

#44

Zeszyty Artystyczne

TKANINA ARTYSTYCZNA
Wobec współczesności

TEXTILE ART
In the face of contemporary times



Uniwersytet Artystyczny
im. Magdaleny Abakanowicz
w Poznaniu

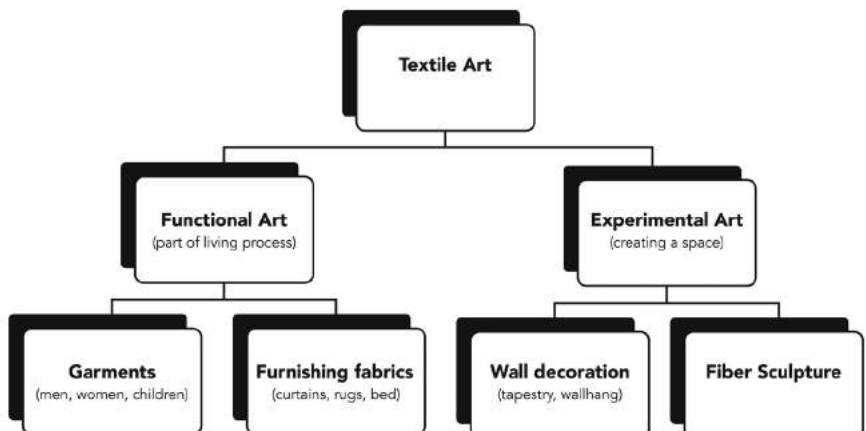
2(44)/2023

Mouminta Das

Completed formal academic education with 2 years certificate course in textile design continued with B.F.A and M.F.A in textile design from Kala Bhavana, Visva- Bharati Shantiniketan, West Bengal from 2006-2014. Went for a student exchange program at Ecole Superior des beaux-arts Tours Angers Le Mans in Angers, FRANCE. Received Inlaks Fine Art Award 2017 and Junior Fellowship from Ministry of culture Govt. India 2017. Had been selected for 'V INTERNATIONAL TEXTILE AND FIBER ART SYMPOSIUM' at Mark Rothko Art Centre, Daugavpils in Latvia. Received Charles Wallace India Trust Scholarship & avail my scholarship and went to Newcastle University, UK in 2022. Works in Vellore Institute of Technology (VIT), Vellore, Tamil Nadu, India.

Textile art in the sphere of contemporary educational practice

Nowadays, modern technology is indicative of the changing ways we live and visually interpret life based on our expectations. However, our approach to visual interpretation, aesthetics, creativity, and critical thinking always stems from our art practice. In this discussion, I focus on textile art, but before delving deeper, let's understand what art is. Art is an object that evokes human visual sensitivity and encompasses creative elements. It can take various forms, involving material transformations. As Rabindranath Tagore said, 'Art is the response of man's creative soul to the call of the real.' So, what is textile art? Textile art refers to objects with a tactile quality that enhance visual sensitivity through the creation of artwork. It is also known as fiber art or fabric art. 'Textile' is an umbrella term that includes various fiber-based materials, such as fibers, yarns, filaments, threads, and different fabric types.



Most people think that the word „textiles” only refers to woven fabrics. However, weaving is not the only manufacturing method, and many other methods like painting, printing, dyeing etc. were later developed to form textile structures based on their intended use. Knitted, knotted and non – woven fabrics are other popular types of manufacturing. In the contemporary world, textiles satisfy needs for versatile applications, from simple daily clothes, to functional and experimental applications.

Textile history is almost as old as human civilization; as time has passed, the history of textiles has become richer and richer. Silk weaving was introduced to India circa 400 AD, whereas cotton spinning dates back to 3000 BCE in India. Textile manufacturing has progressed from prehistoric crafts to a fully automated industry. Over the years, there have been continuous improvements in fabric structure and design.

India has been well known for textiles since very ancient times. The origin of Indian textiles can be traced to the Indus valley civilization as early as 5th millennium BC. The people of that civilization used homespun cotton for weaving their garments and used indigo to color their fabric. Textiles have always played an important role in trade and business here in India. Traces of Indian textiles have been found in European countries, China, Egypt, and many other places. Still we can say that India is a textile hub and it has thousands of clusters which beautifully weave and give is the most beautiful, mesmerizing fabrics.

