

**Artistic Exploration in Scientific Research And Technology**  
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**Lecture – 04**  
**Folk and Folk Art**

Hello, previously we have discussed briefly about the concept of Folk, the discipline of folkloristic and Folk Art. Today we are going to take the discussion forward and introduce you to Indian folk art. So, we as we have seen in the previous class that folkloristic developed as a discipline in 19 century as a method of understanding people from inside out rather than outside in as done by disciplines like anthropology. So, the focus of a folkloristic is to understand people and to look at the folk art, as windows today people's life as windows to the world view.

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So, now we come to as we have already discussed who is a folk group? So, a folk group has a proper name to identify like a group of scientist might also be a folk group, they have a proper name to identify themselves as. Myth of common ancestry; that means, that they have a story about their origin how they originated as a group

Shared common historical memories, that means they have some kind of history behind their formation of formation as a group. Elements of common culture they share something in common culturally they share something in common. A link with a

homeland this is particularly important for folk group like ethnic groups, who have link with a homeland they might or might not be residing in that homeland presently, but they have a idea that there is a homeland for this for their community for their group. And a sense of solidarity each member of the group have a sense of solidarity why? Because they share common culture.

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So, India as we see is a very diverse country with geographically, culturally, linguistically, religiously it is a very diverse country and the diversity is its uniqueness.

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So, six main racial groups are supposed to be receding in India they are the Negroids the Negroids or they basophilic came from Africa, where the earliest people to have come to India they have survived in their original habitat in Andaman and Nicobar islands. The yadavas the longus the centinalis and a great Andamanis are some of the example. Some hill tribes like Urulas, Kodals are found in some patches in certain part of main land India. The next is the proto Australoids or Austrics this group where the first to come to India after the negroids, they are people with wavy hairs, wavy hair lavishly distributed all over the brown bodies long headed with low foreheads and prominent eye ridges nose with low and broad roots, thick jaws, large pallets and teeth and small chin.

The austrics of India represents a race of medium height the complexion with long head and rather flat nose, the Austric lay the foundation of Indian civilization they cultivated rice and vegetables and made sugar and with from sugarcane, these are some of the belief that are associated with this group. Now this people have found in some parts of India, Myanmar and islands of south East Asia. The third is the Mongoloids this people are found in north eastern part of India in the states of Assam, Nagaland, Mizoram, Meghalaya, Arunachal Pradesh, Manipur and Tripura.

They are also found in northern parts of west Bengal Sikkim and Ladakh. Generally they are people with yellow complexion, oblique eyes high cheek bones and spas hair and medium height. The next is the Dravidians they are the people of South India, they have been belief to have come before the Aryans, they have different sub groups like the Paleo Mediterranean, Mediterranean and the oriental Mediterranean. They appear to be people of the same stock as the people of Asia minor and (Refer Time: 04:27) and prehellenic agents of Greece.

The next is the western Brachycephals, this include the Alpinoids, Dinarics and Armenoids the Parsis and Kodavas of fall in this category. They are broad headed people living mainly in the western side of the country such as the Ganga valley and a delta parts of Kashmir, Kathiawar, Gujarat, Maharashtra, Karnataka and Tamil Nadu. The last is the Nordic or indo Aryan the group were the last one to immigrate to India as it is believed. They came to India somewhere between 2000 and 1500 BC, they are now mainly found in northern and central part of India.

There are four main linguistic families, the Indo European the speakers of the Assamese, Hindi, Bengali, Odia, Marathi, Kashmiris, fall into this category; Dravidian, Telugu, Tamil, Kannada and Malayalam language fall into this category. Austro-Asiatic the Khasis of Meghalaya, Mundas and Santhals and also peoples living in Nicobar Islands fall into this category. Sino, Tibetan the Ladakh, the people living in Ladakh, Sikkim, Himachal Pradesh, Arunachal Pradesh speak this language.

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What is folk arts? So, as we have discussed briefly in the last class folk art is the art of the common people this are the art that are passed on from generations after generation with very little or no mechanism mechanical aid. And this are not formally taught, but they are learned from by the help of observation.

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India is a huge country and we have lots of Indian folk arts folk art and belonging to different category of people. For benefit of this course we will only. Concentrate on Indian, folk paintings every region in India has its own style and pattern of art the folk art of India speaks volumes about the country's rich heritage. Being culturally diverse and distinct a variety of art form have evolved over the years some untouched by modernization some adapting to newer styles and methods.

