

THE ANDHRA ACADEMY OF ARTS

[Regd. 1961]

M.S. MURTHI LALIT KALA ART GALLERY

Near Sai Mandir, Mutyalampadu, VIJAYAWADA - 520 011

TWO DAY CONFERENCE ON "FOLK ART"



7th & 8th SEPTEMBER, 2003

*Organised
In Collaboration with*

**MINISTRY OF TOURISM & CULTURE
DEPARTMENT OF CULTURE
GOVERNMENT OF INDIA**

42 Years OF DEDICATED SERVICE TO ART

MEMORABILIA

Immortalising the Artist Eternal



Sri Gadde Rama Mohan, M.P., Vijayawada and other Dignitaries at the Inauguration of the Bronze statue of Sri M.S. Murthi

Inaugurating the Feast of Art



Prof. L. Venugopala Reddy, Vice-Chancellor, Nagarjuna University Inaugurating the exhibition of art by Dr. Vudayarjee

**TWO DAY CONFERENCE
ON
FOLK ART**

SOUVENIR

**EDITOR
K. RAMCHANDRA**

_____: Published by :_____

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ABOUT THE CONFERENCE

At a time when the Westernisation has been engulfing this land extending its influence day by day, at a time when many Indians have been forgetting the native cultural traditions, one should contemplate on reviving the great tradition. It's the responsibility of each and every individual to undertake the task of popularising the rich folk art once again.

We are second to none in any art form and folk art is no exception to this. Folk Art with its natural aesthetic sensibilities touches dizzy heights in its artistic splendour.

Keeping all these facts in view, Andhra Academy of Arts took up this endeavour ..

Two Day Conference on Folk Art for which the Department of Culture, Government of India has kindly consented to extend its support.

It's an endeavour to discuss various strategies to revive, popularise and to create a pride of place once again to Folk Art.



THE ANDHRA ACADEMY OF ARTS, VIJAYAWADA

PROUDLY CELEBRATING

FORTY TWO YEARS OF DEDICATED SERVICE TO ART

9th APRIL, 1961

The dawn of an era, The dawn of an epoch. The delightful afternoon marked the launching of one of the leading agencies for the promotion of art and culture, The Andhra Academy of Arts, Vijayawada. Sri Narla Venkateswara Rao was the first President and Sri M.S. Murthi was the Founder Secretary, Dr. S. Sanjiva Dev, Sri B. V. Narasimha Rao, A.V. Subba Rao, K. Venugopal, M. Krishna Murthy were some of its members. The Academy has been recognised by the Central Lalitkala Academy, New Delhi.

The Andhra Academy of Arts, Vijayawada, is one of the foremost Art Societies which have been spreading the golden message of creative arts. Since its inception forty two years ago, the Academy has been conducting not merely the Annual Exhibitions on art but also several other shows like Solo-exhibitions, demonstrative lectures, study tours, participation in artists camps, Industrial exhibitions, Seminars, Conferences, Symposia, National Kala Mela etc. The Andhra Academy of arts has been able to collect a small yet precious library of art books to be enriched in the future by a richer collection.

The Andhra Academy could find itself in its own Art Gallery which was inaugurated in the year 1987 and aptly named M.S. Murthi Lalit Kala Art Gallery in the year 1994, in recognition of the dedicated services rendered by Sri M.S. Murthi without whose efforts the present Gallery would not have become a reality.

During these forty two years, the academy has been striving hard to sharpen the aesthetic sensibilities of the people and unfold the artistic awareness of the artists, connoisseurs etc.

Andhra Academy of Arts, Vijayawada has been one of the few Art Organisations in the State of Andhra Pradesh which have been conducting various activities for the promotion of Art & Culture.

With the kind support of the Philanthropists and Art lovers of the region, the institution has been able to take up various activities for an unbroken spell of 42 years.

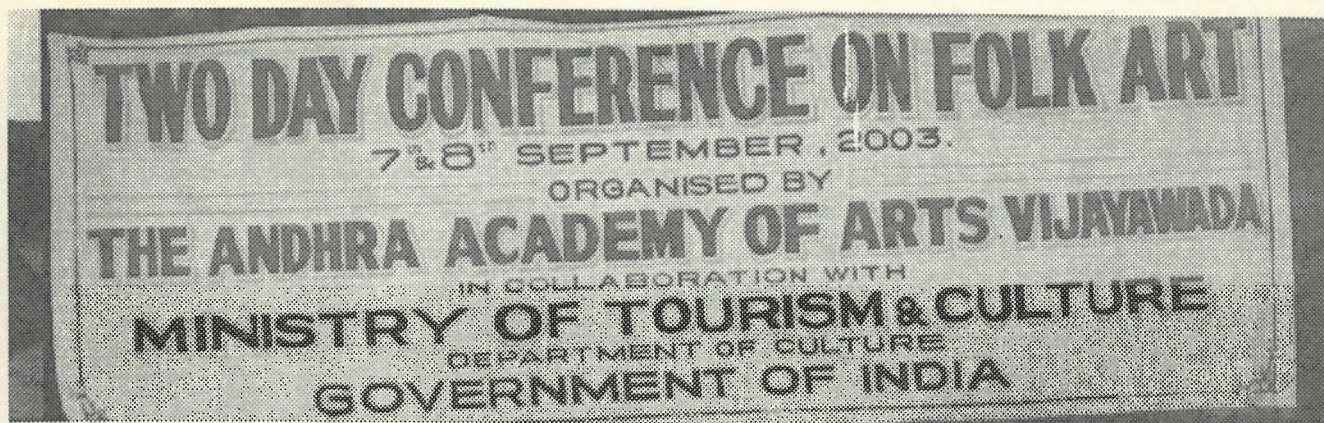
VARIOUS ACTIVITIES RECENTLY CONDUCTED:

- Group Exhibitions by the members of the Academy and some local Artists.
- Two day National Conference on "Towards an Unalienated Society through changing alltropes of Art – A National Responsibility".
- One Day Seminar on "The Role of Art Societies in Promoting Art - The current challenges".
- Deft Hands (Art Exhibition of Sri V. Kameswara Rao, Veteran Artist and Chi. I. Uma Nageswara Rao, a promising artist).
- Encouraging Young Talent: Annual Competitions in Art for School children and College students.
- Installation of Bronze Statue of Sri M. S. Murthi (Founder Hon.Secretary).
- Art Exhibition of Late Sri V.V. Bhagiradhi, Legendry Artist.
- Solo Exhibitions of Dr. Srinatha Ratna Silpi Vudayarjee, Renowned Sculptor, Sri G. Narasimha Rao, Celebrated Artist, Sri Bali, Eminent Cartoonist and Artist.
- Felicitation of Artists : Dr. K. Seshagiri Rao, Hyderabad, Dr. P.R. Raju, Hyderabad, Sri V. Kameswara Rao, Dr. P. Solomon Raj, Sri S.S. Varaprasad, Sri Bali, Vijayawada, Dr. D.S. Vudayarjee, Tadepalligudem, Sri G. Narasimha Rao, Guntur.
- Felicitation of Art Teachers :- Felicitation Art Teachers of Schools that secure highest credit points in the Art Competitions.

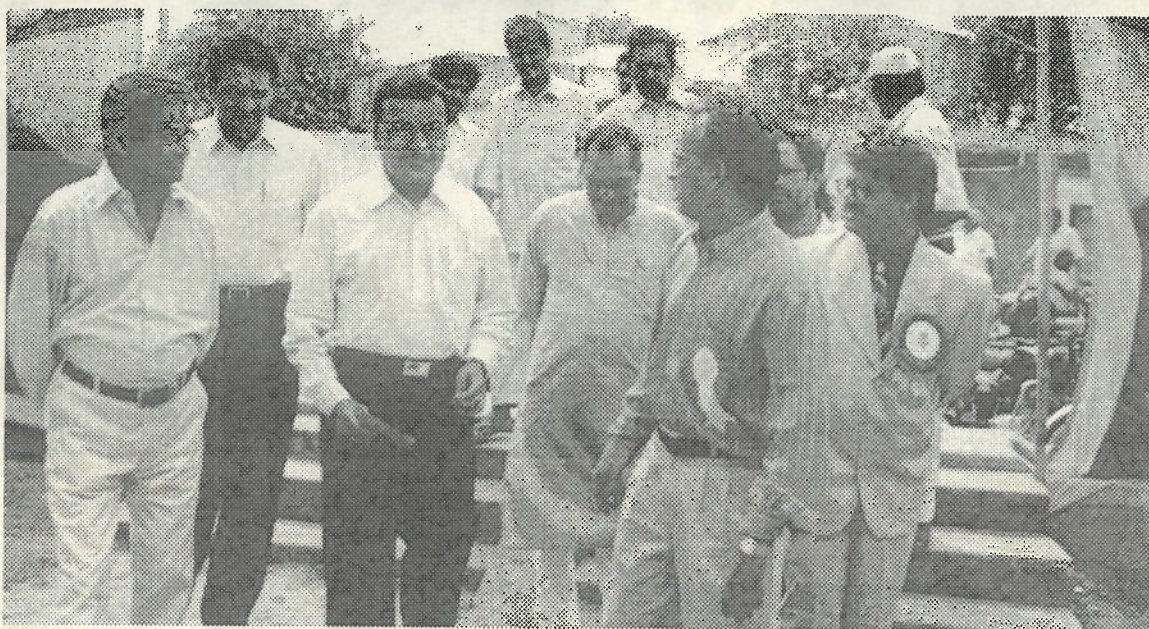
The Andhra Academy of Arts stands for the sake of Art, for the sake of life and for that of society.

M. ANAND SWAROOP
President

M.V. SAIBABU
Hon. Secretary



A WARM WELCOME



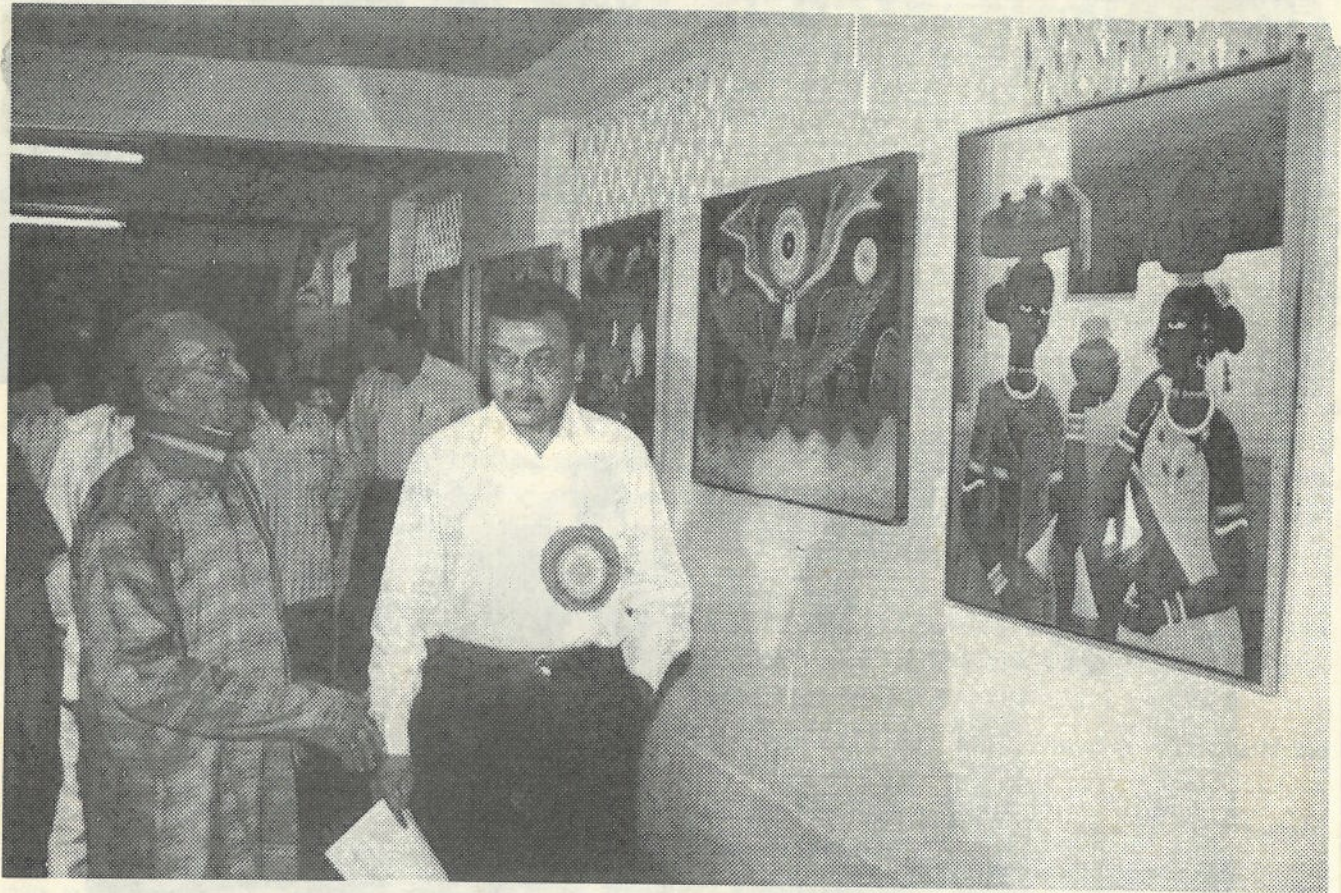
Sri K. Prabhkar Reddy, IAS, Collector & District Magistrate, Krishna and Sri Ch. Bhanu Prasad, Revenue Divisional Officer and Sub-Divisional Magistrate, Vijayawada being extended a Warm Welcome by the members of the Academy.

