



# Calendar Art: An Overview

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## Abstract

All Indian art forms that have a wide audience and rely on mechanical replication for both production and distribution are collectively referred to as "popular art" in the broadest sense. 1 The term "calendar art" refers to a kind of common print art. 2 more specifically, when thinking of calendar art, images such as colour prints made for framing to serve as wall decorations, artistically rendered illustrations that usually adorn hanging calendars, and polychrome lithographs that feature Gods and Goddesses and mysterious and captivating tales from their lives and times all come to mind. It was a mixture of popular and mythology when it was started. Suddenly, it captured a larger group of audience and almost everyone has it because of its variety and coverage of almost all themes and subjects. Even the calendar of every space is being designed with the advancement of modern applications. The digital calendar changed the perception of traditional ones and now almost every home, residence, and workstation has a calendar suitable for the surroundings. The study is a review of the art of Calendar from earlier to contemporary times.

## Introduction

Like the greater part of the fascinating Indigenous fine arts, the tapestries and wall works of art were utilized to enliven the house or to revere their gods. It is a type of promotion that has the aim to circle the data, thought, acknowledgment, and feeling toward something to a bigger gathering of spectators, even the Gods. Assuming we discuss, India, where the greater part is connected with the Hindu populace, the strict experiences and customs are leaned toward from the antiquated times till today. Most of the divinities, celebrated by individuals, have a method of festivity for example performing ceremonies, offering objects, and a feeling of belongingness. This feeling of belongingness is the greatest possible level of a gift for an individual or devotee who reveres divinity. Indeed, even the idea of Darshan (meeting with

the god through sight or seen of the picture/type of it). In this feeling of friendship and connection, the individual needs to see his/her God all an opportunity to take inspiration and rapture. The timetable of severe designs and divinities makes this possible to live with their Gods/Goddesses. This general idea of having the god has been happy with the hour of Calendar workmanship or Bazar craftsmanship. Then we can see a bigger piece of promotions having pictures of Gods which in like manner makes them brand priests for purchasers. We can have a picture of Laxmi on the commercial of a washing bar, etc and on. Here, came the blend of Calendar workmanship and promotion. With the approaching of the print culture in India, there were fundamental changes in the examples of love as well. The divine beings, until now dwelling in sanctuaries as fastened statuettes, presently became versatile and were brought back.

Aside from Gods, the wonderful scene, youngsters, and ladies likewise turned out to be important for the schedule and in contemporary times, the workplace work area schedule has different subjects and subjects. The computerized period makes it more helpful to have a schedule of one's decisions without spending so many hours, even a photo can likewise be transformed into a schedule inside a limited capacity to focus time. On the off chance that we think back, before commercialization, ladies used to celebrate strict or conventional traditions by making examples and structures with natural colors. In any case, continuously, the calendar for a similar reason has been circled in the business sectors. To save time, it was additionally advocated and utilized by most individuals. Up until recently, a few structures are being made on the walls disliked prior, presently the prints and Calendars are in the pattern. They reflect contemporary occasions as well as cutting-edge desires; they summon legends and stories long neglected. While being very powerful in assisting with cutting out friendly and abstract personalities, they can likewise be fiery in excusing accounts and producing bogus comprehensiveness that is both homogenizing and authoritative. Pictures can be prophetic as well, making material questionable, marvelous ideas. Pictures can be dedicatory, celebratory, heavenly, strict, theoretical, calculated, enthusiastic, or sexual.

## **Discussion**

Since it was previously mentioned that calendar art dates back to the colonial era, there are many studies that highlight the history and information related to it. When Ravi Varma created his oleographs and coloured prints to be distributed among the general public, the development of the printing press also played a significant role. According to a statement, "calendar art is a general phrase for popular print art" (Inglis, 1995). As the opportunity development picked up speed, moral stories and symbolism connected with opportunity images and the possibility of a free Indian country were universalized all around the nation through Calendars. This fundamentally affected bringing a feeling of patriotism and social trustworthiness. Calendars likewise turned into a social image and marker of an individual's/family's strict connection or confidence and conviction framework. The late

nineteenth and mid-20th century saw an unexpected flood in the way of life of famous pictures like those of Hindu Gods and Goddesses, fanciful stories, representations of patriot pioneers, and scenes being made by specialists. According to Mukherjee, aristocratic Indian households hired artists like Ravi Varma to depict deities and Gods during the colonial era, and following the "discovery of lithography and oleography, there were mass manufacturing of these pictures," (Mukherjee, 2020).

