

CONTEMPORARY
Mid Term Project
SEMINAR

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F2017-567



TRADITIONALCRAFTS 02

Geringsing

Geringsing is a textile made by the double ikat technique in the village of Tenganan in Bali. This particular method is only practiced in parts of India, Japan, and Indonesia. In Indonesia, it is restrained to the village of Tenganan

The color of geringsing is constant across the range of the designs consisting of red, reddish-brown, an eggshell color, and a dark blue/black/brown. This special textile is only used on special occasions.

It is also uniquely made. From dyeing the thread to the process of weaving, it takes a minimum of 2 up to 4 years for one cloth to be made.

Geringsing is considered as pure and sacred cloth. The word gering means disease and sing means no in their local language. Its magical qualities are said to prevent the wearer from getting ill or having bad luck. Many years ago, researchers have discovered that geringsing used to be dyed with human blood. This strengthened the locals' belief that it can ward off the evil and harm to those who wore it.



Weaving is one of my most favorite crafts. Weaving also includes ikkat and jamdani. I've done ikkat once by single binding, although double binding has more complexity than the usual single binding. This fabric is so beautifully made which takes a lot of effort energy for a prolonged period. I like the tones and the pattern in this fabric which somehow seems like Ajrak sometimes. Patterns are so aesthetically pleasing. It gives the viewers' eye a pleasing effect because of its symmetrical patterns.

SUSI OF SINDH

Susi is the cultural fabric of Sindh, Pakistan. Susi is a fine cotton fabric striped with silk or other material of a contrasting color, the stripes running in the direction of the warp. Susi, also known as Garbi is a type of fabric that is very famous for its colorful warm, and bright colors lined pattern, often used for Shalwar to be worn with Kurta decorated with Ghajs.

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The craftsman of Hala rarely get the justified cost of their work. The salesmen have been exploiting the artisans for decades trading the handicrafts at excessive profit margins at tourist hot spots of Karachi Lahore and Islamabad and even abroad.





Due to these reasons, Susi weaving that was a flourishing cottage industry a century ago is now degraded to three aged master-craftsmen who are struggling to keep the art form alive. There are no more loom weavers left in Hala or Thatta. In Hala, Susi is now often produced on power-looms. In Nusserpur, efforts are being made to restore natural dyed susi.

The disappearance of craft in its original form always makes me unhappy. It makes me think that why artisans don't get justice by getting the price of a product they deserve, as they have worked days and nights on it. I choose this craft because I also incorporated susi in one of my projects and I know how much effort it takes to make a design. Colorful patterns of traditional susi attract me so much. I'm so fascinated by the ability to make fabrics so appealing through detailed and colorful pattern, rather than with prints.



