

Folk and Minor Art in India
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Lecture - 14
Concept of Communication for Social Purpose

In the second lecture of the third module we are going to continue the topic from the first lecture, but with a specially emphasizes on the aspect of visual communication and the concept of communication in a social purpose.

In our study let us see how the whole practice is connected socially; it is moonlight the connected to the daily rituals, for different worships, for the new harvest, for anything that is auspicious. So, we talked about transforming a common or general ordinary space into a special space that is what is connected to its contexts. And how they are transforming that space to the ordinary space to a special space is by means of decoration. So, the paintings they have some decorative quality accentuate the craft, the other modeling's they also have some decorative qualities to it, but they are just not mere decoration. When we call them the decorative art they not decorations for a sake of it, their connective with the customary rights the rituals everything else, but there is some feeling of transferring it and make it auspicious that works as the primary factor that was prohibit for it.

And right now may be its not so much connected to the rituals and the customary and habitual behavior rather they are working as a styles. So, if it style in the beginning were decorative it has to have some decorative qualities to maintain the identity of that particular genre. When we see that there are decorations in that tradition which is also living as a living tradition in contemporary mode, we feel that the decorative quality is still giving us some identity of its own.

However, like in the society they had certain role to be played throughout which is not so important anymore there are alternatives mediums and there is paradigm shift because if we look back and look at the basic purpose of this kind of practices then what we can understand is that it was part of a performance most of the time it was connected the kind of art that got generated they were connected with some ritualistic performances, and it was connected to the temple traditions were most of the things were meant or prepared

for the purpose of temples, and they had been rowing (Refer Time: 03:24) the kathaks or the priest who were the basic guides to make the painters work on it.

So, most of the time the painters would work on all those bad drops or any another images that was used at the (Refer Time: 03:43) or bad drop paintings in a temple as a bad drop personal of some idle and later those who are not able to visit the temple they can carry those images to the general households and tell the stories of the epics and all auspicious happenings, even that included some fables, folktales and also some stories were connected to modal aspects only to educate people that had been tendencies to the generate a modern values, to propagate certain theories it was all (Refer Time: 04:27) for some purposes were social communication for a very long time.

And it involve lot of things together it was complete expression, it was not only painting or making some images, but rather it came with some orations, some stories, some dance and performances it also needed for the ambience to enhance the ambience by choosing a particular time of the day to do all this things. So, it was all connected to the performance and the rights as such.

So that way it played a very vital role into the society to keep them engaged in their extra hour. It was not only entertainment, but enrichment in the leisure's. And was part of their daily rituals and that way, but right now it got replaced by many other modes of recreation. And also because of the cross media on the cross cultural exchanges, the expression of flock art took its own turn, it has changed it has come with a new face rather.

So, that way the communication aspect of flock art has reduced to a different level. And we see at that there are certain things which are also communicated, but they are basically having some emphasis on the visual communication. So, visual story telling that takes place even when extra Ekachitra single frame pictures that is meet in the like when we see that that is made like it may not be made by a painter who belong to a painters family, but those who are practicing or picking up those art works to emphasis on the style and technique of it. So, their expression as artists are getting conveyed to this medium which is your working as a genre or a visual style of its own. And that is the interesting factor that we see that from the social communication to its getting a very different outlook, but everything is connected to the society and culture at the end of it.

The painters over ages have been performing the role of performer by promoting the player of rectitude in the minds of the common populous not as a creature, but entertainer with their artistic ability of paintings and singing. In 2007 Shakuntala Ramani writes the meaning of art is similarly a mistake experience for which one needs (Refer Time: 07:25), the inner perception. For understanding Indian traditional art or for that matter any art form one needs divine vision to understand the message of the artist. Beyond the outer image is the inner meaning which can be perceived and shared both by the artist and the viewer. It is by vision the shared experienced that reveals the soul of art. But in many instances what we see now that the art is losing its soul.

So, it is very important that regardless of all its purposes this soul has to be preserved in the artistic expression. If we restrict the artist to paint for some social causes it may also undergo some kind of predicament, there are dangers that this people may feel restricted, so it is another duty from us to see that the artist remains free and then only the soul of the art can be maintained.

