

# vastra avatar

: A Personal Manifestation of Fashion, Culture, and Identity.

**MIHIKA NAWARE**

This thesis is submitted to Auckland University of Technology in partial fulfilment of the degree of  
Master of Art and Design.

## dedication

To my parents, Savita and Ravi, and to Samir.

**vastra**: Sanskrit word for cloth, clothing, garment or article of clothing.

**avatar**: Hindu Mythology. Sanskrit word for the descent of a deity to the earth in an incarnate form or some manifest shape; the incarnation of a god.

## pronunciation of इंग्लिश words used

For the sake of clarity in the pronunciation of the Indian words used in the text, below is a rough guide to their pronunciation using a simple scheme of diacritics, since I have not used diacritical marks in the body of the exegesis. Also added are the equivalents of the words in Devanagari script.

ambi	अम्बी / ambī
angrejan	अंग्रेजन / angīrejan
avatar	अवतार / avātār
bandhani	बांधनी/ bāndhani
choli	चोली / cholī
devadasi	देवदासी / dévādāsī
ghaghra	घाघरा / ghāgrā
gota	गोटा / gotā
jauhar	जौहर / jāuhar
kali	काली / kāli
khadi	खादी / khādi
kumkum	कुमकुम / kumkum
kurta	कुरता / kurtā
lehanga	लहंगा / léhānga
lingam	लीन्गम / lingam
mor	मोर / mōr
namarupa	नमःरुपा / nāmarūpā
pallu	पल्लू/ pallu
purdah	पर्दा / purdāh
salwar	सलवार / salwār
sari	साडी / sārī
sati	सति / sati
sharara	शरारा / shārarā
shiva	शिव / shiṽ
vastra	वस्त्र / vastṛa
yoni	योनी / yoni
zardozi	ज़रदोजी / zaṛdozī
vasah antaram	वासाः अन्तरम/ vasah āntaram
paridhanam	परिधानाम / paridhānam

This research project asks; what is the potential for garments to express an Indian/European cultural hybridisation? The research explores the development of an alternative aesthetic by hybridising the ethos of traditional Indian garments and the aesthetics of 'Western' garments. The garments have been designed and constructed after key design features were identified, and the new garments reflect hybridisation. The aspect of hybridisation was further enhanced with the use of digitally-printed fabric imagery which features a mythologised and idealised European/Indian history. The research seeks to discover if such a joining-together could develop an aesthetic sensibility, informed by both a 'Western' enculturation and a traditional Indian heritage. The new garments will speak to the viewer about what it is to experience being situated within two cultures simultaneously.

## acknowledgements

I would like to extend my sincerest thank you to Dr. Jan Hamon, Principal Lecturer, Auckland University of Technology, and Gabriella Trussardi, Lecturer, Auckland University of Technology, for their invaluable time, support, guidance, inspiration, and wonderful words of encouragement over the last two years.

I would like to thank Carmel Donnelly for her expertise and help with the fabrication of the collection.

A big thank you to Peter Heslop and Gordon Fraser from the Textile and Design Laboratory, Auckland University of Technology, for their invaluable help and advice on fabric printing. I am thankful for the grant that was given to me by the T&DL that went towards the printing of the fabrics.

Thank you to Emma Schoombie and Kanoj Machaiah for their assistance with the photo-shoot.

## table of contents

introduction .....	1
પરિચયોત્તરોદ્ધેશક .....	3
સ્વરૂપોત્તરોદ્ધેશક .....	7
introduction by fashion .....	7
Hussein Chalayan .....	7
Alexander McQueen.....	9
Junya Watanabe .....	10
Sabyasachi Mukherjee.....	11
introduction by fashion portrait .....	15
The Delhi Way .....	16
Helen: Queen of the Nautch Girls .....	16
introduction by literature .....	20
The Location of Culture .....	20
introduction by art .....	22
Yinka Shonibare .....	22
Anish Kapoor .....	26
methods of investigation and practice.....	32
Referencing Garments and Artefacts.....	32
Journal based Methods.....	36
Reflecting on practice.....	40
Using a Heuristic Approach .....	41
Fabric Prints.....	42
Exploratory Experiments.....	46
Using draping.....	46
Using pattern making .....	47
Using Exploratory and Move Testing Experiments in the Design Development Process .....	48



દાખલાઓ.....	59
The Design Process.....	59
Developing a Hybrid Garment.....	59
Incorporating Digital Art.....	62
Hybrid Themes in my Digital Art .....	62
Hybrid Themes in the Fabric Prints .....	66
Hybrid Themes in the Garments .....	68
તબીયોગ.....	74
અનુલેખ.....	75
અનુલેખ ઑ.....	76
Steps Involved in Creating a Digital Artwork.....	76
અનુલેખ બ.....	79
Digital artworks .....	79
અનુલેખ ં.....	84
The Garments.....	84
રૂપરૂપ લેખ.....	85

## table of contents

Figure 1: Map of India detailing the States and Territories. ....	4
Figure 2: My brother and I, circa 1984. ....	5
Figure 3: Me in a hand-made smocked dress sewn and embroidered by my mother, circa 1984. ....	6
Figure 4: Dressed up for a school concert in an Indian traditional ensemble, circa 1987. ....	6
Figure 5: Hussein Chalayan; Autumn Winter 2002-2003, <i>Ambimorphous</i> . ....	8
Figure 6: Alexander McQueen; Fall 2008. ....	9
Figure 7: Junya Watanabe, R.T.W, 2009. ....	10
Figure 8: Sabyasachi Mukherjee's 2009 collection. ....	12
Figure 9: Sabyasachi Mukherjee's <i>Chottu sari</i> , 2009. ....	13
Figure 10: Yinka Shonibare, <i>Reverend on Ice</i> , 2005. ....	24
Figure 11: Yinka Shonibare, <i>The Swing (after Fragonard)</i> , 2001. ....	24
Figure 12: Yinka Shonibare, <i>Mr and Mrs Andrews Without Their Heads</i> , 1998. ....	24
Figure 13: Anish Kapoor, <i>1000 Names</i> , circa 1980. ....	27
Figure 14: Anish Kapoor, <i>Void Field</i> , circa 1990. ....	29
Figure 15: Anish Kapoor, <i>Cloud Gate</i> , circa 1979-1981. ....	30
Figure 16: Victorian lace collar patterns for women. ....	34
Figure 17: Men's historical costumes from France, dated 18 <sup>th</sup> century. ....	34
Figure 18: Dancers and Musicians in regal attire in the later Mughal court. Mid 19 <sup>th</sup> century, Victoria and Albert Museum, London. ....	35
Figure 19: A woman welcoming a Brahmin, Southern India. 19 <sup>th</sup> century, Victoria and Albert Museum, London. ....	35
Figure 20: Maharao Raghubir Singh of Bundi. Photograph dated 1888. ....	35
Figure 21: A princess with companions. Bikaner, India, late 17 <sup>th</sup> century. ....	35
Figure 22: The Three Design Diaries/Journals. ....	39
Figure 23: Close-up Image of Design Journal. ....	39
Figure 24 :Close-up Image of Design Journal. ....	39
Figure 25: Close-up Image from the Drawing Journal. ....	39
Figure 26: Screen shot of computer attached to the Shima Seiki. ....	43
Figure 27: The 17 main colour cartridges. ....	43
Figure 28: Close-up of fabric printing 1. ....	44
Figure 29: Close-up of fabric printing 2. ....	44
Figure 30: Fabric on the heat setting machine. ....	45
Figure 31: A garment in the process of being draped. ....	46

Figure 32: The paper pattern being laid out on fabric. ....	47
Figure 33: Developing the garment pattern.....	48
Figure 34: Tracing the garment pattern – front. ....	48
Figure 35: Tracing the garment pattern – back.....	49
Figure 36: Garment panels sewn to mirror each other.....	49
Figure 37: Developing the dress – front view. ....	50
Figure 38: Developing the dress – back view. ....	50
Figure 39: Developing the dress – side view. ....	51
Figure 40: Tracing the waistcoat pattern. ....	51
Figure 41: Sewing the shoulder pad.....	52
Figure 42: Close-up of the shoulder pad. ....	52
Figure 43: Sewing the waistcoat. ....	53
Figure 44: The waistcoat – front view. ....	53
Figure 45: The waistcoat – back view.....	54
Figure 46: Developing the Military badge 1.....	54
Figure 47: Developing the Military badge 2.....	55
Figure 48: The Military badge. ....	55
Figure 49: Close-up of front closure.....	56
Figure 50: Finished waistcoat – Front view.....	56
Figure 51: The finished ensemble – Front view. ....	57
Figure 52: The finished ensemble – Side view ....	57
Figure 53: The finished ensemble – Back view ....	58
Figure 54: A sari draped in the Nivi style.....	61
Figure 55: 'Winged' – one of my digital art images.....	63
Figure 56: Process of selecting the elements that comprise the final Digital Art image. ....	65
Figure 57: Digital image printed on fabric.....	66
Figure 58: Ensemble 1 .....	68
Figure 59: Ensemble 2 .....	68
Figure 60: Ensemble 3 .....	69
Figure 61: Ensemble 4 .....	69
Figure 62: Ensemble 1 .....	70
Figure 63: Ensemble 4 .....	70
Figure 64: Ensemble 5 .....	71
Figure 65: Ensemble 4 .....	71

Figure 66: Sequin patches used as embellishments.....	72
Figure 67: Sequin shoulder pads and a zardozi military inspired badge.....	72
Figure 68: Hook-and-eye closures.....	72
Figure 69: Step 1.....	76
Figure 70:Step 2.....	76
Figure 71: Step 3.....	77
Figure 72: Step 4.....	77
Figure 73: Step 5.....	77
Figure 74: Step 6.....	78

## attestation of authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgement is made in the acknowledgements.

1<sup>st</sup> October, 2009

## introduction

Orientalism not only recorded the dress techniques of non-Western cultures; it also came to define the way in which they were to be understood (Said, 1995). As Craik (1994) points out, “in accordance with the way anthropology has conceptualised non-Western cultures as timeless and unchanging, so too techniques of dress and decoration have been regarded in the West as fixed” (p.19). Nagrath (2003) supports this assertion, suggesting that “techniques of dress and decoration in non-western cultures are distinguished from fashion. They are regarded as traditional and unchanging reflections of social hierarchies, beliefs and customs” (p. 364).

In a post-colonial era, such a distinction between modernity and tradition raises questions of identity and what one should and could wear. The way in which these questions are answered says volumes about how we engage with and express our identities. This research project examines this post-colonial dilemma of expressing one’s hybrid identity through the development of an alternate aesthetic sensibility.

The study of clothing in India, from historic artefacts to present-day styles, reveals how trends in clothing are related to social aspects, economical aspects, political aspects, and to the larger cultural debate about identity (Tarlo, 1996).

Historically in India clothes have been the medium via which social change has been initiated. During the struggle for independence, members of the Indian nationalist party incorporated elements of Western aesthetics into their clothes in an attempt to bridge the political divide (ibid.). This was the first attempt to express this new hybrid culture, one that was rooted in Indian traditions and sentiment but informed by a Western enculturation.

This research project is rooted in the same sentiment of trying to express this hybrid identity. The project has been greatly informed by cultural theorists and critics like Bhabha (1994) and Said (1993), as well as fashion designers and artists.

My practice is based largely on a heuristic approach to discovery (Moustakas 1990), the use of tacit knowledge as advocated by Polanyi (1958), journaling based methods (Rainer, 1990, & Newbury 2001) and exploratory and move-testing experiments (Schön, 1983).

The resulting body of work is a collection of garments that have been developed by dividing the design process in-to two categories; the garment and silhouette development, and the development of fabric prints using digital art. The garments reference both traditional Indian and historic Western clothing since “how we formulate or represent the past shapes our understanding and views of [our] present” (Said, 1993, p. 4).

## positioning statement

India has twenty-eight states and seven Union territories each with their own unique language, customs and culture; my father belongs to the state of Maharashtra and my mother to a community of people, the Konkani Saraswat Brahmins<sup>i</sup>, who can trace their ancestry to the Greeks and have from the early 1900s lived in the Southern state of Karnataka.

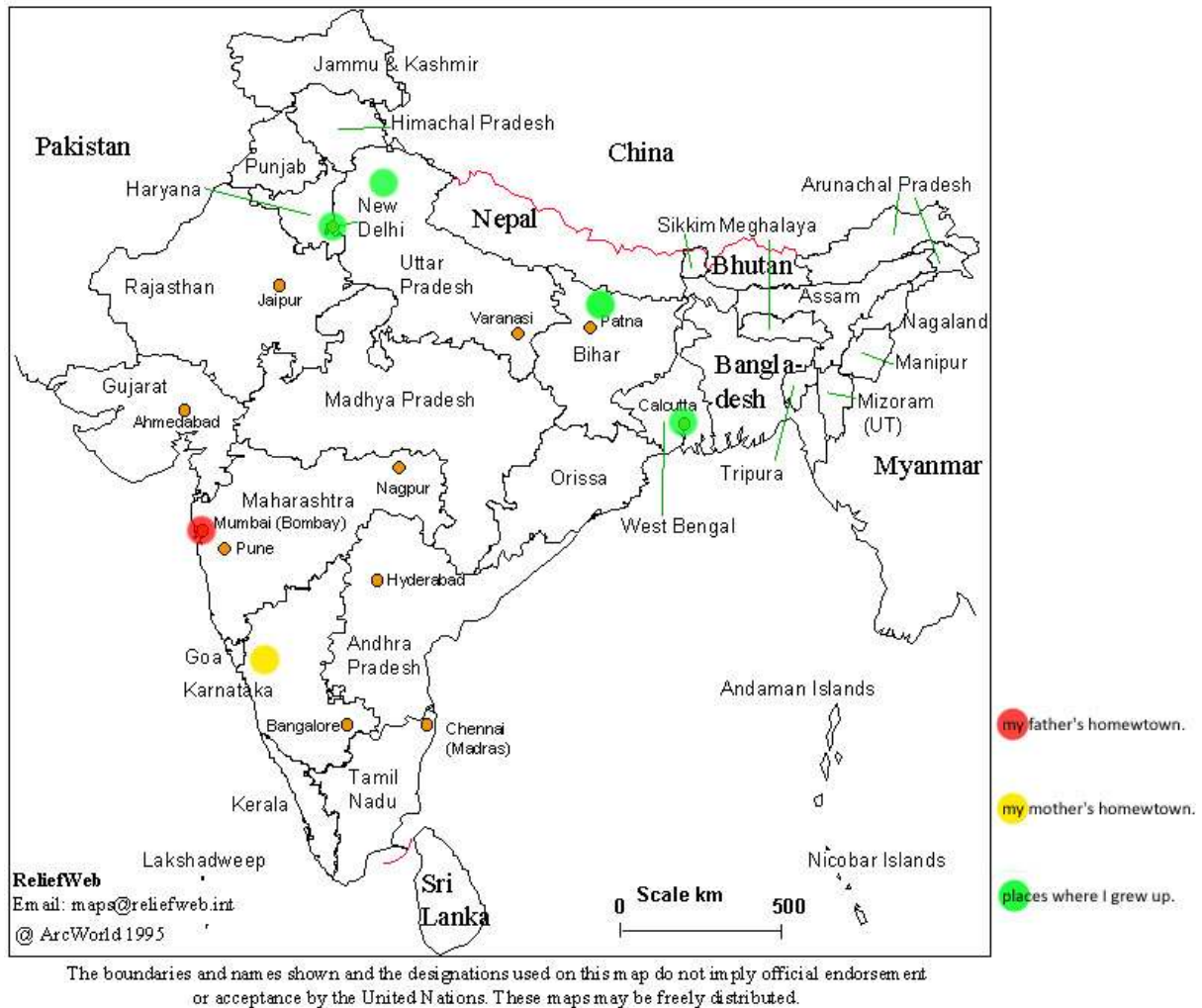
This difference in cultural background means that my father and mother speak two different languages as their mother-tongue. My parents communicate with each other in English and that has trickled down to my brother and I, thus making English our first language. To add to our culturally hybrid parentage, we never stayed in either the western state of Maharashtra or the southern state of Karnataka, but instead grew up in Northern and Eastern India where the languages spoken were Hindi and Bengali respectively (Figure 1).