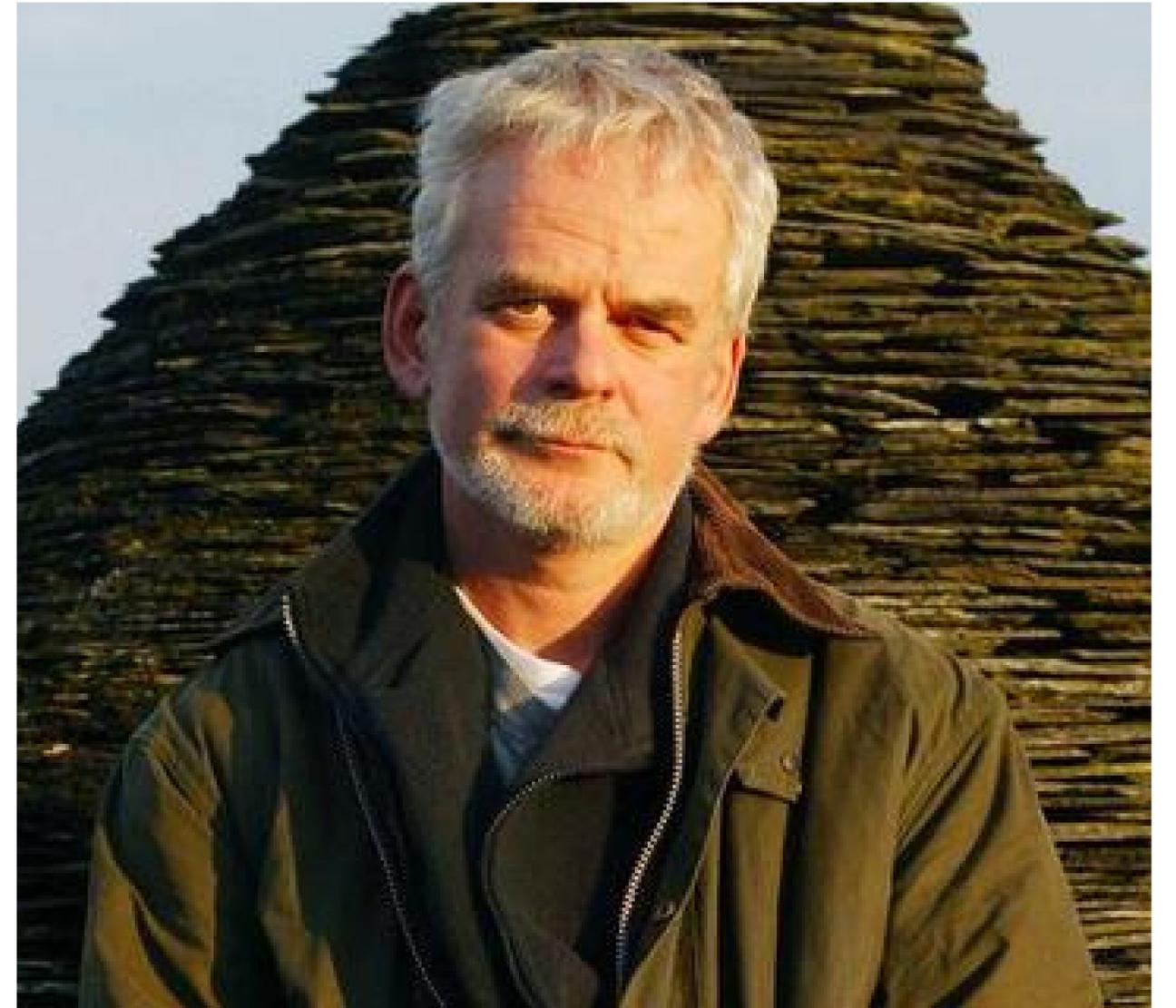
CONTEMPORARY ARTIST

Andy Goldsworthy

Andy Goldsworthy is a British artist, photographer, and environmentalist known for his short-lived site-specific art establishments comprising natural materials and the progression of time.

Working as both sculptor and photographer, Goldsworthy creates his installations out of stones, ice, leaves, or branches, and anything and everything else that he gets outside, cognizant that the landscape will change, then carefully documents the temporary collaborations with nature through photography. He said that it's not just about creating something, it's about existence and the need to comprehend that plenty of things in life don't last.

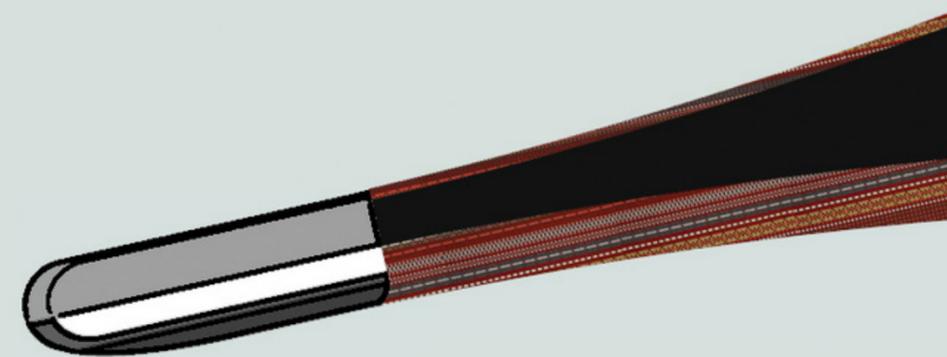
In 1985, the artist shifted to Scotland, where he started creating work. Most of his land art is temporary, driving many to see it as a comment on the Earth's fragility. When he executes something in a field or changing the view, it might vanish, but it became part of the historical backdrop of those sites. His work was used to be about destruction and decay. Now a portion of the progressions that happen is too astonishing to ever be portrayed as simply decay.





