

EXPLORATORY STUDY OF FOLK AND TRADITIONAL ART IN ANDHRA PRADESH

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Fine Arts**

By

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DECLARATION

I, hereby declared that the presented work in the thesis entitled “**EXPLORATORY STUDY OF FOLK AND TRADITIONAL ART IN ANDHRA PRADESH**” in fulfilment of degree of **Doctor of Philosophy (Ph.D.)** is outcome of research work carried out by me under the supervision Dr. Vishweshwari Tiwari working as Associate Professor in the Department of Fine Arts, School of Humanities of Lovely Professional University, Punjab, India. In keeping with the general practice of reporting scientific observations, due acknowledgements have been made whenever work described here has been based on findings of other investigators. This work has not been submitted in part or full to any other University or Institute for the award of any degree.

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CERTIFICATE

This is to certify that the work reported in the Ph.D. thesis entitled “**EXPLORATORY STUDY OF FOLK AND TRADITIONAL ART IN ANDHRA PRADESH**” submitted in fulfillment of the requirement for the reward of degree of **Doctor of Philosophy (Ph.D.)** in the Department of Fine Arts, School of Humanities, is a research work carried out by Venkata Murali Kesaboyina, Registration No.41900308, is bonafide record of his original work carried out under my supervision and that no part of thesis has been submitted for any other degree, diploma or equivalent course.

(Signature of Supervisor)

Name of supervisor: Dr. Vishweshwari Tiwari

Designation: Associate Professor

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ABSTRACT

Background: Arts and crafts of India have distinctive style of their own, which gives separate identity in the world. Many of these are very ancient skills in nature and have learnt and acquired from their forefathers. Each religion of India local craftsmen surprises by creating amazing products. The Kalamkari Art of Andhra Pradesh has always been a favorite for art lovers out of other beautiful forms of handicrafts. Kalamkari is one of the oldest arts which is in live in modern era also. Several arts have born and extinguished also with the time as unable to flourish due to several reasons

Research Gap: On the basis of this review the following research gaps are identified. Firstly, there are only few studies done on Kalamkari arts and artists. It is found that there are no studies done on how to revive this art though it is of national importance and contributes highly in exports and also there are little studies done on ho the arts are influenced by Kalamkari art , through some lineriaties between Kalamkari and folk and traditional arts.

Objectives of the Study

The objectives of this study are to provide answers to the following questions:

1. To explore and study the evolution and journey of Kalamkari Art.
2. To explore what is Kalamkari Art and types of types of Kalamkari Art.
3. To analyse the influences traced between Kalamkari Art with some of the folk and contemporary artists
4. To analyze the scope of revival of the Kalamkari Art.
5. To make a comparative analysis of the different linearity on the art of Kalamkari in Machilipatnam and Srikalahasti.

Methodology :

As the studies on evaluation of Kalamkari art is very less, the researcher has chosen exploratory study which can give in-depth understanding of the Kalamkari Art. No Hypothesis is drawn as the study is exploratory in nature. The data is collected through secondary sources and primary sources like face to face interviews with open ended questions. The secondary sources such as research articles, books, web sites were used in order to achieve the first two objectives which are related to evaluation and types of kalamkari art. In order to achieve the other objectives of the study qualitative studies were conducted wherein the kalamkari artists of Kakinada and Srikalahasti regions where these Kalamkari art forms exist have been interviewed by the researcher with the help of face to face interviews. An open ended questionnaire is served to the participants of the study and after the interview process, these transcripts were typed electronically and read out to the participants , after receiving the confirmation from the participants and the researcher is satisfied about the validity and reliability of the transcripts, they were analyzed using NVIVO 12 software and found the themes of the study that help in achieving the objectives of the study.

Sample Size The researcher is concentrating on Kalamkari artists to find the deep insights into the journey of the Kalamkari art and with a view to improve the standard of living and to bring out the lapses the researcher is taking the sample from the customers using the kalamkari arts. In qualitative studies interviews should be conducted till the saturation point is reached (Rowlands, 2016; Hennink, 2017; Mason, M. 2010)

In the present research conducted 50 interviews in each region were conducted though the saturation point is reached by 12th interview only.. Saturation can be explained as where there will no new knowledge is obtained

So many qualitative researchers after doing lot of research found that the point of saturation is as below

Results: The Kalamkari Art is practiced in Srikalahasti and in Machilipatnam of Andhra Pradesh state and also in some parts of Tamilnadu by migrants from Telugu speaking families over the generation have constituted their livelihood. British people also enjoyed the decorative element for clothing since 18th century. As per the Art historians fabric samples depicting Kalamkari art was also found at archeological sites of Mohenjo-daro of Indus valley civilization. This style of painting got recognition during the Mughal era (Soma Ghosh 2018, pg 6). This art was flourished in Machilipatnam in the Krishna district of Andhra Pradesh under the Golconda sultanate and promoted by Britishers in India in the 18th century. Even today many families in Andhra Pradesh are practicing this art for their livelihood over the generations. In the Kingdom of Vijayanagar also Kalamkari Art gained popularity as a temple art. It is understood that there is more influence of Kalamkari art on contemporary artists who are incorporating certain elements and style into their paintings. And there is a lot of influence on the Fashion and Textile Industry who is producing ethnic wear. There are also similar styles of folk and traditional arts in different states of India, which might have evolved in a similar timeline. At the same time not only ethnic Wear Designers but also general apparel designers and Handloom industry also inspiring by Kalamkari Art started using designs related Kalamkari while manufacturing clothes as told by some respondents. Also some of the folk and contemporary Artists also influenced by the Kalamkari Art by taking inspiration from some of the elements from Kalamkari Art. Kalamkari needs to start thinking of making some innovative and new products. Government and Private support are required to the artisans in terms of marketing, funding, and training.

Conclusions: After going through the available literature on the theme of Journey of Kalamkari Art it is understood that there was no depth studies on Journey of Kalamkari Art and evolution of Kalamkari Art, the standards of living of Kalamkari Artisans. Sandwich panels are an effective solution to keep the craft alive while brightening up an interior space in less cost and time. Since the fabric is concealed with glass/acrylic, the fabric also lasts for a longer duration.

The Kalamkari industry is facing several noticeable problems that hindering its growth and sustainability. Let us discuss some of the major issues and suitable solutions.

1. **Lack of Awareness:** Lack of awareness and appreciation for the art is the major and important challenges facing by the Kalamkari industry. Along with younger generations are not known to Kalamkari Art and its importance. To overcome this issue start working on promotion of the Art through workshops, social media platforms and exhibitions.
2. **Competitions from Synthetic Dyes:** Competition from the Synthetic Dyes is the other problem, generally synthetic dyes are easy and cheaper to produce than natural dyes. Kalamkari Art uses the natural dyes which more costly than synthetic dyes. To address this issue awareness need to be increased on environmental and health benefits of natural dyes, customers need to be educated about the importance of supporting and helping the traditional art of national importance.
3. **Limited Market Access:** Along with other problems limited market access also one of the problems facing by Kalamkari Art industry that is because of relatively niche market. One of the solutions to overcome this issue is to expand market, create market that appeal to a wider audience, which is possible when artisans and designers can collaborate and create contemporary designs. And other platforms like e-commerce, online market places can be leveraged to help market accessibility to global market.
4. **Lack of Skilled Artisans:** Due to various reasons skilled artisans who can possess the traditional knowledge and experts have come down drastically. To create Kalamkari Art skill and proficiency which is obtained from their fore fathers is required. This problem can be solved when government and Private organizations start working on creating platforms which can take care of training and education in Kalamkari Art. And traditional Artisans need to be provided incentives and make them to pass on their knowledge to next generation.

5. **Inconsistent Quality:** In any product maintaining consistency in quality is main task, and also it is a challenge same thing is happening in Kalamkari industry. It is a rigorous process and required lot of attention to detail. Quality control measures can be implemented, to overcome this issue. Implementing intensive quality checks, maintaining standards in dyeing and painting techniques are some of the measures.

The following measures have been taken by the Ministry of Textiles and the Ministry of Culture to conserve Kalamkari art form.

Kalamkari clusters: In view of laying out a common platform to the artisans, the government has formed multiple Kalamkari clusters. These clusters enabled the artists to present individual work to their peers, work as a group on new ideas and ultimately learn from fellow artists and expand their horizons.

1. Monetary support: Kalamkari artists from rural areas struggle with finances. Most artists are unable to meet their ends let alone spend money on raw materials and business needs to continue the occupation. Hence the government of India has come up with schemes to help the artists and keep the art form alive.
2. Learning and Development: In recent days, the government has shown keen interest in the art form. It has organized multiple programs for the Kalamkari artists to learn and upskill. Through these programs, the artisans are able to learn new designs, latest techniques and expand the scope of their business.
3. Exhibitions: The government arranges and sees through several exhibitions and fairs where the artisans can come together and display their art to a wider audience.
4. Awards: The government also shows appreciation to the artists for their indigenous work. It has presented awards and recognitions to several Kalamkari artists and has vowed to continue to do so.

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CHAPTER I

INTRODUCTION

1.1 Introduction to Folk Arts

Before discussing folk arts of Andhra Pradesh let us try and understand what folk art is.

Folk Art is an expression of the world's traditional cultures. Folk Art is well established in customs that are rehearsed by a local area and culture, communicating their social character by sending shared local area values and style. Folk Art embraces a scope of utilitarian and decorative media, including fabric, wood, paper, earth, metal, and some more. Folk Art is made by specialists whose innovative abilities uncover their local area's real social personality, instead of an individual or particular creative character. Society Specialists customarily acquires abilities and procedures through apprenticeships in everyday local area, however they may likewise be officially taught through internships. Folk Art is essentially practical or utilitarian visual craftsmanship made by hand for use by the creator or a little, portrayed bunch and containing a component of maintenance of the drawn out endurance of custom. Folk Art likewise can be supposed to be the innovative articulation of the human endeavor toward civilization inside a specific situation through assembling valuable yet tasteful structures and items. The meaning of Folk Art isn't concrete, it very well might be considered as the workmanship made among bunches that exist inside the structure isolated from the cosmopolitan imaginative improvements of their time and that produce particular styles and articles for nearby requirements and tastes. Folk Art is likewise viewed as a connection among craftsmanship and culture.

The definition of Folk Art may differ from person to person, however, there is no particular definition of 'Folk Art'

Folk Art is handcrafted, or it is made of carefully with substances made with hand or recycled or synthetic materials. It could be made for use inside a local area for training or it can be used commercially for empowerment. People learned folk art with training

or without training and folk art is expressed in many forms like dance, music, poetry, art painting. Now and then it reveals social style and social issues. It is of individuals, by individuals, for individuals, having a place with all individuals: class, status, culture, local area, identity, orientation, and religion.

With regards to society culture, visual folk art is one of the types of Folk Art as it covers all types of visual workmanship. The Meaning of Folk Art change with Society Workmanship change yet for the most part, the items made through people craftsmanship have a viable utility or some likeness thereof, instead of being solely brightening. The craftsmen's or specialists who train artisans regularly see the aspects of famous custom as opposed to in the compelling artwork. Most of the time there is an overlap with 'Naive Art'. Unlike classical artist, folk artists create works of their own experience as an outsider of the community, and these are self-taught and create works often without formal training and recreates their unique perspective on the daily life, issues, and folklore associated with their cultural heritage.

Folk art is also notable and popular in colonial countries like Canada and the United State of America. Black communities and European settlers expressed their cultural perspective in the visual arts which includes portraits of community leaders, scenes of everyday life, landscapes, and still life.

As it is known, art is an expression of feelings and experiences from olden times. To develop the culture in his place, the prehistoric people are mandated to express and inform their feelings through these arts. "Most primitive art to have a thorough knowledge of the civilization of a country it is essential that its art is studied" (M. C. Worquit, Art Historian). "Folk Art " word does not belong to general public or villages; it includes all the public from peaceful villages where education is not given that much importance. The same public also lead a trouble-free and ordinary life. Folk art is the expression of shared perception thought and perception of the village people. The book by "Educational significance of indigenous African Art" by G A Steven says about the transparency, plainness and touching quality of folk art. According to him folk art on based on sacred feeling and pious experience. No artist

specially created this, it is natural result of the touching, holy and divine feeling encouraging the general people by the general people. Sincerity is quality of Folk Art. In a simple manner folk a we can say that Folk Art is a type of a supportive art in the public life of the individuals, it is intensely embedded, it is connected with established rites and formalities and religious beliefs of the people. Folk Art cannot be against accepted traditions and conventions because it is traditional. The book "Folk Art in Pictures" SarelSourell tells us there exists folk art hundred years back in Europe. And also he mentions that art is the arousing of usual emotion and perception. Many people started investigating world art. Joseph Manns from Bohemia state did investigate this and says folk art is immortal it has got national social and cultural importance. Folk art became popular because of its successful social and spiritual life. The components connected with folk art are customary tunes, rhymes tales, all information concerning society life, its stylish experience and social exertion turned into the fundamental piece of humanized society. Folk Art is the cultural voice and the valuable property of a nation. Definitely, it is clear that with the development of man, the folk art has evolved though the origin of folk art is not clearly known. Approximately the origin of Folk art lies between 2000 to 10000 B.C. Indian historians views that folk art is more than 10,000 years old in India, however scholars say that its age is not greater than 8000years.

1.2 Overview of Folk Art

Folk art is the term for artistic creations made by common people utilising customs and styles that have been passed down through the years. It is distinguished by its practical, ornamental, and ceremonial uses, frequently expressing the customs, values, and way of life of a community. Folk art is made by people who may not have received official training but who yet possess abilities passed down via family and community traditions, in contrast to fine art, which is frequently created by professional artists for aesthetic acclaim. This genre of art includes a broad range of media, such as ceramics, textiles, painting, and sculpture.

1.3 The History and Development of Folk Art

Folk art has roots that extend back to the earliest stages of human civilization. The oldest examples of art utilized by early humans as a means of expression and communication are carvings, petroglyphs, and paintings found in caves. These early artistic creations frequently had practical uses, such as documenting occasions, illustrating customs, or delineating boundaries.(A Haratyk, 2017)

Artistic expressions developed alongside cultures. Folk art started to stand apart from fine art, emphasizing more on the customs and daily lives of regular people. With the emergence of permanent agricultural communities and the creation of intricate social structures, this disparity became increasingly apparent.

1.3.1 Characteristics of Folk Art:

Utilitarian Purpose: A lot of folk art is made with a definite purpose in mind, be it for tools, rituals, or household use.

Example: In early agrarian communities, traditional pottery was used to store water or grains. Folk art frequently fulfils two purposes: it is ornamental and has symbolic connotations that are connected to the values and beliefs of the society.

An illustration would be embroidered fabrics that not only adorn dwellings but also communicate cultural narratives and symbols.

1.3.2 Traditional Styles & Techniques:

The community's techniques and aesthetics are preserved through the use of methods passed down through the generations in the creation of these works of art.

For instance, the elaborate weaving methods used to create Navajo blankets have been passed down through the ages.

1.3.3 Community and Familial Inheritance:

Folk arts-related abilities and information are frequently passed down within families and communities, guaranteeing the survival of customs.

Example: Generations of masters and apprentices in the Bavarian Alps teaching each other wood carving methods.

1. 4 Classification of Folk Art

1.4.1 Religious Folk Art

An important characteristic of Folk art is belief; religion also holds a prominent place in folk art. The art made for religious purpose and for worshipping gods and goddesses is religious. Its examples are idols of Gods and Swastika and other symbols and alpana etc. Art and belief go together hand in hand in the Indian festivals' celebrations. All decoration done on occasions like Karwa Chouth, ashtami, Rangoli is related to religion. Usually, these formalities of culture or religion are viewed personally by women and hence, they cannot deny these customs.

1.4.2 Utilitarian Folk Art

In some art utility occupies a primary space though every art is useful, genuineness and beauty are secondary. The necessities like household items, dresses, tools are being served with the help of Utilitarian folk art.

1.4.3 Personal Folk Art

Sometimes art also fulfils and personal aims and needs which is called as personal folk art. Decorative patterns made on the floor and doors during the occasion of marriage, for dressing the head of the bride flowers and garlands made with ornaments and flowers in the sawan month in temples are the examples of personal folk art and hence decorative folk is also the name of this art. Needlework, hair dye designs done by women also considered as personal folk art.

When we see the wide perspective of socio-cultural variety, imaginative expressions are strongly linked to day/night cycles, fruitfulness cults, and protective rituals. The lifestyle of traditional ways and professions shape the form of creative expression. In the olden days, women were nurturers of the household and played a prominent role in performing rituals. Many of these folk expressions evolved through these traditions, it is also a parallel creative expression to the classical arts. At the same time, there are also some professional groups that supply the ritual needs of different communities. During the process of rituals multifaceted expressions like the creation of objects for worship with ritual mudras, son dance, and performance, many folk-art schools have evolved through these traditions. Ever since the dawn of the human race, women have been the only ones who have been making objects for rituals through folk art like wall and floor paintings,

hand-molded gods and goddesses, and offerings to sacred shrines. The objects created by women for the family serve as an exchange of gifts to maintain social relationships and an expression of their dreams. Traditional craftsmen also produce art for the village community during rituals. Thus pilgrim centers became important folk art centers. Different communities from different places have a distinctive style of folk art expression. Sometimes a single village may have many different groups each creating art objects in a distinctive style.

The daily morning task of Hindu woman is the creation of floor decoration. Purpose of these auspicious patterns are to welcome visitors and to propitiate the house hold gods and simultaneously to provide food for unseen creatures, spirits. These decorative patterns are called as kolam in South India each dot of kolam created with dots of pure rice flour, is believed to feed ants. Every motif and design made like this has a symbolic significance. For festivals and in different seasons woman traditionally paint their house. For example, women in sourashtra and Kutch, Gujarat, Haryana, jats and Harijans in Punjab paint walls of house with dung or mud and decorate interiors of the village huts with mirrors create a shimmering landscape.

The sensitive expressions of Mithila ritual paintings, Warli will come under Folk Art. The folk art originated from Mithila region is called Madhubani paintings, it is a poverty-stricken area, had an extraordinary tradition of painting on mud walls. These folk paintings include sacred Hindu couples Rama and Sita, Shiva and Parvati. On the other hands paintings of Brahman and Kayasta styles are distinctive paintings. Brahman women work is very spontaneous and Kayasta women paintings are usually more controlled and linear. The Indian ancient folk stylized paintings like veiled women with one eye and floating animals and birds are mistakenly interpreted by western viewers as the influence of the European Modernists Paul Klee and Joan Miro.

The tradition of folk art started developing rapidly in the United States in the late 18th and early 19th centuries.

The term 'folk art' was invented by 19th-century white Christian well-educated urbanites. Edward Lucies described Folk Art as unsophisticated art. The cultural life of

a community will be reflected in Folk Arts. Tangible folk art can be included objects from history crafted and used within a traditional community. Music, Art, Dance, and narrative structures can be included in intangible folk arts. These tangible and intangible art forms are developed to address a practical purpose. Most of these art forms and traditions are passed from generation to generation which are shaped by values and standards. Transmission of these art forms happened most often within family and community through demonstration, conversation, and practice. The folk art differs one another one wish to understand the evolution of a civilization, one needs to look at their oral history traditions. Most importantly folk arts keep the spirit of a culture alive and are inclusive, colorful and vibrant.

1.5 Types of Folk Art

- 1. Architecture:** Simple dwelling houses and religious buildings, and cave dwellings.
- 2. Painting:** Icons, most painting was in the form of decorative embellishment of other objects or structures, murals, painting on textiles, glass items, stencils, illustration of texts etc.
- 3. Sculpture:** Figurative sculpture, wood carving, stone monuments, plastic and paper mâché etc.
- 4. Printmaking:** Wood cuts or wood block prints.
- 5. Textiles:** Crochet, embroidery, felt making, knitting, lacemaking, macrame, quilting, carpet weaving and tapestry.
- 6. Applied art:** Basket weaving, Doll making, enameling, furniture-making, woodturning, lacquerware, ceramics, pottery, leatherwork, metal work, knife-making, mosaic art, jewelry-making, stained glass, tattoo art and toy making.