WELL BEGUN



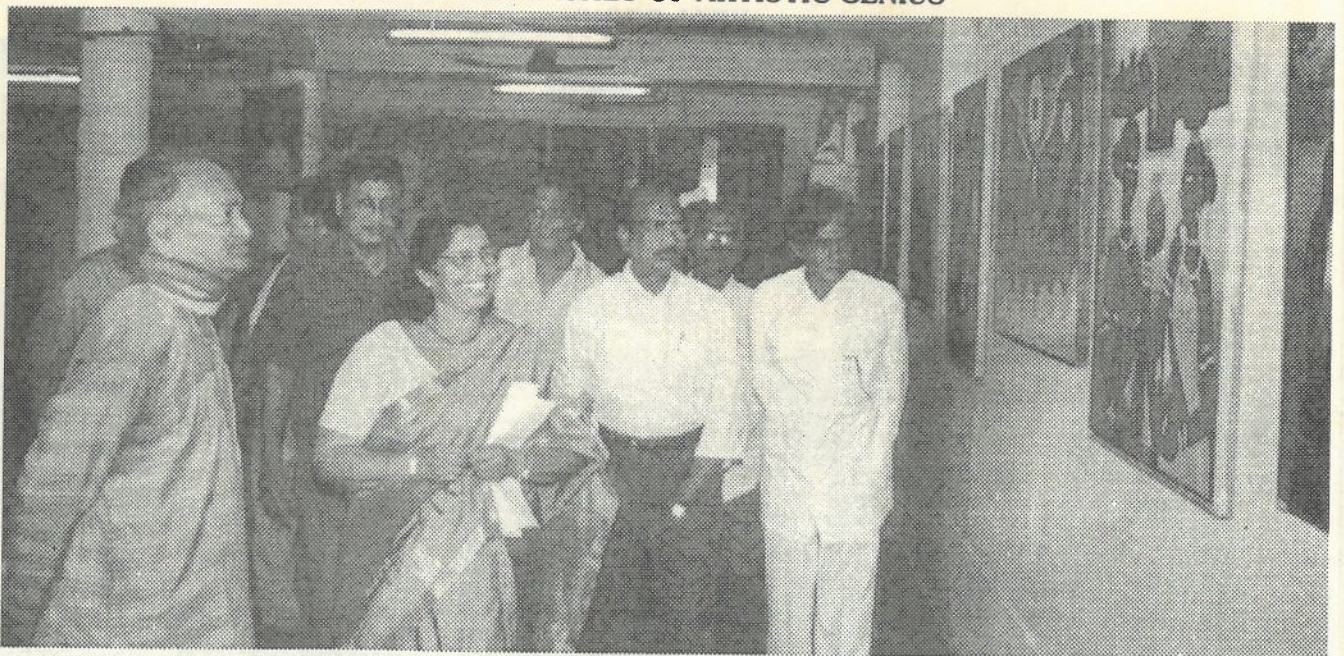
Sri K. Prabhkar Reddy, IAS, Collector & District Magistrate, Krishna Inaugurating the Conference and Art Exhibition.

ARTISTRY AT ZENITHS HEIGHTS



Sri K. Prabhakara Reddy, I.A.S., Collector & District Magistrate and
Dr. Kapu Rajaiah at the Art Exhibition

AT THE FLASHES OF ARTISTIC GENIUS



Dr. Kolli Sharada, MD Chairperson, VGTMUDA, Vijayawada appreciating the pieces of Art.

SEEKING THE BLESSINGS OF A GREAT VISIONARY



Dr. Kolli Sharada, Chairperson VGTM UDA, Vijayawada Lighting the Lamp and unveiling the protrait of Sri Narla Venkateswara Rao, Founder President of Andhra Academy of Arts

RELEASING THE BLUE BOOK



Prof. Jayadheer Tirumala Rao, Director, Publications Division Telugu University, Hyderabad releasing the SOUVENIR

A WARM WELCOME



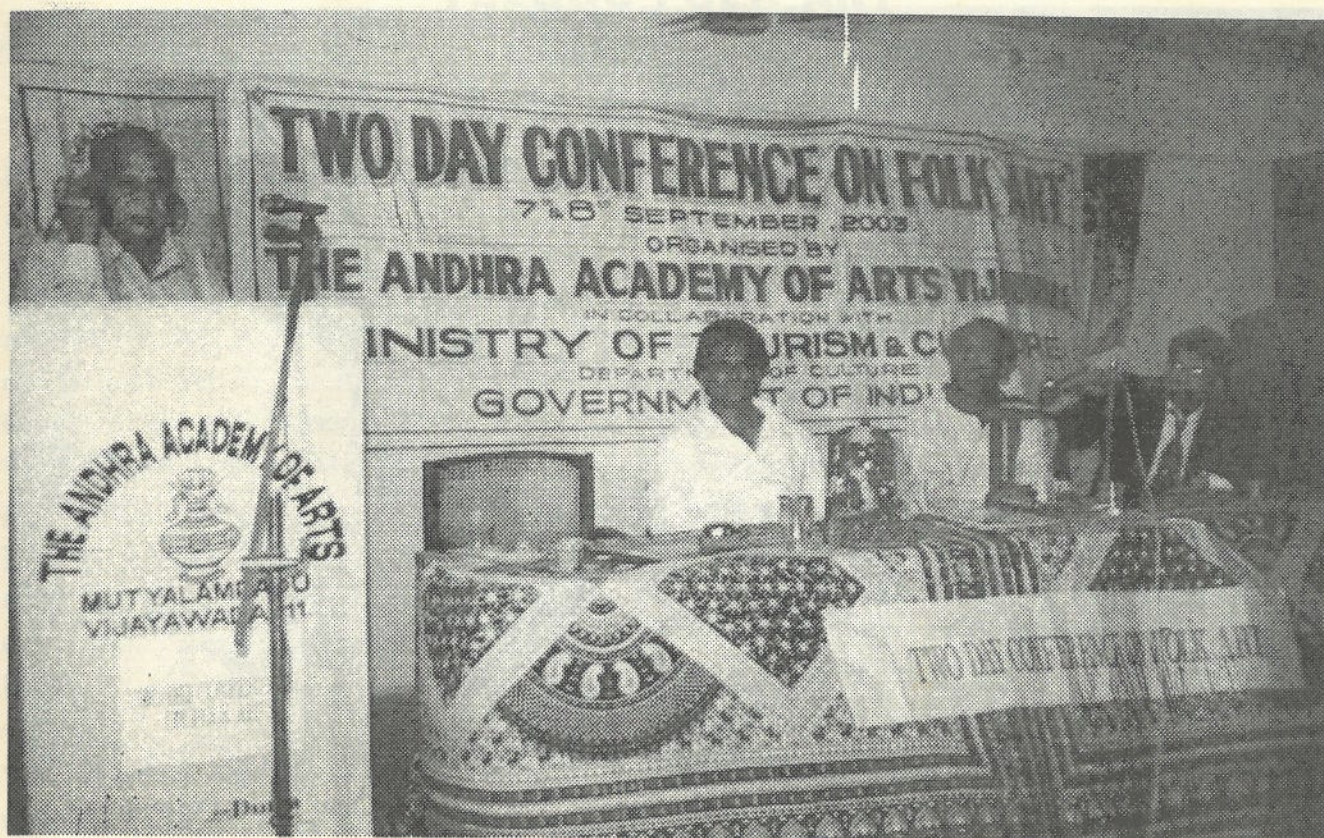
Sri M. Anand Swaroop, President, Andhra Academy of Arts extending a warm welcome to the Guests, Invitees and Participants.

HONOURING THE HONOURABLE



Kalaprapurna Dr. Kapu Rajaiah, Eminent Artist being felicitated by Dr. Kolli Sharada, Chairperson, VGTMUDA, Vijayawada.

A SYNTHESIS



Prof. G. Gopala Krishna Former Principal, Nizam College, Hyderabad participating in the Panel Discussion

WHEN THE TITANS MEET



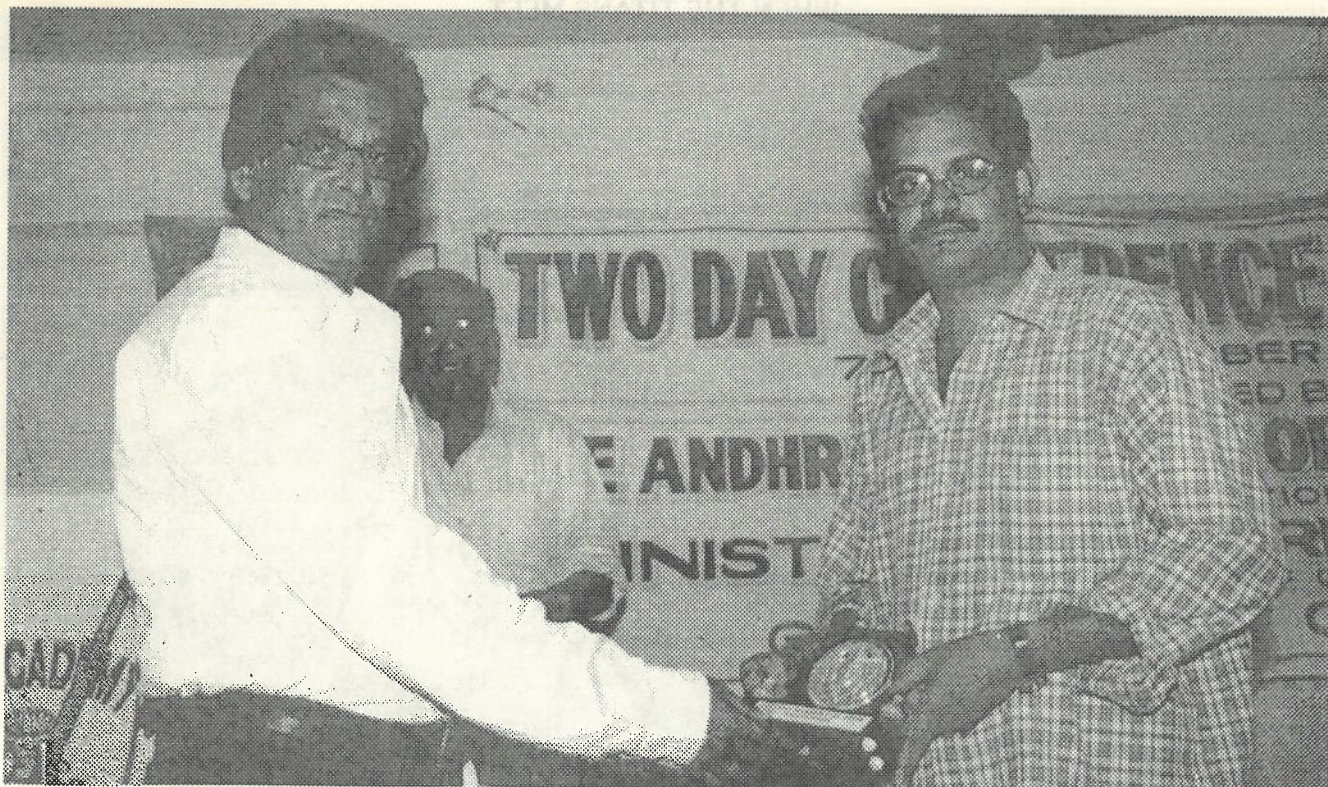
Kalapurapurna Dr. Kapu Rajaiah presenting an Art Album to Padmasri Kalapurapurna Dr. Turlapati Kutumba Rao

COMPLIMENTING ARTISTS



Dr. P. Venkata Narasaiah, Principal VRS Engg. College, Vijayawada - Chief Guest Presenting a Memento to Sri Ulchi Artist & Sculptor

WE ARE WITH YOU



A token of Encouragement being presented by Sri M. Anand Swaroop, President, Andhra Academy of Arts to Sri D. Nageswar one of the few Nakashi Artists still practising the Art form.

TELUGU FOLK ART

Prof. JAYADHEER TIRUMALA RAO

DIRECTOR, PUBLICATIONS DIVISION, TELUGU UNIVERSITY
HYDERABAD

In order to understand the rural India the Britishers made an enquiry into the life and times of the villagers as a part of it, the English bureaucrats started collecting Folk Poems. They concentrated much in Folk Literature, particularly poetic renderings. When the nationalistic ideology started showing its presence, local pandits also concentrated to some extent on Folk Songs.

Folk Songs are a small fragment in the folk lore. Folk lore means objects, exhibitions, music, traditions, scientific things, painting, toy making etc. It took nearly 150 years to collect all these things.

Thirty years after the first doctoral research in Telugu on Folk Literature (1952) was taken up a wider term folk lore came into prominence instead of folk literature. After sometime folk art, folk painting etc. were thought of. There was more discussion on Tribal Art than on folk painting. There were many articles on folk painting. Savara painting was studied in Telugu land.

In National Colleges established under the influence of the Nationalist movement like Bandar College, locale specific objects, ideas, replicas had their influence on the artists' O.J. Cooldre, a foreigner in most of his paintings presented the folk lives of Damerla Ramarao and Adavi Bapiraju, the disciples of this great master. Mainly presented Folk life, folk style in their paintings.

IN SEARCH OF THE FOLK ART :

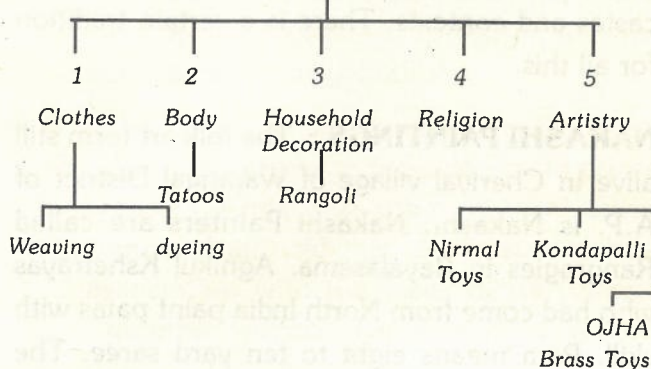
The term Art is a very broad term. We say that certain pictures are bubbling with life, certain faces bright. That which attracts the attention in the human gestures are taken to be arts. Every recreation like Sculpture, painting, drawing etc., if they appear artistic, we take them to be Fine Arts. If something is as it is, we donot call it art. A creative manifestation in ideas and dexterity in style lead us on to taking something to be Art

such art is found in various terms. In ancient Greek, Egypt, Rome and China.

The scope of the initial paintings was confined to animals and hunting. When the human being had his settlement in the planes with monarchical form of Government, art was influenced by religion. Art revolved mainly round devotion to the God, death and the like. Male chauvanistic art improved with themes like hunting and Religion. With the development in the patriacharical system, art that was projecting womens ideas lost importance. Inspite of their getting confined to household activities, women were presenting their skills and ideas through Rangoli and other traditions during Festivals etc. Folk Art has a peculiar style of its own and the objects it projects. Pottery, Wall, cloth, paper etc., were its canvas. The lines, shape and designs presented through various colours spring forth from the depth of thought.

Generally art is individualistic but Folk Art Works for the social cause. Even though Folk Painting seems simple they have a lot of important pieces of information to teach. Women sing in praise of many household things. Telugu literature describes various aspects of wall paintings Rangoli etc. Amuktamalyada of Krishnadevaraya stands testimony to this. Rangoli forms an important part of Folk Art. Professor Tumati Donappa recorded many things regarding Folk Art. Marcopolo praised Warangal Sarees, dyes etc. Folk art can be classified into Five Forms.

FOLK ART



DYE :

Dyeing on Cotton Clothes is called kalamkari. It is an ancient one. Colours prepared from trees, leaves, stems, vegetables and flowers are stuck to sarees. Those people are called Rangrejis. References regarding them can be found in many treatises.

TATOOING : The art form which is found all over the world is very popular here also. The pictures of God, names etc., are put on the body. It is also used as a decorative task now, it is a fashion.

RANGOLI : To present the views of the people Rangolis are used as symbols. Just as Tatoos for body Kalanankari for clothes Rangoli is used as an important interior decorative device.

