



Fig.15.6
Detail: Fig.15.1

Cradled in the luxury of silk, framed by the warmth of wool, strength of jute and comfort of cotton, dotted by the exuberance of gold and silver and accentuated by the eternal peacock feather, lies this representation of Bharata, Fig.15.1, celebrating its wealth, freedom and completeness.

In this wall panel the chosen land of six seasons is depicted in a palette of six hues, each standing for those qualities that I identify Bharata with. The purity and *shakti* that "Red" denotes, melts its way with the wisdom and leadership qualities of "Purple" along with the knowledge and serenity that the colour "Blue" lends it. The warmth and joy of the "Saffron", the happiness and sheer life that is signified by "Green" and the *Samriddhi* (abundance) and optimism reflected in "Yellow", all play their part in this melange.

This display textile is named *Purnamidam* (complete) as is every soul that resides in this land of free thinkers. Each of us complete in ourselves, as well as complete as part of the larger entity, our motherland. Nonetheless, the woven panel celebrates the vastness and versatility of our land.

The *Mriga* (deer) on the mountain tops, Fig.15.3, known for its swiftness and speed join in the dance of celebration, along with *Airavata* (elephant) from the deep south, Fig.15.4, the symbol of fortune and wisdom. They together tread a step with the *Vyagrha* (tiger), Fig.15.3, the magnificent and fearless guardian of the marshy Sundarbans and *Ushtra* (camel), Fig.15.5, the resilient and self-dependent custodian of desert expanse. The quick-witted and loyal *Kapi* (monkey), Fig.15.4, accompany our eternal mother the nurturing, selfless provider, our *Kamadhenu* (cow), Fig.15.5, as they don't miss a beat and come together on this piece of art. The *Ambuja* (lotus) is the symbol of an intrinsic identity of our land, a land of people who are taught to perform our duties without attachment and without being affected by the conduct of those around us. The lotus in stages of bloom hence dots the brocaded landscape as a constant reminder of the people we are, Fig.15.6.

We are believers in the cycle of creation and destruction, on the never-ending movement of the *Kal Chakra* (Cycle of Time), on the truth that no two moments are alike, all of which are reflected in this piece. The patterning of the base fabric, if observed carefully, too, is changing dramatically in its direction throughout the warp length.

This piece is woven on the banks of the Uttaravahini Ganga, in Kashi's impeccable weaving traditions and represents a mixed technique of brocading, *minakari*, *jamdani* and *rangkaat* being used simultaneously. The *rangkaat* technique enhance a melange of colours that please rather than divide, signifying how each of us are distinct and different, but together, we belong.

Literature: Lavina Baldota (Curator) & Mayank Mansing Kaul (editor), *Sutr Santati*
Baldota Foundation, Hospet, 2023, Cat. No. 31.

SMRITI MORARKA, Trustee, Jnana-Pravaha, initiated *Tantuvi* (1997) as an attempt to revive weaving traditions of Banaras. She embarked upon a well thought out correction process by altering the maladies that had crept into this sector. Her journey, over time, has been one that has moved from revival to innovation. Innovation in both weaving technique and fabric constructions, so as to bring the fabled intricacy in the weaves while keeping a keen eye on the changing preferences of the contemporary connoisseurship. smriti@tantuvi.com

Fig.15.1 : *Purnamidam*, woven wall panel, produced in Varanasi, 2022, silk brocaded with jute, cotton and wool peacock-feather yarn and metallic yarn, plain weave foundation, 414.3 x 117.7 cm

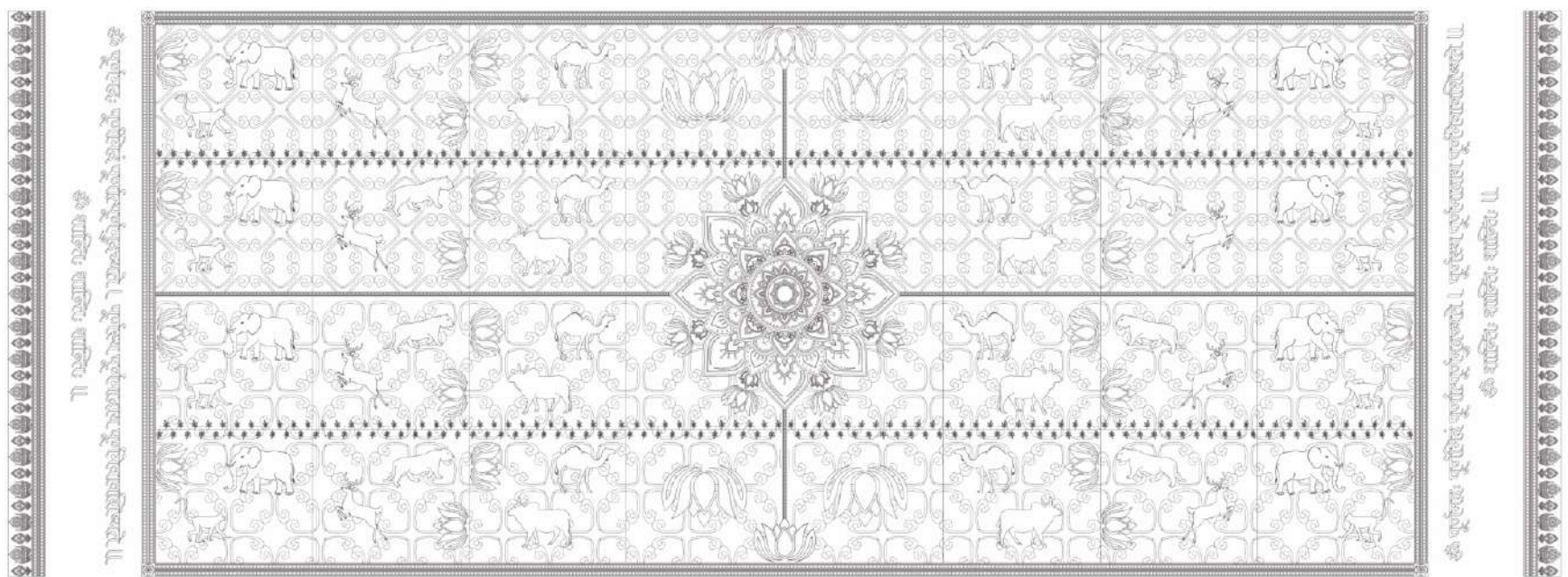


Fig.15.2 : *Purnamidam*: the parent design, ink on paper, 251.46 x 91.44 cm



Fig.15.3 : detail: Fig.15.1



Fig.15.4 : detail: Fig.15.1



Fig.15.5 : detail: Fig.15.1