

Contemporization of Indian Folk Paintings

Smt.Bharathi.P.S, Smt.Ambily.I.P
HOD B.Sc-FAD, Asst.Prof. B.Sc-FAD

Abstract

Indian folk paintings are the living heritage of the glory of India. These paintings are passed from generation to generation and still practiced in our country. A variety of folk paintings are practiced in Indian states which include Madhubani painting, Kalamkari painting, Warli painting, Phad painting, Miniature paintings, Gond painting, Tanjore painting, Ganjifa painting etc., each one having its own technique in using motifs, colors, medium, etc. These art forms depict the diverse cultures of our Indian states and each one is different and unique in its own way. However some of the art forms are in the danger of becoming extinct. We are witnessing a lot of promotional and revival techniques to keep the art alive. Some of the best known folk paintings are gaining its acceptance and flourishing in today's market on various artifacts. To name a few Madhubani of Bihar, Warli of Maharashtra, Kalamkari of Andhra Pradesh, etc. The folk paintings of India which have distinctive colorful motifs are treated with religious and mystical beliefs. These paintings which were once used as wall paintings have now entered into various other art forms like jewellery, accessories, pottery, apparels, and upholstery and so on.

Folk paintings which once depicted the craftsmanship of an artist is now transformed into various other forms of surface enrichment. The symbolic motifs are used as prints on saris, dress materials, shawls, stoles, scarves etc. There is a complete makeover of the actual art. These art forms have been contemporarized and reproduced through the medium of prints on various products.

In the present study we have made an attempt to know about the contemporization of the Indian folk paintings and its pros and cons using questionnaire method of survey as our primary data. The survey was conducted for fashion designing students as they are aware of the Indian art.

KEY WORDS: Artifacts, Commercialization, Contemporization, Decline of art, Folk paintings.

INTRODUCTION

Indian folk paintings depict our Indian culture, tradition, customs, values and morals. They are passed from one generation to the other and are still practiced in various parts of our country. A few are on the verge of extinction, untouched by modernization and a few others have undergone a facelift, giving it a sense of contemporization.

These folk paintings which depicted religious, mythological epics of Gods and Goddesses, unusual and unique motifs, which were made with natural dyes and colours, soil, cow dung, leaves, mud, charcoal etc on walls and on fabric have entered into various other fashion fields. Efforts are made to save our Indian folk paintings from becoming obsolete. Revival efforts are made by contemporizing the art. The folk paintings have taken a transformation due to technological developments. They have found their place in fashion accessories, jewellery, footwear, stoles, scarves, household articles, pottery, crockery etc.

Folk art which is appreciated for its reality and originality is now a contemporary art, where tradition has departed and modernity has entered. In a way, contemporization has taken a few declining art forms to the

limelight. On the other hand we are in the danger of losing the values, morale, originality of our traditional art due to modernization and commercialization.

REVIEW OF LITERATURE

MADHUBANI PAINTING

Madhubani painting/Mithila painting was traditionally created by the women of various communities in Mithila region of India and Nepal. It is originated from Madhubani district of Mithila region of Bihar, and, it is popularly called Mithila painting or Madhubani painting. This painting as a form of wall art was practiced widely throughout the region; the more recent development of painting on paper and canvas mainly originated among the villages around Madhubani, and it is these latter developments led to the name *Madhubani art* being used alongside the name "Mithila Painting."

The painting was traditionally done on freshly plastered mud walls and floors of huts, but now they are also done on cloth, handmade paper and canvas. Madhubani paintings are made from the paste of powdered rice. Madhubani painting has remained confined to a compact geographical area and the skills have been passed on through centuries. Madhubani paintings also use two dimensional imagery, and the colors used are derived from plants. Ochre and lampblack are also used for reddish brown and black respectively.

WARLI PAINTING

Warli art is a beautiful folk art of Maharashtra, traditionally created by the tribal women. This art was first explored in the early seventies & from then it was named as "Warli art". Tribal people express themselves in vivid styles through paintings which they execute on the walls of their house. This was the only means of transmitting folklore to a populace not acquainted with the written word. Warli paintings were mainly done by the women. The most important aspect of the painting is that it does not depict mythological characters or images of deities, but they depict social life. Pictures of human beings and animals, along with scenes from daily life are created in a loose rhythmic pattern. Warli paintings are painted white on mud walls. The paintings are beautifully executed and resembles pre-historic cave paintings in execution and usually depict scenes of human figures engaged in activities like hunting, dancing, sowing and harvesting.

The painting is done on an austere mud base using one color, white, with occasional dots in red and yellow. This colour is obtained from grounding rice into white powder. The depictions in the Warli paintings, which include marriages and other significant things are often considered sacred. These paintings also serve social and religious aspirations of the local people.

