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MESSAGE

It gives me an ecstatic feeling of pride and delight to learn that Dev Samaj College for Women, is bringing out an annual journal titled "THE CREATIVE PATH DSCW" to promote research and explore creative talents in different disciplines through various research papers of the esteemed scholars from across the nation. We always believe in strong efforts of individuals to set a new benchmark in the field of authentic research. I hope this effort will make an immense contribution to the field of research which has become the dire need of the times.

As there is the Paradigm shift in the education system of our country. There is a great need of research oriented scholars and the faculty. Thus DSCW has taken many strong initiatives to promote quality research in different disciplines by encouraging the faculty to excavate the deeper recesses of knowledge.

Adhering to our mission, we, at Dev Samaj, believe in excellence and education, in exuberance of virtues, sharing of cultures and diminishing of boundaries. I am of the opinion that our journal would stand in conformity to the same and it would help us come out of our cocoons by becoming comfortably more sensitive to the greater realities of life. It would help us delve deep into the fathomless sea, that we call the sea of knowledge. On this occasion, I extend my warm wishes and felicitation to all those associated with this journal and wish them all success.

*Dr. (Mrs.) Madhu Prashar
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Traditional Aesthetic and Modernity

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ABSTRACT

The notion of traditional concept in art is flourished since time immemorial, when man assumed to create beauty out of his senses and enjoyed pleasure out of his delight. Folks decorated their surrounding with their inner expressions. They carried their own forms out of their environment they live and further added new contents what they peep around their living society. Every creative work of art is basically based on the original thoughts and practical concept between the form and content, which is visualized and exhibited to folk by the creator. The main idea exists in the subject-object relation of the reality, tradition and aesthetic concepts in a work of art. In case of Indian traditional art its purpose was not to serve merely an intellectual purpose but to fulfill a spiritual urge and to meet the religious needs of the folks in a very real expression. Here religion provided food for the soul and delight to the feelings, it opened the gates of human heart for an expression of human emotions, where religion added zeal to life and motivated valuable benevolent forces. In the text of modernity, there is no such aspect as absolute caste expression in human cultures, but have the power to combine and produce new creative variations, which is proving the truth of the deep unification of human psychology. Modernity in art is not a magnificent burial vault, stationary over an immortality of vanished years but it represents to the process of creative life, creating constant adjustment with creative process and may take fixed root in a narrow soil of tradition. The interest in Folk and Traditional art and philosophy needs to be seriously studied to generate new metaphors and forms in modernity.

INTRODUCTION

Every creative work of art is basically based on the original thoughts and practical concept between the form and content, which is visualized and exhibited to folk by the creator. The main idea exists in the subject-object relation of the reality, tradition and aesthetic concepts in a work of art. Folk seek beauty in a work of art either created out of tradition or self realized aesthetic reality considered as modernity.

“Any subject is available for beauty if it is treated beautifully”. It is clear that the concept of aesthetic richness of art has nothing to do with the expression of its subjects many times. It is

Agrawala, Vasudeva Sharn.,(1965), Studies in India Art, Varanasi, Vishwavidyalaya Prakashan, P.7
Sharma, Dr. H.L.,(1995),Indian Aesthetics and Aesthetic Perspectives., Meerut, Mansi Prakashan.,P.8

prevalent everywhere, either it is assumed out of tradition or out of contemporary trends. A creative work of art is a form of the existence of art, a system of beautiful artistic images, which add up to a single notion of expression. All creations of art, to whatever expression of tradition or contemporary style they belong, express creative and permanent values, and if they have the breath and quality of life, they are par excellent in their attractiveness and charisma. Therefore it is possible for the onlooker or visualiser to enjoy a concept designed out of traditional forms and thoughts and figurative or non-figurative painting (art) with abstract appeal of contemporary trends.

The notion of traditional concept in art is flourished since time immemorial, when man assumed to create beauty out of his senses and enjoyed pleasure out of his delight. Folks decorated their surrounding with their inner expressions. They carried their own forms out of their environment they live and further added new contents what they peep around their living society. Their forms are simple and true representation of their personal thoughts. It is all because of the use of creative skills and imagination in the creation of aesthetically rich forms. Their environment or experiences were proficient to be shared willfully with others. These concepts in traditional art works have prevalent as long as humankind, from earliest phases to contemporary art. Besides tradition in art, the art concepts and its broadest sense associated to skill or craft and its etymology are well defined in Latin. Though a common man (folk) neither go for definitions nor plans to expose his philosophy of creation, but likes to draw and paint out of joy to obtain pleasure. In another word, anonymous art is created to expresses the truth behind the creative process. If we look at the cave art, many creators might have been used to paint with color to add flavor to their creations out of joy and fear, are found dating back as far as 1,00,000 years. It means man went far for art and creative process to visualize the truths of his mind to express his feelings and desire for beauty. That's why certain artistic traditions have a foundation in the art of the great civilizations of the world and expresses different styles of their art. Because of their vitality of expression, more of the art and artistic influences has been transmitted to other thoughts and later influenced the new creators. In Byzantine and Medieval times, art and tradition focused on the expression of religious truths and Biblical concepts, but Renaissance art had a great interpretation of material world and place of humanism in it, with graphical perspective. Comparatively in the East, Indian art style and tradition, forms were more iconographical and strict order of life to enjoy the prime of life and its joy through idealized forms. But Chinese traditional styles vary from era to era and each artistic creation is traditionally named after the ruling dynasty. Though Japanese art and its styles interpreted much inter play between the traditional painting and styles of calligraphy. But Islamic art has rejection of iconography of forms and pay more emphasis on geometric patterns and calligraphy. Tradition in art moves on with the passage of time to express the inner zeal of a

Elkins, James.,(1995),”Art History and Images that are not Art”, The Art Bulletin, Vol. 47, No.4, Dec. 1995, New York, Collage Art Association Pub. Co. P.553

Welford, John Noble.,(2011),”In African Cave, Signs of an ancient paint factory, Pushes human symbolic thought; Far back”, In The New York Times(New York Edition) Oct. 30, 2011., P.A14

generation to interpret the conceptual truth of their joys and pangs of life through traditionalism in art. Traditionalism in art, has rejection of iconography of forms and pay more emphasis on geometric patterns and calligraphy. Tradition in art moves on with the passage of time to express the inner zeal of a generation to interpret the conceptual truth of their joys and pangs of life through traditionalism in art. Traditionalism in art, the idealistic search for eternal truth gave way to a realization of its attainability to express the truth of one's feelings as assumed.

In case of Indian traditional art its purpose was not to serve merely an intellectual purpose but to fulfill a spiritual urge and to meet the religious needs of the folks in a very real expression. Here religion provided food for the soul and delight to the feelings, it opened the gates of human heart for an expression of human emotions, where religion added zeal to life and motivated valuable benevolent forces. Indian traditional art inspired by religion but retained its originality and purity of expression to worship for its own sake. Here is the emphasis is given on the symbolic character of the scene, which gives to the creation its true value. According to Sukraniti, to interpret one's feeling with likeness (portrait art) is non heavenly (Asvargiya), but Gandharan Indo-Greek (Greco-Roman) art and tradition were designing forms with consciousness of the human element in art. Although in Indian concept no human figure, as it is, carries with it any attention unless it undergoes a spiritual transformation. Indian traditional art does not wish to obtain male and female true to expression, but expresses true to mind, which are like alphabets to convey ideas and vehicles of cult language. Thus India traditional art with its impressive decorative and iconographic motifs basically establish a aesthetically rich visual expression. Here metaphors grow in meaning according to the visual impact, capacity of mind and feelings of the beholder.

Tradition in art is basically concerned to nurture beauty, the physical forms of numberless metaphors and mediums, which support to manifest one or more aspects of the eternal beauty that is in human nature. Thus tradition is as a symbol of a course of life, which has quitted its original connection and become effective. It is the concept of corresponding and holding of a symbol of matter and spirit.

On the other hand Modernity denotes to an institution of wisdom, which is the bridge between the higher and lower natures in the soul of creator. It scrutinizes the motives, which give expression to the growth of consciousness and realizes that it as a continuous process. Modernity basically represents to an historical era, in other words it can be counted as a post-traditional (Post-medieval). Conceptually modernity in art and society relates to the modern era and to

Agrawala, Vasudeva Sharn.,(1965), Studies in India Art, Varanasi, Vishwavidyalaya Prakashan, P.7

Agrawala, Vasudeva Sharn, ibid.P.7

The term... Modern (Latin word Modernus from Mods, just now) dates from the Fifth century, originally distinguishing the Christian era from the Pagan era.

modernism, but at the same forms a distinct concept and thought, which nurses and refer only to the social relations with the rise of Capitalism. At the same it may also cultivates intellectual socio-cultural and formal inception of social sciences and art.

Further in Modernity a conceptual and philosophical idea represents a work of art as one of the elements and expressing the artist's concept about life, which is rooted in life in the light of culture.

Here a work of art is an integrated expression of creative images, which is a unity of the rational and the emotional, the conscious and the subconscious. The modernity and its value for mankind determine the nature of a work of art, which affects the methodology of its analysis. Modernity accepts the mimetic idiom of art creation, but rejected the photographic imitation of forms and reality. It made art not only simple and meaningful, but also highly symbolic and metaphorically rich. Artist sought to portray the contemporary world using an artistic language that is both modern and classic with figurative expression. An artist being a creator according to his nature and training has his own recognition of truth in some of special aspects.

In the pretext of modernity, there is no such aspect as absolute caste expression in human cultures, but have the power to combine and produce new creative variations, which is proving the truth of the deep unification of human psychology. Modernity in art is not a magnificent burial vault, stationary over an immortality of vanished years but it represents to the process of creative life, creating constant adjustment with creative process and may take fixed root in a narrow soil of tradition.

The expression and genesis of all art traditions and creative concepts have gestures and mediums related to creative process. The process of creation out of tradition is the pretext of state of creation in which the creator starts representing as the ideal beauty and notion of emergence of new concepts of modernity. Art begins where reason ends because it is a refinement on function and this brings us down to the root-problem of aesthetics and intellectual addiction, which while enhancing thrill to those who practice modernity. The artistic creations either generated out of tradition or modernity enables us to understand and realize the meanings given by artists to different concepts of thoughts. With the passage of time the gap between the traditional art and the creations of modern artists is disappearing as the creator no longer feels shy of being called an artist of substance. In another words the concepts of artist-craftsman came into existence after 1930 by which time the gap between craft (tradition) and art (modernity-figurative and non figurative) eliminated. The functional and non functional concept is continuing since the Renaissance in art, which is existed aesthetically.

A traditional object has a certain spiritual or psychological concept and function too, that complying with joy of creator for beauty in its innumerable forms. In case of modernity Bauhaus School intended to create a harmony of all the visual arts that is to express a similar code of aesthetics was relevant to all concepts and forms

Borev, Yuri.,(1981), Aesthetics, Moscow, Progress Publishers.,P.145

Primoo, Ratan.,(1989), Rabindra nath Tagore-Collection of Essays,New Delhi, Lalit Kala Academy, P.8

Mago, Pran Nath.,(2001),Contemporary Art In India-A Perspective, New Delhi, National Book Trust.,P.3

of creative arts. The contemporary interest in traditional arts throughout the world is an outcome of the influence of the ideas of modernity in art. Even in India desire for creation has grown in different traditional arts of India and materials as tool of creative expression. The contemporary art more or less is concerned with the imitative imaginative concepts and traditional ideas of art activity with contemporary material, techniques and principles to design new forms. It expresses the inner zeal and sensation of creator's mind and psychological impressions in art. Artist's now mix different thoughts, methods and materials as well as expressions in a single work of art to say what's in his creative feelings. The creator realized that it is the state of self consciousness, which concerned to new shapes and ideas out of age old tradition with possible disciplines. He attempted to express a unique world of vital forms out of his heightened awareness toward symbolic forms. Artist sets great expression by the progressive aesthetic thought of past ages with regard to the nature of artistic creativity and the aesthetic relationship between art and reality.

The nature of creative art is diverse and complex at the same time in this pretext, when a form of social consciousness reflects reality out of tradition in the expression of modernity. Here creator approaches to art as a form of aesthetic understanding of subjective and objective reality of art and its true essence. Furthermore concept of beauty is only a definite way of expressing and presenting the true expression of art.

In the pretext of modernity, there are lots of examples of public outcry against artistic fundamental changes in creative art and there is no shock of impact and any other impression of mind. All kinds of artistic creations, to whatever tradition and style they belong, are basically ageless (eternal) in their expression. Further it conveys that it is possible for the same person as creator or visualiser to relish a traditional art work and abstract, figurative or non-figurative art of modern era. It is true no one would forecast or imagine attaining the same appreciation to the traditional work of art as to statements of modernity in pure expression and color, but there is no doubt that all these artistic creations carries the essential features of an aesthetically rich work of art. The folk has been enjoying new experiments in art, which not only allocates the need to express similar and familiar forms delicately, but also use completely novel materials for creations. The creators are still dominated with representational art and traditional style in creativity. The creative works of art don't require any exceptional ideas for discerning themselves. A real creative minded visualiser can adjudge any creation of quality free from a period or style. Most important concept is what is creation and creativity out of tradition or modernity? Actually it is the creation of new metaphorical truth out of living concepts. It is not creative; it is imitation of the living and of its containing creative impulse of novelty and its reflection of the inner truth. There are lot of evidences of creators having created metaphors, symbols and images to convey their thoughts, ideas and philosophies. These artistic creations enable us to recognize and appreciate the meanings generated by creators about different

Mago, Pran Nath.,(2001),ibid, P.3

Zis,A.,(1977),Foundations of Marxist Aesthetics, Moscow, Progress Publishers, P.22

Syrovatkin, Sergei(edi.),(1988), Aesthetics.Art.Life-A Collection of Articles, Mascow, Rugda Publishers, P.253

Whepton, Barbara.,(1970), Art Appreciation made Simple., London, W.H. Allen & Co Ltd., P.4

concepts of their thoughts. They abstract the human artistic spirit, which shows their creative ideas and forms at its best.

It is considerable that in the artistic world, either in the Orient or the West, there had been no dividing line between the creator (artist) and the craftsman. That's the main reason behind creative process of all creations and styles of different periods. The change in social growth transformed the ideas and philosophies of individuals, which leads to the growth of new relationships. Now the image of man held by him was of science and material. In case of European artists in order to broaden their creative perspectives, they brought extra-visual faculties in their creations. It might be their imagination, which enabled artists to transform the objects of their visible world. In another words it might be artist's intellect, which matured him to construct a scientific chart to express his forms. It is now taken to be granted that nothing which concerns to art can be taken for granted anymore: neither art itself nor art in relationship to the whole, or even the right of art to exist.

Impressionist were the first to break away from the conceptual tradition of European art and created their own truth about light with the help of landscape as subject with traditional oil color as medium. Their use of bright color was as “Impressionistic” as their flow of line. The concept of light, modulation of color and paint application is an apparent breaking up from the flat use of color-facets. Toulouse Lautrec and Georges Seurat were active and created their conceptual featured art works with decorative elements. When Toulouse Lautrec looked at the form with more expressive truth of his own while Georges Seurat used the ancient tradition in its own way and rendered his images in profile with slighter details. He achieved the iconic monumentality that he admired in Egyptian art.

In 1876 essay *La Nouvelle Peintre* (The New Painting) wrote about their representation of contemporary content in a quite innovative style as a revolution in painting art. Their work is considered today for its modernity represented and its rejection of established traditional styles. In addition to their conceptual technique, the bright colors (concept of light) of Impressionist canvases were shocking for the eyes accustomed to the more sober color of academic art.

When the new materials and techniques have come into use, a complete new discourse has been mushroomed out of set pattern of styles. The conceptual reaction of breaking away from the tradition or past may take the form in return to previous era that seems to have had a virtue that had been lost for future generations. By reviving such qualities the creator hopes to overcome what he views as misguided in his own period. The renewal of art by this expression has been sought diversely in a return to ideals of tradition and by exploration of the primitive and exotic. The concept and consequences of one individual act of perception remain incalculable. Such individual act of perception is recorded in an expression by Picasso's art work of early

Mago, Pran Nath.,(2001),ibid, P.2

Adorno, Theodor. W.,(1970),*Aesthetic Theory*,(C. Lenhardt-Translator), London,Routledge & Keganpaul., P. Harpreet.,(1987), *Misunderstood Modern Art*, TIAS-Catalog article for Exhibition, Hoshiarpur,P.7

transition. He painted certain art works under the influence of African Iberian art. He had discovered an art which was basically conceptual (Picasso himself called it 'raisonnable'), and his style emerges as a fusion of the traditional or rational element in African art with Cezanne's principle of 'realization' of modernity compare to previous influences he carried.

The artist finds a complete new horizon open up to him and traditional concepts are not permitted to express in the way of creative discovery, but used as footstep to deeper insight to find the truth. Now art forms are shaped by the forces of the time and creator in achieving his desire for expression gave a unique deal to the features of his materials to express his thought. In that sequence the artist did not confine to one period, style or even one civilization for his creations. Creator considered these sources to be as generic as guiding of great masters. The artist creates his own thoughts, myths and transforming his aesthetic experience in a unique descriptive expression. Contemporary art integrates the well defined, ordered, yet cluttered expressions of technology on to the canvas e.g. in Fernand Leger and Maholy Nagy. Here modernity overcomes the contemporary thoughts, styles and attains higher stature of science and mathematics to find an echo in the abstraction of Piet Mondrian, Constantin Brancusi and Antoine Pevesner. The intensity of life is seen in Vincent Vangogh, Edvard Munch and German Expressionism, here changed its stature to express the truth about human feelings, over the set traditions of life and mechanical aestheticism. Furthermore recognition of artistic needs is calculated against the conditions in the traditional setup and social expression. It is subjected to artist's analytical and creative attributes of a culture. Moreover in nations like Mexico where the indigenous traditions have strong conceptual issues, which were actually not have been established by the modernity, but motivated by the contemporary (Modern) art.

