

Indian Traditional Arts

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ABSTRACT: *Indian art history has given the Indian subcontinent a rich storage of traditional painting from pre-history to present time. The painting style varies from region to region, even from time to time. There is a living tradition in Bihar's art field called Madhubani painting that sheds light on the social system as well as on Bihar's cultural identity, and painting styles have changed from generation to generation. India has always been recognized as the land which through its modern arts and crafts portrayed cultural and traditional vibrancy. The 35 nation-wide states and union territories have their own distinct cultural and social cultures and are expressed there by different types of art. Every area in India possesses its own style and art pattern, Referred to Since folk art. India's folk and tribal arts are both Multicultural and very racial basic but colorful and to speak rich volumes patrimony of the country. Owing to its conventional sense of beauty and authenticity, across the foreign market, folk art in India clearly has great potential. Rural Indian folk paintings display unique, vivid designs rendered with supernatural and religious motifs. Folk art stands for tribal heritage By introducing the rising cultural values and the esthetics. It includes assortment objects of use decoration including clothes, wood, paper, clay, metal, etc. Common to international tourists due to their anthropology. By introducing the rising cultural values and the esthetics. It includes a variety common with international tourists due to their Anthropology. And its elegance modern. Some of the most famous folk paintings in India include Bihar's Madhubani, Odisha's Patachitra, Rajasthan's Phad, and Andhra Pradesh's Kalamkari,*

Pichhvai Rajasthan paintings, Maharashtra Warli paintings, Andhra Pradesh Nirmal paintings, Uttarakhand Gujarat Aipan paintings of by Pithora, Madhya Pradesh paintings by Gond and Mandana, Calcutta paintings by Kalighat and many other types. Several of those folk tribal paintings will be discussed below

Bihar Traditional Art:

Maybe Mithila is one of the most common genres of Indian folk paintings in literal sense. Madhubani means Honey of forest'. Specific group artists like Brahman, Kayastha and schedule caste in this village historically perform A big cultural activity of Bihar. The village of Jitwarpur is surrounded by lush green fields, long palm trees and North Bihar picturesque mango gardens. It is absolutely flat and free of stone or rock. Such paintings are primarily of a religious nature. Madhubani painting is an emblematic representation of daily experiences and convictions. As such they are held together by symbolism, simplicity and elegance in one school of traditional art.

The paintings are created mainly by women at home; the main focus is in anointed places, such as the prayer room In the Mythology of Hindu Art in Madhubani. This is an Indian folk art that lives in influenced by Mahabharata and Ramayana mythological epics. It is an act of unconditional submission and thankfulness to God, both spiritual and prayerful. Mithila painting's contemporary Art Born in the early 1960s, after Bihar's devastating famine. Mithila's women were encouraged to apply their the art of paper skills as a means of growing their meager profits. Mithila women's talent was quickly recognized when transferred to a lightweight, and thus more open medium. Tourists and collectors of folk art shopped eagerly for the job.

Maharashtra Traditional Art:

Warli are found primarily in the district of "Thane" in Maharashtra state. They're also spread in parts of Nasik and greater Bombay to very few numbers. Much has been written about how warlis was named for the tribe. The word Warli comes from 'varal,' which means an uplander, a small patch of cultivated land. Warli art origins can Be traced back to the early century A.D. According to Ayush (2007),

Research suggests the tribal's are propagators of a culture that originated between 2,500 BC and 3,000 BC in the Neolithic A very common graphic vocabulary is used in their remarkably basic wall paintings: a circle, a triangle and a square are the subjects of their natural observation; The result of their natural observation reveals a circle, a triangle and a square; The circle that represents The Sun and then the Moon; Triangle Mountain; and the Leaves Pointed. The square also seems to obey a particular law, and seems to be a human creation meaning a sacred space or a piece of land Warli art is a beautiful folk art traditionally created by Tribe tribal women including Warli, Melcher koli, Kathodi, Kokana, Dhodi tribes from the Maharashtra. Mumbai northern suburbs, in western India. The tribal people express themselves on their home walls through drawings in colorful designs. Warli paintings were produced mainly by humans. The paintings are beautifully executed and resemble the execution of prehistoric cave paintings, usually portraying human scenes engaged in activities such as hunting, sowing and reaping dancing.