One of the things that interest me is his ability to find inspiration in the seemingly ordinary or unremarkable aspects of life, yet create something beautiful, fresh, and unique. Nature is certainly not an ordinary subject but it is definitely well-trodden ground in the world of art. Fascination with rocks, ice, leaves, or branches, and anything and everything else doesn't seem to ebb. I chose him because his work is different in approach and style. It shows why the natural world and all its offerings to mankind have endured as source supply; there is no limit to the possibilities of how nature can be harnessed to create original, breathtaking art. His work is different because of the way it is being done. I'm so fascinated by his ability to make art so interesting through unusual material.

3D OBJECT

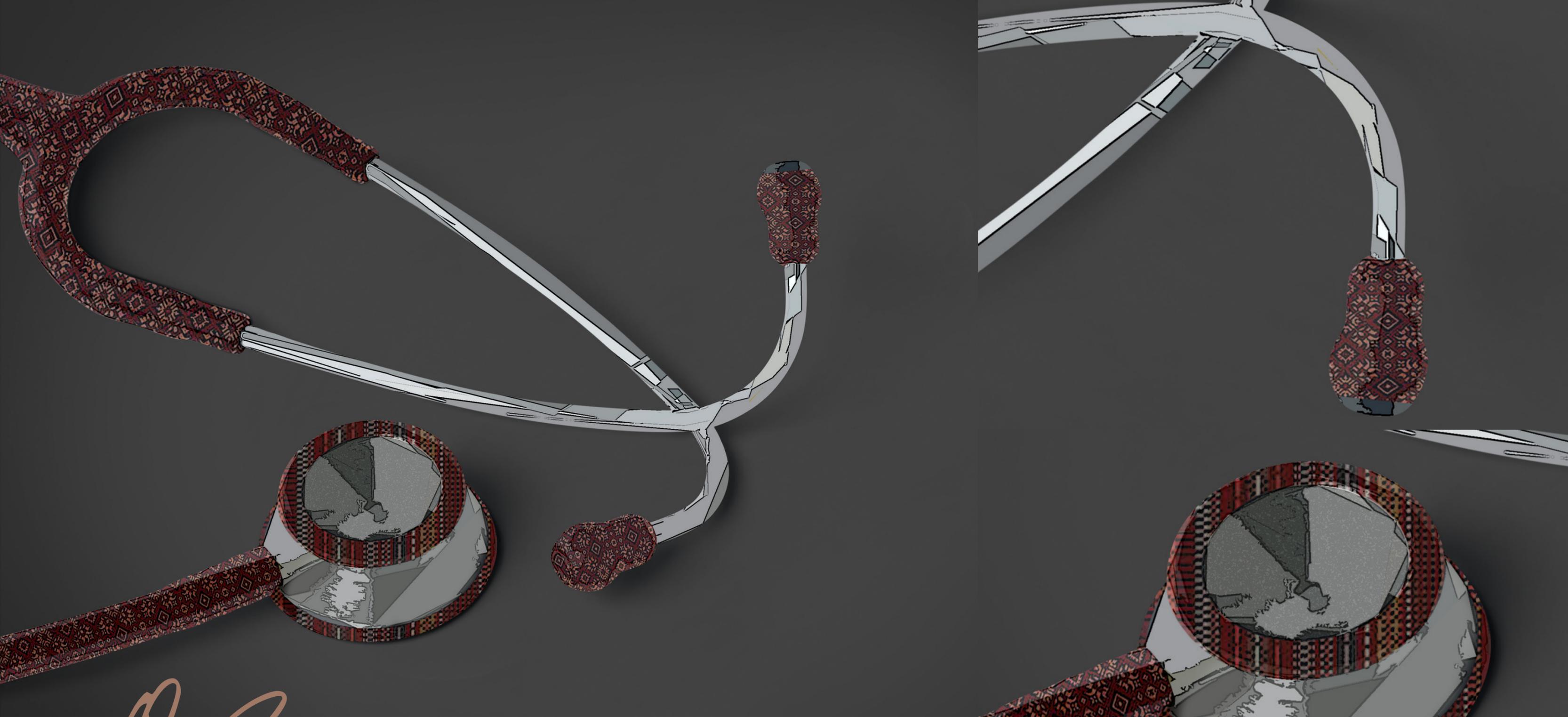


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