In the present context the nations of East, contemporary art is keeping its creative expression to expose a reasonable and meaningful change. In Indian art traditions exposed to express the styles in the present portrayal of reality of its own. It is because of its relation to certain cultural faiths, visual language, metaphorical effects and colors in the traditional (Classical and Folk) art. Here modernity is a new expression of feelings, which is based on knowledge and aesthetic experience. After the set pattern of folk and classical art the Bengal school is quoted name to an aesthetically developed style at the last phase of the century. A conceptual truth adopted by the artists who had no direct connection with the masters of Bengal school but a real desire for new imagery and expression. In that impression the freedom from mental limitations, conceptual influences and epic range of their creations were an immediate achievement. They created a new look and aesthetics for set traditional forms and that period is

“Picasso himself has said that he first saw African sculpture in the Ethnographical section of the Palais du Trocadero in the autumn of this same year 1907. The “Demoiselles d'Avignon”, Burlington Magazine, Vol. C, No 662, (May 1958), PP.155-163. In. Read, Hurbert.,(1969), A Concise History of Modern Painting, London, Thames and Hudson.,P.67
Read, Hurbert.,(1969), A Concise History of Modern Painting, London, Thames and Hudson.,P.68
Mago, Pran Nath.,(2001),ibid, P.9
Appasamy, Jaya.,(1968), Abanindra nath Tagore and art of his times, New Delhi, Lalit Kala Academi,P.10

considered as rediscovery of self out of set patterns after the discovery of certain art centers of ancient India.

The creations (painting and sculpture) are objective records behind which the mundane soul of the artist is concealed but decked with traditional reality as they assumed. It represents an environment to reflect the regional thoughts, where the traditions are carried forward by folk concepts and handicrafts. All contemporary movements and styles derived from traditional concepts have been considered great in expression to find the images that are adapted to the purpose of building up a new idea. In this pretext Jamini Roy had grew up with Bengal folk tradition. He started his creative journey out of a new direction and generated his inspiration in folk art (paintings) out of Kalighat style. He achieved some of the archaic and primitive features of such as the large head, large eyes and frontal posture. Furthermore he added the impression of folk toys and heavy modeling of the Kalighat artists along with Alpana lines and effects of Kanthas. In this way Jamini Roy generated new conceptual modernity out of folk motifs. Ramkinker Baij is another artist who exposed his ideas as an expressionist, who imparted his stylistic art works out of Bankura folk imagery style. He assumed his sculptural forms as if clay toys with limited technical sources and later on created abstract forms. He started his work of art from simplest concept to a complete physical expression and attained a reputation as a modern sculptor of the native folk style up to the modern symbolic depth.

George Keyt, the most significant artist who was impressed by the Sanskrit classics and Kalighat art. He used pure colors, conceptual modeling with non-naturalistic perspective to create wonderful fleshy sensuousness with contemporary cubist technique. His works relating to the traditional concept of romance are expression of thematic modernity. Out of traditional growth, sculptor like Prodosh Das Gupta (Founder of the Calcutta Group) trained in modern European art which enabled him to develop contemporary modern aesthetic concepts. Further Chintamani Kar blended modernity with traditional norms to create new forms. Artists from India (Lahore, Mayo school of Art & Craft) before and after partition aimed to experiment in formal art and tried to find new directions to escape the stagnation. B.C. Sanyal and his fellow artists realized that no growth is possible without breaking traditional shackles and to create new forms in a creative way.

The impact of individual thoughts and desire for modernity can be traced out of objective opinions with set traditional impacts in case of new expressions. Modernity in art can be traced to the desire of artists for an objective impression of their creation. In this pretext one can easily understood modernity in contemporary art, if he understands the impact of traditional Indian folk art. Here tradition in folk art expresses the parallel play of color and line, which is native to the thought of Indian artists. Such type of creative expressions shows aesthetic unity and artistic

Mitra, Asok.,(1962), The Forces Behind the Modern Movement, Lalit Kala Contemporary, Vol.1, June., New Delhi, Lalit Kala Academi,P.17
Appasamy, Jaya.,(1968),ibid.P.10
Appasamy, Jaya.,(1968),op sit.P.100
Appasamy, Jaya.,(1968),op sit.P.77
Mago, Pran Nath.,(2001),ibid, P.50
Mago, Pran Nath.,(2001),op sit, P.43

continuity and reflects the eternal spiritual approach. In this way one must keep deep rooted knowledge of contemporary situations that drove towards new experiments in case of modernity through traditional forms. Furthermore vivid and vital expressions are full of the inner expression compare to physical role of forms. The visual concepts of indigenous creative arts retain a similarity to some of the devices used by artists of the modern trends. Among artists who used tribal and traditional folk concepts, material and techniques for supreme expression of creativity are P.V. Jankiram (who used reprocessed metal casted forms on Indian iconography), Meera Mukherjee (lost wax casting process: Dhokra casting) and Nand Gopal (his forms derived from tribal concepts). In this pretext Mrinalini Mukerjee (traditional hemp knotting method) and Laxma Goud (terracotta sculptures) are other names in creation of new concepts of modernity out of traditional art and material.

Here different concepts of thoughts discussed against each other to look at the traditional material and forms besides the contemporary techniques. It is said that all arts are different from each other but it is not justified because of its illusion as well as not a reality to look at the contents of all arts through one beam. All creative concepts and arts are inter-related and full of free adaption of symbols, metaphors, motifs and colors from sources like Tribal and Folk art. The artists of modern expressions K.Rajaiah, S.M.Abbassi and G.R.Santosh show deep impressions of Tantra (Mandala) sign and forms.

The interest in Folk and Traditional art and philosophy needs to be seriously studied to generate new metaphors and forms in modernity. It is because of traditional arts had both a spiritual motivation and pictorial practical expressions. Such experiments determined by geographical and social expressions from where the images, signs and symbols generate new values of that period.

Contemporary Art practices of Assam

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Abstract: The paper looks into the contemporary history of Assam to trace the formation and evolution of Contemporary language of the local artists. The paper is a process of looking briefly into five generations of Art practitioners of Assam. With time, the art scenario of Assam is getting more intense with political and social turmoil. The little scratches they made in the adverse situation of the 30's/40's had taken shapes of bigger ventures of twenty first century. The internal conflict has become a mammoth in the current time in the shadow of which the practitioners and still active in the creative processes.

Aesthetic and creative senses mostly gets stimulated in avert conditions. Assamese artists, along with their national counterparts, have been creating art works for ages. But in 1980s, the so-far calm and quite land had witnessed a series of movements and agitations splattered with blood and burnt smell of human flesh. Artists, writers and singers had suddenly woken up from their slumber in the green valley. A section of educated youth forming and joining groups like ULFA was another characteristic of this decade. The intervention in a common man's life by the militants and the military force had become routine in this era.

The academic systems and the environment were deteriorating significantly. Most of the teenagers and youth growing up during this time were sent out of the land (mostly to Calcutta, Pune, Delhi and later Bangalore) for better studies, most of them had never returned. With MBA, MBBS and Engineering courses, the love for the fine Art courses were also increasing. A couple of the older generation artists had already got trained from institutions including the M.S. University, Baroda, Viswa Bharati, Shantiniketan and College of Art, Calcutta, like for example, late Shobha Brahma, Neel Pawan Baruah etc. Towards the end of There were art institutions coming up in Assam also with the initiatives of these artists. Guwahati Art College, with equipped printmaking studio, has been producing fantastic graphic artists as well as sculptors. Kokrajhar Art College,

Guwahati Artists' Guild, Assam Art Society etc. are also significantly contributing towards the art awareness and creating an atmosphere for art education. The new generation artists, graduating from the art institutions, specifically the lot who decided to return, had joined different Government and private jobs while continuing their art practices. They included Raj Kumar Majinder, Kishore Kumar Das, Simanta Jyoti Baruah, Munin Bhattacharya, Prabin Nath and Abanta Borah. Some of them, like Prafulla Kumar Mushahary and Maneshwar Brahma, had sacrificed significant years of their career in building up institutions like Kokrajhar Art College. Maneshwar Brahma, a living example of those days of bloodshed had opted to learn to draw and making prints with his left hand after having more than a dozen bullets in his body and right hand. Though in his earlier works, he directly used to express his pain and helplessness of the incident, his later works now opens up ways to site his body as the new space for the violence and disturbance outside.

There are a number of Art Practitioners in this region who are standing at the last stages of their lives. Some of them had changed their language with the market and also migrated to other privileged parts of the country/abroad. And this research and documentation is focused on the artists who had either stuck to the language which they have developed living amidst the smog and blood even if they couldn't sale any work or got commissions or recognition. The region has no history of curation or formal art history. There are many other examples of art works which has its roots direct or indirect in the social, political or economic unrest. I will try to carve out a niche for the Contemporary Artists of this region which is under constant violent activities for a long time.

The researcher of the project has been constantly working around the concept of violence from various perspectives. The Oxford dictionary justifies the meaning of the word Violence as the 'strength of emotion or of a destructive natural force'. To categorise and channelize the research five different generation artists could be discussed.

Neelpaban Baruah

Munin Bhattacharya

Rajkumar Mazinder

Maneshwar Brahma

Desire Machine Collective

Neel Pawan Barua is one of the most important names in the Modern art of Assam. He is the founder of Assam Fine Arts & Crafts Society, which had later created the next generations of artistic endeavours. He had always kept a low profile and very quietly kept

Thethumbprintmag.com,. "When A Brush Holds A Voice | The Thumb Print - A Magazine From The East". N.p., 2015. Web. 11 Jan. 2016.

on producing a large body of work. This mightn't be interesting for many to know that, he has married Deepali Borthakur, the most illustrious Assamese singer of yesteryears unless one mentions that by early 1970's, Dipali totally had lost her voice and confined to a wheelchair, she was suffering from a rare neuro disorder which had reduced her motor functions. Neel Pawan fell in love with at this condition "I first spotted her at her sister's house and instantly fell in love with her. In 1976, we got married. My father never opposed my decision as he could understand what love is being a poet himself. We never craved for anything materialistic, but only wanted peace and understanding," He remained with her like a shadow throughout without losing patience or understanding. He had nursed her almost like a child from bathing her, doing her daily chores, watching over her and feeding her. The relationship between the two of them over the past four decades is nothing less than a work of art itself. Baruah had refused workshops, exhibition which demanded him to travel.²⁹

Baruah's works are scattered carelessly in his small studio, which is open to a very few people. His style, vocabulary and methods are wide and vivid. 'He worked in clay, ceramics, oils, acrylic and papier mache but his most remarkable work is found on the flimsy surfaces like newspapers, cigarette packets and match boxes.' Being a chain smoker, Baruah finishes multiple packets of cigarettes of his favorite brand (rather cheap and affordable) Charminar. He has painted on all the packets and the match boxes he had emptied till date. He has painted on heaps of news papers which is often considered as several hundred meters if arranged in a row. He had his formal education in art from Shantiniketan and feels sincerely indebted to the institute as well as to his teachers but his work seldom reveals that lineage for it was a conscious choice that he made after returning to Assam to revive the visual world and culture that he lived in as a child in his art. Baruah is deeply connected to the Philosophy of Shankardeva, the medieval rebel saint. The cultural legacy preserved in the 'Satra's in the form of architecture, votive objects, textiles has enriched Barua's imagery. He has created a long scroll that on newspapers are indebted by the concept of Brindavani bastra, the illustrated textile that spreads through 180'x 90' and he aspires to produce a painting that may rival the Brindavani bastra in size, beauty and complexity.

The eternal tide is in my blood stream

Like water it flows

Like earth it moulds

Like fire it burns

Like sky it overcasts

The eternal tide is in my bloodstream

It flows spreads expressively

This life eternal.

Rajkumar Mazinder since his bachelor in Santiniketan had grown on the desire for inventing image through the process of print making. As a post graduate in graphics from MSU, Baroda, both his thinking process and the process of working became more intricate based on the references he worked upon with inspiration from teachers like P.D Dhumal, Prof. Gulam Mohammed Sheikh, Nilima Sheikh, Vivan Sundaram and others. Rajkumar, as a committed artist of this genre, has been engaged in making series of politically reflexive texts to articulate, problematise and mediate the lived-experiences of a life tormented by conflicts and dilemmas of existentialist realities. With a profound sense of political consciousness he maps and captures the degradation and degeneration, the alienation and dread, and the terror and violence of the time one is embedded into. A shy and silent artist Mazinder has picked up his middle aged body to use as medium of expression while he continues with his Paintings and Printmaking practices. He in a way through his performance where he has disguised as Gandhi is a path he is opening to his students less exposed to the contemporary genres.

Maneswar Brahma's love for playfulness in limestone is finely evident in his work. He passionately declares that though at present lithography is slowly dwindling in the contemporary trend for fascination towards new media works, his passion for this medium is immense and addictive to which he desires to stick forever with utmost fervour. According to the artist the weather of North east is best for the medium of lithography (using limestone) compared to the entire parts of India. The artists with his politically reflexive texts which are manifestations of his own lived-experience as a victim of terrorism (with too many bullets). Maneswar Brahma is an exceptionally talented print maker, who was victimized and was in coma for over fourteenth month with over a dozen bullet shots making him paralyzed with his right hand. Later, he had started his artistic career all over again with his left hand. His visual vocabulary drastically changed with wounded bodies. His own body with multiple bullet marks had become a live work of art. Artist collective Desire Machine consists of artist duo Mrigank and Sonal who were in National Institute of Design during the infamous riots of Gujarat and while they were back to Assam, things were not better. Desire machine's works Daily Check Up deals with the everyday violence one faces while crossing through any security check. Depending on the length of your hair, or beard or dress the security gets even more brutal and touches your private parts. This artist collective defies all the cribbing and cry that there isn't much scope or no one else where pays attention to the art produced in and from the region. Desire machine Collective has already made a solid ground for them in the contemporary international art circuit through their active participation in Venice Biennale, Paris Triennial, Guggenheim Museum, British Museum to name a few.

The art & culture of the region has a quite different identity because of a very uncommon past with the rest of the country. Most of the traditional and folk performances also have

strong marks of the violent past of infiltration, migration, domination of organised religions over tribal belief systems etc. even in the mythology associated with the region depicts the local tribal kings as demons or asuras who always portrays to be killed by the deities of Brahmanical religion that is mostly North Indian.

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Research Paper on HISTORICAL BACKGROUND OF INDIAN NARRATIVE PAINTINGS

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Key Words

Narrative paintings, Historical, Genre, Mythological, Religion, Composing a Narrative, Pre- historic, Paleolithic, Altamira, Lascaux, 15000- 10000 BCE, Victorian River, Australia, Sahara, Hunters with Bowmen, Illustrative verses, Indus Valley Civilization, first Painter on earth, infusing life breathe, SaddantaJataka,Badami, Ellora, Buddhist, Hindu, Jain faiths, Tiruparutikunram, Tirthankaras, Tanka Rolls, Buddhists Jataka Stories, Bagh Caves, Manuscripts, Svetambra Jain myths, VaishnavaBalagopalaStuti, Malva paintings, Sultanate, NarsinghRagini pictures, vasanta ragas.

Introduction

Most art has a purpose. Looking at it is more than an aesthetic pleasure – a work of art has a message. In societies where few people are literate, are often tells a religious story. India has a rich heritage and tradition of narrative paintings since pre-historic time. These paintings we find in various caves situated in different places, in Ajanta murals, Ellora and Ellephanta, BheemBaithka caves etc. In rich tradition of Indian Miniatures, Company and Bengal Schools we find numerous examples of such paintings. In Western art, historical paintings that retell stories from history or the Bible were considered the most important form of story painting, followed by classical myths, Genre scenes of everyday life.

Various Factors on which Narrative Painting is Based:-

Religion

Art and religion have long been linked. Paintings were often commissioned for religious purpose. Church altarpieces were often made in panels and sometimes shaped like a cathedral depicting a series of religious scenes, Madonna and Christ Child, Saints etc.

History painting

History painting ennobled the past to create morally uplifting tales that were relevant to contemporary viewers. They are usually on a grand scale (1). David's painting measures a huge 323 x 424cm same way in Ajanta scale is grand. It has classical architecture and motifs (2) dramatic gestures of bravery (3) and ennobled features (4) that emphasize the serious nature of the work.

Genre

In contrast to huge history and religious paintings, genre paintings (scenes of everyday life) are small (1) partly because their subject matter is relatively unimportant and partly because they were made to hang in modest houses rather than religious or royal palaces. Genre art often has a moral message.

Myth

Paintings based on classical myths are often large and often based on Ramayana, Mahabharata etc. In the West the main source was Ovid's Metamorphoses.

Composing a Narrative

When a painting tells a story, the artist uses composition to give the work a natural flow that helps the spectator to follow an action. The composition can therefore help you understand what is going on. In a well-made composition the spectator's eye is led to each of the main components of the story in turn by various visual means, such as shapes, linking devices, contrasts in scale, and the use of colour.

Following the plot

Most stories in art taken from history, religion, or myth were known to their contemporary audience but may be unfamiliar now. To help viewers, artists provided visual clues, such as dramatic gestures, or objects, such as attributes, weapons, or crowns, to identify the key characters. Their style of dress provides another clue: classical drapery indicates a history or mythological theme.

Objectives

One major function of visual art is telling of stories. In societies where few people are literate, art often tells a religious story. India has a rich heritage and tradition of narrative paintings since pre-historic time. **This present research aims to bring to light about the history of one of the important forms of art, i.e. Narrative Art. It is certainly going to create a new level of interest and insight into one of the world's oldest and still mysterious cultures. Another important factor I want to discuss in this research is that in India, where the use of narrative compositions have been continuously prominent.**

Methodology

I would use descriptive and analytical research methodology for my research paper to be undertaken because it consists of all the important features which are very appropriate for my process.

Prehistoric Paintings:-

The pre-historic paintings, found in India, are similar to those discovered in Altamira Caves in Spain, in Lascaux in France, and in Mokpo in Southern Rhodesia. It is likely, then, that the people of the Stone Age belonged to the same stock all over the world.

1 Gray, Basil, "The Rajput Paintings", P-20.
ibid, P-25.

The oldest examples of prehistoric art in the Western context date from the Upper Paleolithic. The first artists adorned their caves with a wide range of engravings and paintings. Some of the finest European cave art was produced in south-western France and northern Spain during the final phase of the Ice Age, from 15000-10000 BCE. The cave, which contains more than 600 paintings, boasts some of the most spectacular prehistoric artworks ever found, most notably in the celebrated Hall of Bulls. **“That Shaft of the Dead Man”** Discovered in 1940, the cave paintings at Lascaux. **“The Lightning Brothers: Hunters with Bowmen** : thousands of paintings and engravings were produced at Tassili N' Ajjer, a rocky plateau in the Sahara etc. are all of narrative content.

“The simplicity, the vitality and the drama of these primitive drawings, has inspired some of the greatest artists of the world today. So it has been said that modern art is fifty thousand years old”.

In the context of Indus Valley Civilization, “As the souls of the dead were supposed to go to heaven after death, the pots were often buried with them. Dead children were also put in the pots and then lowered into the graves”. So the pictures on the pots may have been magic formulas, to help the dead to get to heaven quickly.

“The picture, or the expression of vision, through colour and line, releases Rasas, while words suggest meaning and may lead to Rasas. The picture no more illustrates the verse than the verse describes the picture: both express the sentiment (rasa) of the moment chosen”.

