

**Folk and Minor Art in India**  
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**Lecture – 02**  
**Timeline and Regions: General Mapping**

The topic of second lecture is related to the General Mapping of Indian Folk Art. As we discussed earlier also that it covers a wide range and that is prided connectively as well as cortically throughout the country. When I say that it is connective and the same time it is faradic I made something to have deeper and I indicated the connection that is due to the cause that they are based on the common textual references namely Ramayana, Mahabharata, Jataka Purana and there are also secular subject matters.

The current social issues, political contents it is full of with. If we go back to the earlier evidences of the folk art and minor art as well as come back to the contributory practice we see that the range evolved from being religious to secular in a modern time, but then that is something which also is matter of a proper study. We must also see how the market demand is operating the factor. We still have a faith in mindset that whenever we are making something which is connected to the folk art and minor art it has to be traditional.

So, it is like if I quote Jyotindra Jain in this particular issue, he wrote that every time when we see the traditional painters like the folk painters, who are practicing in a traditional manner we expect them and we tell them that you make something traditional, traditional by now, but then why should we impose that on them. We do not say that to the contributory artist that you do something traditional.

So, these are the matter that needs a thorough discussion, but before that I think we should not take it for granted and we try to see that you, what how they spread it throughout the country and it is also true that you know when I say that there is another condition that to know abrupt in the zonal existence and the visual practices are also unique in their visual character that text must be same maybe they are working on Ramayana, Mahabharata in all different states of India, but it changes the visual style, changes from zone to zone and from time to time. So, that makes it all more fascinating

and it also make relevant and issue, and the topic of our discussion makes it more academic and that is the beauty of it.

However, let us see that how like we can incorporate all those ideas and also match with the available examples. So, in that context I must also mention that it is not possible for a course or even for a particular research to include all the variety of folk art, visual art style that exists all over in our country. So, it is very important that we pick up the most relevant ones which are the most popular, well known and significant and then study that at the same time we also try to justify by critical analysis, critical viewing that when we say that they are the most relevant ones, they are the most important ones.

Are they at the right choice for us? Are we picking up the right examples? For example, if we talk about Madhubani painting which is known to everybody whether we know its painting details, the complexities or not, for us Madhubani painting is commonly understood all over. So, that way if we consider it as something which is part of actual practice it is a realistic practice which is connected to some customary beliefs and habits, then that is also true that its spreaded all over in North India and also part partially the South India regions, but then we talk about Madhubani, we do not include all sort of wall painters into it.

Though all wall painting is getting done, familiar faces, familiar foundations, but it is Madhubani that zone that made it so famous and so relevant and that is something what justifies that generally there are certain connections, there are certain history, the history of evolution, the consistent that maintained throughout that made it so important so with that let us also try to see that, to do how folk art is an expression of world's traditional culture that expresses the authentic cultural identity of the ethnic communities by the convey.

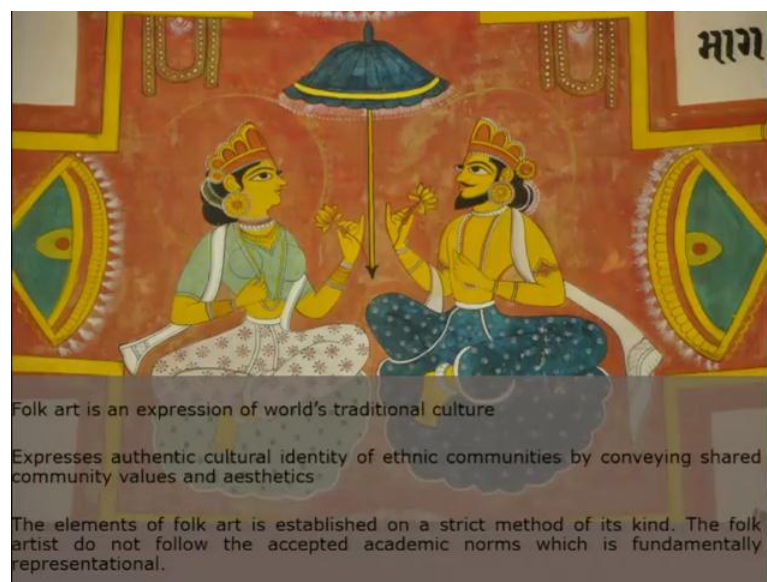
The shared community values and aesthetics I have not said that I must also clarify that not everything that is practiced in a community is considered as art. There are lots of things that practiced in a community, but then maybe like each one of the people in the community they practices a similar kind of art works, but they are few people who mastermind them and that perhaps gives it a status of art. So, we must also go to those deeper aspects of understanding, certain things and what to pick up as art and not to pick

up as art and just call it as a practice or that is something, which is just meant for the sake of it.