1.6 Folk Arts of India:

Many timeless traditions of art forms practice for so many years for different reasons among the people of India, many artists live far from urban life, living in interior terrains of forests, deserts, mountains, and villages. People might have studied a certain time of art from different places from different dynasties who ruled different parts of India. But there are also some common people who are creative and unknown artists making handicrafts in faraway villages and rural areas, who have not had formal education. India always witnessed indigenous knowledge which has been

transferred from one generation to another. These artists created the best works out of available materials and technology. Some writers said these are minor arts. Utility arts, folk arts, tribal arts, people arts, ritual arts, crafts, and so on. These art forms existed and originated from the distant past. Many of these are evident from prehistoric cave

Fig 1.1 Kalamakri Art Images



Reference: <https://stock.adobe.com/>

Paintings, works of pottery, terracotta, bronze, ivory, etc. If we look at early Indian history, we find references to artists' communities everywhere. These artists and artisans created many arts and crafts like pots and dresses, jewelry, ritual or votive sculptures, decorated their walls and floors, and did many artistic things to fulfill their daily needs and at the same time supply their works to local markets. Instinctive aesthetic expression, symbolism, specific use of motifs, materials, colors, and methods of making there in their creations. A new perspective emerged among modern artists

in the nineteenth and twentieth centuries, taking inspiration from traditional art forms around them for their creative pursuits in India as well as the West. A revival of the handicrafts industry took place in India after the independence and the sector became organized for commercial production and due to that it gained a unique identity. With a history of five thousand years, the traditions of art and craft showcase the tangible heritage of the country. The day-to-day practices at home are associated with a religious or ritualistic overtone with richer symbolism and utilitarian and decorative aspects.

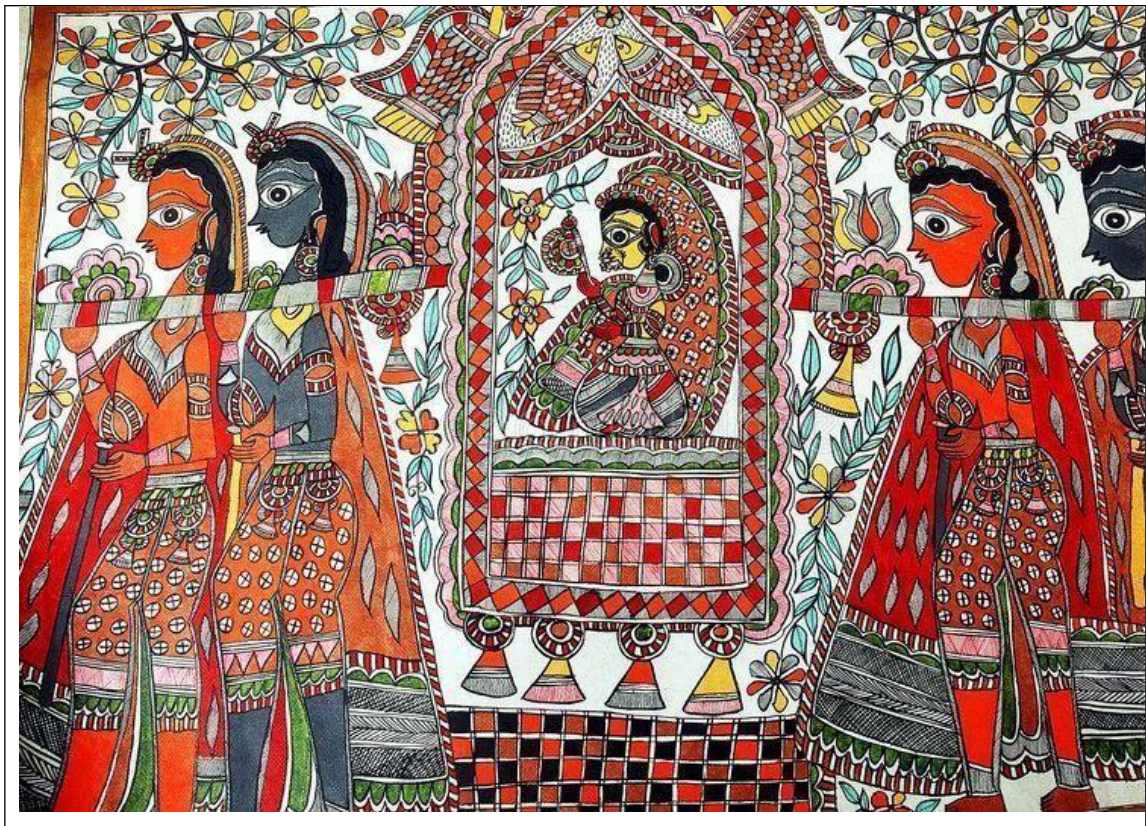
When we look into painting there are many popular traditions of painting, Mithila or Madhubani painting of Bihar, Warli painting of Maharashtra, Pithoro painting of North Gujarat and western Madhya Pradesh, Kalamkari of Andhra Pradesh, Gond and Sawara paintings of Madhya Pradesh, Pata Chitra of Odisha and Bengal, etc.

1.6.1 Mithila or Madhubani Painting: Mithila art form originated from the Mithila region of Bihar, which is also the birthplace of Sita. this folk-art tradition is widely recognized. This art form is mainly done by women living in this region by painting figures and designs on the walls of their mud houses for ceremonial occasions, particularly, weddings. There is a belief that the origin of this art form was at the time princess Sita got married to Lord Rama. Characteristics of this art form are bright colours, largely painted in three areas of the house-central courtyards, the eastern part of the house, and a room in the southern part of the house, armed gods and animals or images of women at work like carrying waterpots or winnowing grain, etc., portrayed in central courtyard. Griha devatas and kula devatas are painted on the inner verandah. On freshly plastered walls of the inner room, the most extraordinary painting of a lotus with a stalk in full bloom having metaphoric and tantric connotations along with images of gods and goddesses are painted.

The other themes of these paintings are episodes from Bhagavata Purana, Ramayana, and stories of Shiva-Parvati, Durga, Kali, and Rasa-Lila of Radha and Krishna. The prominent feature of these paintings is they fill in the entire space decoratively with elements from nature like birds, flowers, animals, fish, snakes, the sun, and the moon

with symbolic intent, signifying love, passion, fertility, eternity, well-being, and prosperity. The tools/brushes are made from bamboo twigs cotton swabs, and rice straw attached. Natural colors were used in the early days, they were made from mineral stones and organic things, such as phalsa and Kusum flower, bilwa leaves, kajal, turmeric, etc.

Figure 1.2 Madhubani Painting



Reference: Dreamstime.com

1.6.2 Warli Painting: The Warli community lives in the district of Thane in northern Maharashtra. These paintings were done to mark a special occasion called chowk, especially by married women. The main themes are rituals of marriage, fertility, harvest, and the new season of sowing. Chowk is dominated by the figure of the Mother goddess, Palaghat, who is chiefly worshiped as the goddess of fertility and represents the corn goddess, Kansari. This figure has a frame, decorated with 'pointed' chevrons along the outer edges that symbolize Hariyali Deva, i.e., the god of

plants. She also has an escort and guardian standing beside her riding a horse with five shoots of corn springing from his neck, called PanchSiry Devata (five-headed god). He is called Khetapal, symbolizes and guardian of the fields. Palghat the central motif surrounded by scenes of everyday life, portraying acts of hunting, fishing, farming, dancing, mythological stories of animals, where the tiger is conspicuously visible, scenes of buses plying, and the busy urban life of Mumbai as people of Warli see around them. These are painted in a traditional way with rice floors on the earth- colored walls of their homes. These

Figure 1.3 Warli Painting



Source: courtesy istockphoto.com

are painted to promote fertility as mentioned earlier, these paintings avert diseases, appease the dead, and fulfill the demands of spirits. The paintbrush is made up of Bamboo chewed at the end.

1.6.3 Gond painting: Gonds are from Madhya Pradesh, and their chief's rule over central India. They worship nature. The paintings done by Gonds from Mandla and surrounding regions have recently been transformed into colorful depictions of animals, humans, and flora. Geometric drawings of votive paintings done on walls of huts, portraying Krishna with his cows surrounded by Gopis, with pots on their heads to which young girls and boys make offerings.

1.6.3 Pithora Paintings: Rathva Bhills who live in the Panchmahal region of Gujarat and Jhabua in the neighboring state of Madhya Pradesh practice this Pithora Painting. Especially paintings are done on the walls of houses to mark special or thanksgiving occasions. These paintings are wall paintings and large in size, representing rows of numerous and magnificently colored deities depicted as horse riders. The horse riders' deities rows represent the world of gods, heavenly bodies, and mythical creatures. To separate the section from the lower region ornate wavy line was drawn, where the wedding procession of Pithoro is depicted with minor deities, kings, goddesses of destiny, an archetypal farmer, domestic animals and so on which represent the earth.

The arts and crafts of India have distinctive styles of their own, which give a separate identity to the world. Many of these are very ancient skills in nature and have been learned and acquired from their forefathers. In each region of India, local craftsmen surprise by creating amazing products. Likewise, Andhra Pradesh also patronizes many folk and traditional Arts & crafts that are special to this state and are not found elsewhere in India. Andhra Pradesh has inherited traditions of folk art which reflects the essence of Andhra's exquisite culture. Every art form has got its significance and history of its own that continues to thrive in the modern era. Some of the Art forms are Kondapalli Toys, Buttabommalu, Kolatam, Bhamakalapam, and Kalamkari Art. The present study is about one of the folk arts of Andhra Pradesh namely Kalamkari art. It aims to study the historical journey of Kalamkari Art through the ages, how it evolved, the purpose of the Art, the technique of the art, the process of the art, and the present scenario, etc.

Figure 1.4 Buttabommalu folk Art of Andhra Pradesh, Butta Bommalu Dance Performance on Street



Source: auchitya.com

1.7 Traditional Art:

Let us see what is Traditional Art? Art is a part of the culture of a group of people, skills and knowledge of which are passed down through generations from master craftsmen to apprentices. Majorly these are learned person to person, passed from generation to the next, and influenced by culture, family, and ethnicity. Generally the traditional Arts represent a place or a group of people and it can also express the thoughts and feelings of a point in history. Connecting folks to the past and future by sharing traditions strengthens the ties of a community. It is almost like reciting a story told to her by her mother, a fiddler sharing a tune, or a craftsman carving a lure. Originally traditional arts are practiced to serve a useful purpose and “do it yourself arts”. Usually traditional art provides a shared experience for the entire community and passed down through generations. They often form a common language through Values, cultural practices, and belief systems. Folk Arts and Traditional Arts has been a part of India’s traditions for thousands of millennia. Every region of the country has had its own artistic traditions from the prehistoric cave paintings in the rock shelters of Bhimbetka to intricate wall paintings of Madhubani from the times of Ramayana, on to

the elaborate frescoes in the rock cut artificial caves at Ajanta and Ellora. These Indian traditional arts initially were very simple depictions of Mother Nature trees, birds and animals gradually evolved to deities, human body detailed representations of the universe Sun, Moon and other spiritual concepts.

The “art” accompanying works that reflect artistry, aesthetic beauty, emotional depth, or mental concepts and the term refers to a broad spectrum of fields of endeavor. There is a very small layer between Folk and traditional Art to differentiate. Folk Art is rooted in traditions that come from community and culture expressing cultural identity by conveying shared community values and aesthetics and it encompasses a range of utilitarian and decorative media including cloth, wood, paper, metal and more. Whereas Traditional Art exists in communities, which can include families, geographic regions, religious groups, clubs, schools and more. Putting it all together it can be said that traditions and traditional art exist within the community/family and whatever art required by the tradition is called folk art. Folk and traditional arts, which include crafts, dance, music, oral traditions, visual arts, and others, are those that are learned as part of the cultural life of a community whose members share a common ethnic heritage, cultural mores, language, religion occupation or geographic region. Important cultural values pass through community, ceremony, celebration from generation to generation and draws the traditional art. Displaying and sharing of the traditional arts in the community is the richness of the neighborhood. Traditional art is a creative process and the inspiration comes from tradition, history, and community practice. As the artist explores their roots in the communities in which they live the traditional art can change and expand.

Both Folk Art and Traditional Art was rural Art passed from a specific group of people or generation to next. Few of the traditional art forms include paintings, sculptures, drawings and these are prominently created using cultural perspectives and ideas, different cultures used different materials and processes to display their own cultural ideas.

Traditional Arts usually grows out of communities or groups that have something in common; it may be a common language, a geographic area, a religion, an occupation, or a way of life. The sense of what is beautiful and well done, the aesthetics is defined by the community in traditional arts. The traditional artist expresses his creativity

within the tradition as a quilter chooses the colors for traditional quilt pattern, a blacksmith adds his own leaf design on a door latch, or a fiddler adds certain ornamental notes to the playing of a fiddle tune. The traditional Art techniques and forms change very slowly. For traditional art being true to the past is more important than change or innovation due to this traditional art can take on symbolic meanings for a community. They can become something that says to the world and can become something the community is proud of, “this is who we are”. Obtaining master skills in a traditional way of doing things, making things need many years of dedication. Members of a community will often respect and recognise tradition bearers for their personal sacrifices such as time and money, that they make in order to preserve their heritage. The traditional things we do are called folklife, it can include storytelling, cooking, recreational activities like sled dog racing and fishing, and different types of work like stone wall building, granite quarrying, boat building, timber framing and farming. Some people involved in occupational folklife traditions like wooden boat building or stone masonry may earn most of their livelihood with their tradition. And some people earn their living in other ways like many traditional craftspeople and musicians through pursuing their traditions in their spare time. Many of these traditional arts are usually made as a means of necessities of day-to-day life such as a basket, a quilt, a rug, an iron hinge, a fishing fly, or a wooden spoon. Many traditional craftsmen make forms that work well and are beautiful due to their high standards of craftsmanship. Much before the industrial revolution introduced mass production and before plastics were common many traditional crafts emerged in rural areas. Preparation of natural material is essential for many of these traditional arts.

1.8 Difference between Folk Art and Traditional Art:

Over the decades academicians, specialists and practitioners have been arguing and still no one has come up with a final answer. The terms Traditional Art and Folk Art both used to describe a genre of activities. Puppetry and storytelling are examples of traditional performing arts and craft covers a wide range from stone building to pottery, basket making, quilling, bead work, wood carving and more.

When we look at Indian art history our country has always been a repository of indigenous knowledge which has been transferred from generation to another. Artists and craftsmen from each generation have created the best of works out of available material and technology. Art historians and Scholars called them minor arts, utility art, folk art, tribal art, people's art, ritual art, crafts, etc. These were evident from the Prehistoric cave paintings, works of pottery, terracotta, bronze, ivory etc. there are many traditional art forms in India among popular traditions Madhubani painting of Bihar, Warli painting of Maharashtra, Pithoro paint of North gujarat and western Madhya Pradesh, Pabuji ki Phad from Rajasthan, Pichwai of Nathdwara in Rajasthan, gond and Sawara paintings of Madhya Pradesh, Pata Chitra of Odisha and Bengal etc., are a few examples.

Indian traditional Art reflects India's culture and heritage and also changing times that Indians live in.

1.9 Folk Arts of Andhra Pradesh

The state of Andhra Pradesh in southern India is known for its rich and varied folk art culture, which is an essential part of the state's cultural legacy. The social, religious, and cultural lives of the populace are reflected in these arts. Among the well-known Andhra Pradesh folk arts are:

1.9.1 Kondapalli Toys:

Origin: A village close to Vijayawada called Kondapalli. These colorful toys are hand-painted and made of softwood, also referred to as "Tella Poniki" in the local dialect. The themes frequently feature animals, birds, mythological characters, and rural life.

An illustration would be a Kondapalli toy set that features tiny figurines of farmers, animals, and everyday activities to portray a traditional village setting.

Significance: Kondapalli toys are renowned for their artistry and are officially classified as Geographically Indicated (GI) products.

1.9.2 Tholu Bommalata:

Meaning: "Bommalata" is puppet dance, and "Tholu" is leather. This is a classic shadow puppet theatre show featuring leather puppets. The shadow effect is produced by carefully crafting, painting, and illuminating the puppets in front of a white screen. An illustration would be a Tholu Bommalata performance that featured exquisitely made leather puppets of Hanuman, Sita, and Rama, representing a scene from the Ramayana.

Themes: Both regional folklore and epics like the Ramayana and Mahabharata are frequently incorporated into the stories.

Significance: A prominent feature of Andhra Pradesh's cultural celebrations and fairs is Tholu Bommalata.

1.9.3 Etikoppaka Toys:

Origin: A village close to Visakhapatnam called Etikoppaka. Natural dyes are used to create the smooth finish and elaborate designs of these toys, which are made of softwood. Traditional lacquer coating techniques are used in this art form.

For instance: A collection of Etikoppaka toys made with organic, eco-friendly dyes and depicting a variety of animals.

Significance: Acknowledged as a GI product, these toys showcase the traditional craftsmanship of the area while still being environmentally sustainable.

1.9.4 Kalamkari Art

Meaning: "Kari" refers to labor and "Kalam" refers to the usage of a pen-like instrument for freehand drawing. This type of textile art is painting by hand or block printing on cotton cloth. Hindu mythology is typically the source of the motifs, which feature depictions of gods, goddesses, and the natural world. For instance, a wall hanging made of Kalamkari, which uses natural dyes to create elaborate and complex designs, portrays scenes from the Mahabharata.

Styles: Srikalahasti and Machilipatnam are the two primary styles. Machilipatnam uses block printing, while Srikalahasti uses freehand drawing and dyeing.

Significance: Kalamkari is a highly sought-after craft both domestically and internationally, renowned for its intricate and colorful motifs.

1.9.5 Cherial Scroll Paintings:

Origin: The village of Cherial in Telangana, which was a part of Andhra Pradesh until the 2014 state split. These are paintings on scrolls that are used to convey stories. Crafted on fabric or canvas, they are painted using organic hues extracted from natural sources such as seashells and tamarind seeds.

An illustration would be a Cherial scroll that told a sequence of tales from the local folklore, each panel telling a distinct section of the story. The paintings' themes include contemporary situations, folklore, and mythological tales.

Significance: Cherial scroll paintings are a distinctive custom that preserves the cultural legacy by fusing art and oral narrative.

1.9.6 Burrakatha:

This is a classic storytelling method in which a primary narrator tells stories in a lively and rhythmic style with the help of two assistants. There are dancing moves, dialogues, and songs in the show.

An illustration would be a Burrakatha performance telling the tale of a notable historical event or the life of a local hero at a community celebration.

Themes: Epics, historical events, and societal issues are typically the sources of the narrative.

Significance: Burrakatha plays a significant role in the preservation and dissemination of Andhra Pradesh's oral traditions and cultural values.

These Andhra Pradesh folk arts are essential to the preservation of traditional knowledge and skills in addition to providing as a visual representation of the state's rich cultural fabric. They are still observed and honoured, adding to the history and identity of the state. (Murali v Kesaboina, 2022)

1.10 Traditional Art form of Andhra Pradesh

Andhra Pradesh has a huge collection of traditional arts which reflects the rich culture of the state. These art forms emerged in the form of painting, drama, music and dance. Kuchipudi, the classical dance of Andhra Pradesh, is the most popular in the world.

1.10.1 Kuchipudi:

Kuchipudi is a classical and traditional dance in the state of Andhra Pradesh. This art form started in a small village called Kuchelapuram in Andhra Pradesh. Started in almost 300 BC as a way of living for some people. Performers of this art form are male Brahmins. Kuchipudi art form is a blend of expression and music like any other Indian dances. Musical instruments that are played during the dance are Thalam, Violin, Surpeti, Tanpura etc. Certain dialogues are delivered by dancers sometimes. Stories from Indian mythology would be showcased with this dance form. Tharangamis one type of Kuchipudi where dancers would perform the steps by standing on edges of a small brass plate. And there is one more type where the dancer re forms by keeping a pot filled with water on their head without spilling it.

Figure 1.5 Kuchipudi Natyam Traditional Art of Andhra Pradesh



Source: Courtesydreamstime.com and stock.adobe.com

1.10.2 Kalamkari Paintings

There are many types of paintings in the country, this is one among them. This painting is rare and unique due to the materials they use in making. The colors used for this painting are made from vegetables and the brush used for this is a quill.

Majorly there are two types of painting styles they are one is Srikalahasti style, and the other one is Machilipatnam style. A kind of brush called Kalam is used in Srikalahasti style and wooden blocks are used in Machilipatnam style.

1.10.3 Butta Bommalu

This is a kind of dance which looks like a puppet show. It is also called basket puppets. The baskets which are used for this dance are commonly made up of bamboo strips. A large basket structure is made for the puppets where performers can get in. Before dancers start dancing they get into puppet baskets and start performing as per the music. The size of the basket is about eight feet in height and three feet in radius and it is also a difficult task to dance with this puppet around them. These performances will take place during the religious festivals. Dancers showcase any religious story; performers resemble a deity. These Buttabommalu are famous in West & East Godavari districts of Andhra Pradesh.

1.10.4 Lambadi

Along with Lambadi there are also other traditional dances like Damal, Dappu, Madhuri, Gobbi and others in the state of Andhra Pradesh, and Lambadi is a popular one of them. Since the tribe Lambadi's is a nomadic life and roam throughout the state and settle in a place for a few days, perform this dance to earn some money and move to another place. This dance requires various jewelry and special properties while performing, they showcase common tasks like a farmer harvesting, planting crops and so on and it is danced only by women. These dancers are found in the streets during the festivals. Lambadi dance is very appealing and interesting to watch.