The evolution which speaks of dynamic nature of the folk arts their adaptation to changing times; we can cite few examples like the Khorbar paintings of Bihar done on mud walls for welcoming the newlyweds. The majhi songs of boatmen contemplating on live just full bhangda dance celebrating spring time edifying yakshagana theatre for the masses are ways in which folk art is embedded in Indian life. Folk art are not mere items of aesthetic deifications, but they carry a world of symbolic meanings that are windows to community live.

Folk arts are the art that contain essence of tradition the art form range from visual to narrative to performative. The visual arts are predominantly functional or utilitarian created by hand with limited mechanical aid, for use by the makers or a small group of people. So, the art forms are usually mostly utilitarian; that means, they are they have utility purpose and it is said that if an art serves more for aesthetic it is called an art, but if it has more utility valley it is called a craft. The visual arts are these arts are often

learned by observation without any formal training and skills are handed down generations after generations just by observation.

The 29 states and 7 union territories of India have their own distinct cultural and traditional identities. The diversity can be (Refer Time: 08:17) looking at vibrant folk art. For the benefit of the course we will as I said we will only concentrate on Indian folk paintings. Folk painting is a large on row in Indian folk visual art they are intrinsically linked with regional cultural setting of the place of the origin. It is difficult to trace the emergence back in time and they are called timeless as I said one of the features of folk art is that their timeless nobody can trace when they have originated, it has always been there in the cultural matrix of the region.

However cave paintings with natural dyes of belief to be at a antecedent of this art. In the days of your they were made with natural dyes and colours made of soil, mud leaves, charcoal or on mud walls floors in homes or temples. But with the passage of time acrylic and other synthetic colours are being used on canvas paper. And other objects which as umbrella, coffee mugs, bed sheets, dresses and footwears and functions of folk painting can be identified as social exchange.

Let me discuss the social exchange is when you are trying to convey something within the members of the community ritualistic that is they are observed during some festival or some cultural event and entertainment. Entertainment is a is a one of the features of a folk art that is people use folk art just for relaxation or for amusement.

Chittara art of Karnataka intrinsic patterns done on walls, that represent important ceremonies and rituals of life symbolize and geometric pattern. Same way Madhubani painting of mithila region Bihar and Nepal are known for representing ritual content of auspicious occasion as such festival religious rituals etcetera.

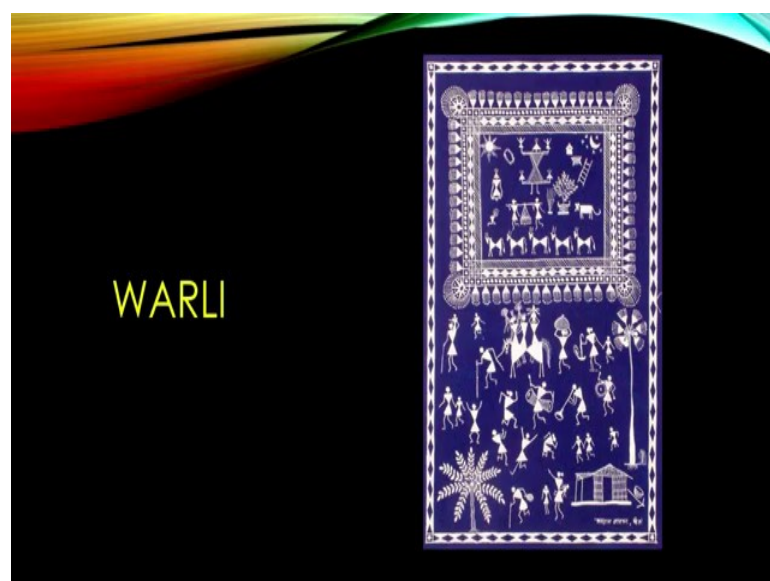
But on the other hand we have Kalamkari, Andhra Pradesh and Telangana it is an elaborate decorative art of hand painting done on cotton and silk. Likewise, Patachitra of Odissa and west Bengal is a style of code painting done mostly on cloth narrating folk tales and mythological stories. However, this functions are not exclusive, there is fluidity and overlap in roles they play in the(Refer Time: 10:33) social life of a community.

Whereas, I said that even the divisions of folklore are not watertight there is lot of overlap. A tangible product can also be a things used for ritualistic practice or for festivals. So, we do not have water tide divisions among the folk art the themes of the painting pertains to belief of the community, the medium use for their execution reflect available material of the surrounding. Folk painting can therefore, be called a codified glimpse of the region and the community they belong to many folk art are source of livelihood for the participants practitioners.

Folk art has been a interest and inquiry not only for folklorist, but there has lot of interest in other scholarly disciplines also. In the 1970s the difficulty of theorizing folk art was a separated by competing scholar fractions art collectors and connoisseurs from art, historical stand point categorized a folk objects into painting cultures and decorative art. And then exercise them in terms of material and design.

