Proceedings of

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"Innovation in Visual Arts"
(NCIVA'18)

Theme

"Evolving Paradigms and Practices in Visual Arts"

21st March, 2018
Amity University, Uttar Pradesh

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This conference aims to map the changing patterns of visual thinking and practice over the years. It will not only focus on contemporary models and dialogues of Art, Design, Animation and Advertising but will also delve into the shift in historic models of interventions and innovations across different genres, time and space.

The deliberations & discussions during Conference shall include myth, legend & representation in Traditional Art & Craft, Animation & Design, Discourses & Narratives in Art History, Aesthetics, Advertisement & Design thinking and Historic linkages & Novelty in Painting, Sculpture & Printmaking.

NCIVA’18 is an initiative to bring together academicians, researchers, art professionals and students associated with visual art field at a common platform for knowledge and experience sharing.

I am confident that the informative sessions during the Conference will be interactive and the participants will benefit immensely from experience of eminent speakers & researchers.

I take this opportunity to extend my best wishes to all the delegates, speakers, participants and students for a very enriching experience during the Conference.

My heartiest congratulations to the NCIVA’18 organising team and best wishes for the success of the Conference!

Prof. (Dr.) Balvinder Shukla
Conference Chairperson’s Message

It gives me immense pleasure to welcome you all to “National Conference on Innovation in Visual Arts (NCIVA’18)” (theme “Evolving Paradigms and Practices in Visual Art”) being organized by Amity School of Fine Arts under Amity Directorate of Applied Arts/Fine Arts/Performing Arts/Visual Arts, Amity University, UP.

NCIVA’18 proposes to deliberate on various innovations in Visual Arts. The aim of this conference on one hand is to critically look into modes of art practice followed till now and on the other to discuss and debate innovative and imaginative practices which are more relevant to current times in the field of visual arts. Focus of discussion would also be on innovative methods practiced by great mentors and thinkers in the field of art through the ages and the learning one can glean from those.

Globalisation and rise of art market has thrown open the new possibilities for the art practitioners. Last year, the global art market grew by 12%, reaching an estimated $63.7 billion, with the United States retaining its position as the largest market and China narrowly overtaking the United Kingdom in second place. The rise in popularity of New Media art and Public art has changed the manner in which art was understood in traditional societies. In today’s participatory culture, artists have access to lot of information and also varied medias to express their creative abilities. Visual arts practice today needs to combine technology with artistic knowledge, philosophical inputs and skills. It is important for Artists to continuously “innovate for success” or “Innovate to Excel”.

NCIVA’18 aims to bring together the Research Scholars, Academicians, Animators, Designers, Practicing Artists and Art Gallery Professionals to discuss various facets of visual art and its changing paradigm in 21st Century.

I take this opportunity to thank all invited distinguished delegates, Researchers Academicians, Industry Leaders, Sponsors & faculty colleagues who are associated with NCIVA’18 and making this reality.

I wish NCIVA’18 a great success.

Prof. (Dr.) Pradeep Joshi
Conference Chairperson
## Contents

<table>
<thead>
<tr>
<th>Content</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Editorial Board</td>
<td>i</td>
</tr>
<tr>
<td>Conference Organization</td>
<td>ii</td>
</tr>
<tr>
<td>Message from Vice Chancellor</td>
<td>iii</td>
</tr>
<tr>
<td>Conference Chairperson’s Message</td>
<td>iv</td>
</tr>
<tr>
<td><strong>ABSTRACTS OF TALK BY INVITED SPEAKERS</strong></td>
<td></td>
</tr>
<tr>
<td>- An Insight into the Zen Artistic Space</td>
<td>3</td>
</tr>
<tr>
<td>Satish Gupta</td>
<td></td>
</tr>
<tr>
<td>- Contemporary Art: The Transpiring Trends</td>
<td>4</td>
</tr>
<tr>
<td>Suddhasattwa Basu</td>
<td></td>
</tr>
<tr>
<td>- Demands, Requirements and Future of Indian Animation Industry</td>
<td>5</td>
</tr>
<tr>
<td>Vivek Singh Sidhu</td>
<td></td>
</tr>
<tr>
<td><strong>TECHNICAL SESSION</strong></td>
<td></td>
</tr>
<tr>
<td>1. Rethinking Traditional Indian Art for Sustainable Global Contemporary Designs: A Case Study on Pravasi Bharatiya Kendra</td>
<td>9</td>
</tr>
<tr>
<td>Masooma Rizvi</td>
<td></td>
</tr>
<tr>
<td>2. Impact of Digital Art, Animation and Design from the Perspective of Indian Advertising</td>
<td>16</td>
</tr>
<tr>
<td>Nimesh Shah</td>
<td></td>
</tr>
<tr>
<td>3. Art Exhibition as a Research based Visual Argument</td>
<td>22</td>
</tr>
<tr>
<td>Preeti Kathuria</td>
<td></td>
</tr>
<tr>
<td>4. Portraiture in Indian Miniature Paintings</td>
<td>27</td>
</tr>
<tr>
<td>Sourabh Ghosh</td>
<td></td>
</tr>
<tr>
<td>5. The Worship of Mother Goddess in Ancient Vedic Religion: Kali in Indian Mythology</td>
<td>33</td>
</tr>
<tr>
<td>Gayatri Tandon Mathur</td>
<td></td>
</tr>
<tr>
<td>Dr. Manavpreet Kaur Arora</td>
<td></td>
</tr>
<tr>
<td>7. Study of Signage &amp; Wayfinding to Initiate Barrier-Free Communication and Navigation at Sindhi Camp Bus Terminal, Jaipur</td>
<td>43</td>
</tr>
<tr>
<td>Anjali Dashora</td>
<td></td>
</tr>
<tr>
<td>8. Indian Aesthetics in Contemporary Indian Art</td>
<td>51</td>
</tr>
<tr>
<td>Megha Madan</td>
<td></td>
</tr>
<tr>
<td>9. Socio-Economic Activities in Late Medieval Bengal: Portrayals on the Front Facades of Baranagar Temple Cluster</td>
<td>56</td>
</tr>
<tr>
<td>Bikash Karmakar and Prof. (Dr.) Ila Gupta</td>
<td></td>
</tr>
<tr>
<td>10. Beyond Bourdieu: Expansion of Field in the Age of Digital Technology</td>
<td>66</td>
</tr>
<tr>
<td>Tanvi Jain and Yashaswini Jayadevaiah</td>
<td></td>
</tr>
<tr>
<td>11. The Politics of Material and Trans-cultural Aesthetics in the Work of Subodh Gupta</td>
<td>72</td>
</tr>
<tr>
<td>Ramesh Sapui</td>
<td></td>
</tr>
</tbody>
</table>
12. Critical Evaluation of Type-craft Initiative of Chittara
   Abhinav Basak and Yashaswini Jayadevaiah
   ................................................................................................................................. 76

13. Autobiographical Image Making in Art
   Aditi Agarwal
   ................................................................................................................................. 83

ABSTRACTS OF POSTER PRESENTATION

1. The Digital Media Arts in Digital India
   Anshu Srivastava
   ................................................................................................................................. 91

2. Comparative Analysis of Sanskrit Theatre and Greek Theatre
   Jhelum Deshpande
   ................................................................................................................................. 91

3. Comparative Analysis between Warli Art and Egyptian Hieroglyphics
   Bipasha Mukherjee
   ................................................................................................................................. 92

4. Art of Wood Carving in Temples of Himachal
   Excellent Hansda
   ................................................................................................................................. 92

5. Visual Narratives: Telling a Story through Visuals and Advertisement
   Pragati Pradipiti
   ................................................................................................................................. 93

6. Phulkari: The Never Ending Embroidery
   Amandeep Kaur Randhawa
   ................................................................................................................................. 93

7. A Visual Analysis of Modern Art and Architecture of Foreign Buddhist Temples and Monasteries at Bodhgaya, Kushinagar and Vaishali
   Ajit Kumar
   ................................................................................................................................. 94
ABSTRACTS OF TALK BY INVITED SPEAKERS
An Insight into the Zen Artistic Space

Satish Gupta
Senior Artist and Designer

ABSTRACT

Art is ever evolving and venturing in new paths. Everyone has to find his or her own niche in this mysterious creative world. For me it has been the Zen philosophy which has been the leitmotif of my art as well as my life. Zen has shown me the way when I was going through the period of suffering and uncertainty. It threw me back on myself and made me realize the aspect of Shunya, the moment from big bang, the emptiness and fullness both together which shaped my art. I see Shunya as potential energy in emptiness and that is what my work by the same title depict. I was captured by the serenity that the image of Buddha offers to us. My visit to Dambulla caves in Srilanka revealed the beauty of larger than life size Buddha figures carved in various caves. The grandeur and the scale stuck me and I started working on the bigger scale. The trance and tranquility they had to offer was unmatched and I felt the urge to capture the same in my works. In my next work ‘The Buddhas Within’ I have sculpted 1500 Buddhas, five hundred for the past, five hundred for the present and five hundred for the future. The 1500 small sculptures on the inside of the large head of Buddha are of Akshobhya, representing water. In front of them is a life size reclining Buddha resting on the vast cosmic ocean. The sculpture 23 feet long, 13.5 feet high and 9 feet deep, is in copper and parts of it are in gold leaf. The scale gave me a sense of meditative trance which inspired me to create a Zen garden in my studio at Gurgaon. My inspiration led me to publish a Zen inspired collection, ‘I am the dew drop, I am the Ocean’ comprising extracts from my diary. This book includes a selection of short stories, vignettes and anecdotes which have shaped my life.
Contemporary Art: The Transpiring Trends

Suddhasattwa Basu

Senior Artist, Illustrator and Animation Film Maker

ABSTRACT

Post-modernism is dead. Now we are in Post-post-modernism. If Post-modernism was an anarchy, Post-post-modernism is free for all. This is the best time to work because the absence of any established trend is good for unbiased creative expression. However picking up some transition points from past helps to understand where we stand today and where we will be heading tomorrow. So, the art practices can be and need to be understood well because ART IS A SCIENCE. Contrary to the common believe that Art is meant to be felt not understood, every bit of the Science of Art-making can be explained and understood rationally. Reasoning and logic hold the key to our subconscious. Once our subconscious is unlocked, we find purpose in our action and clarity in our perception. Talking of trends, we follow and tune our practices according to the emerging technologies. Since early 80s, when I entered into the profession till now the industry has readjusted itself many a time. It has always been an enigma. For those who couldn't cope with new work order simply perished. With emergence of every new trend the work ethics get affected and so the human relation. New philosophies set new trends. European modernism, the child of the industrial revolution, was born out of the protest against the pompous feudal bourgeois art; itself became decadent and paved the way for Post-modernism and its follies like lampooning and plagiarism. The new economies and social orders bring new art practices. The open market economy and its outsourcing concept destroyed the regional flavour and turned art practice a global affair. Collaborative art, archive based art, art with found objects, art activism are promoted to a grand scale through multi-national assemblage. The set norms discriminate. Individuals like Alice Neel and Lucian Freuds who has courage to defy the trends suffer immensely. Sadly they often live in oblivion. Animation film making too has gone through big changes over the decades. With the coming of web and social media, today’s animation has become overly wacky and snappy. Frankly I still cherish and strive for the seamless lyricism in motion.
Demands, Requirements and Future of Indian Animation Industry

Vivek Singh Sidhu
Founder Pencillati Studio

ABSTRACT

Animation has reached new heights in today’s world and offers multiple lucrative opportunities to the deserving youngsters who want to carve a niche for themselves in this evolving industry. Indian animation industry has been steadily growing at the rate of 13.8% annually but sadly only 7% graduates passing out from Indian schools today are employable and ready to join the industry. There is a dire need to bridge the gap between the academia and industry so that the young students have more chances to get absorbed in right places and get a good creative environment to work. This is possible only through constant training, professional attitude towards work and a wider connect and exposure to the industry. It is also very important to meet the international standards and to get constant reviews about one’s work. One needs to develop an online portfolio and use social media both to explore other people’s work and to share own work. Blogging about one’s work is a good way to get reviews from various quarters and one should be open to feedbacks and criticisms as they help an artist grow in his/her career. Constant self- improvement and diligence are the key to a great future. I would like to end with a quote from Seneca, ‘Art is a tale, so is life: not how long it is but how good it is, but how good it is, is what matters’.
TECHNICAL SESSION
Rethinking Traditional Indian Art for Sustainable Global Contemporary Designs: A Case Study on Pravasi Bharatiya Kendra

Masooma Rizvi
Belita Design Solutions

ABSTRACT

The paper re-thinks and introduces concepts of innovation for traditional Indian art. We examine various Indian art forms in the light of their contemporary significance and evaluate how they are placed in the global rhetoric for arts. To keep the arts relevant, we are generating ideas based on their traditional value, to ensure their viability and sustainability in the global context, while keeping them true to their roots. The research proposes that these ethnic Indian arts can be portrayed in a modern setting on a global scale without compromising the art forms inherent characteristics. The creative process for the arts are kept intact while their interpretation is challenged and diversified enabling the arts to absorb and reflect the dynamic modern global citizen. This paper supports the proposition that an art form is seldom obsolete as it often reflects the evolving geopolitical and psychological state of a citizen while critiquing and appreciating the context of the same.

Keywords: Indian Art, Traditional art, globalization

1. INTRODUCTION

Indian art forms have found a place in every corner of the world. The traditional Indian designs which have been known for their intricate patterns and colours have been found on tapestries, linen, boxes, and collectable curious among others. Indian art forms and how traditional Indian art is defined has also continued to evolve. This evolution of the art form itself and of the definition has given shape to the way visual arts are often portrayed and practised in India.

Indian art, first found it’s admirers as early as the Great Exhibition in 1951 which was held in London. Here, Indian handicrafts and spices held pride of place and introduced the European critiques and commoners alike. The focus of the critics’ was on the decorative aspect instead of the form itself. This focus on the patterns is illustrated by two influential prints – Digby Wyatt’s set, The Industrial Arts of the Nineteenth Century (1851 – 1853) and Jones’ The Grammar or Ornament (1856) in which the form of object did not find special mention and in fact all the focus attention was the art form and its colors and its overall visual appeal. From that time period already, Indian art began adapting to the influx of modern form. Divans and dining tables which were European elements were found with exquisite Indian designs were exported from Bombay for the 1851 exhibition which drew much excitement and admiration. This excitement grew and gave way to many more exhibitions that would showcase Indian traditions in a contemporary manner, keeping the form alive and intact but also moulding it to suit the changing times.