KALAMKARI PAINTING

Kalamkari is an ancient Indian art that originated about 3000 years ago. It derives its name from Kalam meaning Pen, and Kari meaning work, literally Pen-work. The Kalamkari artist uses a bamboo or date palm stick pointed at one end with a bundle of fine hair attached to this pointed end to serve as the brush or pen. These paintings were earlier drawn on cotton fabric only, but now we can see these paintings on silk and other materials as well. The Kalamkari art includes both, printing and painting. The colors used in making these paintings are organic. Most of the colors are prepared using parts of plants – roots, leaves along with mineral salts of iron, tin, copper, alum, etc., which are used as mordant. There are numerous forms and styles of this type of painting throughout the Indian subcontinent. In ancient India, the art of painting using organic colors and dyes was very popular, but this style of painting originated at Kalahasti and Masulipatnam.

PHAD PAINTING

Phad paintings (Mewar Style of painting) is the most ancient Rajasthani art form. Phad paintings, essentially a scroll painting done on cloth, are beautiful specimen of the Rajasthani cloth paintings. These have their own styles and patterns and are very popular due to their vibrant colors and historic themes. The Phad of God Devnarayan is largest among the popular Phads in Rajasthan. Another famous Par painting is Pabuji Ki Phad. Other famous heroes of Phad paintings are Gogaji, Prithviraj Chauhan, Amar Singh Rathore etc.

OBJECTIVES OF THE STUDY:

- To study the impact of contemporization on Indian Traditional Folk Paintings.
- To know the pros and cons of contemporization on Indian Folk Paintings.
- To explore the views of B.Sc- Fashion & Apparel Designing students regarding contemporization of Indian Folk Paintings.

RESEARCH METHODOLOGY:

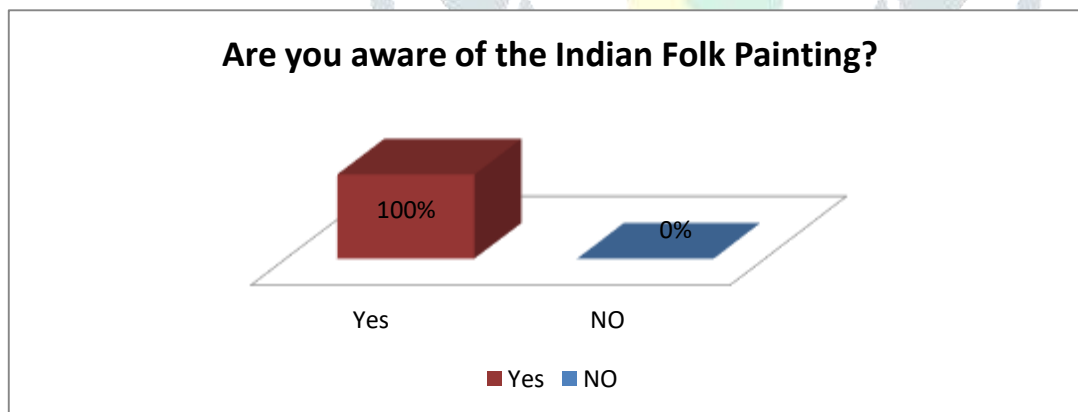
Research is based on primary data collected directly from B.Sc- Fashion & Apparel Designing students. Data is collected by designing questionnaire which were distributed to the The sample sizes for the study were 40 students belonging to the Department of B.Sc- Fashion & Apparel Design, V.E.T.First Grade College.

This paper focuses on research technique adopted and used for this study with the aim of achieving research objectives. Data was collected from a sample of B.Sc- Fashion & Apparel Designing students to determine the impact of contemporization on Indian Folk Paintings. The study was restricted to the students of B.Sc- Fashion & Apparel Design, V.E.T.First Grade College, Bangalore, who have better knowledge about the research topic. Primary method of data collection was used in this study. It consists of a well structured questionnaire that was administered to and completed by the respondents. The respondents returned all the 40 questionnaires personally administered. At the end the data was analyzed to know the effect of contemporization on Indian Folk Paintings.

Result and Discussion

2. Are you aware of the Indian Folk Painting?

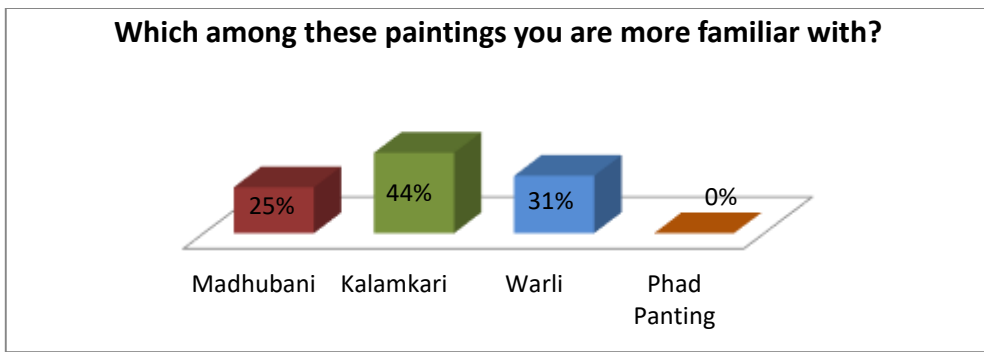
Yes	100%
NO	0%



100% of the respondents were aware of the Indian Folk Painting.