Let us understand quite a few such happening with some artistic expression of the contemporary time which is religious and traditional in nature. At the same time the artist is using a lot of artistic freedom into it. They are innovating new stories and seen things from a traditional perspective, but in a very innovative and new term. So, these are the kind of do doing projects that they are taking up and showing a different level of understanding through the art works.

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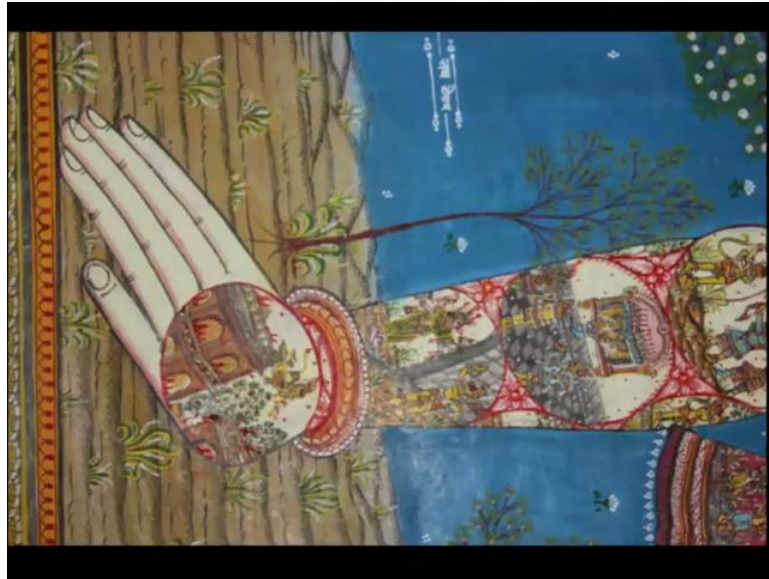


So, let us see some images and try to understand that. Let me show you the documentation that have done of one a painting made by Shilpa Guru Anath Maharana of Ragurajpur, Orissa. That is seen in the picture are almost in the finishing stage they needed a bit of a touch up to complete it, so it was just kept on the floor and will try to look at them, look at the image and understand how the communication through some images were done in social purpose. Now and even then it was not only meant for propagation or anything, but the artist also took a lot of artistic freedom in its execution.

So, this aptitude for centralization is not limited to the standalone symmetrical composition. In this images Ramayana inscribed on the body of Hanumana that is shown in the picture painted by as I say Shilpa Guru Anath Maharana in Ragurajpur Orissa. One can observe as it has been pointed out to the author by the artist son Bidhi Maharana that all happy (Refer Time: 11:05) are put on the face of Hanumana, but the episodes related to Ravana the antihero of the epic are drawn around the glower body of the hanuman.

The composition evoked certain integrity such as images been governed by pre formulated and pre conceived solutions (Refer Time: 11:30) here is at its most expressive vagrancy. The considerable difference in the scale of hanuman and the rest of the figures aged on his body in the formation of a tattoo like formation together strike up some kind of a increased and reduced formation to formulate severally repeated with a little variation here on there.

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Let us see more images in detail from the same composition that will show as the obvious bend towards the Western Indian influences that they have in the flock paintings of Orissa for some obvious reasons that all this artist and their ancestor they are come from the Western India from Rajasthan, they also have surnames as Maharana and Mahapathra. So, they had some Western Indian cultural rule to that we may assume right now.

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So, what we see here are different episodes of Ramayana it is almost the whole Ramayana and the whole story that is depicted on the one some circular panels, circular form fragrance all over the body of the central character which is Hanuman. And let us see how they are distributed throughout in a intricate and very very contested composition which is full of details. At the same time because of its general symmetry this symmetries are getting supported by a symmetrical figure insights.

So, we can actually look at them from its symmetrical emphasis at the same time the narrative the symmetry and use of allegory symbols and narrations are very significant in this art work. There are pillars in red linear pattern which gives us intricate formation of some pinkish reddish whitish decorative motives. And between and according to the artist son Bidhu Maharan they are the (Refer Time: 13:52) and arteries of Hanumana. And it shows that the blood that is flowing on the body whether also auspicious with some auspicious motives.