In silver, for example, the influx of European designs added to the variety of patterns in which silverware was designed. New items now had different forms but traditional Indian patterns. In Kutch, along with traditional products, egg stands, coffee servers, and cigar cases were made with intricate and distinctive Kutchi style of art which had complex patterns of birds and animals in them (Government of Bombay, 1880). Following that Indian artisans soon also found a hybrid set of designs that drew from traditional Indian art forms and the new Europeans art forms (Wynard, 1999). It was during this period of 1880s and 1890s that a new definition of Indian Traditional design emerged. (Mcgowan, A. S. (2005)) As new definition emerged, traditional art forms too, found a new way to thrive. Indian art underwent a massive revolution as it struggled to maintain its identity and differentiate itself from the western influences while also evolving to remain relevant.
In Bengal, a revolution in art grew as a consequence of the growing European influence. By the 1920s, a new definition of National Art came into being in an attempt to dislodge from the ‘western’ idea of art and to protect and propagate traditional Indian art. This movement, born out of a contempt for the colonists’ ideas and framework of ‘art’ give birth to Abanindranath Tagore’s art movement in the 1920s. This was a major event in the history of Indian art as the movement defined Indian art and artists in the framework of traditional Indian expectations and definitions of art, while embracing the shifting and changing dynamic towards a modern India. The sharp distinction between the westernized and the nationalized paintings in India are largely a product of this movement. As the movement progressed different hierarchies continued to develop among artisans and art itself, borrowing these hierarchies from the socio-political environment in India at that time but extending the ideology even today. This movement has led to many other subsequent movements that have subsequently and parallel led to the growth and independent survival of the Indian art forms.

By providing the example of the art in the Pravasi Bharatiya Kendra, I argue that while art does evolve its significance doesn’t die out nor does the intrinsic nature of the art. Its implementation may vary, but at its very core, Indian art forms just add on to contemporary rhetoric and not die out because of it.

2. METHODOLOGY

The methodology for this paper was carried out in the Pravasi Bharatiya Kendra, New Delhi. The art works were identified and thoroughly researched for significance and traditional form and then the output was measured in terms of the appreciation and use of the building. The Indian Diaspora Centre, being the epicentre for all things artistic and cultural is the cornerstone for portraying Indian art forms in a modern, global context. The Pravasi Bharatiya Kendra was to be designed keeping in the mind the sensibilities of the Indian populace and the Indian diaspora world over whose ancestry and history beings at India. Here, the art had to appeal and educate. For this building, we crafted concepts based in Indian art with an aesthetic that was modern. Our art concept for the three floors of the building incorporated all forms of traditional Indian art forms. These art forms were reimagined in order to bring out a contemporary elegance. As one enters the Pravasi Bharatiya Kendra, the juxtaposition of modern and traditional. Right ahead as one enters the building they see a variety of motifs of traditional Indian art in a mother of pearl inlay work. Keeping in mind the overall feel of the building and its purpose the various motif represent the various forms of Indian art. The modern black granite is in stark contrast with the traditional Indian motifs. The Indian motifs symbolize various aspects of the Indian culture.

Sculptures

The Navgrahas: The nine planets that make up modern astrology were born in ancient India. The “Navgrahas” are a part of an ancient oral and visual tradition wherein a child’s future was predicted based on the alignment of the stars. While that oral practise is still prevalent only in some pockets of India, the art, the visual representation of the Navgrahas are found even today in paintings. At the Pravasi Bharatiya Kendra, the Navgrahas have been created in bronze sculptures. These sculptures have been made by hand by various artisans.
Lord Ganesha in Stone: The soapstone Lord Ganesha with 'Riddhi Siddhi' at the base is a beautiful juxtaposition of traditional art forms with contemporary elegance. This visually represents a vital aspect of India's rich heritage wherein a complex sculpture has been handcrafted from a soft stone in exquisite detail.

Goddess Saraswati in Marble: Goddess Saraswati is the Goddess of learning. The Goddess is seated on a Lotus to symbolize light, truth and knowledge. Each of her four hands symbolize something different and each hold a different object. The pustak, or book, a mala (rosary), water pot, and The saraswati has been hand carved in pure Macrana marble.

Indian Languages Stone Sculpture: Unity in diversity is exemplified in a unique stone sculpture. A whorl is created inside a vessel of stone. The languages of India are etched on it. A silent reminder of how ethnicity and diversity have a peaceful symbiotic relationship in our culture.

**Murals**

Lipan Art: In Gujarat, the womenfolk used to create mud and mirror work to express themselves and to beautify their huts. This practice evolved in different parts of India bringing women together, and celebrating their unique identities and ideas, creating a culture of sisterhood.

Stained Glass: The Christian heritage of stained glass is re-thought and reconstructed to show the freedom of worship, secularism, and equality prevalent in India - Sarv Dharm Sambhav. Stained glass was also used as a medium in showcasing the concept of Peace thought Buddhism.
Peace through Buddhism: In another incredible piece of art in Stained Glass, the Buddha has been reimagined in this piece to showcase peace and serenity. Indian artisans have recreated this look in order to reflect the evolving nature of arts.

Krishna Katha: As visual learners, we encourage individuals to learn about India and its epics - the bravery and camaraderie of the Gods, and the message of good over evil through a panel of art. This art piece required artisans to travel to Delhi and to recreate the entire story herein. This ceiling is approximately 22 feet.

Terracotta Life Panels: Terracotta Wall Design of earthenware. It’s made from clay and can be glazed or unglazed. This art form dates back to the Indus Valley civilization from which, archaeologists have discovered cups, bowls, and figurines. The art form has evolved over generations but continues to be a relevant art form even today. Terracotta art is found in many states of India with different states often excelling in a different form of Terracotta designs. Today, terracotta is also used for making contemporary jewelry. Unlike clay, terracotta is made by heating clay up to very high temperatures.

Ajanta Ellora Frescoes: The Ajanta Allora cave paintings have been recreated here by artisans from all over India. These paintings have been made with weather protecting dyes and depict these cave paintings as realistically as those seen in the caves.
The Spice Route: As one ends their travel down the corridor, they go into the beautiful dining hall. The hall was designed in a manner that encapsulates the entire first floor while making a bridge to the second floor of the building. The dining hall, is bright, vibrant and full of life. As one enters they are hit with wonderment at the painstaking detail and variety that has gone into shaping the hall. It is truly Indian with a touch of modern culture. The first thing a person sees is the traditional dance forms of Kerala portrayed across the wall. The colors, yellow, green, orange, truly Kerala art colors give the room a whole different feel from the rest of the floor thus far.

Gond Art: The Gond are the largest Adivasi community in India (Gond Art, 2018). This art originated from there. Using Gond art to show the various stages of life - growing roots, enabling wings, and providing a home to return to. A visual representation of India's traditions and culture where in the elders and youngsters look out for each other, each proving a home and support to the other. Showcasing through visual art unity in diversity and that the strength of our nation is harmony.

Installations

Fabrics of India: In a one of a kind art piece, different forms of Indian art and embroidery from all corners of India have been showcased. These patterns continue to be represented all over the world by globally renowned designers. This installation gives a glimpse of the designs.

Kavad: Indian travellers carried their Gods and portable temples with them to ensure their beliefs were told and celebrated, and hence, encourage their culture to be carried forward to the next generations. The ‘Kavad Banchana’ is the oral tradition of storytelling in which stories from Hindu Mythology are told. This practise is prevalent in Rajasthan even today (The Kavad Tradition, 2009)

Yogasthal: Yoga is an ancient physical, mental, and spiritual practice that originated in India (Basavaraddi, 2008). The word ‘yoga’ derives from Sanskrit and means to join or to unite, symbolizing the union of body and consciousness. This form of meditation is now making an impact on the entire world.

The Travel Cart: The cart symbolises the earliest means of transport that the Indian ancestors used. Typically seen in an Indian village, the cart symbolises how the ancestors moved from village to village, from village to city and from city, overseas. The cart traces the root of migration to a micro unit of a village.
Mirror Inlay Work within Pillars: The history of mirror mosaic work popularly known as ‘inlay’ in India goes as back as the Sheesh Mahal (palace of mirrors) constructed by the Mughal Emperor Shah Jahan in 1631. Adorned with pietra dura (stone inlay) and complex mirror-work of the finest quality creating a gleaming effect in the royal halls and courtyards, the Mahals of Rajasthan are a reflection of the sumptuous lifestyle of the Rajput royalty in medieval times. To replicate the regalia and opulence of the palace, many rich Marwadi merchants of Shekhawati got numerous skilled craftsmen to embellish their Havelis and mansions with the most exquisite colorful mirrors from Belgium. These architectural beauties painted in rich colors belong to the 18th, 19th and early 20th century.

Five Buddhas: In Vajrayana Buddhism, the Five Tathagatas (pancatathagata) or Five Wisdom, the Five Great Buddhas and the Five Jinas (Sanskrit for “conqueror” or “victor”), are emanations and representations of the five qualities of the Adi- Buddha or “first Buddha” Vairocana or Vajradhara, which is associated with Dharmakaya.

3. DISCUSSION

The Pravasi Bharatiya Kendra is India’s first living museum (Economic Times, 2017, July 25). Every artefact and art piece has been made in order to retell history. Each and every piece was made in traditional art form but was given a contemporary outlook. The building was applauded by the Ministry of external affairs and was inaugurated by Prime Minister Narendra Modi. This building has since been the prime location for conferences for delegations from all over the world (Indian Express 2017, October 23) and has become the focal point for discussions on culture, tradition, and heritage. This building was also where Prime Minister Narendra Modi’s book was inaugurated (The Hindu, 2018, February 3). This importance being paid to the building and its constant usage is a wonderful inclination.
of the way we can rethink traditional art. In PBK the artists were all indigenous arts men and women who have worked with the same art for centuries in their families and villages. By giving them a platform to use their art and providing them with a vision for a future India, the art was adapted to suit the needs of the present without compromising the past. Each and every artform of Indian states is represented in the building and each art form is has been made by the artists of those forms providing them with a means for financial stability. This idea can be followed in any sector in India or abroad.

Textiles: Linen and clothes can be reimagined to have a western form with Indian designs. Many brands like FabIndia and Anokhi have already begun experimenting with Indian patterns and Indian weaves on western patterns. From loose pants to saree to bed covers and table runners, all forms of textiles are available in Indian prints. If these brands incorporated more artisans into their work, they can be more authentic ad well as continue to move into the future.

Corporate Settings: Indian designs and sensibilities can be adapted to any setting and be given a modern and clean finish. Offices and convention halls can benefit tremendously from Indian arts as they can be used to beautify the space without taking up any extra space. Door and walls can incorporate digital art with Indian insignia overlays.

Furniture: By carving out sofa backs and divans, Indian art forms can be used to design truly unique and yet minimalistic designs. Using western or new forms of furniture can be beautified by including Indian designs and styles. The applications of traditional Indian art to modern forms are limitless. World over, globalization is leading to an influx of cultures and traditions and Indians are also embracing their culture and art and spreading it to the world. Indian artisans can capitalize on this surge in globalization and use their skillset and art forms to carve out niches for their work.

4. CONCLUSION

Indian art forms cannot become obsolete as long as there is opportunity and direction provided to the artisans. As long as designers and entrepreneurs continue to be innovative and creative with their products, the need for the art form will continue to thrive. Researchers ought to look into unexplored avenues for traditional art forms to thrive and be used in. Global markets must be tapped in order to increase the use of and forms in which Indian art can be used.

REFERENCES


Impact of Digital Art, Animation and Design from the Perspective of Indian Advertising

Nimesh Shah
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ABSTRACT

This paper focuses on Digital Art, Animation and Design from the perspective of Indian Advertising. There are different types of brand products and services available in the Indian market; so, selling a product in India is a competitive war because of the biggest diversity in terms of ethnicity, language, food, culture and age group. At the primary level the purpose of the advertising is to inform / educate about the product / service and provide social message. Idea is the soul of advertising and executing these ideas through various styles give life to messages about products and services. The message is conveyed by the advertisers through different media of communication like Print Media, Audio, Audio & Visual and the latest like Website, Facebook, Whatsapp, Mobile apps, etc. In the era of information and technology, digital/ animated characters lay a huge impact on the customers mind about the product / service and the design of the packaging, Mobile Apps, website’s graphics gives scope of creativity to present the unusual idea of animation presentation in realistic ways, which provides new experience to consumers. The role of designers / creative groups of people is to balance between the Art and Technology thus creating a strong relationship between the brand and the customer. Every medium of communication has its own unique way/ style to present an idea. Through various case studies this paper explores how Digital Art, Animation and Design creatively influence various communication mediums in the vast cultural diversity of India.

Key words: Advertising, Communication, Digital Art, Animation, Technology

1. INTRODUCTION

This paper focuses on advertising from the perspective of Digital Art, Animation and Design. Being in the new age of art, this field gives freedom to visualizers / designers to present the art and idea in artistic way. The new era of information and technology also brings with it a whole new view of art and advertising as storytelling styles and concepts in advertising evolved to match the evolving sensibilities of the target audience of the Indians. The era not only focuses on development of the idea but also makes the message more presentable. India is the most diverse country in terms of the geography, language, food, life style and many more with the different age group of customers. India is a country where the Indian and the international brands are available with their Unique Selling propositions in the Indian market. Manufactures introduce the products in market with the Unique selling propositions to inform about the unique quality of the product/ service and social message. Advertisers use Brand Ambassadors for Endorsing Brands, Animated characters, Mascots, and the other element which communicate message effectively. The case study of Madhya Pradesh Tourism “JAL MAHOTSAV” promotion ad will focus on the art and the how the Animation / Design/ will help to convey the message to mass. The case study of the “Frooti” ad camping will focus on animation / design and how digital platform help to change the image of Frooti.

2. HISTORY OF INDIAN ADVERTISING

The word advertising is derived from the Latin word “Adverto” which means “to turn” (the mind). The first printing press was brought into India by the Portuguese in 1556 for the production of Christian literature. Advertising in India began in a small way with the advertisement of a few imported luxury goods. The first advertising agency was started in 1907 at Bombay; the other was launched in 1909. These agencies mainly secured advertisements and got them published in the newspaper. Before the First World War, most of the advertising was planned, produced and published by the foreign manufacturers themselves in India. After the first war, both British and American goods were imported in huge quantities. India being a wide market for them, it
encouraged the establishment of branches of the leading foreign advertising agencies in our country. In 1931, the first full fledged Indian advertising agency was launched and soon many other sprung up in heavy competition. This lead to heavy demands on high standard copy layouts and printing on the part of foreign advertisers. This resulted in improvements in many directions of designing and artwork. For block making and printing, many foreign agencies employed Indian personnel and quite a few of them were being sent abroad for training in the various aspects of advertising and publicity work. Ogilvy and Mather (O&M), McCann Erickson, Rediffusion, Mudra, Leo Burnett, UCG Ulka are some of the top agencies functioning in our country, who have set up new milestones in global advertising world and created a lot of job opportunities in advertising world. Today, the Indian Advertising agencies are handling both National and International assignments. Keeping in mind the current pace of industrial and infrastructural growth in the Indian economy, it can very well be assumed that the Indian advertising industry is also moving forward with the overall industrial growth and is expected to witness a major boom in the coming future.

