

**INDIAN ART ON RAMP: AN ANALYTICAL STUDY OF  
INDIAN ART AND FASHION IN DESIGN COLLECTIONS  
BY GAURANG SHAH**

Thesis Submitted for the Award of the Degree of

**DOCTOR OF PHILOSOPHY**

**in**

**Fine Arts**

**By**

**Rajwinder Kaur**

**Registration Number: 41900461**

**Supervised By**

**Dr. Vishweshwari Tiwari  
Department of Fine Arts,  
School of Liberal and creative arts  
(Associate Professor)  
Lovely Professional University**

**Co-Supervised by**

**Dr. Neha Sah  
School of Design, Fashion Design  
and Technology  
(Associate Professor)  
Lovely Professional University**



**LOVELY PROFESSIONAL UNIVERSITY, PUNJAB 2025**

## CANDIDATE'S DECLARATION

I hereby certify that the work which is being presented in the thesis, entitled “Indian Art on the Ramp: An Analytical Study of Indian Art and Fashion in Design Collections by Gaurang Shah” in fulfillment of the requirements for the award of the degree of Doctor of Philosophy in Department of Fine Arts Lovely Professional University Phagwara Punjab, is an authentic record of my own work carried out during a period from 2019 to 2025 under the supervision of Dr. Vishweshwari Tiwari and co-supervisor Dr. Neha Sah.

The matter embodied in this thesis has not been submitted by me for the award of any other degree of this or any other University/Institute.

Rajwinder Kaur  
Regd. No.- 41900461

This is to certify that the above statement made by the candidate is correct to the best of our knowledge.



Dr. Vishweshwari Tiwari

(Supervisor)

Deptt. of Fine Arts

School of Liberal and Creative Arts



Dr. Neha Sah.

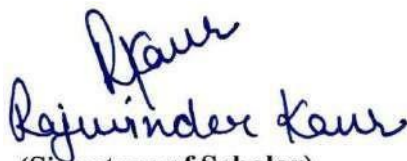
(Co-Supervisor)

School of Design, Fashion Design

and Technology

## DECLARATION

I, hereby declared that the presented work in the thesis entitled **Indian Art on the Ramp: An Analytical Study of Indian Art and Fashion in Design Collections by Gaurang Shah** in fulfilment of degree of **Doctor of Philosophy (Ph.D.)** is outcome of research work carried out by me under the supervision of working as Dr. Vishweshwari Tiwari in the School of Liberal and creative arts ,Department of Fine Arts of Lovely Professional University, Punjab, India. In keeping with general practice of reporting scientific observations, due acknowledgements have been made whenever work described here has been based on findings of another investigator. This work has not been submitted in part or full to any other University or Institute for the award of any degree.



**(Signature of Scholar)**

Name of the scholar: **Rajwinder Kaur**

Registration No.: **41900461**

Deptt. of Fine Arts

School of Liberal and Creative Arts

Lovely Professional University,

Punjab, India

## CERTIFICATE

This is to certify that the work reported in the Ph.D. thesis entitled “**Indian Art on the Ramp: An Analytical Study of Indian Art and Fashion in Design Collections by Gaurang Shah**” submitted in fulfillment of the requirement for the award of degree of **Doctor of Philosophy (Ph.D.)** in the **School of Liberal and creative arts**, **Department of Fine Arts** is a research work carried out by Rajwinder Kaur Registration No.41900461 is bonafide record of her 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: **Dr Vishweshwari Tiwari**  
Designation: Associate Professor  
Department: Fine Arts  
School of Liberal and Creative Arts  
Lovely Professional University



(Signature of Co-Supervisor)  
Name: **Dr Neha Sah**  
Designation: Associate Professor  
School of Design, Fashion Design:  
and Technology  
Lovely Professional University

**Inspired by : My Passion (Art) & Profession (Fashion)**

**Dedicated to my Sons**

**Imraj & Sidak**

## ACKNOWLEDGEMENT

*As we express our gratitude,  
We must never forget that the highest appreciation is not outer words,  
But to live by them*

'Waheguru' is the reason I completed my research; without the help and favour, I could not have reached to the destination. My parents are the architects of my knowledge and my inspiration. This initiative, in my opinion, is the result of their prayers and faith in God. I would also like to thank my friends, family, authority, coworkers, and students of my organisation (NIIFT Ludhiana) who shared my work load in any way, so that I can achieve the goal.

I am incredibly appreciative of my supervisor, **Dr. Vishweshwari Tiwari**, for her unwavering support during my thesis research. The support from my supervisor will always be valued. I also want to express my gratitude to **Dr. Neha Sah**, my co-supervisor for motivating me to work hard. I truly value the dedication and of my mentors in ensuring that I achieved my passion.

Nothing would be possible without the support of **Gaurang Shah**, the Most talented and passionate designer and such a down-to-earth person, that I never met before, he helps like a family member, I am thankful to his team of artisans, artists and **Ms. Lavina Baldota** for sparing her valuable time for me and most importantly, his operating manager, **Shraddha Bhartia**, who was constantly available to help.

I would also like to express my gratitude to my sons, Imraj and Sidak, for their tolerance, encouragement, and support during fieldwork and technical difficulties. I want to express my gratitude to my husband and in laws, in particular for training me to never give up no matter what. I would especially like to thank my brother Gurjit for accompanied me to Hyderabad. Additionally, I want to thank everyone who helped me in any manner to complete the project. I want to thank **Dr. Sanjay Modi Ji**, the distinguished Vice Chancellor, LPU, for his encouragement.

  
**(Rajwinder Kaur)**

## TABLE OF CONTENT

|                    | <b>TITLE</b>   | <b>PAGE NO.</b> |
|--------------------|--|-----------------|
|                    | <b>Declaration</b>   | <b>I</b>        |
|                    | <b>Certificates</b>  | <b>II</b>       |
|                    | <b>Abstract</b>  | <b>III</b>      |
|                    | <b>Acknowledgement</b>   | <b>V</b>        |
|                    | <b>Contents</b>  | <b>VI</b>       |
| <b>CHAPTER NO.</b> | <b>DESCRIPTION</b>   | <b>PAGENO.</b>  |
| <b>I</b>           | <b>Introduction</b>  | <b>1-32</b>     |
| 1.2                | Background of the study  | 3-4             |
| 1.3                | The rationale of the study   | 4-5             |
| 1.4                | Research objectives  | 6               |
| 1.5                | Hypothesis   | 6               |
| 2                  | Introduction to traditional Indian handicrafts using artistic motifs   | 6-7             |
| 2.1.1              | Madhubani  | 7               |
| 2.1.2              | Gond Art   | 7               |
| 2.1.3              | Patchitra  | 8               |
| 2.1.4              | Kalamkari  | 7               |
| 2.1.5              | Incorporation of Indian Art in Fashion                                 | 8-9             |
| 2.1.6              | Incorporation of Indian Fashion in art                                 | 9               |
| 2.2                | Integrating Sculptural Features  | 9-10            |
| 2.3                | Integrating Paintings Features   | 10-11           |
| 3                  | Design and Colour Pattern Used in Hand Woven Sarees and Indian Outfits | 12              |
| 3.1                | Recreation of Indian Paintings in National                             | 13-14           |

|            |  |              |
|------------|--|--------------|
|            | Fashion through Handicrafts  |              |
| 3.2        | The Brand Culture  | 14           |
| 3.3        | Shah's crafts: Jamdani, Kalamkari depicting art                      | 16-20        |
| 4          | Art and Indian designers   | 20           |
| 4.1        | KNMA Documentary Art X Fashion                                       | 20-22        |
| 4.2        | Exhibition of Gaurang Collections in NGMA<br>Bombay                  | 23-26        |
| 4.3        | Direct Indian Art in Gaurang's Collections                           | 26-30        |
| 4.4        | Promotion of Direct Indian Art Using Handicraft in<br>Fashion Design | 30           |
| 5          | Scope of the study   | 31-32        |
| 5.1        | Summary  | 32           |
| <b>II</b>  | <b>REVIEW OF LITERATURE</b>  | <b>33-56</b> |
| <b>2.1</b> | <b>Introduction: Meaning of Fashion</b>                              | 33-34        |
| 2.1.1      | Is fashion art?  | 34           |
| 2.1.2      | Debate whether fashion is art or not<br>: Fashion is not Art         | 35-36        |
| 2.1.3      | Fashion is art   | 36-37        |
| 2.1.4      | Fashion & Art collaborations   | 37-38        |
| <b>2.2</b> | <b>Perception of ethnic fashion</b>                                  | 37-38        |
| 2.2.1      | Traditional Indian Silhouettes in Shah's Ethnic<br>Fashion           | 38-39        |
| 2.2.2      | Significance of the Fashion art Relationship                         | 39           |
| 2.2.3      | Indian fashion and heritage influence                                | 39           |
| 2.2.4      | Traditional Indian art forms   | 39           |
| <b>2.3</b> | <b>Art as an Inspiration</b>   | 39-40        |
| 2.3.1      | Motifs selection and symbolism                                       | 41           |
| 2.3.2      | Colour palette and composition                                       | 41           |

|              |   |              |
|--------------|---|--------------|
| 2.3.3        | Techniques and craftsmanship                                | 41-42        |
| <b>2.4</b>   | <b>Interfusion of fashion and art</b>                       | 42           |
| 2.4.1        | Fashion and art collaborations                              | 42-44        |
| 2.4.2        | Designers /brands successful collaborations with art        | 44           |
| 2.4.3        | Consumer perception: market dynamics                        | 44-46        |
| 2.4.4        | Art and fashion collaborations: a profitable aspect         | 46-48        |
| <b>2.5</b>   | <b>Importance of design in fashion</b>                      | 48           |
| 2.5.1        | Artistic motifs in design                                   | 48-51        |
| <b>2.6</b>   | <b>Contemporary designs and Gaurang Shah</b>                | 51           |
| 2.6.1        | Design philosophy: notable collections                      | 51           |
| <b>2.7</b>   | <b>Comparative analysis of collections: shah v/s Others</b> | 52           |
| <b>2.7.2</b> | Indian fashion in the art of Raja Ravi Verma                | 52-53        |
| <b>2.7.3</b> | Guarang v/s art of Raja Ravi Verma                          | 53           |
| 2.8          | Market acceptance of shah's collections                     | 54           |
| <b>2.9</b>   | <b>Gaps in Literature</b>                                   | 54-55        |
| <b>2.10</b>  | <b>Conclusion</b>   | 55-56        |
| <b>III</b>   | <b>RESEARCH METHODOLOGY</b>                                 | <b>57-74</b> |
|              | Hypothesis of Research                                      | 57-58        |
| 3.1          | Research Design   | 58           |
| 3.2          | Problem statement   | 58           |
| 3.3          | Sources of Data   | 58-62        |
| 3.3.1        | Primary Sources   | 58-60        |
| 3.3.2        | Secondary Sources   | 60-62        |
| 3.4          | Research Survey   | 62           |
| 3.5          | Questionnaire Design  | 62           |

|                     |   |               |
|---------------------|---|---------------|
| 3.6                 | Selection of Sampling   | 63-66         |
| 3.7                 | Pilot study   | 64            |
| 3.8                 | Formulated method used  | 67-70         |
| 3.9                 | Limitations of the study  | 70-72         |
| 3.10                | Summary   | 73-74         |
| <b>IV</b>           | <b>RESULTS</b>  | <b>75-205</b> |
| <b>OBJECTIVE I</b>  | Relationship of Indian art and National Fashion expressed through Handicraft of India                                       | 75-85         |
| 4.1                 | Section A: Respondent profile   | 75            |
| 4.2                 | <b>Section B: Understanding of National Fashion:</b><br>Definition of National Fashion                                      | 76            |
| 4.3                 | <b>Section C: Art Execution in Fashion:</b><br><b>Incorporation</b> of Indian art in fashion through handicrafts            | 77            |
| 4.4                 | Indian art: An Inspiration  | 78            |
| 4.5                 | Art increases the price value of Fashion  | 79            |
| 4.6                 | Kalamkari: <b>The most recommended craft to depict Art in Fashion</b>   | 80            |
| 4.7                 | <b>Section E: Collaboration, Ethics, and Market Challenges: Percentage of Artist &amp; Fashion Designer collaborations.</b> | 80            |
| 4.8                 | <b>Expressing art in fashion is challenging:</b><br>Depiction of celestial figures, most controversial aspect.              | 81            |
| 4.9                 | Traditional Fashion for society : A sensitive approach for presenting culture and history                                   | 82            |
| 4.10                | Overall Analysis of Objective   | 83-85         |
| <b>OBJECTIVE II</b> | Contemporary trends of Material exploration in Fashion and art.   | 85-94         |

|                      |   |         |
|----------------------|---|---------|
| 4.12                 | Sec A: Respondent profile (Major Respondents)   | 87      |
|                      | <b>Section B: Material Exploration and Creativity</b><br>Reasons to explore diverse materials in creative practice.                               | 88      |
| 4.13                 | <b>Section C: Interdisciplinary Collaborations</b><br>Cross Disciplinary approach: An upcoming trend  | 88-90   |
| 4.14                 | <b>Section D: Collaboration Value.</b><br>Major Cross Disciplinary approaches: Designer V/S Artists   | 90-92   |
| 4.15                 | Variations of mediums   | 91      |
| 4.16                 | Material and Mediums: signature style   | 92      |
| 4.17                 | Worth of products with collaborations   | 93      |
| 4.18                 | Apparels and Garments: Primary product Category   | 94      |
| 4.19                 | <b>Section G: Case-Based Evaluation</b><br>Consumer Preference: Artistic Prints   | 95      |
| 4.20                 | Overall analysis  | 95-96   |
| <b>OBJECTIVE III</b> | Historical context: Less popular paintings of RRV   | 96-102  |
| 4.21                 | Khadi, A Canvas/Santati: An Introduction of collection  | 94      |
|                      | Description of 40 Lithographs of RRV  | 96-101  |
|                      | Category I Women  | 95-96   |
|                      | Category II Gods  | 96-98   |
|                      | Category III Mythology  | 98-101  |
|                      | <b>Overall Analysis Objective III</b>   | 101-102 |
| <b>OBJECTIVE IV</b>  | Technical and Aesthetical Analysis of Collections (Chitravali and Santati) of Gaurang Shah: Rating of woven sarees in comparison to RRV art work. | 102-120 |
| 4.22                 | Rating of woven sarees of paintings Varnini and Vasantika   | 103     |
| 4.23                 | Rating of woven sarees of paintings Padmini, Mohini, Lady in moon light   | 104     |

|                        |   |         |
|------------------------|---|---------|
| 4.24                   | Rating of woven sarees of paintings Hamsa Damayanti Samvaad and Sita Vanvaas                                    | 105     |
| 4.25                   | Rating of woven sarees of paintings Shradha & Vasantsena  | 106     |
| 4.26                   | Rating of woven sarees of paintings Mahananda and Priyadarshika   | 107     |
| 4.27                   | Rating of woven sarees of paintings Portrait of a lady, Tara, Women holding fruit                               | 108     |
| 4.28                   | Rating of woven sarees of paintings Urvashi, Arjun Subhadra and Sita Swayambar                                  | 109     |
| 4.29                   | Rating of woven sarees of paintings Bharat Bhet, Bhishma's promise & Shakuntala Sakhi                           | 110     |
| 4.30                   | Rating of woven sarees of paintings Krishna Shishtai, Keechaka Sairandhari & Radha Krishan                      | 111     |
| 4.31                   | Rating of woven sarees of paintings Sita Bhumi Pravesh, Madalsa, Rutudwaja and Garuda Vahan                     | 112     |
| 4.32                   | Rating of woven sarees of paintings Dhruva Narayana, Shesh Narayana & Vishu Ganpathy                            | 113     |
| 4.33                   | Rating of woven sarees of paintings Ambika, Shankar & Matsya Avataar  | 114     |
| 4.34                   | Rating of woven sarees of paintings Ram Panchayatam, Harihar bhet, Yashodha & Krishna And Vishwaroopa Darshanam | 115     |
| 4.35                   | Clarity of art in Jamdani technique   | 116     |
| 4.36                   | Ranking of Chitravali, cheriyal painting panchatantra collections   | 117     |
| 4.37                   | Ranking of Sindhoor, blue pottery, Kanjivaram collections   | 118     |
|                        | Overall Analysis  | 119-120 |
| <b>OBJECTIVE<br/>V</b> | Commercial dynamics of Products: Where Art and Fashion merge  | 121-130 |
| 4.38                   | Age group of respondents.   | 121     |
| 4.39                   | Maximum respondents: Fashion students   | 122     |
| 4.40                   | Respondents interested in Fashion   | 123     |
| 4.41                   | Suits: Favorite ethnic silhouettes  | 124     |
| 4.42                   | Figurative, abstract, floral: all-time favourite motifs of fashion students                                     | 124-125 |

|      |   |         |
|------|---|---------|
| 4.43 | Human figures: Most desired in figurative category  | 125     |
| 4.44 | Consumers enjoy purchasing art integrated products  | 126-127 |
| 4.45 | Rating: Variety of aspects liking Indian art  | 128-129 |
| 4.46 | Opinion regarding price of Art inspired collections   | 128     |
| 4.47 | Traditional Crafts: Highly appreciated technique for the execution of Indian art in fashion | 129     |
| 4.48 | Opinion: If art and fashion can collaborate through craft.                                  | 129     |
| 4.49 | Overall Analysis  | 129-130 |
| 4.50 | Discussions   | 132-197 |
| 4.51 | About Designer: Gaurang Shah  | 131-134 |
| 4.52 | Designer opinion about National Fashion   | 134     |
| 4.53 | About Label Gaurang   | 136     |
|      | Designer's preferences  | 134-136 |
|      | Chitravali visuals  | 137-197 |
|      | Collection I Chitravali (Category I-III)  | 137-145 |
|      | Collection II Santati/Khadi, A Canvas   | 148-185 |
|      | About collection  | 187-189 |
|      | Khadi: Identity of India  | 189-191 |
|      | Sollutions for Painting into weaving: Development of 650 shades.                            | 191-193 |
|      | About artist Raja Ravi Verma (RRV)  | 191-194 |
|      | About Curator: Lavina Baldota   | 195-197 |
|      | Major findings of the study   | 197-198 |
|      | List of artisans: Trained 40 women from being vegetable vendors to the weavers              | 196-197 |
|      | Conclusion  | 199-203 |
|      | Further Scope of study  | 204     |

|            |  |                |
|------------|--|----------------|
| <b>V</b>   | <b>REFERENCES</b>                                  | <b>206-220</b> |
| <b>VI</b>  | <b>QUESTIONNAIRE</b>                               | <b>221-250</b> |
| <b>VII</b> | <b>Researchers Publications and participations</b> | <b>250</b>     |
|            | <b>Conference Participations</b>                   | <b>251-252</b> |

## LIST OF TABLES

| <b>TABLENO.</b> | <b>DESCRIPTION</b>                                      | <b>PAGENO.</b> |
|-----------------|---|----------------|
| Table 2.1       | Hypothesis relationships                                | 56             |
| Table 3.1       | Stages of Sampling Design Process of the Research Study | 64             |
| Table 3.2       | Analysing the Collection                                | 71             |

## TABLE OF FIGURES

| FIGURE NO.       | DESCRIPTION   | PAGE NO. |
|------------------|---|----------|
| Figure 1.1       | Miss grand international 2024 in wearable art   | 10       |
| Figure 1.2       | Radhika Merchant in AJSK x Jayasri Burman's Hand painted Lehenga  | 11       |
| Figure 1.3       | Anant Ambani in Bundi Jacket  | 12       |
| Figure 1.4       | A loom image from the Khadi, A Canvas   | 13       |
| Figure 1.5       | Fine artists working in Gaurang's workshop  | 15       |
| Figure 1.6       | Researcher in <i>Chitravali</i> Collection  | 16       |
| Figure 1.7       | The traditional method of Jamdani weaving   | 17       |
| Figure 1.8       | Kalamkari drawing (18th-century)  | 19       |
| Figure 1.9       | Gaurang Shah Explaining the exclusive drawings of Raja Ravi Varma done in Khadi saree by Jamdani weaving technique. | 24       |
| Figure 4.49      | Gaurang while filling out the questionnaire of the researcher   | 131      |
| Figure 4.50:     | Designer Providing data   | 135      |
| Figure 4.51-4.62 | Presentation of Chitaravali-Lakme Fashion Week Spring Summer 2017 Category I sarees                                 | 137-139  |
| Figure 4.63-4.73 | Presentation of Chitaravali-Lakme Fashion Week Spring Summer 2017 Category II suits                                 | 140-142  |
| Figure 4.74-4.84 | Presentation of Chitaravali-Lakme Fashion Week Spring Summer 2017 Category III Lehengas                             | 143-145  |
| Figure 4.85      | Designer with Chitravali  | 146      |
| Figure 4.86      | Woven saree by Gaurang (Replica of RRV's Varnini)   | 148      |
| Figure 4.87      | Woven saree by Gaurang (Replica of RRV's Vasantika)   | 149      |

|              |   |     |
|--------------|---|-----|
| Figure 4.88  | Woven saree by Gaurang (Replica of RRV's Padmini)                 | 150 |
| Figure 4.89  | Woven saree by Gaurang (Replica of RRV's Mohini)                  | 151 |
| Figure 4.90  | Woven saree by Gaurang (Replica of RRV's Lady in) moonlight       | 152 |
| Figure 4.91  | Woven saree by Gaurang (Replica of RRV's Hamsa Damayanti Samvaad) | 153 |
| Figure 4.92  | Woven saree by Gaurang (Replica of RRV's Sita Vanvaas)            | 154 |
| Figure 4.93  | Woven saree by Gaurang (Replica of RRV's Sita)                    | 155 |
| Figure 4.94  | Woven saree by Gaurang (Replica of RRV's Shradha)                 | 156 |
| Figure 4.95  | Woven saree by Gaurang (Replica of RRV's Vasantsena)              | 157 |
| Figure 4.96  | Woven saree by Gaurang (Replica of RRV's Mahananda)               | 158 |
| Figure 4.97  | Woven saree by Gaurang (Replica of RRV's Priyadarshika)           | 159 |
| Figure 4.98  | Woven saree by Gaurang (Replica of RRV's Portrait of a lady)      | 160 |
| Figure 4.99  | Woven saree by Gaurang (Replica of RRV's Tara)                    | 161 |
| Figure 4.100 | Woven saree by Gaurang (Replica of RRV's Women holding fruit)     | 162 |
| Figure 4.101 | Woven saree by Gaurang (Replica of RRV's Urvashi)                 | 163 |
| Figure 4.102 | Woven saree by Gaurang (Replica of RRV's Arjun Subhadra)          | 164 |
| Figure 4.103 | Woven saree by Gaurang (Replica of RRV's Sita Swayambar)          | 165 |
| Figure 4.104 | Woven saree by Gaurang (Replica of RRV's Bharat Bhet)             | 166 |

|              |   |     |
|--------------|---|-----|
| Figure 4.105 | Woven saree by Gaurang (Replica of RRV's Bhishma's promise)         | 167 |
| Figure 4.106 | Woven saree by Gaurang (Replica of RRV's Shakuntala Sakhi)          | 168 |
| Figure 4.107 | Woven saree by Gaurang (Replica of RRV's Krishna Shishtai)          | 169 |
| Figure 4.108 | Woven saree by Gaurang (Replica of RRV's Keechaka Sairandhari)      | 170 |
| Figure 4.109 | Woven saree by Gaurang (Replica of RRV's Radha Krishan)             | 171 |
| Figure 4.110 | Woven saree by Gaurang (Replica of RRV's Sita Bhumi Pravesh)        | 172 |
| Figure 4.111 | Woven saree by Gaurang (Replica of RRV's Madala Rutudwaja)          | 173 |
| Figure 4.112 | Woven saree by Gaurang (Replica of RRV's Garuda Vahan)              | 174 |
| Figure 4.113 | Woven saree by Gaurang (Replica of RRV's Dhruva Narayana)           | 175 |
| Figure 4.114 | Woven saree by Gaurang (Replica of RRV's Shesh Narayana)            | 176 |
| Figure 4.115 | Woven saree by Gaurang (Replica of RRV's Ganpathy)                  | 177 |
| Figure 4.116 | Woven saree by Gaurang (Replica of RRV's Ganpathi) with Ridhi Sidhi | 178 |
| Figure 4.117 | Woven saree by Gaurang (Replica of RRV's Ambika)                    | 179 |
| Figure 4.118 | Woven saree by Gaurang (Replica of RRV's Shankar)                   | 180 |
| Figure 4.119 | Woven saree by Gaurang (Replica of RRV's Matsya Avataar)            | 181 |

|              |  |     |
|--------------|--|-----|
| Figure 4.120 | Woven saree by Gaurang (Replica of RRV's Ram Panchayatam)                              | 182 |
| Figure 4.121 | Woven saree by Gaurang (Replica of RRV's Hari Har Bhet)                                | 183 |
| Figure 4.122 | Woven saree by Gaurang (Replica of RRV's Yashodha & Krishna and Vishwaroopa Darshanam) | 184 |
| Figure 4.123 | Woven saree by Gaurang (Replica of RRV's Vishwaroopa Darshanam)                        | 185 |
| Figure 4.124 | Researcher in designer's workshop, studio and with team                                | 204 |
| Figure 4.125 | Chitravali, cheriyal painting, panchatantra collections                                | 205 |

## **ABSTRACT**

Collaborations between fashion and the arts have been becoming more common in recent years. India has a wealth of folk art and crafts, including Kalamkari, Madhubani, Patchitra, Gond art, and others,. These relationships are strategically significant in terms of execution through craft. According to recent research, India lacks these kinds of collaborations. Fashion designers, on the other hand, are attempting to create wearable art, while many artists explore with new materials for their unique style. The categories of materials are not limited, as many artists are experimenting with textile, metal, plastic, and other materials for their creations. Somewhere artist becoming into silhouettes indicating wearable art rather than being a source of inspiration alone.

Art is evolving from a surface embellishment method to an expressive medium these days. Although these expressions are portrayed on clothing through digital printing also. Using art as inspirations are used by Indian handicrafts are used by fashion designers to include art into their collections. The current study emphasises the interdisciplinary approach to Indian art in Indian fashion, although Indian fashion does not necessarily mean Indian silhouettes. Study focused on one main designer specifically, Gaurang Shah, an Indian textile designer from Hyderabad, is the main adopter of Indian art in traditional wear.

An extensive literature review provided rich information for the researcher to understand fashion design and art collaborations for study and to shape hypotheses about this alliance, which were tested and extended in the research. In addition, a review of Indian designer Gaurang Shah's obsession with Indian art and crafts and his collections achieved the objective of studying historical examples of traditional costumes, collaborations with art and challenges. The research study focused on the collaborations of Indian fashion designers and artists, where artists, brands and labels are adopting collaborative approach for their productivity and creativity. Till the date the western art is focused in Indian fashion or Indian art in the form of western fashion, many techniques have been used as surface enrichments. So Indian and western in any sense have collaborated in the history of Indian fashion till date.

On data analysis; specific analysis tools were adopted according to the differences in data sources. They are categorised into three types: documentation; interview data; and questionnaire data using Eisenhardt, S (1989) guidelines.

While art and architecture have always served as inspiration and motifs for designers, it can be difficult to execute direct form in craft. The stunning designs of CHitravlai and Santati, techniques such as *Kalamkari* and *Jamdani* set new standards for adopting Indian art through handicrafts. *Kalamkari* and *Jamdani*, which sustain fashion and craft undoubtedly promoted Indian art worldwide.

To bring it back to life, rare images of Raja Ravi Verma's artwork and the Ajanta's golden art have been gathered. Gaurang uses inspiration, shapes, and techniques to create designs that have a distinctly Indian vibe. It has been noted that craft experimentation is responsible for the increasing appeal of art-based collections.

Since craft is an everlasting favourite and distinctive to the Indian fashion and textile industry, that distinguishes India distinct in the world, digital printing cannot be used to promote craft. Since the lack of distinctive motifs is one of the factors contributing to the decline of the Indian craft industry, the craft is the only one that can effectively portray Indian art on a worldwide scale. Students, educators, and experts in the domains of fashion and art, particularly those with knowledge of Indian art, fashion, or crafts, appraised Gaurng's collections in the current study. The encouraging comments suggest that these programs can inspire upcoming artists and designers. Collaborations between Indian fashion and Indian art through crafts would help preserve India's cultural heritage.

Several significant findings have proven that many of the designer collections are inspired by art. In fact, the Indian Museum or art galleries also features fashion. Designers being influenced by Indian art and art forms are documented in the series on Art X Fashion that was created by the one of Delhi based Museum.

When it comes to promote Indian art and crafts, Gaurang is the designer who is most enthusiastic about patriotism. His collections draw inspiration from a variety of arts and crafts, such as blue pottery, miniature paintings, Cheriya paintings, Panchtantra stories, Bidri art, and black pottery. These include kalamkari, kanjivaram, double ikat, jamdani, madhubani, and many more in techniques. However, two significant collections. "Chitravali" and "Santati," also known as "*Khadi A canvas*," which are based

on the artworks of Raja Ravi Verma and Ajanta art. Indian handicrafts like jamdani and kalamkari have proven successful in showcasing Indian art in fashion. The most interesting and challenging aspect of the best efforts to train women vegetable vendors to make jamdani is the designer's extensive knowledge of how to dry each colour in various conditions because light and shade from the sun give the colours different shade effects. To achieve the various colours, various methods and treatments are needed to meet the requirements of the painting's colour scheme, which was a very difficult task.

The main objective of this study was to generate awareness of the need to promote Indian handicrafts and to offer solutions for the craft, essentially looking for new themes. Secondly, fashion relies on surface embellishment techniques, where art serves a needful filling their mutual requirements for inspiration, look, story line and progression. Similar to this, multidisciplinary approaches can help practitioners of both fine arts and handicrafts. Research has shown that fine artists are having trouble practicing the passion and earning livelihood and Gaurang's collection has shown that even though craft can use art as a motif, it is best carried out through initiative, involving fine artists in the process to give the craft an aesthetic feel and enable authentic representations of Indian art.

Indian art in fashion is popular across the world and is also used in many big fat Indian weddings. This suggests that collaborations between Indian art and fashion will be better represented in Indian handicrafts in the future, which will not only promote Indian art, fashion, and craft independently but also give India a new identity. Fashion can fulfill its objectives, handicrafts can become more lucrative, and Indian art can gain international recognition through fashion since it is accepted and valued by all professionals throughout the world.

# CHAPTER-I

## INTRODUCTION

### 1.1 Content

Fashion represents one of the most basic and compelling of artistic impulses... the art of personal adornment – Lloyd Kiva New (Native Uprising n.d.).

India's rich cultural, social, and material legacy is reflected in the centuries-long evolution of Indian art and textile traditions. In India, the production of textiles, crafts, and visual art have never existed as distinct fields; rather, they have always affected one another. In order to provide the conceptual basis for modern textile designers who find inspiration in Indian art, this study traces specific periods of Indian art history that are intimately related to textile customs and handicrafts.

Art is an expression of emotions and has become an influence on many expressions, such as interior, cooking, jewellery, architecture, design, and of course fashion. The relationship between Indian art and fashion is not new because, earliest traces can be seen in the old civilisations like the Indus Valley, we can see the maximum number of evidence of patterns, prints and styles of fashion along with terracotta figurines, seals, and tools suggests the knowledge of spinning, weaving, and the use of natural dyes.

The Ajanta cave paintings show a notable evolution in the visual depiction of textiles. Ajanta's murals offer comprehensive visual documentation of ancient Indian textiles in addition to religious and narrative elements. The aesthetic complexity of textile traditions during this time is emphasized by flowing drapes, transparent textiles, ornamental borders, and the use of natural hues. The tight connection between painting and fabric is further demonstrated by Ajanta paintings, which show how clothing and textiles were essential to visual narrative. (Jadhav, 2013).

Traditional folk and regional art forms further strengthened the bond between art and handicraft. practices such as Kalamkari exemplify the translation of narrative painting into textile form through hand-painting and natural dyeing techniques.

The transition from classical to modern Indian art is marked by the works of Raja Ravi Varma, whose paintings combined Indian themes with European academic realism. His portrayal of mythological figures, graceful female forms, and detailed drapery had a profound influence on popular visual culture. The depiction of textiles, particularly saris and ornaments, in his paintings provides rich visual material for reinterpretation in

textile design.

Fashion is a word of uniqueness every day and every profession follows fashion. Everyone wants to look unique and in search of uniqueness, the purposes served by the motifs and the motifs available in the surroundings are not enough, whereas the designers and the crafts are always in search of more motifs which are unique and can appeal to their collection. Aesthetically art is the best medium to serve this purpose. Fashion is a way of communication and can express emotional experiences through interactive implementation in a dress. (Venkatasamy, 2015) Contemporarily, the Indian textile industry is emergent and it is the second largest job provider after the agriculture sector. Hence, the development of the textile sector is pushed due to the huge demand for Indian textile products in the sector's global market, textile products like an adaptation of warli, Madhubani and kalamkari for different apparels like kurta, suits, sarees and dupattas are in high demand (Negi, M., Rani, A., & Singh, A., 2015). The fabric, such as pioneering hand-woven along with needlework pieces, is fashioned by Indian weavers and specialists. Moreover, Indian weavers with craft people are outclassing in the field, owing to the information that generations of Indian peoples are involved in fabric and craft work in significant Harappa and Mohenjo-Daro that is vibrant as of archaeological excavations along with works.

At times the motifs remain unaffected however the product varies about the fashion desires. The intertwined textile has constantly prodigious reputation in the middle of young traditional artisans for experimenting and developing different fabric surfaces (Guru et al., 2023)

The importance of the handloom zone in the country's economy cannot be extravagant in the description of consuming the benefits in tractability of lesser manufacture run, exceptionality, invention and appropriateness towards the export's constraint. Hence, the Indian handicrafts worker subsequently the Egyptian, Babylonian eras had such sophisticated mastery above the fabric they were appreciated the world over for their hand spinning, weaving and printing techniques that were transferred down from generations. Traditionally, the handloom industry can be seen in every state of India and each region has a uniqueness about their handloom product, like the tie and die technique from Rajasthan, Chanderi from Madhya Pradesh or the Jacquard from Uttar Pradesh. Indian fashion industry's unique identity is based upon its heavily traditional embellished crafts (Khaire M, 2011)

The Indian government has started schemes, various exhibitions and trade centres to increase sales and production. (Vyshnavi, P.V & Nair Suja, 2017). As a result of the typical ironic variability, the Indian handloom business consumed a dependable great plea in the Indian arcade and entire comprehensively for the technique with the complexity of patterns. The hand-loom business since its exclusive environment necessitates small investment and minutes otherwise certainly not influenced by the bendable, eco-friendly advanced arte fact, succeeded in India aimed thousands of years. (Nair., Chandramana, 2020)

Consequently, fashion stylists are frequently enthused through old-fashioned art forms and otherwise effort on conventional handcraft methods with the current imposing variety of innovative products used for the arcade. Besides, Amrich, a designer brand using Amit Vijaya and Richard Pan, projects by conventional craftsmanship gathering in India, comprising Madhya Pradesh, Bengal, Andhra Pradesh, Kutch and Uttar Pradesh including methods such as ordinary colouring with printing, Ikat with needlework. Hence, Eka works with hand-woven yarns and bedding, Tokri, a females clothing brand, works carefully using the out of the box patterns, and Raw Mango is an additional brand of fashionable Indian hand-woven fabrics that works by the needle-workers of Varanasi, Chanderi, and Bengal with the block printers of Akola in Rajasthan. Besides, stylish Soham Dave of Gujarat attempts to decrease carbon footprint with conventional fabrics with methods alongwith Gaurang Shah is attributed to reinventing the Jamdani needle workers community. Each painting had to be meticulously translated into thread process that took years resulting in wearable masterpieces that blur the lines between art and fashion (Shweta Vena Vyas, outlook, 2024).

## **1.2 Background of the study**

*“For me, Jamdani sari is a nine-yard canvas”* - Gaurang Shah.

Fashion is a worldwide industry as well as a field for independent, small-scale designers who view it as a creative endeavour. Alternative forms of fashion to the prevailing fashion system are formed by fashion design practices that are situated outside of the industrial fashion system and are enacted in the gaps between the fashion industry and fine art (Skjulstad, S., & Hvidsten, A., 2023).

In recent years, there has been a surge of fashion and art collaborative products in the

fashion market, which are available in a wide price range spanning from the Local artisan's work to the big names of the fashion industry dealing in royal traditional wear, i.e. Sabyasachi, Rohit Bal, J.J. Valaya, Rahul Mishra, Manish Arora, Anita Dongre and Gauri & Nandita. This phenomenon parallels a broader market landscape. Collaboration between sectors is becoming more common in the marketplace (Rodrigue & Biswas, 2004) according to (Mc Kinsey & Dive, 2006), the number of collaborative commercial partnerships has been increasing by 30% per year.

The only requirement of providing motifs bank to handloom can be the reason for art collaborations as artists are struggling for livelihood who can work with fashion as collaborators. Jayshree Burman's paintings have become motifs to Radhika merchant's hand-painted lehenga for Abu Jani Sandeep Khosla is a great example of such collaborations where art, craft and artists can collaborate with fashion designers. Art and fashion had always been lovers, and this creation be (Times of India, 18 July 2024) The commercial worth of products that combine fashion and art is a significant factor in the decision to carry out this research. "Lateral thinking is the growth engine for development," (Menkes, 2004), Fashion Director of the International Herald Tribune (IHT). Brands can benefit from several cooperative relationships.

### **1.3 The rationale of this study**

#### **Summary**

- Gaps within current studies: past research has neglected to give a focus and systematic investigation of the Indian fashion- Indian art issue
- Commercial value of fashion and art collaborative products
- Explore the Indian art-inspired collections of Gaurang Shah

The first reason for conducting this research is that there are gaps within current studies. Focusing on the Indian Fashion and Indian art collaboration phenomenon past research significantly examined the fashion-art interfusion from the perspectives of Western art's influence on Indian or western clothing. Nonetheless, research to date has neglected to give a focus and systematic investigation of the Indian fashion & Indian art issue. For example, the studies of Mc Robbie (1998), Kim(1998) and Taylor (2005) were conducted base done general take on the collaborative phenomena which includes fashion shows, window displays, interior design and magazines. Research by Jang (2006) and Kan (2007) explored collaboration patterns in the same and different

industries: between a fashion brand and another fashion brand/designer; between a fashion brand and celebrities; between a fashion brand and fields of art, electronics, food alike; likewise, artistic collaboration were not specifically investigated in detail.

TOI report (2024) provided a meaningful insight into the industry by discussing how Abu Jani and Sandeep Khosla managed to maintain the allure of royalty and art while maximizing their profits by balancing the production of the crossover items; Single case study of Gaurang's collections has cleared how Indian art has defined Indian fashion with such elegance and beautiful way and set a trend between fashion and artists. In addition, a review of the literature shows that when discussing the interfusion of fashion and art, the attitude and psychology of consumers who once purchased the items co-designed by fashion designers and artists, or have awareness of this conjoined phenomenon tended to be neglected.

The second motivation of this research is the less-known art which has inspired Indian fashion. The association of fashion and art is not a new idea. The craft of India cannot be distinct from art, for instance, is known as a bridge in conjoining fashion and art. None the less, according to the literature reviewed, art moments such as Ajanta describe different trends in fashion in the 2nd century BC whereas the opposite approach by Designer Gaurang Shah has taken Ajanta art into fashion. In this sense, it is significant to conduct a study on contemporary collaboration between fashion design and Indian art.

Another important reason to conduct this research is because of the commercial value of fashion and art collaborative products. As Menkes (2004), fashion director of the International Herald Tribune (IHT), said, “Lateral thinking is the growth engine for development”. Via collaborative partnerships, brands can enjoy multiple advantages. For instance, partnerships are cost-effective means of advertising and sponsorship, can help brands stretch into new territories, better manage the uncertainty of risk (Dive, 2006), increase profit margins (Erevelles, Stevenson, Srinivasan, & Fukawa, 2007), create barriers to entry from competitors (Abratt & Motlana, 2002). For a company, fashion and art collaborations (FAC) may be a small project or one of multiple communication forms; however, it constructs an outstanding phenomenon from a macro perspective when it is related to a significant number of brands which are involved in this world; moreover, as a marketing strategy, it similarly reflects a

company's value system and target consumers. All these suggest the value of investigating this phenomenon.

#### **1.4 Research objective**

The study aims to analyse the study of Indian art and fashion design collection by Gaurang Shah based on the objectives, of the proposed study are defined as:

- To explore the relationship between Indian art and national fashion expressed through the handicrafts of India.
- To document the development and emergence of new materials in both art and fashion.
- To historically revive the less popular paintings of Indian artist's and handicrafts used by Indian designers.
- To technically and aesthetically analyze the design collections of Gaurang Shah.
- To analyze the market dynamics of creations where art and fashion merge.

#### **Hypotheses of the Proposed Study**

1. Indian Art-inspired collections form a significant part of the design philosophy and creative output of Gaurang Shah.
2. Lesser-known artworks of RRV can be seen as an influence in his collection Khadi, A Canvas or Santati.
3. Fashion designers and brands benefit from collaborative arrangements between art and fashion.
4. Some traditional crafts effectively serve as a medium for fashion and art collaborations.
5. New and emerging mediums are increasingly becoming collaborators in fashion art practices.
6. Art-inspired fashion collections have a notable impact on market dynamics and consumer response.

#### **2. Introduction to Traditional Indian Handicrafts using Artistic Motifs**

During recent decades, art and fashion have had an appealing association that has developed channels for expression. Hence, fashion has engaged in a foremost part in besides conveying Indian art towards fame, however, it also has eventually made lively art. Furthermost Indian conventional art ethnicities are on the boundary of extermination. Nevertheless, certain art forms endured the role of the period naturally.

Hence, fashion is a main stage that has assumed traditional art and its owing gratitude over its originality while holding its uniqueness.

The subsequent instances can express about a small number of the several conventional folk-art forms of India and its development, enlargement, also fashionable life along with in what way it is being operated through the fashion trade, deprived of dropping the unique principle.

In general, India is known for its art, music, and literature along with ritual with its interpretations and it has done its remarkable art and craft. In India, each section and state are related through a specific art form such as Bihar's Madhubani painting towards Gujarat's Pithora painting, Maharashtra's Warli painting, Andhra Pradesh's and Telangana's Kalamkari painting, Madhya Pradesh's Gond art. However, various traditional art forms in India have been globally renowned and extremely admired. Hence, expressions of emotional state, sentiments, and feelings. Also, it admires backgrounds, environment, plants, creatures, and details of Goddesses with folklore over the art forms (2021).

Moreover, the furthestmost prevalent fabrics are revealed and the three products are exclusive, and it is not found outside India.

### **2.1.1 Madhubani**

The art form portrays sights as of Indian tradition and it is fashioned by attention-grabbing graphical patterns with effervescent shades. Hence, the Madhubani portraits comprise various features against the environment. In general, the portraits have complicated particulars. Madhubani pictures on garments contribute an identical comfort with a definite appearance towards several clothing.

### **2.1.2 Gond Art**

Gond art is a flawless steadiness of fauna along with flora with tranquil simple qualities as its key components. Further, the Gond community of Madhya Pradesh established the above-mentioned art form. The attractiveness of the art reclines in the exclusive utilization of fine dots and lines.

### **2.1.3 Pattachitra**

It stands one among the ancient Indian art forms. Essentially, Pattachitra is prevalent in

using lively shades, and elegant descriptions of mythical characters with complicated specifications. Currently, the creation is constructing its method in the Indian fashion business towards generating a transformation. Hence, the stylists are reconnoitring the adaptability of the above-mentioned art form against conventional clothes like sarees and ghagra-cholis toward contemporary dresses and outfits.

#### **2.1.4 Kalamkari**

Kalamkari fabric is also recognized such as chintz, it can be utilized as a wall-hanging. Hence, Kalamkari is a radiantly coloured cotton material that is finished through spread on a combination of image and colouring methods. Besides, the textiles regularly comprise patterns based on the environment along with the earliest folklore by shared motifs of creatures of deities and idols, birds and trees. Further, these patterns are positioned on the cloth in usual colours such as yellowish-brown, indigo, iron-black and soft-pink.

Since Sri Kalahasti and Machilipatnam are the dual idiosyncratic elegances of Kalamkari. Hence, Sri Kalahasti's smartness initiates as a portion of a shrine ceremonial and principally represents mythical subjects showcasing deities and further heavenly lives. Further, Machilipatnam's stylishness exhibits a different persian inspiration and has an antiquity of being merchandised towards Europe socialising rear on the way to the 17<sup>th</sup> era.

#### **2.1.1 Incorporation of Indian Art in Fashion**

Carvings found on temples and shrines depicting deities, floral tracery, and mythological scenes serve as rich references for modern day fabric designs. This practice bridges the prehistoric with the contemporary, preserving the essence of India's artistic legacy while embedding it in fashion forward narratives. The intricate stone carvings, when interpreted through embroidery techniques like *aari*, *kantha*, and *zardozi*, gain three-dimensional life on fabric mimicking the tactility of sculpture while maintaining the flow of cloth. Materials such as hand-woven jacquard, raw silks, and khadi lend themselves beautifully to these reinterpretations, offering a tangible connection to India's artisanal past. According to Khan Majlis (2019), such practices do more than beautify garments they act as visual literature, encoding centuries of architectural and sculptural symbolism into accessible formats. Through this dialogue between textile and temple, fashion becomes a cultural conservator and a storyteller.

### **2.1.2 Incorporation of Indian fashion in art**

Mughal painting, despite its existence as a renewed method of art in India, has a link to fashion engineering and it remains trendy. Further, the garments with ornaments are embellishing Mughal portraits which are in development. Hence, the Mughal canvas appearance creates a courageous declaration. The vision of creative Mughal portraits can be established in galleries as merely some artists in Lahore have preserved the flourishing art. However, in metropolises such as Mumbai and Delhi, an individual can identify an efficient form of the painting.

### **2.2 Integrating Sculptural Features**

Sculpture, by its very nature, is dimensional, tactile, and emotive. Integrating sculptural attributes into Indian textiles adds a new level of depth literally and metaphorically. This is not merely surface decoration; it is about crafting visual texture that echoes stone, bronze, and terracotta carvings while remaining soft to the touch.

Hand techniques such as *aari* and *zardozi* embroideries create raised motifs that mimic sculpted reliefs. *Applique*, on the other hand, allows layering of fabrics to form textured representations of flora, fauna, mythological figures, or architectural motifs. The effect is a visual elevation fabric that not only wraps the body but also carries with it a topography of culture.

Traditional block printing in India, particularly using hand-carved wooden blocks, already emphasizes a form of textural layering. When combined with multi tone dyeing and relief techniques, these prints can create the illusion of three dimensionality. Quilting further accentuates this effect by adding actual volume to textiles. Similarly, advanced weaving techniques using dobby or jacquard looms can produce embossed textures that give fabric a sculptural presence.

Singh and Gupta (2019) emphasize that while such 3D elements offer dramatic visual impact, they must be balanced with wearability and comfort. This equilibrium is what distinguishes innovative design from mere ornamentation. The inclusion of actual sculptural accessories such as metallic motifs, clay beads, or earthen jewelry can further enhance the effect, transforming garments into moving exhibitions of craft.



**Figure 1.1: Source: Rachal Gupta's Instagram channel.**

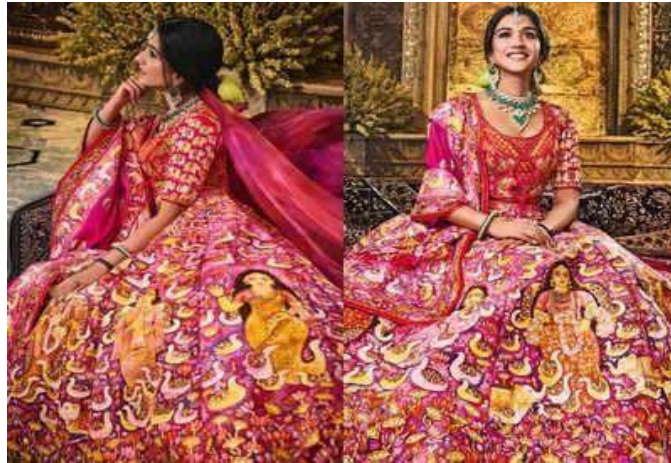
Tanya Kotnala Fashion Designer cum illustrator created a national costume for Rachal Gupta crowned as Miss Grand International 2024, costume represents Goddess Ganga which is wearable art depicting the flow of the river through the marbling technique whereas the initial look of the collection is sacred Himalaya Grand TV (2024).

### **2.3 Integrating Paintings Features.**

Paintings have long served as windows into the socio-cultural and sartorial history of civilizations. In India, ancient art forms from the Ajanta cave frescoes to Pahari miniatures have captured the nuances of drapery, ornamentation, and textile patterning. These visual archives offer not only inspiration but a template for innovation in fashion today. There are fashion budding designers taking inspiration from art in their design collections but the need of the time is to focus on execution ideas, as they opt for digitalisation rather than opting for handicrafts, result clarifies the reason for being expensive and not budget friendly but the approach opting craft can be opted by big names of fashion industry like Gaurang is already serving the need. Inspiration has an important place in the fashion design process. Fashionably, the qualities that the designer is influenced by are the research results for his inspiration. The design elements and principles help in the interpretation of the design to convey the design details onto paper or fabric (Cinar, P., 2017).

The convergence of sculpture, architecture, and painting into Indian textiles marks a dynamic evolution in the country's design landscape. Each stitch, motif, texture becomes a medium through which stories are retold reimagining the past while embracing the future. Whether through the raised textures of embroidery, the narrative

richness of hand-painted panels, or the sacred geometry borrowed from temples, fashion becomes more than wearable it becomes timeless.



**Figure 1.2: Radhika Merchant in AJSK x Jayasri Barman. (Source: Instagram/Rhea Kapoor)**

“Painted 16 hours daily for a month like a *sadhu*”: Artist Jayasri Burman stated on creating Radhika Merchant’s hand-painted lehenga for her wedding with Anant Ambani.

"I worked on the canvas straight away with my pen and paints". There was no preliminary sketch involved," Burman told Indian express.com, Thursday, Oct 31,2024

Anant Ambani's Bundi jacket was painted by 3 pichwai artists in 110 hours using 100 real gold leaves.

Pichwai painting is a traditional Indian art form originating from Nathdwara in Rajasthan, primarily associated with the worship of lord Krishna. Lifestyle Desk (2024) regal and classic in our red bespoke, hand-painted bundi jacket. Adorned with gold vark and inspired by age-old pichwai paintings from the Nathdwara temple in Rajasthan, it depicts themes from Lord Krishna ‘s life, featuring motifs like lotuses, trees, cows, and peacocks. Created drawings by Bhilwara artisans over 600 hours and painted by three expert pichwai artists in 110 hours using 100 gold leaves, our exquisite sartorial ensemble serves as a profound testament to the skill and dedication inherent in traditional artistry. (Manish Malhotra- Instagram post)



**Figure1.3: Anant Ambani in Bundi Jacket (Source: The Daily Guardian)**

### **3. Design and Colour Pattern Used in Hand Woven Sarees and Indian Outfits**

In recent times, Indian women's outfits, precisely the draped variety, the saree have gone through an enormous modification. Moreover, it includes the semiology of the by gone period is more difficult. One such effort is towards understanding and interpreting the unstated meaning through the lens of recent reflection. Hence, the Indian style prospect originated its due credibility and attention from the 1980s onwards and attained industrial recognition in the 21<sup>st</sup> century.

Certain females have embraced the saree and shared the view that the saree is for ornamentation or dressing up. Eventually, the conservative myth said that the cultured women have related the cultured or modest saree, which can be read as the urbanized method of dressing and it is not mentioned in any conversation with the male or females. (Ranavaade, 2023)

Consequently, natural colourants are utilized in dyeing fabrics, medicines, foundations, and so on. Hence, various traditional crowds, that existed in Manipur previously than the outline of the natural colourants in the region, utilized the colourants mined against the flora (Akimpouetal, 2005). Hence, various cultural societies of Manipur generally utilize a sum of eighteen dye-yielding florae to fit into sixteen families of colouring the fabric also with further substances (Akimpouetal, 2005). Further, the utilization of colourant mined from florae has also been described by Mahanta and Tiwari (2005) where the Monpa tribe of Arunachal Pradesh utilize *Daphne papyracea* for making dye also for creating hand-made broad sheets for pictures or script writing. Besides, (Karand Borthakur, 2008) also described that various societies of Assam use 47 dye-yielding florae to colour the woollen yarns, cotton, silk and garments.

### 3.1 Recreating Indian Paintings in National Fashion through Handicrafts

Correspondingly, India is a residence for innumerable exclusive art forms that are courageous also with modestly persuasive. The conventional art forms are currently related to the fashion creation. Besides, they are supporting the fashion rebellion and the art forms provide conventional garments where a contemporary magnifies the attractiveness. Accordingly, using patterns implemented after the conventional art forms, Indian fashion appears to be skilled, and outstanding (Rooftop, 2022).

Subsequently, the abovementioned year has been a demanding one for Hyderabad-based textile designer Gaurang Shah. He has prepared thirty-three Khadi Jamdani saree versions for refashioned Raja Ravi Varma portraits containing women folk, and deities with a sequence of mythical stories. Hence, the impression remains towards concentrating on the portraits on sari pallus also decode the contexture bright and dark over intertwining. Through the association of the Raja Ravi Varma Foundation, a scheme titled 'Khadi, A Canvas' is a portion of the Santati presentation that was showcased at the National Gallery of Modern Art (NGMA) in Mumbai from 2<sup>nd</sup>, October to 15<sup>th</sup> November 2019. Hence, the Santati or Khadi, A Canvas show was there for screening from 1<sup>st</sup> October and is maintained using the Ministry of Textiles, and Ministry of Culture along KVIC.



**Figure 1.4: A loom image from the 'Khadi, A Canvas' series showcased at the Santati exhibition at the National Gallery of Modern Art (NGMA) in Mumbai, 2019. (Banerjee, 2019)**

It corresponds to Raja Ravi Varma's death anniversary as well as the 150<sup>th</sup> Gandhi Jayanti. Shah, one among the contestants, whosoever has reconnoitered the portraits over Khadi

Jamdani saris. Shah remains privileged by the National Award for Costume Designing (NACD) the previous month along with Archana Rao also Indrakshi Pattanaik used for the Telugu historical film *Mahanati*.

Hence, a biography of former times screen legend Savitri, *Mahanati* was the flawless painting for Shah's project collection of luxuriantly surfaced sarees, which contains a dress with a shining linguistic of golden *zari* margins. Spectacularly intertwined sarees endure decorated themes of trees, birds, and floras in shades of gold, orange, red, green, and blue also frequently with gold and white amalgamations. Hence, hand-woven, Kotas, Paithanis, khadi Jamdanis, Benarasis, and Kanjeevarams, where Andhra ikats and uppadas form the inventory.

### **3.2 The Brand Culture**

Moreover, Gaurang Shah Display sequences his modest joint-family nurture in Hyderabad. Further, the stylish whosoever frequently marches shoe less on the airstrip states that's a repetition entrenched in his esteem aimed at his effective work. Hence, their adoration for shades epochs back towards his mounting up existences, where he dedicated dine periods to instruct his perceptiveness in shades and consistencies in his father's blouse matching business through excess of 1,000 shade cards.

Currently, Gaurang fascinates major celebrities and performers, actor-politicians like Kiron Kher and Smriti Irani, Union Minister of Textiles and Women and Child Development. Hence, The *Sari* Man of Hyderabad who so ever is certainly not left towards prescribed patterns utilizes the word Jugalbandi, which signifies a category in Hindustani classical music or else in Carnatic music indicating the blending of dualistic philosophies. Further, it tosses gracefully on the multicultural combination of craftsmanship and shades in the frame of a Gaurang sari.

Consequently, the trade mark that vends sarees, *anarkalis* and *lehnga-cholis* works using a further 800 hand-woven looms with 4000 *karigars* (artisans) in India along with six leaders.



**Figure 1.5: Fine artists working in Gaurang's workshop. The picture is being clicked during visits to the designer's studio**

### **The Call of Costuming**

On behalf of Shah, scale substances and nearly eight hundred colours of yarn and ordinary colourant professionals are a portion of the scheme by the Raja Ravi Varma Foundation. Whereas statistics of deities are restructured in Jamdani, the tales are intertwined over aari needlework. Further Shah said “If we can’t refabricate the appearances towards nearer accomplishment, formerly there is certainly not enthusiasm”. That’s the attractiveness of Jamdani with our methodology, says Shah.

For the classic story *Mahanati*’, he secured a National Award, and substantial silks were obtained from various regions of India such as Varanasi, and Kanchipuram that are improved by Mangalgiri, and Kota, along with block prints. Also, it is handcrafted by more than a hundred indigenous handicraft workers for a year. However, the Mangal giris and Kotas use prints to represent the characters ‘emergent centuries, heavy weight brocades, organzas, silks, hand-woven satins also chiffons are employed to reflect the evolution towards future life.

## Shah's Weaving Community

The revival of ancient textures has contributed to a fabric revolution, especially in the transformation of Jamdani, by promoting artisanal craftsmanship and motivating artists to return to their native, traditional looms instead of migrating for alternative work. Hence, one of his continuing schemes has been worked through Jamdani artists against the country and conveying unique services towards them in shade formation on or after light to shadier tones, inter twining patterns against further fields with the presentation of a lively language of floral signature tune, flowers, birds, animals, reptiles, flora and fauna. Despite personality supremacy forcing craftsmanship, Kiron Kher is dressed in a Pochampally Ikat by Shah on the India's Got Talent episode on TV.

On behalf of the designers whosoever discourses and performs sarees, Shah's wife doesn't wear sarees the stylish notifies by uncomfortable absurdity. Hence, the stylish reiterates that sarees can remain his desire also as he articulates that from now on the objective is to increase the worldwide impression of Jamdani. (Banerjee, 2019).

### 3.3 Jamdani Weave and Kalamkari Depicting Indian Art

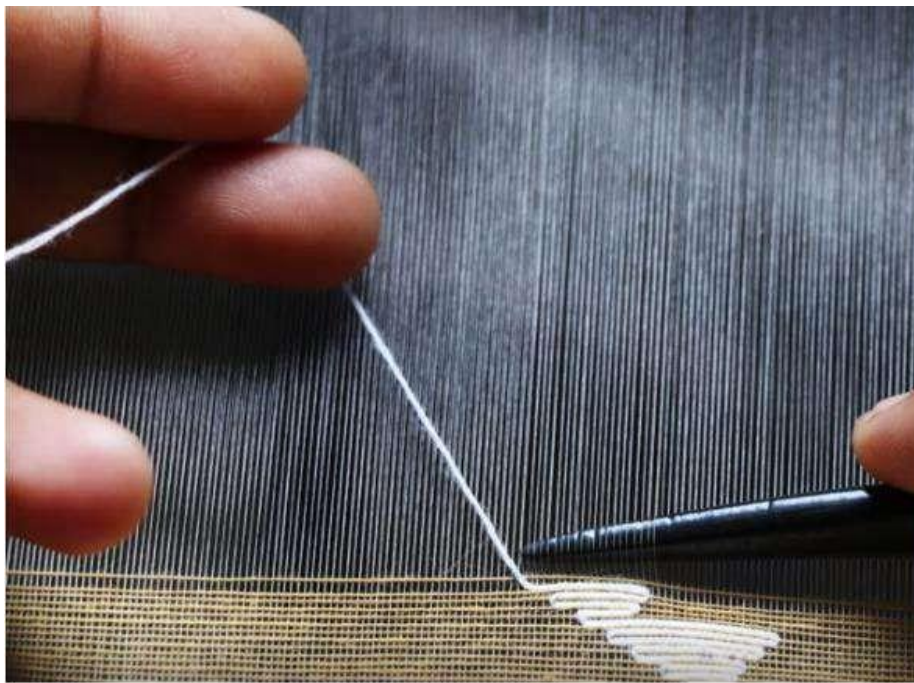


**Figure 1.6: Researcher in *Chitravali* Collection inspired by Ajanta frescoes (personal collection)**

The world we live in is filled with heritage and traditional cultures that are being followed to this day. These cultures were over a thousand years old and still portray the lavish lifestyle our ancestors lived. UNESCO has named the traditional Jamdani textile as the Intangible Cultural Heritage of Humanity. Jamdani is made by combining both cotton and gold threads woven together by artisans on handlooms. More than hundreds

of years, it had been made in Bangladesh but its production and trade had been controlled by the British government for a long time. Jamdani has been started to be made again after a long break (Fatima).

