

SAUDADE



Sauda Imam

Kofar Mata Dye Pits: AP Images

Migration: Storytelling with Indigo



Centuries ago, our forefathers in Arewa (Northern Nigeria) developed fascinating methods Indigo Dyeing. With each design, they shared a story or experience. The Zebra pattern for example, tells a hunting tale and is worn by hunters around the area. The Emir Palace design is historically worn when an individual visits the Emir Palace in Kano State, while the 3 Baskets design advocates our core values: Education, Leadership (Strength) and Wealth.

Migration: The Blue Men Of The Desert



Nomadic Tuareg tribes are known for wearing indigo dyed clothes and veils to shield themselves from desert dust. They are considered the "blue men of the Sahara" – a name they got due to the colour of their clothing rubbing onto their skin while under the hot sun. Many Tuaregs travel to the dye pits at Kofar Mata Kano, in search of indigo dyed fabrics.

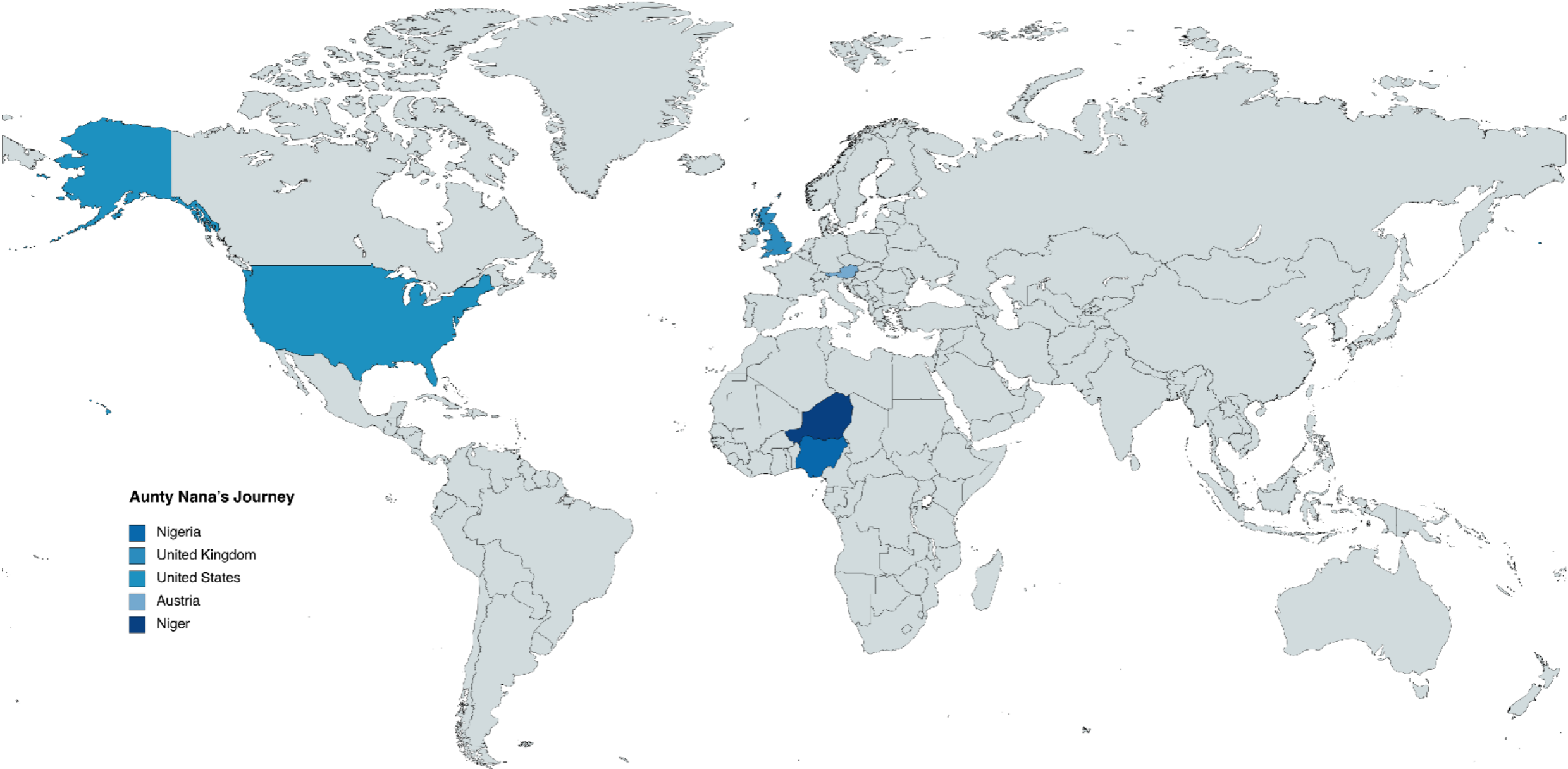
Aunty Nana: The Blue Woman



The migration story of my grandmother, Aunty Nana, who led a nomadic life as the spouse of a diplomat, became a profound source of inspiration for this project. The constant movement and cultural transitions she experienced sparked a deep fascination within me, compelling me to delve into the exploration of migration through my work.

Drawing from Aunty Nana's unique journey, I sought to capture the essence of her experiences and the broader themes of migration that resonate with so many individuals. Through *Shudí*, I aim to shed light on the complexities of the migrant experience, the sense of displacement, and the ever-evolving nature of cultural identity.

Movement & Miles



Aunty Nana's Journey

- Nigeria
- United Kingdom
- United States
- Austria
- Niger



My Grandmother Aunty Nana and her husband at a diplomatic event. Vienna, Austria 1970s.

Fashion in Post-colonial Nigeria



Aunty Nana always insisted on wearing traditional Nigerian clothes wherever she went. She said it helped her feel connected to home. Aunty Nana used fashion as a means of celebrating her cultural heritage. Throughout this project, I will be researching the cultural significance of these garments.

African Lace (1960s-70s): Industrial cloth connecting Austria and Nigeria



The embroidered fabrics originating from the Austrian province of Vorarlberg are an expression of global intertwining and question conventional perceptions of tradition and authenticity. - Barbara Plankensteiner

Nigerian independence in 1960 not only favoured the establishment of a wealthy middle class, it also created developments that facilitated international business contacts. The opening of the Austrian embassy in 1962 played a decisive role in this development, as for the first 10 years the position was occupied by trade delegate Heinz Hundertpfund. He had observed the popularity of white lace for blouses in Nigeria and alerted embroiderers in his home region of the trend.

Embroidery Experimentation



