



Reflection On Procession Paintings 20 Century

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ABSTRACT

According to a wide range of meanings, including "the act of moving from one place to another in a ceremonial manner," which is one common description of a procession. To give it a religious twist, a "procession" is any kind of religious assembly that moves in an organized, ceremonial fashion. There has always been a great deal of vibrancy and color in Indian processions. The artfulness of Indian culture permeates even social processions. For this reason, it has been a popular topic for paintings and other forms of processional art throughout the years. The primary goal is to provide an in-depth examination of the artwork for students of the J. J. School of Art who are studying the Indian revival movement. Expert procession artist during the time period known as the "revival," several painters produced works in the revivalist style. Expert procession artist during the time period known as the "revival," several painters produced works in the revivalist style. In conclusion, a procession is a line of people moving in one direction, often for a public or religious ritual or celebration.

Keywords: Reflection, Procession, Paintings, 20 Century and India.

INTRODUCTION

In the Western canon, painting has the title of "queen" among the many artistic mediums. When polled, most individuals think of paintings when asked to describe art. The superiority of paintings is shown by a number of factors. Paintings are visually stimulating because of their vivid color palette. For others, looking at a painting is like looking at a priceless treasure that has been carefully fenced off from the rest of the world and framed in ornate fashion. It is common to think of a painting as a cosmos unto itself, a place bursting with vitality and activity.

Paintings have their own aesthetic canon and operate within it. If the elaborate and vivid cave paintings are taken into account, the history of painting may be traced back around thirty thousand years. Both the media and the styles used by painters have evolved greatly throughout time. Artists have expanded their use of the medium in recent years, especially for paintings, while others have mostly ignored it. The painter now has access to modern tools and techniques. The first step in making any kind of art is to familiarize oneself with the terminology and

foundational concepts that speak to the materiality of the process. Pigment, the powdered form of color, is the main component of paint. It is mixed with a medium or vehicle, a liquid that binds the pigment together but does not dissolve it.

The vehicle acts as a binder that helps the paint stick to the surface when it is combined with the paint, thinned down, and applied in a thin layer. Without a binder, the paint's pigments would turn to powder as it dried. Artists' paint is often thickened into a paste so that it may be easily brushed. An aqueous medium may be diluted with water. Watercolors are the most common kind of aqueous media. In all water-based environments, dilution is unnecessary. No aqueous Mediums include oil paints, which are thinned with turpentine or mineral spirits. The artist's support might be anything from a wooden panel or sheet of paper to a large sheet of canvas or even a whole wall. A ground or primer is used to prepare the base for a first coating.

LITERATURE REVIEW

Shukla Sawant (2017) This article looks at the work of early twentieth-century artists from the Bombay Presidency and neighboring princely kingdoms like Kolhapur and Aundh to investigate the intersection of indexical and gestural techniques. It uses historical sources including artist biographies, personal memoirs, studio images, and the few surviving examples of staged photographs used to serve as visual aids when painting. Photographic aesthetics, its ties to colonial norms of scientific precision, capture, and control, and its application to create evocative hybrids of the anatomical and the artistic are all illuminated. Looking specifically at the role of the photographic basis of the portrait painting and how photography became a supplement to "life-study" or the practice of drawing from nude models, the article investigates patterns of patronage and the use of photography in the practices of art production, publication, and exhibition. Drawing on critical arguments that appeared in Marathi publications at the time, this article examines the gendered politics of the interaction between artist, technology, and female model. This article follows the creative process from its inception in the classroom or studio all the way to its presentation in a gallery or illustrated magazine.

Adrienne Fast (2017) This article takes a look at a series of artist print books released in the early 20th century by painters based in and around Bengal. These artists' books emerged during a period of intense intellectual debates over the "correct" mode of modern Indian expression in the visual arts; they were typically privately commissioned from small printing houses in limited runs and combined short texts with collections of black and white images in wood engraving, linocut, dry point, or other printmaking media. Yet, artists still faced the everyday challenges of attempting to make a livelihood from their work. These publications were a promotional tool for artists seeking new urban patrons, and their visual

depictions of rural Bengal reflected an attempt to negotiate the complex dynamics between urban and rural life in contemporary India. This article looks at how these publications were utilized by painters, particularly those connected to the Government School of Art in Calcutta, to launch and advance their careers.