---

<sup>i</sup> Alexander the Great of Macedonia invaded India in 327 BC, he crossed the river Indus and defeated an Indian king but he turned back without extending his power into India. In 303 BC, another confrontation by the Greeks ended with a peace treaty, and 'an intermarriage agreement', meaning either a dynastic marriage or an agreement for intermarriage between Indians and Greeks. The Indo-Greeks settled along the banks of the now extinct Saraswati River and came to be known as Saraswat Brahmins or Saraswats. When the river Saraswati started vanishing underground, the people on her banks started migrating to other parts of the Indian sub-continent. One such group of Saraswat Brahmins migrated to the western coast of India (also known as the Konkan coast), and relocated primarily in Maharashtra, Goa, and north Karnataka, and came to be known as the Konkani Saraswat Brahmins.



## India: states and territories



**Figure 1: Map of India detailing the States and Territories.**

Having to grow up in these multi-lingual and multi-cultural settings meant that our association with the language of English was strengthened, and was further fuelled by the fact that we attended a school that was founded by a French Lieutenant, run by a Christian organisation, and where the medium of instruction was English. We sang hymns that praised the Lord every morning at school and celebrated Indian festivals with equal enthusiasm and adeptness, never questioning or reflecting on this unique hybrid culture that was a part of our lives for nearly fifteen years.

As Belsey (2002) states, “the subject is constructed in language” (p. 57). I strongly agree that the language that one speaks shapes one’s self development and understanding of the position of the self in the dominant ideology. This is the pivotal reason why I find it easier to form faster and quicker associations with all material that is in the English language, and this in turn has led to my having an aesthetic sensibility that I feel is more Western than Indian. This identification with the English speaking world has manifested itself in the kind of everyday clothes I wear, the music I listen to, the genre of literature that I read. In fact, the earliest memory that I have of my childhood is of me playing outdoors wearing a pair of red shorts and a blue tee shirt, an outfit that was extremely incongruous within the conservative small towns in rural India, in the mid to late 1980s setting where I spent my early years. I wore dresses when we went out and shorts or dungarees when I was out playing (Figure 2 and Figure 3). I do not remember wearing Indian clothes on a daily basis; in fact the only time that I wore traditional Indian clothes as a child was during school plays and school concerts (Figure 4). This distinct compartmentalisation of my clothes could have led me to associate traditional Indian garments as clothes that were meant only for special occasions, a view that I still hold today; the only time I do wear and have worn traditional Indian garments is for festive occasions.



**Figure 2: My brother and I, circa 1984.**



**Figure 3: Me in a hand-made smocked dress sewn and embroidered by my mother, circa 1984.**



**Figure 4: Dressed up for a school concert in an Indian traditional ensemble, circa 1987.**

My lack of fluency in the Hindi language made me a bit of an outsider, something that worked against me during my childhood when I was often excluded from games with other children because of the language barrier. In college, my inability to carry on lengthy conversations in Hindi made my peers believe that I was a snob and my supposedly Anglicised accent was ridiculed and I was labelled an *Angrejan*<sup>ii</sup>. This made me think about and confront my cultural legacy and question my 'Indian-ness' and I believe that this is where the seeds of my project were sown, although it took several more years for me to be able to articulate it clearly and define myself as being a product of this unique and hybrid background.

---

<sup>ii</sup> *Angrejan* is a word of Persian origin, commonly used in Hindi now, that refers to a person of British origin or a person who has adopted English ways.

## review of knowledge

My project is situated in the realm of hybridity but more specifically in the subject of hybridity in clothing. The project has been further informed by the study of inter-related subjects of fashion theory, sociology and cultural theory, as well as art and literature. Research in these disciplines has helped shape the understanding, the context and positioning of my research.

## informed by fashion

Fashion and art have been inextricably linked ever since *haute couture* was popularised in the 1860s (Svendsen 2004/2006). Fashion designers like Gaultier, Helmut Lang, Rei Kawakubo of Comme des Garçons, Hussein Chalayan, Junya Watanabe (protégé of Rei Kawakubo), Alexander McQueen, to name a few, have challenged the preconceived notions of an 'artist' with the emergence of 'conceptual clothing' in the 1980s. "As far back as the time of Paul Poiret, art was used to increase the cultural capital of the designer" (Svendsen, 2004/2006, p. 93). Hence, it has become easier to agree with Sung Bok Kim's (1998) affirmation that Fashion is Art.

Although many designers incorporate aspects of hybridity in their designs, in this review I have chosen to concentrate on designers Hussein Chalayan, Alexander McQueen, Junya Watanabe, and Sabyasachi Mukherjee owing to the fact that they are contemporary fashion designers whose work is considered as sitting in a fashion-art crossover category. The collections reviewed can also be thought of as being a representation of cultural hybridity as each designer has referenced a culture outside their own and added to it their own aesthetic.

### Hussein Chalayan

Hussein Chalayan was born in Cyprus with British/ Turkish Cypriot nationality. Chalayan has frequently tried to portray his multi-cultural background and understanding in his work. His autumn-

winter 2002/2003 collection, entitled *Ambimorphous* (Figure 5) is one such example. Here the designer has brought into focus the cultural, geographical, and temporal change between the Traditional and the Modern. The Traditional is represented by the Tibetan/ Indo-Himalayan costume and the Modern is represented via a Little Black Dress. The catwalk show, staged to launch his collection, starts with the model wearing a complete traditional outfit; piece by piece the story is built up to a crescendo where the final garment is a modernistic/ futuristic black outfit. For the final line-up Chalayan brought five models on to the runway; the first wore the traditional outfit and the fifth model wore the finale, while each of the other three models wore the 'transitional' pieces from the collection. This was done to bring out the stark contrast between the two polarities, as well as to bring to light how easy it is to strip away the past, the cultural connotations and the cultural relevance without leaving a trace (Svendsen, 2006).

A contradictory thought to that is, by bringing forth the five 'transitional' pieces it serves as a method of showcasing the evolution of the Modern from the Traditional or vice versa.



**Figure 5: Hussein Chalayan; Autumn Winter 2002-2003, *Ambimorphous*.**

## Alexander McQueen

[McQueen] handed his audience a self-imagined fantasy of crinolined princesses and British-colonial romance' (Mover, 2008).

The inspiration behind McQueen's 2008 collection was drawn from images of Queen Victoria, the Duke of Wellington, and the Indian Empire (Figure 6). These ideas and images were transformed into ballerina-length, flounced dance dresses. The Indian influence in the collection manifested itself in the form of rich embroideries and subtle drapes, drawing influence specifically from the traditional Indian embroidery called *zardozi* done with gold and silver thread, and the *sari*, respectively. The embroideries resembled beautiful antique Indian jewellery; diadems and diamond neck-pieces adorned the garments. The motif concepts were traditional Indian ones: the peacock or *mor*, the upturned mango or *ambi*. He also borrowed heavily from the sari, draping the fabric into empire-lined wispy dishabille transparencies. Also interspersed in the collection were rigorously cut military tailcoats with Jodhpur-inspired pants detailed with military styling and slim brocades, and *cloque*<sup>iii</sup> or baby jacquard pantsuits with crisp white high-necked shirts.



Figure 6: Alexander McQueen; Fall 2008.

---

<sup>iii</sup> A cotton, silk, or rayon fabric with a raised woven pattern and a puckered or quilted look.

## Junya Watanabe

Japanese fashion designer Junya Watanabe, in his recent Ready to Wear 2009 collection (Figure 7) presented his interpretation of Africa and the way African women dress. The beauty of it was I believe in the way Watanabe struck a balance between the tribal references and his own aesthetic sensibilities. He used colorful prints with motifs of apples, hearts, and leaves, similar to the Dutch wax fabric, and bunched, twisted, and draped them into tops, tunics, and dresses. He mixed these design features with contemporary fabrics including faded denim, bright gingham checks, pristine white eyelets, and splashes of leopard spots and neon. It could be construed that, by lending his ideas of design to his chosen concept, he was able to create a new hybrid representation of the kind of clothes in which tribal women in Africa clothe themselves.



**Figure 7: Junya Watanabe, R.T.W, 2009.**

There is a common thread that links these collections together, which links them to my research, and these commonalities form the basis of their selection as a part of my study. First off, the three aforementioned designers are situated on the 'outside' of the culture that they have referenced and therefore their representation of the cultures; Chalayan and Indo-Tibetan culture, McQueen and

Indian culture, and Watanabe and African culture, is a new hybrid representation since “the understanding of a text [or a body of work] is reached when the horizon of the spectator (his or her background, experience, personality, cultural and historical situation, and so forth) and the horizon of the work (what the object puts forth to the spectator) fuse into a new, larger horizon” (Hubard, 2008, p. 169).

Svendsen (2004/2006) states that “these collections almost cry out that they are ART and not something as trivial as ‘normal’ clothes” (p.100-101) and it is this design perspective that appeals to my sense of aesthetics because of the theatrics of the garments and the thought behind the design philosophy.

My research was also informed by the work of Indian designer Sabyasachi Mukherjee as well.

Although Chalayan, McQueen and Watanabe address the representational aspect of cultural hybridity, their work lacks an Indian perspective to clothing design. Mukherjee is a contemporary Indian designer whose use of Indian traditional silhouettes and Indian textiles, in contemporary fashion, is gaining recognition worldwide.

### **Sabyasachi Mukherjee**

“Sabyasachi Mukherjee is a young, hip, Bengali designer who has taken India's chattering classes by storm” (Luke, 2009). Mukherjee graduated from the National Institute of Fashion Technology, Kolkata, India in 1999 and launched his eponymous label a few months later. The designer stays true to his Indian and Bengali heritage by designing clothes that have a strong link to both cultures.

Mukherjee has been heralded as a pioneer in the use of Indian textiles albeit in a modern context.

His unique contribution was the use of indigenous methods like *bandhani*<sup>iv</sup>, *gota*<sup>v</sup> work, block

---

<sup>iv</sup> Bandhani work is a type of dyeing practiced mainly in the states of Rajasthan and Gujarat in India. Sometimes it is also referred to as *Bandhani* art or *Bandhani* art work. The term bandhani is derived from the Hindi word *bandhan*, which means tying up. Bandhani work involves tying and dyeing of pieces of cotton or silk cloth. The main colours used in Bandhani are yellow, red, green and black. The application of bandhani work results in a variety of symbols including, dots, squares, waves and stripes.

<sup>v</sup> Akin to appliqué, gota work involves placing woven gold cloth on to another fabric to create different surface textures.



printing, and hand dyeing, in the construction of new silhouettes. An admirer of saris, he believes that amongst women's clothing nothing comes close to the sari, "which is feminine, lyrical, non-aggressive and ... carries a measure of sex appeal" (peopleandprofiles.com, n.d.).

His 2009 collection (Figure 8) projects India and Indian textiles in a new light to the West, which he believes will help Indian textiles and tourism in a significant manner (Luke, 2009). Mukherjee believes that the unique positioning of Indian designers is due to the exclusivity of his homeland, India, with her rich history and culture. He believes that Indian designers bring a flavor to the West that is no longer perceived as only 'exotic' (Said, 1993) but also as a rich blend of individuality and sensitivity.



**Figure 8: Sabyasachi Mukherjee's 2009 collection.**

The highlight of the catwalk show was the *Chottu*<sup>vi</sup> sari, "the sari worn for hundreds of generations by women in the tribal areas that are woven to calf length for freedom of movement. It was, he decided, the perfect metropolitan sari for young women - long enough to give them the flowing

---

<sup>vi</sup>In Hindi, *Chottu* or *chotu* means the small one.

shape, but short enough to differentiate them from their mothers and to allow them to show off their ankles and shoes” (Luke, 2009) (Figure 9).



**Figure 9: Sabyasachi Mukherjee's *Chottu* sari, 2009.**

Mukherjee’s collection juxtaposes various Indian textiles from around the country, with insets of weaves from the states of Bihar, Andhra Pradesh, Orissa, Madhya Pradesh and West.

The concept behind his latest collection is an effort on the part of the designer to promote the Indian *khadi*<sup>vii</sup> fabric which he believes has been neglected over the course of the years.

In 2008 Mukherjee set up rural handicraft cooperatives in several Indian states, in the hope that the revival of the khadi fabric will in turn help revive business and generate an income for the these rural

---

<sup>vii</sup> The term khadi means cotton and is an Indian hand-spun and hand-woven cloth. The raw materials may be cotton, silk, or wool, which are spun into threads on a spinning wheel called a *charkha*. Mahatma Gandhi began promoting the spinning of khadi for rural self-employment and self-reliance in 1920s India thus making khadi an integral part and icon of the *Swadeshi* movement or freedom struggle, which revolved around the use of khadi fabrics and the dumping of foreign-made clothes. It symbolised the political ideas and independence.

craftsmen and their rural cooperatives. A “Gandhian concept” says Luke (2009) “that puts India right at the centre of being Indian” (p.1).