3. DIFFERENT MEDIA OF COMMUNICATION

To communicate the message/idea correctly, designer’s selection of media is important. Each and every media has its own identity. Advertising delivers the messages through the various verbal and nonverbal Media. Advertising communicates one to one, one to group, one to mass, or masses. The selection of media is normally done to get the maximum coverage at the minimum expense. The aim of selection of the media is not only to sell the product/service but also to create the brand image on the consumers mind. There are different types of communication media available, like (1) Print Media: Newspaper, Magazine Advertisement, Hoarding, and Packaging. (2) Audio: Radio Advertisement (Radio Jingles) (3) Video / Audio: Television/ Website, web banners, advertisement on Facebook. The advancements in technology play an important role in how advertising affects consumers in receiving the information. The new medias of advertising also provide the consumers an opportunity to buy/purchase the products through them. The new Medias of communications are innovative and revolutionary. They engageindividually with new concepts, products, companies, and brands. The new medias of communication have enabled advertising to be a two way interactive process. Now the audience can give their feedbacks or help in promotion of the brand.

There is continuous up gradation in Technology related things like VFX and UI/UX designs. Technology has helped advertising to evolve very swiftly based on quick user/consumer response.

4. SPECIFIC REASONS TO ADVERTISE

The focus in this new millennium is clearly on customer retention and the need to create an enduring brand relationship -a bond between company and customer. A wide variety of products which are available in the market are being advertised by these advertising agencies with the specific motive to influence the consumers and at times it is done for specific reasons. These specific reasons include: (1) To announce a new product or service (2) To announce a modification (3) To announce price change (4) To make a special offer (5) To invite enquiries (6) To educate consumers (7) To maintain sales (8) To Remind (9) To recruit staff (10) To expand the market to new buyers.

5. ART AND ADVERTISING

Advertising: N. H. Borden, writing in the Economy of Advertising, defines advertising thus “Advertising includes those activities by which visual or oral messages are addressed to the public for the purpose of informing them and influencing them either to buy merchandise or service or act, or be inclined.”

Art: A product of human creativity, made with the intention of stimulating our senses through aesthetics or emotional impact.

In the present days, there are different types of tools available to draw/paint like Pen Tab, Animation/design software’s which a boost to creativity and there are different type of painting Medias like Inject and the Laser prints. Technologies like the 3D Printing and others have helped bring company mascots and promotional dummies to life. It has helped a lot for companies to promote and make their brands memorable. Advertising in India has advanced so much that people are now almost ignorant about the ads unless they are presented really differently. This is encouraging many new forms/styles of art to be used/ incorporated into advertising.

6. THE FUTURE OF DIGITAL ADVERTISING IN INDIA

A Favorable Paradigm Shift: A recent survey by Adobe reveals that 59 percent consumers in India take more
interest on advertisements in digital media than TV commercials and radio ads. Whereas, as per the Dentsu Aegis Network India’s recent report, the share of digital advertising in India would get doubled in the next 3 years, that is from the existing 12 percent share to 24 percent by the end of 2020. From these research and studies, it can be easily inferred that the consumption of digital media in India is increasing rapidly and gradually. Today, people don’t feel afraid of buying apparels, books, air tickets and even the food & grocery items from online stores. Simultaneously, the virtual marketplace is no more vulnerable to the negative psychology of the customers about E-commerce. This shift is not sudden or supernatural; it is the power of digital advertising that has changed both perception and preference of the masses about E-markets and E-brands. That’s why the growth of Digital Advertising in India is far exceeding than the global growth – i.e., is 35 percent and 10 percent (both are CAGR values), respectively.

The Futuristic Harmony & Confluence: Fuelled by Augmented Reality, Digital Advertising is more persuasive, more interactive, more customised, and more interesting than conventional media. Also, being more flexible on viewing choice once can skip to an irrelevant ad or deal. In a country of over 1.3 billion people that lives in 29 states and communicate in vernacular languages, the mainline media cannot meet the aspirations of a large section of the population. Native Advertising is an ultimate solution to this problem; it bridges the gap between marketers and prospects and enhances the user experience. Moreover, a bevvy of content choices before the marketers in the form of text, videos, GIFs, graphics, and a dozen more open a big gateway to customization. No doubt, content is the engine of all forms of communication on digital platforms, and if it’s backed by the Big Data; big returns are not a big deal.

The Future is Digitally Fabulous: India ranked on the second spot in the internet consumption, and advertisers are exploring it with increased reach and mobile advertisement. Digital ad world has great authority over entrepreneurs as it authorised them to scamper their startups in a very strategic and profitable manner. According to reports, Social media marketing is the most engaging way of the digital ad world, and advertisers know that. Ads placed on this platform yield better results, more clicks and impression as compared to other verticals including Mobile. To be precise, 88% of those who have seen ads on such platforms have clicked and viewed.

To sum up, with 200 percent growth in mobile penetration, availability of internet at cheaper price, increasing ratio of young and educated population, speedier digital transformation of small businesses, growing inclination of consumers towards e-commerce, richer audience engagement, increasing role of automation & data analytics, and a significant rise in the participation of rural audience on social media, it is easy to forecast that the future of Digital Advertising in India is phenomenally astounding.

Case Study: 01

Brand : Frooti
Company : Parle Agro India Pvt Ltd.

In 1985 Parle Agro India Pvt Ltd launched its very famous flagship product “Frooti”. This tasty and largest selling mango flavoured drink was one of its kind to be first introduced in Tetra pack during its launch. People who grew up in the 90’s, the ad jingle “ Mango Frooti, fresh & Juicy” made Frooti their favourite drink! Frooti was launched in a green rectangular Tetra Pack as a ready-to-serve mango drink. Although it wasn’t the first mango drink, Frooti quickly acquired a large market share. The packaging played a major role behind its success, since it could be carried easily and conveniently. Frooti also provided a refreshing mango taste that translated into a huge demand for itself. The brand faces competition from rivals like Tropicana, Slice and Maaza. Perhaps the most popular drink by Parle Agro Pvt Ltd, it’s now celebrating almost three decades of success. But last summer in 2015 Parle Agro launched its marketing campaign to revamp the brand and make it more popular.

Objective to be achieved by this Campaign: “The entire communication was designed to ensure we strike a balance towards retaining our large kid consumer base, but building massive appeal amongst the older consumers and subsequently gain greater market share,” said Nadia Chauhan, joint managing director at Parle Agro. As published in The Financial Express, Nadia Chauhan, JMD and CMO, Parle Agro says, “With this campaign, we are motivating people to go further and to take action by choosing #TheFrootiLife.”
Impact of Digital Art, Animation and Design from the Perspective of Indian Advertising

“The Frooti Life” Campaign

![Image](image_url)

Last year in March 2015, Parlo agro came up with this unique campaign with ad agency Sagmietser & walsh. Their collaboration led to an amazing set of activities to enhance the brand image of Frooti. Frooti was very popular among the kids but to attract consumers from other age groups and make the brand popular among them, Parle agro revamped its marketing strategies. It used all kind of media platforms like TV commercials, print media and most importantly the usage of digital marketing and social media. Apart from changing its logo, Frooti was now endorsed by none other than the famous Bollywood actor Shahrukh Khan.

Idea behind the Campaign: (1) Popularise the brand across all age groups and broaden the target audience. (2) With emerging digital market, establish the brand’s strong digital presence apart from all the other conventional way of advertisement. (3) Reposition Frooti in the market as a leading brand.

“The Frooti Life” campaign using digital marketing

Initially in the TV commercials it showed a giant mango being shoved up by people individually and they pull it up together to show the result of collective effort and then a giant bottle of Frooti emerges and the juice of the mango goes in as a funny jingle plays back and finally Shahrukh Khan pulling out the bottle and sipping in the drink. The latest commercial shows Shahrukh entering the colorful world of Frooti behind a secret door which unveiled people singing and dancing and enjoying to their tune.

Results of the Campaign: #The Frooti Life is an ongoing campaign by Parle Agro India pvt ltd and new updates is being implemented and being posted on the social media.

With extensive use of digital marketing tactics like creation of Twitter, Facebook and Instagram accounts, Parlo Agro kept consumers updated and got them involved with the brand. This helped in impacting the consciousness of the brand in consumer’s mind and leveraged Frooti’s brand equity. According to Business Insider India, Parle Agro’s Frooti has recently once again become India’s second most popular mango drink, by outselling Pepsico’s Slice. The brand now enjoys a market share of 25.6% in India’s 2300 cr mango drink category.

Learning: With the recent success being enjoyed by Parlo Agro, it was evident that the usage of digital marketing strategy on social media played well for the company. Frooti regained its market presence and thereby giving Frooti brand a taste of success of its rebranding exercise since 2015.

Source- google, wikipedia, thefrootilife.com, facebook.com,twitter.com, businessinsider.in, financialexpress.com, theinspirationroom.com, economictimes.com

Case Study 02
Event : Jal Mahotsav
Camping for : Madhya Pradesh Tourism

After the much talked about and very visible ‘MP main dil hua bacche sa’ campaign released last year, Madhya Pradesh ‘Tourism embarks on yet another magical journey with its latest television commercial for Jal Mahotsav, India's first ever water festival. Keeping in line with last year's 'dil hua bacche sa' campaign, which aimed at bringing alive the child in every tourist, the
new Jal Mahtosav campaign brings alive the many splendours of the water festival through a child's imagination.

Azazul Haque and Mahesh Gharat, chief creative officers, Ogilvy Bangalore: Every Madhya Pradesh Tourism campaign is like competing with our own past campaign. Once again the challenge was to create a piece of communication that also looks like a piece of art, like every other MP Tourism campaign. Since the brief was to create excitement around Jal Mahotsava, a magnificent event that happens on an island of Hanuwantiya where water related sports and activities take place, we thought using water colour paintings created by children would be the best way to capture that fun and excitement. But then static water colour paintings were not enough to showcase the exuberance and energy of Jal Mahotsava. So, we decided to make the characters in the paintings move. That was a herculean task. Rajesh and Vidya, the directors of the film, played a significant role in helping us overcome this herculean task. Many thousands of paintings were created and finally 700 plus paintings were used with ‘stop motion’ technique to create this magic. Even the words in the song are kept childish and only the sound of water drops and Ghatam (a clay tumbler) are used to create the music. We wanted to create childlike magic in this campaign. Hope we have achieved it. And carrying forward the legacy of past campaigns done for Madhya Pradesh Tourism, this one too is a visually & musically rich treat. The stop motion film, which took about three months to complete, was shot with over 700 water colour paintings, where the key frames were painted by children and the style was carried forward by more than 30 professional artists. Using the Kessler Rig stop motion technique, the film was shot in a single take.

Ajay Menon, executive vice president, Ogilvy India: It is always a delight to work on a brief from MP Tourism. This time around the brief was to promote Jal Mahotsav, a one-of-its-kind water festival, being held at Hanuwantiya in Khandwa district. Therefore, in keeping with the work we’ve done with MP Tourism over the last decade, our response to this brief also attempts to create the same magic through its visual and aural experience. We hope the campaign excites people enough to plan their next trip to MP.

7. CONCLUSION

Advertising starts with a specific purpose and uses appropriate media to give life to an idea. There are number of advertisements that communicate messages in our day to day life but only some ads leave a bigger impact on our minds. Advancements in technology provide scope to the designers and artists to explore new possibilities and expand the horizon. The “Frooti” campaign; “The Frooti Life” uses digital platform like Twitter, Facebook and Instagram accounts, Parlo Ago kept the consumers updated and kept them involved in the brand. Digital platform was the best way to reach all the consumers. Making Shahrukh Khan as their brand ambassador and using animation in advertisements helped them promote their brand. For the Madhya Pradesh Tourism, “Jal Mahotsav” ad, the creative officers brought the still paintings into motion to narrate the story. Such new changes keep the world of advertising ever growing. These changes happen due to technology and inturn challenge technology for more. This evolves in growth of advertising for the betterment of the society.
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CITATION


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[12] https://vimeo.com/152292685
Art Exhibition as a Research based Visual Argument

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ABSTRACT

An artwork is a reflection of the artist’s intense personal world. Artists operate on the nexus of diametrically opposed directions, where they are expected to be private creators and public entertainers all at the same time. When an artist creates a work of art he/she does not always think of the social and/or cultural dialogue that would prevail once that artwork moves out of the studio and gets displayed in the public domain. Artworks come in contact with the audience primarily through art exhibitions and that is where the fate of an artwork and sometimes even the artist is determined. An exhibition can just mean a collective display of artworks or it can carry some tailored content empowering the visitor to think. It is a space where the purpose of creating art culminates, where the artworks come in direct contact with its audience. Yet, not many exhibitions ensure social engagement or incubate curiosity and critical thinking. For example, oversized projections and industrial artworks do not necessarily ensure a social dialogue but a well-researched display may change the entire reception of these works. Even the most small and simple exhibition spaces can pose a presentation and display threat if not understood clearly. The aim of this paper is to see contemporary art exhibitions as a culmination of extensive research of the space and artworks and their subsequent discourse. It would base the argument on three recent contemporary art exhibitions as case studies: works of K. G. Subramanyan at Art Heritage, Gopi Gajwani at Sridharani and Ram Kumar at Vadehra Art Gallery.

Keywords: Visual Art, Art Exhibitions, Contemporary Art, Curating, Art criticism

1. GENESIS OF AN ARTWORK

All artistic activities incubate in and around the artists’ aura. It is a sacred realm where thoughts culminate and get adorned into a visual language. The artist undergoes a long and often cathartic process of being influenced, inspired, or even disturbed by happenings; before he picks up a medium of objectify his vision. It is an intensely personal process where the artist struggles to visually translate and transfigure all the noise in his head. The material in the artist’s hand then becomes a mere tool to transfer the burden of a thought into a visual spectacle.

There may be a complex network of ideas and purposes involved in the production of an artwork. The artist works in a specific direction to achieve the desired visual effect. Sometimes there are accidents that add to the desired result and at times the artist just transfers his thoughts with precision. The process of making art is very subjective and momentary. But this private domain would exist only till the time the artwork is being made. Once the artwork is complete, the artist has to detach himself from that idea and move on to another.

Traditionally, art practice is seen as a form of worship or *sadhana* and the artist as a religious practitioner or the *sadhaka* who through constant self-introspection achieves fulfillment and self-awakening. The artist constantly works with himself and the consistent churning of mind and thoughts leads to clarity and determination to translate that unique thought into an image. He operates on the nexus of diametrically opposed directions, where he is expected to be a private creator and a public entertainer all at the same time. When an artist creates a work of art he/she does not always think of the social and/or cultural dialogue that would prevail once that artwork moves out of the studio and gets displayed in the public domain.

According to James Elkins, one way of defining art is whatever is exhibited in galleries in major cities, bought by museums of contemporary art, shown in biennales and the Documenta, and written about in periodicals such as Artforum, October, Flash Art, Parkett, or Tema Celeste. That way of looking at art is called the industrial definition...(Elkins, 2004, p.1) Very similar thoughts from K. G. Subramanyan’s notebook, “When they see you working they often ask, are you working
for a show? By which they mean a ‘sale’. For them a painting is something material, a removable object that others will pay for. Decorate their houses or offices. That a painting is a device to open up your vision and extend its reach, broaden its coverage, does not readily occur to them” (Kishore, N. on http://www.documenta14.de/).

