pale to deep various colours. She ties the various pieces together to make *Pojaggi* (wrapping cloth). Kwon, Soon-

Nam is currently the Chairperson of the Uisong Area Branch of the Natural Dye Craft Association in Korea.

6. Park, Soon-Boon

Title : Carpet
Sizes : 250 X 300 cm
Materials : Cotton

Ms Park Soon-Boon majored in dyeing with yellow soil and charcoal on cotton. She makes carpets or comforters using this technique. She has own sales network, and it is a long and commendable history.

7. Jeun, Min-Jeung

Title : Traditional Korean cloth
Sizes : Medium
Materials : Cotton of *Boi*-tea dye

Ms Jeun, Min-Jeung specialises in the use of *Boi*-tea which is fermented tee to produce pale beige, brown, deep brown and khaki colours. She makes Korean traditional cloth using this technique. Jeun, Min-Jeung is currently the Chairperson of the Ulsan Area Branch of the National Dye Craft Association in Korea.

8. Hwang, Mi-Ae

Title : Cocktail dress, Evening dress
Sizes : Mannequin size 55 (Waist 70cm, X Shoulder 38cm)
Materials : Rayon, indigo, cochineal

Ms Hwang, Mi-Ae has produced an elegant party or evening dress using the technique of composite dyeing with indigo and cochineal. She is currently the Chairperson of the Yungjoo Area Branch of the Natural Dye Craft Association in Korea.

9. Kim, Ji-Eun

Title : Mending
Sizes : 34" X72"

Ms Kim, Ji-Eun has majored in lettering composition using natural dye ink. She had studied in the U.S.A and is currently a Professor at the Kyungson University in Pusan, Korea.

10. Kim, Hoon-Bae

Title : Blind
Sizes : 100 X 170 cm
Materials : Ramie Cloth, Charcoal dye, quilted

Mr Kim, Hoon-Bae has created a quilted wall screen using charcoal dye. Kim, Hoon-Bae is currently Chairperson of the Kumi Area Branch of the Natural Dye Craft Association in Korea.



Evening dress



Hwang, Mi-Ae

Profile :

Completed the Educational Studying Graduate course at the Korea Natural Dyeing University.

Winner of the 8th Public Subscription of Natural Dyeing and Korean traditional clothes.

Winner of the 9th Public Subscription of Natural Dyeing and Korean traditional clothes.

Held an exhibition supported by the Korea Artistic Culture Promotion Board.

Participated in Hanstyle (Korea Style Expo, 2009)

Sizes : Mannequin size 55 (Waist 70cm ; Shoulder 38cm)

Materials : Rayon, Indigo, Cochineal.

Dye methods : Simple marinated method.

Speciality : Elegance and beauty, by using natural rayon silk.



Jeun, Min-Jeung

Profile :

Exhibition of educational certification organization (Korean Craft Promotion Foundation).

Participated in the First Korean Traditional Product Exhibition.

Participated in the International Natural Dyeing Invitation and Exchange Exhibition

Presented a paper at the International Symposium and Exhibition on Natural Dyes.

Participated in the the 34th Annual Traditional Handicraft Art Exhibition.

Sizes : Medium

Materials : Cotton, *Boi*-tea dye,

Dye method : *Boi*-tea deep dye

Speciality : The versatility of *Boi*-tea dye



Korean cloth



Hemp Blind

Sizes : 130 x 205 cm

Materials : Hemp cloth, Persimmon, Mordant.

Dye methods : Compound dyeing, and patch work

Speciality : Persimmon dye on hemp

Kim, Chun-Wha



Profile :

Awarded the Golden Prize at the Public Collected Exhibition of Sightseeing Souvenirs in Andong

Awarded the Grand Prize at the exhibition of industrial arts in North Kyungsang Province

Awarded the prize of Design Promotion Institute in a nationwide public exhibition for industrial arts

Participated at the members' exhibition of Korean ornaments

Held an exhibition of natural dye and boudoir industrial arts

Charcoal-Dye Quilted Blind

Sizes : 100 x 170 cm

Materials : Ramie Cloth

Dye methods : Dyeing, Flushing, Re-Dyeing, Flushing, Drying.