3. Which among these paintings you are more familiar with? (Rank according to the familiarity, 1 for most familiar and 4 for 1st familiar)

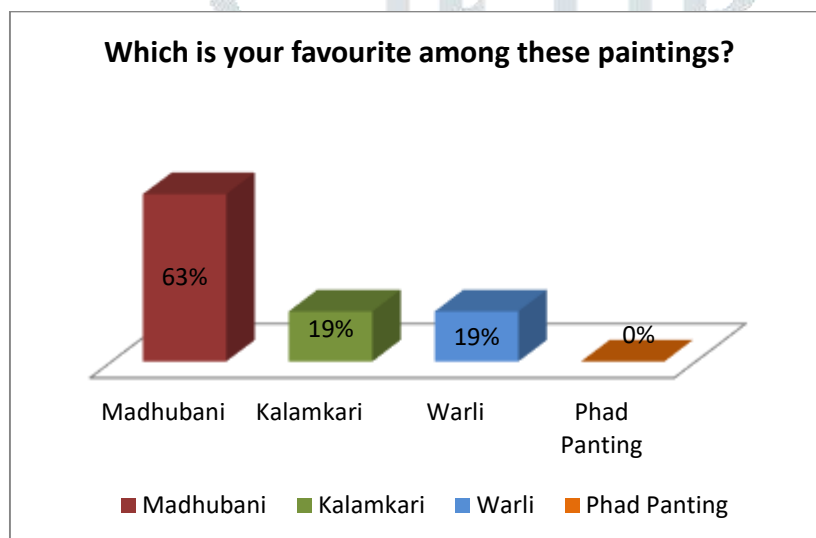
Madhubani	25%
Kalamkari	44%
Warli	31%
PhadPanting	0%



The most known art is Kalamkari and the least is Phad Painting.

4. Which is your favourite among these paintings?

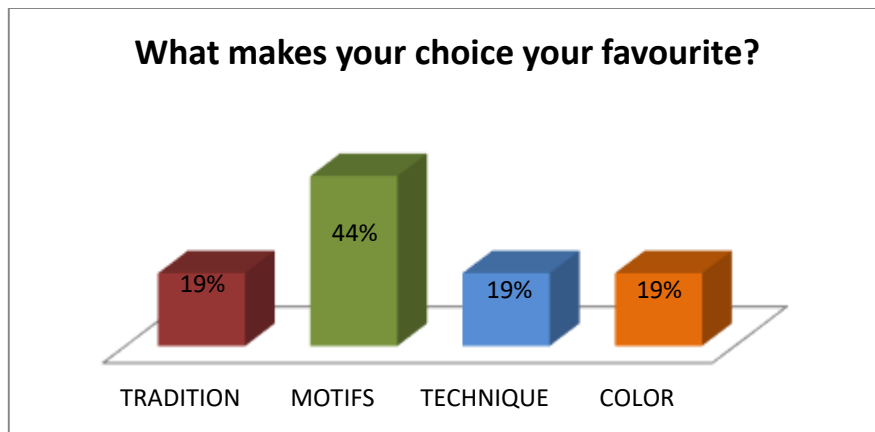
- a. Madhubani 63%
- b. Kalamkari 19%
- c. Warli 19%
- d. Phad Painting 0%



The most favourite painting was Madhubani followed by Kalamkari and Warli.

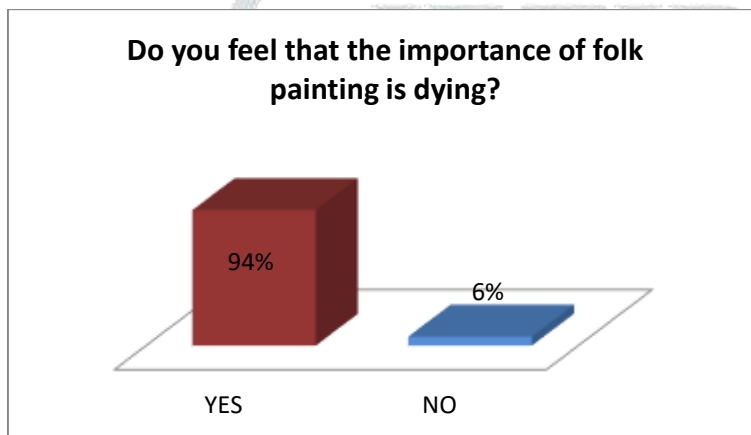
5. What makes your choice your favourite?