Wiersema, Juliet. (2016). In the ancient Andes as elsewhere, the emphasis during a procession was on the forward motion of the crowd. However, a few Moche pottery vessels indicate that standing still played a significant role in processional ceremonies as well. Visual evidence from Moche ceramic vessels and Moche architectural remnants is presented in this article to support the hypothesis that Moche craftspeople purposefully inserted allusions to pauses in ritual activities. These stops are shown graphically as the point when a procession's two-dimensional path meets a building's three-dimensional walls. They are the depressed or sunken areas right on the cusp between the processional route and the final architectural objective. These aspects of Moche art and architecture have been generally disregarded, yet their presence suggests they had a significant purpose in Moche ritual. Their visual representation in art and architecture serves to both draw attention to and concretize a feature of processions that is often obscured by the archaeological record: thresholds of transition, or liminal space. These details provide light on both a place and a time for us. Moche artists gave physical shape to the significance of liminal or transitory times in Moche ritual by creating this element.

Korolkova, E. (2019). This essay explores the challenge of categorizing the iconographic and compositional kinds found in ancient art monuments, focusing on the so-called "processions" that are linked to the creative design of items with profound symbolic significance. They are constantly linked to holy deeds, mythical space, and ritual content due to their locations on personal adornments and weapons, on architectural structures, and on ritual items. Without a fundamental categorization, which has not yet been defined, it is hard to interpret these compositions, which hinders study. Compositions that are meant to resemble processions may use either human or zoomorphic imagery, or both in a single work. There is always a discernible pattern of rhythmic intervals and movement in all of them. Such compositions can be read in two ways: either as depictions of actual ritual events or as mythological subjects featuring recognizable images from ancient culture. Even though the people were stationary, the repeated pictures and consistent spacing within the composition gave the sense of a stately, melancholy procession.

Dr. Linda Stone-Ferrier et.al (2017). The purpose of this research is to analyze the depictions of both sacred and secular processions made in Northern Netherlands during the seventeenth century. Images of early modern processions have long been revered by academics as essential documents for understanding the depth and breadth of European festival culture and urban ceremonial. Despite

the vast amount of written material on the subject, the Northern Dutch processional imagery of the seventeenth century have gotten very little academic scrutiny. There is a void in the literature because of the common belief that Dutch processions, especially religious ones, lost their significance with the spread of Calvinism and the establishment of secular authority. Through a series of case studies that together illustrate the many functions served by processional pictures and the wide variety of settings in which they appeared, this dissertation aims to correct this mistake.

REFLECTION OF REVIVAL ON BOMBAY SCHOOL

There haven't been any paintings as entrancingly gorgeous as those created by ancient Buddhist painters before they abandoned the area. It is clear from a visit to the marketplaces of any South Indian city that the Indian artist —though sadly no longer the follower of Emperors or King is still celebrated in this great traditional form of artistic expression that flourished during the reign of the Mughal and Rajput princes, as evidenced by the surviving works of art. Painting in India has to be revitalized, but how? The answer lies in art education organization and the transfer of resources to students.⁵⁴ Bombay School of Art's emphasis on national instincts means it's perfectly suited to kickstart efforts to promote Indian art, and when students started decorating the school's walls in 1919–20, it was a concrete, concrete step in the right direction toward the Educational Department's goal of realizing its Ideal of Trusteeship for National Genius. On December 14, 1920, His Excellency Sir George Lloyd, the Governor of Bombay, unveiled the first Mural Paintings that his Personal patronage had called into existence at the Sir J.J. School of Art.

