



The Textile Art

By: Isha Bhatt

The Textile Art

By: Isha Bhatt

To define art is not harder than understanding its own emotional complexities. In India there are ample art forms, but few of cultural art forms are fading due to various problems.

For example, in Rajasthan there are various abstract art forms, which feel like untouchables amongst others. On these accounts we can only experience the depth of this social taboo, but to agree on the issue is beyond any possibility. The beauty of some textile arts can make you feel pity on today's human race. Following these art forms can make life more worthwhile. The fading and changing face of some art forms is because of social evolution cultural delay and social dissolution. If we talk about textile art in Rajasthan, the weaving, embroidery and outer attractions are totally different from others.

The core of the textile art is its weaving. Without weaving it's impossible to construct a fabric. We have physical, mental and social needs; Cloth comes as a basic need.

The method used by the weavers of Rajasthan cannot be followed by the weavers of other regions. However every region has its own specialties. The weaving in Kota, famously known as 'Kota Doria' is extremely different from all the other weavings and their art form is just unique. But, with changing times, people are taking it as an employment, which is demoting its value as an art form. Rajasthan is said to be a dry area, even the animals and birds of Rajasthan are habitual of staying long without water. Because of this shortage of resources, the local residents are bound to convert their ancestral art forms into their employment, as they need to work for survival.

This is the reason the art of this area is inspired by the animals, birds and vegetation of the desert.

The art of weaving was known to Egyptian civilization during 6000 to 7000 years age, and all the techniques of their craft are carefully illustrated in the wall painting which come down to us from their first dynasty.¹ So the technique of weaving is very famous art for example -the weaving of the garment made to cover the camel, which is the most important animal of desert, is very tough.

The most important factor in its weaving is its designing, which is so gorgeous in itself. The whole body of the animal is covered with this garment and then displayed in the cultural festivals.

The traditional girths are made from goat hair yarn or sometimes cotton. Contemporary braid makers use a variety of yarns including, linen, hemp, silk, paper, or rayon, often using a four-hook cord winder to make the cords. Having made the cords, the ply-splitting process is very portable. A grip fid is frequently used for splitting the cords and drawing a cord through the plies of one or more cords. Being an 'off loom' technique, shapes may be made and combined to make more complex designs with the potential for making pieces from fine neckpieces, bracelets etc, through to larger vessels and

sculptural works. It is weaved with the tangles of two threads and the motifs used are unique and shows the folk style of Rajasthan. These girths are sometimes made up of cotton cord but more usually out of goat hair, using a unique technique. The villager takes a bundle of specially prepared goat hair (either black or white) and with a simple spindle spin out the yarn. The yarn is doubled to make it two-ply. Four-ply yarn is required-for girth making, of which each ply is two-ply, and taking a length of two-ply yarn, folding it in four and then twisting it into a four-ply cord makes it strong.

Now the question arises that whether these art forms are going to survive in future which are meant to be different from other arts and their beauty has a significant role in the folk life of the people.²

Gorband



Picture.No.1- Type of "Gorband"



Picture No.2. - Camel girth on nose of camel



Picture No.3. Sample of "Gorband"

The artists related to these arts are inspired by their own lives and their designing also comes from their day to day life. It's very important to protect these fading arts, their sources and the thought behind them.

The popular themes in the printing of the garments from Rajasthan are - Dhola-Maru and a sequence of camels along with a Doli.

Along with them the other popular motifs are – mangoes, lotus, peacock, elephant etc, not only describes the nature but also tells the tale of humanity of the region. There are several ornaments for the camel especially for its jaw, neck and hump. Which are to be worn by the camel on marriages and other festivals, is called 'Gorband'. Wearing that 'Gorband', when the camel dances, the sound of the bells gives immense pleasure to the spectators. The 'Gorband' is decorated with tiny round mirrors, colorful silk threads, round dots, colorful ropes etc. All decked up with these handmade things makes the camel look so stunning that this desert creature becomes the epitome of beauty.³

One of the Rajasthani poets described about three common stones (Ratan):

मरु थारे देस में निपजे तीन रतन ,
एक ढोलो , दूजी मारुणी , तीजो कसूमल रंग।"



Picture No. 4. Dhola Maru

The "Zari" work of Rajasthan is also well appreciated. The weaving and embroidery from zari not only gives beauty to the fabric, but also attached to human emotions.⁵

For the entire life man lives in his day to day routine and makes his life interesting with the help of his desires and ambitions. By wearing clothes "man fulfills his desires. The color he chooses shows his personality. That's why it's often said that to understand a person we should observe his gestures, clothes and his lifestyle. With the help of embroidery women portrays their daily life and try to give it a different shape.

Textile art gives a glimpse of human life. These weavers give away their whole life to the art without thinking about all the hurdles comes their way.

Articulation of Traditional Cloth

In articulation comes different styles and beauty of fabric, which is traditional and has a significant importance especially in India because we have there is different styles in different regions. India holds a legendary impression for its unique art concepts in the whole of the world. Remarkable diversity is seen amongst the Indian art tradition in different parts of the country.⁶ While creating a traditional garment, the textile art of the particular region is used.