Speciality : The blind is made by quilting together a total of 173 pieces, expressing good luck with seven lines in the width balancing seven pieces connected in a middle line.



Profile :

2008: Participated in the Gumi Mum Festival.

2008: Participated in the South Kyeongsang Natural Environment Training Center Dye Work Exhibition.

2007: Participated in the Gyeongju Expo.

2006: Submitted for COEX Fashion Fair.

2005: Completed the high-grade course at the Museum of Natural Dye Arts

Kim, Hoon-Bae





Kim, Young- Eun

Profile :

Three times Solo Exhibition

Participated in the Korean Crafts Council and Korean Fiber Art Biennale Exhibition

Participated in the Grand Craft Exhibition of Daegu (Invited Artist)

Participated in the Deagu Industrial Design Exhibition (Invited Artist)

Is currently a Professor at the Yeungnam College of Science and Technology

From Korean Traditional Paper

Sizes : 64 x 138(cm)

Materials : Korean Traditional Paper

Dye methods : Persimmon Dyeing

Speciality : Formative application using Korean Traditional Paper with Persimmon dyeing.



Kim, Jee-Eun

Profile :

M F A in Fiber Art from the University of Hawaii at Manoa in 1999

M F A in Textiles from the Ewha Woman's University in Seoul, Korea in 1992.

Kim's work is present in the collections of the Hawaii State Foundation on Culture and the Arts and the Honolulu Academy of Arts.

Kim, Jee-Eun is currently a full-time lecturer at the Kyungsung University in Busan, Korea.

Sizes : 34" x 72"

Materials : Korean Mulberry Paper, Cotton Thread

Speciality : *Joomchi* technique (felting Paper)

Mending



Enjoyment of Lotus Flower

Sizes : 60 x 40, 36 x 24, 15 x 9.5, 13 x 12, 12.5 x 12, 11 x 10, 10 x 8, 10 x 7
(One complete set)

Materials : Cotton, quilt padding cotton, persimmon and indigo pigments.

Dye methods : Persimmon and indigo dye and composite dye on cotton, wool felt with natural dye.

Speciality : Composite natural dye; beauty of painting with natural dye materials

Kim, Ji-Hee



Profile :

BA Seoul Univ., MA Kyung-Hee Univ., Ph.D Daegu Univ.

Minister prize at the National Arts contest

First prize of crafts from UNESCO in 1998

Grand prize of contemporary arts from Paris, France

Executive Chair of ISEND 2009, Daegu, Korea

President of the Korea Natural Dye Craft Design Association.

Director, Museum of Natural Dye Arts, Daegu, Korea

Emeritus Professor at the Catholic University of Daegu, Korea.

Sorrowful Winter

Sizes : 1200 * 880 (mm)

Materials : Paraffin, gallnut, pomegranate, *curcuma longalinné*, *diaspis echinocacti*, charcoal

Dye methods : Paraffin resist dyeing

Speciality : Indigo paraffin resist dye



Profile :

Professor at the Wonkuang Digital University of Continuing Education

Special prize at the Korea National Traditional Craft Contest

Invited Artist at the Craft Exhibition of Sandong-seong in China

Participated in the International Symposium and Exhibition of Natural Dye (ISEND 2008) Daegu

Is currently the Head of the Seoul Division of the Natural Dye Craft Design Association in Korea.

Park, Ae-Sun





Kwon, Soon-Nam

Profile :

Special prize in the 2006 International Competition for Natural Dye

Participated in the International Symposium and Exhibition
in Hyderabad, India

Completed Dyes for Pattern Course of Japan.