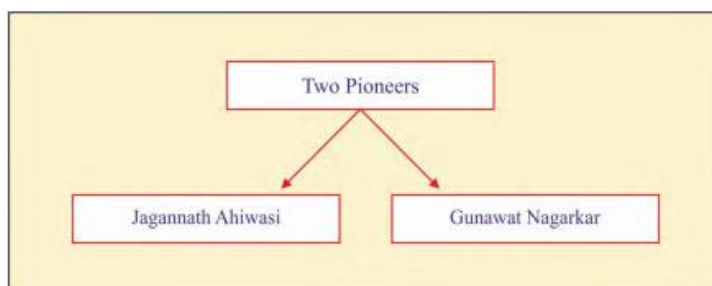
The action was seen by the audience in the packed hall as one of those historically significant gestures that can sometimes state the principles of National Progress more sharply than words.⁵⁵ On the day the first Mural Paintings were unveiled at the Sir J.J. School of Art, it became clear that the Governor of Bombay would be responsible for overseeing the work of improvising the Sir J.J. School of Art, which had been assigned to the government. There can be little question that the revival of Indian painting has already begun, thanks in large part to the approach taken by the Government of Bombay, which has invested Rs. 5,000 in the decoration of the School of Art's walls with paintings.⁵⁶ India is not like those nations where art is something imported from outside; rather, it is part of the national "faith," like tilling the land and planting a seed. In India, only moistening the parched soil would be sufficient. No evaluation of the school's recent work has been able to interpret the notion peculiar in the Indian Art renaissance as advocated by the Sir J.J. School of Art, which the general mind has embraced and approved of very rapidly.⁵⁷ There was an enormous outpouring of popular support when news of the Governor's interest in Indian Art Education spread. One must know the joy that uninitiated viewers of art have in visiting Bombay's Picture Galleries and Art

Schools, even if one cannot be sure that these viewers completely appreciate the significance of the works they are seeing.

The inaugural Mural Painting Exhibition at the Art School attracted thousands of viewers.⁵⁸ The Indian School of Art is largely predicated on the nimble underpinnings of the Indian people's emotions. Sir George Lloyd's speech provided a clear explanation of this. His Excellency said, "From the time of Plato onwards, it has been recognized that the state cannot afford to neglect the Aesthetic environment of its citizens."⁵⁹ In 1919, Solomon was named principal of the Sir J.J. School of Art in Bombay, a move that would have far-reaching effects on the city's art world. Up until that time, art classes focused on teaching pupils to mimic their teachers rather than encouraging them to develop their own unique styles.

King Solomon was known to be a diligent student. He was talented as an artist, but also a thoughtful and perceptive human being. Soon after his employment, he saw the magnitude of the change brought about by the Bengal School of renewal. Sir J. J. urged his pupils to tour historical and other significant locations from an art perspective, including as temples and Ajanta caves, to study the sculptures, temple architecture, and paintings. He realized that he needed the help of Indian painters who were not only masters of the Indian style but also skilled instructors, so he arranged for Shri. Nagarkar and Shri. Ahiwasi to conduct two sessions. What would have become of Solomon's hope for renewal if these two lights had not been present?

Table 1: Two Pioneers



- **Jagannath Ahiwasi** Jagannath Ahiwasi a student in the esteemed 'Mural Decoration' program, was a forerunner in the Indian Art Revival. The British principal Solomon saw in this talented artist the possibility of realizing his dream of an Indian art renaissance. He was a standout on Solomon's team of young painters who painted Indian-style murals on the Secretariat Building in Delhi between 1929 and 1930 C and was subsequently named the course's primary teacher. Although Ahiwasi's father was a Vaishnava kirtan singer, Ahiwasi spent the first twenty years of his life in Porbandar, where he was born in 1901 C. Having

spent his formative years on the holy grounds of temples, surrounded by music and festivals, he was well versed in the Vaishnava poetry of Brajabhasha.

- **Gunawant Hanamant Nagarkar** Some of the most well-known artists of the Bombay Revivalist School cannot be discussed in relation to the movement as a whole. Shri Gunawant Hanamant Nagarkar is one among them. (Sheet 2:15) His human figures drew from Greco-Roman ideals, but his inspiration came from Ajanta. He was a master of synthesis. The artist's technique was reminiscent of the Bengal Revivalist School, yet the compositions and the exquisite delicacy of the forms were uniquely his own. He was equally adept in watercolor and oil painting, and he never compromised on quality.