Mukherjee’s 2009 collection is an attempt on the designer’s part to project his cultural heritage and enculturation through his designs. My design philosophy for this research is to represent my cultural heritage through the design and development of my collection. But this is where the similarity ends, whilst Mukherjee is directly working with the sari; to promote the handicraft aspect of it as well as to make it more appealing to the younger generation, my research and design development explores the ethos and characteristics of the sari, and the resulting design developments are therefore translations informed by ,and are not, a literal representation of the iconic Indian garment.

The motion pictures *The Delhi Way* (Ivory, 1964) and *Helen: Queen of the Nautch Girls* (Merchant, 1973) are from the Merchant Ivory Production house, a film company founded in 1961 by James Ivory and Ismail Merchant. Their films, for the most part, were directed by Ivory, produced by Merchant and scripted by Ruth Praver Jhabvala. This collaboration is one which Merchant describes as “a strange marriage” (*The Times*, 2<sup>nd</sup> May, 2005) since their cultural backgrounds are so varied; Ismail Merchant is an Indian Muslim, James Ivory a Protestant American and Ruth Praver Jhabvala a German Jew married to an Indian Parsi<sup>viii</sup>.

The trio’s strong ties with India are reflected in these two movies. “Partly because of empire, all cultures are involved in one another; none is single and pure, all are hybrid, heterogeneous, extraordinarily differentiated, and unmonolithic” (Said, 1993, p. xxv) and this sentiment is echoed in the aforementioned films. In *The Delhi Way* (1964) a 20<sup>th</sup> century hybrid New Delhi has been presented, that has been shaped by the historic Mughal<sup>ix</sup> and Afghan invasions and by the lingering effects of Imperialism.

Imperialism, colonialism, nationalist ideals and Orientalist discourses were preoccupied with defining a woman’s appearance and what she wore in 20<sup>th</sup> century India (Bhatia, 2003). Trying to define the role of women within the domains of home and public spheres as that of a perfect wife or

---

<sup>viii</sup> A Parsi is a member of the larger of the two Zoroastrian communities of the Indian subcontinent. According to tradition, the present-day Parsis descend from a group of Iranian Zoroastrians who emigrated to Western India over 1,000 years ago. The long presence in the region distinguishes the Parsis from the Iranis, who are more recent arrivals, and who represent the smaller of the two Indian-Zoroastrian communities.

<sup>ix</sup> The Mughals or the Mughal Empire was an Islamic and Persianate imperial power of the Indian subcontinent which began in 1526 and ruled most of Hindustan (South Asia) by the late 17th and early 18th centuries, and ended in the mid-19th century. The Mughal Emperors were descendants of the Timurids, and at the height of their power around 1700, they controlled most of the Indian Subcontinent; extending from Bengal in the east to Balochistan in the west, Kashmir in the north to the Kaveri basin in the south.

Following 1725 the empire declined rapidly, and the last Mughal Emperor Bahadur Zafar Shah II, whose rule was restricted to the city of Delhi, was imprisoned and exiled by the British after the Indian Rebellion of 1857. The Mughals transferred Persian literature and culture to India, thus forming the base for the Indo-Persian culture.

mother, with the changing circumstances of post-colonial India, was of primary importance for the Nationalists (Bhatia, 2003, & Joshi, 1992). *Helen: Queen of the Nautch Girls* (1973) is “such an exploration [that] enables an understanding of the links between imperialistic histories and nationalist ideologies to women’s social subjectivities, and forces us to think through and question their implications for women in post-colonial India” (Bhatia, 2003, p. 328).

## The Delhi Way

The movie *The Delhi Way* (Ivory, 1964) is a documentary about Delhi; it observes the city's historic past that includes successive Afghan, Mughal and English invasions, and it brings forth its kaleidoscopic life of the present. The past and present in my opinion are depicted by the contrasting views of Shah Jahan's Red Fort<sup>x</sup> and King George V's new capital<sup>xi</sup>. The film is an impressionistic portrayal of the capital city of India. It juxtaposes extremes; an army of civil servants in white garments ride to work on bicycles, while an anonymous beggar sits nodding by a roadside tree; an upper-middle-class flower show on the grounds of a private club appears side by side with views of dust storms, constricted slum dwellings, crowded bazaars, and posters of Indian film idols, in a effort to create the melange that is Delhi.

## Helen: Queen of the Nautch Girls

The documentary *Helen: Queen of the Nautch Girls* (Merchant, 1973) is about Helen, an actress of yesteryear who ruled the dance scene in Hindi movies. The movie, apart from documenting Helen’s journey to stardom, also subtly examines the culture of the *item number* or *item dance* and highlights issues about women in India (Tu, 2009).

---

<sup>x</sup> The *Lal Qila* meaning the Red Fort, or the Delhi Fort, is located in the walled city of New Delhi, India and became a World Heritage Site in 2007. Mughal Emperor Shah Jahan started construction of the massive fort in 1638 and work was completed in 1648. The planning and aesthetics of the Red Fort represent the zenith of Mughal creativity which prevailed during the reign of Emperor Shah Jahan. During the British period, the Fort was mainly used as a cantonment.

<sup>xi</sup> In 1911 King George V became the only Emperor of India to be present at his own *Delhi Durbar*, meaning ‘Court of Delhi’, a mass assembly at Coronation Park, Delhi, India, where he appeared before his Indian subjects crowned with the Imperial Crown of India, and laid the foundation stone for the new capital city of New Delhi.

Hindi films have always used what is now called an item number or item dance; a dance sequence in which a physically attractive female character, or the item girl- (often completely unrelated to the main cast and plot of the film) - performs a suggestive dance to a catchy song in the film. In older films, the item number or item dance may have been performed by a 'courtesan' dancing for a rich client or as part of a cabaret show. However, in modern films, item numbers may be inserted as sequences at a discotheque, dancing at celebrations or as stage shows. The implied meaning of item number or item dance refers to highly sexualized songs with racy imagery and suggestive lyrics. It was frowned upon when it first made its appearance in Hindi movies but today it is a commonly used tactic with few negative connotations to it.

One of the key issues that this film intentionally or unintentionally brings to light is the oppression, in terms of their social interactions, their sexuality, their dress, and the resulting 'objectification' of women in India. The status of women in India has, over the years, been subject to many great changes.

In ancient<sup>xii</sup> India, women enjoyed an equal status with men in all fields of life (Altekar, 1987). Literary works by ancient Indian writers suggest that women were educated in the early Vedic period and verses from the Hindu scripture the *Rigveda*<sup>xiii</sup> suggest that women married at a mature age and were most likely free to select their husband as opposed to arranged marriages, which are commonplace in India today. The *Rigveda* also mentions several women sages and seers during the Vedic period.

The equal status and rights enjoyed by women during the early Vedic period (Altekar, 1987) started to decline with the Islamic invasion by Babur and the subsequent establishment of the Mughal

---

<sup>xii</sup> Historians place the Vedic period from the 6<sup>th</sup> century BC continuing up to the 2<sup>nd</sup> and 1<sup>st</sup> century BC.

<sup>xiii</sup> The *Rigveda* is an ancient Indian sacred collection of Vedic Sanskrit hymns. It is counted among the four canonical sacred texts of Hinduism known as the *Vedas*.

empire. Although reformatory movements such as Jainism<sup>xiv</sup> permitted women in to their religious order, by and large, the women in India faced confinement and restrictions.

The Indian woman's position in society further deteriorated during the medieval period. *Sati*<sup>xv</sup>, child marriage, and a ban on widow remarriage became part of social life. Although these ancient traditions such as *sati*, *jauhar*<sup>xvi</sup>, child marriage, and *devadasi*<sup>xvii</sup> have been banned and are largely defunct, there are still some rare cases of these practices occurring in remote parts of India. The *pardah*<sup>xviii</sup> on the other hand is still practiced by many women in India. According to Joshi (1992), the Muslim conquest of the Indian subcontinent brought the *pardah* practice to Indian society.

The heartening fact is that despite these conditions some women excelled in the fields of politics, literature, education and religion<sup>xix</sup>. Razia Sultana is the only woman monarch to have ever ruled the capital city of Delhi. Several Hindu queens ruled over kingdoms in India and fought battles courageously against the British army, and, it is also widely believed that Mughal emperor Jehangir's wife Nur Jehan was the real force behind the Mughal throne

---

<sup>xiv</sup> Jainism is an ancient religion from India that prescribes a path of non-violence for all forms of living beings in this world.

<sup>xv</sup> Sati is a funeral practice among some Hindu communities in which a recently widowed woman would either voluntarily or by use of force and coercion immolate herself on her husband's funeral pyre. This practice is now very rare and outlawed in modern India.

<sup>xvi</sup> Jauhar refers to the voluntary deaths of men and women of the Rajput clan in order to avoid capture and dishonour at the hands of their enemies.

<sup>xvii</sup> Devadasi is originally described as a Hindu religious practice in which girls were 'married' and dedicated to a deity.

<sup>xviii</sup> Pardah is the practice of preventing women from being seen by men. This takes two forms: physical segregation of the sexes, and the requirement for women to cover their bodies and conceal their form.

<sup>xix</sup> 1917: Annie Besant became the first female president of the Indian National Congress.

1919: For her distinguished social service, Pandita Ramabai became the first Indian woman to be awarded the *Kaiser-i-Hind* by the British Raj.

1925: Sarojini Naidu became the first Indian born female president of the Indian National Congress.

1966: Indira Gandhi became the first woman Prime Minister of India.

1972: Kiran Bedi became the first female recruit to join the Indian Police Service.

1979: Mother Teresa won the Nobel Peace Prize, becoming the first Indian female citizen to do so.

The reason *Helen: Queen of the Nautch Girls* informed my research project is that I believe it opens up a discussion about women in India and it highlights historical contexts as well as present day notions about women's clothing in the sub-continent (Altekar, 1987, Joshi, 1993, & Tu, 2009).



## The Location of Culture

In *The Location of Culture*, Bhabha (1994) advocates a fundamental realignment in the methodology of cultural analysis in the West. He theorises that culture is moving away from metaphysics/philosophy and towards a performative and enunciatory present. Such a shift, he claims, provides a basis for the West to maintain less volatile relationships with other cultures. In Bhabha's view, the source of the Western compulsion to colonise is due in a large part to traditional Western representations of foreign cultures. His argument attacks the Western production and implementation of certain binary oppositions. The oppositions targeted by Bhabha include upper/lower, center/margin, civilized/savage, black/white and enlightened/ignorant. The author proceeds by destabilising the binaries to such an extent that the cultures can be understood to interact, transgress, and transform each other in a much more complex manner than the traditional binary oppositions allowed: basically allowing for grey areas. According to him, hybridity and linguistic multi-vocality have the potential to intervene and dislocate the process of colonisation through the re-interpretation of political discourse and diktat.

The main philosophy of the book is Cultural Hybridity. In biology, the word hybrid is a term used to classify the offspring of genetically dissimilar parents; hybridity is then the quality of being hybrid. In my opinion that means the coming together, interaction or mingling of two polarities.

Bhabha (1994, p. 4) discusses the work of Renee Green (particularly *Sites of Genealogy*<sup>xx</sup>), and talks about her use of the physical space encompassing the body of work as part of the artwork. Bhabha highlights the fact that there is not one central object that makes up the body of work or is the prime focal point, but the use of space and objects in their entirety *is* the artwork, thus being more

---

<sup>xx</sup> Renee Green's 'architectural' site-specific work, *Sites of Genealogy* (Out of Site, The Institute of Contemporary Art, Long Island City, New York), displays and displaces the binary logic through which identities of difference are often constructed - Black/White, Self/Other. Green makes a metaphor of the museum building itself, rather than simply using the gallery space.

inclusive rather than exclusive. He goes on to talk about the stairwell being pivotal in its role of connecting the two levels, the attic and the basement. The attic and the basement are used as metaphors for binaries or polarities- higher/lower, or black/white, or primitive/developed, or civilised and barbaric. I am able to situate the context of my project within this paradigm: for me then, the attic and the basement are replaced by 'Western garment' and 'Eastern garments', not necessarily in that order. The stairwell then becomes my point of focus for this research because my goal is to find a connection between the binaries/polarities and to be able to marry them in a manner that neither one has a more overbearing identity over the other, therefore opening up the possibility of a cultural hybridity that encompasses the polarities without any hierarchy between them.

Bhabha (ibid., p. 8) talks about his need to move away from the culturally collusive present and, in order to do so, he discusses being able to leap from the historical and implemental assumptions and go beyond to such an extent that the cultures can be understood to interact, transgress, and transform each other in a much more complex manner than the traditional binary oppositions allowed. This act of transgressing and transforming of binaries is something that my work co-relates to, both in the conceptual aspect as well as in the practice.

Bhabha's work is a discourse on the assimilation, or lack of, between two dominant cultures. He discusses an Utopian ideal for cultures to dislocate and destabilise certain binary oppositions that do not allow cultures to inform, interact and transgress each other resulting in a rigid and monolithic society or viewpoint. My enculturation has never been a rigid one and it is my belief that a person is "very much in the history of the societies, shaping and shaped by that history and the social experience in different measure" (Said, 1993, p. xxii).

## Yinka Shonibare

Yinka Shonibare was born in London to Nigerian parents. His early childhood years were spent in Lagos, the most populous city in Nigeria. He spoke only English at his exclusive private school, and Yoruba at home: a language dilemma that I can identify with. At the age of 16, Shonibare was sent to board in England for his final two years of school education; a country not unfamiliar to him since his summers were spent at their Battersea home in London. At the age of 19 he enrolled at the Byam Shaw School of Art, London, to study art. Shonibare believes himself to be bicultural and, as he states, “although I speak Yoruba very well, I think in English sometimes and it’s rather strange, you know. You move from one way of thinking. Then you think in Yoruba: sometimes you think in English and you dream in English sometimes. It’s that kind of existence that in a way my work tries to talk about; my work is actually not about the representation of politics but the politics of representation” (Kent & Hobbs, 2008, p. 24).

Shonibare’s work explores issues of race and class through a variety of media including painting, sculpture, installation art, photography and motion pictures. A key material in Shonibare’s work, since 1994, is the brightly coloured printed cotton called Dutch wax, more commonly recognised as ‘African’ fabric. This type of fabric, popular in Nigeria and Ghana, is often believed to have originated there. In reality, the material was developed in Indonesia, then exported to England and the Netherlands, and then sold to African merchants. Shonibare identifies with the crossbred cultural background of the fabric and draws parallels between the erroneous significance of the fabric and his views on culture- which he believes to be artificially constructed. Shonibare also believes that by “embracing a broad spectrum of material and conceptual forms, [his art] works across cultural perspectives and introduces ambiguity and complexity in the place of rigid definitions” (ibid., p. 22).