The questions to gauge are how does the artist understand public acceptance; how should he sync artistic intention with public appreciation; should the artist create with caution and completely forget artistic freedom; should integrity of artistic practice succumb to the pressures of the market. In short, can an artist work in fair, flexible, sustainable and creative ways – all at the same time? If not all, most of these aspects can be taken care of by effective curation and artists need to recognize the role and relevance of effective curating in contemporary times.

2. CURATORIAL RESEARCH IN AN EXHIBITION

Contemporary art forms offer vast material, technical and dimensional diversity. It is a fascinating spectrum of folklore, myths and legends that have distinct characteristics and symbolism. Exhibitions are a media through which artists promote and present their art; they are critical visual arguments made through careful selection, organization and display. German philosopher Kant had rightly said that works of art place an obligation on its audience to interpret them. Exhibitions facilitate this interpretation by creating a platform for the artist to display his creative sojourn.

The art of sifting artworks from artist studios to the public arena and offering adequate reasons to do so may be considered a curator’s job in the contemporary times. The word curator seems heavily loaded against a certain kind of lay understanding of the word. Though one cannot deny that curating has evolved tremendously over the past few years of its relatively short history, one would like to gauge the unique role and relevance of a curator in fabricating contemporary art exhibitions today. According to artist K. G. Subramanyan, art magazines, art advisers of various kinds prognosticate the trends of the future, curators stipulate what will and will not work on the global art scene and the themes and devices by which artists can gain access to its attention. One can see in all these a tendency or effort to make of art an industry, like fashion and force it to subserve the dictates of the calendar or the taste of the times (Subramanyan, 2014, p.6-7). The curator plays an important role between representation and reality and needs to do justice to the artist and the artwork all at the same time.

Famous Chinese artist Lu Chunsheng was once interviewed by Hans Ulrich Obrist and made some very relevant observations about reception of artworks. He said that some artworks make the audience feel blocked or overwhelmed and the viewer feels that he cannot get past it but real good works are those which the audience can transcend or go beyond, making the viewer think of many other things apart from the artwork itself (Obrist, 2007, p.19). Effective audience reception is hugely dependent on how the exhibition space is planned in terms of navigation, lighting and presence or absence of factually correct wall text. The exhibition space needs to be structured like a narrative that caters to popular consciousness. The curator needs to carefully research and execute planned encounters between the artwork and the audience without hindering interpretation or diluting the impact of the works. There should be a calculated distance between the artwork and the viewer at all times. The distance should be understood both physically and aesthetically. There are no universal rules that may be applied to all exhibitions except the fact that audience safety and protection of artworks is absolutely mandatory.

Exhibitions must also educate and should serve as spaces for illuminating encounters. Art should fulfill its social responsibility of community building and intercultural and intergenerational understanding. The tools of dissemination of information in an exhibition cannot be rigid and categorical. The information should flow seamlessly along with the narrative of the show. Again the curator needs to think if the traditional idiom of writing wall texts is relevant to the show or would hinder the continuity of viewing the works. It is a hugely debatable topic but the decision needs to be taken considering what the artworks demand. If the wall text exists, it should carry information that is factually correct and precise. It should serve as a supplement to the artworks and not contradict it.

3. COHESION IN ART & DISPLAY

Artworks get seen and interpreted by an audience in an exhibition space where the display becomes an important element of the public interface. The display is that threshold through which the artworks are made
visible. It is in vogue for public art galleries to showcase monumental artworks outside their facades enticing the ignorant, unaware passer-by. Private galleries on the other hand work on the white cube concept but tend to create a flurry of debate and discussion through talks, seminars or on social media. Some exhibitions receive lots of media coverage while others offer a more passive experience with little or no space for a dialogue.

Three recent art exhibitions by private art galleries displayed works of three veteran senior contemporary artists: Ram Kumar (b. 1924), K. G. Subramanyan (b. 1924) and Gopi Gajwani (b. 1938). All the three artists are seen as cultural visionaries; have made significant contributions to contemporary Indian art and are regarded as institutions within themselves. They are so varied in style and expression, but perhaps share a mood – something that suggests that they should be revered for their unforgiving individuality. It would not be wrong to say that they differ much more from their contemporaries than from each other. Doing justice with the display and reception of works of such veteran artists is not only challenging but also a testimony to curatorial efficiency. Since these artists have already built up a stylistic vocabulary over the years, the exhibitions do not necessarily aim to amuse, thrill or shock the audience. Instead it calls for more refined sensibilities from an informed audience. There is a different set of implications and expectations from exhibitions displaying works of senior artists and therefore sets aside certain responsibilities not only on the curator and the gallery but also on the viewer.

Ram Kumar is a senior contemporary artist whose vast repertoire of process-centric abstracts speaks volumes about him and the society. Vadehra Art Gallery showcased new works of Kumar in a small exhibition in January 2017. The staircase that led to the exhibition space carried two early figurative works of Kumar and as one entered the viewing space, it felt as if the landscapes that were in the backdrop of these figurative work opened up and came to the forefront. The landscapes that were initially underplayed, were magnified and articulated in a grand design that unfolded in the gallery space. Being a sole visitor in the gallery that day, one felt like a solitary bird in an intensely vibrant and picturesque landscape. Kumar unlocked some long endearing vistas, inviting the viewer to explore beyond the sunlight, shades and shadows. The display appeared a bit underplayed but then the works were so overpowering that may be the underplaying could be validated. It is difficult to assess how these masterpieces should be projected without diluting their percussion. The exhibition space had a neatly tucked sofa near a window for a viewer who would want to linger on, breathe and connect with the artworks for a little longer. The works could sync-with and sink-into the admissible viewer, given some time and cognizance (Kathuria, 2017, p.57).

Born in pre-independent India, K. G. Subramanyan was an eclectic and significant artist of the modern world who seamlessly cascaded the boundaries between materials, disciplines and times. As an inaugural of its newly renovated gallery space, Art Heritage offered a tribute to the veteran artist by showcasing his provocative political artworks. The title of the exhibition ‘Seeking a Poetry of the Real: The Political Works of K. G. Subramanyan’ suggests the criticality of thought and form that the artist portrayed.

The fifty odd works on display were assimilated from the Alkazi permanent collection and some loaned in from the Seagull Foundation and the Kiran Nadar Museum. The exhibition was laid out in an interesting way as if resonating with Subramanyan’s belief that ‘being in the world is a celebration of sorts’. The eight illustrated black and white panels of his thirty-six feet long, iconic work ‘War of Relics’ looked absolutely spectacular in scale and subject. Occupying the longest wall of the gallery, it flowed like visual calligraphy. One of Subramanyan’s most celebrated works, Anatomy Lesson was displayed both on the canvas and its version in a terracotta relief. The careful selection of works and the polarities of material accentuated by the display were the high points of the exhibition plan.

Gopi Gajwani also is a senior contemporary Indian artist who is understood as an Abstractionist but has a diverse background in designing, photography and filmmaking. Gajwani has showcased his works in numerous solos and group shows across the globe and has touched people with his soothing symphonies in contemplative colours. His recent solo show titled Meditative Silence at Sridharani Gallery was loved by many and Gajwani’s lively presence and interaction with his audience amidst the spirited display of his works had a sweeping impact on the viewers. Not many contemporary art exhibitions are fabricated to such detail and are curated, manned and overseen by such a senior artist himself; this was exceptionally pleasant for the viewer. Also, not many contemporary artists prefer to confront the viewer with
ease and verbalise their thoughts sometimes with the fear of obscuring the experience of viewing artworks independently.

The show began with three small works or ‘windows’ that helped us peep into the life and journey of the artist and only the initiated viewer would lean further and swiftly walk-in to satiate his urge for absolute splendor. Three large black screens dissected the exhibition space making some fascinating frames for the observant viewer; where some works appeared closer and the others were at a distance; where the viewer can think like a photographer who can focus and freeze the frame that arrests him most. The constantly changing physical and the aesthetic distance between the artworks created a powerhouse of energy. The navigation of the exhibition was not planned in any sequential order but the artworks stood as elements of intrigue and testimonies of creative intention. Gajwani had deliberately placed the works in an incoherent chronology, different mediums, different sizes; smaller watercolour works were interspersed between the larger acrylic canvases, yet there was nothing that could break the symphony, it would just flow… pure and powerful (Kathuria, 2017, p.47-48).

4. CURATORIAL CRITIQUE

These three exhibitions are cast at the concrete intersection of theory and practice. The Kumar and Subramanyan exhibitions were executed by the gallerists while the Gajwani show was curated and managed by the artist himself. This aspect sets the shows wide apart because the artist has been involved with those works right from their inception and might have greater clarity as to how his creation should be made visible in the public domain. It appeared as if Gajwani’s artworks were not moved from his studio rather he meticulously planned and converted the gallery space into an alternative framework just like his own studio. He undoubtedly reinforced his creative prowess by painting a much larger picture of display in the gallery. Shridharamani as a gallery space has a curved wall, which poses serious display threats for most artists and artworks but Gajwani has dealt with it with utmost ease by simply dissecting the space with black screens. Gajwani being the primary source of reference for the exhibition, there was no scope for any gap or lapse in the display, making the visual argument loud and clear.

In the Subramanayan show, three artworks: ‘Brown Room, Burning Town’, ‘Massacre of the Innocents’ and ‘Divided City’ all dated 2002 were displayed in small square light boxes below a huge canvas and the wall text, besides the three titles also read: ‘Oil on Canvas, 54X54 inches’. It was the most pleasant surprise for any Subramanayan fan or follower, simply because one would wonder if Subramanayan did light boxes as well? On further enquiry from the available gallery staff, one started to believe that yes, the artist did make paintings meant to be seen in light boxes. One would wish this was true but the fact was that the Gallery had displayed reproductions of the original works in light boxes because the three original works, which were very essential for this exhibition, could not be procured (Sharma, 2017, para.7). Now the questions that arise are: why did the wall text not mention that these were reproductions/prints; the size of the prints is much smaller than what the wall text states (54x54 inches); if they were prints why did the wall text say ‘oil on canvas’; is it not important for the viewer to know if he is seeing an original artwork or a mere print; how does one justify the use of light boxes in context of the Artist’s practice. The exhibition was put almost a year after the demise of the self-proclaimed artist-activist, one may wonder why a gallery of such prestige would indulge in misappropriation of information.

The responsibility of an artist is not limited to just creating artworks, rather he has to see them go through exhibitions and prospective buyers. The process is a long one and not all artists are able to dedicate time and energy in the post-production tasks. To fill this lacuna, artists need gallerists and curators who can understand the artist, his work, his tone and temperament; revitalize the artist’s creative journey; showcase the works with utmost sincerity; and attract buyers. Kumar’s works have been exhibited by the Vadehra Art Gallery since the 1990’s and this show was no exception. Having such a long association with the veteran artist, the gallery claims to understand how the artist would want to project his works and makes every effort to recreate his vision. The exhibition was titled: Ram Kumar Recent Works and contained fifteen works executed by the artist between 2007 and 2015. On the contrary there were two early works of Kumar in the staircase that led to the exhibition space. One of the works was titled ‘Sad Town’ dated 1956 (48 x 48 inches, Oil on canvas). For an informed viewer who came to see the recent works of Kumar, the two works in the staircase only created doubt and confusion. The surprise and joy of encountering a figurative work of Kumar completely vanished as one entered the exhibition space screaming with bold grey
colour wall text, primarily quotes by Sham Lal, Nirmal Verma, Ranjit Hoskote and Kumar himself. The size of the wall text did not justify the distance from which it was supposed to be read by the viewer. It was like unprecedented noise in a beautiful landscape. Sometimes the wall text subverts and overthrows the dominant order in an exhibition. A good display demands coherence through a symbiotic balance between text and image.

5. CONCLUSION

Responses to works of art can be of various kinds; it is a relationship that is built from the surface to the senses. An encounter with details of context, story, style and signature is possible only amidst the right environment. It is a discovery of a special kind, a unique subjective experience for each viewer.

By examining these three exhibitions, the intent is not to recreate another narrative but rather to highlight the points of convergence and divergence in the process of putting together an exhibition. The curator needs to device polemical strategies to situate meaningful encounters, mobilise the space and resolve all issues vexing an effective display. All curatorial interventions should have clear conceptual dimensions, which resonate in coherence with the artworks. The concerns of a curator are not just tangible in nature; even the air in the exhibition space needs to be energised to echo a thought, an idea or an argument. All informative and engaging exhibitions might not necessarily follow the annals of public acceptance and appreciation but casting displays as expressions of an obscure temporal relationship between art and audience is a serious misconception.

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ABSTRACT

This paper makes an attempt to study the fine art of portraiture in miniature paintings in the various Mughal, Provincial and Rajput Courts to bring out their historical and cultural significance. The Mughal Rule in India brought a certain degree of sophistication, refinement and finesse to this form of art. Under successive Mughal Rulers, the art of miniature painting reached its zenith. While Babur and Humayun, who were great lovers of art and literature, could not build proper ateliers during their reigns due to their frequent military campaigns and conflicts, they were responsible for bringing to India two versatile artists, Abdus Samad and Mir Sayed Ali from the Safavid Persian Court. Humayun’s successors Akbar, Jahangir and Shah Jahan built some of the most significant ateliers under their rules, and some of the best miniature artists like Basavan, Manohar, Bichitar, Ustad Mansur, Balchand and Murad flourished under their patronage. Some very significant works like Baburnama, Akbarnama, Razamnama, etc. were also commissioned by the early Mughal Emperors. With the decline of the Mughal Empire, the miniature painting scenario shifted to the Rajput Courts in Rajasthan and the Hill States in Northern India. Various important Schools of painting –like the Mewar, Marwar, Jaipur, Hadoti, Kangra, Basholi, Garhwal, etc. - Schools started flourishing under their respective rulers. While the Mughal influence still prevailed, yet each school had its own distinctive characteristic and feature.

Keywords: Miniature painting, Mughal School, Rajput School, Portraits, History, Culture

1. INTRODUCTION

The tradition of portraiture in Indian painting dates back to Ajanta and later was developed during the Pala and the Jain manuscript traditions. But with the advent of Islam and turko-persian influence the genre of portraiture attained new heights during the Medieval era. Some of the earliest known examples of Indian miniature Portraiture emerge from the Central Indian region of Malwa, which is otherwise well known for the illustrated Jain manuscript Kalapsutra. It is here in the courts of Ghiyas-ud-din Khilji and his son Nasir-ud-Din, that a profusely illustrated manuscript –Nimatnama was written. The Nimatnama, or the Book of Pleasures, is a treasure trove of delicacies. Written in Persian in the Nashk script, the book consists of fifty illustrations (Refer Fig. 1), with the Sultan as the central figure. Apart from detailed recipes of various delicacies, the illustrations also show detailed landscapes and portraiture. Painted in the Shirazi style, most probably by a Persian artist in the Mandu Court, the paintings depict the Sultan and the other characters, mostly women, with long-drawn eyes, colourful clothes and with headgear matching those in Persian paintings. The figures are mostly devoid of ornamentation and elaborate jewelry.