1.10.5 Nirmal Painting: Like Kalamakri this is also an ancient painting where artisans use herbs and minerals for dyes for example the golden color is made from a mixture of gums and herbs and this color is the most common color. Themes are from epic stories, explained by these paintings. Traders introduced this painting to the Mughals, after getting attracted Mughals promoted this painting by bringing many craftsmen to the city of Hyderabad.

1.10.6 Kolattam: Kolattam is a form of dance where performers use sticks while performing. Dancers form in a large circle and split into two concentric circles before starting the dance. The stick used by dancers is decorated with colors and it is their main property. Dancers in the outer circle dance according to the music played by inner circle dancers.

1.10.7 Bhamakalapam

This dance drama is part of Kuchipudi dance and created by Sidhyendra Yogi in the 17th century, a story of Satyabhama, the charming but jealous wife of the god Krishna. In the beginning of this dance performance holy water sprinkled then other rituals performed, the goddesses of learning, wealth and energy are evoked. A grand performance will take place with all the other characters together with songs concerning their function. Traditionally all roles were played by men preferably by Brahman, or priest as an offering to Krishna. Many people from the Kuchipudi village are expected to perform the role of Satyabhama at least once in his lifetime.

1.10.8 Veerantayam:

Veerantayam is a traditional folk dance in the state of Andhra Pradesh which is performed to honor Lord Shiva. Veerabhadra the form of Lord Shiva worshiped in this dance and the name Veerantayam is derived from Veerabhadra. A lot of rage and fierce postures are displayed for Lord Shiva during the dance. Veera means brave and Natyam means dance, Veerantayam means the dance of the brave.

Dancers appear on stage with a plate called “VeerbhadaPallem” and carry a camphor fire when they start the dance. The plate is carried out on hands from elbow to palm because it is so big in size and the dancers dance till the fire extinguishers. While the dance performance is going on a priest holds chants in the background. Colorful clothes worn by dancers represent rage, anger, and passion and also represent fire as it is the most fearful aliment in the world.

This dance is performed during Maha Shivaratri festival as an offering to Lord shiva.

1.10.9 Burrakatha

It was a form of recreational tool before the media was born. To recite a story with rhythm and small songs three or more people will join. While reciting the story they use a stringed instrument in the form of a bow to make sounds. One of them is the main person who recites the story who is also a main storyteller, and others add background effects and echo effects to the story. Besides storytelling, side tellers make jokes and also dance to increase the appeal of the show. The themes are from Hindu Mythological stories or contemporary social issues and moral stories like kambojaraju katha, chinnamma katha, muggurumorila katha etc.

The recreational form of Burrakatha was developed in Guntur district around 1942 with

the aim of propagating political ideas among illiterate masses in villages. It was also banned in two spheres: the British government in Madras, and Nizam's

government in the princely state of Hyderabad as Burra Katha became such a strong tool against landlords and an unjust government.

Figure 1.6 Burrakatha Folk and Traditional Art of Andhra Pradesh



Source: pinterest.com

1.10.10 Dhimsa

Dhimsa is a tribal in the Araku hills of Andhra Pradesh which is also called peacock dance. While performing the dance the dancers hold peacock feathers in their hands and dance in a zigzag manner like a serpent dance. The main purpose of this dance is to attempt to establish friendship between the neighboring villages. There is also an important aspect of this dance is the communities join hands. Different types of instruments accompany this dance, they include the Mori, Kiridi, Thudumu, Dappu and Jodukommulu. There are different types of Dhimsa dances like the BodaDhimsa, a ritual dance which is generally performed to honor the village Goddess, GunderiDhimsa dance performed by male dancers with peacock feathers and invite the females to participate with them.

The researcher has chosen **Kalamkari Art** as the focus of their thesis on the folk arts of Andhra Pradesh. They conducted comprehensive research on Folk and Traditional art form, examining its techniques, cultural significance, and regional variations. This explorative study delves into the historical context, economic impact, and contemporary relevance of Kalamkari art, providing a thorough analysis that highlights its unique characteristics and enduring legacy.

1.11 Introduction to Kalamkari Art

Arts and crafts of India have distinctive style of their own, which gives separate identity in the world. Many of these are very ancient skills in nature and have learnt and acquired from their forefathers. Each region of India local craftsmen surprises by creating amazing products. Likewise Andhra Pradesh also patronizes many folk and traditional Arts & crafts very special to this state and are not found anywhere else in India. Some of the Art forms are Kondapalli Toys, Buttabommalu, Kolatam, Bhamakalapam, and Kalamkari Art.

The Kalamkari Art of Andhra Pradesh has always been a favorite for art lovers out of other beautiful forms of handicrafts. Kalamkari is one of the oldest arts which is in live in modern era also. Several arts have born and extinguished also with the time as unable to flourish due to several reasons. However, Kalamkari art though one of the oldest art is flourishing in this modern era also with some glitches.

Indian State of Andhra Pradesh the Kalamkari art is known for its intricate designs and motifs, often inspired by nature, mythology, and religious themes. The art form typically involves two techniques and styles from two places in Andhra Pradesh - Srikalahasti and Machilipatnam.

Kalamkari art was found in Egypt archaeological sites dating late Roman Period, however, in Coastal areas of Andhra Pradesh its samples are found in 13 -14th Century A.D. (Sengupta, R. ,2019)

Kalamkari consists of two words Kalam which means 'Pen' in Persia and Kari which means 'work' in Urdu thus work done with pen is called Kalamkari or Kalamkari art

(Chandra, S.,2015). Srikalahasti and Machilipatnam are two most prominent centers of Kalamkar Art of Andhra Pradesh. This art is made at Srikalahasti and Machilipatnam in Andhra Pradesh, both having different styles. In Srikalahasti, pen made from bamboo and cotton is used to paint on textiles whereas in Machilipatnam, the line drawing done with a pen is transferred onto wooden blocks which are carved and then used to print fabric. It is carried through commercial workshops in Machilipatnam, whereas the production is carried out by small family units where the members work together.

1.7 Kalamkari Image

	
<p style="text-align: center;">Kalamkari Reed https://www.dsource.in/</p>	<p style="text-align: center;">Kalamkari Colours https://www.dsource.in/</p>

An important pilgrimage centre Srikalahasti in Andhra Pradesh gives the presence of Kalamkari art is one of the most important pilgrimage sites for Hindus because of presence of the Srikalahastisvara temple, wherein the art is used on the textiles which are used as canopy and hangings that acted as backdrops to the images of the deities at the temple. Bird and Tree of life are the themes of these paintings depicting about Hindu religion. The temple at Srikalahasti gained prominence under the Pallava kings (6th- 9th century AD) and was further developed during the Chola (9th- 13th century AD) and Vijayanagara (14th- 17th century AD) Empires (Phogat, J., & Raja, M. C., 2022).

Machilipatnam, being a coastal area, has the impact of cross culture due to trade and business in these areas combining the local motifs along with those derived from Persia and Europe. Thus, the art is free from cultural and religious barriers displaying a variety of images ranging from plants, numerical, statistical to human and animal

figures, now this Kalamkari art in Machilipatnam were made for clothes, prayer mats, bedspreads, tapestries and hangings.

Kalamkari Arts process is very tedious and time-taking and as per the sources it involves ten to twenty-four steps.

1. As a first steps we need to source the cotton fabric, cotton cloth pieces are brought from textile mills, need them to cut in to pieces.
2. The cut pieces of cotton are soaked in water mixed with cow-dung.
3. After soaking when feel soaked well the water is loosely squeezed out the cloth is spread on the floor kept it for overnight.
4. These pieces are washed on a stone in a pond the next morning, spread on grass and water till evening.
5. The same process needs to continue the next day and then all the cloth pieces are washed and dried.
6. Treating the cloth is the next step- The cloth needs to be treated with Myrobalan seeds and buffalo milk, it prevents the smudging of paints when painted.
7. The next step is the cloth painted using natural colors according to the required design and then washed in flowing and fresh water.
8. As a next step now, Artist sketches the central figure with charcoal sticks.
9. The artist traces over the outline with a finely pointed Kalam dipped the kasimi liquid.
10. Usually, the Kalam is wrapped in wool which helps to hold the liquid, so the artist squeezes this wool to release the ink in the process of painting.
11. Once the black outline is dried then the artist will apply a mordant with alum and begin introducing red color to the cloth.
12. Then a few more repeats of washing and drying is required, then the final steps of applying indigo and yellow dyes will take place to color in the scene.
13. And then in the process of producing orange and green, yellow dye is applied onto red, indigo is applied to yellow areas.
14. The cloth and ink must dry between each step, that is the reason this demanding procedure takes several days.
15. After all these procedures the final colors are strong and exquisite, images are

appears to be very captivating in their depth and complexity as enough time spent in the process and required effort put into it.

When we look into each and every Kalamkari painting one must feel love for art, tradition and culture and a joy. It is an exclusive hand-painted art for over the years but now slowly the tradition is moving away from being an exclusive form and transferred into a commercial commodity.

Kalamkari art can be considered as a labour-intensive process which requires skill, patience, and attention to details. Kalamkari Art that has been passed down through generations of craftsmen, is a beautiful and unique art form and continues always to be a beloved tradition in India world around.

Kalamkari Art right now principally non-religious and secular in classification as it caters to both Indian and foreign markets. Mostly Kalamkari Art style used in textile industry so apparel and home lines such as curtains and bedspreads are created to satiate the demands of the foreign and domestic markets. While producing to domestic and international markets the Kalamkari textile art observed a metamorphosis, that is the reason we can see a change that led to usage of chemicals and synthetic dyes, this is due to export market has strict rules of organic production. KARUNA, Kalamkari Artisans Revival and Upsurge for National Acclaim registered for Srikalahasti Kalamkari Geographical Indication (GI) Tag in 2006.

The colours used for Kalamkari Art are natural because the pigments are procured from the surrounding environment. The Kalamkari Art colors are usually earthy tones consisting of red, blue, green, yellow and brown. (Phogat, J., & Raja, M. C. 2022).

1.8 Kalamkari Image



Courtesy: <https://www.deccanchronicle.com/tags/kalamkari-art>

1.12 History of Kalamkari Art:

Visual narratives of art and craft are not a new phenomenon, but the study of historical scroll narratives is a fresh phenomenon. The work is undertaken to understand the age-old wisdom and decode and communicate the inner workings of the visual idioms coupled with processes and practices of the Kalamkari scroll narrative. In the olden days thousands of years ago artists and designers employed traditional visual imagery storytelling to propagate stories. Human beings have been exploring and incorporating many visual elements from prehistoric cave paintings to present-day computer animations. The everlasting aspiration of modifying techniques strives towards attracting spectators' attention, encouraging interest, and attracting into the process of explanation and story-making. In fact, it is a tradition that has traveled successfully to the present time, by adapting along the way to meet the progress of each successive and increasingly visual generation. (Varadarajan, L., 1984), the aim of this study is to probe how the scroll narrative medium has brought with it a new treatment of space, and then how this has influenced the broad mythological visual narratives and art of storytelling.

Visual narratives foreshadowed the oral narratives when cavemen started drawing on rock shelters much before the written word. Through the passage of the ages, these visual

narratives and oral transmissions have gotten more complex and elaborate. They have gradually gathered metaphors, decided cultures, and identities for civilizations, depicted social meaning to be transferred, understood fully, and registered for societal functioning and norms.

India has been a cultural hotspot since ancient times and being generous to diverse cultural cornucopia the study borders along the history of the hand-painted and block-printed tradition of the Kalamkar technique which uses mordants and natural dyes. The step-by-step evolution of visual techniques and artistic employment from ancient times to modern times had been elaborated. Indian textiles were an important part of international trade and were much sought after for a long time. Indian textiles were exported to many countries including Egypt. The dyes used by Indian craftsmen were from natural sources like plants: seeds, flowers, roots and minerals and became proficient in the art. There is considerable Persian influence on Kalamkari art because the Mughal and Golconda Sultans patronized the art. The term Kalamkari has got slightly diluted in modern times nowadays any cotton fabric where vegetable dye is used the term is used (Ghosh, S. 2018). Samples of dyed cloth have been found at Harappa as the tradition of painting on cloth is very ancient. In olden days Indian textiles were imported to Arabia, Africa and Persia as an important part of spice trade. In those days quality Indian textiles were manufactured in Gujarat, the Coromandel coast under Golconda and Bengal. In the late 17th and 18th century, Bengal became prominent. Gujarat samples found at Fustat, Egypt because it was a vibrant textile center for a long time. Machilipatnam hand painted Kalamkari textile was also popular in Greece. It was evident in archaeological findings the use of resist dye material has been in use from the 8th century. India was a major exporter of textiles between 1600 and 1800 AD to countries all across the civilized world (Ghosh, S. 2018). As per the historians Machilipatnam was the major center for craft during the 17th century and Kalamkari, Golconda paintings came from Madras whereas at Kalahasti artists and craftsmen were from a caste called "Balojas". The Machilipatnam designs had more Persian influence because it was under the Golconda Sultanate. For the trade with west Machilipatnam was the main center, and Pulicat center was established by the Dutch. Figurative has been a salient motif in srikalahasti Kalamkari from the 17th century onwards and also traditional Hindu motifs and themes were popular. And patrons were the temples, rulers and rich landlords. Then rulers of south India Vijayanagara rulers patronized this craft up to 1565. The Machilipatnam

under Golconda used to make tent hangings for Mughal camps. Later when Europeans came to India there was a demand for exotic motifs. Products sold in Asia are similar to the taste of India, or any specific motifs as per the Asian country, for example it could be a symbol of Buddhist iconography for Japan. But when it comes to Europe designs were customized. During the 18th century demand decreased for painted-printed fabrics as machine- made cloth was being encouraged. At the same time Persians patronized the craft throughout the 18th century. All classes of people used the Coromandel cotton due to which it was much in demand up to the early 20th century. Those days mainly Machilipatnam textiles exported to Persia, designs as per Persian taste. Many creations made for Dutch, English, and Persia and for the Golconda kingdom were floral patterns, later human figures also depicted.

Figure 1.8 Kalamkari Art image



Source: stock.adobe.com

Figure 1.9 Kalamkari Art image



Courtesy: <https://asiainch.org/>

1.13 Trade and Commerce of Kalamkari

From the 17th century onwards Machilipatnam Kalamkari was being exported to Persia on the other hand Srikalahasti was an important center after the second half of the 19th century. But in 1924 the trade channel to Persia and Iran was broken. Marketing outlets were set up in Madras up to 1935 but the industry suffered till 1952. Then the craft was revived in 1952, due to the efforts of Sri Venkata Swamy Naidu, Shri B. Pattabhi Seetaramayya and Kamaladevi Chatopadhyay under the All India Handicrafts Board. A training center was set up at Panagal, Kalahasti in 1958 by the All India Handicrafts Board, sales provision made through government emporia and private retail. Little changes have come up in the designs of Machilipatnam in 1970 when Nelly H. Sethana, textile designer, brought out old block designs and rearranged many motifs to create new patterns. Artisans also set up a welfare association called Vegetable Dye Hand Block Kalamkari Printers' Welfare Association, Pedana, near Machilipatnam. There are some associations like The South India Producers Association which is a member of World Fair Trade organization (WFTO), Asia Trade Forum, and Fair Trade Forum-India also protects the interest of artisans of various crafts including Kalamkari since 1986. The Kalamkari Art in general needed revival efforts regularly because it has seen ups and downs. Some efforts are being made by N.G.Os and other private persons. Anita Reddy a Padmashree awardee, a social worker and the founder of DWARKA (Development of Rural Weavers and Rural Artisans in Kalamkari Art) has put her efforts for the revival of Srikalahasti Kalamkari in 19198. She managed to make craftsmen work together under one umbrella at Srikalahasti, product marketing done through Whatsapp group. They run the business through the labor community. Their products are trays, wallets, handbags, pouches for mobiles and spectacles, jewelry boxes and pens using the textile craft. DWARAKA also arranges for exhibitions through the NGO 'Dastkar' and stores like FabIndia.

- A. Banasri Rao, a renowned Kuchipudi dancer and Sangeet Natak Akademi Awardee, also put her efforts for the revival of Kalamkari Art through ANGIKAM, a label founded by her to increase the trade of textile in recent times. Products like dupattas, sarees are sold at exhibitions, retail outlets and online through portals like jayore.com.

Figure 1.10 Banasri Rao with her creations



Source: thehindu.com

Now Kalamkari Art has GI Tag as Machilipatnam style of art was registered in the Geographical Indications Registry (GIR) of the Government of India under the Identification of Goods Registration and Protection Act, 1999, in 2013. GI Tag helps Kalamkari Art products to be made available in India and abroad thus the Kalamkar Art thrives. Nowadays government and private retail outlets like state run emporiums Lepakshi and Golconda at Hyderabad sell Kalamkari products, these products also available online through e-commerce sites like jaypore.com, Kalamkari Design.in, amazon, tradeindia, indiamart, etsy, swadesi, gocoop.com etc. Many suppliers represent these online stores. They cater to an awesome range of products as per modern taste. These suppliers have a strong hold on traditionCenter', 'Chakri Kalamkar', 'Bhanodaya Kalamkari' among few others. As discussed before, 'Angikam' is also trying to revive this art by selling a variety of apparel, and

‘Angikam’ also sells online and through ‘Kamala’ in Kolkata and ‘Santushti’ in New Delhi. The other online stores are mystique.in, Ajo.com, weavermart.com, fabriclore.com, mirraw.com, redbricksop.com and glowroad.com, Sri Lakshmi Kalamkari works at Secunderabad, Telangana State. A new trend is happening in design through experimentation and innovation in the 21st century. Pochampally weavers and Kalamkari Artisans have joined hands together to print Kalamkari designs on dupattas and sarees, the fabrics are sent to Srikalahasti from Pochampally. This process of fusion was started by artist Gudimetti Divya. There was also an interesting initiative by Dutch government, in the 17th and 18th century Kalamkari textiles were being exported to Dutch, later stopped when the East India company weakened. Now only Kalamkari textile pieces are available in their museums, so a team was sent to study this lost heritage which had become part of their clothing. The team consisting of Rudolf Lanfermiejer and Lily Lanfermieier, artist and JenneSipman, film maker toured Pedana, Srikalahasti and Ahmedabad. They learnt the art of Kalamakari. They wish to incorporate Dutch designs in Kalamkari.

Figure 1.11 Dutch team with Kalamkari Artist at Pedana, Andhra Pradesh



Source : <https://www.deccanchronicle.com/lifestyle/books-and-art/291216/vijayawada-fusion-of-kalamkari-art.html>

The Kalamkari Art of Andhra Pradesh has always been a favorite for art lovers out of other beautiful forms of handicrafts. Kalamkari is one of the oldest arts which is alive in the modern era also. Several arts have been born and extinguished also with time as unable to flourish due to several reasons. However, the kalamkari art, though one of the oldest arts, is flourishing in this modern era also with some glitches.

Figure 1.12 Artisan making Kalamkari



Source: <https://thedesigncart.com/blogs/news/kalamkari>

1.14 Conclusion

Kalamkari Art is a narrative and mainly associated with the temple mural illustration traditions of South India. It was deep rooted cultural, traditional and historical amalgamation and the patronage provided by temples. Kalamkari tradition still remains to the present day due to the GI tag, and also it gained the popularity among youth as a fashion statement and caters to a broad global podium.

Thus this chapter outlines the importance of various folk arts, contemporary arts and in depth study of kalamkari arts including its evolution, types and its importance. The next chapter highlights the objectives and methodology adopted for the study.

CHAPTER-II

OBJECTIVES AND METHODOLOGY OF THE STUDY

2.1 Introduction:

2.1.1 Folk and Traditional Arts of Andhra Pradesh: A Deeper Exploration:

The southern Indian state of Andhra Pradesh is well known for its lively and varied folk and traditional arts. These artistic endeavours, which include painting, sculpture, dance, music, and crafts, are a reflection of the region's rich cultural past. This is a more thorough examination of some of Andhra Pradesh's most important folk and traditional arts.

2.1.2 Kondapally Toys:

1. History and Origin of Kondapalli Toys: Kondapalli is a village close to Vijayawada where the toys are made. The Aryakhastriya group is home to the artists who have been practicing their skill for more than 400 years. Techniques and fashions are reported to have changed over the years as the tradition has been passed down through the generations.

Materials and techniques:

The softwood used to make the toys is referred to as "Tella Poniki" in the area. After shaping the wood with a chisel, artisans connect the pieces and cover them with a paste composed of sawdust and tamarind seed powder. The toys are hand-painted with vivid natural colors made from vegetable dyes once they have dried.

Themes and Significance:

Kondapalli toys usually feature animals, birds, mythological characters, and scenes from rural life. Their exquisite craftsmanship and simplicity are highly praised. The toys

are regarded as GI (Geographical Indication) products, showing their distinct cultural character, and have cultural value. They are frequently utilized in festivals and rituals.

2.1.3 Tholu Bommalatalu:

Origin and Background:

Tholu Bommalata, literally translated as "leather puppet dance," is a traditional Andhra Pradesh shadow puppetry technique. Performances have traditionally taken place in temple courtyards and hamlet squares, where the custom has been followed for more than a millennium.