An Evaluation of Textile Art from Past to Present

Textile art boasts a rich history. Textiles aren't merely dress materials; they've been utilized as furnishings in royal palaces, interior design elements in temples or tombs – depending on the culture. Textiles have also played a role in tent design as a form of temporary architecture in desert areas and more. From the start of our day in the morning to its end at night, textiles have been omnipresent – serving as sacred textiles, ritual textiles, worship textiles, fashion textiles, and decorative textiles, among other uses.



II. 1.

Sardar, M. (2003). *Floral Tent Panel*. metmuseum.org. Retrieved July 9, 2023, from metmuseum.org/toah/hd/intx/hd_intx.htm.

During the Mughal era, Mughal rulers were avid admirers of Indian textile heritage. They actively promoted textile artisans and craftsmen, fostering skilled embroiderers, weavers, dyers, and printers. The textiles of the Mughal era are vividly depicted in Mughal miniature paintings. While cotton, silk, and linen serve as the primary textile materials in India, it is the dedication of craftsmen and textile artisans that transforms them into beautiful textile art. Mughal emperors also imported silks and other materials not only from China and Japan but even from European countries.

In the realm of textiles, notable mentions go to Ikat design, Patola design, Kalamkari design, Chamba Rumal, and Pichwai design. Ikat, an ancient form of textile making, involves a weaving style where the weft thread is intricately tied according to a design pattern and then dyed. Subsequently, the dyed weft thread is combined with a plain warp thread for

weaving the Ikat design. In contrast, the Patola design technique entails dyeing both the warp and weft threads according to the pattern design before weaving. On the other hand, Kalamkari design and Pichwai design involve the painting of cotton cloth using natural or vegetable colors.

However, over time, the textile-making process has faced disruptions and reductions due to various circumstances. In the 1960s, a contemporary development unfolded in textile art led by a group of young French painters under the guidance of Jean Lurçat. This period can be likened to a renaissance in contemporary textile art, where artists from diverse fields such as painting and sculpture discovered the potential of fiber, thread, and other textile materials. They found textiles to be a highly satisfying medium for fully expressing themselves. Notably, as artists in Europe, America, and France were engaged in introducing new techniques and mediums like textile art or fiber art, in India, under the inspiring leadership of Pupul Jayakar, a group of young and talented artists came together to experiment with this new medium in a novel approach. Unfortunately, these activities were not systematically documented.

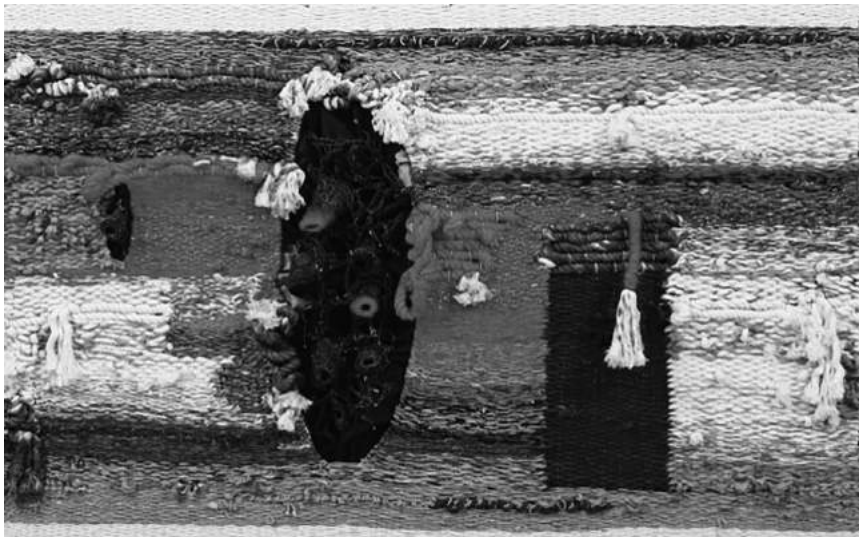
Textile Art in education

In India, significant structural changes have been implemented in the syllabus of educational institutions, and these changes are visibly reflected in the course structures of universities. This differentiation allows students to explore various perspectives within the realm of textile art, enabling them to choose courses according to their preferences under the umbrella of textile art. Education, in its broadest and general sense, serves as the means through which the aims and habits of a group of people endure from one generation to the next. In its technical sense, education is the formal process by which our society intentionally gathers knowledge, skills, traditions, culture, and values, passing them down from generation to generation. The objectives of educational institutes encompass developing inquisitive minds, fostering scientific inquiry, cultivating intellect, promoting positivity, nurturing spirituality, and modeling the principles of a democratic society. The history of education is essentially the history of humanity passing on knowledge, skills, attitudes, and culture from generation to generation.

