



A Magnificent Form Of Indian Folk Art: Warli, Madhubani, And Pattachitra

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Abstracts

India has long been recognized as a place where traditional arts and crafts demonstrate cultural and traditional vigor. The thirty-six states and union territories that make up the nation each have unique cultural and traditional characteristics that are reflected in the many types of art that are produced here. The term "folk art" refers to the distinctive artistic styles and patterns that each area of India has developed. Indian folk and tribal art are extremely ethnic and simplistic, yet colorful and lively to reflect the rich traditions of the nation. Because of its inherent aesthetic sensibility and authenticity, Indian folk art has very great potential in the worldwide market. The religious and mystical elements of India's rural folk art are unique and colorful. The term "folk art" refers to the distinctive artistic styles and patterns that each area of India has developed. Indian folk and tribal art are extremely ethnic and simplistic, yet colorful and lively to reflect the rich traditions of the nation. Folk art communicates cultural identity through enunciating common aesthetics and values within the group. It contains a variety of practical and ornamental materials, such as textiles, wood, paper, clay, metals, and other objects that are highly well-liked by international tourists because of their ethnic and conventional beauty. The parts that follow discussed the three folk arts of India that are most distinctive Warli, Madhubani, and Pattachitra. (1)

Key words: Folk arts, Culture, Warli, Madhubani, Patachitra

Objective: 1. to research and evaluate India's varied artistic traditions. 2. To examine how each art form is created. To comprehend the origins of all forms of art and where they come from, 3. To research the state of contemporary folk art forms. 4. Most of the evaluation in the fact-finding process used the descriptive methodology and secondary data. The references, catalogue, conference papers, published data, and unpublished data from the library served as the primary sources for secondary data collection.

Introduction

India's rich cultural legacy is highly renowned for its distinctive cuisine, language, customs, and historical past. Numerous artistic art forms, including music, literature, dance, paintings, and others, exhibit India's distinctive personality to the world. Other types of music and visual art can also be referred to as "folk art." Indian folk art is well-liked both within India and outside of it because of its imaginative portrayal and display of rural skills. Every one of India's many states has its own art forms.

Warli paintings from Maharashtra

Tribal artists from the North Sahyadri Range in Maharashtra, India, are the main creators of the warli painting style. Cities in the Palghar district such Dahanu, Talasari, Jawhar, Palghar, Mokhada, and Vikramgad are included in this range. Maharashtra is where this tribal art's origins and ongoing practices are. Among the best examples of the folk painting style is the Maharashtrian Warli painting tradition. Outside of Mumbai, there is a sizable Indian tribe known as the Warli. The Warli do not embrace much of modern culture, despite living near one of India's biggest cities. The union of Palghat and God is the central theme of Maharashtra's Warli paintings. Although the tribal form of art is believed to have originated as early as the 10th century A.D., Warli painting did not become recognized until the 1970s. (2)

The tribe had a strong appreciation for environment and wildlife because of the resources they supplied for living, even if farming was their main way of life and a key source of food. This style of painting has frequently been centered on the idea of human nature and her components. Multiple elements of nature are frequently the focus areas, which are emphasized further in these paintings. In a manner similar to how prehistoric humans utilized their cave walls as canvases, Warli painters used their clay homes as the backdrop for their works. (3)

Patterns of warli paintings

The detailed geometric patterns of the flowers, hunting scenes, wedding rites, and other events in Warli paintings make them stand out to viewers. The painting's elegance but delicate patterns have a special attraction. These styles and models are now popular among fashionistas and home goods manufacturers. Warli tribal art is thus present in a variety of goods and locations all over the world.

Making of Warli: Warli paintings are usually painted with white paste on mud walls. Rice, water, and gum that serves as an essential catalyst are the ingredients of this white paste. Chewing the ends of additional bamboo sticks makes them become paintbrushes. They

frequently closely resemble ancient cave paintings. Today, you might utilize white paint to create a background for a warli art design and ochre experience to draw caricatures. Dots and dashes are stacked sequentially in Warli paintings' restricted design language to depict scenes. The Tarpa dance, however, is one of the most well-known features of Warli art.