Materials and Techniques: To get a transparent look, goat or deer hide is used to make the puppets. The leather is intricately designed by artisans who cut and puncture it before painting it with natural dyes. The puppets are used to project shadow images onto a white screen by mounting them on bamboo poles and manipulating them.

Themes and Importance: The stories portrayed in Tholu Bommalata performances are frequently taken from regional mythology, the Ramayana, and the Mahabharata. The art form transmits moral and ethical lessons in addition to providing enjoyment. In Andhra Pradesh, it is an essential component of religious rituals and cultural festivities.

2.1.4 Etikoppaka Toys

Origin and History: Etikoppaka toys are made in the village of Etikoppaka, which is close to Visakhapatnam. The Nakkashis are traditional artists who have been practising their trade for numerous decades.

Materials and Techniques: Ankudu Karra (*Wrightia tinctoria*) is the main softwood used to make the toys. Natural dyes derived from seeds, lacquer, and bark are used to color them. The toys have a glossy sheen thanks to a special lacquer coating technique called lac-turnery.

Themes and Significance: Known for their exquisite designs and silky finishes, Etikoppaka toys frequently feature a variety of animals, birds, and human figures. They emphasize the use of sustainable materials and technologies, making them

environmentally beneficial. Acknowledged as a GI item, these toys protect the customary craftsmanship of the area.

2.1.5 Kalamkari Art:

Origin and Background:

Andhra Pradesh has been home to the traditional textile art style known as "kalamkari," which translates to "pen work," for more than 3,000 years. The Golconda sultanate and then the British East India Company supported the art form, which led to its flourishing.

Materials and Techniques: Srikalahasti and Machilipatnam are the two primary styles used in Kalamkari. Block printing is used in Machilipatnam style, but freehand sketching and dyeing define Srikalahasti style. Artists create elaborate designs on cotton fabric using a bamboo or date palm stick that is pointed and has a bundle of fine hair on it. Next, natural colors made from plants, roots, and minerals are used to dye the fabric.

Themes and Significance: Hindu mythology, nature, and folklore are frequently portrayed in Kalamkari designs. The art form is prized for its vivid and intricate motifs, which are applied on wall hangings, saris, and interior décor. Kalamkari's environmental principles and artistic beauty have won it praise from all around the world.

2.1.6 Cherial Scroll Paintings

Origin and History: The village of Cherial, which was historically a part of Andhra Pradesh, is the source of the Cherial scroll paintings. The Nakashi community has been the principal practitioner of this ancient art form for more than 400 years.

Materials and Techniques: White mud, starch, and tamarind paste are used to treat khadi cloth, which is used to make the paintings. Then, using fine brushes made from squirrel hair, natural colors are applied. The up to 45-foot-long scrolls are employed as narrative tools in visual aids.

Themes and Significance: Mythological tales, folklore, and social situations are sequentially depicted in Cherial scrolls. During their performances, they act as a visual story for the Kaki Padagollu community of storytellers. The art form preserves the region's cultural legacy and is renowned for its distinct style and vivid colors.

2.1.7 Burrakatha

Origin and History: For millennia, Andhra Pradesh's cultural landscape has included the ancient storytelling technique known as burrakatha. It is thought to have come from the storytelling traditions of "Jangam Katha" and "Harikatha."

Performance and Techniques: Kathakudu, the primary storyteller, is accompanied by Rajkiya and Hasyaka, his two assistants. The assistants perform rhythmic beats, play musical instruments, and offer commentary alongside the primary storyteller. There are dancing moves, dialogues, and songs in the show.

Themes and Significance: Epics, history, societal issues, and regional folklore are the sources of the stories told in Burrakatha. In addition to providing amusement, art may educate people morally and socially. Burrakatha is performed at festivals, village assemblies, and social gatherings to preserve Andhra Pradesh's oral traditions and cultural values.

In summary Andhra Pradesh's folk and traditional arts are evidence of the rich cultural legacy of the area. These artistic disciplines, each with its own distinctive background, methods, and subjects, serve as a means of maintaining the community's cultural identity and values in addition to offering aesthetic enjoyment. They are still in great shape today, having adapted to modern tastes without losing their traditional character, which guarantees that the folk arts of Andhra Pradesh will live on for many more years. (NB Reddy, 2023)

The following studies were conducted on Kalamkari Art in Andhra Pradesh. These studies are important for the present research as they give insights about the Kalamkari art and also help in framing the research objectives based on the research gap.

2.2 Literature Review:

Many studies have been conducted on Kalamkari Art, present review is limited to journey of Kalamkari Art. The review of literature is done for the study by considering various journals, Articles done by individuals to show the relevance of the study.

Rajarshi Sengupta in his Article called Kalamkari finds that Kalamkari art as an amalgamation of a diverse set of influences. A review of the two kalamkari traditions also reveals the similarities in their techniques.

(Divakala, M., & Vasantha, M. ,2014). Tradition and Transition-- A study on Kalamkari of Srikalahasti. The paper focusses upon the relevance of traditional crafts as a powerful medium in the field of sustainable fashion. Maddala Sravani, chiruvuori

(Maddala Sravani, Chiruvuori Ravi Varma, 2020) An Article ‘The Ancient Art of Kalamkari’: Problems and Prospects with Special Reference to Pedana about the printing style of Kalamkari units of Andhra Pradesh, using mordant and natural dyes that depicted Indian Gods.

Sonia Nayyar Patwardhan (2019) ‘Kalamkari is A Traditional Indian Art of Perfection’ wrote in his article that he believes that art is unique in its ability to connect us with our humanity and our history—Kalamkari is a distinctly Indian craft, tied to our iconography and mythologies.

(Rupal, B., & Tejashwini, C. ,2017). in their article called Designing shoes through hand painting using Kalamkari design wrote about the present study was to carry out the documentation of design from Kalamkari painting and to develop value added shoes Through hand painting using Kalamkari Art. The effort was targeted towards finding the possibility of applying Kalamkari designs on shoes utilizing the hand painting. The hand painting designs and the prepared shoes were highly appreciated by the respondents Poothia, Suvritti, Juneja, Shalini and Rastogi, Shivi in their article called “Designing and styling of Poncho’s with Kalamkari Motifs”, in this study they tried to give a new look to Poncho inspired from Kalamkari motifs, and this study conducted in Banasthali University, to achieve this a few interventions made in the design process.

The Kalamkari motifs are collected and selected for the present study; design sheets with the most preferred motifs were developed and evaluated by 100 respondents. Finally selected designs evolved into prototypes. The developed prototypes were assessed with respect to different parameters such as aesthetic appeal, cost and uniqueness. Akanksha Pareek, “An attempt to record the awareness of Kalamkari craft among the design scholars”, in her study she wrote about this craft is initially used for temple art which was praised by pilgrims and eventually flourished by the rulers with great patronage. This age-old craft has been continuously gaining attention by the national and international designers.

Tribal Folk Arts of India (Sharma, E. K. T. A. ,2015). the researcher studies about the various folk arts of Indian states. Every region in India has its own style of folk art flourished likewise discussed about the kalamkari art as folk art.

(Grover, N., & Patni, V. ,2011), discussed about natural dyes "Extraction and application of natural dye preparations from the floral parts of Wood for dia

fruticosa (Linn.)" The present study deals with the extraction of natural dye from this species, commonly Known as Fire-Flame Bush, and their application on textiles. Three different techniques/methods for extraction of dye from the collected flowers were evaluated to determine the best extraction method.

(P. Siva Sankara Reddy, 2004) in his study called -A case Study of Andhra Pradesh the evolution of design, colour and form embodied in the handicrafts is a story of experiment and evolution through centuries perfected through the passage of time. This paper is to understand the facts about the socio-economic and working conditions of the artisan community in the country.

BENIWAL, V. (2016). in her article in The Hindu about Vivek Karunakarns innovation in Kalamkari commences by saying “Kalamkari comes with certain stereotypical images.

Ramanni (2007) ‘Kalamkari designs pertaining to different periods in history presented a pictorial record of the changing face of the society through the ages.’ In this project I propose to reflect the current society in the pictorial images on kalamkarito give it a new age look

The studies done till now were summarized in the form of table as below

Table 2.1 Summary of studies done

Details of the Journal/Book/Book Chapter/Website Link	Year of Publication	Main findings or conclusion relevant to proposed research work
1. Global Media Journal-Indian Edition- ISSN: 2249-5835	June 2022.	The survival of folk arts solely hinges on a unique communication strategy that can establish brand value and consumer engagement in a world that is shifting rapidly towards the digital space. Regional folk art, is seen as the safest and most convenient way to penetrate the local market as well as the global market.

<p>2. Textile Academics in India—An Overview</p> <p>book series</p>	<p>08 February 2022</p>	<p>the present chapter briefly provides an insight into the present scenario in India as far as the academics and research-related activities in the field of textile are concerned.</p>
<p>3.</p> <p>https://ideas.repec.org/a/jct/journal/v16y2021i2p54-57.html</p>	<p>9-9-2021</p>	<p>The exploratory method was chosen to write the timeless beauty of traditional painting kalamkari. This research paper was started with the style, colours and techniques with the idea of bringing about innovation in today's Kalamkari.</p>
<p>4. International</p> <p>Journal of</p>	<p>Volume 9</p> <p>Issue 7,</p> <p>July</p>	<p>This article is a descriptive study of</p>

<p>Science and Research, www.ij sr.net</p>	<p>2020</p>	<p>painted and printed textile tradition of Kalamkari units of Andhra Pradesh, using mordents and natural dyes. Initial representation of Kalamkari art was as religious paintings that depicted Indian Gods. Kalamkari started off during the</p>	
			<p>Mughal dynasty and presently Andhra Pradesh is the largest producer of Kalamkari</p>

			fabric.
5. International Journal of Computer Application, DOI: https://dx.doi.org/10.26808/rs.ca.i8v2.03	Issue 8 Volume 2, March, April 2018	International Journal	This paper discusses about Kalamkari fabrics, home decors, lifestyle products of Srikalahasthi
6. International Journal of Creative Research Thoughts (IJCRT) www.ijcrt.org	Volume 8, Issue 9 September 2020	International Journal	This paper discusses about handlooms in interiors, furnishings and Artifacts of Kalamkari Art
7. Asian Journal of Home Sciences	Volume 12 Issue 2 December, 2017		The objective of present study was to carry out the documentation of design from Kalamkari painting and to develop value added shoes through hand painting using

			Kalamkari art.
8. International Journal of Management of Management 'SHANLAX' https://www.shanlax.com/	Volume 7 No 2, 2019		The objective of this research is to understand the evolution of hand painted and block printed kalamkari and the artisans, their life style, their standard of living. Secondary data was largely collected through books and also from blogs, newspapers, articles and various websites.
9. Journal of Textile	Volume 7,		This paper discusses

Design Research and Practice	Issue 1, 2019		about term “kala m” is gener ally emplo yed to indica te both painte d and printe d textile and also discus ses about wood en block maker s in the Banda r region of
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			Andhra Pradesh
10. International Journal of Home Science http://www.home-sciencejournal.com/	Accepted in 24-12-2019		The writer has mentioned about painted and block printed scrolls on fabric of the localized tradition in Andhra Pradesh

<p>11. IJMRR, International Journal of Management Research and Review http://www.ijmrr.com</p>	<p>July 2012/ Vol Ume 2/Is Sue 7</p>		<p>This paper discusses about Indian Handi craft Industry, Problems and Strategies</p>

<p>12. International Journal of Research, Granthaalayah https://doi.org/10.29121/granthaalayah.v8.i3.2020.169</p>	<p>Volum e 8 Issue 3, March 2020</p>	<p>This paper discusses about Indian folk and ritual paintings including the figures of human beings, animal along with daily life scene, mythological and rituals are created in</p>
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			rhythmic pattern with regional essence.
13. http://www.essen /, International Journal for Environmental Rehabilitation and Conservation	Volume VI, Special Edition 1, July 2017	International Journal	This paper discusses about designing and styling of Poncho's with Kalamkari motifs.

<p>14. https://www.ingentaconnect.com/content/intellect;jsessionid=7ir6d2c</p>	<p>Volume 8, Number 1, 1 March 2017</p>		<p>The study reflects on Kalamkari's current position within the Indian textile market</p>
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<p>6ra9r.x-ic-live-01DOI:https://doi.org/10.1386/crre.8.1.79_1</p>			<p>based on the experiences of the artists who continue to practice and sell their work for use in different</p>
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			contexts of apparel and interior accessorie s
15. JOURNAL OF INTERNATIONAL ACADEMIC RESEARCH FOR MULTIDISCIPLINARY	Volume 3, Issue 5, June 2015		This paper discusses about folk and tribal art of different states of India along with Kalamkari paintings of Andhra Pradesh. This paper tells us how folk art expresses cultural identity by conveying shared communit

		<p>y</p> <p>values and aesthetics.</p>
<p>16. International Journal of Multidisciplinary Research</p>	<p>2017,</p> <p>Volume : 7,</p> <p>Issue : 7</p>	<p>This paper discusses about the history of Handloom textile Art of Telugu speaking region of Telangana and Andhra Pradesh. Different centers in these two regions famous of handloom textile Art</p>

		<p>and gained international level prominence for their products.</p>
<p>17. IEEE, DOI:10.1109/SPIN.2018.8474290</p>	<p>2018</p>	<p>The paper proposes a framework to classify Indian art forms into 8 different categories viz. Kalamkari, Kangra, Madhubani, Mural, Pattachitra, Portrait, Tanjore and Warli depending upon the style of</p>

			art form.
18. NISCAIR-CSIR, India	Mar-2001		The present status of natural dyes with

			<p>reference to the stakeholders of natural dyes, estimates of dye requirements, availability of natural dyes, technology for production, and some important natural dyes and mordants is critically discussed</p>
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<p>19. Asian Journal of Multidimensional Research (AJMR)</p>	<p>2013, Volume : 2, Issue : 7</p>	<p>aimed at highlighti ng the various Handicra fts products produced by limiting to the Andhra Pradesh State.</p>	
<p>20. NISCAIR-CSIR, India</p>	<p>Jul-2014</p>	<p>Hand painted fabric has the potential for giving a crafty look to various handloom fabrics used for apparel and home furnishing purpose. Such painted cotton fabrics can also be</p>	

			considered as eco-friendly product and is worth as labeled eco-textile.
21. Journal of Pharmocognosy and Phytochemistry	December, 2020		This paper discusses the use of natural dyes and says it has been part of Indian cultural identity.
22. https://www.researchgate.net/publication/318529485_Tradition_and_Transition---_A_study_on_Ka	January 2014		The paper focusses upon the relevance of traditional crafts as a powerful medium in the field of sustainable fashion.

<p>lamkari_of_Srikalahasti</p>			<p>Kalamkari of Srikalahasti is one Indian craft which embodies the spirit of organic fashion.</p>
<p>23. www.sahapedia.org</p>	<p>2016</p>		<p>This paper discusses about painted and block printed cotton and silk textiles produced in Srikalahasti (Chittoor District) and Machilipatnam (Krishna District) in Andhra Pradesh</p>

<p>24. Global fashion conference</p>	<p>2020</p>	<p>Craft Resurgence in India Post independence</p>	<p>This paper discusses about Indian aesthetics have always been associated with being highly decorative and ornamental. The craftsmanship of Indian textiles has always been appreciated and acclaimed for its refined skills throughout history by various travelers, invaders and rulers.</p>
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<p>25. Shodhkosh: Journal of Visual and Performing Arts</p>	<p>Ja n- Ju ne 20 20</p>	<p>Vegetation in Indian Art</p>	<p>Kalamkari painting, the peacocks and birds are enjoying themselves on the flowered tree. In Indian art, peacocks and flowers are the symbols of joyfulness.</p>	
<p>26. International Journal of Home science</p>	<p>2020</p>	<p>An attempt to record the awareness of Kalamkari craft</p>	<p>Kalamkari is traditional hand painted and printed</p>	

		among The design scholars	textiles from South Indian region of India and reserve a story of art manifestation and rich culture in the traditional method of practice. The craft was initially used as temple art which was praised by the pilgrims And eventually flourished by the rulers with great patronage
27. The Journal of Textile Institute	2021	Sustainable plant-based bioactive materials for Functional	This paper discusses about harmfulness of the synthetic

		printed textiles	dyes on textiles and harmlessness of natural dyes	
28. South Indian tradition technique of Kalamkari (Book)	24 Decemb er 2009	Lotikavardaraja n	The volume one Kalamkari a term used for cotton painted by hand with a brush or block printed.	

<p>29.</p> <p>Tradition and Transition- A Study on Kalamkari of Srikalahasti</p>	<p>2014</p>	<p>Malini Divikala, M Vasantha</p>	<p>Kalamkari of Srikalahasti is one such Indian craft which embodies the spirit of organic fashion. A celebrated piece of workmanship, Kalamkari, is practiced in the form of block prints as well as dye painted versions and clearly dominated the European and French</p>
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			<p>markets during the</p>	
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			<p>17th and 18th centuries. The essence of the craft is encapsulated in its name “kalam/ qualam”, meaning ‘pen’ and “kari” meaning ‘craft’ in Urdu.</p>	
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<p>30. Tribal Folk Art of India</p>	<p>June 2015</p>	<p>Ekta sharma</p>	<p>Kalamkari or Qalamkari is a type of hand-painted or block-printed cotton textile, produced in parts of India. The word is derived from the Persian words kalam (pen) and kari (craftmanship), meaning drawing with a pen. The craft made at Machilipatnam in Andhra Pradesh, evolved with patronage of The Mughals and the Golconda sultanat</p>	
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2.3 Relevance of Study:

After selection of the problem of the present piece of study a number of works and literatures are collected to understand the theoretical and practical knowledge of Kalamkari Art, and many selected references and theories will be taken to write the thesis.

2.4 Objectives:

1. To explore and study the evolution and journey of Kalamkari Art.
2. To explore what Kalamkari Art and types of types of Kalamkari Art.
3. To analyse the influences traced between Kalamkari Art with some of the folk and contemporary artists

4. To analyze the scope of revival of the Kalamkari Art.
5. To make a comparative analysis of the different linearity on the art of Kalamkari in Machilipatnam and Srikalahasti.

2.5 Methodology:

As the studies on evaluation of Kalamkari art is very less, the researcher has chosen exploratory study which can give in-depth understanding of the Kalamkari Art. No Hypothesis is drawn as the study is exploratory in nature. The data is collected through secondary sources and primary sources like face to face interviews with open ended questions. The secondary sources such as research articles, books, web sites were used in order to achieve the first two objectives which are related to evaluation and types of kalamkari art. In order to achieve the other objectives of the study qualitative studies were conducted wherein the kalamkari artists of Machilipatnam and Srikalahasti regions where these Kalamkari art forms exist have been interviewed by the researcher with the help of face to face interviews. An open ended questionnaire is served to the participants of the study and after the interview process, these transcripts were typed electronically and read out to the participants , after receiving the confirmation from the participants and the researcher is satisfied about the validity and reliability of the transcripts, they were analyzed using NVIVO 12 software and found the themes of the study that help in achieving the objectives of the study.

Sample Size The researcher is concentrating on Kalamkari artists to find the deep insights into the journey of the Kalamkari art and with a view to improve the standard of living and to bring out the lapses the researcher is taking the sample from the customers using the kalamkari arts. In qualitative studies interviews should be conducted till the saturation point is reached (Rowlands, 2016; Hennink, 2017; Mason, M. 2010)

In the present research conducted 50 interviews in each region were conducted though the saturation point is reached by 12th interview only.. Saturation can be explained as where there will no new knowledge is obtained

So many qualitative researchers after doing lot of research found that the point of saturation is as below

Table 2. 2 Table showing saturation point in qualitative research

Sl.No	Name of the Researcher	Saturation
1	Bruce & Johnson	12 th interview
	Hagaman&Wutich	20 th interview
3	Francis et al	17 th interview
4	Kaiser & Marconi	9 th interview

Source: Author's own

2.6 Scope of the Study:

The study is limited to Kalamkari Art of Andhra Pradesh and the study concentrated upon the Journey of Kalamkari from the beginning to present, especially to study present scenarios of Kalamkari arts practitioners.

2.7 Research Outcome:

The study helps in understanding how the Kalamkari Art has evolved, bringing out the real aspects suffered by the Artists. The study also helps to bring the real problems of the artisans to the notice of the Authorities, organizations who can help them

2.8 Conclusion:

This chapter explains the importance and the reasons for framing the objectives. This chapter also detailed about the methodology adopted to achieve the objectives of the study. Some of the objectives ere an outcome of literature and some of them are analysed by using qualitative interviews.

The next chapter deals on achieving the first two objectives and next chapters are the results of qualitative interview analysis.