So, connections are of course, like that works as the operating factor for it, but that is not the only thing that makes us so famous and relevant. So, in that context like when we see the elements of folk art is established in a strict method of its kind. It does not follow the general academic rule, but it also undergoes certain rigid rules and operations that has make it very, very relevant. So, it has its own rule, its own channel and their operating factor that basically nurtures and develops the five over of this practice.

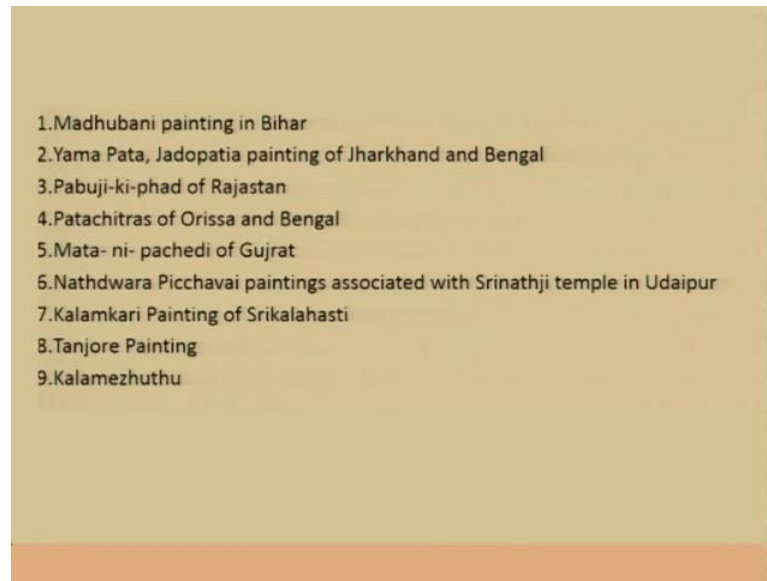
So, folk art has its own meaning, its own grammar, its own value and restrictions. They are often derived from the texts like Vishnu Dharma Puran, many other texts that we are going to discuss slowly. This is like very important to realize that there are artist who do not follow the accepted academic knobs with which is fundamentally representational. They often simplify the figures representational objects which are often recognizable, but they do not look naturalistic. So, the conflict between being naturalistic and being recognizable come into scene and that adds to the aesthetic continue of it.

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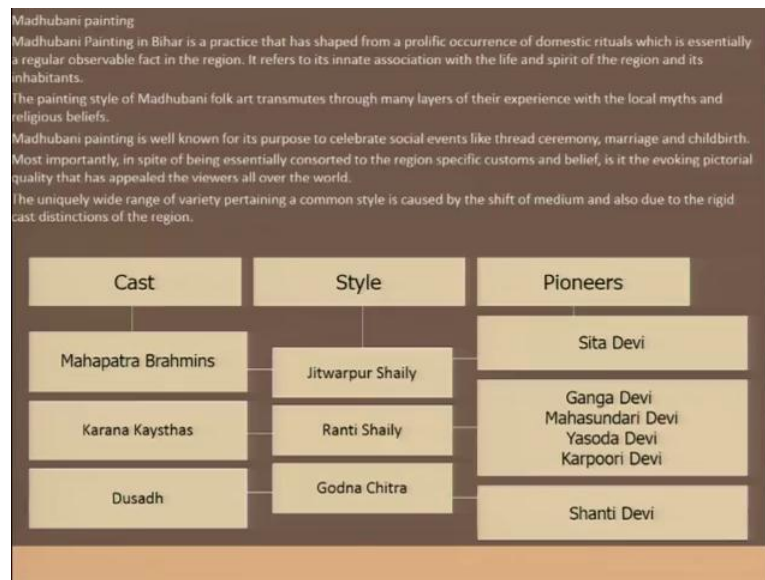
So, the study focuses on the age old Chitra katha tradition where the artist displaces his art along with the poetic, narrative oration. It is played a significant role in proliferating, the doctrines of the popular epics like Ramayana, Mahabharata, Jataka Purana and other popular sagas from Hindu Shastra, local fables and folk tales and moral stories.