Story of the First Painter on Earth

In one pretty legend, it is told that the supreme God Brahma Himself created painting. The story goes that the great God taught a king how to bring back the life of the dead son of one of his subjects. Brahma made a portrait of the young boy. Then he put life into the picture. So the youth became alive.

This fable about infusing prana, or lifebreath, into a picture, was invented to teach Indian artists that only when they infuse the lifebreath into their works, can they be considered skilful. Also, as Brahma was the highest and most revered God of early Hindu religion, the creator himself, the story of his being the creator of painting gave to the use of colour a divine sanction.

Jataka Stories

The first impression from what has survived of the crowded pictures from the Ajanta murals is that of the sheer splendour of colour energies, in seemingly anyhow juxtapositions of free forms.

Saddanta Jataka (Cave 10): dexterously painted Saddanta Jataka in Cave No. 10 attributed variously to the late 2nd century B.C., or early 1st century A.D., relates the story of the Bodhisattva in his elephant incarnation.

“The painters were concerned with the expression of the soul's drama and solved the problem of optical perspective differently from the works of Renaissance Europe. In the continuous narrative, they presented various parts of their story in one and the same composition, on the same flat level”. There is no depth in the two dimensional perspective. Depth is in the heavy colours.

Badami Caves

There is only one surviving fragment of a mural in a cave temple in Badami (6th century A.D.) now discoloured by the smoke of hearth fires. The theme of this is the betrothal of Shiva and Parvati. The delicate, soft musical line in which the figures are drawn, suggests masterly brushwork, deriving clearly from Ajanta.

Ellora Caves

The cave temples in Ellora cover nearly three hundred years of development, from 7th to 11th centuries A.D. They were done from men of different faiths, Buddhist, Hindu and Jain.

Tiruparutikunram

“In the verandahs and near the mandapa are wall paintings, showing scenes like Diksha Ceremony, Kachachhha, Mahakachahha and others trying to imitate Rishabhadeva in this Diksha, and from Jain mythology and the life of Tirthankaras”. The strips of narrative are continuous.

Tanka rolls

The impulse of Ajanta was felt here. “These paintings were later to create the style of the banner, or Tanka rolls, which could be varied from monastery to monastery, as in Tibet. The pigments of these works are more thickly laid on, as cloth is more resistant than wall surface. Also, all kinds of magical beliefs transformed the Buddhist Jataka stories of Ajanta”.

Bagh Caves

In the paintings of the Bagh caves there is a parallelism with the last phase of painting in Ajanta. The scenes in Bagh were not all religious. There were pictures, which seemed to evoke Kalidasa's poems.

In the Museum of Fine Arts, Boston, there is a “palm-leaf manuscript of the Ashtasbasrika Prajna-Paramita with eighteen miniatures in the text dealing with this cult of early Buddhism. These small paintings show scenes from the life of the Buddha, and other Buddhist divinities”.

There are little palm leaf and, later, paper manuscripts, about the lives of Mahavira, the founder of Jainism, and of his other incarnations. Of these, the Kalpa-Sutra of Bhadrabahu is the most popular.

Anand, Mulk Raj, “Album of Indian Paintings” P-18.

Sharma, Laxmi, “My Brush with Art”, p-55.

Anand, Mulk Raj, opcit, P-51.

Sharma, L.C., “A Brief History of Indian Art”, p- 48.

Savetambra Jain myths

The themes are taken from the Svetambra Jain myths and as they were written in the colloquial 'Apabrhamasa'. The same themes are dealt with again and again. "Mahavira as a child is lying by his mother. Mahavira is seated under a tree against a rocky landscape, while the god Indra takes his royal robes and gives him monastic clothes and so on".

Later the **VaishnavaBalagopalaStuti**, full of the moods of the love play of Krishna and Radha began to figure in such paintings.

Malwa Paintings Under Sultanate and After

There is an illustrated Jain Kalpa-Sutra in Mandu of 1439 A.D. "There has also been found a Boston of Saadi, painted in Mandu in 1503 A.D. It was written by the calligrapher **Shahwar**, and illustrated by the artist Haji Muhammad.

NarsingarhRagini pictures

In the picture, the thick foliage and the dim grove of trees, the impassioned heroine, with the symbolic peacocks portending desire, are redolent of the romantic escape world built up by the traditions connected with **BazBahadur** and perhaps accepted in small courts.

Vasanta Raga

From the Ragini to the Vasanta Raga of Ahmednagar (1591-195 A.D.): the transition is even more accomplished. A lovely fantasy world is created through orchestrating various figure in continuous narration.

Conclusion

This presented research had an aim to bring to light about the history of one of important form of art, i.e. Narrative Art. It certainly created a new level of interest and insight into one of the world oldest and still mysterious (as per scholars) cultures through this study. Another important factor brought forward through this research was that in India, where the uses of narrative compositions have been continuously prominent. Rather than merely telling a story, though, many of artists working in India use the power of metaphor to comment on stories both personal and cultural, or to reflect on a specific aspect of histories or religion of India.

Further, through this study, It has been proved that contemporary Art in India through Different ages reflected world recognition as a major player in the visual field. Narration had been the connective thread that binds contemporary artists to India's rich oral tradition. All narrative is ultimately personally than others- investigations of the psyche, episodic self- portraitures.

Present paper successfully concluded as a major contribution in bringing together and shaping up a broad clarification and important position of narrative art as per the other major trends being followed in India throughout the history into broad contemporary Indian art scenario.

Sharma, L.C., "A Brief History of Indian Art", p- 50.

TOOLS AND TECHNIQUES OF CALLIGRAPHY

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ABSTRACT

The term calligraphy originated from two different Greek words "kalos" means fine or beautiful and "grapho" means writing or drawing . Calligraphy is the oldest form of communications which we know it today actually finds its origins in cave paintings around the preliminary world . The Typical writing is used as a set of different signs which is designed to replace the verbal words. Letter forms were shaped by the tools used to make them stylish by wax , clay, chisel are used in stones, ink is used on paper . Calligraphers were threatened once again with the advent of engraved copperplates in the 17th century which permitted the printing of finer lines more attuned to italic script. After an hundred years later, artistic pen was invented which we are still using for writing. In 19th century the steel pen and fountain pen replaced the flat-edged pen. To create a calligraphy design many artists, prepared themselves and gone through the text because pre-planning is necessary to fully understand the text before deciding how to display it in its full beauty.

Calligraphy tools have been developed over thousands of years and are used to produce works of art with the written word. By selecting the right tools and calligraphy styles, one can produce letters, certificates, cards and notes that are beautiful and elegant, now a days artist were also using these calligraphy as part of their compositions in art which became a different art form. A fountain pen is the most versatile pen now it is use for calligraphy. These pens consist of the body of the pen, the nib (the part you use to write), the ink cartridge and the top. Calligraphy ink is the most important factor for good quality writing which comes in many different colors and mixes. Calligraphy paper is heavier and more porous than typical notebook or artist's paper. Its heavier weight and more porous surface allow the paper to absorb ink better and help create the hard lines associated with calligraphy. Calligraphy writings are always used for spreading religions or religious documents written in many languages. Now when the writing is done mostly by computer or printing press, calligraphy is still very much alive as an art form, creating beautiful script writing with the feeling and emotions of new arrangements based on curved lines and space, colour and style. In these visual expression field the calligrapher

trying to apply both perception of body and mind, within the discipline of following the true method of writing script, the perfection is depend on the experience and the freedom applied by the calligrapher, these uniqueness of calligraphy evaluate the quality of work.

INTRODUCTION

The term calligraphy originated from two different Greek words "kalos" means fine or beautiful and "grapho" means writing or drawing. Calligraphy is the oldest form of communications which we know it today actually finds its origins in cave paintings around the preliminary world . As humans developed, the art of drawing pictures became quite highly developed and reached great heights under the direction of different civilizations .The Typical writing is used as a set of different sings which is designed to replace the verbal words. About 3500 BC, the Egyptians created the different and unique style called hieroglyphics, for which they are so well known. These verbal symbols were incised inside tombs or painted with brushes across papyrus paper. These character became progressively developed from there original shape and objects, and created a continuous arrangements of script called calligraphy.

Before the printing press was developed, each copy of a book was written by hand by the help of different script, all documents , letters, maps, and other valuable documents were written by Hand and decorated , painted and engraved by hand with the help of expert craftsman's. Letter forms were shaped by the tools used to make them stylish by wax, clay, chisel are used in stones, ink is used on paper.

By the mid 15th century, however, Johannes Gutenberg had invented the printing press based upon the Gothic lettering of the monks. This new technique allowed for faster printing of Bibles and threatened the metier of the monks. Although the use of the printing press spread worldwide rapidly but the handwriting skills were still in high demand. As the arts flourish during Europe's Renaissance, so too did the art of calligraphy. Italians during this time invented the italic script, which became popular throughout most of Europe. But calligraphers were threatened once again with the advent of engraved copperplates in the 17th century which permitted the printing of finer lines more attuned to italic script. After an hundred years later, artistic pen was invented which we are still using for writing.

In 19th century the steel pen and fountain pen replaced the flat-edged pen. These pen was designed for specially for script design, later on the flat- edged pen was replaced by the steel pen and fountain pens. The rounded tip of these new pens made the special curves of calligraphy more difficult to achieve.

It might appear that the art of calligraphy couldn't possibly withstand the competition from the 20th century's most important invention - the computer. With a click

of the mouse, a list of various scripts are generated electronically and lasered onto print paper in an instant - the art of script preserved in an electronic pulse. But calligraphy is flourishing more than ever with day by day many calligraphic societies throughout the world .

To create a calligraphy design many artists, prepared themselves and gone through the text because pre-planning is necessary to fully understand the text before deciding how to display it in its full beauty. This type of emotion can not always be generated from a computer. The variety of script, electronically formulated by the computer of the 20th century proved that it still be renewed and lot of possibility consist. For computer these design forms created by man itself.

Calligraphy is a popular art form whose boundaries are not restricted in western continents. Around 1500 BC the Chinese developed a complicated writing technique using more than 1500 characters. For thousands of years, calligraphy has remained a popular cultural form in China. It has undergone a long evolution and developed a variety of styles. Chinese calligraphy is known for showing excellent unity between forms and content it has also held a mystic status.

According to the historical records, it was during about the later half of the 2nd and 4th Centuries that Chinese calligraphy came in to being in the real sense. However this dose not means ignoring, weakening or denying the artistic value of previously existing calligraphic forms. Chinese calligraphy of each period in Chinese history had its own particular forms and styles. Today the Chinese considers calligraphy to be one of their most respected art forms. Master Chinese calligraphers apply stroking a brush over the paper, but many meditate extensively before designing.

The Arabs are also noted for their history of calligraphy. Their cursive is written from right to left and formed by eighteen different shapes, the various combinations of which produce twenty-eight letters. Arabic script appears highly distinctive from the lettering used throughout most of Europe, but Arabic calligraphy has had many of the same Greek and Phoenician influences. Japanese calligraphy does not date back as far as Chinese calligraphy, but its role in Japanese culture is not less significant. At a stage in time when Japanese society required a method of writing, they in fact were already in the possession of Chinese characters brought over from their China's continent. Chinese characters are also written on pottery, or on scrolls, where they are displayed as works of art in themselves. Poetry displays the mastery of elegant words as well as artistic brush strokes.

Thus, the ancient Japanese already had a script available to them to use to write their own language. The Japanese learned the writing of Chinese from the Chinese scribes who settled in Japan during that time. In china and Japan they adopted calligraphy

as a form of meditation which gives them immense pleasure. Mastering calligraphy takes patience and can help develop skill and focus. Preparing and executing artistic Chinese characters can produce a meditative state in the calligrapher. The action of grinding the ink stone, finding the right consistency of the ink, holding the brush in the correct way, and following the stroke order is in itself a ritual

Now a day for true calligraphers, the art of writing by pen or brush will always be alive as long as there is at least one artist willing to carry on the tradition. On the other hand super fast electronic device computers that can produce thousands of different fonts, real calligraphy comes from deep within the artist who strives to evoke the true emotion of the script through the words they draw. Calligraphy has survived throughout history despite printing presses and copperplate engravings, and dedicated followers of the art expect it to outlast the next big invention of the 21st century.

Calligraphy tools have been developed over thousands of years and are used to produce works of art with the written word. By selecting the right tools and calligraphy styles, one can produce letters, certificates, cards and notes that are beautiful and elegant, now a days artist were also using these calligraphy as part of there compositions in art which became a different art form.

The rich history of beautiful lettering or calligraphy would be incomplete without a brief discussion of the tools of the trade. Ancient civilizations using cuneiform employed a stylus to create inscriptions on clay tablets. These instruments were commonly used by the Babylonians and Sumerians. Similarly, the ancient Romans used a stylus with wax tablets. Chinese characters were traditionally formed with a brush, reinforcing the perception of graceful, flowing strokes. Reed pens and quills were effectively used by monks in the middle Ages, and quills are still used by some calligraphers in these modern times.

Western calligraphers popularized the use of the dip pen. The dip pen or nib has capillaries or channels transporting the ink to the paper. By the mid 1800s Birmingham, England became the manufacturing hub for the steel pen industry. Mass producing the steel dip pen provided more opportunity for the populace to learn the art of lettering and practice the skill of writing.

The traditional dip pen consists of the body and the nib. Nibs come in different sizes, and these pens require a separate inkpot. Before writing script one has to dip the nib in inkpot first and when write, the ink runs out and when the ink finished the nib must dip in the ink again.

A fountain pen is the most versatile pen now it is use for calligraphy. These pens consist of the body of the pen, the nib (the part you use to write), the ink cartridge and the top. Most fountain pens made for calligraphy come with various-size nibs. By changing

the nib you can create different designs and use different styles of writing. The main benefit of a fountain pen is that it is easy to carry anywhere because the ink and pen are one unit.

Calligraphy ink is the most important factor for good quality writing which comes in many different colors and mixes. Most are water based and run very easily when they get wet. There are waterproof inks, but these should never be used in a fountain pen because they will clog the pen. Since most calligraphy ink is water based, it doesn't dry as quickly as conventional pen ink. You must be careful when you're writing not to brush your hand over wet ink.

Calligraphy paper is heavier and more porous than typical notebook or artist's paper. Its heavier weight and more porous surface allow the paper to absorb ink better and help create the hard lines associated with calligraphy.

Calligraphers use sealing stamps which is made by stone to finish off their projects. Hundreds of years ago, these were used to seal important letters from nobles and kings. Today they add a refined touch to your finished work. They engraved the short or symbolic calligraphic name of the person on stone and then stamp the seal on different documents this kind of tradition is still flourished in China and Japan with modern form.

Calligraphy writings are always used for spreading religions or religious documents written in many languages. Writings about Buddhism from Japan, Vietnam and Korea have used Chinese calligraphy, though today these languages all use separate writing systems. Reading Classical Chinese can allow you to read texts from different parts of the world and gain a wide perspective on Buddhist teachings in different countries.

Now when the writing is done mostly by computer or printing press, calligraphy is still very much alive as an art form, creating beautiful script writing with the feeling and emotions of new arrangements based on curved lines and space, colour and style. In these visual expression field the calligrapher trying to apply both perception of body and mind, within the discipline of following the true method of writing script, the perfection is depend on the experience and the freedom applied by the calligrapher, these uniqueness of calligraphy evaluate the quality of work.

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Mother as an Embodiment of Love: The Artists, their Mediums

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ABSTRACT

It would be apt to see how the women play an important role in the creative field not alone as a subject but also as a participant in the process. How the woman is considered an embodiment of love and is seen as inspiration in various mediums of expression. The question that needs to be addressed is 'Why the Mother is considered the Embodiment of love?' The Mother is a term that is closely associated to the infinitely fertile, perpetual birth-giver and care-taker of the young, generally understood in Patriarchal system. Therefore any kind of creativity or bestowing of life is adopted as the symbolism of 'Motherhood.'

In the paper, will be highlighted various angles and perspectives undertaken by artists in varying mediums.

INTRODUCTION

It would be apt to see how the women play an important role in the creative field not alone as a subject but also as a participant in the process. How the woman is considered an embodiment of love and is seen as inspiration in various mediums of expression. The question that needs to be addressed is 'Why the Mother is considered the Embodiment of love?' The Mother is a term that is closely associated to the infinitely fertile, perpetual birth-giver and care-taker of the young, generally understood in Patriarchal system. Therefore any kind of creativity or bestowing of life is adopted as the symbolism of 'Motherhood.'

Modern art or modernity in India is different from what is typically understood as a term 'Modern' in the West. In India the works of Raja Ravi Varma, Rabindranath Tagore, Amrita Shergil, later K. G. Subhramanyan might be referred to as the harbingers of the 'Modern.' The artists in Shantiniketan: Nand Lal Bose, Benod Bihari Mukherjee, Rabindranath Tagore, Ganganendranath Tagore and others had awareness of the movements in the West. There was an exhibition that was brought to Bengal of the works from abroad that acquainted the artists in Bengal of the nuances of the work being rendered there. Abanindranath Tagore had his reservations on the opinion of practice of traditional methods of pursuing art. Rabindranath Tagore followed a 'hybrid' policy where the Folk and the Western influence saw its confluence.

On the other hand, Raja Ravi Varma in the region of Mysore and *Mavelikara* in Kerala was using the European material in Indian technique predominantly retaining the Indian flavor. His works celebrated the romance of the Eastern culture to which he was familiar

and could relate well despite having being trained in the Western techniques. He painted scenes that evoked the feelings of the mother towards the child. Amrita Shergil brought the European methods of work which she had learnt at the *Ecole Des Beaux* but lived the spirit of the people and places, through the application of colours, inspired by the places she visited during her stay in India. Amrita's compositions had the solidity of Cezannesque touch that she picked up academically and her palette was muted and earthy having the flavor of Gauguin's choice of colours. Her painting of the mother and the child shows how even while at rest lying down on a couch, the mother is constantly careful and attentively watching her child.

To appreciate the art scene in India initially the emergence of five major art pockets in India post-Independence is discerned. For the expediency of understanding broadly, the art centres in India were: Bengal and the adjacent areas where the Bengal Renaissance emerged (Jamini Roy, Ram Kinkar Baij and Rabindranath Tagore), The J. J. School of Art Bombay in the 1950's (F.N.Souza and M.F.Hussain), The Cholamandala Artists Independent camp in the *Injambakam* Village under the banner of K.C.S. Paniker, (Manu Parekh and Nand Lal) and the Mayo School of Art which had been in its fertile stages in Lahore which after the Independence shifted to Shimla and later Chandigarh (C.L.Prashar and Satish Gujral), in Delhi (Arpita Singh, Arpana Caur and Kanchan Chander) and in Baroda (J. Swaminathan, Biren De, N.S.Bendre, Jeram Patel, Bhupen Kakkar and Rekha Rodwittiya) who painted extensively on the theme of the mother and the child. These divisions are broad and there were no hard and fast fragments that exist in the art scenario then or now.