- **Government and public building Mural, Indian Room Project** Since the announcement of the government's ambitious mural project, Principal Solomon has been working tirelessly to revitalize the art school and present a compelling 'indigenous' alternative to Shri. Abanindranath's orientalism, the much-beloved recipient of imperial largesse. Abanindranath's students, for example, ran reputable art institutions in Jaipur, Lucknow, Madras, and Lahore, to name only the significant ones.

PROCESSION IN ART

- **Cave Paintings in India**

Indian culture will not be complete without processions. There are many distinct kinds of processions, and they have represented many different things at many different times and places. However, it is possible to discover the prehistorical roots of processions in India. Numerous paintings depicting daily life in bygone days have been uncovered in Indian caves. If we look carefully enough, we can see that many of the paintings include some kind of procession or actions that might be interpreted as a procession. Indian cave paintings have been around since prehistoric times. Many caves in India include paintings like this, which depict ancient Indian culture and existence. The majority of these paintings depict various social practices, rituals, and daily routines.

Mahaprashtanik Parv (The Great Journey) The Mahaprashtanik Parv, also known as The Great Journey, is a legendary account from the Mahabharata, an ancient Indian epic. Yudhishtira, king of the Pandavas, anointed Parikshit king of Hastinapura and entrusted Yuyutsu with his care. The Pandavas then abandoned their empire and continued their exploration of India. They walked for a long time till they reached the Himalayas. A stray dog joined them on the whole ride.

Return of Ram to Ayodhya Lord Ram, Lord Vishnu took human form to vanquish the demon king Ravana and save his captive wife, Sita. After fourteen years apart, they finally made their way back to Ayodhya. When news of the return of their revered king reached Ayodhya, the people were ecstatic. In a spectacular display

to celebrate the advent of Lord Rama, homes were illuminated with earthen lamps (diyas), and crackling crackers and lights illuminated the whole city.⁴ It is also said that pilgrims lighted oil lights as they traveled to guide God Ram through the night.

Mysore Dasara Procession Even today, our culture shows the lasting impact of the spectacular processions seen in our ancient cave paintings of the Leader/King leading the processions and in our mythological myths. The Mysore Dasara Festival King's Procession is a perfect example of the many components that come together to form a traditional Indian procession. The aesthetic of the Mysore Dasara Procession may be traced back to Indian mythology, culture, and tradition. The Royal Festival of Mysore Dasara honors the triumph of Good over Evil. According to tradition, Goddess Chamundeeswari or Durga vanquished the monster Mahishasuran on Vijayadashami day.

Table 2: The Elements of Procession

The Elements of Procession	
>	Special mode of travel
>	Music
>	Order of precedence
>	Visual appeal and proof
>	Special costume
>	Special lighting
>	Functions of procession
>	Advertisement
>	Change in government
>	Display of power
>	Entertainment
>	Political solidarity
>	Events
>	Religious Processions
>	History
>	Festivals of Greece
>	The Triumph
>	Before and after Christianity
>	The Lutheran practice
>	In times of calamity
>	Funeral processions

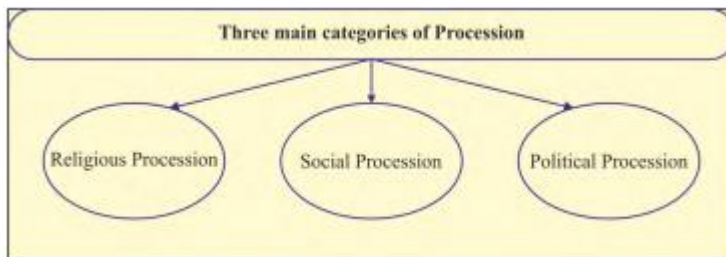
DIFFERENT ASPECT OF PROCESSION PAINTINGS PROCESSION: -

A procession is a formal or informal marching formation of people, cars, or other moving objects for a ceremony or other purpose. An organized group of people marching in a formal or ceremonial way is called a procession, a term borrowed from French that originated in Middle English and ultimately came from Latin. Festivals and religious gatherings are commonplace in India. In India, a group or community will assemble an ensemble for a parade to mark a special occasion. Whether religious or celebratory, processions in India have always been a riot of color and energy. In India, even social processions are works of art. That's why paintings and other artworks based on processions have evolved into their own genre throughout time: processional art.