In opposition whether folklorist so the folklorist would not do this. The connected folk art to material culture and viewed it in the context of the culture that they produced it. For the folklorist the culture that produced it was more important than the aesthetic value of it. For the collectors and historians folk art was a new artistic category to name and describe folklorist and ethnologist interpreted that the folk object as a document for understanding the lives stories and motivations of individuals living in the particular times and place.

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So, let us see some of the folk art painting of the India from the next class onwards we will go region wise and we will divide this folk painting region wise and try to understand them individually. So, this painting which you are looking at is a warli art, a warli art is from Maharashtra, this is done by the warli tribe of Maharashtra. This represent day to day affairs of describe day it will range from the flora and fauna to day to day activity of the community.

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This is a Madhubani art; Madhubani art is from Bihar and it is also practiced in Nepal in the Mithila region, which was initially called Mithila region. So, this is Madhubani which is done during festivals and in some auspicious occasions.



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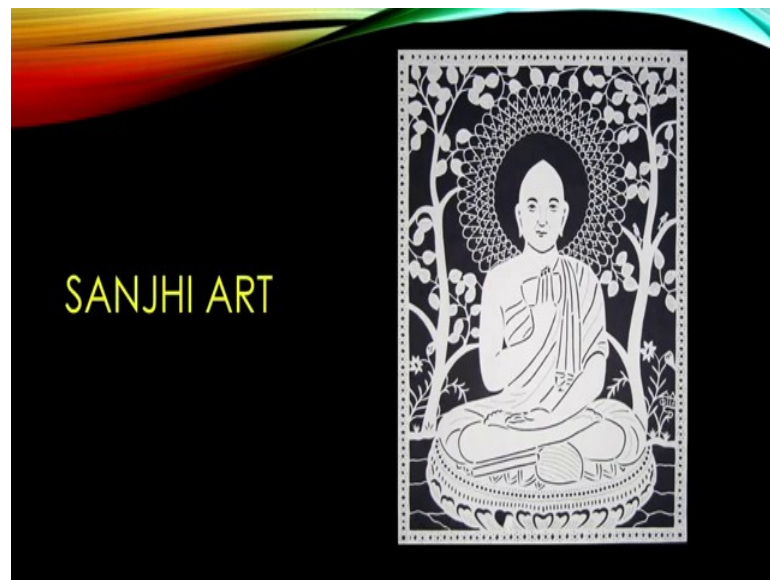
This is Gond art practiced by the Gond community of Madhya Pradesh.

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This miniature painting done mostly in Madhya Pradesh and Rajasthan, this painting the uniqueness of this painting is that it it is a small or a miniature representation of a large landscape.

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This is Sanjhi art which is practiced in mostly in Rajasthan, Madhya Pradesh etcetera, in this central India it is a paper cutting art.

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This is Kalighat painting the from West Bengal.

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This is Kalamkari from Telangana and Andhra Pradesh. This is done with natural dyes and which has flora and fauna motives, we will understand all of these paintings in details in from the following classes.

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This is church art style.

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This Phad painting this is from Rajasthan and Madhya Pradesh, as well also some regions of Gujarat also practiced this painting.

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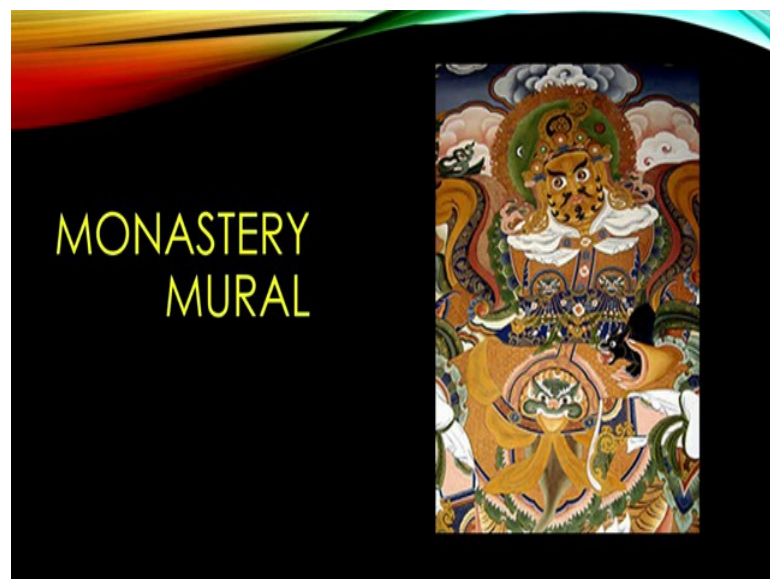
This is Tanjore painting from Tamilnadu, it is the uniqueness of this painting is that it is it represents godly figures and it is mostly has this golden decoration on it.