Women Folk show their artistic Skills, Creative abilities through Rangoli. Rangoli is the sixth art form in the list of 64 Arts.

Rangolies are two types. Dotmatrices and line drawing. There are two types of Dot Rangolis. Pearl Rangoli and GEM Rangoli. Rangolis stand testimony to the memory power of the women. There are thirty ways in which Rangolis are put. Women express their devotion to the God through Rangoli.

PATNAM :

Rangolis presented in shows like Dubbus, Oggu Katha, Oggu Puja, last rites of some tribal people are called patnal. They are different for different castes and contexts. There is a certain tradition for all this.

NAKASHI PAINTINGS : The folk art form still alive in Cheriyal village of Warangal District of A.P. is Nakashi. Nakashi Painters are called Rangragies in Rayalasema. Agnikul Kshetrayas who had come from North India paint patas with skill. Pata means eight to ten yard saree. The

historical sketch of each caste is painted on a pata. Even today they carve toys for which they use husk, cow dung and bamboos. They are different from Nirmal and Kondapalli Toys. Collectors from various countries are trying to collect ancient paintings of this kind.

It may not be an exaggeration to say that in future we may not be able to have such toys.

PEDAMMA PETTI :

This art form can be seen with a particular nomadic tribe. A frightening statue is made and put in a box. The Paintings on the box are made with hand made paper or cloth.

WOODEN TOYS :

It can be described that four to five feet wooden toys are the speciality of Telugu land. There are three groups working in that. A new group is in the formation in Rayalaseema. Ganaparam (Warangal) group is shattered. Only the Ammapuram group is giving show. Two hundred year old toys are put on show. Toys from Andhra Mahila Sabha are taken, repaired clad in new clothes etc. They could get back the old glory. Probably India is the first country to give toy show of this magnitude. Puppet show need not be specially mentioned. Since it is very popular Temples of local deities, pictures of various Gods and Goddesses are painted on the walls of these temples. These art forms which reflect the lives of common men are very artistic in their nature. The Society is indebted to these artists like NAKASHI Painters.



FOLK ARTS AND THEIR PLACE IN CULTURAL EXPRESSION OF A SOCIETY

Dr. P. SOLOMON RAJ

M.Sc., (U.S.A.) Ph.D. (U.K.) VIJAYAWADA

1. INTRODUCTION

The world folk in folk arts stands for people. Therefore folk arts are peoples' arts and they include all sorts of rural artistic expressions including plastic art forms like painting, sculpture and the performing arts like music dance and drama. Folk arts by the very definition of the word are different from urban art forms, which are more elaborately structured and we may say "sanskritized." Peoples' art forms and skills are passed on from generation to generation as a collectively inherited trust and they are reflections of a particular community's culture, its cults and the world view of that community.

Alpana or Rangoli patterns we always see at the houses in Andhra Pradesh and the simple wall pictures on mud-walls specially in areas like Bihar and Bengal, the burnt clay figures, the Kondapalli Wooden figures are some examples of folk arts in their plastic form. Similarly village dances, village group songs, the work songs, and rituals and the related celebrations generally associated with the seasons of the year as well as the Haridas songs, Chekka Bhajans, Kolatams (stick dances) Kummis - are some examples of the performing folk arts we see in Andhra Pradesh. Janapada arts such are called because Janapada is an attribute which means "related to jana - people."

There are performing folk arts in every region of India largely distinct from each other in detail. For example, like the famous Kuchipudi dance ballet in Andhra Pradesh, there are local dance forms in all parts of India with some variations in detail in the structure and the colour.

2. FOLK ARTS AND THEIR ASSOCIATION WITH LOCAL CULTURE

Some of the folk arts have association with a local myth or with a folk religious story. Some are related to local festivals. The 'rangoli' or the chalk powder or rice flower patterns made in front of the houses in the villages are associated with Sankranthi (the harvest festival) in South India. Similarly there are songs, dances and house decorations in all parts of India slightly different from region to region associated with Deepavali (or Deevali) festival or the festival of lights. Some of these festivals as we have already mentioned have some remote connection with a myth or a historical reason or event like the triumph of truth over untruth or darkness - dharma over adharma. St. George and the dragon story is such a remnant memory of a mythic hero conquering the evil one.

I have seen an Ethiopian version of this myth and scroll pictures made on that story. In England I have seen an yearly spring decoration festival which comes at a particular time of the yearly cycle. People decorate elaborately (with flowers and creepers and greenery) all the wells, springs, channels and other water sources. These places are colourfully decorated by the villagers as a community activity when the time of the feast comes. It is very colourful and pleasant to walk around in the village with these decorations appearing at short intervals in the neighborhood.

People from all around make short pilgrimages to look at these decorated places, wells, springs and other natural water sources. I am told that this feast may have association with the black death (plague) epidemic which struck large tracts of

European countries a few hundred years ago. When people were scared of this death they tried to appease the cruel Nature by bringing flower offerings to the natural springs and to the spring gods.

3. FOLK ART FORMS AND FAMILY FESTIVALS

In many cultures the folk art forms are associated with family occasions. Weddings, birth of a baby, the bride going to the in-law's house, the first shearing of the locks of a baby, maturing of a girl to womanhood - all these occasions are celebrated and to each of these family occasions there are specific celebrations with a special set of songs, dances or even house decorations. Sometimes the walls are covered with artistic decorations and designs in black, white, red and yellow.

These folk arts with all the related colours and scents are opportunities for the villagers to invite their neighbours and enjoy an uninhibited community fellowship. The young and the old celebrate these festivals and enjoy the fun. This helps them express their group identity and commemorate their past.

4. SOME EXAMPLES OF FOLK ART FORMS FROM DIFFERENT REGIONS

In West Bengal to start with, there is a rich wealth of art forms expressing local culture in pictures and wall paintings and paper scroll. Painting is a popular expression of folk culture in this area. People with a comparative independence from the conventions of the temple art and also free from the restrictions of the royal courts made paintings on paper of the cheapest variety. Their "jarano patas" show some of the regional mythological stories. Some old hands have painted scroll pictures with the Ramayana story themes. Some of these are preserved in the museums both in India and more in the European art galleries and museums.

Puri patas are also well known. Some of the chithrakars who lived in the vicinity of Jagannath temple painted moderately priced pictures on the epic themes so that the pilgrims could take home some inexpensive mementos.

I remember in my childhood pilgrims bringing carved wood figurines called chandrakka dolls (probably a corruption of chandanapu dolls).

In the southern districts of the kingdom of Nepal we are told that there is a well-known wall painting or mural tradition done in simple earth colours some in line designs but some even more complicated themes with human and animal figures. In quality and execution they remind us of the many works of the Greek artists in the middle ages in the Byzantine kingdom. They always used only natural dyes like lime, lamp black earth pigment and animal glue.

The "Jarano patas" or long scrolls of West Bengal measuring an average of 12-15 feet and 1 ft. wide depicted popular mythological stories. As the scroll gradually unfolds the patua sings some explanatory ditties which he himself often composed. The Kalighat patuas, also mass produced in line drawing for sale to the pilgrims who come to Kali temple are good examples. The Kalighat pictures are well known as folk art forms till lithographs from Germany have ruined this art.

The Jadu patuas or magic scrolls of Midnapur area of Bengal and Santhal pareganas of Bihar are also well known. These scrolls are said to have magic powers bringing eyesight to the dead souls who wandered in dark places after death. Also U.P. handicrafts and metal cast figures are known all over India like the Kondapalli Toys of Andhra Pradesh.

Old Shilawat of Saurashtra which is part of Gujarat now had a great tradition of wall paintings almost like Italian frescos and these paintings showed the war legends of their

rulers. These rulers are no more seen but the memories of their chivalrous acts are perpetuated in these paintings even today. I have seen some of these wall paintings in modern day Gujarat recently. They have their specific style.

Stories from the great epics of the Ramanayana and the Mahabharata have been performed for many generations in the past with leather puppets in Andhra Pradesh. Making a leather puppet is a skill which belonged to some rural communities. Preparing the white parchment, cutting and making decorative perforations, and painting on them with semi-transparent colours is a long and highly skilled process in addition to playing these puppets against a lighted cloth screen and telling the story. This art is dying in our country slowly but in Indonesia all the Ramayana stories are played with elaborately made leather puppets for the tourists. I have seen some of these performances in Yogyakarta in Indonesia.

For fear of making this paper too long I have left out the pahadi paintings and the Rajasthani miniatures which also tell the stories of Ragamalas and Bhagavata in beautiful hand painted works. These are also done in guilds and groups of artists, some of them trained in the royal court of the Moghuls and who migrated to the Himalayan hill countries after the fall of the Moghul rule. In Rajasthan these beautiful paintings on silk and fine cotton materials are still done for the tourists.

5. GENERAL CHARACTERISTICS OF FOLK ARTS

Folk arts have been started already, are reflections of peoples' culture in a particular society and hence they show local myths and stories and their world views. They are passed on from generation to generation by oral and narrative communication and there is much scope for improvisation within a

certain perpetual basic structure. Today modern media like cinema and TV are influencing the folk art forms perceptibly and to that extent these art forms are becoming urbanised and missing their folk nature. For example, the old time Kuchipudi dances had no curtains nor lightnings not even sophisticated make up. For a screen they used a sheet of bed cloth or a sari held by two persons till the narrator announces the coming of the first characters. For lighting they had oil torches and their make-up materials are just lime powder, lamp black and simple earth colours. In the content of the story part there are some changes and improvisations too. For example, while the old yakshaganas used daruvulu or dhruvas and kandarthams mostly, when the present writer wrote and produced the first Bible yakshagana in Telugu, he used regular poetic vrithas and in the dance were brought in Tharangam and Thillana for effect while these are no really the items seen in the old yakshaganas. This much about improvisations in the technique and the content of some folk art forms.

6. CONCLUSION

Thus folk arts belong to the people of the soil and they mostly maintain their form and content as they are passed on from generation to generation. They really are mirrors to the culture of a particular society and they provide an opportunity for members of the community to come together and become aware of their identity.

Unfortunately as modern communication gadgets increase and life becomes more and more busy, even the babies in the swing will have to be put to sleep with a cassette player and labourers threshing paddy in the fields or laying roads will have to hear the rythm of the work song on a loud speaker and respond to it.



FOLK ART & SCIENCE

Prof. G. GOPALA KRISHNA

Former Principal, Nizam College, Hyderabad, Andhra Pradesh

This paper on "**Folk Art & Science**" is concerned with the following Topics.

1. Introduction of historical aspects of Indian Science and Indian Art.
2. A brief account of Arts and Folk Arts.
3. Different types of Folk Arts of Andhra Pradesh.
4. Application of Folk Art - Puppetry to Science.

INTRODUCTION OF HISTORICAL ASPECTS OF INDIAN SCIENCE AND INDIAN ART

The interaction of man with nature has given birth to art and science.

So the origin of Arts and Science is the same i.e., Nature. When you look at Nature you perceive it as a beautiful and wonderful place to enjoy its dimensions. You can look at Nature from two different angles. The Artistic Angle and the Scientific Angle. So in this sense the Art and Science are the two sides of the same coin.

Apart from this, one can visualize science in Art and Art in Science. It is generally said that every science begins as Philosophy and ends as art. Both of these belong to the whole world, and before them there are no barriers of Nationality, Caste, Creed, Community & Gender.

Here one should realize from our literature that both Indian Science and Indian Art are very ancient. The remarkable book "LOST DISCOVERIES" by American Writer DICK TERESI throws light on the greatness of Ancient Indian Science. The "RIGVEDA" asserted that gravitation held the universe together 24 centuries before Newton has formulated his theory of Gravitation. The Vedic civilization subscribed to the Idea of a spherical shape to earth, at a time when every one including Greeks assumed earth as flat. By the fifth century AD Indians had calculated the age of earth was 4.3 billion years as

late as 19th Century English Scientists believed that the earth was 100 million years old. More recently the Western Scientists have estimated the age of earth to be about 4.6 billion years.

Apart from this the contribution of Indians towards mathematics is significant. The Indians were the first to understand how to add, multiply and subtract from zero. India invented modern numerals. These are termed as "ARABIC NUMERALS" because the west got them from Arabs, who learned from us. It was an Indian who invented Zero 'Shunya' the concept of nothingness, 'Shunyata'. The concept of infinite series was understood by Jain thinkers in the 6th Century B.C. Indian Mathematicians invented negative numbers. The Sulba Sutras composed between 800 and 500 BC demonstrate that India had 'Pythagoras' theorem before the great Greek was born. All these points show that the ancient Indian Scientists and mathematicians had profound knowledge of these two disciplines much before they were known to the rest of the world.

Even the artistic traditions of India are the richest and the oldest in the World. The prehistoric rock paintings for example are believed to be of 6th millennium B.C. and the tradition spans about 8000 years. It has produced a very large and varied artistic output. We have six major artistic media to assess this artistic output. They are Architecture, Sculpture, Painting, Metal Work, Textiles and Ceramics. The true genius of Indian Artists has manifested itself most fully in sculpture. This art form is preserved in our country even today even though it had suffered a set back during Moghal period. The outstanding works of classical Gupta and Medieval Sculpture are regarded as supreme achievements of World Art.

Religion has played a major role in the development of art in India. The three major influences were Buddhism, Hinduism and Islam. Indus Valley civilization has also helped the art to serve for religious purposes.

Art has two different modes, Visual mode and Vocal mode. It is only with the help of images that the Gods and Goddesses can be visualized. The extensive patronage of arts by rulers and dynasties that controlled India throughout history had a major influence in the development of Indian Art.

A BRIEF ACCOUNT OF ARTS AND FOLK ARTS

Let us consider the Art during different Dynasties and historical periods.

BUDDHIST ART

The Buddhist Art flourished during the period of Mauryan Emperor ASHOKA. The art of Indus Civilization developed in Indus Valley has its centres in Mohanjadaro and Harappa both are now located in Pakistan. This art mostly in the form of sculpture flourished between 2500 - 1500 BC.

The invasion of India by Aryan Nomads brought an end to the Indus Civilization. They destroyed Mohanjadaro and Harappa. The artistic tradition was again born under the powerful Mauryan King Ashoka the great. During Mouryan Dynasty (321-184 BC) the art was mostly Buddhist. Here the Buddha is mostly symbolized by a wheel, a lotus flower or by his throne. It is only during the Kushan period (AD C 50 - 250) the historic Buddha in human form came into existence. The inspiration for this came from ancient Classical Art of Greece. This art during Kushan period is often referred to as Greco - Buddhist Art. It had two centres one in Gandhara Province in Northern India and the other at Mathura in Central India. The art in the former was influenced by Western while the latter was truly Indian.

ART OF GUPTA PERIOD

The majority of Gupta Art was devoted to worship of Buddhist deities and to Hinduism. By the end of Gupta period Hinduism replaced Buddhism.

