

Secondary Course

Folk Art

THEORY

244



NATIONAL INSTITUTE OF OPEN SCHOOLING

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A Word With You

Dear Learner,

National Institute of Open Schooling welcomes you to the Secondary level Course in Folk Art. We hope you will enjoy learning in Open and Distance Learning Mode of education. Folk Art depicts numerous objects crafted by the traditional lifestyles, cultures and training of different social groups. Art is an interesting medium which aptly lets you express yourself through illustrations and colours. This course will increase the internal necessity of art appreciation and skill to earn respectful honorarium through folk and tribal art. This course will provide a deep insight into folk and tribal art and help you to develop your personality and basic knowledge. The course comprises theoretical and practical aspects of Folk Art. It will carry 40 marks and 60 marks in the examination/assessment. The study material prepared especially for you is comprehensive and divided into five modules.

This course will provide adequate knowledge of theory and practical aspects of folk and tribal area while emphasising Introduction to Folk and Tribal Art, Medium, Techniques and Styles. You will also be familiarised with Wall Painting, Floor Painting and other mediums of Painting. Practical classes for the course will be conducted at your study centre.

NIOS is happy to introduce MOOCs (Massive Open Online Courses) through the e-vidya platform initiated by MoE, Govt. of India. Major subjects of Secondary courses have been developed as MOOCs, including video lectures and discussion forums. You must register and enrol on www.swayam.gov.in to access quality videos. NIOS telecasts its live educational programmes through e-vidya channels 10 and 12.

We hope you will enjoy learning Folk Art with us. Feel free to give your suggestions in the Feedback form attached at the end of this Self Learning Material.

With best wishes,

Course Committee

How to use the Study Material

Congratulation! You have accepted the challenge of being a self-learner. NIOS is with you at every step and has developed the material in *Folk Art* with the help of a team of experts, keeping you in mind. A format supporting independent learning has been followed. If you follow the instructions given, you will be able to get the best out of this material. The relevant icons used in the material will guide you. These icons have been explained below for your convenience.

Title: This will give a clear indication of the contents within. Do read it.

Introduction: This will introduce you to the lesson.



Objectives: These are statements that explain what you are expected to learn from the lesson.



Notes: Each page carries an empty space in the side margins for you to write important points or make notes.



Intext Questions: Very short answer self-check questions are asked after every section, the answers to which are given at the end of the lesson. These will help you to check your progress. Do solve them. Successful completion will allow you to decide whether to proceed further or go back and learn again.



Activity: This is a way of learning, the learner can express themselves creatively.



What You Have Learnt: This is the summary of the main points of the lesson. It will help in recapitulation and revision. You are welcome to add your own points to it also.

Learning Outcomes: The learning outcomes will help you check what you have learned after going through the lesson.



Terminal Exercises: These are long and short questions that provide an opportunity to practice for a clear understanding of the whole topic.



Answers : These will help you to know how correctly you have answered the questions.

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MODULE 1: INTRODUCTION TO FOLK AND TRIBAL ART

- 1. Introduction to Folk and Tribal Art**
- 2. Forms of Folk and Tribal Art**
- 3. Contribution of Scholars and Artists**



MODULE – 1

Introduction to Folk and Tribal Art



Notes

1

INTRODUCTION TO FOLK AND TRIBAL ART

The Folk Art of India belonged to the ancient period and passed from one generation to another. The artists adopted the themes of art from the epics, myths and legends Gods, Goddesses, etc. The traditional artists used the natural colours prepared from locally available materials, i.e. vegetables, fruits, clay, stones etc. They painted on their roof, wall, courtyard, cloth and different types of objects.

The origin of folk art in India finds its roots in prehistoric art, and our ancestors began to walk on the earth with two feet more than a million years ago. One day, they invented tools. People gradually discovered that the shapes of some stones or sticks were more suitable for some tasks, and they set them aside for future use. Further, they started sharpening the tools to improve their shape. This was the first craft. Studies have revealed a similarity between the development process of cavemen and that of children. When a child draws he/she reflects his or her feelings along with the surroundings. In the same way, cave art also reflected the feelings through figurative and symbolic drawings of their surroundings. The life of primitive people was governed by the force of nature like the sun, moon and rain that were difficult to understand. They felt that these forces of nature had to be placed and painted or engraved figures and symbols denoting these forces. Gradually, it became part and parcel of human life.

Dear Learner, in this lesson, you will learn the different folk and tribal forms of Indian art. Starting from the prehistoric paintings of Bhimbetka in Madhya Pradesh, you will learn how the tribal art of Jadupat in West Bengal and the folk art of Madhubani in Bihar took shape in the later period.

MODULE – 1

Introduction to Folk and Tribal Art



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OBJECTIVES

After studying this lesson, you will be able to:

- describe the brief background of folk and tribal art;
- explain the prehistoric painting of Indian art;
- describe various prehistoric paintings of Indian art;
- explain when and how Indian art transformed into folk and tribal art;
- elaborate different types of folk and tribal art.

1.1 BHIMBHETKA PAINTING

Let us learn about rock cut painting

Title	: Bhimbhetka
State	: Madhya Pradesh
Type	: Rock Painting
Period	: 3000 B.C.E. (Pre-historic age)
Artist	: Unknown

Basic Information

You know that folk and tribal art have roots in prehistoric rock painting. The study of rock paintings of India would help to understand and appreciate folk and tribal painting.

India's prehistoric rock paintings are now regarded quantitatively and qualitatively as works of major importance. The Indian subcontinent was inhabited by hunters and food gatherers. Later the archaeological discoveries proved that hunters and food-gatherers were the earliest people known to have existed on Indian soil. Moreover, their presence is attested not only by stone tools and other implements but also, after a given date, by rock painting and rock engravings. At the same time, each picture is valuable in the earliest manifestation of Prehistoric Indian Art.

General Description

Our country contains about seven hundred such sites and each site has one to thirty caves, where people lived. 'Bhimbhetka' of Madhya Pradesh is one of them. Some of you may have seen it. The style, content and usage of colours for painting depict its pre-historic character. The given picture (Fig. 1.1) shown here are the animals of virgin jungle and men with their primitive hunting implements their stones, axes,

throwing sticks, clubs, harpoons, bows and arrows. Increasingly we find pictures of confrontations between men and wild beasts, that is to say, hunting scenes, and early allusions to animistic practices in different shapes.



Fig. 1.1: Bhimbhethka



Notes



INTEXT QUESTIONS 1.1

Tick the correct answers:

1. What type of painting is Bhimbhethka painting?
 - (i) Rock painting
 - (ii) Clay painting
 - (iii) Phad painting
 - (iv) Mithila painting
2. In which state do you find Bhimbhethka rock paintings?
 - (i) Uttar Pradesh
 - (ii) Madhya Pradesh
 - (iii) Bihar
 - (iv) Bengal

1.2 JOGIMARA PAINTING

So learners now, we will learn about the Jogimara, fresco painting.

Title : Jogimara
State : Madhya Pradesh
Type : Fresco painting
Period : 1st B.C.E.
Artist : Unknown

MODULE – 1

Introduction to Folk and Tribal Art



Notes

Basic Information

You know that prehistoric rock painting in India entered protohistoric era through Zhob, Aamri, Nandra, Nal, Shahi Tump, and Harappa-Mahenjodaro in Pakistan periods. In the cave of Jogimara of Ramgad hill of Surguja, Chattisgarh some paintings were discovered. Experts have suggested that these paintings may be dated as of the paintings of the historical age. These are 'Fresco Paintings'. Here a plaster of lime and sand or other materials is layered on the stone or wall. On that wet plaster, artists make drawings and colour it after it dries up. Then, finally, it becomes a permanent painting.



Fig. 1.2: Jogimara

General Description

In this picture you can find both animal and human figures. They are coloured in red, the borders are marked by black, and the base is white. Sometimes yellow colour was in use, but blue colour appeared to be rarely used by them. Generally, these paintings were made from the point of the circle, and the circles were filled with geometric figures. In Jogimara, you can find most of the paintings have a religious base. Religious or supernatural feelings were an important thing at that time. The style of drawing was unique. But an impact of pre-historic rock paintings was there. The legacy, which started from pre-historic rock painting, continued through Jogimara, influencing the art of the tribals and folk people.



INTEXT QUESTIONS 1.2

1. In which state do you find Jogimara Fresco painting?
2. What is the age of this painting?
3. What colours were generally used in Jogimara painting?
4. Which colour was rare in Jogimara painting?

1.3 CLASSIFICATION OF FOLK ART

In this section, you will get to know the classification of art. Prehistoric hunter and food gatherers gradually introduced agriculture and farming into their lifestyle. Safety and security became important to them. Cave dwellers started to live in a group in a colony like a settlement for security. Day by day, the sphere was on expansion, and the people exchanged their thoughts and ideas among other neighbouring groups.

Due to unequal development of the societies, the art diversified into two branches. Some hunters and food gatherers engaged themselves in agriculture and farming. In contrast, some of them remained hunters and food gatherers. This unequal growth of lifestyle and other factors was reflected in their art. Thus, the cave art transformed into two different segments :

1. **Folk Art** (The people who had opted for agriculture).
2. **Tribal Art** (The people who remained hunters and food gatherers).

1.4 THE TRIBAL PAINTING

Let us learn about the tribal art in West Bengal.

Title	: Jadupat Painting
State	: West Bengal
Type	: Tribal Art
Period	: Contemporary
Artist	: Unknown

Basic Information

Both the folk and tribal artists wanted to establish their cultural identity in their artwork. Their art was primarily ritualistic and religious. They liked to add some visuals to illustrate the stories narrated by storytellers. Paintings emerged as a visual in a scroll form.



Notes

MODULE – 1

Introduction to Folk and Tribal Art



Notes

Introduction to Folk and Tribal Art

This Jadupat is a specialized painting of the Santhals of West Bengal. This community is the third largest tribe in India. It largely inhabits West Bengal, Bihar, Orissa, Madhya Pradesh, Jharkhand and Chattisgarh. The painters are known as 'Jadupatua.'



Fig. 1.3: Jadupat

General Description

In the painting, the figures are simple and depicted on a single flat surface. The stories of the divine love of Radha Krishna are depicted in a series of simple clear-cut images in panels divided by horizontal bands. Trees, flowers or rocks are depicted by simple, diagrammatic forms. Figures are drawn in frontal perspective with a standard wavy line tracing sloping forehead, nose, lips and chin. Eyes are depicted enormously large.

Some spaces are executed or drawn for expression purposes, and colour is applied unrealistically creating dramatic effects. The emphasis is given on colour and lines, making the pictures very attractive. There is a symbolic use of the body colour of Krishna as blue, Radha as orange and Gopies as yellow. The figures show lots of movements disregarding the equality archive of tribal and folk art.



INTEXT QUESTIONS 1.3

1. What type of art is Jadupat?
2. Which state does it associated with this tradition?
3. Who are Jadupatuas?



ACTIVITY

You will visit the library and collect some information regarding Jadupat’s magic painting. Now you may express your feelings about the expression, and colour applied in the painting, creating dramatic effect.

.....

.....

.....

1.5 THE FOLK PAINTING

So, learners, you have learnt about the tribal art , now you will know the Madhubani folk art.

- Title** : **Madhubani Painting**
State : **Bihar**
Type : **Folk Art**
Period : **Contemporary**
Artist : **Unknown**

Basic Information

It is quite logical to believe that man from his early childhood takes a keen interest in drawing with the help of lines and strokes. This must have been prevalent practise amongst the people of the early eras settled age who painted the walls of their shelters as per their experiences and encounters through nature and life. The entire middle Ganga plain and especially Bihar, was no exception. Like in many spheres, it also has a distinct place in context to the deeply rooted painting tradition. Although if you look at the map of the world, you will not find the village of Madhubani on it. Though Madhubani paintings are universally famous. It is also known as **Mithila Painting**. Within this area, a rich ritual and domestic painting tradition has survived from very early times. In Mithila, the tradition of painting is represented by three communities of women Kayastha, Brahmin and Dusadh



Notes

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Introduction to Folk and Tribal Art



Notes

(Harijan). The people of Mithila are highly religious, and they are quite naturally influenced by the worship of Shiva, Shakti and Visnu. Goddess Durga worshipped as 'Istadevi,' The subject matter of any Madhubani Painting is governed by the occasion, and fresh painting is painted for every occasion.



Fig. 1.4: Ardhanariswara, Madhubani Painting

General Description

In the painting, you see an 'image of Ardhanariswara'. Now, let us know in detail about the painting. The confident and bold lines enclosing different colours. Further energized by red and yellow monochrome washes on the vast area of painting, dividing the space and providing a background for the painting.

Initially, the traditional themes and subjects were replicated in the ritual paintings. But soon as the demand grew for such paintings, other events and stories, including

the narration of myths and even personal life, were incorporated. The regular use of synthetic and fabric colours in place of vegetable colours came into vogue. Using a pen instead of twigs as a brush was found more aptly.

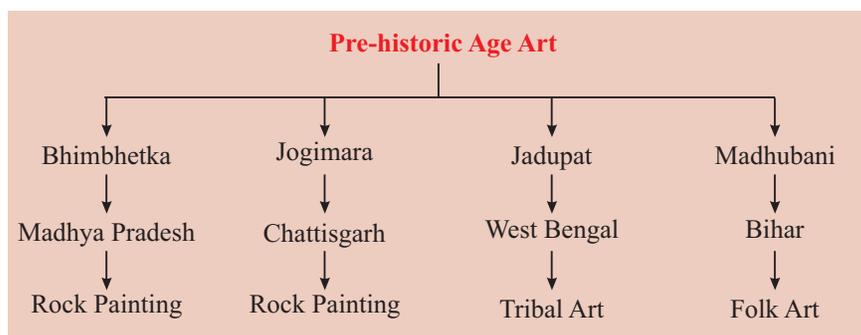


INTEXT QUESTIONS 1.4

1. What type of art is Madhubani?
2. Which state does it associate with?
3. Which communities of people generally represent this painting?



WHAT YOU HAVE LEARNT



LEARNING OUTCOMES

The learner

- identify and use the symbolic features of folk and tribal art from pre-historic to the ancient era in their different artwork.
- use a variety of styles, materials and structures to create any folk art form.



TERMINAL EXERCISE

1. What is Rock painting? Give one example of a prehistoric Rock painting and describe it.
2. What is Fresco painting? Give one example of Fresco painting and describe it
3. What are the divisions that cave art had divided, and why?



Notes

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Introduction to Folk and Tribal Art

Introduction to Folk and Tribal Art



Notes

4. Give an example of tribal art and explain it.
5. Give an example of folkart and explain it.
6. Name those gods and goddesses who are associated with Madhubani painting?
7. What are the major two changes you have found in Madhubani paintings nowadays?



ANSWERS TO INTEXT QUESTIONS

1.1

1. (i) Rock painting
2. (ii) Madhya Pradesh

1.2

1. Fresco Painting
2. Madhya Pradesh
3. Ist Century BCE
4. Red, black, white, yellow
5. Blue

1.3

1. Tribal art
2. West Bengal
3. Santhals, who make Jadupat paintings

1.4

1. Folk art
2. Bihar
3. Kayastha, Brahmin and Dusadh

GLOSSARY

Synthetic : Not natural

JADU : Magic

Santhal : Tribal people of Jharkhand, West Bengal and Odisha.



2

MODULE – 1

Introduction to Folk and Tribal Art



Notes

FORMS OF FOLK AND TRIBAL ART

Dear learner, in the previous lesson we have learnt about the introduction to folk art and in this lesson we will learn different forms of folk and tribal art. India is world famous for its variety of cultural ideas. Every region of India has its distinct form of tribal and folk art. The traditional folk and tribal art are created for the benefit of local folks, and these arts and crafts are created for ritual and utilitarian purposes. Hence there is no intention to earn money from these works of art; instead it is the way to express their traditional beliefs. These are created to make rural life peaceful and seek blessings from their deceased forefathers. Folk and tribal artists make use of locally available materials. Twigs and grass, wrapped in cloth or cotton are used as paint brush and yellow clay (pili mitti), ochre (Geru), chalk (Kharia) and lampsoot (Kajal) are used as colour and ground rice, turmeric, vermilion and indigo. Cow dung and some vegetables are also a source of colour. Women mostly do folk and tribal art. The features of these paintings keep on changing from time to time. The female members of these societies spontaneously learn to paint and hand over the technique to the next generation.



OBJECTIVES

After studying this lesson, you will be able to:

- explain the background of some of the folk and tribal art, and its utility;
- identify the different forms of folk and tribal art;
- describe the technique and medium of folk and tribal arts;
- explain the importance of different styles of folk and tribal arts;
- elaborate the contribution of women in the creation of folk and tribal art.

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Types of Folk and Tribal Arts in India

Now, learner you will learn the different type of folk and tribal arts in India.

Following are some of the folk and tribal art:

- Warli painting of Maharashtra and Konkan painted by tribals on wall.
- Gond painting by Gond tribals of Madhya Pradesh.
- Pithora wall paintings are painted by Bhills and Rathwa tribes of Madhya Pradesh and Gujarat.
- Ittal or Irtal wall painting by Saura tribals of Odisha.
- Chaksudan painting of Sansthals tribe of West Bengal and Jharkhand.
- Patachitra and Jhuti chitra of Odisha.
- Thanka painting of Himachal (Lahaul and Spiti) and Laddakh.
- Madhubani painting of Mithila district in Bihar.
- Mandana painting on wall and floor of Rajasthan.
- Chitravan, Sanjhi, Mandana Jirauti and Karvachaut painting of Madhya Pradesh.
- Patachitra of Kalighat, West Bengal.
- Kalamkari and Cherywal painting on cloth of Andhra Pradesh/Telangna.

Apart from all the above mentioned folk and tribal art, Mandana painting on floor of Rajasthan and Madhya Pradesh, Rongoli of Maharashtra and Gujrat, Aripan of Bihar, Alpana of West Bengal, Kallam of Tamilnadu and Kolam floor painting of Kerala are significant forms of folk and tribal painting.

2.1 REGIONAL FOLK AND TRIBAL ART

Now, you will get to know about the Chitrkati art of Maharashtra.

2.1.1 Chitrakathi Painting

Title	: Chitrakathi Painting
Place	: Maharashtra
Type	: Painting
Period	: Contemporary

Basic Information

The word Chitrakathi combines two words, Chitra (painting) and Kathi (narration). The stories are narrated with these illustrations to the villagers of Paithan and

Pinguli. The story tellers move around the places to narrate different stories to make them aware of their traditions. Unfortunately, these narrations are losing their popularity, though some efforts are made to revive this art.