Shonibare's work addresses issues of power in contemporary and historical cultures, and "is an engagement with themes of time: of history and its legacy for the future generations" (ibid., p. 12). He sees areas of excess as a means to represent that power and formulates relationships between classes, races, and power structures using the highly associative Dutch wax printed cotton fabrics, to create clothing, rooms, and environments. These are fundamental themes that have pre-occupied Shonibare's mind. His work leaps about in an ironic manner between ages and cultures simultaneously conjoining the supposedly disparate elements, "undermining and redirecting such polarities as past and present, high art and popular art, and First and Third world cultural conventions" (ibid., p. 24).

Using the Dutch wax-print fabric as his preferred medium, because of its own history of movement between continents, Shonibare addresses, in a decorative and seemingly light-hearted manner, the shared history uniting Europe with Africa. "[Shonibare] locates himself both within and outside of the structures he critiques. In doing so he stimulates the senses, engages the mind and encourages careful thought for the future" (ibid., p. 22). His work raises many questions about race, class, fused histories, authenticity, post-colonialist fantasy, and does so with conceptual wit and flair.

Shonibare sometimes re-creates famous paintings using headless dummies with the 'Africanised' clothing instead of their original costumes, for example *Reverend on Ice* (2005) (Figure 10) modelled after the Rev Robert Walker Skating on Duddingston Loch attributed to Sir Henry Raeburn, *The Swing* (after Fragonard) (2001) (Figure 11) and *Gainsborough's Mr and Mrs Andrews Without Their Heads* (1998) (Figure 12). He also takes carefully constructed and thought-out photographs and videos recreating famous English paintings or stories from literature, such as, *The Rake's Progress* by William Hogarth and *Dorian Grey* by Oscar Wilde, but with himself taking center stage as an alternative, black, English Dandy.



**Figure 10: Yinka Shonibare, *Reverend on Ice*, 2005.**



**Figure 11: Yinka Shonibare, *The Swing (after Fragonard)*, 2001.**



**Figure 12: Yinka Shonibare, *Mr and Mrs Andrews Without Their Heads*, 1998.**

The figures used by the artist retain their original ornate dress and highly-recognizable pose, the only difference being that the new figures are isolated and headless. Instead of remaking the original clothing, he composes new garments with the use of the graphic cotton Dutch-wax prints in contrasting patterns. Shonibare has added new layers to some of the fabrics by including fashion logos such as Chanel and Dior in the print, all the while trying to create a metaphor for interdependence. Theatrics is an important device in Shonibare's work because "it is a way of setting the stage; it is also a fiction- a hyper-real, theatrical device that enables you to re-imagine events

from history. There is no obligation to truth in such a setting so you have the leeway to create fiction or to dream” (ibid., p. 41).

His work stands out not only for its high art and popular cultural elements that it privileges, but also for those western aspects of his Yoruba background that is reconsidered from an international point of view. Shonibare’s work masquerades within the dominant culture while simultaneously remaining peripheral or external to it.

There are parallels that I can draw between Shonibare’s life experiences and work and my life experiences and work. The artist talks about how his hybrid upbringing has informed and influenced his work and that his being an outsider to, and yet, residing in two dominant cultures; his Yoruba culture and British upbringing; has helped him formulate his views on post-colonial Nigeria and Britain, which in turn has been expressed through his work, similar to my experience of being located within the scheme of Indian culture but with a Western enculturation.

The representation of my research in practice is a collection of garments that can be categorised as fashion-art or an interdisciplinary genre of fashion that has strong ties with art or a genre of art that has strong ties with fashion (Bok Kim, 1998, Miller, 2007 & Svendsen, 2004/2006). Shonibare’s body of work that utilises the headless mannequins in African Dutch wax fabric clothes inhabits a space in the fashion-art genre.

Shonibare’s fundamental goal through his work is to dispel, disintegrate and re-create notions of high-art and high-society. He challenges the fallacy of high-society being an exclusive enterprise for the privileged, or ‘white’ man or woman, by deconstructing and then reconstructing scenarios with headless figures clothed in African Dutch wax fabric thereby introducing hybridity and new meaning to the body of work and rendering it more ‘accessible’ and less ‘exclusive’. As Said (1993) states:

...neither culture nor imperialism is inert, and so the connections between them as historical experiences are dynamic and complex. My principal aim

is not to separate but to connect, and I am interested in this for the main philosophical and methodological reason that cultural forms are hybrid, mixed, impure, and the time has come in cultural analysis to reconnect their analysis with their actuality. (p. 14).

Although I do find a deep resonance with Shonibare's work, there are differences in how we want our outcomes viewed or interpreted. Shonibare's work is an obvious parody on the 'rules', and etiquette of British high society where the artworks have political undertones. My work does not take such a political stand point and is instead a hybrid representation of an idealised or mythologised view of my cultural legacy.

## **Anish Kapoor**

In the 1980s, Indian born sculptor Anish Kapoor's work received international attention under the banner of New British Sculpture<sup>xxi</sup>. Kapoor has a multifaceted hybrid cultural background that has informed his artistic practice. Born in India to a Hindu father and a Jewish-Iraqi mother, he spent his childhood in the city of Bombay (Mumbai), India, subsequently he spent a few years in Israel before receiving his training as an artist in England. On graduating, Kapoor made a journey through India in 1979 and this trip provided him with a new perspective on his home country.

The overall theme in Kapoor's work encompasses 'massive polarities [such as] colonised ... and colonising..., East and West, ancient and modern, particular and universal, sacred and secular,

---

<sup>xxi</sup> New British Sculpture: Around 1980 there can be seen to have been a general reaction in Western art to the predominance of Minimal and Conceptual art in the previous decade. In painting this reaction took the form of Neo-Expressionism and related phenomena. In sculpture there was a notable return to the use of a wide range of techniques of fabrication and even the use of traditional materials and methods such as carving in stone and marble. Figurative and metaphoric imagery reappeared together with poetic or evocative titles. In Britain a strong group of young sculptors emerged whose work although quite disparate, quickly became known as New British Sculpture. The principal artists associated with New British Sculpture were Stephen Cox, Tony Cragg, Barry Flanagan, Anthony Gormley, Richard Deacon, Shirazeh Houshiary, Anish Kapoor, Alison Wilding and Bill Woodrow (the Tate Gallery online glossary).

nature and culture' (McEvelley, 1999, p. 221), and *yoni*<sup>xxii</sup>-and-*lingam*<sup>xxiii</sup> union or the female and male union.

Three of Kapoor's works are of particular significance to me, with their reflection of his endeavour to dispel the notion of a singular focal point, an idea echoed by Bhabha (1994), and one that I attempt to incorporate in my practice. One of the works is *1000 Names* (Figure 13) a body of multi-works produced between 1979 and 1981, suggestive of the 1,000 names of Shiva as listed in the *Linga Purana*<sup>xxiv</sup> which also asserts that Shiva is all things.



**Figure 13: Anish Kapoor, *1000 Names*, circa 1980.**

---

<sup>xxii</sup> Yoni is a Sanskrit word that means 'source or origin of life'. The word also has a wider meaning including, spring, fountain, place of rest, repository, receptacle, seat, abode, home, lair, nest, and stable.

<sup>xxiii</sup> The Lingam, meaning 'mark' or 'sign', is a symbol for the worship of the Hindu deity Lord Shiva. Lingam also signifies 'the sign of gender, the organ of generation or the male organ or Phallus (especially that of Lord Shiva, worshipped in the form of a stone or marble column which generally rises out of a yoni).

<sup>xxiv</sup> The Linga Purana is one of the major eighteen Puranas, a Hindu religious text. The extant text is divided into two parts. These parts contain the description regarding the origin of universe, origin of the lingam, and emergence of Brahma and Vishnu, and all the Vedas from the Linga. In this Purana, Shiva articulates the importance of worship of the lingam and the correct rituals to be followed.



In each of these works that comprise *1000 Names*, a number of biomorphic terrestrial shapes, Mt. Meru<sup>xxv</sup>-like forms, were placed on the floor in small groups. The multiplicity of these Meru-like forms is indicative of and serves as a visual analogue to the notion that Shiva<sup>xxvi</sup> is everything, which in turn asserts the idea that the center is everywhere (McEvilley, 1999).

*1000 Names* is one of the first works that references the yoni-and-lingam union, a theme that persists in Kapoor's later works. These mountaneousque forms are suggestive of the lingam, or infinite phallus of the god Shiva and at other times represents the cosmic vagina of the goddess Kali<sup>xxvii</sup> who is thought to be the world mother. The artist has united the male and female binaries within a single object with the juxtaposition of these rectilinear and rounded shapes. McEvilley (1999) states that these "gender principles are seen as complementary cosmic forces creating and sustaining the universe through their intimate interactions" (p. 222).

During the late eighties, the use of intense colours disappeared from Kapoor's work. The forms that were initially outward turned inward to surround dark cavities and spaces. *Void Field* (1990) (Figure 14), for instance, consists of sixteen rough blocks of sandstone. Atop each stone is a black hole; a hollowing in the stone, coated with pigment, which draws the eye to an ambiguous inner space. In *Void Field*, the viewer is confronted with an emptiness that is not only evocative of fear and awe, but also of longing. At the same time, Kapoor seems to think of this space as one of potential fullness, a place where something initially unmanifested can become manifested, where "darkness has become a material; only here it is maddeningly separated from the viewer, who can see it but not enter it" (McEvilley, 1999, p. 226).

---

<sup>xxv</sup> Mt. Meru is a sacred mountain in Hinduism, Buddhist cosmology, and Jain mythology. It is not a geographical center but is considered to be the center of all the cosmic, metaphysical and spiritual universes.

<sup>xxvi</sup> Shiva is a major Hindu god. In the Shaiva tradition of Hinduism, Shiva is seen as the Supreme God. Shiva is usually worshipped in the form of Shiva linga.

<sup>xxvii</sup> Kali is a Hindu goddess associated with eternal energy. The name Kali means "black", but has by folk etymology come to mean force of time. Kali is represented as the consort of god Shiva, on whose body she is often seen standing.



**Figure 14: Anish Kapoor, *Void Field*, circa 1990.**

In recent years the themes in Kapoor's work have evolved further and now rather than working with materials that absorb light, he uses surfaces that are transparent or reflect light, for instance, *Could Gate* (2004-2006) (Figure 15). The new artworks are chrome finished, or polished aluminium, or alabaster, or are purely and radiantly white (Museum De Pont, n.d.). The interaction of light and dark continues to intensify the perceptual experience for the viewer in an attempt to draw the viewer closer to the edge of the dissolution of all boundaries (McEvilley, 1999).



**Figure 15: Anish Kapoor, *Cloud Gate*, circa 1979-1981.**

Kapoor's work is informed by *makom*<sup>xxviii</sup> and the Hindu symbol of Mt. Meru. The underlying notion in both is that of omnipresence; that there is more than one center and it encompasses the entire artwork in its 'creative membrane' (ibid., p. 222). As with the dissolution of Empire where the single center dissolves to create new multiple centres in its wake, Kapoor uses Hebrew and Hindu symbolisms, *makom* and Mt. Meru, to convey the same idea of dissolution of a single focus and the emergence of several focal points instead, from which new expressions of cultural identity arise (McEvilley, 1999 & Bhabha, 1994).

*1000 Names* (1979-1981) also illuminates the 'Sacred Marriage' (McEvilley, 1999, p. 222) of two binaries, male and female or the yoni-and-lingam union. This body of work marries the artist's Modernism, his convictions of the purity of form and his awareness of its Western art- historical antecedents, and an ancient communal tradition and "the codes of the colonised and colonising

---

<sup>xxviii</sup> *Makom* or *HaMakom* is a less frequently used Hebrew word for God which literally translates to 'the place', meaning 'The Omnipresent'.

cultures can be seen as interpenetrated, a utopian glimpse of a possible post-Modern future” (ibid., p. 227).

For me Kapoor’s *Void Field* is of equal importance because I believe that it references colonialism and the Empire, where looking at the dark spaces within the stones parallels the feeling of being in a colonialist era. The stones and the dark void spaces become synonymous with the British Raj in India and the viewer of the artwork, like that of a viewer of a colonial era, is filled with feelings of fear and awe, as well as a longing to belong, but cannot since the stones are separated from the viewer and the darkness inside is “neatly contained within a package as if it were black ink in an inkwell” (ibid., p. 226).

What is most fascinating, from the transcultural point of view, in Kapoor’s conflation of visual vocabularies from different times and places, is the appearance of a seamless fit on all sides – a virtual lingam-and-yoni union. It cannot be said that the Hindu elements are primary, or that Modernist elements are. What is primary is the way the work performs its homage to various deities without seeming to betray any. (ibid., p. 226)

## methods of investigation and practice

The studio is not a garret, a place to which you retire to work in silence and isolation. It is playful, generative, and transitory, a passageway through which we pass and in that process develop the creative and meta-critical skills that are transferable to numerous other contexts and practices.

(Miles, Vaughan & Yuille, n.d., p. 3)

My studio practice was indeed not an isolated one; I was working on all the facets of my development process simultaneously while also working within the confines of a studio space along with other practitioners.

Engaging with the research question helped develop a methodology that greatly informed and enriched the process of gathering the data and of developing links and resonances within the gathered data. Some of the key methods of investigation and data collection were referencing garments and artefacts, journaling methods, reflecting on practice, use of heuristics and exploratory experiments.

### *Referencing Garments and Artefacts*

An important method for my practice was that of studying and referencing historic and contemporary garments and artefacts, both Indian and Western. It was essential for me to record, analyse and select, and interpret the historic garments since they provide an invaluable testimony to the culture, the manners and the fashions of the times. These steps relate to Anderson & Krathwohl's (2001) taxonomy of knowledge: retrieving, understanding, analyzing and applying. Other researchers also support the necessity of carrying out historical research: "The careful dating of surviving clothing and its representation in paintings [is] seen as a useful tool in processes of authentication and general connoisseurship" (Beward, 1998, p. 301). Although, I am familiar with

Indian traditional garments, it was vital for me study the garments in-depth to gain a better grasp and understanding of the concepts and craftsmanship that went into making the garments because “with regard to the meanings behind dress, the dress historian, like the art historian, tries to find meanings below the surface content” (Ribeiro, 1998, p. 319).