HINDU MEDIEVAL ART (7th to 17th Century)

During this period this art is mostly temple art. The Shiva temple at "Elephanta" and the great "Kailasa" temple at "Ellora" are an impressive

embodiment of the ideals of Hinduism. These are regarded as the master pieces ever created by Indian artists. The Mahabalipuram Temples is another Hindu monument where one finds magnificent relief carvings. The finest sculptural work one finds at "Khajuraho" in North India, Bhuvaneswar in Orissa, Surya Temple in Konark are some excellent examples of Hindu Art. At the end of the 13th Century the Muslim conquest put an end to the Hindu Art in North India. In the South India Hindu art continued to flourish.

ISLAMIC ART

North India was invaded by Muslim invaders, then a very different artistic tradition mostly based on Persian and Turkish proto types came into existence. The main artistic form of India - the SCULPTURE declined during this period and ARCHITECTURE became the most important ARTISTIC EXPRESSION. The Qutubminar, is an example of Islamic Art. Indo - Islamic Art during Moghal dynasty (16th Century) flourished until the British took control. The 'Tajmahal' (1628), Fatehpur Sikri (1573-80) the city due to Akbar are the architectural forms of art during the Islamic period. During this period, other art forms like carpet making, textiles, metal work, wood work, ivory work and jade carving also flourished.

During (1500 - 1800) Rajput paintings mostly of Lord Krishna and his love for Radha were illustrated miniature paintings called 'Pahari' school was centered in the foothills of Himalayas. A contribution of Rajput and Moghal tradition flourished until the middle of 18th Century.

By 1850 European Art was introduced by the British. The Western Art schools were founded in major cities while in rural areas the traditional Indian Art of Folk level continued.

DIFFERENT TYPES OF FOLK ARTS OF ANDHRA PRADESH

It is well known that the cultural heritage of Andhra Pradesh is rich with both the classical and Folk Arts ranging from the ballad singing "Burrakatha" to the refined classical form of "Kuchipudi" Dance.

Andhra Pradesh is the hub of Folk tradition and there are more than sixty classical and folk dance

forms. The following are very popular in different parts of Andhra Pradesh : (1) Kuchipudi Dance, (2) Andhra Natyam, (3) Perini Tandavam, (4) Tappetta Gullu, (5) Burra Katha, (6) Dappu Dance, (7) Kolattam, (8) Yakshagana, (9) Pulivesham.

In addition to these dance forms, Andhra Pradesh is rich in the following folk dances (1) Bathakamma, (2) Dhinsaa Dance, (3) Mathuri Dance, (4) Bonalu Dance, (5) Dolla Nrityam, (6) Butta Bommalu, (7) Gangireddu Aata, (8) Chindu, (9) Garagalu Dance, (10) Veerاناتyam Dance, (11) Bhagavatham, (12) Dhamal Dance, (13) Lambadi Dance, (14) Buda Bukkala Aata, (15), Karra Samu, (16) Puppetry (Katputli - Tolubommala Aata), (17) Pagati Vesham are also very popular Folk Arts of Andhra Pradesh.

Folk Art is not simply confined to dance alone. The characteristic examples of Folk Art are peasant houses, decorative furniture, costumes, wood work, toys, pottery, metal objects and paintings. Folk art is highly traditional form of art with well defined conventions and motifs and these are handed down from generation to generation over many centuries.

Traditionally the men folk are engaged in wood carving, metal working and construction while women were engaged in textile work, pottery and basketry.

Folk Art has played a significant role in Indian Culture and is growing stronger day by day with scientific and contemporary blending.

PUPPETRY AND SCIENCE - A Novel Experimental Demonstration

It has been demonstrated in Hyderabad very recently i.e., during June 2nd to 7th, 2003 by Nori Art and Puppetry Centre that the traditional "Katputuli" today is a highly evolved art form used for purposes beyond entertainment. The six day workshop conducted here by the renowned puppeteer of Hyderabad Nori Ratnamala on "Science and Technology come to life in the Class Room" attracted teachers of twin cities who had

worked out innovative methods for class room lectures using puppetry.

The objective of the workshop which has been funded by the National Council for Science and Technology Communication (NCSTC) Department of Science and Technology (DST) Government of India, New Delhi is three fold : (1) to educate and train Science Teachers in the effective use of puppetry in class rooms, (2) to assist children to execute projects using the medium of puppetry to science, (3) to develop a book on simple 'do-it-yourself' puppetry which would be useful for science teachers of the whole country.

In this workshop another innovative approach followed was to combine one Arts teacher alongwith the Science teacher for the preparation of scientific models using puppetry. The knowledge of the Science Teacher alongwith the skill of the Arts teacher has given a shape to the concept of giving life to Science and Technology.

The teachers presented DEFICIENCY DISEASES making use of figure puppets. Using rod and glove puppets AIR POLLUTION has been presented. The concept of valency, CHEMICAL COMBINATION have been shown by puppetry. Apart from this another group of teachers demonstrated the KINGDOM OF VERTEBRATES.

All the teacher were extremely creative and full of novel ideas. This workshop has demonstrated that puppetry is not just fun meant to entertain children, but can be used with advantage as an ideal tool to simplify messages, entice audiences of all ages, with colorful forms and by combining drama it can convey serious issues apart from demonstrating science experiments.

In a nut shell, I must say that this famous puppeteer was successful in her attempt because she had given a scientific blending to the folk art - puppetry. Thus a modern touch to the age old arts will go a long way in serving the humanity thus improving the quality of life.



FOLK ART : ITS INFLUENCE ON CONTEMPORARY ART

S. VIJAYA KUMAR

GUNTUR

The Indian Art, especially painting has a history of over 2000 years and represent comprehensive record of religious and emotional life of its people. The help of art is very much necessary to know fully of a country or its civilization.

Whatever remains of Art, found at Mohenjodaro and Harappa are the basis of the same. The way of living is known through the discovery and high standard of living through the ornaments of the women, the utensils and other man-made articles.

Influences generated by indigenous art of India contributed a distinct style to Modern Indian Painting, sometime now. Looking back, it is possible to trace and evaluate its variations in style itself, can now be seen a historical phenomenon which was part of a period of transition and reorientation.

The discovery of Folk Art is a 19th Century Phenomenon. It was considered more popular version of fine art, during the ancient times, though it existed, hardly was there any consciousness of it. This discovery is linked to the development of National Consciousness. It subsists among the poorer and the less privileged classes. Folk Artist is generally a craftsman and his activity is mainly production of utility articles.

The meaning of Folk is not by habitation or village, but by the whole public living in cities and villages. The base of their ways of living and general outlook of life, the life of simple, innocent and unartificial.

The primitive art was actually born long before the language itself. The primitive man wanted to express himself through lines and symbols. So, the Caveman of stone age had lots to express on the rock surfaces of the caves he sheltered himself. Hence, most of them are depictions of hunt for their food. He documented what of his emotional experiences naturally. The Folk Art is an offshoot of the primitive art, and play a significant role in progress of art itself.

Folk Art (or the Tribal Art) has developed in homes and places of worship to depict the rituals among illiterates and tribals. It developed with freedom and originality. Besides folk are emerged from strong religious convictions and superstitions. Hence, each race in every part of the globe followed a dictum which would almost correlate to the same sort of convictions prevailed at that point of time.

So, a certain common pattern is followed in all such art across the country having different motifs and symbols, depending on the immediate surroundings and beliefs

or sentiments. The main aim is to worship the spiritual and divine existence. But, nothing could be traced to the origin of such tradition. Such forms are for many and are called by different names at different places, but the suggestions being strongly religious sentiments only.

The aim was 'The desire of well-being'. This is stressed upon by women who make special contribution hence the credit of keeping up this old tradition goes to the women folk. So, we can call most of the folk artists are women. Their simple patterns and colours have no technical or classical rendering but in pure innocent native originality. Different designs and decorations depict different rituals.

This simple uncomplicated art has slowly found malleability. When we see various sections and parts of our country follow the traditions of folk art we see a similarity which speaks of unity in diversity in maintaining all the great traditions of the past by keeping Indian Culture and Emotional Integration alive in itself. There is always an idea of well being, universal happiness, prosperity, progress in the basis of folk art.

Madhubani, Pattachitra, Kalighat, Kalamkari, Lepakshi are some such traditions still sustain in the country as a form of art.

Folk Art has given a great inspiration to painters and sculptors of the modern era. Their experiments with folk idiom and elements are directed towards an unprecedented success in these modern days. Both Picasso and Matisse successfully implemented the vigour animation and simplification of this magic primitive art reflected in their work.

Leather puppets, masks are some of the crafts followed by the folk artists for entertainment amongst the rural public then, and still are existent.

The first Indian Artist to consciously model his works entirely on folk style is Jamini Roy which are decorative and imitative. After him, the folk influence enters on a phase where it is called decorative quality for its own sake.

There are number of artists both Western, American and Indian, to follow the images, symbols and idioms of the folk artists giving their work a garb which resembling a more debased commercial fashion. Even today folk art objects in our Country Survive in form / emotion which are powerful and of immense aesthetic motives not being corrupted by the influence of the so called modern civilization.



INDIAN FOLK PAINTING

A. APPA RAO
ANAKAPALLE

Folk painting is a medium of expression created by people representing their own traditions, surroundings and culture. If art is not for arts sake, art will not survive. If art is for society only it confines to the level of ordinary man. It is an eternal truth that art is always ahead of the society. Society has to pursue to reach the level of art. At times it is not possible. Then it is the duty of the art to come down to the level of ordinary man to elevate him to the aspired heights. This is the secret in the origin of Folk Art. Then only the gap between man and the art will be minimised. Art has to develop on its platform i.e., the day-to-day activities of man, the feel for its escalation of talents of rural artists.

In every country the culture and tastes are directly expressed in art. People express their feelings viz., Fear, Reverance, Joy etc., and depict the shape of the articles they use, in colours, beautifully and sensibly. To their feeling in art, they used stone, ivory, bones, wool, clay with natural ability. Even today rural artists are using clay of different colours, termeric, Chalk, Lime, Coal, Blue, Leaf extracts etc., to draw their paintings. The primitive man expressed his feelings through drawing figures and symbols. It does mean that the art is predecessor to language.

(The people of Rajasthan depicting folk painting, showing chivalry, heroism and then other qualities for which the Rajaputs carved out an undying fame). The people of Gujarat are known for their business acumen. So the market seemes dominant in their folk art. In many Indian villages paintings can be seen on walls, fine white wash in their background. In Uttar Pradesh domestic functions like marriage, first birth day function geometrical and decorative patterns are drawn the mud walls of some village houses. At times brush is not necessary for them. We should not think that folk art ignored things related other than rural life. It has full stuff from mythology, history i.e., temple art and court art. In Rajasthan the history and in Uttar Pradesh the mythology dominates folk art. Unlike other parts of India, Assam village houses have no mud walls. The houses are made of bamboo or branches of the tree. They decorate with bamboo, they make art pieces with bamboo. In West Bengal the Avatar or Kalimai and in Orissa Lord Jagannath standing with his sister Subhadra and brother Bala Bhadra are favourite

themes of folk paintings. Of course Bengal is the renaissance place of Indian Art. In Maharashtra the paintings of astrological pictures, in South Indian families the Varalakshmi, the goddess of Wealth and Welfare of married life are drawn on the walls with different colours. In South India there is no difference in Rural folk and urban mass in case of drawing gods of goddesses in their houses.

Pahari art is a noted folk tradition of Rajastan, Pahari type of element is seen gracefully reflected on the Kangra School of Art "Ramayana" of Tulasi Das and "Rasika Priya" of Kesavadas might be the source of this theme.

Dr. Abavindranath Tagore inaugurated Renaissance of Indian art. His disciples attained its zenith but decline alsotook place in the life time of their master. Dr. Abavindranath encouraged his students to develop their own individuality to give their genius to fullest level. It lead Indian artists to fresh fields and pursue in art. Intelligent enquiry and research took place. But it got its recognition after the death of Dr. Abavindranath Tagore the enricher of Indian Art. Though the western painting influenced Indian arts, the Indian arts converted them into natural Indian style.

During lime light of Renaissance creative arts like Gaganendranath Tagore, Rabindranath Tagore, Jamini Roy and Armutha Sheegil broke away from Revivalism as such and graced Radicalism in Indian painting, relating the soul of Indian Art. These artists created art history with their aggressive and new creations.

Gaganendranath Tagore was the first great and competent cubic artist in India without imitating western cubism he created new, rare and delightful form of art in his own style of analogies using light and shade in original Indian creations. Amrutha Sheigal expressed robust feelings in simplified form with rich colour serve, distinguished her as Neo impressionistic painter.

Folk art became an irresistable mania with modern Indian Artists. They began to express in their own native dialect and it lead to discover newer form and create sensation in the field of art.

★★★

MADHUBANI PAINTINGS

SATENDER SINGH, M.F.A.

HYDERABAD

Behind all the art creations, there is an emotional and inner urge, which helps to create the work of art; without that no work of art can be done or developed. The work of art is a picture created on the canvas of the mind, which was later, transferred in the form of Painting, Etching, Engraving or Sculpture.

Every person has a different mentality and a particular way to express his or her feeling. The Mithila people express their feeling in the way of paintings, which suited their life and temperament. They always gave importance to spiritual concepts and love with nature than anything else. The inner appreciation of the beauty and love with nature is represented in the works of Mithila artists.

In Mithila paintings the human and animal figures are just a part of the nature like any flower or tree. The human figures, the flora and fauna have their own use and importance in these paintings. There is hardly any painting of Human or God without the association of object of nature such as trees, flowers or water. Thus the main characteristic of the Mithila School of art is that the artist or painter generally shows her or his inner feeling and beliefs rather than the outer world.

Broadly speaking, folk art may be defined as the art created among the groups that exist within the framework of the existing society, and which has the influence of its geographical conditions and culture. The output of a particular folk art shows the life and culture of that particular place or area, which has their own local needs and tastes. With a little contact the Mithila artists are able to preserve this art-form; and they changed it little according to the need of time.

The Mithila paintings or floor drawings are highly symbolic and was motivated by individual creative and recreational impulses. The relation between this art and religion is a universal feature, in the religion and Vrata (festival). Art is an indispensable means of communication between the devotees and gods. The "VRATAS" and worship to different gods have indirectly given rise to the beginning of the folk tradition of art in the form of paintings and drawing in the Mithila. This folk art can be called the art of the people, which is simply done by the common for the common.

The paintings done by the folk artists or classical artists are in three ways : BHITTICHITRA (wall paintings), PATACHITRA (canvas painting), and BHOOMISHOBA or ARIPANA (floor drawing) of these wall paintings and floor drawings are famous and popular in Mithila.

Art critics in India divided a particular school like Kangra or Deccani geographically, but mainly in terms of its brushwork. Thus the Mithila painters here use a brush, which has no parallel elsewhere in the world, which reflects the different moods and sentiments of the people. Two, Brahmins, and Kayasthas practised the art of Mithila but after the commercialization it is done by every caste.