Jamdani is said to have a history that extends back to the Mauryan period (320B.C.E). Dhakai Jamdani is the other name of Jamdani as it is considered the pride of Bengal. Sonargaon, the old capital of Bengal is said to be the birthplace of Jamdani. The Jamdani reached its peak popularity under the rule of the Akbar (Mughal Dynasty). It became famous among muslims as it was only printed with floral and leaf designs not with any kind of animal. In the 14<sup>th</sup> century, a few weavers from Persia were brought by Muhammad bin Tughlak, the Sultan of Delhi to weave Jamdani for Muslims. Jamdani became the symbol of aristocracy as it was majorly preferred by stylish and elegant women of society's upper class. Regardless of religion, Jamdani became popular among all the women of the sub-continent (Yasminet al., 2022).



(Source: Shah's database)

**Figure1.7: The traditional method of Jamdani weaving (Lyster, 2022)**

Jamdani is described as an extraordinary piece of art for its ornamental motifs. The weaving process of Jamdani is considered a time-consuming and labour-intensive work that can be done only by artisans with exclusive skills. The geometric designs are not sketched before weaving; they are completely done directly through a mathematical interlacing process by the artisan's imagination. A Jamdani weaver has to work as both a designer and a weaver, which is a difficult task to handle. The mathematical

calculation and concentration of the artisan while weaving each saree determines the quality of the motifs. Though steps were taken to rescue the Jamdani industry from extinction, however, the motifs that were lost can't be brought back (Shawon et al., 2020).

Jamdani of Bangladesh's textile history generally refers to a specific traditional wear known as Shari. It is one of the most famous clothing among Bengali women. Jamdani is considered an icon representing the artistic brilliance of Bangladesh. Muslin and Jamdani were considered cousins based on their designs. Jamdani can be classified into three types based on design layouts,

- Jaal–The design prints will cover the whole base area of address and it consists of the most complex designs to weave.
- Terchi–Designs based on floral themes and diagonally perfecting geometrical measurements are the highlights of Terchi.
- Buti – It consists of designs inspired by springs, combined with individual floral motifs that fill the whole fabric.

The weaver in the coastal region of Andhra Pradesh learnt about the techniques and weaved the motifs in Jamdani, therefore, the innovative technique emerged in hand-made sarees. Hence, a similar set of weavers has improved the skills to intertwine designs such as mughal patterns, flower-based designs and symmetrical designs. However, renovating the weavers comprises different patterns, but is colourants and designs. Through these techniques, the Jamdani weaving is incorporated in the khadi cotton.

Kalamkari apart from jamdani, there is another traditional clothing culture that has survived through the ages and it is known as Kalamkari. It referred to a widely preferred and time-honoured form of Indian traditional art. It is one of the examples that portrays, how art can trigger a sense of fulfilment in our senses. Through art, we can able to connect with our history and humanity and Kalamkari is said to be related to our mythologies and iconography. Kalamkari is said to have originated thousands of years ago in the present states of Andhra Pradesh and Telangana. During earlier times, Kalamkari was used to describe the sacred scenes of Bhagavatam, Ramayana and Mahabharata as beautiful drawings that were displayed as backgrounds in temples to depict the stories of the gods. (Patwardhan, 2022).

Kalamkari has a great role in representing the heritage and cultural ethos of its region.

The word ‘kalam’ means pen and ‘kari’ means to work and the craft used to draw the miscalled *vraatapani* ‘. The English people called Kalamkari chintz and pinta dos ‘by the Portuguese. In Andhra Pradesh, this city served as the trade hub for arts and crafts. The Golconda provinces and mughals of the coromandel contributed to the branching of Kalamkari into two different stylish forms hand-painted and block printed styles. (Palem).

The tradition of Kalamkari is more than three thousand years old. Samples of this art had been found in the Mohenjo-Daro archaeological sites. The retrieved samples date back to 3000 B.C. Kalamkari art flourished in all the temple towns on the eastern coast of Andhra Pradesh. Kalamkari mostly consists of ancient and spiritual symbols. Tree of life design is the most popular design of Kalamkari and all the paintings will be done only using natural dyes. The paint they use will be extracted from natural sources and not from artificial and chemical substances. (Rani, 2021).



**Figure 1.8: Kalamkari drawing(18th-century Coromandel Coast.Sengupta, 2019)**

A few centuries ago, painters and folk singers travelled from one village to another village, spreading hindu mythological stories about Gods and their mysteries. Through decades, this storytelling method has slowly evolved into painting the specific scenes of the stories in clothes and this is how Kalamkari emerged from its origin. The Sultans of Golconda called the skilled artisans of Kalamkari as ‘*Qualamkars*’. Kalamkari was further popularized by the British empire as uniquely designed clothing that could be

used for decorative purposes during the 18<sup>th</sup> century. The Kalamkari artisans use tamarind pen, thread, sticks and other common stationary essentials to draw the base diagrams on a piece of cloth. The colours that are extracted from natural substances are used to complete the painting (Gupta and Rambabu).

Weaving art Among the 64 well-known art forms, weaving art is one of the most commonly demanded art and also only a few can master this art. In India, Paithani, Jamdani, Banaras and Kanchipuram are the four most well-known traditional weaves that are more than a hundred years old. The north, south, west and east sides of India have their unique clothing style and their history teaches us the importance and exclusiveness of the traditional wears and the practices to make them. In earlier days, the different styles of weaving were originally inspired by various artistic methods like drawing and painting. Kalamkari emerged as drawings in soft clothes and now it is a popular saree design. The weaving patterns and the designs used in the sarees are the only distinctive differences among the various traditional styles. The ancient ideas and methods of artistic talent were still being practiced through our clothes. (Panneers el vam et al., 2022).

#### **4. Art and Indian designers**

The use of art and fashion collaborations in luxury branding also speaks to a broader cultural phenomenon: the commodification of art and the aestheticization of everyday life. As the boundaries between high art and popular culture blur, luxury brands have positioned themselves as curators of contemporary culture, using art to differentiate themselves in a crowded market. This strategy is particularly effective in an era where consumers are bombarded with visual stimuli and are constantly searching for novel and engaging experiences (Postrel, 2003).

##### **4.1 KNMA Documentary Art X Fashion**

Fashion has always been greatly influenced by art, KNMA explores the sources of inspiration for luxury brand styling, design, and marketing in this series. Where designers are influenced by art such as:

**Gauri and Nainika:** From Sir Lawrence Alma-Tadema to Kandinsky, art has influenced G&N collections. For their Grand Finale Show last year, they included

pieces by Travis Black and Alpesh Dave. Aside from drawing inspiration for their Summer 2018 collection from Raza, Souza, the creative duo has always explored the vibrant realm of art.

**Amit Aggarwal:** discussed how he drew inspiration for his collection "LUMEN" from the work of Yayoi Kusama, Bharti Kher, and Vibha Galgotra and after seeing Marshmallow Laser Feast's immersive art experience, "In the Eyes of the Animal," at Saatchi Art Gallery in London.

**Ayushman Mitra** discussed how Jamini Roy's paintings and Bengali cultural icons influenced his artistic vision.

**Designer Sanjay Garg** of Raw Mango and Lifestyle Editor Bandana Tewari discussed the connection between art and fashion as well as drawing influence from traditional art and culture.

**Sahil Kochhar** discusses the ways in which art and other artistic mediums have influenced his approach to fashion.

**Rahul Mishra** demonstrates the similarities between a fashion collection and an artist's canvas.

**Shivan & Narresh** talk about the influence of art and travel on their collections.

**Nikhil Mehra from Shantanu & Nikhil** talks about the changing shape of fashion experiences through art.

Costume designer and National Movies Award winner **Niharika Bhasin Khan** discusses her favourite Indian artists and the influence of art and movies on life.

Experienced fashion designer **Tarun Tahiliani** examines the intriguing alchemy of art and how it influences his life and career. (KNMA Report)

**Bhanu Athaiya**, India's first Oscar-winning costume designer, extensively studied the Ajanta cave frescoes to design authentic historical costumes for the film *Amrapali* (Reddit, 2023).

**Anita Dongre** draws from the architectural and artisanal legacy of Jaipur, incorporating traditional pichhwai paintings, gota-patti embroidery, and handcrafted textile techniques through collaborations with artisans from SEWA (Harper's Bazaar India,

2025).

**Sabyasachi Mukherjee** is known for integrating antique Indian textile practices such as khadi, Banarasi weaving, and regional embroidery, often referencing miniature paintings and mythological motifs in his designs (Wikipedia, 2024).

**Rohit Bal** infuses his couture collections with symbols like the peacock and lotus, echoing Mughal architecture and Delhi's rich visual vocabulary (LBB India, 2024).

Equally, **Rahul Mishra** builds his globally acclaimed collections around Indian folk stories, poetic metaphors, and miniature painting techniques, often using hand embroidery to convey natural and mythological narratives (LBB India, 2024).

**Esha Sethi Thirani** created a sculptural collection titled *Qalamkar*, drawing from the intricate forms and spiritual stories of Kalamkari art (Miss Malini, 2018).

**Shivan & Narresh** produced the *Fresconian* collection inspired by the Shekhawati haveli frescoes of Rajasthan and later combined these Indian influences with painter Henri Matisse's aesthetic for cross-cultural visual dialogue (Elle India, 2024).

**Aarti Vijay Gupta** has become known for visually translating Indian folk art such as Pattachitra, Mandana, Gond, and Madhubani directly onto garments as narrative prints (Elle India, 2024).

Designers like **Shruti Sancheti** have developed collections such as *Alchemy*, inspired by Churu's heritage frescoes and Rajasthani folk themes.

**Karishma Shahani Khan**, through her brand Ka-Sha, reinterprets regional crafts in a sustainable fashion context rooted in cultural identity (Elle India, 2024).

**Karan Torani**, known for his nostalgic interpretations of Indian tradition, often references Sindhi folklore and the aesthetics of Indian cinema to create emotionally resonant, vintage-inspired fashion (Elle India, 2024).

**Malvika Raj**, a Madhubani artist and fashion designer from Bihar, uses her work to narrate Dalit and Buddhist stories, employing folk painting to express identity politics and cultural resilience (Wikipedia, 2024). Together, these designers exemplify how Indian fashion is not merely an industry but a continuation of India's living artistic heritage rendered through thread, form, and silhouette.

#### **4.2 Exhibition of Gaurang Collections (Only Santati and Chitravali) at the Lakme Fashion Week and National Gallery of Modern Art (NGMA) Mumbai.**

Among the famous fashion designers of India, Gaurang Shah is well known for his extraordinary works in sarees. He can be described as one of the finest inspirations for future generations. Shah got motivated by the art of weaving and then further continued his passion for traditional art designs. In the present fashion market, modern designs and fabrics are giving tough competition towards traditional designs and fabrics. The traditional weavers do not work for money as they want their work to reach a wider audience. Gaurang Shah trained himself with the best traditional costume trainers and specialized in all forms of weaving techniques (Kumar, 2022)

The first ever Lakme Fashion Week (LFW) was inaugurated at the National Center for Performing Arts in Mumbai in 2006. Gaurang Shah participated in his first LFW in 2012. Since then, he has attended 12 seasons of Lakme Fashion Week and for each season he showcased his different collections of designer clothes based on different themes that represent specific textures, weaves, colours and religions (Agrawal,2018).

The design themes that Gaurang Shah represented in every Lakme Fashion Week are mentioned as,

- 2012–ARDHANGINI theme
- 2013–PATANPATOLA theme
- 2014– CHITRSENA theme
- 2015–SAMYUKTA and KALPAVRIKSHA themes
- 2016–CALICO'theme
- 2017–CHITRAVALI theme For AJANTA PAINTINGS
- 2018–MAHANATI themes
- 2019–PESHWAI 'theme for CHERIYAL TRIBAL ART
- KHADIA CANVAS depicting the paintings of RAJA RAVI VERMA (The great Indian master of Modern art)
- 2020–TARAMATI theme
- 2021–CHAAND theme
- 2022–SINDOOR theme
- 2024-GULAAL theme

Gaurang Shah a traditional textile designer from Hyderabad initiated a fashion event

that helped the traditional weavers to showcase their works to the international audience. The ‘Santati’ event has been considered as a tribute to Mahatma Gandhi. 40 women weavers, who were trained to be weavers from vegetable vendors have woven 30 wonderful paintings of the legendary artist Raja Ravi Varma in khadi fabric. The mythological paintings were transformed into attractive sarees and each saree was weaved through the traditional jamdani weaving method. Shah portrayed the legacy of jamdani in India’s textile history and its evolution through sarees over the past centuries and displayed the exclusive beauty of jamdani (Jaffer, 2023).

The exclusiveness of the jamdani weaving technique, the significance of khadi fabric and the excellence of Indian artists were promoted together in a single event named Santati. This project almost took 3 years to be executed however in the end all the efforts were marvellous and worth the waiting. Gaurang Shah joined hands with Lavina Baldota from the Abheraj Baldota Foundation and the Raja Ravi Varma Heritage Foundation to make this phenomenal event happen. Shah has been an admirer of Gandhiji since his childhood as he shares the same interest in khadi clothes and Raja Ravi Varma’s portraits of women in sarees inspired him to combine both art and fashion into a unique masterpiece (Rana, 2019).



**Figure 1.9: Gaurang Shah explaining the exclusive drawing of Raja Ravi Varma done in Khadi saree by Jamdani weaving technique. (Museum, 2020)**

As a tribute to the 150<sup>th</sup> birth anniversary of Mahatma Gandhi, the Santati event of traditional fashion promotion has been held at the National Gallery of Modern Art in Mumbai. Also, Gaurang Shah recreated the paintings of Raja Ravi Varma as a tribute to the legendary artist and Khadi was their preferred cloth. More than 650 natural dyes were used to complete the masterpieces. Each artist who took part in this event was presented with anything that related to the Gandhian ideology. Modern arts made from traditional techniques and other craft materials related to the Gandhian movements were portrayed in this event (Shankar, 2019).

The Sutr Santati 'also has been conducted in the Melbourne Museum. The term Sutr Santati means the continuity of thread. As an opportunity to honour the 75<sup>th</sup> Independence year of India, 75 exclusively designed textiles by artisans from various parts of India's cultural heritage, showcased their excellent array of textile traditions. CEO and Museums Victoria Director Lynley Crosswell says, 'Melbourne Museum feels proud to host the international exhibition for honouring the 75<sup>th</sup> Independence celebration of India and also added that it is a golden opportunity for the visitors to witness the accurate and remarkable design skills of Indian artisans and the rich cultural traditions and techniques of India (Team, 2023).

Gaurang Shah, presents his new collections inspired by various art and cultures of India, at Lakme Fashion Week. In 2017, Shah presented his dazzling 'Chitravali' collection which was inspired by the historical paintings found in Ajanta caves. Gaurang integrated the excellence of the two traditional mediums such as hand painted Kalamkari on Kanchipuram silk. All the dyes used are extracted from natural substances to portray a magnificent colourful textile. The Kalamkari paintings in the bright silk clothes were breathtaking to look and it made every female audience buy them. (Nair, 2017).

Thread materials like organza, khadi and muga silk, which all are woven in Kanchipuram are extensively used in this collection. The selected fabric materials give the clothes a rich look that acts as a shining background for vibrant Kalamkari paintings done on them. Gaurang Shah stated that the process of capturing the murals in the Ajanta caves has been challenging and each Kalamkari painting has needed to be done through 17- a 17-step process which requires accuracy and patience. The frescoes in the Ajanta cave date back to the 2<sup>nd</sup> Century B.C. and the detailing in the paintings was

incredible. The Chitravali theme took two years to complete as the paintings were done by a single painter. (Lobo, 2017).

Among the different collections of Gaurang Shah, Chitravali is considered the best outstanding collection of the designer as it has covered various textile significances of India into a single masterpiece. The paintings from Ellora and Ajanta caves in the west, naturally extracted dyes from Kolkata in the east, jamdani weavers from the north, Kalamkari painting method from the central and the fabrics woven in Kanchipuram in the south. Exclusive lehengas in this theme are also showcased in the event apart from sarees and both the quality of the fabric and the excellence of the paintings were beautifully balanced (Fashion, 2017).

The Chitravali is a live example of portraying the skills of craftsmen to their highest potential. The sarees were made with a special silk organza (a blend of khadi and muga silk) for a satin look and the colours for the Kalamkari paintings were extracted from natural substances to create 650 shades of natural dyes. The Kalamkari artist from Tirupati added excellence to every painting by taking extra care of the outlines and choosing colours. The fabric has been treated with natural dyes using painting techniques with brushes to make it a contrasting background for the paintings to be done. The richness of the Chitravali collection will be a dream bridal wear for every woman. (Mathews, 2018).

Gaurang Shah desired that this Santati 'collection should be showcased to all the Indian people so the collections were showcased at different places one by one. After the Exhibition in Mumbai's NGMA, the collections were showcased at Kasturbhai Lalbhai Museum and in IGNC A of Delhi and to Saptaparni in Hyderabad. (IANS,2020).Morethan100 Indian textiles were show cased in the Sutr Santati' event at the Nation Museum of Delhi and around 75 participants highlighted the diverse textile craftsmanship of India through specific historical textiles. (Desk, 2022).

#### **4.3 Direct Indian Art in Gaurang's Collections**

Gaurang Shah is described as the revivalist of Indian textiles and as of today he supports more than 800 weavers from various parts of India. Experienced weavers from Chennai, Kolkata, Rajasthan and Andhra Pradesh were collaborating with Shah to create new designs and patterns based on traditional culture. During the pandemic period, Gaurang Shah utilized the lockdown to increase the production of the weavers as no new orders

can't be placed. He experimented by weaving new ideas and designs. Weavers were busy throughout the year as they had to work six months straight to complete a saree based on the complications in the design (Anu, 2020).

The flexibility to adapt to new techniques and designs made Gaurang Shah prefer the jamdani technique frequently for all of his new collections to be showcased in fashion shows. Even if it is a difficult method, the tough work will be all worth it when seeing the finished product. Gaurang Shah has always been a loyal fan of Indian textile heritage and works smartly to cover the global audience through his innovative designs that combine both traditional values and modern excellence. By trying different combinations of fabrics and combining two different traditional textile practices, Gaurang Shah creates masterpieces that attract the whole global attention. (Sur, 2019).

Gaurang Shah plays a major role in integrating different textile traditions of India into a single masterpiece. He has done it multiple times and continuing his passion for not letting jamdani techniques become extinct. Gaurang Shah travels around India to meet artisans practising hidden weaving techniques and provides them with a chance to represent their work and hard work to the global audience through fashion events. Showcasing Indian heritage through his collections is what Gaurang Shah has specialized and he also thinks out of the box to dominate fashion events. From his childhood till growing up as a successful fashion designer, Shah never let down his Indian heritage. (Chakrabarti, 2018).

Similarly, Gaurang Shah describes sarees as we can't find anything that is more inventive than sarees. Women through the centuries have admired this unique piece of Indian fashion and sarees represent the cultural heritage of India. Gaurang Shah describes that different ethnic weaves such as Bandhini from Kutch, Paithani from Maharashtra, Benaras from Uttar Pradesh, Korvai weaves from Kanchipuram, Patola from Patan, Khadi from Andhra Pradesh and rare silks like tussar and matka, give the unimaginable possibilities for designers to come up with unique artistic styles. In recent years, Indian textile heritage has evolved as a modern rage and become a pride to wear (Files, 2017).

The handloom sector of India is considered the second largest sector in generating employment opportunities. Gaurang Shah created a network among the weavers practising different methods and encouraging them to not give up the work they have

been following for generations. The challenge of reviving traditional handloom industries is a crucial role that the global audience should be impressed by the designs breaking the thought that all Indian fabrics have become old-fashioned (Chowdary, 2019). Gaurang Shah represents Indian art directly through his new collection, which he launches every year in fashion events. Every theme Shah represents has been based on a specific culture or archaeological marvel of India. Representation of Indian art through Gaurang Shah 's work can be described through every collection based on specific themes he showcased in all the Lakme Fashion Weeks. Every collection of Gaurang Shah represents the following Indian art,

- **ARDHANGINI** theme from 2012 has been inspired by the fashion theme of the 1950s to 1960s. The colours saffron and red highlighted the sarees that were woven in Indian traditional techniques like Kalamkari, Kanjeevaram and Zardosi. (Police, 2012).
- **PATAN PATOLA** theme from 2013 represents the perfect combination of Rajasthani Kota jamdani weaves and embroidery of Lucknowi chikankari. These represented the finest chikankaris of Uttar Pradesh and kota weaves of Rajasthan. (IANS, 2013).
- **CHITSENA** theme of 2014 represented the bright colours and variations in the weaving styles of Kanchipuram along with the richness of Maheshwari – khadi and matka silk. The combination of silks is used to highlight the embroidery works of Badla and Zardosi. (Triveni, 2014).
- **SAMYUKTA** theme represented the traditional silk sarees in contrasting pinks, oranges, yellows and reds based on the vibrant fabrics and cultures of Varanasi and the epic love story of Prithviraj Chauhan, the King of Delhi (Sharma, 2015).
- **KALPAVRIKSHA** theme represents the architectural marvels of Indian temples and the most famous Tree of Life 'portrait from Kalamkari drawings and the sarees looked like divine clothing for women, presenting miniature paintings of Kangra. (Service, 2015).
- **CALICO** theme also represents the tree of life 'motifs with floral weaving and every design and pattern that represents the royalty of the Mughal era. The royal romance through a combination of various motifs and textures made everyone fall

in love with these collections (Manohar, 2016).

- **CHITRAVALI** theme fully concentrates on Ajanta Art, Sheer-flowing fabrics like muga silk and other luxurious yarns weaved through jamdani techniques borders and kalamkari with 650 natural dyes represented the earthy tones of Ajanta directly. (Shetty, 2017).
- **SANTATI (Khadi a Canvas)** is described as a tribute to Mahatma Gandhi ji and the legendary artist Raja Ravi Varma by combining khadi and the paintings of Raja Ravi Verma's women's portraits, mythology and God Goddesses this collection grabbed the global attention (Jaffer, 2023).
- **MAHANATI** represented the fashion styles of the legendary actress Savithri and was showcased in the film Mahanati 'acted by actress Keerthi Suresh. This collection consists of over 50 designer sarees representing 1950s culture.(Dundoo, 2018).
- **NEEL** collection entirely represented the colour blue and included various Indian textile cultures like Benaras sarees, Kota cotton, Bandhani silk, Ikat, Dhakai jamdani and Khadi. The collection ranges from Anarkali Kurtas to lehengas and angrakhas (South India Fashion, 2018).
- **PESHWAI** collection is considered a novel textile experiment as it combines 18th-century Bandhani sarees from Gujarat and jamdani kota from Rajasthan. The collections were inspired by royal plays from the books of Baroda Palace and Dakkhan. (South India Fashion, 2019).
- **TARAMATI** collection consists of 30 grand and luxurious hand-woven sarees inspired by the Golconda era and the legendary courtesan Taramati. The collection is considered to be magical and timeless as it is followed through generations. (Mistry, 2020).
- **CHAAND** theme represents the light sarees weaved through the jamdani method and showcases their complexity in jamdani weaving techniques. Kota, Banaras, Uppada, Kashmir, Dhaka, Srikakulam, Dhaka and Venkatgiri jamdani techniques were highlighted in this collection. (Latest LY, 2021).
- **SINDOOR** represents the themes of natural elements like earth, sky and fires

through colours. A collection of 40 handwoven outfits that intricate the embroidery designs of Kasuti, Aari, Chikan, Kutch and Gara with surface textures representing Kalamkari, Cheriya, Patachitra, Shibori paintings (P, 2022).

- **GULAAL** represents the pink-coloured collection created for Holi and the festive season in India and showcased in 2024.

#### **4.4 Promotion of Direct Indian Art Using Handi craft in Fashion Design**

India is described as a land of different traditions and cultures. The significance of diversity can be found in the history of arts and crafts from various parts of India. For centuries, handicrafts have been an important part of India's heritage and they continue to protect the traditional identity of the nation. From delicate embroidery to intricate carvings, Indian handicrafts reflect both the pride of the people and the rich history of India. (Handicrafts, 2023).

To preserve the cultural identity of every traditional culture of India, every individual should understand the socio-ecological identity of material representation of handicraft communities. Conservation of cultural handicrafts will result in safeguarding the traditional heritage of a community. Some popular folk art such as Mahbubani, Kangra paintings, Tanjore paintings & Warli have contributed to Indian fashion since the garments started being designed in a formal manner value chain (2019).

The beauty of art and craft is considered to be timeless and it can be preserved through generation. Fashion always gets inspired by factors related to art, culture and history. During the industrialization era of the 19<sup>th</sup> century, the Indian craftsmanship and handloom industries evolved through socio-political changes. The Swadeshi movement triggered the need to attain self-reliance by increasing the production of handicrafts within the country rather than buying from other countries. (Goswami, 2021).

The ideology of fashion designs inspired by handicrafts begins when crafted objects are turned into beautiful designs while making clothes. The existing designs, patterns and textures used in making the handicraft products were used in making costumes. The paintings in temples, patterns used in idols and textures of pots and other utensils made a great combination while making clothes. (Kapur, 2018).

The textile tradition of India is considered to be rich and varied with various climatic conditions, indigenous communities and availability of natural resources. The Indian

craft practices were passed from one generation to another generation to ensure that their ancestral work continued through centuries and also preserve their culture based on their region and type of work. Hand-made handicrafts still have that exclusiveness than machine-made crafts. In recent years, Indian handicrafts have gained increased export value as they satisfy the demands of global needs. (Manocha).

## **5. Scope of the study**

The main focus of this research is contemporary while the research includes relevant research on Indian fashion and Indian art collaborations. The scope of such collaborations will provide a thought to showcase the role of craft in fulfilling the desire for art and fashion collaboration. The third one is the limitation of time of this research. In addition, via wgsn website, Experiences of designs with visual artists were collected mainly from the collections of Manish Arora. The results show that the majority of the designers are inspired by Western art is consistent with this research scope.

Definition of the artist: In this research, art refers to the visual art spectrum excluding fashion design; artists include painters, sculptors, photographers, graphic artists, multi-media artists, and installation artists alike.

In addition, crafts are classified as Art based crafts such as Madhubani, Gond, pattচিতra, mata ni pacheri, kalamkari, etc and Crafts which can visualise art in other forms such as hand embroidery, block printing, jamdani etc.

Collaboration of fashion brands/designers and artists: The term "collaboration" is used to a set of participants working together to produce a product or service. Through this investment, one can get value that is difficult to obtain if doing the work alone. Collaboration requires two or more participants who contribute to a common task. A crucial point for successful collaboration is how individual work is related to the group as a whole (Wang & Xu, 2001). In this research, a collaboration of a brand/designer and an artist means independent units, they co-work on designs, and the artist is publicly introduced to the public together with the brand.

The way Jamdani and Kalamkari intertwine is applied by Mr. Gaurang Shah in various Indian fabrics namely, silk, cotton, khadi blends and soon. The considerations and designs with the inspired art forms of India make it an appropriate clothing selection for the next generations. The study also motivated on the initial level weaver communal

individuals whosoever utilize towards succeed to make their source of revenue in addition to in what way the intertwining custom acquired elevation through the involvement of Gaurang Shah. Besides, there is an opening delivered through the stylish Gaurang Shah towards spotless experienced leading craft men towards showcasing their proficiency towards the contemporary world also support them to propagate additional through his initiatives. He has tried to promote Indian art, handicrafts and artisans at the same time by taking the most challenging projects to depict Indian art in the direct form of handicrafts which seemed impossible before

### **5.1 Summary**

This chapter describes the possibilities of traditional Indian art and its contribution to fashion through handicrafts used by Indian artisans and it is recreated by the popular designer Gaurang Shah. The background of the study has expounded on the significance of Indian art and fashion and its evolution in weaving patterns. The chapter also explained the types of sarees and the interweaving patterns and motifs that are incorporated in the saree. These techniques are used by the Gaurang Shah in his collection and it is exhibited in the Lakme Fashion Week and in the national art gallery in New Delhi. It also gave a detailed description of the Jamdani and Kalamkari work interweaved with the Khadi cotton the role of artistic expression, and the challenges of execution taken by designers to merge art and fashion through crafts. The chapter also explains the problem identification, scope of the study, research objective and questions related to the study.

## CHAPTER–II

### REVIEW OF LITERATURE

#### **Introduction**

In contemporary marketing, collaborations between artists/art and fashion items include fashion, design, art, craft, consumer behaviour, and designers. Therefore, each of these disciplines is examined in this literature review. This allows the collection of the necessary background information to understand the connection between fashion design and artistic collaborations. More importantly, this review can provide a theory on how contemporary artistic collaboration shapes traditional clothing marketing. Art-inspired collections of Gaurang Shah will explore this idea in future research and use it as the foundation for a specific theory on the cooperation between Indian fashion and Indian art. This study's reviews are divided into seven sections.

Gaurang Shah exemplifies this synthesis of art and fashion. His design process involves:

- Detailed study of **all crafts across India**
- Visits to his **multiple locations in search of**, artisan workshops, and fabric stores.
- Integration of **motifs, colors, and narrative elements** into garments without altering traditional silhouettes.
- Keeping the sense and roots of traditional India alive
- Inspiration from classical art forms of India.

Shah's work demonstrates how fashion can serve as a living canvas for heritage art, preserving cultural identity while remaining relevant to contemporary consumers.

#### **Meanings of fashion**

Fashion is portrayed differently depending on the situation in which it is displayed. Sociologists consider fashion as a by product of social demands and a manifestation of social interaction and status-seeking (Simmel, 1955). This perspective highlights fashion's social function as a symbolic system used to express identity and hierarchy. Beyond its social implications, fashion is also an abstract idea, understood as a symbolic object that extends beyond clothing. Kawamura (2005) notes that fashion has spread into several fields, including furniture, architecture, automobiles, accessories, and

interiors. This broadens the scope of fashion from mere apparel to a cultural and aesthetic phenomenon. Thus, fashion operates on multiple levels as social communication, as an artistic symbol, and as a reflection of cultural dynamics. Understanding these layered meanings is essential for grasping how fashion intersects with other disciplines, including art and design.

### **2.1.1 Is Fashion Art?**

The question of whether fashion qualifies as art has been widely discussed in scholarly literature. Saisselin (1959) argued that fashion possesses aesthetic and metaphysical qualities akin to art, suggesting that it can evoke emotions and communicate cultural meaning similar to poetry. Laver (1969) supported this perspective, noting that the boundaries between fashion, beauty, and art are often blurred, and that fashion can indeed be considered a form of artistic expression.

Contemporary research further emphasizes fashion's role as a medium of cultural expression and identity. Yüksel and Yalçın (2016) highlighted that art literacy among fashion design students enhances their creativity and deepens their understanding of fashion as an art form. Moreover, the integration of traditional art motifs into fashion design has been identified as a bridge between conventional art and wearable forms (Sharma, 2018). Designers incorporate elements such as classical Indian art, embroidery, and regional craft techniques, transforming garments into cultural narratives and expressive artworks. Overall, scholarly literature indicates that fashion embodies artistic elements and functions as a dynamic, interactive, and culturally communicative medium, affirming its status as a legitimate form of applied art (Saisselin, 1959; Laver, 1969; Yüksel & Yalçın, 2016; Sharma, 2018).

Fashion can transcend functionality to become art when garments communicate aesthetic, cultural, and emotional meaning. Harding (2010) emphasizes that fashion qualifies as art when it goes beyond clothing to convey ideas, narratives, and symbolic expression. Shah's collections, including saris, lehengas, and anarkalis, exemplify this principle. Motifs from classical Indian art and Pahari miniatures, blue pottery, embroidered, weaved or printed on garments, convey symbolic meaning, cultural narratives, and spiritual significance. Each piece is a visual story, blending tradition with wearable artistry unlike traditional static art, fashion is temporal and dynamic, enabling interaction, display, and cultural communication. Shah's work affirms that

fashion can function as applied art deeply rooted in heritage, transforming cultural symbols into wearable forms.

## **Debate on whether fashion is art**

### **2.1.2 Fashion is not art**

Art is often connected to something spiritual, deep, and extraordinary. It reflects human ideals and emotions that go beyond everyday life. On the other hand, fashion is closely tied to daily living and practical use. Fashion carries a physical energy because it is worn and experienced directly, but the energy of art is more abstract and less tangible (Zelenko, 1981, p. 88). While some of the best fashion pieces may be worthy of being called art, fashion as a whole is not art. The true quality that makes something art is its deeper meaning and lasting impact. Fashion should be an expression of the person who wears it and must relate to their environment and lifestyle. Although fashion could be seen as an art form, it is not genuinely art in itself (Miller, S., 2007).

Fashion is expected to constantly reveal new and creative designs. It is not limited to one field or subject but is found everywhere in the sky, on streets, in our ideas, thoughts, and ways of living. Fashion is a creative process that ends with a finished product, usually a garment or accessory. It often borrows ideas and inspiration from other forms of art such as painting, sculpture, and design (Sharma, M., & Maheshwari, S., 2020).

Kanika Ranka is an artist who hand-paints pieces based on the dreams and desires of the buyer. In the luxury and fashion market, a sense of coherence or harmony is very important because it adds value to the product. When products are presented well in the market, especially in malls, they gain respect and popularity. The expression of art, when connected with a person's personality, can fulfill the need for fashion aesthetics and make fashion more meaningful (Verma Anuskha, 2019). However, fashion remains a business, primarily driven by sales and trends, whereas art is created by people inspired by ideals and emotions. Art exists for its own sake or for deeper causes, which makes it more significant. From this perspective, fashion is often seen as meaningless or superficial (Boodro, 1990).

A famous idea is that "Fashion designs are short-lived, but art is eternal" (Boodro, 1990). Radford (1998) shared this view and highlighted the differences between fashion and art based on ideas of authenticity, truth, and permanence. He also pointed out that

although fashion and art are closely related, this relationship is risky because there is a chance that the world of art could be absorbed entirely into fashion, losing its unique identity (Radford, 1998).

### **2.1.3 Fashion is art**

There are two types of art named applied and Fine arts. Fashion is under the category of applied art along with other decorative arts whereas painting, sculpture, architecture, music, and poetry are fine arts (Arihant experts, 2018) Throughout history, art has been connected to both that is the means of decoration and individual way of expressing emotions and ideas. It depends upon the views of how it is perceived and appreciated. The main purpose of art is to arouse peace and happiness. (Vishnoi Aditi Singh., Jyotsna Singh., 2014) People need vibrant colours, they need to be able to find ways to express them selves freely, to dress as they please, and to decorate their homes as they feel. The mindset and expressions one wants to reflect about their personality, beliefs and taste and art is the reproduction of the individual's thoughts and ideas through symbolism where fashion is a way of communication, tone can express emotional experiences through interactive implementation in a dress (Venkatasamy, 2015) Design for Textile Products Inspired by Madhubani Painting can likely be seen that the Madhubani art of Bihar has been going through evolution its work in the real phase has been ignored due to the coming up of social and economic changes in the present time. There is a requirement to discover options for the preservation of this art form for the upcoming generations (Angelidou, A., 2020).

The major reason for the usage of traditional motifs in textiles is to keep them exist and alive. The Indian folk arts along with painting are quite important especially when it comes to the creation of new designs. Keeping up with the demands of consumers needs alteration in the fashion industry especially in design, colour, style and technique (Gupta Mohit & Gangwar. S, 2016). The designers support the notion that apparel maybe used for a variety of reasons, such as symbolism, to express pride in Indian ness and tribal identity. Additionally, clothes were used as aids to visualise stories, and occasions are still regarded as significant components of storytelling and oral culture.

Art and fashion both have deep connections to the way culture and perception change over time. According to Martin (1998) the former editor of Arts magazine, the former director of the FIT Galleries, and the curator of the Costume Institute at the

Metropolitan museum of Art. According to him, great designer's work on fabric is comparable to that of great artist's work on canvas (Turner, 1996). This comparison highlights that fashion can be seen as an artistic expression just like traditional art forms.

Wearable art is considered as the visualization of a unique artistic product that can be produced by a fashion designer. The method of work entails that the designer writes a story inspired by wearable art- Ibrahim (A. I. A., & Ali, A. J. A., 2021). Various schools of thought and art were engaged in a great deal of debate and infighting, each claiming to have discovered something primarily Indian and attempting in their ways to address the centuries of British and Mughal influence on artistic thought. Some schools held that there was no such thing as fine art in India, while others thought that Indian crafts were fine art and ought to be promoted and developed. Still others thought that an Indian fine art that was separate from crafts and European influence could be discovered (Hawkins, N., 2016).

## **2.2. Perception of Ethnic Fashion.**

Ethnic fashion represents a complex interplay between cultural heritage, individual identity, and market forces. Historically, humans have expressed a profound passion for decoration, with art serving not only as adornment but also as a vehicle for emotional and intellectual expression. In modern India, despite the growing dominance of Western culture and fashion, many women consciously maintain a connection to Indian traditions through their style choices, reflecting a commitment to cultural roots (Vishnoi, Singh & Singh, 2014). Indian folk art significantly influences lifestyle preferences, with many choosing ethnic aesthetics in homes and clothing as a way to stay close to their origins (Singh & Kumar, 2019).

The art and fashion of Indian Chintz production, visible from the Indus Valley civilization, reflects the enduring presence of folk traditions shaped by global trade (Quaile, 2022). The handloom sector, traditionally regarded as a mainstay of Indian clothing, had slowly lost prominence due to low-cost synthetic alternatives. However, initiatives like the "Make in India" campaign and recognition by the Planning Commission have helped this sector regain its identity and economic relevance (Vyshnavi & Nair, 2017).

Fashion is known for bringing innovation and new design ideas into clothing. When a

touch of Western style is combined with Indian traditions or cultural aspects, it results in Indo-Western garments, which balance modernity with heritage (Sharma & Maheshwari, 2015). Although modern India is inclined toward western fashion, a significant number of women continue to follow Indian cultural styles, creating diverse ways of dressing that reflect their identity and cultural pride (Vishnoi, Singh & Singh, 2014).

The success of fashion trends depends on societal judgment, as society often remains emotionally attached to its heritage, culture, and history, particularly in terms of ethnic wear (Venkatasamy, 2015). Similarly, in the United States, traditional native American art forms that had declined were regenerated by contemporary designers and incorporated into haute couture. Clothing has been used to promote cultural traditions and uphold native identity, often through the use of new materials that maintain the unique identity and preserve cultural aspects (Metcalf, 2010).

With the development of contemporary aesthetics, people's standards of beauty have evolved, but the external presentation of clothing design continues to serve as a performance of cultural and artistic values (Wang, 2016). Fashion allows individuals to reflect their personality, beliefs, and taste, acting as a medium for symbolic communication. Ethnic fashion, therefore, functions as both an artistic and cultural expression, blending tradition with modernity while preserving and conveying heritage (Venkatasamy, 2015; Vishnoi, Singh & Singh, 2014).

### **2.2.1 Traditional Indian Silhouettes in Shah's Ethnic Fashion**

Shah's collections exemplify the preservation and reinterpretation of traditional Indian silhouettes, reflecting a synthesis of cultural heritage and artistic expression. Her saris are draped in conventional styles using hand woven fabrics, with motifs meticulously positioned to draw inspiration from historical manuscripts and Pahari miniatures, thereby maintaining both aesthetic and symbolic fidelity (Vishnoi, Singh & Singh, 2014; Singh & Kumar, 2019). Similarly, her lehengas and anarkalis retain heritage cuts and traditional shapes, with detailed motif placements that echo classical Indian art forms (Sharma & Maheshwari, 2015). Dupattas and stoles, featuring borders and patterns directly derived from miniature paintings, further underscore the continuity of visual and cultural narratives in wearable form (Quaile, 2022).

In Shah's work, ethnic fashion transcends decorative purposes to serve as a vehicle for

cultural storytelling, heritage preservation, and artisan engagement. The garments function as both wearable art and cultural documentation, maintaining the authenticity of traditional Indian forms while translating historical motifs into contemporary fashion expressions (Venkatasamy, 2015; Metcalfe, 2010). By integrating traditional techniques and artistic references, Shah's designs exemplify how fashion can operate as applied art, bridging historical craftsmanship with modern aesthetic sensibilities.

### **2.2.3 Indian Fashion and Heritage Influence**

The depiction of fashion in Indian art has been a significant element reflecting cultural values and aesthetics from ancient times. Decorative motifs evident in the clothing of Indus Valley figurines demonstrate early attention to garment details and ornamentation, highlighting the sophistication of prehistoric Indian fashion (Kenoyer, J. M., 2006). Further, the portrayal of women in Indian art, especially through modest yet elegant renditions of traditional attire such as the saree and its embellishments, captures the emotional depth and cultural melancholy intrinsic to Indian society (Kumar, R., & Kumar, A., 2022). Unlike the ornamental excess and repetitive patterns seen in some other ancient cultures like Assyrian art, Indian buddhist art maintained a delicate balance, avoiding mechanical or monotonous depictions. Instead, it emphasized artistic refinement where articles of adornment and clothing patterns played a vital role in sculptural modeling, enhancing the form and expression of figures (JAIN, A., 2019).

### **2.2.4 Traditional Indian Art Forms**

**Jain Manuscripts:** These manuscripts feature intricate geometric patterns, symbolic motifs, and spiritual narratives. Shah adapts lotus flowers, divine figures, and geometric compositions into garment embroidery, borders, and prints, preserving cultural meaning while maintaining aesthetic appeal.

**Pahari Miniatures:** Characterized by vivid colors, expressive figures, and detailed landscapes, these paintings inspire floral borders, narrative motifs, and intricate detailing in dupattas, lehengas, and kurtas, preserving the aesthetic essence of miniature art.

## **2.3. Art as an inspiration**

Designers often seek new and creative ideas to break away from repetitive patterns,

drawing inspiration from Indian classical forms like traditional dance costumes (Sharma, M. & Maheshwari, S., 2015). Globally, major art movements such as Impressionism, Surrealism, Pop Art, and Modern Art inspire many designers, including Indian designers like Manish Arora, who created a collection based on Pop Art. Another example is Monika Trivedi, who designed hand-painted saris featuring Warli art motifs to satisfy her aesthetic vision. She also expressed her admiration for wearing saris with paintings by M. F. Husain. Although Western and Indian art are appreciated widely, few designers translate these into wearable fashion (TNN, 2008).

Pop art, as a well-known artistic movement, serves as a global inspiration for many designers and is adapted differently across cultures (Angelidou, A., 2020). With globalization, designers increasingly explore worldwide sources of ideas, especially from the East. However, it is important for designers to respect the original sources of their inspiration. Unfortunately, some fashion leaders exploit such inspirations disloyally just for reputation. While fashion and art collaborations may seem new, they share many similarities.

Some notable designers inspired by art include Schiaparelli, who worked with Salvador Dalí on the famous lobster dress; Farida Kahlo's portraits featured on hand-painted shoes; Yves Saint Laurent, who incorporated Mondrian's compositions directly on dresses; and collaborations between Jeff Koons and Louis Vuitton. Jeff Koons, regarded as a successor to Andy Warhol and a pop art icon, exemplifies the blending of art and fashion (Benedetta & Cerri, 2019).

Beyond visual arts, architecture also inspires fashion designers, who study architectural buildings to create new clothing shapes and silhouettes. This close relationship shows how architecture can become a fashion element (Annu Kumari, 2019). For example, surface decoration on high-fashion garments has been inspired by the inlay work of the Taj Mahal, showing how designers' study architectural details and translate them into clothing (Patel & Thakkar, 2021).

In India, several art styles influence designers, including Gothic, Renaissance, Impressionist, and post-modern styles. Fashion design students and scholars study works by Indian painters like Nandalal Bose, Amrita Shergill, contemporary artists like Gujral, Ganesh Pyne, Bikash Bhattacharjee, and M.F. Husain for inspiration (K. Sanjeev & D. Nandini, 2009).

### **2.3.1 Motif Selection and Symbolism**

In line with scholarly perspectives on fashion as applied art, the motifs in Shah's collections are chosen for their cultural and symbolic significance rather than purely decorative purposes. Lotus flowers, divine figures, and miniature-inspired borders are strategically positioned to preserve narrative meaning and convey spiritual symbolism, reflecting the traditional function of art as a medium for storytelling and cultural continuity (Metcalf, 2010; Vishnoi, Singh & Singh, 2014). Such an approach aligns with studies highlighting that ethnic fashion serves not only aesthetic goals but also functions as a conduit for heritage preservation, identity expression, and the communication of sociocultural values (Venkatasamy, 2015; Sharma & Maheshwari, 2015). By embedding symbolic motifs within wearable garments, Shah exemplifies the notion that fashion can operate as a dynamic form of cultural documentation and applied art, consistent with academic arguments that clothing transcends utility to become a site for narrative and ritual expression (Wang, 2016; Quaile, 2022).

### **2.3.2 Color Palettes and Composition**

Shah mirrors traditional art in vibrancy and harmony. Deep reds, blues, golds, and earthy tones are carefully selected to reflect spiritual and cultural significance while maintaining visual balance in garments.

### **2.3.3 Techniques and Craftsmanship**

Indian fashion is deeply rooted in a rich tapestry of traditional techniques and craftsmanship that reflect the country's diverse cultural heritage. These artisanal practices, passed down through generations, not only define the aesthetic of Indian attire but also embody the socio-cultural narratives of various communities.

#### **Traditional Techniques in Indian Fashion**

**Weaving:** Handloom weaving is a cornerstone of Indian textile traditions. Techniques such as ikat and zari embroidery showcase intricate processes used to create patterns and textures that hold cultural significance. These methods have evolved over centuries, reflecting advancements in materials and methods while preserving cultural heritage.

**Embroidery and Appliqué:** Embroidery techniques like chikankari, kantha, and zardozi are integral to Indian fashion. These hand-embellishment methods add depth

and texture to garments, often depicting motifs inspired by nature, mythology, and regional art forms.

**Block Printing:** Block printing, including methods like dabu printing, involves using carved wooden blocks to apply dye onto fabric. This technique produces materials with complex designs and deep, rich colors, typically enriched with successive layers of resist and dye deposits to create dramatic visual effects.

**Dyeing Techniques:** Natural dyeing methods, utilizing plant-based and mineral dyes, are prevalent in Indian textile traditions. These techniques not only impart unique colors to fabrics but also reflect sustainable practices and a deep connection to the environment.

## **2.4 The Interfusion of Fashion and Art**

The integration of art into fashion elevates garments from simple clothing to meaningful statements, allowing designers to tell stories and provoke emotional responses. This fusion is also apparent in the collaborative efforts between artists and fashion houses, resulting in collections that showcase art-inspired prints, patterns, and structural innovations. Such collaborations not only enhance aesthetic appeal but also challenge conventional notions of fashion as ephemeral and art as permanent, suggesting a dynamic continuum instead (Jones & Lee, 2018).

Since the nineteenth century, art and modern fashion have been linked (Stern, 2004). Muller (2000), Mackrell (2005), and Stern (2004) are among the theorists who have extensively documented their close links.

Moreover, the fusion of fashion and art reflects broader cultural shifts, where consumers seek authenticity, originality, and depth in their attire. By merging art with fashion, designers address the increasing demand for individuality and cultural resonance, fostering a marketplace that values creativity and heritage. This dialogue between fashion and art ultimately enriches both fields, fostering innovation while preserving tradition.

### **2.4.1 Fashion and Art Collaborations.**

Effects of Indian Art trends on Fashion has explained that the relationship and bond between every discipline is gaining intensity with time. So, when one talks about art

trends, it is important to understand what is the synchrony between art trends and fashion relationships. It is being observed that branches of art which have been an inspiration by fashion designers have resulted in offering fashion designers a great amount of material, shape, form and image collection. It has been noticed that social changes along with scientific development have resulted in the formation of modern art. These relationships and interdisciplinary dependence are of great importance in the present scenario (Kaya Ozlem & Romanescu, 2021).

In the past, during the golden age of Mughal painting under Emperor Jahangir, art was used in palace decorations, especially in small paintings on white marble walls, known for their beauty (Jamil and Gulzar, 2017). The Mughals also changed how textiles were designed, using gold and silver threads to make colorful patterns. These textile designs were based on the geometric and floral patterns found in Mughal paintings, especially the borders of these artworks (Chaudhary, 2015). Clothes from that time often had large flower designs similar to those in the paintings (Walker, 1997).

In modern times the reasons for not adopting fine art as a profession insist on the practice of entrepreneurship which can be an important part of the studies of fine arts because fine artists are finding it difficult to make a living. The study is focused on the internal factors including the artist's personality, motivation skills and external factors as well as how the business fascinates them more to earn better than direct practice in Fine Arts to earn their livelihoods. The study explored the acceptability of all our products in the art market derived from the key market barriers (Thom, 2017). The Kiran Nadar Museum of Art has arranged a special series of art and fashion under the Education and Interactive Engagement division, in keeping with its mission to bring art to the public. The "Art x Fashion" series interviews well-known figures in the fashion business to see how art has influenced their work (KNMA Fashion X Art series).

An Indian Perspective has provided insights into the relationship of luxury brands with art and fashion. India is known for its rich tradition of luxury and is regarded as the golden bird as it has witnessed maharajas and nawabs who have defined the real aesthetic of luxury. To maintain this rich heritage in the fashion and luxury industry the key is to find out and convince the artisans to guide them and further give them knowledge so that the right value for their artworks is there despite just offering

financial support. The Indian artist should be taught modern techniques and the usage of computers (Sehgal Meenakshi, 2011)

Although there are no examples of designers and artists collaborating throughout Indian history, we also do not witness the separation of art and fashion from one another. In light of society's increasing demands for art and couture culture, both disciplines now operate independently and even enhance one another (Shelly Jyoti, 2007)

#### **2.4.2 Designers/Brands successful collaborations with art**

Knitwear designer and fashion illustrator Tanya Maheshwari can create artistic outfits tailored to the special tastes of her clients. The term "wearable art" became popular when visual arts such as knitting, sewing, painting, collage, and weaving began mixing with fashion. Many clothing artists today work to make wearable art available at affordable prices (Lauren Whitley, 2019). A famous example is Louis Vuitton's collaboration with Japanese artist Turakashi Murakami. They produced hand-painted bags featuring the brand's monogram, which was a risky move but became very successful. This led to a lasting partnership, and their exhibition in New York in 2004 was named the best thematic museum show by American painters. The International Association of Art Critics gave Murakami celebrity status as a remarkable artist for his fashion collaborations (Bengtson, P., 2017).

Another example is the Rare Rabbit brand by Manish Poddar, who researched fashion trends in Europe extensively. He aimed to connect luxury fashion with India through this brand. Rare Rabbit offers apparel, eyewear by Garrett Leight California, and ceramic bow ties from the Italian Core Sinc Label Doly. The store also displays art pieces and sculptures priced between ₹45,000 and ₹1,00,00,000, along with cactus plants that add to the artistic atmosphere (Naveena Vijayan, 2017).

#### **2.4.3 Consumer perception: market dynamics**

The Indian fashion industry stands out because of its strong roots in traditional, richly decorated crafts rather than relying on Western-style cuts and designs. This unique identity was shaped by early entrepreneurs who had the vision and determination to elevate the industry to new heights (Khaire M, 2011). When we look at the top ten countries importing handloom products, nations like the USA, the UK, Germany, and France feature prominently. To protect and promote this rich heritage, the Indian

government introduced the handloom brand, which helps maintain the exclusivity of Indian textiles. This brand also supports flexibility in production and encourages openness to new ideas and innovations. It shows how Indian fashion blends tradition with modern changes, enhancing both its cultural significance and commercial value. Handloom weaver has decreased, in the third handloom census in comparison to the second one. Therefore, to motivate the weavers, the Indian Government has started schemes, various exhibitions and trade centres to increase sales and production (Vyshnavi, P.V and Nair Suja, 2017). The importance of traditional Indian crafts and their revival which are more into the limelight due to the requirements of contemporary Indian fashion. Designers such as J.J. Valaya, Ritukumar, and Rohit Bal have received surface ornamentation through crafts which play a major role in the value addition of the costume Further the research disclosed the factor that how fashion is becoming a carrier with the initiative of textile ministry in India by opening NIFT in 1986 spreading more institutes in extension (Gupta, T., 2012).

Traditional arts and crafts of China and the artistic form of historical artistic connections in content with the diversity of the country. The impact of both such forms on industrial development and how to apply them to modern exhibition design could further aid in increasing the trade and business relations of the country with other ones (Wang, Z., 2017). Indian products have created a promising market in every corner of the world. This study talks about the importance of encouraging the artisans. Further in the paper, the author has explained various interventions that could be taken up to promote traditional surface ornamentation skills that are inherited in several Indian women. Even there is a need for NGOs to buck up, promote and showcase Indian art for the upliftment of the same. Even a collaborative model should be started where artisans together can bargain the price (Tamma., Anuradha., 2017). Some popular folk art such as Mahbubani, Kangra paintings, Tanjore paintings & Warli have contributed to Indian fashion since the garments started being designed in a formal manner (Value Chain, 2019). Women are vulnerable to exploitation at home, by designers, merchants, and other parties involved in the value chain of craft production and marketing because they work in an unregulated industry. Not only many of them ignored by their family members, but also by the clients or suppliers that hire them. Only when a product needs to be promoted and the customer demands to know whom adeitare their contributions recognised. They frequently receive inadequate salaries, and payment delays are

common (Gupta, A.H., 2020). A Grass root by Anita Dongre focused on the sustainable fashion of a famous Indian brand which is owned by Anita Dongre. The designer is trying to bring the old Indian art and craft into existence with its environment-friendly luxury fashion clothes. In future, there are quite fair chances that sustainable fashion laws and policies are there which would lead the designers to incorporate the same and then launch products in the market. (Ahmad Gufran. & Dubey S. K.2024). Kuppadam Pattu sarees, renowned for their exquisite craftsmanship and intricate weaving techniques, represent a significant cultural artefact of Andhra Pradesh. the unique interlocking weft technique known as 'Kupadam,' highlights the meticulous craftsmanship that goes into each saree. the artistry and heritage of these textiles, support sustainable fashion and promote a more profound gratitude for India's rich textile heritage (Kumar, 2024). Madhubani has combined both traditional and contemporary themes and has transferred to apparel, upholstery, and tableware and sold as artwork for modern homes and interiors. Novel themes have found a place in art to give it a new appeal (Ghosh, S., 2020), (Kalkreuter, B., 2020) Hand Block Printing is such an art which can be used for making every design, every piece of cloth unique and different from others, which could never be possible by using automated machinery wherein 100 meters of fabric would come out in the same design and colour (Vats, N., 2013). The paisley motif is a very old motif of Kashmir which is locally known as kalga or Kalanga. It has a Persian fragrance and came into light during Mughal rule somewhere between the 15th -16th centuries and continues to be used on everything from haute couture to a whole range of everyday domestic goods and gift items Kallan, A. (2018).

**Depleting crafts:** The art of Rogan craft is traditional hand painting and has undergone tremendous changes in the production process, tools and equipment, motif and colours used (Pandya, A., & Vishwakarma, A., 2010).

#### **2.4.4 Art and fashion collaborations: a Profitable aspect**

From early artistic partnerships to modern-day digital innovations, these collaborations have played a crucial role in shaping the fashion industry, making it more inclusive, innovative, and responsive to cultural shifts. As the industry continues to evolve, fashion partnerships will remain a vital strategy for brands seeking to stay relevant and connected with their audiences (Anuprerna Blog, 2024). The impact of an

artist's authentic identity on fashion brands in fashion design and art collaborations. It has thrown light on how major brands like Vuitton and Adidas original tied up with many graffiti artists. The reason for the same lies in the demand of consumers who are looking for the uniqueness and authenticity of a particular brand. It is important to understand that the trust of the buyer lies in the authenticity of the brand through limited artistic editions (Bai, Y., Tan, J., Choi, T. M., & Anu, R., 2008). India has a \$53.7 billion business in the textile sector and it 's among the 6<sup>th</sup> largest in the world. So, more scope for collaboration of art and fashion is coming forward. The direct and indirect collaborations are clarifying where the artist himself is not involved but his works have to be taken for the development for the designer productivity can be considered as indirect collaborations among art and fashion. Better is expected by society as an end product if there is a collaboration of art and fashion (Hoogenhuze, V., L., 2011) collaborations between art and fashion architecture and interior design on fashion accessories and its effects on consumers how they attracted collaborated fashion (Kim, K., Ko, E., Lee, M. A., Mattila, P., & Hoon Kim, K., 2013). Collaboration is the key to revealing Indian fashion's full potential, Manish Arora's capsule collections and Anita Dongre and artisans' collaborations are not only providing stunning designs but promoting traditional crafts. Interdisciplinary design is allowing Indian fashion to embrace modern techniques and materials; architect and engineers are collaborating with textile designers to craft intricate 3-D printing garments that defy gravity. Meanwhile, artist and graphic designers are lending their skills to create, striking prints and patterns that powerful stories. (Kranti Wadmare., 2023) Collaborations with the culture and Art world, fashion brands collaborate with world-renowned industrial designers or artists and star entertainers have raised the marketing up to 23.3 %. Among the areas of the same categories, a collaboration of fashion designers and sports or casual brands made up 22.1%. Collaborations between home shopping malls and fashion designers made up 18.2% (Jang, E.Y., 2006). Artist collaborations have become a pivotal strategy in luxury brand marketing, blending creativity and exclusivity to captivate high-end consumers. These partnerships, whether through fashion, beauty, or technology, allow brands to rejuvenate their image, appeal to new audiences, and enhance their cultural relevance. By leveraging the artistic vision of designers like Sabyasachi Mukherjee, Masaba Gupta, and Manish Malhotra, luxury brands craft unique collections that resonate with consumers' desire for originality and status. However, these collaboration also raise

important questions about brand dilution, balancing accessibility with exclusivity, and ethical concerns around cultural representation. Artist collaborations enhance brand value while navigating the complexities of maintaining a luxury identity (Tara Wadhvani., Ria Jethi, 2024)

## **2.5 Importance of Design in Fashion**

Although designers may have gained more respect and reputation (Crane, 2000), (Gobe, 2001), corporate managers now have more authority over them (Crane, 1997). However, since the 1980s, design has been booming globally. As consumers' first impression, design is becoming a major concern in product development (Burdek, 2005), and the design process is becoming increasingly important, as evidenced by the increased intensity of research and development or design in even industrial production (Lash & Urry, 1994). An increasing number of organisations and enterprises worldwide acknowledge its strategic importance: design is a topic that is seriously considered at the management level, and design decisions are almost always a part of strategic business decisions (Burdek, 2005).

### **2.5.1. Artistic Motifs in Design**

Artistic motifs in fashion act as a bridge between art and clothing, making each piece not just a garment but a wearable work of art. This approach helps keep cultural motifs alive and relevant, ensuring their continuation in modern design. Motifs are repeated in numerous ways to create styles; those patterns are repeated to create a layout. In a pattern or layout, the motif has its personal awesome identity. Generally, every motif is formed from simple layout elements that create various forms of designs, which include geometrical, summary, naturalistic and so forth. The choice of motifs may be inspired by diverse resources, which include nature, and also are intently related to the triumphing natural, cultural, religious and socio-monetary factors in any society. A contemporary look focuses on exploring numerous traditional textile motifs used throughout the Indian subcontinent. Furthermore, a number of famous and maximum common place motifs have been advanced through the use of computer-aided designings of software programs (R.Guru, P. Thennarasu, S. Panigrahi, Rohit Kumar Textile & Leather Review 2022).

Artistic motifs form an essential part of fashion design, serving as visual elements that give garments distinct identity and cultural meaning. In Indian fashion, these motifs often come from traditional art, nature, and historic symbols, which designers adapt to

create unique patterns and texture motifs like paisleys, florals, geometric shapes, and religious symbols have been used for centuries in Indian textiles. These patterns carry symbolic meanings and reflect the region's history and beliefs. Designers incorporate these motifs into fabrics using techniques like embroidery, printing, weaving, and painting, blending old and new methods.

The use of motifs not only enhances the garment's beauty but also connects the wearer to a cultural story or artistic heritage. Modern designers experiment with scale, color, and placement of these motifs to appeal to contemporary tastes while respecting traditional origins.