I believe that by being able to fully comprehend the physical aspects of the garment; the silhouette, the garment pattern, the method of sewing used, I was able to comprehend the “details of the clothes themselves, how they ‘work’ on the body, and what they signify with regard not just to sex, age and class, but to status and cultural aspirations” (ibid., p. 320). I was in a better position to draw inspiration from the garments since “in any sophisticated discourse on dress, there is a place for the interpretative element” (ibid., p. 320). The openness of the pictures (Figure 16 to Figure 21), that I used as reference, free of text, allowed for personal interpretation of the garments since a vast amount of my research on historic clothing has been gathered by analysing and studying artworks and artefacts that were produced during the Vedic period, 1200B.C. to 600B.C. (Joshi, 1992). This research practise was extended to the study of Western garments and silhouettes as well because understanding of garments and the fashions of a time “requires a method of analysis that takes account of multiple meanings and interpretations”, and “reductive connections between social influences and fashionable appearances” (Breward, 1998, p. 304) can be made with the undertaking of such a study.

By being able to delve into and understand the key features of the two garment categories I was able to identify points of difference between them. Identifying these differences (Table 1) has narrowed the focus points of my design development process. In my practice I wish to highlight these differences in an exaggerated yet cohesive manner thereby re-creating the ethos of the garments in a new hybrid silhouette.

<u>Garment feature</u>	<u>Indian Garments</u>	<u>Western Garments</u>
Garment silhouette	Primarily loose fitting	Primarily tight fitting/ fitted to the body's shape
Garment construction	The fabric was uncut and unsown; the yardage of fabric was draped around the body	Fabric was patterned, cut and sewn to fit the body.
Colour of the garments	Primarily bright colours	Primarily earthy and darker colours
Surface ornamentation	Embroidery with bright coloured thread; gold and silver thread; use of ornamental mirrors and sequins	Use of pale coloured lace, ruffles and bows usually made out of the fabric of the garment

**Table 1: Some of the primary differences between Indian and Western garments.**



**Figure 16: Victorian lace collar patterns for women.**



**Figure 17: Men's historical costumes from France, dated 18<sup>th</sup> century.**





**Figure 18: Dancers and Musicians in regal attire in the later Mughal court. Mid 19<sup>th</sup> century, Victoria and Albert Museum, London.**



**Figure 19: A woman welcoming a Brahmin, Southern India. 19<sup>th</sup> century, Victoria and Albert Museum, London.**



**Figure 20: Maharao Raghubir Singh of Bundi. Photograph dated 1888.**



**Figure 21: A princess with companions. Bikaner, India, late 17<sup>th</sup> century.**



## *Journal based Methods*

Keeping a design journal or diary encourages my creative process because it “is a practical psychological tool that enables you to express feelings without inhibition, recognise and alter self-defeating habits of mind, and come to know and accept that self which is you” (Rainer, 1990, p. 18).

Although I was in the habit of making occasional notes on sketches or using carefully selected text in my artwork (Newbury, 2001), I had no experience of keeping an updated journal to describe what I was doing or thinking. My hesitation to write down my thoughts and the fear of being judged made my first few pages experimental. This practice of writing, almost on a daily basis, helped me spontaneously write down my thoughts in a free intuitive manner that allowed me to be experimental and write without judging myself, serving as a form of catharsis (Rainer, 1990).

Writing the journal over the past few months has allowed me to observe patterns of a self-created discipline by recording all the snippets of ideas through rough notes and sketches. The design journal is a handy place to deposit the first flash of creative inspiration or impression. These imaginings are the beginnings of the creative process; a process that is often slow and complex and in which the final outcome may be unclear for a long time. Ideas are held, in the design journal, like fragile eggs in a nest till they are nurtured into completion and some of these ideas may not be used immediately, sometimes not at all but once written in the journal they form an important part in the steering of the project. Often, contradictory ideas lie side by side in the journal which serves to augment their meaning in relationship to each other (Rainer, 1990).

My journal primarily includes a series of jottings that have been maintained over the course of the research. Here, I have recorded my initial questions<sup>xxix</sup> and the ways in which these questions have been modified over time by the collection of new data. This allows me to outline the various stages through which the project has passed since the outcome of the research cannot be known at the

---

<sup>xxix</sup> Some of the questions that were raised during my research are:

Who am I as a designer and artist, and what is the design philosophy that I wish to portray?

Where am I going with this research question and how much of the historical aspect do I want to bring in?

Will developing garments in translucent/transparent fabrics convey hybridity, if so how?

With regard to digital art – Why is it vital to depict ‘timelessness’?

beginning, but only once the research path has been walked (Moustakas, 1990), and the various themes that arose during the course of the record of the questions that were used to facilitate research and data collection.

Selecting the book, that will be the design journal, is an important process because it is critical to choose a medium that facilitates a free flow of thoughts, and allows for experimentation and spontaneity. I have three separate books that comprise my design journal. The first is a lined-book which is conducive to writing (Rainer, 1990), the second is a book that has blank pages and is rectangular in shape making it easy to draw in which allows for the 'spontaneous exercise of intuitive artistry' (Schön, 1987, p. 240), and the third is yet another blank paged book which is my visual diary and one where I store visually stimulating images that are inspiring and will aid my research (Prosser & Schwartz, 1998) (Figure 22 to Figure 25). This approach allows for the copies of the design journals to be carefully stored in different places to avoid damage and destruction. Furthermore, it allows the materials to be sorted and resorted in relation to different topics and themes that arise during the process of data collection and analysis (Newbury, 2001).

Since the design journal allows me to capture the essence of the idea while it's still fresh in my mind it assists in keeping an active communication with myself, thereby helping to expand my creativity.

Prosser and Schwartz (1998) state:

...the notion of photographs as [a part of a] visual diary reintroduce the researcher and the qualities of the medium into the research process. That is, a diary is a self-reflexive and media-literate chronicle of the researcher's entry, participation in, and departure from the field. The images generated within this paradigm are acknowledged to be the unique result of the interaction of a certain researcher with a specific population using a particular medium as a precise moment in space and time (p. 123).

The journal contains analytical notes that document questions that were posed in the course of conducting my research, hunches that I may have held, ideas for design, organizing the data- in the form of using three separate books for the three different aspects of my design journal- and for concepts that can be used to analyse the material collected. These notes can be separated into three categories (Schatzman and Strauss, 1973):

First, the observational notes (ON) which are "statements bearing upon events experienced principally through watching and listening. They contain as little interpretation as possible, and are as reliable as the observer can construct them. Each ON represents an event deemed important enough to include in the fund of recorded experience, as a piece of evidence for some proposition yet unborn or as a property of a context or situation. An ON is the Who, What, When, Where and How of human activity" (ibid., p.100). My Observational notes have generated questions like: *Who am I as a designer and artist, and what is the design philosophy that I wish to communicate?*

Second, the theoretical notes are those that "represent self-conscious, controlled attempts to derive meaning from any one or several observation notes. The observer as recorder thinks about what he has experienced, and makes whatever private declaration of meaning he feels will bear conceptual fruit." (ibid., p.101). The theoretical notes have generated questions like: *Will referencing the characteristics and aesthetics of the sari help with creating the desired silhouette?*

And third, the methodological notes that comprise "statement[s] that reflect an operational act completed or planned: an instruction to oneself, a reminder, a critique of one's own tactics. It notes timing, sequencing, stationing, stage setting, or manoeuvring. Methodological notes might be thought of as observational notes on the researcher himself and upon the methodological process itself" (ibid.). Questions raised by my methodological notes are like: *Will developing garments in translucent/transparent fabrics help convey hybridity?*

The journal is therefore a means of capturing and communicating knowledge (Schön 1987); hence my design journals form the main material out of which the final exegesis has been produced.



**Figure 22: The Three Design Diaries/Journals.**



**Figure 23: Close-up Image of Design Journal.**



**Figure 24 :Close-up Image of Design Journal**



**Figure 25: Close-up Image from the Drawing Journal.**

## *Reflecting on practice*

“Reflection means interpreting one’s own interpretation, looking at one’s own perspective from other perspectives, and turning a self-critical eye onto one’s own authority as interpreter and author” (Alvesson & Skoldberg, 2000, p. i).

Since I work by myself, an important part of my process is to be self-critical, or as much as possible since “we are embedded...within a language, a culture, a historical moment in such a way that the framework by which we comprehend the world is, in part, constituted by the language, culture, and historical moment in which we dwell” (Mitchell, 2006, p. 88). Therefore critiquing my work from a completely objective and removed position is impossible.

Much of my ideation process is done at a sub-conscious level (Polanyi, 1958, 1966) and therefore reflecting on the resulting body of work either strengthens the initial thoughts behind the design or brings forth the reasons for modifying or discarding that particular body of work. A key tool in this process of reflecting on my practice is to distance myself physically from the new body of work for a short period of time which serves as “a means by which practitioners can develop a greater level of self-awareness about the nature and impact of their performance (Osterman & Kottkamp, 1993, p.19 cited in Kinsella, 2001, p.196). This ensures that when I re-approach the work, it is with a fresh perspective. Reflecting on the work means to “stand back, even if only momentarily, and see connections or significances that you had not noticed before” (Rainer, 1990, p 68). Working in this manner gives me a chance to distance myself both mentally and physically from the body of work as well as open up “a dialogue of thinking and doing through which I become more skilful” (Schön, 1983, p.31), so that I can be more objective in my assessment of the work. “Subjective knowing is classed as passive; only knowing that bears on reality is active, personal, and rightly to be called objective” (Polanyi ,1958, p. 403 cited in Mitchell, 2006, p. 98).

## *Using a Heuristic Approach*

Heuristics is one of the primary methodological paradigms for my research practise. For me, in application, heuristics is studying my patterns of thought and collection of data and then being able to synthesise these into design concepts that are worth pursuing.

A heuristic research process is not one to be hurried or timed by the clock or calendar. It demands the total presence, honesty, maturity and integrity of a researcher who not only strongly desires to know and understand but is willing to commit endless hours sustained immersion and focussed concentration on one central question, to risk the opening of wounds and passionate concerns and to undergo the personal transformation that exists as a possibility in every heuristic journey. (Moustakas, 1990, p. 14)

This project also relies on the use of tacit knowledge and prior learning (Polanyi, 1958, 1966). Decisions about key design issues such as fabric appropriateness, colour choices, garment construction techniques, borrow heavily from Polanyi's four aspects of tacit knowing; the fundamental aspect<sup>xxx</sup>, the phenomenal aspect<sup>xxxi</sup>, the semantic aspect<sup>xxxii</sup> and the ontological aspect<sup>xxxiii</sup>. Tacit knowledge consists often of habits and culture that we do not recognize in ourselves and which cannot be easily shared.

Polanyi describes tacit knowing as a triad consisting of three components, each performing a particular and essential function. First, there are the subsidiaries we employ in focussing upon the second element: the object of our attention. The knower is the third essential ingredient, for the

---

<sup>xxx</sup> Functional aspect of tacit knowing is about attending *from* subsidiary *to* focal. Also known as the *from-to* aspect.

<sup>xxxi</sup> Phenomenal aspect is where "we are aware of the proximal term of an act of tacit knowing in the appearance of its distal term; we are aware of that from which we are attending to another thing, in the appearance of that thing" (Polanyi, 1966 cited in Mitchell, 2006, p. 75).

<sup>xxxii</sup> Semantic aspect of tacit knowing is about the "new meaning that emerges in the wake of.. integration"(Mitchell, 2006, p. 75)

<sup>xxxiii</sup> Ontological aspect is the "the recognition of an entity independent of and external to us" (Mitchell, 2006, p. 76)

individual integrates the subsidiary and focal in the active process that constitutes tacit knowing (Mitchell, 2006, p 78).

An example of the use of tacit knowledge within the paradigm of this research is related to the fabric printing process, as discussed below.

### **Fabric Prints**

“Kant (1965) wrote, in his critique of pure reason in 1781, that there can be no doubt that all knowledge begins with experience” (Kinsella, 2001, p. 196) and my prior work experience in the fashion and textile industries helped me make knowledgeable and informed decisions about fabric and printing choices.

In my selection of the fabric, I decided to use a blended fabric type instead of a single yarn type fabric. My prior experience with working with a single yarn-type fabric was that the chances of the fabric burning under the heat setting machine were high, as were the chances of the fabric shrinking up to half of the purchased length.

The Shima Seiki SIP 160F digital fabric printer was used to print my digital images on to the fabric.

The fabric lengths were pre-treated with a Surfadone pre-treatment solution for pigment printing to aid in the absorption of colour during the printing process.

Illustrated below are the steps involved in the digital printing process.



**Figure 26: Screen shot of computer attached to the Shima Seiki.**

The digital image is fed in to the computer attached to the digital fabric printer, Shima Seiki SPI160F.

The fabric piece is mounted on to the printer bed.

The printer head scans the fabric dimension of the fabric mounted on the printer bed.



**Figure 27: The 17 main colour cartridges.**

The Shima Seiki SPI160F has 17 main colours.

It mixes 8 colours at a time to yield infinite colour permutations.

Pre-programmed gamma algorithms help the printer select the nearest possible colour output to match the online image.





The Shima Seiki prints the image line by line on to the fabric. This process takes up to thirty minutes for the largest coverage area.

**Figure 28: Close-up of fabric printing 1.**



The printer bed can accommodate a fabric of width up to 1.5 meters x 2 meters.

**Figure 29: Close-up of fabric printing 2.**



**Figure 30: Fabric on the heat setting machine.**

Once the printing is done the fabric is immediately loaded on to a Gilrow Engineering heat setting machine.

Each heat setting cycle lasts two and a half minutes at a temperature of 150 degrees centigrade.

Fabrics are put through two such cycles to fix the colours permanently on to the fabric.

Once the fabric is heat-set, it is rinsed in a washing machine. The rinse cycle is followed by a drying cycle, both of which take a total time of 35 minutes.

## *Exploratory Experiments*

### **Using draping**

Draping is a technique in my design process that I turn to the most. Essentially it is the creation of a garment design on the dress form itself, as opposed to pattern drafting which involves marking the pattern on paper first. For me, capturing the ethos of Indian traditional garments occurs by manipulating an uncut length of fabric around the body to form new design possibilities. This relates to Schön's (1983) notion of exploratory experiments, where the designer engages in "action undertaken only to see what follows" (p. 145).



