

GLASPALÄSTE : MUMBAI PALAST

An Exhibition on Sarees

CONCEPT

The history of the Saree can be traced back to 2800-1800 BC and belongs to one of the oldest garments in the world. Originally Hindus believed that only a fabric that had not come in contact with a needle was really „pure and clean“. Therefore, Indian women wore only this traditional garment.

Today, more and more Indian women are opting for Western clothes. For this reason, a number of initiatives are trying to revive wearing the Saree. In the course of the exhibition, we will also explore the sociocultural motives on the digital level. We show different personal stories that are often hidden – along with their very specific cultural and social background.

For our Saree project, we are interviewing women mostly from Mumbai. The megacity blends all different cultures and backgrounds of Indian communities within a limited space. We want to show the various facets and social nuances of all women and reveal their stories behind them.



IMPLEMENTATION OF OUR CONCEPT IN THE GLASS PALACE:

RESEARCH:

We analyse the origin and the history, the different drappings and the cultural significance of the Saree. In this context, we especially refer to the origin and the different „localisation“ of the Saree within India. The variety of colors, the handloom techniques, symbols and religious significance vary within India. In the following, we ask ourselves if only women wear the Saree or also men, and in which ways the Saree can be understood as an art form.

THE GEOGRAPHY OF SAREE:

We create a sociocultural map (Mapping the Saree) of the Saree and analyse the different styles within selected areas in India. The Saree is perceived as a socio-cultural type of clothing which is closely connected to the different rites and traditions within Indian society.

EVERY SAREE TELLS A HISTORY:

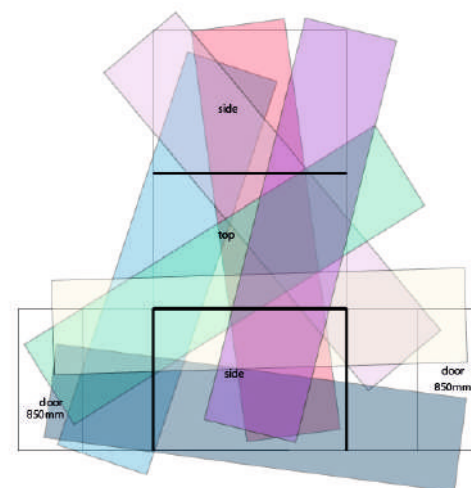
We collect and show „Saree stories“ on the GLASPALÄSTE.org website and our blog before and during the exhibition.

INTERACTIVITY ON LOCATION:

The visitors can actively participate within the glass cube: They have the possibility to wrap a Saree by themselves with the help of simple instructions.

DESIGN OBJECTS:

We develop new objects as an artistic and sociocultural impulse made from different Saree fabrics.



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100 DAYS OF SARI-TUDE



In 2015, I closely followed Monika participate in the 100 saree pact. Though she was not one of the founders, her stories around each of the sarees she wore, influenced many women around the world to share their stories. She would put together playful combinations of patterns, colors and various kinds of handloom, thus pushing the boundary of how the saree is worn.

ROOTED IN TRADITION



Sarfraz is very conscious of the need to practice slow design in the textile industry, where a block printed saree could take 3 months average to make. He also is a 5th generation Ajrakh artist pushing the boundaries of the age-old technique of block printing with natural dyes. His worry, that if he does not contemporaries the design, the younger generation will lose interest in the art form.

THE TIME TRAVELER'S TALES



I caught up with Urvashi Saxena on the eve of her 72nd birthday. I have known Urvashi for all of my life as my father's colleague and a dear family friend. Over the years, I have been enthralled by her narration of stories of adventures as a woman government senior official. Her stories range from the length and breadth of this country. Urvashi's stories are filled with humble wonderment.

ON SEDUCTION



Dr Sarika Srivastava a not so young anaesthetist happened to cross roads with me on the wilful wearing of a saree by a contemporary woman. She says she always had the freedom to choose between westerns, other Indian dresses and Sarees. She grins and says -I always want to make a style statement together with being innovative. No other dress permits both the things so easily

PINNING IT WITH PANACHE



The first thing you notice about Ketaki, is the stylish flair and ease with which she wears a saree. Its not just the saree, the choice of colours, the texture of the fabric, the flower pin, the nath, the shade of lipstick, each object is carefully picked to come together in one singular beautiful vision.

THE QUEEN OF HEARTS



Deepa, in a beautiful Mul Queen of Hearts saree with the leaf pattern block printed and an ikkat blouse with sequins. Her inspiration came from the simple idea that the sarees she designs must build on traditions, giving the saree a modern and funky avatar. Deepa Mehta has a sense of textiles and fabrics like no other. Her business model is to only sell online, thus her sarees have traveled all over the globe.