CHAPTER III

EXPLORING THE EVOLUTION, JOURNEY AND TYPES OF KALAMKARI ART

3.1 Introduction

3.1.1 Evolution of Kalamkari Art

Ancient Origins

The Development of Kalamkari Paintings Ancient Sources: The history of Kalamkari dates back more than 3000 years. Originally, painters used natural dyes to paint ordinary sceneries and legendary stories onto fabric as a way to tell stories.

Trade and Influence: Indian textiles were highly prized in Greece, Persia, Egypt, and the Roman Empire, where they thrived along the old trade routes. The techniques and designs of Kalamkari were refined as a result of this need.

Medieval Era Sultanate and Mughal Patronage: Kalamkari was greatly influenced by the Golconda Sultanate and subsequently the Mughal monarchs. Royal support for the art form resulted in the production of beautiful works that incorporated Persian and Hindu epic themes.

Religious Significance: Kalamkari developed a strong relationship with temple art throughout this time. Large narrative panels and scrolls were made by the Chitrakars, a group of artisans, for use in temple rituals and as sacrifices to gods.

Colonial Period

British East India Company: Kalamkari saw substantial modifications following the British occupation. Block-printed textiles were produced in greater quantities for the European market as a result of the East India Company's promotion of art for export.

The Kalamkari artisans demonstrated resilience and adaptation by incorporating current themes and techniques into their work, even in the face of declining royal funding. This allowed the art form to continue existing.

3.1.2 Journey of Kalamkari Art

Revival Efforts

Post-Independence Era: Following India's independence, attempts were undertaken to bring back several indigenous art styles, such as Kalamkari. The promotion and preservation of this historical art was made possible by government actions as well as assistance from NGOs and cultural institutions.

Art Schools and Workshops: By offering young craftsmen instruction, art schools and workshops ensured that traditional skills and practices would be passed down to next generations.

Contemporary Methods

Modernizations: Kalamkari has changed over time to incorporate contemporary themes and applications. Artists combine the old and new by experimenting with new designs while adhering to classic techniques.

International popularity: Due to the incorporation of Kalamkari themes into collections by designers and businesses, the art form has garnered popularity on a global scale. The livelihoods of artisans have been maintained and art has been widely promoted thanks to this international exposure.

3.1.3 Types of Kalamkari Art

Srikalahasti Style: The freehand sketching method is a well-known characteristic of the Srikalahasti style. Artists make elaborate motifs on fabric using a bundle of fine hair attached to a bamboo or date palm pole.

Religious Themes: This style is mostly characterized by images of gods and mythological characters, as well as events from Hindu epics like the Ramayana and Mahabharata.

Natural colors: Srikalahasti Kalamkari is known for its use of natural colors. Because the colors come from fruits, vegetables, and other natural sources, they are environmentally friendly.

For instance:

A realistic scene from the Ramayana may be depicted in a Srikalahasti Kalamkari work, with characters like Hanuman, Sita, and Rama skillfully sketched and colored with natural dyes.

Block printing in the Machilipatnam Style: The main technique used in this style is block printing. Wooden blocks are carved by artisans with elaborate patterns that are subsequently imprinted into fabric after being dipped in natural dyes.

Persian Influence: The combination of Indian and Persian themes in this style is a reflection of the past trade routes and cross-cultural interactions. Animals, geometric shapes, and floral patterns are common design elements.

Vibrant Colors: Machilipatnam Kalamkari is renowned for its brilliant color scheme, which is the result of several dyeing techniques.

For instance:

A Machilipatnam Kalamkari cloth may have vibrant, recurring flower designs made with natural dyes and intricately carved wooden blocks.

Combining Modern and Fusion Styles

Modern Interpretations: By fusing traditional motifs with contemporary aesthetics, contemporary Kalamkari artists are experimenting with new topics and techniques. This covers modern themes, abstract designs, and fusion techniques that combine block printing with hand painting.

Fashion and Interior Design: Kalamkari has made a comeback in contemporary fashion and interior design, as designers are fusing the art form into apparel, accessories, and wall hangings, curtains, and cushion coverings.

For instance:

Traditional designs like lotus blossoms or peacocks may be featured on a modern Kalamkari garment, but they may be reinterpreted with a modern spin on the color palette and pattern.

In summary

With its long history and deep cultural significance, kamandkari art has changed throughout millennia to accommodate shifting societal norms and aesthetic preferences. Kalamkari's transition from traditional storytelling to modern fashion demonstrates its versatility and durability. Kalamkari, which offers a distinctive fusion of tradition and contemporary, is still in demand today thanks to its two main styles, Srikalahasti and Machilipatnam, as well as the expanding popularity of fusion styles. In addition to its

international recognition, the attempts to revitalize and promote this art form guarantee that Kalamkari will always be a lasting representation of India's creative legacy.(A Rani, 2021)

3.2 History of Kalamakri Art

Kalamkari is a type of hand-painted or block-printed cotton textile produced in Isfahan, Iran, and in the Indian state of Andhra Pradesh. Only natural dyes are used in Kalamkari, which involves twenty-three steps.

Kalamkari Art was born from Storytelling Art. To tell stories, people used to travel from village to village. Musicians, Painters, and Folk Singers narrated Hindu mythology tales in ancient times. They even used to paint on a large canvas using organic colors made from plants while they tell the story. The art of Kalamkari was originated about 3000 ago (Roy, S. T., & Das, A. K. (2013).

The story tellers are called as Chitrakars, illustrated their stories on a large canvas painted on the spot with simple means of and dyes extracted from plants. The large canvas panels found in Hindu temples are of Kalamkari depicting stories from Hindu mythology and iconography.

It was found as an art form in wealthy peak of Golkonda sultanate, Hyderabad, in Middle Ages. The Mughals patronage this art form and called the practitioners of this craft as “Qualamkars” from which the word Kalamkari evolved. Mughals and Golconda Sultanates patronized this craft that was the reason there is an influence of Persian and Islamic Art.

The Kalamkari Art is practiced in Srikalahasti and in Machilipatnam of Andhra Pradesh state and also in some parts of Tamilnadu by migrants from Telugu speaking families over the generation have constituted their livelihood. British people also enjoyed the decorative element for clothingsince 18th century.

As per the Art historians fabric samples depicting Kalamkari art was also found at archeological sites of Mohenjo-daro of Indus valley civilization. This style of painting got recognition during the Mughal era (Soma Ghosh 2018, pg 6).

This art was flourished in Machilipatnam in the Krishna district of Andhra Pradesh under the Golconda sultanate and promoted by Britishers in India in the 18th century. Even today many families in Andhra Pradesh are practicing this art for their livelihood over the generations. In the Kingdom of Vijayanagar also Kalamkari Art gained popularity as a temple art.

3.3 Kalamkari Art: Perspectives of Cultural Critics, Consumers, and Policymakers

Cultural Critics:

Authenticity and legacy: As a vital component of India's intangible cultural legacy, cultural critics stress the need of maintaining the authenticity of Kalamkari art.

Narrative Art Form: They frequently draw attention to Kalamkari's function in storytelling, particularly its meticulous portrayals of religious and mythical stories, as well as its value in keeping historical accounts and cultural narratives alive.

Creative Excellence:

Workmanship: Critics acknowledge the expertise and time needed to produce precise designs, praising the elaborate workmanship involved in block-printing and hand-painting processes.

Aesthetic Value: Kalamkari's distinct style, distinguished by its intricate designs and natural dyes, is frequently praised for its artistic merit and beauty.

3.3.1 Cultural Identity:

Regional Identity: Kalamkari, which reflects regional customs, beliefs, and practices, is seen as a manifestation of the cultural identities of Andhra Pradesh and Telangana.

Symbolism: By relating Kalamkari's themes and colors to larger cultural and theological settings, critics delve into the symbolic meanings that underlie the artwork.

Consumers:

Respect for Craftsmanship:

Handmade Quality: Kalamkari's handmade quality is highly valued by customers, who recognize the distinctiveness and individuality of each piece.

Support for Artisans: Traditional craftsmen and sustainable techniques are becoming more and more popular, and many people see buying Kalamkari products as a means to help keep traditional crafts alive.

Appeal to the Eyes:

Fashion and Decor: The visual attractiveness of Kalamkari designs, which are utilized in clothing, accessories, and home décor, draws in customers. The rich hues and elaborate designs give a distinctive touch to interior design and personal flair.

Cultural Connection: Kalamkari products are popular among people who appreciate cultural expression because they provide owners a sense of connection to their Indian background and culture.

3.3.2 Policymakers:

Cultural patrimony preservation:

Policy Support: As a vital component of India's cultural legacy, Kalamkari has to be preserved and promoted by policymakers. Policies to encourage artists and maintain traditional methods may take the form of grants, subsidies, and campaigns.

Intellectual Property: To maintain authenticity and deter imitation, efforts are made to protect Kalamkari art through intellectual property rights, such as geographical indications (GI) tags.

Development of the Economy:

Policymakers prioritize enhancing the financial circumstances of Kalamkari artists by offering them access to markets, financial support, and training in order to improve their standard of living.

Tourism Promotion: To promote Kalamkari art as a cultural tourism destination, governments are creating infrastructure and initiatives that will draw visitors and strengthen local economies.

International Market Integration

Export Promotion: Exports are encouraged, international trade shows are attended, and Indian handicrafts are promoted overseas as part of the policies designed to bring Kalamkari art to the world market.

Quality Standards: By establishing certification procedures and standards, Kalamkari goods may better compete in worldwide markets by meeting international standards.

Cultural critics, customers, and legislators all have different perspectives on Kalamkari art, and they all have a part to play in its promotion, appreciation, and preservation. Policymakers want to preserve and advance the art form for its cultural and economic benefits, while critics concentrate on its artistic and cultural significance. Consumers recognize its aesthetic and ethical aspects. (A Ratnam, 2014)

3.4 Types of Kalamkari Art

Kalamkari Art is one of the ancient styles of traditional hand painting done on cotton or silk fabric. Artisans use tamarind pen and natural dyes extracted from plants to paint. Kalamkari word derived from Persian word where 'Kalam' means pen and Kari refers to craftsmanship. Kalamkari Art is an art of painting on fabric. It was flourished under the patronage of Golconda sultanate in Srikalahasti and Machilipatnam in Andhra Pradesh. As per the historians traces of Kalamkari Art were also found in the site of Mohanjo-

darro of Indus valley civilization. Even today many artisan families are practicing this craft for their livelihood.

3.5 Regional Variation of Kalamkari Art with Contextualization in Broader Socio-Cultural and Economic Framework

Known for its gorgeous textile designs, Kalamkari art differs greatly from place to place, especially in Andhra Pradesh between Machilipatnam and Srikalahasti. Every style showcases how regional customs, religious influences, historical interactions, and economic variables create artistic expressions, reflecting the distinct socio-cultural and economic circumstances of each place.(Rajarshisengupta, 2020)

3.5.1 Regional Differences Machilipatnam Kalamkari Methods and Features:

Block printing is the main method used by Machilipatnam Kalamkari. To produce designs on fabric, artisans employ hand-carved wooden blocks dyed in natural dyes.

Uniform Linearity: Repetitive, consistent patterns with uniform linearity are guaranteed by the usage of blocks.

Persian and Mughal Influences: Persian and Mughal art are regularly featured in designs, which frequently include elaborate geometric and floral motifs.

Socio Cultural Context:

Historical Trade: During the ancient and medieval periods, Machilipatnam was a well-known port that aided in trade with Persia and other areas. Persian artistic elements were brought into local art through this trade.

Religious Neutrality: Machilipatnam's Kalamkari is adaptable for a variety of uses, including apparel and home decor, because it is less concentrated on religious themes and more on secular and ornamental designs than Srikalahasti.

Financial Structure:

Export-focused: The block printing process enables large-scale production to meet both local and global demand. Because of this, Machilipatnam has traditionally been seen as a major participant in the textile trade.

Large artisan communities engaged in fabric printing, dye preparation, and block carving are supported by the economic framework, which develops a regional economy with plenty of job possibilities.

For instance:

Repetitive floral and geometric patterns are common in Machilipatnam Kalamkari fabrics, which are ideal for home décor and clothing items like dupattas and saris.

3.5.2 Srikalahasti Kalamkari Methods and Features:

Freehand Drawing: The freehand drawing style of Srikalahasti Kalamkari sets it apart. Artists draw elaborate motifs straight onto fabric using a bamboo or date palm stick with a bundle of fine hair (kalam).

Fluid Linearity: Because the lines are hand-drawn, they are organic and flowing, enabling intricate and unique artistic expressions.

Themes from mythology: Themes mostly consist of images of gods and goddesses, scenes from Hindu mythology, and epics like the Ramayana and Mahabharata.

Social-cultural context

Temple Art: Srikalahasti has a strong religious and cultural legacy, and Hindu mythology and temple rites are strongly connected to the art style. The town's close proximity to significant temples affected the artwork's thematic theme.

The freehand technique enables artists to craft intricate narrative scrolls and panels, which are frequently utilized in religious rites and storytelling.

Financial Structure:

Focus on Artisanry: Freehand sketching is a labor-intensive approach that prioritizes artistic integrity and quality over quantity. This develops a specialized market for expensive and distinctive items.

Government Support: A number of government programs, which give artists financial and instructional assistance, are intended to conserve this historic art form.

For instance:

Using complex and varied linearity, a Srikalahasti Kalamkari sculpture might represent a scenario from the Ramayana in detail. It could also be utilized as a decorative wall hanging or in religious ceremonies.

Broader Socio-Cultural and Economic Framework

Impact on Socioculture

Preservation of Heritage: Representing the historical accounts and religious customs of their various regions, both Kalamkari forms are essential to the preservation and promotion of India's rich cultural legacy.

Cultural Identity: Kalamkari is a means of expressing local identity, with each style encapsulating the distinct cultural values of its particular locale.

Economic Impact: Employment Creation: Kalamkari gives thousands of craftspeople a means of subsistence, boosting regional economies and encouraging communal growth.

Sustainable Practices: Kalamkari goods are more marketable because they use natural dyes and eco-friendly production techniques, which are in line with worldwide trends toward sustainability.

Global Market: The growing desire for traditional and environmentally friendly art forms in foreign markets has given Kalamkari artisans new business prospects and increased export earnings.

Opportunities and Modern Adaptations

Modern Fashion: Designers fuse traditional and contemporary trends by incorporating Kalamkari motifs into contemporary clothing and accessories.

Home Decor: Kalamkari art is used to create eye-catching, internationally popular wall hangings, curtains, and pillow coverings.

Digital Platforms: Artists can reach a larger audience with the help of e-commerce and digital marketing.

In summary

With its regional variants seen in Srikalahasti and Machilipatnam, Kalamkari art demonstrates the significant impact that socio-cultural and economic conditions have on creative expression. Srikalahasti Kalamkari is still deeply based in religious themes and artisanal skill, whereas Machilipatnam Kalamkari stresses large-scale production and reflects past commerce influences. Both forms offer essential economic opportunities for artisans and make major contributions to India's cultural legacy. In a worldwide world, the incorporation of traditional motifs with modern applications guarantees Kalamkari art's continuous relevance and expansion.

Figure 3.1 The master craftsman Ramachandraiah with his co-workers



Source: courtesy dsource.in

Natural colours are used to make Kalamkari Art (Ekta sharma 2015 pg. 304). Organic colours are used to make these paintings. The organic colors are prepared using parts of plants, roots, leaves along with mineral salts of iron, tin, copper, alum etc., which are used as mordents.

There are several types of styles and forms of these types of painting throughout India. This Kalamkari Art style involves 23 tedious steps of dyeing, bleaching, painting, block

printing, starching, cleaning and more. Themes of this art is motifs like flowers, trees, peacocks and religious scenes and divine characters of Hindu Puranas like Ramayana and Mahabharata. In olden days these paintings are used as temple backdrops in place of murals. Nowadays this art is primarily done to create Kalamkarisarees.

Cotton fabric used for Kalamkari is first treated with a solution of cow dung and bleach. After keeping the fabric in this solution for hours, the fabric gets and uniform off-white color. After this the cotton fabric is immersed in a mixture of buffalo milk and Myrobalans. This avoids smudging of dyes in the fabric when it is painted with natural dyes.

Later, the fabric is washed under running water to get rid of the odor of buffalo milk. The fabric likewise is washed twenty times and dried under the sun. Once the fabric is ready for printing, artist sketch motifs and designs on the fabric. Post this the Kalamkari artists prepare dyes using natural sources to fill colors within the drawings.

Incorporating minute details, the Kalamkars use 'tamarind twig' as pen, to sketch beautiful motifs of Krishna Raas-Leela, Indian go and goddesses like Parvati, Vishnu, Shri Jagannath, designs of peacock, lotus, and scenes from Hindu epics like Mahabharata and Ramayana.

Craftsmen use natural colors for example they extract black color by blending jiggery, water and iron fillings which they use for outlining sketches (Anjali Pandey 2020 pg. 362). Mustard or yellow is derived by boiling pomegranate peels, red hues are created from bark of madder, similarly blue is obtained from indigo and green is derived by mixing yellow and blue together.

Mainly there are two types of identifiable styles of Kalamkari art in India. One is Srikalahasthi style and another one is Machilipatnam style. Both are two towns in the state of Andhra Pradesh. In Kalhasthi style painting done on big canvases with hand drawn scenes by using tamarind twig pen and used for backdrops in the temples and also called as temple art. Themes of this art are inspiration from the Hindu mythology describing scenes from the epics and folklore. This style holds and strong religious connect because its origin in the temples. On the other hand in the Machilipatnam style of Kalamkari, motifs are essentially printed with hand carved

traditional block with intricate detailing painted by hands. Machilipatnam style of block printings done on saris, bed sheets and curtains. The themes of this style are lotus flowers, trees, peacocks etc.

Figure 3. 2 The process of Kalamkari Art drawing



Source: dsource.in

The Kalamkari Art form is very ancient and elegant and has received good recognition over the past several years. It gained the popularity due to portraying a wide range of themes with its intricately hand-crafted motifs and brilliantly colored figures.

Currently many people across the world are against the use of toxic chemicals and manufacturing. If this is the case ideally naturally dyed art form of Kalamkari should be in the boom. But because of the laborious procedure involved in the making process, it is losing its importance and shine. And not only this but also the extensive industrialization and modernization the Kalamkari art losing its grace. The Art form is in extinction because of the emergence of technology machine looms and printed textiles. Indian fashion designers are continuously working on revival of this art form otherwise Kalamkari would have been lost in the pages of history. Presently the needed task is to provide fair chance to these artists to thrive and showcase their talent, which can be also taken care by fashion industry. Many creative fashion designers are there in India and these designers get kalamkari art designs up and can help going on the ramps to reach larger audience. This will help to keep Kalamkari alive and continues to shine.

3.6 Cultural Preservation of Kalamkari Art

3.6.1 Record-keeping and Preservation:

Digital Archives: Preserving traditional Kalamkari designs, processes, and narratives for future generations is facilitated by the creation of digital archives. Researchers, students, and fans from all around the globe can access these archives.

Research and Publication: Writing up the results of in-depth investigations into the background, cultural relevance, and development of Kalamkari art in books, journals, and online publications.

Educational Programs:

Art Schools and Workshops: Creating specifically designed art schools and workshops to instruct the next generation in traditional Kalamkari methods. These establishments are capable of offering instruction in theory as well as in practice.

Encouraging community-based learning, in which seasoned craftspeople train younger members of their community to ensure that the knowledge and customs are carried along.

3.6.2 Artistic Revitalization

Kalamkari art has been artistically revitalized by the use of technology, extending applications, encouraging eco-friendly practices, delivering educational programs, displaying the art in cultural events, and combining traditional techniques with new designs. These initiatives guarantee that Kalamkari art will always be lively and significant in the modern world, making sure the knowledge and customs are transmitted.

3.6.3 Socio-cultural and Economic Impact of Kalamkari Art

Economic Empowerment:

Source of revenue: In Andhra Pradesh and Telangana, kalamkari art is a major source of revenue for several artists and their families. Both rural communities and local businesses are supported by it.

Employment Creation: The Kalamkari sector generates employment possibilities for artists as well as supply chain participants including fabric suppliers, dye producers, and marketers.

Preservation of Culture:

History Conservation: Communities retain their cultural history and customs by conserving and promoting Kalamkari art. Among artists, this continuity of culture fosters a sense of identity and pride.

Education and Knowledge Transfer: To ensure the continuation of the trade, Kalamkari art promotes the passing down of traditional knowledge and abilities from one generation to the next.

Social Advancement:

Building Communities: Artists frequently collaborate in cooperatives or community organizations, which promotes interpersonal relationships and teamwork. Mutual support and improved working circumstances might result from these social systems.

Empowering Women: A large number of Kalamkari craftspeople are female. They gain social standing, financial freedom, and the chance to have a positive impact on their families and communities by participating in this art form.

Ecological Methods:

Environmental Benefits: Traditionally, kalamkari art has used sustainable methods and natural colors, which are less harmful to the environment than synthetic ones. This emphasis on sustainability can support more extensive initiatives for environmental preservation.