**Figure 31: A garment in the process of being draped.**

## Using pattern making

Pattern making, pattern drafting, or flat pattern design is another process I use in developing a garment. Pattern making is the art of plotting a design specification on to paper to fit a particular size of body, and then transferring it on to fabric. Since a large number of garments that I am referencing have been designed using the pattern drafting method, I rely on this process to create pieces that are more contoured to the shape of the body. This method is more practical, given that achieving the same result by the draping on the dress form method would be more time-consuming.



**Figure 32: The paper pattern being laid out on fabric.**

### *Using Exploratory and Move Testing Experiments in the Design Development Process*

Illustrated below, is the process and reasoning that I adopted in developing the designs for the collection.



The fabric being laid out on the cutting table.

**Figure 33: Developing the garment pattern.**



I placed the previously made toile of the design on to the final fabric so that the new pattern could be traced and cut out.

**Figure 34: Tracing the garment pattern – front.**



Tracing and cutting the back panel. The back panel has the racer back armhole, which is referencing contemporary western garments, while at the bottom hem of the garment the sari and drawstring concept has been added.

**Figure 35: Tracing the garment pattern – back.**



The design of this garment calls for attaching of a separate piece of fabric onto the front hem.

**Figure 36: Garment panels sewn to mirror each other.**



**Figure 37: Developing the dress – front view.**

Fitting of the front panel on to the dress form.

Here, the concept of using the uncut length of fabric characteristic of the sari is made clear. The excess fabric at the front neck has been pleated to follow the contours of the neck. This pleating is referencing the pleating of the front of the sari in the Nivi style drape.



**Figure 38: Developing the dress – back view.**

Fitting of the back panel on the dress form.

At this stage in the design development, the print on the back panel is clearly visible.





Fitting the side of the front panel  
on the dress form.

**Figure 39: Developing the dress – side view.**



The second garment of this ensemble is a military inspired waistcoat. I have combined two styles of garment development for this ensemble, draping; as in the garment above, and pattern making for this waistcoat. This practice of combining two garment development processes has been extended to the development of the other ensembles as well.

In this picture, the pattern of the waistcoat has been laid out on to the fabric for cutting.

**Figure 40: Tracing the waistcoat pattern.**





Sewing of the fringed shoulder pads.

**Figure 41: Sewing the shoulder pad.**



Close-up of a shoulder pad made in sequin fabric with a nylon fringing attached to the edge.

**Figure 42: Close-up of the shoulder pad.**



Sewing of the body of the waist coat.

**Figure 43: Sewing the waistcoat.**



The front view of the waist coat.

**Figure 44: The waistcoat – front view.**



**Figure 45: The waistcoat – back view.**

The idea to incorporate men's garments and present them in a women's collection has been inspired by this piece of Indian history in the aforementioned text.



**Figure 46: Developing the Military badge 1.**

Developing embellishments for the waistcoat.

Seen here in this image, is me developing a military inspired 'badge' for the waistcoat.

The central zardozi hand embroidered patch was initially a part of a Christmas decoration made in a village in Rajasthan, India.



The decoration was sewn by Hindu village women and intended for the European market. This, and the fact that traditional Indian hand embroidery is being used as a part of Christmas traditions, contributes to the hybridity of this embroidered patch.

I have used similar such patches in other design developments.

**Figure 47: Developing the Military badge 2**



The ready military badge.

The chain mirrors the fluidity and folds of the above pictured dress in a bid to cohesively fuse the elements of the dress and the waistcoat to create one ensemble.

**Figure 48: The Military badge.**



**Figure 49: Close-up of front closure.**

To add to the military appeal of the waistcoat, I have attached hook-and-eye closures to the front of the waistcoat.

These hook-and-eye closures were made in India to be exported, much like the aforementioned Christmas decoration turned badge.



**Figure 50: Finished waistcoat – Front view.**

The finished waistcoat.



**Figure 51: The finished ensemble – Front view.**

The finished ensemble.

As seen in the picture, on completion of the dress, drawstring harnesses have been attached to gather the excess fabric and mould it to the shape of the body.



**Figure 52: The finished ensemble – Side view**

The garment is evocative of both traditional Indian garments and Western/European clothes at the same time creating a new hybrid silhouette and shape and giving new meaning to the garments that inspired it.



Completed ensemble.

**Figure 53: The finished ensemble – Back view**

The concepts, methods, practices and thought process applied to the development of this ensemble was carried forward and applied in the design and development of the other garments and ensembles that comprise my collection.

## *The Design Process*

My design process has two aspects; the first was the development of the new hybrid garment silhouette and the second part was creating digital art images that form the fabric prints. Dividing the design process in to these two distinct categories enabled me to explore each aspect to its fullest without either taking precedence over the other with regard to their design development. Although, both design development processes took place concurrently neither informed the other and both developed as two different entities. This deliberate separation of the two design aspects allowed each to develop to its fullest potential while, simultaneously, ensuring that the final result was not affected and contrived.

## **Developing a Hybrid Garment**

Jyotirindranath Tagore, an emerging nationalist in the 1870s, “attempted to create a dress that combined both Indian and European aspects within a single garment” (Bhatia, 2003, p. 332) without favouring one over the other, with the notion that change in clothes would lead to a change within politics. Tagore was a man who thought ahead of his time; he realised that if he wanted to facilitate a political change he would have to initiate a change in Indian dress. “Although his experiment failed [xxxiv] at that point, he did manage to find a link between personal identity under colonial rule and its link to the ‘national problem of Indian identity’” (Tarlo, 1996, p. 58, cited in Bhatia, 2003, p. 332) because of his own personal struggle with notions of what to wear. Nearly a hundred and forty years later, “the problem of what to wear... can best be defined as the problem of how much foreignness

---

<sup>xxxiv</sup> Of the failure of the new garments that Jyotirindranath tried to create, his brother Rabindranath Tagore wrote “there may be many an Indian ready to die for his country, but there are few, I am sure, who even for the good of the nation would face the public streets in such pan-Indian garb”, he goes on to say that “no person of ordinary courage would have dared” to wear the “fearsome” outfit that resulted from such a hybridisation of garments (Tagore, 1917, p.143 cited in Tarlo, 1996, p. 59)



to allow into one's clothes" (Tarlo, 1996, p. 45, cited in Bhatia, 2003, p. 327): or, how to best represent one's hybrid cultural heritage through the choice of clothes.

This issue of expressing one's identity through clothes has fuelled this research and as a part of my design development I have investigated and experimented with the ideas, notions and characteristics of the traditional Indian women's garment, the sari. The sari, iconic attire for Indian women was "worn even in pre-colonial India [and is] a garment that has historical specificity and meaning pertaining to purity because of its seamless quality. [The sari] came to be reconstructed in the climate of colonial and nationalist politics as a symbol of Indian femininity, tradition, and spiritualities in ways that tied women's identities to questions of 'cultural authenticity'" (Bhatia, 2003, p. 331). Characteristically, the sari is a seamless length of fabric approximately varying between four to nine yards, averaging at six yards. It is this very characteristic of this traditional Indian garment that I have further explored in my design developments.

The sari is draped over the body in various styles. The most common style is for the sari to be wrapped around the waist, with one end then draped over the shoulder baring the midriff, this style of draping the sari is the Nivi style (Figure 54); the drape starts with one end of the sari tucked into the waistband of the underskirt or petticoat. The cloth is wrapped around the lower half of the body once, then hand-pleated into even pleats just below the navel and then tucked into the waistband of the petticoat. The sari is then turned around the waist once more and the loose end is draped over the shoulder. The loose end is called the *pallu* and it is draped diagonally in front of the upper torso and worn across the right hip to over the left shoulder, baring the midriff (Dongerkerri, 1959).



**Figure 54: A sari draped in the Nivi style**

Traditional Indian garments have a special place in my wardrobe; I do not wear them on a daily basis and instead wear them on occasions of cultural and social importance like festivals, weddings, and other religious ceremonies. I am clothed in 'Western' or 'European' garments on a daily basis. Therefore, creating a new representation of my hybrid enculturation is an important part in my expression of this unique cultural fusion.

## **Incorporating Digital Art**

As discussed earlier, in the Review of Knowledge, fashion and art are inextricably linked. Hence, it has become easier to agree with Sung Bok Kim's (1998) affirmation that Fashion is Art and it is based on this interaction of fashion and art that I have incorporated the element of digital art in my design development process.

I have been a digital art practitioner for a few years now and what initially started as an inquisitiveness to learn a new drawing software, Adobe Photoshop, has developed into a passion for creating digital artworks. These images represent a hybrid and mythologised world history, and I felt that incorporating them within the garment designs would help create a new dimension. By using this interdisciplinary method in the form of digital images being printed on fabric I was able to visually represent some of the issues that have been central to my contemporary cultural experience (Miller, 2007). The new materials "convey the practices and thoughts [and] are always mixed, blending forms and themes, invention and tradition, literate culture and folklore" (Breward, 1998, p. 304)

## **Hybrid Themes in my Digital Art**

Generally speaking my digital-art images are about a re-interpretation of the literal meanings given to objects or "the total dissolution of identity" (Svendsen, 2006, p. 157) of a perceived object, and bring into focus the undertones and the poetic undercurrents present in the image. Not only do I wish to emphasise the poetic undercurrents, but I also want to bring forth the connotations and the overtones which exists in an ambiguous relationship to the visual images. It is about creating an alternate mythology that features the element of surprise, unexpected juxtapositions and non-sequitur.



Figure 55: 'Winged' – one of my digital art images.

A strong theme across all my digital art images is the aspect of 'timelessness' by erasing "unequal histories and imply[ing] a singular history" (Said, 1993, p. xv). The images borrow heavily from across all time periods and cultures and are therefore not limited to or constrained by the depiction of a singular past, present or future. They are a convergence of eras, places and cultures. Another contributing factor, to the 'timeless' aspect, is the lack of human presence in the images. There is a strong implied sense of human presence in such a scenario but the artworks themselves are devoid of any human image. This deliberate exclusion, I believe, heightens the sense of mystery and adds to the overall surreal overtone of the artworks.

I have deliberately not assigned any hierarchy in the elements and have tried to blend these unexpected elements in as harmonious a manner as possible. In these narratives, "histories, travel tales, and explorations [of my] consciousness [are] represented as the principal authority, an active

point of energy that [makes] sense not just of colonising activities but of exotic geographies and peoples” (Said, 1993, p. xxi). My intention was to create an image that looked and felt real, which is why the colours depicted in the artworks are not doctored from the original image’s<sup>xxxv</sup> colours. The colour-scapes are predominantly muted and sombre with bright accent and highlight colours. The highlight or accent colours have been methodically chosen<sup>xxxvi</sup> to represent a typified bright Indian colour palette and the muted background colours are indicative of a Western aesthetic sensibility.

I use the word ‘elements’ to represent all the smaller images that form the various layers of my digital images. I follow a very methodical process in the selection of these elements. For example, Figure 56 is of one of the several layers that make up the digital art image: here I have a night sky in the background, minus the moon, and a seaside terrain in the foreground. I started by ‘pasting’ the background on the new ‘canvas’<sup>xxxvii</sup>; the image is of the northern polar lights or the Aurora Borealis. I then proceeded to add a full moon to the section where the northern lights appear to travel upwards. In doing so I was able to achieve a result that, on viewing this new scene, let the viewer perceive that this light was emitting from the moon. The next step was to find a foreground that would reflect the lights, or colour, of the background. The selection of the foreground was based on the colours already present in the original picture. I felt that the foreground best represented the qualities, in terms of colour and subject matter, that I wanted to add to the overall image. On joining the background and the foreground the new image now represents a full moon night over a placid body of water from where gossamer like mist appears to be floating upward and mingling with the moonlight.

---

<sup>xxxv</sup> All ‘original images’ used in creating the Digital Art images are copyright and royalty free images that have been accessed via the internet, and/or are a part of my personal photograph bank.

<sup>xxxvi</sup> These images were selected on the basis of the colours already present in them; they have not being digitally modified.

<sup>xxxvii</sup> Canvas here refers to a new file or page on Adobe Photoshop.



**Figure 56: Process of selecting the elements that comprise the final Digital Art image.**

These digital art images represent my artistic sensibilities and themes, and highlight issues that have pre-dominated my subconscious thoughts and are a visual representation of the uncharted realm of fantasy and reverie (Descartes, 1641) and it was essential for me to include them in my project to add to the overall theme of hybridity and also because “the aesthetics of art and fashion would seem to have in common access to the poetics of associated ideas, allusions to place, history, [eroticism], rural or futuristic utopias, etc., all conducted in accents ranging between conviction and irony” (Radford, 1998, p. 155-156).



## Hybrid Themes in the Fabric Prints



**Figure 57: Digital image printed on fabric.**

The print size of the fabric has deliberately been engineered so that each print-repeat is 1.5 meters x 2 meters or three square meters in dimension. My reason for having such a large print, whose many aspects can only be clearly visible and appreciated from a distance, was to make it symbolic of a post-colonial era.

Like colonialism, one can fathom and assimilate the implications of its legacy in a post-colonial era. I have likened the viewing of the fabric print from a distance to the viewing of a post-colonial scenario, where on taking a step back, enables the viewer to grasp the bigger and complete picture. Viewing the fabric print up-close is like being present in a colonial era and the details and the various

elements lose their relationship and perspective to one another and the image or vision is distorted and askew. As Said (1993) states,

...so vast and yet so detailed is imperialism as an experience with crucial cultural dimensions, that we must speak of overlapping territories, intertwined histories common to men and women, whites and non-whites, dwellers in the metropolis and on the peripheries, past as well as present and future, these territories and histories can only be seen from the perspective of [a post-colonial] secular human history. (p. 61)



## Hybrid Themes in the Garments

The defining characteristics of the sari, which is an uncut seamless length of fabric and is draped around the body, and harnessed with a drawstring to shape and fasten it to the body, have been referenced in my garments.



**Figure 58: Ensemble 1**



**Figure 59: Ensemble 2**

I have deliberately joined the fabric panels in a manner that the attached fabric mirrors the panel that it has been attached to, much like how when two cultures intermesh, they start to mirror each other and create a new dimension of experience, with regard to the garment, the new dimension is created in the visual presentation of the completed garment.



**Figure 60: Ensemble 3**



**Figure 61: Ensemble 4**

The idea, that when a culture is singular, it is pure and unmasked, and the clarity of the content is visible, has informed the design development process.

The design feature of the front panel carrying through to the side and back of the garment is evocative of how when two cultures intermesh they transgress their boundaries and are known to interact and inform one another (Bhabha, 1994), and is symbolic of two cultures being laid one over the other so that each shapes and patterns the other to create a new hybrid culture.