The inspiration for the depiction of motifs is not only the ornamentation and decoration but also the adoption of it in human life with essential aspects. These motifs have been filled with ornamentation representation and aesthetic pleasure of Indian rasa application to stir the heart of its viewers and seek to evaluate the adoption and implication of all flora and fauna with its meaning and essence (Verma, A. & Gupta, I. 2015). The folk art sources of inspiration and also adapting traditional motifs to make them suitable to incorporate them into textile products like an adaptation of warli, madhubani and kalamkari for different apparels like kurta, suits, sarees and dupattas. (Negi, M., Rani, A., & Singh, A. 2015). Motif inspirations for garments are influenced by the carved motifs in architecture with few changes. Due to the diverse culture, these motifs are applied with diverse changes in many regions of India. For example, the paisley design, which has Persian roots and is prominently featured in Mughal architecture, is adopted in numerous cultures with subtle modifications (Patel, N, 2022)

The conventional Indian textiles of quite several states are making use of naturalistic motifs which have been motivated by certain factors such as surroundings, obtainability of raw fabric, artistic values and standards, culture and trust. The motifs such as the flowers, animal leaves and many more are made by taking inspiration from the flora and fauna. The Pacific the different stages of the upbringing of these motifs which are used in various traditional textiles of different states of India in combination with the creation of certain designs (Guru Ramratan., Thennaras Palaniyandi., Panigrahi Satyanarayan & Kumar Rohit, 2022) The study revealed that these uses of any community arts are a great way, especially about the creation of motifs, their placement and colour scheme. So, we can reach the best of fashion trends by making use of

traditional forms (Vishnoi Aditi Singh, Jyotsna Singh, 2014) Aipan designs are being done in the Kumaun region of Uttarakhand is a hereditary skill which people of that area pass from one generation to other. At present, the local population residing in the Kumaun are not aware of the importance of this art form. They are making use of this art form in modern ways just by opting for stickers and paint where browser and geru were used. To uphold this form, Government as well as non- government organizations are taking initiatives. (Arya, A., Gahlot, M., & Rani, A. 2017) The Indian traditional textile patterns are varied and vibrant, and they exhibit the culture of the area of its origin. They are widely in demand in the international market. Unfortunately, with the incursion of mechanization and the low yield of handmade textiles, artisans for such art forms are dwindling. Generating new designs in sync with the market stream is time-consuming, and the art must be learned meticulously. Hence, every single attempt at developing technology to conserve these art forms is the moment's need. The traditional motif images are complex. Rather than straight lines, it contains curves which make it more complex to work with software (Varshney, S., Singh, S., Lakshmi, C. V., & Patvardhan, C., 2023). The key is how the artisans were inspired to create the motifs and patterns adorning textiles, even though the rearevast differences in surface embellishment techniques and a wide variety of themes. One of the most well-known instances of this blending, in which the essence of two distinct forms of art can be sensed, is motifs. The influence was evident during the foreign invasion when the architectural style and silhouette underwent a dramatic change. As trade channels between and throughout the Indian subcontinent expanded, several non-indigenous designs were combined with traditional Indian motifs. Rajput and Sikh architectural styles were also influenced by Indo-Islamic design. The architecture and design still distinctly display the Mughal, European, British, and Indian art influences. (Patel, N, 2022)

The impact of architecture embellishment on traditional motifs. The relationship existing between the two is the inspiration and influence of architecture and cultural incorporation from the conventional motifs of India. After becoming aware of the existing reality, the link between fashion and structure, serves as the style detailing of the designers. India is quite a prominent place which is known for its art and textiles. There is an extensive variety of surface ornamentation techniques and a great range of motifs as well, but the key lies in how the artisans get inspiration from the motifs and

patterns which are embroidered on textiles. Motifs are one of the finest examples which showcase the bringing up of two different art forms (Bhatnagar, Parul, 2005).

There was a conducted study titled native designers of high fashion: Expressing identity, creativity and tradition in contemporary customary clothing design. American traditional art forms which have lost their existence have been regenerated by the contemporary native designer and then have been put up on human bodies as haute couture. This research looks into the culture as well as identity via historical and socio-cultural analysis of present native American clothing ideas (Metcalf, Rheann Jessica, 2010). The artist highlighted in the study have made use of new material to showcase their traditional art form in a creative way such that the unique identity is also maintained and the cultural aspects are sustained. When it comes to fashion's love affairs with collaborations, few unions sit quite as comfortably as that of leading designers and the art world, most trusting talent (Kasia Hastings, 2018). Dior's SS19 collaboration was an exclusive preview of, how hand paint has become a technique that worked better for designers to showcase dance moves (Divya Bala, 2018). The 1960s turning point for the relationship between art and fashion was especially with the evolution of Pop art. Artists have experimented and realised that the end products of fashion even Prêt-o-Porter items could be wearable art. Preserving art is only possible if freedom of expression is there and censorship is disabled.

## **2.6 Contemporary Designers and Gaurang Shah**

### **2.6.1 Design Philosophy**

Shah's design philosophy emphasizes authenticity, heritage preservation, and artistic integrity. His creative process involves an in-depth study of Ajanta art and the works of great Indian masters, from which he derives motifs, narrative elements, and color schemes. This engagement with historical art forms ensures that his collections maintain cultural fidelity while translating classical aesthetics into contemporary fashion (Ramesh, 2018; Desai, 2020). By grounding his designs in scholarly and artistic research, Shah bridges the gap between traditional Indian art and wearable forms, reinforcing the notion that fashion can serve as applied art and a medium for cultural documentation (Chopra, 2019; Rao, 2021).

## 2.6.2 Notable Collections

- **Tree of Life:** Motifs from Jain manuscripts, including lotus patterns and narrative embroidery.
- **Shingar:** Inspired by Pahari miniatures, with floral borders, expressive figures, and vibrant colors.
- **Other Collections:** Retain traditional silhouettes and use **handwoven fabrics, motif placement, and embroidery** to maintain cultural and artistic authenticity.

Each collection demonstrates **faithfulness to ethnic forms**, highlighting Shah's commitment to **heritage and traditional craftsmanship**.

## 2.7 Comparative analysis -Shah s collections

### 2.7.1 Comparative Analysis: Shah and Other Designers

#### Indian art Influence

Shah uniquely interprets symbolic motifs, maintaining cultural and historical authenticity. Other designers often employ motifs superficially, without preserving deeper meaning additionally shah takes direct motifs and overall appeal of Indian art in fashion, through traditional crafts, whereas other designers hesistae to experiment being not sure about market acceptance but shah consider his fashion as a piece of art and for the sake of art his collection is exhibited in art galleries like never before.

- Preserving **traditional silhouettes**
- Collaborating with **artisans**
- Ensuring **cultural authenticity and storytelling through Indian art forms**

### 2.7.2 Indian Fashion in the Art of Ajanta and Raja Ravi Verma

Fashion had and will have its place in art. Always an ancient Indian text in which embroideries in India were called '*karigar*' terms and anonymous with the artist in Indian art terminology (S. Sarkar, S. Mangal & K. Dinesh 2015).

Varma, a well-known portrait painter of the wealthy and well-known of his era, painted royals. His subjects wore the finest garments, textiles, and embroidered fabrics, In actuality, clothing becomes essentially asymbolic act that takes the form of conventions

or symbols, as well as, separately or in combination. In the 20th century, embroidery, textures, patterns, details, and motifs were all part of our inherited culture. In his portrait painting "Maharaja Sayaji Rao Investiture," Varma crafts the exquisite zardozi, a work of pure gold thread that is worn by royals and has a persian and muslim heritage. illustrations of 'Kashida' embroidery are included (Shelly Jyoti, 2007)

The existence of fashion has been visible since the vedic period which was already done in the Ajanta murals almost 2000 years ago, including the fashion style of the vedic period along with textile prints like ikat, stripes, checks, sheer fabrics etc. The author stated the linkage of the same with the US and Scotland's mainstream fashion which is checks and stripes (Jadhav, S. 2013).

### **2.7.3. Gaurang V/S Art of Ajanta and Raja Ravi Verma**

Gaurang Shah is widely recognized for his unique approach to traditional Indian weaves such as *kalamkari*, *khadi*, and *Kanjeevaram*, especially for reviving the *Jamdani* weave on a national level (Khushboo Sharma, 2020). Initially, Gaurang planned a collection inspired by Rajasthani miniature paintings, but due to time constraints, he shifted to 'Chitravali' which draws inspiration from the Ajanta art. This collection was crafted using the celebrated kalamkari technique and was painted by a single artist to ensure exceptional figurative work (Sangeeta Devi Dundoo, 2017).

In a remarkable fusion of art and textile, Gaurang Shah exhibited 30 saris worldwide that were directly inspired by the paintings of Raja Ravi Verma, translating his canvas masterpieces into exquisite sarees. This collection symbolizes the marriage of traditional khadi fabric with the grandeur of Verma's art (Sharmishtha Ghoshal, 2019). The collection stands out for its high price, intricate techniques, detailed depictions, craftsmanship, rich dyes, and vibrant colors (Shefalee Vasudev, 2020).

The perfectly draped saree in this collection carries stories wrapped in fabric, akin to an artist's masterpiece sculpture in a museum delicate enough to seem fragile but strong enough to mesmerize the viewer. For many, these sarees narrate the beautiful story of India on cloth, much like the graceful hands of a woman carefully shaping the curves of an odhna to reflect the same paintings that inspired the designs (Sabrina Mathews, 2020).

## **2.8 Market acceptance of shah's collections**

'The art market has proven to be quite resilient. As we slowly return to normal, the art market will make a comeback' -Kiran Nadar (Founder Kiran Nadar Museum of Art).

Most large cities traditionally had both museums and brand stores or design houses. In earlier times, for-profit businesses like shops and commercial art galleries were seen as 'market- and consumer-oriented' (Crane, 1987; Joy, 1998), while non-profit institutions such as museums were viewed as "product-oriented" (Griffin, 2003). Commercial galleries represent the 'art market' (Crane, 1987; Moulin, 1986), whereas museums represent the "art world" (Becker, 1982). Many luxury brands use compassionate initiatives, limited edition collections created in partnership with artists, and targeted sponsorships of the arts to communicate exclusivity and prestige. This art-based strategy, called "artification," includes various actions that link luxury firms with the art world. These art-related methods help convey an image of exclusivity and grandeur for luxury businesses through multiple forms of interaction with the art world, including product design, advertising, and sponsorships (Yun, M. H., & Choi, J. W., 2018).

Depending on the kind of fashion art marketing activity, there are notable variations in the awareness and expectations of customers regarding fashion art marketing. All forms of art marketing demonstrated generally high levels of preference, even though no distinctions in preference levels were observed based on the type of fashion art marketing. The fashion and art combination in the most well-known fashion products also had the largest anticipated impact. Customer's opinions significantly impacted their intention to buy in all forms of fashion art marketing. Customers' expectations had the biggest impact on their intention to buy in the following situations: sponsorship for an art foundation, artist sponsorship, partnership for the design of a place, store or display and advertising/promotional films (Hwang, C.S., 2015). Types of art collaboration showcase several successful cases since 2010, differences between marketing forms and social function according to the type of art collaboration and artists have something in common such as expansion of area, identity development and promotion effect (Chung, K. Y., & Han, J. Y., 2013).

## **2.9 Gaps in Literature**

Despite growing scholarship on ethnic fashion and traditional Indian craftsmanship, current literature reveals a paucity of in-depth studies focusing on contemporary

designers like Shah. Key areas that remain underexplored include the translation of traditional art into ethnic garments, which requires nuanced understanding of both historical motifs and modern design techniques (Patel, 2019). Additionally, there is limited research on consumer perception and cultural engagement with heritage and Indian art -inspired fashion, particularly how audiences interpret and value the cultural narratives embedded in garments (Kumar & Mehta, 2020). Furthermore, the market value and positioning of heritage-based luxury fashion, including strategies for sustaining artisan collaboration and integrating traditional craftsmanship into modern luxury branding, remain largely unexamined (Joshi, 2021). Addressing these gaps is crucial for advancing academic understanding of ethnic fashion as applied art and for informing sustainable and culturally grounded practices in the contemporary fashion industry.

## **2.10 Conclusion**

### **Shah's contribution to heritage-Based Fashion**

Shah's work demonstrates that fashion can operate as applied art, deeply rooted in heritage, motifs, and traditional craftsmanship. By preserving conventional Indian silhouettes and translating artistic elements from direct forms of Indian classical art, his garments achieve ethnic authenticity, cultural resonance, and visual richness (Ramesh, 2018; Desai, 2020). His collections offer valuable insights into design methodology, strategies for heritage preservation, consumer engagement with culturally grounded fashion, and the positioning of ethnic luxury fashion in contemporary markets (Kumar & Mehta, 2020; Joshi, 2021). Through this approach, Shah exemplifies how traditional art forms can be revitalized in wearable formats, highlighting the interplay between cultural heritage and modern fashion innovation

## **2.6 Hypothesis and the proposed theoretical framework**

Based on presented literature reviews, two major hypotheses together with 2 sub-hypotheses regarding the emergence of fashion and art collaboration.

### **(1) Influence of Indian art on Indian fashion.**

**Table2.1:** Theoretical framework of the Study

| <b>Hypothesis relationships</b>  | <b>Hypothesis</b> |
|--|-------------------|
| Indian art is influencing Indian fashion through selected craft.   | H1                |
| Indian art and Indian fashion are growing together by serving the requirement of motifs and global recognition respectively. | H2                |

It can be found that the above hypothesis relationships drawn from the presented literature are comparatively simple. To some degree, this reflects the gaps within current studies related to Indian fashion and Indian art collaboration. Therefore, this study will focus on two aims: one is to prove whether the insights behind the hypothesis is correct or not; the other is to extend the theory on collaboration between Indian fashion and Indian art.

## **2.7 Summary:**

This chapter examined the meaning of fashion; the mutual affinity of artists and fashion designers to each others field; existing theories of the fashion-art relationship were divided into fashion and art, culture and commerce in the fashion-art relationship, motifs in design; the impact of counter culture movement on art and consumer culture. Indian fashion and direct inspiration of art. These reviews provided rich information for the researcher to understand Indian Fashion and Indian art collaborations under study and to shape hypothesis which would be tested and extended in the research. The review of Gaurang Shah's obsession with Indian art and his collaboration achieved the objective of studying examples of fashion and art collaborations. Moreover, the review of theories of the Indian fashion-Indian art relationship revealed the gaps within current research while presenting various perspectives on the association between fashion and art: past research neglected to give a systematic and focused investigation of Indian art and its influence on Indian fashion and role of craft to merge the gap between two disciplines.

## CHAPTER–III

### RESEARCH METHODOLOGY

Research is defined as creating new information using the attained knowledge to form new ideas, methods, and understandings. It consists of study where prior research is conducted so that a new story comes up with strong results. The methodology of research is basically the going for specific strategy or steps which are used for choosing, developing and accessing data in regards to the chosen topic. This part of the research study allows the scholar to evaluate the validity and constancy of the work. This stage is the key aspect of the research as it allows the researcher as well as the readers to understand different stages which are being gone through to get results.

So, this research is about the topic Indian Art on the Ramp: An Analytical Study of Indian art and fashion in design collections by Gaurang Shah. In these definite efforts were made to get results which could explain about design collections of Gaurang Shah which are inspired by Indian art's golden period of Ajanta murals and and great Indian master of modern art Raja Ravi Verma. The primary data about Raja Ravi Varma is sourced from books generally related to Indian art but as per the intercept approach of the designer to take inspiration from his paintings, the primary data has been collected from the designer, his craft team and the curator, the HD form of images has been collected from the database of the designer as primary data. A questionnaire along with visual samples of his images to analyse his collections is created and filled out through google form by the artist and the fashion designers, students.

**The Hypotheses of this research is:** - The research questions of the proposed study are shown as follows:

1. Indian Art-inspired collections form a significant part of the design philosophy and creative output of Gaurang Shah.
2. Lesser-known artworks of RRV can be seen as an influence in his collection.
3. Fashion designers and brands benefit from collaborative arrangements between art and fashion.
4. Some traditional crafts effectively serve as a medium for fashion and art collaborations.
5. New and emerging mediums are increasingly becoming collaborators in fashion art practices.

6. Art-inspired fashion collections have a notable impact on market dynamics and consumer response.

## **RESEARCH DESIGN**

The outline per which the scholar goes for the study methodologies and goes for the finding process is called the research design. The design lets the researcher dig deep into the research techniques which are appropriate for the topic and provide a foundation for achieving their investigations. For conducting this study, there were different questionnaires formed and respondents were selected based on probability sampling. Even primary data in the form of interviews and direct visits was also collected. Further books and different collections are also analyzed. The findings are collective, keeping in mind all the sources.

### **3.1 PROBLEM STATEMENT**

With designers like Gaurang Shah drawing inspiration from a variety of art forms, the incorporation of Indian art and traditional crafts into modern fashion has drawn more attention in recent years. There is a dearth of scholarly study that methodically investigates the impact of lesser-known artworks and traditional crafts on the design philosophy and creative output of fashion designers, despite the fact that art-inspired fashion collections are growing in popularity in the Indian fashion business. Additionally, little is known about the use of new collaborative media in fashion art practices and how they affect customer reaction and market dynamics. For fashion designers and corporations looking to collaborate on meaningful and profitable art fashion projects, this lack of organized knowledge creates a divide. In order to better understand the nature of art and craft collaborations, emerging media, and their impact on market dynamics, as well as to encourage young fashion designers, fine artists, and artisans to collaborate for the promotion of Indian art and culture, the current study aims to examine Indian art-inspired fashion collections, with particular reference to Gaurang Shah.

## **SOURCES OF DATA**

### **3.1.1 Primary Sources**

In the present research study, the primary data is collected straight away by planning the structured questionnaire. The questionnaires were then filed via online sources as well as offline methods. Even direct interviews were a part of the data collection process, regarded as the primary source. Designers, teams and artisans were a part of these primary sources. Historical context to study the previous collections of the

designer to analyse the latest trends.

- **Interviews:** Conducted interviews with the designer, team members, artisans fashion critics and clients, artists and curators of art-based collections.
- **In-person interview,** interviewers can either utilise a tape recorder to capture the interview for transcription at a later time or directly record responses with a pen (Simmons, 2001). There are strict requirements for the interviewer in this type of interview. To show real attention to what the interviewee has to say, he or she must first build rapport and trust with them. Face-to-face interviews of the designer Gaurang Shah, craft persons have been conducted to obtain the objectives of gaining information on rarely seen paintings of Raja Ravi Verma and the execution process of the development of art-inspired collections.
- **Telephonic Interview;** The quality of information gathered through telephone interviews may be on par with that of information gathered in person. Additionally, telephone interviews have two key advantages over in-person interviews: speed and cost (Zikmund, 2000). The head of WGSN Asia Pacific content, Angelia Teo, was contacted and stated that she would prefer a phone interview. Consequently, an interview was done over the phone. So, to fill this desire telephone interviews with the curator, and some craft persons have been conducted to get authentication and clarity about the challenges faced for such a project where an interdisciplinary approach is adopted.
- **Email interviews:** An interview administered via email is the most common form of online interviewing Fielding & Thomas, (2001) to gather the data related to visual records available in his database was conducted.

These diverse interview formats ensured comprehensive insights into both the creative and commercial aspects of his collections.

- **Observations:** Attend fashion shows of NIFT, exhibitions of new designers or showrooms where the collections are presented and workshops where the procedures occurred, all the observations occurred in institutes, public places and design studios.
- **Surveys/Questionnaires:** Gather opinions from customers or fashion and art enthusiasts to understand the reception of the collections, rating, and comparison.

design and art students along with faculty were also involved. To get the survey form filled students of different colleges were consulted that is from NIIFT Ludhiana and NIIFT Mohali, NIFT Hyderabad, LPU Phagwara and the students online throughout India were contacted opting convenient sampling method questionnaire for the deep understanding of designer were separately prepared and filled.

- **Visual Analysis:** A close examination of the collection itself, analysed details such as cuts, textures, colours, patterns and special motifs inspired by Indian art. The Painting and its different categories examined the rare images of products were also collected for comparison.

### 3.1.2 Secondary Sources

The current research comprises primary as well as secondary sources of data. Both the data collection means have been of utmost importance for gathering the data so that clear cut results could be attained.

Newspaper, you tube and instagram channels: studied as the designer and his work are unique and new input of specific collection available on social media channels.

- **Research Background** Study of existing literature about the designer, and trends. The secondary data was collected by going through books, journals, prior studies and open sources such as fashion blogs, publications, academic journals and online government databases. The visitor books of the designer's exhibition was also collected and studied to know the responses of the viewer.
- **Analysis of Fashion Shows:** Review the recordings or media coverage of the collection's runway shows Lakme fashion show about *chitravali: S/S17* and *sanitation: NGMA*, 2 Oct '19 exhibition and other Lakme shows about designers all collection presentations.
- **Portfolio Reviews:** Analyze the sketches, mood boards, and development process shared by the designer, artisans and his team. The storytelling of each collection describes the theme, feel and look of each set.
- **Media Reviews:** Study how magazines, blogs, YouTube videos and critics review the collections which are inspired by Indian art.

- **Visit to Design Studio:** To understand the on-the-go aspect of the collection, a visit to different elite design studios of Ludhiana was conducted. Their style, collection and fabric were viewed. A special visit to the Hyderabad studio, store and workshop has been done to obtain in-depth knowledge of creations that are applied to ornament Indian fashion.
- **Craft Documentation Report Analysis-** The craft documentation report analysis in colleges such as NIIFT Ludhiana, Mohali and Hyderabad were done to learn about the craft of Kalamkari and the weaving technique.
- **Visitor book analysis** -The visitor book of the National Museum of Modern Art Bombay for the showcase of ‘Santati’ or ‘Khadi ,A canvas’ collection is a review to know the views about the collection inspired by Indian great master Raja Ravi Verma.
- **WGSN Reports:** The authorized fashion industry media WGSN website was used as the main sample frame to collect FAC case information. Founded in 1998 and owned by the UK trade publisher e-map, when (Worth Global Style Network) is the world is leading online research, trend analysis and news service for the fashion and style industries.
- **Archival analysis:** Archive is defined as any sort of public and private records, such as newspapers, speeches, factory production data, television scripts and soon. Their most common uses, and often the intended purposes are fact-finding: describing events in society and informing decision-makers (Jones, 1995). Archives are not only useful for descriptive purposes but also help in explanatory and exploratory research. One distinctive advantage of archival data lies in that it has a quality of realism; the use of pre-existing records and texts is relatively nonreactive (Jones, 1995, p. 116). To improve the authenticity of the information this research collected data mainly from two data sources.
- **Youtube:** Interviews about the designer and his shows from Lakme 2012 have been analyzed after watching videos in detail.
- **Official websites of Gaurang Shah:** He used to confirm his collaborative information and relevant profiles. Besides, this research used the likes google scholar which are recommended as excellent search engines available for academic

research (Tensen, 2004) to supplement the collaborative information related to the brands and also are used as a cross-check (Strauss & Corbin, 1990).

### **3.4. Research surveys**

Survey research involved studying a selected population sample to estimate attitudes, perceptions, and behavioral patterns regarding art-fashion collaborations. questionnaires and interviews were administered via multiple channels (online forms, phone calls, and face-to-face), enabling wide reach and diverse perspectives. Data was statistically analyzed using descriptive statistics (percentages, means) and qualitative coding for open-ended responses, ensuring a comprehensive understanding of trends and opinions.

### **3.5. Questionnaire Design**

The form and content of the questionnaire are vital to carry out any study or investigation. For this study, great care was taken to create a relevant and effective questionnaire. The following main points were addressed during the questionnaire creation:

- The questions were designed to be easy to understand and included both open-ended and close-ended types, allowing for a range of responses.
- Visual inputs such as images of collections were included to help respondents better understand the context and provide more accurate feedback.
- The questionnaire was arranged logically and sequentially to ensure smooth flow and to help respondents relate their answers easily.
- More emphasis was given to close-ended questions to get clear, quantifiable data for analysis, while open-ended questions were used sparingly to capture deeper opinions.
- Two main groups were targeted: general consumers who may not know much about Indian art-fashion collaborations, and a specific group familiar with designer labels engaged in such collaborations (e.g., fans of Rohit Bal, Manish Arora, Anita Dongre, Gaurang Shah, etc.).

**Justification:**

Using both open and close-ended questions helps balance between quantitative data (easy to analyze statistically) and qualitative insights (richer detail). Including visual aids increases respondent engagement and accuracy in feedback, especially important in a study focused on art and fashion collections. Targeting two groups ensures capturing a wide spectrum of consumer awareness and opinions, which enriches the analysis.

**3.6 SELECTION OF SAMPLING**

The selection of the study area for this research is based on regions and practices that demonstrate a strong integration of Indian art, textile traditions, and handicraft techniques. The study focuses on objective wise specific surveys to understand attitudes and perceptions towards art-inspired fashion collections. Acceptance of art inspired fashion, collaboration possibilities of fine artists and fashion designers. Kalamkari practicing regions have been selected due to their historical association with narrative painting and storytelling.

Jamdani is known for its delicate, intricate patterns created through supplementary weft techniques, which resemble the refined aesthetics of classical Indian paintings. This weaving tradition provides an appropriate medium for interpreting painterly inspirations, such as those derived from the works of Raja Ravi Varma, within a textile framework. The selected areas are also significant due to the presence of skilled artisan communities who have preserved traditional knowledge through generations.

The population mainly includes consumers of collections such as '*Santati*' and '*Chitravali*', who have some awareness of the artistic collaboration behind these designs. Thus, the selection of the area is justified by its relevance to Indian art-inspired textiles, its strong craft base, and its suitability for analyzing the transformation of visual art into textile and fashion design.

**Interview subjects included:**

Practitioners (Fashion designers, brand executives, and artists) interested in how their partnerships with artists affect the brand.

1. Fashion insiders like journalists and educators who provide industry insights.
2. Fashion and art students.

### Sampling Methods:

- **Purposive Sampling:** Collections like Chitravali and Santati were deliberately chosen because of their strong and direct artistic inspiration, aligning closely with the research objectives.
- **Probability Sampling:** Random sampling was used especially among students in fashion institutes to allow generalizable results from the sample. This method helps in reducing bias and making statistical inferences about a larger population.
- **Case Study Approach:** Deep analysis of selected collections provided detailed understanding of the designer's creative process, craft usage, and market impact.

### Justification:

Purposive sampling was necessary to focus on specific, relevant collections where the art-fashion relationship is clear, ensuring the study stays focused on its objectives. Probability sampling was applied to collect broad consumer opinions, which supports reliability and representativeness of the results. The case study method allows detailed qualitative insight into creative and technical aspects that surveys alone cannot capture.

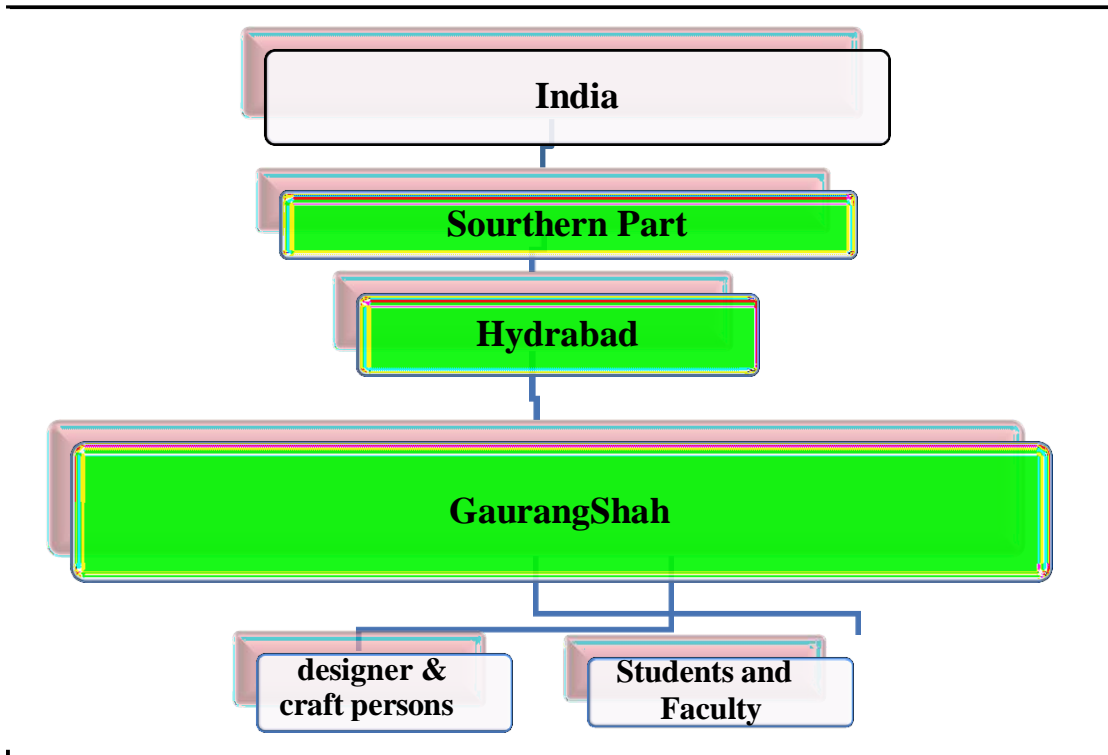
**Table 3.1: Stages of sampling design process of the research study**

| S.No. | Name of Stage      | Description of Stage  |
|-------|--------------------|---|
| 1     | Population defined | The selection of participants for this research was strategically in Gaurang Shah's collections. Engaging the designer himself provides direct insight into creative intent and conceptual foundations. The design team contributes detailed knowledge of the development and technical execution of the collections. Crafts persons involved offer a hands-on understanding of traditional techniques and their adaptation in contemporary fashion. The curator adds an evaluative and contextual viewpoint on the artistic significance and public reception of the work. Including students and faculty from Fine Arts and Fashion design institutions allows for assessment of academic interpretations and emerging trends influenced by such collaborations. This multi-layered approach ensures comprehensive data capturing from creation through to critique and education, thereby enriching the research findings. |

|   |  |  |
|---|--|--|
| 2 | Establishing a sample area             | The choice of Hyderabad as the sample region for primary data collection was deliberate, considering its rich cultural heritage and status as a growing hub for contemporary fashion and art collaborations. To complement this, probability sampling was employed to capture a broader and more diverse range of consumer and academic perspectives. Engaging students and faculty from multiple regions ensured representation of varied educational backgrounds and regional influences, strengthening the generalizability and validity of the findings. This combination of focused regional study with wider national sampling provides a balanced and nuanced understanding aligned with the research objectives. |
| 3 | Identify the sample size.              | To maintain consistency and focus, the survey centered on one designer, Gaurang Shah, while gathering a substantial sample size of 100 responses per questionnaire. This approach ensured depth in understanding the impact of the designer's art-inspired collections, while the volume of responses provided sufficient data for reliable analysis and meaningful statistical interpretation.  |
| 4 | Determining the method for sampling    | The deductive approach was chosen to determine the sample size, allowing the research to start with a general hypothesis and test it through specific data collection.   |
| 5 | Choice of a sampling technique         | Cluster sampling was selected to effectively manage the large and geographically dispersed population involved in this research. By grouping respondents into natural clusters, such as design studios, educational institutions, and artisan collectives. It ensured inclusivity of diverse perspectives from key stakeholder groups related to Indian art-inspired fashion.  |
| 6 | Implementation of the sampling process | After selecting the sample through purposive and probability sampling methods, the collected data were analyzed using descriptive statistics. The percentage method was applied to quantify responses, providing a clear understanding of distribution patterns within the sample.<br><br>Visual representations such as pie charts and bar graphs were employed to illustrate the findings effectively, enabling straight   |

|  |  |  |
|--|--|--|
|  |  | forward comparison and interpretation of consumer attitudes toward the art-inspired fashion collections. |
|--|--|--|

**Figure3.1: Defining the criteria for selecting the universe of the study.**



**Source:** Author's compilation

### **3.7 Pilot Study**

A pilot study was conducted as a critical preliminary step in the research process to evaluate the effectiveness and clarity of the questionnaire before it was distributed on a larger scale. For this purpose, the questionnaire was administered to approximately 10% of the total targeted respondents. Around 30-40 participants were selected from a non-sampling area in Punjab, ensuring that they had no prior involvement in the main research sample. This group included not only individuals from art and fashion backgrounds but also respondents from other fields to test the comprehensive ability of the questionnaire across a diverse audience.

The data collected from the pilot study was analyzed to assess the questionnaire's structure, language clarity, and the relevance of questions to the research objectives. This process helped identify ambiguous questions, improve phrasing, and ensure that the questionnaire could effectively capture the intended data. The feedback gained from the pilot led to minor adjustments that enhanced the overall reliability and validity of the survey instrument.

By conducting the pilot study, the researcher ensured that the final questionnaire was both user-friendly and capable of producing accurate, consistent results when administered to the larger sample. This step also minimized the risks of errors during data collection and improved respondent engagement in the main study.

### **3.8 Formulated Methods Used**

To evaluate the study effectively, the following methods and analytical techniques were employed:

- **Frequency and percentage method:**

This method was applied to profile data such as age, occupation, and ratings of collections. By calculating frequencies and percentages, the entire data set was analyzed to derive clear quantitative results reflecting various aspects of the respondents' profiles and opinions.

- **Qualitative research methods:**

Qualitative analysis was used to explore how audiences perceive art-based fashion collections. Data were collected through interviews and survey forms filled by people

from relevant occupations. The qualitative content of these interviews was analyzed to extract meaningful insights into the understanding and reception of the collections.

- **Case study method:**

In-depth case studies were conducted on Gaurang Shah's collections inspired by specific art movements and artists such as Ajanta art, Raja Ravi Verma, blue pottery, Indian architecture, and miniature paintings. This method allowed a detailed exploration of the techniques and craftsmanship integrated into these collections.

- **Visual ethnography method:**

The researcher utilized visual media including photographs, sketches, and videos to observe and interpret social and cultural phenomena surrounding the design collections of Gaurang Shah, providing a rich, contextual understanding of the work.

- **Phenomenological Approach:**

This approach focused on capturing personal experiences and perceptions related to the collections. It included recording clients' reviews, artisans' experiences, curator perspectives, and spectator views to understand the acceptance and impact of the art-inspired fashion pieces.

- **Trend analysis:**

Market research, surveys, and observations of consumer behavior were conducted to study current and emerging fashion trends, especially in art-inspired runway shows. Online social media trends and fashion forecasting services like Wgsn, Trendstop, Nelly Rodi, Style Sight, Brew Up Trends, Promostyle were examined. The analysis highlighted that Indian fashion inspiration largely comes from cultural occasions and traditional crafts rather than global silhouette trends.

- **Ethnography and Observation:**

The researcher immersed in fashion communities through attending fashion shows, conducting interviews, and participating in workshops. This hands-on approach helped analyze how Indian art and silhouettes manifest naturally in fashion culture.

- **Material Culture Studies:**

Focused on the textiles and techniques used in the collections such as Kalamkari,

Pichwai, Jamdani weaving, and block printing this method examined the properties, sustainability, and societal impact of these art-inspired materials.

- **Consumer behavior research:**

Surveys, interviews, and focus groups were used to understand consumer interactions with Gaurang Shah's collections and art-inspired fashion in general. This included exploring psychological and social factors influencing consumers' preferences for such collections.

**Common Techniques:**

- **Interviews and surveys:**

Qualitative data were collected through detailed interviews and surveys involving key stakeholders such as designer Gaurang Shah, fashion critics, and consumers. These interactions provided in-depth insights into the conceptualization, reception, and impact of art-inspired fashion collections.

- **Workshops:**

The researcher actively participated in workshops conducted with the designer and his craft team to explore and understand various techniques and creative processes. Additionally, workshops at educational institutions and craft fairs were observed to gain practical knowledge of traditional methods such as tetragonal weaving and hand-painting, which deeply influenced the collections.

- **Reflective journalising:**

Throughout the research, reflective journaling was maintained to document the evolving creative process. This included noting challenges, breakthroughs, and conceptual developments in the design collections inspired by Indian art. Supplementary insights were drawn from digital platforms like Instagram channels of Indian designers and events such as Hyundai Fashion Week 2024, where art-driven fashion trends are prominently featured.

- **Exhibitions and Shows Observation:**

Public exhibitions and fashion shows served as key observational sites. The Lakme Spring/Summer 2017 show for the Chitravali collection and the Santati exhibition at

NGMA Bombay (October 2, 2019) were closely analyzed through videos, visitor books, and critiques. Field visits to cultural fairs such as Surajkund mela in Faridabad and Saras mela in Punjab helped capture audience engagement and the broader cultural context of the collections.

- **Quantitative methods:**

While the focus was primarily qualitative, quantitative data were also utilized to measure aspects like consumer reception through structured surveys. Statistical analysis of sales performance and market reach provided additional validation of the commercial impact of art-inspired fashion collections.

### **3.9 LIMITATIONS OF THE STUDY**

Although the study comprises certain setbacks, the research investigation is in due course successfully finished but there are a few limitations which are there in the study:

- 3.9.1 Each analysis emphasized mainly primary and secondary findings. The necessary data required for the complete study was attained from the research samples. More compelling findings can be achieved by opting for a large sample area.
- 3.9.2 The study focused exclusively on one designer, Gaurang Shah, who was deliberately selected because of his unique approach of using only Indian art in its direct and authentic form in his 2 collections. Gaurang Shah is currently the only designer known for such dedicated execution, making him a singular case for this research. However, this narrow focus introduces a geographical and contextual constraint, as perspectives from other designers, craftspeople, and academic backgrounds were not included. The research was done by using limited sampling methods and that too in a fixed time. Regarding the material exploration trends, art and fashion students who are presently working on such collaborations are approached to collect the data.

**Table3.2: Analyzing the Collection**

| <b>Sr no.</b> | <b>Collection name</b>     | <b>Inspired by</b>      | <b>Execution in</b>                  | <b>Presented</b>  |
|---------------|----------------------------|-------------------------|--------------------------------------|---|
| 1             | Chitravali                 | Ajanta Frescoes         | Kalamkari                            | Lakme S/S 2017show  |
| 2             | Sanitation<br>Khadiacanvas | Raja Ravi<br>Verma'sart | Khadi<br>through<br>jamdani<br>weave | National Gallery of<br>Modern Art (Mumbai)<br>2 <sup>nd</sup> Oct 2019 on Gandhi<br>Jayantiasa tribute. |
| 3             | Sakhi                      | Miniature<br>paintings  | Kalamkari                            | LFW   |
| 4             | Pichwai                    | Cheriyaltribal<br>art   | Mahbubani                            | LFW   |
| 5             | Blue pottery               | Mughal<br>architecture  | Embroidery<br>and block<br>printing  | LFW   |

### 3.9.3 Design Elements:

3.9.3.1 **Inspiration:** Investigate personal Interests and take Indian art as an inspiration behind the collection. The following are in the list:

3.9.3.1.1 **Ajanta art**

3.9.3.1.2 **Art of Raja Ravi Verma**

3.9.3.1.3 **Cheriyal tribal art**

3.9.3.1.4 **Miniature paintings**

3.9.3.1.5 **Kitchen spices**

3.9.3.1.6 **Gulaal**

3.9.3.1.7 **Sindhur**

3.9.3.1.8 **Pichawai art**

3.9.3.1.9 **Blue pottery**

- **Materials and Techniques:** Look into fabric choices, craftsmanship, and innovations in the development of specific 2 collections.

### **Jamdani weave has developed the art of RRV Kalamkari for Ajanta art**

- **Aesthetics:** Analyze the use of colour, silhouette, motifs and overall style. It is observed that matching the colour style of the painting was a major challenge, Indian silhouettes like Anarkali, suit, saree, ghagra, churidar, and angrakha are promoted, and motif selection of designer is quite daring to depict direct forms or imagery of figurative appeal overall style is Indian. The golden borders are symbolically depicting the golden age of Indian art and craft.
- **Target Market:** for whom, the collection is designed for? Understanding of the psychographics of the customers.

It is observed that the clientele of Gaurang is very specific like: Those who love to wear unique. Those who are admirers of Indian craft and heritage. Celebrities who love luxurious traditional wear and want to promote the nation such as. Vidya Balan, Kiran Kher, Tapsi Pannu and many more are in the list.

- **Comparative Analysis:** Compare the collection to contemporary designers or trends in the industry, only Gaurang has the courage to experiment with what seems impossible, so the direct form of motifs created, whereas the other designers take small motifs of Indian art to keep them safe for marketing whereas Gaurang, do not only create a collection as the sake of fashion but as a piece of art which will be preserved in art galleries for centuries further.

### **Evaluation of findings**

- 3.9.4 **Thematic analysis:** Identify themes or concepts within the collections Chitravali and Santati.

**Chitravali:** contains all the images from the Ajanta frescoes, the jataka stories, the scenes of murals, figures details, and depictions of flora and fauna. Being the first collection inspired by art, sell like hot cakes, creates evidence sources for the researcher.

### **55 Lithographs obtained and divided into 3 main categories**

- 3.9.5 **Trend Analysis:** Position the collection within broader fashion trends how does it align or set new trends but only in the form of colour choice, 650 natural dyes

have developed to match the shades of painting. Occasion and festival-oriented colour choice of Guarnig have remained same.

- 3.9.6 **Cultural/Social Relevance:** Evaluate how the collection speaks to current societal, cultural, or artistic expression how the Indian craft can be promoted with the use of motifs from Indian art.

### 3.10 SUMMARY

This chapter describes the strategies and methods which are used to perform the analysis. The study gives details about the techniques utilized in brilliant research and provides the best way to conduct the present studies. The researcher also gave detailed information on the gathering of suitable test equipment. Scientists have made use of the technique of deductive analysis. Surveys and interviews are performed to gather data and random methods are used to collect the best sample. The researcher emphasized the ethics and limitations of science. Summarize key findings regarding the collection's uniqueness, innovation, and impact.

To maintain reliability, standardized questionnaires were used, and data collection methods like interviews and surveys were conducted consistently following planned protocols. Visual aids helped reduce misunderstandings, improving response accuracy. using multiple sources (designer interviews, consumer surveys, observations) helped cross-verify findings (triangulation), enhancing the consistency of results.

Regarding validity, the questionnaire was carefully designed with expert input to ensure questions accurately reflect the concepts of art-fashion collaborations. Pilot testing was done with a small group to refine questions for clarity and relevance. Including both open and closed questions also helped to capture different dimensions of consumer perception, improving content validity.

- 3.10.1 **Implications:** Discuss the potential influence of the collection on future fashion or the designer 's career in terms of promoting the Indian feel of craft, silhouettes and art as inspiration. Radhika Merchant and Anant Ambani's costumes inspired by art and developed in art and craft are the best examples of art-inspired fashion's promotion on a large scale.

- 3.10.2 **Recommendations:** Provide insights or suggestions for further research or future design directions for the designer.

## **Documentation and Presentation**

3.10.3 **Visual Documentation:** Includes images, to illustrate the designer's collection and inspiration source.

Presented the findings with sections covering the research process, data analysis, and conclusions.

## CHAPTER-IV

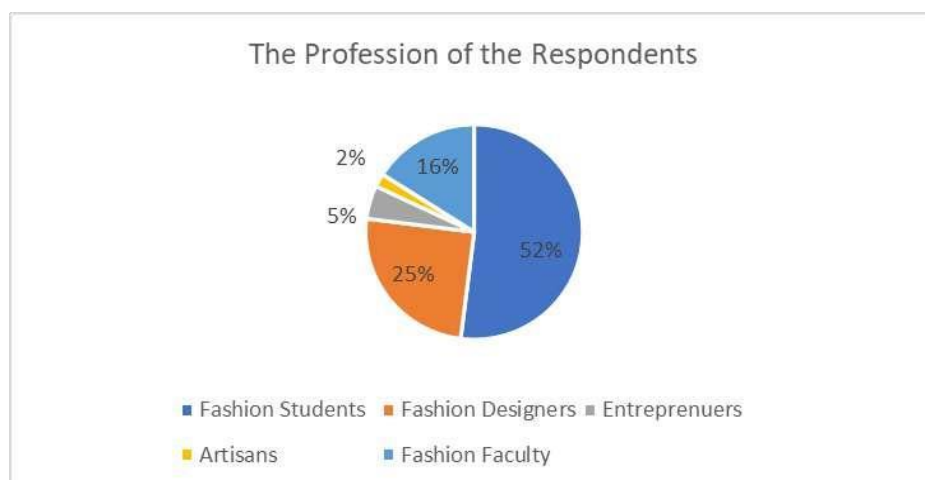
### RESULTS

The data was accessed and the results were taken out. Below are the results given as per the objective.

#### Objective 1

**To explore the relationship between Indian art and national fashion expressed through the handicrafts of India.**

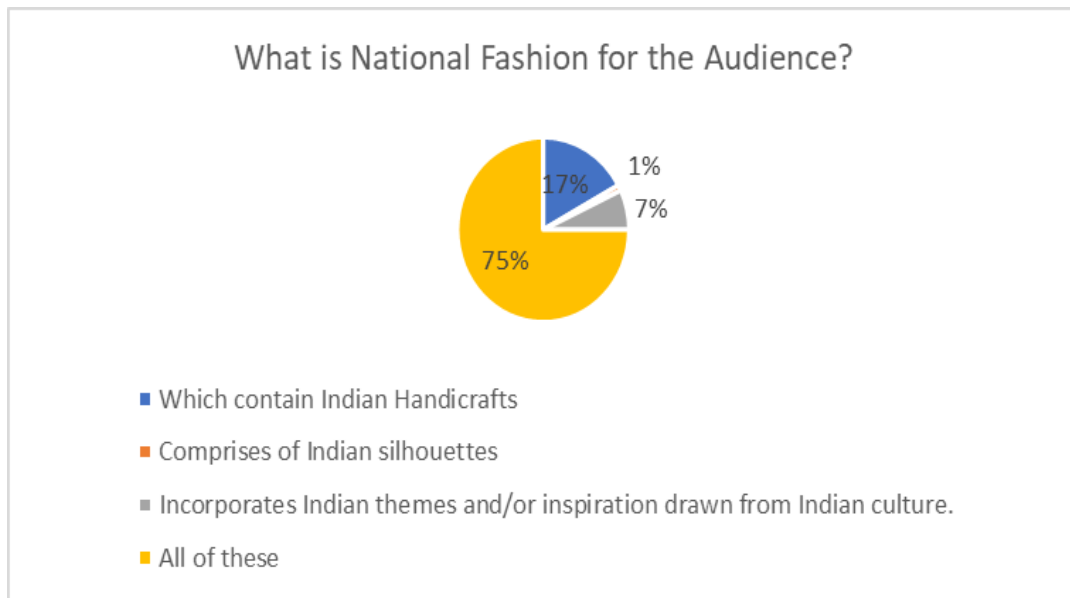
It is vital to understand the relationship existing between Indian art and national fashion, especially through the handicrafts of India. While choosing the audience the probably sampling technique was adopted where random audiences who had any kind of relation with the fashion industry were asked to fill out the questionnaire.



**Figure 4.1: Respondent Profile (Students)**

#### Section A: Respondent Profile

The first thing which the audience was asked was about the profession they belonged to. The results revealed that the maximum number of respondents, 52 per cent were fashion students while 25 per cent were fashion designers. Further, there were 16 per cent fashion faculty, 5 per cent entrepreneurs and 2 per cent artisans.



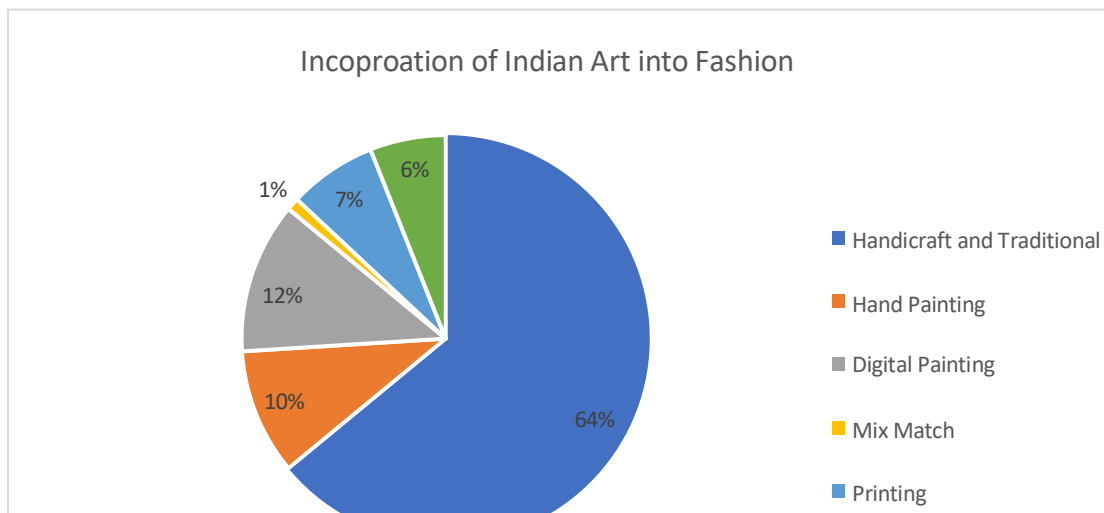
**Figure 4.2: Defining National Fashion: Respondents view**

**Section B: Understanding of National Fashion:**

Further, the audience was questioned on best defined National fashion for them. In this, 17 per cent said that fashion which incorporate Indian handicrafts while 7 per cent said that fashion incorporates Indian themes or draws inspiration from Indian culture. There were even 1 per cent of those who said fashion comprises Indian silhouettes. While there were 75 per cent of those who opted that it is combination of all.

Moving on, the audience was questioned on their opinion about the, collaboration of fashion and art in India. In all 25 per cent of people said it is profitable but challenging in terms of execution, while 22 percent of respondents said art is basically the method of decorating clothing. There existed 15 per cent who said it's profitable while there were another 15 per cent who justify excellent art only when artisans are compensated enough for their labours. There were 11 per cent of those said art is a motif bank for fashion while 8 per cent said that because artisans find it difficult to justify artistic expression, it presents a challenge for execution. Even there were 2 per cent per cent of those people who said it was unprofitable.

## Section C: Art Execution in Fashion



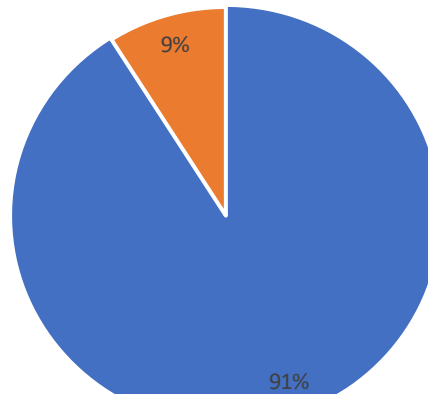
**Figure 4.3: Incorporation of Indian art in fashion through handi crafts**

### **Most effective method of incorporating Indian art into fashion.**

When one talks about the most effective approach to incorporating Indian art into fashion then handicrafts and traditional embroidery serve as the best means with 64 per cent followed by digital printing which stands at 12 per cent. Even Hand Painting is a good way which is at 10 per cent. The least was voted for a mix match of all of it which stands at 1 per cent.

**Art integration into the fashion industry:** Further one needs to understand that there are various ways to fit art into the fashion industry. In all 50 per cent of the respondents said to fit art into the fashion industry the direct use of appropriate handicrafts, which can support both art and craft should be done. There were 21 percent of those who said by using in direct form when doing exploration (in terms of developing motifs), art can be fitted into fashion. Further, there were 14 per cent of those who said indirect form serves only as an inspiration and may not be evident to the audience in terms of fitting art into fashion. Lastly, there were 13 per cent of those said to fit art into the fashion industry direct composition on clothing should be done by using any appropriate media.

#### If Indian Art Served as an Inspiration for any of the Design Collection

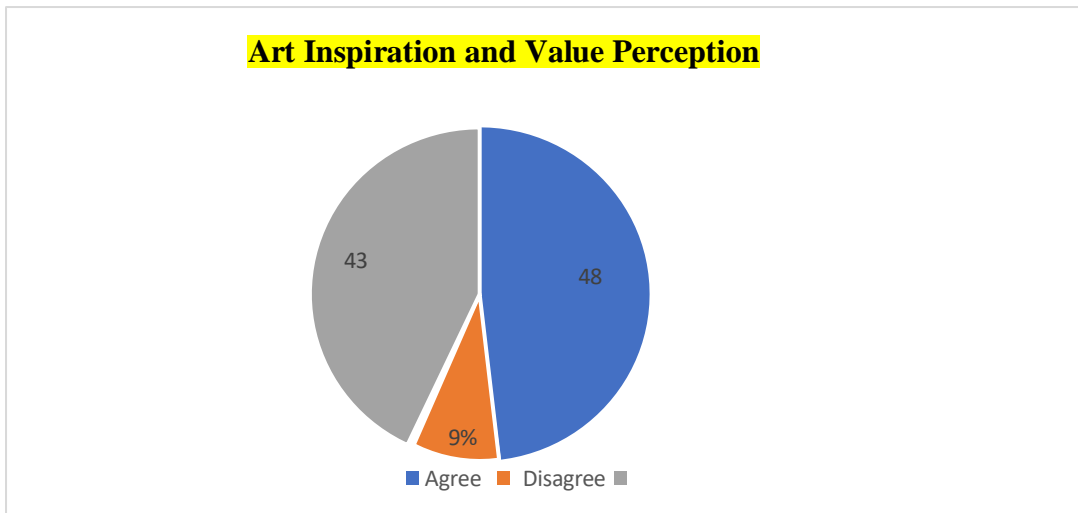


**Figure 4.4: Indian art: An Inspiration for designers**

To understand the importance of Indian art, the audience was questioned on has Indian art served as an inspiration for any of their design collection. Of all 91 per cent said yes while there were 9 percent of those who said that it was not an inspiration.

**Creation of design collection inspired by any form of art:** The audience was also asked about any design collection which they have created using Indian art. There was a majority, 60 percent who said yes to it while 13 per cent said no to the same. There were 27 per cent of those who were not sure whether their design collection was from inspiration of Indian art or not. Further, those who approved of the same were asked to provide details on the execution and collection. People associated it with different names. Some said it was creative design while some mentioned about Taj Mahal as the inspiration and some talked about Madhubani art and architecture.

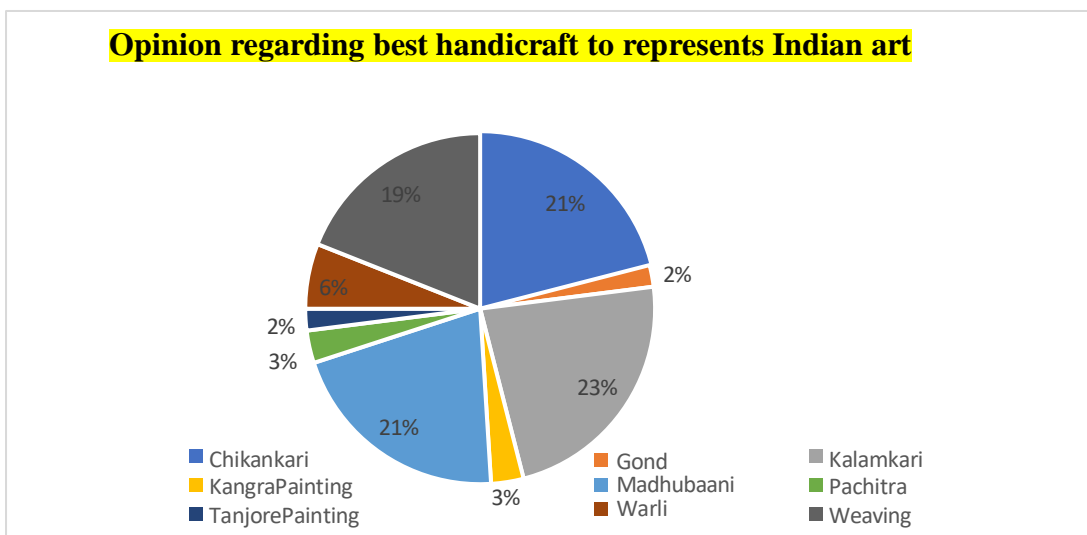
**Method of the execution:** The Method of the execution of design collection was also a part of the questionnaire. To this, the audience had different responses. There were 27 per cent each for handicrafts and direct hand painting while 25 per cent said to play with silhouettes. There 11 per cent of those who opted for printing/sublimation while 10 per cent chose the option other. Even the respondents were asked to identify the option which best describes their inspiration. Of all, 29 per cent chose ancient Indian art while 22 per cent said any form of Indian art such as pottery, clay etc. There were 17 per cent of those opted for architecture while 10 per cent chose the work of contemporary Indian artists and the work of great indian masters. There were even 9 per cent of respondents who chose Tribal Indian Art.



**Figure 4.5: Increased price value of Fashion with Art**

The next question for the respondents was about **Art inspiration and value perception** from all 48 per cent said that the price of a collection was focused on art more than the price of a collection that wasn't while 9 per cent did not agree with this statement. There existed 43 per cent of those who were not sure about this.

To understand the perspective of the audience about best suitability of Indian art for clothing, the people were asked about Indian art being suitable to Indian silhouettes. To this statement, 66 per cent agreed while 28 per cent strongly agreed. There were 11 per cent who disagreed with it and 2 per cent strongly disagreed. While 23 per cent of the audience was neutral for the same.

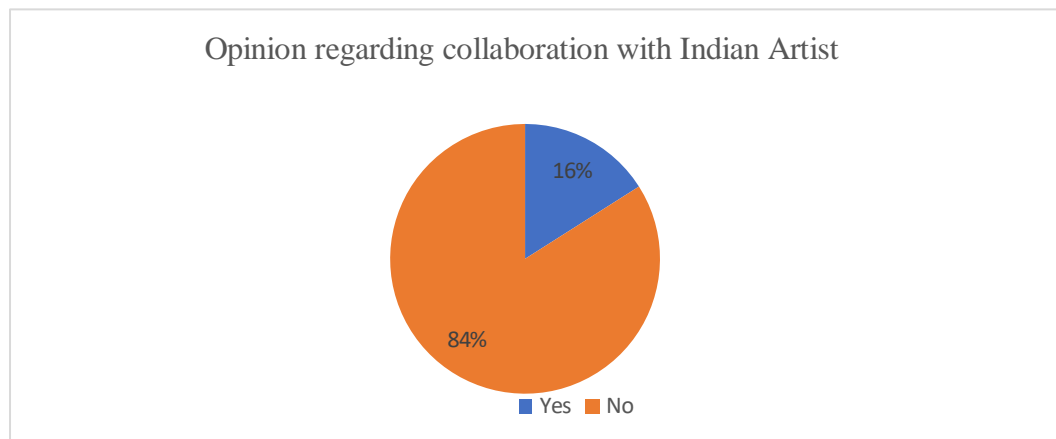


**Figure 4.6: Kalamkari: The most recommended craft to depict Art in Fashion**

If we talk about handicrafts, they are a beauty in itself and some of them depict Indian art. Kalamkari is at first position with 23 per cent followed by Chikankari and Madhubani with 21 per cent each. Weaving is also considered for showcasing Indian art with 19 per cent. However, Gond and Tanjore's Paintings are the least rated ones with 2 per cent each when it is about the depiction of Indian art.

Incorporating Indian art elements into handicrafts can bring them back to life and this statement is quite true as 85 per cent agreed to it. There were 5 per cent of those people who disagreed with this statement and 10 percent of those people were neutral towards this statement. Adding more to it people were also asked about what they think that fine artists, as opposed to craftspeople, could reflect realistic forms in art more effectively or not. There were 80 per cent of those people agreed with this statement while 6 per cent disagreed too same. There were even 14 per cent of those people who were neutral.