- a. Tradition 19%
- b. Motifs 44%
- c. Technique 19%
- d. Color 19%



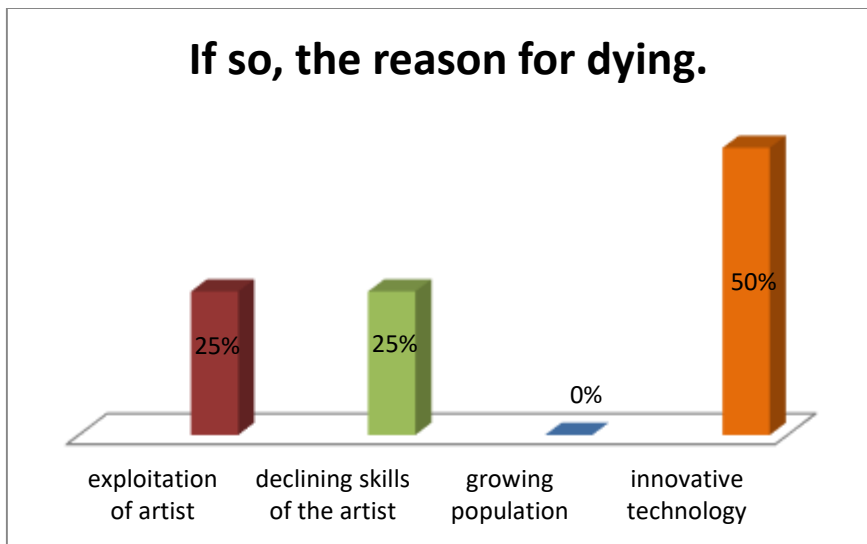
Motifs of Madhubani art have made many respondents like this art.

6. Do you feel that the importance of folk painting is dying?
- a. Yes 94%
 - b. No 6%



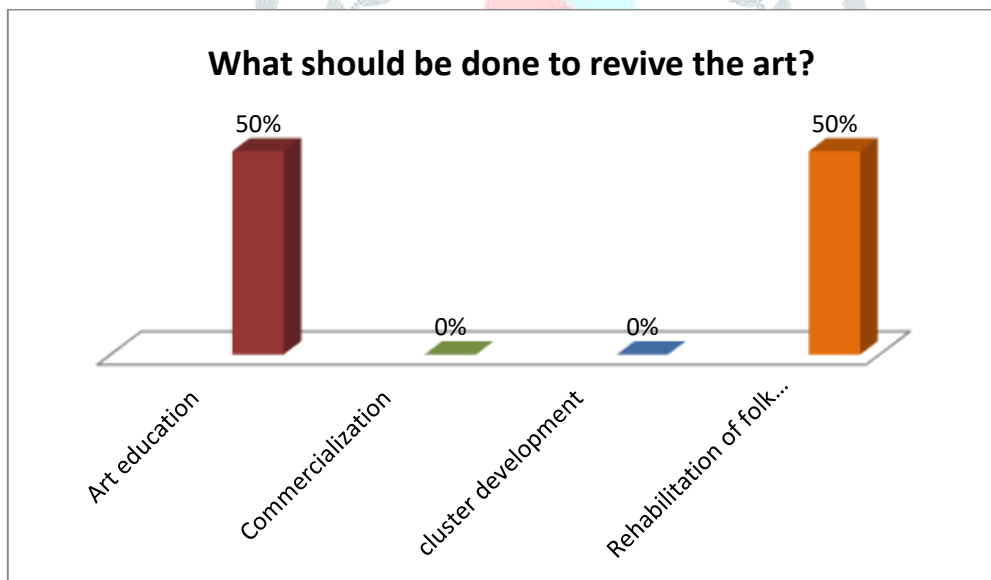
94% of the respondents have said that the importance of folk painting is no more.

7. If so, the reason for dying.
- a. Exploitation of artists. 25%
 - b. Declining skills of the artists. 25%
 - c. Growing population. 0%
 - d. Innovative Technology. 50%



