

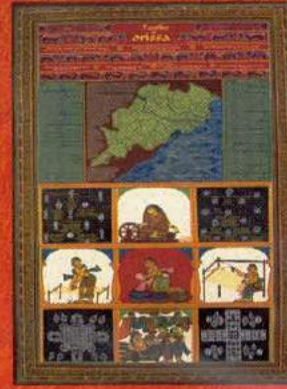
North East India

The illustration combines the seven states of ARUNACHAL PRADESH, ASSAM, MANIPUR, MEGHALAYA, MIZORAM, NAGALAND and TRIPURA. Each state is depicted through its typical handloom weave or woven bamboo patterns. Sitt Nyein Aye of Burma has replicated the textures of cloth and bamboo and shares the cultural traditions of north-east India.



Orissa

Painted by Brahmabhar Nayak of Orissa using the Patachitra style and colours extracted from local stones and minerals. Weaves offer designs of waves, creepers and decorative borders. The flora of Orissa illuminates the map while the traditional Bali Yatra tells the history of Orissa's textile journeys. The God Jagannath dominates all.



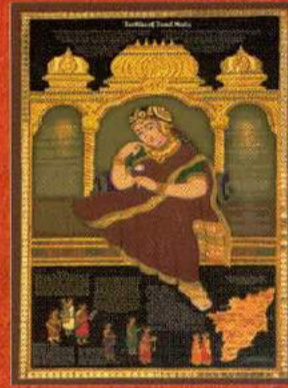
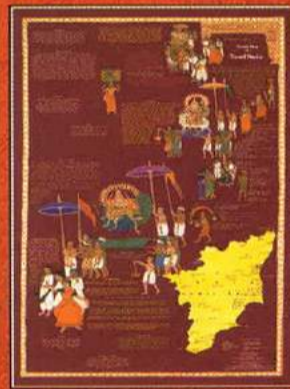
Sikkim

Painted in the Thankha style by Hishey Bhutia. The Thankha came to Sikkim from Tibet. It is a painted scroll depicting religious deities, demons and the lives of avatars. The hues imitate old thankhas in vegetable colours. The artist uses secular motifs to reflect the arts and crafts of Sikkim. The eight lucky symbols on the second side are in the mural painting style with kimbura, raised gold work, to add an element of ornate embellishment.



Tamil Nadu

The rich gilded Thanjavur style of painting which adorns itself with gilded archways and ornaments in relief uses the typical haldi - kumkum colours of its textiles. The women wear saris in local patterns and weaves as a temple procession manifests the variety of crafts encouraged by temple traditions. The young artist, N. Ramachandran, also paints contemporary subjects. This style is a combination of art and craft.



West Bengal

The Jharna Patachitra and Kalighat styles have been combined by Bapi Chitrakar and Bahadur Chitrakar. Scroll paintings are part of the wandering bard's accessories in rural Bengal. In honour of the sponsors the ubiquitous Ambassador car, manufactured by Hindustan Motors was added to the painting.



The Indian Crafts Journey

The skills of India's artisans have served the needs of many. Spanning civilizations, nations and millennia, Adapting to changing materials, technologies and needs.

India's crafts, timeless and contemporary, rural and urban, simple and ornate. Travelling with the times Reaching the here and now.

Art styles abound in every region, Embellishing ceremonies, festivals, walls and wedding beds; A living heritage shapes the landscape of culture, A practicing artist displays his version of contemporary tradition.

Travel along the Indian Crafts Journey, Travel into the creative soul of India. Guided by maps that document the ordinary and the extraordinary

Embrace Indian crafts and textiles Add their beauty to our lives, Bring dignity and prosperity to the lives of their creators.

