

Bridge Book

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Traditional Motifs

The BRIDGE BOOK highlights the work produced by the Parsons Paris first year students for their Integrative Seminar and Studio classes. By offering insight into the creative research of artists and designers, this publication grants access to the backstage where reading, writing and making come together. Each student project was designed to reflect a central component of the creative process: the reciprocity of practice and theory. On several occasions, both classes met for intense and productive 'Bridge' sessions to engage in a critical reflection on students' work in progress.

Traditional Motifs, 18th April 2018, Materials: cardboard, thread, fabric, speakers, incense, markers, Dimensions: 30 cm x 60 cm (dome).

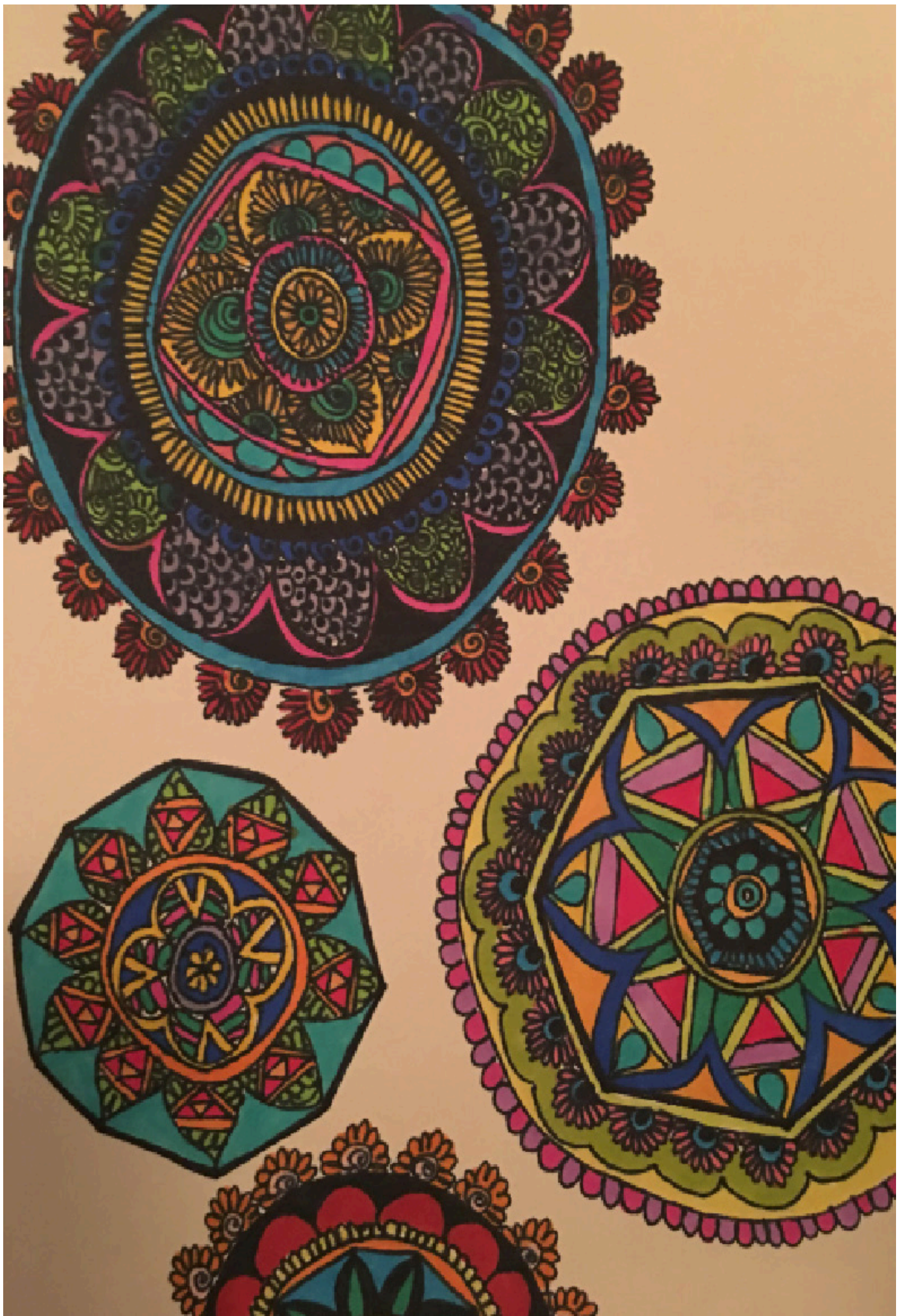


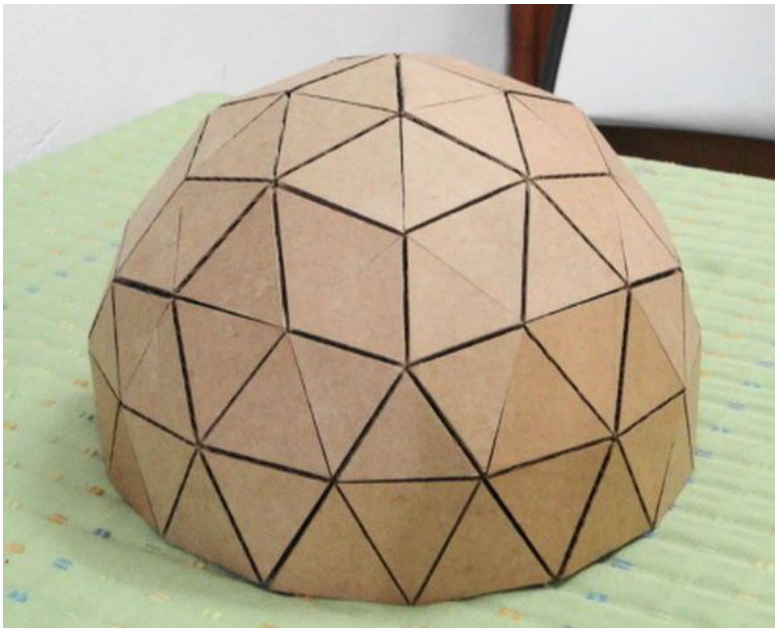
TRADITIONAL MOTIFS

Patterns have always inspired me and allowed me to broaden my creative space. From the most intricate designs to the most simple but unique patterns. After completing an in-depth research on various types of patterns, I realised, there is a specific one that I have always been fond of and motivated to explore. Rangoli is a form of decorative, intricate and traditional art, which is usually formed on the floor of many homes with the help of coloured rice or sand powder. They are traditional and cultural symbols that are usually created to bring good luck and positivity to the family.

Growing up in a Hindu family, I have had a chance to learn a lot from my parents and other family members. They taught me how to draw these intricate motifs and what its purpose is to our family. I have chosen to create an environment which is an installation of materials that provides a personal touch. The installation consists of a dome that has traditional patterns, incense to present the smell and sounds of a mantra called “Om Bhum Bhua Swawa” that I have always listened while creating Rangoli patterns at home. These three elements will allow me to represent an environment from India in Paris, as well as allow the audience to have a short tour into my culture.

The main purpose of creating a dome with patterns inside of it is to show how our culture believes in karma and what goes around, comes back around. The patterns are mainly placed on top, in the insides of the dome of Indian temples. The symbols are a repetition and have a form to it. The practice behind repeating them, portrays the culture and the layers and layers of traditions that link back to each other. As these patterns are circular they provide a meditation feel to the environment. So the shape of the dome and the idea of it being elevated is inspired from Indian temples and this represents the idea of reincarnation. Lastly, all these elements placed together in my installation will fulfill my aim to portray the culture with some personal touch which refers to drawing out all these traditional patterns but installing them in a modern way and a modern society.





Rangoli is a type of decorative, traditional, symbolic art that is made with mainly coloured ground rice or coloured powder in Indian homes specifically, a home of a Hindu. These patterns are formed by those who believe in the existence of good luck and also, who aim to bring positivity and luck to the entire family. These patterns are mainly circular because they provide the idea of reincarnation and good karma.

As the patterns are round, they show that what goes around, comes around which is a form of belief through these cultural motifs. As these patterns are placed on the insides of the dome of the temples as well, it shows that god is always showering his love and respect for those who believe in him and worship him.