In 1981, J. Swaminathan was invited to occupy the position of the director of the Bhopal-based *Roopankar* Museum of Arts, which saw transformation under his aegis into a tribal and contemporary art collection. Swaminathan's contributions to the *Bharat Bhavan* in Bhopal where each curve and space defines itself and there is always a moment in the architecture and the design when the eye can rest and the mind contemplate. Many of his works are hosted here along with the Museum referred to as '*Roopankar*' which houses contemporary folk and tribal art.

The next generation of artists at Bombay had joined hands from different centres of art. Biren De worked on the Tantric beliefs like the union of the male and female principle. His symbolic understanding of '*bija*' was like the birth of the child which evidently appeared in his art work. The pastel shades and monochromatic paintings had a characteristic touch of clarity of his thought. Satish Gujral, an artist from Lahore was being trained in the Mayo School, despite his challenged learning process due to his hearing ailment, impressed Charles Fabri with his bold drawings. Fabri with his brilliance of mind and knowledge of music, dance and contemporary painting showed Mexico as the place for Satish Gujral.

Anjolie Ela Menon's paintings of voluptuous women, who are often kept company by men, children, animals like monkeys, cats, goats, etc. have a melancholic nostalgia about

them. Her works on the mother with her child shows her feeder oozing love for her child. Raza and Padamsee had through their inspiration a very profound relation with Anjolie and looked upon her as a student. Her paintings '*Pastorale*' done in 2003 have a strong element of the woman being one with Nature. She is accompanied by a child along with a family of goats. Mother and child have been prevalent themes throughout the Indian Art scene.

A.N. Ramachandran's story of *Yay ti* and his paintings by the same title, unfolds the sensuousness and passion unleashed in the woman. His painting '*First Drop of Monsoon*' reveals the woman in an intense dialogue with a bird that has his face in superimposition. He was inspired by *Kathakali* dance. He has internalized all the figures that might have been inspired by *Gaudi Loh r* tribes but they have been transformed. '*Young Mother selling Green Chillies*,' another of his paintings shows a mother seated adorned in crimson hue, *S ri* clad, holding her child who is in peaceful sleep unmindful and oblivious to the world. The mother's heart beat is ample security for the infant. Ram Kinkar taught him how to look at a sculpture, Nature in general or an art work. Ramachandran had seen the macquettes of the *Y kshis* being made by Kinkar (for the Reserve Bank building in Delhi). It was a learning process for him. Nandalal Bose taught Ramachandran to understand the growth in nature: the growth of a tree, the petals of a flower, the flying of a bird, human growth or that of the child, etc. Gieve Patel shows his empathetic and sensuous rendering of women going about their daily chores through his paintings. Patel has been a poet, playwright and a medical practitioner. It is through his poetry that is realized the depth of his understanding of the relation of the mother to the child. The plump faces, the broad open expression of the eyes, the bold features helps reveal the innocence of the character he brings forth in his works. Yet in the works of Sudhir Patwardhan a *S ri* clad woman is seen, a lady from a working class, dressed in lustrous attire, standing in the doorway of the suburban train, gesticulating to the man on the platform in a gesture of intimacy and secrecy. The sensuousness is, as if, adding life and breath in the painting. Jatin Das, Ranbir Kaleka, Manjit Bawa and Anish Kapoor are artists, who worked on metaphorical representations of the maternal emotions as an embodiment of love. The occurrence of Bengal Renaissance, not alone in the field of art but also in literature, theatre, poetry, etc. marks a revolutionary phase in the History of Art in India. Abanindranath Tagore, Nandalal Bose and others were accused of an Oriental perspective whereas they had juxtaposed Folk aesthetics in the interest of Nationalist Art. 'Bengal's Folk Art was inherently Surrealistic and it influenced the formal aesthetic values of simplification and abstraction'. 'Even though the fish motif is a sign of auspiciousness in Both Bihar and Bengal, both depict a woman from whose open mouth, a river gushes forth.' This harmony was observed in the works of the artists at Bombay where they reflected their admiration and affection for the 'Mother Land'. The Progressive Artists Group at Bombay

There was no such group as 'Baroda artists' but it was a sense of identity of a kind. The artists had their individual angle to look at art works. As they worked in Baroda so the name follows.

against the then authorities of the School led their student life into jeopardy. This could be quite evidently seen in the art exhibitions held in Bombay, Baroda and those exhibitions organized under the banner of so called 'Progressives'.

Every little seed is a potential tree and has the latent energy to turn into one in due course of time with the proper conditioning and harmony. Essentially highlighted are themes that reflect the Mother as an Embodiment of Love: The Artists, their Mediums.

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Evolution of Printmaking as Art practice

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ABSTRACT

Printmaking as an art form developed along with the inventions in printing industry. In a way industrial revolutions turned to a blessing for artists as these revolutions kept on adding new options of mediums and materials in vocabulary of artist. In addition to experience of expression, printing possibilities challenged sensibility of making an image. Which is - reverse of original image becomes printed work of art. Since these processes have possibility of identical multiplication, concept of editions is further viewed as asset by artists as printmakers. When needed print acted as democratic medium for mass movements. In this paper *Evolution of printmaking as art practice* I have tried to chronologically observe the development of print as an art form along with changes documented in different industrial revolutions. Today we are living through a time when industrial age is being overpowered by information age. Our sensibilities got altered by new patterns of life and communication that we have opted today. Three things about ongoing transformation in art are social networking, virtual exhibitions and reactions. Throughout all new mediums have not replaced other methods but rather extended choice and capacity. Future holds more versatile and exciting dimensions of printmaking as an art form.

INTRODUCTION

Some moments stay frozen in time and come back later to delight. We wait for them to be repeated, but the truth is you never get the same moment twice - never quite the same. When an artist picks up first proof print fresh from plate and looks at the mirror image of actual image, is one such moment of utter delight. From this time onwards artist as printmaker plunge into curiosity and adventure of possibilities different print making processes offer.

To make this magic happen ; quite often a sense of purpose needs to be created, so that it leaves impressions of intense works of art in the form of prints. As a matter of choice by artist multiple editions become integral part of print art. Lasting memory is built when after a series of proof prints final print becomes thrill of the moment and it is possible only with printmaking processes.

Invention of printing processes is rooted in human nature of exploration and never ending urge to communicate in vast directions. We all know invention of wood cut made images reproducible for the first time and then chronological order of industrial revolutions contributed to popularity of print processes. To be aware of ones history and understand its development gives one a perspective of his current position. I shall be pointing out

historical chronological sequence of development in regard to printmaking as an art practice.

Distinguishable character of a prints done by artists is - the hand on the tool maintains human control of line from start to the finish on matrix with artist total involvement. The first ever printing process used was relief print. “Oldest evidences of prints come from Chinese civilization. As a means to make multiple impressions wood block printing has long history in china and was already well developed more then a thousands years ago. In Tang Dynasty (630-930) a surviving scroll of Buddhist text, the Diamond Sutra is probably the earliest extent wood block printed book in the world with exact date.”

There have been transformations in the usage of printing processes; as every social structure has its own character, according to the need of society it grow towards development. Evidences from the history shows that in about 1400, there began a visual revolution that inundated Europe with images during the fifteenth century. Prints were taken on paper using woodcut techniques. “Paper by this time was now manufactured in Christian Europe, instead of being imported from Islamic Spain. In the 1400's the great majority of these images were religious, if playing cards were excluded. They were sold at the churches, fairs and places of pilgrimage. Most were colored, usually crudely, by hand or later by stencil. Old master print is a term that at this period includes popular prints, but later is more restricted to more expensive and purely artistic prints”. it is observed that in pre industrial societies, there is wide presence of manual skills . The role and functioning of visual art was clearly understood by practitioner and patron.

The invention of printing press by Johannes Gutenberg in 1450 was monumentally important for printmaking. Production of one book which previously used to take months was now completed in few days. This invention further coincided with a period of development in philosophy and natural sciences this further renewed intellectual curiosity.

At this stage woodcut was still a means of illustration bound to text and without any entity as an art form. It was Durer who elevated wood cut to an intellectual and artistic form. Publication of his great series of designs the “*apocalypse*”[P1-3] (1499) proved that wood cut as a printmaking medium has achieved quality, intensity and authority. In case of *intaglio prints* we go back to The engraving on metal plate for printing began in Germany in the middle of fifteenth century and reached its high with the work of Albrecht Durer. Durer experimented with etching, an exciting new medium from 1515 - 1518.

It was only in the mid seventeenth century that the artist Rembrandt introduced etching as a medium of fine art. He used the full powers of his artistic genius in his experiments with etching. Etching and intaglio techniques because of refined delicacy of the medium got associated with elite aestheticism and were much used as fine art entities since the beginning.

Prints can be produced as multiple originals and could therefore be sold more inexpensively and distributed more widely than paintings. Therefore Prints became a popular medium which even represented culture of the countries, and evidences documenting specific time period, when executed. Take for example *Ukio-e* prints from seventeenth century Japan. “The advent of popular art like *Ukio-e* was bound up with great social changes, and was dependent on the emergence of a class of people that had no previous counterparts. The population of the new capital 'Edo' grew rapidly. Education was more widely disseminated than ever before, and a middle class of artisans, tradesman and merchants emerged. It was for this Parvenu class that Kabuki or popular drama, the Marionette Theater and immensely varied and voluminous literature came into existence and it was to illustrate publications of the day first Ukiyo-e woodcuts were made. Later the theater provided the printmakers with an inexhaustible supply and print boosted the popularity of actors and of particular plays. The versatile character of print medium is well expressed when we see cultures using printmaking as a populist language with an elegance of elite symbolism. Populist in the sense of all the activities that were enjoyed and relished by civilians were being depicted in illustrative form as in case of Ukiyo-e prints.

The first industrial revolution began in Britain in last quarter of 18th century. lots of inventions along with mechanism of industry, harnessing of steam power and birth of modern factory. In the beginning of 19th century lithography appeared as a more direct process it enabled graphic art to illustrate every day life. *Lithography* was invented by Alois Senefelder.

As an artistic medium it flourished in France and Germany and played an important role in the promotion of landscape as a subject for prints. This invention was soon taken up by artists like Goya, Ingress, Daumire and Delacroix. The application of lithography medium in a very captivating way was done in later half of 19th century by Toulouse Lautrec. Subject matter of his work was night clubs and music halls of Paris. The 31 posters Lautrec made during his life were lasting contribution to the history of graphic design. He was largely responsible for establishing *poster* as an art form. Since each color in his lithography work has to be printed from separate stone. He employed only three or four colors in each poster which suited the simplicity of his drawing and gave impact to his images.

Later on *Oleographs* developed from *Chromolithography* and became very popular towards the end of 19th century. When heavily varnished, the effect of an oleograph was almost identical to that of oil painting. This medium was certainly used because of oil paint like quality by Raja Ravi Verma around the beginning of 19th century in India.

Only a few decades after invention of lithography photography surpassed lithography. Interesting part is every new invention added on to the visual vocabulary and also documentation value of an art work, keeping intact the quality and feel of previous mediums.

The attitude of depicting popular concerned issues of society is also observed in the case of *Bat-tala wood cut prints* of 19th century Kolkata, in India. Though the aesthetic language and approach was completely different but the basic technique which was used was wood cut again. “*Bat-tala* prints can be generally classified into three categories: Mythological – The religious prints would feature Gods and Goddesses. Historical – Ramayana, Mahabharata later on from Bengali folk rites and ceremonies. Social – Contemporary Babu Society, fragments from life's of Europeans in India”. All these representations were close to the prevailing social myths, ideologies and issues being encountered in daily life during the time of their execution.

Roughly a century after the first. In the beginning of 20th century second industrial revolution happened which resulted in creation of assembly line used for mass production, countless number of identical products and development of popular culture. These industrial revolutions brought issues like child labour, working men, alienation and migration to all developing societies. The impact of initial development was so strong that printmaking has always been discussed as outgrowth of some other activity be it religion or ritual or industry or communication. The word democratic is at times closely associated in reference to prints. Literary taking Democratic means – favouring social equality. Possibility of multiplication and the approach to reach large number of masses make the concept of print above demarcation of classes. Thus it becomes representative of egalitarian (advocating equal rights for all). As a work of art also it can be possessed by many people simultaneously. Depends on the intention of artist if it is to communicate then also print has proved to be a powerful medium. Such was the case in China when it headed on with printmaking with a sense of urgency and delight to spread across its people creating a revolutionary impact. “With the founding of the peoples republic of China, in 1949 wood block printing which have been a leader in creating revolutionary images was seen as an art for its own right and within a few years, organizations were created to set aesthetics standards and to support production: departments of wood block printing were set up in academics of fine arts. Artists association were set up in every region and wood block artists were attached to publishing houses and art research institutes to create illustrations needed. As the construction of modern nation took urgency, artists took totally new areas of subject matter : industry and mining, massive engineering works, constructions of all kinds, the food producing plains of country side, the taming of mountains and valleys, the wealth of beautiful forests in the border regions.... All these were depicted to enhance the people pride and love for country. They aimed to show a spirit of selflessness in the people's labor and to demonstrate the huge power inherent in the masses ability to improve nature and they strive to imbue their characters with strength and vigor. In the works of this period our laboring people no longer appeared as insulted and injured characters, as in the 1930's wood block works, but appeared as the masters of century. This was an epoch making revolution in art production”.

Twentieth century approach to printmaking can really be observed in the works of German expressionists. Artists like Rottluf, Emil Nolde [PI-7] and others created harsh, audacious wood cuts. With adroit handling of medium they have created immediate tremendous

impact of violence. They had changed the way and liberated the medium towards expressionistic individual language.

Subject matter if we observe has come over major changes within the context of one medium that is wood cut. The quality and easy availability of the medium could be one reason of such popularity. The character of strength which woodcut provides made it a popular medium when ever artist intention was to make a dialogue with the wider world, in terms of large number of masses. The process of image making through artistic prints was also influenced by political activities in different social structures.

An important development has been the introduction of photo and mechanical stencils using the half tone screen. Perfected in 1950's this invention allowed the inclusion of photographic images into print. Popularization of Serigraphy as a means of artistic expression was credited to Andy Warhol, in United States. Warhol is particularly identified with his 1962 depiction of actress Marilyn Monroe screen printing in garish colors. Screen printing with its limitless possibilities became the focus of Pop art moment of late 1950's and early 1960's. It became a welcomed medium in commercial and artistic endeavours since then.

There is elaboration in variety of mediums which simultaneously show a gradual change in context of image making. Post 1970 turned to be an age of digital, applied electronics and information technology. important developments happened in mass customisation, additive manufacturing 3D printing. artists as printmakers started using digital images and exploring more versatile possibilities making an print art work. this was an age which is historically known as post modern and a reflection of it was how deeply a work of art pierces collective consciousness.

Paul Cold Well has been successful in attaining the artistic merits of digital print. Gradually we see transformations in approach of executing print as art work. Today device and product cycle is very short. It is difficult to predict anything which has to do with technology. Printmakers have also accepted the phenomenon of change and understanding the nature of change they are using printmaking sensibility to their advantage. Printed flyers, badges or carry bags are commonly seen in print shows. Different printmaking mediums are used for site specific projects and public art project. Artist have continued to explore the untapped potential of early printmaking techniques, weather it is by printing on surfaces other then paper or simply by working on in a way that expands definition of print. All new mediums have not replaced other methods but rather extended choice and capacity. Future holds more versatile and exciting dimensions for printmaking as art form.

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CONTEMPORARY INDIAN PAINTING AND TRADITIONAL VALUES.

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ABSTRACT

Storytelling is an important element of India's traditional character and the narrative impulse continues to be motivating and fascinating muse for contemporary artists. On the other hand, contemporary art also in India reflects the world recognition as a major player in the new millennium. For the review, the recent works by Gulam Mohammad Shaikh, Vivan Sundram and Nalini Malani has been selected to represent art making in India. 'Gulam Mohammad stories-Within stories eventually gave way to maps and places-within-places, locating himself using "Google Earth" for closer and closer magnifications of his home in Vadodara. Sundram has been involved with what he calls the Sher-Gill project for more than thirty years.

Above said works will help us in understanding the traditional character and values of our art which is there since the Pre-historic time. Secondly, the understanding of contemporary art is a major issue and which is going to be solved through this paper. Some light will be thrown on contemporary art practices carried out by various artists as well.

Keywords:- Ideologies, Psychoanalytic, Storytelling, Cyberblog

Storytelling is an important element of India's traditional character and the narrative impulse continues to be motivating and fascinating muse for contemporary artists. What is exciting about these narratives is that the tales have moved from local to global, women have been strongly participating, and using latest technology for telling them has obviously expanded into new media.

What makes these narratives new? Does it matter that these works are by Indian artists? Are the stories Indian, but the art global, or vice versa? Both perceptions and ideologies of Indian art have been long associated with Orientalism theory. The West has always wanted art from India to "look Indian," but most contemporary Indian artists have come to realize that "Indianness" is not in itself an artistic pursuit. They have distanced away from that expectation. These artists really wanted to portray their real self through their art.

Contemporary art in India reflects her world recognition as a major player in the new

millennium. The journey from modern to contemporary art in India continues to be one from indigenous to global intersecting with international art at increasingly frequent intervals as time progresses. As of my priority this paper has a perspective that has been missing from the most previous write-ups and exhibitions of recent art from India. Focus has been put not only celebrating the "glorious" part but also on India's rising global presence, and how far she has come since her mid-century independence. It is time to celebrate India's artistic independence.

For the review, the recent work by Gulam Mohammed Sheikh, Vivan Sundaram and Nalini Malani has been selected to represent art making in India today in the form of painting, photography and installation art (part of grand exhibition which opened at the Chicago cultural centre in July 2007). This endeavor has involved extensive on site research in India, New York and elsewhere, to produce the first exhibition in the United States to feature works of only the twenty-first century, made in India.

All the artists in this exhibition have a narrative agenda. Through the making of art, they command an audience. The purpose of each of them varies; for some, the depiction of their story is equivalent to being on a psychoanalyst's couch. For others, it is the occasion to speak out politically. Or it is an opportunity to clarify and make public their identity. Again, by manipulating the data, perception is controlled.

Narrative is a much-overworked word in contemporary academic discourse. It has come to mean "meaning", 'definition" or 'purpose" rather than plotted storytelling. Whether with an Aristotelian beginning, middle and end, or by suggestions that ask the viewer to fill in the blanks, all of the works in that exhibition have a story to tell. Fact, fiction or something in between, they are stories. Contemporary artists from India have stepped back from the Modernist rejection of plot and returned to picture-making with New Narratives. There are new stories to tell and new ways to tell them.