Uttarakhand Traditional Art:

The art that holds 'Aipan' or Aipan, or Alpana, is A very special place among all the Kumaoni homes. An Arpan is derivative of the word 'Aipan.' A commonly used term for this is 'Likhai' (writing), but it is a pattern formed from the tips of the finger. Aipan is used to design rituals for pujas, conception, janeu, marriage and death.-related festivals and ceremonies. The walls in Aipan are covered with papers and pieces of cloth Drawing unique Geometric figures And some of the gods, goddesses and natural artifacts. Pichhau ras or dupatta are decorated in identical fashion. A practice of making clay idols (Dikaras) remains at the time of the Harela. The raw material used is an ocre-clear paste (Geru) and rice colour. It is primarily women who use the last three right-hand fingers to paint the patterns on their home's floors and walls. When the base of the ochre Is the artist able to draw a pattern of Free-handed. Chowkies are made of mango wood, and are decorated for each occasion with different designs. Pattas and Thapas are made on paper or walls and fabric directly

Orissa Traditional Art:

Originating in the 12th century from the temple of Jagannath at Pori; Patachitra painting is considered one of the oldest and most famous of Oriya known styles of painting. The name Patachitra originated from the words patta, which means canvas and chitra in Sanskrit. Hence, Patachitra is a canvas painting; it expresses itself through its rich and vivid execution, imaginative motifs and compositions, and the depiction of common subjects, often mythological in nature.

Some of the following prominent themes portrayed in this art form is the Jagannath temple's Thia Badhia-representation; the enactment like Lord Krishna Lila-Jagannath reveals as a boy's power etc. Patachitra paintings are produced in a formal art style, and the chitrakars maintain their strict use of colors and patterns; The colors are limited to one hue. The preparation of the paints is perhaps the most important part of Patachitra output, involving the chitrakars' craftsmanship in the use of natural raw materials for indigenous paints.

Rajasthan Traditional Art:

Phad or Phad, practiced in Rajasthan province of India, is a type of religious scroll painting and folk painting. This painting style is normally executed identified as phad, on a long piece of fabric or cloth. Rajasthan's Legend of Folk Deities are depicted on the phads, mainly of Pabuji and Devnarayan. The Bhopas, the priest-singers usually bring with them the painted phads and use them as the folk-deity mobile temples. Pabuji's phads are normally about 15 feet long while Devnarayan's phads are typically length about 30 feet. Typically the phads are colored in vegetable dyes.

The Phad represents Pabuji's court, its palace and its spiritual essence. Logically, the images in the painting are organized around Pabuji's central outsized figure, his magnificent black mare, Kesarkalami, and his court with his four main companions is on his right. Buro's his brother's court is on the left of main deity; Umarmkot is on the extreme left and Lanka is on the left bottom. The court of the Lady Deval (Goddess of Kolu) is to the right of the court of Pabuji. Khici's court is situated to the far right of the painting. Scenes of Pabuji's journey from Rajasthan to Umarmkot represent the blank spaces in between. Although on top of the Phad the images of Ganesh, Sarasvati and Vishnu are depicted in different incarnations. The depictions show a "Medieval Rajasthan panorama: Women, horses, peacocks, boats, archers, fights, washer men and fishermen, kings and queens, giant gray elephants and herds of white cows and buff camels, many-armed monsters, magnificent fish-tailed creatures and blue-skinned gods.

Andhra Traditional Art:

Kalamkari or Kalamkari is a type of cotton textile manufactured in parts of India which is hand-painted or block printed. The term comes from the Persian terms kalam (script) and Kari (craftsmanship), meaning brush painting. The art made in Andhra Machilipatnam

Pradesh established under the patronage of The Mughals and the Golconda Sultanate In India there are two distinctive types of Kalamkari art-one, the 'Sri kalahasti' from and the other, Machalipatnam fashion design.