So, he is the eye connect great God who is the bakht, the worship of who was the symbol of the person who is the like carrying the whole story Ramayana in his body.

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Let us see some other details. So, mostly the demon the Ravana and other demons they are in the low part of the body. And what we see in the central of the body is the happy sense specially the face has the happy events. So, in the middle part in the chest what we see that he has taken out the inner part to show that Rama and Seetha the main characters

they are setting at his own heart and that is the kind of place where they setting is a lotus. And the lotus motive is getting continued as his brain all throughout.

He is also wearing rings and there are formations of the typographic formation in many different places which were working as typographic motives throughout. All the frames are circular.

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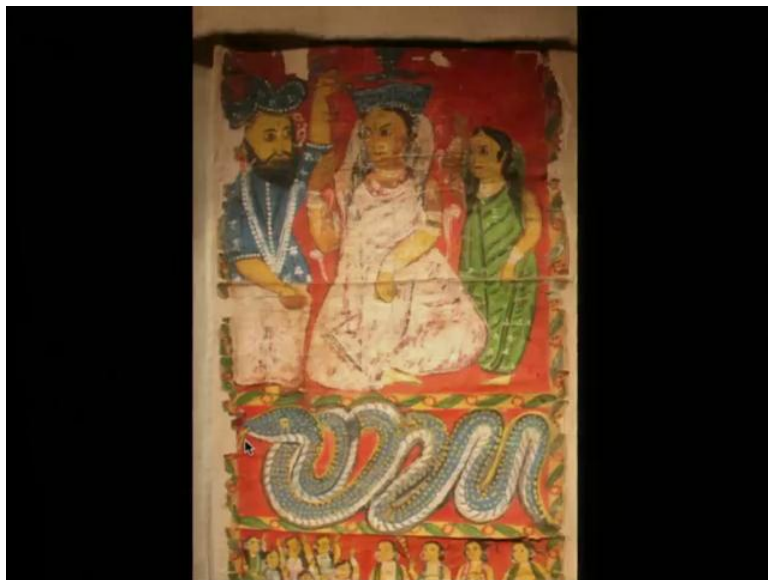
And the face what we see that these are the happy episodes; that was taken place from the story, from the narrative. At the face of Hanumana and even in the eyes in the eyras the eyeball it has the images of Vishnu. And as we know Rama the central figure is the incarnation of Vishnu.

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In the border there is the same day tree Hanuman in different dancing gestures throughout that provides a lot of variations. So, it is not just the decoration but the kind of artistic expression and observation that is shown here is of high quality stuff.

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Let us see another example from the Monishanagal Patachitra of early 20th Century Bengal. That is an example of a medieval narrative based on the popular Mangal Kavya tradition of Eastern India. It is probably (Refer Time: 18:03) of the middle agers whether painter could effort to depend on the viewers ability to recognize the characters on the

basis of the attributes that (Refer Time: 18:16). For Manasa Mangal Kavya the character of Manasa the Venidictal snake Goddess who is also not as important as the known Goddess, can be identified that the snake accompanied her in this picture.

Manasa Mangala Patachitra from Midnapur in (Refer Time: 18:39) that museum collection; collection number 182 is a 8 feet by 1 feet 4.5 inches in size need in 20th Century, what entire story told here in 12 panels. It is important to observe that the story telling in folk narrative paintings have some these it different with animation and graphic novel.

The difference is most obvious in the story telling of planning of a sequence were the repeating moment is involved. In graphic novel the idea of the happening is fragmentary into many parts pick up the most effective frames and keep frames to depict the active motion. In Patachitra the stories are popular and already known causing the actions rather frozen with no obvious climax as it has some emphases on the narrative quality of visual. The most active frames are merged in continuous to. Animations on the other hand are built up with fragrance of effective dialogues and moving actions on frequent visual push as push in the composition.

But they have some similarity in their characteristics and if at all the language of Patachitra has to change then the shift of paradigm shift should also happen; can only happen in the form of graphic novel making. However, in this picture we would like to see all the friends that are there all the 12 panels that are documented and will try to understand the story through it.