This art of manuscript painting, which commenced under the Khilji Sultans, was to develop into full blown portraiture in the courts of Datia and Raghogarh in Malwa.

The Raghogarh atelier had expert portrait artists, and though with a strong Rajput touch, the degree of craftsmanship was of the highest order. The Raghogarh portraits show the rulers in simple but bright colours, with the size of the figures depicting their relative
importance or stature. (Refer Fig 2). Quite like their Rajasthani counterparts, there are attendants holding a ‘morchal’ (a hand-held fan) and standing behind the ruler. The backgrounds in the portraits are generally devoid of any landscape. Apart from court portraits of the ruling elite, the Raghogarh artists also produced a large number of equestrian portraits.

2. MUGHAL PORTRAITURE

The Mughals ruled for four hundred years, and shaped one of the finest schools of miniature painting over these years. The successive rulers promoted art, literature and music in their courts. As mentioned earlier, Babur and Humayun could not supervise the setting up of a stable and full-fledged atelier in their courts. It was with the accession of Humayun’s son Jalal-ud-din Mohammad Akbar that the art of miniature painting blossomed into a force to reckon with. The Persian Masters in the Mughal court had a major influence on the style, especially on the art of portraiture. Radiant faces, with vivid expressions, rugged and green landscapes, with flowing rivers, added a great amount of energy and life to the gesturing figures. Emphasis was laid on facial expressions and tones. Figures from Persian myths, and use of bright yellow, green and red gave the paintings and portraits an animated look. Exquisite calligraphy and drawings of flora and fauna on the borders was the trademark of the Mughal Atelier. It is said, that at one point of time, more than hundred miniature artists practiced their art in the court of Akbar. It was here that a lot many collaborative works were undertaken. While the “Ustad” (master) would execute the final “chehra kushai” or “chehra numai” (drawing the faces) of the portraits, two or three apprentices would initially prepare the sketch and initial colouring (“amal”). The collaborative work among artists continued even during the reign of Jahangir, and some famous works were executed by a collaboration of court artists. One such work is the seated portrait of Prince Salim. (Refer Fig. 3). While the portrait has been drawn by Manohar, the ornamentation and decorative works on the throne and borders have been executed by Mansur.
Another such joint work was the Portrait of Jahangir holding the orb and Jesus Christ. The work shows Jahangir in the upper panel, whereas Christ is depicted in the lower panel with the cross. The panel is richly decorated on all sides by beautiful flowers and leaves. The Portrait of Jahangir is the work of Hashim, and that of Jesus has been illustrated by Abul Hasan. (Refer Fig. 4).

The illustration in Fig 4, and the one in Fig 5 below, show a marked European influence which had crept into Mughal Portraiture since the latter half of Akbar’s reign when the Jesuit Missionaries first visited his court. So marked was the confluence of cultures, that even the famous Dutch Artist Rembrandt was greatly influenced by the Mughal School. In fact, between the years 1654-56, he drew a series of twenty five paintings in the Mughal style, most of which were the portraits of Shah Jahan and the nobles in his court.


Fig 5 shows Shah Jahan in his full royal glory. Chitarman paints the emperor, who is standing on a pedestal, with his imperial regalia, with his exquisitely designed Angarkha, rich jewelry, and his royal turban. The halo around his appearance and the small angelic figures at the top of the painting symbolize the European influence in this work. The exquisitely decorated borders, and the calligraphy in it, are a key feature of the works during the times of Jahangir and Shah Jahan. Another prominent feature of the portraits of those times was the depiction of landscapes and buildings in the background, often in muted colours, so as to create a sense of distance and space. This was in contrast to the early Mughal works, where the landscape would tend to merge and co-exist with the figures in the frame. This particular work is part of a ‘Murrakka’ (patch-work album) which gained prominence in India during the reign of Jahangir and continued during the reign of Shah Jahan. Jahangir was himself a great collector of art, and he is said to have had a vast collection of portraits, paintings and murrakkas in his royal collection.

A recurrent and prominent theme in Mughal portraiture was the court scene. This brought out the best in the artists, and their craftsmanship. In an important painting, the court artist Bichitr portrays the coronation court of Shah Jahan. The Emperor is seen greeting his three sons, who are accompanied by Asaf Khan. The individual facial portraiture of each person in the painting, along with the creation of space and levels, are one of the chefs-d’oeuvre of the prevalent Mughal technique. The rich floral motifs, and the gold work, add certain richness to the work. This version of the Padshahnama (Book of Kings), of which this illustration is a part, clearly chronicles Shah Jahan’s rule, and also lists the names and designations of all the nobles who are depicted in this painting, thus providing valuable information on the hierarchy and composition of the royal court. Under the austere rule of Aurangzeb, the Mughal Portraiture showed a marked decline, and a majority of the court artists shifted base to the various courts in Rajputana, Punjab Hills, and Provincial Courts at Awadh, Murshidabad and Deccan. Though Mohammad Shah’s reign witnessed a faint whiff of revival of Mughal portraiture, with the major themes centered around court scenes, harems, mendicants and ‘sadhus,’ and royal processions, but the earlier skill, energy and craftsmanship went missing in the portraits of those times.

3. PORTRAITURE IN THE RAJPUT SCHOOLS

Though the art of manuscript illumination and miniature paintings in Rajasthan date back to earlier times, portraiture in Rajput miniatures started with the exodus of Mughal artists to various Rajasthan courts from the early seventeenth century. Rajput painting developed in various courts and kingdoms, giving rise to various schools of painting, each with its unique style. Almost all prominent Rajput courts had their own atelier, and the tradition of miniature paintings in these courts were
handed down from one generation to the other. While around ten main centres or schools were in existence in Rajasthan, there were quite a few schools which gained prominence in the smaller principalities. Some of the prominent schools were named after the courts from which they originated—like Jaipur, Mewar, Marwar, Kota/Bundi, Bikaner, and Kishangarh.

While the Mughal portraits had a certain degree of subtlety and finesse in them, the Rajput painters depended more on the folk elements in their executions. The decorated borders, a trade mark of Mughal artists, slowly vanished in the Rajput ateliers. These paintings where more elaborate, with each school having its own distinctive facial category which ran through almost all portraits that were drawn. A big differentiator was the headgear, which stood out prominently as a symbol of the particular school. The initial paintings in the Rajput courts had a marked Mughal influence, and a few schools like Bikaner kept the Mughal tradition alive. The depiction of the ruler in broad flowing ‘angarkha’ (robes) or ‘jama’ and with heavy bodies, sometimes took away the sense of dimension in the portraits. Most of the Rajput portraits depicted the male rulers and their courtiers, with almost no female portraiture on record. The use of colours was most vibrant, the lines less distinctive, and the use of motifs and traditional folk symbols more prominent. The flat landscape became quite prominent, and the depiction of local architecture was pronounced. While a large majority of Mughal portraits contained the names of the artists who executed them, hardly a handful of Rajput paintings bear the name of the creators. From the initial Mughal influence, to the plump Mewar portraits, to the intricate hunting scenes of Bundi/Kota, to the delicate and angular facial expressions at Kishangarh, Rajput painting moved to heavily ornamental, architectural and somewhat rigid style of the Amer School. The Mughal influence in the Jodhpur (Mewar) court and the later portraits with large foreheads and eyes and somewhat curving nose, manifested itself at the Bikaner court too.

In Fig. 6, Maharaja Bhim Singh of Mewar is seen with his consort. Attributed to the followers of court artist Chokha, the king is shown here with a halo around his head, and with rich jewelry. The landscape is uniform and flat and a few clouds are shown in the background. The size of the figures depicts their relative position and importance, which is so very typical of the Rajput Schools. The Rajputs, being a strong warrior class, depict numerous hunting scenes and equestrian portraits of their rulers and nobles decked up for battle or processions. Horses are worshipped in Rajputana, and the tales of their valour go hand in hand with those of their rulers. The horses are adorned with decorated trappings, and a long retinue is seen following the horse. The Rajput portraits also depict vivid illustrations of the rulers participating in religious festivals and ceremonies. Various portraits of the time show them celebrating the festivals of Holi, Diwali and Teej. Effect of European art in the latter half of the nineteenth century made the portraits more realistic, and quite a few portraits show influence of photography in the later Rajput portraiture.

![Fig. 6: Maharaja Bhim Singh with consort, Devgarh, Mewar, 1810 ca. Gouache with gold on paper with Devanagari inscription on outer border. Source: Sotheby’s: Art of Imperial India Auction, 08 October, 2014.](image)

4. PORTRAITURE IN THE HILL STATES

With the decline of Mughal patronage, a sizeable number of artists shifted their base to the Punjab Hills. They were to find benefaction in the predominantly Rajput Courts of the various local rulers. In the seventeenth and the eighteenth centuries, these courts were to witness some exquisite craftsmanship. The paintings in the Hills Schools were strongly influenced by the fluid and precise lines of Mughal painting. Combined with inspiration from the classical religious texts and the surrounding greenery and landscape, the Hill Paintings made a significant mark stylistically. The main schools of miniature painting where situated at Basholi, Chamba, Jammu, Jasrota, Mankot, Nurpur, Guler, Mandi, Kangra, Kulu and Garhwal. Some of the earliest portraits came from the Hill State of Basholi,
Portraiture in Indian Miniature Paintings

where strong colours, slim features, wide foreheads, elongated eyes and angular noses are the striking characteristics. Again the ruler or nobles are drawn in decreasing size of their relative importance in the courts. The hookah was a trademark in quite a few Hill portraits, and the background is devoid of any landscape, unlike the Mughal and Rajput Portraits. The Hill portraits in the 18th century, which reached a high level of maturity under the rulers of Guler and Jasrota, were painted by the family of Pandit Seu. The artist, along with his sons Manaku and Nainsukh, who served under Raja Raj Singh and Raja Dalip Singh of Guler and Raja Balwant Singh of Jasrota. Their portraits, especially those by Nainsukh, were marked by subtle lines, muted colours and plain backgrounds. The ‘chitera’ or the artist would often be a part of the court, and would observe the king and the nobles very intently. The portraiture was detailed, yet simple, and the facial features of the subject would be drawn to perfection. Though precise and simple, the Hill portraiture lacked the picturesque landscape and the ornamented borders which are otherwise the hallmark of the paintings with religious subjects in the Hills.

The Sikh School which thrived under the patronage of Maharaja Ranjit Singh had various centres including Lahore, Amritsar and Patiala. In the beginning of the 19th Century, when Ranjit Singh subjugated the king of Kangra, quite a few of the Hill artists shifted their allegiance to the Sikh court. Most of the paintings revolved around the lives of the Guru Nanak Dev and the other Sikh Gurus. The portraits of Maharaja Ranjit Singh and the other Sikh rulers had a marked European and Hill School influence, with a certain degree of formality. The decorated borders, and rich landscape was replaced by Sufi figures of the Gurus in long flowing robes, halo around their countenance and plain backgrounds. Refer to Fig 7.

5. PORTRAITURE IN THE DECCAN SCHOOLS

The Deccan Kingdoms of Golconda, Ahmadnagar, Hyderabad and Bijapur produced Schools of Painting which had a strong mixture of Persian, Turkish and Mughal styles. The later portraits also had a significant European influence. The use of soft colours and precise outlines, a certain vigour and grace, with slightly conical ‘patkas’ or headgear, were the hallmark of Deccani portraiture. An amalgamation of styles, the Vijayanagar influence in the early Deccan portraits bestows on them a slightly elongated facial expression. Application of gold and silver, and green and brown backgrounds added a certain depth and profundity to the figures. Like in the Mughal ateliers, a lot of emphasis was placed on realistic depiction of the rulers, their nobles and courtiers. Attention was paid to the symphonic use and mixing of colours. The figures were vibrant and seem to be always on the move, and the landscape was filled with exquisitely designed flora and fauna, rivers and rocks. Refer to Fig 8.

Fig. 7: Sitting Portrait of Guru Teg Bahadur. Late 19th Century. Sikh School. Source: Academy of Fine Arts and Literature.

Fig. 8. Equestrian Portrait of a Noble. Deccan School. Late 18th Century. Source: The British Museum.
6. CONCLUSION

The art of miniature painting in general and portraiture in particular, takes us to the magical world of the medieval rulers and their courts. They not only open an important vista for understanding and studying the customs and traditions of the times, but also throw light on the prevalent artistic practices. It pays a glowing tribute to the all-embracing and multi-ethnic culture of our country, and its festivals and rites. Through these wonderful pieces of imagery on paper, the sometimes known, but the mostly unknown artist, paints a kaleidoscopic image of the past and brings it alive for us to cherish.

REFERENCE

The Worship of Mother Goddess in Ancient Vedic Religion: Kali in Indian Mythology

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ABSTRACT

The paper will highlight the worship of the mother goddess in the ancient Hindu religion of the Indian subcontinent.

"Yah Devi sarva bhuteshu,
vishnumayeti shabditaa
Namastasyai, namastasyai, namastasyai namoh namaha"

"This goddess, who in all things, exists as the very form of God. I bow to you, I bow to you, I bow to you, again and again."

The paper focuses on the Mother Goddess cult / Tantrik Cult of the Hindu civilisation. The different narrative and symbolism that have been used in the Indian Scriptures and representation of the Goddesses which show how the Women goddess in Hindu religion special the Tantrik Cult gave importance to the female power. The Shakti was taken as a symbol of the life giving source. She is represented to be the one that Changes Shav (a body) to Shiva (The God of all Gods). The life giving energy of the mother goddess is the primary force that was worshiped even till date by the followers of the Shakti Cult.

Keywords: Hindu, Mother Goddess, Tantra, Shakti

1. INTRODUCTION

The female divine of Ancient India has been identified under two parameters one of Fertility and another of Death. The themes of Sustainability and destructibility are constant themes from the prehistoric period. In the Dharmasutra women were seen primarily classified into four categories namely mother, sister, wife and lover. However the other side of the coin was the representation of the goddesses of death and decay like the Kali and Chamund, the destroyer. It is very important to read the growth and changes that have taken place in the concept of the mother goddess and society.

