

Folk and Minor Art in India
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Lecture – 18
About the Exponents who brought the Culture under the Limelight

So, in our previous discussion we mentioned about the ways of cultural research in terms of the ethnographic study, and looking at folk and minor art form of purely the perceptive that included the need for explanation and also creating framework with the multiple building blocks, and also providing its researchers and researched and the people who are the beneficiaries of this kind of studies with right guideline for doing research and getting benefited from it in the aspect of cultural study, but the discussion are based on various sources and resources that are available and what all it includes in it.

Finally, this is also a realization perhaps that the generally philosophy behind it is highly pluralist in nature that it involves mixed method which is also an eclectic approach at that content in it is contextual code that one cannot conduct this kind of a study with several stretched and fixed methods like fulfilled that in favorable research from direct experience is not sufficient because the quality of in favoritism is also is also changing because the empirical qualities that is very direct and observation best the observation is also proven to face the bias of the changing time. So, from that perspective the empirical changes and culture and society on living human subjects and also secondarily that can be you know inviting this seem human subjects to refer on how they live through the ages and make sense to such changes, and this is the thing that we found from writing from 1997 onwards.

So, that is the comparatively new study, but it also has its limitation. It does not include everything there and also the 3 years method that we discussed that is very basic and all including at the same time it is restrictive. So, there are a few other contradiction that comes in to this context that is based on the research experience which came to be characterized and stimulated and also they are illuminated with the outcome that is connected to the narrative quality that we discussed. In our previous lecture from there

we again looking at the exponents who realized certain facts and went in to this study and this topic with alter convection.

So, to begin with I must also back and look at the findings from in frequent text do not suffice anything that thorough recognition of which individual from the beginning of 20th century, who was realized the significance appeared the aesthetic content and contributed to the growth of practice through what where research and duly supported the tradition of Indian folk painting to bring it to the present form and it somewhere a lot of global limelight and that is the most important thing. It could not have then better. So, art and cultural historian mainly E. B. Havell, Okakura Coomarswamy, Sister Nivedita to social worker like Kamala Devi Chattopadhyay.

Her latest contribution is has to be remembered as she is the pioneer reformer to introduce cooperative politics to cultural upliftment in the craft sector in post independent India. She is a one to revive the viewing tradition and the post colonial time measure post colonial cultural policy and it was not easy for her to fight for it. The situation was not favor she did it with some help of the present prime minister of India Jawaharlal Nehru.

But he also had his priorities and that was the time when it was not part of the priority of the pleasuring nation. We have just experienced the taste of independence and there are policies that are also directed towards immediacy of generating revenues because the country was not economically in a very good position and it was very important to go to the basic necessities. So, instead of looking at the richness of craft it was very important for the people to look at the basic food health education Andkamala Devi Chattopadhyay and many others at that time, but she was the pioneering guiding light for many. She simply realized that it is a time when the priorities are different, but soon the country the nation will make up for their basic necessities and that by that time this things will be lost forever.

So, she could not wait for it and she did her best to at least keep it going and because of her perhaps that many of the viewing traditions of Eastern India that is still surviving and also she moved to the southern part of India and she constantly worked on the Indian

textile for so long. So, she is a very important name in the category and she is important for art study because she is one who is a visionary who could understand all those things from a research perspective. So, she could analyze the situation and then again she put the narration in her way she build it up the story of from future to present to again going back to the past and then that made her vision for the future much more relevant and with that we are the one, who is getting benefited and we can understand how India has an coped up with economy capable and also this is also for true, that it was a basic turn while that took place in the pre colonial and of course, immediate post colonial era

But through Indian art and craft and also for the ethnic culture, India could generate a lot of revenue and it still working as strength for us to better revenue generation. If we pick up the right policy and go in the right direction, but these are the matter that is part of the government policies the policies are often made properly, but they are not in proper hand they are not utilized or underutilized the funds are not properly distributed and there are many other factors, which is quite it is not expected, but it is common for a country with such a huge population.

But this is also true that these are the people who showed us the path and then we went by that and then I mentioned the means of B. R. Ambedkar, Mahatma Gandhi, anthropologist G. S. Ghurye also the artist poet and writer Rabindranath Tagore, Nandalal Bose, Jamini Roy, Sunayani Devi and also the their acts of nationalist spirit that was to build up this spirit of nationalism to art and culture echoed initiations respectively in England and Japan. In Japan build it up a cultural center and that is one place where Japanese culture was revived. Even now when we look at the far eastern culture we feel that they those are highly foreign influence that has taken place and they are mostly American, but this is very interesting to see how we try to revive the culture and Tagore and Shantiniketan try to follow the same policy.

And then by the publication of K. G. Subramanyan, we are highly dependent on his writing and his views on these cultural studies as opinions. Sometimes, we can just take blindly, but even if we analyze them we feel that it is very on time and it has a sense of a liberation that is working as a guiding factor. Komal Kothari, G. Swaminathan and Partho Mitra, Kulkarni and Mulk Raj Anand are the name that maybe I am taking

randomly because they belong to different time and they are people who belong to different ages, but I took the name together because they are the same visionaries who helped this particular area of research in their own ways.

They are the one to show us light and then what extensively in this direction, Jyotindra Jain was instrumental in finding out people from different traditions and also he investigated how those people are caring it, further he also worked extensively on contemporary folk painter who revived the urban folk art Kalighat pat and the artist is Patua and the work is highly enriching for us and most of the writings of Mulk Raj Anand and his initiatives are he did it, like his work is spread all throughout. We must also remember how he and Bhaskar Kulkarni visited Madhubani during the time of famine and it was a paradigm shift of the seen medium that was basically initiated by the two and there had been other people also with them.

So, all those exponents are very important and we must also study their writings to understand how they vision this entire happening and that will work as a guiding factor for us. So, we must not forget their contributions and not only forgetting, but we must do a thorough research into that to understand what should be the steps next.

So, with that we are finishing our third module. We are going to the fourth module to see the different zones and dating our first hand experienced of how it is happening. Today it is more like experiencing a living tradition through images and information.