The Indian origins of processional painting It is common practice for visitors and expats to bring back presents or mementos from their travels as a way to remember their experiences and share them with family and friends back home. Before photography was widely available and utilized, travelers had to rely on paintings to preserve their recollections of other lands. And thus, in the 19th century, Europeans would buy a group of paintings collectively known as Company paintings.

These paintings are related to those made for the British in India and neighboring areas like Nepal and Sri Lanka from the late 18th to the late 19th century. The term "East India" refers to the different European trading businesses that set up shop in South and Southeast Asia. This work was made by painters who had previously worked for the Mughal and other regional courts in India. By the 1770s, however, a new customer had emerged with the arrival of Westerners living in or transiting through British-ruled India. Artists in the area have shifted their focus and aesthetic preferences to accommodate this new clientele. Whether you want to know whether a picture is by the Company, one of the most significant things to look for is how well it depicts the natural history and human civilization of India.

Table 3: Three main categories of Procession



- **Political Processions**

a) **The Procession of the Royal Kings of India Before Independence** Many princely state monarchs in pre-Independent India were notorious for living extravagantly. In his reign, the monarch would lead a regal procession at festivals and after military victories. The purpose of the processions was to display authority, wealth, and political dominance. The maharaja, dressed in silk robes and carrying diamonds, an elaborate dagger, and a sword, descended from his vehicle at the head of a parade accompanied by horses, drummers, and a marching band. Silver howdah perched on an elephant decked out with animal jewelry, fabrics, and other trappings. These kind of royal processions would display the many levels of authority within the King's court (see also: 39, 40, 41). The King would ride atop an elephant with a painted canopy, followed by ministers on horses and warriors on foot.

b) **Freedom Struggle Organizations Prior to India's Independence**
Marching Salt The 400-kilometer (240-mile) march Gandhi undertook between his commune in Ahmedabad and Dandi on the coast of Gujarat between 11 March and

6 April 1930 marked his emergence from his lengthy isolation. Dandi March or Salt Satyagraha are common alternate names for the event. Many people think of Gandhi as a "freedom fighter" because of the Dandi March or Salt March. Civil disobedience against the British Empire and its oppressive salt tax was at the heart of this march.

c) Civil Disobedience Movement couldn't have succeeded without salt. Gandhiji initiated the Quit India Movement on August 8, 1942. Civil disobedience against the British was called for in this movement, also known as Bharat Chodo Andolan, which arose in the wake of World War 2. The Indian National Congress was behind the movement, and it was widely supported by the people. Throughout the struggle, Gandhi and his supporters maintained their commitment to nonviolence in the face of British oppression. Gandhi's renowned slogan, "Do or Die!" was first spoken during this event and then disseminated across the Indian community. And women were specifically called out as "disciplined soldiers of Indian freedom" who were tasked with keeping the independence battle (against British rule) continuing.

d) Artwork from the Swadeshi period Bengali and Bombay have long been centers of artistic education in India. Although the British deserve credit for having compiled thorough surveys on the Indian scene, it is generally agreed that their impacts were negative, since they contaminated the Indian taste and intrinsic sense of pattern and terrified the Indian imagination.

DIFFERENT IMPACT ON PROCESSIONAL PAINTINGS

All things, whether alive or inanimate, are conditioned in advance. By chance, nothing is produced. This impact is the result of one's way of thinking, habit, viewpoint, style, and area of expertise. The influence of philosophical viewpoints and their opponents is also present. Every artist juggle two identities at once: human and creator. The artist is very aware of the range of opinions he encounters, and both the favorable and negative ones inform and inspire his work. Artists' instinctive fascination with other points of view shows itself in their works and provides inspiration.

This is the most obvious consequence of holding such beliefs. The processional style of painting is not distinct from this overall development, which occurs simultaneously with and via the Revival media. Let us linger longer over the many influences on the processional painting technique. The impacts of the Revival moment may be seen in the procession paintings that have become prominent in the history of Indian art. The procession style of painting owes a great deal to the influence of Indian miniature painting, Indian murals, and the new academic realistic style of painting. The primary motivation was to bring back the traditional Indian painting technique. We've covered Gladstone Solomon, the movement's founder, previously.