As the nation became free and the way of solidarity in variety was being cleared, schedule print machines additionally extended their extension. Other than the Hindus, a wide range of legends, societal culture, and stories relating to different religions was addressed. This likewise contributed to acquainting the umbrella construction of strict confidence in the most distant corners of the country, as a specific sort of portrayal acquired acknowledgment to individuals. In her article "Women as Calendar Art Icons," Tapati Guha Thakurta (1991), for instance, emphasizes how the criteria for classifying art as "high" or "low" are continually evolving and how the caliber and nature of the feminine images depicted in calendars define such gradations. Guha Thakurta describes the transformation of calendar art throughout its history, from the monolithic representation of Kalighat to the 'fleshing out' of Gods and Goddesses at the Calcutta Art Studio, depiction of their animated gestures, and intricate representation of mythological scenes against the backdrop of ornate palaces and lush surroundings. The calendar art is intended for colour prints, and according to Patricia Uberoi, the images that come to mind are "colour prints produced for framing to serve as wall decorations, to artistically rendered illustrations used to grace hanging calendars, almost typically, to polychrome lithographs that depict Gods and Goddesses and enigmatic and charismatic tales from their lives and times." (Uberoi, 2006)

In India, Calendar workmanship acquired ubiquity with the drive of Raja Ravi Verma, the dad of current craftsmanship in India. He spearheaded the setting up of quite possibly of the earliest lithographic press in India. Verma culminated in the western models of portrayal and advocated the pictures of Gods and Goddesses which he delivered so genuine. The visual form of the religious story, common myths, mythological situations, and folk sagas have been combined to make the art more engaging (Smith, 1995). As Calendars became reasonable for everybody, the printers broadened their subjects over the timeframe likewise to keep up with significance in the public arena. Calendars are as yet noticeable once in a while, however just with practical use in restricted families that too for the most part in kitchens or in workplaces as a couple of work area schedules, yet that is practically all degree of their utilization nowadays. Tricky subjects like generalizing ladies (when the most famous instrument of huge organizations) or even Gods (one can buy a banner for show) are presented for the most part stayed away from. Creatures or scenes are normal on work area Calendars purchased from good causes alongside statements or customized topic-based ones as an insightful gift. The time of sublime Calendar expressions not just initiated

boundless dissemination of modest variety pictures yet additionally partook in a cooperative compromise relationship with different expressions like theater, photography, and movies.

It was stated that the invention of lithography and its widespread use of it in the consumerist society of India greatly altered the types of correspondence that might take place in both private and public settings with individuals, groups of people, and heavenly beings. Lithographs were quickly changed into tools of anti-radical advertising by glorifying images of assailant rulers like Shivaji and Maharana Pratap who fought to overthrow foreign monarchs. This was made possible by the efficiency and simplicity of fabrication as well as the adaptable philosophy behind them (WNN, 2013). The calendar became a huge medium of promotion where the sudden change in the portrayal of women can be seen. The traditional stereotypical imagery of women, shown in the art works of Raja Ravi Verma has been transformed by the new age vision. The role of women has been changed with the modern perception of beauty. We can see a majority of supermodels, actress, sports icons, motivational speakers, etc. with the new-age advancement.

Supermodels weren't the only people featured in calendars, either. There were also actors in movies and athletes. Corporate calendars are also at their peak to establish multinational companies. Calendar art also become more accessible as digital design spread. Thousands of social ad-campaign have been designed to make people aware regarding the issues of society. Even numerous social and environmental issues are being circulated too.

The significance of Gods have been changed too like the celebration of festivals i.e. Diwali, Karwachuth, Dassehra, Ahoi Astmi etc. are some of occasion where calendar are purchased on mass level. The festival Diwali is almost uncomplete, if the Hindu family don't buy calendars of having the image of Goddess laxmi, Lord Ganesh, Goddess Sarasvati and sometimes, Lord Kuber. A calendar is a tool for scheduling days for administrative, commercial, religious, or social purposes. The day, week, month, and year are commonly used as naming periods to achieve this. A date in such a system designates a single, particular day which is useful and informative and sometimes with an image, which is aesthetically appealing, attracts the onlooker to look and gaze.

## **Conclusion**

The art of Calendar which has been started during the colonial period has taken new changes and adaptations with the impact of society. Previously, it was mostly connected with the religious aspects, mythology, episodes of epical stories, etc. but nowadays, it has taken a different place in the field of advertising and promotion, and beautification. There are certain occasions and ritualistic ceremonies where it is still prevalent in the form of religious ways like a festival celebration but the commercialization and advertisement are at their peak. The popular culture which was dominated by the projection of Gods has been shifted into the projection of cinema, actors, supermodels, flora and fauna, conceptual photography, and

social and cultural promotion with a strong appeal of association. The feeling of association which was the mainstay in the form of Gods has now been turned into the association of contemporary society, its aspects, its popular culture, and the association of modernity.

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