Eco-Friendly items: Kalamkari art's sustainable qualities may increase its market appeal and support economic growth while encouraging environmental care, particularly as the demand for eco-friendly items grows globally.

Growth of the Market:

Global Reach: Kalamkari art has made its way into foreign markets through internet platforms and international exhibits. The expansion boosts sales and gives craftsmen a more steady stream of revenue.

Tourism Boost: Travelers with an interest in cultural and artistic legacy are drawn to Kalamkari art. This enthusiasm for traditional crafts has the potential to increase tourism in the area and generate more income.

Support from Government and NGO:

Policy and Financial help: Kalamkari craftsmen frequently get financial assistance, training, and marketing help from government initiatives and non-governmental organizations. These initiatives support the continuation of the craft and improve the socioeconomic standing of artists.

Development Initiatives: The socioeconomic effect of Kalamkari art may be increased by a number of development initiatives targeted at enhancing the artisan communities' infrastructure, healthcare, and educational systems.

Knowledge of Education and Culture:

Cultural Education: People may learn about Indian mythology, history, and cultural narratives via the use of Kalamkari art. Increased public appreciation and understanding of culture are fostered by this educational component.

Workshops and exhibits: Organizing workshops and exhibits encourages more support and investment for Kalamkari art while also educating participants on the socio-cultural and economic significance of the work.

In summary

Kalamkari art has a wide range of socioeconomic benefits, including empowering people economically, protecting cultural heritage, supporting social development, encouraging sustainable practices, broadening the market, and receiving assistance from NGOs and the government. Kalamkari art supports the general sustainability and well-being of artisan communities by attending to their social and economic demands.(VM Kesaboina 2022)

3.6.4 Educational Value of Kalamkari Art

Cultural Legacy:

instructs students on Indian history, mythology, and customs.maintains and advances local cultural narratives.

Creative Methods:

Demonstrates the use of traditional block printing and hand painting techniques.
demonstrates the use of eco-friendly techniques and natural dyes.

Telling Tales:

Increases comprehension of visual storytelling by using intricate patterns and designs.
stimulates creativity and narrative thinking.

Historical Background:

Gives information on the evolution of Indian arts and textiles throughout history.
demonstrates how artistic forms and methods have changed over the years.

Sustainable and Ethical Practices:

Raises awareness of the value of natural resources and ecological art approaches.
informs people about the environmental effects of using eco-friendly industrial techniques.

Enhancement of Skills:

provides useful skills in age-old artisan methods.promotes accuracy, perseverance, and artistic expression.

Cultural Interaction:

Encourages respect for and comprehension of other cultural customs.promotes cooperation and learning across cultural boundaries.Impact on the Economy.

Society:

Teaches the value of traditional arts from a socioeconomic perspective.Emphasizes the significance of craftsmen in protecting cultural legacy and fostering community growth

3.6.5 Global Cultural Exchange of Kalamkari Art

International Festivals and Exhibitions:

The world is introduced to the rich legacy and exquisite designs of Kalamkari art through its display at international art exhibits and cultural events.

Partnerships with Foreign Designers:

Unique fusion goods are created through partnerships with global fashion designers and artists, fusing traditional Kalamkari processes with contemporary trends.

Workshops and seminars for education:

Teaching Kalamkari techniques through workshops and seminars held across the world, enabling craftspeople to share their knowledge and cultural tales with a worldwide audience.

Platforms for E-Commerce:

Online marketplaces make it easier for Kalamkari art to be sold to clients abroad, increasing its appeal and recognition across many cultural groups.

Programs for Cultural Exchange:

Initiatives that allow artists to interact with artists worldwide through travel, education, and sharing of their skill, promoting understanding and inventiveness between the two groups.

3.6.6 Policy and Advocacy of Kalamkari Art

Grants & Assistance from the Government:

For Kalamkari craftsmen to continue their skill and enhance their standard of living, governments offer grants and financial assistance. Policies include financing for artisan training programs and incentives for tools and raw materials.

Status of Geographical Indications (GI):

Geographical Indication (GI) designation has been conferred to Kalamkari art in order to safeguard its originality and deter copying. GI designation ensures that only authentic items from certain places may be marketed under the Kalamkari label, aiding in the art form's global promotion.

Marketing & Promotional Activities:

The main objective of policies is to promote Kalamkari art by means of national and international fairs, exhibits, and cultural events. Marketing initiatives seek to raise knowledge of and admiration for Kalamkari art on a national and international level.

Artist Welfare Initiatives:

Advocacy on behalf of Kalamkari craftsmen for improved working conditions, equitable pay, and social security benefits. Initiatives to raise the living conditions, access to healthcare, and quality of education for artisan communities.

Programs for Education and Training:

Training programs are conducted by NGOs and the government to impart ancient Kalamkari practices to the next generation. To increase student understanding, educational activities include introducing Kalamkari art into college and school curriculum.

Promotion of Sustainable Practices:

Policies support the creation of Kalamkari by encouraging the use of sustainable materials and natural dyes. Promotion of environmentally friendly methods in order to save the environment and make Kalamkari goods more appealing.

Integration of Digital and E-Commerce:

Support for modernizing the profession by using digital technologies into marketing and design.laws that support online retailers in an effort to provide craftspeople a wider customer base and boost revenue.

Attempts at Cultural Preservation:

Support for keeping ancient Kalamkari themes and methods alive.Efforts to record and preserve Kalamkari art in order to protect its cultural legacy for next generations.(VM Kesaboyina, 2024)

3.7 Analyzing the influences traced between Kalamkari Art with some of the folk andcontemporary arts.

Generations and ages have passed at the same time Indian folk art never died. As allof us know that our country has a very distinct culture, a diverse range of art forms have emerged with every passing year. Some arts touched by the modernisation, some have not received touch of new shades and elements.

There are some folk arts and contemporary arts where we can see some influences and resemblances of Kalamkari art. For example, we have many folk arts from different regions of India like Madhubani art from Bihar, Warli art from Mumbai,Patachitra art from Orissa, Cherial art from Telangana etc. Out of these Madhubani and Patachitra have many similarities.

During the 1960s some artis based on Hyderabad too practiced folk arts style for their survival. Eminent Artists like Laxma Goud, Surya Prakash, YasalaBalayya produced their paintings in Folk art style of Batik and Kalamkari art.

3.8 Some of the folk arts in India with similar style of Kalamkari:Madhubani Art:

3.8.1 Region: Madhubani art is traditional folk art practiced in Mithila region of Bihar while Kalamkari art practiced in Srikalahasti of Andhra Pradesh.

3.8.2 Madhubani art form is practiced using vegetable colours and some earthy colours usually on a wall or door of the house and rangoli patterns. Kalamkariis performed on pieces of cloth using natural dyes and used as interior decorations in homes as well as temples.

3.8.3 Madhubani paintings are religious in nature, Hindu mythology is the main theme and Kalamkari also religious in nature Hindu mythology is the main theme. (Prof. Pooja Varma, 2018, Page No:384)

3.8.4 Theme: Madhubani paintings are mostly drawn during some auspicious occasions such as marriage and portrays some mythological deities and natural or celestial objects such as sun, moon etc. While kalamkari paintings are based on local deities and mythological stories of Gods and Goddesses, some even show the fusion of Persian style.

3.8.5 Tools and Techniques: Kalamkari paintings are created using bamboo or date palm sticks pointed at one end and a bundle of hair at other end to work as brush or 'kalam'. Madhubani paintings are created using brush as well as by colour filling by hand and are mostly performed by women.

3.8.6 Both these traditional art forms have a Geographical Indication tag.

3.8.7 Kalamkaris used to be known as **PattaChitras**, an art form still found in the neighboring state of Odisha and other regions of India and Nepal. **The** term "Pattachitra" comes from Sanskrit, where "Patta" means "cloth" and "Chitra" means "picture".

3.8.8 Patachitra:

1. Region: Originated from the temple of Jagannath at Puri and Kalamkari art originated from Srikalahasti at Andhra Pradesh.
2. Patachitra art is practiced using naturally available raw materials to bring about indigenous paints, Kalamkari also practiced by using natural dyes.
3. Patachitra art is also religious like Kalamkari art mainly can be seen depiction of temple of Jagannath and Krishna leela, in a way Patachitra also religious in nature. (Ekta Sharma, 2015, Page No:302)

3.9 Conclusion:

This chapter deals with the evolution of Kalamkari art, the history behind evolution of this art and the types of Kalamkari Art. And also discusses the historical evidences and various similar kinds of the art forms in terms of the style colours and the purpose.

CHAPTER IV

KALAMKARI ART INFLUENCE ON FOLK AND CONTEMPORARY ARTS

4.1 Introduction:

4.1.1 Contemporary Arts and Artists Influenced by Kalamkari Art

Contemporary designers and artists have drawn heavily from Kalamkari art, incorporating its traditional patterns and techniques into their contemporary works. Here are some well-known modern artists and pieces of theirs that draw inspiration from Kalamkari:

1. Gaurang Shah Influence: Gaurang Shah is a fashion designer who is renowned for bringing back ancient Indian fabrics and methods. His ensembles frequently use Kalamkari designs, which skillfully combine the traditional art form with modern styling.(indianexpress.in)

Figure 4.1 Kalamkari Image



For instance:

The gowns and saris in Gaurang's line feature elaborate Kalamkari patterns and organic colors.

2. Puneet Kaushik Influence: Puneet Kaushik is a visual artist whose works are renowned for their elaborate workmanship and utilisation of traditional Indian techniques, such as Kalamkari. He frequently includes Kalamkari elements in his mixed-media pieces.

For instance:

Puneet creates visually arresting artworks by fusing current themes and techniques with traditional Kalamkari motifs in her contemporary compositions.

3. Anavila Misra Influence: Known for her eco-friendly and sustainable designs, Anavila Misra is a fashion designer. She regularly incorporates Kalamkari prints—which highlight the original hand-painting methods of the art—into her collections.

For instance:

Elegant saris and tunics with classic Kalamkari motifs in a contemporary setting are featured in Anavila's apparel collection.

4. Shilo Shiv Suleman: Visual artist and illustrator; inspired by Kalamkari's elaborate storytelling, Shilo Shiv Suleman uses elements of Indian culture and mythology in her digital illustrations.

For instance:

Shilo blends traditional art with contemporary digital techniques in her digital graphics, which frequently feature intricate and vibrant designs influenced by Kalamkari.

5. Neha Dani: Jewelry Designer; Kalamkari and other traditional Indian art forms are influences on Neha Dani's jewelry designs. The elaborate patterns and natural motifs that characterize Kalamkari art are frequently reflected in her works.

Figure 4.2 Kalamkari Image



For instance:

Neha's jewelry translates the art form into wearable items with its elaborate designs and vivid hues influenced by Kalamkari themes.

<https://www.thejewelleryeditor.com/>

In summary

By bringing Kalamkari art into the present day, these modern designers and artists are ensuring that it will remain relevant and appealing to future generations. They are not only conserving this antiquated art form but also extending its limits and uses by fusing old motifs and techniques with modern aesthetics.

Here is one more contemporary artist who carries forward his folk traditions especially the Kalamkari style into the 21st century, paying homage to history while unlocking the expressive potential of style to tell new stories of today and tomorrow. (indiaartfair.in).

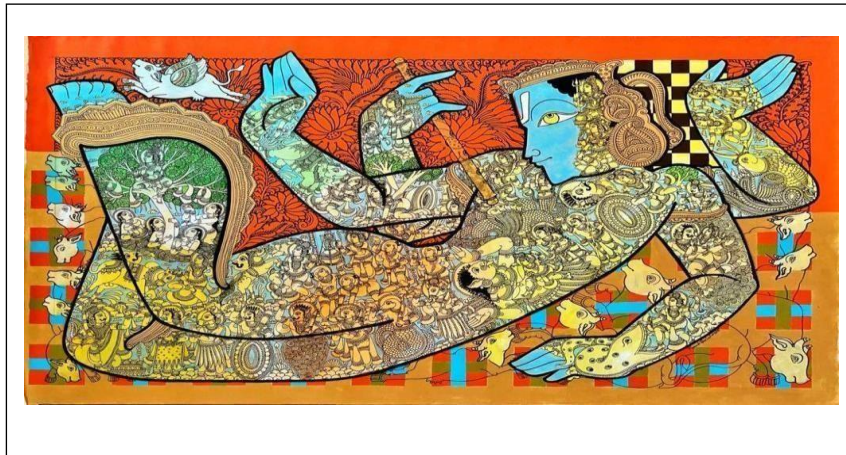
Figure 4.3 Kalamkari Image



When you check into Kalamkari influence on other folk arts and contemporary arts, we can easily say that some of the folk arts like Batik art has its influence, and some contemporary artists followed Kalamkari Techniques. Batik art is very ancient and popular in Malaysia, Japan and in India. It is a time-consuming hand painted art like Kalamkari art of Srikalahasti. The method resembles the Kalamkari as it is one of the methods followed in India.

And, when analyzed the contemporary art critically the study would trace the influence of Kalamkari art on some of contemporary artists of Telegu speaking states such as Gorjala Ramesh and known as Kalamkari Ramesh (Dr. Priti Samyukta, 2021 Page No:9). Gorjala Ramesh was born in a weaver's family of Srikalahasti. Ramesh learnt Kalamkari art from his uncle. The hues and colours that we find in Gorjals's paintings are a testimony of Kalamkari influence.

Figure 4.4 Ramesh Gorjala's painting, influenced by kalamkari Art



Source <https://www.eikowa.com/>

An artist from Visakhapatnam Mr. Srinivas also has got a lot of influence from the Kalamkari art and gives Kalamkari a modern twist. Srinivas gives the traditional Kalamkari a new look. His subject matter now is marine life instead of gods and goddesses from Hindu Mythology.

He says “I have always been attracted to the colour blue and no matter how much I try to keep away from it, it always finds its way to the canvas. So, the sea and water became an obvious choice. Also, having lived by the sea for most of my life, painting my surroundings is natural.”

Painting by K Srinivas Rao showing aquatic life designed with traditional Kalamkari motifs

Srinivas spent three months in Srikalahasti to learn finer details of Kalamkari art. He also learnt how to extract from natural resources. (thehindu.com, April 2019).

Figure 4. 4 Artist Srinivasa Rao paintings which has Kalamkari influence



Source: <https://www.fortuneartgallery.com>

This influence of contemporary art is affecting the legacy of traditional folk art. Ages have passed, and generations have changed, but Indian folk art never died. The country has a very distinct culture, and so, with every passing year, a diverse range of art forms have emerged. While some arts are still untouched by the modernization, some have received the touch of new shades and elements. Those with modern art and culture are known as contemporary art paintings. Whatever they may be, they are entirely different from each other and are unique in own way.

<p>1. Presently Kalamkari art is used to enhance the look of sarees and ethnic clothing as connected to the roots of the culture and tradition of people</p>	<p>enhance the look of sarees and ethnic clothing.</p>	<p>Ethnic wear designers</p>
<p>2. Today, women across the globe can shop for a range of different Kalamkari printed apparels including kurtas, sarees and dupattas in gorgeous designs and vibrant colours! Neeta Lulla, the well-known fashion designer patronized this beautiful art.</p>	<p>range of different Kalamkari printed apparels</p>	<p>Apparel designers</p>

<p>About a few decades ago, Indian fashion designers gradually began to experiment with handlooms, some of them specifically with Kalamkari art.</p>	<p>fashion designers gradually began to experiment with handlooms</p>	<p>Handlooms</p>
<p>Kalamkari art influenced contemporary art which is affecting the legacy of traditional folk art.</p>	<p>affecting the legacy of traditional folk art.</p>	<p>traditional folk art</p>
<p>Recently a man from Visakhapatnam, K Srinivas Rao, rejuvenated this art form. He twisted the traditional look and made it more relevant for recent times, something that the people of the generation would relate to with their aesthetic leaning towards minimalistic art approach.</p>	<p>traditional look to minimalistic art approach</p>	<p>minimalistic art</p>
<p>Ages have passed, and generations have changed, but Indian folk art never died. The country has a very distinct culture, and so, with every passing year, a diverse range of art forms have emerged. While some arts are still untouched by modernization, some have received the touch of new shades and elements. Those with modern art and culture</p>	<p>some have received a touch of new shades and elements. Those with modern art and culture are known as contemporary art paintings.</p>	<p>contemporary art paintings</p>

are known as contemporary art paintings. Whatever they may be, they are entirely different from each other and are unique in their own way.		
Nowadays, Kalamkari art is used to create beautiful sarees and ethnic wear. Generally, the art depicts deities from epics like Ramayana and Mahabharata.	Kalamkari art is used to create beautiful sarees and ethnic wear	ethnic wear
Absorbing various influences like screen printing, the craft has managed to retain its traditional identity and unique character	various influences like screen printing	screen printing

The J.J.School of Art in Mumbai, is trying this art form on Silk Ikat and Pochampally Silks. Recently, Kalamkari technique has been used to depict Buddha and Buddhist art forms. The city of Hyderabad celebrates the art annually by means of ‘Kalamkari Festival’, a platform for all the artisans to sell their artworks.

When we talk about kalamkari influence on other contemporary arts, we will be able to say that there is a lot of influence on the Fashion Industry. About a few decades ago, Indian fashion designers gradually began to experiment with handlooms, some of them specifically with Kalamkari art.

Today there are several well- known fashion designers who have worked extensively with Kalamkari, Sabyasachi Mukharjee, Neeta Lulla and Gaurang Shah. Most popular Actress Vidya Balan, who is known for the lovely traditional sarees that she flaunts was spotted on several occasions in gorgeous sarees with Kalamkari patchwork created by Sabyasachi. She has also worn hand painted Kalamkari sarees and kurtas created by Gaurang Shah.

Mamatha Reddy is cited by the title ‘King of Kalamkari’ by the maestro Sabyasachi Mukherjee, an Indian designer. Mamatha Reddy, a middle aged woman of 56, is the founder of Kalam Creations which designs and manufactures indigenous sarees using natural dyes, showcasing the best of Kalamkari art forms on the fabrics.

Almost for over 20 years now, Mamatha Reddy from the city of Tirupati in Andhra Pradesh has been playing a prominent role in the field of fashion and saree making. She always took utmost care and precision in choosing the traditional designs and natural dyes even in the age of modern clothing and urbanization, where both manufacturers and consumers go insane about digital prints and synthetic colors.

She has started with a very basic idea and hired one artisan to paint zodiac signs on cushion covers using natural dyes. Her seed investment was not more than Rs.500. She has slowly but steadily widened her horizons and expanded her business into saree making.

Mamatha Reddy has relentlessly worked over the past two decades to make a mark herself in the fashion industry of India through her Kalamkari sarees. She has paved her own path into prestigious fashion shows across the country and walked alongside versatile designers and personalities like Sashikant Naidu, Gaurang Shah and Vidya Balan.

Figure 4.5 Kalam-Creations-by-Mamatha-Reddy



Source: <https://authindia.com/>

For the above objective qualitative research method has been employed which was followed by in-depth interviews through open-ended questionnaire and met

Kalamkari artisans at Srikalahasti and Machilipatnam, interviewed 100 people altogether.

4.2 Research analysis:

To know the influence of Kalamkari art on other folk arts and contemporary arts followed qualitative research methods, conducted interviews through open-ended questionnaire and met Kalamkari artisans at Srikalahasti and Machilipatnam, interviewed 100 people altogether.

P1 said that *“we could see some of the folk arts like Batik art has Kalamkari art influence”*

Batik art is very ancient and popular in Malaysia, Japan and in India. It is a time-consuming hand painted art like Kalamkari art of Srikalahasti. The method resembles the Kalamkari as it is one of the methods followed in India.

P2 Pronounced that *“we can see a major influence with Gorjal Ramesh’s contemporary paintings”* Mr. Ramesh basically belongs to the Kalamkari Artisans’ family, who studies in JNAFAU and started practicing art which has a lot of influence from his ancestors’ Kalamkari art.

P5 indicated that *“an artist from Visakhapatnam Mr. Srinivas also has got a lot of influence from the Kalamkari art and gives Kalamkari a modern twist”*.

P38 Informed that *“there is a lot of influence on the Fashion Industry”*. Today there are several well-known fashion designers who have worked extensively with Kalamkari, Sabyasachi Mukharjee, Neeta Lulla and Gaurang Shah etc,

P64 Mentioned that “*there is a lot of influence on the Textile Industry*”. Textile industry is also trying to keep in line with cultural and traditional art like Kalamkari, the dye painted textile art of India. Hand painted and block printed Kalamkari art of Srikalahasti and Machilipatnam is widely used in clothing, home decor, and lifestyle products today.

P92 Asserted that “*there is influence on designs of hand painted sarees*”. Nowadays a kind of trend is going on among people that we need to give importance to our culture and tradition, accordingly the demand for ethnic wear is growing. Women spot on several occasions in gorgeous sarees with kalamkari patchwork created by Fashion designers like Sabyasachi.