2. THE BIRTH OF COSMOS

Before we Further the discussion on the representation and interpretation of the Mother goddess, there is one aspect of the ancient text that needs to be clarified which is that in the Devanagari script there are no capitalizations due to which has lead to many confusions in interpretations of the ancient Indian text in reference to context. It is due to this that historians coming from different backgrounds have interpreted the text in different ways. For example, ‘Kali’ is a name and kali is also a colour. One is a proper noun where as the other a common. Similarly, Shakti is also a proper noun and Shakti meaning power is a common noun. However, this paper focuses on the Mother Goddess cult / Tantric Cult of the Hindu civilization. In no small terms meaning both The Shakti and her Shakti. The different narrative and symbolism that have been used in the Indian Scriptures and representation of the Goddesses which show how the Women goddess in Hindu religion special the Tantric Cult gave importance to the female power. The Shakti was taken as a symbol of the life-giving source. As per our tantric tradition the birth of this universe was through Adya a single energy point and sutra, who was considered to have transformed into a bird who laid three eggs of which the male trinity were born namely Brahma, Vishnu and Mahesh. The story continues where she is destroyed by the third eye of Shiva which was a gift from Adya herself. From the ashes rose the three consorts Sarasvati, Lakshmi and Gauri and the gram devis who were protector of every village settlement.
3. MATRIARCHAL TO PATRIARCHAL SHIFT

Even till date in the northern India during Navratri the nine days’ festivals in which the Nav Durga is worshiped, there is a tradition to worship nine girls and one boy. A lot of Anthropologist believes these to be the time of pre patriarchal hints of a matriarchal society. The worship of mother goddesses like images and abstract fertility symbols. However, the concept was short lived and slowly and steadily The shift was also apparent in the status of women in society. Slowly Woman were given the role of a second in family. Where once she was able to Swayam- Vara meaning to chose her own husband which changed and the elders in the house decided the groom. In the puranas the Devi have always been given a role if not above but equal to the male gods, where one is considered to be the matter the other the Shakti.

4. PROTO- KALI

The Focus however is not on the status of women in general but on Kali one of the most dramatic forms of the Hindu Devi. She is an Image that has inspired and awed artist and worshipers alike for centuries.

Galad-Rakta-Munnddaavalii-Kannttha-Maalaa
Maho-Ghora-Raavaa Su-Damssttraa Karaalaa l
Vivastra Shmashaana-[A]alayaa Mukta-Keshii
Mahaakaala-Kaama-[A]akulaa Kaalikeyam

Meaning:
I salute the Devi Kalika from whose neck hang a garland of severed heads which are still dripping fresh blood. She is the one who has large teeth and is an image which can instill fear in the bravest She is sacredly Naked free of all earthly ties she lives in the Cremation ground; her hair are lose since she is not bound by any object and she is independent and free. In her attire and action there is only one yearning to become one with Mahakala. Such is the description of Dark goddess Kalika from the Kali Sutra.

Kali in her ferocious form with her tongue sticking out it is a question whether the tongue is for the thirst for desire or is it directed towards us. To be able to understand the growth of this ferocious goddess we must turn the pages of history and the growth of Indian Religion. Form 2500 BCE the Indus valley civilization flourishes along the banks of river Sarawati and Indus.

We find a lot of clay figurine of the mother goddesses these are bejeweled women which are naked they represent the fertility of nature which has been domesticated by man with the present of jewelry on them. Although there are no Kali like images there is a certain conflict between the tamed and the wild the domesticated and the free.

In around 1500 BCE these people had moved towards the Gangetic basin. The birth of the Vedas is also at the same time. In the Vedic text it is majorly the god like Indra, and Agni that have been given importance keeping in mind that these were the people who had learned to worship the mysteries of nature. The things like fire and rain, which would not be, explained where the most powerful revered gods. Even then there is a reference to Nirriti a goddess who is considered to be the one who disrupts the world of its natural order. Her description is very close to the description of Kali. She too is described as disheveled and dark keeping this in mind we can treat her as the proto-Kali. Since Nirriti belongs to the south and kali is also called Dakshina – Kali Meaning who comes from south the land of dead.

5. RISE IN THE IMPORTANCE OF KALI AS A GODDESS

It is around 500 BCE that the name Kali is used in the Upanishad for the flames of Indra. In one passage of Mundaka Upanisad Agni is considered to have seven mothers, namely Kali (the black one, Karali (the terrific, Manojava (the quick thinker), sulohita (the red one), sudhumravarna(the smoke coloured), Sphullingini(the sparkling one), and Visvarupi(the one who has cosmic form). It is in the post Buddhist phase that Kali gains importance there are multitude of cases where the all-powerful gods evoke the Devi to fight against Asura and demons of supernatural power. Amongst the many manifestation of the Devi the Kali avatar is the most common.

The rise of the tantric literature around 500 CE shows a rise in the Kali like goddesses. These goddesses are reflected in the local and folk deities of the time, which continue till date. In the Kalika Purana from around 1000 BCE Kali is shown either seated or standing on Shiva, here Shiva is not a monster that she has defeated rather she is shown awakening him to life. Devi becomes a symbol of Nature.

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There are multiple layers of goddesses which are alike Kali to name a few with their characteristic is the Maha
Kali with her naked self, outstretched tongue and on a male form, Bhairavi who hold the head of Brahma, Chinna Mastika who has severed her own head and is feeding form it, Tara who comes from the Buddhist tradition, and Chamunda who sits on a pile of corpse.

6. SHAIVA AND SHAKTA LITERATURE

The Shaiva and Shakta literature is full of stories, which connect the Male Shiva with the female Shakti of Kali. We have the story of Shiva turning into a child to evoke paternal feeling in Kali and visa-versa of Gauri transforming Shiva into the householder. In one of the Shaiva and Shakta literature stories a group of sages come upon Shiva and Shakti while they are making love. Goddess covers her face with a lotus flower hence giving her the name of Lajja- Gauri however Shiva does not stop. Hence the rishis curse Shiva that he shall be worshiped only as a symbol. The conflict of nature vs culture, wild vs tamed and domesticated is an always-running theme in the Shiva Shakti images. The image and imagination of the Devi Kali becomes one who is not bound by any barrier.


The meaning of the sutra is that She is the one who gives life to the shav and makes him Shiva the divine, the god of all gods.

7. CONCEPT OF KALI AND KULA

The Shakti is considered to be divided into two types one is the dark complexion Kali Family which include goddesses like Kali, Tara Chhinnamasta and the other being Kula or the fair goddesses like Kamla Bhairavi. One speaks of the time when there was only darkness and the other of the creation of light. Further they are also symbolized as ten Maha Vidya’s Namely Kali, Tara,Bhuwaneswari, Tripur- Sundari, Chhinnamasta, Bhairavi, Dhumavati, Bagalamukhi, Matangi and Kamla. Each of these goddess is a source of strength like the power to perfection or salvation or overcome disease. They were also worshiped to please and restore strength and healing to the one who was praying. In time they became totems for protection. The women were compared to the Kali and Kula, the female priestess where thought to be their avatar, the same is also apparent in the formation of the protagonists of the epics Sita the fair one and Draupadi the dark beauty.

8. CONNECTION OF PROTAGONIST OF THE EPICS AS INCARNATION OF KALI

In later stages the Tantric cult includes Radha in its fold of Devi/Shakti worship for her love for Krishna is truly one that breaks all earthly and other earthly bond. In the fifteen century protagonist like Sita and Draupadi are also taken to be avatar of Goddess Kali. In Adbhuta Ramayana Sita is consider to have killed Ravana with a hundred heads and in the version of the Tamil Mahabharata the Kali Avatar Draupadi is consider to have taken the vow of washing her hair with the blood of her oppressor.

9. COLONIAL GAZE AND IMAGE OF KALI

The rise of the Kali in Tantric cult lead to her downfall in the eyes of the common man. Her violent form became a symbol of the outcast like robbers and dicots. The colonial gaze lead to the image of Kali into a bloodthirsty goddess. The colonial imagination lead to this image of Kali being worshiped by people who believed in human sacrifice, the impact can have been seen in films like ‘Golden Voyage of Sinbad’.

10. RISE OF KALI UNDER THE BHAKTI CULT OF INDEPENDENCE MOVEMENT

It was this colonial gaze that was challenged by Ramakrishna Paramhansa and Vivekananda. The Bhakti cult that rose with independence movement transformed Kali into a loving mother fending her children from danger.

The rise in the feminist movement around the postcolonial time made Kali an Image of revolution and freedom. It made her one who was beyond the Male Gaze. She was slowly transformed for the starving goddess who had been wronged by the empire to the inspiring mother India who was in shackles. It became the duty of the bhakt to fight for her release.

11. REPRESENTATION OF MOTHER GODDESS THROUGH TIME IN ART AND CULTURE

The Shakti or the parallel energy of the Devi has been represented in tantric art through times the following works will only touch on the image and the representation of the procreation imagery of the goddess.
12. ICON OF THE DIVINE VULVA
The 19th Century carved wooden image from south India is stained with coloured powders used to worship the Divine Vulva of the Goddess. It is centric in its position and decorative motifs grow around it. The symbol is abstract in nature and the representation has been simplified to basic lines and shallow carving. It is surrounded first by linear lines, which are moving outwards, and then by a semi circular fence. Then there is a window like boarders created of waves and around it abstract floral design.

The 18th Century Gouche on paper of the Divine Vulva present in a constellation of stars form Rajasthan. The image is centric and abstract it is covered and layered. It appears heavenly and wrapped in mystery. However, there is a single and distinguished entry point.

There are also other examples like the 19th Century Coconut Shell worshiped as an emblem of the vulva from south India. And the pillar Sculpture also from south India where you have a Tantrika adoring the vulva of a goddess from the 17th Century.

13. SYMBOLIC REPRESENTATION OF SHAKTI
In the tantric cult yantras have the most important visual meanings. These are diagrams which are considered to have concentrated energies. They are used by the person meditation to focus his or her energy into a single divine image.

The 19th Century Ink and Gouche on paper sacred umbrella, which has been created with Sanskrit Alphabets whose sounds, are considered to be the dwelling place of Goddess. These are tables which were used by the worshiper in case they needed to ask the goddess for answers. The chart can be read through bling faith and mathematical placing alphabets that create a couplet, which answers in a yes and no.

The 18th Century Kali Yantra Gouche on paper from Rajasthan. The Yantra are maps to liberation. It has been believed that these Yantra are divine and can be entered by a yogi and can lead to nirvana. The Kali yantra is a simplified inverted vulva surrounded by the circle representing the world and a lotus symbol representing the asan of the goddess with four exits on each direction representing the ways to nirvana.

The 18th Century Shri Yantara from Rajasthan. The most important of these yantra is the Shri Yantra composed on nine interpenetrating triangles, which are created as symbolic male and female, the shri yantra shows harmony and balance of the world through the balance of the male and female energy. It is the whole universe, which has been, created in a single diagram.

The 19th Century Yantra of process of Creation from Rajasthan made with Ink and Colour on paper. Clearly makes one visualize a constant movement of the image. The floral diagram in the center with its repetitive design seems to be growing towards infinite its like a water ripple which moves and grows outwardly. Its like the repetition of a chant or the primordial sound represented pictorially.

14. REPRESENTATION OF DEVI IN CONTEMPORARY PRACTICES
Kanchan Chander: The Work whispering Torso 5 of Kanchan Chander represents the Lajja Gauri. Created in a bright blue the work has chosen to select a colour which is used for the dark coloured Krishna or Vishnu. In another or her works titled Durga in Me once again the image of Durga is one in which she has eight hands and her tongue is sticking out like Kali. Even Yogini 3 once again the Lajja Gauri is represented in Blue however the difference from the traditional representation is that she is giving birth. These works although have been inspired by the traditional iconography however they also have been interpreted and grown through individual experience and impact of contemporary society.

Anjolie Ela Menon: The work Shakti has a central dark female protagonist with the head pf a man in her left hand the face seem of the famous dicot Veeraapan there is also the superimposed image of Durga. Another of her works from the series Divine Mothers Series I the representation of Parvati and ganesha. Another is the representation of Kali with a Gun, telephone, weighing scale, gitar, brush and other contemporary objects in her hand.

Shantamani Muddaiah: the mother goddess with multitude breast is another example, which has been picked from ancient sculptures. However the works changes in contemporary context. Shantamani Muddaiah has also made multiple of mother Kali faces with her red tongue sticking out.
CONCLUSION

“This is when Brahma conducts the ritual of Yagna. With fire, he domesticates nature and establishes culture. He declares himself creator and master. But Brahma is creator only of culture, not nature. Culture may be his daughter, but nature is his mother. Culture is domesticated Gauri; but nature is the sovereign Kali. Both are forms of Shakti, the Goddess.” (Devdutt Pattanaik, 2013, page xiii)

The Mother Goddess cult in the Hindu pantheon has a very different role although they are the consort of the male gods yet they have not been created for the soul purpose of female representation of the male gods. They have individuals with human traits. They are goddess yet they make mistakes. Sometimes they are the Shakti of the male gods sometimes they are created form the Shakti of the male gods. Sometimes they are the teacher sometimes the student. In the words of Devdutta Pattanaik the male god is the mind and female the nature. It is this due o which you can find that the representation of a balanced universe is made through the representation of harmony in the male and female form like that of the shiva ling and gauri ling. Or the shri yantra which is also a symbolic of female and male forms working in balance to each other. When ever this balance has been disturbed the female form has taken the avatar of Kali to bring it right, or as can been seen when Shiva has take the form of Ardhnareshwar to show that balance in working the mind and the nature. Kali is one who enlightens it is due to this concept that you find an idol of her on your left side of the temple door, since it is considered that you have been purified and enlightened in you visit to the supreme.

REFERENCE

Current Trends in Calendar Design: An Analysis of Indian National Banks

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ABSTRACT

There has been a paradigm shift in the way branding is done and perceived for a service industry like banks in India. Bank calendars, one of the most trusted official documents, is what a common man regularly refers to for discerning holidays and festivals. One may come across wall calendars which are ubiquitously published by all National banks in India, as well as table formats, circulated by a chosen few. Some of them have come a long way from unexciting, formatted tabular patterns to visually appealing designs, occasionally complemented by meaningful visuals. Others have vestiges of the formalism that is associated with financial government institutions. The objective of this research is to document the current trends in Indian calendar design, specifically with reference to government institutions; nationalised banks to commence with. Though this is a vast unexplored field of research with numerous nationalized banks and there is much scope for a comparative study with the private banks in India; this paper will attempt to trace the current trend in calendar designs for a few nationalized banks. The research is aimed at linking India’s glorious past associated with the era of Ravi Varma to contemporary times in the realm of calendar designs. The choice of calendars for the purpose of an analytical and aesthetic analysis is based on a need to briefly explore a visual culture and comprehend the reasons for a feeble attempt to experiment with dynamics of design. For the purpose of sketching the current styles in calendar design, the paper would focus on the available data for the year 2017 and 2018. However, a reference would be made to visuals which are randomly available from past years, since the process of data collection is a time consuming process. It is expected that the study will be able to document the designs and reappraise this lost form of art genre.

Keywords: Calendar design, national Banks, aesthetics

1. INTRODUCTION

There has been a paradigm shift in the way technology has transformed our everyday experience and has evolved to subtly alter our perceptions about objects and concepts. In the realm of art, the traditional definitions have blurred, merged, overlapped and have been redefined with this development. The notion and scope of ‘commercial art’ has also advanced over the past century with innovative advertising and branding. This research focuses on current advertising trends of nationalized banks of India with reference to the medium of calendars and their progression from art to design.