Today Madhubani Paintings have taken the world by storm, after lying back for centuries. Before the commercialization of these paintings, it was familiar with the local name of Mithila Paintings. The first painting was sold in Madhubani and became famous with the name of Madhubani Paintings. Even today it is continued with the same name. Madhubani Paintings got official recognition in the year 1970, when the President of India gave an award to Mrs. Jagadamba Devi of Village Jitwarpur near Madhubani. Besides her, two other painters were also honoured with the National awards in the same year.

In the year 1967, Madhubani was affected with terrible drought and famine. As a relief measure, certain light manual scheme like painting on paper and cloth were started in Darbhanga district to provide work to middle class women, with skills.

On one hand these paintings are famous in the country and around the world, on the other hand they are fast capturing the world of fashion. The sophisticated persons and art dealers in the metro cities purchase these paintings, but how many of them really know about the history or about the process of paintings? Many of them didn't bother about those things when they are paying money. They are just interested in the work of art, and not in how it is or by whom it is done.

It was only a few decades ago, that the painting was brought from the wall and floor to paper and canvases. But of all the factors religion has played the most dominant part in preserving this greater creative art all through the ages.

Today the Madhubani paintings can be seen in big hotels or in the luxurious offices or in the drawing rooms of rich people. But if one wants to see the real Madhubani art he or she should go inside the homes of Mithila Brahmins and Kayasthas where they can see the art in its living surroundings and to have a clear understanding of what this art really is.



" NAKASHI" FOLK ART & ITS TECHNIQUE

GINNE VENKATESWARLU

(SAGAR) B.F.A., M.A. TIRUPATHI

Even though there are many technical facilities in the modern world, still, the family of Dhanalakota Chandraiah, native of Cheryala Village, Warangal District of Andhra Pradesh, is making charming paintings without any technical facilities. Paintings are made only with the combination of earth, stick pieces, saw dust, tamarind porridge, dung, gum and colours prepared by themselves. These pictures reflect the themes pertaining Indian culture. They brought fame and recognition not only in India but also abroad.

In the following pages an attempt is made to know about the Nakashi Folk Art, the details about colours used, the preparation of cloth for the paintings. Further the materials which are necessary for the preparation of wooden toys are given. Very limited natural colours are used by the Nakashis. They are white, yellow, red, blue, green and black.

PREPARATION OF COLOURS :

White Colour : White Colour is used not only in Nakashi pictures but also vastly in other arts in the olden days. Nakashi painters used to prepare this colour with white cones available on the seashore. The gathered cones are being rubbed on the rocks and water and gum are added and used. This type of prepared colours have long life. At present, they are using zink white powder, mixing with water and gum is being prepared and used in their art. Particularly white colour is abundantly used in the pictures of Siva, Arjuna. Further, this colour is used for mixing of various colours.

Yellow Colour : The Yellow Colour is otherwise called "Artulam". Because of this colour, to say, the painters are facing certain problems since they cannot prepare this colour of their own. This is not available in Andhra Pradesh. It is available in the cities like Mumbai, Delhi, Kolkata in the form of stones. After crushing the stones into powder, water and gum will be added proportionately. This colour is vastly used for ornaments, thrones and also used for mixing the colours.

Red Colour : The red colour is available in the form of powder and also called as "Imglekam".

In this powder also like other colours, water and gum are added for use. This colour is vastly used in their pictures for preparing the back part or a back ground.

Blue Colour : It is available as tablets in the pockets called china blue, in this colour also, water and gum are added and used. This colour is used in the pictures of Sri Rama, Sri Krishna, Visnumurthy, Yama, Bhima and Ganesh. This is also used rarely for dresses and for mixing the other colours -

Green Colour : This colour comes by mixing yellow and blue colours. This colour is used chiefly in the pictures for dresses and trees.

Black Colour : There is a proverb in Telugu, without black colour, the painting never completes. The black colour is collected from a kerosene lamp or torch. By burning Kerosene covering with a lid the black will be collected, so as not to allow smoke outside. A layer is formed inside the lid. Water and gum are added to the layer of smoke and is used. In Nakashi Pictures, there is much necessity of the black colour. Broadly, this colour is used for line drawings of the pictures. It is also necessary for dividing the colours painted on pictures. This colour is otherwise called "Sayiratha".

Apart from the above mentioned colours, rock colours were also used in the past. At present, they are preparing some new colours also. They are preparing violet colour with **bachhali** fruits, green colour with Bean leaves, kasaya (orange) colour with **moduga** flowers. All the above explained colours are well churned and then used.

Brushes Preparation : After knowing the preparation of colours, further let us discuss brushes that are prepared and used. Brushes are also called **kalams**. They inform that they themselves make these pens. They prepare very small brush with the hair of squirrel's tails and big size brush with the hair of goats tail.

CLOTH - CLOTH TO BE PAINTED

Generally, they paint the Nakashi Paintings on handloom and khadi cloth. However, at present polyester cloth is also used. Though the painting

on polyester is done quickly and easily paintings could not last for a long time. Having taken the cloth to be painted, it will be mixed with porridge, lime powder, gum and tamarind seed, porridge in two times. When will be dried and it will be used for painting. They use only water colours rarely, if necessary, they coat varnish on the paintings. They paint not only on cloth but also on the walls of temples and on statues of village goddess. But they use oil colours only on walls. They paint pictures belonging not only to the themes of Indian culture such as Rama, Yama and Bharata stories, but also pictures explaining the ancestral history of Yadava, Gowda, MudiRaj, Dhobi, barber and Harizana castes. These paintings are sold to the persons who narrate these stories by showing these pictures while begging. Hence the payment to the artists by them will be very meagre.

WOODEN TOYS

These Nakashi painters not only make paintings but also make small size wooden toys, masks, statues of Goddess for temples. These are prepared with the mixture of lump of earth, piece of stick, saw dust, dung and tamarind porridge. These toys are painted with water colours and some times with varnish and make beautiful to look at.

How to prepare : First, they cut the stick into pieces to suit for body parts. Those pieces will be connected to give shape and they use tamarind porridge and sack threads. After drying up these toys are made bulky with saw dust and tamarind porridge, thus flesh will be added. For smoothening the parts they used to rub the toys with burnt brick or file and afterwards, cloth is fastened to the toys with tamarind porridge. After that the mixture of tamarind porridge, lime mud lime earth porridge and gum are used for the first and second coats. Then, the toys are decorated with water colour and painted in varnish. They prepare not only human beings but also animals like tiger, leopard, lion, bullocks, horses, dogs, goat, deer. They make varieties of eye feasting masks — The varnish used for these is prepared by themselves.

How to prepare Varnish : One part of lobanam (sambrani), half of it rojana and groundnut oil and kerosene should be boiled to prepare varnish.

After earlier the above mentioned toys were made as small toys with the excretion of water snake

i.e. (Buraka pedda matta) and chicken egg. After some period there was a change and these toys were made with Dangu lime.

In the past Kings patronized the artists and looked after their welfare, because they utilized the Wisdom of the Artist in a proper way. The paintings and sculptures appeared before us in many temples are surviving since centuries. Paintings and sculpture keep Indian culture live for ever. However at present the painters and sculptors are miserable condition, their lives are deteriorating day by day.

To create a painting, the painter strive hard for months together and devote to pass on the best message to the society. At present no body comes forward to purchase it. When it is so how can an artist get encouragement. What is the fate of an artist when the Government is not caring and the society does not recognize. In these miserable circumstances several artists are away from the mother art choosing some of the profession and living by keeping the art dying in their hearts.

While there is no patronage from the Government and society certain unworthy persons are considered to be as great artists. These pretenders pay less amount for Nakashi pictures and sell them for heavy prices. Further they claim that these are painted by themselves.

Atleast now, Government should take steps and recognize the nakashi artists, and arrange appropriate remuneration. Thus if the art is propagated the art must be transmitted to coming generation.

The Nakashi artist Sri Dhanala Kota Chandraiah gained national and international recognition without a basic degree or certificate in the field. In recognition of the service he was invited by the President of India and Prime Minister of India for a dinner arranged in his honour at their residences. However the real life and the state of his family position is miserable. Hence, it is the bounden duty of the Government to arrange exhibitions and to pay remuneration for the persons through whom the Indian culture can be retained and spread to other countries. Organisations of art should also to look after and see that the Nakashi art could not be decayed.

Still, we can see these toys made out of dung lime in the temples. While the art was completely diminishing and at an ending stage, the then design officer, Andhra Pradesh, Sri Sundara Murthy Garu gave life and extracted it. Sri jasti Ramaiah also supported the good cause.



FOLK ART AND TRADITION

M. ANAND SWAROOP

VIJAYAWADA

There come in our history when the consciousness of a large multitude becomes suddenly illuminated with the recognition of something which rises for above the triviality of daily happenings. Such an occasion, there was when the voice of Buddha reached distant shores across all physical and moral impediments. Then our life and our world found their profound meaning of reality in their relation to the central person who offered us emancipation of love. And men, in order to make this great human experience ever memorable, determined to do the impossible. They made rocks speak, stones sing, caves remember, the cry of joy and hope took immortal forms, along hills and deserts, across barren solitudes and popular cities.

A gigantic creative endeavour built up its triumph in stupendous carvings, defying obstacles that were overwhelming. Such heroic activity over the greater part of Eastern Continent clearly answers the question, what is Art? Art is the response of man's creative soul to the call of the real.

About 1900, archaeological research and growing political consciousness inspired revivalist movements towards cultural nationalism. The upheaval was most active in Bengal.

The founder of the Bengal School, ABANINDRANATH TAGORE was the first to evolve a typical Indian Style, characterized by a delicacy of line and colour, and a lyrical romanticism. Study of human skull, it is said, let him give up training in pre-raphaelitism and to turn towards extant oriental idioms. The "Indian Style" that emerged soon spread through out the country and the Bengal School assumed a national character.

Due to a huge contrast between Indianization and westernization, there was a chaos in the field of Art.

The situation lasted almost without any significant change until the appearance of Rabindranath Tagore as a Painter and Jamini Roy, a modern primitive about 1920. It was with them the term modern assumed a new aspect in Indian Art.

Rediscovery of Folk literature Aul and Baul (mid cap) singers Sahaja (simple) cult, Bhatial (Boatman) songs and Kabir, Dadu and other mystic bards stimulated creation of simple forms based on revolution of primordial images.

When after Fifty years as a Writer, Rabindranath began to draw and paint, he discarded many barriers and explored entirely new grounds.

By this time, Jamini Roy had departed from his earlier accomplished Portrait Painting in the European Style.

After Thirty Years in the academic line, Jamini Roy returned to his native home, among the FOLK ARTIST of Bankura District, a district which is soul-possessed with the eye of an ancient man for whom Life is all embracing, he found in Patuas and Potters a strength and form of their own, superb simplification, and colours in their purest, elementary state. With his urge for freedom and desire to strike out his own path, he could never rest but continued his search till he could free himself from academic clutches.

Painting to him was no longer means of depicting figures for some practical purpose but a program towards non-representational and non-objective. he evolved formally organised patterns of Primary Colours and pure lines. These are characteristically bold and decorative with overwhelming inner reality of a man who has a basic awareness of spiritual values. In his experiments he has developed abstract symbols resulting in a form of contemporary expression which is modern in manner but profoundly Indian in feeling. This characteristic is most marked in his earlier popular iconographical compositions, particularly the Gopini Figures whose forms have all the studied aloofness of classical approach, distinct from his later experiments, such as with christian Icons.

As a medium Jamini Roy used tempera and his colours are prepared from roots, and fruit, mud, and lampsheds. At times, he even used old clothes and torn saris for canvas. First smeared with cow dung to stiffen them, then coated with the wash of chalk (Khor) to prepare the ground. He dipped in that primal, collective reservoir of form and colour which defies time and space and in this primary context there is no difference between a Patua and a Picasso, a Jamini Roy and a Jadu Painter.

Constantly searching for inspiration, Jamini Roy regards his paintings not as a reproduction but as a living expression of a reality brought forth by controlled emotional experience.

The contemporary trend towards what might be termed "Primitivism" is most pronounced in the works of M.F. Hussain, Sunil Madhav Sen, Mohan B Samant and Sudha Mookarjee.

Contemporary Indian Art is in a transitional stage, gradually entering the main current of International Art. Today, we are confronted by a rising generation whose genius or talent is in the process of formation, and whose place in the history of Art is yet difficult to estimate.



FOLK ART IN ANDHRA PRADESH

B. A. REDDY

HYDERABAD

Art is an integral part of every society which is passed on to generations over the years. Every society supports and patronizes the art which could be associated with their cultural practices. Artists, as a part of the social forum create works of art in accordance with the existing relations in the society. History represents art of various cultures emphasizing the place of art in every society. Since primitive times man has been able to project his ideas and thoughts through visual expression. Till date this is the most common media for expression of ones thoughts.

Over the years art which is being practised by various communities has been categorized on the basis of style, content and medium. But the one which is accepted and understood by all sections of the Contemporary Society is the Folk Theme, which lays stress on the religious and cultural practices of a particular community. A general definition of the 'folk art' would be the one which depicts human being in their rural surroundings. The works are devoid of abstractism or unreality.

Andhra Pradesh too had its own share of folk art with emphasis on religious themes. The Kalamkari art, Tolubommallata, Nakashi paintings of Cheriya, the Pot paintings, the murals at Lepakshi and the toys of Kondapalli, Etikoppaka and Nirmal all have been an outcome of the socio-religious environs. While these arts have taken a backseat owing to socio-economic reasons. Some of the present day artists continue to have the inspiration from these traditional arts.

Names of Jamini Roy and Nandalal Bose have for long been synonymous for their works in folk style. The style in most of the works can be termed as folk art but the influence of religions is restricted in the works of modern artists.

In Andhra Pradesh A. Paidi Raju, Mokkapati Krishna Murthy, K. Srinivasulu, K. Rajaiah Shyama Koudinya, Kalyan Prasad Sharma,

Doraiswamy, P.T. Reddy, Aziz, Hanumanth Rao, Badri Narayan, Reddappa Naidu, Dharma Rao, K. Ch. Applaswamy, Damodarachari, Pilkaka Vijayalaxmi and Pilaka Narasimha Murthy and in the recent years V.P. Sharma, Ulchi, I.J. Sanyasi Rao, Ravada Krishna, Vaikuntam, P.S. Acharya, A. Appa Rao, K. Appa Rao, Y. Balaiah are synonymous with folk idiom in Andhra.

The works of these artists can be broadly called thematic as every work contains some activity related to the existing society. They are understood even by the common man who could relate to the theme instantly. The popularity of the folk art is increasing over the years both in rural and urban areas and the commercial value too is on the ascending side. While some of them have primarily depicted rural culture and environs with emphasis on rural women others have taken to religious elements making their work more attractive.