P98 Indicates that “*we can see Kalamkari influence on some contemporary artists in Andhra Pradesh and Telangana*”. Prominent and eminent artists like Laxma Goud, Surya Prakash, YasalaBalayya produced their paintings in Folk art style of Batik and Kalamkari art.

4.3 Analysis of Interviews

After conducting the interviews, they were transcribed and were analyzed using NVIVO 12 software, the following themes or reasons are found out as below

Table 4.1 Themes obtained for analysis of influence of Kalmakri art on other folk arts and contemporary arts

Sl.No	Themes	Frequency
1	Ethnic wear designers	18
2	Apparel designers	13
3	Handlooms	16
4	Traditional Folk Art	11
5	Minimalistic Art	9

Source: Research outcome

After analyzing the above themes, we can easily understand that there is more influence on contemporary artists who are incorporating certain elements and style into their paintings. And there is a lot of influence on the Fashion and Textile Industry who produce ethnic wear. There are also similar styles of folk and

traditional arts in different states of India, which might have evolved in a similar timeline.

To find out influence of Kalamkari Art on folk and contemporary Art interviewed 50 Artisan from each style of Kalamkari in Machilipatnam and Srikalahasti. Most respondents expressed their view about the influence said that there is a lot of influence on Ethnic Wear Designs. Many Ethnic Wear Designers are looking back at our traditional and folk paintings and taking inspirations from Art like Kalamkari Art, while designing Ethnic Wear. There is lot demand for this kind of Ethnic Wear these days, many people looking at these designs in local market and national market, international market.

At the same time not only ethnic Wear Designers but also general apparel designers and Handloom industry also inspired by Kalamkari Art started using designs related Kalamkari while manufacturing clothes as told by some respondents. Also some of the folk and contemporary Artists also influenced by the Kalamkari Art by taking inspiration from some of the elements from Kalamkari Art, we can see the influence clearly as explained earlier.

CHAPTER V

REVIVAL OF KALAMKARI ART

5.1 Introduction

5.1.1 Potential Future Directions and Innovations in Kalamkari Art

Digital Integration:

Digital Design: By using digital tools to design patterns, the creative process may be streamlined without sacrificing the traditional look. Intricate design replication and preservation may be made easier with the use of digital technologies.

E-Commerce Platforms: Craftspeople may reach a worldwide audience and boost sales and awareness by developing their online presence through e-commerce platforms.

Ecological Methods:

Eco-Friendly Materials: Kalamkari's eco-friendliness may be improved with more advancements in sustainable materials, such as organic textiles and plant-based dyes.

Circular Economy: Using circular economy techniques, including reusing cloth remnants and cutting waste, may increase sustainability and draw in eco-aware customers.

Modern Uses:

Collaborations in Fashion: By bringing Kalamkari into the current fashion scene, contemporary fashion designers may create distinctive, fashionable clothing that appeals to a younger demographic.

Interior designers and enthusiasts for home décor may be drawn in by extending the use of Kalamkari in wall art, cushion covers, bedspreads, and curtains.

Product Diversification:

Accessories and Lifestyle Products: Expanding the product line and expanding into new markets may be accomplished by developing a variety of accessories, including jewelry, purses, shoes, and stationery.

Functional Art: It is possible to combine practicality with visual appeal by incorporating Kalamkari art into furniture, lampshades, and tableware.

Programs for Cultural and Educational Exchange:

Workshops and Training Programs: To ensure the survival of the tradition, workshops and training programs can be established to impart Kalamkari methods to aspiring artists and lovers.

Cultural Exchange: Through the opportunity to absorb new ideas and learn from various traditions, international cultural exchange programs can help spread awareness of Kalamkari art around the world.

Technological Progress:

Improved Dyeing Methods: By investigating and creating new dyeing methods, craftspeople may increase color fastness and broaden their palette of colors.

Fabric Innovations: Inventive goods can result from investigating novel kinds and combinations of fabrics that complement Kalamkari procedures. (S Meera, 2016)

Promotion and Labeling:

Brand Development: By creating distinctive brand identities, Kalamkari goods may become more recognizable and appealing to consumers.

Storytelling and Provenance: Highlighting the cultural narratives and ancestry of each artwork helps strengthen customer bonds and raise the art's perceived worth.

Partnerships & Co operations:

Corporate Collaborations: You may create new revenue streams by collaborating with businesses on limited-edition collections or corporate gifting.

Partnerships between NGOs and Government Agencies: Working together with NGOs and government agencies may help with marketing, training, and innovation while guaranteeing sustainable growth.

The rich cultural tradition of Kalamkari art may be preserved as it continues to flourish, change, and find relevance in the contemporary world by accepting these promising new paths and innovations.(R Sengupta, 2024)

Many traditional and folk arts of India are on the verge of extinction. Likewise, the traditional textile art of Kalamkari in Srikalahasti and Machilipatnam is on the decline owing to unnatural production practices and indiscriminate use of screen printing, the government ministries and private organizations are trying to explore ways to revive this art. The Ministry of Textiles and the Ministry of Commerce are also trying to take some measures to revive Kalamkari Art.

At the same time the Commerce Ministry is trying to understand the present scenario of Kalamkari art and artisans, Union Minister for Commerce and Industry Nirmala Sitharaman has evolved a road map to give upliftment to the art and industry as well. She promised action to rescue the art form. (The Hindu **March 18, 2015**)

With the changing times many Artisans Started using machines and replaced the natural dyes with chemicals, to reduce the production cost and making time. But also, many artisans are not interested in parting the traditional ways which makes them get into trouble. Covid-19 and lockdown left many of them with no jobs, income, market, and huge inventory of goods.

Some Private organizations like the Craft Education and Research Centre made some efforts to help the Kalamkari Art and started the Kalamkari section with experts from Srikalahasti and Machilipatnam. As part of the development of natural dyes, it worked on the application of dyes to fabrics. Students from prestigious fashion institutes visit Craft Education and Research centre to learn the craft.

There was a time when hand painted Kalamkari went through decline, for want of design intervention and a coordinated movement to bring it back to the fore. The traditional panels with mythological drawings had limited takers. Artists weren't sure of earning a decent sum for their families using their craft. (Deccan Herald, 2016)

There is also one more organization called DWARAKA founded by Anita Reddy is also helping the Kalamkari Art to revive by giving training to poor women. These women also opened Kalamkari products showrooms or took part in exhibitions across the country. Through this centre Anita Reddy gives artisans of economic growth, education, and community development. At the Craft Council event Anita Reddy bestowed with a lifetime achievement award for her continued efforts in reviving Srikalahasti Kalamkari. She was also recognised for her social work with the Padma Shri award in 2011. (The Hindu, January 09, 2018).

Figure 5.1 Dwaraka's is a success story of reviving hand-painted Kalamkari Srikalahasti is known for, and that of triumph for its women



Source: <https://www.thehindu.com>

The organization has helped several hundred in Srikalahasti region, some of them also started a unit of their own.

Anita Reddy, flanked by the women of Dwaraka, at the Crafts Council Samman Awards 2018.

Most of these traditional and folk-art forms are labour intensive and depend on locally available materials. When it comes to the strength of Kalamkari has always been its vegetable dyes, which faced no competition from other textile centres of the world. The decline started in the 19th century itself when cheap aniline dyes were imported by the British. (Deccan Herald, JUL 02, 2016)

The kalamkari Art of Machilipatnam also has got a GI tag which makes this art to thrive and live still. Thus, the Kalamkari products are available in India and abroad. Nowadays Kalamkari products sales happen through Lepakshi and Golconda and private retail outlets. And available online through sites like jaypore.com, Kalamkari Designs.in, Amazon, trade India, India Mart, etsy, swadeshi, among others. There have been constant revival efforts to keep that art alive through some of organizations like Kalamkari Research and Training Centre, Chakri Kalamkari, Bhanodaya Kalamkari etc.

For the above objective qualitative research method has been employed which was followed by in-depth interviews through open-ended questionnaire and met Kalamkari artisans at Srikalahasti and Machilipatnam, interviewed 50 people altogether. Conducted 32 interviews at Srikalahasti and conducted 18 at Machilipatnam.

P5 Affirmed that “*developing new products by using Kalamkari Art might be useful for revival of the Art*”. Modern needs can be met through new products.

P13 Announced that “*there is a need to involve new trends in it*”. Fashion designers’ involvement as per the trends would be a great help

P48 Shared that “*We should try to use this art form in Interior Design and Product Design concepts*”. As interior designers are coming up with many innovative ideas nowadays this art form can be included with some of those designs.

P96 Expressed that “*by supporting artisans we can revive the Kalamkari art*”. Support can be from Government agencies and private organizations. Funding can be provided by the government and private sectors for the betterment.

P99 Conveyed that “*Training can be given to artisans so that artisans will acquire new skills as per the present requirement so that kalamkari art can be revived*”. Apart from traditional methods, if they adopt new technical and non-technical skills which are required in the present scenario it would help artisans in speeding up production.

P100 answered that “*By creating awareness among the people this art can be revived*”. Workshops are to be conducted in colleges, schools, and other educational institutions so that awareness about Kalamkari art would be spread among youth and young generation.

5.2 Analysis of Interviews:

Table 5.1 Themes obtained for analysis of revival of Kalamkari Art

Sl.No	Themes	Frequency
1	New Products	18
2	New Trends	16
3	Innovative usage	14
4	Govt/Private support	29
5	Training to Artisans	9
6	Awareness	19
7	Funding support	31
8	Govt. Staff uniform	8
9	Students' participation	16
10	Intellectual property	7
11	Public participation	17
12	Display in Public Places	12

After analysing the themes, we will be able to say that Kalamkari needs to start thinking of making some innovative and new products. Government and Private support are required to the artisans in terms of marketing, funding, and training.

It is time to act proactively to think how to help the Kalamkari Art to save from the extinction, government may introduce some schemes to support them by giving loans and subsidy for buying raw materials, arranging marketing facilities, conducting training sessions.

Private organization like fashion industry can encourage the art by digitization of designs which can utilized by fashion industry to promote the art. NGOs also can take up issue and promote the by helping them for funding and training programs. As some respondents expressed awareness need to be created to promote the art so it will the reach the larger people. As told by some respondents it is also advised to take students support for the promotion of this art. Public displays are also required to spread the name among the people. Thus we can help to revive this Art form.

5.3 Conclusion:

This chapter mainly discusses the opportunities and scope to revive the Kalamkari Art.

CHAPTER VI

COMPARATIVE ANALYSIS OF THE DIFFERENT LINEARITY OF THE ART OF KALAMKARI IN MACHILIPATNAM AND SRIKALAHASTI

6.1 Introduction

6.1.1 Comparative Analysis of the Different Linearity of the Art of Kalamkari in Machilipatnam and Srikalahasti

Machilipatnam Kalamkari's Methods and Linearity:

Block printing is the process of stamping designs onto fabric using carved wooden blocks.

Uniform Linearity: Because block printing is so precise, it produces patterns that are repeatable and uniform.

Kalamkari Srikalahasti:

Freehand Drawing: When creating designs by hand, artists utilize sticks made of bamboo or date palm.

Fluid Linearity: Exhibits organic, flowing lines that showcase the unique style and inventiveness of the artist.

2. Machilipatnam Kalamkari's Thematic Elements:

Secular Themes: frequently feature geometric patterns, animals, and floral designs with Mughal and Persian influences.

Both ornamental and practical: ideal for apparel, housewares, and export goods

Kalamkari Srikalahasti:

Describes events from Hindu epics such as the Ramayana and Mahabharata in mythological narratives.

Religious and ceremonial: Applied to religious stories and temple art, with elaborate representations of gods and goddesses.

3. Use of Color

Kalamkari, Machilipatnam:

Block Application: Block printing, which involves several steps and resist dyeing procedures, is used to apply natural dyes.

Consistent Aesthetic: A tasteful combination of patterns and colors that highlights consistency.

Kalamkari Srikalahasti:

Hand-Painted: Colors created by hand using natural dyes, enabling finely defined shading and subtle gradations. Individualistic and dynamic, expressive aesthetics convey the artist's own touch.

The various techniques and linearity of the Machilipatnam and Srikalahasti Kalamkari traditions are a result of their respective socio-cultural and economic situations. Srikalahasti prioritizes intricate, narrative-driven designs with a fluid and emotive aspect, while Machilipatnam concentrates on consistent and repeating patterns appropriate for large-scale production. But all forms add to the rich cultural fabric of Kalamkari art, each enhancing the heritage with a distinct viewpoint and aesthetic. (S Ghosh, 2018)

The Kalamkari Art of Srikalahasti and Machilipatnam is regarded as a technique rather than a pattern. There are many similarities between these two styles but also both differ greatly in many ways. Machilipatnam is a popular, historic town in Andhra Pradesh, is an important centre for practicing Kalamkari art since the pre-Christian era and is locally known as Addakam. And, Machilipatnam has all the raw materials required due to this industry flourished immensely. Srikalahasti is a pilgrimage town in Andhra Pradesh, situated on the banks of river Swarnamukhi.

For so many years the Kalahasteswara temple has been a major source of inspiration for artisans. In Srikalahasti in the initial days' artisans used to prepare temple backdrops. Later on when demand for the backdrops became lesser Artisans slowly shifted their focus towards Kalamkari drawings on clothes and cushion covers etc, Srikalahasti's Kalamkari art originated through religious beliefs and religious purpose. Artisans used to portray stories from Puranas like Ramayana and Mahabharata. On the contrary, Machilipatnam's Kalamkari is a more secular philosophy. Here artisans portray the tree of life, flowers, birds, horses, peacocks, and

mangoes are some of the outstanding designs from the beautiful town. Kalamkari art of Machilipatnam developed through the purpose of trade with other nations.

When it comes to the design process from both the places, Kalams are the major toolsto paint for the Srikalahasti artisans, Kalams also used in Machilipatnam, but wooden blocks are the primary tools for Machilipatnam Artists. The background colour in Srikalahasti is usually red or black whereas in Machilipatnam it is cream or white. Although the process of preparation differs, the black ink is called *kasam* in both regions. Dye prepared from rust in Srikalahasti and it is fermented in saltwater wherein Machilipatnam rust is fermented in a melange of sugarcane and jaggery. At the same time methods for other colours are the same but materials used are not the same. Use of starch is not compulsory in Srikalahasti and the dye is painted directly on the fabric whereas in Machilipatnam the cloth is dyed with a certain colour and wax resistance is given to maintain the colour from seeping into areas where it is not needed.

6.1.2 Comparative Analysis of Kalamkari Art in Srikalahasti and Machilipatnam

Stylistic Variations

Srikalahasti Fashion:

Hand-Painted: The Srikalahasti style is renowned for its elaborate hand-painting methods, in which artists sketch freehand motifs using a kalam (pen) made of bamboo or date palm sticks.

Themes & Motifs: Epics like as the Ramayana and Mahabharata, religious characters, and events from mythology are frequently portrayed in this manner. The topics are narrative-driven and rich in depth.

Color Palette: Earthy tones like indigo, mustard, black, and rust are preferred when using traditional natural dyes. Colors are used symbolically and in accordance with established norms.

Patterns & Borders: Detailed borders and repeating patterns are typical, frequently enhancing the artwork's depth and intricacy.

Style of Machilipatnam:

Block-Printed: The primary method of printing designs on cloth in the Machilipatnam style is block-printing, which involves the use of carved wooden blocks.

Themes & Motifs: Persian influences, geometric patterns, and floral patterns are characteristics of this style. In contrast to the Srikalahasti style, the themes are frequently more straightforward and repeated.

Color Palette: The Persian influence and the history of commerce with various civilizations may be seen in the employment of brighter hues and a wider spectrum of colors, even if natural dyes are still utilized.

Borders and Patterns: Compared to Srikalahasti style, Machilipatnam style patterns are frequently less complex and more homogeneous. A variety of designs and colors may be combined by using numerous blocks.

Historical Significance

Srikalahasti:

Religious sponsorship: Temple art and religious sponsorship are closely associated with the Srikalahasti style. It prospered during the control of the Vijayanagara Empire and afterwards got backing from local kings and shrines.

Cultural Narratives: Srikalahasti Kalamkari's intricate depictions of legendary and epic tales demonstrate the historical importance of storytelling via art.

Craftsmanship Tradition: The hand-painting tradition has endured over generations, preserving a close connection to its historical origins.

Machilipatnam:

Commerce Influence: Machilipatnam was greatly impacted by commerce with Persian, Dutch, and British traders due to its status as a major port town. This gave the local craftspeople access to new themes and methods.

Colonial Impact: New chemical processes and dyes were introduced during the British colonial era, which had an impact on color schemes.

Cultural Synthesis: Machilipatnam Kalamkari is distinguished from its Srikalahasti cousin by a distinctive hybrid style that was produced via the combining of Indian and Persian creative traditions.

Contemporary Adaptations:

Srikalahasti:

Tradition Preservation: Srikalahasti's modern artists keep to the traditional themes and techniques, which guarantees the art's historical and cultural integrity.

Creative Designs: Some contemporary artists explore with new subjects and applications, such as wall hangings, clothing, and home décor, while adhering to classic techniques.

Eco-Friendly Practices: In keeping with the current ecological consciousness, there is an increasing focus on the use of natural dyes and sustainable methods.

Machilipatnam:

Contemporary Methods: In response to market needs, contemporary printing methods, including screen printing, have been included into the Machilipatnam style.

Fusion of Styles: To appeal to a wider audience, contemporary versions frequently combine traditional themes with modern aesthetics.

Product diversification: To meet the demands of a wide spectrum of consumers, the product line now includes accessories, stationery, lifestyle items, and textiles and apparel in addition to apparel and accessories.

Despite having a similar history, the Kalamkari art forms of Srikalahasti and Machilipatnam differ greatly in terms of their artistic characteristics, historical inspirations, and modern modifications. While the Machilipatnam style shows a rich history of trade influences and a wider variety of themes and colors, the Srikalahasti style is still firmly anchored in traditional hand-painting methods and religious storytelling. Both of these looks are still developing, striking a balance between tradition preservation and the needs of contemporary markets. (R Sengupta, 2021)

For the above objective I followed qualitative research methods, conducted interviews through open-ended questionnaire and met Kalamkari artisans at Srikalahasti and Machilipatnam, interviewed 50 people altogether. Conducted 32 interviews at Srikalahasti and conducted 18 at Machilipatnam.

P22 Responded that “*Both styles of Kalamkari art originated from religious purposes*”. In Kalahasti kalamkari Art has started for the religious purpose, initially kalamkari designs painted on the fabric used as backdrops in the temple.

P25 Revealed that “*Both the styles are nearly the same, but styles have some local interactions*”. Some designs from both the styles generated through local culture tradition and lifestyle of people.

P27 Stated that “*Machilipatnam Kalamkari style evolved from trade and revenue generation*” and “*Kalahasti style evolved through religious purpose*”. During the Mughals and Deccan sultanate reign Machilipatnam had a trade relation with other countries. In Kalahasti fabric is done with Kalamkari designs initially used for temple backdrops, and themes are from Ramayana and Mahabharata.

P30 Mentioned that “*Machilipatnam style is filled with floral designs and Kalahasti style reflects human and animal forms*”. Kalahasti style artisans follow epics like Ramayana and Mahabharata for themes and Machilipatnam artisans consider local themes, tree of life birds and animals for themes.

P35 Communicated that “*Kalahasti style has got human emotions with their designs and Machilipatnam style reveals different techniques, it is also a family tradition*” In Kalahasti different artisans as a group involves in work and in Machilipatnam all the member is family joins for the work.

P40 shared that “*Both the styles have some local cultural influences*”. Yes, we can see these local cultural influences through their designs.

6.2 Analysis of Interviews:

Table 6.1 Comparative analysis of the different linearity of the art of Kalamkari in Machilipatnam and Srikalahasti

Themes in Machilipatanam
Trade and Revenue generation
Local Cultural influence
Different Techniques
Human Emotion
Human or Animal forms
Fabric Painted
Nature Representation

Themes in Srikalahasti
Religious purpose
Local cultural influence
Different Techniques
Family Tradition
Floral Patterns
Fabric dipping
Puranas, or epics

6.3 Conclusion

As per the participants we can say that both the styles are called Kalamkari, but they vary with some of their processes. To make the comparative analysis of the different linearity of the art of Kalamkari in Machilipatnam and Srikalahasti interviews were taken from the both the places 50 participants from each place.