Completed the CEO Academic Course for Crafts

Is an analyst for dye plants and medicinal plants.

Textile of safflower dye

Sizes : 50 x 420 cm, 3 pieces

Materials : Safflower, *maximowikzia* and unprocessed silk

Dye methods : Dye of safflower

Speciality : Strip patterns, Dip-dyeing.



Park, Soon-Boon

Profile :

Graduated from the College of Natural Dye Arts

Selected for the International Natural Dye Competition

Attended the International Natural Dye Symposium and Exhibition in Hyderabad, India in 2006

Completed the natural dye specialist course at the National Folk Museum

Size : 250 x 300 cm

Materials : Cotton

Dye method : Dip-dyeing

Speciality : Persimmon dye



Carpet

Celebrating Nature, Surrounded by Craft

Anjana Somany, Crafts Council of India.

India is well known for her advanced knowledge of many complex skills. Both material and textual evidence found suggest that these very skills made her famous beyond her shores. The so called Indic style was itself ever expanding with innumerable migrations into the Subcontinent. This evolving artistic expression permeated into every sensibility. Since pre-historic times natural dyes have been used for creating patterns on a variety of materials. Used extensively for dyeing cloth and for their use in art, these colours have also been valued for their medicinal and cosmetic properties. The Indian craftsmen continue to dip into this rich resource and knowledge passed through countless generations. At Earthwise we will showcase outstanding abilities of selected artists from within the craft community adapted to suit contemporary needs. Earthwise celebrates both artisan and his art!

The knowledge for dyeing cloth existed in the Indian sub-continent as early as 5000 years ago. The world's earliest example of a coloured woven textile is a *mordant dyed* madder cotton cloth, found at the Harappan sites. We illustrate this early technique with a tribal weave from Orissa dyed in *aal*, which belongs to the madder family. The weaver-dyer is Jagbandhu Samrat.

Cotton textiles, in varying shades and designs are a gift from India to the world. Excavations in the ancient Harappan cities have revealed an existing knowledge of spinning and weaving. Jagada Rajappa, dedicated to research and development of natural fibers and colours provides the exhibits. These include a cotton sari in a special weaving-painting technique and an example in *khadi*.

Palm leaf predated paper as writing material and was used for the illustrated Buddhist manuscripts dated to the Mauryan period. Eventually this

evolved into an art form in itself. Known as *pattachitras*, this art continues as a living tradition in Orissa. The artists known as *chitrakaars* also paint on cloth canvas. Young and talented Akshay Kumar Bariki is the artist for the two installations innovated into products to suit contemporary needs.

Printed cloth called *cheent*, helped coin the word *chintz*, which became synonymous with pattern-embellished trade-cloths from India. *Ajrakh* is a special block printing process from Kutch still practiced with ancient recipes. Dr Ismail Mohammed Khatri bestowed with an Honorary Doctorate in Textiles from De Montfort University of Leicester UK, displays his brilliant double-sided *ajrakh*. He also lends from his yardage for the patchwork quilt made by the Mutva tribal group under the guidance of Kala Raksha Trust.

Indian hand-painted and printed textiles were valuable trade items even before European intervention. *Kalamkari* from the Coromandel Coast, eventually traded as *chintz*, is an old artistic tradition of producing

painted narratives with Hindu mythological themes. Adapting it to varied uses is helping keep the art alive. Jonnalagadda Niranjan, well known for his dexterity, is successfully continuing the family tradition of his illustrious forefathers. He delights us with the hand-painted garden umbrellas.

Ancient skills are visible in the myriad patterns and techniques that exist. *Bandhej* or cloth tied with cotton thread into dotted patterns unfolds into beautiful designs when dipped in a dye bath. An important trade cloth from the western region, it became synonymous with clothing for auspicious occasions. On display is the traditional Gujarati dress *abho* created by Suleman Umar Faruk Khatri a design graduate from Kala Raksha Vidhyalaya.