A bank calendar, one of the most trusted official documents, is what a common man habitually refers to for discerning holidays, festivals et.al. One may come across wall calendars which are ubiquitously published by all nationalized banks in India, as well as table formats, circulated by a chosen few. Some of them have come a long way from unexciting, formatted tabular patterns to visually appealing designs that are complemented by meaningful images. Others have vestiges of the formalism that is associated with financial government institutions. The objective of this research is to document and decipher the current trends in calendar designs, specifically with reference to government institutions; nationalised banks to commence with. The intention is also to construe the notion of branding done through this popular medium of ‘calendar art’.

Though this is a vast unexplored field for research with nineteen nationalized banks and much scope lies for a comparative study with the private banks in India; this paper shall attempt to trace a current trend in calendar designs for a few nationalized banks. The art of calendars is reminiscent of India’s glorious past; associated with the era of Raja Ravi Varma. The impact
of aesthetics established by and associated with the great master has its remnants in the contemporary time as well. The aim is to explore the current visual trend and comprehend the reasons for a feeble attempt to experiment with dynamics of design. For the purpose of sketching the same, the paper would focus on the available data for the year 2017 and 2018. However, a reference would be made to visuals which are randomly available from past years, since the process of data collection is a time consuming one and not much has been preserved. It is expected that the study will be able to document the designs, decipher the trend and reappraise this lost genre of art.

Since this research focuses on calendar designs of nationalized banks in India, it is imperative to comprehend the historical development of these nineteen banks that exist in India today. This will enable us to gain an insight into their role as patrons for initiating a modern trend in calendar art and its design evolution ever since. Bank of Hindustan was the first bank which was established in India in the year 1770 C.E, followed by other banks, some of which do not exist today. The oldest bank in India today is the State Bank of India which initiated its financial services in 1806 C.E. under the nomenclature of Bank of Calcutta. Since then, the State Bank of India with its six associates and other eighteen nationalized banks have been rendering financial services to different states of India. This information will help us in justifying the thematic variety of designs available that are bound with an undercurrent of India.

2. DESCRIPTION

The existing repertoire of calendars can be broadly categorized as those which adorn the wall and those which have retained a place on the table. Occasionally, one may also come across pocket sized calendars. Not all nationalized banks in India publish table and pocket sized calendars, though a consistent practice has been followed in printing and circulation of wall calendars. A critical look at the design of most bank calendars exhibits a certain severity that escorts the formalism associated with the profession. The colour scheme of the design ubiquitously follows the colour of the bank logo, reinforcing its brand identity. The tabulated formats have English and Hindi names of the months, days, position of the sun and moon, and important festivals marked with widely recognised symbols. The preliminary impression that one acquires about Bank calendars is that they lack images or graphics. This fact is established in the light of the fact that the copies which are circulated among general public are the ones which have a formal dated format, sans the images. It is essential to note here that every year a certain budget is allocated for advertising and marketing by all banks, which is inclusive of the designing and printing of calendars. Wall and table calendars with attractive images are printed in a restricted quantity and are meant for display in banks or distribution only to the esteemed clients of the banks. However, exceptions can be sought in certain cases where patronage and personal initiative of the administrative members have lent an aesthetic value to the art of calendar design.

3. CASE STUDY

I would specifically refer to the calendars of Punjab and Sind Bank, which was established in 1908 with a humble aim to uplift the people of Punjab. The visual agenda of the calendars published by the bank has been to propagate the philosophy of the Sikh faith. As a design convention, the bank follows a six page calendar design with one visual embellishing a format of two months. As per the online record which is available from 2002 to 2018; calendars from the early years of the first decade of twenty first century depict realistic paintings, executed in the medium of oil/pastels; thematically based on the life of Sikh Gurus. These paintings are credited to the artistic vision and skill of Devender Singh, a prolific artist from Amritsar, who associated himself with the calendar art of Punjab and Sind bank with his first series on Sikh women in 1972. This trend is interrupted by photographs of significant Gurudwaras around the world and those of historic importance in the year 2007 and 2008 respectively. The calendar of 2009 revives the tradition of painting which depicts holy people who have contributed to the Sikh faith, apart from the revered ten Gurus. However, the predilection for photography of the holy shrines of the Sikhs dominated the following years; a trend that has continued till date. The concept of religious imagery is not a novel theme in the popular culture of calendar art in India. The aesthetics for calendar art established by Raja Ravi Varma (1848-1906) found continuation in the colonial and post-colonial, witnessing a rise of varied patrons and subjects. Interestingly, the trend of religious calendars being patronized by the financial institutions such as banks is a matter of historic importance and demands documentation. According to Stephen R. Inglis, “Printed images of Hindu deities were used as a
part of commercial advertising as early as the 1920s...by
the 1950s businesses of every kind purchased printed
pictures of deities as advertising posters and calendars”.
The author also points out that in such cases, although
the religious imagery maybe appropriated to advertising,
its primary concern has been the relationship between
the devotee and the divine, expressed through aesthetic
calendar illustrations (Babb, 1977). It is perhaps in this
context, that the Bank continued the vestiges of tradition
of religious paintings

The theme of picturesque sites is not an innovative
theme that is adopted in the art of calendar design. However,
the credibility of the visual and the cause it is
associated with is undoubtedly reinforced by the
earnestness of the financial institution. Another bank that
is conscious of associating itself with aesthetics of
calendar design is Bank of Baroda; who has adopted a
visual agenda of supporting a social cause in collaboration with World Wildlife Fund for the past few
years. For instance, the calendar of 2017 was a delightful
cluster of images with nature as its theme. The design
comprises of a series of twelve photographs set individually with all months, depicting sites of natural
forests and wildlife conserves throughout India. These
are credited to twelve different Indian photographers of
repute. The dating format of the concerned month is
complemented by a smaller version of previous and forthcoming month on the left. On similar lines of
thought, the calendar of 2018 displays a series of twelve photographs of birds and animals close to water bodies
in their natural environment. The theme of conservation
for the current year is the natural resource of water
which is adopted as a visual theme, where water bodies
are impressively shot, glorified by reflections of surrounding flora and fauna. The bank has associated
itself with a cause only recently, prior to which themes
based on India such as festival and dances were published.

Thus, yet another category that one can identify in the
visual catalogue of nationalized calendar designs is the
idea of India. This is also not a novel practice and has
its predecessors in posters with representations of
bharatmata or political personalities. Interestingly, the
representation of India as per the propaganda followed
by the banks can be categorically divided into two
distinct approaches. Firstly, where Hindustan or
Bharatvarsha is depicted with its magnificent cultural
heritage-rich in traditions, festivals, rituals and values
systems. Secondly, the notion of modern India with its
innovations and practices, causes and concerns,
progressing to showcase itself as a developing
superpower. Consider the case study of calendar
published by Oriental Bank of Commerce. The calendar
of 2017 was based on the theme of India’s contribution
to the world, whether in terms of spices, medicine,
mathematics or astronomy etc. Critically, the twelve
page design contains visuals that are a mix of
photographs and illustrations of varied styles. The
current year calendar is a more visually focused
initiative with the bank concerned about promoting
health awareness and adoption through Yoga. Hence,
one finds twelve photographs of important yoga
aasanas, with supporting text that elucidates its health
benefits. However, the design circulated with the masses
is sans this theme and follows the tabulated format in
green and black with the lowermost part of the design
displaying dates of previous and forthcoming months.
Another instance of a bank which focuses on the theme
of representing India is Vijaya Bank. The calendar of
2017 is a vibrant array of twelve edited photographs
based on various classical and folk dance forms of India.

Apart from the traditional representations of Indian
culture, certain banks are advertising themselves through
calendars based on the concepts that display modernity
of the Nation. The calendar design of 2015 for Indian
Bank is adorned with photographs that support its
tagline, “Your Tech-Friendly Bank”. These images
which are placed above the dates are based on the use of
various technological services offered by the bank to
people of all professions. The lower part of the calendar
is occupied by a strip which highlights the products and
services offered by Indian Bank. However, the current
calendar has colourful images based on popular Indian
festivals, while the rest of the design follows the established pattern. This trend of displaying its products
and services has been adopted by other banks as well,
such as the Punjab National Bank. The calendar
circulated among the masses contains a tabulated month
in sync with colours of the bank logo; while the lower
part on each of the twelve pages has an attractive
headline related to the product or service offered by the
bank. What needs to be noted here is that along with the
text, the visual appeal of the calendar design is created
by the use of images of a celebrity, who endorses the
bank. The notion of adorning the design with a celebrity
is an age old credible strategy to create attraction for the
bank.
Contrary to this, creating an emotional appeal is also a popular advertising practice that finds much success in a country like India. Bank of India propagates its values and beliefs through their calendar designs as well; which is evident in the design of 2018 that is based on the value of ‘Relationship beyond Banking’. The design is comprised of a series of twelve photographs displaying common people in their everyday activities, highlighting various values such as reliability, risk management etc. The bank keeps its visual agenda in sync with its values.

The case of table calendar design however needs a more careful and systematic analysis, which is available in a perplexing variety. The standardization of design that is evident in most wall calendars seems to be lacking in these designs. The planning department of each bank initiates printing of table calendars according their annual approved budget for advertising. The visuals may range from images of flora, fauna, nature, religious entities and motivational quotes.

What furthers the obstructions in this research is the case study of State Bank of India and its associates. These banks under the common prefix of “State Bank” have an enormous assortment of table calendar designs. The analysis done is based on the available designs which are ubiquitously based on the theme of India with a diverse visual propaganda. For instance, the State Bank of Patiala had printed a calendar in 2017 which has Sikh religious imagery. The calendar is a twelve page design with ten revered Gurus adorning the months from January to October, while the months of November and December have images of the holy Guru Granth Sahib and Golden temple. Stylistically, these paintings have been executed in the manner of etchings found from the company school of art; an illustrative style which amalgamates realism and miniature like detail. Designed with a subtle background and adorned with a delicate border, the calendar has an overall aesthetic appeal that one would not associate with a bank. Interestingly, State bank of Patiala had also printed another table calendar in 2017, which was based on a natural theme, with appealing photographs of flowers complimented by short quotations. Usually, the planning department approves of a standard design for printing and circulation; but in certain cases, regional variations of table calendars are found. This forms an important link in deciphering the contribution of certain Banks as patrons; wherein the personal initiatives of the members of the administrative authority become responsible for preserving the tradition of religious calendars.

On similar lines, the table calendar of The State Bank of Bikaner and Jaipur for the year 2012 had three variations. The first design is based on the classical and folk dance forms of India wherein photographs of a single dancer are cut out and merged with a subtly textured background. The second variation is based on the theme of ‘modern times in India’, visually represented through photographs of newspapers; which carry a headline related to some important news of India’s achievement. The third variation of design highlights the concept of youth as ‘not a stage of life but as a state of mind” empowered with attitude, passion, brilliance etc. The thematic assortment and stylistic experimentation of visual representation found in the realm of table calendars is way more varied as compared to the feeble attempt made in wall calendars. Though, certain banks do maintain a certain level of consistency in both these formats, the notion of creating a brand image through visuals is lacking.

Photographs of magnificent species of twelve birds in their natural environment adorned the table calendar for 2017, published by the Bank of Baroda on the theme of “Winged Wonders”, reminding us of the threat of their extinction. The design for the current year titled “Power and Beauty” is also a visual delight, displaying images of twelve colourful and delicate butterflies. The cover of the calendar mentions, “Butterflies epitomise change & focus, endurance & serenity and above all the power to overcome obstacles”. The visual propaganda of these calendars designs is consistent with the wall calendars, which are also based on nature and conservation efforts by WWF across the country. There are many more examples of table calendars where one can find experimentation with images that create a visually attractive design.

4. CONCLUSION

To conclude, this study suggests that despite a variety in design and format, the ‘art of calendar design’ in the context of nationalized banks in India has evolved with a mission to promote the brand of India as a nation. Though, over a period of time the notion of ‘calendar art’ has gradually succumbed and is reincarnated as ‘calendar design’; it does not get the privilege of the aesthetic value that was attached to this medium in the past. The commercialization associated with this format demands a systemic documentation to comprehend how the medium has evolved and established a contemporary aesthetic.
Endnotes

1. State Bank of India and its associates (Six associates), Allahabad Bank, Bank of Baroda, Bank of Maharashtra, Central Bank of India, Dena Bank, Indian Overseas Bank, Punjab National Bank, Union Bank of India, Punjab & Sind Bank, Vijaya Bank, Andhra Bank, Bank of India, Canara Bank, Corporation Bank, Indian Bank, Oriental Bank of Commerce, Syndicate Bank, United Bank of India and UCO Bank are the nineteen nationalized banks in India. Fourteen Banks were nationalized by the Congress government, under the leadership of Mrs. Indira Gandhi in 1969, while the rest were done in 1980.

2. According to Kajri Jain, “Even though ‘calendar art’ refers to a particular function and ‘bazaar art’ to an arena of circulation, both have come to be used as properly generic terms in that they refer both to a set of expectations on the part of the consumers and critics of a specific range of subjects and their visual treatment and to a set of imaginings on the part of producers of who these customers are and what they want.” She elaborates that the difference between ‘bazaar’ and ‘commercial art’ is not elemental but it is a particular form of bazaar which became a part of the colonial economy. The author elaborates that printed images in general emerged from “institutional contexts where European technologies such as printing, photography, naturalist modelling and perspective” were expertise. P.8

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Study of Signage & Wayfinding to Initiate Barrier-Free Communication and Navigation at Sindhi Camp Bus Terminal, Jaipur

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ABSTRACT

In this modern growing world, communication fills an important part of our life. Not only used to convey our feelings, communication also plays a vital role in our day to day activities. One of them is “SIGNAGE & WAYFINDING”. These generally differ from other methods of information because they are used typically as a guide for people’s passage through the physical world. The present paper is intended to study the signage & wayfindings at bus stand of Jaipur; a fast developing smart city of Rajasthan, where a large population traveling in buses consists of uneducated / less educated people or people from rural background who are not able to benefit from the signage system. A case study of current signage & wayfinding displayed at the bus stand of Jaipur is presented in this paper to demonstrate the problem. Based on an extensive interaction with affected persons and survey at prospect research area, a design solution has been designed and presented. The design will incorporate user-friendly graphics and consider the various aspects of readability & legibility through selection of appropriate font, size, color, background and its placement. Further, the system will also be eminently suitable to persons belonging to various cultures, speaking different languages, thereby making it highly effective in a multicultural & multilingual society.

Keywords: Signage, wayfinding, signage system, illiteracy, multicultural & multilingual society, public places, navigation.

1. INTRODUCTION

From time immemorial man has used signals & signs as means of communications. Communication makes mankind the most intelligent species on the earth. It is the transfer of one’s knowledge to others and a way to store information for long term use. In this present age the life has become fast, every person is in a rush and there is a very little time to seek information. The Cities are growing, getting bigger and the society is changing. The urban environment in which we reside has become complex, separated in specialized parts, crowded, multilingual and multicultural. Road, airports, metro, bus & railway terminals, subways, malls and other urban spaces are used too much by human belonging to different regions & speaking different languages.