#### **Section E: Collaboration, Ethics, and Market Challenges**



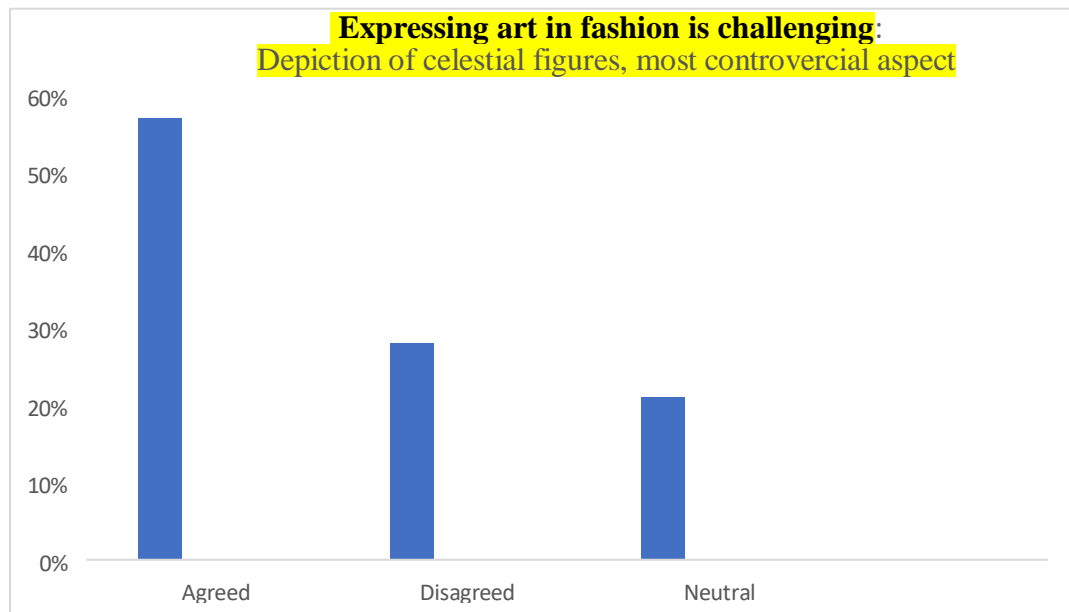
**Figure 4.7: Percentage of Artist & Fashion Designer collaborations**

There was another interesting question that the audience had to cater to. The people were questioned about their collaboration or their work with any of the Indian artists. There were only 16 per cent said yes to it while 84 per cent opted for no. From there 40 per cent of those said they don't have their label. To this one can understand the audience which responded to the questionnaire were students. So as a result, they were right now in the learning stage.

To create Indian art in fashion different categories were offered to the respondents which they supported for the same. Out of all, 34 per cent opted for mixed media while 33 percent chose hand painting. There were 22 percent were handicraft lovers while 11

per cent were inclined towards digital painting.

Further, the respondents were asked about **preferred style for depicting human figures as motifs**: In all, 35 per cent opted for folk, 25 per cent chose imaginative, 30 per cent opted for mythological characters and 10 per cent opted for ritual. It could be seen that folk holds a special place in the heart of the audience.

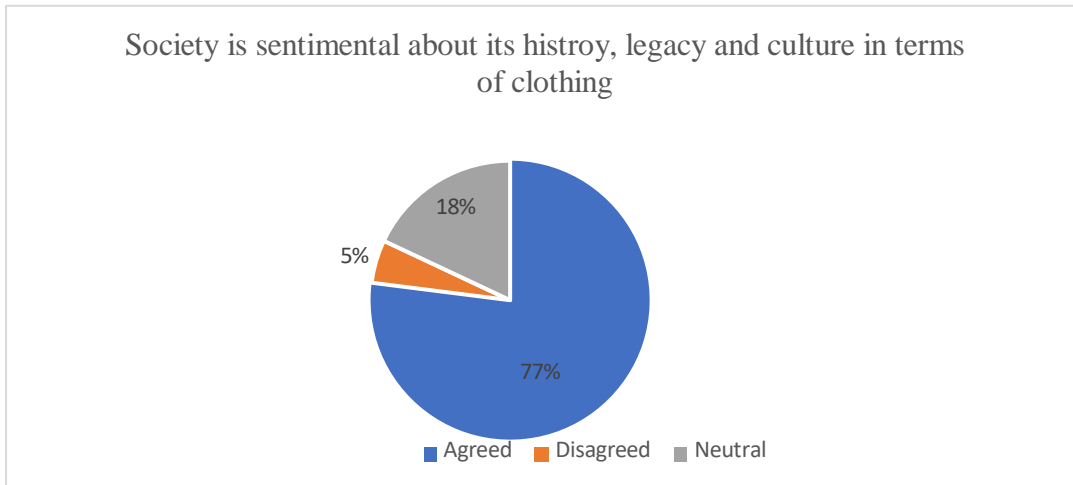


**Figure 4.8: Depiction of Celestial figures: Controversial issue**

Depicting figures in textiles looks great but it is somehow controversial to depict celestial (God/Goddess) figures in textiles. To this statement, 57 percent agreed, there existed 28 per cent who did not agree with this statement while 21 per cent were neutral. It is also noticed that depicting art in fashion is quite a challenging task. Further, the reasons for the same were studied. Maximum people that are 34 per cent said that the cost of a realistic representation is high while 31 per cent explained that craftspeople are rarely open to trying out new ,fresh motifs ,themes. There existed 21 per cent of those respondents believed that artistic expression is characterized by its aesthetic quality, while craft is more focused on financial gain. Lastly, there were 14 per cent of respondents believed no craft can adequately justify the art which exists.

**Marketing of art-based fashion collections:** During the study, another fact was revealed that it is quite difficult to market art-based collections. The respondents were asked about the same. Out of all 45 per cent of respondents believed that the reason for the same is that the art forms are sometimes difficult for clients to understand while 29

percent explained they don't dare to experiment with their looks. There existed 26 per cent of Customers don't appreciate art.



**Figure 4.9: Traditional Fashion for society: A sensitive approach for presenting culture and history**

Next, I would like to bring up that society is constantly sentimental about its history, legacy, and culture, especially when it comes to clothing. There were 77 per cent of people agreed to the same ,18 per cent of those who were neutral towards this statement and 5 per cent disagreed.



**Figure 4.10:**

**Which Indian art tradition inspired this collection:** For this question, different art traditions were put up as options and was asked which one served as the inspiration for

the same. The maximum number, 45 percent opted for Ajanta, 31 per cent chose folk Art and 9 per cent said Indus Valley. There were 8 and 7 per cent of those who opted for Ellora and Tanjore respectively. The respondents even rated this collection. The maximum number which is 46 per cent gave it a 5-star rating ,even there were 28 per cent of those who gave it a 4-star rating, while only 4 per cent gave it a one-star rating.



**Figure 4.11:**

The above image talks about the Gaurang collection, Santati collection which was created in Jamdani as an exact reproduction of the artwork of an Indian artist. Maximum respondents that are 60 per cent explained it as an exact reproduction of Raja Ravi Verma while 28 per cent said of Jamini Roy. Even 12 per cent connected the same to Amrita Shergill.

Rating of the collection inspired from RRV: Further, the respondents even rated this collection. Of all 42 percent gave it a 5-star rating, there existed 26 per cent who gave it 4-star rating while 4 percent rated it as one star.

### **Overall Analysis Objective I**

The study focused on understanding how Indian art influences national fashion, particularly through the medium of handicrafts. Respondents were selected using a probability sampling technique, targeting individuals associated with the fashion industry.

When asked to define national fashion, 75% of respondents considered it to encompass all elements Indian handicrafts, themes inspired by Indian culture, and Indian silhouettes. A smaller proportion emphasized specific aspects: 17% focused on handicrafts, 7% on cultural themes, and 1% on silhouettes alone. Regarding the collaboration between fashion and art, 25% acknowledged it as profitable but challenging to execute, 22% considered art mainly as decoration on clothing, while others highlighted issues such as fair compensation to artisans, art as a motif bank, and execution difficulties.

The most effective method of incorporating Indian art into fashion, according to respondents, was through handicrafts and traditional embroidery (64%), followed by digital printing (12%) and hand painting (10%), with minimal preference for mixed techniques (1%). Furthermore, 50% of respondents believed that direct use of handicrafts supports both art and craft, while others preferred indirect use for exploration (21%) or inspiration only (14%).

A high percentage of respondents (91%) indicated that Indian art has served as inspiration for their designs, and 60% reported having created collections based on Indian art. Execution methods varied: 27% used handicrafts, 27% direct hand painting, 25% experimented with silhouettes, 11% used printing/sublimation, and 10% selected other methods. Inspirations ranged from ancient Indian art (29%), general Indian art (22%), architecture (17%), contemporary Indian artists (10%), to tribal art (9%).

Regarding pricing, 48% believed that fashion collections inspired by art command higher prices, while 43% were uncertain and 9% disagreed. A significant majority (94%) agreed that Indian art is suitable for Indian silhouettes. Among handicrafts, Kalamkari was most preferred (23%), followed by Chikankari and Madhubani (21% each), weaving (19%), while Gond and Tanjore paintings were less favored (2%).

Most respondents (85%) agreed that incorporating Indian art elements into handicrafts revitalizes the craft, and 80% believed that fine artists can represent realistic forms more effectively than craftspeople. However, only 16% had collaborated with artists, highlighting a lack of partnerships. Regarding motif preferences, 34% favored mixed media, 33% hand painting, 22% handicraft, and 11% digital painting. For human figure motifs, 35% preferred folk, 30% mythological characters, 25% imaginative, and 10% ritual.

Challenges in depicting celestial figures were acknowledged, with 57% agree that it is controversial, 21% neutral, and 28% disagreeing. Constraints in art-based fashion included high costs (34%), reluctance of craftspeople to experiment (31%), emphasis on financial gain over aesthetic quality (21%), and perceived inability of craft to justify art (14%). Marketing difficulties were noted: 45% believed clients struggle to understand art, 29% said customers hesitate to experiment with looks, and 26% felt art was under appreciated.

Lastly, society's sentimental attachment to traditional fashion was evident, with 77% agreeing that it requires a sensitive approach in presenting culture and history. Regarding inspiration for collections, Ajanta murals (45%) and Folk art (31%) were most cited. Ratings for these collections showed that 46% gave a 5-star rating, 28% a 4-star rating, and only 4% rated one star.

Overall, Indian art is deeply embedded in national fashion identity. Handicrafts serve as the most effective medium for artistic integration, inspiring designers and students alike. Despite strong interest and appreciation, challenges such as execution complexity, market awareness, cost, and limited collaborations constrain the full potential of art-inspired fashion.

So, it is concluded that Indian art is deeply embedded in the identity of national fashion, with handicrafts acting as the most significant medium of expression. While designers and students widely draw inspiration from traditional art forms, their integration is most effective through textile, craft-based techniques. However, execution is constrained by high costs, limited collaborations between artisans and designers, and low market awareness. Addressing these challenges through skill-sharing platforms, fair artisan compensation, and consumer education could enhance both the cultural value and commercial viability of art-integrated fashion.

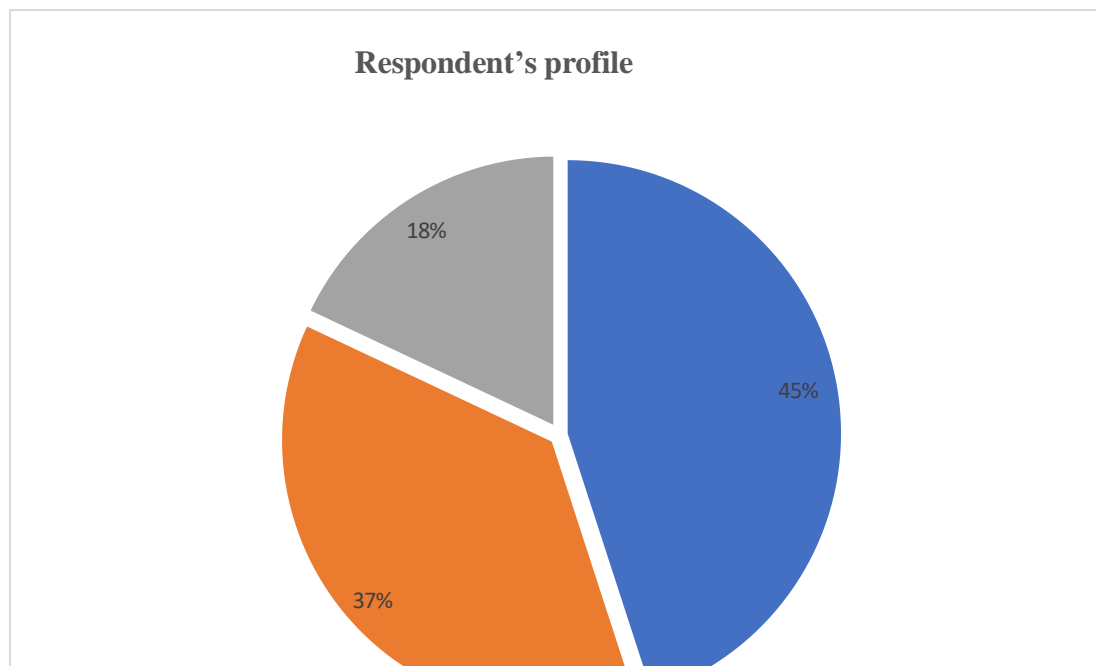
## **Objective II**

**To document the development and emergence of new materials in both art and fashion.**

### **Section A: Respondent profile**

This objective focuses on the experimentation of different materials in fashion and art. A different set of people was asked to fill out the questionnaire. It comprised 45 per cent

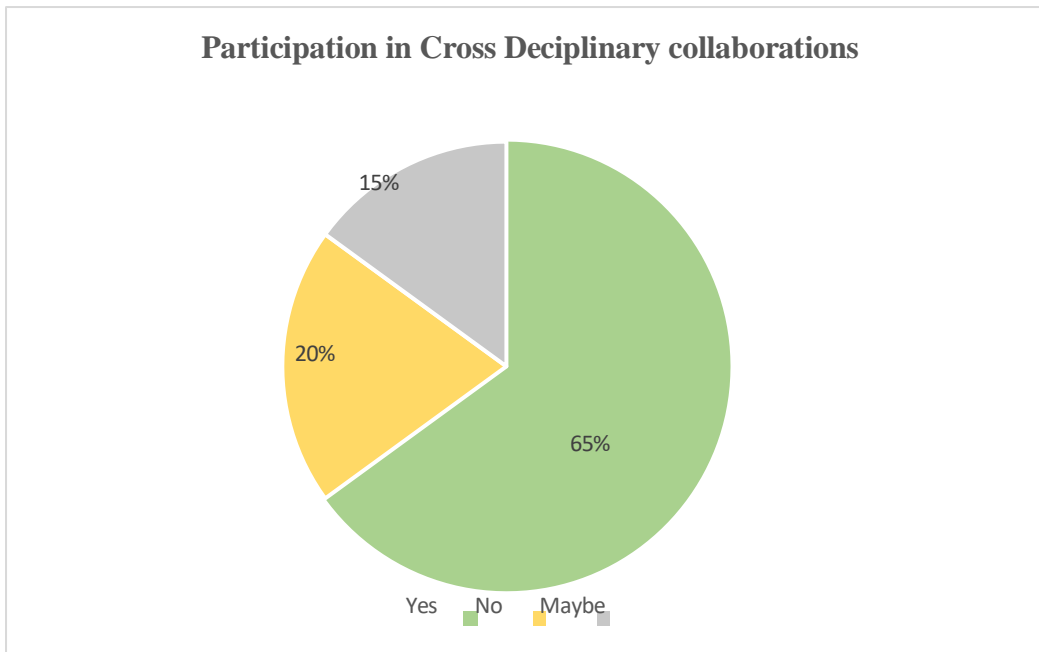
of fashion designers, 37 per cent of artists and 18 per cent of students. Talking about gender, 33 percent males answered the questionnaire, 63 percent females and 4 per cent transgender.



**Figure 4.12: Major Respondents**

### **Section B: Material Exploration and Creativity**

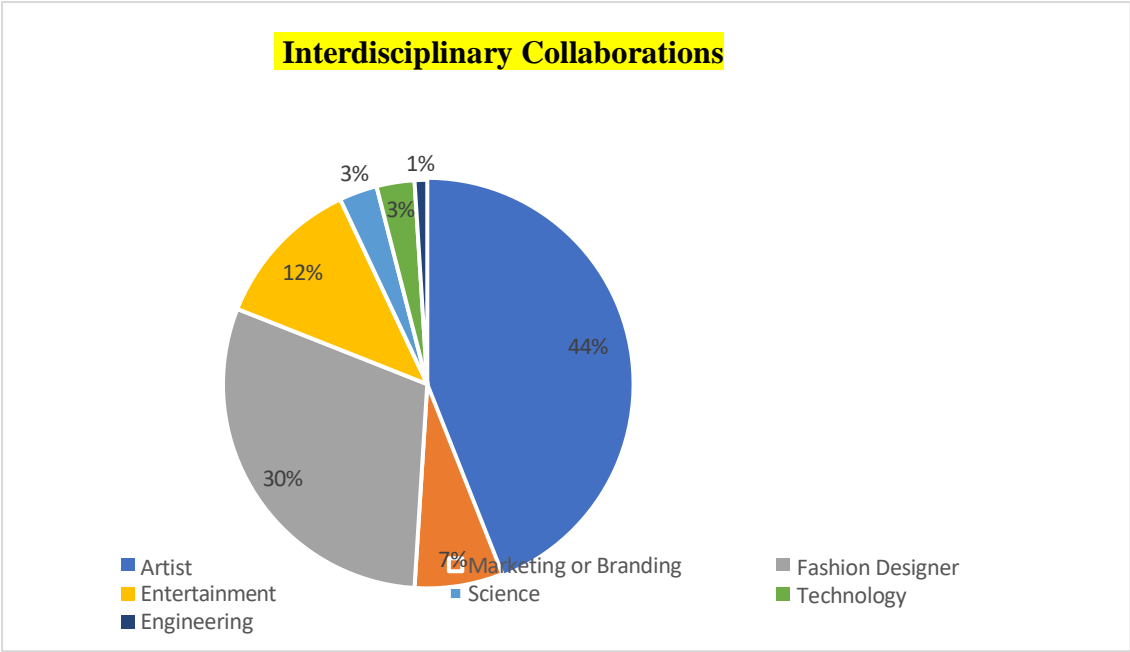
**Reasons to explore diverse materials in creative practice** :The audience was questioned about their creativity in art or fashion. The people were asked the reasons why they use different kinds of material. In this 22 percent of people explained that the idea of uniqueness also requires material exploration while 15 percent said that they wanted to go for something different as they do not wish to opt for the same old technique. There were 17 percent of those who said that there should be no material limitation on creativity. While there were 12 per cent said that demonstrating that resources cannot limit creativity, encourages artists and designers who are struggling financially to experiment with less expensive materials. However, the maximum is 34 per cent people want to draw in the audience within intriguing concepts for fresh, never-before-seen content. Further, the audience was also questioned about any cross-discipline collaboration if they had done so. To this 65 per cent said yes, 20 per cent said no and 15 per cent were not sure about the same.



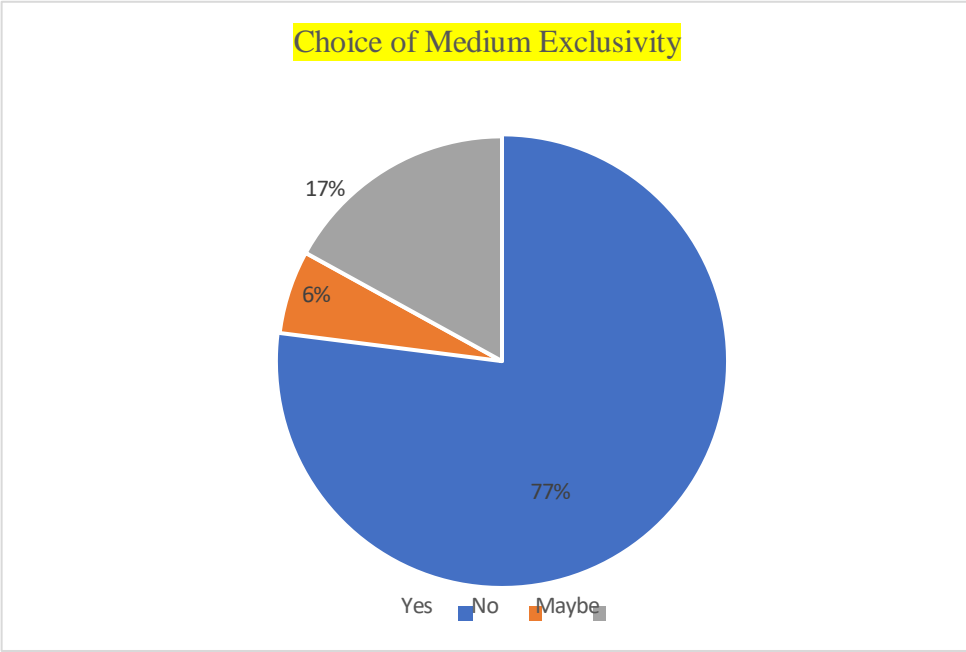
**Figure 4.13: Cross Disciplinary approach: An upcoming trend**

The respondents were asked about the collaboration they have with any one as an artist or fashion designer. To this 44 percent had collaborated with artists, 30 percent collaborated with fashion designers whereas 12 per cent had with the entertainment industry. There were 7 per cent who had collaborated with the marketing or branding industry whereas 3 per cent each had with science and technology. There were 1 per cent of those respondents as well who had collaborated with the engineering field. Next, the audience was also questioned about their material being different from other artists. To this 77 per cent said yes, 6 per cent said no and 17 per cent opted for may be.

**Section C: Interdisciplinary Collaborations**



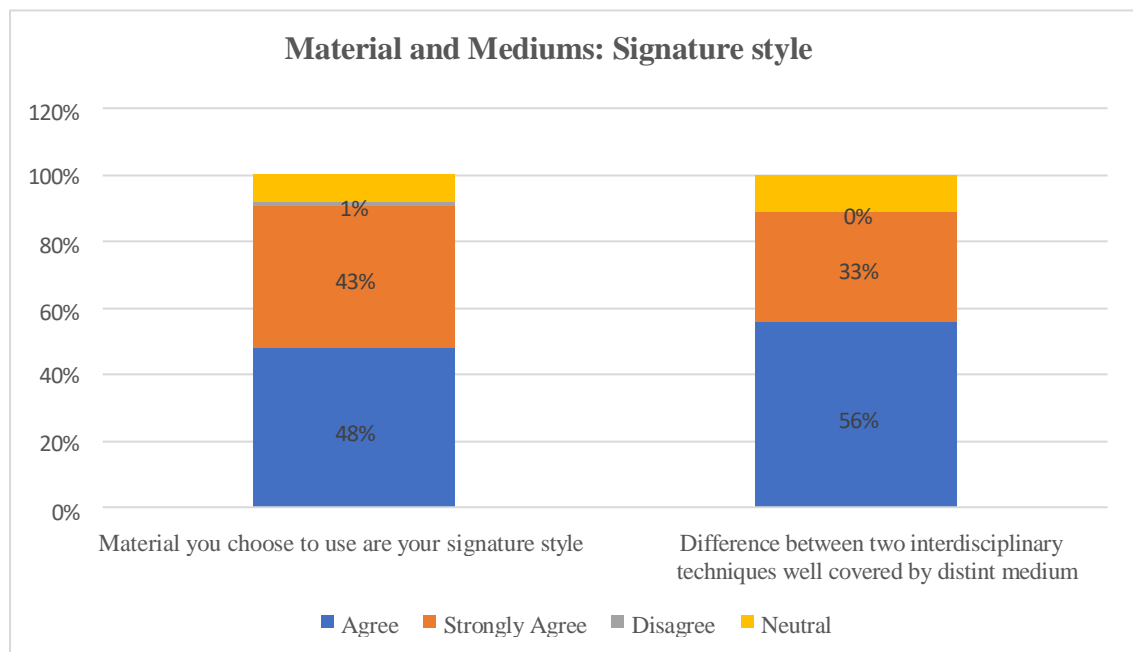
**Figure 4.14: Major Cross Disciplinary approaches: Designer V/S Artists**



**Figure 4.15: Variations of mediums**

The audience was then questioned whether were they are fine artist or not. To this 44 per cent said yes, 33 per cent said no and 23 per cent said that they are not sure. Further, the audience was also asked whether they a fashion designer. To this, 45 per cent said yes and 55 percent said no. The audience was next asked about the kind of material they use for work. To this, 43 per cent opt the usage of textile-related material, 30 per cent said they use material which is employed in fine arts. Even 12 per cent opted for other materials whereas 9 per cent combined different materials at once. Lastly, there were 4 per cent of those who said they use material content about metals and 1 per cent made use of plastic waste. Of those who opted for another, that is 12 percent, 5 percent made use of painting and colours, 3 percent made use of wool and 2 per cent each made use of printing and wire and electronic landscape.

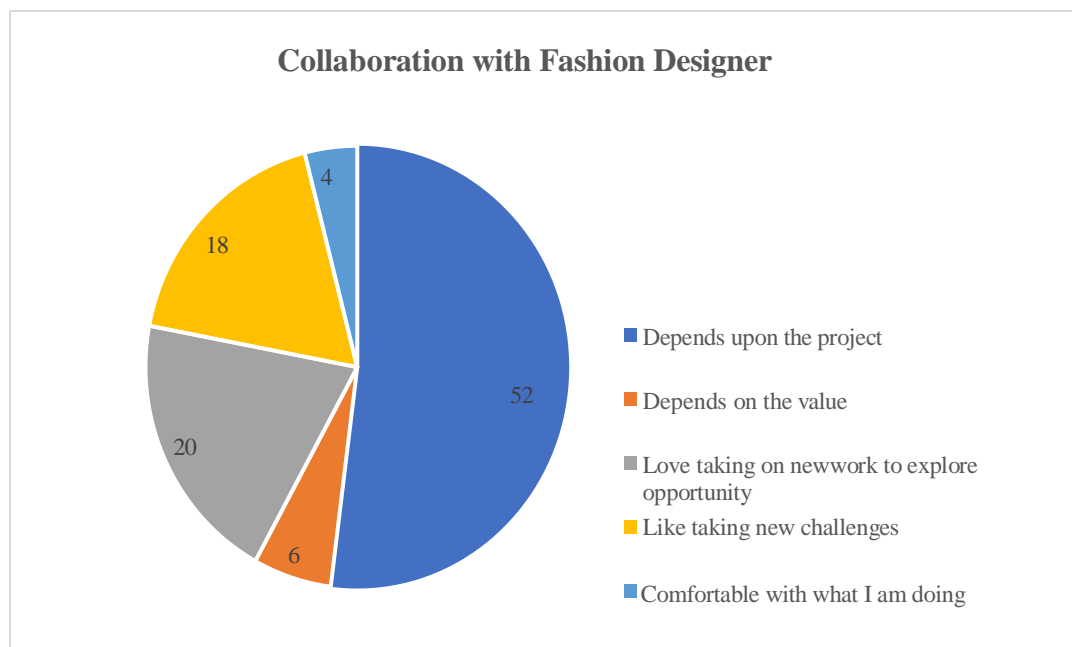
Further, the respondents were asked about the **types of materials** they chose to utilize are their signature style. To this 43 per cent strongly agree, 48 per cent agree, 1 per cent disagree and 8 per cent were neutral. Next, the opinion of the audience was asked that is the difference between the two interdisciplinary techniques well covered by using a distinct medium. To this 56 per cent agree, 33 per cent strongly agree and 11 per cent were neutral. There was not a single respondent who opted for disagree or strongly disagree as their option.



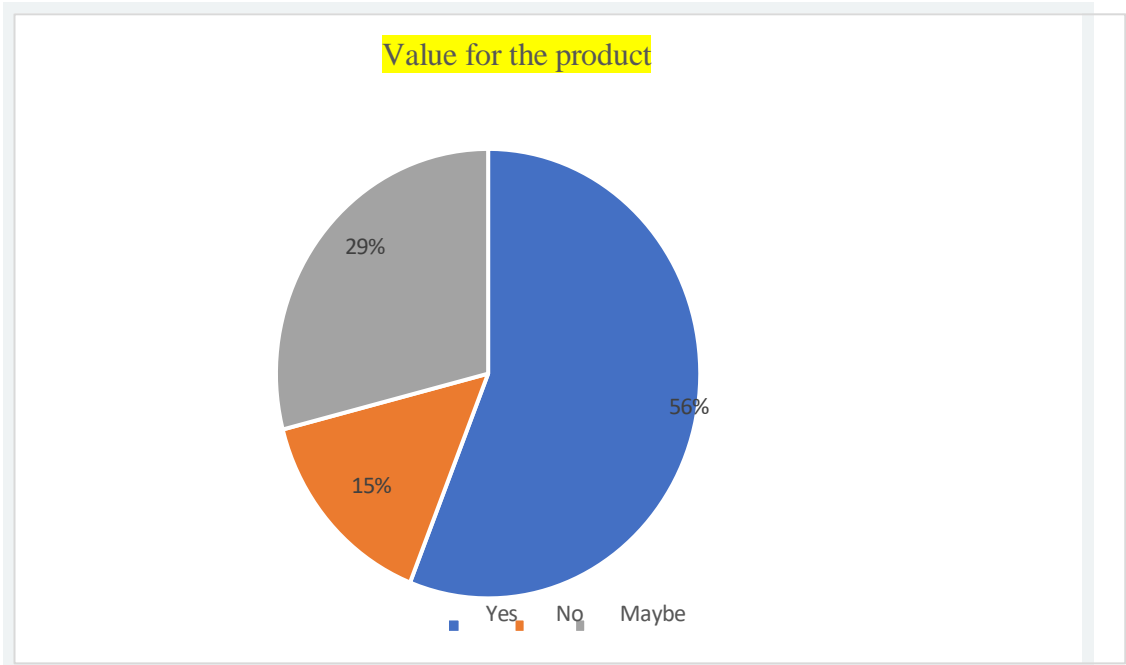
**Figure 4.16: Material and Mediums:**

Different for signature style in this field, it is common for people to collaborate with fashion designers. Similarly, the respondents were asked about the same. To this 52 per cent would collaborate depending upon the project while 20 per cent said they would love to take on a new task as it would be an opportunity to explore. Even 18 per cent of those said yes as they like taking new changes. Even 6 per cent of those who said it would be based on money offers. There were 4 per cent of those as well who were quite comfortable with what they were doing and didn't want any change.

#### Section D: Collaboration Value.

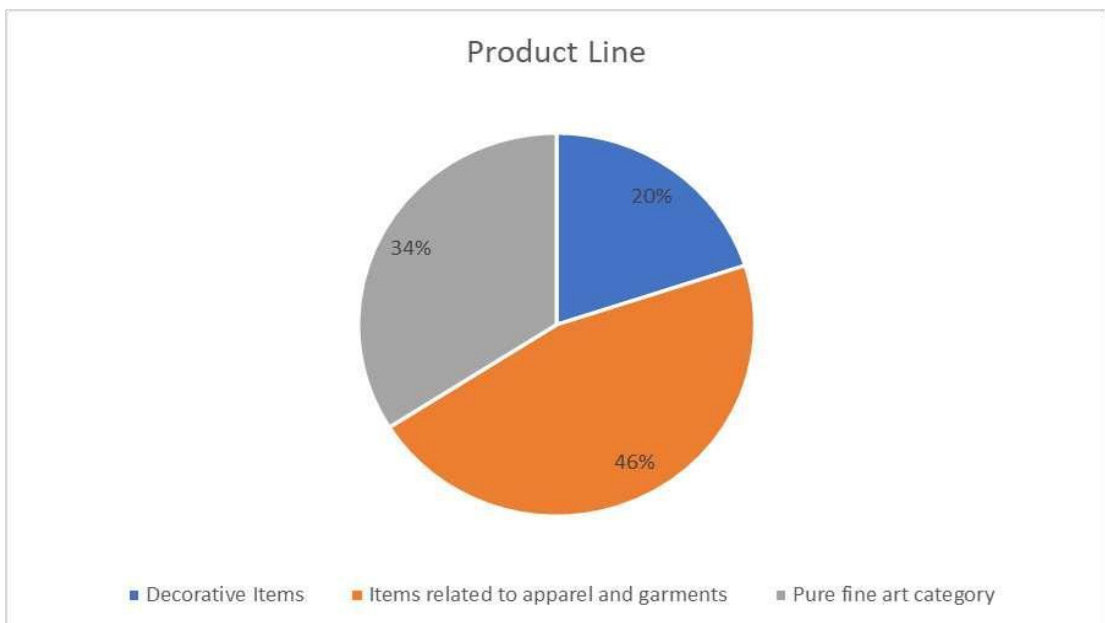


**If adequate value (financially and creatively) received with collaborations aspect** was asked from the audience. The respondents were questioned about where they rightly paid the amount as per the work. To this 56 per cent said yes, 15 per cent said no and 29 per cent were not sure about the same. To delve into more details, further respondents were asked about the average amount they get for one of the products. To this 19 per cent of respondents said they get from Rs 500-Rs 2500, 15 per cent they from Rs 2500- Rs 5000, 3 per cent were there who opted from Rs5000-Rs7500, 9 percent chose the category of more than Rs 7500, 11 per cent each opted for more than Rs 10000 and more than Rs 25000 respectively. There were even 32 per cent of those who opted that they get a value of more than Rs 50000 for their product.

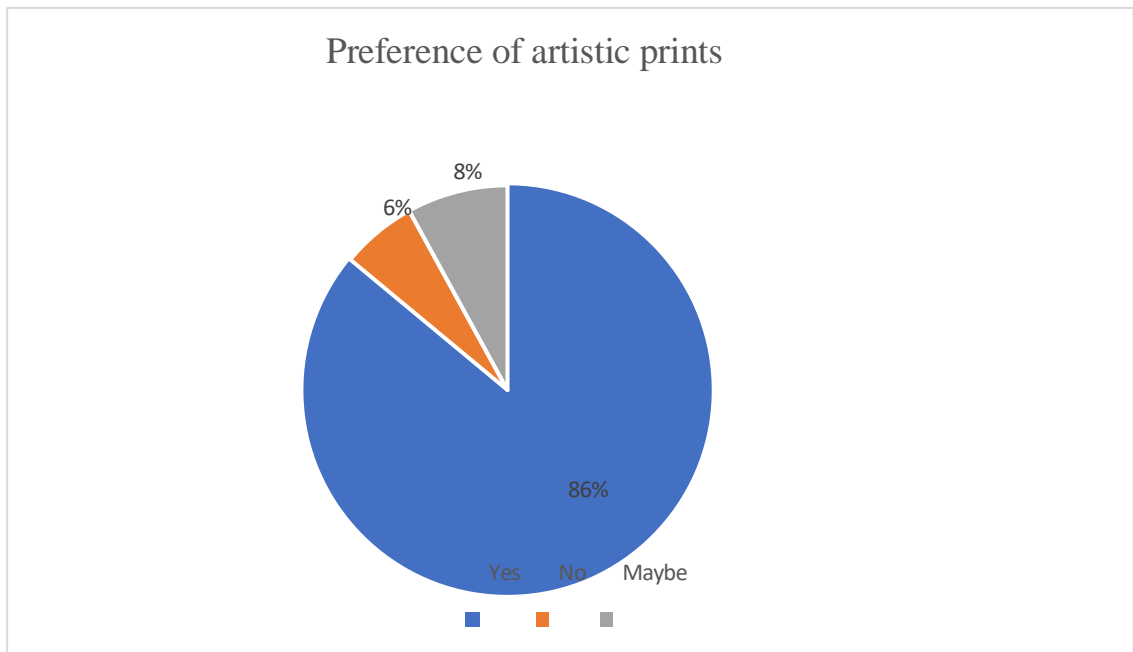


**Figure 4.17: Worth of products with collaborations**

The audience was asked for the right amount of worth of the product. To this, 46 per cent chose items related to apparel and garments, 34 per cent opted for the pure fine art category whereas 20 per cent opted for decorative items. Next, the respondents were also questioned about their preference for artistic prints and work on the design or the art supplies. To this 86 per cent said yes, 6 per cent opted for no and 8 per cent were not sure about the same.

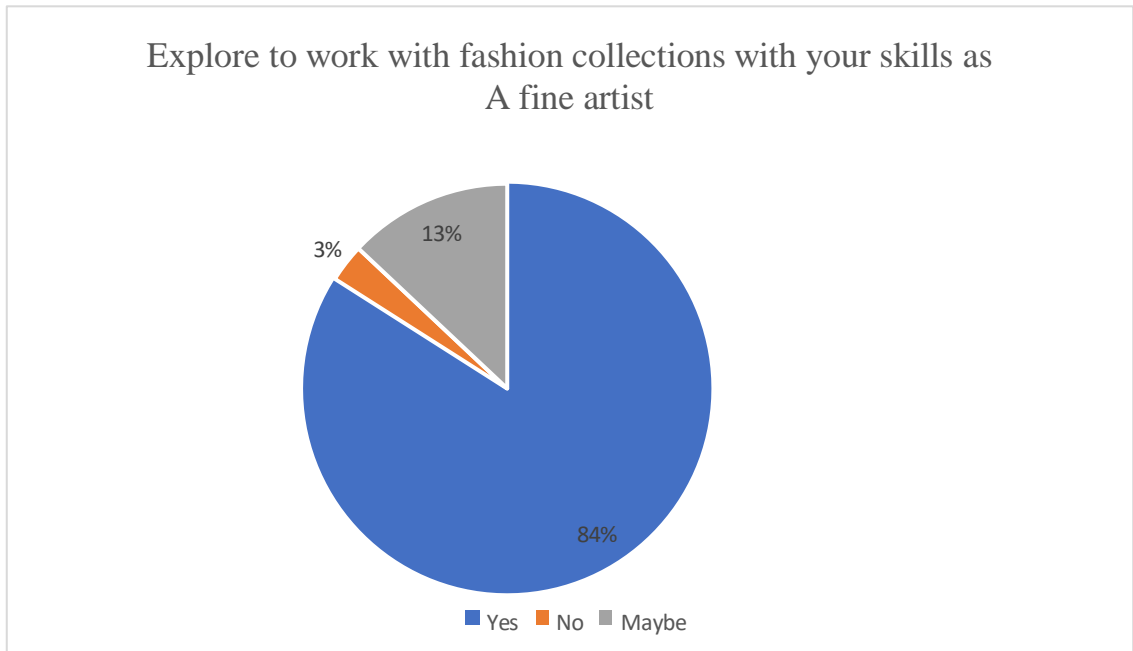


**Figure 4.18: Apparels and Garments: Primary product category**



**Figure 4.19: Consumer Preference: Artistic Prints**

The respondents were questioned about the type of inspiration they would love to work with if they were fashion designers looking to get a project completed by a fine artist. To this 73 percent took inspiration from art, 15 percent took from architecture, 7 percent from literature, 6 percent chose the social theme whereas 3 per cent opted for music and 1 per cent chose from theatrical. Next, the respondents were asked whether they explored working with fashion collections with their skills as fine artists. To this 84 per cent said yes, 3 per cent chose no and 13 per cent were not sure about the same. Next, those who chose yes were asked about the type of material they would want to work with, especially on the design collection. For this, 62 per cent said that they can also experiment with textile-based materials like threads, left over fabric, and components used in clothing manufacture, including fasteners, 28 per cent said they would be able to experiment with any kind of material at the request of the designer and 10 per cent chose for block printing using either synthetic or natural dyes.



**Figure 4.20:**

**Figure 4.20: Yes, Majority Respondent Explore to work with Fashion Collection with your skills as a Fine Artist**

**Section G: Case-Based Evaluation**

Lastly, the audience was asked to rate the design collection inspired by Ajanta art developed in kalamkari craft. In this, 10 per cent chose from 1 to 5 while 20 per cent opted for 8 as the ranking number. There were 14 and 56 per cent of those who opted for 9 and 10 ranking respectively.

**Overall analysis Objective II**

The analysis under Objective focuses on material exploration and interdisciplinary practices adopted by artists and designers. Respondents expressed strong agreement that experimentation with materials contributes to uniqueness, signature style, and creative freedom. The emergence of new and unconventional materials such as textile waste, plastic waste, medical waste, metals, and mixed media was acknowledged as a key factor in expanding the boundaries of both art and fashion. Many respondents viewed material innovation as essential for breaking repetitive techniques and achieving originality.

The study also highlights that cross-disciplinary collaborations, although not universal, have been explored with fields such as technology, science, entertainment, engineering, and branding. These collaborations have enabled artists and designers to experiment with new processes, concepts, and material applications. Respondents largely agreed that material choice significantly contributes to defining an individual's signature style and helps distinguish interdisciplinary techniques. However, issues related to recognition, valuation of creative work, and economic sustainability remain concerns. Overall, the analysis confirms that the development of new materials and material combinations plays a crucial role in the evolving dialogue between art and fashion.

### **Objective III**

#### **To historically revive the less popular paintings of Indian artists and handicrafts used by Indian designers**

**Khadi a canvas** is a remarkable exhibition whose essence draws from the philosophy of Mahatma Gandhi. Lavina Baldota is the woman behind the show who acknowledges the sophistication, uniqueness and understated glamour of hand-spun, hand-woven Khadi.

The project is showcased by Abheraj Baldota Foundation, along with prominent textile artist Gaurang Shah, as a tribute to two major arts of Indian history, Mahatma Gandhi, The Father of the Nation and Raja Ravi Varma, The Father of Indian Modern Art.

The exhibition is one of its kind which depicts woven recreations of paintings of artist Raja Ravi Varma on Khadi, a fabric synonymous with Gandhi. The paintings were recreated, in an unusual manner that is they were hand-woven through the intricate and complex jamdani weaving technique. The normal brush and paint technique was not used. For this, the hand-spun yarns used for weaving were dyed in 600 shades using natural dyes. The paintings were refabricated on the pallus or end panels of the sarees. The weaves thus turned out to be an aesthetic expression of wearable art.

'Khadi, A Canvas' is a part of 'Santati', a huge multidisciplinary exhibition which comprises design, art and poetry. The first exhibition was exposed to the world on 1st October 2019, at the National gallery of modern art, Mumbai, to celebrate the 150th birth anniversary of Mahatma Gandhi. This amazing exhibition has been showcased in different places such as New Delhi, Hyderabad, Ahmedabad, Baroda and New York. The thirty-eight sarees were displayed with the original oleographs as selected paintings

of Raja Ravi Varma.

### **Description of 40 Lithographs executed in sarees pallus Category I: Women**

1. The form of Varini entices with its soft allure as if inviting one to a secret journey into the woods of time. This is the last of the portraits of the three nymphs.
2. Vasant is spring and Vasantika is its Goddess. The flowers on and around her are fragrant with the ushering in of the season of warmth, of perfumed air. Her sheer drapes and river-like braid softly echo the many memories of spring.
3. With the lightness of her spirit, she seems to rise above all that is around her, akin to the lotuses and sheer like the fabric swirling about her form. Padmini is the second in a series of three portraits of nymphs, fluid in their gesture, and ethereal in their strokes.
4. With the lightness of her spirit, she seems to rise above all that is around her, akin to the lotuses and sheer like the fabric swirling about her form. Padmini is the second in a series of three portraits of nymphs, fluid in their gesture, and ethereal in their strokes.
5. The style of draping of her sari hints at her Maharashtrian origin. The baithak or floor seating alludes to her being a singer or a courtesan, possibly of noble descent that emanates from her regal silk shawl or odhni.
6. As if swinging between parallel realities, Mohini, an avatar of Lord Vishnu descends in her pristinely alluring form to deceive the asuras, the demons so she can pass on the divine nectar to the devas, the Gods. This Amrit, the nectar of immortality could be perceived as a metaphor for her name which means she who entrances.
7. A portrait of a Tamil woman decked in traditional jewellery and saree.
8. A classic in a series of Raja, Ravi Verma, distinctive style in portrait, the women holding a fruit, also hold mischief in her eyes and resplendent innocence hard to miss.
9. The silence of the night, the poetry of colour and the longing in her eyes make this a portrait of delicious waiting.

10. Hailing from Kerala himself with a deep proclivity to Music Raja Ravi Verma, often portrays Malayali women with their instruments in a Mundu. The traditional attire sits absorbed in her Veena one with her Music as if manifesting serenity with her notes.
11. With a gentle swoop of its flight, the swan takes over Princess Damyanti's heart and mind, coating them with tales of the glorious virtues of Prince Nala. In a trance, Damyanti listens to this flying messenger, the gaze of her heart fixed on a lover miles away, a lover she is yet to meet. The swan becomes a veritable thread joining two souls, apart only in body. This tale is told in the Mahabharat.
12. As in much of his work, Raja Ravi Varma creates a seamless dance between the surreal and the mythical. Here, he paints the tale of the celestial apsara Urvashi. She marries king Pururavas on the condition that he never neglects her pet goats and that he never presents himself unclothed before her. The devas or Gods devise a scheme to get Urvashi back and steal the goats. Urvashi letting them go unattended Pururavas rushes out to rescue them, but a flash of lightning reveals his bare self. This is the moment where with both conditions broken, Urvashi flies away to the heavens even as a pining Pururavas attempts to stop wishing her back.
13. Apsara–nymph: Absorbed, leaning into her thoughts, perhaps we'll never know the state of her mind. A portrait reflecting Raja Ravi Varma's signature fondness for drapery, this is a study in languid, content solitude.
14. While the title says it all and the lady wears a traditional sari, it might be worth observing how the lushness of the artist's mind and strokes leave behind the precincts of place and time.

### **Category II: Gods**

1. The place of a vaahan or vehicle in Indian mythology is pivotal. It is synonymous with mystical travel, the main axis of every tale. Garuda, the mythical king of birds is the vaahan of Lord Vishnu and in this widely familiar scene, he carries Vishnu along with his consorts Sridevi and Bhudevi, forever protecting them from the venom of which the clawed serpent is a symbol. Through his strokes and perspective, Raja Ravi Varma breathes into this static

painting a sense of flight, of constant kinesis towards belief.

2. Dhruva, born to king Uttanapada and Suniti, on being chided by the king's second wife Suruchi, goes away to the forest when just five, to seek Lord Vishnu's blessings. Immensely pleased with the boy's sausterity, the lord appears before him and grants him a boon. Dhruva, who is only filled with thoughts of Vishnu, seeks a simple boon that he may forever remember him.
3. Dhruva, born to King Uttanapada and Suniti, on being chided by the king's second wife Suruchi, goes away to the forest when just five, to seek Lord Vishnu's blessings. Immensely pleased with the boy's austerity, the lord appears before him and grants him a boon. Dhruva, who is only filled with thoughts of Vishnu, seeks a simple boon that he may forever remember him.
4. Ruler of the realm of preservation, Lord Vishnu or Sesha Narayana is revered as Adishesha (the fore most) and Anantasesha (the endless). He is worshipped based on his stance or pose. Seated on the five or seven-headed serpent he is Adi, reclining he is Ananta. With Sridevi and Bhudevi, his eternal consorts, they together paint a picture of a golden world risen higher from the world.
5. He is synonymous with auspicious moments and new beginnings and always invoked in times of trouble for he removes all obstacles. Lord Ganapathi is the image of power, abundance and a mindfully light existence.
6. Together with his consorts Riddhi and Siddhi, Lord Ganapathi takes the throne to paint a picture of colourful prosperity and joy shaded from all hurdles.  
  
As Lord Brahma manifested Riddhi and Siddhi (prosperity and power) for Ganapathi, so they are believed together bring abundance and great luck to those who seek their blessings.
7. She is the Goddess of autumn and harvest. And thus, her presence always ushers divine warmth and comfort to those who seek her blessings. Also called Amba, her grace and her name are deeply entrenched in mythology, in prayers and in hearts.
8. Classic and hyper real even, this work is akin to a family portrait where in his Himalayan abode, Shankar or Shiva as he is widely revered, takes the throne

with his consort Parvati. With them is their son Ganesha or Ganapathi and Shiva's vaahana Nandi, the sacred bull.

This is one of the rare depictions of Shankar in ornate fine ryas compared to his usual image of the ash-clad adi yogi Vaahana (vehicle).

9. Matsya Avatar is the first of the dashavatars of Lord Vishnu. In this half-man half- fish form, he is believed to have saved the world from pralaya, the final deluge. Growing from a tiny fish in Vishnu's hands into something bigger and bigger, from a pot to a tank and finally to the ocean, the Matsya Avatar holds safe four infants who could be alluded to as the four vedas, the fountain heads of all existence.
10. A moment of true reunion holds in it, a quiet intensity and unspoken reverence. It is a meeting of souls severed and hearts aching for the balm of the sight of those we have loved, lived, and longed for. Panchayatan translates as containing the five. This painting is a quiet scene of Lord Ram's return to his erstwhile home and palace in Ayodhya after fourteen years of banvas, a time of solitary life in the jungles. With him are Sita, Lakshman, Bharat and Hanuman, all kindred spirits greeting each other in silent worship, before life in the palatial realm resumes.

### **Category III: Mythology and Stories**

- 1- A meeting or bheth between Hari (Lord Vishnu) and Har (Lord Shiva) as they arrive with their consorts Lakshmi and Parvati. Lord Vishnu and Lakshmi astride the elephant and offer their blessings to Ganapathi, Lord Shiva and Parvati's young son. With playful optical depth and divine celebration, this scene nurtures further the unity of two of the three supreme beings in hindu mythology-Brahma, Vishnu, Shiva.
- 2- After fourteen years of banvas or solitary life in the jungles with her husband Ram and his brother Lakshman, abduction by Ravan and agni pariksha, and trial by fire, Sita is sent yet again to banvas by Ram. The trial by fire proves her unworthy, and tainted. During this exile, she is with a child and while living in the protection of the sage Valmiki, gives birth to her sons Luv and Kush. She appears here deeply contemplative, perhaps defeated, as if seeking answers to the wildly peculiar course life shows her.

- 3- Legend has it that King Rutudwaja killed the demon Pataalketu, rescued the beautiful Madalasa from his clutches and sought her hand in marriage. While versions of the nature of their marriage vary, this scene holds no ambiguity in its soft, radiating romance and the hope of promises made with love.
- 4- While on a self-inflicted exile, Arjun visits Dwarka so he can be with Lord Krishna. There, struck by the beauty of Krishna's sister Subhadra, he disguises himself as a hermit and abducts and marries her. It is believed that Arjun does so at the best of Krishna towards Balaram's plans of giving her away in marriage to Duryodhan, his favourite pupil. The gentle tension in their embrace tells the story like a song.
- 5- A moment of display of prowess and precision, this is a scene of princess Sita's swayamwar or a ceremony of choosing a husband. Her father, king Janak invites noble and powerful men from near and far and promises Sita's hand in marriage to the one who would lift, string and break the famed heavy bow. While all others fail, Ram achieves this without effort in the presence of his brother Lakshman and guru maharshi Vishwamitra. A six-year-old Sita clings to her father elated, innocent, and intrigued
- 6- Pained with love, over whelmed and grateful, king Bharat hastens to meet his brother Lord Ram, separated from him for fourteen years. In Lord Ram's absence, Kaikeyi's son Bharat assumes the role of king but offers the throne to Ram's sandals, his padukas, holding fort till the return of him whom Bharat has always revered as the true king. Lord Hanuman, forever the loyal messenger, stands in serene respect of the meeting, the best.
- 7- This setting reveals the moment that turned Devavrat into Bhishma, laying the foundation for what would consequently unfold as the complex story of the Mahabharata. Also famed as the Bhishma pratigya or oath, this is the episode where Devavrat abdicates his right to the throne and vows lifelong celibacy. He makes this promise to Dusharaj, the fisherman whose daughter is Satyavati or Matsyagandha. He does this for his father king Shantanu to marry Satyavati, whom the King has fallen in love with. This is a part of a tale of bold sacrifice, the prelude to a storm.
- 8- Apsara – nymph. Living as one amongst all beings of the forest and named after

the shaken bird, Shakuntala was as loved by her few friends as by the trees, the flowers, the deer and the ground she trod. She was the daughter of Maharshi Vishwamitra and the apsara Maneka who entrusted her to the care of sage Kanva and his hermitage in the forest where she grew up.

Against a foliage of peace, she interacts with her friends Anusuya and Priyamvada bound by an invisible thread of harmony and the secret rhythm of nature.

- 9- In a last attempt to avoid the war between the Kauravas and Pandavas, Shri Krishna visits King Duryodhana's court at the insistence of King Yudhishtira. Here, however, he encounters deep contempt and the Kauravas try to take him captive. Enraged, Satyaki, one of his ardent devotees, lashes out with his sword. Shri Krishna then arrests Satyaki's arm to forbid him from this violence and goes on to reveal his Vishwaroopam, his omniscient, omnipresent, majestic form. Shishtai translates as mediation, reflecting that anxious, uncertain moment which can lead to pure calm or vast chaos.
- 10- A glimpse of an episode from Mahabharat, this depicts the time when Draupadi, along with her husbands was living in disguise in the palace of King Virat and Queen Sudeshna. Keechaka, the queen's brother becomes desirous of Draupadi who at the time was playing a Sairandhri (a maid). Here, he tries to take advantage of her being alone and in an attempt to embrace her without her consent, creates this scene.
- 11- The fallen fruits are indicative of a moment of desire, disguise and deception. Radha is not pleased, she doubts Krishna's loyalty and turns away, too upset to talk. Her friend tries to calm and convince her with words while Krishna, oblivious to the world, is convinced his flute will bring his Radha back. The playful youth of their emotions against a backdrop of perennial waters is an image of every heart that has stayed young in love.
- 12- Sita Bhumi pravesha is Raja Ravi Varma's first picture painted from the Ramayana. After being rejected by her husband Rama for a second time, Sita is taken to the earth by her mother, the Goddess Bhumi. The painting captures the dramatic scene when Rama questions the fidelity and chastity of Sita, who,

enraged and distraught, implores Mother Earth to take her back.

- 13- Engrossed perhaps in a conversation with the bird, Sita seems a loof. As though wanting to send out a message and nervous if it would reach.
- 14- Off setting cascades of drapery and the joyous brightness of hue are the all-encompassing nature of a mother's love that forms the overriding sentiment of this artwork. Yashoda's endearing embrace and adoring eyes reflect her doting love for baby Krishna.
- 15- Notorious for giving his mother Yashoda a hard time with his harmless pranks, a very young Lord Krishna once decides to eat a handful of mud. When a flustered Yashoda rebukes him, he simply denies having eaten it. She commands him to open his mouth wide and when he does, the sight sends Yashoda swooning as she nearly faints. She sees in his mouth, the entire form of the universe, the vishwaroopa.

### **Overall Analysis Objective III**

The findings indicate that instead of relying on RRV's most widely circulated and commercially reproduced works, the woven sarees prominently featured comparatively obscure compositions drawn from different thematic categories.

Within the **Women** category, paintings such as Varini, Padmini, Vasantika, Apsara (Nymph), and Woman Waiting which are less frequently displayed or discussed were selected. These works emphasize emotional subtlety, refined drapery, and contemplative expression rather than overt narrative drama.

In the **Gods** category, lesser-highlighted depictions including Dhruva, Sesha Narayana, and Panchayatan (Return of Lord Rama) were observed. These paintings focus on devotion, restraint, and spiritual intimacy, offering an alternative to the more familiar heroic or monumental representations of deities.

Similarly, the **Mythology and Stories** category incorporated rarely foregrounded narrative scenes such as Sita in Exile, Shakuntala with Anusuya and Priyamvada, Madalasa, Bhishma Pratigya, and Shishtai (Krishna's Mediation). These works present introspective, emotionally layered moments from Indian epics that are less commonly reproduced in popular visual culture.

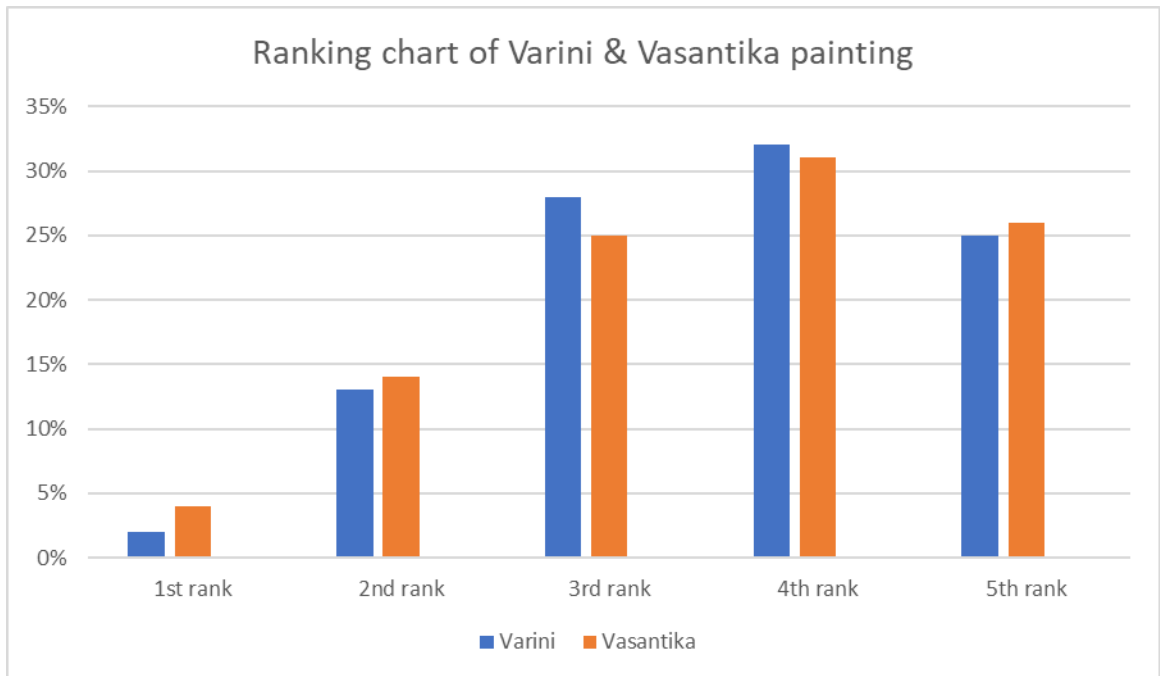
Overall, the results demonstrate that the strategic selection and transformation of these lesser-known paintings into woven sarees enhanced their visibility and interpretive value. The adaptation into textile form enabled the reintegration of these overlooked artworks into contemporary cultural discourse, thereby contributing to the historical revival of Raja Ravi Varma's lesser-acknowledged artistic legacy.

#### **Objective IV**

##### **To technically and aesthetically analyze the design collections of Gaurang Shah**

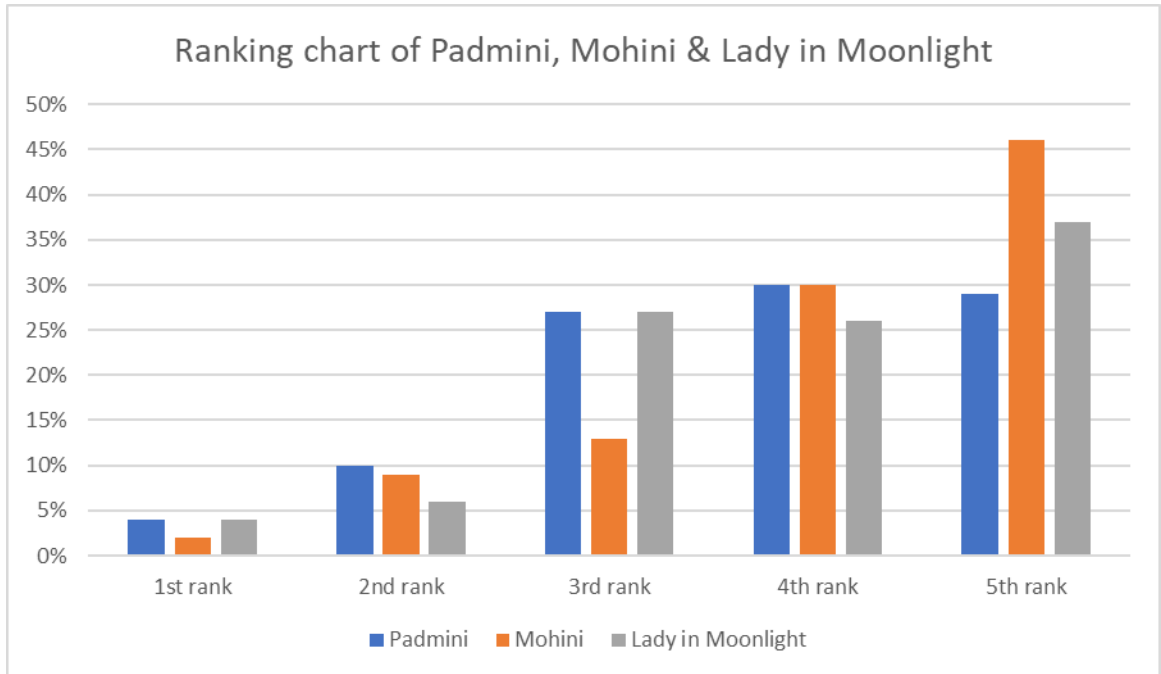
This objective focused on 100 respondents from different professions. There were 76 percent designers, 14 percent faculty of design, 7 percent artists and 3 percent faculty of design art. This objective had different sets of paintings. The audience was asked the audience to delve into collection 1, '*Santati*'/Khadi as a Canvas and further the respondents were asked to rate all 38 collections technically for execution in Jamdani technique on saree '*Pallas*' (depicted in the right-side) based on how well it captures the essence of Raja Ravi Varma's painting on the left. The audience was asked to rate from 1 to 5 the 5<sup>th</sup> rank was given to an extremely beautiful painting and the 1<sup>st</sup> rank was given to the one which is below average.