The process of tying and dyeing yarn in a specific pattern to create amazing designs after it is woven is known as *ikat*. Cherished trade cloths, the unique *telia rumals* or literally *oily handkerchiefs* from Chirala, are always woven in the *ikat* technique. They derive their name from the *tel* or *oil* rubbed into the yarn to provide cooling properties. Exported as head cloths to the Arab countries, they are still worn as a status symbol. Gajam Govardhan, one of India's most celebrated weavers, can be credited with its revival. The display piece has earned him the UNESCO Seal of Excellence.

In India, a shamanic-type covering called *chandarva* provides the sacred space for auspicious ceremonies. This merino-wool, indigo-dyed *chandarva* is woven in the traditional *dhabla* or woollen blanket-style weave from Kutch. Weaver-artist Shyamji Vishramji, recipient of the President's award, has also woven the lac-dyed *ludi* or woollen shawl of the Rabari tribe. Design graduate Lachhuben Raja, field coordinator for Kala Raksha Trust, has embroidered it.

Pahari miniature painting with roots in the Mughal School impacted the idiom of the *Chamba Rumal* embroideries from Himachal Pradesh. The *do-rukha* stitch technique ensures exact duplication of the image on the

reverse. Sketched by *Pahari* miniature artists, they are embroidered with untwisted silk floss; hence referred to as 'paintings in embroidery'. The revival programme by Delhi Crafts Council has given life to a dying art. Masto Devi, recipient of the 'Kamala Samman' has embroidered this *rumal* with natural dye threads.

In India arts and crafts are not necessarily practiced for commercial reasons alone; they also serve a social, ritualistic or decorative purpose. Aesthetics in everyday life is common to all communities and can be found across the mediums. Introduction of natural colours for the lacquered wooden products saved the dwindling toy making industry of *Etikopakka* in Andhra Pradesh. The foresight and dedication of a local landowner C V Raju, helped form the Padmavati Associates focused on continuing this craft. Diversification into utilitarian items has made brilliant commercial sense. On display is a range of products made by this organization.

With the advent of synthetic dyes it seemed natural colours would lose their importance forever. However, the uniqueness of the materials, processes and the glorious colours produced, remain unmatched. The demand for eco-friendly dyes has seen a resurrection in their use on textiles and art. This exhibition has provided the opportunity for experimentation and innovation. I hope you enjoy viewing it as much as I have while putting it together.



‘Creation Unfolding’ with
ajrakh and patchwork quilt



Dr Ismail Khatri

Profile :

Dr Ismail Khatri from Ajrakhpur, Gujarat is the Winner of the UNESCO Award of Excellence and is a Kamala Awardee. He belongs to a community of traditional Ajrakh printers in Kutch, Gujarat. The family has developed new products and has adapted traditional methods to suit the demands of clients both in major metros in India and in international markets. His products, featured in this exhibition are bedspreads, tablecloths and stoles.

Ajrakh is a form of block printing practiced by the Khatri community in India and Pakistan. It is a lengthy and arduous process which involves washing the fabric in river water, beating and steaming to soften it, soaking in camel dung to bleach it, and washing again before the cloth is ready for printing. Printing is done on both sides of the fabric, using hand carved blocks and vegetable colours and the mud-resist dyeing method. Dyes obtained from indigo and madder are used primarily, resulting in brilliant jewel tones of blue and red. The colours of an *ajrakh* improve with every wash.

Ajrakh is a hereditary craft handed down from father to son. In India it is practiced in Bhuj, Kutch, Gujarat. It is a perfect example of the exquisite craft that can be produced when nature - the river, the sun, plants, rocks - and man, join forces.



Jagabandhu Samrat

Profile :

Jagabandhu Samrat from Orissa is a seasoned artisan who has participated in several weavers service centre workshops. He weaves the cloth which his wife Sudha, dyes. Jagbandu's market has widened to cities like Delhi, and Chennai, with an occasional export order.