Jaya Jaitly

An installation of arts, crafts and textiles of India

presented by

The National Handicrafts & Handlooms Museum

and

Dastkari Haat Samiti

Dastkari Haat  
6/105 Kaushaly  
Haat  
New Delhi  
(Regd. under Societies Act XX

The National Handicrafts & Handlooms Museum (Crafts Museum)

Pragati Maidan, Bhairon Road, New Delhi 110001

The Indian Crafts Journey



### The exhibit

The Indian Crafts Journey is the first-ever effort to combine, on a single platform, art, craft and handmade textiles with multiple forms of creative expression. An exhibition of such scope has not been mounted before. It combines crafts maps of every state of India, painted under the design guidance of the Dastkari Haat Samiti, with a selection of a few representative crafts and textiles from each state.

Documentation through artistic maps are the result of an effort that has taken 10 years. They offer a view of classical and popular art that are very much a part of people's lives, within their local cultures. These art forms lend themselves to interesting graphics and design development. The art merges with carefully-researched information giving the nature and location of crafts activity in every part of India, while the Office of the Surveyor General of India certifies the maps as an entirety for accuracy of border areas.

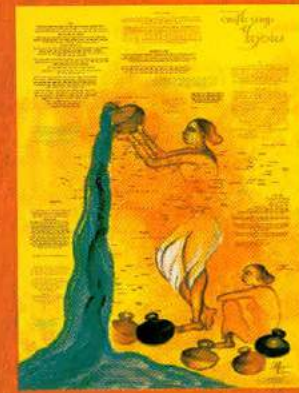
The artefacts on display against the backdrop of these maps have been selected to demonstrate that the maps are not just documented information, but reflect the reality that Indian crafts emerge from multicultural, vibrantly-living traditions, and continue to fulfil the needs of people in contemporary times.

There is deliberately no distinction between the urban and the rural. All the arts and crafts are of the present time and are in use or practice. The products are a combination of aesthetically beautiful crafts procured from village markets, created at design workshops or currently sold at commercial outlets.

The message is that crafts are everywhere. It is for us to recognise their value and enrich our lives with them. It is through this process that crafts skills live on and evolve with the times and are not relegated to adorn museums while their creators are alienated from their only known means of livelihood.

The National Handicrafts and Handlooms Museum,  
Ministry of Textiles, Govt. of India  
and  
Dastkari Haat Samiti

### India



A modern and resurgent India arises out of a vast variety of cultural traditions. No single art style depicts India's array of classical and folk art and craft. India is as contemporary in its outlook as it is ancient. The best is everlasting. Contemporary artist Arpana Caur has delved into ancient cultural histories to produce an offering to the greatness of India's craft traditions. She depicts women with earthen and metal pots, pouring water, and a weaver operating a golden loom that weaves fine white muslin into water. Both express the timelessness and greatness of crafts.

### Bihar

A contemporary expression of traditional Mithila painting by Neelkant Choudhary in a new range of colours reflects the fertile soil and the handspun and hand woven silk of Bihar. It eliminates the highly decorative element usually found in the Mithila/Madhubani style and adds a whimsical element to the images of common everyday practitioners of craft within their natural surroundings.



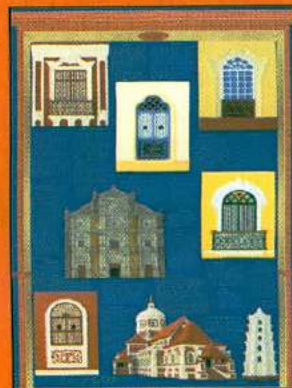
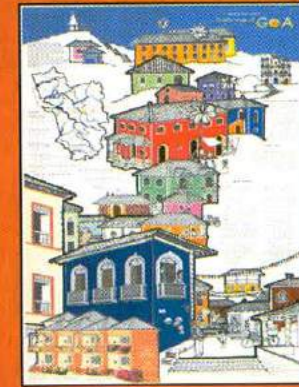
### Chhattisgarh

Rajwar artists of Surguja practice a unique brand of painting to equip and decorate their houses. Walls and lattice screens with naïve and whimsical figures of humans, animals, birds and plants are made with earth and straw and then painted over to highlight certain elements. Sundari Bai is a prominent artist of the Rajwar community who has earned international recognition. For the first time she agreed to execute a self-portrait which can be seen at the left hand corner of the map.