So, the first painting of category 1- women comprised of Women with landscape. The painting's name: is Varini. This painting had 32 per cent of people give it 4<sup>th</sup> rank followed by 3<sup>rd</sup> rank given by 28 per cent of people. Even there were 25 per cent of people who gave it 5<sup>th</sup> rank. However, 13 per cent and 2 per cent gave this painting a 2<sup>nd</sup> and 1<sup>st</sup>, respectively. The next painting in the same category is Vasantika. To this maximum people gave 4<sup>th</sup> rank that is 31 per cent followed by 5<sup>th</sup> and 3<sup>rd</sup> rank that is 26 and 25 per cent respectively. Further 14 per cent gave 2<sup>nd</sup> rank and 4 per cent gave 1<sup>st</sup> rank to the same.



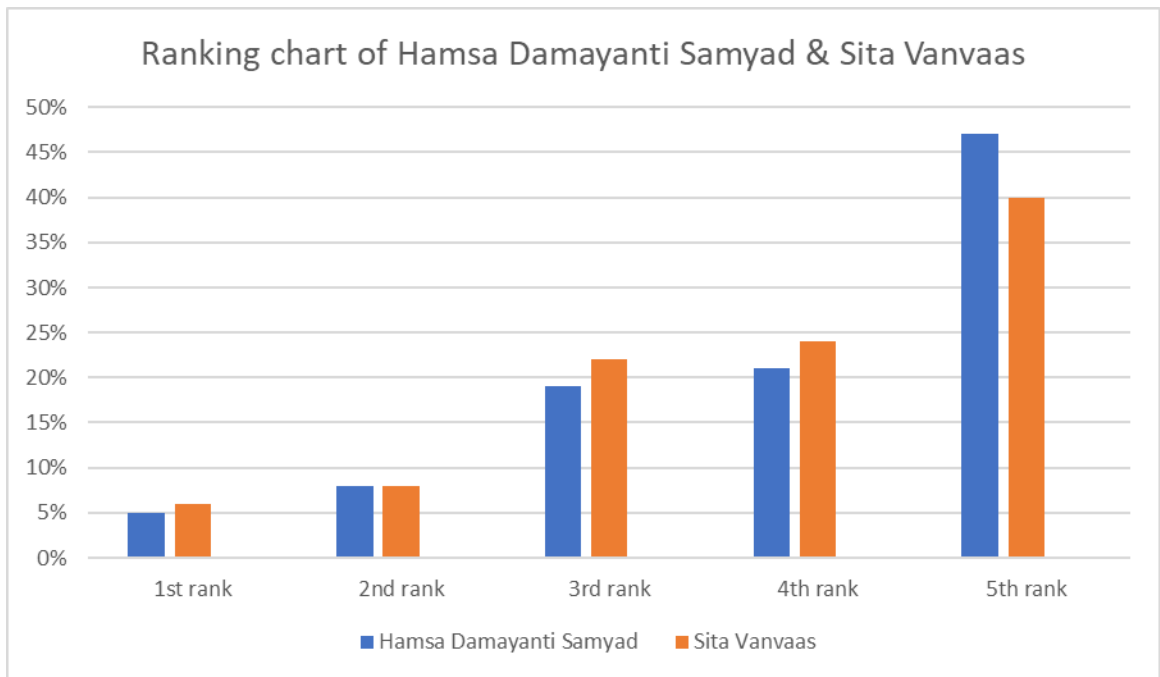
**Figure 4.22: Ranking Chart of Varini & Vasantika Painting**

The next painting in the category of a Woman with landscape is Padmini. This painting got a maximum 4<sup>th</sup> rank which is 30 per cent followed by 5<sup>th</sup> and 3<sup>rd</sup> rank which is 29 and 27 per cent respectively. There were 10 per cent of people who gave it 2<sup>nd</sup> rank and 4 per cent who gave the painting rank stra 1. Another painting in this category is Mohini. This painting was extremely beautiful and quite a major chunk of people, 46 percent gave it 5<sup>th</sup>rank. Further 30 per cent gave it 4<sup>th</sup>rank followed by 13 and 9 per cent for 3<sup>rd</sup> and 2<sup>nd</sup> rank respectively. Even 2 per cent of people gave it 1<sup>st</sup> rank. In this category, the next painting is Lady in Moonlight. Even this painting got a maximum 5<sup>th</sup> rank which is the extremely beautiful painting tag by 37 per cent people followed by 3<sup>rd</sup> rank and 4<sup>th</sup> rank that is 27 and 26 per cent people. Further 6 per cent people gave it 2<sup>nd</sup> rank and 4 per cent people gave it 1<sup>st</sup>.



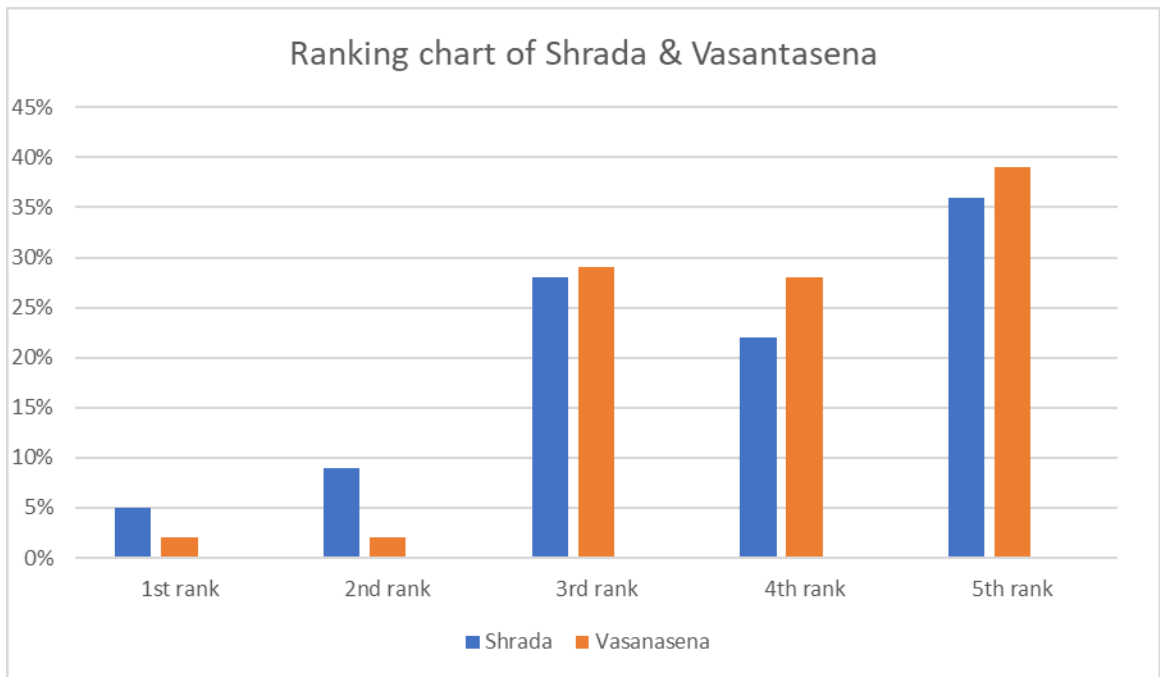
**Figure 4.23: Ranking Chart of Padmini, Mohini & Lady in Moonlight**

Next painting the category of women with the landscape is Hamsa Damayanti Samyad. This painting was mostly liked by people as 47 per cent gave it 5<sup>th</sup> rank followed by 21 per cent who gave it 4<sup>th</sup> rank. There were further 19 per cent, 8 per cent and 5 per cent who gave it 3<sup>rd</sup>, 2<sup>nd</sup> and 1<sup>st</sup> rank respectively. Another painting in this category is Sita Vanvaas. This painting has 40 percent people who gave it 5<sup>th</sup> rank and 24 per cent people gave it 4<sup>th</sup> rank. Further 22 per cent gave it 3<sup>rd</sup> rank followed by 8 and 6 per cent who gave it 2<sup>nd</sup> and 1<sup>st</sup> rank respectively.



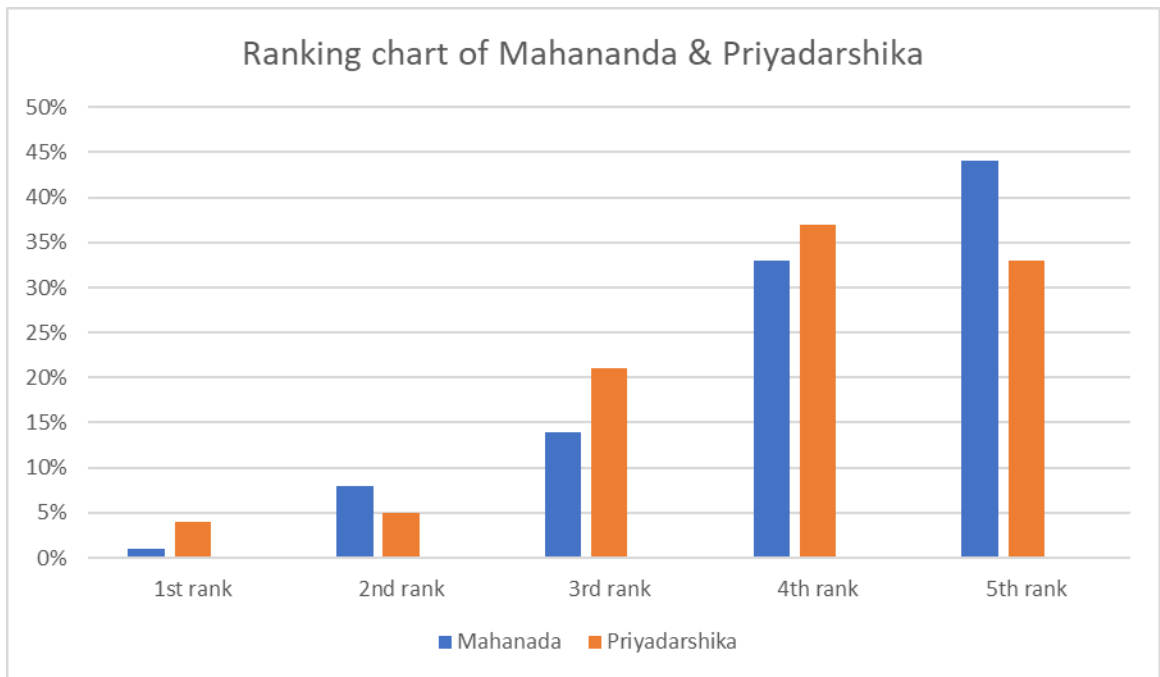
**Figure 4.24: Ranking Chart of Hamsa Damayanti Samyad & Sita Vanvaas**

Next in the category is named, Women in Interior. In this, there are different sets of paintings. The first one is Shrada. This painting got the maximum number of respondents which is 36 per cent of people who gave it the 5<sup>th</sup> rank followed by 28 per cent of people who gave it the 3<sup>rd</sup> rank. Next is 22 per cent of people who gave it 4<sup>th</sup> rank and 9 per cent of people who gave it 2<sup>nd</sup> rank. There were only 5 per cent of people who gave it 1<sup>st</sup> rank. Another painting in this category is Vasantasena. To this painting, 39 per cent gave it 5<sup>th</sup> rank followed by 29 per cent who gave it 3<sup>rd</sup> rank. There were 29 per cent people who gave it 4<sup>th</sup> rank followed by 2 per cent each for 1<sup>st</sup> and 2<sup>nd</sup> rank respectively.



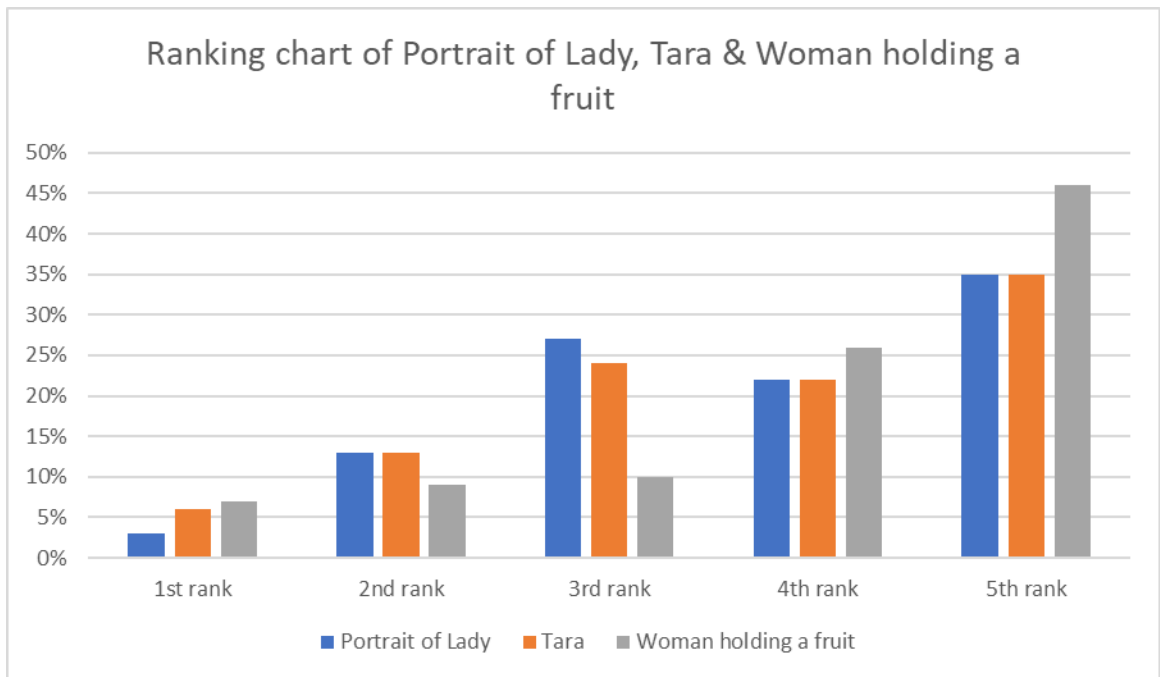
**Figure 4.25: Ranking chart of Shrada & Vasantasena**

The next painting in the category of women in Interior is Mahananda. This painting has the maximum number of people who like it. Therefore 44 per cent of people gave it 5<sup>th</sup> rank followed by 33 per cent of people who gave it 4<sup>th</sup> rank. There were 14 per cent who gave it 3<sup>rd</sup> rank followed by 8 and 1 per cent who gave it 2<sup>nd</sup> and 1<sup>st</sup> rank respectively. Another painting in this category is Priyadarshika. This painting got 37 per cent of people who gave it 4<sup>th</sup> rank followed by 33 per cent who gave it 5<sup>th</sup> rank. There were 21 per cent who gave it 3<sup>rd</sup> rank followed by 5 and 4 per cent who gave it 2<sup>nd</sup> and 1<sup>st</sup> rank correspondingly.



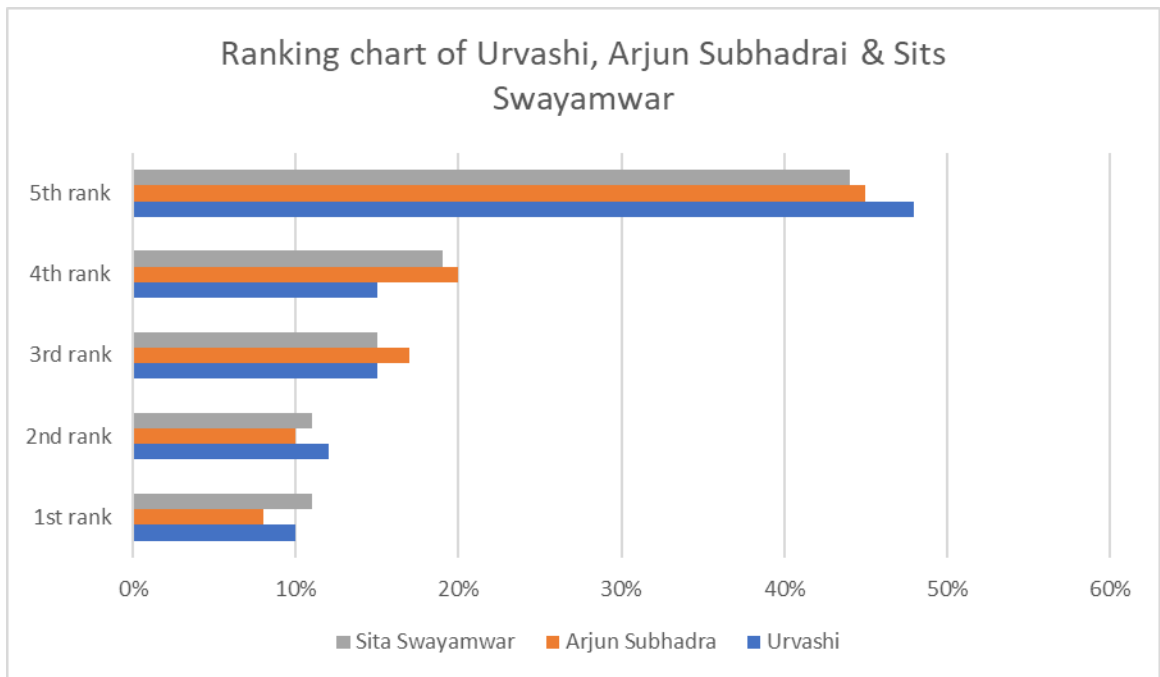
**Figure 4.26: Ranking chart of Mahanada & Priyadarshika**

The next category of women is a portrait of women. In this, the first painting is a portrait of a lady. This painting had 35 per cent of people who gave it 5<sup>th</sup> rank and 27 per cent of people who gave it 4<sup>th</sup> rank. There were 22 per cent of people who gave it 4<sup>th</sup> rank followed by 13 and 3 per cent of people who gave it 2<sup>nd</sup> and 1<sup>st</sup> rank correspondingly. The next painting in this category is Tara. For this 35 per cent, of people gave it 5<sup>th</sup> rank followed by 24 per cent of people who gave it 3<sup>rd</sup> rank. There were 22 per cent of people who gave the painting 4<sup>th</sup> rank followed by 13 and 6 per cent of people who gave it 2<sup>nd</sup> and 1<sup>st</sup> rank respectively. The next painting in this category is a woman holding a fruit. To this, 46 per cent of people gave it the 5<sup>th</sup> rank followed by 26 per cent of people who gave it the 4<sup>th</sup> rank. There were 10 per cent of people who gave it 3<sup>rd</sup> rank followed by 9 and 7 per cent people who gave it 2<sup>nd</sup> and 1<sup>st</sup> rank respectively.



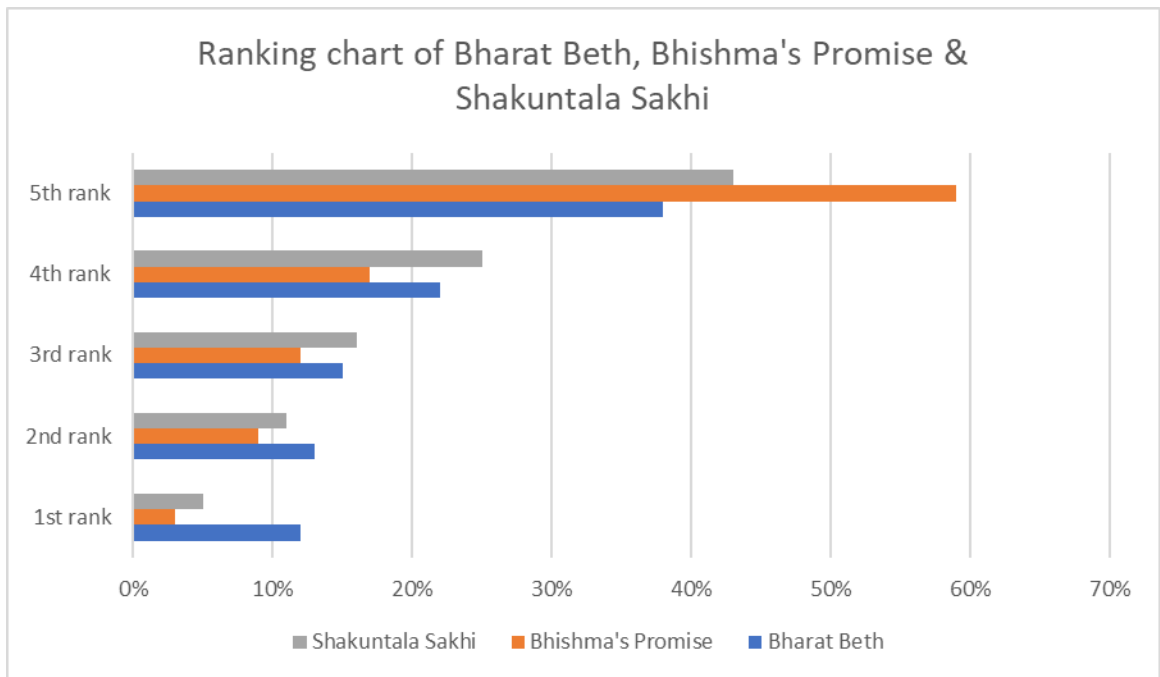
**Figure 4.27: Ranking chart of Portrait of Lady, Tara & Women holding a Fruit**

The next category is mythology and in it the first painting is Urvashi. In this maximum people rated the painting very beautiful as 48 per cent gave it 5<sup>th</sup> rank. Further 15 per cent each gave the painting 3<sup>rd</sup> and 4<sup>th</sup> rank. There were 12 per cent of people who gave it 2<sup>nd</sup> rank followed by 10 per cent of people who gave it 1<sup>st</sup> rank. Another painting in this category is Arjun Subhadra. To this 45 per cent people gave 5<sup>th</sup> rank followed by 20 per cent people who gave it 4<sup>th</sup> rank. There were 17 per cent and 10 per cent those who gave it 3<sup>rd</sup> and 2<sup>nd</sup> rank followed by 8 per cent who gave it 1<sup>st</sup> rank. The next painting in this category is Sita Swayamwar. This painting also had a huge audience liking as 44 per cent of people gave it 5<sup>th</sup> rank. There were 19 percent of people who gave it 4<sup>th</sup> rank followed by 15 per cent of people who gave it 3<sup>rd</sup> rank. There were 11 per cent people each for 1<sup>st</sup> and 2<sup>nd</sup> rank respectively.



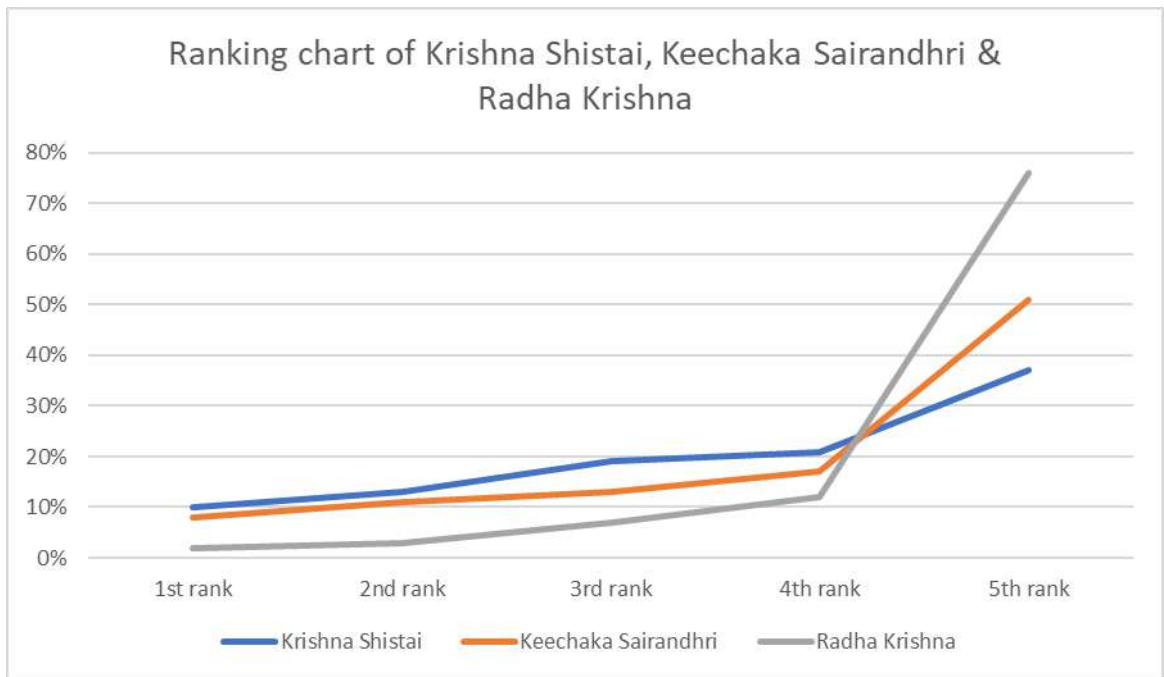
**Figure 4.28: Ranking chart of Urvashni, Arjun Subhadra & Sits Swayamwar**

The next painting in the mythology category is Bharat Bet. To this painting, 38 per cent of people gave 5<sup>th</sup> rank followed by 22 percent of people who gave it 4<sup>th</sup> rank. 15 per cent of people gave it 3<sup>rd</sup> rank. There were even 13 and 12 per cent people who gave the painting 2<sup>nd</sup> and 1<sup>st</sup> rank respectively. Another painting in this category is Bhishma ‘s Promise. This painting had a huge chunk of liking as 59 per cent of people gave it 5<sup>th</sup> rank followed by 17 per cent of people who gave it 4<sup>th</sup> rank. There were 12 per cent people who gave it 3<sup>rd</sup> rank followed by 9 and 3 per cent people who gave it 2<sup>nd</sup> and 1<sup>st</sup> rank correspondingly. The next painting in this category is Shakuntala Sakhi. For this painting, 43 percent of people gave the 5<sup>th</sup> position followed by 25 per cent of people who gave it the 4<sup>th</sup> position. 16 per cent people gave it 3<sup>rd</sup> position. Even there were 11 per cent and five per cent people who gave it 2<sup>nd</sup> and 1<sup>st</sup> rank correspondingly.



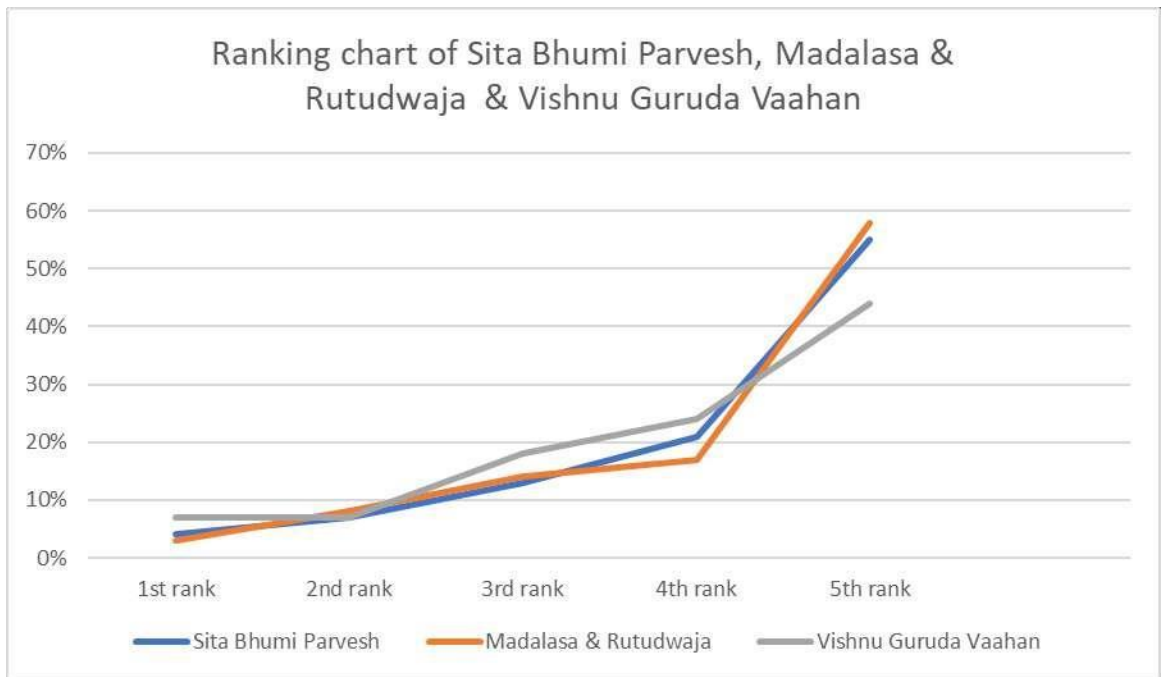
**Figure 4.29: Ranking chart of Bharat Beth, Bhishma’s Promise & Shakuntala Sakhi**

In the category of mythology, the next painting is Krishna Shishtai. This painting had 37 percent of people who gave it 5<sup>th</sup> rank followed by 21 percent of people who gave it 4<sup>th</sup> rank. There are 19 per cent, 13 per cent and 10 per cent who gave it 3<sup>rd</sup>, 2<sup>nd</sup> and 1<sup>st</sup> rank respectively. Another painting in this category is Keechaka Sairandhri. In this painting, 51 per cent gave it 5<sup>th</sup> rank followed by 17 and 13 per cent who gave it 4<sup>th</sup> and 3<sup>rd</sup> rank respectively. There were 11 and 8 per cent people who gave it 2<sup>nd</sup> and 1<sup>st</sup> rank respectively. Another painting in this category is Radha Krishna. This painting had the maximum number of people who gave it the title of extremely beautiful as 76 per cent of people gave it 5<sup>th</sup> rank. There were 12 per cent of people who gave it 4<sup>th</sup> rank followed by 7, 3 and 2 per cent people who gave the painting 3<sup>rd</sup>, 2<sup>nd</sup> and 1<sup>st</sup> rank respectively.



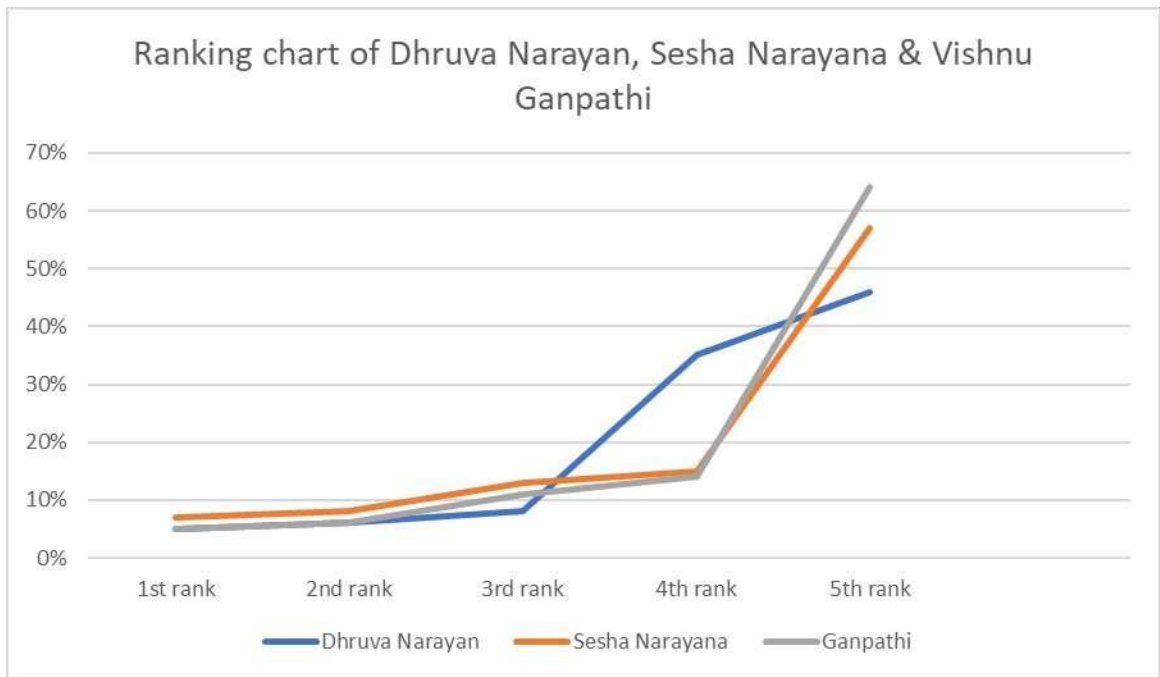
**Figure 4.30: Ranking Chart of Krishna Shishtai, Keechaka Sairandhri & Radha Krishna**

In the category of mythology, the next painting is Sita Bhumi Parvesh. This painting had 55 per cent of people who gave it 5<sup>th</sup> rank, 21 per cent of people who gave it 4<sup>th</sup> rank, 13 per cent of people who gave it 3<sup>rd</sup> rank, 7 per cent of people who gave it 2<sup>nd</sup> rank and 4 per cent of people who gave it 1<sup>st</sup> rank. The next painting in the mythology category is Madalasa and Rutudwaja This painting had 58 per cent of people gave it 5<sup>th</sup> rank, 17 per cent of people gave it 4<sup>th</sup> rank, 14 per cent of people gave it third rank, 8 percent of people gave it 2<sup>nd</sup> rank and 3 percent people who gave it 1<sup>st</sup> rank. Another painting in this category is Vishnu Garuda Vaahan. This painting had 44 per cent of people who gave it 5<sup>th</sup> rank, 24 per cent of people who gave it 4<sup>th</sup> rank, 18 per cent of people who gave it 3<sup>rd</sup> rank and 7 per cent each who gave 1<sup>st</sup> and 2<sup>nd</sup> rank respectively.



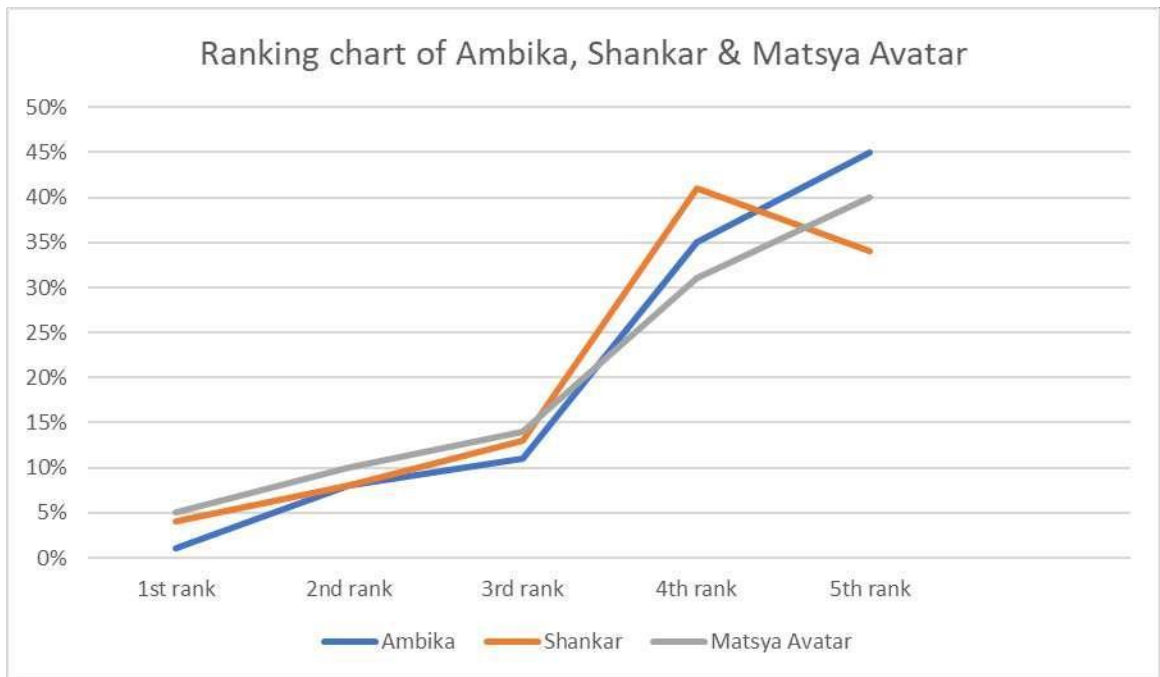
**Figure 4.31: Ranking Chart of Sita Bhumi Parvesh, Madalsa & Rutudwaja & Vishnu Garuda Vahan**

The next category is God Goddess. In this, the first painting is Dhruva Narayan. To this, 46 per cent gave it the 5<sup>th</sup> rank, 35 per cent gave it the 4<sup>th</sup> rank 8 per cent gave it the 3<sup>rd</sup> rank, 6 per cent gave it the 2<sup>nd</sup> rank and 5 per cent gave it the 1<sup>st</sup> rank. Similarly, for Sesha Narayana painting, 57 per cent gave it the 5<sup>th</sup> rank, 15 per cent gave it the 4<sup>th</sup> rank, 13 per cent gave it the 3<sup>rd</sup> rank, 8 per cent gave it the 2<sup>nd</sup> rank and 7 per cent gave it the 1<sup>st</sup> rank. Next is the painting of Ganpathi. To this 64 per cent gave the 5<sup>th</sup> rank, 14 per cent gave the 4<sup>th</sup> rank, 11 per cent gave the 3<sup>rd</sup> rank, 6 per cent gave the 2<sup>nd</sup> rank and 5 per cent gave the 1<sup>st</sup> rank.



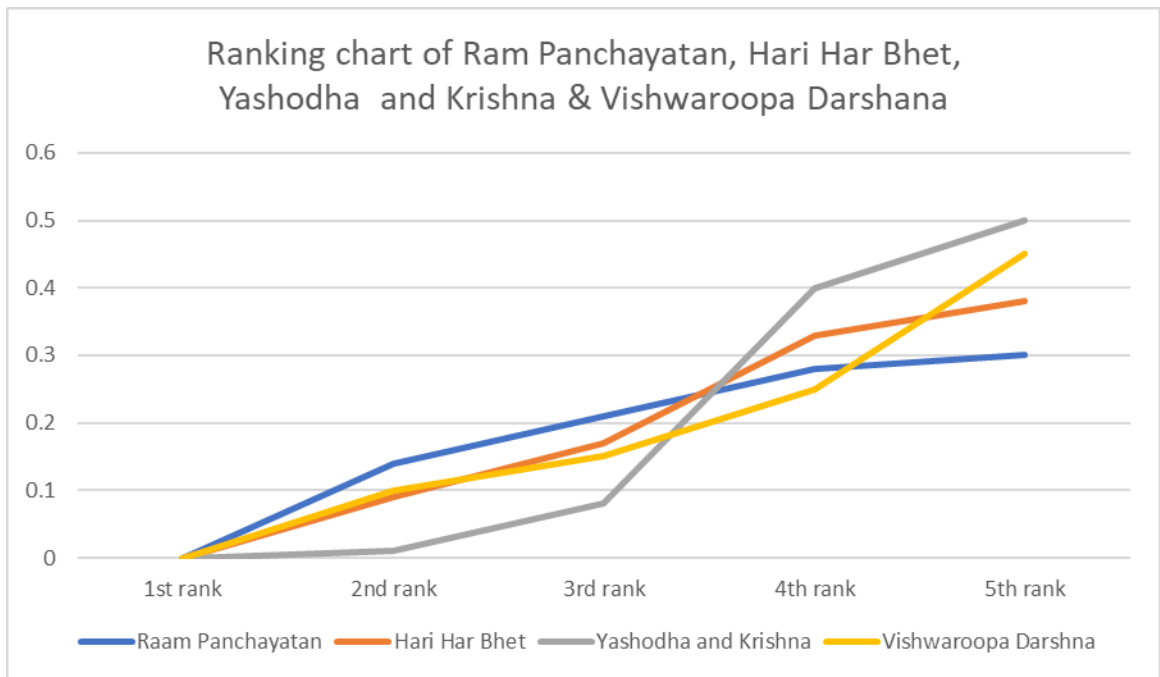
**Figure 4.32: Ranking Chart of Dhruva Narayan, Sesha Narayan & Vishnu Ganpathi**

Next in the category of God Goddess, the painting present is Ambika. In this painting, 45 per cent of people explained it to be extremely beautiful and gave it 5<sup>th</sup> rank while 35 per cent gave the painting 4<sup>th</sup> rank. Further, 11 per cent gave 3<sup>rd</sup> rank, 8 per cent gave 2<sup>nd</sup> rank and 1 percent gave 1<sup>st</sup> rank. Another painting in this category is of Lord Shankar. This painting got maximum people that is 41 per cent gave it 4<sup>th</sup> rank while 34 per cent gave it 5<sup>th</sup> rank. There were further 13 per cent who gave 3<sup>rd</sup> rank, 8 per cent who gave 2<sup>nd</sup> rank and 4 per cent who gave 1<sup>st</sup> rank. Another painting which is there in the list is Matsya Avatar. This painting had 40 per cent gave it 5<sup>th</sup> rank followed by 31 per cent who gave it 4<sup>th</sup> rank, 14 per cent who gave it 3<sup>rd</sup> rank, 10 per cent gave it 2<sup>nd</sup> rank and 5 per cent gave it 1<sup>st</sup> rank.



**Figure 4.33: Ranking Chart of Ambika, Shankar & Matsya Avatar**

The next painting to cater for the category of God Goddess is Ram Panchayatan. To this 30 per cent gave 5<sup>th</sup> rank followed by 28 per cent who gave 4<sup>th</sup> rank, 21 per cent who gave 3<sup>rd</sup> rank, 14 per cent who gave 2<sup>nd</sup> rank and 7 per cent who gave 1<sup>st</sup> rank. Another painting on this list is Hari Har Bhet. This painting had 38 per cent people for the 5<sup>th</sup> rank and 33 per cent people for the 4<sup>th</sup> rank. There were 17 per cent for 3<sup>rd</sup>rank, 9 per cent for 2<sup>nd</sup> rank and 3 per cent for 1<sup>st</sup> rank. Further in the list was a beautiful painting of Yashodha and Krishna to which 50 per cent of people gave 5<sup>th</sup> rank and 40 per cent gave 4<sup>th</sup> rank. There were 8 per cent people who gave 3<sup>rd</sup> rank and 1 percent each who gave 1<sup>st</sup> and 2<sup>nd</sup> rank respectively. Another painting on the list is Vishwaroopa Darshna. This painting has 45 per cent of people who gave it 5<sup>th</sup> rank while 25 per cent gave it 4<sup>th</sup> rank. There were 15 per cent who gave 3<sup>rd</sup> rank followed by 10 and 5 per cent who gave 2<sup>nd</sup> and 1<sup>st</sup> rank respectively.

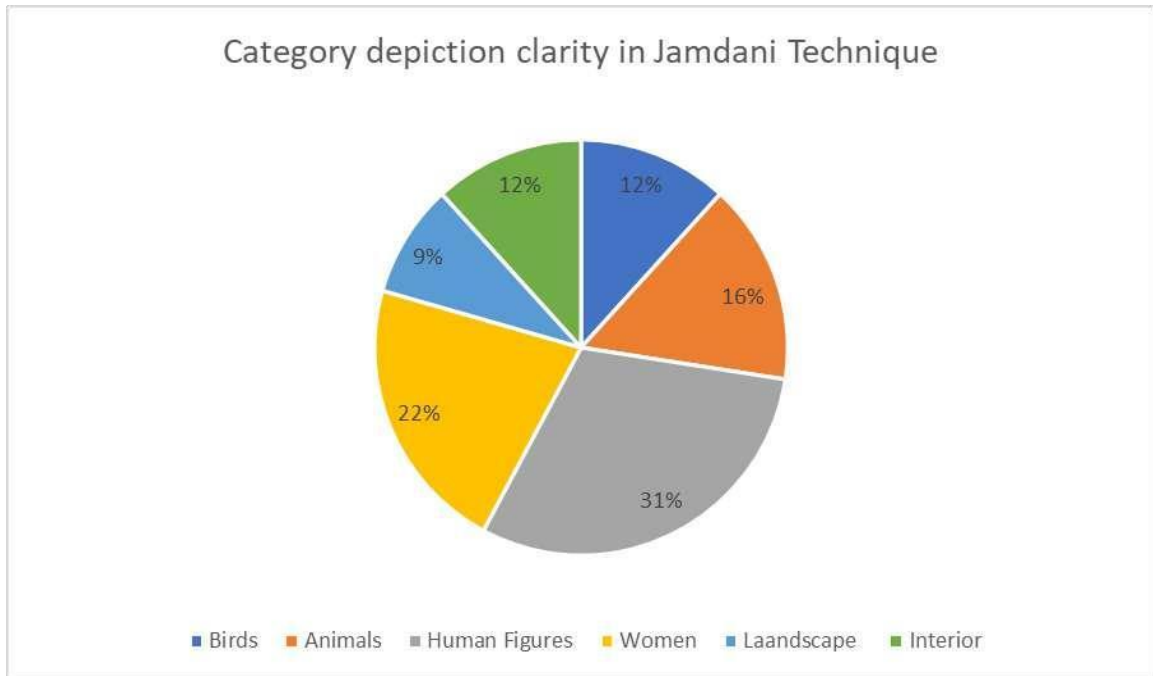


**Figure 4.34: Ranking Chart of Ram Panchayatan, Hari Har Bhet, Yashodha & Krishna & Vishwaroopa Darshana**

Next, the questions were regarding, *Santati: Khadi a Canvas*, The Execution of art is challenging in craft and different people have different reasons. 35 per cent said the selection of inspiration and motifs is direct from classical art, however, 19 per cent said the selection of khadi fine fabric and jamdani beautiful technique. There were 25 per cent of those who said there is no scope for correcting technique in this category, while 21 per cent said this is needed to meet the need of almost 650 shades required for work. Further people were asked to rate the expression of animals in jamdani. To this 51 per cent gave 5 extremely beautiful marks, 18 per cent gave 4 marks, 14 per cent gave a score of 3 while 12 and 5 per cent gave a score of 2 and 1 respectively.

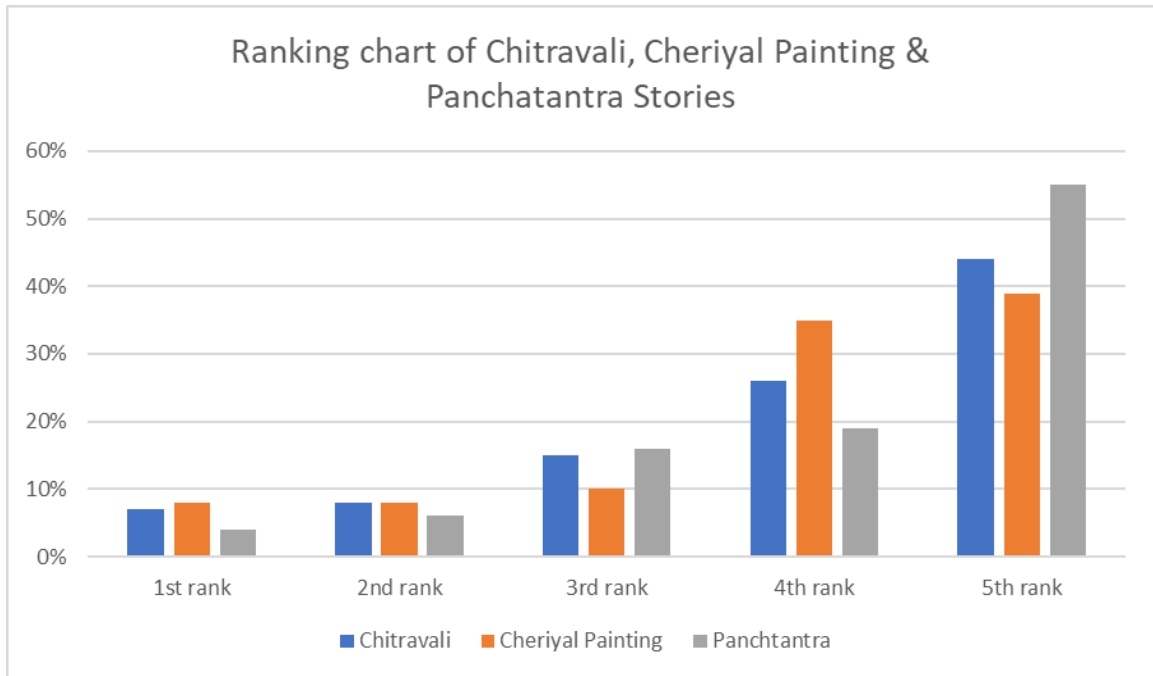
Another aspect which was asked of the audience is which category depiction is most clear in the Jamdani technique. To this 31 per cent said the depiction of human figures is most clear followed by 22 per cent who said the depiction of women is quite clear. Next on this list was a depiction of animals and their expression with 16 per cent followed by interior and depiction of birds and their expression with 12 per cent each. Even the category of landscape had 9 per cent. After the clarity, the rating of the category was also asked. Category 1 which included women in landscape, women in interior and portraits of women was most liked with 50 percent followed by category

2 Mythology and category 3 God Goddess which had 25 per cent each for the same. The next question was rating the depiction of birds in Jamdani. To this 34 per cent said it's extremely beautiful which is 4<sup>th</sup> rank followed by 28 per cent which gave it 3<sup>rd</sup> rank. Next, there were 19 per cent each who gave it 2<sup>nd</sup> and 1<sup>st</sup> rank respectively.



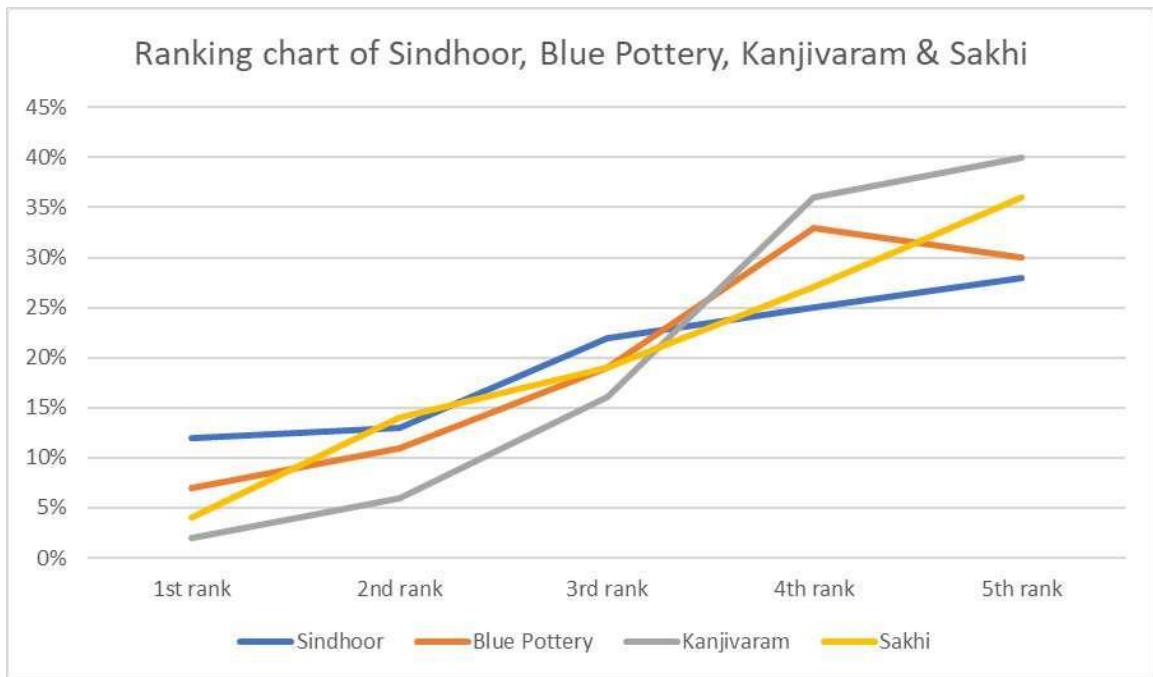
**Figure 4.35: Category Depiction Clarity in Jamdani Technique**

Next was the rating question again. It included the rating of Chitravali. To this, 44 per cent rated it extremely beautiful giving it 5<sup>th</sup> rank followed by 26 per cent who gave it 4<sup>th</sup> rank. There were 15 percent who gave it 3<sup>rd</sup> rank while 8 and 7 percent gave it 2<sup>nd</sup> and 1<sup>st</sup> rank correspondingly. Another ranking was done of Cheriya Painting. To this 39 per cent gave it 5<sup>th</sup> rank, 35 per cent gave it 4<sup>th</sup> rank, 10 per cent gave it 3<sup>rd</sup> rank while 8 per cent each give 2<sup>nd</sup> and 1<sup>st</sup> rank respectively. Another painting on the list was Panchatantra Stories. To this 55 per cent gave it 5<sup>th</sup> rank followed by 19 per cent who gave it 4<sup>th</sup> rank. To this 16 per cent gave it 3<sup>rd</sup> rank followed by 6 and 4 per cent who gave it 2<sup>nd</sup> and 1<sup>st</sup> rank respectively.



**Figure 4.36: Ranking chart of Chitravali, Cheriyaal Painting and Panchatantra Stories**

Another collection for the rating was Sindhoor. To this 28 per cent rated it at 5<sup>th</sup> rank followed by 25 per cent who gave it 4<sup>th</sup> rank. There were 22 per cent people for the third rank, 13 per cent for the 2<sup>nd</sup> rank and 12 per cent for the 1<sup>st</sup> rank. The next category for the rating which was asked of the audience was Blue Pottery. To this 33 per cent gave it the 4<sup>th</sup> rank followed by 30 per cent who ranked it as the 5<sup>th</sup> one. There were 7, 11 and 19 per cent of those who rated it at 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> rank respectively. Next on the list was Kanjivaram. To this 40 per cent gave it 5<sup>th</sup> rank followed by 36 per cent who gave it 4<sup>th</sup> rank. There were 16 per cent who gave it third rank, 6 per cent who gave it 2<sup>nd</sup> rank and 2 per cent rank edit at 1<sup>st</sup>. The last collection in the list of rankings was Sakhi. To this minimum ranking was to 1<sup>st</sup> rank which is 4 per cent followed by 2<sup>nd</sup> rank at 14 per cent. Further 3<sup>rd</sup> and 4<sup>th</sup> rank were at 19 and 27 per cent respectively. Lastly, the 5<sup>th</sup> rank which is an extremely beautiful rating had 36 per cent of people vote for it. 1-



**Figure 4.37: Ranking Chart of Sindhoor, Blue Pottery, Kanjivaram**

Lastly, there were three sets of questions asked to the audience. The first one was considering the work style of the designer Gaurang Shah, and what aspect of his work style you like most. This audience had different views, 34 per cent said he experimented and promoted craft which is why they liked his work while 28 per cent said his work had pure Indian appeal. There were 17 per cent said they liked his passion for art and motifs while 15 per cent loved his work for the selection of colours. There were 6 per cent of those who liked his selection of fabrics.

Opinion about the uniqueness of the collections of Gaurang and its several reasons. There was a huge chunk of the audience that is 42 percent said that he has maintained the artistic and traditional legacy of India so he is unique while 17 per cent said he depicts the vibrant colours of India. There were 15 percent said his work is unique for royal looks while 13 per cent said that his work shows the pure Indian appeal of Kala Plus is rich in art and craft.

Lastly, the audience was asked after considering the inspiration of Indian art, Which collection they liked the most. To this, collection 1 was rated highest with 30 per cent followed by collection 3 at 22 per cent. Even collections 8, 7 and 5 got 9 per cent each. Further collection 2 stood at 8 per cent whereas collections 4 and 6 were at 7 and 6 per cent each correspondingly.

## **Overall Analysis Objective IV**

### Rating-wise Analysis of the Collection (Top to low)

The overall rating trend across all paintings and categories demonstrates a strong inclination towards higher rankings, indicating broad appreciation of the collection's technical and aesthetic merit.

**5th Rank (Extremely Beautiful – Highest Preference):** Paintings such as Radha Krishna (76%), Bhishma's Promise (59%), Madalasa and Rutudwaja (58%), Sita Bhumi Pravesh (55%), Keechaka Sairandhri (51%), Mohini (46%), and Hamsa Damayanti Samyad (47%) received the highest proportion of 5th-rank ratings.

Reasons for High Preference: Strong emotional narratives and mythological familiarity, Effective translation of human figures and expressions in Jamdani, Rich colour gradation achieved through multiple naturally dyed yarns, Clear visual hierarchy, making the compositions easily readable. Secondly Technically, these works demonstrate superior control over Jamdani's supplementary weft technique, allowing detailed facial features, flowing drapery, and narrative depth to emerge clearly on the saree pallus.

### **4th Rank (Very Beautiful – Moderate-High Preference)**

Paintings including Varini (32%), Vasantika (31%), Padmini (30%), Priyadarshika (37%), Sesha Narayana (15%), and Lord Shankar (41%) were predominantly placed in the 4th-rank category.

Reasons for Preference: Balanced execution with strong drapery depiction, Subtle colour schemes that align well with Khadi texture, Moderate narrative complexity. Moreover, aesthetically these works reflect refinement and elegance; however, slightly restrained contrasts or reduced narrative intensity may have prevented them from achieving the highest rank.

### **3rd Rank (Average – Neutral Preference)**

Paintings that received a noticeable 3rd-rank distribution include Shrada, Tara, Krishna Shishtai, and Vishwaroop Darshana.

Reasons for Neutral Rating: Conceptually strong but technically dense compositions, Reduced clarity due to overlapping figures or intricate symbolism, Jamdani's

limitations in rendering excessive detailing. These works are technically competent but require higher visual engagement to decode the narrative fully.

## **2nd Rank**

Paintings such as Ram Panchayatan, Portrait of a Lady, and Krishna Shishtai received moderate 2nd-rank ratings (10–14%).

Reasons for Less Preference: High number of figures leading to visual congestion Less contrast between background and foreground Reduced immediacy in storytelling. Technically, these compositions are challenging to translate into Jamdani, affecting clarity.

### 1st Rank (Lowest Preference)

Paintings including Varini (2%), Vasantika (4%), and Shrada (5%) were assigned the 1st rank by a small minority.

Reasons for Lowest Rating: Subdued emotional impact, Minimal narrative drama, Softer tonal palettes that blend into the Khadi base, despite lower ranking, these works still maintain craft integrity and aesthetic coherence.

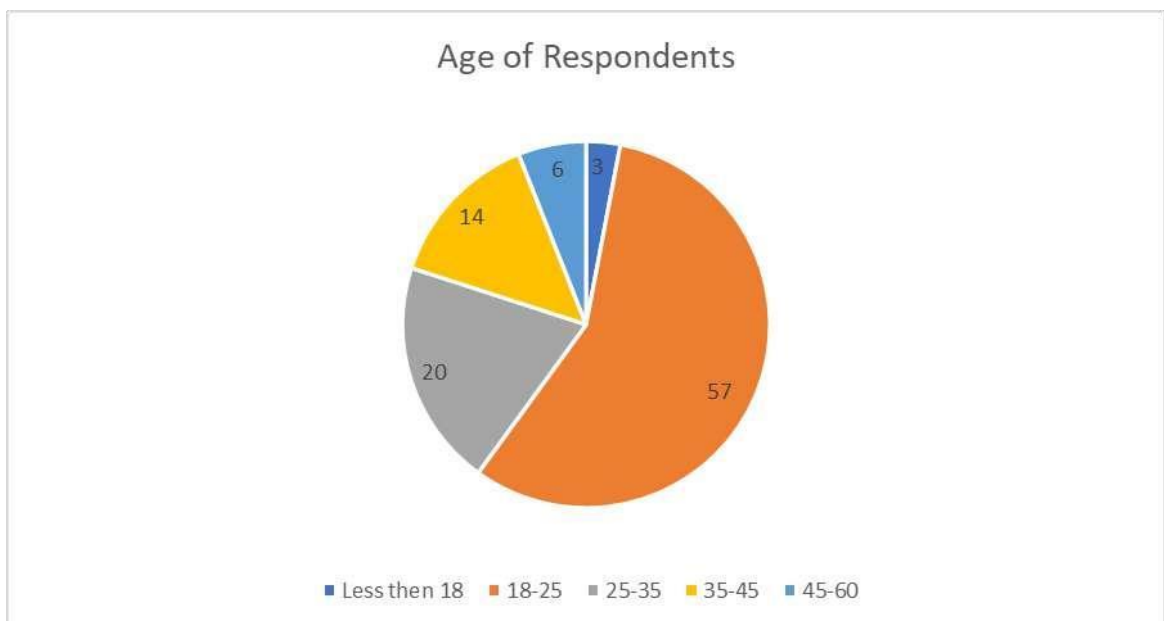
The category-wise analysis indicates that **Women-themed paintings were the highest rated (50%)**, as Jamdani weaving effectively captures fluid drapery, graceful forms, and emotional subtlety, resulting in clear focal points and strong visual appeal. **Mythological themes ranked second (25%)**, benefiting from familiar narratives, dynamic poses, and strong colour contrasts that translated well onto large pallu compositions. **God–Goddess themes (25%)**, while technically well executed, involved dense iconography and multiple symbolic elements that required simplification, slightly reducing emotional relatability and visual clarity. Technically, the Jamdani technique enabled detailed pictorial storytelling through precise supplementary wefts, with Khadi enhancing natural colour absorption and sustainability, while the extensive use of natural dye shades allowed smooth tonal transitions and depth. Aesthetically, the saree pallus functioned as visual canvases, and the movement of the drape enhanced narrative flow, collectively demonstrating that paintings with clear human expression and moderate compositional complexity achieved the highest preference and successfully transformed fine art into wearable textiles.