"The glorious fabric of an age saturated with the essence of luxurious living, fabric of unsurpassed charm, elegance and beauty."⁷

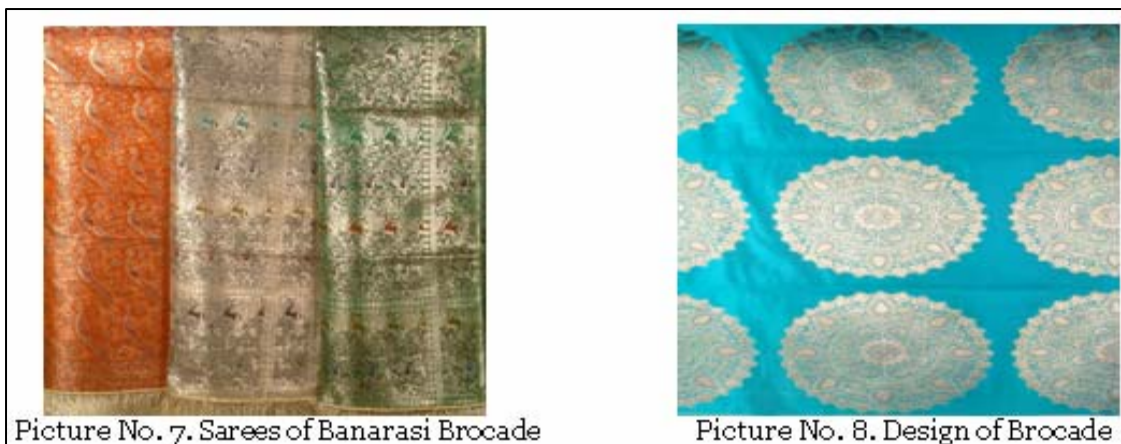
Brocade Fabrics



Picture No. 5. Phool Designs with Brocade



Picture No. 6. Paisleys Motifs of Brocade



Picture No. 7. Sarees of Banarasi Brocade

Picture No. 8. Design of Brocade

But the technique used to make this fabric in older times is fading now. It's very essential to protect the textile arts of ancient times; otherwise we will reach towards absurdity which is meaningless.

Most of the handicraft artists do their work from generations to generations for survival, so they get their efficiency to work in heritage which they further improve through constant practice. The basic nature of these craftsmen to express through their art and leaves an impression of excellence. Popular folk symbols are beautifully used in all art forms, but these folk arts are fading these days. The importance of art forms on which many artists are surviving, is decreasing. Traditional folk arts need to be well protected; otherwise they will lose their significance in the hurdles of daily life of human being.⁸

Conservation is very important in today's world, only because of modernization. It's making the entire human race absurd, which is insignificant and unimportant. Weavers and other artists want to protect their arts. Indian culture is a combination of art, literature, religion and philosophy, which means that Indian art have variety and tradition.

No one can ever decrease the value or raise any question about the textile art forms of ancient times. These art forms can be protected if we want to. Their specialties can be known through their historical backgrounds, where we come to know that they were geographically accomplished and socially important. It's found in some traditional books in such a way:-

“History testifies that man has thought out been inventing and creating for their fulfillment. It is there for that his essential love of nature has been manifest directly or indirectly in all such creation. His need, his socio- geographical environment, his economic status are all fully represented there in particularly, among these, his customs shows the utmost influence of the social life, the season and his field work. It is the” custom which establishes his individual identity in society and which also link him up with social hierarchy”.⁰⁹

That means that if we see the historical textile art, we can find an excellence. It will be accomplished with geographical, social and economic situations and the people related will be tasteful and able to express their emotions through art. So it can be concluded that conservancy and protection of these art forms is very important. This is we can protect and safeguard the cultural, social and artistic background.¹⁰

It is said that Indian race is expressing its taste for beauty through uncountable ways, which includes a beautiful and amazing handicraft tradition that means to protect this beauty should be the goal of human life.

References:-

1. Dr.Shailaja D. Naik ,*Folk Embroidery and traditional handloom weaving*, S.B Nangia, A.P.H. Publishing corporation, 1997.s
2. Barnard Nikolas, Gillo John, *Traditional Indian Textile*, 1951.
3. Dr. Vyas Kumar Rajesh, *Cultural Tourism*, Rajasthan Hindi Granth Academy, 2009.
4. Gupta Minakshi, *Sanganeri Thappa chapai me alankaran*, Navjivan Publiqueshan, 2010.
5. Dr. Goswami Premchand, *Rajasthan Cultural Art and Literature*, Rajasthan Hindi Granth Academy, 2009
6. Prakash. K., *Rajasthani folk art , traditional art from India , English edition publisher & distributor , 2003*
7. Mehta, J. Rusta, *Masterpieces of Indian Textile*, D.B. Taraporevela Sons & Co. Private Ltd, 1994.
8. Tiwari Prasad Kalika, *Foundation of Indian Culture*, Pointer Publication, 2001
9. Bhatnagar Parul, *Traditional Indian Costumes & textiles*, Abhshek Publications, 2006
10. Dr Panday Ram, *Folk Art of Rajasthan*, Researcher, 2010