Gulam Mohammed Sheikh's – Stories-within-Stories

Gulam Mohammed Sheikh's **Book of Journeys** is itself a journey, one that remains in progress. Progress through time, by its very nature, is narrative. Although episodes may be recorded, progress through one's life is never as linear or orderly-or complete-as one might wish. After all, the autobiographical artist can never illustrate the end of his own life story. His stories-within-stories eventually gave way to maps and places-within-places, locating himself using "Google Earth" for closer and closer magnifications of his home in Vadodara. Maps of the cities of Vadodara and Ahmedabad after the traumatic ethnic genocide in 2002. When India exploded its nuclear device in 1998, Sheikh responded with an image of escape- "**the packing of a suitcase**". Following the invasion of Iraq in 2003, Sheikh appropriated the image of a charging demon from a fifteenth-century folio painting by Turkish artist Siyeh Qalem.

Google Earth may be the artist's cyber tool, but in a sense, Sheikh has used the making of this book as a non-cyber blog (what once would have been called a diary).

Vivan Sundaram : Amrita Shergil Project

The passage of time gives a natural chronological flow to personal narrative. In the fertile mind of an artist, with access to the photo archive of his esteemed family and the latest **Adobe Photoshop** software, this sort of narrative manipulation allows for the creation of inventive-albeit ghoulish-collaborative picture-making. Like a god in Hindu mythology controlling the great cycles of time, Vivan Sundaram has shifted his family lineage out of chronological linearity.

Sundaram has been involved with what he calls the Sher-Gill project for more than thirty years. Visually placing himself observer and prominent member of this artistic and intellectual family, Sundaram vividly mixes various personal photographs of his aunt Amrita Shergil and other prominent family members including his mother in a sensation manner defying time and space by visually suggesting the coexistence of youth and age, life and death by digitally "**Coupling**".

Nalini Malani : The New Narrative Matrix

At its inception, the new narrative matrix grew when experimentation in multi-channel modes was utilized. This happened in India initially with multi-monitor works as, for instance, by Vivan Sundaram in works like **House/Boat** (1994) or **Indira's Piano** (2002). The latter has two monitors standing in front of a piano.

However, the full implementation of the new narrative matrix came about with multi-projection configurations. This made it possible to go beyond single linear narration and monitor-shaped format when a new type of video projector came on the retail market and prices became somewhat reasonable. India's first contribution was the installation "**Remembering Toba Tek Singh**" (1998) by Nalini Malani, that addresses the nuclear threat and the history of violence. To tell her story, she shapes an all-encompassing digital surround, with four projectors and twelve monitors, to come to a multilayered, and multi-angled narrative environment. On approaching the installation, one sees light flickering from the half-open trunks. On a closer view, a series of Pandora's boxes open, throwing up victims of the atom bombs of 1945 and burning bodies on the streets of Mumbai in 1993.

As for the Indian digital new narrative matrix, one can only look forward to the day when a generation of experimental artists receives proper support and finds opportunity to combine their critical creativity with the booming Indian software industries. Some day multi-users, cyberspace-linked exhibition platforms/shopping malls in Mumbai, Bangalore (now Bengalooru), Pune etc. will be the beginning of a new age and a different place for people's interaction/experiences. What the narration will look like and what its

contents will be at that time, one can only guess. As Martin Rieser and Andrea Zapp analyze our future: "We are entering an age of narrative chaos, where traditional frameworks are being overthrown by emerging experimental and radical attempts to re-master the art of storytelling in developing technologies."

I would like to conclude my paper by reading few lines from the essay, "Reading for the Plot," in which Peter Brooks discusses how narrative is the means we use to order and give meaning to our lives, in effect to overcome and control the chaos that is human existence.

"Our lives are ceaselessly intervined with narrative, with the stories that we tell and hear told, those we dream or imagine or would like to tell, all of which are reworked in that story of our own lives that we narrate to ourselves in an episodic, sometimes semi-conscious, but virtually uninterrupted monologue. We live immersed in narrative".

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SCHOOLS OF MINIATURE AND WALL PAINTING

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ABSTRACT

Miniature paintings are fine art on a small scale, with minute attention to detail, which can withstand Close inspection or enlargement. There are many ways of defining a miniature painting. Each culture and time period has its own guidelines based upon professional and public opinion. The present article deals with the study of different schools of wall painting and miniatures in North Western India, particularly in Himalayan region, their characteristics and their contribution towards Art. The purpose of this study is to provide information of these schools of art, to its readers and art lovers. This study covers different schools of wall painting and miniatures of North Western India, such as Pala School, Jain school, Mughal School, Rajasthani School and Pahari School. With the objective of comparative analysis of these different schools, I have tried my best to give every minute detail regarding their choice of Subject matter, their Theme, their Colour Scheme, their Different forms of art used, their patronage by different rulers of different times and their popularity in their particular region and in rest of the World.



INTRODUCTION

Although the entire Himalayan range is known for its natural beauty, yet the Beauty of its western part is outstanding, Kashmir, Kullu and the Kangra Valley. Are famous throughout the world and hot spots of tourism. The imperial Gazetter of India 'writes about the location and beauty of Kangra as follows- "In north west there is Chamba state,

Kashmir is in the North. Tibet in east, Busheher in south, Kothgarh and other villages of Shimla state also in south along with Kumharsen, Suket, Mandi and Bilaspur.

In the Planes, Hoshiarpur is in the southwest and Gurdaspur District in west. In the east there is Bari and Jalandhar. Its two parts are very distinct located at two ends of outer Himalaya and whose natural Beauties are altogether different from one other. Its western part is the real Kangra which is located in the Dhauladhar Mountain range of Outer Himalaya, known for its Beauty.

Himalaya is an Inseparable part of India culture and literature. Kashmir is the place in the Himalayan valley where Aryan culture originated and developed. The Kashmir and eastern part of Himalaya is the place that became the first abode of the Aryas. It is understood that before the creation of the Rigved, the Aryas had started settling in the western parts of Himalaya. There are many reference in the old Sanskrit scriptures about the arrival and settlement of the Aryas in this area.



The Kangra Valley or the western Himalaya have beautifully made the cultural backdrop of this art. The nature has come to full bloom in this area. The ever-flowing rivers and streams, mountain ranges clad with devdar and pine trees forests and snow-capped peaks are the expressions of the eternal beauty of nature. This Himalayan valley full of various flowers and fruits and beautiful animals and birds present a fascinating atmosphere for the artistes.

Therefore, after losing the patronage of Mughal Empire, The artistes who came here got settled here permanently. These artistes used the beauty of nature not only as a backdrop of their paintings but also made it the main theme of their art. The clouds, lightening, mountains, jungle, series of the plying birds, various animals and birds such as peacock, Papiha, Parrot, Crane and the beauty of the jungle have been painted so minutely and so beautifully that the viewer may desire to kiss the hands of the artists. In the painting of Krishna Leela, cows have also found. Their proper place. The tiny beautiful birds

particularly Papiha found in the mountains have been painted minutely. Papiha has been described in the love – poetry of Hindi as well. In the Krishan leela paintings of Pahari style, Papiha the bird of love-songs has been depicted extensively.

The Pahari Painters had studied their surroundings very closely which became the base of their skill in the portraying of Nature. Only those flora and fauna have been depicted in pahari paintings. Which were found in that area. Among the flora commonly seen in the paintings are kachnar, simbal, Bamboo, Banana, Mango, Jamun, Tamole, Bar etc. the date tree is also seen occasionally that is found at few places in the mountains. At some places, the lotus leaves have also been used as umbrellas by Krishna and his playmates. Similarly, the peacock can be seen along with clouds in the paintings on nature and peacock feathers have been extensively used in the portrayal of royal courts and nayaks and nayikas, “Chanwar”, made of the hair of yak has been shown at many places.

Prior to miniature art.

In the history of India, the tradition of art dates back to the Indus valley civilization. This five thousand years old civilization projects utensils and pottery with colored painting, which reveals the love for art our ancestors had. In these ruins of the ancient civilization, one can find abundance of black, blue-grey and red colored geometrical designs. These geometrical designs depict variety of flora and fauna but seldom picture any human beings. After this phase, we don't see any reference to this art for a long duration. However, on the basis of these investigations, Dr. Anand K. Coomarswami gives instances from the Rigveda where he finds reference to the drawing of Agni (Fire) on animal skins. One also knows from the same that idols of Indra were sold on bulls. In the post-vedic literature. We come across many such as “Chhayatap”, which originally meant the worldly dilemma' and was later used in context of fine arts.

The Indian paintings are known to have been originated in the first C.A.D. some frescos in caves no-9th and 10th at the world famous monastery of ajanta are a product of the Andhra school of Deccan; which begun with the sculptures of Bhaja in the 1st century B.C. and ended with the latest reliefs of Amaravati and those of Nagar Junikonda in 3rd century A.D. The theme of these early, as well as of the later works of Ajanta was derived from the Buddhism.

The Next stage of development is found at Ajanta in the 5th C.A.D. Vakataka Frescos of Caves No. 16 and 17 and in the 5th C.A.D. Frescos of Bagh. The late 6th C.A.D. Chalukyan Frescos of Badami and the early 7th C.A.D. Pallava Frescos of Sittanavasal belong to the tradition of the last phase of Ajanta. The Badami Frescos are Brahamanical, while those of sittanavasal are Jain. Thus, by the early 7th C.A.D. the patronage of the three great religions of India (Hinduism, Jainism, Buddhism) was being freely extended to the painter guilds.

From the beginning of the 9th C.A.D. the wall paintings began to assume a minor role in the scheme of temple decoration, and a marked degeneration in its quality took

place. The art of wall painting, on the whole, appears to have degenerated from the 10th C.A.D. onwards.

It was in this degenerated condition that an interesting development took place. Almost simultaneously, in the eastern and western parts of the country. This development consisted of firstly the production in Gujarat of the Illustrated manuscripts on the Palm leaf of the Jain canonical works and secondary, the production in Bengal and Bihar of Illustrated Buddhist manuscripts on palm leaf during the rule of the Pala kings.

In 1526 A.D. Babar became the master of Northern India and Founded the great dynasty, The Mughal dynasty, which was effectively to guide the destinies of the country for almost two centuries. Mughals were greatly Influenced by Persian culture. They introduced the art of miniature paintings at their courts under Persian influence with the aid of Persian artists. A number of Indian painters were trained under the Persian masters; that gave rise to a more original outlook which favoured Indian types, Indian Scenes, and realistic sensitive portraiture and this resulted in the school of miniature paintings.

Miniature paintings began taking shape in India in the 6th – 7th C.A.D. These paintings developed through centuries. Miniature artists conveyed realism that survived a far particular vantage point. When Mughals in 6th C.A.D. influenced the political horizon of India. These paintings get a momentum. Mughal rulers of Malwa, Deccan and Hindu Rajas of Rajasthan also gave their Benefaction on this sublime art form.

The Initial instances of the Indian miniature paintings are linked to the Pala school, dating back to the 11th C.A.D. it highlighted the figurative use of color in the paintings, which was derived from tantric ritual. The other characteristics include using elegant line, modeling, forms by expressive and delicate variation of pressure, employing natural color for paintings human skin etc.

Jain school has developed its own style. Main features of this school are heavy gold outlines, strong colors, attenuation of dress to angular segments, ladies figures in different style. Enlarged eyes and square shaped hands. Its influence can be seen on Rajasthani and Mughal Paintings.

Mughal School has its own style of miniature paintings. This school of paintings bloomed with courtly scenes. Mughal emperors introduced their style. Mainly court scene were depicted in splendor. The hilly landscapes were usually the back drop.

Many school of paintings evolved in Rajasthani miniature school of paintings. The four main schools are Mewar, Bundi-Kota, Marwar, and Amber Jaipur. The most imperative Marwar centers were Bikaner and Jodhpur. Rajasthani miniatures are the most eminent among paintings flourished under the patronage of court.



In the latter half of sixteenth C.A.D. the pahari art appears to come out of its obscurity in the last phase of seventeenth century, Basohali style developed in the hills of Jammu, under the patronage of king Kripal Pal (1678-1763 A.D.) in the 18th C.A.D., Basohali style flourished to a great extent that is endorsed by the two full sets of paintings based on Bhagwat Puran. The Pahari miniature art came to full bloom in the latter half of eighteenth century. By the middle of nineteenth C.A.D. This art had established its new dimensions. During the years 1790 to 1805, Kangra art reached its pinnacle and some of the most beautiful paintings were created.

Comparing the Pahari miniature art of this period with Mughal art one can see that despite its bright outer form, the former is not as sublime, liberated and radiant as the latter in regard to subject matter. The Pahari art has expressed our ancient literature and music, through colours and lines to such an extent that it has no parallel in the world. As opposed to the Mughal art, the Pahari art has a flow and poetic beauty. The Mughal art has become limited mainly to the portrayal of the nature but the imaging of Pahari art is able to give it an aesthetic excellence.



The style of miniature paintings which flourished in Basohli, Jammu, Gerwal, Chamba, Kangra, Guler and Mandi in the hilly areas in the north west has been termed as the Pahari school of miniature paintings. In the states of Himachal Pradesh, Jammu and Kashmir scholars have categorized Pahari paintings. On the basis of geography and family style.

These paintings developed and flourished during the period of 17th to 19th C.A.D. under the patronage of Rajput kings. These paintings have been made mostly in miniature forms developed in 18th C.A.D.

Here indicative colours and folk art predominate. In the Pahari school of paintings expression of sentiments, rhythm in line and colour and diversity of subject matter are unique in the Kangra style. The contribution of Raja Sansar Chand was invaluable in the development of this miniature art. Pahari paintings have been widely influenced by the Rajput paintings because of the family relations of the Pahari rulers with the Royal court at Rajasthan. Pahari paintings are different from the other types of Indian folk paintings because of the use of shading extensively. This gives them a sense of depth, which most other folk paintings lack.

This school has many styles and sub styles as these paintings developed at various centers such as Basohli, Guler, Chamba, Tehri Garhwal, Nurpur, Mandi, Kullu, Bilaspur etc. under the patronage of their respective rulers.

Lord Krishna's legend was a very popular subject for the Pahari Painters. Besides themes taken from mythological legends and epics like the Ramayana, the Mahabharata, the Bhagavata Purana, The Krishna Lila and the Gita-Govind and Paintings of Devi were also painted.

Both male and female costumes in Pahari Paintings were Influenced by the fashions at the Mugal court from times to time.

Basohli school is the oldest one amongst Pahari school in hilly area. The landscapes are stylized and trees are depicted in circular form.

The Basohli style spread over the neighboring states.

The Guler and Kangra Pahari paintings are marked by for more naturalistic treatment of figures and landscapes. Than seen in Basohli Paintings. The figures which are well modeled and naturalistic are painted in soft and harmonious colors.

The paintings of Garhwal School, developed from Kangra Style. Show an extensive use of leafless trees. The kullu styles has fold elements with squarish and ungainly figures.

The Nurpur paintings are mostly recognized by tall women who have long limbs particularly below the waist. The Chamba style is similar to that of Guler Paintings. As several artists of this school came from Guler. In mandi school we can find some folk elements. While Bilaspur School also had a style of its own. This school was extended to sirmour.

It may seem that the earliest known examples of Pahari miniature Painting should come from Basohli, which was not a large state, and that the Basohli Kalam should be regarded as one of the two leading Schools of Pahari Paintings.

HIGH RENAISSANCES ART: HISTORY, ARTISTS AND AESTHETICS

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ABSTRACT

The art of the Renaissance started in Italy, where appreciation for glorious past of the Roman Empire never stopped, nor the desire to regenerate it. At the end of the fifteenth century, which the Italians by the rustic trick of language called the Quattrocento, that means 'four Hundreds'. The commenced of the fifteenth century, the Cinquecento, is the most famous period of Italian art and the greatest periods of all the time. The Renaissance was called the Middle Ages, meaning an inconsiderable time between the two imperial periods. The Renaissance movement started with what is known as humanism for Ancient Greek and Roman literature. This literary movement was vitalized by the poet named Petrarch. The glory of Italy's past. He saw the old Roman ruins and awakens the interest of his fellow citizens in them. The political and economic condition of Italy influenced the development of art. Italy was wealthy, sometimes rich powerful families overcame the republics. These often became patrons of arts; and through rivalry between them, each tried to get the best artists, libraries and art collection. This was the time of Leonardo da Vinci and Michelangelo, of Raphael and Titian, Corregio and Giorgione, of Durer and Holbein in the North and of many other famous masters. The Italian High Renaissance artist achieved ideal of balance and harmony comparable with the works of Rome or Ancient Greece.

INTRODUCTION

“Renaissance” roots from the French verb “Naitre” meaning to “to be born”. Therefore, the Renaissance would forever be known as the “rebirth” of critical artistic ideals and thoughts. Emerging from the much more gothic and religious period that came before, the Renaissance would most certainly prove to be one of the most enlightened time in art and thought that history would ever see. It was the beginning of the sixteenth century, is the most famous period of Italian art, one of the eminent periods of all the time.

HIGH RENAISSANCE

The Italian high Renaissance artists achieved ideal of balance and harmony comparable with the works of Rome or ancient Greece. Renaissance classicism was a form of art that remote the adventitious details and showed the world as it was.

The expression High Renaissance, in art history, is a periodizing convention used to denote the apogee of the visual arts in the Italian Renaissance. The High Renaissance period is traditionally taken to begin in the 1490s, with Leonardo's fresco of the last supper in Milan, and the death of Lorenzo de' Medici in Florence, and to have ended in 1527 with the sacking of Rome by the troops of Charles V. This term has first used in German (Hochrenaissance) in the early nineteenth century, and has its origin in the "High Style" of painting and sculpture described by Johann Joachim Winckelmann. Over the last twenty years, use of the term has been frequently criticized by academic art historians for oversimplifying.

It has been referred to as one of the greatest explosions of artistic and creative genius in the history. In this period the artists implemented the ideals of classical humanism in both painting and sculpture, mastered painterly techniques of linear perspective, shading and other methods of realism. Forms, proportions and colors, light and shade effects, perspective, composition, spatial harmony, anatomy—all are handled with total control and level of attainment for which there are no real precedents.

While the foregoing early Renaissance had been centered on Florence and largely paid for by the Medici family, the high Renaissance was centered in Rome and paid for by the popes. Certainly, it was very nearly bankrupted the city.

