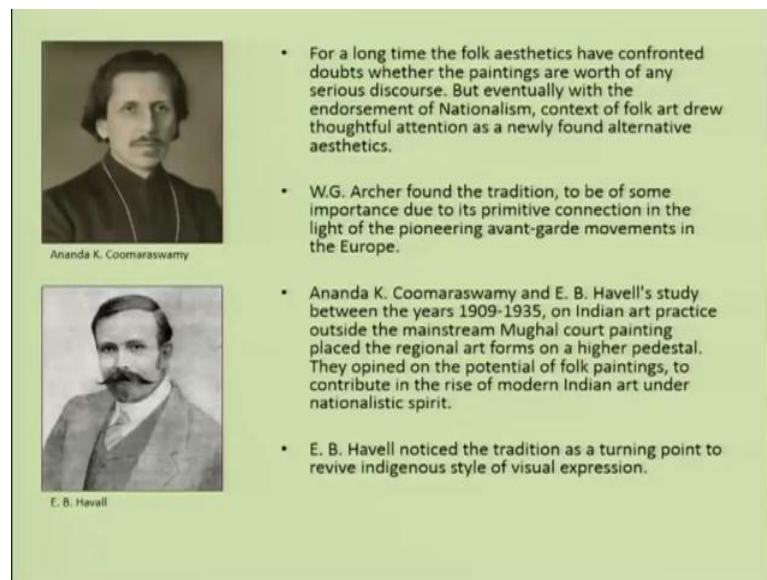


Folk and Minor Art in India
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Lecture – 12
Relevance of the Art Practice

We will conclude the module, the second module of classification and connections and the traditional routes to understand the relevance of the art practice. In the last part of our discussion so far, we have been discussing in the mode of something which is similar to a literature survey that we try to read. The literature sources quotations of the vision risk and through which we are trying to formulate our own opinion. For this context right now I am going to simply jolt down the statements and also understand the identities of the visionary, soon I discussed throughout. So, this is moon light concluding the thing by revising it to understand the relevance of the practice.

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- For a long time the folk aesthetics have confronted doubts whether the paintings are worth of any serious discourse. But eventually with the endorsement of Nationalism, context of folk art drew thoughtful attention as a newly found alternative aesthetics.
- W.G. Archer found the tradition, to be of some importance due to its primitive connection in the light of the pioneering avant-garde movements in the Europe.
- Ananda K. Coomaraswamy and E. B. Havell's study between the years 1909-1935, on Indian art practice outside the mainstream Mughal court painting placed the regional art forms on a higher pedestal. They opined on the potential of folk paintings, to contribute in the rise of modern Indian art under nationalistic spirit.
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Ananda K. Coomaraswamy and E. B. Havell's study between the years 1909 to 1935 on Indian art practice outside the mainstream Mughal court paintings place the regional art forms on a higher pedestal. They opined on the potential of folk paintings to contribute in the rise of modern Indian art under nationalistic spirit. E. B. Havell noticed the tradition as a turning point to revive indigenous style of visual expression. Nandalal Bose and other nationalists from Bengal school commented over and export the possibility of including this style and aesthetics principles of folk painting in the world. Banerjee and R. J. Kumar are amongst the writers to assess the significance of this experiment in their recent writings. Nandalal Bose and artist are educationist nationalist believed the idea of limitless and free creativity as well as he believed that the creativity should be bound to its history and cultural heritage.

He experiment this ideology in his life through his art practice. He took folk aesthetics as a tool to shape indigenous art. In February, 1938 at Haripura congress, Gardoli Gujarat Nandalal Bose sent an exemplary demonstration of environmental art project using local materials, art history. He painted paintings depict in Indian daily life scenes friend as Haripura postal that was extremely secular in nature. It followed a work process close to the community folk art practice where a master paint leads the prediction in a team. He use this style of Patachitra for this civil of painting like folk painters. He used locally available art colors, his application of colors and use of bold and long brush strokes reminded us of the folk and urban Patachitra of Bengal. His indigenous method and subjects of paintings greatly influenced by folk art helped people to realize and understand the national value, what was Mahatma Gandhi's aim in this gathering.

Folk art though diverse in their style share common subject matters or themes, the subject matters or themes of the paintings are either methodological religious which deal with Indian ethos or contemporary social issues in colonial and post independent India by the urge of nationalism. Few activities initiated revival of indigenous art during this time, the revivalist scholars real life the importance of folk art that was regional religious and vernacular in nature the realization of the relevance of the art practice in the form of

folk and minded art in the context of Indian art became crucial point for its researchers. Although it is not widely spread there is much confusion about the practice. For many these are the modes of entertainments of time that is gone long back and it may not have any significance in today's context because mode of entertainment has changed the paradigms are long being shifted.

But what our takeaways from this research are greater than that. It is important to realize at this point others juncture that the importance of self expression through the mode of art of any kind and nation has to be as original as possible, only to gain confidence. It gives us strength to realize that we have cultural heritage of our own. So, when we have become independent politically for more than 60 years. Now, it is still whole certain significance though the legacy is much less lesser, but this is very important to realize how the artists of modern India namely, Ravi Varma or Amrita Shergill, they wanted to create something which is of her own. At the same time they borrowed large amount of technical guidance and education. From the year of made something of a great significance, but they have been painters who also instead of only making up the subject matters or the themes which are Indian. They tried to get into the synergic relationship with the traditional folk painters of that time.

Even now when we look at contemporary art in India which is known to be Indian art, we see that or there are exchanges of ideas with the contemporary painters and the village painters or folk on minor art practitioners who are the painters for whom art is part of their habitual being. It is part of their life and customs and rituals unlike the academic painters, who are trained them to the academic norms which is largely European and also nationalist to some extent, but there were we had a different types of wellness that they enjoyed as part of their education, whereas there is a parallel stream that goes on. It is like a parallel education which has no conflict as such, but the only thing is there is no possible exchange unless the initiatives were made by people.

So, in our next module we are going to focus on those aspects, how we contextualize this kind of topic? How we de contextualize them and see them in independent and open light, also the concept of the communication and the possibilities of communication to serve some social purpose, the aesthetic perspective of it, the security and religious

probability that is connected to it, that no perspective on the study of folk art and culture and above the exponents who brought the culture under the lime light.