So, in the first frame we see Goddess Manasa who is snake Goddess appearing in the picture with a snake which is in a spiral order and quite a large one. Then in the next frame which is continuous and it is also shown other lower part of this particular frame.

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I show that in the individual image in a zoomed in condition, where a group of Keerthaniya or the rowing sing a devoted they are singing and playing drums. And there is the character Chadsadagar and his family the main character who refuse to worship Manasa because she was the unimportant Goddess. And he was the worshiper of Shiva and he is the character who sacrifices because of his determination. And the story is builded up with this rivalry between Chadsadagar and Manasa.

So, we see Chadsadagar and his family and the marriage procession of Behula and Lakhindar, they are the Behula and Lakhindar. Lakhindar is the youngest son of Chadsadagar and he is getting married. In the third frame what we see is Chadsadagar the largest figure with the wife and other family members and then the marriage of Behula Lakhindar. Before that what happen that all the other sons of Chadsadagar was there were died already in snakebites as Chadsadagar refuse to worship Manasa.

So, there was a curse in the family and then in the next panel what we see that the marriage precision of Behula Lakhindar that the black snake biting Lakhindar. Behula, were the dead body of her husband Lakhindar floating on a Haya. And at the right side Behula detailed at Godha left Behula near ghat of appu, Behula before Neetha in the guise of a tiger. Behula, before Brahma Vishnu and Shiva in heaven. Chadsadagar his wife Sonaka Behula and Lakhindar 9. And the river flowing and Behula is carrying the

dead body of his newlywed husband to the heaven through the river path and Neetha is the washer a lady a whose washing the cloths and one of the ghat there by.

So, Chadsadagar his wife Sanaka and 7 sons of Chadsadagar comes into life at the 8 frame were the Gods are pleased by Behula. And there is God sacrificed before Goddess Manasa that took place.

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So, we see the God sacrificed before Manasa. Manasa is pleased by Behula gestures and finally the shift raise took place as a curse that is repayable. And all the sons of Chadsadagar they can in to life at the end of it.

So, this stories are made and written for purely social purposes to inject fear, fantasies, related to new Gods and Goddess who came into the scene in the medieval Bengal as well as in the country in that particular time. They wanted this kind of fears to be inserted into the common mind that to popularize certain worships of other unimportant of the secondary important Gods and Goddess and that time, so there are stories relating to that. And there are amazing narratives, the literatures which were written in that age on the basis of the stories.

For regular narration it was part of the ritualistic tradition were they have been the part and pooja means the reading of those text with the images and also the worships with some ritualistic costmary rights that took place and the society. That was meant for

public gathering that there would be people from different households who would meet at some point and read the story together and get the moral out of it. And then to remember that what a very long time they had been also occasions when the Patachitrakars carried the painters scroll and also sang parlor songs with the same episode.

The present is study in context to forecast as an indication towards the perception of viewing and appreciating art works to connect the comprehensive (Refer Time: 26:43). The art was created by this artist not educated in academic style in urban art schools. Also who inherit with skill and carry it through the generations may seem to contain elements and then that your age less and primitive or could even be could or (Refer Time: 27:08) that far beyond the responsibility of the representational norms of realism and naturalism, and can be totally idealistic and simplified in nature. But flock art begins a community practice almost every too its inhabitation of the cluster has certain level of skills but only few qualified to be the master, the rest of the people perform as followers to contribute to the process as skilled craftsman.

So, here we should also realize a very crucial point that when we look at the practice as our community practice we must also know that not everybody in the community is master minding style of expression through the art, but everybody is familiar with that skills set. And most of the people can participate this kind of creation. So, it is a group activity with no doubt, but there are only a few heads who can be identified as the master mind for this creations. The other people are just the skilled labors who would learn the thing from them and contribute as (Refer Time: 28:32) and later there may be master the skill, but it is not necessary that all of them can master the skill and think innovatively.

So, in a way we should also know that is part of the society where everybody is familiar with a language, and this is also the cultural contexts that we discussed in our previous lecture that makes it more effective as a mode of communication in a confine society. And then the esthetic value of it goes beyond it and become universal.