## Objective V

**To analyse the market dynamics of creations where art and fashion merge .**

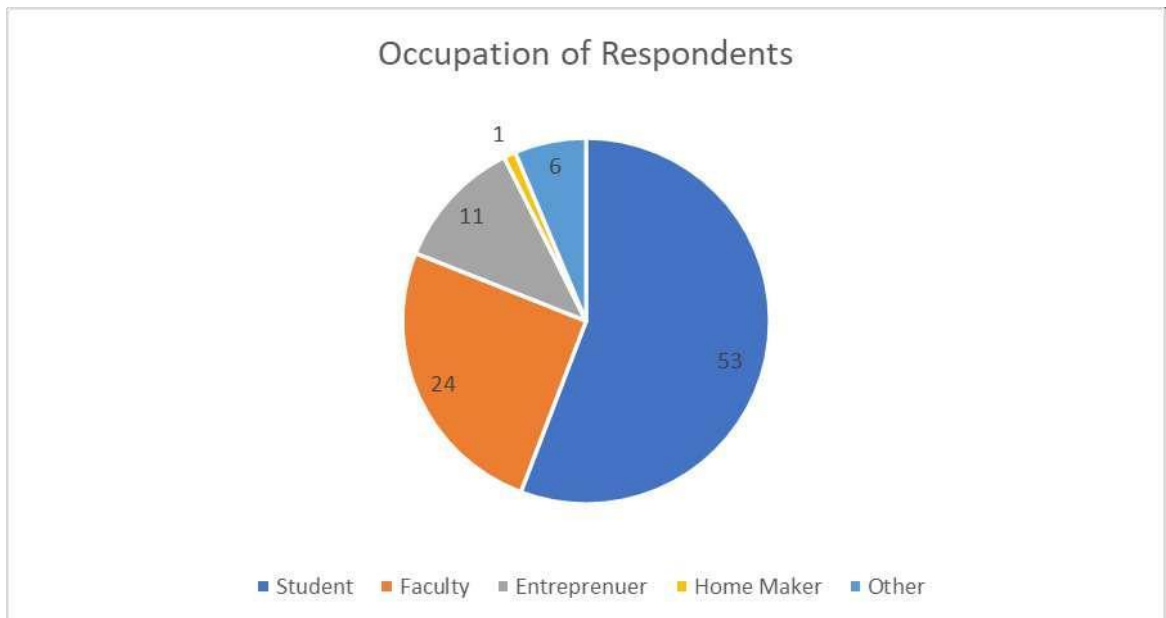
This objective emphasises inspecting the dynamics of products that combine fashion and art. In the present times, the demand in the market is for new and unique products which has led to the formation of exclusive products that have the elements of art and fashion together. A primary study was conducted to understand the same in which the audience was asked certain questions regarding this context.

To begin with, firstly the age group of the audience was observed. The maximum number of respondents is the youth, 57 percent of them belong to the age group 18-25 whereas 20 were from 25 to 35. There was also 14 percent of respondents from 35 to 45. In The respondent list, the maximum were females, 73 per cent, and only 27 per cent were males.



**Figure 4.38: Age group of respondents**

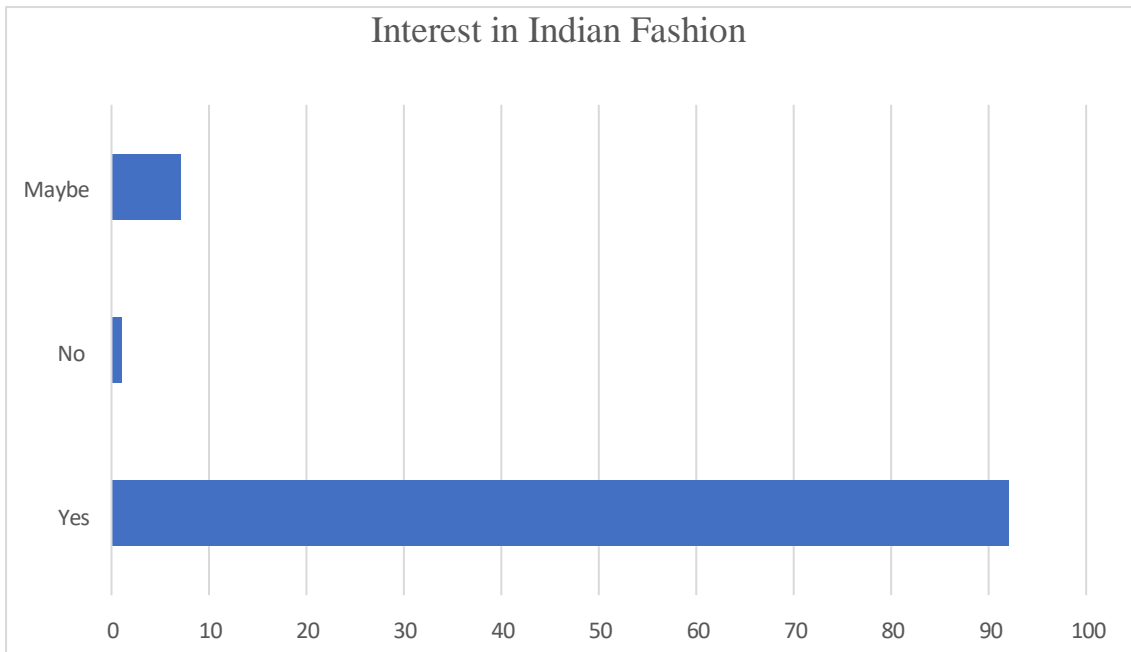
Further, the audience was questioned about the present status they belong to. The maximum number that is 53 per cent were students while 24 per cent were faculty. Further, 11 per cent each belonged to entrepreneurs and another profession while 1 per cent were homemakers.



**Figure 4.39: Maximum respondents: Fashion students**

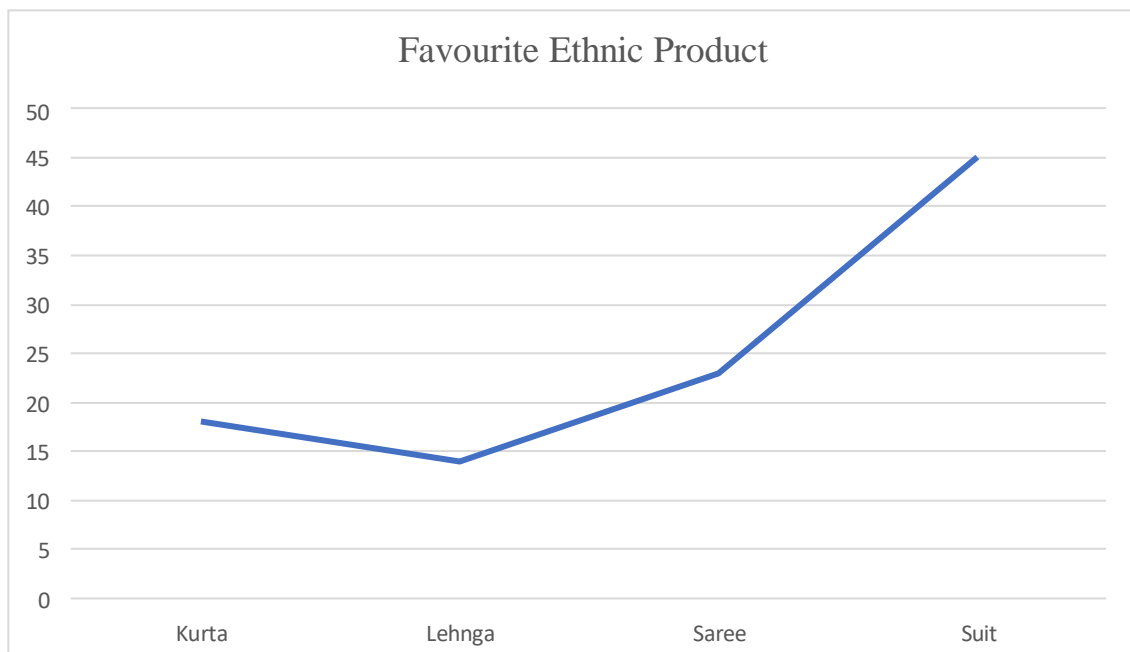
Further, the respondents were also asked about the expertise to which they belong. The maximum number, 79 percent belonged to the fashion and textile sector while 14 per cent were from fine arts. There was even 4 per cent from theatre, 2 per cent from the market and 1 per cent from home science.

After this, another important question was put up to the audience was if they were interested in Indian Fashion. To this the majority, 92 percent had great interest and there existed 7 per cent of those who were not sure. Even there was one respondent who was disinterested in Indian Fashion.



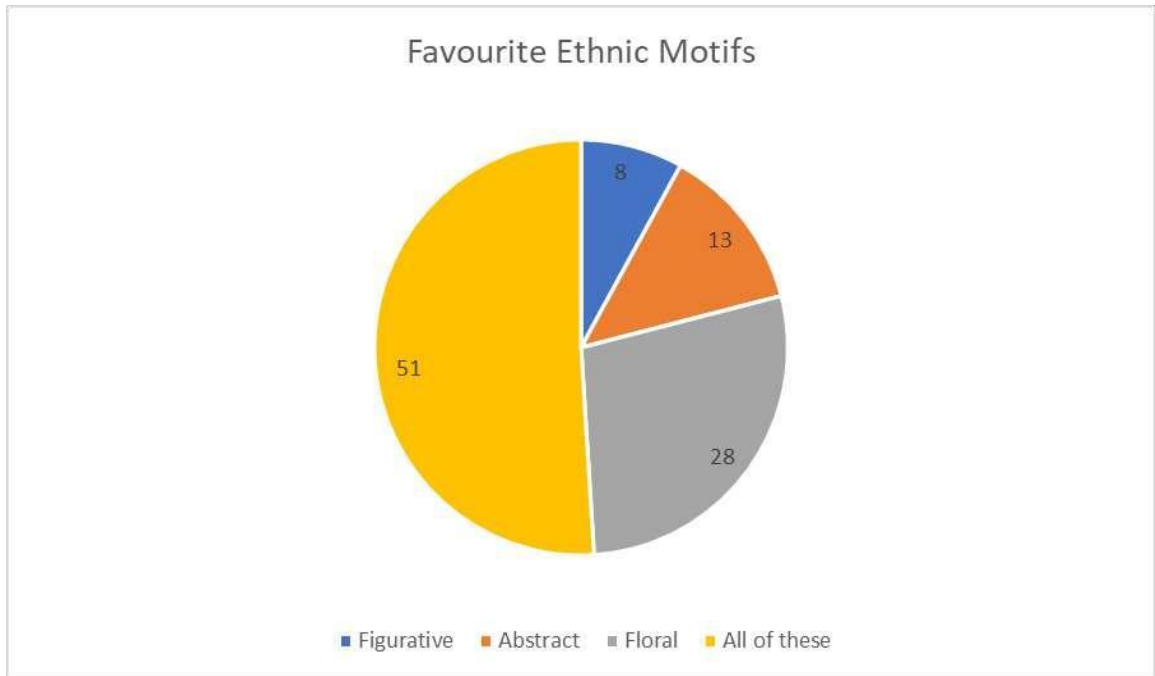
**Figure 4.40: Respondents interested in Fashion**

Indian Fashion is vast and further has different categories. To dip deep the respondents were asked about the ethnic product they like. It was noted that suit was the favourite with 45 per cent followed by saree with 23 per cent. There were even kurta and lehnga lovers at 18 and 14 per cent respectively.



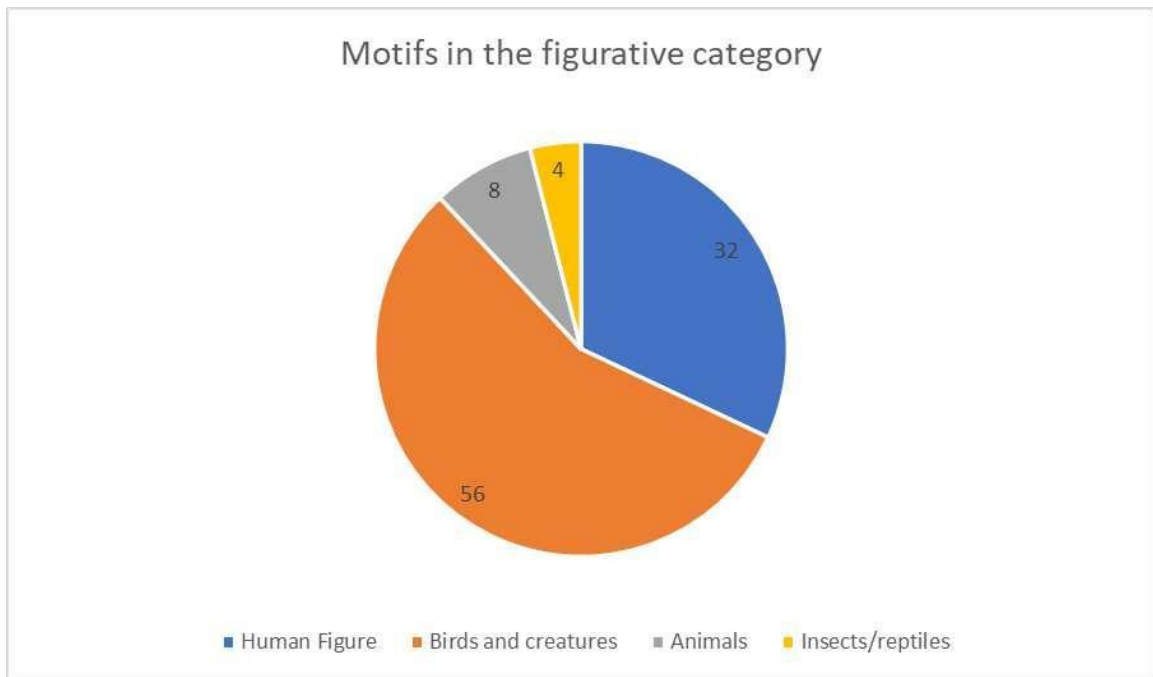
**Figure 4.41: Suit: Favourite ethnic Product.**

After understanding the ethnic product, the liking towards ethnic motifs was also a part of the questionnaire. The maximum number, 51 per cent said they like all kinds of motifs while the choice of 28 per cent of people was floral. Abstract and figurative were chosen by 8 and 13 percent respectively.



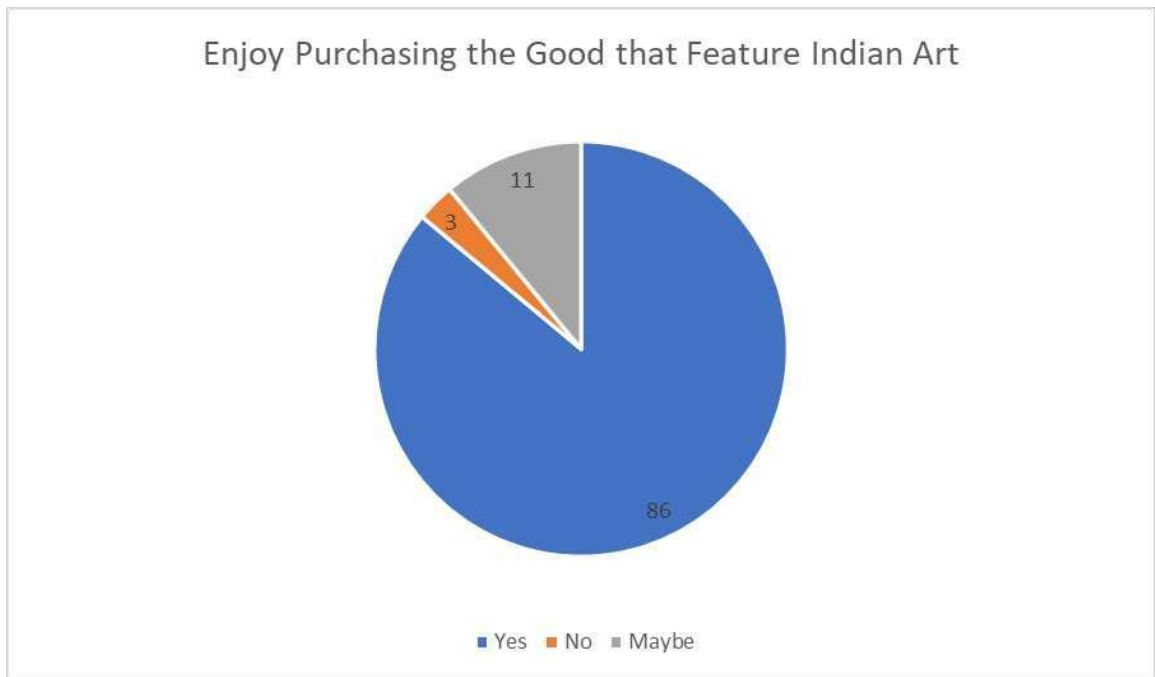
**Figure 4.42: Figurative, Abstract, floral, all time favourite motifs of fashion students**

The next category was motifs in the figurative category. A maximum number of people, 56 percent preferred birds and creatures whereas 32 percent opted for human figures. There were 8 per cent of those opted for animals while 4 per cent chose insects/reptiles.



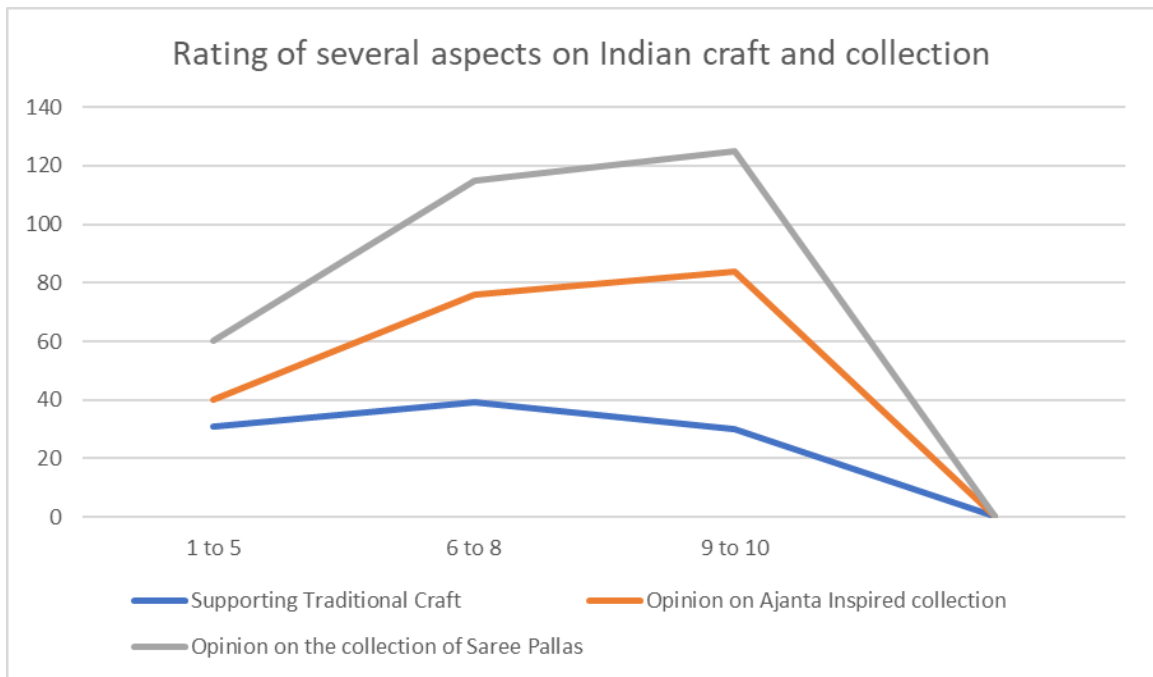
**Figure 4.43: Human figures: Most desired figurative category**

Next, the audience was asked about their liking towards purchasing the goods which feature Indian art. There were 86 per cent who enjoyed it while 11 per cent were not sure. There was even 3 per cent of those who did not enjoy buying. Those who said yes were further asked about their spending on these kinds of products. It was revealed that the majority of the people from it which is around 70-80 per cent of the people spent about 20-25 per cent of their income on the purchase of products that feature Indian Art. This mean One-fourth of the monthly income is likely to go in shopping.



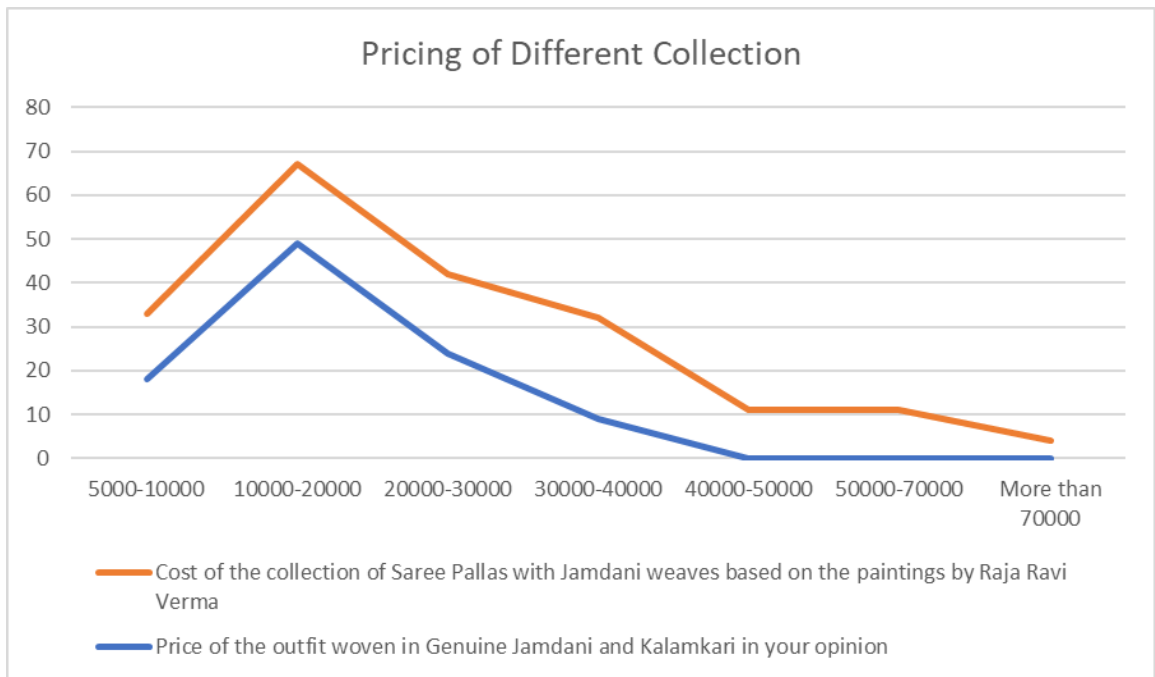
**Figure 4.44: Opinion regarding consumers enjoy purchasing art integrated products**

Further, the audience was also asked to rate how much it means to them to support traditional craft by buying it. Of all 31 per cent preferred category 1-5 whereas 39 per cent opted for the 6-8 zone. There were 30 per cent of those who rated from the 9-10 category. Similarly, the rating on the Ajanta Inspired collection was also done in which 1-5 was given by 9 percent 6 to 8 was given by 37 per cent and 9 to 10 was given by 54 per cent. Further another rating was done about the collection of Saree Pallas with Jamdani weaves based on the paintings by Raja Ravi Verma. In it 1 to 5 rating was given by 20 percent whereas 6 to 8 and 9 to 10 were rated by 39 and 41 percent respectively.



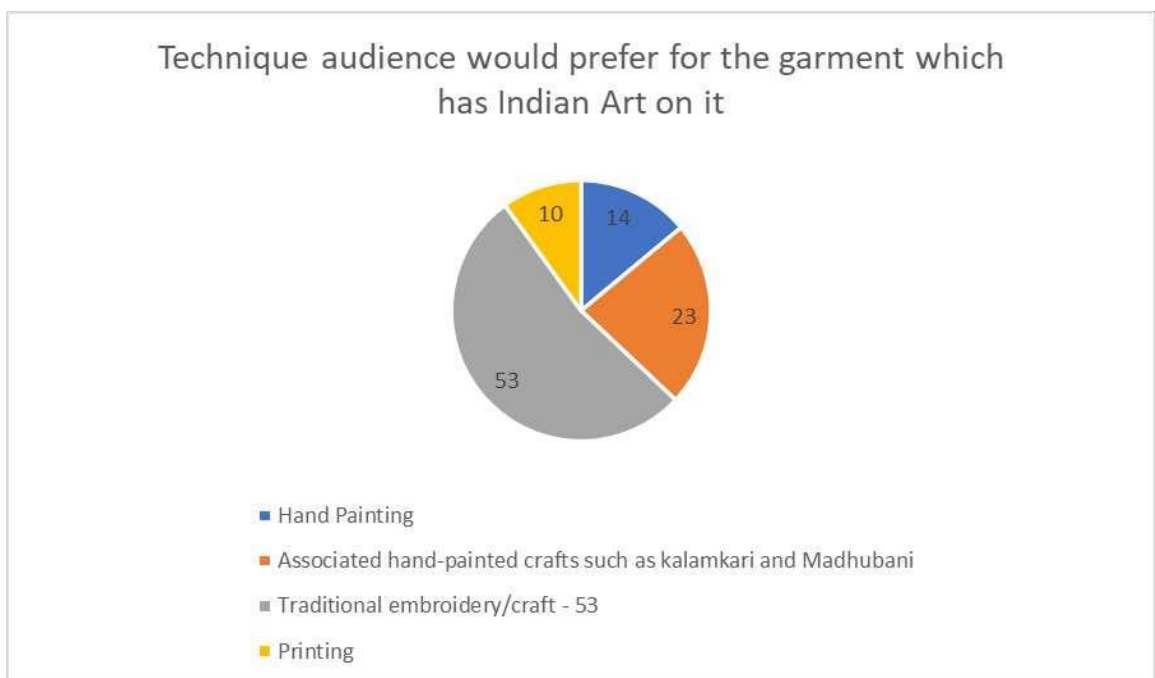
**Figure 4.45: Expected price range of products featuring Indian art. (Shah's collections)**

Another important aspect which was covered was the price of the outfit woven in Genuine Jamdani and Kalamkari in your opinion. In this 18 people said it should be between Rs 5000 to Rs 10000, 49 people said it should be between 10000- 20000, 24 respondents said between 20000 to 30000 while 9 respondents said it should be more than 30000. Even the cost of the collection of Saree Pallas with Jamdani weaves based on the paintings by Raja Ravi Verma was asked. 15 people said it should be between Rs 5000 to Rs 10000, 18 people each said it should be between Rs 10000- 20000 and 20000 to 30000 respectively. There were even 23 people who opted for 30000 to 40000. Even there existed 11 people each in the category of Rs 40000 to 50000 and Rs 50000 to 70000. There existed 4 people who said the collection should be more than Rs 70000.



**Figure4.46: Reasons behind the high price of Art inspired collections**

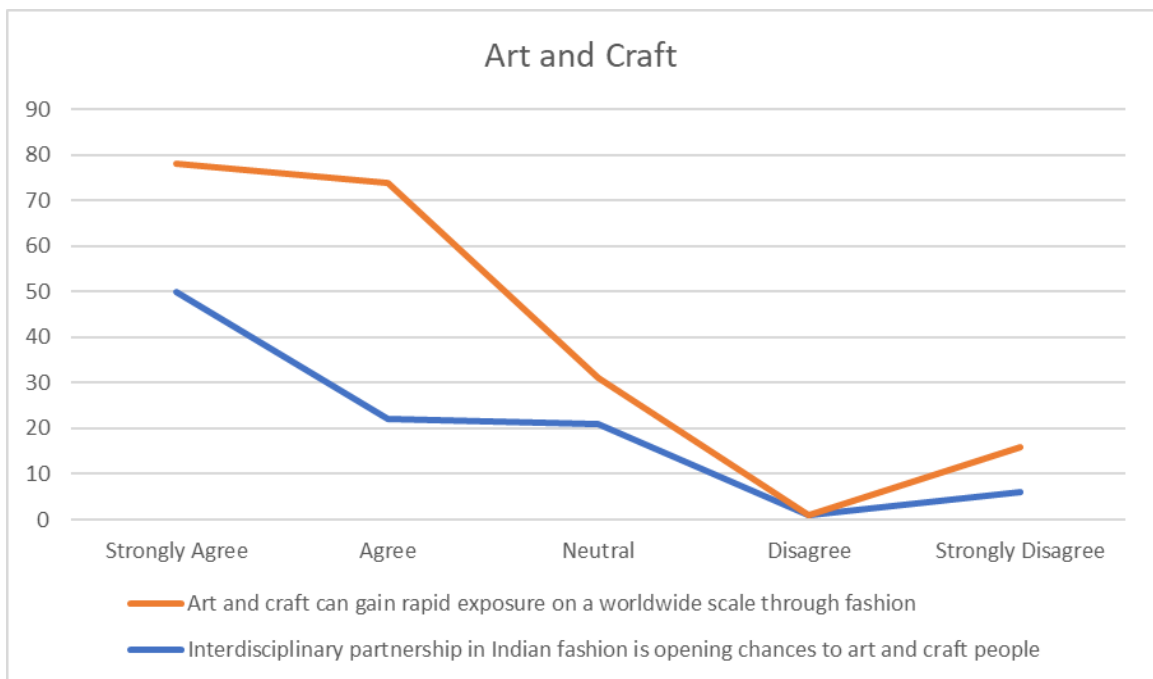
Next, the audience was asked about the techniques they would prefer for the garment they were to wear if it has Indian Art. Most respondents that are 53 per cent opted for traditional embroidery and craft while 23 per cent opted for associated hand-painted crafts such as Kalamkari and Madhubani. There were even 14 and 10 per cent of those who opted for hand painting and Printing correspondingly.



**Figure 4.47: Traditional Crafts: Highly appreciated technique for the execution of**

## Indian art in fashion

Moving forward the respondents were questioned on the interdisciplinary partnership Indian fashion is opening up more chances to art and craft people. To this 22 percent agreed to it while 50 percent strongly agreed to the same. There were 6 per cent who strongly disagreed while 1 per cent disagreed with it. There were 21 per cent who were in the neutral category. Next, the respondents were questioned on did Art and craft gained rapid exposure on a worldwide scale through fashion. To this, 28 percent strongly agreed while 52 percent just agreed. There was 10 per cent strongly disagreed with it while 10 per cent were in the neutral category.



**Figure 4.48: Opinion: Art and fashion collaborations are fruitful through craft**

### 4.49 Overall analysis objective V

The analysis of market dynamics reveals that the convergence of art and fashion has emerged as a **strong, value-driven and experience-oriented market segment**. Contemporary consumers increasingly seek products that go beyond functionality and trend, favouring creations that offer **cultural meaning, originality, and narrative depth**. This shift has encouraged the development of exclusive, limited-edition fashion products that incorporate traditional art forms, heritage crafts, and fine art references, positioning them as both aesthetic and collectible commodities.

Demographically, the market is largely driven by **young, educated consumers**, particularly students and professionals associated with creative fields such as fashion, textiles, and fine arts. Their high awareness of cultural heritage and sustainability directly influences purchasing behaviour. A pronounced preference for **ethnic silhouettes** such as suits and sarees, combined with a strong liking for **figurative and narrative motifs**, indicates that consumers value recognisable visual storytelling when art is integrated into fashion.

From an economic perspective, the findings suggest a **high willingness to invest in art-fashion products**, with consumers accepting premium pricing due to the perceived value of craftsmanship, time-intensive techniques, and authenticity. The readiness to allocate a significant portion of monthly income to such products highlights their transformation from mere apparel to **art-infused lifestyle investments**. Pricing acceptance increases further when products involve recognised crafts such as Jamdani, Kalamkari, or hand embroidery, reinforcing the importance of provenance and technique.

Technologically and creatively, traditional handcraft techniques dominate consumer preference over mechanised processes, as they are seen to preserve artistic integrity and cultural continuity. Additionally, interdisciplinary collaborations between designers, artists, and artisans are viewed as mutually beneficial, expanding global visibility for crafts while enabling fashion to serve as a contemporary platform for art dissemination.

Overall, the market dynamics indicate that the fusion of art and fashion is **sustainable, aspirational, and culturally anchored**, supported by informed consumers who value authenticity, craftsmanship, and heritage. This convergence not only strengthens market differentiation but also contributes to the long-term preservation and evolution of traditional art and craft practices within modern fashion systems.

## 4.50 DISCUSSIONS



**Figure 4.49: Researchers compliance (Gaurang while filling out the questionnaire of the researcher)**

### 4.51 Gaurang Shah

Gaurang Shah is a self-taught designer and textile savant extraordinaire. He has been travelling to traditional textile and weaving clusters across India for forty years to interact and collaborate with artisans and invigorate the weaving traditions of India, His work presently spreads across sixteen states and engages about seven thousand weavers, artisans and others in ancillary trades in a committed relationship that provides them steady work and income.

Gaurang successfully operates at the intersection of art, craft and design. His passion for India's textile and weaving heritage, his deep knowledge of the range of techniques and styles, that different regions offer, is unparalleled worldwide.

Taking forward India's centuries-old tradition of hand-weaving with a high degree of ingenuity and aesthetic finesse has been apart of Gaurang's journey. He under stands that

the brilliance of the handloom continues to be an integral part of the lives of contemporary Indians and also understands the several challenges faced by the weaving clusters.

Gaurang's team of artisans, honed in traditional textile techniques and eager to work on new creative and aesthetic ideas, skillfully translated his designs on textiles to create a diverse and timeless grand assemblage of heritage sarees.

Along with the constant skilling and cross-training of weavers, the greatest factor that has enabled Gaurang to engage the weaving community is that the work runs throughout the year and continues from one year to the next. This has been the vital differentiator which has won the trust of the weaving community across India, which in turn reciprocates by rising to the aesthetic challenges set by the new designs and combinations conceptualized by him.

Gaurang has single-handedly changed the face of textile aesthetics and raised the standard of living of weavers. By making them financially independent and raising their standard of living, he has succeeded in attracting the next generation of the weavers back into the trade. He says his success in re-interpreting and taking Indian textiles to unimagined new heights of design and excellence makes his journey worth all the hurdles and challenges he faces!

### **The interpretation of the Questionnaire filled out by Gaurang Shah**

Gaurang Shah is a well-known face in the fashion industry. He is known for his marvellous creations plus the style he has given to society. Not only this, but his simple living, high thinking and humbleness make this man a great person. It was a privilege that I got a chance to meet this prominent designer who did not just talk with me verbally but rather filled in the questionnaire which I had created. So the below-mentioned results are the aspects which Gaurang Shah fills about his collection.

### **Personal Questions**

The first section of questions delved into the personal aspect of his life and collection. In this, I first asked the designer about the study helping him in his entire journey. To which he said yes which proves that a strong basis leads to a good foundation. Next, the designer was questioned about his perfectionism in the field. There were certain options such as colour, textile, designer, craft and all of these. The designer very

confidently chooses all of these options as he believes in not just looking into one aspect but delving into deep details for all the segments.

### **Collection related Questions**

The next question highlighted the aspect of being called a patriotic designer and to it what does author feels about the same. The author was ok with this statement and chose the option of promoting all kinds of Indian art so he can likely be said apatriotic designer. The author has been using different kinds of materials for work and it's his specialization. To this author said he is quite passionate about experimentation, which creates unique designs plus his clients appreciate his work. Not just this he explained it 's a good brand marketing strategy.

There were claims by Pooja Banerjee in a statement in 2015 that Gaurang Shah is out of reach as his designs are out of reach of LFW people too. Further, I was asked by the designer to explain those concepts. He simply chose the option that his designs are such that take Indian Heritage in, they promote traditional craft plus he is not in the rat race of fashion rather believes in the sustainability of traditional craft.

The clientele of the designer was also questioned and he simply said that the lovers of Indian heritage are his clients plus the random rich audience who like to flaunt rich traditional crafts. Further, the designer was asked if he is quite focused on promoting Indian art and craft to young designers, and do they follow his verdict. He simply said they do not do it really and he is ok with it as it's their choice.

Gaurang Shah is also known for asking designers to work with craft. To this, he said yes because he felt that they could go for minimal looks but promotion of handicrafts was necessary. Next, he also added that designers' moral duty is to promote Indian culture and craft. Further, he also said promoting craft at the right time is important otherwise things would be left and then can be turned into a museum. Talking about the comparison of Mahanati Designs with the previous approach to global platform. He simply said profits don 't matter, it's about showcasing things.

Talking about describing his career in three words he simply said he is known for utilising Indian culture especially when promoting his art and design plus he is someone who is known for keeping traditions alive. Further talking about the best skills, he said the best one he has is that he promotes his own culture, he promotes craftsman plus he

has specialisation in style statement. Further, the designer was questioned about clients' excitement to purchase his limited edition. He said yes, he strongly agrees with this that clients are very excited for the same. Further, he was questioned about the inspiration of art for the sake of what. It is to promote art, to take art as a motif to take some new concepts plus to revive the art and culture.

### **Designer's opinion for National Fashion**

The designer was asked what national fashion means to him. He simply said to keep the traditional sense in terms of art, craft and look. He was then asked what is Indian fashion for him. To which he simply said Indian fashion is a complete reflection of Indian culture. He was also asked about his approach to fashion being national, to which he said he strongly agreed to it. Next, he was asked about Indian art complimenting Indian fashion also he strongly agreed.

### **About Label Gaurang**

The designer was questioned on the most valuable lesson learned in the career plus his favourite memory for the career so far. He said that facing challenges is fulfilling which is my best learning till now plus his best memory is from Lakme Fashion Week where he exhibited his Ardhangani collection. Further, as a designer, he was asked about his favourite collection, to which he said all his collections are his favourite because in all his work he has put a hundred per cent, so there are lot of experience in the execution but the results are worth the same.

### **Designers' Preferences**

Further, the designer was questioned about what he likes in Indian art. He explained that colours, motifs and theme are his favourite. Next, the designer was asked about what he admired the most. To this, he said realistic and classical. Even his admiration towards motifs was asked. He said figurative, floral and patterns are his favourite. Further, he was asked whether he considers himself an artist to which he said yes. The designer was also questioned about has he made textile pieces of art for the sake of art and not fashion. To this also he said yes. Another important aspect was asked about his Santati collection being displayed in the museum rather than ramp. He simply said it was a recreation of paintings with a different medium so only the art lover could understand.

Therefore, Gaurang Shah has a specific inclination towards Indian art and culture. These all answers are a clean interpretation of the questionnaire filled by the designer. Many of the respondents were not aware that the complete collections inspired by Ajanta art were sold like hotcakes and the clients who purchased were out of reach that is celebrities, so the Chitravali (collection inspired by Ajanata Art is obtained from the designer's database.



**Figure 4.50: Designer providing data**



**Presentation of Chitaravali-Lakme Fashion Week Spring Summer 2017)**

**Figure 4.51: Source (Designer's collection)**

The designer has shown that not only the execution of the collection, but the presentation also matters. The Indian look at the field has been created for the Lakme fashion ramp while presenting the collection as a traditional mode of Indian art. It was a symbolic representation of Ajanta art, which has never faded and is considered as the golden age, the models, their makeup and the ramp walk barefoot, create a complete look of Indian culture and tradition.

**Category-I: Sarees**  
(Source :Shah's data base )



**Figure 4.52**



**Figure 4.53**



**Figure 4.54**



**Figure 4.55**



Figure 4.56



Figure 4.57



Figure 4.58



Figure 4.59



**Figure 4.60**



**Figure 4.61**



**Figure 4.62**

Category-II: Suits



Figure 4.63



Figure 4.64



Figure 4.65



Figure 4.66



**Figure 4.67**



**Figure 4.68**



**Figure 4.69**



**Figure 4.70**



**Figure 4.71**



**Figure 4.71**



**Figure 4.73**

Category-III: Lehenga/Ghagra



Figure 4.74



Figure 4.75



Figure 4.76



Figure 4.77



Figure 4.78



Figure 4.79



Figure 4.80



Figure 4.81



**Figure 4.82**



**Figure 4.83**



**Figure 4.84**



**Figure 4.85 (Designer with Chitravali)**

#### **About Collection (Chitravali)**

##### **Category I Sarees**

The oldest drapery outfit still in use today is the saree, which has served as an inspiration for numerous western designers. With its wide kanjivaram borders and earthy pastel colours, including light brown, mustard, Gerua red, crimson, and mehendi, the saree representation of Chitravali conveys a fully Indian appearance and gives the entire Ajanta caves scene a sense of completion. The Ajanta frescoes are perceived by the viewer as they move along the ramp. The findings already include the viewer's complete identification.

##### **The Category II Suits**

The North zone respondents choose straight-cut suits, including short angaraka types with a straight palazzo, garara with a long shirt, half-anarkali with a dupatta and sharara, and full-anarkali designs with a straight cut. With the addition of mehendi borders and tone-on-tone bottoms, the suits are primarily shown in red and tones. They receive a perfect rating from the respondent. India's royal heritage is justified by kanjivaram's golden borders.

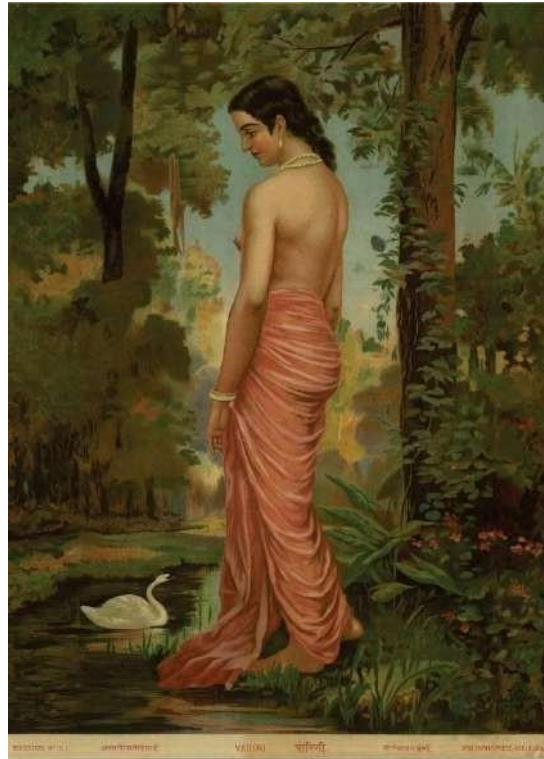
### **Category III, Lehenga/Ghagra**

Kalamkari artisans were not constrained by other silhouettes, such as suits, and were allowed to portray the complete concept on a full-flare, long-length cloth. From the artist's hand to the ramp, the fabric of the outfits resembles the entire artwork. According to the silhouettes, the Ajanta figures' overall appeal is completely complemented by the base colour. Somewhere, the Ajanta-painted blouse, which represents Ajanta art while wearing India's royal traditional attire, is simply worn with the kanjivaram jamdani saree.

**Themes of the collection:** Bodhisattva, flora and fauna, leaves, flowers, creepers, birds, animals, vases, sadhu, figures from daily life, dancers, workers, and in one place, scenes from shiv parvati are also included in the 'Chitravali' collection. This is because the artist of kalamari craft attempted to illustrate his works in addition to the Ajanta masterpiece.

**Collection-II: Santati/Khadi, A canvas**  
(Source: Shah's databse)

**1. Category 1 women option A-woman with the landscape, painting name, Varini**



**Figure 4.86 (Art work by RRV)**



**Figure 4.86a (Woven saree by Gaurang Shah)**

2. Category 1 women option, A woman with landscape painting name, Vasantika



Figure 4.87 (Art work by RRV)



Figure 4.87a (Woven saree by Gaurang Shah)

3. Category 1 women option A-woman with the landscape, painting name, Padmini



Figure 4.88 (Art work by RRV)



Figure 4.88 A (Woven saree by Gaurang Shah)

4. Category 1 women option A-woman with the landscape, painting name, Mohini

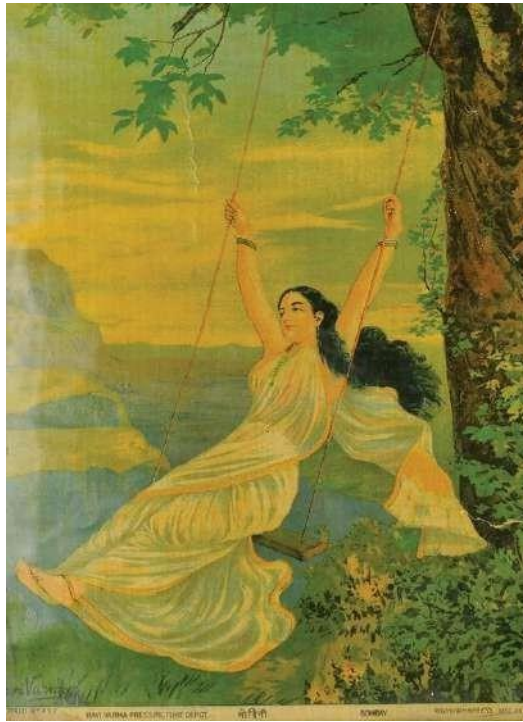


Figure 4.89 (Art work by RRV)



Figure 4.89a (Woven saree by Gaurang Shah)

5. Category 1 :Women -option A-woman with the landscape, painting name, Lady in moon light.



Figure 4.90 (Art work by RRV)



Figure 4.90a (Woven saree by Gaurang Shah)

6. Category 1 women option A-woman with the landscape, painting name, Hamsa Damyanti Samvaad

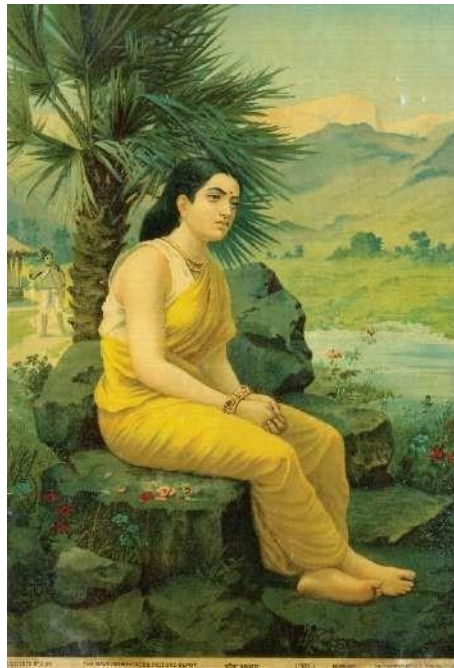


Figure 4.91 (Art work by RRV)

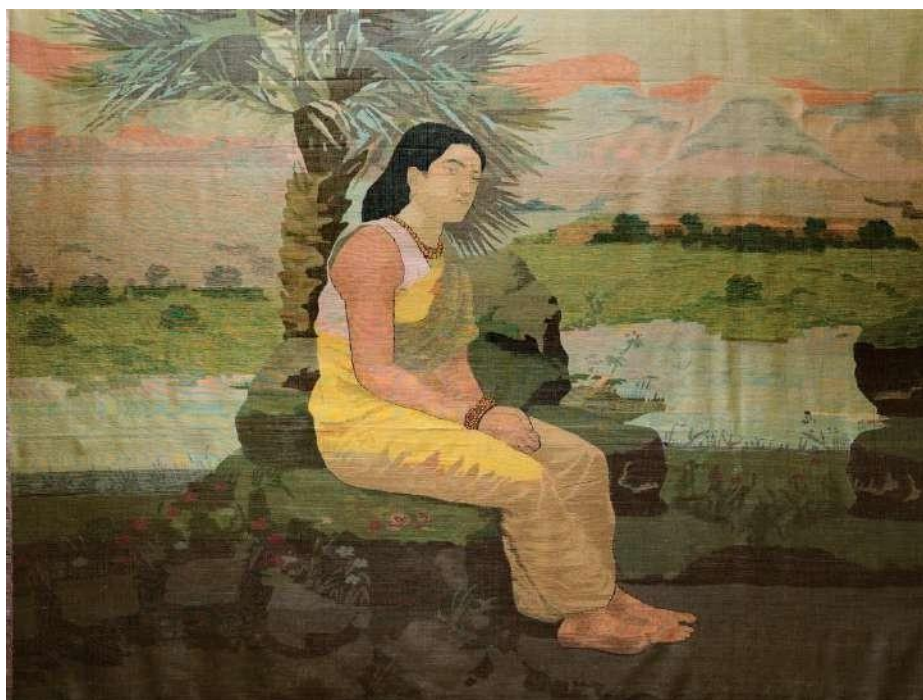


Figure 4.91a (Woven saree by Gaurang Shah)

**7. Category 1 women option A- woman with the landscape, painting name, The Sita Banvaas**



**Figure 4.92 (Art work by RRV)**



**Figure 4.92a (Woven saree by Gaurang Shah)**

8. Category 1 women option A-woman with the landscape, painting name, Sita



Figure 4.93 (Art work by RRV)



Figure 4.93a (Woven saree by Gaurang Shah)

9. Category 1 women option A-woman with the landscape, painting name, Shrada



Figure 4.94 (Art work by RRV)



Figure 4.94a (Woven saree by Gaurang Shah)

10. Category 1 women option A-woman with the landscape, painting name, Vasnatsena

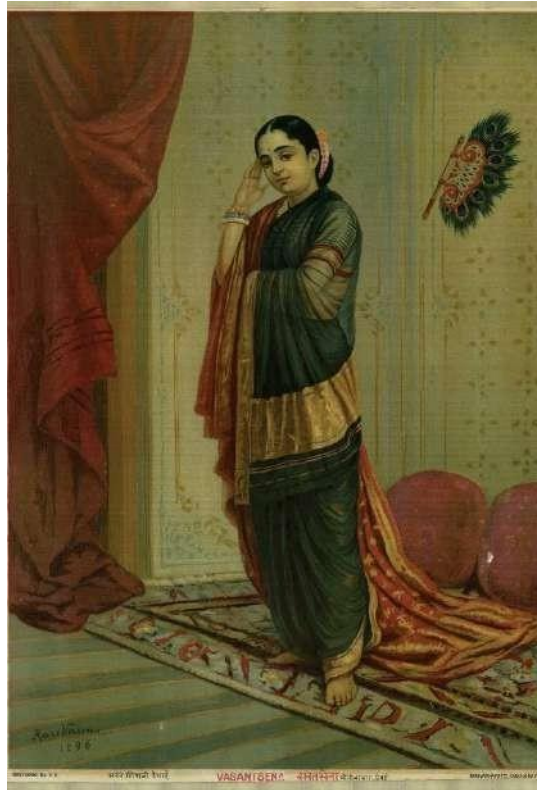


Figure 4.95 (Art work by RRV)



Figure 4.95a (Woven saree by Gaurang Shah)

11. Category 1 women option A-woman with the landscape, painting name, Mahananda



Figure 4.96 (Art work by RRV)



Figure 4.96a (Woven saree by Gaurang Shah)

12. Category 1 women option A-woman with the landscape, painting name, Priyadarshika



Figure 4.97 (Art work by RRV)



Figure 4.97a (Woven saree by Gaurang Shah)

**13. Category 1 women option A-woman with the landscape, painting name, Portrait of a lady**



**Figure 4.98 (Art work by RRV)**



**Figure 4.98a (Woven saree by Gaurang Shah)**

**14. Category 1 women option A-woman with the landscape, painting name, Tara**



**Figure 4.99 (Art work by RRV)**



**Figure 4.99a (Woven saree by Gaurang Shah)**

**15. Category 1 women option A-woman with the landscape, painting name, women holding a fruit**



**Figure 4.100 (Art work by RRV)**



**Figure 4.100a (Woven saree by Gaurang Shah)**

16. Category 2 Mythology painting-Urvashi

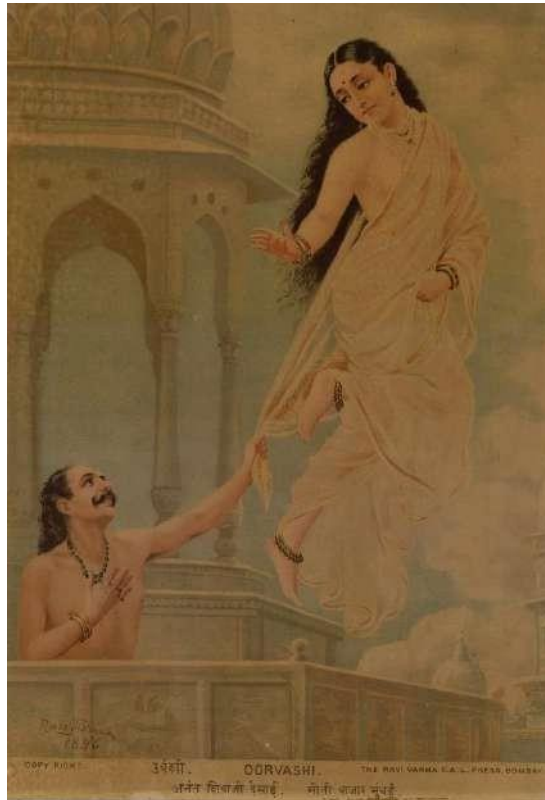


Figure 4.101 (Art work by RRV)

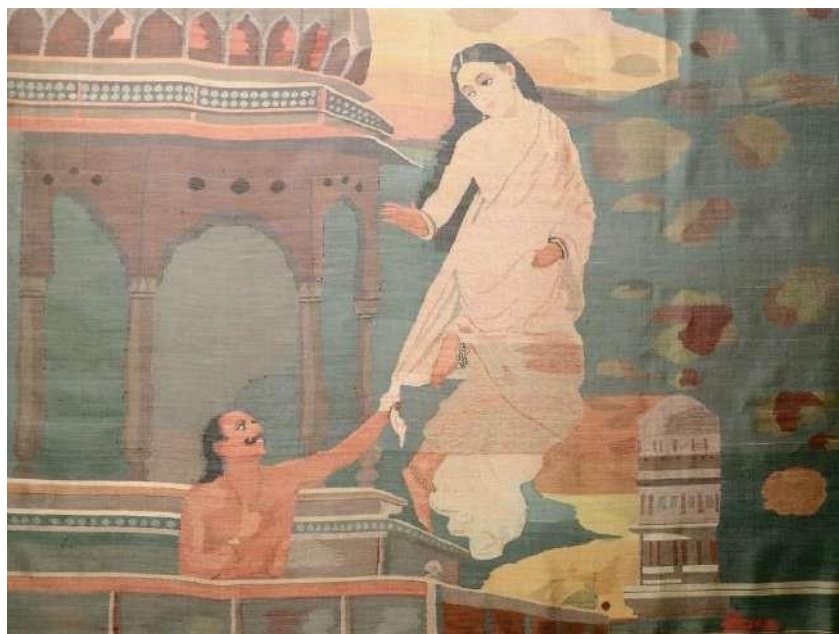


Figure 4.101a (Woven saree by Gaurang Shah)

**17. Category 2 Mythology painting–Arjun subhadra**



**Figure 4.102 (Art work by RRV)**



**Figure 4.102a (Woven saree by Gaurang Shah)**

**18. Category 2 Mythology painting–Sitaswambar**



**Figure 4.103 (Art work by RRV)**



**Figure 4.103a (Woven saree by Gaurang Shah)**

19. Category 2 Mythology painting–Bharat Bhet

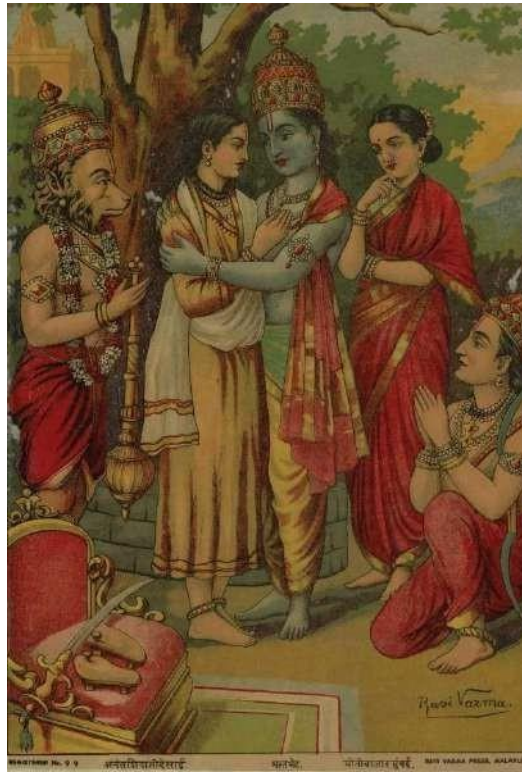


Figure 4.104 (Art work by RRV)



Figure 4.104a (Woven saree by Gaurang Shah)

20. Category 2 Mythology painting–Bhismas promise

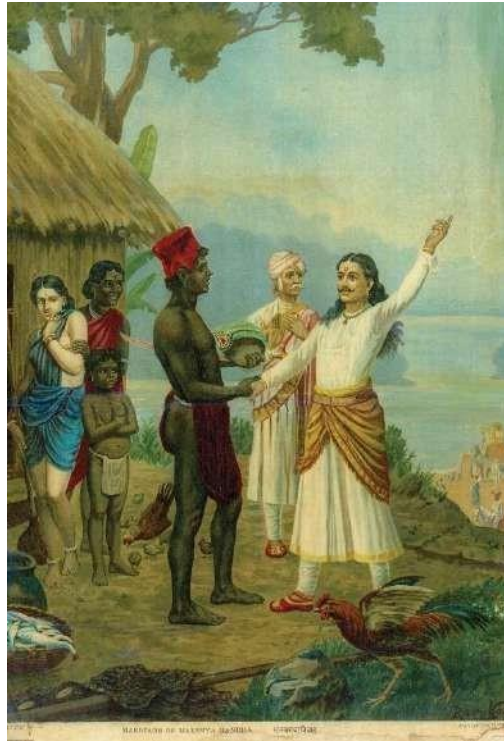


Figure 4.105 (Art work by RRV)



Figure 4.105a (Woven saree by Gaurang Shah)

