



paḡḡḡḡ ḡ ḡḡḡḡḡ

FREE ACCESS EXHIBITION



Mauritius looks back at its past and rightly so. Whilst looking back, the darkest hours, atrocities and negativity of the human being in his most fundamental rights are unveiled. While we look back at the negative side of our history, we should not neglect the best of ourselves. A la Doudou Diène in 1998, who invoked the positive side of slavery, why not ponder on our rich past? This common feature of our “common points” gave us a better insight of ourselves and fostered us to make the most of ourselves...

Even if we lived in self-denial, despite the oppression, many traditions have rooted deeply ... and were shared by all. Whatever the activity, each brought its own expertise and shared it to anyone who would accept to adopt same.

Same goes to the way we dress. After post-independence turmoil and the horrid “we want no drape, no shawls”, we have gone a long way. Today, the saree is worn by women, irrespective of their cultural and religious belonging.

Nowadays, nobody would dare challenge the beauty of the saree, its simplicity and practicality. “Pagne” in creole, this lengthy piece of cloth has, throughout the years, earned its nobility in Mauritius. And that, to such extent that it would be impossible to see a man advocate his indifference or his lack of interest publicly.

As years have gone by, this garment has imposed itself as a symbol of simplicity and of “chic”. And that is really an amazing feat, to say the least. During the 80’s, numerous were the women who would go to work wearing a saree, would wear them at home in their daily lives, for a wedding or for another ceremony. The saree is worn easily and willingly in Mauritius and has even become a normal feature of our “living together”. Outside Mauritius, it is however rare to see it worn differently in one place. Be it in the Marathi, Tamil, Bengali or Nivi style, Mauritian women wear it their way, depending on their origins and circumstances. And from that, the way to wear the saree has earned a truly outstanding diversity, which is typical of Mauritius.



પાણદરુ દરુ ફાર્ગરુ

FREE ACCESS EXHIBITION



BLUE PENNY
MUSEUM®

EXHIBITION AND EVENT MADE POSSIBLE THANKS TO
OUR SPONSORS AND PARTNERS

- Indian High Commission Office
- Le Caudan Waterfront
- Jetha Tulsidas
- Fashion & Design Institute

પાણદરુ દે દરારાંદરુ

FREE ACCESS EXHIBITION



**SARI – French book being launched on Tuesday,
05th November 2013**

The book entitled SARIS is among the rare French books on the subject. It is the only one currently available on the market. The book depicts the history of this millenary clothing and shows the many ways it is worn all over the different regions of India. The book endeavours to show the richness of the patterns and their meanings. It also situates this long piece of cloth in past centuries, revealing India in its complex relations with the world and showing the influence of the sari on other cultures. The Sari is the one garment with no button, no closure, no pin holding itself on a woman's body and plays an important role in the Indian culture and identity, by its industry and manufacturing. By itself, the sari is an entire sector of the Great Peninsula's economy. The book is richly illustrated and helps in better appreciating the extreme beauty of this fascinating garment.

పద్మనభుడు & ఇవారిది

FREE ACCESS EXHIBITION

INTRODUCING THE MASTER WEAVER ...MR. GAJAM ANJALAH

Gajam Anjaiah (born 16 May 1955) is an Indian master handloom designer who is widely recognised in the handloom industry for his innovations and developments of Tie and Dye handloom products along with Telia Rumal technique of weaving (IKAT / Tie & Dye process). He received Padma Shrifrom Government of India under Art category in 2013.

He is known for his traditional design known as Puttapaka Sarees in Tie and dye skill, that is the traditional art of designing on paper and then transferring it on to cloth. His dedication to the Handloom Industry has kept the Indian tradition of weaving alive, brought livelihood to the weavers and gave exclusive/unique designed handloom products to the people in India.

Born on May 16, 1955, in a Padmashali community in Puttapaka village, in Nalgonda district, Andhra Pradesh to Narasimha, also a textile designer, who is credited with bringing Telia Rumal to his community from Chirala. The traditional Telia Rumals are produced by him in its original and traditional methods since its inception by his father in the Puttapaka village.

LIVE DEMONSTRATION OF SARI WEAVING ON THE LAUNCHING DAY...





ପାଞ୍ଜନେଇ ଓ ଇସାମିଇ

FREE ACCESS EXHIBITION

Reinventing the Isami...

by Fashion and Design Institute students

Objectives of event

- To enhance the Indian fashion industry locally and promoting the involvement and creativity of the coming generations.
- To renew the vision of the 'all so glamorous sari' dress through the Mauritian designers-to-be.

Fashion & Design Institute deliverables

- To propose, design and produce haute couture saris which reflects the young generation's creativity and innovation while keeping the style and elegance of the sari dress
- Each team will be given a 5.50mt fabric, together with the fabric for blouse including some borders. Creativity and imagination will have to be used for embroidery using threads, beads, tikkis, zari, etc. to create the design on the sari. The matching blouse will have to be produced as well.

FINAL DESIGNS AND MODELS SHALL BE UNVEILED DURING THE FASHION SHOW ON LAUNCHING DAY STARTING WITH THE TRADITIONAL DRAPING STYLES AND FINISHING WITH THE 'YOUNG DESIGNERS TO BE' CREATIONS





પાણદરુ દે દરારોરુ

FREE ACCESS EXHIBITION

*EXHIBITION OPEN AS FROM
WEDNESDAY, 06 NOVEMBER 2013
UNTIL 28 FEBRUARY 2014*

For more information about the event,

Please feel free to contact us on

210-8176 or 210-9204

info@bluepennymuseum.com