PAINTINGS OF THE STUDENTS OF SIRJ. J. SCHOOL OF ART IN ITS COLLECTION

Many art critics and historians from European art schools visited India frequently in the 20th and 25th centuries, focusing on western India (the old Bombay Presidency) in the second half of the 19th century and the early 20th century, before India gained independence. Art historians and curators from outside of Maharashtra are also doing extensive, ongoing studies of the state's creative output. One of the reasons for this is that Maharashtra is far more advanced than the rest of India in the area of artistic production. Second, Maharashtra was home to a number of independently brilliant and educated artists with skills unmatched anywhere else in India. Many innovative works were produced, and their creator's gained notoriety and acclaim in India and beyond. Bombay School of Art is the name given to the art movement that emerged during that period in Maharashtra. Despite its rich past, little evidence of that prosperous epoch survives to this day. Even ancient relics like instruments are becoming rarer. We don't have enough artwork from that period gathered together to display it in any kind of chronological order. Even basic biographical information on classic musicians is now hard to come by.

During the British Raj, art schools were formed in India until in the middle of the twentieth century, and even then, little is known about the country's artistic heritage or how modern Indian sculpture came to be. With each passing year, it becomes more difficult to describe or chronicle the art history of ancient art and also of the prominent painters of the past. The institutions in Maharashtra that have been instrumental in developing and teaching about the art form have been left without the means to do so in the modern day. The government, like the public, has no idea what is required to carry this out. Although the government of Maharashtra has been presented with relevant ideas and policies for the preservation of traditional and modern art, nothing has been done to implement them. Art critics, artists, and curators have occasionally been disappointed that the government's professed goals on art conservation have not done more to preserve the field's dwindling canon.

ARTIST OF PROCESSION PAINTINGS

Even more so when the artist in question is as towering a figure as Solomon, the social, religious, and cultural forces at work in the society will be reflected in the resulting artwork. Because of his enormous stature, nobody could ignore him. All of the artists whose works are being studied here also felt his impact. Therefore, it is crucial to comprehend the socioeconomic conditions that existed at the time, the cultural ethos of the period, and the artist's state of mind. Knowing the artists who were part of the Revival School is crucial to grasping the significance of the works. By doing this, we may better comprehend the artists of the time and the culture of 1960s Mumbai. Brief observations are made on the lives and works of a few of

artists. Exploring the artist's creative process should be fun. The primary objective of this investigation is to analyze in detail the art produced by students at the Sir. J. J. School of Art who were affected by the Indian Revival Movement.

Artist of Procession

Paintings Many painters during the time of Revivalism used Revivalist techniques in their work. However, not all painters used Procession as a subject for their paintings. Those who painted in the Revivalist style and represented Procession's social, religious, and political issues are very rare. This article provides background on a select musician that might help us better appreciate their work.

Table 4: Religious Procession Paintings Artists

No.	Name of Artist
1	A.A. Bhonsule
2	R.G. Chimulkar
3	S. G. Jamblikar.
4	A.R. Gokarn
5	S.F Dakhuna
6	B.D. Shirgaonkar
7	R. Parikh
8	G.D. Deuskar
9	A.A. Karachewala
10	B. Chawan
11	S. Masud
12	A.L. Vyas
13	S.B. Palsikar
14	G.B. Thanvi
15	S.H. Kapodoskar
16	G.N. Bhise
17	P. Kasture
18	R.N. Yedekar
19	G.L. Padmashali
20	Unknown-1

CONCLUSION

India's processions have always been a riot of color and energy. In India, even social processions are works of art. As a result, paintings and other artworks based on processions have evolved as a distinct genre known as "processional art" throughout time. Brief observations are made on the lives and works of a few of artists. Exploring the artist's creative process should be fun. The primary goal is for students at the J. J. School of Art, who were motivated by the Indian Revival Movement, to do in-depth research on the artwork. Painter of Processions Many artists throughout the period known as "Revivalism" used the Revivalist style in their works. However, not all painters used Procession as a subject for their paintings. Those who painted in the Revivalist style and represented Procession's social, religious, and political issues are very rare. These paintings provide a wealth of ideas.

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