**Figure 62: Ensemble 1**



**Figure 63: Ensemble 4**

“Interestingly, there are no specific separate words for male and female attire in Vedic literature (1200 B.C. to 600 B.C.). Two garments are alluded to: *vasah antaram* (undergarments), and *paridhanam* (upper garment). These were two main items of dress for both men and women, both were unstitched, long lengths of cloth with possibilities of improvisation in wear” (Joshi, 1992, p 218). I have referenced this crossing over of gender specific garments and I believe that lends itself to the theme of hybridity, where the main characteristic is the marrying of two binaries or oppositions.

Military styling has been the inspiration for the development of a few garments; my reasoning for doing so is the fact that historically when the Europeans or other foreigners arrived on Indian shores, they were almost always accompanied by the armed forces. So, the first glimpse of the foreigners was with them in their military regalia. This waistcoat and blazer reference and draw inspiration from that first interaction.



**Figure 64: Ensemble 5**



**Figure 65: Ensemble 4**

Traditional Indian clothes are noted for their use of gold and silver and other iridescent embellishments. The use of a tone on tone sequined fabric emulates that iridescent quality of Indian traditional clothes, while keeping with my aesthetic sensibilities.

I used these sequined hand embroidered patches because they were originally crafted in Rajasthan, India, and were meant to be exported to Europe to be used as garment embellishments and/or Christmas decorations. As Said states, “no one today is purely *one* thing. Labels like Indian, or woman ....are not more than a starting points, which if followed into actual experience for only a moment are quickly left behind. Imperialism consolidated the mixture of cultures and identities on a global scale” (p.336).



**Figure 66: Sequin patches used as embellishments.**



**Figure 67: Sequin shoulder pads and a zardozi military inspired badge.**



**Figure 68: Hook-and-eye closures.**

These garments are evocative of both traditional Indian garments and Western/European clothes at the same time creating a new hybrid silhouette and shape and giving new meaning to the garments that inspired it. “The linguistic, cultural, and historical moment in which one dwells represents the particular tradition to which one belongs” (Mitchell, 2006, p. 88-89). Therefore, my hybrid enculturation has informed these garments, which are a representation of my subjective experiences and traditions.

## conclusion

*Oh, East is East, and West is West, and never the twain shall meet,  
Till Earth and Sky stand presently at God's great Judgment Seat;  
But there is neither East nor West, Border, nor Breed, nor Birth,  
When two strong men stand face to face, though they come from the ends of the earth!*

(Rudyard Kipling, *The Ballad of East and West*, 1889)

Little did Kipling realise in 1889 that the 'twain', East and West, would meet and in that "love affair" (McEvilley, 1999, p. 222) of Empire, Geography, and Culture (Said, 1993) new narratives of hybridity, that would define all future generations, would emerge.

Engaging with this research project has given me an opportunity to develop my own narratives of the post-colonial world in which I grew up since "neither past nor present, any more than any poet or artist, has a complete meaning alone" (Said, 1993, p. 4). My narratives are intertwined within the aesthetics, and design and development of the garments, and they stand as testimony to my identity and are therefore an expression of and an extension of my cultural legacy.

## appendices



### Steps Involved in Creating a Digital Artwork

Below, are the steps illustrating my process of creating a digital art image.



**Figure 69: Step 1**

The placement of the foreground sets the stage for building the layers that will complete the image.



**Figure 70: Step 2**

Snow covered trees, on the horizon, are reminiscent of an Alpine forest in winter. Whereas the autumn ripened yellow tree in the foreground is a sharp contrast to them, giving the image more depth and warmth with its colour.



**Figure 71: Step 3**

Adding a full moon, a carved stone pillar originally a part of a picture from an Indian temple.

Behind the pillar atop the embankment is a marble Hindu temple.



**Figure 72: Step 4**

In the foreground, a rich curtain beside an intricately carved table and chess board. The carving on the side panel of the table is of an Oriental picnic scene. A wooden horse from a carousel, and standing in the water are two winged horses referencing Greek mythology.



**Figure 73: Step 5**

A stone carved sleeping Buddha has been added on to the stone parapet. The placement of elements has been deliberately arranged in a manner that gives the viewer the feeling of looking from the inside out onto such a scene.



**Figure 74: Step 6**

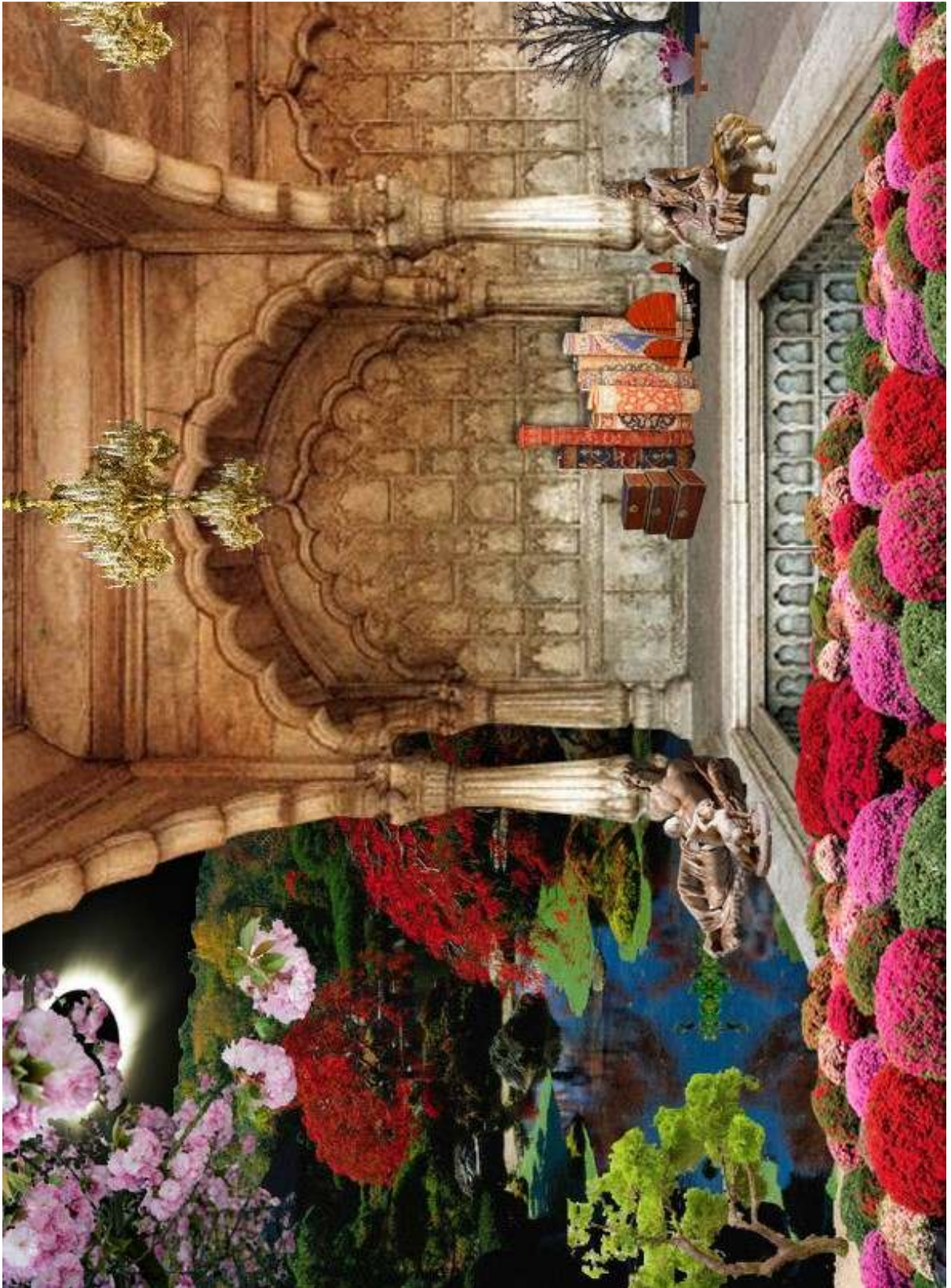
A child's wooden toy horse has been placed on the chess board, suggestive of the fact that there is an unseen but felt human presence.



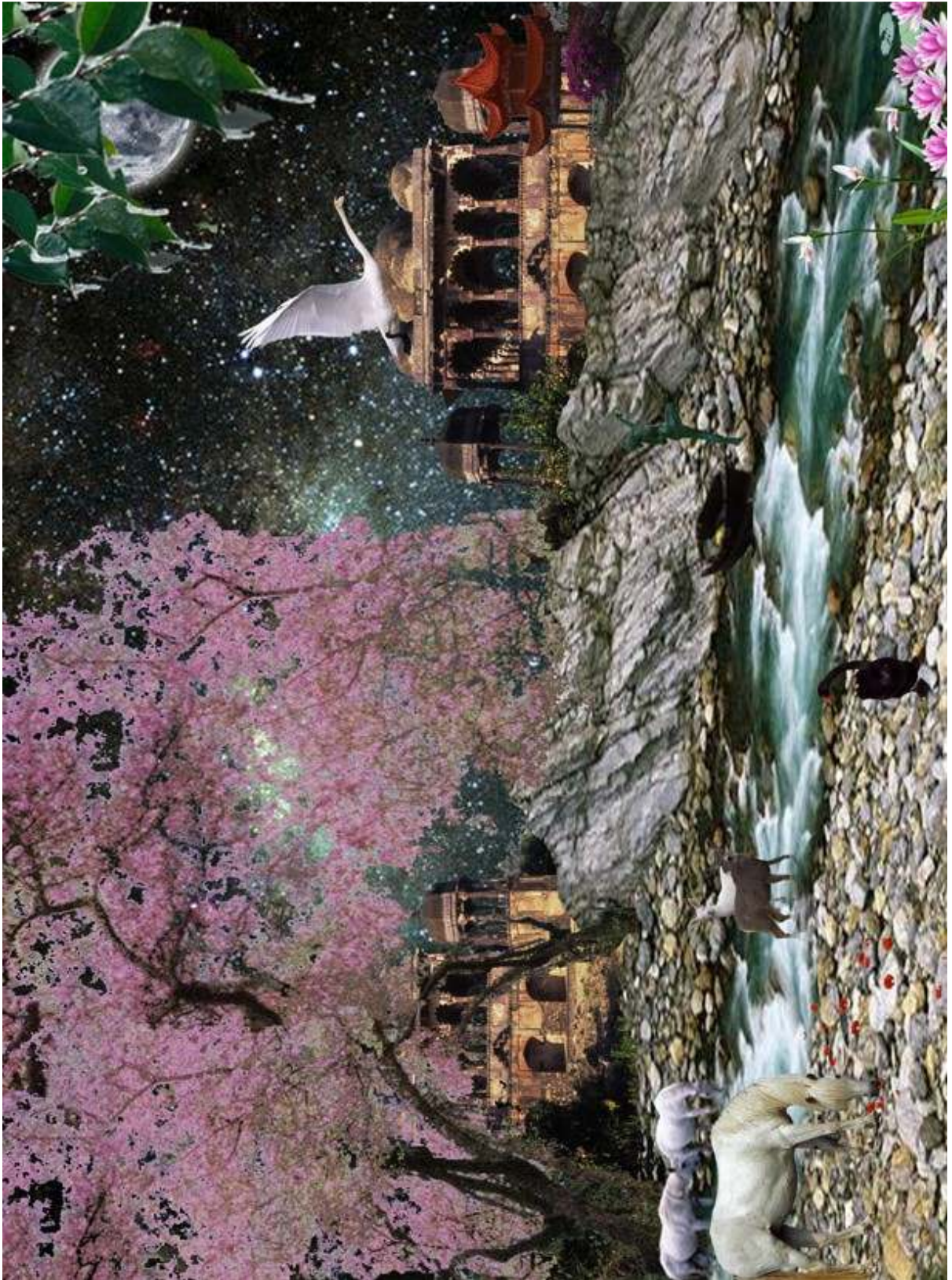
Digital artworks







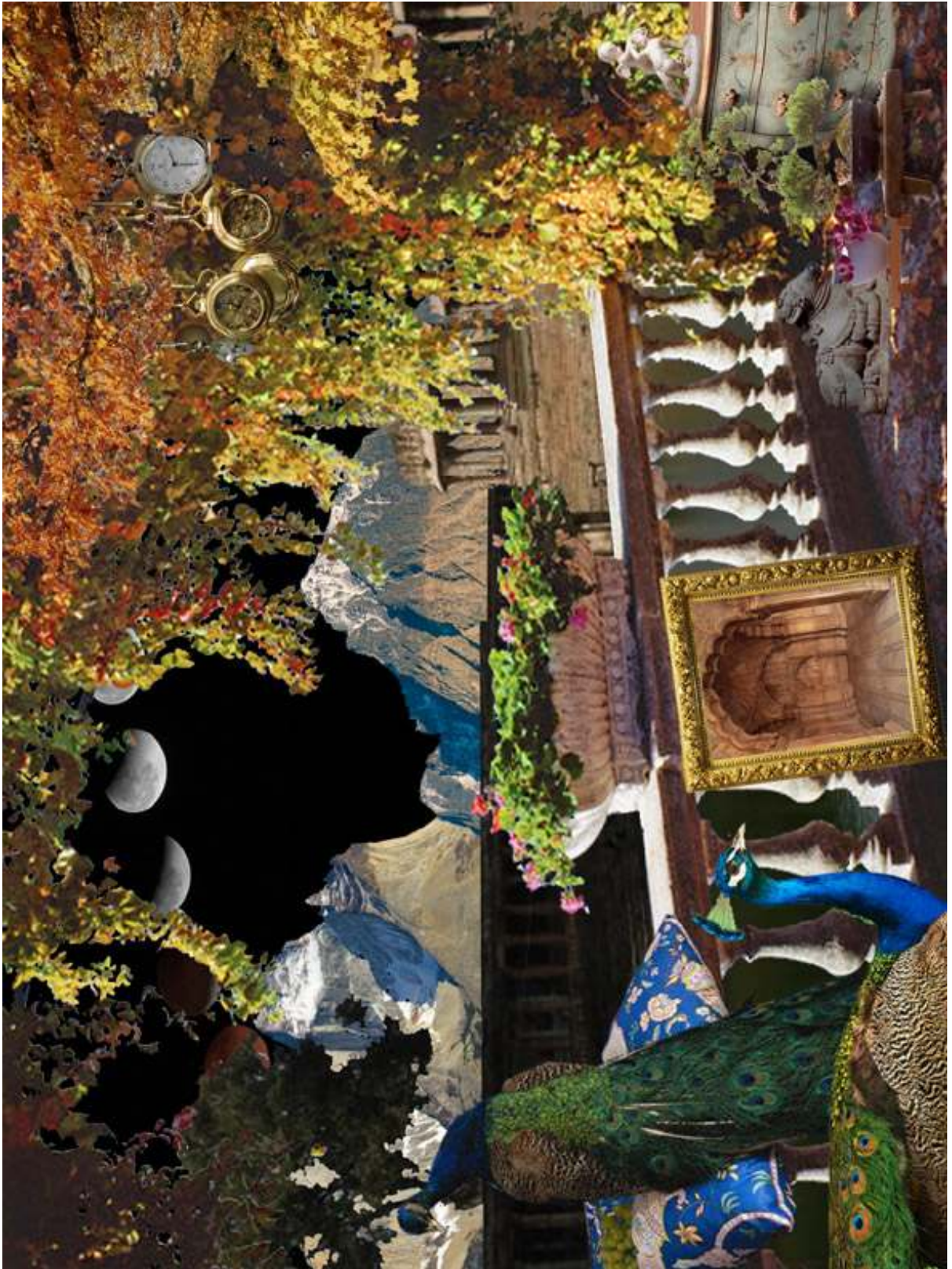














**The Garments** - Graduation exhibition, November 2009, St. Paul's street studio.



Altekar, Dr. A.S. (1987 reprint). *The position of women in Hindu civilization*. New Delhi: Motilal Banarsidass.