Figure 1. Warli Painting <https://commons.wikimedia.org/w/index.php?curid=10052344>

In India nowadays, Warli paintings on paper are readily accessible and sold. The Warlis' vast and mysterious universe is best shown on walls or big murals, but little paintings on cloth and paper are still sometimes produced today. When Jivya Soma Mashe and his son Balu Mashe started painting for their own artistic pleasure rather than as part of any particular ritual, this ritual painting experienced a significant transition in the 1970s. (4) Knowledge and information, as well as culturally proprietary information, have been passed down through the years through Warli Painting. The tribal non-governmental organization Adivasi Yuva Seva Sangh assisted with the registration of a Warli artwork with a mark under the International Copyright Act after realizing the critical need for intellectual property rights. There are several initiatives underway to boost the Warli people's functioning economy through entrepreneurial activity. (5)

Mithila or Madhubani painting from Bihar

Madhubani is the administrative center for the Madhubani district and a City Municipal Corporation. The Indian state of Bihar is home to Madhubani. It is a part of the Darbhanga

Division. The Madhuban Raj in Madhubani was established as a result. It is located 26 kilometers northeast of Darbhanga City.

The Mithila area of India and Nepal is home to the painting style known as Mithila painting (or Madhubani art). These paintings are made by artists utilizing a range of self-made tools, such as their own fingers, twigs, and matchsticks brushes, nib pens. Organic colors and pigments are used to make the paint. The paintings' striking geometric forms serve as their defining feature. Ritual material is included for festivals like Kali Puja, Upanayana, Surya Shasti, and Durga Puja, Holi, as well as specific events like births and marriages. (6)

Making of Madubani: Originally, the paintings were created on the fresh plastered mud walls and floors of huts, but nowadays, they may also be created on canvas, fabric, and self-made paper. Rice powder paste is used to create the paintings known as madhubani. The content and style of Madhubani painting have essentially stayed the same over the ages, despite the fact that it has only ever been practiced in a small geographic area. Madhubani artwork has been given GI (Geographical Indication) designation as a result. Two-dimensional imagery is employed in Madhubani paintings, and the colors are made from plants. For reddish-brown and black, for instance, ochre, lampblack, and red are utilized. (7)

Patterns of madhubani paintings

The majority of the subjects of madhubani paintings are individuals, along with the natural world, scenes from old epics, and gods. Along with depictions of the royal court and public occasions such marriages, natural elements like the moon, sun and sacred plants like tulsi are also frequently painted. These paintings often don't have any blank spaces; instead, the voids are filled with depictions of birds, animals, flowers and even geometric patterns.



Figure 2. Madhubani painting featuring God Shiva-Parvati and the Mahavidyas [https://www.reddit.com/r/hinduism/comments/wwdwyb/madhubani_painting_featuring_god shivaparvati and](https://www.reddit.com/r/hinduism/comments/wwdwyb/madhubani_painting_featuring_god_shivaparvati_and)

Madhubani artwork comes in five different varieties.

1. **Bharni** – One of the five Madhubani painting styles is the Bharni style. It is a highly profound type of art that is distinguished by its vivid and bright colors. Traditionally, Hindu gods and their historical contributions to Indian mythology were portrayed in this genre of art. The Hindi term "bharni" means "filling." The name of the art genre indicates the vibrant, detailed painting technique. Hindu gods and goddesses are frequently seen in Bharni art.

2. **Kachni**- Kachni is found in Madhubani paintings. A traditional painting technique from the Kayastha tribe, this specific art form has a distinctive personal style and is typically created in monochrome or with just two colors. The distinctive characteristics of natural aspects are highlighted in this painting technique, which draws viewers in with its constrained palette. Kachin art has progressed greatly since its humble beginnings in Ranti Village in the Madhubani District. The paintings' line work is what most clearly shows how the shapes differ. Animals, flowers, and other natural elements make up the majority of these paintings' topics.

3. **Tantrik**: One of the most distinctive painting styles is the Tantrik style of Mithila or Madhubani art. This design gives a very accurate representation of both the conventional

and sacred texts. The Hindu religion and its facets are described in Tantra, an original work. Consequently, Tantra has an impact on the majority of artworks created in the Tantrik style. Characters from Hindu mythology, which are deeply ingrained in the public's beliefs, are typically shown in these paintings. In India, people frequently display these paintings in their homes or while praying with absolute confidence on an auspicious day.