Aal dyeing is a specialty of the tribes of Orissa and Chattisgarh In Orissa. It is widely practiced in Kotpad, of Koraput district. The *aal* tree (*morinda citriflora*) grows abundantly in the forests. Portions of the root are used for the dye. The yarn is dyed in an elaborate process, by the women of the tribe, before being woven. *Aal* dyed cloth is a rich, reddish brown. The yarn used is usually a bit coarse and has to be oiled, kneaded, 'dunged,' kneaded again, and treated in an alkaline solution of ash, in a process that takes more than a week. Once the yarn is treated, it is dyed and then woven .The motifs usually depict life, and animal forms like deer, fish, trees etc. The motifs are woven all over if it is a *dupatta*, or on the *pallav* if it is a saree.



Tribal Sari with
Dusshera motifs



C V Raju

Profile :

C V Raju is from Andhra Pradesh. He is recipient of the State Award from the National Innovations Foundation in 2003. He has participated in a series of workshops aimed at developing natural vegetable dyes in the toy making craft, was instrumental in taking these experiments forward, and improving design and colour content of the existing toy making process. He formed Padmavathi Associates, which took up the marketing of the toys made with natural dyes. Special textile hangers have been developed for this exhibition. Also on display are large bowls and storage jars.

Etikopakka, in Andhra Pradesh, is a village noted for its brightly coloured, turned wood, lacquered toys. In the late 80's, toy makers faced with a dwindling demand for their products, approached the largest land-lord in the district, C.V.Raju, for help.



Range of laquered wooden products



Shyamji Vankar

Profile :

Shyamji Vankar from Bhuj, Gujarat, is National Awardee and winner of the UNESCO Award of Excellence. Hailing from a traditional family of weavers, he realised that there was a revival of interest among people in natural dyes and worked to revive natural dyeing techniques that had given way to synthetic, acid dyes.

He chooses particularly to work with lac dyes as the clothing of the majority of the women in the region, is in shades of red. His experimental work with lac dyeing shows great promise.

Lac Dyeing - The Meghwal Vankars are traditional shawl weavers in Gujarat, using lac to give their shawls a gorgeous deep red. Lac is an insect extract. A large part of lac is resin and the rest is the dye pigment. The dyeing process is practised by women and involves the use of tamarind, lime to soften the wool and *amla*, along with lac, to produce the deep reds and maroons.



‘Sacred Space’ under the
chandarva and embroidered *ludi*



Bandhej Abho, ejar and dupatta



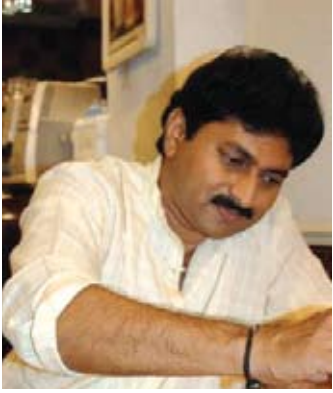
Suleman Umar Faruk Khatri

Profile :

Suleman joined the family *bandhani* business of woollen *bandhani* after completing an LLB. In 2008, he graduated from Kala Raksha Vidhyalaya. Now, he and his brother Aziz, have harnessed their creativity as well as fine craftsmanship to launch an instantly successful business of tradition-inspired contemporary bandhani designs. They specialize in *tussar* and other types of silk. “My art is my identity,” says Suleman. “It gives us popularity and recognition. People from all over the world come to our village and appreciate our art. Our art enables us to remain independent.”

The tying of the piece is extremely fine. Each tiny dot is a resist, hand-tied with cotton thread, difficult to achieve on the heavy silk. The colours are achieved with natural dyes. The rust is made from madder root. The yellow is created from onion skins. The ensemble is completely natural. The mulberry silk uses no chemical processing. Even the printing of the pattern is done with a natural substance, red ochre earth is used.