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There are couples of tradition that I will like to use as examples like Madhubani painting in Bihar; Yama Pata, Jadopatia painting of Jharkhand region; Pabuji-ki-phad of Rajasthan; Patachitras of Orissa and Bengal; Mata-ni-pachedi of Gujarat; Nathdwara Picchavai paintings; Kalamkari painting of Srikalahasti; Tanjore painting and Kalamezhuthu of Kerala. These are the tradition that I am going to use as examples for this particular study and will go on understanding the visual range of it, and that will go on each tradition that we are going to discuss is late to a central or conviction, but slowly we are going to move towards the secular and social practices, which much more relevant for the contemporary context.

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Madhubani painting in Bihar is a practice that has shaped from a prolific occurrence of domestic rituals, which is essentially a regular observable fact in this region. It refers to its innate association with the life and spirit of the region and its inhabitants. The painting style of Madhubani folk art transmutes through many layers of their experience with the local myths and religious beliefs. Madhubani painting is well known for its purpose to celebrate social events like thread ceremony, marriage and child birth. Most popularly in spite of being essentially consorted to the region and specific customs and beliefs, it is evoking pictorial quality that has appealed the viewers all over the world.

The uniquely wide range and variety pertaining a common style is caused by the shift of medium and also due to the rigid cast distinctions of the region. So, when we talk about the rigid cast system this is very fascinating to know, and that is perhaps part of its schematic understanding which cannot be understood only by watching them because they are connected to the regular social occurrence. So, that is very, very private to a zone. So, upon doing some research one can make out that why the particular tradition has the variety of style.

The variety of style could have taking place for many reasons, but the fact is that it is just the cast base restriction that operated the entire happening. So, in a way when we see that one linear painting as some color filling into it and the other one is just made with black lines, it is only because of the fact that a particular cast like Brahmins, they are allowed

to use colors in the painting, where the Kshatriyas are not allowed to use color in the painting.

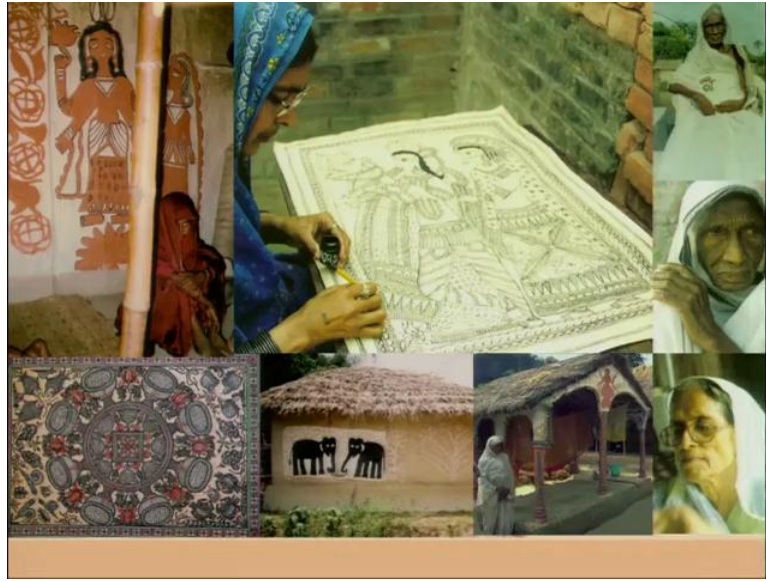
So, for the Brahmins there are two techniques that they follow, one is called in the local language to be the Kachni and the other one is Bharani. When we say Kachni that means, we are doing contour line drawing and Bharani is the color filling. So, by Kachni and Bharani they can use many colors, but it is restricted to the basic primary colors. Mostly we get to see using yellow, blue and red that often we see them using the oxide colors and the other vegetable colors in the traditional manner. So, they use permanent blue or other use permanent orange, often they use they mix red with white and that is lime and they get some kind of pinkish tone for it, they also use black for the art works.