**21. Category 2 Mythology painting–Shakuntala Sakhi**



**Figure 4.106 (Art work by RRV)**



**Figure 4.106a (Woven saree by Gaurang Shah)**

**22. Category 2 Mythology painting –Krishna Shishtai**

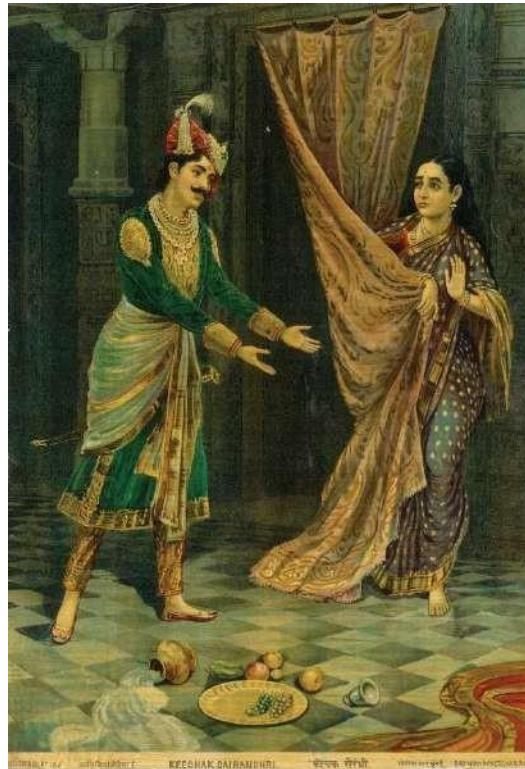


**Figure 4.107 (Art work by RRV)**



**Figure 4.107a (Woven saree by Gaurang Shah)**

**23. Category 2 Mythology painting–Keechaka Seirandhiri**



**Figure 4.108 (Art work by RRV)**



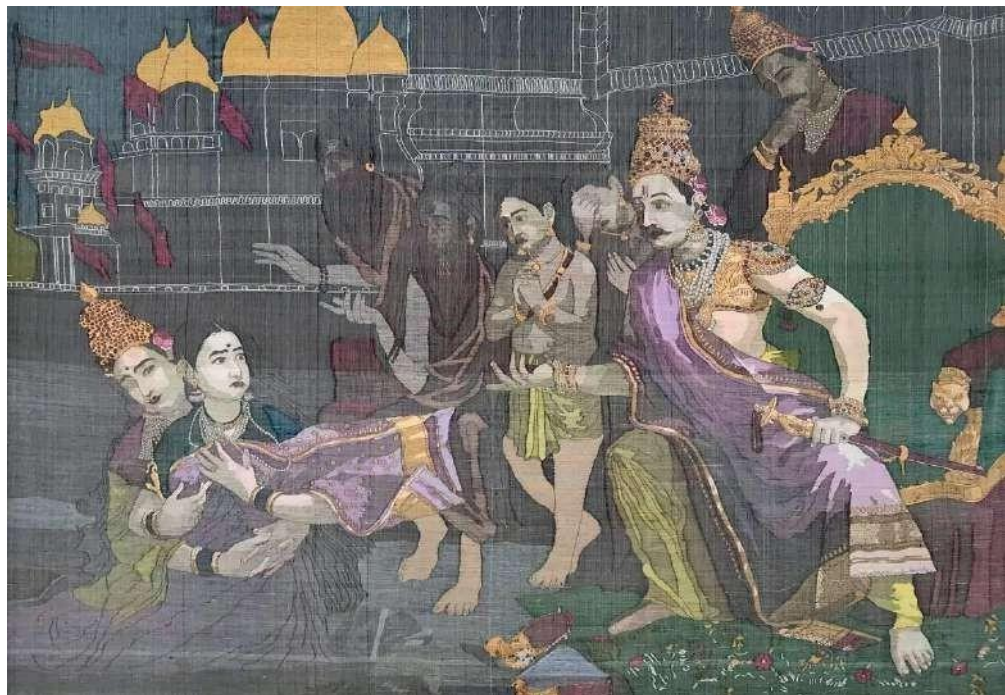
**Figure 4.108a (Woven saree by Gaurang Shah)**



**25. Category 2 Mythology painting–Sitabhumipraves**



**Figure 4.110 (Art work by RRV)**



**Figure 4.110a (Woven saree by Gaurang Shah)**

**26. Category 2 Mythology painting–Madala Rutudwaja**



**Figure 4.111 (Art work by RRV)**



**Figure 4.111a (Woven saree by Gaurang Shah)**

**27. Category 3 God/Godesses painting–Vishnu Garudavahan**



**Figure 4.112 (Art work by RRV)**



**Figure 4.112 A (Woven saree by Gaurang Shah)**

**28. Category 3 God/Godesses painting–Dhruva Narayan**



**Figure 4.113 (Art work by RRV)**



**Figure 4.113a (Woven saree by Gaurang Shah)**

29. Category 3 God/Godesses painting–Shesh Narayana



Figure 4.114 (Art work by RRV)



Figure 4.114a (Woven saree by Gaurang Shah)

30. Category 3 God/Godesses painting– Ganpathy

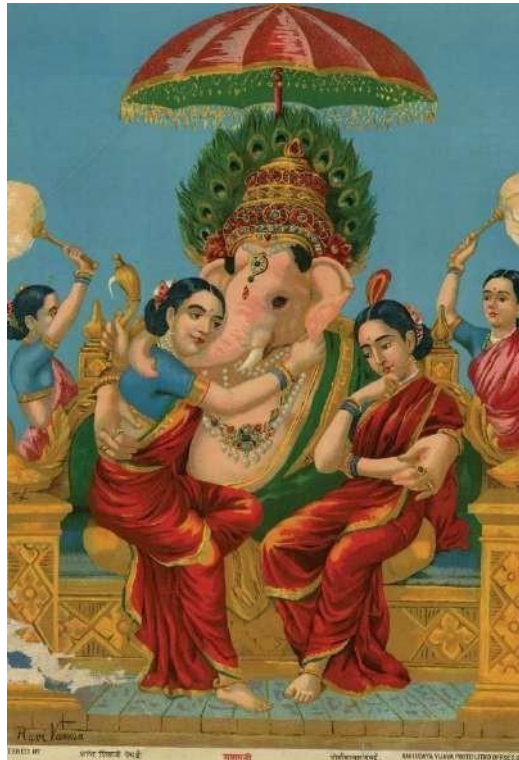


Figure 4.115 (Art work by RRV)



Figure 4.115a (Woven saree by Gaurang Shah)

**31. Category 3 God/Godesses painting–Ganpathi with Ridhi Sidhi**

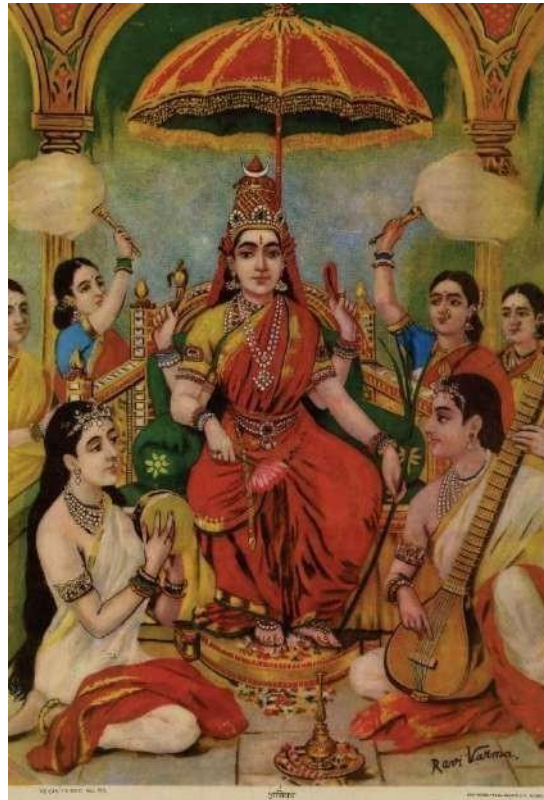


**Figure 4.116 (Art work by RRV)**



**Figure 4.116a (Woven saree by Gaurang Shah)**

**32. Category 3 God/Godesses painting– Ambike**



**Figure 4.117 (Art work by RRV)**



**Figure 4.117a (Woven saree by Gaurang Shah)**

33. Category 3 God/Godesses painting– Shankar

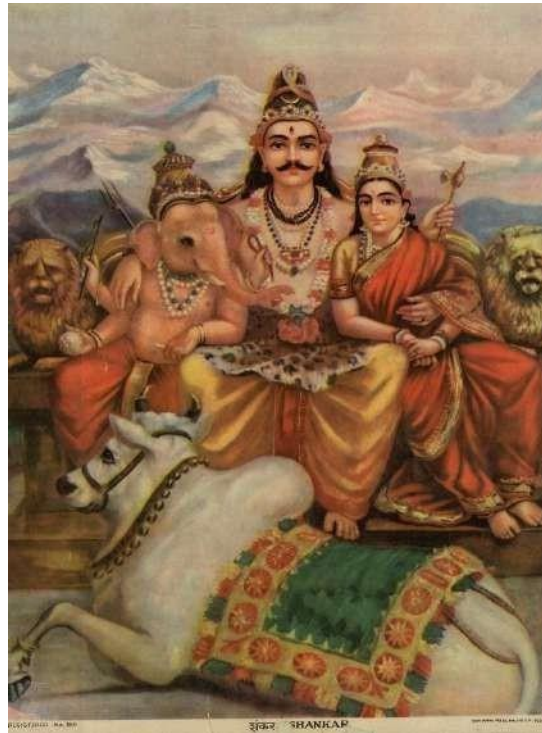


Figure 4.118 (Art work by RRV)



Figure 4.118a (Woven saree by Gaurang Shah)

34. Category 3 God /Godesses painting – Matsya Avtaar

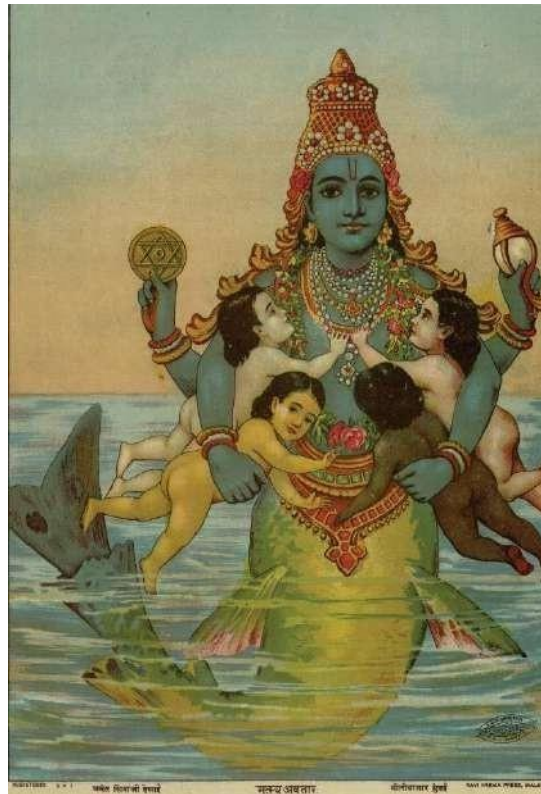


Figure 4.119 (Art work by RRV)



Figure 4.119a (Woven saree by Gaurang Shah)

**35. Category 3 God/Godesses painting–Ram Panchayat**

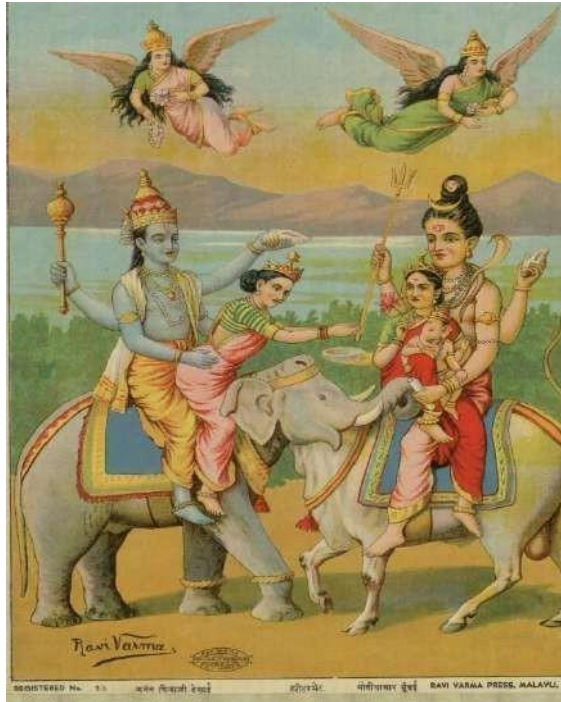


**Figure 4.120 (Art work by RRV)**

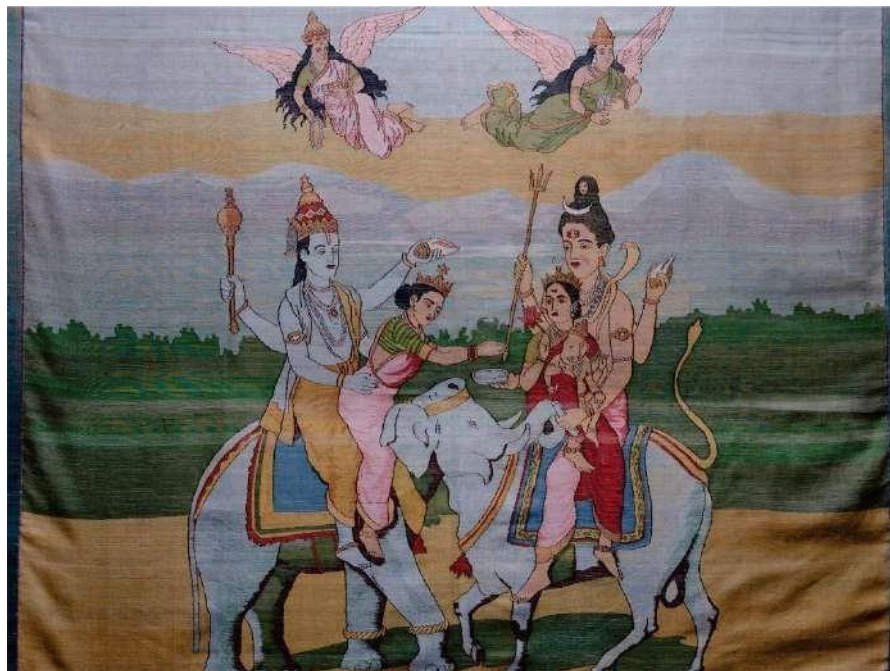


**Figure 4.120 A (Woven saree by Gaurang Shah)**

**Category 3 God /Godesses painting–Harihar Bhet**



**Figure 4.121 (Art work by RRV)**



**Figure 4.121A (Woven saree by Gaurang Shah)**

**Category 3 God/Godesses painting–Yashodha and Krishna**



**Figure 4.122 (Art work by RRV)**



**Figure 4.122 A (Woven saree by Gaurang Shah)**

1. Category 3 God/Goddesses painting –Vishwaroopa Darshnam

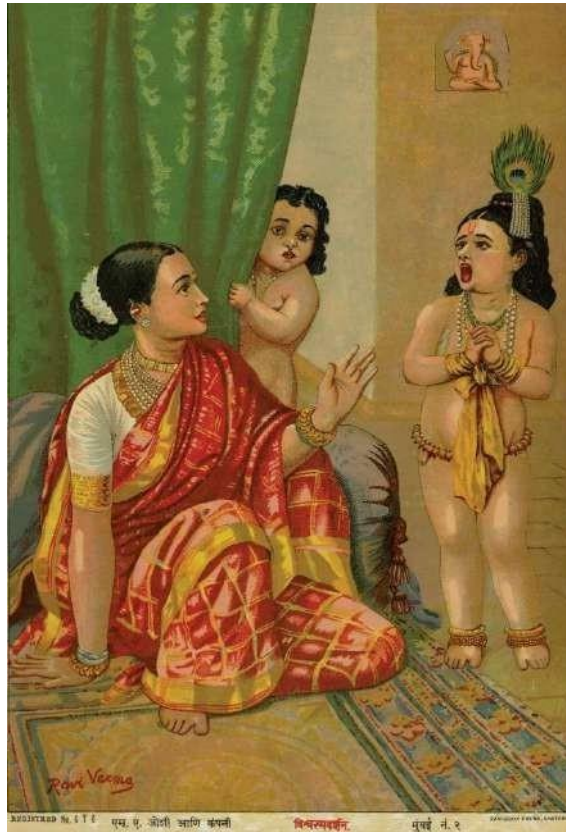


Figure 4.123 (Art work by RRV)

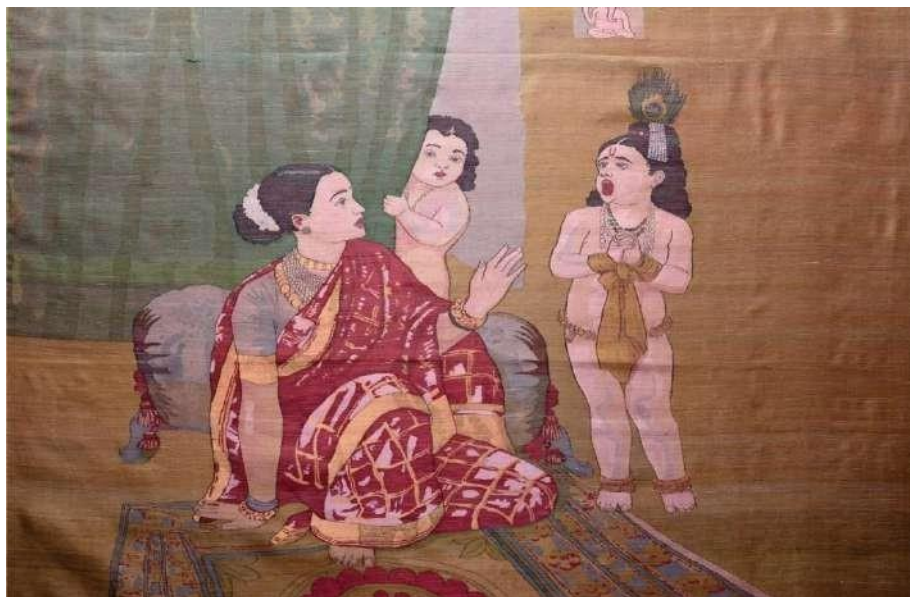


Figure 4.123 A (Woven saree by Gaurang Shah)

## QUALITY AND DELICACY OF THE SAREE



**Source:** Designer's personal collection

**Analysis About Collection:** The feel and appearance of the collection are light, maintaining the delicacy as protection of both art and craft, even though the collection was created in Khadi using silken threads coloured in natural colours as the largest difficulty. Since the designer has set the price at around 15–18 lakh, the quality of the cloth raises the saree's cost. Historically, Indian royalty and aristocracy were the primary patrons of art, textiles, and design. The resurgence of couture fashion for the elite today continues that legacy by funding labor-intensive crafts that would otherwise be lost to industrialization. Secondly the collection is for exhibitions, not for sale so the same may be considered as a piece of art. Even though he has already stated, that designer is a big admirer of Indian art and craft and wants to promote it globally so that artists and textile designers may consider similar projects to preserve the Indian tradition.

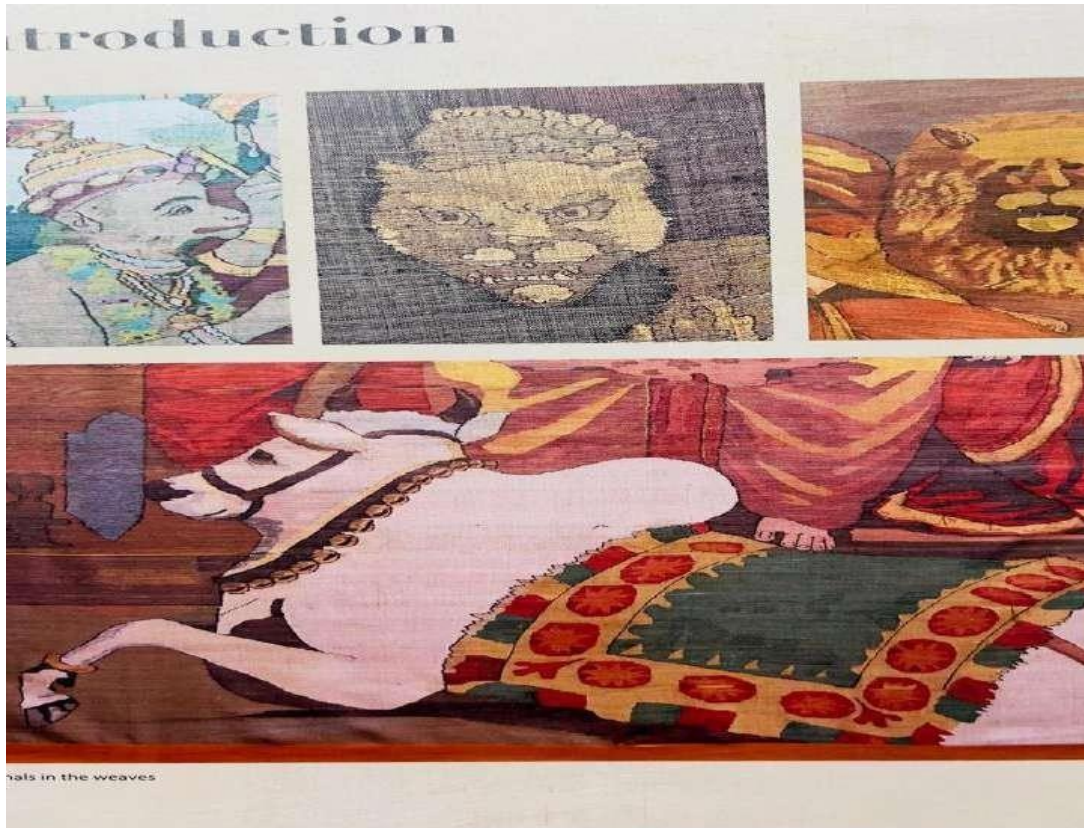
According to the questionnaire's results, the majority of respondents opted category of women as first preference of purchase, based on the space and clarity of expression compared to other images with crowds. Nevertheless, the respondents concurred that the category mythology presented the greatest difficulty in capturing numerous figures in a single frame. Indicates that in textile experiments, the motifs by themselves can also be used to represent Indian art.

Creating the visuals of animals, birds, and expressions was the most difficult task in weaving and, and depicting God Goddess on saree pallus most controversial and challenging endeavour.

### **Aesthetic Analysis of the Collections**

The examined collections exhibit a sophisticated interplay of visual narrative, cultural symbolism, and artisanal precision, demonstrating how Indian fine art can be seamlessly integrated into fashion. The Ajanta-inspired Kalamkari range reflects a painterly quality, where hand-painted surfaces echo the depth, line work, and tonal gradations of ancient murals, evoking a sense of historical continuity. In contrast, the Raja Ravi Varma inspired Jamdani sarees translate figurative compositions particularly depictions of women, mythology, and deities into woven form, retaining the emotive intensity and compositional balance of the original canvases. This was made possible through the development of 650 natural dye shades to match the nuanced colour palettes of the paintings, ensuring chromatic accuracy and lifelike detailing. The aesthetic value

lies not merely in visual replication, but in how texture, drape, and surface embellishment reinterpret static artworks into dynamic, wearable forms. The fusion of fine art and textile craft thus creates pieces that are not only visually striking but also culturally resonant, appealing to both connoisseurs of heritage and contemporary fashion audiences.



The most challenging task was to illustrate animal, bird, and expression imagery.



Technical Analysis: According to the designer, the most difficult part of weaving the paintings is covering every tenth of an inch. The experts who truly understand the craft of Jamdani can appreciate the difficulty of depicting such realistic images because, while the painting medium can be corrected with a touch of strokes, the weaving of threads in a loom cannot be undone.

Every detail is expertly preserved, including human figures, textiles like gowns and curtains, birds, animals, reptiles, plants and fauna, interiors, and exteriors. However, there is potential for fine artists to enter the craft industry and help Indian crafts become more realistic in situations where fashion is attempting to showcase Indian crafts. Alternatively, the artisans can enter the fine arts field to use their skills for more realistic images.

### **Khadi the identity of India**

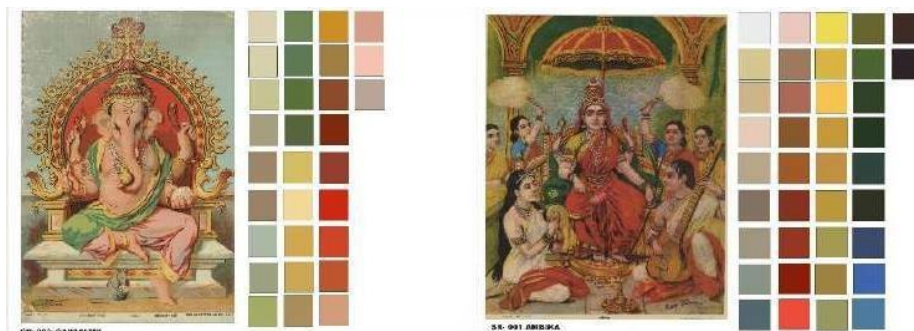
The Abheraj Baldota Foundation promotes and preserves Gandhian philosophy and its way of living. Lavina Baldota, custodian of the Foundation says, "I want to make people realize that Khadi is not just a humble fabric. It's a fabric that symbolizes strength, resilience and patriotism. It speaks of struggle and perseverance. Through this exhibit, I seek to glamourize Khadi, from modest to resplendent. I wish to take Khadi from being an important aspect of the past to a relevant necessity of the present to a sought-after luxury of the future."

For Gaurang Shah, Khadi is a true symbol of Indian identity: The textile history of India and the expertise in the field were major reasons for the prosperity of India in ancient times. However, during the colonial rule, the textile industry of India was destroyed by the British. To continue the spur, during Gandhi's Swadeshi movement, Khadi production was encouraged, enabling Indians to regain their confidence and dignity through self-reliance. It was a movement that made every person who spun Khadi a part of the freedom struggle. As a textile artist, Gaurang Shah explained that these hand-woven Khadi sarees are a tribute from his side to Gandhi's philosophy. He further said that the strength of Khadi in his journey is from looms to luxury.

**Solutions for Painting into weave: development of 650 shades.**

Khadi, a Canvas' is a remarkable exhibition exhibiting thirty-eight unique sarees whose handwoven pallus or end panels feature recreations of paintings of the legendary Indian artist Raja Ravi Varma. Fine, hand-spun silk and metal yarns were used for the weaving following the jamdani technique wherein the weaver created motifs with discontinuous supplementary weft yarns which were manually interlaced into the warp.

The yarn used to weave the sarees was procured from the Khadi-certified centre Ganjam Zilla Khadi Gramodyog Sangh, Odisha. To create the artistic sarees, the silk yarns were hand-dyed with natural dyes considered the best element of this collection. The yarns were dyed in six hundred colours to ensure a true representation of the original paintings, complete with a three-dimensional effect, the yarns were dyed in six hundred colours to meet the need of the painting composition in detail.



A master dyer who had all the skills, experience an eye for perfection was paramount to ensure the accurate dyeing of the yarns with the smallest number of variations in tones, tints and shades of colours. Junaid Khan, a master craftsman from Kutch, took up this challenge. With his deep knowledge of natural dyes, he went for unconventional methods to create colours and shades which were never presented before, and the results

reflect his skills and devotion to the craft and project.

As a showcase of his skills and dedication to the craft and project, Junaid (major Dyer) made eight to ten shades of each colour. In white, he created twelve shades! To a layman, all the shades may appear the same, however, the discerning eye picks up the tones and realizes that the use of those specific shades of white is essential in imitating the painting effortlessly and filling the woven textile with life.

**Drying Process:** Penning down his words on the successful dyeing process Gaurang says, "The tonal differences were attained by the dye used as well as the conditions in which the yarns were dried. For instance, during the summer season when the sun is strong and the dyeing takes place at that time then the colour of the dyed yarn would be bright and shiny. However, on the other side, if the dyeing takes place during the winter season, the warmer sunlight would lead to muted colours. However, to retain the colour post- dyeing, some yarns had to be dried in the shade. Once the colour is achieved further it would be treated to colour fix it.

Gaurang Shah further added that all through the dyeing process of the yarns, the dyer had to live the painting, think about the time of the day or night the painting itself was set in, the power or mood of the sunlight if a painting was set in the day, and small details such as the effect of the setting sun on the sari colours as contrasting to the effect of the rising sun. And if the subject of the painting was set indoors then one needs to think about the source of light and effect on the skin tone of the woman in the painting and so much more!"

**Production area and arisans details:** These sarees were woven by weavers in the villages of Chapara, Badam, Kodara and Karapalle in Visakhapatnam and Srikakulam districts. On creating these woven master pieces, 40 women weavers worked. To weave every saree, a period of six months to two years was taken. The project turned out to be a great opportunity for the women weavers to exhibit their exemplary skill, grit and determination to bring the hand-painted portraits of Raja Ravi Varma alive in jamdani weaves.

**Special efforts for women weavers:** The women weavers who were vegetable vendors by profession were offered training for one and a half years by a master weaver, who was apart of Gaurang 's team to make them proficient weavers. Lakshmi, one of the weavers, explains "This project has challenged everyone's skill and performance. My

patience, expertise in colour, design and the jamdani technique guided me to accurately reproduce the painting in the most imaginative, sustainable and innovative way."

In the twenty-year journey, Gaurang reached out to women weavers; organized their training in weaving; made them self-reliant, financially independent and take pride in their occupation. It has been the most gratifying journey for the women weavers as well as Gaurang.

### **Raja Ravi Varma**

Raja Ravi Varma (1848-1906) is on the list of India's most celebrated artists and still holds the reverence and imagination of art lovers all over the world even after a century of his passing away. He is the first Indian artist to replace overtly stylised mythological personalities with classical European realism while retaining their Indian sensibilities and aura. He painted puranic themes that are vivid portrayals of ancient Indian narratives and royal portraits that showcase the personality and grandeur of India's royalty and royal era with equal competence.

Raja Ravi Varma is fondly remembered in the history of modern Indian art as the pioneer of popular art. As an artist and a printmaker, he made art and idolisation accessible to all Indians as his works appeared on affordable religious calendars. He effortlessly combined painting and technology to create the largest visual legacy of Indian mythology.

Raja Ravi Varma hailed from the princely family of Kilimanoor in Kerala that had close ties with the royal family of Travancore, Baroda State. Sir T. Madhavrao, the diwan of the princely state of Baroda, was also from Travancore, and he introduced Raja Ravi Varma to the court of Maharaja Sayajirao Gaekwad III. This was the beginning of a lifetime of friendship and patronage.

Raja Ravi Varma went on to spend over a decade of his prime artistic career in the Baroda, (referred to as Vadodara now), producing some of his most important paintings for Lukshmi Vilas Palace, home of the Gaekwads and one of the largest private residences in the world. He was offered sheer luxury where a studio was specially curated for him in Baroda. The Maharaja also presented him with diamond rings, as gifts of appreciation. Spending time over there let the artist create forty significant paintings.

Raja Ravi Varma continued to enjoy Gaekwad patronage till the very end and the

Gaekwads possess forty-five of his finest paintings and several oleographs. The Maharaja Fateh singh rao museum and the durbar hall of the Lakshmi Vilas palace are graced with priceless paintings of Raja Ravi Varma. While the durbar Hall has observed uncountable moments of history and patronage since its inception, however, its opening in 1890 remains the most memorable. On that specific day, it welcomed the people of Baroda state to witness the spectacular art that Raja Ravi Varma had created for the Royal House of Baroda. Then, he was still an emerging name in Indian art. It was a moment that marked the very first attempt to democratise art and make it accessible to the people.

A handsome reward from the Gaekwads propelled Raja Ravi Varma to take steps ahead and start his path-breaking printing press. At the height of his artistic attainment, it was again Sir T. Madhavrao who lodged the idea of printing and popularising oleographs in the artist's mind. He wrote about the same in a letter addressed to Raja Ravi Varma in the 1880s.

In the letter he wrote, "There are many friends who are desirous of possessing your works. With this, you would not just extend your reputation, but will also be doing a real service to the country."

Raja Ravi Varma took up this suggestion and in 1893 established the Ravi Varma Fine Art lithographic press in Mumbai. He brought in two German experts to manage the press. Here also, it was his association with the Maharaja Sayajirao Gaekwad III of Baroda that was instrumental in this dream coming alive as it is believed that a handsome reward from the Maharaja facilitated the start-up of this press.

Oleography (oleo in Latin for oil) or chromo lithography was the technique by which an oil painting was replicated on paper. It involved an elaborate method where many hand-etched litho-stones as there were colours and tones in a painting.

In some situations, there was the usage of as many as thirty stones for a single print to reproduce the exact colours and brushstroke textures. Each print was individually numbered to prevent unethical reproductions.

No Indian print-maker of that time could match Raja Ravi Varma in this technique and mass appeal. Even today the image of Indian mythology is the one which is being created by him. Raja Ravi Varma later moved his press to Lonavala and finally sold it

in 1901 to his German technician Mr. Schleizer. Soon after, the press was unfortunately destroyed in a fire and was eventually closed down.

Among the displayed paintings in Durbar Hall, there comes the iconic Sita Bhumi Pravesha. It was the first work of Raja Ravi Varma to be present in this collection. It is a beauty in itself that allures people and captivates their emotions. Gaurang Shah explains that he has developed a personal connection with this painting. As a new bride ushered into Durbar Hall and my home forth every first time under a shower of rose water and petals to the mellifluous resounds of shehnai and Vedic chants, I found myself surrounded by the Gods in the paintings of Raja Ravi Varma witnessing the proceedings from their gilded frames. It was at that moment, in my ceremony of Grah Pravesha, that I discovered the magnificent Sita Bhumi Pravesha commanding the entire wall right behind the throne almost as a reminder of the duties of a king and the personal sacrifices it demands. The painting depicts Maryada Purushottam Lord Ram, a man personified by duty, witnessing helplessly the sudden and final parting of his beloved Sita into the arms of her mother Bhoomi, the Goddess of Earth.

Over the years I have spent many quiet moments in the Durbar Hall, soaking in the stillness of the divine, of the presence of gods depicted in the paintings. The composition of Sita Bhumi Pravesha has always enthralled me with its grandeur of architecture, jewellery, and textiles, the perfect features of the protagonists, and the drama and movement all in one frame. Over the years as I have matured in my role as a woman, a wife, and a mother, I have noticed the finer nuances of Sita Bhumi Pravesha, the emotions of each person in the painting and drawn wisdom from it.

The beauty and depth of Raja Ravi Varma's paintings have etched his name in the history of Indian art, and his works have brought the Gods closer to people even as they have delighted art lovers.

## About Curator

### **Lakshmi Vilas Palace Vadodara Lavina baldota, founder of *Santati***

A patron of arts and mentor to artisans, Lavina Baldota spearheads corporate social responsibility at the Abheraj Baldota Foundation, a trust whose own foundations are embedded in Gandhi's view on wealth and its ownership as a means to serve the community.

With an education in textiles and fashion, Lavina has been working towards the preservation and promotion of arts and crafts for over two decades. Her curatorial endeavours *Santati-Mahatma Gandhi Then. Now. Next* and *Sutr Santati-Then. Now.Next* were exhibited through the Ministry of Culture, Government of India.

'*Santati*', opened at NGMA, Mumbai on Oct 2nd 2019 as a celebration of the 150<sup>th</sup> birth anniversary of Mahatma Gandhi, and subsequently travelled to IGNCA Delhi in January 2020. *Sutr Santati* opened at the National Museum, New Delhi on 18<sup>th</sup> August 2022 as a celebration of 75 years of India's independence through the continuum of textile heritage. It was then invited by the museum Victoria to be exhibited at the Melbourne museum from the 13<sup>th</sup> of May to the 3<sup>rd</sup> of September, 2023.

'*Santati*', for me, has been a limitless canvas of introspection and self-discovery. The textiles have been woven by yarns of ethos derived from Gandhian influence, rendered with the hues of my most intrinsic emotions, especially love and pride for my roots, my country, its leaders, artists, artisans, aesthetics and its rich heritage"- Lavina Baldota (During a telephonic interview with the researcher)

Lavina Baldota is the President of the Arpita association which runs deepayan school in Hosapete, Karnataka. She is also an active volunteer at 'Save the Weave', a movement by Isha foundation to bring awareness about the need to shift to natural fibres; a member of INTACH; and a founding circle member of the museum of Art and Photography, Bengaluru. She aspires to create a museum for textiles and a weaving school in Hampi, with the intent of promoting the region's craft tourism and making Indian textiles coveted in international couture. She is also the cultural ambassador of the Asia Society, south asia centre.

Under the aegis of the Abheraj baldota foundation, twenty-two villages have been

adopted wherein health, hygiene, education, women empowerment, self-help groups, employment, skill training, adult digital literacy and self-defence for girls are being facilitated. The ABF has been sponsoring the Santati exhibitions, which have been instrumental in promoting crafts through the Ministry of Culture, Government of India and supporting MOC Karnataka, towards organising the annual event "Hampi Utsav", for the past fifteen years. Apart from social welfare and cultural projects, the ABF has been instrumental in the conservation of the environment. It has planted over 1.8 million trees and maintained various parks in Hosapete Town, Karnataka.

### **Artisans**

1. V Lakshmi
2. Rukhmani Raj
3. Pragathi Pasham
4. P. Prashanthi
5. Jyothi Matam
6. Ananya Prakash
7. Harshitha Rao
8. Chandrakala Dayakar
9. Roshini Repala
10. Ramsiri Praveen
11. G. Rajeshwari
12. Rajeetha Ravi
13. Anasuya Gandam
14. Sandhya Devi
15. J. Tirumala
16. Spoorthi Kumari
17. Radhika Gandam
18. Rama Surya
19. Sindhuja Daram
20. G. Sindhura
21. Shilpa Nirmala
22. Shaleeni K
23. Seetha Rakesh
24. H. Mahalakshmi

25. Shobha Rani
26. Shreelashmi R
27. Shalini Kumari
28. Manasa Pallela
29. Sindhu Nellore
30. Vanaja Rajeshmari
31. Hirasbri Swaroop
32. Uma Devi
33. Sandinya Rani
34. Meghana Raj
35. Chivukoula Megha
36. Divya Vijay
37. Soundarya Coka
38. Nikitha Perla
39. Anjali Peria
40. Sharvyya Koora

### **MAJOR FINDINGS OF THE STUDY**

The present research titled “Indian Art on the Ramp: An Analytical Study of the Design Collections by Gaurang Shah” focuses on two selected collections, namely the Kalamkari-based collection “Chitravali” inspired by Ajanta paintings and the Raja Ravi Varma–inspired collection executed through Uppada Jamdani weaving. Based on the analytical study of these collections, the following findings have been drawn:

1. The study finds that Indian art forms serve as a strong conceptual foundation in Gaurang Shah’s design philosophy, where traditional paintings are thoughtfully translated into textile-based fashion collections rather than being used as superficial visual references.
2. The “Chitra Valli” collection demonstrates a clear influence of Ajanta paintings through narrative themes, fluid compositions, natural colour palettes, and depiction of drapery. These characteristics are effectively adapted into Kalamkari textiles, highlighting the relevance of this technique for expressing mural-inspired art.
3. Kalamkari emerges as a suitable medium for interpreting ancient Indian paintings due to its hand-painted nature, use of natural dyes, and ability to convey storytelling

and detailed imagery on textile surfaces.

4. The Raja Ravi Varma–inspired collection reveals how classical Indian paintings, known for their realistic portrayal of figures, mythological narratives, and graceful drapery, can be successfully translated into woven textiles.

5. Uppada Jamdani weaving proves to be an effective technique for expressing painterly qualities such as delicacy, elegance, and intricacy through fine motifs, transparent textures, and precise craftsmanship. However, skillful intervention is required to develop new shades that accurately capture the authentic feel of hand-painted brushstrokes. 6. The study highlights that Gaurang Shah maintains a balance between artistic inspiration and textile integrity, ensuring that the essence of the original art form is preserved while adapting it for contemporary fashion.

7. A significant finding of the research is the designer’s active engagement with artisan communities, where traditional skills and regional craftsmanship play a central role in the development of the collections.

8. The analyzed collections contribute to the preservation and revival of Indian handicrafts by presenting traditional techniques within a modern fashion context without compromising their cultural authenticity.

9. The study establishes that Indian art and handicrafts function as interconnected systems, enabling a continuous dialogue between historical artistic traditions and contemporary textile design.

10. Artisans involved in such developments are paid fair and sufficient wages, for example (Rs 30,000/month to one artisan) with no intermediaries involved in sourcing or execution. The designer is directly engaged in the procurement and development of the ensembles, ensuring transparency and ethical practices. Moreover, from a humanitarian perspective, artisans are remunerated adequately so that future generations are encouraged and motivated to continue and sustain this profession.

11. The consistently high market demand for artistic fashion results in better financial returns for all stakeholders involved.

12. Overall, the research concludes that Gaurang Shah’s collections provide a strong analytical example of how Indian art can be transformed into textile-based fashion through traditional handicraft techniques.

## CONCLUSION

Indian art is coming on to ramp by some patriotic designers like Gaurang Shah as art is a medium of expression but few admire art in the actual sense. Art has to be interdisciplinary. Many other fields such as architecture, textile, interior jewellery etc. are easily influenced by art being more expressive and having aesthetic appeal. Fine art is one category of art whereas Fashion is applied art, known by almost every field and profession today whoever collaborates with fashion gets easy and fast recognition.

Many designers in India are inspired by western art and take it into their clothes similarly western designers are taking Indian craft and folk art in their design themes so that one part on another is less impressive or known to the communities or nation. Mondrian's dress got fast recognition adopting western art in western fashion because the viewers from western communities knew both the areas of aesthetics art and fashion of their own. Similar Indian fashion is struggling to find new motifs as Indian silhouettes are specific, having specific cuts and styles, adornments, and colour schemes due to the diversity of casts and religions, so as to express India properly there is a need for a typical Indian approach which can suit Indian theme and craft for traditional wear.

Keeping in view the research gap of not adopting Indian art's influence in fashion through craft, the present study focuses on a self-taught, textile design artist of Hyderabad Gaurang Shah, research his obsession towards the typical approach of adopting Indian art in his collection directly make this research happen in discovering the mediums of execution, inspiration, further the challenges and solutions also.

### **Main Implications**

It is the need of the hour to promote *swadeshi*, in a modern way we can all made in India, but for this purpose, we need to support our nation in terms of craft, traditions, arts, and textiles on a large scale, the collections like Santati and Chitravali can lead the young Indian designers and artists to come forward for such like collections. It is possible not only in fashion and art but also in crafts like pottery and architecture, wood crafts and décor products, fabric crafts and interior decorations, metal crafts and toys, and many more.

Mainly the collections by Gaurang Shah have set a new trend to promote classical forms of art, craft and fashion together due to the following findings:

As per the data sourced from the audience, it is believed that 84% of designers have not collaborated till date, whereas they agreed to the statement that fine artist will come forward to depict the figurative work from Indian art. Then they can think about this process and it will not only make fashion highlight but will provide job opportunities to fine artists as well as the craft persons to work together because the maximum audience believes that taking inspiration from art, creating traditional ethnic silhouettes and execution through craft is the true example of national fashion.

The design students, those who are opting for art as an inspiration are creating hand painting. They are feeling some challenges of execution from craft persons, for not being a fine artist.

In the marketing strategy, the designers believe that depicting celestial or figurative work can be controversial in terms of depicting religious figures.

When it comes to ethnic fashion and Indian celebrations, societies are sentimental about its history, legacy and culture, while opting the traditional costumes, so the acceptance of the total Indian feel in terms of inspiration, Craft and silhouettes can attract the audience, similarly, the clients have opted five-star rating to Gaurang 's collection where all these three (art, craft and silhouettes) were incorporated very well.

The creation of '*Khadi, A canvas*' Project has not only provided the solutions to the Craft person who thought it was impossible to create paintings in weaving but has opened so many ways for the further such like creation, spare artists and art will be highlighted through fashion.

The cost of these collections is expected by the buyers from Rs 10,000 to Rs 30,000. Whereas it costs more actually 18 lakh/piece considering a fine art product, the intention of the designer is to provide the best wages to his craft persons. This is a step to promote the Indian crafts as it is depleting day by day it can make the artists self-reliant, financially independent, and feel proud of their occupation. Although the high-value, couture-level collections of Gaurang Shah has been taken as a topic of research considering his role as a textile artist who actively promotes traditional craftsmanship. While it is true that a large segment of the population may not be able to afford such

premium collections, the objective of my study was to examine the preservation, revival, and artistic elevation of Indian crafts through fashion.

However, this also opens important possibilities for fashion education and future designers. Fashion students and emerging designers can adapt this approach by initiating smaller, more economical interventions such as using limited motifs or symbolic elements of traditional art instead of executing entire detailed narratives. This significantly reduces production costs while still sustaining artisan involvement and craft authenticity.

while modern textile techniques such as sublimation, digital printing, and screen-printing offer viable means to create affordable wearable replicas for a wider consumer base, the direct engagement with traditional crafts and artisans remains fundamental. This research demonstrates that the development and promotion of high-value, craft-intensive products encourage craftspeople to innovate through the creation of motifs inspired by Indian art forms, thereby enhancing both artistic recognition and cultural value. The sustained emphasis on handcrafted processes is essential for the long-term viability and sustainability of Indian crafts, and this approach firmly aligns with the core objectives and outcomes of the present study.

Gaurang Shah is a self-designer, but passionate about Indian traditional fashion. His obsession with the India, has taken him close to Indian art because he's admired Indian culture. Don't wants to dilute the purity of Indian art insists he took the challenge to create direct forms and now it has become his signature style which has given him another name after a 'sari man' of Hyderabad. Now he is a textile artist who considers sari a canvas to put Indian art in front of the fashion audience. Gods, mythology, and women are the three categories of Raja Ravi Verma art which were selected by the designer and created in 30 beautiful sarees as a piece of art showcased in an Art gallery for, the first time in India, providing a field and a message that the Indian fashion cannot only be a product but can be piece of art and can be reflected for the decades in the art galleries further. Fast fashion is ruining the planet, so the step for sustainability taken by the Gaurang is extremely appreciable where he has trained women vegetable vendors to create the jamdani, not only trusting them for an extremely challenging project but also making them financially strong in return. They have gifted Gaurang an extremely beautiful piece of heart, which is very close to the heart of the designer,

keeping in view the preference of the clients in this collection, maximum opted mythological stories which have more aesthetic and emotional value in Indian societies, giving some moral lessons.

The Ajanta-inspired collection in Kalamari has also set a new era of motor exploration to the crafts which are near fine arts. 65% of the designers are agreed for the cross-disciplinary collaborations. Maximum of the designers believe that they are comfortable collaborating with the artist for their artwork and the execution.

For the material exploration, results show that 77% fine artists are experimenting with textile materials, whereas the designers are creating their collections, either inspired from or executed in art and artist forms.

Although the fashion designers and artists are ready to take on the challenges of collaborations, but not ready to take the risk of marketing, this research will provide them an insight into the acceptance of such life collections, where they can take art into their fashion. 73% designers are taking inspiration from art, 15% architecture, 7% literature, 6% choose the social theme, 3% for the music and film industry to implement on the traditional wear is a challenge. 56% of people have given a rating of 9 to 10 for the Ajanta-inspired collection of

Rating so far collection indicates that majority has given 9-10 rating to Ajanta inspired collections. Most of the collections of Gaurang Shah got highest star ranking between 4 to 5, which are inspired by Raja Ravi Verma paintings and further the preferences were given to its execution in jamdani. 31% with the clarity of the images in terms of motifs of human forms, 22% for women, 60-61% for animals, whereas birds landscape interior took 9 to 12%.

The rating of the other collections apart from art inspiration has got 2 to 3 in comparison to art art-based collection. The maximum response of the traditional collections inspired by art has been given by the age group of 18 to 25, whose favourite ethnic product was suits, people have opted for secretive, abstract, and floral motifs as their favourite ones and customers like birds and creatures on their attires maximum with 56% results. 86% of people enjoy purchasing goods which are inspired by art and customers prefer the use of crops in the depiction of Indian art, 53% of customers and respondents believe that the interpretation approach of Indian fashion and art is opening up more chances for the art and craft where maximum respondents were strongly agree or agree.

Even though Gaurang Shah's sarees and garments are very expensive and usually bought by rich people, they still help the entire society, especially the artisans who make them. Gaurang is known for reviving and promoting traditional Indian crafts like jamdani weaving, kanjeevaram silk, and khadi and that too without any middle man. These crafts take a lot of time and skill, so they are costly. But by using them in fashion shows, movies, and celebrity outfits, Gaurang Shah brings attention and respect to these age-old crafts. This increases the demand not just for his high-end designs, but also for simpler, more affordable versions made by other weavers and designers. Many weavers now get regular work because Gaurang trains and employs them. In fact, he works with over 700 weavers from different states like Andhra Pradesh, Gujarat, and West Bengal. According to the Ministry of Textiles (2023), more than 7 million artisans depend on handicrafts for their livelihood. So even if only the elite buy Gaurang's original sarees, the demand he creates helps protect Indian traditions and gives stable income to rural weavers, which benefits the society as a whole.

The examples are from the Ambani family where Radhika merchant wears the lehenga which is hand-painted by the artist Burman in 2024, not only this but the national costume of Miss grand international Rachal Gupta is also an example of wearable art whereas the Gaurang Shah has created this kind of collections in 2017.

In the end, I would say India is the only country where craft survives at its last age, it needs only a boost up with contemporary contributions, India is a land of sustainability, khadi-like fabrics are not discovered anywhere, craft of India is a unique identity. The royal textiles of India contain royal messages, Indian art must be explored to get inspiration, motif, look, storytelling, and colour palette to prepare sustainable creations which cannot be disposed of after wearing one rather could be worn with pride representing India. Indian artists should come forward to work for fashion, it will help them to get financial and aesthetic security, whereas young Indian designers should search for the treasure of Indian art which can serve the purpose of making something unique in their collections.



**Figure 4.124 Researcher during the visit at Hyderabad Studio**

Being Indian, promote India, present India and feel proud to be part of the beautiful art, culture and craft community of India.

### **Further Scope of Study**

The study opens up multiple possibilities for future research in the field of fashion and textile studies by examining the art-inspired fashion collections of Gaurang Shah. Researchers may further investigate how diverse Indian folk and fine art forms such as Cheriya painting, blue pottery, and miniature painting are translated into contemporary fashion through textile innovation and design processes. There is also scope to explore interdisciplinary collaborations between artists, designers, and craftspeople, focusing on how such partnerships facilitate the integration of art and fashion while supporting traditional crafts. Additionally, future studies may analyze the impact of these art–fashion craft collaborations on sustainability, cultural preservation, market acceptance, and the global positioning of Indian fashion.

Some other related collections of the designer :



## REFERENCES

1. 2021. Varma 's painting sare recreated on Jamdani Khadi sarees.
2. **A., & Ali, A. J. A. (2021).** Wearable art in Fashion Draping (An innovative design vision inspired by the COVID-19 pandemic). *International Design Journal*, 11(2), 79-87.
3. Aditi Vishnoi, A. V., & Jyotsna Singh, J. S. (2014). Assessing the acceptability of household textiles and apparel designed through foreign art motifs.
4. Agrawal, S. 2018. Wiser Weaves: An Interview with Ace Designer Gaurang Shah. Available from: <https://pinkpeppercorn.in/wiser-weaves-interview-designer-gaurang-shah/>.
5. Agrawal, S.G. Designs of patola and geringsinga comparative study.
6. Ahmed, M. 2020. The Pashmina Shawl. *Fashionable Traditions: Asian Handmade Textiles in Motion*, 59.
7. Anand, A. & Sekhri, S. 2022. Indian Handlooms: Present Scenario and Future Directions.
8. Angelidou, A. (2020). Pop art evolution and its impact on fashion and product design.
9. Angela Paljor, (2020) Express News Service, KNMA. Anand, A. & Sekhri, S. 2022. Indian Handlooms: Present Scenario and Future Directions.
10. ANU. 2020. Gaurang Shah: Threading the journey to the #New Normal. Available from: <https://apparelresources.com/fashion-news/features/gaurang-shah-threading-journey-new-normal/>.
11. Bai, Y., Tan, J., Choi, T.M., & Au, R.(2008). The impact of an artist's authentic identity on fashion brands in fashion design and art collaborations. In *International Foundation of Fashion Technology Institutes (IFFTI). International Conference [IFFTI International Conference]*.
12. Banerjee, S. 2019. Gaurang Shah's Sarisand Sagas.
13. Bengtsen, P. (2017). Fashion Curates Art: Takashi Murakami for Louis Vuitton. In *Fashion Curating. Critical Practice in the Museum and Beyond* (pp.199-212). Bloomsbury Academic.
14. Carol 2022. Indian Arts and Handicrafts - Best 6 Kinds of Souvenirs to Buy in India.

15. Chadha, S. & Mishra, P. An Epitome of Cultural Heritage: Banarasi Saree.
16. Chakrabarti, P. 2018. Gaurang Shah Narrating The Legacy of Jamdani Weaving From Different Parts of India. Available from: <https://www.travelandleisureasia.com/in/trips/the-conscious-traveller/gaurang-shah-jamdani-travel/>.
17. Chantia, S. Fashion in India: from tradition to sustainable contemporisation: an appraisal.
18. Chatterjee, A. 2023. Weaves and Voices: Tracing the Journey of the Indian Saree. *textile*, 21, 224-234.
19. Chaudhary, M., Agarwal, B. & Bhatia, M. 2021. Socio-Economic Condition of Small-Scale Producers in Varanasi: A Case of Banaras Brocade and Saree.
20. Chaudhuri, D. S. & Bhattacharyya, D. S. Baluchari as the cultural icon of west Bengal: reminding the glorious heritage of India.
21. Chowdary, A. 2019. Textile Designer Gaurang Shah weaves new stories for Handlooms. Available from: [https://yourstory.com/weekender/textile-designer-gaurang-shah-weaves-new-stories-for-handlooms?utm\\_pageloadtype=scroll](https://yourstory.com/weekender/textile-designer-gaurang-shah-weaves-new-stories-for-handlooms?utm_pageloadtype=scroll).
22. Chowdhury, E. M. R., Khan, E. A. N. & Hossain, R. 2023. Study on the Presence of Filament Yarn in Jamdani Saree in Bangladesh. *Journal of Textile Science and Technology*, 9, 253-257.
23. Chung, K. Y., & Han, J. Y. (2013). A study on art collaboration types between contemporary art and fashion. *Bulletin of Korean Society of Basic Design & Art*, 14(4), 475-485
24. DAS, M. K. Cultural Symbolism and Handicrafts of Traditional Artisans of India: Case Studies from Padmashali Weavers and Jaapi Artisans.
25. Designers Finding Inspiration in Art TNN, 2008.
26. Desk, E. N. 2022. The Sutr Santati Exhibition Is Being Organised At the National Museum of Delhi. Available from: <https://everythingexperiential.businessworld.in/article/The-Sutr-Santati-Exhibition-Is-Being-Organised-At-National-Museum-Of-Delhi/03-08-2022-440320/>.
27. DKHAR, M. & TIWARI, B. 2020. Traditional ecological knowledge of tribal communities of North East India. *Biodiversitas Journal of Biological Diversity*, 21.
28. Dundoo, S. D. 2018. Gaurang Shah's new collection for Lakme Fashion Week,

- called Anupama, harks back to the era. *Fabulous 50sandswinging60s*[Online]. Available from: <https://www.thehindu.com/life-and-style/fashion/after-mahanati-gaurang-shahs-ode-to-1950s-and-60s-through-his-collection-anupama-at-lakme-fashion-week/article24744607.ece>.
29. Dutta, A. & Maulik, S. R. 2021. Product Diversification and Enhancement of Kotpad Textiles through Printing with Natural Dyes. *Textile Association*, 82, 96- 105.
  30. Expressing Identity, Creativity and Tradition in Contemporary Customary Clothing Design. <https://repository.arizona.edu/handle/10150/194057>
  31. Fabrics of India—Gaurang Shah's Raja Ravi Varma; a weaving novel newsable. [asianetnews.com/lifestyle/fashion](http://asianetnews.com/lifestyle/fashion)
  32. Fashion, S.I. 2017. Gaurang's Outstanding—Chitravali Collection at Lakme Fashion Week 2017. Available from: <https://www.southindiafashion.com/2017/08/gaurang-shah-stunning-chitravali-kalamkari-collection-at-lakme-fashion-week-winter-festive-2017.html>.
  33. Fatema, B.A Study on the Traditional Art of Jamdani Weaving: A Representation of Intangible Bangladeshi Cultural Heritage.
  34. Files, T. T. 2017. Gaurang Shah: A Chitchat with the Master of Weaves. Available from: <https://thetezzyfiles.com/2016/09/05/gaurang-shah-a-chitchat-with-the-master-of-weaves/>.
  35. From Sketch to catwalk by <https://www.vogue.in/author/Divya-Bala><https://www.vogue.in/author>
  36. Ghosh, S. (2020). Madhubani painting—vibrant folk art of Mithila. *Art and Design Review*, 8(2), 61-78.
  37. Goswami, D. 2021. Indian Arts: An Inspiration for Global Fashion Brands. Available from: <https://medium.com/@gw.divyansha/indian-arts-an-inspiration-for-global-fashion-brands-71ac69401ae2>
  38. Gullak 2023. The Fabric of Change: Unravelling the Indian Fashion Industry's Embrace of Artisanal Crafts
  39. Gupta, T. (2012). Textile Crafts and their Contribution to Indian Fashion. *The American Sociological Association ASA*, 2-16.
  40. Gupta, A. H. & Rana, S. Fusing traditional techniques: Sustaining and reinventing traditional textiles. *S. No. Title of Paper Page No.*, 111.
  41. Gupta, M. S. & Rambabu, M. Beautiful Timeless Art: Study on patta varna of

andhra pradesh region (special focus on freehand drawing, motif and natural dyes).

42. Guru, R., Thennarasu, P., Panigrahi, S., & Kumar, R. Study on the Traditional Handloom Textiles in India.
43. Guru, R., Saini, U. & Rani, J. 2023. To Study Famous Ancient Traditional Indian Costumes and Textiles. *Trends in Textile Engineering & Fashion Technology (TTEFT)*, 8, 953-960.
44. Guru, R., Thennarasu, P., Panigrahi, S. & Kumar, R. Study on the Traditional handloom Textiles in India.
45. Handicrafts, I. 2023. Cultural Significance of Indian Handicrafts and How They Can Be a Symbol of Pride. *Indian Handicrafts*. Available from: <https://authindia.com/cultural-significance-of-indian-handicrafts-and-how-they-can-be-a-symbol-of-pride/>.
46. Hawkins, N.(2016). The influence of Ajanta on Indian Modern Art.
47. Hagtvedt, H., & Patrick, V. M. (2008). Art and the brand: The role of visual art in enhancing brand extendibility. *Journal of Consumer Psychology*, 18(3), 212-222.
48. Hegde, M. 2019. Introspection on Regional Traditional Textiles of India into Development of Innovative Fashion Costumes. *Journal of the Textile Association*, 80, 20-24
49. Hwang, C. S. (2015). Influence of consumer attitudes toward fashion art marketing on purchase intention. *The Research Journal of the Costume Culture*, 23(3), 353-367.
50. Ians.2013.Gaurang Shah to present hand-woven designs at LFW. Available from: <https://www.india today.in/lifestyle/lakme-fashion-week-2013/story/gaurang-shah-to-present-hand-woven-designs-at-lakme-fashion-week-156534-2013-03-18>.
51. Ians. 2020. Santati, an exhibition as a tribute to Mahatma, is now immortalised in a book. Available from: <https://Www.Onmanorama.Com/Lifestyle/News/2020/10/02/Santati-Tribute-Mahatma-Immortalised-In-Book.Html>.
52. Indecrafts. 2023. What are handicrafts and different types of handicrafts in India? Available from: <https://indecrafts.com/blogs/news/what-are-handicrafts-and-different-types-of-handicrafts-in-india>.