Basically the folk paintings display simplicity, flat colouring, bold lining with striking colour scheme. Though the word 'folk art' is common, every artist of our state tried to develop their style and individual expression. In some cases they have developed their works using new forms and shapes. The folk art form stands as a development between primitive or ancient art and classical art developed during the 20th century.

A keen study reveals that most of the above mentioned artists experimented in the newer styles including abstraction and suggestive symbolism for some time. However it is found that they rather could not be successful in their expressions and could not take it to heart to enjoy contemporary trends. After hectic and enthusiastic experiments they returned to their earlier styles and are successful in creating good works of art. This indicates that artists too believe that the folk motifs could be better received by the present day connoisseurs inspite of several youngsters taking

to the modern trends and isms in the name of creativity.

Here it is not out of the way to put my own experiences. Having come from a rural background, I was always fascinated by the culture around me. Infact there was a strong impact of the street plays which I could witness as a child on my personality. The religious activities like Naga Puja, Jataras, Dusserra Utsavvalu have also influenced me. Secondly as a student of art I had the opportunity to witness a large number of works in the folk style which had attracted my attention always. My work in the initial years of my career concentrated on the environs surrounding me. Themes like mother and child, village women, dancers, musicians, women at well, at farms etc., fascinated me and were converted into paintings. This period of my career can be seen as a natural outcome of my background. The works gave me immense satisfaction as my viewers appreciated my intricate yet bold works.

The second phase of my career as an artist was away from folk theme - this time it was on the sensitive aspects of the society. During this time I felt that artist had a commitment to the society and needs to depict the social evils around oneself. A series of paintings were done on the themes like Butchers, Bhagalpur Blinding, red tapsim, riots, atrocities of women, exploitation of the underprivileged etc. Depiction of these hard

realities made me experiment in newer media and styles. As such I took to water colours. At this stage the theme was more important than any other aspect as such I moved away from folk idiom.

Over the years again I saw a leaning to folk form which augmented after a study fellowship on the theme. 'Folk art in Andhra', which was granted by the Department of Culture, Government of India. Over the two year period during which an intensive study of the subject was done, I understood that for an artist it is very difficult to move away from one's roots. In someway or the other one is influenced by the surroundings which will find place in the artistic endeavours. Working over the large number of old works gave me immense pleasure and thus came a new phase in my work when I began to work in the same idiom. Themes like women in different social and domestic chores, village folk, and the simple customs and traditions fascinated me and this has enabled me to rethink about the background in which I was brought up. My present works reflet several new folk forms with a certainty of communication from the cultures of the land with some commitment to the society.

With observation and experiments for a long time it can be concluded "as long as the artist is associated with culture and society, the place of folk art will be lasting forever."

★★★

FLOATING IDEAS



Sri B.A. Reddy, Hyderabad addressing the gathering. Sri K. S. Vass is also seen.

THE INDIAN FOLK ARTS

Sannala Satyanarayana Varaprasad

VIJAYAWADA

Classical Music, dance, and drama are ancient and ful-fledged. The Indian Folk arts are their origin. Folk arts are the treasures for classical arts which are bridled with refinement.

So folk arts form the treasury for the classical arts. Classical arts entertain those who have initiation into them where as folk arts amuse all. Andhra Pradesh is richly known for its varied folk art forms. The rural folk arts entertain the Janapadas (village folk) and hence they are called Janapada Kala Roopalu. They depict village cultural heritage and their unity and traditions.

Folk arts are myriad in number and different from area to area in Andhra Pradesh itself. In folk arts we have group dances, individual dance items, dramas, street plays, Belle dances and folk songs and lullabies, some of which are popular in classical corresponding arts. They are all occasional and festively adapted.

Some are sung by folk groups during the harvesting seasons. Some are sung during the seeds sowing season. Some are sung when the new bride grooms visit the houses of in-laws during harvesting festivities. The folk songs belong to varied rural professions. The rural folk songs hail from Gobbilla Patalu and Batakamma Patalu Popular in Telangana area.

The exhibitional performing arts are Jamukula Kadha, Oggu Kadha, Naradha Kadha etc., which have musical values along with literary excellence. They have been alluring the village folk for long. Most popular folk art today within urban as well

as rural areas is Burrakadha. Burra Kadhas have gained popularity even in foreign countries such as U.S.A., Britain and France. They richly value our folk arts as Indian ancient traditional arts. Burrakadhas are carried by the Trio. The middle one is the singer of the story and two others with leather percorations who play on them repeating the burden of the song. Another art equally popular is Harikadha or Giri Kadha.

Their archaic forms are Garagalu, Garideelu, Karrasamu, Puliveshalu, yakshaganas, Mimes, Mimicry, Chekka Bhajana, Chenchu Natakalu, Urumulu, Sugali Folk Arts, Kolatam, Dappulu, Toorpu Bhagavatam, Gurava Nrityam, Thappetagullu, Toolu Bommalata (Leather Dolls shadow play), Pagati Veshalu, Janapada Chitrakala, Veeranatyam, Puppet Show (Bommalata) Veedhinatakam etc.

An intensive knowledge of these folk arts is needed for any sketch or canvas painting artist. Its knowledge is a dire need for a cartoonist also.

The ancient folk arts are alive amongst us as they reflect our past glory of our ancient traditions and forgotten arts. There are some more art forms popular in Telangana areas of A.P.

Such Conferences, Seminars and Congregations on folk arts inculcate pristine rejuvenation into our folk arts, long for saken by our people and the peoples Government. Our strenuous efforts may fulfill our singular aim of augmenting the folk art forms of Andhra. We pray for co-operation of all art lovers, connoisseurs and patrons of art.

★★★

FOLK ARTS - THE PAST AND THE PRESENT

K.S. VASS
VIJAYAWADA

The word 'FOLK ART or FOLK CULTURE' is generally understood that the paintings, sculpture and other minor arts and crafts which are created by the village people. The folk arts are the works of arts created by the untrained village artist without any set principles as visible in the arts done by the well trained traditional artists.

The Folk artist represent in their paintings their environments, aspirations, superstitions, rituals and Festivals,

The prehistoric cave paintings originally belong to Folk Art. But these Folk artists were not the village people but they were tribals, hunting was their main occupation. The hunting scenes on the walls of these caves reflect their life styles.

Some of the sculptures in Andhra Pradesh at Lepakshi, Warangal, Tirupathi and Srisailem were carved by the Folk Artists. Some of the rare sculptures at Lepakshi, Warangal, Tirupathi, Srisailem represent the hunting scenes and yogic postures etc., have folk elements in them.

The scene of Kiratharjuneyam at Lepakshi depicts Lord Shiva and Arjuna with beards. Bearded Shiva is not found in any puranas. They reflect the ideas of the Folk Artist.

Folk art is of two kinds. The Art which is created by the village artist with out any formal training. It is of first kind.

The Second one is created by the well trained urban artist to show the day to day life of the village people and their environment.

Though there is a greater degree of differences between them these two kinds are considered Folk art.

During modern times many artists painted the beautiful rural life. The birth place of Folk art is village. The fields, the environment, the people and their activities in the villages are extensively painted until recently. Folk Art became a part of Indian Independence Movement.

The artists painted Indian Tradition to promote National Integration. The words of Gandhiji "Real India is Rural India" inspired many artists, who painted rural scenes and its life. People could easily understand the liener drawings and paintings of Folk Artist. Great Changes have been taking place in the field of Arts. Modern thought and modern trends emerged out of colonial rule.

Folk lore Art has lost its importance. We cannot find them in our socalled Academies and Art-exhibitions. Folk culture (folk painting and Sculpture) almost became extinct, since urbanisation is an index of

modernisation and standard of living which affects the villages, the village culture and folk arts are considered backward and hence they are rejected out right.

REVIVAL OF FOLK ARTS

Folk art forms are not or never to be inferior to the highly advanced urban standards. The Folk art forms originally belonged to the earliar stages of civilization which are handed down to the present day artist. So, Folk Art a spontaneous expression of the people, retains the past experiences of the older generations and exists in the present day rituals and festivals.

In India women played a vital role to keep folk art alive in its true sense. They create new forms and retain contact with the age-old traditions which arise from the elemental consciousness of the changing moods of the seasons.

During festivals the routine daily works are put aside women get busy creating a happy new world. The homes are decorated, the walls are painted with patterns which are learnt from the past generations clubbed with her own imagination. New lamps are lit, doors are decorated with garlands of mango leaves; singing songs of love and parting and of great heroes is the Festive mood.

In North, clay figurines are made, which resemble the Mohenjo-daro clay figures by the women.

Figures of Govardhan are made by women all over the North during Govardhan Pooja.

In Mithila Shyama Chakwa festival celebration clay images are made by the girls of the house to explain the story related to the festival.

The Goddess of SHASHTI is prepared by Bengali women. The goddess has a strange bird-like face with a beak. The Shashti resembles the Mother goddess of Indian valley Civilization.

The most expressive folk art forms are floor and wall decorations. The linear patterns on the floor have different names. They are called Alpana in Bengal, Aripa in Bihar and Uttar Pradesh, Mandana in Rajasthan and Madhya Pradesh, Rang Vallika (Muggu) in Andhra Pradesh.

A number of ritual paintings are prepared on the walls of the houses. The decorations are usually the scenes from the Ramayana and the Mahabharatha.

The Sanjhi figure is prepared by the Jat women in Rajasthan, U.P. and Haryana is perhaps the basic form of creating the figure of Devi.

Since the Folk lore Arts are pure art forms, the time has come to revive them. Research works have to be carried out to throw light on India's Past rich Culture.

FOLK ART

G. NARASIMHA RAO

GUNTUR

Folk art has its origin when the first human beings tried to express their ideas in their cave dwellings. This art form is beyond traditional boundaries, Guru Paramparas etc. This is nothing but the expression of feelings, both happiness and sadness, without any differentiation of objects. For example Worli painting of Maharashtra, Mithila, Fud Painting of Rajasthan, Rangoli of South India.

In Indus Valley Civilisation and even prior to that also the ancient man expressed the day to day activities using this art form. For example marriages, Festivals carrying water, Cattle etc. Even Hares, Pigs and Ants also were drawn. In the beginning to draw sticks were used with animal blood. After the dawn of Civiilisation natural colours that mean dark red background was used to draw white lines. Sandle Wood, Lime Stone, Cow dung etc. were used for various colour combinations, drawings etc. Line standardisation was not found. Red, Yellow, White, Green, Blue were used. As the time passed industrially processed colours have been used. For line drawings dark red was only used.

Traditioinal Painting : There are certain similarities and disimilarities between traditional painting and natural painting. Traditional Painting is a dynasty based, vedic, devotion orinted art form with standardised colour combination, regionalised pictures of God and Goddess and gorgeous objects. The influence of religion and race is found.

The colours and implements used in the drawing are subject to the regional norms. The temples, Mathas, fortresses of the olden days are of this nature. For example Tanjore style of Tamilnadu, Tirupati style of Andhra, Kalankari style of Kalahasti, Mysore style of Karnatak, Pathas style of Orissa, Manchiryal Pathas style of Andhra, Miniature style of Rajasthan can be stated.

Natural Painting : Influence of Guru Parampara, Regional influence can be found with varied colour combinations. Folk Art utilises colour sand, Cow dung, Lime stone, leaves, flowers, herbs etc. Chewed sticks were used as quills. As the time passed there were many changes. With regard to colours also there were many changes.

FOLK ART

T.VENKATA RAO

VIJAYAWADA

I would like to say that there are Five Crore artsits in our state. Do you believe it? I don't think you would Imagine there are ten crore Telugu People, so half of them are women. The whole of women folk of Andhra are drawing Rangolies & hence they are all artists in my opinion. There are many divisions in Folk art. In those the art form in which the majority people participate is Rangoli. There are many others viz., Wall Paintings, Door Paintings, mehandi, Bindi, Kalankali Dying etc.

Fabric Painting, depicting epic stories, puppetry, tamarind miniature paintings, Nakashi Painting, Kondapalli Toys etc. are various art forms. Folk

Paintings have certain special features. They are traditional devoid of novelty. Outer lining is more prominent than colours. Shades are not drawn generally these pictures are decorative in nature. The contours, ups and downs, imbalances which are found in nature are not drawn. The abstract nature is also found in Folk art. Rangolis can be example for this. Both in subjected style repititions are resorted to. The Folk arts have not been patronised in the modern world which seeks novelty; but we can't forget those arts which flourished centuries together. It can be stated beyond doubt there are artists in this tradition and the admirers of this form even now.

FOLK ART - SPLENDOUR SUPREME

VEMPATAAPU, Tanuku

Folklore is the Crest Jewel of India. Folk Art is the Supreme manifestation of the life style, attires of the rural India. The Folk Style is the representation of the rural mind set.

Allen Dandus, a Western Researcher said that the Folk meant a set of people who have atleast one ideological similarity. Folk Art can be considered to be a primitive art. Among the 64 Arts in Indian Tradition, five are considered to be the Fine Arts namely Music, Literature, Drawing, Sculpture and Dance.

It is an undisputed point that the primary form of every Art is Folk Art Painting had its origin even during the Rock Age. 'The ancient touch' which is prevalent more in Bengali Folk Art and less in its Andhra Counter part establishes the 'Folk Form' and its existence all over the country. The grandeur of Folk Art in Andhra can be perceived in puppets, Rangoli, the wall carvings of the temples of the local deities in local festivals.

In puppet shows, Kathagana, Bathakamma Aata, Koya, Chenchu, Dhinsa, Madhura, Banjara, Tribal Dances, Dhandiya, Yaksha Ganas, Street Plays and such other forms of art form the marvellous treasure of Folk Art. The Folk Heritage has been making its excellence proved through Nirmal Paintings of Adilabad, Silver Carvings of Karimnagar, wooden Toys of Kondapalli of Krishna District, Tirupathi, Lac Toys of yetikoppaka of Vizag, Woolen Carpets of Eluru and Warangal. Silk clothes of Nalgonda. Even though we do not possess Art forms such as Ancient Cave Paintings of France, Wall Paintings on the Pyramids in Egypt, Tile Paintings of Mohanjadaro and Harappa are great pieces..

We have subtle art forms such as temple decoration, Rangoli which are the result of the crative genius. Nature was the teacher and mentor for the first human beings. He could not comprehend concepts like spirituality etc.

Expression in its direct and simplest form gave way to the Artistic creation then.

Through the rudimentary Science of Art the Art forms came in vogue in the whole of India. Through hieroglyphics the ancient man expressed his psyche.