So, it is full of color, but the colors are very distinctively contour for the Kshatriya Brahmins what we get to see that they are allowed to use line drawings only. So, they use mostly the black and red linear patterns and their works are equivalent resting only. We do not see Bharani in the practice and then we have Dusadh and the other community who practice Godna Chitra that is derived from a tattoo practice of the Northern Indian region. So, we get back and see that it has all started from the tattoo that they made on the bodies and finally, now there it is like a paradigm shape doing on the paper for a very long time around 50 years or more and they got amazing success in their artistic expressions and then widely accepted and appreciated throughout.

So, if you again go back to the style then we see there are four different styles that is prevailing there. So, the cast wise distinctions are like this that the Mahapatra Brahmins who stay in Jitwarpur village, they call their style to be Jitwarpur Shaily. The Karana Kaysthas in Ranti that a village and Ranti Shaily is known recognized for its linear quality. The Dusadh are engaged in Godna Chitra; Godna means statue, the pioneers are for this traditions and Jitwarpur Shaily.

Sita Devi was the award winner pioneer of this practice and there are artist like Ganga Devi, Maha Sundari Devi, Yasoda Devi, Karpoori Devi and many more who are quietly well known and they finally, known throughout the globe for Godna Chitra. Shanti Devi is a distinctive name and Chano Devi is also another very important name who is much more for modern and she is no more.

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So, what we see in the pictures are different kind of styles and we are going to study the detail of it, but these are the some of the images that are picked up from that region and it gives some picture of it fractional. It appears from this picture, but that it was initially a total feminine preserve, although there are many more main members are coming to the practice and now there are male members of this community, who are engaged in the practice.

So, it is a very interesting observation to make in today's scenario that just because it is no more practiced that is confined for all kind of religious practices, it is also not compulsory for its practices to do it only for customary reasons. They are now free to practice their art works and they completely free to explore the kind of subject matters that they choose to express their artistic views. So, being or just beginning as a total feminine preserve tradition like Nadhubani painting has become widely taken all over the globe and there are lots of men who are now involved in the practice and they are making significant names in this field.

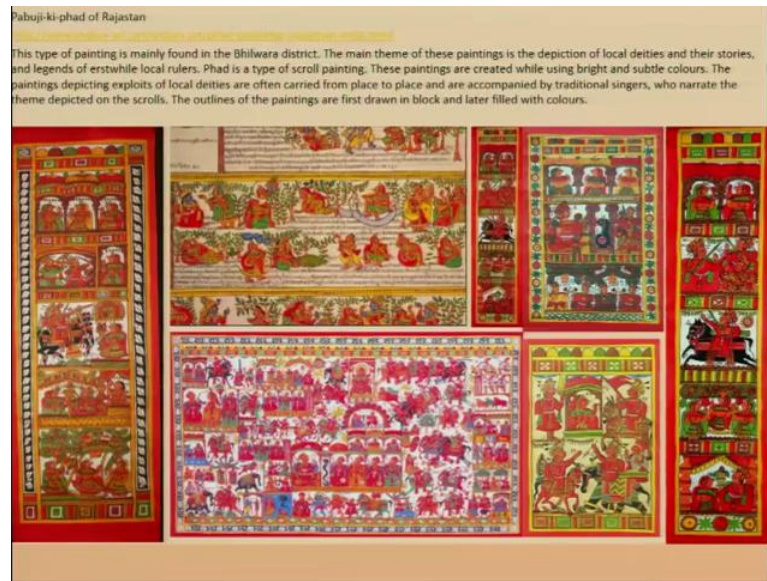
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So, Patachitra of Bengal has two different very distinct tradition, one is Eka Chitra and other one is Dighal Pata. The contains of Eka Chitra that as multiple hand paint images in the rectangular frames with a single and continuous story, whereas the Dighal Pata that contains numerous paintings depicting and intricately inter vowel story consisting of many parts in the form a scroll named Jarano Pata due to its rolled a form. The painters are to orate a narrative song while inscrolling and showing the Deghal Pata. So, in our lecture we are right now trying to see that how they speeded. So, let us get introduced to another tradition, right next to it that is the Pabuji-ki-phad, the phad tradition of Rajasthan.