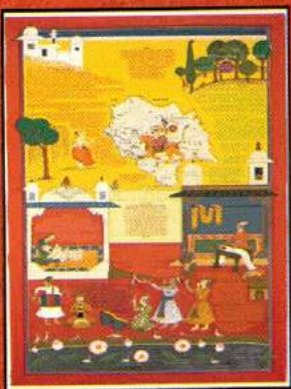
### Goa

Goa's multicultural past and present have given rise to a host of contemporary artists who choose to depict Goa in their own way. Painters express their own cultural traditions and involvements with their trades. Jimmy Devasia, an artist and architect, interpreted the character of Goa through its buildings and their relationships to the people. Unknown painters make handmade tiles of Goa's doorways and windows, churches and temples.



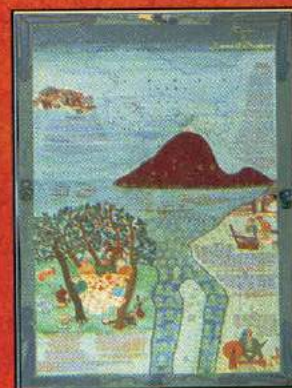
### Himachal Pradesh

Early phase of Pahari miniature painting is famous for its simplicity and strong colour palate. The artist, Vijay Sharma, has borrowed the stylistic conventions of the Basohli and Chamba styles. The Goddess Durga represents the popularity of the Shakti cult in this region. The second side of the map is a Chamba rumal embroidered for the project by Masto Devi of Charu, a production centre for Chamba rumals.



### Jammu & Kashmir

Hakim Gulam Mohammad created a painting out of an art style customarily used to decorate objects made out of papier-machie. The soft hues of lakes and mountains and hunting scenes in the forest most reflect the state's natural environment. The textile map depicts a portion of Kashmir's capital, Srinagar, as seen on an antique embroidered shawl displayed in the state museum.



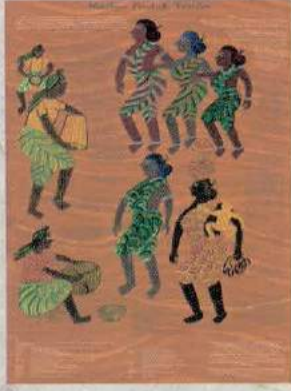
### Jharkhand

A combination of Sohrai tribal art specializes in animal, bird and serpent forms. Executed by Malo Devi, Rukmini Devi and Putli Ganju. Putli Ganju's work has been exhibited at international galleries. The comb-cut elephant is by Kurmi artist Malo Devi. The tree is by Rukmini Devi. Spontaneity and wit are the characteristic features of art done as wall decoration on auspicious occasions.



## Madhya Pradesh

Anand Singh Shyam and his wife Kala Bai painted a vigorous and vibrant expression of people, flora and fauna that surround their lives in Madhya Pradesh in an innovative presentation of the Gond Adivasi style of art.



## Maharashtra

Warli art belongs to the Neolithic phase and is carried out in homes on auspicious occasions by Warli tribals. Cow dung, terracotta and lamp black with triangular humans in white characterize this ancient art form. The three colours have been used together in a highly contemporary rendering of plants, animals and occupations, along with the dramatic coastline of Western India.



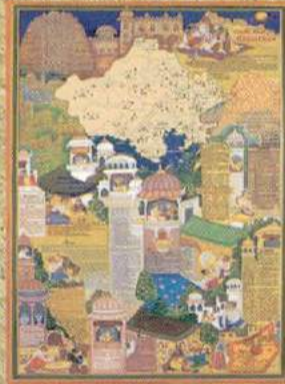
## Punjab

Contemporary artist Arpana Caur links the earthly with the divine and brings vibrancy and depth to the simplest image. Her roots in the myths and legends of Punjab bring a special luminosity to the carpenter working in the shadow of the Golden Temple at Amritsar and the brilliant Phulkari embroideries of its women. They have been created to honour the simple craftsman and woman who keep the dignity of handwork and Indian cultural traditions alive.