4. Godna: Another one of the five Madhubani art forms is called Godna. The style of Mithila painting represented by this work of art is distinct and exquisite. In the Mithila art form, the Godna painting technique is regarded as one of the easiest ones. Chanu Devi is said to have created the Godna Madhubani artwork, which was discovered. Chanu Devi drew the image with kajal using a pen made of bamboo. The animals, birds, plants, trees of life, and flowers that are shown in this painting are all natural species. People frequently get tattoos in this painting style, despite the fact that it is most notably created on canvas.

5. Kohbar: Another of the most prominent examples of Mithila art is the Kobar technique used in Madhubani paintings. The word "kobar," which has a connection to a Hindu wedding rite, is highly prized when referring to Madhubani art. Additionally known as Tantra Raj, Yog Yogini, and Shiv Shakti, which means strength with Lord Shiva's blessing resides, Kobar art is also known by these titles. Hindu wedding rituals are usually performed on the walls of the bride and groom's residence, and they are mostly shown in this picture. (8)

Pattachitra Painting from Orissa

Patachitra, often spelled Pattachitra, is a collective word for the traditional fabric scroll painting that is done in Bangladesh and the eastern Indian states of West Bengal and Orissa. The mythic narratives and folktales engraved on the Patachitra art form are renowned for their intricate details. Patachitras are a part of an old Bengali storytelling art, initially used as a visual aid during the performance of a song. They are one of the ancient artworks of Odisha, originally made for ceremonial usage and as gifts for pilgrims to Puri and other temples in Orissa.



Figure 2. Patachitra Painting

<https://commons.wikimedia.org/w/index.php?curid=121340908>

Some of the topics that are usually shown through this art form include the Jagannath temple, Krishna Lila, which displays Jagannath as Lord Krishna as a young child displaying his skills, and other well-known themes. The paintings of Pattachitra are the outcome of a methodical procedure. The chitrakars keep their patterns and color choices tight, only using one tone of each color. The preparation of the paints, which is done by using locally produced raw materials, may be the most important stage in utilizing the chitrakars' creativity in the creation of Pattachitra. (1)

Palm leaf Pattachitra: Tala Pattachitra is the name of the palm leaf pattachitra, also known as a pattachitra in Oriya. After being removed from the tree, palm leaves are first let to dry out and become rigid. In order to create anything resembling a canvas, they are next stitched together. Using rows of identical-sized panels of palm leaf that have been stitched together, the pictures are created by filling grooves engraved on the panels with black or white ink. For greater conservation, these panels can also be simply fan-folded and stacked tightly.

Palm-leaf graphics are typically more complex because they are created by layering images that are adhered together for the bulk of the surface but can open like little windows to expose a second picture underneath the first one.



Figure 3. Palm Leaves Pattachitra <https://irakoi.com/pattachitra-art-on-palm-leaves/>

Conclusion

India is a nation with a rich traditional legacy of folk and tribal art and culture. India's tribal and rural populations have long displayed their inventiveness in a variety of artistic and cultural forms. The popularity of this creative form is rising. People's artwork has a long history. In India, a lack of folk art indicates a lack of cultural identity. Without it, human life would be lacking. A portion of our daily existence is shown in folk artworks, which also communicate a feeling of beauty. These artistic forms also serve to remind us of the original existence. These tribal paintings have become more prestigious in the domestic and international art markets as a result of more commercialization, which has also provided a new source of revenue. Different associations are supporting artists to create their traditional paintings on handmade paper for sale in the market because of the increasing need for handicrafts on a global scale. Hosting a variety of shows; giving skill-based training; planning and inviting artists to market events; and giving rewards to artists for their work are all examples of activities in this category.

Acknowledgments

I want to extend my sincere thanks to Prof. Dr. Saroj K Sarkar and Dr. Mandakini Sharma, and the Visual Art Department of Graphic Era Hill University in Dehradun, Uttarakhand.

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