Most notable it seems, for producing three of the greatest artists in the history: Leonardo da Vinci (1452-1519) master of oil painting and sfumato; Michelangelo (1475-1564), the greatest sculptor and Genesis Sistine Chapel fresco painter; Raphael (1483-1520), the finest painter of the High Renaissance; Correggio (1489-1534), the Parma painter, best known for his illusionist frescoes and altarpiece panel painting, and Donato Bramante (1444-1514) the leading architect of High Renaissance; Luca Signorelli (1450-1523), whose Sistine Chapel Murals and Orvieto Cathedral frescoes are believed to have been major leverage on Michelangelo.

ARTISTS OF THE HIGH RENAISSANCE

Leonardo da Vinci (1452-1519) where as he lived the greater part of his active and long life during fifteenth century, is considered to be the first painter of the High Renaissance, because he gave an entirely new vision in his paintings. He was the founding father of High Renaissance style. Leonardo was born at Vinci, between Florence and Pisa. High Renaissance based on his experiments and research. He was major influence of his contemporary artists. He was a painter, sculptor, architect, engineer, inventor of machines, interested in music, interested in aerodynamics, geologist. He had scientist interest in botany. He trained under Verrocchio.

Leonardo, another High Renaissance artist, began to create deep painting with spatial illustrations will be more prevalent in the Baroque period.

MICHELANGELO BOUNARROTI (1475-1564)- a Florentine, who was also a painter, poet and architect. He was born in Caprese of a distinguished Florentine family. He recalled Renaissance sculpture to its highest development. His particular medium was glittering white Carrara marble. He was interested in sculpture. Even when he painted, he handled light and color so as to obtain a sculptural effect in his figures. He preferred to draw his inspiration from Giotto, Masaccio and Donatello. He trained under Ghirlandaio. Michelangelo prescribed to 'New-Platonism' which says God put the sculpture within the artist must uncover it, good art comes from divine inspiration and beauty is path to salvation.

RAPHEL (1483-1520)–RAFFELLO SANZIO OR SANTI- He was eminent painter of Italian High Renaissance. When he was about 15, his earliest picture was the 'knight's dream', a delightfully fresh and graceful work. About the beginning of 1505, Raphael went to Florence. There he met Leonardo da Vinci, Michelangelo, Fra Bartolommeo and others. Up to this time Florence had been the great art centre. He spent four years there, during these years he painted a series of pictures, principally of the Madonna. They are admirable representations of maternal affection.

HIGH RENAISSANCE WORKS OF ART

The High Renaissance got affected by mounting, religious and political tensions which influenced painters and sculptors as well as patrons of arts throughout Italy. After the sack of Rome in 1527, it got substituted by more of artificial and dramatic style of Mannerism. Masterpieces of High Renaissance painting include Leonardo's Virgin of the Rocks (1484-6, Louvre, Museum, Krakow, Last Supper (1495-8, Santa Maria delle Grazie, Milan) and Mona Lisa (1503-5, Louvre, Paris), The lady with Ermine, The Annunciation, Michelangelo's Genesis Sistine Chapel frescoes, Doni Tondo (1503-04), Raphael's Sistine Madonna (1513), Portrait of Baldassare Castiglione (1514-15), Transfiguration (1518-20), Triumph of Galatia (Ca. 1511) and School of Athens (1509-11), in the Raphael Rooms in the Vatican; and Titian's Assumption of the Virgin (1518, S. Maria Gloriosa Dei Frari).

Highlights of High Renaissance sculpture include: David by Michelangelo (1501-4) originally located in the Piazza della Signoria, Florence, now in the city's Academy of Arts and Pieta (1500, St. Peter's, Rome), Moses (1513-15).

POLITICAL DEVELOPMENT DURING THE HIGH RENAISSANCE:

The prevailing set of thoughts & belief about the dogma of flat earth; Copernicus placed the sun at the center of the visible universe in 1512, Christopher Columbus's discovery of America in 1492 & later in 1522, Magellan's first circumnavigation of the world. These discoveries revolutionized the theories & assumptions about Human life. The progress of

Florentine art severely got hit in 1494 when Charles VIII of France invaded Italy & also in the same year political rivalry in Florence led to rise and fall of frantically cleric Girolamo Savonarola (During this time it is said that Botticelli actually pledged to abdicate art).

This was the time of the rise of Martin Luther. He protested against bad practices of Catholic Church. Martin Luther posted his 95 theses in Wittenberg in 1517, triggering the reformation & plunging much of Europe into Chaos. It created a number of military conflicts between Francis I of France, Charles V (ruler of Spain, Austria, the Low Countries and Southern Italy) Henry VII in England and the popes in Rome.

With so much uncertainty, it was quite incredible that occurrence of High Renaissance took place and its effects were also great, the year between 1494 & the sack of Rome in 1527 saw huge outpouring in Italy of all the visual arts. It can be described as golden age in the history of art, it set new standards in both fine art painting and sculpture for upcoming countries.

MEANWHILE IN VENICE:

During 1430-1516 Giovanni Bellini devoted his time in building a separate school of '*Venetian Painting*', based on primacy of Coloretto over disegno. Enigmatic Giorgione (1477-1510), Sebastiano del Piombo (1485-1547) and Titian (c. 1477-1576) were his pupils and arguably the leading colorist of Italian Renaissance, as well as provincial masters like Lorenzo Lotto (1480-1566).

The arts scholar Bernard Berenson (1865-1959) did the established work on attribution of painting during the Italian Renaissance, who lived more of his life near Florence, and published a number of highly influential works on Italian Renaissance.

THE HIGH RENAISSANCE AESTHETICS:

When Giotto abandoned medieval hieratic art in the favour of depicting nature, portrayal of the real world more and more improved by his successors from Quattrocento. Techniques like linear perspective and foreshortening, illusionistic devices, vanishing points, chiaroscuro and Sfumato shading all these methods were mastered during High Renaissance. Then during 15th century the use of Matt Colour dropped by world due to the adoption of oil painting and made it possible for distance to be conveyed simply through gradation of tones, this process is known as atmospheric areal perspective.

Even after the growing of realism being achieved in art, High Renaissance artists were more attracted towards beauty and harmony rather than realism. Their paintings might have been based upon nature but they were not interested in exact copying of realistic view instead they looked for ultimate truth in a study on classical world of Greek & Roman culture. It was this that provided artists with an ideal of perfection their aesthetics. We can clearly notice in the painting of Raphael and immensely expansive sculpture of

Michelangelo that Greek philosophy provided the secret of perfect human type with its proportions muscle structure, triangular forehead, oval face, straight nose, and balance with the weight on one hip.

The later in detail was never afraid to bend the realistic rules of anatomy and proportion, in order to increase his power of expression. It was through the classical Greek philosophy that theorists and artists more stressed upon their idea upon 'Humanism'. Humanism was a way of thinking which gave the idea of more importance to man as compared to God. We can witness it in the famous work of Leonardo's Monalisa (a non religious painting) Michelangelo's David. A more human than religious statue and Rapheal's secular fresco 'School of Athens'. So, even when High Renaissance artists painted a religious painting or sculpted a religious scene very often they paid more importance to human rather than God. They were glorifying the ideals of classical aesthetics.

HIGH RENAISSANCE ARCHITECTURE

The refining of Greek architecture and later Roman architecture, and its rejuvenation by Donato famous group of architects such as Bramante (1444-1514), Raphael (1483-1520), Antonio da Sangallo, Filippo Brunelleschi (1377-1446), Leon Battista Alberti (1404-72), Michelangelo (1475-1564), Andrea Palladio (1508-80) led to the rebirth of classical values in nearly all building designs of the time. Some architects including Bramante, Raphael, Antonio da Sangallo and Michelangelo worked mainly for the papal court, but for the Roman nobels also. While Doric and Corinthian columns were incorporated into a variety of religious & secular structures, Greek orders of architectures were discovered, along with ideal building proportions. Renaissance domes began to appear, clawing the tops of churches and palaces.

Donato Bramante is known by his best exemplified works in High Renaissance architecture, notably the initial design for the dome of the new St. Peter's Basilica in Rome, as well as the Tempietto (1502) at S. Pietro in Montorio, this centralized dome recalls Greek temple architecture. He was also involved with Pope Julius II in planning the replacement of the 4th century old St. Peter's with a new basilica of grand size quite incredible that occurrence of High Renaissance took place and its after effects were also great, the year between 1490 & the sack of Rome in 1527 saw huge outpouring in Italy of all the visual arts.

CONCLUSION:

Renaissance the idea stems from the 14th century Italian poet Petrarch. He divided history into ages; The golden age of classical antiquity; the dark age after the Roman Empire collapsed; and his own modern age, when the values of antiquity were "Reborn". For the

first time since classical antiquity, painting gave a convincing illusion of three dimensions, with solid looking figures set in unified space. Painting & Sculpture became realistic, representing the living, visible world rather than, as in medieval art. It can be described as Golden Age in the history of art, it set new standards in both fine art painting and sculpture for upcoming countries.

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Research Issues in Contemporary India Inter-Faculty Approach: In context to Visual Art

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Inter-Faculty Approach: In context to Visual ART

ABSTRACT

Art is thought and considered to be a subjective field, in which one organizes and views artwork in unique ways that reflect one's experience, knowledge, preference, and emotions. The aesthetic experience encompasses the relationship between the viewer and the art object. The researches done in the field of visual and performing art are quite interesting and have improved the aesthetical awareness, attitude and abilities. But now the time has come to realize the psychological importance of art a little more seriously. Discoveries from the psychology of art can be applied to various other fields of study. The creative process of art yields a great deal of insight about the mind. These general aspects can be transferred to other areas of one's life. In the present situation, as far as the field of visual art is concerned, the artist keeps creating and experimenting different and indifferent methods of expression but it has not been included completely in contemporary research. Although folk art is always admired for its pre-historic values, the art of present times which has the potential to give a permanent pleasure with higher merits of superb symbolism is needed to be searched deeply as many experiments of personality analysis in psychology are based on color symbolism etc.

INTRODUCTION

The mysterious world of art has actually been the fact provider of many civilizations in India and abroad. The researchers and excavationists brought about the lost worlds through artifacts and analysis of these. All the findings became the evidence of human evolution and environmental changes. The researches of cave paintings of Bhimbetka, Pachmarhi and rock-cut temples of Ellora have acknowledged us with the rich and rare heritage. This had become possible with the collaborated efforts of art historians and environmentalists. The same approach, whenever is applied to the research in any field turn out to be more authentic and accurate. This methodology not only saves the precious time and energy but also benefit the different faculties.

The researches done in the field of visual and performing art are quite interesting and have improved the aesthetical awareness, attitude and abilities. But now the time has come to realize the psychological importance of art a little more seriously. During all these years the tools of art with unique quality of eloquent expression has not been

researched much for personality refinement for universal equality especially in our country.

Of course, art psychology was also criticized by psychologists as they didn't agree with the principles of Freudian psychoanalysis. The writings of Carl Jung, however, had a favorable acceptance among art psychologists as his optimistic portrayal of the role of art and he believed that the contents of the personal unconscious and, more particularly, the collective unconscious, could be accessed by art and other forms of cultural expression. **The psychology of art** is an interdisciplinary field that studies the perception, cognition and characteristics of art and its production, with the use of art materials as a form of psychotherapy as art therapy.

Art is thought and considered to be a subjective field, in which one organizes and views artwork in unique ways that reflect one's experience, knowledge, preference, and emotions. The aesthetic experience encompasses the relationship between the viewer and the art object. The artist feels an emotional attachment with her subject that drives the focus of the art. An artist must be completely in-tune with the art object to enrich its creation. As the piece of art progresses during the creative process, so does the artist. Both grow and change to acquire a new meaning. But to benefit an artist and for greater understanding of art, psychology can be considered as a morale booster.

The interfaculty intelligence helps to harmonize the environment in academic institutions. According to psychological approach, the “aesthetic attitude” is important in viewing art because it allows the spectator to be one with the object. However, art does not evoke an aesthetic experience unless the viewer is willing to communicate with it. No matter how compelling the object is, it is up to the beholder to allow the existence of such an experience. Now, this thought can bring a change in understanding of modern art which is felt as something frantic and far from the realistic world.

Another significant figure in the development of art psychology was Wilhelm Worringer, who provided some of the earliest theoretical justification for expressionist art. The art of expressionism brings out the suppressed feelings of society, unable to bear the burden of war.

The work of Theodor Lipps, a Munich-based research psychologist, played an important role in the early development of the idea of *art psychology* in the early decade of the twentieth century.

Various artists in the twentieth century began to be influenced by the psychological argument, including Naum Gabo, Paul Klee, Wassily Kandinsky, and somewhat Josef Albers and György Kepes. The French adventurer and film theorist André Malraux was also interested in the topic and wrote the book *La Psychologie de l'Art* (1947-9) later revised and republished as *The Voices of Silence*, in which he says, “Art museums are the places, that gives us the highest idea of a man”. His studies are

realistic and the results of continuous survey of the sufferings of human beings which are also expressed by surrealism artists. Andre Breton, a psychiatrist and admirer of art, talked about a social change if art is grouped with psychology as both stress the basic need of expression and the understanding of the same without speech and gestures.

Psychologist Rudolf Arnheim, studied the usability of two different fields of art and psychology. He defines the aesthetic experience of art as the relationship between the whole object and its individual parts. He is widely known for focusing on the experiences and interpretations of artwork, and how they provide insight into peoples' lives. He was not much concerned with the cultural and social contexts of the experience of creating and viewing artwork. Artwork reflects one's "lived experience" of his/her life. Arnheim believed that all psychological processes have cognitive, emotional, and motivational qualities, which are reflected in the compositions of every artist.

As the maximum researches are based on mathematical data, the possibility of internet based downloading has increased and individual closeness to facts and figures decreased. So, the need of the contemporary world is sharing the manifold existence of usable universal facts and fundamentals. When we talk about art, we are also taking into account the making of an idea, and there the theory of great psychologist Sigmund brings fresh air of truthfulness that lies behind a painting or sculpture and that is, the continuous churning of conscious, sub-conscious and unconscious thoughts. These two fields have the capability of bringing peaceful atmosphere worldwide, with such a significant research for the development of academic scenario that includes teaching and learning. The interwoven research has the possibilities of providing sensible and wiser generation.

Discoveries from the psychology of art can be applied to various other fields of study. The creative process of art yields a great deal of insight about the mind. These general aspects can be transferred to other areas of one's life. Work ethic in art especially, can have a significant impact on one's overall personality and productivity elsewhere. There is a potential in any kind of work that encourages the aesthetic frame of mind and being aesthetical makes any type of task a meaningful experience. Psychologists believe that art defies any definite boundaries. The same applies to any such work that is aesthetically experienced. Every day to day chaos is related to sensation, imagination and development of thought which is ART and Psychology and it's a beautiful truth as not a single field is deprived of aesthetical elements.

The application of psychology of art in education can improve visual literacy. Aesthetic reactions to art can be measured on a number of different criteria, as liking, emotional content, and understanding. In the world of electronics and telecommunications, the role of art and psychology has become very important. A lot of experiments reveal the subconscious aspect of one's personality. In one such experiment the effect of color and degree of realism on participants' perception of art was examined.

Groups of experts, relative experts and non-experts viewed stimuli consisting of generated versions of figurative paintings varying in color and abstraction. Participants rated the stimuli on their overall preference, abstractness, color properties, balance, and complexity. Figurative pictures were preferred over abstract pictures with decreasing expertise and colored pictures were preferred over black-and-white pictures. However, experts were more likely to prefer black-and-white pictures over colored ones than non-experts and relative experts. It indicates that experts may view art with a symbolic sense, while non-experts view art looking for familiarity and pleasure. Still every individual with a unique personality and attitude has appreciation for different objects and moments.

An experiment studying the effect of expertise on the perception and interpretation of art had art history majors and psychology students view ten contemporary art paintings of diverse styles. Then, they grouped them into whatever labels they thought to be appropriate. The data were coded to classify the categorizations and compared between experts and non-experts. Experts broke down their classifications into more groups than the non-experts and categorized by style, while the non-experts depended on personal experiences and feelings.

The style factor, which leads to a mastery of the artwork, is important in viewing modern abstract art and is affected by expertise. Participants viewed and rated their liking on three sets of paintings, half of which included information about the style of the painting, such as artistic technique, stylistic features, and the materials used. The next day, participants viewed new paintings, saw a blank screen, and estimated how long they had viewed the paintings. Participants also completed questionnaires indicating interest in art, a questionnaire indicating expertise in art, and the “Positive and Negative Affect Schedule” mood questionnaire. The effects of style-related information depended on art expertise, where non-experts liked the paintings more after receiving information about the paintings and the experts liked the paintings less after receiving style-related information. Here, we can very well acknowledge the fact that ignorance towards a different academic subject makes us partial and biased which limits our vision.

The basis for significant revisions in teaching practices whether in the kindergarten or in the university has become the interdisciplinary method. Manuel Barkan, head of the Arts Education School of Fine and Applied Arts at Ohio State University, and one of the many professors and teachers influenced by the writings of Dewey, explains, for example, in his book, *The Foundations of Art Education* (1955), that the aesthetic education of children prepares the child for a life in a complex democracy. Dewey himself played a seminal role in setting up the program of the Barnes Foundation in Philadelphia, which became famous for its attempt to integrate art into the classroom experience that do not exhaust the students but makes them more creative and thoughtful.

This informational data brings a clear picture of positive features of interfaculty research. Another obstacle in pursuing the research in today's scenario is the ignorant attitude of some vindictive guides and fake universities. A lot of persons have become “Doctorates” who not even remember the topic of research. In such a pitiable situation if the work is processed and preceded with inter-faculty approach, a healthy and honest finding can be achieved and appreciated.

Referring to the Equality Studies Centre is an inter-disciplinary, inter-Faculty centre, which was established in 1990, is associated with the Faculties of Arts, Philosophy and Sociology, Law, Commerce and Agriculture and the Departments of Politics, Sociology, Economics and Education and with the Women's Education, Research and Resource Centre (WERRC). The Centre's aims are:

- To develop an interdisciplinary understanding of equality
- To promote greater understanding of equality both within Ireland and internationally
- To undertake and promote research on equality issues

In the present situation, as far as the field of visual art is concerned, the artist keeps creating and experimenting different and indifferent methods of expression but it has not been included completely in contemporary research. Although folk art is always admired for its pre-historic values, the art of present times which has the potential to give a permanent pleasure with higher merits of superb symbolism is needed to be searched deeply as many experiments of personality analysis in psychology are based on color symbolism etc.

In conclusion, fair and fine research is to be pursued without complications and compromises but along with different faculties coming together with an aim of favorable future research.