53. Independence Day Special: Kalamkari, Creating Art On Fabric Paintings in fashion, is art in motion. <https://swirlster.ndtv.com/style/independence-day-special-kalamkari-creating-art-on-fabric-2279514>
54. Ishika. 2021. Handicrafts in India—Checkout the variety and craftsmanship. Available from: <https://www.boontoon.com/blog/famous-handicrafts-of-india/>.
55. Indus Valley Civilization. *Encyclopedia of India*, 2, 258-266. Kenoyer, J.M. (2006). Indus Valley Civilization. *Encyclopedia of India*, 2, 258-266.
56. Jaffer, A. 2023. Gaurang Shah showcases wear able art. *Fashion and Law* [Online]. Available from: <https://www.thehansindia.com/featured/women/designer-gaurang-showcases-whispers-of-loom-for-handloom-day-814321?infinitemscroll=1>.
57. Jain, A. The Costumes and Ornaments Depicted in Indian Sculptural Art Reflect the Changing Fashions of the Societies through the Ages.
58. Jang, E.Y. (2006). An analysis of cases of fashion collaboration strategy. *Journal of Fashion Business*, 10(6), 110-121.
59. Jadhav, S. (2013). Indian handicrafts: Growing or depleting. *IOSR Journal of Business and Management*, 2(15), 7-13.
60. Jha, B. Sujni Embroidery and community of practice in Bihar. International association of design research conference, 2019. 7-10.
61. Joy, A., Wang, J.J., Chan, T.S., Sherry Jr, J.F., & Cui, G. (2014). M(Art) worlds: consumer perceptions of how luxury brand stores become art institutions. *Journal of Retailing*, 90(3), 347-364.
62. Jugalbandi of textiles and techniques <https://www.thehindu.com/>
63. Kalkreuter, B. (2020). Anyone's heritage? Indian fashion design's relationships with craft between local guardianship and valorization of global fashion. *Fashion Practice*, 12(2), 264-287.
64. KAPUR, R. 2018. Significance of Art works and Handicrafts in India. 14.
65. K. Sanjeev., D.Nandini., (2009) <http://www.ifla.org/annual-conference/ifla75/index.htm> Weaving a knowledge tapestry of traditional crafts for modern fashion designers: An Indian experience
66. Kallan, A. (2018). Evolution of Paisley motif of Kashmir: A report on Paisley

- motif of Kashmir. *International Journal of Home Science*, 4(1), 172-180.
67. Khan Majlis, B. 2019. Stripes, Checks, and Flowers: Textile Patterns in the Murals of Lepakshi, South India. *The Textile Museum Journal*, 46, 26-41.
  68. Khaire, M. (2011). The Indian fashion industry and traditional Indian crafts. *Business History Review*, 85(2), 345-366.
  69. Khare, A. 2019. Maheshwari Handloom Weaving Tradition: A living cultural heritage. *e-BANGI Journal*, 16.
  70. Kim, K., Ko, E., Lee, M.A., Mattila, P., & Hoon Kim, K.). Fashion collaboration effects on consumer response and customer equity
  71. Kolarova, P. (2020). Art infashion: The ratification of luxury fashion brands. *International Journal of Fashion Studies*, 7(1), 65-79.
  72. Kumar, R., & Kumar, A. (2022). Virtuosity of raja Ravi Varma and Shyam Benegal's Bhumika—a Visual relation.
  73. Kumar, M. 2022a. Lakmé Fashion Week. Available from: <https://www.tutorials point.com/lakm-fashion-week>.
  74. Kumar, M. 2022b. The Man Behind Saree: Gaurang Shah. Available from: <https://www.tutorials point.com/the-man-behind-saree-gaurang-shah>.
  75. Kumar, N. A. 2023. 'Geographical indications a strategy for marketing of handloom products: evidence from saree industry. *Journal of Contemporary Issues in Business and Government*, 29, 112-120.
  76. Kuldova, T. (2016). Heads against hands and hierarchies of creativity: Indian luxury embroidery between craft, fashion design and art. *Creativity in Transition: Politics and Aesthetics of Circulating Images*, 61-85.
  77. Lantry, J. (2015). *Artisan culture: rethinking sustainability through collaborative exchange between emerging Australian designers and Indian artisans in fashion and textiles*. University of Technology Sydney (Australia).
  78. Limbu, R. K. 2020. Language as Cultural Expression: The Case of Limbu Mundhum and Ritual\* Ramesh Kumar Limbu. *JODEM: Journal of Language and Literature*, 11, 125-141.
  79. Lobo, R. R. 2017. Gaurang Shah's Chitravali seeks to replicate the Ajanta frescoes.
  80. Lyster, S. T.-D. 2022. The Delights of Jamdani Weaving. Available from: <https://www.thetextileatlas.com/craft-stories/jamdani-weaving>.

81. Manocha,R. Curativehandcraftedtextiles.
82. Manohar,P.2016.GaurangShahat Lakme FashionWeekSummerResort2016. Available from: <https://www.southindiafashion.com/2016/04/gaurang-shah-lakme-fashion-week-summer-resort-2016.html>.
83. Mathews, S. 2018. Independence Day Special: Kalamkari, Creating Art On Fabric.
84. Meenakshi,2011, Conference Proceedings 2011 Fashion & Luxury: Between Heritage& Innovation © International Foundation of Fashion Technology Institutes 2011)
85. Metcalfe, J. R. (2010).*Native designers of high fashion: Expressing identity, creativity, and tradition in contemporary customary clothing design*. The University of Arizona.
86. Miller,S.(2007).Fashion as art;Is fashion art? *Fashion Theory*,11(1), 25-40.
87. Mistry,M.2020.Lakmé Fashion Week 2020 Day1:Timeless drapes to stunning hues, Gaurang Shah’s Taramati‘ recreates heritage weaves from the Golconda era. Available from: <https://www.peepingmoon.com/catwalk/news/49908/Lakm-Fashion-Week-Day-Timeless-drapes-to-stunning-hues-Gaurang-Shahs-Taramati-recreates-heritage-weaves-from-the-Golconda-era.html> .
88. Mogha, A. & Sharma, N. R. A study on traditional motifs and techniques of dhabhla and its changes of kutch region.International Conference on Emerging Trends in Design & Arts, 2023. 72-77.
89. Museum, K. L. 2020. Santati: A Tribute to Mahatma Gandhi. Available from: <https://kasturbhai.lalbhaimuseum.com/gallery/santati.php>.
90. Nair, A. R. & Chandramana, S. B. 2020. Contribution of Indian Handloom Industry in Fashion Business: An Atmanirbhar Bharat Perspective.
91. Nair, I. 2017. Check Out The Magnificent Panorama By Gaurang At Lakme Fashion Week. Available from: <https://urbanasian.com/lifestyle/2017/08/check-magnificent-panorama-gaurang-lakme-fashion-week/>.
92. Negi, M., Rani, A., & Singh, A. (2015). New horizon for Saipan (folk art of Uttarakhand) motifs through appliqué. *International Journal of Research–Granthaalayah*, 3(9), 36-48.
93. Nithyaprakash,V.,Niveathitha,S.&Shanmugapriya,V.2021.Indian handloom design innovations and interventions through sustenance lens. *Handloom*

*Sustainability and Culture: Entrepreneurship, Culture and Luxury*, 221-249.

94. Paintings of Verma weaved in 30 saris by Gaurang Shah ready for exhibition worldwide  
<https://www.indulgexpress.com/fashion/designers/2019/dec/10/paintings-of-raj-ravi-varma-weaved-into-33-saris-by-gaurang-shah-ready-for-exhibition-worldwide-20449.html>
95. Patel, N. (2022) The Impact of Architecture Embellishment on Traditional Motifs: A Study.
96. Palem, G. Kalamkari Scroll Narratives of Andhra Pradesh—A Powerful Medium in Sustainable Fashion.
97. Pandya, A., & Vishwakarma, A. (2010). Rogan, the traditional hand-painted textile of Gujarat.
98. Panneerselvam, R., Sriramulu, V., Ramalingam, P. & Prakash, C. 2022. A Study on the Revival of Jamdani Weaving Technique and Kalamkari Drawing—Dyeing Processes of Traditional Kodali Karuppur Sarees. *Journal of Testing and Evaluation*, 50, 1045-1059
99. Patwardhan, S. N. 2022. Kalamkari: A traditional Indian Art Form. Available from: <https://laasyaart.com/kalamkari-a-traditional-indian-art-of-perfection/>.
100. P, C. 2022. FDCI x Lakme Fashion Week 2022: Aditi Rao Hydari dazzles in Gaurang Shah's vivid hand-woven sindoor show. Available from: <https://www.indulgexpress.com/fashion/2022/oct/18/fdci-x-lakme-fashion-week-2022-aditi-rao-hydari-dazzles-in-gaurangs-vivid-hand-woven-sindoor-show-44726.html>
101. Police, I. F. 2012. Lakme Fashion Week Winter/Festive 2012 Available from: <https://punvirdi.wordpress.com/2012/08/05/lakme-fashion-week-winterfestive-2012-day-3/>.
102. Prasad, S. Bishnupur: A Town of Terracotta Temple and Artistic Excellence.
103. Quail, S. (2022). 'The Cloth that Changed the World: India's Painted and Printed Cotton'. Royal Ontario Museum, Toronto, Canada, 12 September 2020–2 January 2022/Cloth that Changed the World: The Art and Fashion of Indian Chintz. Ramratan, A. K. C. & Singh, S. Study of the diversity in rich heritage traditional textile of India.
104. Rana, P. October 21 2019. Fashion designer, Gaurang Shah recreates Raja Ravi

- Varma's paintings on Khadi sarees. *Fashion*[Online]. Available from: <https://luxebook.in/fashion-designer-gaurang-shah-recreates-raja-ravi-varmas-paintings-on-khadi-saris/>.
105. Ranavaade, V.P. 2023. *Indian Sari: Sartoria and Semiotics*, Taylor & Francis.
  106. Rani, A. 2021. Beautiful Timeless Art: Kalamkari Painting. *Journal of Commerce and Trade*, 16, 54-57.
  107. Rizvi, J. 2022. Pashmina Spinners, Weavers and needleworkers. *MARG-Amagazine of the arts*, 73, 52-65.
  108. Rooftop 2022. How do art and fashion intertwine in India?
  109. Roots and leisure <https://www.zoominfo.com/p/Shweta-Rao/2723942339>
  110. Roy, T. 2020. *The crafts and capitalism: handloom weaving industry in colonial India*, Taylor & Francis.
  111. Sareen, S. From Loom to Legacy: Assessing Interventions and Sustainable Strategies for Safeguarding India's Traditional Textile Crafts.
  112. Sengupta, R. 2019. An Artisanal History of Kalam? *Journal of Textile Design Research and Practice*, 7, 25-37.
  113. Service, I.-A.N. 2015. Lakme Fashion Week 2015: Gaurang Shah To Unveil Kalpavriksha Collection. Available from: <https://www.india.com/entertainment/lakme-fashion-week-2015-gaurang-shah-to-unveil-kalpavriksha-collection-315045/>.
  114. Shankar, A. 2019. Santati: Mahatma Gandhi Then. Now. Next at NGMA, Mumbai interprets khadi in various ways. Available from: <https://www.architecturaldigest.in/content/ngma-mumbai-khadi-lavina-baldota-mahatma-gandhi/> [Accessed 2].
  115. Sharma, A. 2015. Lakme Fashion Week WF2015: Gaurang Shah's Samyukta Revives Tradition. Available from: <https://www.boldsky.com/fashion/trends/lakme-fashion-week-winter-festive-2015-gaurang-shah-samyukta-082733.html>.
  116. Sharma, M., & Maheshwari, S. Designing of Indo-Western Garments Influenced from Different Indian Classical Dance Costumes
  117. Sehgal Meenakshi (2011) The Role of Luxury Fashion in Reviving Heritage

- Fashion Arts <https://iffti.org/downloads/papers-presented/xiii->
118. Shawon, M.T.R., Tanvir, R., Shifa, H.F., Kar, S. & Jubair, M. I. Jamdanimotif generation using conditional GAN. 2020 23rd International Conference on Computer and Information Technology (ICCIT), 2020. IEEE, 1-6.
  119. Shetty, A. 2017. Lakmé Fashion Week Summer/Resort 2017: Tabu Glitters In Gold As She Turns Showstopper For Gaurang Shah. Available from: <https://www.india.com/entertainment/lakme-fashion-week-summer-resort-2017-tabu-glitters-in-gold-as-she-turns-showstopper-for-gaurang-shah-1813999/>.
  120. Singh, G., & Kumar, A. A. (2019) Comparative study of preference of kitsch, minimalism, and Indian folk art among lifestyle of young adults.
  121. Singh, S. & Gupta, A. H. Crafting lives: Redefining culture and artisan lives through the revival of crafts in the state of Punjab, India. *Functional Textiles and Clothing*, 2019. Springer, 407-425.
  122. Singh, S. & Gupta, A. H. 2020. Unseen, unheard, unnamed: The matchless and unsung heroes of the textile art and craft of Rajasthan.
  123. South India Fashion. 2018. <https://www.thehindu.com/life-and-style/fashion/after-mahanati-gaurang-shah-s-ode-to-1950s-and-60s-through-his-collection-anupama-at-lakme-fashion-week/article24744607.ece>. Available from: <https://www.southindiafashion.com/2018/02/gaurang-neel-collection-at-lakme-fashion-week-2018.html>.
  124. South India Fashion. 2019. Gaurang's Spectacular Peshwai' Collection at the Lakme Fashion Week. Available from: <https://www.southindiafashion.com/2019/08/gaurang-peshwai-paithani-collection-lakme-fashion-week.html>.
  125. Srivastava, A. & Saxena, A. 2022. Pattu Weaving: A Sustainable Fabric Manufacturing Technique. *vol*, 1, 299-305.
  126. Sur, K. 2019. Give Indian Jamdani Art The Museum It Deserves Says Gaurang Shah. Available from: <https://www.herzindagi.com/fashion/give-indian-jamdani-art-the-museum-it-deserves-says-gaurang-shah-article-74181>
  127. Team, M.A. C. 2023. Sutr Santati: Then. Now. Next. Stories of India Woven in Thread. Available from: <https://museums.victoria.com.au/media-releases/sutr-santati-then-now-next-stories-of-india-woven-in-thread/>.
  128. Textile crafts and their contribution in Indian fashion by

- [https://www.academia.edu/2133459/Textile\\_Crafts\\_and\\_their\\_contribution\\_in\\_In\\_dian\\_Fashion](https://www.academia.edu/2133459/Textile_Crafts_and_their_contribution_in_In_dian_Fashion)
129. The difficulty of practicing fine artists in making a living by Thom (2017). <https://www.amazon.in/difficulty-practising-artists-making-living-ebook/dp/B076JRNf88>
  130. Triveni. 2014. Gaurang S Lakme Fashion Week Winter/Festive 2014. Available from: <https://trivenifashions.wordpress.com/2014/08/27/gaurang-s-lakme-fashion-week-winterfestive-2014/>.
  131. Vats, N. (2013). Role of Traditional Textile Hand Prints of Barmer in Employment Generation. *IOSR Journal Of Humanities And Social Science (IOSR-JHSS)* 18 (2), 59-62.
  132. Varshney, S., Singh, S., Lakshmi, C. V., & Patvardhan, C. (2023, March). Traditional Indian Textiles Classification using Deep feature fusion with Curvelet transforms. In *2023 6<sup>th</sup> International Conference on Information Systems and Computer Networks (ISCON)* (pp. 1-5). IEEE.
  133. Venkatasamy (2015) Fashion trends and its impact on society [https://www.researchgate.net/publication/282571020Fashion\\_trends\\_and\\_their\\_impact\\_on\\_the\\_society](https://www.researchgate.net/publication/282571020Fashion_trends_and_their_impact_on_the_society)
  134. Verma, A., & Gupta, I. (2015). Indian Rasa manifestation in the motifs of Saharanpur woodcraft. *Am Int J Res Humanit Arts Soc Sci*, 9(1), 17.
  135. Vogelsang-Eastwood, G. & Vogelsang, W. 2021. *Encyclopedia of Embroidery from Central Asia, the Iranian Plateau and the Indian Subcontinent*, Bloomsbury Visual Arts.
  136. Wang, L. (2016, April). Design aesthetic perspective of knitting clothing colour study. In *International Conference on Education, Management and Computing Technology (ICEMCT-16)* (pp. 728-730). Atlantis Press.
  137. Wang, Z. (2017). Analysis on application of traditional arts and crafts in exhibition design. *Open Journal of Social Sciences*, 5(4), 85-89.
  138. Weaving Heritage: the art and legacy of kuppadam pattu sarees in andhra pradesh, ShodhKosh Journal of Visual and Performing Arts.
  139. Yadav, U. S., Tripathi, R. & Tripathi, M. A. 2022. One district one product (ODOP) of Uttar Pradesh: New initiative for developing Global Handicraft Index. *Int. J. Adv. Multidiscip. Res*, 9, 1-23.

140. Yasmin,S.,Saha,S.&Akhter,I.2022.Nation branding through jamdani.  
*journalof business administration*, 19.
141. Your handloom handbook; 10 designers who are reviving the magic of Indian weaver by, [www.popxo.com/2020/04/designers-who-are-reviving](http://www.popxo.com/2020/04/designers-who-are-reviving)
142. Yun, M. H., & Choi, J. W. (2018). Louis Vuitton Fashion Houses Art Collaboration Case Studies & Art Marketing Semantic Analysis. *Journal of Integrated Design Research*, 17(3), 79-92.
143. Zeba Yasmin & Agrawal, N. 2023. Design Intervention in Jamdani Motif Development. *IJFMR*, 5.
144. <https://www.youtube.com/watch?v=rsLmiJ1VWvY>
145. <https://www.knma.in/knma-art-x-fashion-series>
146. [https://r.search.yahoo.com/\\_ylt=AwrX\\_Ua5ySVnqwIAJ3m7HAX.;\\_ylu=Y29sbwNzZzMEcG9zAzEEdnRpZAMEc2VjA3Ny/RV=2/RE=1731739322/RO=10/RU=https%3a%2f%2fwww.academia.edu%2f10308676%2f\\_Art\\_and\\_Couture\\_The\\_Collaborations\\_by\\_shelly\\_jyoti/RK=2/RS=N1IRky9eeJQEtzhHCyNibMG3ABs-](https://r.search.yahoo.com/_ylt=AwrX_Ua5ySVnqwIAJ3m7HAX.;_ylu=Y29sbwNzZzMEcG9zAzEEdnRpZAMEc2VjA3Ny/RV=2/RE=1731739322/RO=10/RU=https%3a%2f%2fwww.academia.edu%2f10308676%2f_Art_and_Couture_The_Collaborations_by_shelly_jyoti/RK=2/RS=N1IRky9eeJQEtzhHCyNibMG3ABs-)
147. <https://www.iosrjournals.org/iosr-jhss/papers/Vol20-issue2/Version-4/I020245357.pdf><https://www.semantic-scholar.org/paper/Adaptation-of-designs-for-textile-products-inspired-Gupta-Gangwar/9335b7576603702420b220a380f3f06d71a8607e>
148. [https://www.researchgate.net/publication/362625635\\_Study\\_on\\_the\\_Traditional\\_Handloom\\_Textiles\\_inIndia](https://www.researchgate.net/publication/362625635_Study_on_the_Traditional_Handloom_Textiles_inIndia)
149. <https://www.thehindu.com/life-and-style/fashion/Cactus-denim-and-some->
150. <https://www.i-scholar.in/index.php/Ajhs/article/view/63340>
151. [https://www.worldwidejournals.com/paripex/recent\\_issues\\_pdf/2013/February/a-comparison-study-between-rajput--mughal-indian-miniature-paintings-February\\_2013\\_7190093637\\_7805119.pdf](https://www.worldwidejournals.com/paripex/recent_issues_pdf/2013/February/a-comparison-study-between-rajput--mughal-indian-miniature-paintings-February_2013_7190093637_7805119.pdf)
152. <https://www.all-research-journal.com/archives/2017/vol3issue7/PartK/3-7-128-924.pdf>

153. [https://www.researchgate.net/publication/367946110\\_Inlay\\_Of\\_The\\_Taj\\_Mahal\\_An\\_Inspiration\\_For\\_Surface\\_Ornamentation\\_on\\_High\\_Fashion\\_Garments](https://www.researchgate.net/publication/367946110_Inlay_Of_The_Taj_Mahal_An_Inspiration_For_Surface_Ornamentation_on_High_Fashion_Garments)
154. <https://www.linkedin.com/pulse/when-fashion-meets-art-5-interesting-collaborations-benedetta-cerri>
155. [https://www.researchgate.net/publication/333730035\\_Elucidation\\_of\\_relationship\\_between\\_clothing\\_silhouette\\_and\\_motifs\\_with\\_Indian\\_Mughal\\_architecture](https://www.researchgate.net/publication/333730035_Elucidation_of_relationship_between_clothing_silhouette_and_motifs_with_Indian_Mughal_architecture)
156. <https://fashion-history.love-to-know.com/fashion-history-eras/wearable-art>
157. <https://www.scoop-whoop.com/fashion/12-leading-indian-fashion-designers-tell-us-how-art-has-inspired-their-work-we-re-honestly-fascinated/ref=clipboardcopy>
158. [https://www.researchgate.net/publication/352555193\\_effects\\_of\\_art\\_trends\\_on\\_fashion](https://www.researchgate.net/publication/352555193_effects_of_art_trends_on_fashion)
159. [https://www.researchgate.net/publication/333730035\\_Elucidation\\_of\\_relationship\\_between\\_clothing\\_silhouette\\_and\\_motifs\\_with\\_Indian\\_Mughal\\_architecture](https://www.researchgate.net/publication/333730035_Elucidation_of_relationship_between_clothing_silhouette_and_motifs_with_Indian_Mughal_architecture)
160. [https://www.researchgate.net/publication/366730272\\_The\\_Impact\\_of\\_Architecture\\_Embellishment\\_on\\_Traditional\\_Motifs\\_A\\_Study](https://www.researchgate.net/publication/366730272_The_Impact_of_Architecture_Embellishment_on_Traditional_Motifs_A_Study)
161. <https://repository.arizona.edu/handle/10150/194057>
162. <https://www.vogue.co.uk/article/fashion-and-art-collaborations>
163. <https://www.vervemagazine.in/fashion-and-beauty/coutural-canvases-where-art-and-fashion-meet>
164. <https://www.cambridge.org/core/journals/business-history-review/article/abs/indian-fashion-industry-and-traditional-indian-crafts/84FA9C8AEC51227AF63ADB034D5C70A9>
165. [https://iraj.in/journal/journal\\_file/journal\\_pdf/2-338-148903665856-58.pdf](https://iraj.in/journal/journal_file/journal_pdf/2-338-148903665856-58.pdf)
166. [https://www.researchgate.net/publication/319483451\\_Handloom\\_sector\\_in\\_india\\_a\\_literature\\_review\\_of\\_government\\_reports](https://www.researchgate.net/publication/319483451_Handloom_sector_in_india_a_literature_review_of_government_reports)
167. <https://textile-value-chain.in/in-depth-analysis/articles/traditional-textiles/indian-heritage-an-inspiration-for-international-fashion/>
168. [https://www.researchgate.net/publication/354153079\\_Behind\\_the\\_scenes\\_Hidden\\_stories\\_of\\_Craftswomen\\_of\\_Punjab\\_India](https://www.researchgate.net/publication/354153079_Behind_the_scenes_Hidden_stories_of_Craftswomen_of_Punjab_India)
169. [https://www.academia.edu/26770234/\\_The\\_third\\_factor\\_Connecting\\_art\\_and\\_fashion](https://www.academia.edu/26770234/_The_third_factor_Connecting_art_and_fashion)

170. [https://r.search.yahoo.com/\\_ylt=Awr1QWorXR5nPgIANk67HAX.;\\_ylu=Y29sbwNzZzMEcG9zAzIEdnRpZAMEc2VjA3Ny/RV=2/RE=1731252779/RO=10/RU=https%3a%2f%2fwww.researchgate.net%2fpublication%2f377320906\\_Sustainable\\_Luxury\\_Fashion\\_in\\_India\\_A\\_Case\\_of\\_Grassroot\\_by\\_Anita\\_Dongre/RK=2/RS=IB.RKiG03ScpIRQwlUu9X5O.S9E-](https://r.search.yahoo.com/_ylt=Awr1QWorXR5nPgIANk67HAX.;_ylu=Y29sbwNzZzMEcG9zAzIEdnRpZAMEc2VjA3Ny/RV=2/RE=1731252779/RO=10/RU=https%3a%2f%2fwww.researchgate.net%2fpublication%2f377320906_Sustainable_Luxury_Fashion_in_India_A_Case_of_Grassroot_by_Anita_Dongre/RK=2/RS=IB.RKiG03ScpIRQwlUu9X5O.S9E-)
171. <https://www.grazia.co.in/people/this-artist-can-customise-your-luxury-handbags-shoes-and-more-4212.html>
172. [https://www.researchgate.net/publication/282571020\\_Fashion\\_trends\\_and\\_their\\_impact\\_on\\_the\\_society](https://www.researchgate.net/publication/282571020_Fashion_trends_and_their_impact_on_the_society)
173. <https://www.ijariit.com>
174. [https://books.google.co.in/books?id=ohvzDwAAQBAJ&pg=PA2&dq=indian+Fashion+and+indian+art+relationship&hl=en&newbks=1&newbks\\_redir=1&sa=X&ved=2ahUKEwiMnovsorGJAxUn1zgGHXvZCW0Q6AF6BAgIEAIAI](https://books.google.co.in/books?id=ohvzDwAAQBAJ&pg=PA2&dq=indian+Fashion+and+indian+art+relationship&hl=en&newbks=1&newbks_redir=1&sa=X&ved=2ahUKEwiMnovsorGJAxUn1zgGHXvZCW0Q6AF6BAgIEAIAI)
175. <https://blog.anuprerna.com/blog-details/blending-brands-the-story-of-collaboration-in-fashion-industry/437107>
176. <https://www.jobsforfashion.com/the-power-of-collaboration-in-indian-fashion-brands/>
177. <https://youtu.be/aZXv21nEmvw>
178. [https://youtu.be/5w\\_n5Mbq1Tc](https://youtu.be/5w_n5Mbq1Tc)
179. <https://youtu.be/iTP11AeFZFc>
180. <https://youtu.be/5G1q4YEm7kM>
181. <https://youtu.be/td33f1vu-Yk>
182. <https://youtu.be/tRItUEtTnGE>
183. <http://www.youtube.com/watch?v=Necdul8soT8>
184. <https://youtu.be/MTRLdAp8ErQ>
185. <https://youtu.be/-fbox1Yyr3w>
186. <https://youtu.be/Vfv0JB5Gqns>
187. <https://www.youtube.com/>

188. <https://youtu.be/Y2sbYmaQd6Q>
189. [https://www.google.com/imgres?imgurl=https%3A%2F%2Flookaside.instagram.com%2Fseo%2Fgoogle\\_widget%2Fcrawler%2F%3Fmedia\\_id%3D3483377437172623161&tbnid=cs51FKF37IVLKM&vet=1&imgrefurl=https%3A%2F%2Fwww.instagram.com%2F\\_rachelgupta%2Fp%2FDcXcVaESFZ2%2F&docid=WnDe607OCmzBOM&w=1440&h=1800&source=sh%2Fx%2Fim%2Fm1%2F3&kgs=ad97bd9bfe8be969&shem=ab me%2Ctrie](https://www.google.com/imgres?imgurl=https%3A%2F%2Flookaside.instagram.com%2Fseo%2Fgoogle_widget%2Fcrawler%2F%3Fmedia_id%3D3483377437172623161&tbnid=cs51FKF37IVLKM&vet=1&imgrefurl=https%3A%2F%2Fwww.instagram.com%2F_rachelgupta%2Fp%2FDcXcVaESFZ2%2F&docid=WnDe607OCmzBOM&w=1440&h=1800&source=sh%2Fx%2Fim%2Fm1%2F3&kgs=ad97bd9bfe8be969&shem=ab me%2Ctrie)

## QUESTIONNAIRE

### Objective 1

**To explore the relationship between Indian art and national fashion as expressed through Indian handicrafts.**

#### Section A: Respondent Profile

1. **Name:**  
(Optional)
2. **Profession:**
  - Fashion Designer
  - Fashion Faculty
  - Fashion Student
  - Artisan (Craftsperson)
  - Entrepreneur

#### Section B: Understanding of National Fashion

3. **In your opinion, national fashion is best described as:**
  - Fashion that incorporates Indian handicrafts
  - Fashion that comprises Indian silhouettes
  - Fashion that incorporates Indian themes
  - Fashion inspired by Indian culture
  - All of the above
4. **What is your opinion on the collaboration between fashion and art in India?**
  - Profitable
  - Profitable but challenging in execution
  - Art is used mainly as a decorative element in clothing
  - Art serves as a motif bank for fashion
  - Unprofitable due to high costs
  - Challenging because artisans find it difficult to justify artistic expression
  - Challenging due to inadequate compensation for artisans

### **Section C: Art Execution in Fashion**

5. **What do you consider the most effective method of incorporating Indian art into fashion?**
- Sublimation
  - Printing
  - Digital printing
  - Hand painting
  - Handicraft / Traditional embroidery
6. **How can art be integrated into the fashion industry?**
- Direct composition on clothing using appropriate media
  - Direct use of suitable handicrafts supporting both art and craft
  - Indirectly as inspiration, not immediately visible to the audience
  - Indirect exploration through motif development
7. **Has Indian art served as an inspiration for any of your design collections?**
- Yes
  - No
  - Maybe
8. **Have you created any design collection inspired by any form of art?**
- Yes
  - No
  - Maybe
9. **If yes, please specify the collection and method of execution:**
10. **How was the execution carried out?**
- Handicraft
  - Direct hand painting
  - Exploration of silhouettes
  - Printing / Sublimation
  - Other (please specify): \_\_\_\_\_

## **Section D: Art Inspiration and Value Perception**

**11. Which of the following best describes your source of inspiration?**

*(Mark only one)*

- Ancient Indian art
- Indian architecture
- Works of renowned Indian masters
- Works of contemporary Indian artists
- Tribal Indian art
- Other Indian art forms (pottery, clay, etc.)

**12. Was the pricing of an art-inspired collection higher than that of a non-art-based collection?**

- Yes
- No
- Maybe

**13. Indian art is better suited to Indian silhouettes.**

- Strongly agree
- Agree
- Disagree
- Strongly disagree
- Neutral

**14. Which handicraft, in your opinion, best represents Indian art?**

- Kalamkari
- Madhubani
- Pattachitra
- Gond
- Chikankari
- Weaving
- Kangra painting

Tanjore painting

Warli

**15. Incorporating Indian art elements into handicrafts can revive traditional crafts.**

Strongly agree

Agree

Disagree

Strongly disagree

Neutral

**16. Fine artists can depict realistic forms more effectively than craftspeople.**

Strongly agree

Agree

Disagree

Strongly disagree

Neutral

**17. The incorporation of Indian art has increased the value of your product.**

Strongly agree

Agree

Disagree

Strongly disagree

Neutral

#### **Section E: Collaboration, Ethics, and Market Challenges**

**18. Have you collaborated with Indian artists for any label or project?**

Yes

No

I do not have a label yet

**19. Which method do you most support for integrating Indian art into fashion?**

Hand painting

- Digital painting
- Mixed media
- Pure handicraft-based execution

**20. Your preferred style for depicting human figures as motifs:**

- Mythological / Ritualistic
- Folk / Imaginative

**21. Depicting celestial (God/Goddess) figures on textiles is controversial.**

- Strongly agree
- Agree
- Disagree
- Strongly disagree
- Neutral

**22. Expressing art in fashion is challenging because:**

- No craft can adequately justify artistic expression
- The cost of artistic execution is high
- Craftspeople are reluctant to experiment with new motifs or themes
- Art focuses on aesthetics, while craft is often driven by commercial value

**23. Marketing art-based fashion collections is difficult because:**

- Clients find art forms difficult to understand
- Customers do not sufficiently appreciate art
- Customers hesitate to experiment with their appearance

**24. Society is emotionally connected to its history, legacy, and culture, especially in clothing.**

- Strongly agree
- Agree
- Disagree
- Strongly disagree
- Neutral

25. Which Indian art tradition inspired this collection?

*(Mark only one)*

- Ajanta
- Tanjore
- Ellora
- Indus Valley
- Folk art

26. How would you rate this collection?



- 1
- 2
- 3
- 4
- 5

**Objective II-To document the development and emergence of new materials inboth art and fashion.**

**Section A: Respondent Profile**

**1. Profession**

- Fashion Designer
- Fashion Faculty
- Fashion Student
- Fine Artist
- Artisan / Craftsperson
- Entrepreneur

**2. Age Group**

- Below 25
- 25–35
- 36–45
- 46–55
- Above 55

**3. Gender**

- Male
- Female
- Prefer not to say

**Section B: Material Exploration and Creativity**

**4. You explore diverse materials in your creative practice because:**

- It helps establish a unique or signature style
- Innovation requires material experimentation
- Traditional techniques feel limiting
- Creativity should not be restricted by material boundaries
- New materials help emerging artists/designers gain recognition
- It allows presentation of fresh and unconventional concepts

5. **Have you participated in any cross-disciplinary collaboration?**

- Yes
- No
- Not yet, but open to it

### **Section C: Interdisciplinary Collaboration**

6. **If yes, your collaborations have been with (multiple responses allowed):**

- Science (medical, biological, etc.)
- Technology
- Engineering (civil/mechanical)
- Entertainment (music, dance, theatre)
- Marketing / Branding
- Fashion designers
- Visual artists

7. **Do you believe your choice of medium differentiates your work from others?**

- Yes
- No
- Maybe

8. **Do you identify yourself as a fine artist?**

- Yes
- No

9. **Do you identify yourself as a fashion designer?**

- Yes
- No

### **Section D: Material Usage**

10. **What types of materials do you use in your work?**

- Textile-based materials (fabrics, threads, laces, buttons etc)
- Fine art materials (paints, printing inks, etc)
- Metals

- Plastic waste
- Medical or industrial waste
- Combination of multiple materials
- Other (please specify): \_\_\_\_\_

**11. The materials you use contribute to your signature style.**

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree

**12. Using distinct materials helps clearly differentiate interdisciplinary practices.**

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree

**Section E: Collaboration Value and Economics**

**13. If given an opportunity to collaborate with a fashion designer, you would:**

- Participate depending on the concept
- Participate depending on financial value
- Participate for creative exploration and challenge
- Prefer not to collaborate

**14. Do you feel adequately valued (financially and creatively) for your work?**

- Yes
- No
- Sometimes

**15. On average, what is the price range of your product/work?**

- ₹500–2,500

- ₹2,500–5,000
- ₹5,000–10,000
- ₹10,000–25,000
- Above ₹25,000

#### **Section F: Product Orientation and Inspiration**

**16. Your primary product category includes:**

- Decorative objects
- Fashion accessories (jewellery, bags, belts)
- Apparel / garments
- Fine art works

**17. Do you prefer artistic prints or surface design in your work?**

- Yes
- No
- Sometimes

**18. Preferred sources of inspiration for interdisciplinary projects:**

- Art
- Architecture
- Social themes
- Literature
- Music / Performance arts

#### **Section G: Application in Fashion Context**

**19. Would you like to apply your artistic skills to fashion collections?**

- Yes
- No
- May be

**20. If yes, which materials would you prefer for fashion-based projects?**

- Fine art tools (paint, spray, stencil, screen printing)
- Block printing using natural or synthetic dyes
- Experimental use of textile waste (threads, fabric remnants, components)

## **Section H: Case-Based Evaluation**

21. **Please rate the collection inspired by Ajanta Art and executed using Kalamkari craft:**

*(Likert Scale)*

1  2  3  4  5  6  7  8  9  10

**Objective III-To historically revive the less popular paintings of Indian artists and handicrafts used by Indian designer.**

## **Section A: Design Philosophy & Artistic Identity**

1. **Has your academic or self-directed study of Indian art influenced your design journey?**  
 Yes  No  To some extent
2. **Which aspect do you consider central to your design perfection?**  
 Colour  
 Texture  
 Craft  
 Design  
 All of the above
3. **If described as a ‘patriotic designer’, how would you justify this identity?**  
 Promotion of Indian art  
 Promotion of Indian crafts  
 Use of Indian silhouettes  
 Holistic representation of Indian culture
4. **Do you consider yourself more of a textile artist than a fashion designer?**  
 Yes  No  Both

## **Section B: Art, Craft, and Material Experimentation**

5. **Your work is known for experimenting with diverse materials. What motivates this approach?**  
 Passion for experimentation  
 Design requirements  
 Product uniqueness

- Brand strategy
- Client appreciation

6. **Do you believe traditional crafts require new motifs to sustain themselves today?**

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree

7. **Do you feel contemporising traditional art interferes with its legacy?**

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree

### **Section C: Revival of lesser-known art forms**

8. **What drives your choice to revive less popular Indian paintings through fashion?**

- Cultural responsibility
- Sustainability of heritage
- Artistic challenge
- Need for documentation

9. **Do you believe paintings translated as motifs can convince customers as effectively as traditional craft motifs?**

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree

10. **Which elements of Indian art attract you most?**

- Colours
- Motifs
- Themes
- Expressions

11. **What types of art do you admire most?**

- Classical
- Realistic
- Abstract

12. **Preferred motif types in art:**

- Figurative

- Floral
- Geometric / Pattern-based

**Section D: Santati & Chitravali Collections (Core case studies)**

**13. To what extent do you feel you justified art and craft in *Santati* and *Chitravali*?**

- Art  Craft  Both

**14. Why were these collections exhibited in art galleries rather than presented only on fashion ramps?**

*(Open-ended)*

**15. What were the major challenges faced by artisans during these experimental collections?**

*(Open-ended)*

**16. Were artisans comfortable depicting figurative and mythological subjects?**

- Yes  No  Initially hesitant

**17. How did you determine silhouettes for these art-based collections?**

*(Open-ended)*

**Section E: National fashion perspective**

**18. According to you, national fashion represents:**

- Indian art
- Indian crafts
- Indian silhouettes
- A combination of all

**19. Do you believe Indian art best complements Indian silhouettes?**

- Strongly agree  Agree  Neutral  Disagree  Strongly disagree

**20. Is your design approach aligned with the idea of national fashion?**

- Strongly agree  Agree  Partially agree

## **Section F: Market Response & Client Perception**

**21. How did client response differ for art-intensive collections compared to conventional ones?**

- More positive
- Average
- Limited due to cost

**22. Do limited-edition collections enhance client interest?**

- Strongly agree
- Agree
- Partially agree

**23. Do clients generally understand art-based motifs?**

- Yes
- No
- Sometimes

## **Section G: Legacy, Sustainability & Future Direction**

**24. Do you believe fashion can play a role in preserving endangered art forms?**

- Yes
- No
- To some extent

**25. How do art-based collections align with your overall brand philosophy?**  
*(Open-ended)*

**26. What future directions do you envision for art–fashion–craft collaborations?**

*(Open-ended)*

## **Section H: Concluding reflective questions**

**27. How would you describe your career in three words?**

- Culture-driven
- Craft-focused
- Heritage-led

**28. What core value do you believe young designers must adopt today?**

- Sustainability
- Craft preservation
- Cultural responsibility

29. Do you believe traditional designs can ever become outdated?

- Yes  No  They continuously evolve

**A. Exhibition, audience & institutional context**

1. Why was *Chitravali* not showcased in a museum context?

(Probe: exhibition intent, audience engagement, institutional boundaries between art and fashion)

2. What do you hope viewers and wearers take away from experiencing your art-based fashion collections?

3. How do gallery audiences differ from fashion audiences in responding to art-based collections such as *Santati* and *Chitravali*?

**B. Artistic influence & selection criteria**

4. If you were to take inspiration from miniature paintings, which craft would you choose to translate such art, and why?

5. What criteria guided your selection of Ajanta paintings for reinterpretation in textile form?

6. What aspects of Raja Ravi Varma's art do you find most influential while translating it into fashion?

- Narrative  
 Figurative realism  
 Colour palette  
 Cultural symbolism

7. Was it challenging to reinterpret the work of a modern art master Raja Ravi Varma into textiles? If yes, how did you address this challenge?

**C. Process, Technique & Craft Negotiation**

8. How did you technically ensure accuracy in translating paintings into woven or textile formats without image reversal?

(Probe: loom setting, planning, artisan coordination)

9. Which process was more challenging: thread dyeing for the Raja Ravi Varma project or Kalamkari execution for *Chitravali*? Why?

10. Did you ever feel that a particular craft technique limited the artistic intent, requiring a change in execution strategy?

**D. Ethics, Sensitivity & Cultural Negotiation**

11. How were figurative and mythological motifs negotiated with artisans, especially where religious or cultural sensitivities existed?
12. Have any of your art-based collections depicting deities or mythological figures ever faced resistance or controversy? How was it addressed?

**E. Direct V/S. Indirect Art representation**

13. Many designers use art as abstract inspiration. What motivates your choice to depict art in a direct and identifiable form?
14. Do you believe direct representation strengthens or risks diluting the legacy of traditional art?

**F. Broader Artistic Engagement**

15. Have you ever incorporated Western art influences into your collections? If yes, how did you contextualize them within Indian fashion?
16. Do you admire any contemporary Indian artists whose work resonates with your design philosophy?
17. What is your favourite ancient Indian art form, and why does it continue to inspire you?

**G. Client Response & Feedback**

18. Do you actively seek feedback from clients on art-based collections? How does it influence future design decisions?
19. Do clients generally understand the art narratives embedded within your collections, or do they engage more with visual aesthetics?

**H. Art–Fashion Relationship (Reflective)**

20. In your view, is art a necessity in fashion or a complementary element?
21. How would you define Indian art in your own words?
22. How important is art in shaping a long-term, culturally rooted fashion identity?

## **I. Future Orientation**

- 23. If commissioned to depict indian art on western silhouettes, how would you approach such a project?**
- 24. Have you ever considered collaborating with fine artists to interpret complex art narratives in fashion? If yes, in what capacity?**
- 25. How do *Santati* and *Chitravali* align with your long-term brand philosophy and future vision?**

### **Objective IV – To technically and aesthetically analyze the design collections of Gaurang Shah.**

#### 1. Occupation

- Designer
- Faculty Fine Arts
- Faculty design
- Artist

2. Collection 1 Santati / Khadi a canvas: Rate all 38 collections, technical for execution in Jamdani technique in Santati sarees in the right side based on how well it captured the essence of Raja Ravi Varma 's paintings on the left.

5-extremely beautiful, 4 very beautiful, 3 beautiful, 2 average, 1 below average

3. Category 1 women option A-woman with the landscape, painting name, Varini Rate the collection (Lincert scale 1-5)

4. Category 1 women option, A woman with landscape painting name, Vasantika rate the overall appeal in comparison to painting (Lincert scale 1-5)

5. Category 1 women option A-woman with the landscape, painting name, Padmini  
Rate the collection (Lincert scale 1-5)

6. Category 1 women option A-woman with the landscape, painting name, Mohini Rate the collection (Lincert scale 1-5)

7. Category 1 women option A-woman with the landscape, painting name, Lady in moon light  
Rate the collection (Lincert scale 1-5)

8. Category 1 women option A-woman with the landscape, painting name, Hamsa

Damyanti Samvaad

Rate the collection (lincert scale 1-5)

9.Category 1 women option A-woman with the landscape, painting name, The Sita Banvaas

Rate the collection (lincert scale 1-5)

10.Category 1 women option A-woman with the landscape, painting name, Sita Rate the collection (lincert scale 1-5)

11.Category 1 women option A-woman with the landscape, painting name, Shrada Rate the collection (lincert scale 1-5)

12.Category 1 women option A-woman with the landscape, painting name, Vasantsena Rate the collection (lincert scale 1-5)

13.Category 1 women option A-woman with the landscape, painting name, Mahananda Rate the collection (lincert scale 1-5)

14.Category 1 women option A-woman with the landscape, painting name, Priyadarshika Rate the collection (lincert scale 1-5)

15.Category 1 women option A-woman with the landscape, painting name, Keechaka Rate the collection (lincert scale 1-5)

16.Category 1 women option A-woman with the landscape, painting name, Portrait of a lady

Rate the collection (lincert scale 1-5)

17.Category 1 women option A-woman with the landscape, painting name, Tara Rate the collection (lincert scale 1-5)

18.Category 1 women option A-woman with the landscape, painting name, women holding a fruit Rate the collection (lincert scale 1-5)

19.Category 2 Mythology painting-Urvashi

Rate the collection (lincert scale 1-5)

20.Category 2 Mythology painting–Arjun subhadra

Rate the collection (lincert scale 1-5)

21.Category 2 Mythology painting–Sita Rate the collection (lincert scale 1-5)

22. Category 2 Mythology painting–Bharat Bhet Rate the collection (lincerts cale 1-5)
23. Category 2 Mythology painting–Bhismas promise Rate the collection (lincert scale 1-5)
24. Category 2 Mythology painting–Shakuntala Rate the collection (lincert scale 1-5)
25. Category 2 Mythology painting–Shakuntala Sakhi Rate the collection (lincert scale 1-5)
26. Category 2 Mythology painting–Krishna shishtai Rate the collection (lincert scale 1-5)
27. Category 2 Mythology painting–Keechaka Seirandhiri Rate the collection (lincert scale 1-5)
28. Category 2 Mythology painting–Radhe Krishna Rate the collection (lincert scale 1-5)
30. Category 2 Mythology painting–Sita bhumi pravesh Rate the collection (lincert scale 1-5)
31. Category 2 Mythology painting–Madala rutudwaja Rate the collection (lincert scale 1-5)
32. Category 3 God/Godesses painting–Vishnu Garudavahan Rate the collection (lincert scale 1-5)
33. Category 3 God/Godesses painting–Dhruva Narayan Rate the collection (lincert scale 1-5)
34. Category 3 God/Godesses painting–Shesh Narayana Rate the collection (lincert scale 1-5)
35. Category 3 God/Godesses painting – Ganpathy Rate the collection (lincert scale 1-5)
36. Category 3 God/Godesses painting–Ganpathi with Ridhi Sidhi Rate the collection (lincert scale 1-5)
37. Category 3 God/Godesses painting–Ambike Rate the collection (lincert scale 1-5)
38. Category 3 God/Godesses painting–Shankar Rate the collection (lincert scale 1-5)
39. Category 3 God/Godesses painting–Matsya Avtaar Rate the collection (lincert scale 1-5)

40. Category 3 God/Godesses painting–Ram Panchayat Rate the collection (lincert scale 1-5)

41. Category 3 God/Godesses painting–Hari har bheth Rate the collection (lincert scale 1-5)

42. Category 3 God/Godesses painting–Yashodha and Krishna Rate the collection (lincert scale 1-5)

43. Category 3 God/Godesses painting–Vishwaroopa Darshnam Rate the collection (lincert scale 1-5)

44. Collection I Santati/Khadi a canvas, the execution of Artistis challenging in Craft, which statement you support most technically there is no scope of correcting during weaving technique like that is possible in art

- a. To meet up with the need of almost 650 shades special in natural dyes for the depiction of oil colours,
- b. The selection of khadi Fine fabric and beautiful jamdani technique
- c. Selection of inspiration and motives direct from classical art

45. Rate the Collection for expression of animals in jamdani technique (lincert scale 1-5)

46. In which category depiction is most clear

- a. Jamdani technique is depiction of human figure,
- b. Women's depiction of all human figures,
- c. Depiction of animals and their expressions,
- d. Depiction of birds and their expressions,
- e. Landscapes
- f. Interiors

47. Collection I Santati, considering the clarity, colour scheme and overall appeal, which category you like most from the following category, a woman in a landscape

- a) interior
- b) women portraits
- c) mythology,

- d) God goddesses
- e) birds

48. In Chitravali which point from following you find an appropriate ,regarding the collection

- a) Inspired from Ajanta art executed in Kalamkari Craft
- b) Ajanta theme is clearly visible and most attractive in entire look,
- c) Direct colours cheme are the tones of Ajanta murals
- d) The technique is fascinating.
- e) Fusion of Kanjivaram borders
- f) Symbolic depiction of golden age of Indian art.

49.Figurative craft of Kalamkari justified figurative art of Ajanta

50.Rate the collection 1 Chitravali, considering the justification of Indian art depicted aesthetically in form of craft (lincert scale 1-5) Rate collection 3 cherial painting, (Traditional paintings from the Telangana)

51.Rate the collection based on Panchatantra stories depiction in Kalamari

52.Rate the collection in terms of motifs, colour scheme and overall appeal.

53.Rate collection developed in Kalamari depicting Indian art and architecture in terms of colour scheme, 52 Rate the collection inspired by blue pottery,

54.How you rate the collection, technically Depicting Mughal art motives depicting in block printand embroidery.

55.Kanjivaram and reverse Kalamkaar is the technique of collection rate the contrast of two techniques,

56.Sakhi collection inspired from miniature painting has contrasted with Kanchipuram borders. How do you rate this collection technically for the fusion of 2 crafts and artistic tradition.

57.Considering the work style of the design designer Gaurang Shah, what aspect of his work style you like most?

- (a) Selection of colours experimenting with promotion of the craft,
- (b) Passion of artistic inspiration and motives,
- (c) Selection of fabrics,

(d) Overall Pure Indian appeal

58. According to you the collection of Gaurang Shah is unique because of:

- a) Pure Indian appeal of Kala (artforms)
- b) Rich in craft and Art,
- c) Maintaining traditional and artistic legacy of India
- d) Depicting vibrant colours of India.
- e) Royal Looks

59. Considering the inspiration of Indian art, which collection you like most among the following collection

- (1) Chitravali (Ajanta inspired collection)
- 2) Santati Khadi a Canvas with jamdani weave depicting Raja Ravi Verma paintings
- 3) Collection 3 Cherial paintings
- 4) Collection 4 Panchatantra theme, Kalamari Sarees in Red yellow collection
- 5) Sindoor, Lehanga in Gerua red colour collection inspired from Ajanta
- 6) Collection blue pottery Indigo collection inspired from Mughal art
- 7) Red and Black kalamkari and Kanjivaram collection
- 8) Miniature painting inspired collection developed, in Madhubani.

**Objective IV – To technically and aesthetically analyze the design collections of Gaurang Shah.**

Section A: Respondent Profile

**1. Occupation**

- Fashion Designer
- Fine Arts Faculty
- Design Faculty
- Artist

Section B: Technical and Aesthetic Evaluation of Collection I – *Santati / Khadi: A Canvas*

**2. Rate the overall technical execution of *Santati / Khadi: A Canvas*, executed in Jamdani weaving technique at Sethi Palace, based on how well it captures the essence**

of Raja Ravi Varma's paintings.

**Scale:** 5 – Extremely Beautiful, 4 – Very Beautiful, 3 – Beautiful, 2 – Average, 1 – Below Average

*Category I: Women in Landscape (Raja Ravi Varma Inspired)*

*(Likert Scale 1–5)*

1. Varini
2. Vasantika (overall appeal in comparison to painting)
3. Padmini
4. Mohini
5. Lady in Moonlight
6. Hamsa Damayanti Samvaad
7. The Sita Banvaas
8. Sita
9. Sharda
10. Vasantasena
11. Mahananda
12. Priyadarshika
13. Keechaka
14. Portrait of a Lady
15. Tara
16. Woman holding a fruit

*Category II: Mythological Paintings*

*(Likert Scale 1–5)*

17. Urvashi
18. Arjuna–Subhadra
19. Sita
20. Bharat Bhet
21. Bhishma's Promise
22. Shakuntala
23. Shakuntala with Sakhi
24. Krishna Shishtai
25. Keechaka–Sairandhri

26. Radha–Krishna
27. Sita Bhumi Pravesh
28. Madalasa–Ritu Dhawaja

*Category III: Gods and Goddesses*

*(Likert Scale 1–5)*

29. Vishnu Garuda Vahan
30. Dhruva Narayan
31. Shesh Narayana
32. Ganapathy
33. Ganapatthy with Riddhi–Siddhi
34. Ambika
35. Shankar
36. Matsya Avatar
37. Ram Panchayat
38. Hari har Bhet
39. Yashoda and Krishna
40. Vishwaroopaa Darshan

**Section C: Technical Challenges and Craft Execution**

1. The execution of *Santati* in Jamdani weaving is technically challenging because there is no scope for correction once weaving begins. Which factor do you find most significant?
  - Requirement of nearly 650 shades of natural dyes to depict oil painting effects
  - Selection of fine khadi fabric with Jamdani technique
  - Direct translation of classical art motifs into weaving
2. Rate the depiction of animals in Jamdani technique (Likert Scale 1–5)
3. In which category is the depiction most visually clear?
  - Jamdani technique – human figure
  - Women – all human figures
  - Animals and their expressions
  - Birds and their expressions

- Landscapes
  - Interiors
4. Considering clarity, colour scheme, and overall appeal in *Santati*, which category do you prefer most?
- Interiors
  - Women portraits
  - Mythology
  - Gods and Goddesses
  - Birds

#### **Section D: Chitravali and other collections**

1. In *Chitravali*, which statement regarding the collection do you find most appropriate?

- Inspired from Ajanta art executed in Kalamkari craft
- Ajanta theme is clearly visible and most attractive in entire look
- Direct colour scheme matches tones of Ajanta murals
- Technique is fascinating
- Fusion of Kanjivaram borders
- Symbolic depiction of the golden age of Indian art
- Figurative craft of Kalamkari justified figurative art of Ajanta

2. Rate *Chitravali* collection in terms of justification of Indian art aesthetically in the craft (Likert Scale 1–5)

3. Rate *Cherial painting collection* (Traditional paintings from Telangana)

4. Rate the collection based on depiction of Panchatantra stories in Kalamkari

5. Rate the collection in terms of motifs, colour scheme, and overall appeal

6. Rate collection developed in Kalamkari depicting Indian art and architecture in terms of colour scheme

7. Rate collection inspired by Blue Pottery

8. How do you rate collection technically depicting Mughal art motifs in block print and embroidery

9. Kanjivaram and reverse Kalamkari – rate the contrast of two techniques
10. Sakhi collection inspired from miniature painting contrasted with Kanchipuram borders – rate technical fusion of two crafts and artistic tradition

Section E: Designer Style and Uniqueness

1. Considering Gaurang Shah's work style, which aspect do you like most?

- Selection of colours and experimenting with craft
- Passion for artistic inspiration and motifs
- Selection of fabrics
- Overall Pure Indian appeal

2. According to you, Gaurang Shah's collections are unique because of:

- Royal looks
- Pure Indian appeal of art forms
- Richness in craft and art
- Maintaining traditional and artistic legacy
- Depicting vibrant colours of India

3. Considering Indian art inspiration, which collection do you like most?

1. Chitravali (Ajanta inspired)
2. Santati – Khadi A Canvas Jamdani weave of Raja Ravi Varma paintings
3. Cheriya paintings
4. Panchatantra Kalamkari Sarees – Red/Yellow
5. Sindoor Lehanga in Gerua red colour inspired from Ajanta
6. Blue Pottery Indigo collection inspired from Mughal art
7. Red & Black Kalamkari double reverse – Kalamkari & Kanjivaram
8. Miniature painting inspired collection – Madhubani

**Objective V – To analyze the market dynamics of creations where art and fashion merge**

**1. What is your occupation?**

- Student
- Faculty

Entrepreneur

Homemaker

**2. Which field are you an expert in?**

Fashion

Textile

Fine Arts

Theatre / Film / Animation

Literature

Marketing

Home Science

**3. What is your gender?**

Male

Female

Trans gender

**4. Do you have any interest in Ethnic Indian fashion?**

Yes

No

May be

**5. Which ethnic product types are your favourite?**

Suit

Kurta

Ethnic Clothing

**6. Which motifs are your favourite?**

Floral

Figurative

Abstract

All of these

**7. Within the figurative category, which motifs are your favourite?**

Human Figures

Birds and Creatures

Animals

Insects / Reptiles

**8. Do you enjoy purchasing fashion goods that feature Indian art?**

Yes

No

May be

**9. If yes, how much more are you willing to spend on goods that feature Indian art?**

0–10%

10–20%

20–30%

30–40%

40–50%

**10. How much does it mean to you to support traditional Indian craft by buying them?**

*(Likert Scale: 1–10)*

**11. What is your opinion on the Ajanta-inspired collection?**

*(Likert Scale: 1–10)*

**12. What should be the price of saree pieces woven in genuine Jamdani and developed in Kalamkari, in your opinion?**

5,000–10,000

10,000–20,000

20,000–30,000

30,000–40,000

40,000–50,000

More than 50,000

**13. What is your opinion of the collection of saree pallu in Jamdani, based on Raja Ravi Verma paintings?**

*(Likert Scale: 1–10)*

**14. What do you think the cost of this collection is worth?**

- 10,000–20,000
- 20,000–30,000
- 30,000–40,000
- 40,000–50,000
- 50,000–60,000
- 60,000–70,000
- More than 75,000

**15. What kind of technique would you prefer if you were to wear Indian art in your clothing?**

- Hand painting
- Associated hand-painted craft, e.g., Kalamkari or Madhubani
- Traditional embroidery craft
- Printing

**16. In terms of interdisciplinary partnership, Indian fashion is opening more opportunities for artists and craftspersons. What is your opinion?**

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

**17. Art and craft can get rapid worldwide exposure through fashion. What are your thoughts?**

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree
- Can't Say

## PUBLICATIONS & PARTICIPATIONS

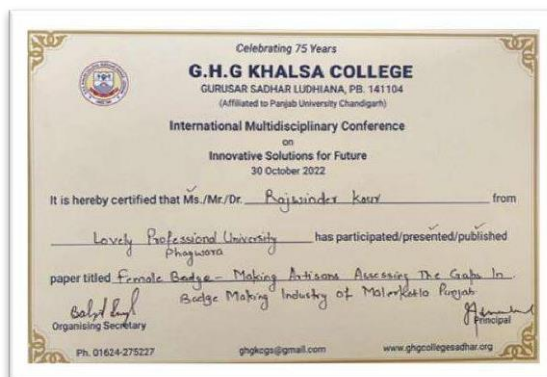
- [1] Kaur., R. Tiwari, V. (2022). Design collections with jain manuscripts inspiration: A Profitable amalgamation (JS TEAM, ISSN: 3067-9257)
- [2] Kaur., R. Tiwari, V. (2022). Female badge making artisans: Assessing the gap of badge making industry of Malerkotla. *Fashion theory, innovative sollutions for future*, 154- 161. (ISBN: 978-1-913482-18-3)
- [3] Kaur., R. Tiwari, V. (2022) Developing Design collection inspired from geminiroy, curatedin kangra miniature style. 90-91 (Book of abstarct, National Conference NIFT Kangra)
- [4] Kaur., R. Tiwari, V. (2022). Strokes of stitches: Introducing Arun Kumar Bajaj (Only sewing Machine Embroidery artist of thye world. 82-90 (ISBN: 978-93-94-94766-06-8)
- [5] Kaur., R. Tiwari, V. (2025) Murals of village chappar: A critical An a l y s i s , international journal of multi deciplinary educational research, ISSN 2277- 7881 VOLUME 14, ISSUE 5(2) MAY 2025
- [6] Kaur., R. Tiwari, V. (2025) Reviving Heritage: The Brand Culture of Indian Wear in Contemporary India, Journal of Information Systems Engineering and Management, ISSN 2468-4376VOLUME 10, Issue 39(S)April 2025)
- [7] Kaur., R. Tiwari, V., S a h , N. (2025) Bridging Heritage and Haute Couture: An Interdisciplinary Fashion Collection Inspired by Jain Manuscripts and Executed Through Pahari Miniature Painting Techniques Acceptance by Fashion Practice (Q1 Journal of UK) upcoming research paper.

## CONFERENCE PARTICIPATIONS:

- 1) 5<sup>th</sup> INTERNATIONAL CONFERENCE ON CONTEMPORARY TRENDS IN MULTI DECIPLINARY RESEARCH: SUSTAINABILITY, CHALLENGES AND STRATEGIES (RIMT UNIVERSITY 1 DECEMBER 2022)



- 2) INTERNATIONAL MULTIDISCIPLINARY CONFERENCE ON INNOVATIVE SOLUTIONS FOR FUTURE, 30 OCTOBER 2022.



- 3) NATIONAL CONFERENCE ON INDIAN HANDLOOM & HANDICRAFTS: SUSTAINING CULTURAL CRAFTS (5-6<sup>TH</sup> AUG, 2022) NIFT KANGRA (HP)



- 4) SCOPUS INDEXED 3RD INTERNATIONAL CONFERENCE EMERGING TRENDS IN TRADITIONAL AND TECHNICAL TEXTILES (3RD ICETT) DEPARTMENT OF TEXTILE TECHNOLOGY, 28TH TO 30TH APRIL 2023 AT DR B R AMBEDKAR NATIONAL INSTITUTE OF TECHNOLOGY JALANDHAR -144008, INDIA



- 5) 1<sup>ST</sup> INTERNATIONAL CONFERENCE ON ENGLISH LANGUAGE, LITERATURE AND CULTURE, EXPLORING DIGITAL HUMANITIES: CHALLENGES AND OPPORTUNITIES (10-11 DEC 2022)



- 6) INTERNATIONAL CONFERENCE OF FINE ARTSON BRUSH STROKES IN INNOVATION: EXPLORING CONTEMPORARY TRENDS IN FINE ARTS BY LPU PHAGWARA ON 4<sup>TH</sup> APRIL 2024