Art education in colleges and universities differs significantly. Despite India's rich knowledge of art and culture, the impact of colonization has left people still searching for answers about art. India's abundant textile tradition grapples with the challenge of distinguishing between art and craft. Older generations, carrying their skills and ideas of textile art and design, question the need for formal education, considering themselves

the most skillful. However, alongside this perspective, numerous individuals seek out institutions to acquire knowledge on textile art and design.

There are institutions that preserve the essence of Indian traditional textiles, seamlessly integrating it with contemporary textile art and aesthetics. Students have the opportunity to delve into the intricacies of textile fibers, colors, and various techniques, including resist dye, cloth printing, loom weaving, visual aesthetic sensibility, tapestry, fiber art, and fiber sculpture. Moreover, they can engage in designing, concept building, and visual dialogue. The university treats Textile art as a distinct wing within Visual Art practice, allowing students to explore textile art concurrently with other art forms like painting, sculpture, printmaking, installation art, new media art, and more. Students approach Textile art as a new medium for exploration and experimentation, building their concepts while keeping traditional knowledge in mind. They can delve into the history and applications of different textile arts, such as Kalamkari, Pichwai, Chamba Rumal, Laheria design, and resist dye. The choice lies with the student on how they utilize these techniques—whether in a functional manner for everyday use or through experimental interpretations.



II. 3.

Moumita Das, *Dominance by Nature*, Thread & Cloth, 72 x 48 inch, 2016

In India, there are a select few universities where students can immerse themselves in the world of textile design alongside lifestyle accessory design and apparel design. These institutions not only impart knowledge about traditional textile design but also integrate modern technology

into the curriculum. Students enthusiastically delve into computer-aided design, creating mood boards, color charts, accessory designs, and textile dress designs. Collaborating on various projects, students continuously generate new designs. These institutions empower students to explore India's rich textile art, allowing them to re-imagine designs through nano-fiber technology or the assistance of AI intelligence. Engaging in diverse projects, students tackle tasks ranging from official dress designs for specific occasions or seasons to creating uniforms for healthcare professionals. They also contribute to furnishing designs in prominent buildings and lead innovations in textile technology, including tent design, brocade design with a fresh approach, and Ikat design. Beyond concept building, students focus on practical design creation, leveraging appropriate technological tools. Additionally, they explore traditional textile art, spanning from the Mughal period to contemporary times, seamlessly merging it with their own creative excellence.

Conversely, there are additional institutions focused on the intersection of fashion and textile design. These establishments impart knowledge on various aspects, including knitwear design, leather design, textile design for apparel and furnishings, fashion design with styling, and insights into the technological advancements driving the apparel industry. Students gain exposure to entrepreneurship, international business, marketing, retailing, and emerging areas like fashion technology, including smart garments and textile operational excellence. They not only develop designs for apparel, accessories, or furnishings but also establish direct connections with industry-based customers for projects. Textile art plays a pivotal role in fashion orientation, influencing areas such as modeling, fashion design, and runway presentations. Students explore traditional textile techniques like Ikat design, Kalamkari design, Laheria design, Tie-Dye design, appliqué design, block printing design, and resist dye design. Applying these traditional designs with a fresh approach, they evaluate faded textile designs and motifs, breathing new life into them in a contemporary dimension. ●

Abstract

Textile art is an art form in which various types of fiber or yarn are used in making an art process by means of loom weaving, stitching, non-loom weaving or other technical processes. Textile art has a very rich tradition and history from very past decades. Textile art is defined in two types- functional and expressional. Fibers used in day-to-day life, with integrated functions of organizing to their placement area, are termed as functional textile art. On the other hand, expressional fiber art comes with a wide range of expression and experimentation. Functional and expressional fiber art takes the form of painted, printed, woven, embroidery, stitchery, value-added, etc. according to the tradition and geographic segments of a particular area.

Textile history is almost as old as human civilization, and as time has passed, the history of textile has been more enriched. Silk weaving was introduced to India circa 400 AD, whereas cotton spinning dates back to 3000 BCE in India. Textile manufacturing has progressed from prehistoric crafts to a fully automated industry. Over the years, there have been continuous improvements in fabric structure and design.