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So, this type of painting is mainly found in the Bhilwara district of Rajasthan and the theme of this painting is to depict the sagas of the local heroes and the legends and the story of the victory and bravery to establish certain kind of respect for this people and to encourage people and to inspire people in many different many ways. So, this are the art works this paintings that a usually made while using bright and subtle colors the paintings that depicting exploits the local deities are often carried from place to place and are accomplished by traditional singers, who narrate the theme depicted on the scrolls. The outlines of the painting are first drawn in block and later filled with colors.

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The image shows another tradition which is very close to the similar kind of art style and they made by family of Srilal Joshi and this are used as for the murals on the wall of Jhawar Kala Kendra in Jaipur and it was mainly made as a commission work in an architecture made by Charles Correa and we can see the Veda, the Navagraha Mandala and other things are depicted in it. So, they have a very strong pneumatic base and unless we know all those things, it is very difficult for us decipher the actual meaning of it. Nevertheless, we can enjoy it simply for its aesthetics, the quality of line form, color tone, texture etcetera.

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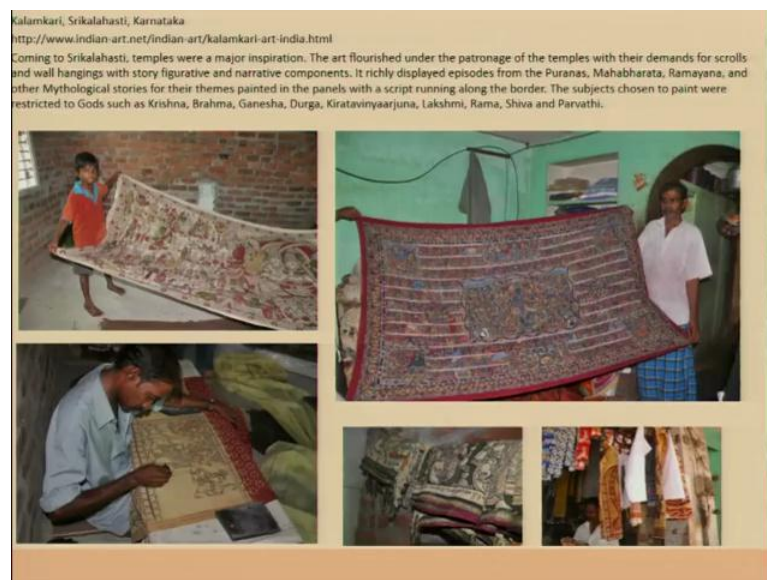
So, the picture is village of Orissa also has a very distinctive tradition that is used to be known primarily for its Pata Chitra painting on; today it is a popular tourist destination for its wealthy art works and crafts including the Tala Pata Chitra on palm leaf, stone carvings, paper toys and mask wood. Carving wood toys, curtain toys, thrasher paintings which is like a text style cell golden grass coin and oven objects out of fit the work and the encryption of pottery on pieces and credit cloths and the drive palm leaf on paper.

The process of Pata Chitra begins with creating a canvas on which the painting is to be drawn. A paste is prepared of oil terminated seeds and soft granite powder which is plastered on the stretched piece of cloth twice over. So, that it becomes hard and does not crack. The people then ride and the bare out lines of the paintings has sketched with charcoal or limestone by the master painter. It undergoes long and elaborate process and

one has to visit this place to understand them in with to get a detail which is very fascinating, but just to know the region we must know that some of the prominence center for this Pata Chitra are include Poori Champalal, which is near Sonikpur and also Dhenkanal district which is very close to the Dina Vendapur district.

The painter who draw on the potter are called Chitrakars and in which the painter is leaved is called the Chitrakar Sahi. The Raghurajpur has about 103 households and each family in the village on an average has 3 artists, some of them are national award winners.

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Kalamkari from Srikalahasti is another a very famous tradition that is based on a temple tradition of art work and the temples were a major inspiration for the art work. So, to understand the time line and spread that is also important that we understand. It is a visual importance and that will include the schematic, thematic and iconic understanding of it.

So, in the schematic level we are going to understand for a very few things in our next lecture, but before that it is also important to realize there are certain things which is connected to the culture and it is very difficult to separate these three layers as far as this particular topic is concerned because the complete knowledge in this domain can only be achieved once we consider the three layers and try to see more examples and understand

the basic timeline, the zones with the kind of quality of the art works. So, we will do thorough analysis of the same from the next lectures onwards.