In the caves of Kurnool, Mysore and Malbar the taste of the then Artists could be understood from the pictures on the earthen pots. The glitters and sensibilities of Folk Arts are the resultant ffeature of the sharpening, creative intellect. The colour paintings in the temples of Vijayanagar period at Lepakshi, Sanapalem, Tadipatri, Kadiri etc. can be considered to be the dawn of an epoch. If we consider the Vizianagaram style, even though frightening and destruction are the prime ascepts of Sculpture, a simple and innocent nature can be perceived in the Folk paintings. Kalankari art of Machilipatnam was developed from the Lepakshi style. Cave paintings of Ajanta are unparalleled just as the case of Kangra style which is prevalent in Shimla Valley. Contemporary ideological trends have an impact on the Art of various nations. The special eyes seen in the Buddha and Jain literature can be seen in Lepakshi paintings also. There is a tradition to paint two eyes (one full and one half) when half face is drawn. These are nearer to the ancient Egyptians pictures. Eyes in Bengali pictures are generally anger stricken. There may not be any relations between the eyes and the main theme of the painting where as Lotus like eyes of Lepakshi Paintings show enlightenment and grace.

LEGENDS ; Gemini Roy, K. Srinivasulu, A Paidiraju, Badarinarayana Rao, Kapu Rajaiah, P.T. Reddy, Kondapalli Seshagiri Rao, Vadlamani Madhusudhana Rao, Pilaka Narasimha Murthy and Kalyana Prasada Sarma are a few dedicated Artists who rendered Yeoman services to the cause of Folk Art.

THE FOLK CULTURE – THE FOLK ART

Dr. KAPU RAJIAH,
Siddipet

Village dwellers are called Folk. Folk Culture has its origin and sustenance in the traditions, rituals, dress habits, festivals of the village folk. The Folk art developed along with the people and acquired a name for itself. Folk art has intertwined itself with the lives of the ancient men. Braving the ups and downs and the torques related, Folk art could have its existence unshaken. The art form has been subjected to the change along with the change in the life style of the present day world influenced by the modern civilisations. Hence, in the present world of art, the Folk art has an importance for itself.

Many Celebrities of art all over the world have been influenced by the Folk art, Plabo Picasso who got inspired by the Folk art of Spain and Jamini roy who was influenced by the Bengali Folk art and that of Kalighat can be quoted as examples.

At this juncture let us discuss the lively and pristine stream of Folk art. Lines and the primary colours are the fundamental aspects of Folk art. Till now religious and cultural items are the themes for the form. The artist has been successfully creating pieces of art with sound creativity, apt conceptual lines and decorations and subtle use of colours. Hence, the Folk art has been greatly flourishing.

From the time immemorial, the public life in Villages has been based on the caste factor. The villagers have been using religious and cultural symbols to decorate their houses. The Wood carvings of Lord Krishna, Ganesh, Cows etc. can be considered to be the symbols for the culture. Carpenters in villages still follow the old tradition. Most of the houses of the backward castes contain Dhamaruka, Thrisul, Parrots etc. on the walls. Decorations with flowers and lines of triangular and rectangular shapes can be seen.

As per the Hindu tradition and Vaasthu every house has an Altar and Yellamma (Renuka Devi) is found in the houses of backward people.

'Popeda; painted on the wall for the worship of the Goddess is a rectangular unit with certain specifications. Bonalu can be another example. Each caste has its speciality in its decoration. "Yellammaka Jogi yettuta" and such other festivals and various local rituals practised for the worship of the God deserve special mention. It is to be noted that more prominence has been accorded to the painting by the villagers than to other art forms in the places of worship.

The peasants decorate the tools and implements of agriculture during various stages of harvest. Rangoli is a regular feature of every house. Pongal is a Folk Festival and Rangolis are seen every where during the fest. Our ancestors gave a lot of importance to Folk art.

Zeenigars, Muchis, Nakhashis are professional Folk Artists. These artists were creating pictures of Ganesh and other deities with sand, cow dung, bamboo sticks and by using a perfect colour specification. Apart from this they were serving the rural poor by making certain house hold goods accepting little remuneration. But for these the existence of Folk art would have been questionable.

Decorating the temple Chariots and temples, drawing the wall paintings in the mansions of the rich was very much prevalent with these artists. Drawing the pictures regarding hunting and romance, dyeing the kalankari Carpets for Chairs, Tables with the Epic designs and such decorations were taken up by these Folk Artists for subsistence.

People belonging to various communities were drawing the history of their community and basing on which the Valour and Chivalry of their forefathers had been described. Such paintings were generally twenty yards long and one yard wide each. These were generally drawn using attractive red, yellow and blue colours with a strong line drawing. Artists of various races painted pictures

from Gowda Purana, Surabhandeswara, Yellamma Katha, Kallikota War and such other stories of historical and puranic importance. Folk Art had reached the public and was patronised.

The village handicrafts by artisans like goldsmiths, weavers, potters, Carpenters reached great heights with excellent creation of artistic pieces which paved the way to the establishment of a very close bond between religious traditions and artist in tradition. Puppetry which offer entertainment with information stands testimony to the acumen of the Folk artists. The use of myriad colours in the local procession at Kotappakonda and other places stands a feast to the eye and is a great example for the great taste

of the Folk artist. There has been a gradual decline as the time passed in our state because of lack of patronage from the people etc. The Government came forward to protecting and upkeeping these art forms after independence.

Andhra Pradesh Lalit Kala Academy took up a survey and collected certain pictures and objects but it is stopped. There is every need to revise our endeavour and bring to light the great arts; publish the great paintings in a multi-colour souvenir.

Frankly speaking Folk are really protecting our Culture. When any project is inaugurated they worship either pochamma or Mysamma sculpture and painting are the symbols of our Culture.

FOLK ART

KALA SAGAR Vijayawada

Folk art can be defined as the artistic creation done by the Villagers who were not influenced by the civilisation with their natural, hereditary skills. The attention of the civilised man was drawn to the Folk arts world over nearly a century ago. Folk literature, Folk dance, Folk music, folk painting attracted the intellect of the well trained artist creating new ideas and hopes. May be because of the frustration of the urban life and culture the dormant instincts to learn something about the life and times of the villagers drove the city bread to observe, analyse and patronise the Folk Art. The Folk Art created for the Village Folk can be called the real popular art. The Folk Art is the creation of rural artists who do not have classical rule based training. The answers for the questions regarding the features, themes, inspirations and the influence of Folk art present interesting phenomena. The Folk art is not just an art, it is interlinked with rural life. From Cradel to grave the duties of the human being—worship, festivals, marriages and other functions etc. have a direct link with this art form. The feel of the artist has been lead by devotion and beliefs. This universal art form to which an exact beginning can't be traced has flourished in all countries, in all epochs nearly in the same way. These art forms

haven't been subjected to the influences of civilisations. The strong outline, little colour presentation can be seen in this art form. They don't stick to the proportion and don't draw shades. They are unostentatious like the village folk. They use natural colours. Different forms in different names are found in different places. Lok Kala of Uttar Pradesh, Kali Ghat of Bengal, Patta of Orissa, Puppets of Andhra, Kondapalli Toys, nakashi of Telangana in Andhra are some examples.

Lured by the natural beauty of Folk art, the urban artist started getting influenced sometime by the Folk art. Plabo Picasso can be a great example. Jemini Roy of Bengal who was influenced by the Folk art of Orissa created a great place for Folk art in the modern art. Hence, he is called the father of Folk Art in the modern period. In Andhra also Dr. Rajaiah, Sri Paidi Raju, Sri Srinivasulu contributed a lot to Folk Art and distinguished themselves. And many others have been working on this great form and putting excellent efforts to contribute for the coming generations. It is very important that we protect this cultural tradition. We should recognise that patronising this great art is as important as protecting it. If we recognise that the Folk Art can have its existence, it can get revitalised and will be eternal.

FOLK ARTS

K.Bangaru Raju
VISAKHAPATNAM

There are sixty four art forms of which five are fine arts namely Literature, Music, Painting, Sculpture and Dance.

After attaining the basic needs of food and clothing human being gets attracted towards art which leads on to his own creation. Artistic Creation has been there since ancient human being till date. Art created by Adivasis is called Aadivasi painting and art for the rural Folk is Folk Art. The songs of folk are Folk songs, their dance Folk dance, their music Folk music, their playlets are Folk Playlets. The civilised man initiated those arts and such arts are still called Folk Arts. Folk Art is very ancient. It is very difficult to decide its origin. When the first human being had tried to express his feelings through script, he used figurine script. Folk painting has been coming down the generations for the last thousands of years. The cave dwelling primitiveman painted cave pictures which can be found even now. Hunting, the prime activity of the ancient man, was painted along with the tools of hunting, dances, etc. Besides that the life style beliefs and religious traditions were expressed along with Painting barbarous life. Penance of the Rishis could also find a place Folk painting is found in caves on the ground, rocks, trees, leaves, edicts, clothes, utensils and also human body. Rangoli of the villages every day and during festivities is a regular feature which reflects, the feeling of devotion towards the almighty. In the caves in the olden days, on the walls of the temples and the mansions of the rich after sometime is to be noted. Lepakshi Temple, Ajantha, Ellora Caves, Bag Caves of Madhya Pradesh, Jogi Mara Caves, Badami of Karnatak, Chiltannavasal Caves of Southern India are standing examples for a rich tradition.

Dyeing on the clothes like Kalankari of Machilipatnam, Kalahasthi is very famous which can be found as a great decorative form. Batik painting found in a large scale in Tamilnadu developed itself into a small scale industry. Scroll painting developed by Nakashi artists acquired a great name in the country and abroad. Tattoos has a sentimental value in many sects. Artistic Excellence is found in the Puppetry, Kondapalli toys, Kasikavali Paintings etc. Folk painting is simple yet sometimes difficult to understand since it is difficult to understand its depth. Symbols form a prominent part in the Folk form. We should not in that they are meaningless lines there would have been some meaning. The art form reflects the life style beliefs etc., by standing as a mirror to the culture. Painting can be of immense help to understand the Psyche. There are certain characteristic features of Folk art which mostly are related to colours, line drawings etc. Little use of colours, less details of the picture, repetitive nature of the images, use of locally available colours, absence of shading (light and darkness) are some of the features.

Folk artists don't make big changes, don't yearn for novelty. Art is an integral part of their life, coming down the generations. It is difficult to understand the origin of Folk Painting. This is a universal art form. Even though Folk Art seems to be ancient but it need not be of ancient time. The civilised men also have been adopting the Folk style out of interest. We call something Folk painting by its theme. The Folk artists are not trained. They don't know modern methods. They don't have technical knowledge. The Folk paint pictures to express their ideas. Folk art is created by the Folk for themselves. Hence, it is a really popular art. It is not influenced by the civilisation. Folk Art is experiential and shows the real talent.

The term Folk Art was popularised with Pablo Picasso's Contribution. Sri Jamini Roy of Bengal, Sri Padi Raju, Sri Rajaiah, Sri K. Srinivasulu, Dr. Abburi Gopalakrishna popularised this art form. Unfortunately there is no encouragement for Folk Art and there is very little encouragement for painting in general. Artist is in such a dire condition to sell his paintings on the foot path. All the art lovers should extend their helping hand and try for Government help. I was wondered to see the encouragement for art in America.

I would like to suggest the following :

- (1) Government should develop the art form and extend financial help to the artists.
- (2) Art galleries shall be established with Government funding.
- (3) Master pieces of Folk Art shall be preserved in the Government museums.
- (4) Prominence shall be accorded to arts in the interior decoration of Government Offices, temples, educational institutions, hospitals etc.,

FOLK ART - OUR RESPONSIBILITY

Korasala Seetharamaswamy
Amalapuram

At the outset, I would like to state that folk art is the most original artistic endeavour of the primitive and ancient human being. The out pouring of the feelings of the first human beings culminated into a great artistic tradition.

Such a tradition has intertwined itself with the lines of the rural folk. The culture and tradition have been reflected in the art in a natural and simple way.

Those unassuming, untrained artists of villages chose themes mostly from the epics. As the time passed, this great artistic tradition has been relegated to the back position. urbanisation & Westernisation have their evil influences on this art form. The art form which reflects our culture shall not be forgotten by us.

Even though there have been efforts to revive this tradition, little success could only be achieved.

Hence, all the artists, art lovers each and every body should come forward to protecting the folk art.

Real Indian tradition can be protected by protecting and revitalising this form. Contribution of great artists like Jamini Roy to the present day artists should be introduced in the curriculum of the schools. So that the younger generation will come to know about it. Such an awareness goes a long way in revitalising this art form.

More number of conferences of this kind which focus on folk art should be arranged by the government and shall give financial assistance to those artists engaged in those art forms.

Let us all come together, join hands in upkeeping this great tradition.

FOLK PAINTING

N.S. Sarma
Rajahmundry

It is gratifying for me when I was asked to write an article on Folk Art on seeing Folk Art I was reminded of all the Folk Arts in the World. On questioning myself which to write about I thought that I would have been asked to write about Folk Painting since I have been an artist. Then another question arose whether to write on Indian Folk Arts or Andhra Folk Art.

Indian Folk Painting is very ancient. It has been developed in the forms of painting and sculpture. Drawings seek strength from religious history and literature. Folk Painting reflects the rural life style, dress habits etc. If we consider history we can understand that Folk Painting existed thousands of years ago. Cave paintings stand an example for this. Cave Paintings in Mirzapur, Banda, Vindhya, Mahadev Caves in Uttara Pradesh, Yogi Math of Orissa, Singapore of Madhya Pradesh Cofgal in Karnatak, vainad in Malabar etc. are great works of art. They are painted with colour stones of Red and Yellow and black coal. They are all pictures of hunting like arrows, spears etc. They are said to be existed from 5000 to 10000years ago.

Indus Valley Civilisation is one of the Four great civilisations of the ancient world. The ramnants of sculpture are found but those of paintings are not available, but the statues of those days tell us some more interesting stories. The period is three thousand to the two thousand B.C.

Some references can be found in Upanishads Aithareya and Satapatha Brahmanas which discuss something about art and its prominence. This period dates back to 2000 to 500 B.C.

Maurayan period which patronised Buddhism encouraged sculpture and art. Jataka stories were painted. Satavahanas who ruled from 2nd Century B.C. to second century A.D. Continued the Mauryan tradition. Nasik, Betsa, Khaza, Karle, Cave art No.9 & 10 Caves of Ajanta which present Jataka stories deserve special mention. Though the outline is thin colour variation little

contour shading minimal these paintings are beautiful.

JaminiRoy revived the Folk painting in the modern world and it may not be an exaggeration to say that they effected an evolution in the Folk art. Padmamalika of Sri K. Srinivasulu, Ganesh of Sri Pilaka Lakshmi Narasimha Murty, Annadata of Dr. K. Rajaiah, Tilakamu, Mayadevi Swapnamu of Sri Paidi Raju are some of the master pieces in this art form. Others like Sri Badari Narayana Rao dedicated themselves to the cause of art. The passage of centuries could not change the artistic symbols which reflect the civilisation and culture of India. It can be appreciated that modern Indian artist created something new assimilating these symbols.