Art education in colleges, Universities is quite different. Though India had very rich knowledge about art & culture, after colonization, there are people still trying to find out more about art. India's rich textile tradition faces the dilemma of art and craft. Old people carry their skills and ideas of textile art and design to their next generation and think – why is education needed while they are the most skilful person. Besides that, lots of people come to institutions to gather knowledge on textile art and design.

Keywords:

textile art, education, contemporary, visual sensibility

Bibliography

1. Tolstoy, Leo. *What is Art? Transl.* Richard Pevear and Larissa Volokhonsky. Penguin Group, 1996.
2. Thompson, Francis Paul. *Tapestry – Mirror of History. The Nature of Tapestry.* s. II: 746.39, T-382, K-9286.
3. Phillips, Barty. *TAPESTRY.* 746.72, s. 541.T, K- 13824.
4. *The Bayeux/ Beyeux Tapestry*, 746.309, 173779: 42.
5. Larson, Jack Lenor. *The Art Fabric: Mainstream – Milderd Constantine.* Van Nostrand Reinhold Company, 1981.
6. Regenteiner, Else. *The Art of Weaving.* Van Nostrand Reinhold Company, 1970.
7. Mehta, Rustam J. *Masterpieces of Indian Fibres*, Bombay, D.B., Tara porevala Sons & Co. Pvt. Ltd., 1970.
8. Gillow, John; Barnard, Nicholas. *Traditional Indian Fibres.* London: Thames and Hudson Ltd, 1991.
9. Singh, Martand, Christi, Rta Kapur; Jain, Rahul. *Tradition And Beyond, Hand-crafted Indian Fibres – General Editor.* Roli Books Pvt Ltd, 2009.
10. Gillow, John; Sentence, Bryan. *A Visual Guide to Traditional Techniques – World Fibres.* Thames & Hudson, 2005.
11. Vannier, Charlotte. *Threads Contemporary Embroidered Art.* Thames & Hudson.
12. Hemmings, Jessica. *The Fibre Reader.* London and New York: Berg Publication, 2012.
13. Whitney, Chadwick. *Women, Art, and Society*, Thames & Hudson, 2012.
14. Mildred, Constantine, Larsen, Jack Lenor. *Beyond craft: the art fabric.* New York: Van Nostrand Reinhold Company, 1972.



Zeszyty Artystyczne

#44 / 2023 / rok XXXII

Rada programowa „Zeszytów Artystycznych”

Izabella Gustowska
Marek Krajewski
Mária Orišková
Jörg Scheller
Miško Šuvaković

Redaktorka prowadząca Magdalena Kleszyńska

Redaktorka naczelna Justyna Ryczek

Zastępczyni redaktorki naczelnej Ewa Wójtowicz

Redaktorka tematyczna Izabela Kowalczyk

Sekretarzynie redakcji Magdalena Kleszyńska

Redaktor graficzny Bartosz Mamak

Korekta Joanna Fifielska, Filologos

Tłumaczenia

Marcin Turski
Józef Jaskulski

Korekta anglojęzyczna Michael Timberlake

Kontakt

zeszyty.artystyczne@uap.edu.pl

ISSN 1232-6682

© Copyright by Uniwersytet Artystyczny
im. Magdaleny Abakanowicz
w Poznaniu 2023

Wersją pierwotną czasopisma
jest wersja drukowana.

Wydawca

Uniwersytet Artystyczny
im. Magdaleny Abakanowicz w Poznaniu
Wydział Edukacji Artystycznej i Kuratorstwa
Aleje Marcinkowskiego 29
60-967 Poznań 9

tel. +48 61 855 25 21
e-mail: office@uap.edu.pl
www.uap.edu.pl

Druk

MJP Drukarnia Poterscy Sp. j.
ul. Romana Maya 30
61-371 Poznań

MEiN

UAP | POZNAŃ



WYDZIAŁ EDUKACJI
ARTYSTYCZNEJ I KURATORSTWA

Stworzenie anglojęzycznej wersji publikacji –
płatne ze środków Ministerstwa Edukacji i Nauki
na podstawie umowy nr RCN/SP/0363/2021/1
stanowiących pomoc przyznaną w ramach programu
„Rozwój czasopism naukowych”.

nakład 100 egz.

ISSN 1232-6682