Sri kalahasti style of Kalamkari, where the "kalam" or pen is used to draw the subject freely by hand, and color filling is done entirely by hand. This style was blossoming around temples and their patronage, This had nearly religious character books, temple hangings, chariot flags, and similarly portrayed gods And scenes taken from Ramayana's great epics, Mahabharata, Classic myths puranas. In Kalamkari only natural colors are used and 17 painful steps are required;

Madhya Pradesh Traditional Art:

Gond Gemalde is the only thing portraits from the Gond Mandla District village people in Madhya Pradesh. Such works are deeply connected to their daily lives. The drawings are rendered of lines pointing upwards, downwards and sideways. final pictures. The Paintings subject is taken from the mythology of Folktales and Gond. Not only are they simple decorations, but they are immediately not just decorations, but immediately forms of religious thoughts and devotional. Women created tribal folk art Gond Paintings using basic handmade colors based on local Indian festivals such as Karwa Chauth, Sanjhi and so on. Horses,lions, tigers,birds, gogs,humans and everyday objects are drawn in bright, multicolored hues.

Orissa Traditional Art:

Saora is the name of a tribal group that lives in the hilly region of southern Orissa districts of Koraput, Gunpur, Ganjam and Gajapati. The saora community's paintings are connected to the disease healing cycle, healthy childbirth and other life events. Icon plays a major role in Saura tradition from birth to death. It grew out of Saura's very basic structure of life and social system. Studying Saura Icons from both textural and contextual points of view is therefore imperative. The icon's general shape is in the form of a room, as rectangular or square space is arranged according to the wall scale. The formats may be painted horizontally or vertically surrounded by an all-round decorated border rendered with hatching lines and conical wavy lines. Four corners of those boundaries are decorated with circular motifs that represent followers and so on.

The Sun, the moon, tutelary spirit figures, and ghosts, form the paintings 'contents. Contemporary motifs are also used, such as motorcycles, motor vehicles, and aircraft. Such paintings are created with red ochre and rice paste smeared on wall surfaces. Green, Ultramarine blue and black are also often used to intensify the visual effect. Patching the colors on the wall requires no additional adhesive. The palm brushes are used as paint brushes, and the painter beats the stick's edge to make

Gujarat Traditional Art:

Pithora is a highly ritualistic painting by many tribes like the Established on the walls was hangs in central Gujarat, the Rathwas and Bhilalas, in Tejgadh settlement Vadodara. The Pithora is a folk art form derived from an ancient tribal ritualistic practices and mural

paintings instigated by creeds. The Rathwa, Bhil and Nayak Adivasi communities revered. Though traditional painters and storytellers are mostly members of the religion of Rathwa, their main deity is Pithora Dev, who presides over all aspects of their life. These paintings in their lives have meaning and the execution of Pithora paintings in their homes adds calmBliss and richness.

Such paintings have significance in their lives and the execution of the paintings of Pithora in their homes adds calmBliss and richness. That is perhaps more fascinating is that there is no attempt at imitating nature once. A horse or bull, perhaps a deity's face, has one main feature, which impresses him. Job on the core feature of the matter, and give it a shape. The ritualistic painting is thought to bring peace, riches and happiness to the household. Tribal art, generally crafts relate to three types: ritualistic usage of rituals connected with Certain beliefs and magical ideas; practical use of artifacts, social traditions and daily practices And lastly, individualistic- designed to reflect the craftsmen's thoughts and emotions. Pithora's paintings are ritualistic and feature animated characters. The drawing of Pithora is a way of propitiation, of thanksgiving and of commemorating auspicious occasions. As for most types of tribal art, All materials used to paint Pithora's are good. To prepare the colors, vegetable pigments extracted from leaves, flowers and other forest products are combined with milk. The Pithora painters, unlike other artistic tribes like Warli, are dominant males. These pictures have significance in the lives of these tribal's and execute the Pithora Gemälde offer stability to their homes bring peace, joy and prosperity. It is important to

notice in the sense of tribal art if a concept is anthromorphic (human beings), zoomorphic (animals), philosophic (plants), physiomorphic (physical world phenomenon), R skeuomorphic (a no longer functional design based on a feature). Pithora art form portrays, pleasing to the eye, human beings, animals, plants, sacred and transcendental elements and de- signs.