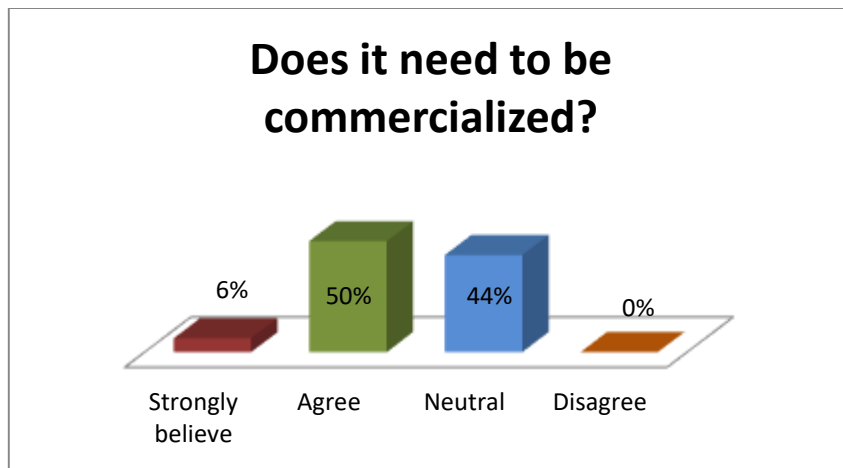
Most of the respondents have given their opinion for the dyeing of the folk art due to the innovative technology and exploitation of artists and declining skills of the artists.

8. What should be done to revive the art?
- a. Art education 50%
 - b. Commercialization 0%
 - c. Cluster Development 0%
 - d. Rehabilitation of folk artist 50%



They agree that the rehabilitation of folk artist and art education are the means to revive the art.

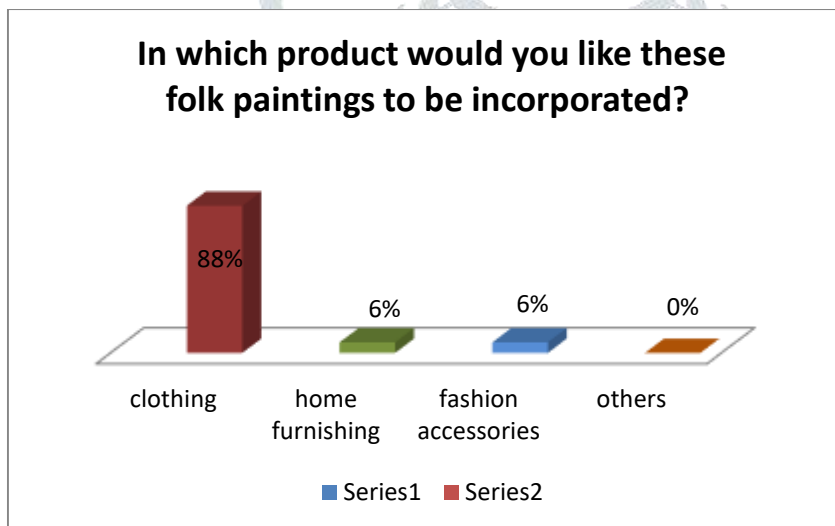
9. Does it need to be commercialized?
- a. Strongly believe 6%
 - b. Agree 50%
 - c. Neutral 44%
 - d. Disagree 0%



50% of the respondents have agreed for the commercialization the art.

10. In which product would you like these folk paintings to be incorporated? (Please rank as per the preference. 1 for most preferred and 4 for least preferred.)

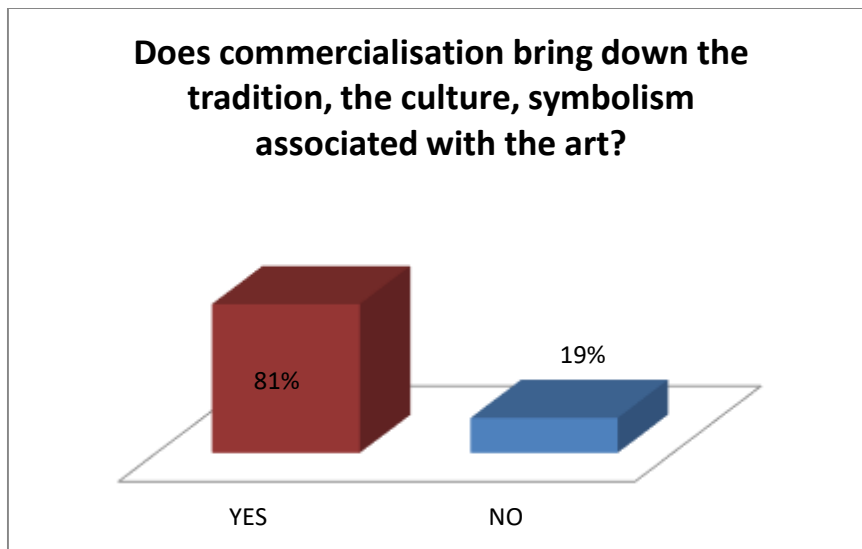
- a. Clothing 88%
- b. Home furnishing 6%
- c. Fashion accessories 6%
- d. others 0%



Most of them would like to see these paintings on clothing followed by fashion accessories, home furnishing and other articles.