Chitrakathi reached its zenith during the 17th and 18th Century AD and spread over the neighbouring regions of Andhra Pradesh and Karnataka. These paintings are painted by the story tellers. Some artists of this style in Kundal village of Sindhu are trying to revive this style.

These paintings are done on paper with natural colours. Stories from Ramayana and Mahabharata are narrated in a popular and original style. The episode of the stories are painted in proper square format in a sequential order. All the paintings are kept in a bundle which is called Pothi. There are many such pothies with the painters which are considered family treasures. The painters mostly use brownstone to extract colours. The main features of these paintings are large eyes on the face. The paintings are characterised by a simple and spontaneous flow of the brush. The two main centres of these paintings are Pinguli and Paithan.



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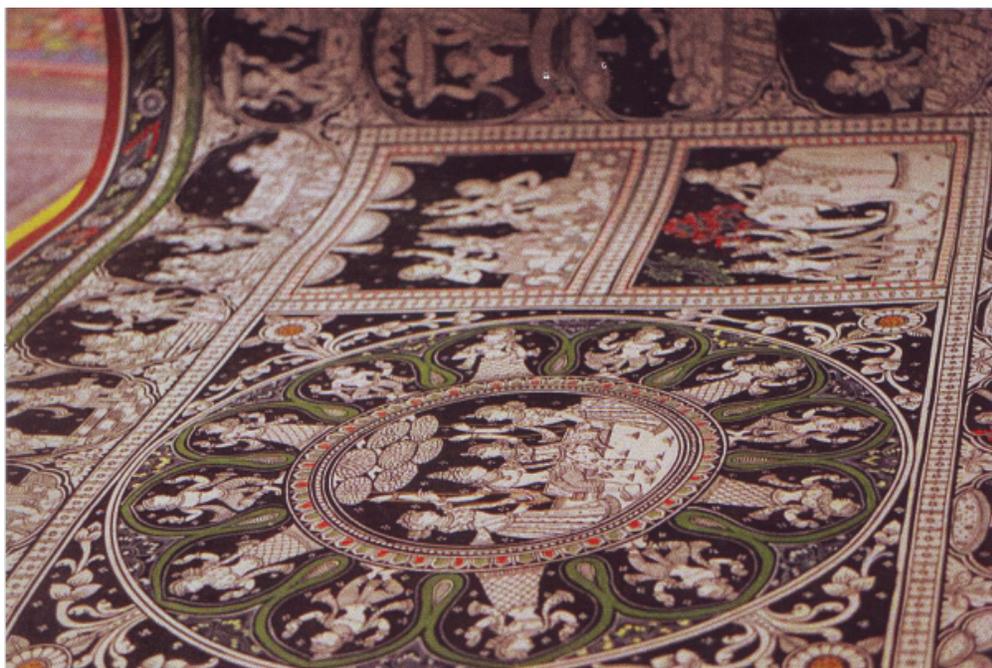


Fig. 2.1: Chitrakathi

General Description

You already know that the Chitrakathi paintings originated in Paithan of Maharashtra. It is a pilgrimage centre on the bank of the Godavari river. Thousands of pilgrims visit the Vitthal temple and love to collect these paintings. Along with stories of epics, stories from Vitthal Parchvishi and Chalchandu Aranyak are also painted. These paintings are generally 30 cm × 40 cm in size. Some large paintings

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Forms of Folk and Tribal Art

Introduction to Folk and Tribal Art



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are also made to describe the Vitthal pilgrimage. It is believed that these paintings are influenced by miniature paintings and temple murals. Vegetable and mineral colours are used in these paintings.

Chitrakathi paintings are also known as Pinguli Chitra since it is still practised in Sindhudurg of Maharashtra. It is believed that these painters were engaged by Shivaji for spying. Chitrakathi painters used to demonstrate during the festivals along with puppeteers. The association of festivals took care to provide musical instruments like Dholki, Tuntuna, Manjira and Shankh. There is a good collection of Chitrakathi paintings at the National Craft Museum, New Delhi and Raja Dinkar Kelkar Museum, Pune.

You must know that Chitrakathi was very popular in the rural areas in the past. Still, with the emergence of Television, Cinema etc., its popularity declined. Despite this, there are some admirers of this art. An example of Chitrakathi painting by a contemporary painter is given in this text. The theme is related to Epic. The images of Rama and Sita are painted in the circular format at the centre of the composition. They are surrounded by many other Hindu deities. This painting is a part of a scroll which is to be unfolded to display the next episode along with narration.

There is limited use of colours, and emphasis is given to the line drawing. The lines are bold, clear and expressive.



INTEXT QUESTIONS 2.1

Tick the right answer:

- To which community do the painters of Chitrakathi style belong?
 - Thakur
 - Mughal
 - Rajput
 - Kayasth
- Name the region of Maharashtra, where this style of painting is popular?
 - Konkan
 - Bankura
 - Ghaziabad
 - Birbhum

2.2 TARPATRA CHITRA

So learner, we will understand about plam leaf painting.

Title	: Tarpatra Chitra/Palm Leaf Painting
Place	: South Odisha
Period	: 5th AD
Type	: Painting

Basic Information

Palm leaf was used as writing material in ancient times before paper was invented. Palm leaves were mainly used in South and South-East Asia. The use of Palm leaf as writing material started in the 5th Century AD for this purpose. Borassas or Korifa Ambraquily Fesh species of the palm leaf is processed with smoke. The palm leaf is cut in a rectangular shape with a hole in the middle. All the palm leaves are tied into a bunch by inserting thread through these holes. This bunch is called 'Pothi'. The painting of palm leaf came into being during the 10th Century AD and continued till the 15th Century AD. There is a collection of handwritten Pothi at Jaisalmer Bhandar (Rajasthan). This is illustrated with black lines. These are painted in red, blue and golden colours.

**Notes****Fig. 2.2: Tarpatra Chitra****General Description**

The tradition of writing and painting on palm leaves continues in Odisha. There are more than 40 thousand Tarpatra manuscripts in the state museum of Bhubaneswar. These are written in Sanskrit and Odia. Texts and pictures are mainly erotic descriptions from Kamasutra and detailed information about

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Devadasis. The writings and drawings on palm leaves are done with an iron tool called 'Lekhna' in the local language. It is like a long nail with a sharp end. Only experts and experienced artists can handle this. Once etched on the palm leaf, lines can not be erased. After being etched a coat of black ink is applied to it. This ink fills the groove of etched lines. Then the ink on the surface is wiped off with a wet cloth. So the etched lines get the black colour. This technique is used by the Nayakar community, who are basically astrologers. Nayakars make the horoscope for a newborn child with the help of this technique. Since the width of Talpatra is not sufficient, many leaves are used and stitched with thread. The stitching is done in such a way that it takes the shape of a Pothi.

Palm leaf paintings describe the stories of Krishna, Dasavatar, Kaliadaman, Kanchiabhiyana and stories from Ramayana and Mahabharata in the later period. Raslila of Radha and Krishna is a favourite theme in Puri and Bhubneshwar, the traditional centres of Patachitra. The painters were patronised by the kings and ministers. The traditional paintings on cloth are also replicated on palm leaves. At present, the painters are combining lines with colours. The colours are prepared by the artist himself from natural ingredients. Gum is added to the pigments to make them permanent. Puri and Raghurajpur are two the main centres of Tarpotra Chitra



INTEXT QUESTIONS 2.2

1. In which part of the country palm leaf was used for writing?
2. Name the species of palm leaves used for writing and drawing?
3. Mention the period of illustrated manuscript of Jains.



ACTIVITY

Collect some palm leaves from your locality, then dry these under the sun. Now you draw some painting with poster colour and attach in sheet.

2.3 GOND PAINTING

Now, we are going to learn about Gond painting.

Title	: Gond Painting
Place	: Madhyapradesh
Period	: End of Middle age
Type	: Painting



Notes

Basic Information

Gonds are one of the prominent tribes in India. They are mainly settled in Madhya Pradesh and Chhattishgarh. There are at least 70 subcastes in them. Gonds are primarily farmers. During the end of middle age, the eastern part of Madhya Pradesh was ruled by Gond kings and this region was called Gondwana. Gond tribals belong to the Dravida race, and are very fond of dance, music and storytelling. They have a long tradition of keeping their homes clean and well decorated. Dr. Verrier Elwin, in his book “Tribal Art of Middle India”, discussed Gond art. He reproduced many examples of Gond paintings.

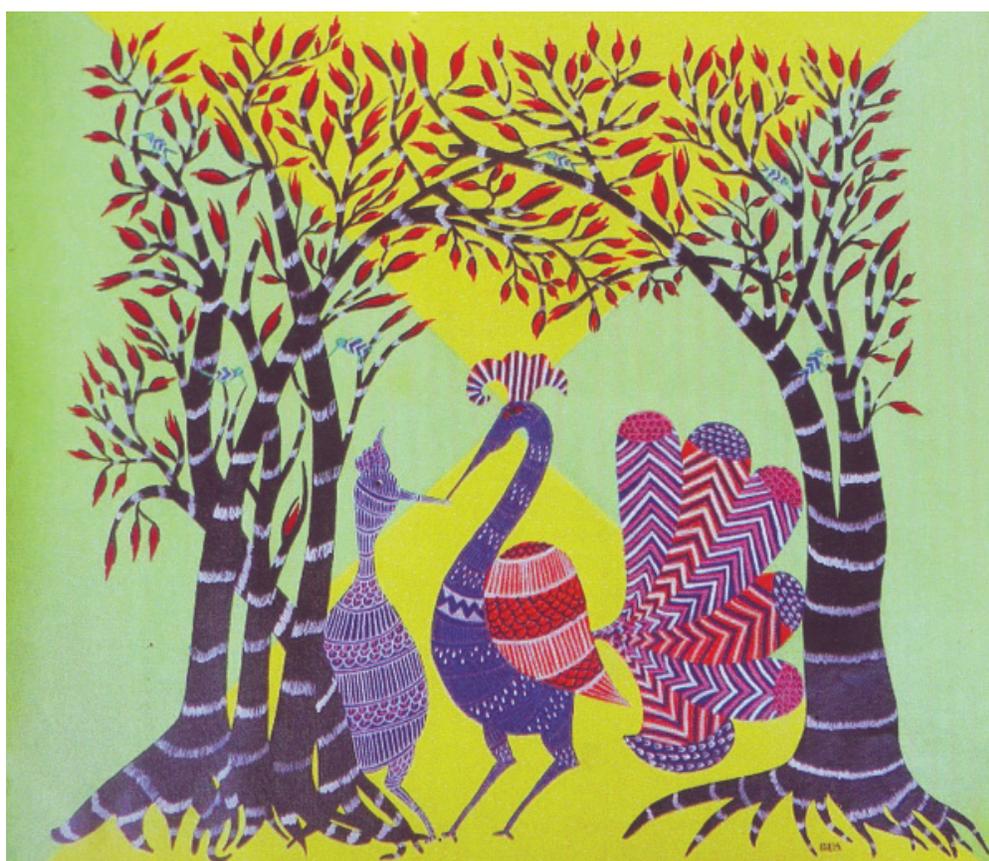


Fig. 2.3: Gond Painting

General Description

We will now come to know the general description of the Gond painting. Tribals have inborn faculty to keep their home decorated. They use locally available materials, viz. flowers, leaves, clay etc. They not only paint their bodies with Godna painting but also paint their homes with it. The courtyard and walls of their homes are coated with a mixture of cow dung and black clay. White, red, yellow and black clay is painted, known as “Thingna”. The upper part of the wall, doors

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Forms of Folk and Tribal Art

Introduction to Folk and Tribal Art



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and windows are given special attention for decoration. The motif of Thingna is geometrical and is painted with red, white, yellow and black earth colours. The two sides of the main doors are painted with the figures of horses, elephants, aeroplanes etc. These motifs are symbols of permanence. A mixture of cowdung and rice husk is used to make relief work on the wall of the sitting space and the main door. Images of birds, animals and the human figure are painted on it along with geometrical forms. This tradition is continuing among the Gond tribe.

In this text, the Gond painting in the text shows an example of peacock and peahen. Colours are applied beautifully. Since 1980, Gond paintings have been painted with poster and acrylic colours on paper and canvas. Jangarh Singh Shyam and Narmada from Pathangarh village of Mandala district of Madhya Pradesh are famous for creative Gond paintings. Their works are well appreciated. Jagdish Swaminathan, the then director of Bharat Bhawan, played an important role in popularising Gond paintings. Paintings of Jangarh Singh Shyam became internationally famous. The sale of Gond paintings at a high price improved the financial status of villagers. Several young men and women took the profession of painting in the style of Jangarh Singh Shyam. They made enough money to run their families.

The new generation of Gond painters uses canvas and paper to depict mythological stories and images of Hindu Gods and Goddesses. They are also using everyday life experiences as the theme of their painting. They use bright colours. The figures are painted with colours. Paintings are embellished with colourful dots and lines.



INTEXT QUESTIONS 2.3

1. Where does the Gond tribe live?
2. Name the author and researcher who wrote a book on Gond art? Name the title of the book.
3. What do they call the coat of earth colours of Gond painting?
4. Who started the new movement of Gond art?

2.4 KALAMKARI

Some of you must have seen Kalamkari painting. Let us know in details about this art.

Title	: Kalamkari
Place	: Andhra Pradesh/Telangana
Period	: Ancient
Type	: Painting

Basic Information

Kalamkari is a painting in which pen and block print are used. The word Kalamkari is derived from the Persian words Kalam and Kari. Kalam means pen, and Kari means work.

Kalamkari paintings are developed around temples of Srikalahasti town in Andhra Pradesh. The paintings include scroll paintings, a backdrop of the images in the temples, patchitra for Rathas etc. The themes are mainly taken from Ramayana, Mahabharat and mythologies.

The Muslim rulers patronised the Muchilipatnam centre of Kalamkari painting. For their satisfaction, the painters used the favourite themes of the rulers. The borders of the paintings and main figures are done with block printing, while colours are painted with a pen. These paintings are used as prayer mat, marquee etc., and are decorated with birds, animals and floral design motifs. These paintings are exported to middle east countries. There was a visible change in the design of Kalamkari after British rule. These are being used as garments, curtains and bedsheets. Floral design is more prominent.



Notes



Fig. 2.4: Kalamkari Painting (Ganesh)



Notes

General Description

You need to know that Kalamkari was painted only with the pen, but block printing was used in the later stage. The themes were restricted to Hindu religious subjects, and only pen was used in the first phase of this style. Both the pen and block prints were introduced in the Masulipatnam style.

The Kalamkari painting is an example of the Srikalahasti style. It shows Ganesha with four arms. There are well decorated borders on the four sides of the picture. The borders on the edges are broader than inside. These have floral motifs. The base colour of the borders is yellow. The image of Ganesh is in the centre of the composition with an area behind his head. The aura is painted in red and brown colours. The lotus petal motifs of the border are repeated here. The image is holding a conch shell (Shanka), lotus and sweet (Modak) in three hands, and the fourth hand shows 'Abhaya Mudra' (Protection). The well-proportioned figure is full of expressions. Different shades of blue are used. These colours are from natural and vegetable sources.



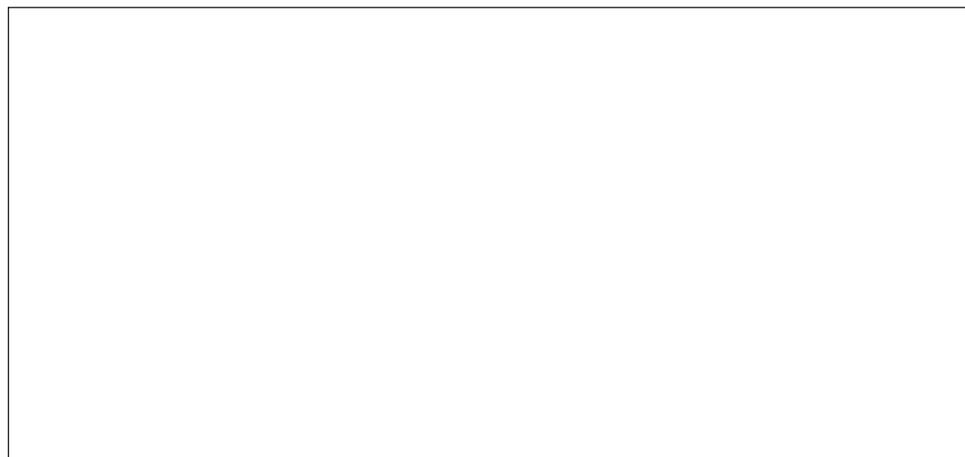
INTEXT QUESTIONS 2.4

1. What is Kalamkari, and why is it called Kalamkari?
2. Name the two styles of Kalamkari. How are these different?



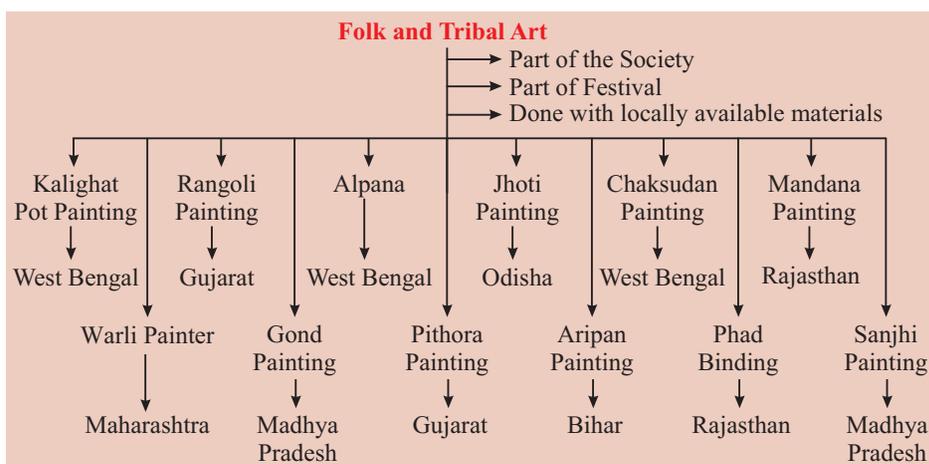
ACTIVITY

Visit a library in your locality and collect some photographs of Kalamkari art and study. Now try to draw anyone Kalamkari design with a pen.





WHAT YOU HAVE LEARNT



Notes

LEARNING OUTCOMES

The learner

- treat the locally available materials to create any other art forms.
- use different techniques, colours materials to create art work.