## Rajasthan

Created in the Mewar miniature style by artist Sneh Gangal who is also a painter of contemporary subjects. Courty scenes surround the work of simple rural craftspeople using the traditional tones of miniature paintings and picchwas, combining the flavour of pink sandstone and marble and the vibrant colours emerging out of desert villages.



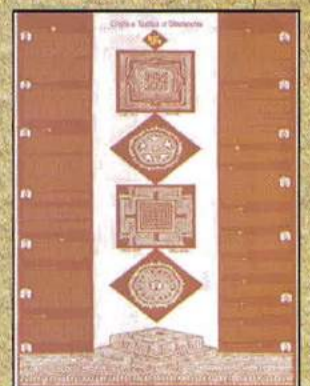
## Uttar Pradesh

The art form is a combination of art and craft called Sanjhi. The traditional religious scene of Krishna and Radha at Vrindavan, along with the woven and embroidered motifs found on the famed textiles of the state is executed by Ram Lal Soni of Mathura. A mere pair of scissors and paper creates this stencil art. Fluorescent coloured paper evocative of those used at the festival of Holi are placed underneath.



## Uttaranchal

Painted by Lakshmi Pant, Sandhya Joshi, Champa Joshi and Deepika Banuata. The basic designs are around the Jiva Mantrika. Painted to mark family rituals, the Aipan tradition of Almora is used to decorate walls and floors at places of worship and entrances of homes. Finely ground rice paste is used to pattern a terracotta red background. The patterns are auspicious and related to specific ceremonial occasions. The artwork depicts the deities Saraswati, Lakshmi, Vishnu and Shiva.



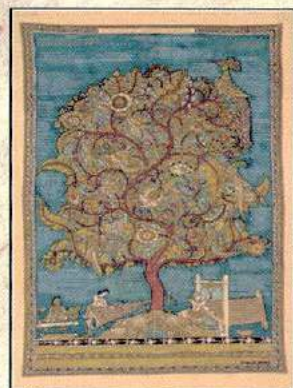
## Delhi

The Delhi map has been created by Satya Narain of Madhubani in the Mithila style. He has used colours extracted from marigolds, cornflowers, bougainvillea, henna and dung. The artist has expressed his view of the capital city of India along with Dilli Haat, its popular crafts marketplace, which was inaugurated in 1994 when this map was completed.



## Andhra Pradesh

The illustrations in the maps are painted with a pen on cloth in the Kalamkari style, and dyed in vegetable colours by J. Niranjan. The Tree of Life has lent itself to much of Kalamkari expression. The many craft activities of the state are illustrated in the manner used for religious epics on temple hangings.



## Gujarat

Mural paintings are done in the homes of many tribal communities. Rathwa tribal artist Man Singh Rathwa executed one side of the map in the typical Pithora mode of expression with the five auspicious deities in the form of horses. The textile side reproduces the rich embroideries of Kutch and Saurashtra through the painter's palette.



## Haryana

The Sanjhi deity is worshipped during *navratri*, the nine-day festival in September/October. The deity represents the nine main goddesses of the Hindu tradition. Earth, cow dung, terracotta, lime, turmeric, colour and cloth are used for dressing the goddess. The image is believed to invoke the blessings of the goddess, has been created by Kaushalya Verma, Manju Jhangra and Geeta Jhangra.



## Karnataka

The Deewaru tribals and Adi Dravida communities in Shimoga District practice the art of Hase-Chittara, wall or mural painting. The design consists of stylized geometric shapes and figures, representing fertility symbols, images from nature or daily life. Walls are covered in red mud, designs are drawn in a white derived from rice paste and mud. Black is made out of burnt and pounded rice. Yellow is from the seeds of the local gurige tree. Gowamma of Beemanakone village executed the artwork, translating mural art on to paper.



## Kerala

S. Suresh Muthukulam is a contemporary artist who has worked to revive the old mural tempera painting style done over 600 years ago on temple and palaces. These were revived from pre historic cave paintings of Wynad. Centres in Guruvayur and Aranmula have trained a new generation of painters like Suresh who use only the traditional colour tones made out of mineral and herbal colours.