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This is Ganjifa also from Karnataka.

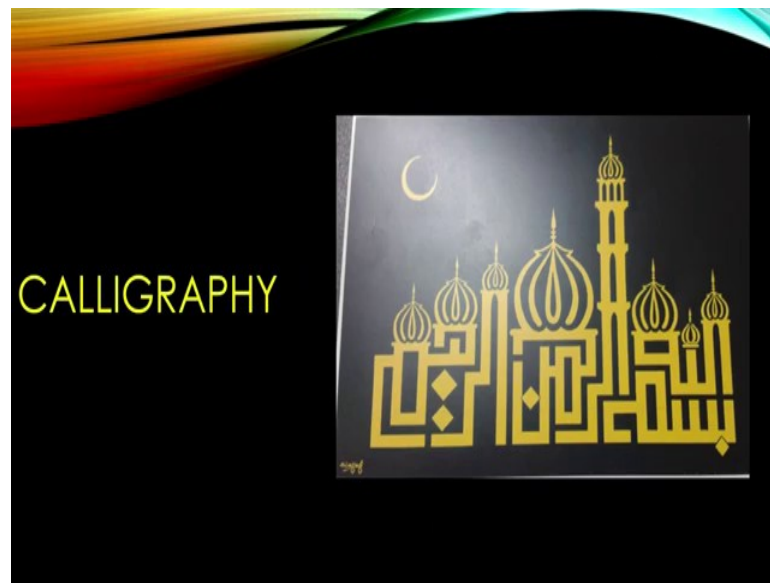
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This is monastery mural; it is Tibetan form of art which is present in most of the Buddhist monastery of India.



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This is calligraphy Islamic calligraphy.

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This is temple mural which you can find mostly in the temples of Kerala.

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This is Chittara art which is from Karnataka, you can see very intricate designs in it and this is also done in auspicious occasions like weddings on mud walls.

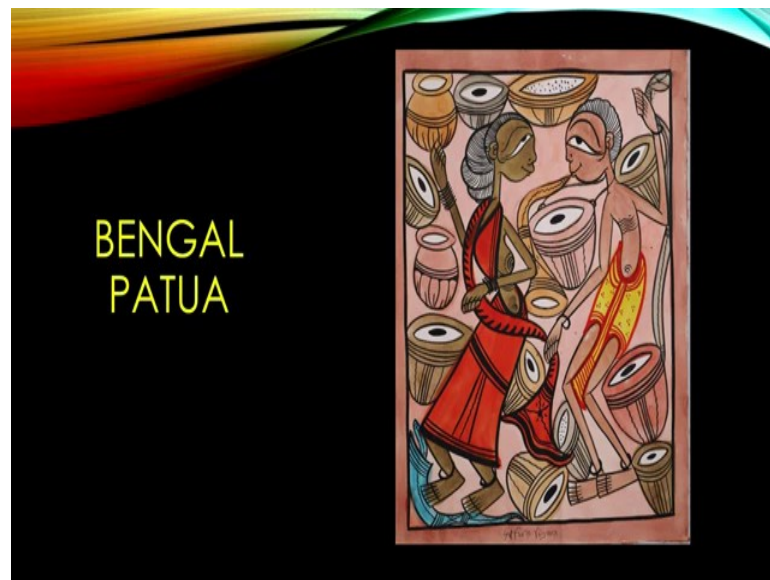
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This is Odisha patachitra, which is form of a scold scroll painting.



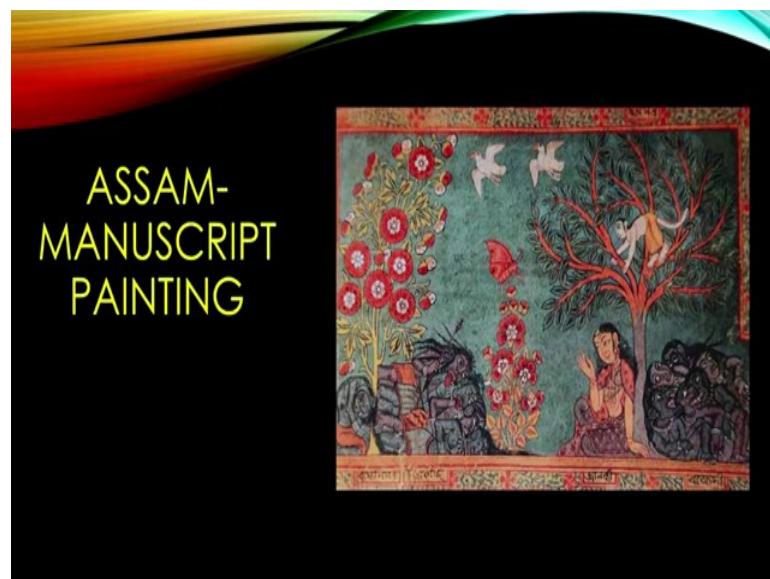
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## BENGAL PATUA

This is Bengal Patua from West Bengal.