TERMINAL EXERCISE

1. What is Chitrakathi? Where is it practised? Explain.
2. Write about the themes. Write in detail the material used in making Chitrakathi.
3. Where and when the Chitrakathi painting is exhibited?
4. When did writing on Tarpatra start? Explain.
5. Name the type of Tarpatra on which writing is done. How writing and drawing are done on Tarpatra?
6. When did Tarpatra painting start? Which religion is related to Tarpatra paintings? Where can the collection of Tarpatra paintings be found?
8. In which part of India does the Gond tribe reside? What is the name of their traditional 'Lipai'?
9. Name the two Gond painters who brought new tradition and development when they appeared.
10. Which organisation is responsible for the development of Gond painting?

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Introduction to Folk and Tribal Art



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ANSWERS TO INTEXT QUESTIONS

2.1

1. (i) Thukur
2. (i) Konkan

2.2

1. South and South East Asia.
2. Borasses or Korla Ambrakujiphes.
3. Illustrated manuscript of Jain from 10th to 15th Century AD.

2.3

1. The Gond tribes belong to Madhya Pradesh and Maharashtra.
2. Tribals of middle India is written by Dr. Verrier Elwin.
3. Traditional technique of colouring is called 'Tingana'
4. It is contributed by Jangarh Shyam Singh and Narmada.

2.4

1. It is a style of painting. It is painted on cloth with the help of a pen and colour.
2. Only the pen was used in the first phase. Later block printing was used in Musalipattam.

GLOSSARY

Devdasi	:	Dedicated women to serve deity of a temple
Replicate	:	To copy something exactly
Patronise	:	To support
Image	:	An artifact that depicts visual
Episode	:	An incident in the course of series of events
Erotic	:	Theme related to sexual desire
Sub caste	:	A division of caste



3

CONTRIBUTION OF SCHOLARS AND ARTISTS

Dear learner, in the previous lesson we learned folk and tribal art forms. In this lesson we will learn the contribution of scholars and artists. Some of the Indian and Non-Indian scholars have made useful efforts to promote folk and tribal art of India along with rural and tribal culture. Their memorable contributions are enormous. Among these contributors, Dr. Verrier Elwin, Stella Kramrisch, Kamala Devi Chattopadhyaya, Pupul Jayakar, Haku Shah, Rajiv Sethi and Jagadhish Swaminathan should be credited for introducing Indian folk and tribal art and culture to the world during the beginning of 20th Century CE.

A few traditional folk and tribal artists became famous internationally for their styles. Their talents are recognised by the Government of India and other cultural organisations. Some of these honoured artists are Warli painter Jivya Soma Mashe, Gond painter Jangarh Singh Shyam, Bhil painter Bhuri Bai and Lado Bai, Rathawa Pithaura painter Presh Bhai Rathwa, Patua painter Gauri Devi, Phad painter Sreelal Joshi and Shantilal Joshi, Madhubani painter Sita Devi and Ganga Devi and others.



OBJECTIVES

After studying this lesson, you will be able to:

- learn about those scholars who introduced Indian folk and tribal art to the world;
- identify those foreigners who encouraged the folk and tribal art;

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Notes

Contribution of Scholars and Artists

- state the names of those Indians who contributed to the development of folk and tribal art;
- recognise the folk and tribal artist become internationally famous;
- explain the importance of Indian folk and tribal art

3.1 STELLA KRAMRISCH (1896 TO 1993)

Dear learner, now we will get to know some scholars and artists in the field of folk art.

- Title** : Stella Kramrisch
Place of Birth : Austria
Date : 1896 to 1993
Contribution : Indian art and folk art

Basic Information

Stella Kramrisch was an Austrian art historian. She became famous for her research on Indian art and folk art when the struggle for freedom and boycott of foreign goods were at their peak in 1921. Rabindranath Tagore invited her to teach art history at Kala Bhavan, Shantiniketan. She was attracted to Indian and folk art and wrote a few books on the subject during this period.



Fig. 3.1: Stella Kramrisch

General Description

Stella Kramrisch introduced the art movement of impressionism, post impressionism and cubism to the Indian art student for the first time. She taught the art student how to appreciate a work of art in terms of theme and composition. She was honoured with ‘Deshokottam’ by Visva Bharati and Padma Bhusan by the Government of India in 1947 and 1978, respectively. Her collection of art of Southeast Asia was exhibited in the Philadelphia Museum of Art, the USA, in 1978. This exhibition ‘Unknown India’ showed the royal and common people of Indian culture through artworks. This exhibition attracted art lovers and scholars from the west for the first time towards Indian art. Her important books are ‘Exploring India's Sacred Art’, ‘The Hindu Temple’, ‘Unknown India’, ‘Ritual Art in Tribe’ and ‘Village’ etc.



Notes

**INTEXT QUESTIONS 3.1**

1. Which country did Stella Kramrisch belong to as an expert in Art history?
2. Which place was Stella Kramrisch invited to teach in 1921 by Rabindranath Tagore?
3. How did the Government of India honour Stella Kramrisch?
4. Name the books written by Stella Kramrisch.

3.2 DR VARRIER ELWIN

Now we will talk about one of the famous scholar and expert in the field of folk and tribal art.

Title	: Dr. Verrier Elwin
Place of Birth	: England
Date	: 29/8/1902 – 22/2/1964
Contribution	: Indian Folk and Tribal Art and Culture

Basic Information

Dr. Verrier Elwin was a British anthropologist. He came to India as a missionary, but very soon, he was attracted by the simple and religious tradition of Indian society. He became a follower of Mahatma Gandhi. He studied folk and tribal art of Baiga and Gond of Madhya Pradesh and Odisha. Former Prime Minister Jawaharlal Nehru appointed him as an adviser for Northeast Indian culture. He wrote quite a few books on tribal art and culture.

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Fig. 3.2: Dr. Verrier Elwin

General Description

Dr. Verrier Elwin’s main contributions are his research work on tribal and folk art of Northeast India, Odisha and Madhya Pradesh. He is considered as an expert in this field. He was awarded by Sahitya Academy for his book ‘The Tribal World of Verrier Elwin’ in 1975.

His other books are ‘Songs of the Forest’, ‘The Agaria’, ‘The Aborigines’ ‘Folk Songs of Mekol Hill’, Folk songs of Chattisgarh, ‘The Muria and their Gholtul’, ‘The tribal Art of middle India’, ‘Traibal Myths of Odissa’, ‘The Art of Northeast Frontier of India’, ‘The Tribal World of Verrier Elwin’, ‘Folk Paintings of India’, ‘The Baiga’ etc. Many more books are written by him on Indian Tribal and rural culture.



INTEXT QUESTIONS 3.2

1. Which art and culture Dr. Verrier Elwin is considered an expert?
2. Which tribal art and culture are the subjects of his research in middle India?
3. Which book won him Sahitya Academy Award?



ACTIVITY

Visit your nearest library to learn about Dr. Verrier Elwin’s contribution to tribal and folk art. Write one books review from one of his book written on Indian tribal and rural culture.

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3.3 SHRIMATI KAMALA DEVI CHATTOPADHYAY

Now let us discuss the contribution of Shrimati Kamla Devi in the field of Indian folk art.

- Title** : Shrimati Kamala Devi Chattopadhyay
Place of Birth : Mangaluru, Karnataka
Date : 3 April 1903 to 29 October 1988
Contribution : Attracted people towards Folk Art of India

Basic Information

Shrimati Kamala Devi Chattopadhyay joined the Non-cooperation movement of Mahatma Gandhi, at the age of 20 years and became the leader of women cell of 'Seva Dal' in 1923. Her attraction toward Indian folk arts, crafts, drama and allied subjects inspired her to contribute to the development of these areas. She wrote a few books on Indian folk art to attract international art lovers of Indian folk art crafts.



Fig. 3.3: Shrimati Kamala Devi Chattopadhyay

General Description

Shrimati Kamla Devi was awarded Padma Vibhushan, Padma Bhushan and Magsaysay Award. Kamala Devi was not only a great scholar, social reformer and freedom activist, but her contribution to revive India's folk art is also enormous. She took an active part in the movement to empower women in social and economic status.



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It was due to her initiatives that the National School of Drama, Sangeet Natak Akademy, Central Cottage Industries Emporium and Craft Council of India were founded. The real credit for reviving traditional Indian Art after 200 years of suppression by British Raj goes to Kamala Devi.

Smt. Kamala Devi was responsible for establishing a chain of art and craft museums after independence, which includes the National Crafts Museum at New Delhi. It was Kamala Devi who introduced national awards for traditional artists and craftsmen. The All India Handicrafts Board was founded due to her initiative and she became the first Director of this board. She authored the following books Crafts of India, Indian Carpet, and Floor Coverings, Indian Embroidery, India's Craft Tradition, Indian Handicrafts, Tradition of Indian Folk Dance and Glory of Indian Handicrafts etc.



INTEXT QUESTIONS 3.3

Tick the right answer:

- Write the birthplace of Kamala Devi Chattopadhyay?
 - Mangalure (Karnataka)
 - Udaipur
 - Purulia (West Bengal)
 - Lucknow (Uttar Pradesh)
- Name the title of the books written by Kamala Devi.
 - Craft of India
 - Indian Art
 - Indian Music
 - Drawing and Painting

3.4 SHRIMATI PUPUL JAYAKAR

Now learner, we will learn about another very eminent personality in the field of folk art.

Title : Shrimati Pupul Jayakar

Place of Birth : Etawah, Uttar Pradesh

Date : 11 September 1915 to 29 March 1997

Contribution : Traditional folk art of India

Basic Information

Shrimati Pupul Jayakar was born in a Gujarati Brahmin family. She dedicated her life to revive the traditional art and craft of India. Her efforts to introduce and give

new life to tribal and folk art after independence will remain unforgettable. She organised folk and tribal art festivals of India in France, America and Japan in 1980.



Fig. 3.4: Shrimati Pupul Jayakar

Shrimati Pupul Jayakar worked as an adviser of cultural activities in the Indian Government. She helped to uplift the quality and financial position of folk and tribal art for nearly 40 years. She played a crucial role in reviving Madhubani painting, National Museum of Arts and Crafts, Intact, Indira Gandhi National Centre for the Arts and National Fashion Industries. She authored books viz The Earthen Drums, The Earth Mother, Textiles and Embroideries of India.



INTEXT QUESTIONS 3.4

1. What efforts did Shrimati Pupul Jayakar make to popularise Indian traditional art abroad?
2. Name the birth place of Shrimati Pupul Jayakar.
3. Name those museums, which were founded due to the Jayakars initiative?
4. Name the books authored by Shrimati Pupul Jayakar?



Notes

**Notes**

3.5 SHRIMATI SEETA DEVI

Shrimati Seeta Devi contributed a lot to the field of Madhubani art. Let us know about her contribution to this field.

Title	: Shrimati Seeta Devi
Place of Birth	: Jitwarpur Madhubani, Bihar
Date	: 1914-2005
Contribution	: Madhubani painting

Basic Information

Seeta Devi was born in the Madhubani district of Bihar. She is recognised as the first person who brought these paintings to art lovers on paper from the wall of rural houses. She was honoured by Bihar Government in 1969 for her contribution to folk art. She was given the National award in 1975 and Padmashree in 1981. Bihar State Government awarded her 'Bihar Ratna' in 1984. She was named 'Jagatma' in her village Jitwarpur. Seeta Devi trained at least 1000 villagers to paint Madhubani style. A primary school was established, and a paved road was constructed in her village due to her effort.



Fig. 3.5: Shrimati Seeta Devi

General Description

Seeta Devi's paintings were appreciated by former president of India, former Prime Minister of India, and many other intellectuals and art lovers.

Most of her paintings have red or pink borders and look a door frames. The central figures are painted in the centre in an effortless manner. The background is decorated with foliage and figures of animals and birds. The figures are characterised by long eyes. Her painting became more illustrative in the later phase. The painting ‘Ardhanariswar’ in this text was painted in the later phase. There is an old tradition to worship Bhagavati Gauri as Shakti in Mithila. Shiva and Parvati are considered an ideal couple in this area. Seeta Devi was quite aware of this tradition and used her knowledge to paint this composition. Red, orange, yellow, light black and bright green are used. The lines are simple in black colour but full of expressions. The borders are decorated with foliage. The centre of attraction of composition is the figures.



Notes



INTEXT QUESTIONS 3.5

1. Where did Seeta Devi born?
2. What is the folk style of Seeta Devi?
3. Name the most important awards Seeta Devi’s got for her work?

3.6 GURUPPA CHETTY

Dear learner, now we will get to know about the famous Kalamkari artist Guruppa Chetty.

Title : Guruppa Chetty
Place of Birth : Srikalahasti, Andhrapradesh
Date : 1937
Contribution : Kalamkari painting

Basic Information

Well-known Kalamkari painter Guruppa was born into the family of traditional artists in 1937 at Shrikalahasti of Andhrapradesh. He was trained in Kalamkari from early childhood and achieved mastery in this art. He developed his own style after learning the traditional forms in depth. He developed the traditional form of art created by the old generation would lead the new and young artists to keep this style alive. He wrote many books both in English and Telugu on this subject. His Telugu book titles are ‘Bhagavat Manimala’, ‘Brath Pani Kalamkari’, and ‘Bharat Ratnamala’. ‘Pashpali’ is the title of his English book. He organised quite a few artist camps for Kalamkari. He also demonstrated the technique of Kalamkari in India and abroad.

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Contribution of Scholars and Artists



Fig. 3.6: Guruppa Chetty



Fig. 3.7

General Description

The Government of India awarded him National Award in 1976 for his contribution to developing and popularising Kalamkari. He was honoured with ‘Shilpa Guru’ Award by Central Government in 2008. Recently he has received Padmashree from the Government of India.

Post-independence Kalamkari art was almost at the stage of extinction still, it was revived by Guruppa Chetty and some other enthusiast painters. Guruppa Chetty not only brought a new contemporary style and technique of hand printing and painting but also created an international market for this art. Kalamkari clothes are also recognised as an environmentally friendly material.



INTEXT QUESTIONS 3.6

1. For which style Guruppa Chetty is famous?
2. Write the place of birth and date of Guruppa Chetty.
3. How did the Government of India honour him for his contribution to Kalamkari painting?
4. Name the books written by him.

3.7 JIVYA SOMA MASE

You must have seen some artwork done by famous folk artist Jivya Soma Mase. We are going to learn in detail about the artist.

Title : Jivya Soma Mase
Place of Birth : Distt. Thane, Maharashtra
Date : 1934
Contribution : Triabla art



Notes

Basic Information

Jivya Soma Mase was born in 1934 at Dhaman village of Thane district of Maharashtra in traditional warli family. Traditionally, warli paintings are done by the women of the family. Despite of that, he was inspired to paint Warli painting and lifted the style to a high level of aesthetic quality. An exhibition was organised by the Chemould art gallery of Mumbai in 1975. Jivya was introduced to the art world for the first time and became a living legend.



Fig. 3.8: Jivya Soma Mase



Fig. 3.9

General Description

Jivya Soma Mase is the first Indian Warli painter to receive National Award in 1976, the Shilpaguru award in 2001, Prince Claus Award from Netherland and Padmashri in 2011. He is the first Indian tribal painter to exhibit his work in many established art galleries both in India and abroad, like Palais de Menton, France in 1976, Pompidour centre, Paris, Museum, Kunst Palast Dusseldorf, Germany, Italy in 2004 and America in 2006 etc.

Jivya Soma Mase was mentioned as an artist who revived the creative language of art, which was on the verge of extinction. He created a kind of art that balanced nature and culture in the Warli tribe’s life philosophy and successfully gave it a

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Contribution of Scholars and Artists

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contemporary form. He contributed to the development of the art and culture of tribal people in this way.



INTEXT QUESTIONS 3.7

Tick the right answer:

1. What is the tribal form of Art of Jivya Soma Mase?
 - (i) Kalamkari
 - (ii) Madhubani
 - (iii) Warli Painting
 - (iv) Abstract
2. Name the state and year of his birth.
 - (i) Maharashtra, 1934
 - (ii) Punjab, 1950
 - (iii) Odisha, 1940
 - (iv) Bihar, 1955

3.8 JANGARH SINGH SHYAM

Dear learner, you must have learnt about a few personalities in folk and tribal art of India. Now, we are going to learn about a Gond painter, Jangarh Singh Shyam.

- Title** : Jangarh Singh Shyam
Place of Birth : Madhya Pradesh
Date : 1960-2001
Contribution : Gond Tribal Painting

Basic Information

Jangarh Singh Shyam was born in Patangarh village of Mandala district in Madhya Pradesh in 1960 with a talent for painting. He showed his talent in other creative fields such as sculpture, mural painting, flute playing and printmaking in the technique of screen print lithography. He was also well versed in storytelling art, for which the sub caste Pardhan of the Gond tribe is famous. He was born in this sub-caste. Famous painter Jagdish Swaminathan could recognise his talent and inspired him to carry on painting. Jangarh was successful in evolving a new form of Gond painting with the help of his aesthetic sense. Some scholars gave his style a new name, 'Jangarh Kalam'.

General Description

The style of Jangarh was copied and spread over the Gond community. Jangarh not only gave an identity to Gond art in the contemporary art scene but also brought an individual style to this art. He was born in a community who have a tradition

of decorating their home with clay and mural. Jangarh was the first such artist who depicted these forms of God and Goddess in painting with the help of his creative imagination. His fellow tribes could enjoy for the first time the unseen images of their deities in his paintings. He developed his visual language in art. However, his paintings are simple but very attractive due to the use of bright colours. The figures are painted with flat colours and then composed of dots of varied colours.



Notes



Fig. 3.10: Jangarh Singh Shyam

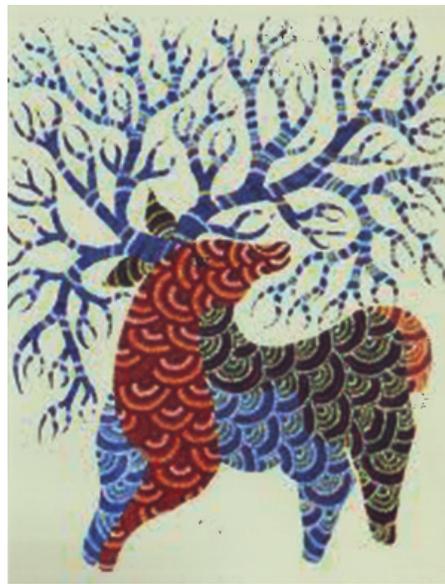


Fig. 3.11

The themes of Jangarh's painting are mainly related to birds, animals and tribal Gods and Goddesses. These paintings are made sporadically. Madhya Pradesh Government awarded 'Shikhar/Samman' to Jangarh in 1985 for developing Gond tribal art. He painted a huge mural on the wall of the assembly building of Madhya Pradesh. His paintings were exhibited in America, England, France, Germany and Japan.