In this piece, Suleman has adapted the traditional Muslim woman's dress into a contemporary version. The adaptation required a change in material and size. That Suleman could include the entire traditional pattern of the *abho*, by using his judgment and inherent understanding of proportion, is a tribute to his artistry.



Jonnalagadda Niranjan

Profile :

Shilp Guru, J Gurappa Chetty, father of Niranjan, once the only person left practicing the art, was responsible for training artists and reviving the *Kalamkari* craft. Today there are over two hundred artists. Niranjan is noted for applying creative thought to the traditional process. His installation at the exhibition is the garden umbrella with the picture of *Surya* the Sun God, painted on it using the *Kalamkari* technique.

Kalamkari painting is the art of painting with a *kalam* or pen on specially treated cloth. Kalamkaris from Srikalahasti, Andhra Pradesh, originally had narrative themes of mythological stories and were used as temple hangings. The paintings have always used natural dyes, using a lengthy process involving more than a dozen steps which includes bleaching of the fabric, soaking in animal dung solutions, using wax resist dyeing methods, and dyes made from indigo, madder, as well as various other seeds and flowers.



Garden Umbrellas in
hand-painted *Kalamkari*



Telia Rumal
and indigo textiles



Gajam Govardhana

Profile :

Gajam Govardhana is perhaps one of India's most celebrated weavers. Govardhana is noted for his experiments in dyeing and weaving. He spends a lot of time mentoring people in his community of weavers. He is a National awardee for both handicrafts and handlooms and is also a Shilp Guru.

Telia Rumal is literally an oiled square cloth. *Ikkat* is a resist process of dyeing where the yarn is tied before it is dyed. It is tied in specific patterns so that when dyed and woven, the most amazing designs emerge from it. The *telia* or oiled yarn goes through an elaborate process of being treated in sheep dung first and then a 16- day process of steeping the yarn in oil. The traditional colours used are *alizarin* or red and *erakasu* for black.



Masto Devi

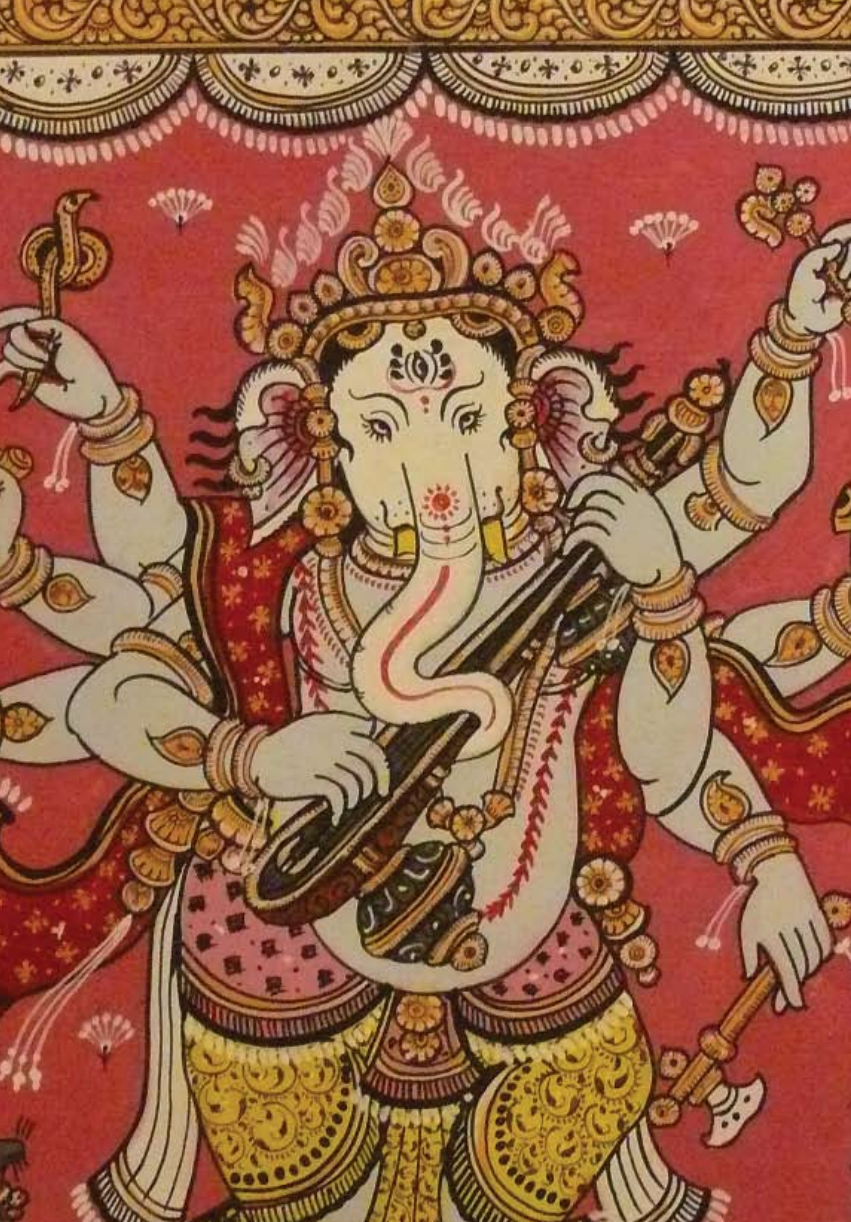
Profile :