As is evident among tribes across India, there is also tremendous pressure on the Rathwas to integrate with the main stream. The ritualistic art form of Pithora paintings has undergone changes in pre-sent times. The demand comes from the consumer and their art form is now being used for commercial purposes. One of the changes that the traditional art form has experienced is that it has begun to include little variations in the composition of the original painting and has begun to include aircraft, ships, houses, computers and other so-called contemporary modern elements or artifacts that allow them to de-contextualize their traditional art form.

Paintings by Pichhvai of Rajasthan:

Malerei Pichwai is an art form originating in Nathwara and Rajasthan. In a more thorough context. Pichwai means 'at the back' so that these paintings are generally used as decorative curtains / backgrounds in the temples of Shrinathji and the temples of Krishna in Rajasthan Cloth are considered very sacred, and devotees sell these tissue hangings intemples; And often keep them in as souvenirs at school. This painting is known to have more details, to be more polished and pure than the paintings of Phad, which are other types of Rajasthan

paintings but similar to Pichhvai instead. Nirmal Paintings by Andhra Pradesh; Nirmal Paintings are to be found in the Nirmal town in Adilabad's AP district, and Nirmal Painting is common throughout the State. It is here that the artisan culture of "Nakash" lives. Andhra Pradesh's Nirmal Paintings; Nirmal Paintings are to be found in the Nirmal town in the AP district of Adilabad, and Nirmal Painting is popular all over the state. This is where the "Nakash" artisan community resides.

Problem facing the artisans

The artisans faced problems and impediments to their occupation's progress. Consequently they are facing hardship in their lives. The biggest challenge tribal painting artists face is no guarantee From regular purchases by direct customers or even from the traders For the

selling of their goods, they may depend on local middle men or promoters. There is sometimes a lack of communication between artists and foreign buyers as a result of the trade intermediates exploiting their vulnerability. Another problem important to painting art is the lack of sufficient workspace and luminosity in tribal artists homes.

Prospects of tribal paintings:

Indian Handicrafts, an important segment of the market for the decentralized economy, have reached a commendable height for their exports. Asian artisanal and folk art that are an Indian culture and heritage are part and parcel of highly demanded by western consumers. Actually, handicrafts contribute significantly to work Exports by generation and region. Consequently, it has held a prominent role in India's economy and culture.

Conclusion

India stands out for its Tribal / Folk Arts and Culture heritage. the diverse Since the Tribal and Rural Indians 'development of art and cultural forms, their artistic magnificence has continued to manifest itself days of the distant past. The paintings of People hane a rich history. There is no cultural heritage in human life without folk paintings and there would be an incomplete event. Folk paintings send us visual pleasures and through their vivid line drawings they remind us of the native life. The further commercialisation of these tribal paintings provides a new source of non-agricultural income, as they have become a prominent in national and International art brands

Increasing contract requests worldwide; various organizations support artists to create their typical paintings are for commercial sale on handmade paper. Textile Ministry of the Commissariat For Production (manufacturing). Indian and other Goverments agencies also operate and directly support genuine crafts people by organizing Various shows, skill-oriented preparation, arranging and welcoming artists market events and offer artists the possibilities and opportunities to work

Suggestions:

- 1) Marchanding is one of the influential ways of retaining the existing types through their effective management of existing arts and culture.
- 2) Citizens from around the world must be told about the different forms, styles and types of various folk arts and paintings by efficient use of
- 3) Communication media that can result in a mass attraction to the folk arts and thus increase the selling of such objects.

4) Trainings should be given to artisans to use advanced technology to produce Such arts and crafts should be revamped and strategically updated In a quicker way, and in the delivery style of these tribal / folk

arts and cultural elements, to make them more vivid to the present generation's recreational demands.

5) Within the context of rural development planning, incentives and loans the be arranged To manufacture products of the highest quality for the folk artisans.

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