The painting in the text by Jangarh is of an antler. There is no attempt to make it realistic; instead, it is a product of imagination.



INTEXT QUESTIONS 3.8

1. In which style of tribal art thus Jangarh specialized?
2. In which year Jangarh was born?
3. Who recognised the talent of Jangarh and inspired him to paint?
4. Name the style of Jangarh, as given by some authors.

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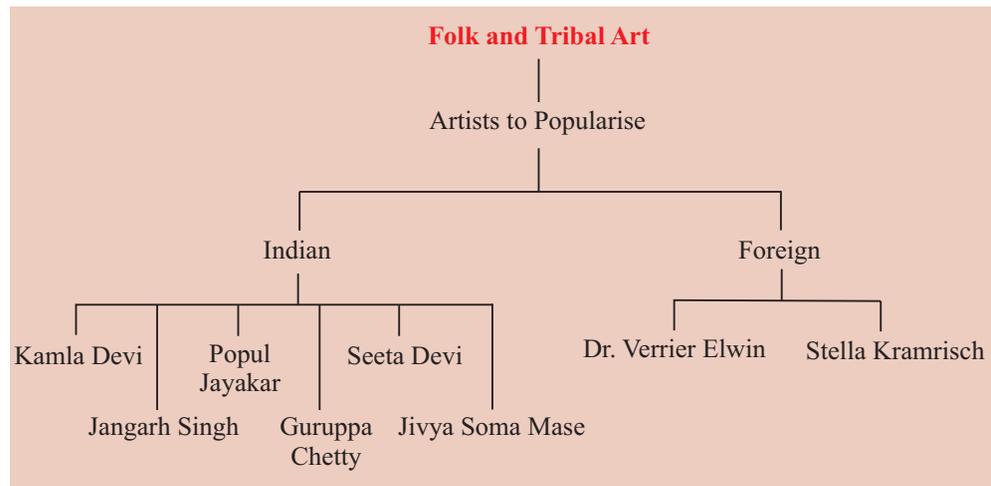
Introduction to Folk and Tribal Art



Notes



WHAT YOU HAVE LEARNT



LEARNING OUTCOMES

The learner can

- apply the famous artists' methods and elements to produce different works of art.
- use the colour, texture, pattern, unity and variety in their composition.



TERMINAL EXERCISE

1. Make a list of those selectors who contribute to the development of folk and tribe art.
2. Name the books written by Dr Verrier Elwin.
3. Write about the exhibition of 1968, organised by Stella Kramrisch.
4. What steps did Kamala Devi Chattopadhyay take to develop folk art?
5. What are the efforts taken by Pupul Jayakar to develop folk arts?
6. Describe the painting of Seeta Devi.
7. Describe the successes of famous painter Jivya Soma Mase.
8. To which tribal art style does Jangarh Singh Shyam belong? Through light on his multifaced art talent.
9. Name the books written by Guruppa Chetty.



ANSWERS TO INTEXT QUESTIONS

3.1

1. A scholar of Art and Art history of South East Asia.
2. Rabindranath Tagore invited her to teach in Shantiniketan.
3. Government of India conferred her with Padma Bhushan.
4. Exploring India's Sacred Art, the Hindu Temple, Unknown India, Ritual Art in the Tribe and Village etc.

3.2

1. A specialist in Indian tribes and culture.
2. He worked in the Gond and Baiga tribes of Madhya Pradesh.
3. He was awarded the Sahitya Academy award for his book 'The Tribal World of Verrier Elwin.'

3.3

1. (i) Mangaluru (Karnataka)
2. (i) Craft of India

3.4

1. She organised Indian Festivals in France, America and Japan in 1980.
2. She was born at Etawah, UP.
3. She played a significant role in founding National Museum of Arts and Crafts.
4. Her books are 'The Earthen Drums and Textiles and Embroidery of India.'

3.5

1. Seeta Devi was born at Madhubani district of Bihar in 1914.
2. She painted in Madhubani folk style.
3. She was awarded with National Award, Bihar Ratna and Padmashree.

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3.6

1. Guruppa Chetty was a famous Kalamkari painter.
2. He was born in Sri Kalahasti of Andhra Pradesh.
3. National Award, Shilpa Guru Award and Padmashri were awarded to him.
4. He wrote Bhagavat Manimala, Brath Pani Kalamkari and Bharat Ratnamala in Telgu.

3.7

1. (iii) Warli painter
2. (i) Maharashtra

3.8

1. He was a painter in the Gond tribal style.
2. He was a painter, sculptor, singer and flute player.
3. He was discovered by Jagdish Swaminathan, who inspired him to continue painting.
4. Some authors prefer to call contemporary the Gond painting Jangarh Kalam.

GLOSSARY

Missionary	:	A person who preaches religion in a foreign country
Illustrative	:	Description by picture
Foliage	:	All the leaves of a tree or plant
Zenith	:	High point

MODULE 2: MEDIUM, TECHNIQUES AND STYLES

- 4. Traditional and Contemporary Method and Material**
- 5. Symbols and Motifs of Folk Art**
- 6. Importance and Relevance of Folk and Tribal Art**
- 7. Possibilities and Opportunities**



4

MODULE – 2

Medium, Techniques and Styles



Notes

TRADITIONAL AND CONTEMPORARY METHOD AND MATERIAL

Dear learner, in the previous lesson you have learnt about the contribution of scholars and artists in this field. In this lesson, we will learn about the traditional and contemporary methods and materials used for folk and tribal art. Human beings have been very close to nature from the very beginning. Every necessity of human beings was supplied by nature. Primitive humans studied nature and get inspired by natural occurrences to develop their needful things. They discovered how to extract colours from flowers and leaves, which have many colours. They learnt to extract colours from the earth and stone. A few inquisitive people observed that clay could be used as paints on surfaces when mixed with water. They also learnt to make colour pigments by grinding stones. The folk and tribal painters follow the experiences of their ancestors. Many changes have occurred in the area of folk and tribal art in India for the development in teaching methods and materials for art. It is known from the prehistoric painting sites of Mirzapur and Bhimbhetka of Uttar Pradesh and Madhya Pradesh that white clay, lime and ochre (Geru) were used, which were available locally. The earthen utensils, toys and statues from Indus Valley Civilization sites were painted with white clay/lime, Geru and black clay or lamp soot. They used animal fat as a binder.



OBJECTIVES

After studying this lesson, you will be able to:

- describe the method and materials used by folk and tribal artists;
- identify the features of traditional and non-traditional methods and materials;
- analyse the changes that took place in these methods with the change of time;
- explain the methods of tribal and folk painting.



Notes

Materials Used in Present Time

The same method and materials are being used by folk and tribal painters even in present times. After coating the wall and courtyard with cow dung and clay mixture, the paintings are done with earth colours and colours extracted from fruits, leaves and tree barks, though there are some changes in the method to prepare colours from clay, minerals and vegetation; these days. There have been some changes in the social system too. Through the ages, society was divided according to the profession and lifestyle of the members. Thus the people who used their art and craft commercially came into existence, like goldsmiths, blacksmiths, potters and others. These artists and craftsmen provided utilitarian objects to society. They added many new methods and materials along with traditional ones.

4.1 COLOUR

First, we need to understand the different types of colours used in folk and tribal arts.

Title	: Colour
Type	: Acrylic plastic, oil etc.
Use	: Art, Folk art, Festivals and home decoration

Basic Information

The methods and materials of folk and tribal art have changed a lot since the development of the industry. The availability of colours, brushes and other art materials has brought more changes, specially in the last four decades. There are distinctly two types of folk and tribal arts based on the urban areas. Women utilise one during festivals and celebrations, and professional painters make the second type for urban clients. There is a lot of difference in the methods and materials of these two categories. The first paintings done by rural folk artists is made using natural and vegetable colours, cloth and brushes made of twigs etc. The second type of art is made with ready-made materials available in the market. The traditional form of art is mainly utilised for festivals and worships, which is temporary, but those made for urban clients for home decoration are durable. The painters use bright colours like acrylic, plastic and oil in place of earth and vegetable colours.

The original folk and tribal arts are very expensive and time consuming. First, the artists get the outlines of the painting or printed in the screen print process and fill the spaces with colours. These folk and tribal paintings are painted on canvas and plyboard. Fabric colours are used for cloth, and acrylic colours are used for plywood and canvas. Varnish is applied to these to get shine. The folk painters sell their frames and manage to fetch a higher price.



Notes



Fig. 4.1

General Description

Colour: Materials like chalk, geru, rice powder etc., for different colours like red, black, yellow and white can be used directly to paint walls, floors, utensils etc., by the common village folk. These colours can be used both dry and wet. The young women of some rural areas use dry rice powder to paint Alpana, Rangoli, Aripan, Chauk etc. while the Warli painting is done with wet rice powder. Other kinds of colours are prepared and used by professional painters. These are colour pigments are made by mixing binder like gum from mango, neem, Babul leaves etc. the leaf of bel fruit or apple is also used to make a binder.

White Colour: Lime and chalk are mainly used to prepare white colour. For a bright type of white colour, the conch shell is used in West Bengal and Odisha. The conch shell is first cleaned properly and then boiled in earthen ware. It is made into a paste and stewed after that. The paste is mixed with gum.

Yellow Colour: Turmeric (Haldi) and Arsenic (Hartal) are used to prepare yellow colour. Bright and warm colours can be extracted from turmeric. Raw turmeric and arsenic are made into a paste and mixed with gum and water for painting.

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Notes

Traditional and Contemporary Method and Material

Sindur Colour: Orange colour is made from sindur (vermillion). Sindur is not used much these days. It is mixed with dry oil then used.

Red Colour: The red colour is prominently used in Indian folk art. Red colour is obtained from Palash and Gudhal flowers. Hingul stone is powdered and mixed with gum and water to make the colour.

Pink Colour: Hingul powder and conch powder are to be mixed in half-half proportion to make the pink colour. Alta is also used to make the pink colour.

Green Colour: Green colour is available from any green leaf. Saim fali creeper is used to extract green colour in the Bundel Khand area. Baland tree leaf is used in Malwa. The painters of Bengal and Odisha mix blue and Pewadi to get the green colour.

Black Colour: Black clay and lamp soot is used to draw lines. The kerosene oil lamp is covered with an earthen plate, on which soots are accumulated. The colorium is mixed with gum and water.

Blue Colour: Folk and tribal painters love to use blue colour. Neel (indigo) is mixed with gum and water. A few painters also prefer to use Aparajita flower (*Clitoria Ternatia*).

Gum: Gum is used as a binder to make colours permanent and shining. Gum helps to stick colours on the surface and helps to use a brush on it.

Generally, gum is extracted from Kher, Babul, Mango and Kainth tree. These trees are sliced on the trunk to get the gum. This gum is collected and dried. It is made into paste later and mixed with water for use.

Gelatin/ Animal Glue (Saresh): Animal fat is dried and kept. It is boiled in hot water when it is required to use.



Fig. 4.2



INTEXT QUESTIONS 4.1

1. How were human beings inspired to paint?
2. How did folk and tribal painter, learn to select methods and materials of painting?
3. Which colours were used by most of the primitive men?
4. Name the materials used for painting the objects of the Indus Valley Civilization.



ACTIVITY

Draw a colour chart and also write the locally available sources of the same colour.

Colour	Sources



Notes

4.2 BRUSHES

Learner, now we will learn about the brushes used for painting.

- Title** : Brushes
- Use** : Painting
- Material** : Bamboo, grass, cotton etc.
- Type** : A fine bamboo stick to be wrapped with cotton to make a brush

Basic Information

Generally, the folk and tribal painters use fingers wrapped with cloth, blades of grass etc., to use colours in the paintings. Branches of a tree are used after flattening one side of it with stone. The same process is used for making a brush from the leaf of a date tree.



Fig. 4.3

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Notes

Traditional and Contemporary Method and Material

General Description

Commercial folk painters make better quality brushes for colouring. They make two types of brushes. One is made of bamboo sticks which tapers towards one end. The other one is wrapped with cotton on one end. The brushes are made of different hair types suitable for the quality of colours, and these hairs are obtained from the tails of squirrels, rats, cows, goats etc.



INTEXT QUESTIONS 4.2

Fill in the gaps:

1. Commercial folk painters make types of brushes.
2. The process they used for making brushes from

4.3 MODERN MATERIALS

Now, let us know about the Modern Materials used for folk art now.

Title : **Modern Materials**

Materials : **Ink, Poster colour, Fabric, Oil colour etc.**

Use : **To paint on cloth and wall**

Basic Information

It is already mentioned in the previous chapters that there were changes in traditional folk and tribal painting material and method due to the development of industry and urbanisation. These changes happened due to the changes in the needs and demands of the consumers. These paintings are not only done for rural festivals, rituals and celebrations but for earning a living. Thus these paintings should be considered products that are attractive and durable. It should be available in the market and be painted with easily available materials, simple usage and good results. These materials are replacing the traditional ones in fast pace.



Fig. 4.4: Ink

Pigment Colour for Painting Cloth and Wall. Initially, these colours were used by folk painters. These are available in the village shops in different shades and brightness. These are also called colours for Holi. The folk painters also use those paints during Diwali.

Writing Ink: Folk painters use coloured inks of different shades such as black, red, green and blue on paper. These inks come in liquid form and tablet form. Waterproof inks are also used by these painters. Most Madhubani painters now use these inks. Gond painters prefer to use black writing ink.

Poster Colour: Poster colours are the most favored colours of folk and tribal painters. Poster colours are now used both paintings for home decoration and for sale. Warli painters now use poster colour instead of ground rice white colour.

Fabric and Acrylic Colour

Fabric and acrylic colours are used by the folk and tribal painters since they use cloth and canvas for painting. Gond, Bhill, Warli and Madhubani painters use these colours on every kind of surface like paper, cloth, canvas, wooden toys, earthen utensils etc.

Oil Colour: The folk and tribal paintings are now being done with oil colour due to its easy availability in the market. The Rathwa paintings of Gujarat are mostly of oil colours, Muria, Mardia, Bhill, tribes prefer oil colours to paint. The crowquill pens, readymade brushes are now being used instead of traditional brushes.

Method of Painting: Traditionally, the grounding is prepared with a coat of cow dung and clay on the wall or floor. A piece of cloth is used to apply the mixture. After it is completely dry drawings are done with brushes. These drawings are done with freehand and in mono-colour. For multicoloured painting, outlines are drawn, and gaps are filled with different colours. The method of painting of folk and tribal art could be divided into two categories:

1. Freehand drawing
2. Drawing with graphs

Freehand Drawing: The folk and tribal painters use freehand drawings for home decorations and commercial works. The painters of Madhubani, Warli, Gond, Pithora, Patachitra, Mandana use graphs. The floor painters of Alpana, Kalamkari, Kolam Rangoli and Mandan also use graphs. The Drawing with graphs are geometrical in the pattern. Firstly, dots are marked on the surface according to the pattern. These dots are connected with lines to compose the desired picture. Colours are used to fill the empty areas to complete the painting. This method is popular in Bihar, Maharashtra, Odisha, Gujarat, Kerala, Tamilnadu and Karnataka.



Notes

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Notes

Traditional and Contemporary Method and Material



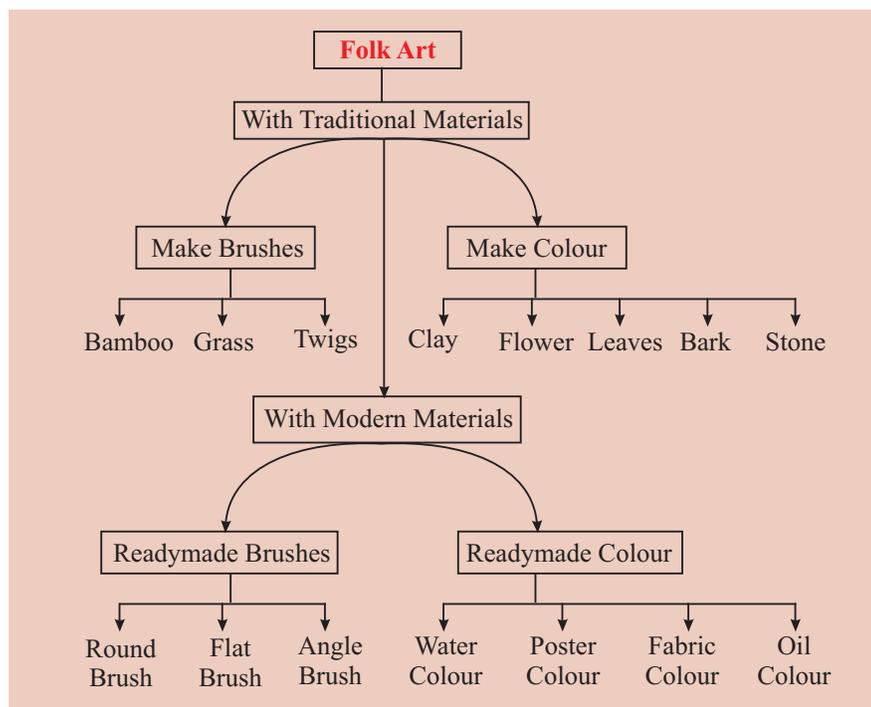
INTEXT QUESTIONS 4.3

Multiple choice questions:

1. Name any one untraditional materials of painting.
 - (i) Ink
 - (ii) Leaf
 - (iii) Flower
 - (iv) Bamboo
2. Name any one type of drawings to compose a painting.
 - (i) Material
 - (ii) Abstract
 - (iii) Graph
 - (iv) None of them



WHAT YOU HAVE LEARNT



LEARNING OUTCOMES

The learner can

- compose traditional and non-traditional methods and materials to make different artwork.
- create different tones from easily available local materials.



TERMINAL EXERCISE

1. How did humans develop methods and materials of painting?
2. What are the contributions of commercial folk and tribal painters in developing methods and materials?
3. Make a list of traditional materials of folk and tribal art.
4. How did tribal and folk painters make brushes?
5. Name the animals who provide hair to make brushes.
6. What difference did it make in the use of materials after urbanisation and commercialised?
7. Make a list of untraditional materials of folk and tribal paintings.



ANSWER TO INTEXT QUESTIONS

4.1

1. Human study nature and get inspired by nature, and start painting, describing its method and materials.
2. After observing and experimenting with natural resources, they learnt to use methods for painting.
3. These paintings are done with white clay or lime.
4. While clay, lime, black clay, and Geru are used on earthenware for drawing.