Despite of this, Rangoli is not only used to draw and bring good luck but, also, it is used as a decorative piece of art for multiple homes. Various intricate patterns are formed with paint as artworks and these are then placed on walls of many peoples' homes.

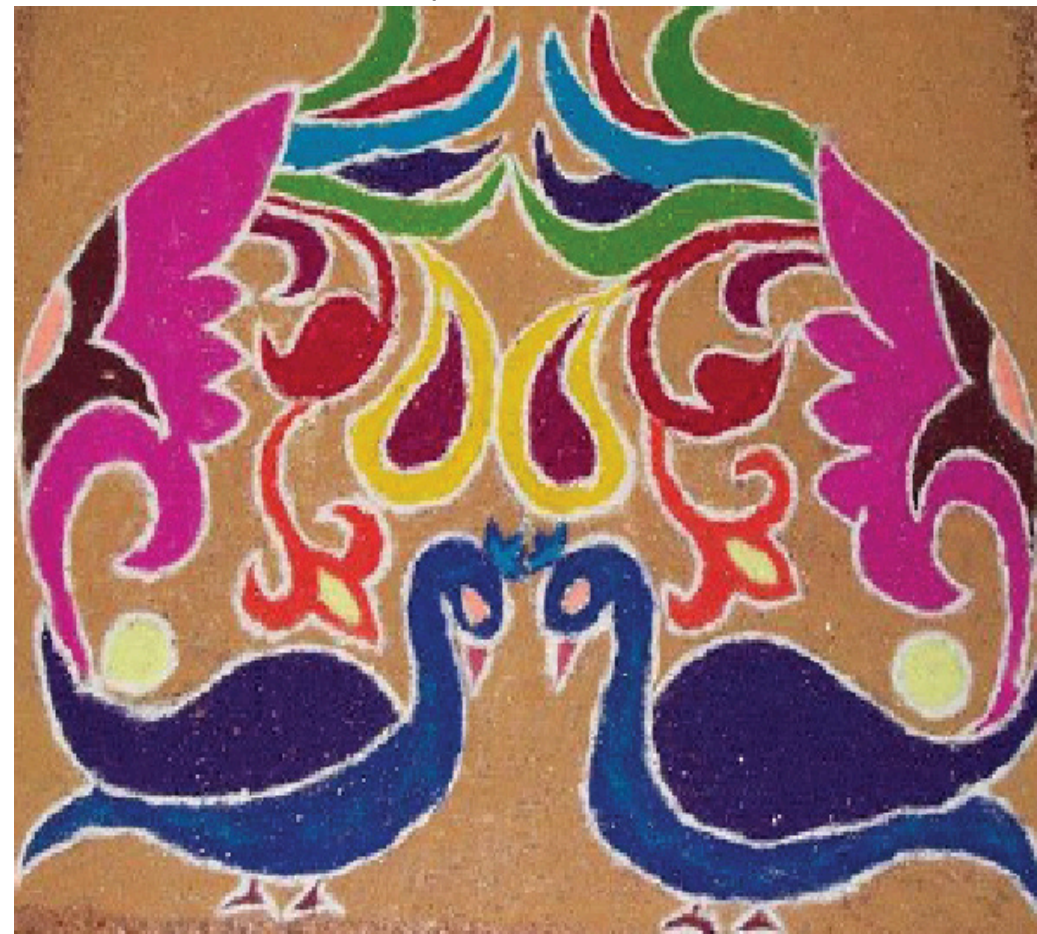
Over time, many patterns have changed due to multiple trends in colours, shapes and sizes of Rangoli. Not a lot of us are aware of the change in these patterns and the impact on the culture and various traditions of the specific religion.

In this study, one will be able to explore the significance of the use of Rangoli in two different ways. Also, how has its conceptual and historical background been affected by time and the rapid change in trend and lastly, are the intricacy of the patterns changing due to the trend and time or is it affected by the people and the generation.

In relation to the installation for Studio, this research has helped develop patterns from over many years and proven the contrast in the traditional and modern aspect of Rangoli and Hindu religion.



“We are no the stuff that abides, but patterns that perpetuate themselves.” - Norbert Wiener, *The Human Use Of Beings Cybernetics and Society*







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