Masto Devi is one of the finest embroiderers in the region and has made some of the most exquisite rumals – *Godhuli*, *Geet Govind*, *Ras Lila* are some examples of her very fine work. In 2002, the Delhi Crafts Council started the Chamba Rumal Centre, Charu. Masto Devi has been responsible for training the young girls who come to this Centre.

In India, the term *rumal* is used whenever textiles are in the shape of a square. This square formatted embroidered cloth is regarded as a work of art and was patronised by the princes in Chamba, in Himachal Pradesh. The *Chamba Rumal* embroideries were done in the same style as the miniature paintings of that region. The *rumals* reflected the artistic expression of women and they were used to cover gifts and offerings.



'Godhuli'-Chamba Rumal



Pattachitra Ganesha door and palm leaf blind



Akshay Kumar Bhariki

Profile :

Akshay Kumar Bhariki comes from a traditional *chitrakar* family. He is twenty seven years old and works on both painting and palm leaf etching. Paintings are often done using mineral colours. Out of the seven basic colours, white comes from sea shell, and black from soot. All the others are made from different stones. This basic palette yields another thirty five colours.

The art of '*Pattachitra*' in Orissa has burgeoned into a bona fide school of painting. The exponents are called *Chitrakars*. They are native to Puri and two adjacent villages, Dandshahi and Raghuraipur. Each of them possess a family sketchbook which is a legacy handed down through generations. *Pattachitra* is closely linked to palm leaf etching. In palm leaf etching, rows of similar sized palm leaves are sewn together and designs are etched on them with a sharp pen like object. Ink, which is made from burnt coconut shells, turmeric and oil, is poured along the design and though most paintings are in black and white, vegetable dyes are sometimes added to give them colour. The panels unfold in a beautiful fan-like pattern.



Jagada Rajappa

Profile :

Jagada Rajappa is the winner of the Kamala Devi Chattopadhyay Award in recognition for her extensive work with craftspeople. She has worked for more than 20 years in the fields of weaving and reviving old textile techniques, with vegetable dyes and hand block printing. She has been responsible for training craftsmen in working with vegetable dyes and has published several books on this subject.

Khadi cotton, or *khaddar*, is made of coarse handspun yarn, woven in such a manner that it allows the wearer to keep warm in winter and cool in summer.



Khadi Sari and hand-painted
Jamdani Sari



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