11. Does commercialization bring down the tradition, the culture, symbolism associated with the art?

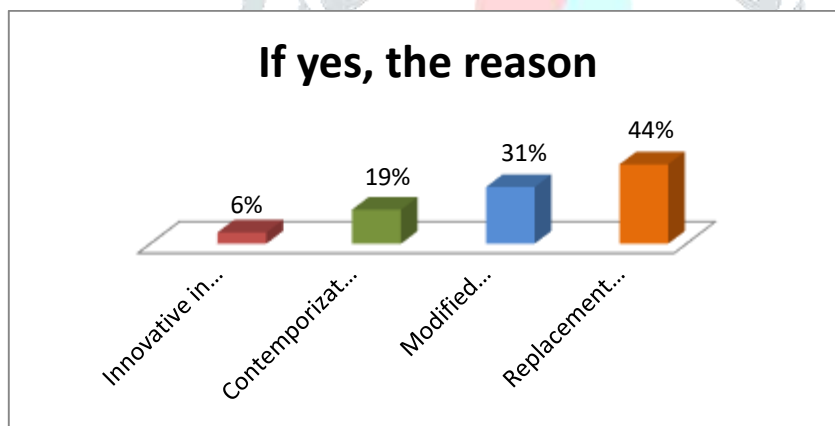
- a. Yes 81%
- b. No 19%



81% respondents have given the opinion that commercialization will bring down the tradition, the culture, symbolism associated with the art.

12. If yes, the reason

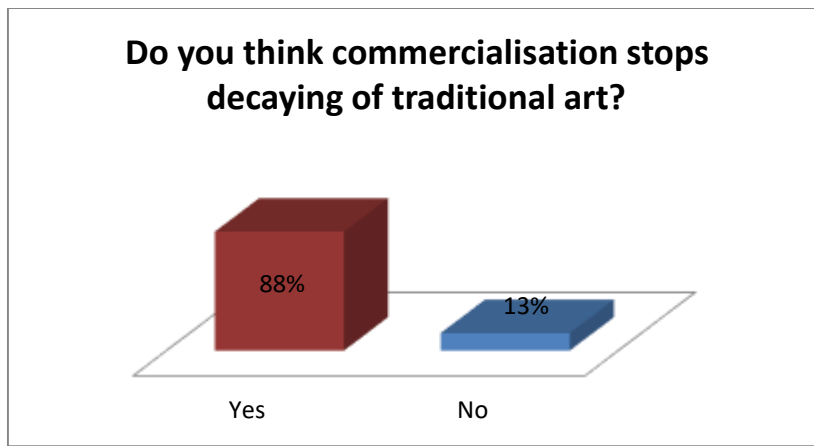
- a. Innovative in technology. 6%
- b. Contemporization of the art. 19%
- c. Modified portrayal of symbolic motifs. 31%
- d. Replacement of traditional technique with modern technique. 44%



44% respondents believe that replacement of traditional technique with modern technique is the cause for the above. 31% believe that modified portrayal of symbolic motifs is the reason which is leading to the decline of tradition, the culture, symbolism associated with the art.

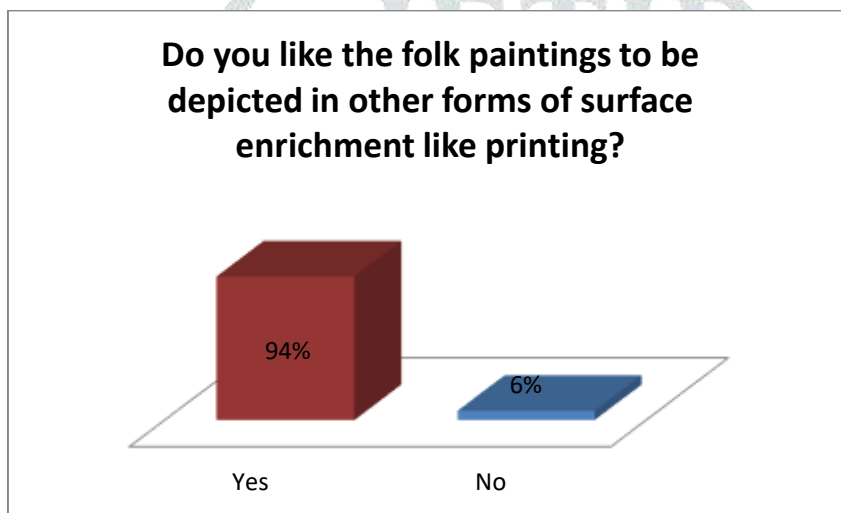
13. Do you think commercialization stops decay of traditional art?