4.2

1. Bamboo and hair
2. Bamboo

4.3

1. (i) Ink
2. (iv) Graph

GLOSSARY

- Pigment : Powdered colours
Screen print : Printing technique with the help of mesh
Graph : a diagram



Notes

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Notes



5

SYMBOLS AND MOTIFS OF FOLK ART

Dear learner, in the previous lesson we have learnt about the Traditional and Contemporary Methods and Materials of Folk and Tribal Art. In this lesson, we will learn about the Symbols and Motifs of folk art. A symbol means an object which represents or is to be interpreted as meaning something else than it appears to be, as in the forms standing for the sound, picture and colour. A symbol is very close to allegory. A sign stands for the identity of the object. Where as a symbol is not necessarily on the object. It can signify a more subtle meaning. For example, the lotus is a symbol of the extension of creation. Thus whenever lotus is used in painting or poem, it symbolises the same meaning. A motif is a design or figure that consists of recurring shapes or colours. Motifs are used in painting as decoration. Sometimes a single motif is used in art. Man created the signs and symbols to understand the mystery of the universe with the help of his imagination and reasoning. The symbolic meaning of development can be spread like a tree from a seed. Presentation or art-related symbol is the expression of the human mind which cannot be expressed in words. It is expressed through simile, which can not be communicated directly, becoming a symbol through motif. Both symbols and motifs are depend on each other.



OBJECTIVES

After studying this lesson, you will be able to:

- identify the folk symbols;
- use of symbols in art;
- state the prevalent traditional symbols in folk art;
- describe the importance of motifs and symbols in folk art style;
- list the main folk symbols and motifs in art.

Learner, let us learn first different kinds of symbols and motifs used in traditional folk and tribal art. The folk style of Indian art is full of motifs and symbols. These are found in Madhubani paintings of Bihar, Patachitra of Odisha and Bengal, Chitrakathi of Maharashtra Kalamkari and Cheriwal of Andhra Pradesh. Besides these, the motifs are also used in murals and floor paintings of folk tradition.

- Kinds of symbols are as follow:
 1. Geometrical symbols:
Dots, Zero, Lines, Triangle
 2. Mythological symbols:
Swastik, Trident, Disc, Om, Pots (Kalash)
 3. Natural symbols:
Nature, Sun, Moon, Stars, Earth, Sky, Water, Air, Fire etc.
 4. Vegetational symbols:
Tree, Plants, Seeds, Lotus, Leaf, Fruit etc.
 5. Organic symbols:
Animals, Birds, Creatures, Parrot, Peacock, Kamdhenu, Serpents etc.
 6. Celestial symbols:
Deities, Gods, Goddesses etc.



Notes

5.1 MOTIFS

Learner, now we need to know about the motifs used in folk and tribal art.

5.1.1 Pilli Odgu

Basic Information

Pug marks of cat (Pilli) are auspicious symbols in Kalamkari folk art. These motifs are used to fill empty spaces in the painting. These are also used in the borders of the paintings. The size of Pilli Odgu depends on the space in which it is painted. There is no specified colour for it. The painter can choose any colour. This symbolic motif is used by all traditional Kalamkari painters.

Symbol

- Sign : Pilli Odgu (Kalamkari)
Place : Sri Kalahasti (Andhra Pradesh)
Artist : Late M. Munireddi

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Notes

Medium : Cloth, ink, vegetable water colour

Size : 3' × 4'

Collection : Adibasi Lokkala Evam Boli Vikas Academy, Bhopal, Madhya Pradesh



Fig. 5.1: Pilli Odgu (Kalamkari)

General Description

The given painting is done in the Kalamkari technique. This work is an exhibit in Adibasi Lok Kala Evam Boli Vikas Academy in Bhopal. The painting shows a squirrel eating fruit on a tree branch. The whole painting is created in a decorative style by repeating the motifs. The squirrel is painted in brown while the bird is painted in red, yellow and green. The beak is painted in red colour. Leaves are painted in yellow and orange colours.



INTEXT QUESTIONS 5.1

1. What is the name of folk art of Andhra Pradesh?
2. What is the meaning of Pilli Odgu?
3. What is the name of the artist of the painting Pilli Odgu?
4. Which colours are used to paint the bird in this painting?



ACTIVITY

Visit any library or art gallery and collect four geometrical and four mythological symbols used in traditional folk art. Now you paste all these symbols one by one and write at least two lines about these



Notes

Picture of Symbols	About the Symbols

5.2 LATPATIA SUA (MADHUBANI)

Basic Information

In this portion, you will know about the motif of Latpatia Sua (Fondling Parrot) is used in Madhubani painting in abundance. This motif is sometimes drawn in black, and in some cases, it is painted with colours. This motif is so popular that it is painted in almost all Madhubani paintings. It is the symbol of wealth and love.



Fig. 5.2: Latpatia Sua (Madhubani)



Notes

Symbol

Sign	: Latpatia Sua (motif), Kohbar, Madhubani
Artist	: Mahasundari Devi, Ranti, Madhubani, Bihar
Medium	: Paper and Red black ink
Size	: 8½" × 9½"
Collection	: Personal

General Description

Latpatia Sua is a motif of enthusiast couple or loving pair of parrots. This motif symbolises the eternal love and happiness of the newly married couples. The images of parrots are taken from Kohbar for Madhubani painting. This is popular symbols of Madhubani paintings.

This painting is done on paper in Madhubani style. This painting is created by internationally famous Mahasundari Devi, which is now in her collection. It is painted in red and black ink. A tree is painted in the middle of the space. Two parrots are sitting on the two sides of the trunk of the tree. This is a popular motif of Madhubani painting as it symbolises wealth, happiness and love. The branches and leaves are decoratively painted with a pen. The beaks of the birds are painted red. The border of this painting is done simply with black colour, space between the black trees is filled with red colour.



INTEXT QUESTIONS 5.2

1. Which bird symbolised Latpatia Sua?
2. Which state is related to the Madhubani painting?
3. Which good wishes are symbolising in this motif?
4. How the Madhubani paintings are done?

5.3 DHARI OR DHADI ODIA PATTA

Now, let us learn another motif Dhari Oria patta used in folk art. A tradition is prevalent to create beautiful borders or four sides of a Patta painting in Odisha. The motifs of flower leaves and fruits are used to decorate these borders. These increase the beauty and meaning of the painting. Many such borders are painted motifs of Kerala, Alakhpankh, Patrajhara, Phoolkira, Phoolmora Panchpatri, Patrakosa, Kumbhapata, Ambakosia Likori etc.

Symbol

Sign : Dhari, Odia Patta

Artist : Jagannath Mahapatra, Raghurajpur, Odisha

Medium : Patta, water and earth colour

Size : 18" × 12"

Collection : Adibasi Lok Kala Evam Boli Vikas Academy, Bhopal



Notes



Fig. 5.3: Dhari, Pata Chitra

General Description

Some emphasis is given on the painting of border as it is given in the main painting. The borders can be drawn only by an expert Odia Patta painter. The border with Patra Kara has jhalar. Flowers are painted in between the Jhalar. The border with Alakhpankha is painted with feathers of birds, especially peacock feathers. A flower motif is also added to it. In Jhara Dhadi the leaves are shown hanging downwards. In Phoolkira the Jhari of flowers is shown. In the case of Phoolmora, the climber flowers are shown more twisted. The Patra Kumbha Dhadi shows the leaves in the form of Pat. Panchpatri is painted with five types of leaves. The Panchkasa Dhadi has different types of climbers with flowers. In the case of Kumbh Pata border, leaves are given the shape of vessels. It appears like rows of vessels. All these Dhadis are beautiful to look at.



Notes



INTEXT QUESTIONS 5.3

Tick the Appropriate Answer:

1. Which state has Dhari or Dhadi in folk art style?

(i) Bihar	(ii) Odisha
(iii) Rajasthan	(iv) Karnataka

2. Who is the painter of this Dhadi?

(i) Jagannath Mishra	(ii) Dalal Singh
(iii) Jagannath Mahapatra	(iv) Mansha Devi



ACTIVITY

Take a A4 size sheet and draw a Dhari Pata Chitra with watercolour. Try to paint the border with the feather of birds and flowers motif is also added to it



5.4 SURYA

Basic Information

Learner, you know that the Sun is a natural symbol. Sun is the source of light in this world. Day and night are caused by the Sun. The Sun is the centre of the earth's orbit. The Sun is one of the most powerful stars in the universe. Thus the Sun symbolises light, energy, space and time. Rock painting of Signghanpur of Raigarh shows an image of the Sun with seven rays, and this one is the oldest example of the Sun worshipping in the prehistoric age. The Sun is generally presented as a circle with rays around it in traditional folk art. These images are frequently used motifs in folk art. The Sun is related to nature and worshipped as God by primitive man.

Folk Symbol

- Folk symbol : Sun
 Artist : Mahasundari Devi, Ranti, Madhubani, Bihar
 Medium : Paper and colour
 Size : 3½" × 3½"
 Collection : Personal

General Description

The Sun is depicted in folk art in a very simple way. It is shown as a circle or round shape with short and long lines around it as a symbol of the Sun. The Sun could be shown only by drawing lines and painting colours. The image or motif of the Sun is given a prominent place on the floor, wall temple, house, painting and art as decoration. It is mandatory to draw the sun in folk art as it is the symbol of eternity.



Notes



Fig. 5.4: Sun Symbol



INTEXT QUESTIONS 5.4

Fill in the gaps:

1. In folk art the Sun is drawn as a circle.
2. is drawn in a very simple way in folk art.
3. Sun is a symbol of
4. The painter of the text is
5. The Sun is also symbol of in the folk art.

5.5 LOTUS

Basic Information

Learner, do you know that the lotus is the symbol of the first creation? It symbolises the cause of origins and evolution. The motif of the lotus is created in different forms in folk art. These motifs are beautifully decorated in traditional paintings.

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Notes

These motifs are used as symbols in and outside of home, floor, walls and temples. The motif of lotus painted with creative and imaginative form in Mandana and mural.

Folk Symbol

Folk symbol : Lotus
Artist : Unknown
Medium : Colour on canvas
Size : 8' × 8'
Collection : Internet

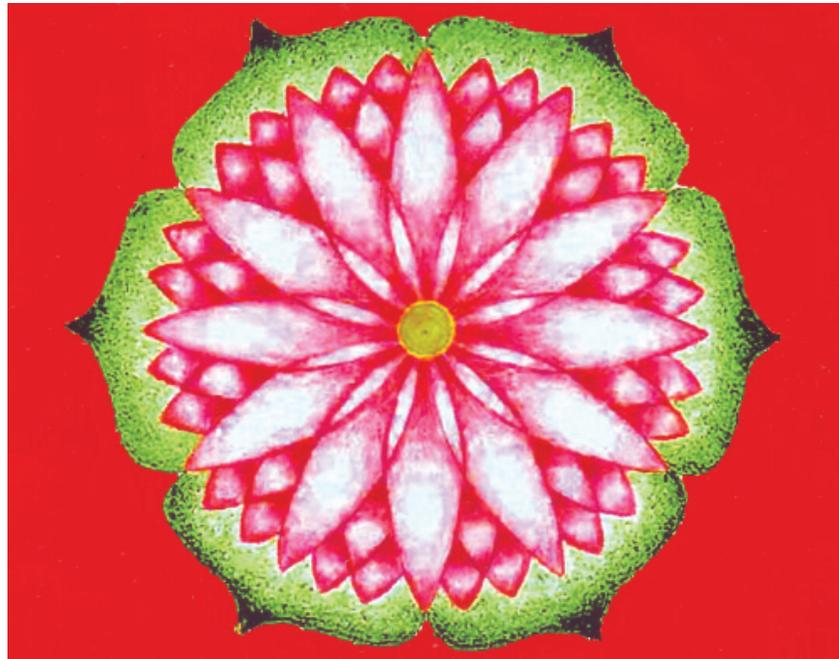


Fig. 5.5: Lotus Symbol

General Description

The lotus motifs in different forms with four petals, six petals, eight petals, sixteen petals are available in folk art and rock paintings. Every part of the lotus is symbolic. The stem of the lotus is called the stem of Brahma (Brahmanal). The floating leaf of the lotus is composed of petals which are that symbolises symbols of creation and evolution. The centre of the flower symbolises the cosmos (Bramhand). In the oral narration and literature the lotus is presented as an allegory. Lotus is painted in a very simple manner in folk art. It is, therefore, a very popular symbol.



INTEXT QUESTIONS 5.5

Match the Right Answer:

- | | |
|----------------|------------------|
| 1. Folk symbol | 8' × 8' |
| 2. Artist | Colour on canvas |
| 3. Medium | Unknown |
| 4. Size | Lotus |
| 5. Form | Four petal |

5.6 SWASTIK

Basic Information

Now, let us learn about the Swastic symbol. Swastik is an exclusively Indian cultural symbol which is auspicious. Religion, philosophy, art, history, literature, culture and everything are included in it. It is probably a unique symbol in the whole world that is deeply rooted, universal, precise, simple, beautiful and attractive. This motif is found even in the prehistoric age in many parts of India. This symbol is used in many traditional paintings and drawings. This symbol is used in the rural area in Chauk and Satia. Swastik sign is used almost everywhere, whether it is Mandana or wall painting. Womenfolk never forget to use it in their religious fasting or celebration of social rituals. Swastik is painted with different mediums like powdered cereal, turmeric or red colour (Kumkum).

Folk Symbol

- Folk symbol : Swastik
- Artist : Unknown
- Medium : Paper and colour
- Size : 4½" × 4½"

General Description

Swastik is drawn with vertical and horizontal lines. The intersection point of these lines is the root point of Swastik. The straight lines are a symbol of development. It is very simple to draw a Swastik sign. For this reason, it is very popular. No Hindu ritual is complete without the Swastik sign. Swastik is used as a motif and



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symbol in folk art. It is considered the life of folk decoration. Homes, temples or buildings must be decorated with Swastik signs. Swastik has its presence in all folk paintings and sculptures.

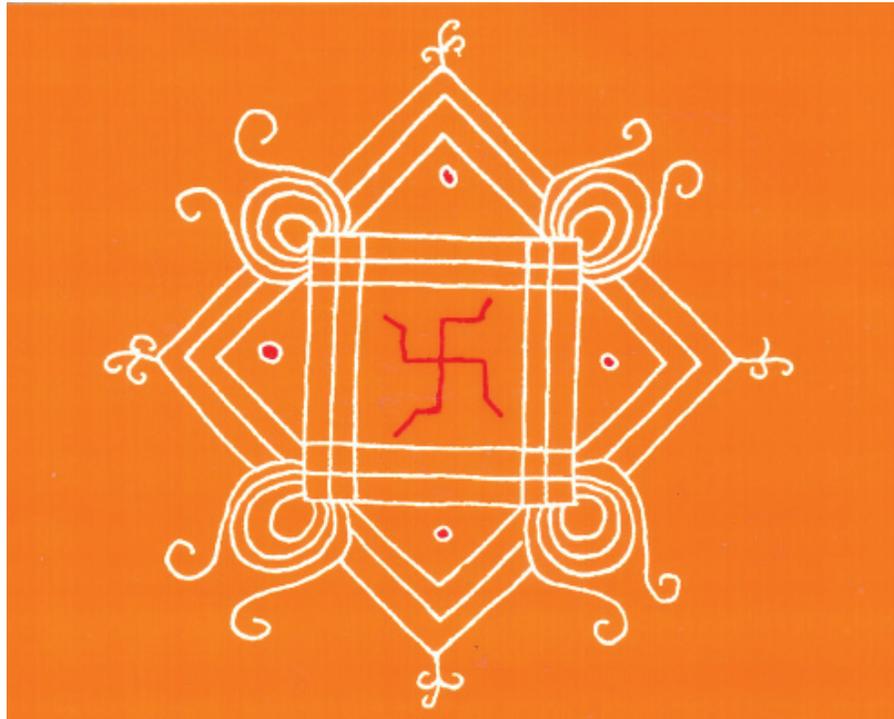


Fig. 5.6: Swastik Symbol



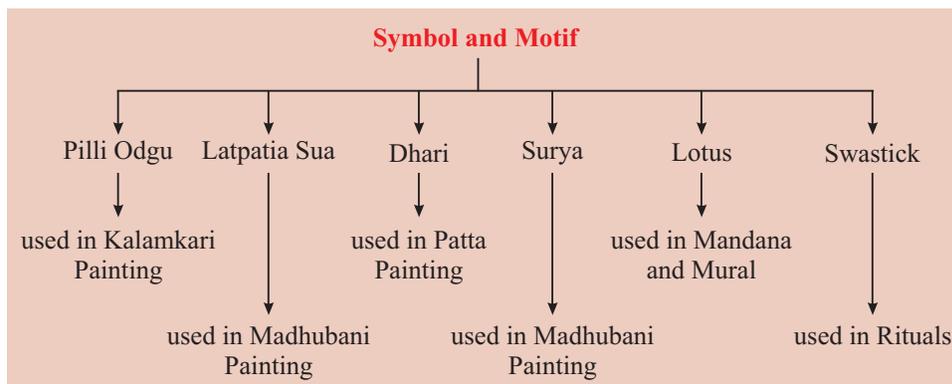
INTEXT QUESTIONS 5.6

Fill in the blanks:

1. Swastik is completely and sign of Indian culture.
2. is found even in the prehistoric age in parts of India.
3. Swastik motifs are mostly found at and
4. Swastik is a symbol
5. Womenfolk never forget to use it in their or in



WHAT YOU HAVE LEARNT



Notes

LEARNING OUTCOMES

The learner can

- use motifs to create different types of floor and wall paintings.
- illustrate symbols to decorate their homes, temples or buildings.



TERMINAL EXERCISE

1. Mention three major symbols in Indian art and culture.
2. Explain the symbolism of colours in the traditional painting of India.
3. Write the meaning of geometrical symbols in folk art and their presence.
4. Explain the importance of symbols and motifs in Indian painting.
5. What is the relevance of folk symbols in paintings?