After looking at all the themes and answers from the respondents both look like same and called as Kalamkari Art. The Srikalahasti Kalamkari evolved religious practice, the art whatever made from this place is for religious purposes. Initially this Kalamkari style flourished in temples centered on creating unique religious identities, appearing on scrolls, temple hangings, chariot banners as well as depiction of deities and taken from the Hindu epics Ramayana, Mahabharata, and Puranas. Whereas Machilipatnam Kalamkari Style evolved under the patronage of the Mughals and Golconda sultanate. Because of this style was influenced by Persian art under Islamic rule. And themes of Machilipatnam Kalamkari are scenes from daily life like animals, trees, birds and floral designs with peacock themes. Machilipatnam Kalamkari evolved for trade and revenue generation, it has got lot of local cultural influence which reflects local culture through designs, most of the time designs represent nature, also there is little difference in technique. Whereas in Srikalahasti style also has the local cultural influence, it is passing from generation to generation hence it is a family tradition. Though it has evolved through religious practice used in temples, slowly people started using for other purposes and also there is change themes also, started using floral designs.

CHAPTER VII

SUMMARY AND CONCLUSION

7.1 Summary

After going through the available literature on the theme of Journey of Kalamkari Art it is understood that there was no depth studies on Journey of Kalamkari Art and evolution of Kalamkari Art, the standards of living of Kalamkari Artisans were not studied in depth it is still un- touched and no major research is not done. After the literature review, the following objectives were framed.

7.2 Objectives:

1. To explore and study the evolution and journey of Kalamkari Art.
2. To explore what is Kalamkari Art and types of types of Kalamkari Art.
3. To analyse the influences traced between Kalamkari Art with some of the folk and contemporary artists
4. To analyze the scope of revival of the Kalamkari Art.
5. To make a comparative analysis of the different linearity on the art of Kalamkari in Machilipatnam and Srikalahasti.

7.3 Major findings of evolution and journey of Kalamkari Art

7.3.1 Summary and Findings of Kalamkari Art

In brief

Indian traditional cloth painting known as "kalamkari" is distinguished by its elaborate patterns, brilliant colors, and deep cultural importance. This art form, which has its roots in the Andhra Pradesh regions of Machilipatnam and Srikalahasti, has developed over centuries under the influence of numerous historical and cultural elements. Translating to "pen work," kalamkari emphasizes its painstaking block-printing and hand-painting methods that make use of natural dyes.

Important Elements:

Methods: In Machilipatnam, block printing is the main method, but in Srikalahasti, freehand sketching is the method. Both techniques emphasize sustainability by using natural dyes made from fruits, vegetables, and minerals.

Themes: While Srikalahasti concentrates on religious and mythological themes, portraying stories from Hindu epics and deities, Machilipatnam style frequently incorporates Persian and Mughal motifs, such as floral patterns and geometric shapes.

Evolution: Kalamkari has changed over time in response to needs of the colonial era, post-independence revival initiatives, and old trade influences. It is now well recognized and used in contemporary art, fashion, and home décor.

Results Cultural Significance: Reflecting the socio-religious narratives and aesthetic sensitivities of many times, Kalamkari art is an essential component of India's cultural history. It acts as a visual record of historical occurrences, mythological tales, and everyday life in ancient India.

Methodologies and Linearity

Machilipatnam Style: Distinguished by block printing, this style is appropriate for repeated designs and large-scale production since it preserves uniform patterns and linearity.

Srikalahasti Style: Distinguished by its freehand illustration, this style features organic, flowing lines that enable more intricate and customized artistic expressions.

Flexibility and Contemporary Significance:

Modern Applications: With its use of natural dyes and sustainable methods, Kalamkari has effectively adapted into contemporary fashion and interior design, appealing to eco-conscious consumers.

Creative Innovation: To keep the art form fresh and current, contemporary designers and artists are fusing old motifs with modern themes.

Economic Repercussions:

Artisan Livelihoods: Many craftsmen, especially in Andhra Pradesh, rely on Kalamkari for their living. These areas now have more economic prospects because to the

government's initiatives and the worldwide markets that have revived and promoted this art form.

Travel and Cultural Exchange: Srikalahasti and Machilipatnam, two Kalamkari hubs, are popular destinations for cultural tourists, who enhance appreciation and provide economic advantages.

Challenges and Opportunities:

Preservation of Traditional Techniques: Although modernization presents chances for development, it is essential to protect traditional methods and wisdom that have been passed down through the ages.

Market Expansion: E-commerce and digital platforms have enormous potential to grow the Kalamkari product market internationally by drawing in more customers and boosting sales.

Sustainability of the Environment:

Natural Dyes: Kalamkari goods appeal to consumers who are concerned about the environment since they employ natural dyes, which are in line with the global trend towards eco-friendly and sustainable activities.

Eco-friendly Methods: Its worth in today's market is increased by the complete process, which emphasizes low environmental impact from dye extraction to fabric painting.(S Rajarshi, 2019)

In summary

The art of Kalamkari symbolizes a stunning fusion of customs, heritage, and ecology. Its transition from folklore to contemporary design is a prime example of its versatility and ageless appeal. In addition to supporting artisan livelihoods, cultural legacy, and environmental practices, Kalamkari flourishes as a lively and important art form by adopting modern technologies while retaining old processes. Kalamkari is a treasured and ever-evolving part of India's artistic tradition thanks to the ongoing efforts to support and promote it.

As the studies on evaluation of Kalamkari art is very less, the researcher has chosen exploratory study which can give in-depth understanding of the Kalamkari Art. No Hypothesis is drawn as the study is exploratory in nature. The data is collected through

secondary sources and primary sources like face to face interviews with open ended questions. The secondary sources such as research articles, books, web sites were used in order to achieve the first two objectives which are related to evaluation and types of kalamkari art. In order to achieve the other objectives of the study qualitative studies were conducted wherein the kalamkari artists of Kakinada and Srikalahasti regions where these Kalamkari art forms exist have been interviewed by the researcher with the help of face to face interviews. An open ended questionnaire is served to the participants of the study and after the interview process, these transcripts were typed electronically and read out to the participants, after receiving the confirmation from the participants and the researcher is satisfied about the validity and reliability of the transcripts, they were analyzed using NVIVO 12 software and found the themes of the study that help in achieving the objectives of the study.

Kalamkari is a type of hand-painted or block-printed cotton textile produced in Isfahan, Iran, and in the Indian state of Andhra Pradesh. Only natural dyes are used in Kalamkari, which involves twenty-three steps.

Kalamkari Art born from Storytelling Art. To tell stories people used to travel from village to village. Musicians, Painters, and Folk Singers narrated Hindu mythology tales in ancient times. They even used to paint on a large canvas using organic colors made from plants while they tell the story. The art of Kalamkari was originated about 3000 ago

It was found as an art form in wealthy peak of Golkonda sultanate, Hyderabad, in Middle Ages. The Mughals patronage this art form and called the practitioners of this craft as “Qualamkars” from which the word Kalamkari evolved. Mughals and Golconda Sultanates patronized this craft that was the reason there is an influence of Persian and Islamic Art.

The Kalamkari Art is practiced in Srikalahasti and in Machilipatnam of Andhra Pradesh state and also in some parts of Tamilnadu by migrants from Telugu speaking families over the generation have constituted their livelihood. British people also enjoyed the decorative element for clothings since 18th century.

As per the Art historians fabric samples depicting Kalamkari art was also found at archeological sites of Mohenjo-daro of Indus valley civilization. This style of painting got recognition during the Mughal era. (Soma Ghosh 2018, pg 6)

This art was flourished in Machilipatnam in the Krishna district of Andhra Pradesh under the Golconda sultanate and promoted by Britishers in India in the 18th century. Even today many families in Andhra Pradesh are practicing this art for their livelihood over the generations. In the Kingdom of Vijayanagar also Kalamkari Art gained popularity as a temple art.

7.4 Major findings on types of Kalamkari Art.

Kalamkari Art is one of the ancient styles of traditional hand painting done on cotton or silk fabric. Artisans use tamarind pen and natural dyes extracted from plants to paint. Kalamkari word derived from Persian word where 'Kalam' means pen and Kari refers to craftsmanship. Kalamkari Art is an art of painting on fabric. It was flourished under the patronage of Golconda sultanate in Srikalahasti and Machilipatnam in Andhra Pradesh. As per the historians traces of Kalamkari Art were also found in the site of Mohenjo-daro of Indus valley civilization. Even today many artisan families are practicing this craft for their livelihood.

Natural colours are used to make Kalamkari Art (Ekta sharma 2015 pg. 304). Organic colours are used to make these paintings. The organic colors are prepared using parts of plants, roots, leaves along with mineral salts of iron, tin, copper, alum etc., which are used as mordants.

There are several types of styles and forms of these types of painting throughout India. This Kalamkari Art style involves 23 tedious steps of dyeing, bleaching, painting, block printing, starching, cleaning and more. Themes of this art is motifs like flowers, trees, peacocks and religious scenes and divine characters of Hindu Puranas like Ramayana and Mahabharata. In olden days these paintings are used as temple backdrops in place of murals. Nowadays this art is primarily done to create Kalamkari sarees.

Cotton fabric used for Kalamkari is first treated with a solution of cow dung and bleach.

After keeping the fabric in this solution for hours, the fabric gets and uniform off-white color. After this the cotton fabric is immersed in a mixture of buffalo milk and Myrobalans. This avoids smudging of dyes in the fabric when it is painted with natural dyes.

Later, the fabric is washed under running water to get rid of the odor of buffalo milk. The fabric likewise is washed twenty times and dried under the sun. Once the fabric is ready for printing, artist sketch motifs and designs on the fabric. Post this the Kalamkari artists prepare dyes using natural sources to fill colors within the drawings.

Incorporating minute details, the Kalamkars use 'tamarind twig' as pen, to sketch beautiful motifs of Krishna Raas-Leela, Indian gods and goddesses like Parvati, Vishnu, Shri Jagannath, designs of peacock, lotus, and scenes from Hindu epics like Mahabharata and Ramayana.

Craftsmen use natural colors for example they extract black color by blending jiggery, water and iron fillings which they use for outlining sketches (Anjali Pandey 2020 pg. 362). Mustard or yellow is derived by boiling pomegranate peels, red hues are created from bark of madder, similarly blue is obtained from indigo and green is derived by mixing yellow and blue together.

Mainly there are two types of identifiable styles of Kalamkari art in India. One is Srikalahasthi style and another one is Machilipatnam style. Both are two towns in the state of Andhra Pradesh. In Kalhasthi style painting done on big canvases with hand drawn scenes by using tamarind twig pen and used for backdrops in the temples and also called as temple art. Themes of this art are inspiration from the Hindu mythology describing scenes from the epics and folklore. This style holds a strong religious connect because its origin in the temples. On the other hand in the Machilipatnam style of Kalamkari, motifs are essentially printed with hand carved traditional block with intricate detailing painted by hands. Machilipatnam style of block printings done on saris, bed sheets and curtains. The themes of this style are lotus flowers, trees, peacocks etc.

7.5 Major findings of analyse the influences traced between Kalamkari Art with some of the folk and contemporary artists

After analysing the transcripts, the following are found to be the influences traced between the kalamkari art with folk and contemporary arts in India.

Sl.No	Themes	Frequency
1	Ethnic wear designers	18
2	Apparel designers	13
3	Handlooms	16
4	Traditional Folk Art	11
5	Minimalistic Art	9

After analysing the above themes, we can easily understand that there is more influence on contemporary artists who are incorporating certain elements and style into their paintings. And there is a lot of influence on the Fashion and Textile Industry who is producing ethnic wear. There are also similar styles of folk and

traditional arts in different states of India, which might have evolved in a similar timeline.

To find out influence of Kalamkari Art on folk and contemporary Art interviewed 50 Artisan from each style of Kalamkari in Machilipatnam and Srikalahasti. Most respondents expressed their view about the influence said that there is a lot of influence on the Ethnic Wear Designs. Many Ethnic Wear Designers are looking back at our traditional and folk paintings and taking inspirations from the Art like Kalamkari Art, while designing Ethnic Wear. There is lot demand for these kind of Ethnic Wear these days, many people looking at theses design in local market and national market, international market.

At the same time not only ethnic Wear Designers but also general apparel designers and Handloom industry also inspiring by Kalamkari Art started using designs related Kalamkari while manufacturing clothes as told by some respondents. Also some of the folk and contemporary Artists also influenced by the Kalamkari Art by taking inspiration from some of the elements from Kalamkari Art, we can see the influence clearly as explained earlier.

7.6 Major findings for scope of revival of Kalamkari Art

After analysing the themes, we will be able to say that Kalamkari needs to start thinking of making some innovative and new products. Government and Private support are required to the artisans in terms of marketing, funding, and training.

It is time to act proactively to think how to help the Kalamkari Art to save from the extinction, government may introduce some schemes to support them by giving loans and subsidy for buying raw materials, arranging marketing facilities, conducting training sessions.

Private organization like fashion industry can encourage the art by digitization of designs which can utilized by fashion industry to promote the art. NGOs also can take up issue and promote the by helping them for funding and training programs. As some respondents expressed awareness need to be created to promote the art so it will the reach the larger people. As told by some respondents it is also advised to take

students support for the promotion of this art. Public displays are also required to spread the name among the people. Thus we can help to revive this Art form.

Sl.No	Themes	Frequency
1	New Products	18
2	New Trends	16
3	Innovative usage	14
4	Govt/Private support	29
5	Training to Artisans	9
6	Awareness	19
7	Funding support	31
8	Govt. Staff uniform	8
9	Students' participation	16
10	Intellectual property	7
11	Public participation	17
12	Display in Public Places	12

7.7 Major findings for comparative analysis of the differentlinearity on the art of Kalamkari in Machilipatnam and Srikalahasti.

THEMES IN SRIKALAHASTI
Religious purpose
Local cultural influence
Different Techniques
Family Tradition
Floral Patterns
Fabric dipping
Puranas, or epics

THEMES IN MACHILIPATNAM
Trade and Revenue generation
Local Cultural influence
Different Techniques
Human Emotion
Human or Animal forms
Fabric Painted
Nature Representation

As per the participants we can say that both the styles are called Kalamkari, but they vary with some of their processes. To make a comparative analysis of the different linearity of the art of Kalamkari in Machilipatnam and Srikalahasti interviews were taken from the both the places 50 participants from each place.

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7.8 Limitations of the Study

1. There is little amount of literature available on Kalamkari Art
2. The availability of Kalamkari Artisans are very less as they are migrating to other jobs because of lack of proper income, hence, only few artisans are found for interviews
3. COVID-19 has become an hurdle for conducting interviews in an free manner

7.9 Scope for Further Research

1. To concentrate on innovative methods for upliftment of the craft
2. To study on similar kind of crafts which are revived to understand how to revive this kalamkari art
3. To study on how to improve the exports of kalamkari art

7.10 Conclusion

Kalamkari craft is losing its shine but re-inventing the craft to suit the modern-day requirement is the need of the hour. Sandwich panels are an effective solution to keep the craft alive while brightening up an interior space in less cost and time. Since the fabric is concealed with glass/acrylic, the fabric also lasts for a longer duration.

It is time for the Fashion industry, private organizations, or any other NGOs to act little fast to help **Kalamkari Art** to revive. In the information gathered through qualitative research. Due to some practical problems Artisans are not getting profits through this art form, this makes craftsmen not interested in encouraging their children to take up the same profession. We also discussed the differences and similarities between Srikalahasti and Machilipatnam **Kalamkari art** forms. And discussed how **Kalamkari** influenced various contemporary and folk-art forms.

7.10.1 Significant problems in the growth of Kalamkari industry and the feasible solutions

The **Kalamkari** industry is facing several noticeable problems that hindering its growth and sustainability. Let us discuss some of the major issues and suitable solutions.

1. **Lack of Awareness:** Lack of awareness and appreciation for the art is the major and important challenges facing by the **Kalamkari** industry. Along with younger generations are not known to **Kalamkari Art** and its importance. To overcome this

issue start working one promotion of the Art through workshops, social media platforms and exhibitions.

2. **Competitions from Synthetic Dyes:** Competition from the Synthetic Dyes is the other problem, generally synthetic dyes are easy and cheaper to produce than natural dyes. Kalamkari Art uses the natural dyes which more costly than synthetic dyes. To address this issue awareness need to be increased on environmental and health benefits of natural dyes, customers need to be educated about the importance of supporting and helping the traditional art of national importance.

3. **Limited Market Access:** Along with other problems limited market access also one of the problems facing by Kalamkari Art industry that is because of relatively niche market. One of the solutions to overcome this issue is to expand market, create market that appeal to a wider audience, which is possible when artisans and designers can collaborate and create contemporary designs. And other platforms like e-commerce, online market places can be leveraged to help market accessibility to global market.

4. **Lack of Skilled Artisans:** Due to various reasons skilled artisans who can possess the traditional knowledge and experts have come down drastically. To create Kalamkari Art skill and proficiency which is obtained from their fore fathers is required. This problem can be solved when government and Private organizations start working on creating platforms which can take care of training and education in Kalamkari Art. And traditional Artisans need to be provided incentives and make them to pass on their knowledge to next generation.

5. **Inconsistent Quality:** In any product maintaining consistency in quality is main task, and also it is a challenge same thing is happening in Kalamkari industry. It is a rigorous process and required lot of attention to detail. Quality control measures can be implemented, to overcome this issue. Implementing intensive quality checks, maintaining standards in dyeing and painting techniques are some of the measures.

7.10. 2 Measures taken by government and private organizations for the upliftment of Kalamkari Art:

The traditional Indian art form, Kalamkari mainly deals with natural dyes for fabric painting and fabric printing. Numerous organizations, both government and private, have taken initiatives to support and encourage the Kalamkari artisans.

Cultural institutions including NGOs and some private craft associations have been pivotal in improving the occupation of Kalamkari artists. These organizations have been actively working towards the art form by training inquisitive, both beginner and experienced, artists. They have also boosted the morale and business of local artisans by showcasing the products through country-wide exhibitions and thorough marketing.

The following measures have been taken by the Ministry of Textiles and the Ministry of Culture to conserve Kalamkari art form.

1. **Kalamkari clusters:** In view of laying out a common platform to the artisans, the government has formed multiple Kalamkari clusters. These clusters enabled the artists to present individual work to their peers, work as a group on new ideas and ultimately learn from fellow artists and expand their horizons.
2. **Monetary support:** Kalamkari artists from rural areas struggle with finances. Most artists are unable to meet their ends let alone spend money on raw materials and business needs to continue the occupation. Hence the government of India has come up with schemes to help the artists and keep the art form alive.
3. **Learning and Development:** In recent days, the government has shown keen interest in the art form. It has organized multiple programs for the Kalamkari artists to learn and upskill. Through these programs, the artisans are able to learn new designs, latest techniques and expand the scope of their business.

4. Exhibitions: The government arranges and sees through several exhibitions and fairs where the artisans can come together and display their art to a wider audience.

5. Awards: The government also shows appreciation to the artists for their indigenous work. It has presented awards and recognitions to several Kalamkari artists and has vowed to continue to do so.

7.10.3 There are various organizations and industries that are constantly putting efforts to help Kalamkari artists. Some of them are:

1. **Dastkar Andhra:** This is a non-profit organization that boosts the prevalence of numerous traditional and cultural arts in Andhra Pradesh. They help the Kalamkari artisans to display their work and make a living out of their art.

2. **Kalakshetra Foundation:** Kalakshetra Foundation is a Chennai based institution. It has supported Indian crafts and arts immensely till date. Kalamkari art form is an individual unit that this foundation strives for. They provide the artists with required training and opportunities to earn a livelihood through their art.

3. **National Handicrafts and Handlooms Museum:** This museum located in the nation's capital also displays the Kalamkari art form and its history. It promotes the art form with great passion and creates awareness among the people of the whole country.

4. **Andhra Pradesh Handicrafts Development Corporation:** Andhra Pradesh Handicrafts Development Corporation aspires to encourage Kalamkari art form in every possible way. They support Kalamkari artists with education that enables them to learn modern techniques and market conditions. They also help the artists with finances.

5. **Fabindia:** Fabindia is a private company that maintains ties with local artisans directly. They help the handmade artistic products made by the local artisans reach the consumers in urban and suburban areas, thus expanding the markets of local Kalamkari artisans.

It is understood that Kalamkari Art industry is facing lot of challenges which need to be checked and find suitable solutions to ensure its growth and sustainability. Through creating awareness, increasing market access, promoting and encouraging training and education facilities, increasing and implementing quality check measures Kalamkari industry can grow vigorously.

7.10.4 Resolving the issue of Limited Market Access for kalamkari art

The following measure can be helpful for limited market access for Kalamkari:

Kalamkari art promotion: To increase the awareness about the art form and its importance there is a need of expanding the market. There are many ways to achieve this like organizing exhibitions, participating in trade fairs and craft shows and promoting the art through social media platforms and other digital channels.

Creating and developing new products: It is the time for Kalamkari Art industry to check and create various ways to develop wide range of new products apart from the traditional textiles like home décor items, accessories, and even stationary. In the process of developing new products those appeal to a wider range of audience, that way Kalamkari market can be expanded.

Collaborating with designers: To introduce Kalamkari Art to wider range of audience and convert it more appealing to consumers it is important to collaborate with designers. Kalamkari artisans can tap into a new market and reach a wider range of customer base through working with designers and developing new products.

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