Andhra Pradesh is famous for handicrafts like Ivory, Carvings, Wood Carvings, Metal objects, handlooms, dying, lace works and carpets that present the artistic excellence of the artisans.

Our artistic heritage : Silver ornamental work of Karimnagar, Nirmal, Kondapalli and Tirupati Toys, Hyderabad Bidiri objects, Carpets of Eluru and Warangal, Narsapur handicrafts are world famous. The ancient Kangra, Rajaputra, Bahadi, Ajantha style pictures have been painted with some development. Government extended a helping hand for the development of Nirmal. Kondapalli, Tirupati toys are popular among people. yetikoppaka Lac toys are famous in Karnatak and Tamilnadu. The historical changes or other such changes have influenced the art forms. The recent advances have been contributing in their own way to the art form.

Aap and Pav techniques which were not known till recently to Indian artists and art critics have been used by our artists including Andhra artist. The encouragement from Government and society goes a long way in encouraging the art to claim universal recognition.

RURAL INDIA - THE HOME FOR FOLK ART

ULCHI
Chirala

Primarily Folk Art was born during dim distant past when human being did not even know wearing the clothes gestures was their language. The primitive cave hunters were drawing the pictures of the birds on the rocks and were screaming like animals to make the animals come to the caves and get hunted. See what a mutually helpful things human being and art. Hence, it was proved that the art had its origin during the rock age. There has been tremendous growth. The world of art scaled great heights and attained a supreme stature.

The brighter and the darker shades of the cycle of time made the human being create a societal existence, build houses for himself and acquire knowledge through education.

The fragrance of civilisation was proved to be an all encompassing phenomenon which led on to creating an urge to have aesthetic sensibilities with decorations of various kinds like wall paintings, Rangoli, chariot decoration etc. Tradition was the pivot around which Folk arts revolved.

It can be said that the Folk arts were very much alive till recently. But now the very existence is questionable. The Folk arts could not withstand the forceful currents of westrenisation. Folk Painting could only sustain itself among various rural art forms.

Folk arts were born in villages and rural people only can attain expertise in this. Pottery can be a nice example for this; deriving natural colours and using them beautifully to create a master piece can be a villager's cup of tea. Excellent and lively pictures of various kinds like puppets, gold smithy etc., can stand testimony to this fact.

Wooden toys of Kondapalli near Vijayawada presenting various themes like elephants, camels, Krishna Leelalu, tady collection, Gopikas etc. are master pieces in their own right.

Folk artists shall have unshaken will and sustained practice, colour designing, finishing work perfect line designing shall be meticulously done in order to create lively and bright pictures. Eight kinds of colours namely brick red, yellow, Cadmium green, Wermeleun, Grey, blue, black and white. Apart from using these colours to some extent

temporary colours which are a mixture of these colours with white can be used. Powder colours shall only be used but not liquid ones. The same colour is to be used for second coat also. Some gum shall be mixed with the colour which prevents the falling of the layers.

Egg Tempara is a technique in the Folk form. This involves egg yoke which offers permanency to the picture. The use of sand colours, chalk dust, etc., can be seen in the folk style.

Terrakota Toys : The preperation of these toys involves a particular kind of sand and the adoption of certain age old methods. A lot of designing work makes these figures very beautiful decorative articles. The Folk arts can be analysed with an insight into the life and times of the rural masses and these art forms shall be observed with an understanding of the rural life. The Folk painting which had its origin based on the life style of villages can be considered to be a recreation. Wall and Ceiling paintings in Humpi and Lepakshi temples are marvellous which can be created only by the experts.

Importance of selection : A lot of decoration can be seen in Hindu festivals. Rangoli of Pongal, festival of lights, Ganesh Utsav, Dassehra and certain others are all painted by many Folk artists. There Folk artists painted many beautiful pictures like peasants, country boats, shepherds, basket making, Haridas, Pottery and whatever the thing that touched their heart.

Painting the eyes is a very attractive thing in Folk Painting. Even though to some extent it is artificial, it looks very beautiful. The boarder designs offer fullness through the pieces of art "Chuttu Kathalu" is an integral part of Folk Tradition.

There are many grat men who dedicated themselves to the upliftment of Folk art. Dr. K. Rajaiah, Sri Antyakula Paidi Raju etc., of Andhra Pradesh rendered Yeoman services to this art form. Sri Jemini Roy of Bengal, Sri K. Srinivas of Madras contributed their might to this art form.

To realise these art form in full, an intensive research shall be undertaken on the rural life style and assimilate various aspects that made this art form flourish.

CONTINUING A RICH TRADITION NAKASHI STYLE

The district of Warangal which is renowned for its plethora of temples and places of historical importance is also home to a few handicrafts including Cherial dolls. However, little is known of these wide-eyed painted dolls, except that these represent the characters depicted both, in classical epics and common man's folklore. Unlike the popular scroll paintings of Cherial, these dolls are three dimensional and free standing. Nakashi Venkataramaiah's family is the only family of traditional scroll painters in Cherial village, which also produces these enchanting dolls made of saw dust, tamarind paste, natural gum and lime stone. Like the Cherial scroll paintings the dolls and masks produced by this family are also used as aids to narrate myths and folklore subjects in the villages by wandering storytellers. This traditional art form from Telangana region would have died down, had it not been pursued with unflinching loyalty by D. Venkataramaiah, his two sons Chandraiah and Vaikuntam and grand son Danalakota Nageshwar (the eldest son of Chandraiah). Shri Nageshwar has the rare distinction of making both, Cherial dolls and scroll paintings. The dolls are produced strictly in a particular Nakshi style with locally available materials which are bio-degradable and light weight. The Cherial dolls are stunningly so beautiful and different from others by bearing a typical Telangana stamp.

As the nakshi paintings permeated gradually into the traditions and cultural milieu in Telangana, the local balladeers (minisrels) lapped up the idea of using these dolls and scrolls as props/illustrations. These art and craft have come in handy for adding spice to their narration and performing arts. A publication brought out by 'Craft Council of Andhra Pradesh' in 1982, indicates that the existence of the Cherial craft came to be known only in the year 1975. 'Till then it was a craft

known only among the villages of Telangana Country side". This may admittedly be attributed to the practice of arranging the scroll and doll shows only among their respective communities as scrolls illustrate the origin and deeds of heroes of a particular community or anecdotes and mythology pertaining to the community which sponsor such shows in the villages after the sunset. While Mandahechulu's narration of Katama Raju Katha pertains to Yadavas, Dakkili Katha narrated by Dakkali is for Madigas and other stories are meant for Mallas, Padmashalis, etc. Thus, each community in Telangana has its own stories.

Doll making is not a 'solo show', rather, it is a family affair. While Padma, wife of Nageshwar, assists him in painting the dolls in their home and outdoor assignments including summer camps, the college going brothers Venkataramana and Pawan Kumar lend a hand in doll making and marketing the same in Melas/Exhibitions.

Nageshwar continues to live in his village and carry this craft tradition forward with great verve. Due to neglect of rural patrons and apathy of the folk performers some of the dolls of late, moved into occupy niches of the drawing rooms in metros. He has also realised that their craft can be metamorphosed into articles of daily use and adapt to contemporary needs and life style. His nimble fingers therefore, also create greeting cards, framed scroll in miniature form, flower vase, pen stand (in sawdust), and many more. But, all in Cherial style.



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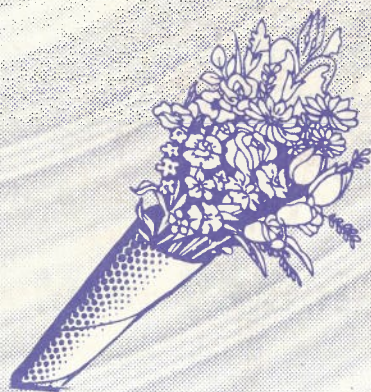
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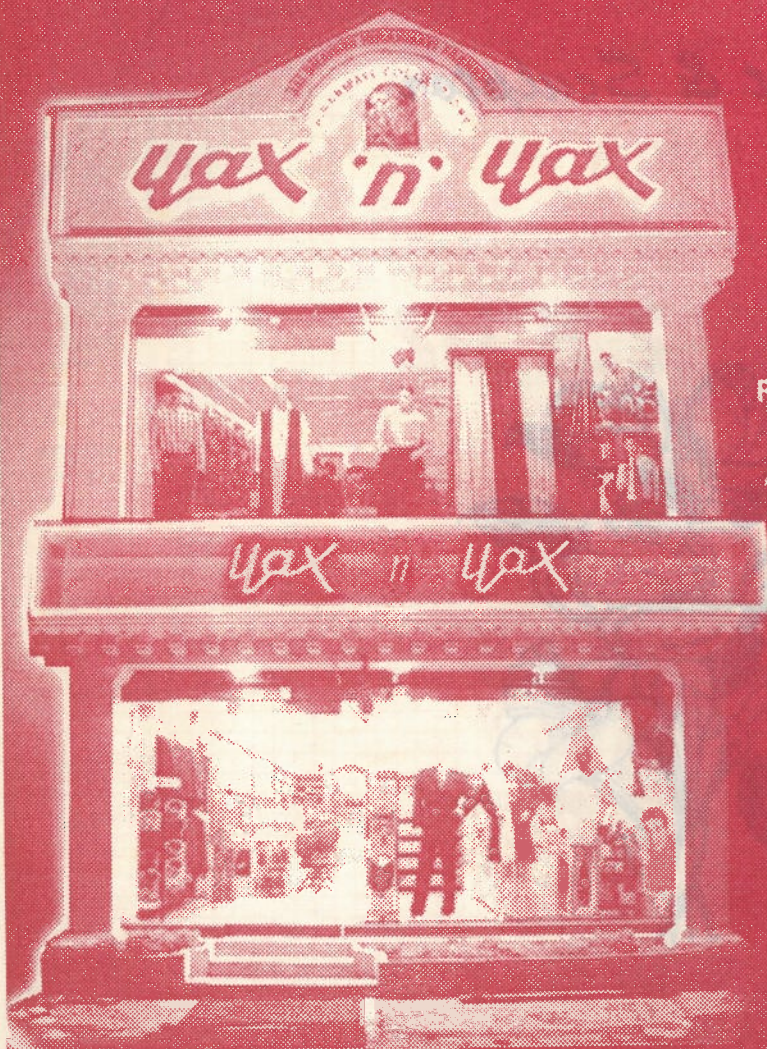
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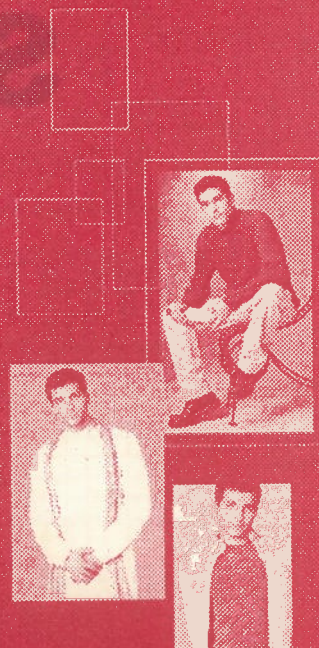
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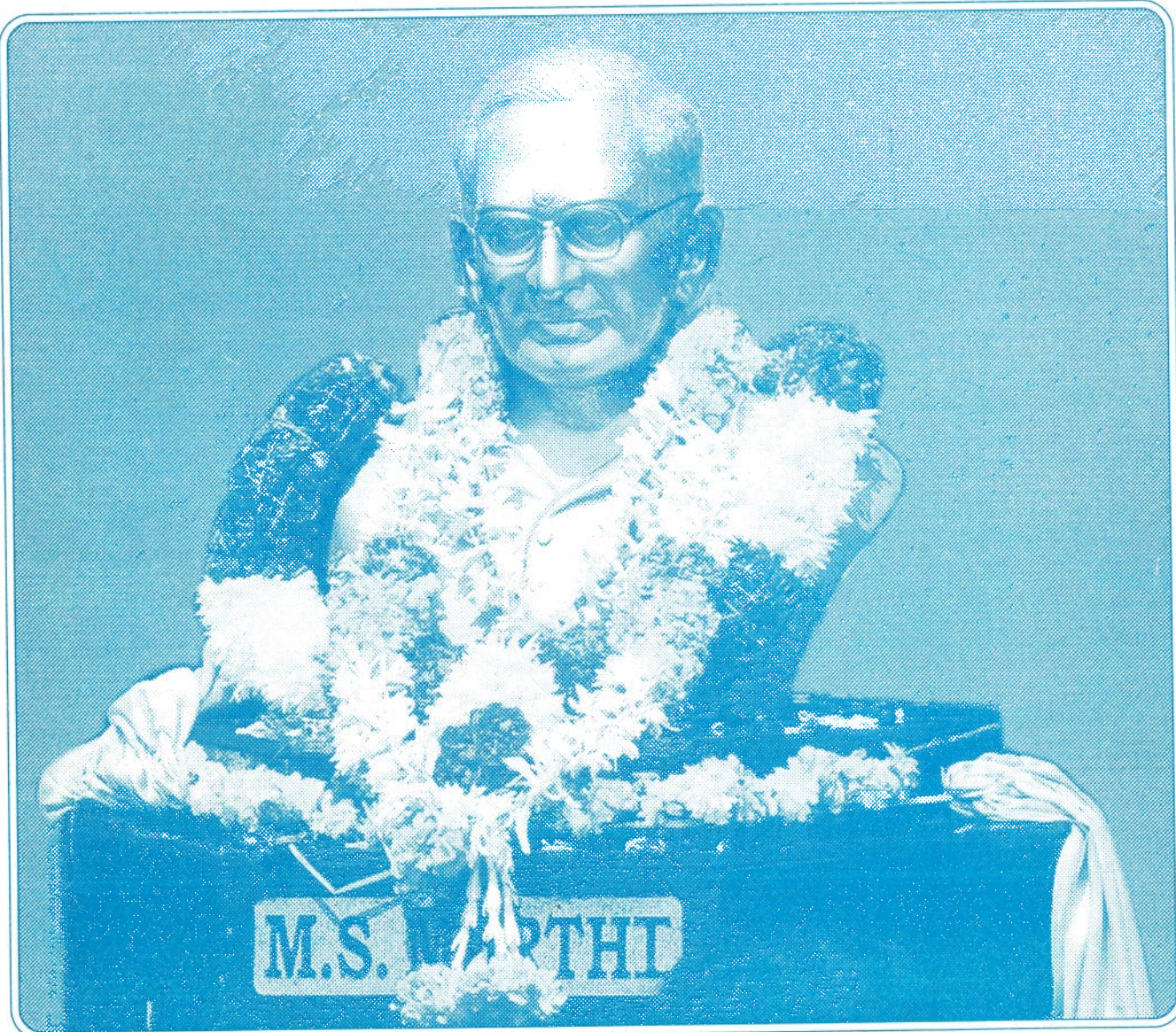
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