ANSWERS TO INTEXT QUESTIONS

5.1

- | | |
|-----------------|--------------------------|
| 1. Pilli Odgu | 2. Footprint of cats |
| 3. M. Munireddy | 4. Yellow, red and green |

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Notes

5.2

1. Parrot
2. Bihar
3. Newlywed couple and their happiness
4. Black, red ink

5.3

1. (ii) Odisha
2. (iii) Jagannath Mahapatra

5.4

1. Traditional
2. Sun
3. Natural
4. Mahasundari Devi
5. Eternal

5.5

1. Folk symbol : Lotus
2. Artist : Unknown
3. Medium : Canvas and colour
4. Size : 8' × 8'
5. Form : Four petal

5.6

1. Auspicious
2. Swastik
3. Mandana, wall painting
4. Auspicious
5. Brata fast, auspicious

GLOSSARY

Celestial : Heavenly

Climber : Climbing plant that grows up



6

IMPORTANCE AND RELEVANCE OF FOLK AND TRIBAL ART

Dear learner, in the previous lesson, we learnt about the symbols and motifs used in folk art in this field. In this lesson, we will learn about the Importance and Relevance of Folk and Tribal Art. The word folk is associated with the life of a commoner. People worshipped 'nature' as a living force that controlling their existence. Thus different myths and legends relate to gods and goddesses of natural forces. When people suffered from drought, they prayed and worshipped 'Varuna', the god of rain. Likewise, 'Agni'- the God of fire, 'Pavana'- the God of air, 'Vasundhara' - the Goddess of earth were also imagined and worshipped. Even trees, especially the 'Banyan' tree and 'Coconut' tree, were sacred and worshipped in some tribal sects like 'Santhals,' 'Lodhas' etc. Peace and prosperity brought changes in the lifestyle and afforded lots of time for art activities



OBJECTIVES

After studying this lesson, you will be able to:

- identify the four different categories of folk and tribal art, which are divided according to their importance;
- identify different gods and goddesses who are worshipped through this art;
- name the states which are associated with this art;
- distinguish the materials and colours used in these art forms;
- explain different folk and tribal arts according to their importance and contemporary values.

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Notes

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Notes

Importance and Relevance of Folk and Tribal Art

As these art forms were generally created inside homes, it became women's responsibility to carry forward this art which soon assumed the shape of traditional art. These women started creating art on occasions like festivals, religious functions, marriages and other rituals. Gradually it became the medium of communication. Later this art turned into a decorative form.

According to their importance, folk and tribal art are divided into four categories:

1. As a tool to respect the divine
2. As a tool of communication
3. As a tool for peace and prosperity of life
4. As a tool of decoration

6.1 FOLK AND TRIBAL ART AS A TOOL TO RESPECT THE DIVINE

Now, you will learn about the Soura art.

Title	: Soura Art
State	: Odisha
Type	: Tribal Art
Period	: Contemporary
Artist	: Unknown

Basic Information

The Soura art is perhaps India's most intriguing and fascinating tribal art tradition. Like many tribal cultures worldwide, the art of Soura draws inspiration and direction from their spiritual and religious beliefs. It is not just an art form but has great utilitarian value. It functions as a means of worship and medium of invocation.

Even though the tribe Soura is primitive, it is one of the most dynamic and colourful tribes of Odisha. They believe that their world is influenced by gods, ghosts and spirits of nature and of their ancestors. These unseen beings are regarded as presiding forces over the various aspects of life, with each force having its sphere of influence.

General Description

In this artwork, we will know the general format of the Soura art in the form of a house, like a 'Kothi' (granary) in a rectangular or square shape filled with the dictates. It is filled with compositions of human and animal figures, called 'Ittalam.'

After initial drawing the artist sends that for suggestion from the priests. Then according to the suggestion - the artist adds the necessary items. Thus the painting consists of animate and inanimate objects, indigenous plants, animals, tools, instruments etc. However, some everyday things like trains, cars, and aeroplanes are also introduced due to exposure to the outside world.



Notes

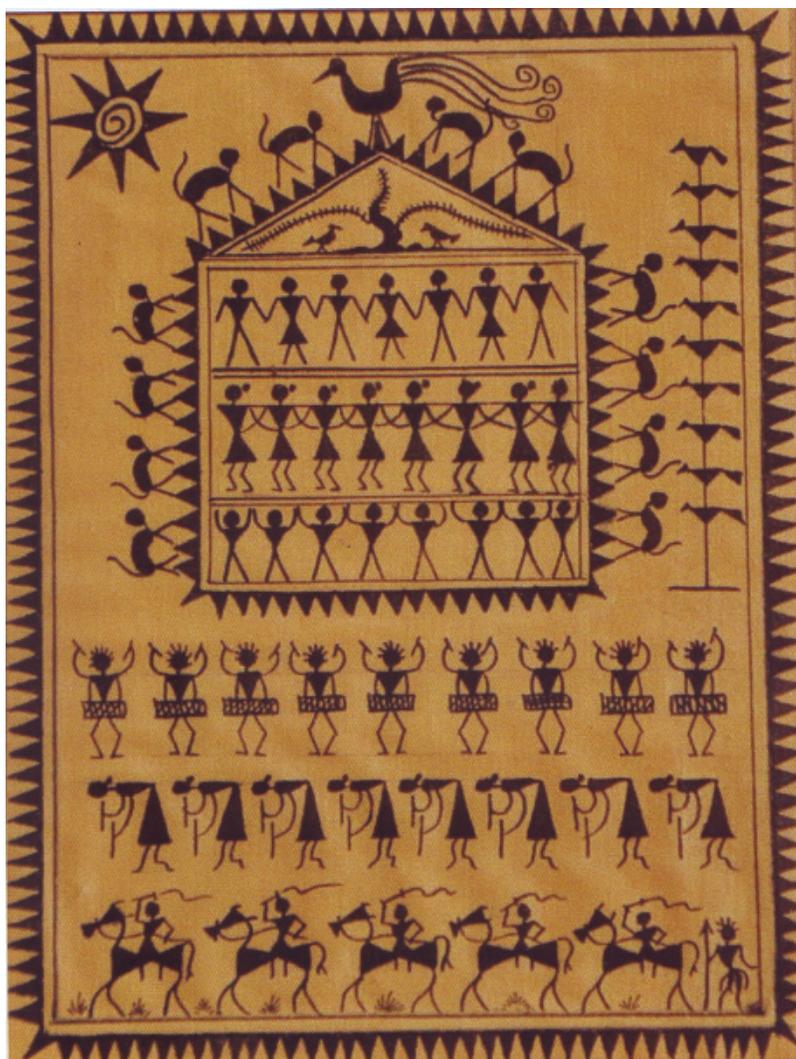


Fig. 6.1: Saura Folk Art

The painting style varies from region to region, but there are some general similarities. The major pigment of the Saura icon is white, obtained either from rice, ash, chalk or lime mixed with water. These paintings, which function as motif offerings represent of the thoughts and remarkable dramatization of the theological beliefs of the artists. The 'Ittalam' or painting is made for the spirit only, so the painter is sincere and doesn't add at any special effects.

MODULE – 2

Medium, Techniques and
Styles



Notes

Importance and Relevance of Folk and Tribal Art



INTEXT QUESTIONS 6.1

Tick the Appropriate Option:

1. What type of art is Soura?
 - (i) Tribal art
 - (ii) Modern art
 - (iii) Abstract art
 - (iv) None of these
2. Which state Soura people belongs to?
 - (i) West Bengal
 - (ii) Madhya Pradesh
 - (iii) Odisha
 - (iv) Andhra Pradesh

6.2 FOLK AND TRIBAL ART AS A TOOL OF COMMUNICATION

Learner, you have learnt folk art as a tool of the divine. Now, you will learn folk art as a communication tool.

Title	: Phad Painting
State	: Rajasthan
Type	: Folk Art
Period	: Early Nineteenth-century
Artist	: Unknown

Basic Information

You know that folk and tribal art is a medium of communication and entertainment. In the absence of cinema, radio and television, the only source of entertainment in the life of the people was 'Addas' (chatting in a gathering) and describing the 'Puranas' and 'Lok Kathas.' So it can be said that one of the oldest versions of cinema is the scroll or Phad painting. The Phad or long picture scrolls are produced by Phad painters, one of which is described in detail by 'Joshis'. The singers are always a couple known as 'Bhopa' (male priest) and 'Bhopi' (female priest). The man plays on one-stringed instrument while the woman joins him in singing. An important feature is the ritual oil lamp held by 'Bhopa' or 'Bhopi' during narration.

General Description

The Phad painters produce their paintings for the wandering storytellers, who provide nightly entertainment for village audiences. The classic compositions illustrate stories from famous epics such as 'Devnarayan Ki Phad' and 'Pabuji Ki

Phad.’ The painted themes are built around local legends, especially heroic tales of ‘Pabuji’ and ‘Devnarayana’(Deviji), the local deities.

Other stories from ‘Ramayana’ and the life of Lord Krishna are also painted on Phad to provide entertainment. The image of Ganesha is also very popular.



Notes

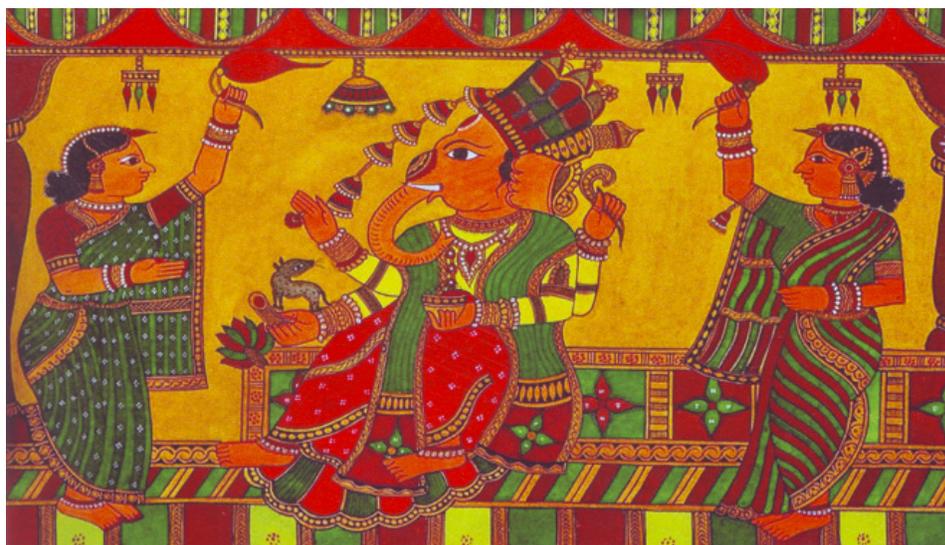


Fig. 6.2: Phad Painting

The Phad may be painted horizontally. Each panel is separated from the other by an imaginative geometrical design. In the present times, many small panels are also painted in the same style, enclosing one or two figures and their tales. The depiction of animals like elephants and horses and supplementary figures such as snakes, birds, trees and flowers are also incorporated. The colour range is very limited and contains only a few basic shades like red, white, black, orange etc. This artwork shows Ganesha in the centre being flanked by two attendants. The colours used are warm and decorative.



INTEXT QUESTIONS 6.2

Multiple Choice Questions (MCQ):

- What are the couple singers known as?
 - Bhopa and Bhopi
 - Dev and Devi
 - Man and woman
 - Actor and Actress
- Which classic literature is associated with Phad paintings?
 - Bapuji ki Phad
 - Phad painting
 - Pabuji ki Phad
 - Bhagwanji ka Phad



Notes

6.3 FOLK AND TRIBAL ART FOR PEACE AND PROSPERITY IN LIFE

Dear learner now we are going to learn about the Warli painting.

Title	: Warli Painting
State	: Maharashtra
Type	: Tribal Art Period
Artist	: Unknown
Collection	: Unknown

Basic Information

In India, women's role in ritual life is more important than others. Throughout the country these rituals dominate the majority of domestic ceremonies like weddings, fasts etc. For these rituals, the women have to undergo traditional training from their early girlhood. Warli painting in Maharashtra is a such kind of community creative painting.

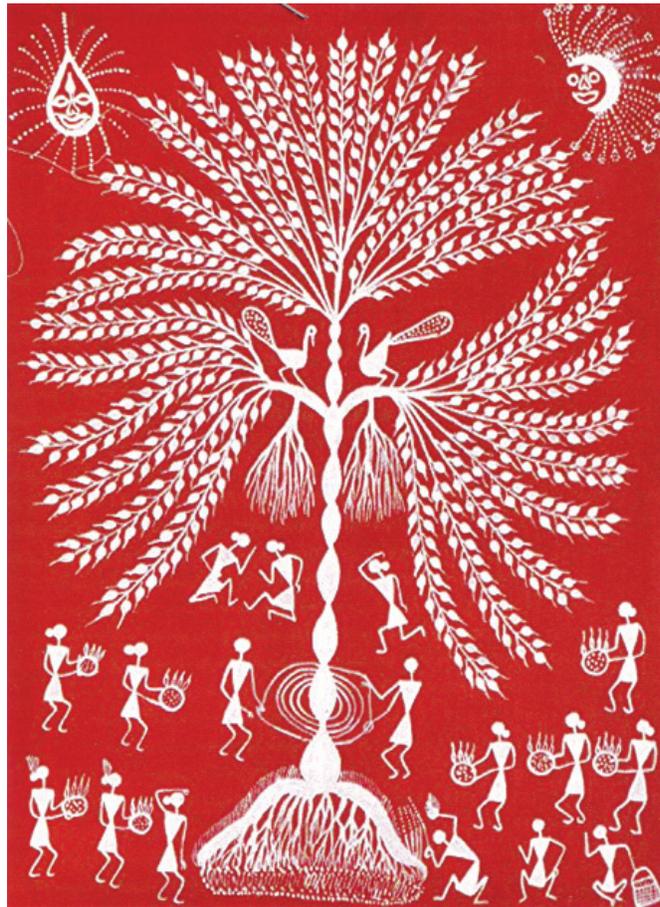


Fig. 6.3: Warli Painting

General Description

This painting is associated with the Warli tribes of the Thane district of Maharashtra. It is also solely created in the interior walls of village huts. This painting has a long-standing tradition of ritual painting, mainly done on the occasion of marriages by two three ‘Savasini’ (a woman whose husband is alive) women.

The figures are painted very fine and light on a dark background resulting in a shimmering effect. Conceptually, the figures are given flat shapes of elementary geometric forms of straight lines. The tree symbolises prosperity which is deep-rooted under the ground. Women are shown busy with ceremonial activities, each holding a plate with lamps and other offerings. A couple of peacocks are shown enjoying on the tree branch, and white Sun God and Moon God happily overlook everything.

During a marriage generally over three days, an image of the goddess is also kept covered and later revealed to the bride and groom. This occasion is celebrated with great aplomb and drinking Tadi.



Notes



INTEXT QUESTIONS 6.3

1. What type of art is this?
2. Which state is it associated with?
3. What is it locally called in Maharashtra?
4. Who are the prominent painters of this painting?



ACTIVITY

Collect photographs of different types of Warli art used in different festivals in your region. Now take an A4 size sheet and paste these photographs. Write a few lines about the different forms of these paintings.

6.4 FOLK AND TRIBAL ART AS DECORATIVE TOOL

Now, let us learn about the folk art used as decorative tool.

Title	: Kantha
State	: West Bengal
Type	: Folk Art
Period	: Contemporary
Artist	: Unknown

Basic Information

‘Kantha’ embroidery work on cotton cloth is a part of Indian folk tradition. Kanthas were made exclusively by ‘Bengali’ women in their homes, decorated in polychrome with textile materials in the form of threads. Now artists use a new piece of cloth instead of rags. The art of ‘Kantha’ illustrates the village women’s wonderful patience, craftsmanship and resourcefulness. In their creations, we find a combination of a keen power of observation and a profound feeling of sympathy with the movements of nature’s joyous, teeming life (a combination of an intense sense of beauty) and a scrupulous avoidance of luxuriance, sophistication and over-refinement.

In West Bengal, the tradition of Kantha making is represented by village women of Hindu and Muslim communities. People of Bengal (particularly village women) are highly religious, and their gods and goddesses naturally influence them. The Hindu Kantha makers tend to choose from religious motifs, like gods and goddesses, whereas Muslim women restrict themselves to geometrical designs, flora, fauna, etc. From an early age, most of the community women used to make Kanthas in their leisure time, but now it has become limited to a specific section of society.



Fig. 6.4: Kantha Work



Notes

General Description

Kanthas are used for various purposes, such as warm body wrap, quilt or bed covers (Sujni), handkerchief (Rumal), bookcovers etc. Apart from these, they are used as gifts for family members.

Nowadays, Kanthas are primarily restricted to embellishing a purely ornamental nature, mainly for saree design. Every detail shows the imagination and creative prowess of those simple country women. Quite often, the object of the loving dedication remains unmentioned by the artist and unknown to the world even though a few women are giving their names to their Kanthas work. Sarees with Kantha stitch are trendy. This silk saree shows the excellent craftsmanship of the artist. Different kinds of motifs are used in this design. Floral, animal, bird and geometrical motifs are rendered in perfect harmony and balance. All types of colour threads are used. Mostly bright colours are used.



Notes



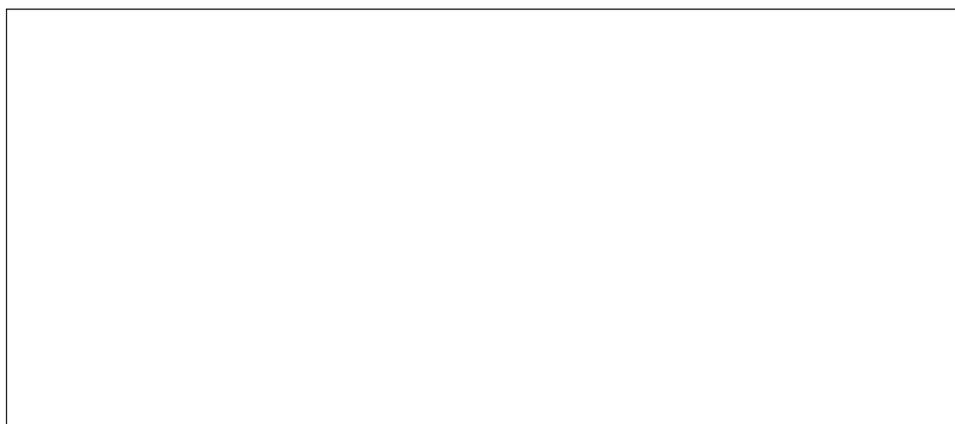
INTEXT QUESTIONS 6.4

1. What type of art is Kantha?
2. Which state does it associate with?
3. What does the word 'Kantha' mean?
4. What are the materials, generally used in 'Kantha'?



ACTIVITY

You must have seen Kantha stitched dress material. So you draw a beautiful traditional Kantha design on your drawing sheet and decorate the design with motifs.