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## ASSAM- MANUSCRIPT PAINTING

This is Assam, manuscript painting this is one from a of painting which is not widely known this form is present in the manuscripts in the scriptures of neo vaishnavite, during the neo vaishnavite movement this was started and this paintings are preserved in the namghars or the vaishnavi temples of Assam.

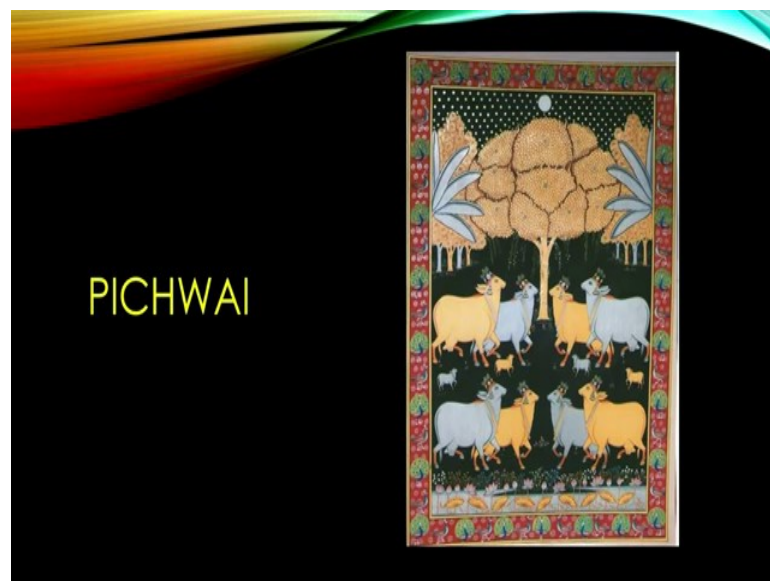
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SAURA

This Saura painting from Odissa.

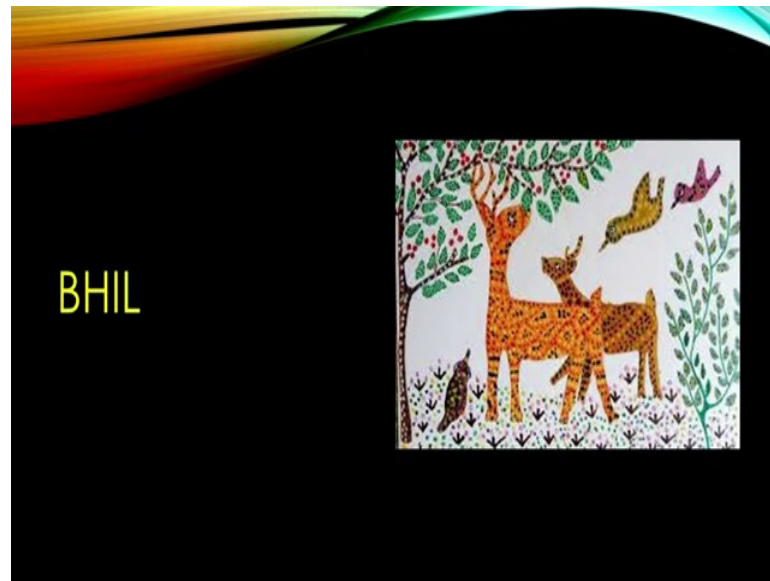
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PICHWAI

Pichwai, this is from Rajasthan.

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Bhil painting this is practiced by the Bhil community of Madhya Pradesh, Rajasthan, Uttar Pradesh, Pithora.

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This is a form of painting which has fauna as it is important motive you can say large repetitive pattern of horse and elephants in this kind of painting. So, we see that we have lot of paintings in the country we have lot of folk paintings of the country what we tried to do in this course is tried to understand this various paintings region wise. And later on we tried to see how different concepts can be represented through these paintings. So,

from the next class onwards we hope to understand these painting regions wise and try to understand their intricacies their patterns their and what the community try to convey through this painting.