Alvesson, M., & Skoldberg, K. (2000). *Reflexive methodology: New vistas for qualitative research*. California: Sage Publications

Anderson, L.W., & Krathwohl, D.R. (eds.). (2001). *A taxonomy for learning, teaching, and assessing: A revision of Bloom's taxonomy of educational objectives*. New York: Longman.

Barnes, R., & Eicher, J.B. (eds). (1993). *Dress and Gender: Making and meaning in cultural contexts*. U.K.: Berg Publishers.

Belsey, C. (2002). *Critical practice* (2<sup>nd</sup> ed.). London: Routledge

Bhabha, H.K. (1994). *The location of culture*. New York: Routledge.

Bhabha, H. (n.d.). *Anish Kapoor: Making emptiness*. Retrieved 22<sup>nd</sup> September, 2009 from [www.anishkapoor.com](http://www.anishkapoor.com)

Bhatia, N. (September, 2003). Fashioning women in colonial India. *Fashion Theory*, 7, 3/4. Retrieved 14<sup>th</sup> April, 2009 from [bergjournals.com](http://www.ingentaconnect.com/ezproxy.aut.ac.nz) from <http://www.ingentaconnect.com/ezproxy.aut.ac.nz>

Breward, C. (December, 1998). Cultures, Identities, Histories: Fashioning a cultural approach to dress. *Fashion theory*, 2, 4. Retrieved 5<sup>th</sup> March, 2009 from [hmvilsonweb.com](http://hmvilsonweb.com)

Bureau, Business Line. (31<sup>st</sup> March, 2007). French luxury brands bullish on India. *Business Line ePaper*. Retrieved 23<sup>rd</sup> April, 2008 from [www.thehindubusinessline.com](http://www.thehindubusinessline.com).

Burgess, R.G. (1981) Keeping a research diary. *Cambridge journal of education*, 11, 1. Retrieved 14<sup>th</sup> June, 2009 from [www.informworld.com](http://www.informworld.com)

Chalayan, H. (2002). *Ambimorphous – A/W '02*. Retrieved 21<sup>st</sup> July, 2008 from [www.husseinchalayan.com](http://www.husseinchalayan.com)

- Craik, J. (1994). *The face of fashion: Cultural studies in fashion*. London: Routledge.
- Das, D. (2007). *The evolution of an identity: Indian American immigrants from the early 20th century to the present, a fictional family history*. Archbald: Tribute Books.
- Desai, G. & Nair, S. (eds). (2005). *Postcolonialisms: An anthology of cultural theory and criticism*. U.K.: Berg.
- Dongerkerri, K. S. (1959). *The Indian sari*. New Delhi: All India handicrafts board, Ministry of Commerce and Industry, Government of India.
- Dutt, R.C. (1898). *Mahabharata: the epic of India rendered into English verse*. Retrieved 20<sup>th</sup> June, 2008 from [www.hinduism.about.com](http://www.hinduism.about.com)
- Dutt, R.C. (1898). *Ramayana: the epic of Rama rendered into English verse*. Retrieved 20<sup>th</sup> June, 2008 from [www.hinduism.about.com](http://www.hinduism.about.com)
- Entings, C. (2003). *Lucire feature: Fashion – Primal colours*. Retrieved 22<sup>nd</sup> June, 2008 from [www.lucire.com](http://www.lucire.com)
- Foster, K.W. (2003). *A word in the giant's ear*. Retrieved 22<sup>nd</sup> September, 2009 from [www.anishkapoor.com](http://www.anishkapoor.com)
- Goswamy, B.N.in association with Kalyan, K. (1993). *Indian Costumes 1 (Reprint) - In the collection of the Calico museum of textiles (vol. 5)*. Ahmedabad: Mehta, D.S. on behalf of the Calico museum of textiles Sarabhai foundation.
- Goswamy, B.N. (2002). *Indian Costumes 2 - Patkas: a costume accessory - In the collection of the Calico museum of textiles (vol. 6)*. Ahmedabad: Mehta, D.S. on behalf of the Calico museum of textiles Sarabhai foundation.
- Hubard, O.M. (June, 2008). The act of looking: Wolfgang Iser's literary theory and meaning making in the visual arts. *International journal of art & design education*, 27, 2. Retrieved 25<sup>th</sup> July, 2009 from [www.interscience.wiley.com](http://www.interscience.wiley.com)

- Heitzman, J., & Worden, R.L. (Editors). (1995). *India: A country study*. Washington: GPO for the Library of Congress.
- Isogawa, A. (2008). Retrieved 21<sup>st</sup> June, 2008 from [www.akira.com.au](http://www.akira.com.au)
- Ivory, J. (Producer), & Ivory, J. (Director). (1964, India). *The Delhi way*. (Motion Picture). Merchant Ivory Productions.
- Joshi, O.P.(1993). *Continuity and change in Hindu women's dress* in Barnes, R., & Eicher, J.B.(eds), *Dress and gender: Making and meaning in cultural contexts*.(1993). U.K.: Berg Publishers.
- Kapoor, A. (n.d.). Retrieved 21<sup>st</sup> September, 2009 from [www.anishkapoor.com](http://www.anishkapoor.com)
- Kapoor, S.(Producer), & Karnad, G. (Director). (1984). *Utsav*. (Motion Picture in Hindi). Eros Entertainment.
- Kent, R. & Hobbs, R. (2008). *Yinka Shonibare MBE* (Hardcover). Munich: Prestel.
- Kinsella, E.A. (2001). *Reflections on reflective practice*. *The Canadian journal of occupational therapy*, 68, 3. Retrieved 14<sup>th</sup> August, 2009 from [www.proquest.com](http://www.proquest.com)
- Kitcher, P. (1982). Kant on self-identity. *The philosophical review*, XCI, No.1. Retrieved 14<sup>th</sup> August, 2009 from [www.ingentaconnect.com](http://www.ingentaconnect.com)
- Kumar, C. (2007). *Reflections on lal batti*. Retrieved 30<sup>th</sup> August, 2008 from [aut.researchgateway.ac.nz](http://aut.researchgateway.ac.nz)
- Lahiri, J. (2004). *The namesake*. U.S.: Houghton Mifflin Books.
- Lawson, B. (2005). *How designers think: The design process demystified (Fourth edition)*. Elsevier Publications: Architectural Press Title.
- Luke, C. (15<sup>th</sup> September, 2009). Indian designer champions homespun. *BBC e-news*. Retrieved 19<sup>th</sup> September, 2009 from [www.bbc.co.uk](http://www.bbc.co.uk)

Mathur, P.R. (1994). *Costumes of the rulers of Mewar*. India: Abhinav Publications.

McEvilley, T. (1999). *Sculpture in the age of doubt*. New York: Allworth Press.

Merchant, I. (Producer), & Schwep, C. (Director). (1960, U.S.). *The creation of woman*. (Motion Picture). Merchant Ivory Productions.

Merchant, I. (Producer), & Ivory, J. (Director). (1969, India). *The guru*. (Motion Picture). Merchant Ivory Productions.

Merchant, I. (Producer), & Ivory, J. (Director). (1970, India). *Bombay talkies*. (Motion Picture). Merchant Ivory Productions.

Merchant, I. (Producer), & Korner, A. (Director). (1973, India). *Helen: Queen of the nautch girls*. (Motion Picture). Merchant Ivory Productions.

Merchant, I. (Producer), & Ivory, J. (Director). (1975, U.K.). *Autobiography of a princess*. (Motion Picture). Merchant Ivory Productions.

Merchant, I. (Producer), & Merchant, I. (Director). (1983, India). *Courtesans of Bombay*. (Motion Picture). Merchant Ivory Productions.

Miles, A., Vaughan, L., & Yuille, J. (n.d.). *The studio is not a garret*. Retrieved 25<sup>th</sup> July, 2008 from [www.indiana.edu](http://www.indiana.edu)

Miller, S. (March, 2007). . Fashion as art; Is fashion art? *Fashion theory*, 11, 1. Retrieved 7<sup>th</sup> March, 2009 from [www.hmwilsonweb.com](http://www.hmwilsonweb.com)

Mitchell, M.T. (2006). *Michael Polanyi: The art of knowing*. U.S: ISI Books.

Mover, S. (Paris, 29<sup>th</sup> February, 2008). *Runway review - Alexander McQueen*. Retrieved 27<sup>th</sup> March, 2008 from [www.style.com](http://www.style.com).

- Moustakas, C.E. (1990) *Heuristic research: Design, methodology, and applications*. Newbury Park: Sage Publications
- Mulvey, K., Baxter-Wright, E., Kennedy, S., Clarkson, K., & Dyer, L. (Ed). (2006). *Vintage fashion - collecting and wearing designer classics*. London: Carlton Books Limited.
- Nagrath, S. (September, 2003). (En)countering Orientalism in high fashion: A review of India fashion week 2002. *Fashion Theory*, 7, 3/4. Retrieved 14<sup>th</sup> April, 2009 from [www.bergjournals.com](http://www.bergjournals.com)
- Newbury, D. (2001). Diaries and fieldnotes in the research process. *Research issue in art design and media*, 1. Retrieved 15<sup>th</sup> August, 2009 from [www.biad.bcu.ac.uk](http://www.biad.bcu.ac.uk)
- Panagariya, A. (6<sup>th</sup> November, 2003). *India in the 1980s and 1990s: A triumph of reforms*. Retrieved 20<sup>th</sup> May, 2009 from [www.imf.org](http://www.imf.org)
- Pathak, A. (2006). *Indian costumes* (Hardcover). India: Roli Books.
- Phelps, N. (Paris, 2<sup>nd</sup> October, 2007). *Runway reviews- Jean Paul Gaultier*. Retrieved 31<sup>st</sup> March, 2008 from [www.style.com](http://www.style.com).
- Polanyi, M. (2002 reprinted). *Personal knowledge: Towards a post-critical philosophy*. London: Routledge.
- Prosser, J., & Schwartz, D. (1998) Photographs within the sociological research process. In J. Prosser (ed.) *Image-based research: A sourcebook for qualitative researcher.*, London: Falmer Press.
- Radford, R. (May, 1998). Dangerous liaisons: Art, fashion and individualism. *Fashion theory*, 2, 2. Retrieved 5<sup>th</sup> March, 2009 from <http://www.ingentaconnect.com.ezproxy.aut.ac.nz>
- Rainer, T. (1990). *The new diary*. Australia: Collins/Angus & Robertson.
- Ribeiro, A. (December, 1998). Re-fashioning art: Some visual approaches to the study of the history of dress. *Fashion theory*, 2, 4. Retrieved 5<sup>th</sup> March, 2009 from <http://www.ingentaconnect.com.ezproxy.aut.ac.nz>

- Roach, S. (9<sup>th</sup> November, 2005). Here Comes the Indian Consumer. *Wall street journal*. Retrieved 18<sup>th</sup> April, 2008 from theindianembassy.org.
- Roux, C. (29<sup>th</sup> September, 2001). *The Guardian: Catwalk to Istanbul*. Retrieved 27<sup>th</sup> June, 2008 from www.guardian.co.uk
- Said, E.W. (1993). *Culture and Imperialism*. New York: Vintage Books.
- Schatzman, L. & Strauss, A. (1973) *Field research: Strategies for a natural sociology*. Englewood Cliffs: Prentice Hall.
- Schön, D.A. (1987). *Educating the reflective practitioner*. San Francisco: Jossey-Bass Inc.
- Screwvala, R. & Gowariker, A. (Producers)., & Gowariker, A. (Director). (2008). *Jodha Akbar*. (Motion Picture in Hindi). UTV Motion Pictures.
- Sharma, S., & Sharma, A. (September, 2003). White paranoia: Orientalism in the age of Empire. *Fashion Theory*, 7, 3/4. Retrieved 14<sup>th</sup> April, 2009 from bergjournals.com
- Stiglitz, J. (2003). *Globalization and its discontents*. India: Penguin Books.
- Svendsen, L. (2006). *Fashion: A philosophy*. (Irons, J., Trans). London: Reaktion Books Ltd. (Original work published 2004).
- Tarlo, E. (1996). *Clothing matters: dress and identity in India*. U.K.: C. Hurst & Co. (Publishers) Ltd.
- Trussardi, G. (2005). *All dolled up and no place to go*. Retrieved 29<sup>th</sup> August, 2008 from aut.researchgateway.ac.nz
- Tu, R. (n.d.). *Dressing the nation: Indian cinema costume and the making of a national fashion, 1947-1957* in Paulicelli, E. & Clark, H. (eds), *The Fabric of cultures: Fashion, identity, and globalization*. (2009). U.S.A. and Canada: Routledge.

Tucker, A. (1999). *Dries van Noten: Shape, print and fabric*. London: Thames & Hudson.

Unknown. (New Delhi, 12<sup>th</sup> March, 2008). *Wills Lifestyle India Fashion Week '08- Kavita Bhartia*.  
Retrieved 28<sup>th</sup> March, 2008 from [www.willslifestyleindiafashionweek08.com](http://www.willslifestyleindiafashionweek08.com).