MODULE – 2

Medium, Techniques and Styles

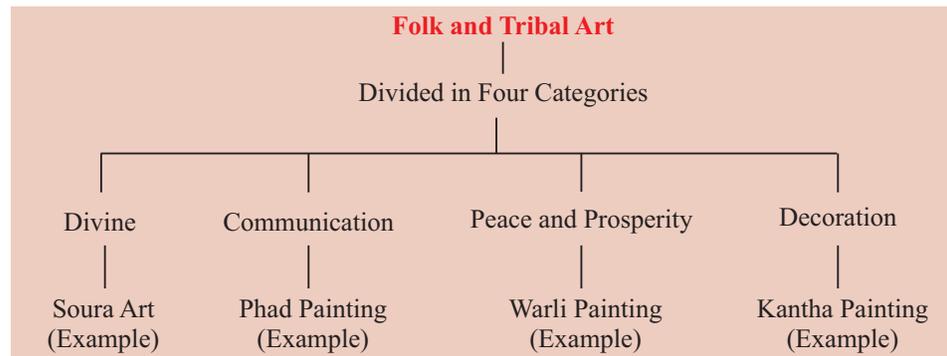


Notes

Importance and Relevance of Folk and Tribal Art



WHAT YOU HAVE LEARNT



LEARNING OUTCOMES

The learner can

- use soura folk art form to make different show pieces.
- use Warli art style to design art objects.



TERMINAL EXERCISE

1. What categories can folk, and tribal art be divided into and give one example of each category?
2. What is Soura art? What is the importance of Soura art?
3. What is Phad painting? How is it used as a medium of communication?
4. What is Warli painting? How is it used as a symbol of peace and prosperity in Maharashtra's Warli tribal community?
5. How Kantha has become a cottage industry in Bengal?



ANSWERS TO INTEXT QUESTIONS

6.1

1. (i) Tribal art
2. (iii) Odisha

6.2

1. (i) Bhopa and Bhopi
2. (iii) Pabuji Ki Phad

6.3

1. Tribal art
2. Maharashtra.
3. Tree of prosperity
4. Two or three Savasini (a woman whose husband is alive) women.

6.4

1. Folk art
2. West Bengal
3. Stitch work embroidery
4. Cotton cloth

GLOSSARY

Mastery : Highly skilled

Utilitarian : Designed to be useful rather than attractive

Theology : A study of religion



Notes

MODULE – 2

Medium, Techniques and
Styles



Notes



7

POSSIBILITIES AND OPPORTUNITIES

Dear learner, in the previous lesson, we have learnt about the importance and relevance of folk and tribal art in this field. In this lesson, we will learn about the Possibilities and Opportunities in this field. It is quite natural that the students of folk art and their guardians have a question to ask about possibilities and opportunities in this field after the training studying this subject. Though folk art is the oldest form of art in the world, the study of folk arts is a recent phenomenon. Thus there is not much information about the possibilities and revenues to earn a living out of this profession. Folk art and craft have been a way to make a living for commercial folk artists for generation after generation. The children of these families learn their craft from early childhood by helping their seniors.



OBJECTIVES

After studying this lesson, you will be able to:

- state the new environment and commercial facts of folk art;
- explain the recognition of folk arts of India on the international art scene;
- explain the efforts that have been taken by the government to develop the folk art;
- recognise the possibilities of folk art in the commercial field;
- find an opportunity for self in the field of folk art.

Since the export of folk art and craft has increased thousand of people are engaged in this trade. Delhi, Mumbai, Kolkata, Bhubaneshwar, Ahmedabad, Surat, Jaipur,

Jodhpur, Lucknow, Muradabad, Saharanpur, Firozabad, Agra, Srinagar, Hyderabad and Chennai are the big centres of exports of folk art, crafts and handicraft. A part from these, thousands of NGOs are working to help folk artists and folk art development. They are also running training centres for these crafts., There are hundreds of such training centres in Rajasthan, Gujarat, Odisha, West Bengal, Andhra Pradesh, Tamil Nadu, Delhi, Punjab, Jammu and Kashmir and Northeasterstern India, along with NGOs. These organisations are taking care of more than lakhs of folk artists. These organisations are internationally recognised and help the artist earn crores of rupees.

Folk art and handicrafts are now part of our life. These artwork are currently displayed in the home of every commoner. Designers are in great demand in contemporary Indian society, and many young people are taking it as a profession. Changes are inevitable through time. There are a lot of changes in the traditional forms of folk art. Urbanisation and industrialisation have given a lot of opportunities and possibilities to folk artists.



Notes

7.1 POSSIBILITIES IN THE LOCAL REGION

Dear learners, you need to know the opportunities and possibilities in different regions in the field of folk art.

Title : Raghurajpur (Odisha)

Place : Odisha

Type : Art village

Date : Contemporary

Basic Information

Indian folk art and handicrafts have been making a place in the international arena for the last few decades after 1980. Demand for Indian handicrafts has increased in the global market. At the same time, their abilities to produce good artwork for supply are recognised. The “Bharat Mahotsav”, organised by the Government of India, played a significant role in popularising Indian folk art and handicrafts. This festival was held in Russia, USA, France, Germany and Japan. Many Indian folk artists showed their works and became famous. This festival helped folk art get recognition worldwide and opened new markets for Indian artists. India could earn foreign currency. Folk art and handicrafts became a new avenue of earning for the rural people.



Notes

General Description

About a hundred families of folk artists create art and craft in a village, Raghurajpur near Puri, in Odisha. Each family has separate rooms to practice their traditional art and craft. The art and craft include Patchitra, Tadpatra Chitra, masks, wooden toys and other home decorations. These artists have been practicing these arts and crafts for generations. There have been some changes in technique, but not in the themes. Every family member, be it the senior citizen or youngster, is engaged in this trade.

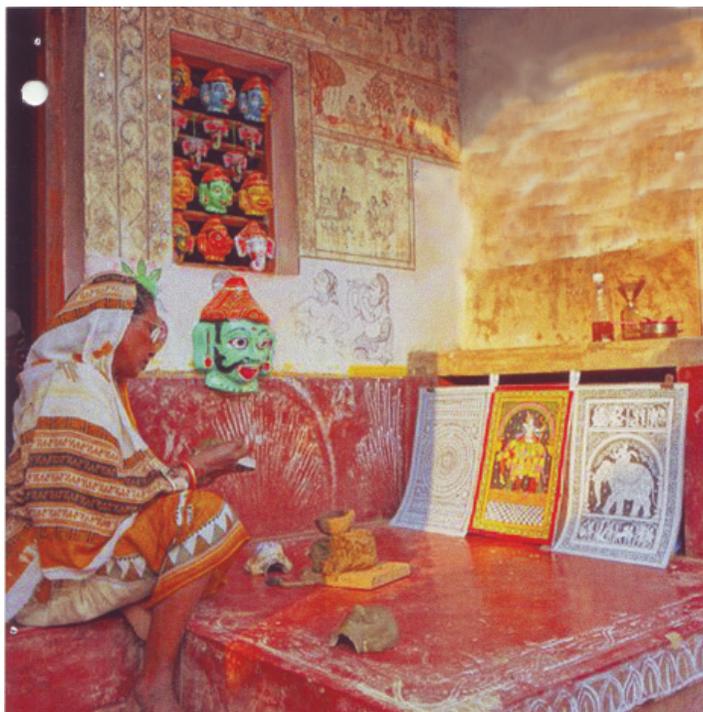


Fig. 7.1: Art village in Raghurajpur, Odisha

The photograph shows a lady of the house in Raghurajpur working on a statue of the Lord Jagannath with colours. Tourists from abroad and India come here to appreciate these works of art. Small Pata Chitras and masks in paper mache are in great demand. The photograph displays different kinds of artwork, especially the bright coloured mask shown in the picture is very attractive.



INTEXT QUESTIONS 7.1

1. Name the site of the artists' village of Odisha.
2. What are the main products of Raghurajpur?
3. What are the main themes of these artworks?

7.2 KALA GHORA FESTIVAL, MUMBAI

Now, you will learn about the Kala Ghora festival held in Mumbai.

Title : Kala Ghora Festival
Place : Mumbai
Type : Craft fair
Time : Contemporary



Notes

Basic Introduction

The interest in folk art is increasing not only in foreign countries but also among the common people of our country. They are looking at it with new interest. The Government of India holds festivals and art fairs in different parts of the country. One such craft fair is organised every year at Surajkund in Faridabad and Kala Ghora in Mumbai.



Fig. 7.2: Kala Ghora Festival, Mumbai

General Description

Encouraged by the success of Surajkund Crafts Mela, many other such fairs are organised. Kala Ghora Festival and Nature Bazar are some such festivals that give earning opportunities to thousands of folk and craft artists.

They provide a permanent and regular source of income to these artists. The government has established Delhi Haat in the capital; encouraged by the success of Delhi Haat, many such markets of handicrafts have been established in cities of India like Mumbai, Kolkata, Bhubaneshwar, Ahmedabad, Bhopal, Agra etc.



Notes



INTEXT QUESTIONS 7.2

Tick the Appropriate Answer:

1. Name any one name of the countries where all these actions had happened.

(i) France	(ii) China
(iii) Korea	(iv) UK
2. Name the important craft fairs of India.

(i) Big Mela	(ii) Surajkund Mela
(iii) Occational Mela	(iv) None of the them

7.3 KALIGHAT PATACHITRA, KOLKATA

Title : Kalighat Patachitra
Place : Kolkata, West Bengal
Type : Patua
Time : Contemporary

Basic Information

Let us learn about the Kalighat Patachitras of Kolkata. Kali temple of Kolkata is a famous pilgrimage for Hindus. Image-makers of gods and goddesses reside in the nearby areas known as Patua pada. These image-makers or Patuas make images of different gods and goddesses all through the year to supply for both personal and community worshipping. These Patuas also make paintings in their typical style, known as Patachitra.



Fig. 7.3: Kalighat Patachitra

General Description

The painters of Kalighat use very simple materials like paper, cloth and earthen pots. Though traditionally they used vegetable colours, they now opt for ready-made colours from the market. The photograph shows a Patua is painting sitting on a mat in a very simple environment. Patuas have been using the same themes for these paintings for fast hundred years. The images of gods and goddesses are predominant, but during the beginning of the 20th Century AD, Patuas painted themes related to social, political and economic problems. At present, they limit themselves to painting the images of gods and goddesses like Durga, Kali, Saraswati etc.

**Notes****INTEXT QUESTION 7.3**

1. What is the main centre of folk art in Kolkata?
2. In what terms these artists are known?
3. Name the God and Goddess painted by Patua artists.
4. Write any two materials used by the painters of Kalighat.

**ACTIVITY**

Visit a library or art gallery in your locality. Collect different types of Patachitra, and paste into a 1/2 imperial size drawing sheet and make a beautiful collage with these photographs.

**7.4 PRIVATE OPPORTUNITIES**

Most of you are already aware of the Delhi Haat. Now you will learn it in detail.

Title : Delhi Haat
Place : Delhi
Type : Fair (mela)
Date : Contemporary



Notes

Basic Information

This lesson aims to prepare educated people who can understand different aspects of folk art and handicrafts of India, so that they can not only start up the trade of folk art and handicrafts but also manage to help the artists and themselves earn with their expertise. Many international corporate houses deal in folk art and handicrafts. They have established offices in India. They engage these artists to produce artifacts according to the buyers' demand. Many foreign importers visit these folk art centres and handicrafts to purchase different items. Many agencies act as middlemen between the importers, artists and craftsmen. Thus there are a lot of possibilities for the knowledgeable workers in this field.

Delhi Haat was established to encourage the development of folk art in Delhi Haat means market. The artists and craftsmen come here to show and sell their work in the permanent shops. There are some temporary shops too. The exhibits keep on changing after every 15 days. Sometimes exhibitions of tribal art and sometimes those of folk art are organised. The 'Delhi Haat' was founded by Delhi Tourist and Transportation Development Corporation.



Fig. 7.4: Delhi Haat

General Description

One feels to be in a village after entering Delhi Haat. The exhibits from small villages of states in the centre of a city are enough to attract the visitors. The Haat is designed so that any art loving visitor, either foreigner, or local can enjoy the ambience of the village. Nobody, either foreigner or Indian, should ever miss the opportunity to visit this place at least once. A variety of food from different states is also available alongside the exhibit. The folk artists also demonstrate their skill

in these shops. The weaver weaves cloth, the painter paints and they interact with the visitors. The visitors can learn about the art of that particular state. Embroidered clothes, silk, cotton, woollen clothes and home decoration are available here. Performances of folk dance, music and cultural programmes are held here.



INTEXT QUESTIONS 7.4

1. What are the possibilities for the learner of folk art as a private entrepreneur?
2. What are the opportunities for the learner of folk art in foreign exports?
3. Name the city of India which is the main centre exporting handicrafts?
4. When was this site of folk art established?

Notes



ACTIVITY

Visit any craft mela held in your locality. Now write your experience with the Mela and try to illustrate anything you find interesting in the Mela.

7.5 OPPORTUNITIES IN THE FIELD OF GOVERNMENT ESTABLISHMENTS

Learners, you will learn about the opportunities in the field of government establishments in detail.

Title : Surajkund Craft Mela
Festival : Annual Fair
Type : Craft Mela
Date : Contemporary

Basic Information

The centre and state governments are making many efforts to protect and provide amenities for folk artists and handicrafts by establishing offices all over the country.

**Notes**

Thousands of people are employed to serve them. The offices of handicraft development corporations are spread over the country to help the marketing of these artworks. Special training is given to improve techniques and designs over here. Many of programmes have been introduced to make the foreign countries aware of Indian folk art and crafts. State Handicraft Board in every state is working on this. Handicraft showrooms and emporiums have been established to promote folk art in the big cities of these countries.

Surajkund Craft Mela is the major art fair in India. Hundreds of artisans come here from different parts of India, and lakhs of people buy their products. This annual fair is held in Surajkund of Harayana state. The art work and artists are also available in the SAARC countries.



Fig. 7.5: Surajkund Crafts Mela

General Description

Surajkund Mela was held for the first time at Faridabad in 1987. The painters, sculptors, weavers and artists came to show their work. Each state has its separate stalls to exhibit artifacts where the artists and craftsmen explain and demonstrate their skills. The Mela remains open for 17 days, and an award is given to the best stall. Different kinds of cultural programmes are also performed. Surajkund Mela is an avenue for skilled and unskilled artisans to show how they have brought unity despite the diversity in Indian culture and art. These artists get opportunities to visit SAARC countries to show their work.

**INTEXT QUESTIONS 7.5**

1. State the site of Surajkund Mela and the name of the state and city.
2. How many items in a year this Mela is held?
3. Which year, for the first time, this Mela was held?



ACTIVITY

Visit any craft-mela held at your locality. Now, write your experience about the Mela and try to illustrate anything you find interesting in the Mela.

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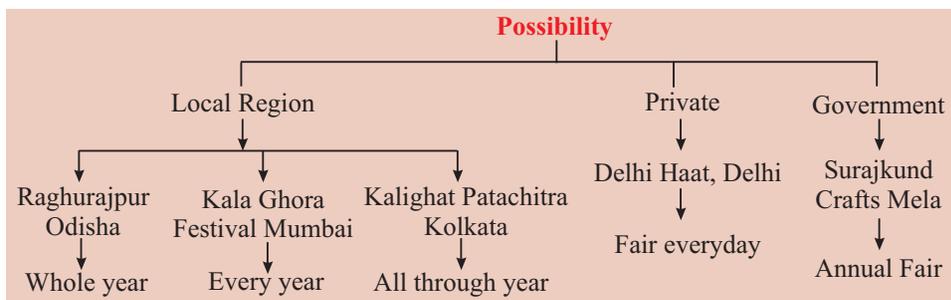
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Notes



WHAT YOU HAVE LEARNT



LEARNING OUTCOMES

The learner can

- exhibit artworks created on their own;
- make new art form by mixing folk and tribal styles.



TERMINAL EXERCISE

1. How did Indian folk art get recognition in the international market?
2. Name some of the important craft festivals of India.
3. Name the cities with Hat (market) to promote the business of handicrafts.
4. Which is the main export centre of Indian Handicrafts?
5. Which are the departments of the central and state Government responsible for the development of Indian Handicrafts?
6. What are the possibilities to earn a living from folk art for the learners?



Notes



ANSWERS TO INTEXT QUESTIONS

7.1

1. A small village, Raghurajpur, near Puri town of Odisha.
2. Kala gram produces, Talpatrachitra, masks, wooden toys and objects of interior decorations.
3. Major artworks related to Lord Jagannath, Balram's image and paintings. Cloth and earthen pots.

7.2

1. (i) France
2. (ii) Surajkund Mela

7.3

1. Kalibari is situated in Kolkata, the main centre of folk art.
2. These artists are called 'Patua'.
3. They make images of Durga, Kali, Saraswati etc.

7.4

1. They can provide service to the National and International fields of art and craft.
2. They can work as the middle man between foreign importers and local artists.
3. Delhi, Mumbai, Kolkata, Bhuvaneshwar, Ahemdabad, Surat, Jaipur, Jodhpur, Lucknow, Muradabad, Saharanpur, Firozabad, Agra, Srinagar, Hyderabad and Chennai.
4. It was started in 1994.

7.5

1. Surajkund Mela is held in Faridabad of Harayana state.
2. Once
3. 1987

GLOSSARY

Avenue : Source

Environment : The condition in which we live

NATIONAL INSTITUTE OF OPEN SCHOOLING
ACADEMIC DEPARTMENT
SECONDARY LEVEL
CURRICULUM IN FOLK ART COURSE

RATIONALE

India is a vast country enriched by folk tradition in almost every corner. Folk Art depicts numerous objects crafted by different social groups' traditional lifestyles, cultures, and training. This art is generally performed by people with little or no academic, artistic training or desire to emulate 'fine art'. Folk artists have been continuing their traditions for centuries. Still, they rarely think of themselves as artists compared to fine artists. This art has been used to decorate their house, utensils, pottery, sculpture, painting, tools and various other items of daily use. These artists are primarily self-taught through family traditions and occupation. They are ordinary people and use very simple methods and materials. They use locally available materials and prepare their colours and brushes. Colours are made from different vegetables and locally available minerals. Folk artists use traditional motifs in their designs with little regional variations. These motifs are in the form of animals, birds, plants, flowers and symbols.

NEED AND JUSTIFICATION

Folk art has continued generations after generations through informal learning without any systemic, academic and artistic training. Education and training facilities are absent for the artist. Therefore, folk art is gradually losing

its importance and failing to attract people to popularize it further and make it lively. So, a need has been felt to start a course in folk arts which will keep our traditions alive.

This course will inspire the learners to develop folk art skills and further perpetuate the tradition. It will serve as a motivational force for the learners in particular and the public, in general, to love and use articles developed by the folk artists to satisfy their aesthetic sense. In addition, this course will increase the art skills and help people economically, as this folk art has a huge potential in India and abroad.

OBJECTIVES

After completion of this course, the learner will be able to:

- Identify and appropriate different types of folk arts of the different States in India;
- Practice different techniques, mediums and styles of folk art;
- Develop the skills and aesthetic sense to appreciate folk art;
- Decorate their floors, walls, clothes, utensils, etc.; and
- Use their skills for earning a livelihood.