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Contemporary Inlay Decoration: A Link to the Mughal Architecture

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ABSTRACT-

The Indian architecture is world famous for its decoration. The credit goes to Mughal to brought new architectural approach, techniques with beautiful colours in India. The inlay art flourished in India during Mughal period and is evident from their buildings which are influenced by local culture, climate, tradition, material and technology. This paper studies the inlay decoration in the contemporary architecture and explores how it is connected with the Mughal buildings. Different inlay decoration techniques and designs which were originated during the Mughal period are now being used in the contemporary building as part of the interior as well as exterior walls and floors. The contemporary motifs used in geometrical, arabesques, floral, fruits and abstract forms really connect us with Mughal period. This paper attempts to find aesthetic, cultural and other rationale for using different techniques and motifs for wall and floor decoration in different squares in the contemporary period. Besides, explores different techniques, designs, and its impact on culture. The study infers that the inlay decoration in present time relate to the Mughal as well as to Hindu culture. The artists are found to be very enthusiastic in using advance techniques with primitive flavour in contemporary inlay.

Keywords---*Inlay Decoration, Contemporary, Techniques*

INTRODUCTION

India is known for diverse traditions, cultures and versatile art. The art is a strong tool to reflect the culture and living style of any society. The fascinating nation is so attractive where the exotic monuments and its decorative art speak volumes about the tradition and culture of Indian people. It is same in this present research, through inlay art, this study will show the designs, theme and many aspects which belong to the great Mughal rulers and now in contemporary period. The Mughal are known for their glory, living style, and attractive architecture with its unique decoration and not needed to any introduction. Akbar was the first emperor who promotes Indian as well as Mughal art and culture in

Mughal dynasty. They made much beautiful architecture in India and their architectural decoration reflects their taste, interest, living style and culture. It shows that architecture and its decoration speaks their living and traditional language. The objective of the study is to have a better understanding of the influence of Mughal art culture on career, employment, livelihood and social innovation. Does Mural decoration, visual art and architecture for instance contribute to creativity as a way to stimulate job creation, learning and social unity? What is the impact of Mughal artistic creation on innovation? Why different traditional Indian buildings used similar Mughal designs? What is the social function of artistic and cultural creativity? This paper explores inlay decoration during Mughal era. It covers the various aspects of inlay decoration such as its history, style, importance and impact on contemporary art and architecture. The whole paper is discussed under six sub-headings, i.e., (i) History of Art and Architecture in India, (ii) Inlay art, (iii) Mughal Inlay decoration, (iv) Inlay designs used in Mughal decoration, (v) Inlay decoration in Contemporary buildings and (vi) Inlay designing as career.

(i) HISTORY of ART AND ARCHITECTURE IN INDIA

“Art is not stone, brick, words, or tricks of trade; it is above all the reflection of the artist's soul, the visible expression of the forces which drive him” (Godard, 1965, 254-255).

Architecture is the mother of the arts of sculpture, painting and the allied decorative arts, and is a continuous evolution (Nath, 1976). The decorative art in architecture of any country or region is a thorough reflection of its culture. It naturally speaks of the aesthetic standard of the people, their taste, interests, mode of living, the manners, and customs, etc. The monuments within a country or region preserve the most faithful, authentic, aesthetic standard and artistic capabilities of their builders, and it is the reason why a study of art in architecture of any country or region is of vital importance. Indian artisanship is one of the most creative and richest traditions in the world, which flowered during the reign of the Mughal dynasty, adding a new chapter to Indian architecture. 'Mughal' here refers to the name of the dynasty that ruled India from 1526 to 1707 A.D., during which the Mughal architecture transcended itself from weak to robust style (Sharma 2008). The Mughal monuments were directly influenced by the Central Asian, Persian, Sultanate, and Hindu constructions; that in turn had influences of Sassanian, Sogdian, Byzantine, Zoroastrian and early Islamic traditions (Dani and Masson, 1992). With the change of rulers in the Mughal dynasty, the decorative techniques saw a transition, and each Mughal ruler brought a new trend of motifs in architectural decoration, reflecting the social

characteristic of that period. Nath (1976) observed the changes in the decorative designs in the Mughal monuments during the reign of different Mughal rulers Babur's buildings reflect the Central Asian influence, whereas Humayun introduced Iranian (Safavid) trend through a group of expert painters. In the architecture of Akbar's period, Hindu and Muslim characteristics were exquisitely composed on the red sand stone surface with the inclusion of Khurasani, Transoxian, Sultanate, Malwan and Gujrati elements in construction, as well as in decoration (Asher, 1992). These trends continued up to Akbar's period and started to dissolve later. Shahjahan's buildings were well-planned, organized, and showed maturity in style, and were exquisite in decorative details that raised the standards of the Mughal architecture. However, the trend started to decline during Aurangzeb's time (Koch, 1991). The Mughals gave a new ornamentation and outlook to the medieval architecture of India. The Hindu architecture blends sculpture and carving for decoration. The Mughals, because of their love for colour and new trends for ornamentation, adopted new methods of embellishment. The Mughal architecture is a mixture of the Islamic architecture of Central Asia and Hindu architecture of India. The development of the Muslim architecture during 1526-1707 AD is rightly called the Indo-Islamic architecture (Brown, 1975). Stone was the chief building material during the medieval period due to its easy availability in India. Stone carving in various types of relief work is the associated form of ornamentation. The Mughal constructed excellent mausoleums, mosques, tombs, forts, gardens and cities during their regime, and were great patrons of the decorative arts. In addition to the construction of beautiful monuments, the Mughal made use of different kind of designs that played an important role in providing aesthetic beauty to the monuments. The art of stucco, relief, *jali* work, mosaic and marble inlay were beautifully presented in the Mughal monuments. Beauty is one of the essential requisites of any architecture, and inlay art is the distinctive ornamentation from which pleasing effect can be acquired. Inlay design, geometric, arabesque, and calligraphy, were intermixed with *swastika*, *satkonas*, and other auspicious symbols (Sharma & Gupta 2012).



Map 1.1 The Mughal empire in India (1556-1707 A.D.)

(ii) INLAY ART

Inlay is one most popular of them. This was known as Pietra Dura (Stone Hard). This art was related to Persia and adopted by the Mughals. The very first example was found in the Ashrafi Mahal and Tower of victory at Mandu (Nath 1970). Due to this some scholar said that this art is the ancient art of India but according to Nath before Mughal in Gujarat some Persian artist came to India and they lived here by changed their names. They work as an artist and add some mural decoration in their painting. This has been found in some of the paintings of that period. By those painting some impression used in Gujarat in the form of architectural decoration. “Akbar invaded the artisans from Gujarat where they were practicing their traditional art. He employed them and provided full freedom to apply their art” (Nath 1976). But it was very simple not in artistic way.

(iii) MUGHAL INLAY DECORATION

In Mughal era first time this art has been used in Humayun old fort in Delhi (Nath 2004). Humayun was an art lover, under the supervision of two artists of Iran and the great Khurasani painter Bihzad Humayun established an atelier at his court and patronized the Persian style of painting which continued to be evolved till the region Sahanjahan. The Mughal were inspired by Persian art and they had applied this art in many Mughal monuments in India, in the form of geometrical and other shapes (Sharma, 2009). However in many monuments they used murals, the art of India. In the period of Akbar it can be seen in Buland Darwaza, Fathepur Sikri and in Delhi Gate and in Jahangiri Mahal of Agra Fort. The main contribution goes to the Great Akbar. Like his father he was fond of art. The tradition of employing artists for abroad continued. The artists were doing fine work influenced by local culture, climate, tradition, material and technology (Sharma 2007). They respect the other and want to adopt their style. He was born in India and has deep feelings about his own country. He respected all the religion as Hindu, Jain, Sufi and Christian. So that it was very easy to prove himself as the best ruler. He wanted to complete his ancestor's dream of whole India, so he spread love in the form of Din-I-illahi. He married to a Hindu Rajput girl to make strong relations with Rajputs. Due to his love the people loved him very much. The most popular example of this art is The Tomb of Itimad –Ud –Daulla near Jamuna in Agra. In the time of Jahangir this art reach its Zenith. Jahangir was the lover of art, but indulged in drinking wine (Beveridge 2006). There are

complete building looks like a jewel box decorated with many different precious stone. Most of the motifs used in this building have been taken from Iran because the daughter of Itimud-ud-dulla and wife of Jahangir Nurrzahan was a Persian lady and most of the artists were Persian. According to Okada “During his period many safavid artists e.g, Aqa Riza, Ghulam emigrated from safavid lands to the court of Jahangir” (Okada, 1998). The world famous monument is Taj Mahal by ShahJahan. These figures show some inlay decoration in Itimad-ud-dulla and Taj Mahal (Fig. 2a & 2b). Inlay decoration in the Tomb of Itimadud-Daulla and Taj Mahal are showing the beauty of Inlay decoration. ShahJahan was very fond of architecture than paintings. Alone Shahjahan made many monuments in India with beautiful mural decoration. Map (1.1) shows the coverage area by the different Mughal rulers. Through this, it shows the roots of Mughal Empire in India.



Figure 2a



Figure 2b

Figure 2: Inlay Decoration in the Tomb of Itimad-ud-Daulla and TajMahal (Source: By Author)

(iv) INLAY DESIGNS USED IN MUGHAL DECORATION

The subject is divided in different category as Geometrical motifs, Arabesque, Calligraphy, Floral and many motifs from Hindu mythology (Sharma 2007). Floral designs have importance in all. There are many reasons for that. The very first reason is that the Mughals were very much impressed by the Persian style. It was the Mughal who introduced paradise gardens under Persian inspiration. (Jose, 1994) Mughal adopted their theme of paradise effect. They used many type of different geometrical shapes and middle they placed a seat for his majesty. So they can felt themselves in paradise with natural beauty. According to Begley and Desai (1989) the poet kalim also points out: “They have inlaid stone flower in marble, Which surpass reality in colour if not in fragrance, Those red and yellow flowers that dispel the heart's grief, In reality are carnelian and amber” The second reason is that the rulers were fond of flowers and natural object and they wanted full embroidery in their clothes as well as tent. Their tents were fully decorated with different

motifs in embroidery. They ordered to make it with their wall also. In every monument, the subject has been made according to the ruler's taste as in the tomb of Itimad-ud-dulla (Sharma & Gupta, 2012).

(v) INLAY DECORATION IN CONTEMPORARY BUILDINGS

In present time inlay is most trendy and utilizable art. Not only in India, this art is the centre of attraction for outsiders also. They are impressing by the beauty of Mughal inlay decoration. There are so many examples of this are that the foreigners came to India and were so impressed by the inlay decoration of Taj mahal. They fell in love with the Taj mahal and all the beautiful marble tiles with their lovely floral designs with semi precious stones. Today this art can be seen in the many buildings, one of them is the Dayal Bagh temple of Agra, the second is Durga Mata Temple in Ludhiana (Fig. 3a & 3b) and Kalakriti Emporium in Agra. The Dayal Bagh temple Agra is the holy samadh decorated with floral motifs in inlay. The floral designs are using at same level as in Mughal period (Sharma & Gupta 2012). Now the artists are making these designs in advance style. They are giving light and shade in the flower as an artist give in oil colour. This style is enhancing the beauty of it. Inlay is also using in many deco- rational items as table, chess, pot, pen-stand, plates and many other artifact of daily life. Beside inlay are easily in everywhere as residential buildings, religious buildings, shops, metro subways and offices.

The supremacy of Mughal dynasty is gone. The court and respected slogans chanted by their followers is no more. However their physical appearance is not here but their soul is present through the decoration as it is called that they have their power in famous monument. They were not Indian still they enriched the height of Indian architecture and its decoration. Perhaps this power of art came in their decoration due to cosmopolitan characteristic which has been force by geographical changes. Mughal have their route from Persia, where Persian traditional art and living survived.



Figure 3a



Figure 3b

Fig-3 Inlay Decoration in Contemporary Dayal Bhagh (Agra) and Durga Mata Mandir (Ludhiana) Source: By Author

(vi) INLAY DESIGNING AS CAREER

In the mid-nineteenth century, there were about 100 craftsmen specializing in this work and the art saw its revival in India during 1950s with the set up of organizations such as Development Commission and the Handicrafts Board (www.india-crafts.com/stone_products/india_marble_stone). India is renowned for its abundance of historical monuments as well as for the stone craftsmanship that is exhibited in several historic places, marble inlay emporiums and contemporary buildings in the region. This craftsmanship has created a niche for itself in the global market. Today, apart from Florence in Italy, Agra is the only place in the world where any kind of marble inlay work is being performed. The marble inlay work is found on large and small boxes, pill boxes, plates, table tops, and decorative articles, small hangings and in contemporary buildings. Inlay works executed by contemporary artists, are undertaken as per the architectural plan in modern buildings. The basic characteristics of the contemporary inlay art are that work is done by hand (Fig 4a & 4b), and the result products have artistic and aesthetic value (Khale, 1963). These inlay pieces are objects of utility as well as of decoration.

The art of marble inlay (pachchikari or pietre dura) has passed from a generation to generation, for example, from the craftsmen who made the Taj Mahal and Fatehpur Sikri to the present time (Sharma & Gupta 2012). The traditional Inlay artists were making traditional objects, whereas designers and manufactures included a number of new designs that are fascinating to the customers. Traditional artisans generally have lack of knowledge and means to increase the quality and productivity of design input (to meet typical market requirements). However, it is a matter of pride that these craftsmen were playing an important role to preserve the high ideals of the master-craftsmen who brought honour and prestige to the Indian decorative art through the ages. Many craftsmen or artisans are in this field and they are following their ancestor's art (Sharma & Gupta, 2012). In an interview with these artisans they said that they learn this art through their parents. Their parents were the employees in Mughal era. In present time they developed it as their career. Some workers may start their own contracting businesses.

Inlay decoration is essential for present time because everyone wants something unique and luxury. People are so conscious to spend money and they like this due to its durability. The other main point is that it breaks the monotony in building and adds aesthetic sense with harmony of colours and forms, rhythm and unity (Sharma 2009). Many foreigners attract to Indian inlay because of its unique style and presentation. They want to use this style in their home also and due to lack of the artisans they have to carry the products by shipping.



Figure 4a



Figure 4b

Figure 4: An Artist Showing His Work. In a personal interview with artists of inlay showing equipments and preparation of design on paper and in stone. Source: By Author

CONCLUSIONS

To conclude this paper it is clear that art and culture is the bone of any society, it plays an important role in the every aspect of our life. Inlay art has great importance to understanding of history and culture of this great country. Mughal decoration influences contemporary architecture as well as peoples. The main features are its variety of designs, colours and true devotion of artisans made this art world famous. In my personal interview with artisans of this style who are working for the temple Dayal bagh in Agra they said that this art is their ancestor's art and they learnt this art from generation to generation, for example, from the craftsmen who made the Taj Mahal and Fatehpur Sikri to the present time and earning livelihood for their family. They have asked to start degree or diploma for such kind of art so that the work can be undertaken at high level using modern technologies. The traditional Inlay artists were making traditional motifs, whereas designers and manufactures included a number of new designs that are fascinating to the customers. **Arabesques, floral and geometrical inlay designs are commonly used in Muslim architectural decorations. In the Durga Mata Mandir and the Holy Samadh, applications of these designs are presenting continuity of Muslim architectural decoration trends. The technique shows their technicality with aesthetic approach through calligraphy and geometrical patterns. Careful study and minute observation leads to the conclusion that many characteristics of inlay designs have been inspired by prototypes from throughout the Mughal inlay decoration in contemporary buildings. Though, manufacturers and exporters have improved the quality through exchange of knowledge and technology. For example, manufacturers and exporters are utilizing diamond cutters and machines, thereby able to provide and modify designs according to change in demand of the customer. The demand for Mughal inlay designs and its influence is still evident in the contemporary traditional buildings, Durga Mata Mandir (Ludhiana) and Holy Samadh (Agra). In present study concludes that inlay decoration used in these traditional buildings is revival of Mughal**

tradition. *Though the Mughals are not with us still people are demanding their style in advance techniques. It is well said by Aristotle, “The aim of art is to represent not the outward appearance of things, but their inward significance.”*

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Dancers to Enliven the Religious Environment

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ABSTRACT

Dance is the primeval mode of delight and an essential component of temple worship. For a devout it is an equipment to unite with the God. To an Indian mind temple is a Devalya (the place of a God) and the worshippers are his daily visitors. Hence to entertain the guests is a work of elated bliss. For the visitor also, it is a substantive ritual to please his God with devotional dance.

Dance requires series of rhythmical steps. It is a graceful sway where body makes myriad curves and turns. Fleeting movements convey the dynamism. It encompasses movement of every limb.

Sculptor of ancient India has shown woman in many roles. He relished dance and music and hence showed them dancing also. Dance has a history, spanning five thousand years. The Dancing girl from Mohenjo-Daro is the earliest reference. Paintings of Bhimabetka (M.P) also registered dance on rock bases. Historic periods record substantial examples from Mauryan art, Kausambi, Bharut, Nagarjunakonda and Deogarh etc. Most prolifically they emerged after the amplification of temple architecture, largely in the Gupta period. Introduction of surplus mandapas like Kalyana (marriage), Bhog (food) and Natya (dance) satiated for worship, food, stay and entertainment. Devadasis (maids of God) honed in the art of dance were accompanied by troupe of musicians. Women in royal courts and temples were employed by paramount kings with religious zeal. Dancing women are seen on outer walls of the magnificent temples. Apsaras and Sura-sundaries enliven the majestic temples. They enamour men and leave them pulse less. Artist envisaged the idea of introducing them to fuse glamour with sacredness.

Discerning their importance in the religious spaces is a needful inquiry. It is intriguing that they supply profane emotions amidst the sacred Gods and Goddesses. The work done on this subject, particularly the relation of these dancers with the spaces they fill is limited. It is pertinent to discern their character as dancers and how their gestures, postures and complete demeanour differentiate them from other characters. To study and collate them with the nuances that are followed in their portrayal is a prerequisite. They not merely entertain but also procure the harmony of the temple precincts. For this one

needs to delve deep into the psychology of both the image as well as the image maker to analyze the perfect connection of dancers with their dwellings.

Introduction

Dance is the primeval mode of delight and a popular outlet for human sentiment. It is not only an essential constituent of every festivity on Indian Land but also a robust component of temple worship. For a devout it is an equipment to unite oneself with the supreme force. Dance for worship was always in vogue. In Indian art, dance formed such an imp element in art that perhaps no other country in the world shows it as frequently in its sculptures and paintings as India. Dance explains the human feeling of profound love and unending reverence for the unseen force. In other words, it is a vehicle to express human admiration towards God. Music is its consistent companion.

To an Indian mind temple is a Devalya (the place of a God) and the worshippers are his daily visitors. Hence to entertain the guests is a work of supreme bliss. For the visitor also, it is an essential ritual to please his God with devotion and daily prayers, through dance and music.