- a. Yes 88%
- b. No 13%



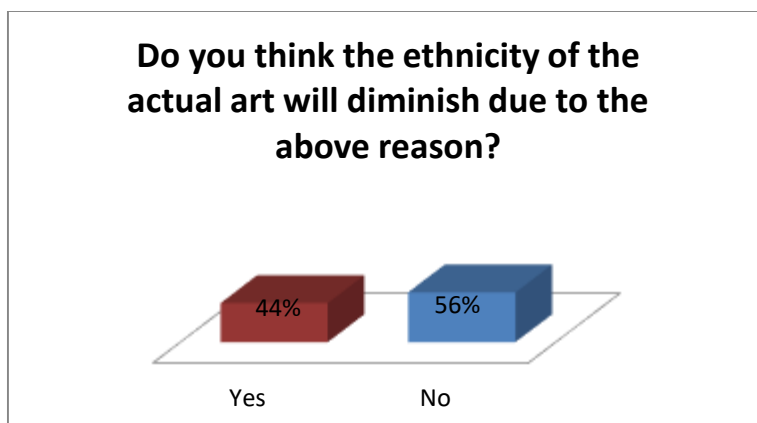
88% respondents have agreed for the same.

14. Do you like the folk paintings to be depicted in other forms of surface enrichment like printing?
 a. Yes
 b. No



94% respondents have given the opinion for seeing the folk paintings in other forms of surface enrichment like printing, embroidery etc.

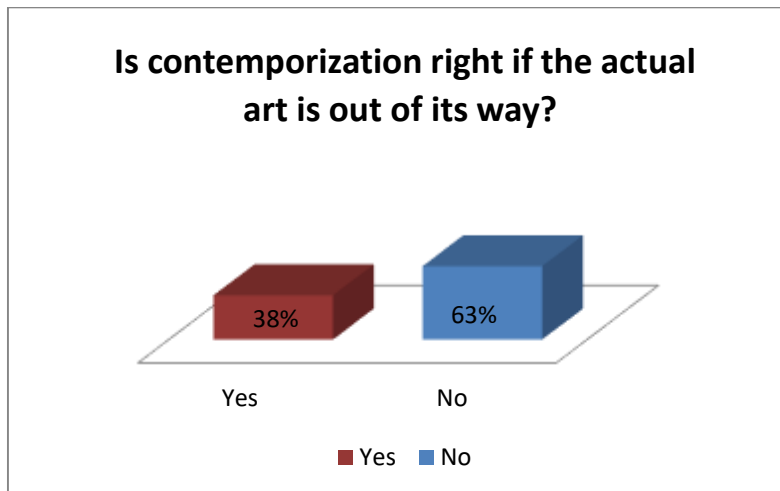
15. Do you think the ethnicity of the actual art will diminish due to the above reason?
 a. Yes 44%
 b. No 56%



56% respondents do not agree. 44% respondents think that the ethnicity of the art will diminish.

16. Is contemporization right if the actual art is out of its way?

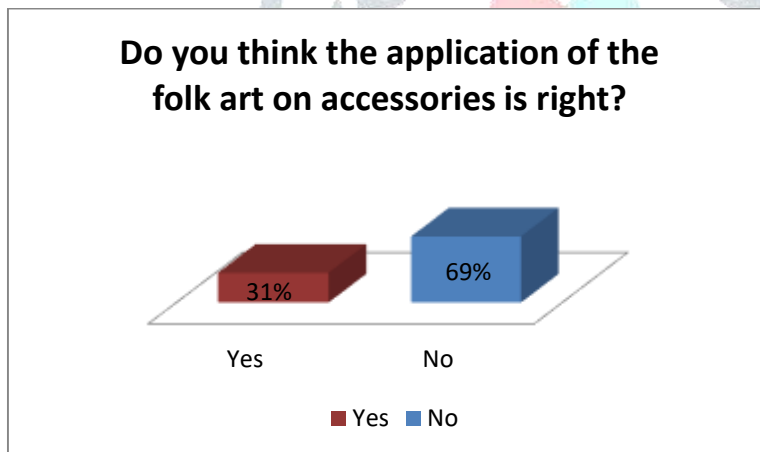
- a. Yes 38%
- b. No 63%



63% respondents have not agreed for the above.

17. Do you think the application of the folk art on accessories is right?

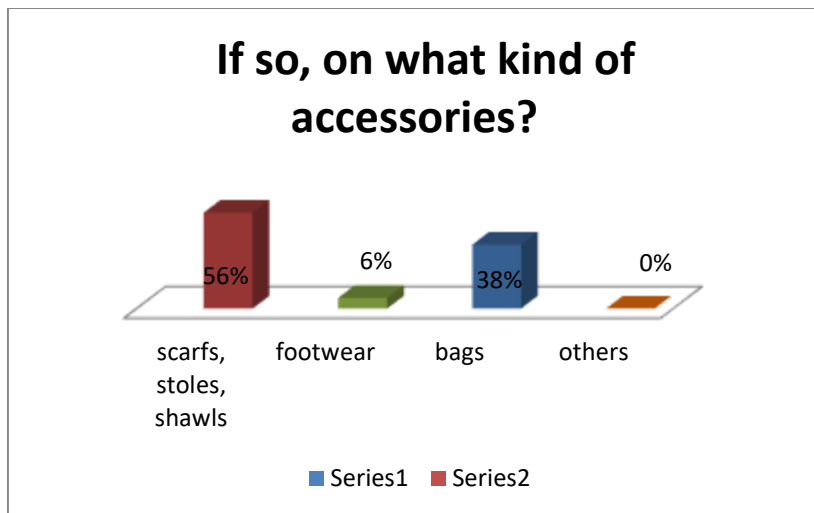
- a. Yes 31%
- b. No 69%



69% respondents have disagreed and don't like the concept of application of folk art on accessories.