TARGET GROUPS

Folk Art as a certificate course has a minimum age of 14 years and no pre-requisite knowledge in Folk Art is required.

- Academic qualification equivalent to class VIII or self-certification will be acceptable.

COURSE STRUCTURE

The course in folk art for the Secondary level has been divided into five compulsory modules namely:

Theory – 40 Marks

Module 1: Introduction to Folk and Tribal Art

Module 2: Medium, Techniques and Styles

Practical – 60 Marks

Module 3: Wall Painting

Module 4: Floor Painting

Module 5: Other Mediums of Painting

Total – 100 Marks

COURSE DESCRIPTION

Theory **Marks: 40**

Module 1: Introduction to Folk and Tribal Art **Marks: 20**

Approach

Artistic expression is one of the core instincts of human beings and their art activities can be traced back as early as the Stone Age cave paintings. It is widely known that folk arts, originating in earlier times, are popular in all parts of the country even today. The symbols and patterns used in such designs provide knowledge of the region to which they belong. Folk Art is varied and diverse in form and content. Yet they display an underlying unity in some essential

elements. This art is not created by a specialized artist or an expert but is a spontaneous expression of the common people and an integral part of everyday life.

Lesson-1 Introduction to Folk and Tribal Art

Lesson-2 Forms of folk and Tribal Art

Lesson-3 Contribution of Scholars and Artists

Module 2: Medium, Techniques and Styles
Marks: 20

Approach

Folk Art depicts the life of the people as simple and beautiful. It reflects that region and the lifestyle of its people. Its medium, techniques and styles are natural environmental, and the regional features are the traditions of that region. The ethos and spirit of creativity can be understood by studying folk arts of various parts of India. In some parts of the country, the house is cleaned early morning. The area in and around the house is washed off dust and dirt and, whenever possible, coated with fresh mud. A floor design is made at the entrance, generally known as Rangoli. The making of the floor design is, thus, an essential part of the everyday household routine. Design on floors and walls conveys the message of happiness, peace and wellbeing of the household. There are different designs for each occasion, each season and each festival. They are non-permanent but visually portray the belief that human beings will always create and make their world a more beautiful place. The materials used could be white chalk, rice powder, lime or readily available materials in their locality.

As per the demand of the work the materials should change, and the accordingly methods or

Curriculum

process should be identified, because many new techniques and materials are invented. Although, this is a career-oriented course. The learner can take the proper steps towards their professional life and to obtain accordingly.

Lesson-4 Traditional and Contemporary Method and Material

Lesson -5 Symbols and Motifs of Folk Art

Lesson-6 Importance and Relevance of Folk and Tribal Art

Lesson-7 Possibilities and Opportunities

Practical Marks: 60

Module 3: Wall Painting Marks: 20

Approach

Human beings are fond of the beauty around them. They create beautiful designs and motifs on walls and floors wherever they live. It shows that human beings have a feeling for beauty, so they paint their homes by creating artistic figures or motifs. These paintings have a unique role in art. For example, on special occasions and festivals, women and girls do painting on walls on different themes. They decorate them with different art forms, motifs and designs to create a beautiful and happy atmosphere, particularly after a good harvest or festival. These different themes of art depict the life, society and human feelings of that region and time.

Lesson-1 Madhubani Painting

Lesson-2 Warli Painting

Lesson-3 Sanjhi Art

Lesson-4 Pithora Painting

Module 4: Floor Painting Marks: 20

Approach

A floor design is generally made at the entrance of the house or in the Chowk or the courtyard of

the home, normally by women and young girls. Here the area is cleaned, and designs are drawn, usually associated with the season or festivals. Different regions have different floor designs. Some regions adopt circles, squares and triangles, while others use lines as the basic motif. The materials, medium and style of folk art are decided by the method in which it is drawn. Therefore, the materials used, techniques employed, and the style practised in floor painting are unique, when compared with other folk art forms.

Lesson-5 Rangoli

Lesson-6 Alpana

Lesson-7 Kolam (Kalam in Kerala)

Lesson-8 Mandana

Module 5: Other Mediums of Painting

Marks: 20

Approach

Due to time and the influence of different factors and needs, folk art has changed in various forms and mediums. Moreover, for the sake of variety, people have experimented a lot. They created a new form of art medium. Among them, cloth, clay, wood and puppet paintings are famous. These art forms have an entertainment value as well as an aesthetic value. Nowadays, many people are engaged in this form of art as producers or marketing managers because it is widely accepted in the country and abroad. .

Lesson-9 Painting on Cloth

Lesson-10 Painting on Clay

Lesson-11 Painting on Wood

Lesson-12 Making of Puppet

SCHEME OF EVALUATION

Mode of Evaluation	Duration in Hours	Marks	
Theory	2		40
Practical	3		60
Theory			
Module 1: Introduction to Folk and Tribal Art			20
Lesson-1 Introduction to Folk and Tribal Art		7	
Lesson-2 Forms of folk and Tribal Art		6	
Lesson-3 Contribution of Scholars and Artists		7	
Module 2: Medium, Techniques and Styles	2		20
Lesson-4 Traditional and Contemporary Methods and Material		7	
Lesson-5 Symbols and Motifs of Folk Art		7	
Lesson-6 Importance and Relevance of Folk and Tribal Art		6	
Lesson-7 Possibilities and Opportunities			
Practical			
Module 3: Wall Painting			20
Lesson-1 Madhubani Art		5	
Lesson-2 Warli Painting		5	
Lesson-3 Sanjhi Art		5	
Lesson-4 Pithora		5	
Module 4: Floor Painting	3		20
Lesson-5 Rangoli		5	
Lesson-6 Alapana		5	
Lesson-7 Kolam (Kalam in Kerala)		5	
Lesson-8 Mandana		5	
Module 5: Other Mediums of Painting			20
Lesson-9 Painting on Cloth		5	
Lesson-10 Painting on Clay		5	
Lesson-11 Painting on Wood		5	
Lesson-12 Making of Puppet		5	

Sample Question Paper Design

Subject: Folk Art
Theory: 40 Marks
Time: 2 Hrs

Class: Secondary
Practical: 60 Marks
Time: 3 Hrs

1. Weightage by Objectives

Objectives	Marks	Percentage of the Total Marks
Knowledge	14	35%
Understanding	10	25%
Application	16	40%
Total	40	100%

2. Weightage by Types of Questions

Types of Question	Number of Questions	Mark of Each Question	Estimated time a learner is expected
Long Answer Question	02	5 Marks/15 mins each	30 mins
Short Answer Question	03	3 Marks/8 mins each	24 mins
Very Short Answer Question	03	2 Marks/5 mins each	15 mins
Very Very Short Answer Question	05	1 Marks/3 mins each	15 mins
Multiple Choice Question	10	1 Marks/2 mins each	20 mins
Total	23	40 Marks	112 Mins (8 mins question paper reading)

3. Weightage by Content

Module	Number of Questions	Total Marks
1. Introduction to Folk and Tribal Art	12	22
2. Medium, Techniques and Styles	11	18
Total	23	40 Marks

4. Difficulty Level of the Question Paper

Level	Number of Questions	%age Marks given
1. Difficulty (can be attempted by top students)	04	20%
2. Average (can be attempted by the students who have regularly studied the materials but may not have given sufficient time to writing.	12	50%
3. Easy (can be attempted by students who have attended PCP classes regularly and also gone through the study materials).	7	30%
Total	23	100%

Sample Question Paper

Folk Art

Time: 2 hours

Marks: 40

Attempt All Questions:

- The question having 1 mark should be answered in about 15 words.
- The question having 2 marks should be answered in about 35 words.
- The question having 4 marks should be answered in 80 words.
- The question having 5 marks should be answered in 100 words.

1. **Multiple choice question (MCQ).**

10×1 = 10 marks

- (i) In the family who is hand over the technique to the next generation?
- (a) Female member (b) Oldest member
(c) Male member (d) Child
- (ii) In which cave the legacy had started from prehistoric rock painting.
- (a) Nasic cave (b) Jogimara cave
(c) Kohdana cave (d) Mahakali cave
- (iii) The only source of entertainment in the life of the folk people was ----- .
- (a) Singing (b) Addas
(c) Cinema (d) Art and Craft
- (iv) In which museum the collection of Chitra Kathi art is found.
- (a) Raja Dinkar Kelakar (b) National Museum
(c) National Gandhi Museum (d) None of them
- (v) Name the important exhibition organised by Stella Kramrisch in America in 1978.
- (a) Tribal Art (b) Bhil painting in India
(c) Modern painting (d) Unknown India
- (vi) What is the award Jivya Soma Mase received in Netherland?
- (a) Mister India Award (b) Prince Claus Award
(c) Great Artist Award (d) All of these
- (vii) Mention any one surface folk and tribal painters use fabric and acrylic colour.
- (a) Canvas (b) Clay
(c) Rock (d) Leather

- (viii) What is the medium of Dhari Patta painting?
- (a) Powder (b) Water
(c) Sand (d) All of these
- (ix) What is the major pigment of Soura icon?
- (a) Black (b) Blue
(c) White (d) Red
- (x) Name the god used in Warli painting.
- (a) Sun (b) Shiv
(c) Lakshmi (d) Mother god

2. **Answer the questions.** 5×1 = 5 marks

- (i) What is magic painting? Which state is it associated with?
- (ii) Write the definition of the Fresco Painting.
- (iii) “The Primitive people were controlled by supernatural power”, Justify in brief.
- (iv) Write the name of famous folk and tribal artists who were recognized by Government of India for their individual styles.
- (v) Who introduced the art movement of impressionism to the Indian art student for the first time? Write in brief about the artist?

3. **Answer the questions (Any three).** 3×2 = 6 marks

- (i) Write three main features of Bhimbhetka rock painting.
- (ii) How does the Jadupatua draw and colour the images?
- (iii) Analyse in brief the changes of materials used in Folk art with changing time.
- (iv) What is Lekhna? Write the technique used for writing on palm leaf.

4. **Answer the questions (Any three)** 3×3 = 9 marks

- (i) What types of brushes are made folk artists for their art work? Name some non-traditional materials of paintings used by tribal painters? What is a Motif?
- (ii) Write in brief about the rock cut painting. Explain any one rock painting of prehistoric period.
- (iii) What is Mithila Painting? Mention the states where the Gond tribe live and how they decorate their houses with Gond art.
- (iv) Name the book by Kamla Devi Chattopadhyay to the field of art. Write her contribution in the field of folk art.

5. **Answer the long questions.**

5×2 = 10 marks

- (i) How do the professional artists make their colours by mixing binder and locally available materials?

Or

Describe any one craft festival organised in your region or any other. Write a few lines about the Patuas in West Bengal.

- (ii) Draw a Madhubani painting along with motifs such as Latpatia Sua, flowers, birds' beaks etc. on a A4 size sheet. Write few lines about any one motif used.

Or

Draw a Warli painting along with human plants and animal figures. Write your own opinion about the significance of the symbols used.

Marking Scheme

Folk Art

1. Multiple choice question 10×1 = 10 marks
- (i) (a) Female member
 - (ii) (b) Jogimara cave
 - (iii) (c) Addas
 - (iv) (a) Raja Dinkar Kelakar
 - (v) (d) Unknown India
 - (vi) (b) Prince Claus Award
 - (vii) (a) Canvas
 - (viii) (b) Water
 - (ix) (c) White
 - (x) (a) Sun
2. Answer the questions. 5×1 = 5 marks
- (i) This painting is a specialised painting of the Santhals of West Bengal. It is a kind of Tribal art in West Bengal, Bihar, Orissa and Madhya Pradesh.
 - (ii) A plaster of lime and sand, or some other materials have been layered on the stone or wall. It is called fresco painting.
 - (iii) Primitive people did not understand the forces of nature like sun, rain, night, hot, cold etc. To save themselves, they had to please these unknown powers and create some symbols.
 - (iv) Honored artists are Warli painters Jivya Soma Mashe, Gond painter Jangarh Singh Shyam, Bhil painter Chitari Bhuri Bai, Lado Bai, Rathawa Pithauri painter Bai Rathwa, Patua painter Gauri Devi, Phad painter Sreelal Joshi and Shantilal Joshi, Madhubani painter Sita Devi.
 - (v) Stella Karamrisch was an Austrian art historian. She became famous for her research on Indian Art and folk art.
3. Answer the questions (Any three) 3×2 = 6 marks
- (i) The style, content and usage of colours for painting depict its prehistoric character. The animals of the virgin jungle and men with their primitive hunting implements, their stones, axes throwing sticks, bows, arrows etc. Pictures of confrontations between men and wild beasts.

- (ii) The figures in a painting are simple on a single flat plane. The stories of the divine love of Radha Krishna are told in a series of simple, clear-cut images in panels divided. Eyes are vastly enlarged. Colour is aged unrealistically, creating dramatic effects and making the pictures attractive. The symbolic use of complexion colour of Krishna as blue, Radha as orange and Gopis as yellow. The figure shows many movements disregarding the archaic equality of tribal art.
- (iii) First folk art done by rural artists by using natural and vegetable colours, old cloths, brushes made of twigs etc. The materials have been changed a lot since the development of the industry. Now this type of art is made with ready-made materials available in the market.
- (iv) The writing and drawing on palm leaf is done with an iron tool called Lekhna in the local language. It is like a long nail with a sharp end. The technique was used for writing on a palm leaf as follows:
 - Once etched on the palm leaf; lines cannot be erased.
 - After etched, a coat of black ink is applied to it. This ink fills the groove of etched lines.
 - Then, the ink on the surface is wiped off with a wet cloth.
 - So the etched lines got black colour.

4. Answer the questions (Any three)

3×3 = 9 marks

- (i) The folk artists make their brushes for colouring. They make two types of brushes. One is made of a stick of bamboo, sharpened on one end. The other one is wrapped with cotton on one end. The brushes are made of different types of hair, which are suitable for the quality of colours and complications of colouring. These hairs are obtained from tails of squirrels, rats, cows, goats etc.

Non-traditional materials are canvas, brushes, ready-made colour, colour pallet and ink. A motif is a design or figure that consists of recurring shapes or colours. Motifs are used in painting as decoration.

- (ii) Prehistoric rock paintings are regarded quantitatively and qualitatively as works of major importance. A contention founded on the knowledge that before farming or early urban communities appeared, the Indian subcontinent was inhabited by hunters and food gatherers.

Bhimbhetka is one of the prehistoric rock paintings. The style, content and usage of colours for painting depict its prehistoric character. In the painting, there are animals of the virgin jungle and men with their primitive hunting implements, stones, axes, throwing sticks, clubs, harpoons, bows and arrows. Also get the pictures of confrontations between men and wild beasts such as hunting scenes, and early allusions to religion-magic practices in different shapes.

- (iii) The entire middle Ganga plain and especially Bihar, was no exception. Like many spars, it also has a distinct place in context to the deep-rooted painting tradition. It is also known as Mithila painting within this area; a rich tradition of ritual and domestic painting has survived from ancient times. The occasion governs the subject matter of any Mithila painting, and for every occasion, a new painting is painted.

Gond tribe settled in Madhya Pradesh and Chhattishgarh. They not only paint their bodies with Gondna painting but also paint their homes with it. The courtyard and wall of their homes are coated with a mixture of cow dung and black clay. White, red, yellow and black clay is painted, known as Thingha. The upper part of the wall doors and windows are given special attention in decoration.

- (iv) Kamla Devi Chattopadhyaya has written books about Indian handicrafts, titled 'The Glory of Indian Handicrafts', 'Indian Carpet and Floor Coverings', 'Indian embroidery', 'India's Craft Tradition' etc. Kamla Devi was not only a great scholar, social reformer and freedom activist, but her contribution to reviving India's folk art is also enormous. She took actively participated in the movement to empower woman in their social and economic status. It was due to her initiatives. National School of Drama, Sangeet Natak Akademy, Central College Industries Emporium and Craft Council of India were founded. Smt. Kamla Devi was responsible for establishing a chain of Art and Craft Museum after independence, including National Craft Museum at New Delhi. She was introduced national awards for traditional artists and craftsmen.

5. Answer the long questions.

5×2 = 10 marks

- (i) There are colour pigments and made by mixing binder like gum, mango, neem, betel etc. leaf as bel fruit is also used to make binder.

White colour: Lime and chalk are mainly used to prepare white colour, conch shell is also used. The Conchshell is first cleaned properly and then boiled in a earthen ware. It is pasted and stewed, and then the paste is mixed with gum.

Yellow colour: Haldi, hartal are used. Raw turmeric and arsenical are pasted and mixed with gum and water for painting.

Sindur colour: Orange colour is made from sindur. It is mixed with dry oil to use.

Red colour: This colour is obtained from palash and Gudhal flower. Hingul stone is powdered and mixed with gum and water to make the colour.

Pink colour: Hingul powder and conch powder to be mixed to make pink colour.

Green colour: Green colour is available from any green leaf.

Blue colour: Neel is mixed with gum and water.

Black colour: Black clay and lamp soot are used to draw lines.

Surajkund Mela was held for the first at Faridabad in 1987. The painters, sculptors, weaver and artists came here to show their works. Each state has its separate stall to exhibit artifacts; in the same stall the artist and craftsmen explain and demonstrate their skills. The Mela remains open for 17 days and an award is given to the best stall. Different kind of cultural programmes are also performed. Surajkund Mela is an avenue for both skilled and unskilled craftsmen to show how they have brought prosperity in spite of diversity in Indian culture and art. These artists get opportunities to visit SAARC countries to show their works.

The image marker or Patuas make images of different Gods and Goddesses all through the year to supply for both personal and community worshipping. These Pathas also make painting in their typical style which is known as Patachitra. The painters of Kalighat use very simple materials like cloth and earthen saucer. Though traditionally they used vegetable colours but now-a-days they opt for readymade colours from the market. Patuas are using some themes related to social, political and economical problems. Now-a-days they limit themselves to paint on the images of Gods and Goddesses like Durga, Kali, Saraswati etc.

- (ii) Latpatia Sua is used in Madhubani painting in abundant. The motif is drawn in black and sometimes with colours. This motif symbolise of the enthusiast couple or loving pair of newly married couples. The image of parrots is taken from Kohbar for Madhubani painting. This is main source of Madhubani art.



Or

The symbol used in Warli art represents the circle of life. The triangle symbolizes mountain and trees. The square shape indicates fertility and the circle represents the power of sun and moon. The tree is suggested by their height in relation to men and beasts. Each figure responds to each other. The Warli art symbolize the harmony and rhythm with nature.