Indian sculptor observes the human milieu in myriad ways. He takes great delight to represent female as an embodiment of beauty. Artist of ancient India has shown woman with great profusion. He relished dance and music and hence showed them dancing also. Discerning the importance of dancers in the religious spaces is a needful inquiry. It is pertinent to know how the female dancers enliven the environment in which they exist for centuries; not merely to lend entertainment to the visitor but also to procure the harmony of the temple precincts.

As the means of entertainment dance has an extended history, spanning five thousand years. The Dancing girl from Mohenjo-Daro, of c. 2300-1750 B.C (Saraswati, S.K., A Survey of Indian Sculpture, New Delhi, 1975, fig.6) is perhaps the earliest reference to the sculptural activity of this kind. She is variously described, but majorly read as the dancing girl. The phenomenal dancer is intentionally nude. She has scanty jewellery on her lean and tubular limbs. She holds an object (probably a container) in her bangle loaded left hand. Her feet are absent, which were probably bare. Her stance and bare form suggests as if she has stepped in between a dance movement to have some rest in an exhaustive performance. Her crooked position and the jewellery type also define her as the dancing diva. The head is tilted to one side, is another indication of the sway. She stands relaxed with one leg bent.

Paintings of Bhimabetka (Madhya Pradesh) have also registered the dance practices in rock shelters.

There are significant examples of dancers from the Mauryan art. Most of them wear skirts and hold its edges while they dance. They wear rich pieces of jewellery. In

bulandibagh (Mauryan period) is a terracotta figure of a dancer. Her one arm is projected frontward and legs are extended outward, that flare her skirt. The upright bust and the unusual stance are suggestive of her as a dancer in a specific pose. Furthermore she stands on her toes with bare feet, lifted, as if to freeze the moment of dance. She is well adorned, and has peculiar headdress with projections.

From Kausambi, Bharut, Nagarjunakonda, Deogarh, temples of Orissa and Khajuraho we find several dancing figures. Most prolifically they emerged after the elaboration of the temple architecture, largely in the Gupta period (4th C. A.D). Sacred Hindu temples launched several additional halls to magnify their basic temple scheme. Many pillared pavilions called mandapas were designed for public rituals. Several mandapas, like Kalyana (marriage), Bhog (food) and Natya (dance) emerged with separate functionalities. They all incorporate multitudes of believers and supply the needs of worship, food and stay and entertainment. Devadasis (maids of God) honed in the art of dance were accompanied by troupe of musicians, as they danced in ecstasy amidst the tunes of various instruments in the natya mandapa. Finely carved temples show women of great beauty in the succeeding centuries.

Like every other art, dance has shown great development in every period. Dancing requires series of rhythmical steps and movements in a set pattern. It is a graceful sway where body makes myriad bends and turns in all directions. Fleeting movements and flowing limbs convey dynamism. Divine and Mortal women showed strong preference for dance. Apsaras (heavenly damsels) were employed by the devatas (Gods) for their own delight. They were often sent to earth by Indra to disturb the penances of great yogins and munis. Through the myths and legends also we know that they dance to perturb Gods and heroes. This is exemplified in the panel of Buddha's temptation by Daughters of Mara, from Ajanta (Cave No.26). The event of the churning of ocean from Hindu mythology has great implication in this context. At one time Vishnu emerged as Mohini; who danced alluringly to drive asuras into madirapana (drinking) to refrain them from consuming the amrit- the nectar of life that grants immortality.

Mortal women simply danced to display their joy. Women in royal courts and temples were employed as entertainers. They were popularly known as dasis and devadasis respectively, and were patronized by paramount kings with great religious zeal. Music is the accompaniment in the whole action. It is a constant source of gratification of the soul. In plastic art woman is closely related to both. Accompanying female musicians had profound knowledge of music. The melodies of music –raga and the rhythm –tala are most important. Women carrying musical instruments are often depicted in Ancient and Medieval art. Music was most predominately employed in temples to play soulful tunes while singing hymns to conduct religious obligations. Damsels from Konark, Sun temple of 13thC.A.D (Fabri, C.L, Discovering Indian Sculpture-a Brief History, New Delhi,

1970, Pl 44, 45) testify the tradition of music accompanying dance through the show of multiple instruments in their hands. They stand in open air, in more than life size, to deliver the sacred experience. With their feet posed in dance, stamping the rhythm of their music, they are superb works of art showing medieval tendencies. Dancers from the ceilings of the Dilwara Jain temples (Mount Abu) are outstanding productions of dancing women in form of Bracket figures (Munshi, K.M., Indian Temple Sculpture, Calcutta, 1959, pl.87). They fill up the entire ceiling space to show up artistic poses and direct the worshipper into the world of bewilderment. Singing and dancing remained the chief mode of veneration.

Natya Shastra by Bharat Muni is the treatise on dance and music: the performing arts of ancient era. The poses and forms of temple women are compliant to the norms of Dance: from Nrityasastra. Nritya (dance) and Natya (drama) have close association. Both the performing arts are employed as the means to deliver exceptional amusement to the viewer.

Dance encompasses movement of every limb. It postulates several gestures and posture, well synced for a desired outcome. Minute changes in the facial expression and the glances are decisive to explicate the movement. The viewer who is acquainted to its norms experiences the *rasaanubhuti* (blissfulness). Most indispensable are the *mudras*: the hand gestures that convey the intent of the performer and express the implicit meaning most befittingly. Plentiful gestures exhilarate the grace and beauty of these forms. The details of varied *mudras* are facilitated in the *Natyasastra*. Women hold several properties that convey their dance connections. They stand in specific settings where they are quickly identified as the dancing damsels.

Hence not merely the gestures do the talk; rather it is the complete body that is engaged into the action and sways in a rhythmical manner. Eyes and the facial expressions are equally aligned to the sway of body movements as are the arms and hands. Also, there are major contortions in the body, achieved without compromising on elegance in the pose. The *bhagimas* (body bends) impart more appeal. They are gracefully pictured in various flexions in the axis of the body like *samabhanga* (while the body is devoid of any flexions), *abhanga* (a slight flexion in the pose), *dviabhanga* (when there is one flexion in the position), *tribhanga* (with two flexions) and *atibhanga* (many flexions), quite flawlessly.

Women dance singularly or in pairs (couple). A *mithuna* couple in a dancing pose from Nagarjunakonda is an exquisite and elucidating piece of work. The dancing couple is in close proximity. They are totally absorbed and swaying with music. They synchronize their moves and truly define their attitude of dancing. Woman is extremely supportive to her partner. Sometimes there are extended groups with elaborate composition. They are accompanied by group of musicians (mostly women). They

exhibit a complete arrangement of dance, brought out through the elements of continuous narration. From the group compositions we have dancing apsaras (Zimmer, H., *The Art of Ancient India, its Mythology and Transformations*, New York, 1955, Vol.2, pl.36a) on a pillar from Bharut Stupa (Prasenajit Pillar, South gate, Early 1, century B.C.). This group is carved in the lowest panel. They are apsaras of Indra's heaven who are accompanied by female musicians with musical instruments. They sway most rhythmically in a coordinated movement. The inscription on the railing below mentions their names as Misrakesi, Subhadra, Padmavati, and Alambusa. In spite of their animated gestures the bodies conform to the traditional pattern of Indian beauty, with their slim waists, full breasts, and heavy hips that make them highly graceful. Elaborate hairdos, dress type and jewellery is befitting to their character. Another woman dances with her partner. The façade of Karle cave (c. 1st C. A.D.) shows a couple (Saraswati, S.K., *A Survey of Indian Sculpture*, New Delhi, 1975, pl. 44) who relishes the dance movements in a swinging manner. Their limbs appear synchronized as their heads are bowing. Their legs are bending and bodies are tilted simultaneously, towards one side. The pose suggests ease in their performance, which is also reflected on their faces. The fairly adorned woman is free flowing. She appears deeply engrossed in the dance move. She syncs her steps with her partner and compliments him in the grace of movement.

Another panel from Aurangabad Cave no.VII (c.6thC. A.D.) shows a delicate dancer occupying the central space (Huntingtan, S.L., *The Art of Ancient India: Buddhist, Hindu, Jain*, New York, 1985, fig.12.31). She is accompanied by six female musicians playing drums, flutes and cymbals, three on either side. She expresses the ecstasy in her dance with her slightly bent body. Her one foot is lifted in air.

A group of dancing girls, stand amidst the bearded drummer (Fabri, C.L, *Discovering Indian Sculpture-a Brief History*, New Delhi, 1970, pl.46). Eloquent gestures bespeak of their dancing skills and salience, as they correspond to the rhythm of drummer's beat. The panel is seen in the Siva temple from Chidambaram (Tamil Nadu, 12th C.A.D)

Dancing women are seen on the outer walls of the magnificent temples. Apsaras and Sura-sundaries are shown in the peak of their youth. Gandharvis enliven the majestic Hindu temples in most proficient manner. There are ample proofs on how these women construct religious sanctity. Principle deities in the nucleus of the temples manifest sacred tendencies and dancing women matchup for the divine connections in the same settings. The most notable furnishing ornament is the ankle-bells (ghungaroo) that demonstrate the norms and grace of Indian classical dance. Artist envisaged the idea of introducing these women, to fuse glamour with sacredness. He also intended to attract more worshippers in this manner. Their several attitudes, postures and gestures heighten their sensuous appeal. They are fleshy and feminine. They enamour the onlooker and leave

them pulse less. It is intriguing that these women who are an integral part of the temple plan, supply profane emotions amidst the sacred Gods and Goddesses. Indian carver has shown great play of imagination, while exhibiting these performers. He outperformed in establishing them as dancers; both inwardly and outwardly.

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A Study of Bracket Figures in Indian Sculptural Art

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ABSTRACT

The present paper is a study of the bracket figures represented in Indian sculptural art. A Bracket is a unit or a component projecting from the wall that supports some part of architecture. Bracket figures are such figures which befit an architectural scheme by serving a purpose more than mere beautification. The incorporation of the figure on bracket is an interesting scheme of architecture that combines decoration and utility.

Bracket figures occupy significant place in Indian art. They are amply represented in Indian architectural edifices in form of support; to the pillars of the Stupa gateways, in the exterior or interior of caves or temples halls or mandapas and other extended architecture in some way or the other. In this regard they become inseparable part of Indian architecture. A study devoted to bracket figures demands grievous analysis.

The paper will thus, ponder upon all such representations of sculptural art which illustrate bracket figures. It will bring into light how the artist conceived them at the respective places. The paper will also seek to establish the purpose and the significance of such figures.

INTRODUCTION

A Bracket is a unit or a component projecting from the wall that supports some part of architecture. Bracket figures are those figures which befit an architectural scheme by serving a purpose more than mere beautification. The incorporation of figures on brackets is an interesting scheme of architecture that combines utility and decoration.

Bracket figures are of great import in Indian art. They amply gather in form of support to the pillars of the Stupa gateways, in the caves exterior or interior, temples halls (mandapas) and other extended architecture. In this respect they become inseparable constituent of architectural planning. A study devoted to bracket figures demands grievous analysis.

Bracket figures as a rule represent individual figures or couples engulfed in varied activities. Women are commonly rendered on the brackets as *Salbhanjikas*, *Apsaras*, *Surasundaris*, dancers, musicians, etc. They are possibly shown independently or are flanked by subsidiary figures or mythical beings. In connection with their positioning they can be inferred as diversely placed contingent upon the architectural design.

Cave bracket figures are often angularly positioned amongst the pillar wall and the ceiling. Owing to low cave height they seem to be stunted. While the bracket figures of gateways are life sized and proportionally depicted. They are well-adjusted on the structures they support.

The dryad or the *Salabhanjika* which is favorable and standard decoration theme of Indian art is frequently represented on the pillar brackets. This is clear from the notable *Salabhanjikas* of Sanchi *Stupa* who are frequently pictured. Regular occurrence of women and tree motif seems to indicate special meaning. Probably it was the artist's orientation towards *Salabhanjikas* that filled the spaces most exquisitely as they delight the onlookers. They are perfectly bracket figures with their triangular formation holding the architraves. Here the intent of the sculptor was clearly structural, though the symbolic representation was not disregarded.

The *Salabhanjikas* on the Gateways of the Great Stupa of Sanchi are wonderful specimens of pillar brackets among many others. The one on the East gate is perfectly represented as a dryad with idealistic details. The figure seems to naturally blend in the provided space as she forms a bracket between the capital and the crossbar. However, it seems more of a decorative scheme than corroborating the pillar. The *Salabhanjika* entwines the tree most gracefully, flexing in one direction with casual abandon. She symbolizes vegetative fertility and her bountiful essence, discernible from her almost nude form. Likewise we have a *Salabhanjika* probably from Southern U.P., dating around 9th C A.D. The celestial woman stands below a mango tree constituting a pillar bracket through her curvaceous form. She seems to project outwards on account of her overstated pose. The figure is well furnished. Her posture which is a *tri-bhanga* (triple flexion) lends her a sensuous appeal.

A bracket from Kannauj, U.P. (Madhyadesa), early 9 C A.D. shows a loving couple in flight. The dwarf couple is a support for molding that bears a beautiful design. They are unique in terms of details of ornamentation. The figures are plastic and supple and their forms bespeak their role as bracket figures.

Ajanta caves have numerous bracket figures attached to the ceiling. The distinctive positioning of these figures is rather intriguing; it may affirm them as celestial men and women or flying Gandharvas. However, their highly bejeweled forms establish them as royal couple. They sit in close proximity and their gracefully rendered bodies melting in the provided space.

There are numerous bracket figures represented in the cave temples of Badami featuring

men and women in different postures. We generally see Gods and Goddesses, *Naga* and *Naginis*, *Yaksha* and *Yakshinis*. The distinctive characteristics of Badami bracket figures are: linearity of form, angular delineation, high relief and incised background. They seem to merge in the background yet clearly illustrate their well modeled forms. The popular examples are representation of *Siva* and *Durga*, *Kama* and *Rati*, *Naga* and *Nagini* etc. in each of the brackets we notice advanced treatment of form. A bracket couple from cave no 3, Badami (Chaulakya period) is very striking. It is an intricately sculpted bracket. It is variously read; it might be a Mithuna or a representation of *Siva* and *Durga*. The figures are slender yet gracefully disposed. The linearity of the figures is further induced by the tall head gears. Their easy orientation and relaxed representation recall Gupta tradition. Similar scheme of representation seems to be followed by the other bracket figures of this period.

The temples of Aihole show pillar bracket figures drawing many features from the Badami. These bracket figures culminate into the most intricate and complex figures of Hoysala temples which are almost perplexing. From all the ***bracket figures*** from the late medieval period, we consider the brackets in Hoysala style of architecture to be the best specimens. Their perplexing maze of details astounds one and all.

Similar examples are evident from the cave structures of Khandgiri –Udayagiri where the verandas of various Gumphas sport many such figures. The Ganesh Gumphā dating around 1 C A.D. shows a pillar bracket that is crudely represented yet clears its motive. The figure is carved in with compliance the curve of the decorative band. These figures are repeatedly shown in all the verandas.

Ellora caves represent very interesting bracket figures in amplitude. The multiple verandas and cave entrances have pillars supporting women as bracket figures. A striking representation of *Ganga* on the North West pillar from cave no. 21 (Ramesvara), Ellora, 7 C A.D. is a popular image of the goddess with her retinues. She stands more than life size in front of a fruit laden tree almost covering the entire pillar. The visual beauty of her sensuous form lends her an authoritative character.

Temple edifices incorporate bracket figures in large number. Temple architecture has been ever expanding, culminating into the Medieval epoch. As the architecture expanded, temple halls multiplied. Spaces got filled with figures that contribute in the luxurious decorative scheme. This elaboration led to great increase in carvings on all parts of the temple. Khajuraho group of temples present a unique view of bracket figures. The secular figures of women engaged in daily task have been shown. These figures are largely

Surasundaris engaged in various activities such as playing with ball, displaying love marks, wearing ornaments and holding mirror. They are most realistically represented either frontally or from the back. The pillar brackets have high relief sculptures of hybrid figures alternating with women and tree motif. Such figures bespeak the perfect assimilation of architecture and sculptural carvings. An example of Stone bracket inside the Lakshman temple Khajuraho, Madhya Pradesh, 1100 A.D. is a *Surasundari*, playing with a ball. The figure is intricately carved. Her arm bends naturally along the curving branch of the tree and complete body responds to that motion. She displays her voluptuous body rich in adornment. The figure is affixed to the angle bracket in parts and socketed to the ceiling by drilling holes on the surface. This imparts a natural appeal to the figure. Such figures are repeated in numerous locations of the temples, supported by caryatids in human form. Mythical figures frame lovely women. They become the emblematic representation of the dynasty.

Among the Jain temples, the temples at Mount Abu are most stupendous in regard to the depiction of the bracket figures. There are endless bracket figures of musicians and dancers which twist and twirl their beautifully modeled forms. These are sixteen Vidyadevis- the goddesses of esoteric knowledge represented most languorously. Their unique placement impart them grandness in every way.

After a summarized study of some pertinent examples one cannot fail to acknowledge the fact that the brackets figures have emerged and evolved over the period of time, into the most significant element of Indian sculptural art. Their incorporation in architectural scheme in such large number proves that they have not only added to the beautification of the varied structures but also have provided important motifs for studying Indian culture and forms of plastic art.

<http://www.britannica.com/technology/bracket-architecture>

Rowland, Benjamin, 'Art and Architecture of India', Delhi, 1953. p.48. *Dohada is a woman embracing a tree.*

Yakhsis bring tree to flowering by embracing its trunk or mere touch of feet.

Saraswati, S.K., 'A Survey of Indian Sculpture', New Delhi, 1975. pp.48, 49

Mehta, Rustam, J., 'Masterpieces of the Female Form in Indian Art', Bombay, 1972. Pl 3,4.

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pl.128,129,130,131.

Gray, Basil (Ed.), 'The Arts of India', New York, 1981. pl.66

Saraswati, S.K., p.151. pl 71. *Opcit.*, pl.228

In the Nata Mandapa of Lakshman temple we have bracket figures of women shown in various moods. Most prominent are the ones playing with balls shown in extremely contorted manner as they are positioned on the slabs of stone held by dwarfs.

From the famous Kandariya Mahadeva temple women shown exhibiting their love marks are plenty.

In all the temples of the western and eastern group women engaged in self adornment form pillar brackets.

Mehta, Rustam, J., 'Masterpieces of the Female Form in Indian Art', Bombay, 1972. Pl 64.

The Vimalavasahi and the Lunavasahi temples exhibit on the ceilings of their mandapas women in varied poses.

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