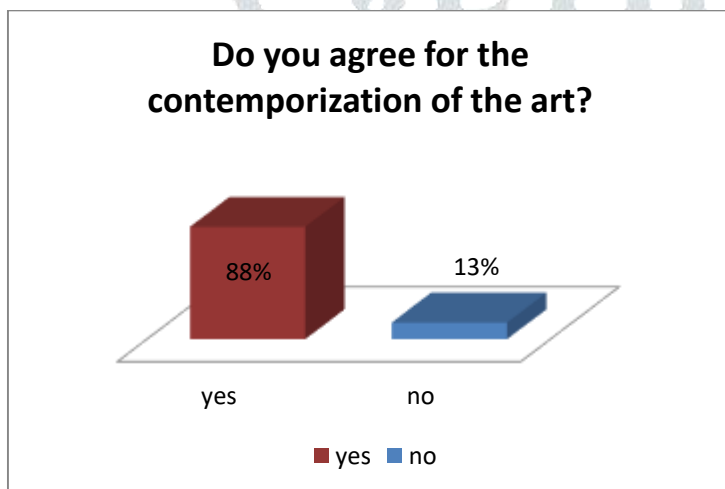
18. If so, on what kind of accessories? (Please rank as per the preference. 1 for most preferred and 4 for least preferred.)

- a. Scarfs, stoles, shawls. 56%
- b. Footwear. 6%
- c. Bags. 38%
- d. Others. 0%



56% respondents like to see this art on fashion accessories like scarfs, stoles, shawls and bags and many have disagreed the portrayal of the art on footwear. Do you agree for the contemporization of the art?

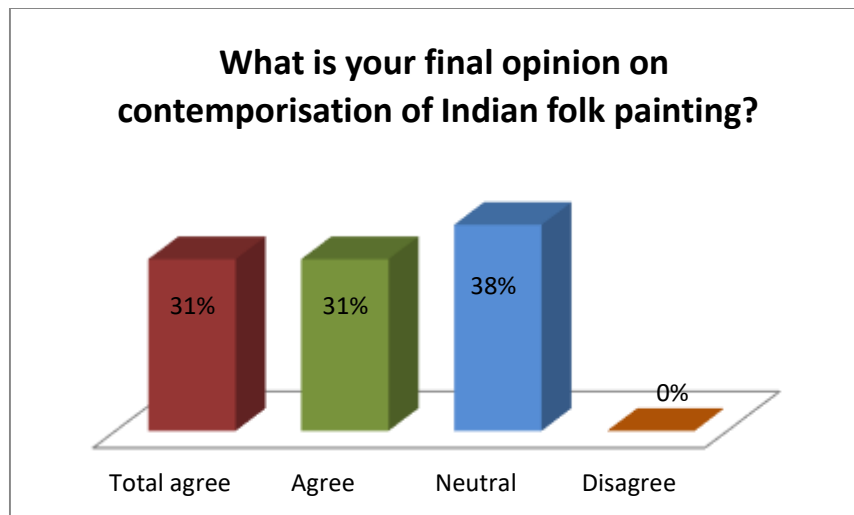
- a. Yes 88%
- b. No 13%



88% respondents agree for the contemporization of the art.

19. What is your final opinion on contemporization of Indian folk painting?

- a. Totally agree 31%
- b. Agree 31%
- c. Neutral 38%
- d. Disagree 0%



38% respondents are neutral and 31% respondents totally agree for the contemporization of the art.

CONCLUSION

India is always remembered for its art and culture. The folk art styles Madhubani, Warli, Kalamkari, Gond, Phad, etc are truly priceless. It is a great challenge to keep these art forms alive. The commercialization of these art forms has resulted in the uplift of the art or is the ethnicity of the art is preserved or not question of prime concern.

The study aims in understanding the trends of commercialization and modernization of folk art.

REFERENCES

https://en.wikipedia.org/wiki/Madhubani/Mithila_Painting

<http://passionconnect.in/articleview/articleid/Warli-Paintings-An-Ancient-Indian-Folk-Art>

<http://www.indiamarks.com/kalamkari-the-ancient-indian-art-organic-fabric-painting/>

https://en.wikipedia.org/wiki/Art_of_Rajasthan