“According to Bednar, a comprehensive architecture design with an efficient signage or visual communication system ensures high accessibility standards of the built environment.” Signage & wayfindings address to the people/ tourists who visit public spaces. Its purpose is to route people, enable them to find their way themselves without asking for directions. More importantly, it prevents people from feeling lost or lonely, because people panic when they do not know where to go, and get scared as they feel lost.

The visual communications in the form of sign, icon, pictograms, ideograms, arrows, colour coding, maps, etc. make up the field of Environmental Graphic Design. EGD includes signage or visual clues that concern with three specific components of a place, they are; Identification, in order to distinguish it from other places; Navigation, so that each place be found in the context of its surroundings; and Interpretation, sharing information about the environment that describes its context in broader scope of society. Together these components work to enhance the environmental image of a place and evoke a “sense of home” that helps achieve a positive feeling of emotional security.
With the coupled problem of multilingualism and illiteracy, India has a serious need for better signage at public places to make people feel secure when visiting a place, to organize the flow of crowd and to enhance movement of people in cities. The approach to embrace graphic symbols in the signage at public places is a universally accepted solution. A well-designed and positioned signage are effective for all—literate, illiterate, persons with physical disability and population of the local region and other regions who might have temporarily migrated.

The present paper is intended to study the signage & wayfindings at bus stand of Jaipur; where a large population traveling in buses consists of less educated / uneducated people / people from rural background / different regions / tourists who are not able to benefit from signage system. The study, design and implementation of a barrier-free visual communication system have been presented which can be used to help people read signage, decode text and symbols, understand and remember its content.

SIGNAGE

Signage is the most visible, most scrutinized element and essential to the proper functioning of any transit space. Signage provides information essential to the passenger use and navigation of the system, engendering a sense of reassurance, security, and orientation when entering, exiting, or transferring, which contributes to a positive, user-friendly customer experience. In brief, signage:

- Guides passengers to and from various terminal areas.
- Accommodates the numerous informational requirements of the terminal and its service.
- Informs passengers of service information.
- Accelerate their wayfinding process.
- To relieve them of their information anxieties.

The main purpose of signage is to communicate & convey information such that the receiver may make cognitive decisions based on the information provided. In general, signs may be classified according to the following functions:

- **Information**: signs conveying information about services and facilities, such as maps, directories, or instructional signs.
- **Direction**: signs showing the location of services, facilities, functional spaces and key areas, such as sign posts or directional arrows.
- **Identification**: signs indicating services and facilities, such as room names and numbers, restroom signs, or floor designations.
- **Safety and Regulatory**: signs giving warning or safety instructions, such as warning signs, traffic signs, exit signs, or signs conveying rules and regulations.

2. KEY ELEMENTS OF SIGNAGE DESIGN

Readability & legibility are the major issues affecting all kinds of signage & wayfindings. Well-designed and readable sign stability can be created through proper planning & utilization of design elements like colour, shape, typography and message. A combination of letter, colour & shape can create its own language especially for people who use public spaces regularly. The key elements of environmental graphics or signage are:

**Signs & Symbols** are any kind of visual graphics created to display information to a particular audience. These are accepted and used all over the world. Only by means of colour shape makes a sign universally understood. For example the symbol of arrow has gained a position of universally understood wayfinding and information graphic language. Ancient Babylon’s and Egypt used pictograms & heliograms to convey written information. With the invention of writing system, symbol plays a new role, as to encourage a large illiterate population.

The increasing globalism has affected the coming back of symbols and one can find them in public spaces like airports, shopping malls, highway, etc. since earliest times, symbols have been there in all cultures, religious system & social structures denoting to everybody. Symbols are the centre of cultural identity and have power to be recognized in a long run. The main purpose of signs is to communicate, to convey information such
that the receiver may make cognitive decisions based on the information provided.

**Colour & Lighting** are both important aspects of environmental graphics. Colour is the combining factor to harmonize the sign with the environment. Colour program can distinguish signs from each other and can offer indication of the message. Colour plays a reinforcement role in the wayfinding design and cannot be used as a primary source of wayfinding information because there are many people with vision impairments.

Colour has a guide role in signs. Red is mostly used for stop & yield signs, do not enter, wrong way and danger signs. Green is used as background colour for guide and information signs. Blue is also used as background for information & guide sign, traveler services and emergency evacuation route. Signs accomplish their mission through colour. The colour alert people of what they should do.

Colour contrast helps in improving legibility between simplest and most effective areas. Lighting and brightness is closely related to colour contrast in terms of sign’s visibility. The lighting conditions need to be analyzed according to the time of the daylight or electric interior signs.

**Typography** plays an important role in the designing of the environmental graphics as they are almost developed by text and symbols. The scale of typographic elements in context to its location/position, viewing angle, affect of light & shadow, etc. leads the visitor from point to point. Many typefaces have great potential to be used in a sign design but there is also specialty typeface designed specifically for use in signage. DINS 1451, Frutiger, Johnston

Sans, Rotis & Arial, MS Sans Serif, Tahoma, Futura, Geneva & Helvetica Medium are some examples of fonts which vision impaired people find easier to read.

Title case or lower cases are easier to read and block letters are much easier to apply by hand painting than lower cases. Combination of the lower and upper case creates more legibility and space for sign on the message. Text of the signage should be large, easily readable, clear and in high contrast with the background. Also text should be paired with clear & simple graphic image/symbol.

The varieties of **Material** are used to create signage depending upon its position & location. The types of material used for execution of graphics or display are Metals, MDO (Medium Density Overlay Plywood), Omega Sheets, Alumalite, Di Bond, etc. Metals are used for interior architectural signage & wayfinding e.g. Doors and walls signs. MDO is most commonly used material for road and advertisement signs as it overlay resist water, weather, wear and degradation. It’s important to choose perfect material for signs as its affects the readability and legibility of the sign. The material must be used correctly to calibrate the colour contrast. For long, there was a limited choice for building and signage materials but today there are boundless materials of accessibility.

3. **SIGNIFICANCE OF VISUAL COMMUNICATION AT PUBLIC TRANSIT SPACES**

“There can be no words without images.”

---Aristotle

Human accept the largest pieces of information through eyes. This condition supports the importance of visual aspects at an urban culture. In the age of communication, due to the certain written language limitations and shortcomings of words; environmental graphic/signage has been proposed as the most important form of visual communication. Contemporary needs for good signage & wayfindings are widespread and critical in government facilities, hospitals, railway stations and bus terminals or wherever masses of people need directional information. Better signage system is of particular importance to the rural and illiterate people.

Visual communication / sign / signage systems have many advantages over words. The signages are superior to words as a form of communication because they can be understood by people from all around the world. The symbols often succeed words like “men”, “women”, “Hotel”, “Taxi”, “Parking”, “First Aid”, “Tickets”, “Departure”, “Enquiry”, “Water”, “Toilet”, etc. Visual communication or graphics now constitute one of the most dominant elements in the urban and rural landscape. This visual language is immediate, global, and expected, so these types of visual clues are continually created and incorporated in all areas of design.
Visual communication bears some advantages which justifies its presence in our practical life. Person who is illiterate cannot be communicated using written media. But graphics, figures, pictures or chart can be used effectively to communicate with such person. Visuals directly makes important content or subject clear to the audience which is easily understood by all in very less time. They help in taking prompt & timely decisions which initiate smooth flow of mass at any public place. By using visuals along with the written communication can ensure effective & efficient communication of information.

Jaipur being capital of the largest state in India with such a huge geography & so many different languages, also a developing smart city and tourist hub has a serious need for better signage at public transit places for initiating barrier free communication that helps people to reach their destination conveniently and to make people feel secured when visiting a place or traveling.

4. STUDY OF SIGNAGE & WAYFINDING AT JAIPUR BUS TERMINAL

A case study based survey was conducted of existing signage systems within Sindhi Camp bus stand of Jaipur, which need to be made accessible and identifiable by all passengers. The limitations of the existing signage system followed at the bus stand are highlighted through several photo plates. For each case, a new signage is proposed. The solutions designed and presented in the paper are sustainable, replicable and practical in the long run to make built environments ‘accessible to all’.

The main entrances of the bus terminal and platforms should stand out or be clearly signed with the appropriate symbols. Tickets counters and enquiry counters should be well identified with large text and appropriate symbols. A plan of the bus terminal should be displayed at the entrance of the terminal, waiting areas, which clearly shows all the parts of the terminal and the exit routes. Currently there is no map, outlining the various areas like entrance, waiting room, platforms, tickets counters, facilities, etc. at the bus stand.

The routes to ticket counters, platforms, stairs, toilets, waiting rooms and other facilities should be clearly defined through proper sign boards and wayfindings. The present ticket counters & enquiry lacks illustration. Wayfindings or directional signs must be located at every point of decision so that there is no doubt in the visitor’s mind whether to turn right, left, or go straight ahead. There is lack of wayfindings or directional signs within the terminal guiding/assisting public at every decision point’s traveler or public visiting bus stand finds it difficult to locate various facilities at the terminal and has to ask for help to navigate within the terminal. Additionally the advertisement displayed within the terminal areas along with the entrance board or platform boards are creating hindrance in the communication of information.

Most of the signage displayed at the bus terminal was in Hindi. But the text should be written in local script as well as English. Currently the information is poorly located, hand written, disproportionate and irrelevant to the information needs and interests of the people expected to read them. Use of secondary language with identifiable symbols helps illiterate and rural population to find the way at their own. The bus stand has no proper signage for disabled. The existing signage for various facilities is devoid of proper symbols and message texts. There are hardly any signage for drinking water facility and public toilets.

There is no continuity and similarity in the information been displayed at bus terminal. The signage system should be clearly understood; messages must be consistent, as short as possible, stated positively and mean the same thing to all viewers. There is no specific location and pattern of placement of information. Where ever there was an empty space a piece of information has written down. In order to make signs useful to everyone, they should be designed and located so as to be easily seen from eye level, and well-lighted for night time identification. The size of letters was not in proportion to the reading distance, in both horizontal and vertical directions, from the farthest point of viewing.

Thus, information media presently used at the Bus Terminal Jaipur are in a language and format that is irrelevant & cannot adequately serve rural dwellers. The visual clues in all areas of terminal space will facilitate understanding of the environment and the sense of place. The bus terminal should incorporate proper identification, informative, directional and safety & regulatory signage in the premises of terminal area. The design and implementation of a barrier-free visual communication system can be used to help people read signage, decode text and symbols, understand and remember its content.
The basic idea in all proposed signs is to include a prominent space for graphics, relevant to local environment, colour application improving legibility & continuity and use of visuals to enhance barrier free communication. The colour of the signage branding is inspired from the colour of “Pink City”. The Logo & name of the Rajasthan State Road Transport Corporation has been repeated on every signage for making presence of service provider, recalling people that they are at bus terminal and also to maintain brand continuity. The records of current signage are shown in the plates and the design solutions are proposed in the figures along with the plates.

The entry and exit of the bus terminal (Plates 1 & 2)

The corresponding solutions are proposed in Fig. 1 to Fig. 6.

Plate 1 & 2 ENTRANCE & EXIT

Figure 1 ENTRANCE GATE (Hindi)

Figure 2 ENTRANCE GATE (English)
Platform Marking (Plates 3 & 4)

The corresponding solutions for Platform marking are proposed in Fig 6 – Fig 10.
Figure 8 PLATFORM DEPARTURE MARKING (English)

Figure 9 PLATFORM DEPARTURE MARKING (Hindi)

Figure 10 Proposed design for Wayfinding / Directional Sign of Platforms (English)

The Booking / Ticket counters (Plates 5 & 6)

Plate 5 & 6 BOOKING COUNTERS
The corresponding solutions for Booking Counters are proposed in Fig. 11.

![Figure 11 BOOKING COUNTER 1 & 2 (English & Hindi)](image)

5. CONCLUSIONS

Information is power and appropriate information provision empowers people or even nations to promote informed decision-making. Signage is more than just following directions or giving information but it is soundless graphic communication with the environment that provides important message. Signage might not be noticed consciously by the public, but there is a process in signage system that directs people in a user-friendly & strategized way that ensures a well-organized movement through the natural or built environment. Signage using symbols and pictograms can assist many people, particularly those with learning disabilities. It is proposed that illustrations in the form of symbols and graphics should be used along with text to make them more people-friendly.

The increase in complexity and specialization is most evident in transportation terminals. The bus terminal at Jaipur is the gateway to hundreds of destinations. The Signage will become the tie that will bind all the elements of terminal together. This study offers potential societal contributions. It is an initiative to enhance the knowledge about ‘Public Transit signages / Public Transit Environmental Graphics’. It has examined the present signage system followed at the Jaipur bus terminal and has suggested design solutions keeping in mind the cross-cultural or barrier-free communication. The design approach should focus both on using techniques of connecting images & text and interface design. These signage designs will help masses to easily identify and understood various facilities in the bus terminal. They will assist people who find their way in and around the bus terminal areas and also communicate an essential component of the information in an efficient manner.

Appropriate environment is where human beings can grow and flourish, free from the unwanted mental pressures, which is one of the rational desires of any community. Signage is the architecture of manmade environment, visual beauty, order and harmony of the space. Telling a place from another place, Beautifying, ordering and consolidating the urban space are the goals of the Signage or Environment Graphics. Thus proper planning and execution of signage & wayfinding at the public transit spaces can help in initiating barrier free communication and navigation, thereby enhancing the functionality of space.

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Indian Aesthetics in Contemporary Indian Art

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ABSTRACT

The shadanga theory and rasa theory in Indian art has been well known and accepted in the world of art. In today's time art all over the world has been ever changing and evolving and so is the case with Indian art. If one wants to see Indian art, mughal miniatures and Ajanta paintings are the best examples we know of. In my research paper I aim to explore the true essence of Indian art in the contemporary art scene. There are a million new mediums and forms of art but who are the artists who are still exploring their art with an Indian approach is what my paper will be highlighting. Has the approach completely modernized or is Indian art scene still home bound is a question I will be aiming to answer through my paper.

Keywords: Indian Art, Contemporary art, Indian aesthetics

1. INTRODUCTION

The purpose of Indian art has always been to bring forth philosophical concepts and religious thoughts through a language of images and symbols. Indian art has always been symbolic of a Deeper thought and experience. Through symbols it points inwards towards oneself, towards the soul. Through my research paper I aim to explore the distinctiveness of Indian philosophical thought which exists in the contemporary Indian art scene. For this firstly the idea of ‘Indianness’ must be elaborated upon. Then moving on to the Indian approach towards art shall be discussed and finally I will explore artworks of contemporary Indian artists which reflect the ‘Indianness’ in today’s date. In this age of new media, new concepts and technology the role of an artist is always questioned. Keeping all current times in mind I aim to find out and pen down artists who have still been working with an Indian approach and artworks made in current times with the same approach. For this I will be firstly explaining the term ‘Indian Approach to art’ moving on to artists like S H Raza, G R Santosh, Biren De, Devyani Krishna and Shobha Broota who adopted meditation and spiritual knowledge of India as process of creating in their artworks.

2. INDIAN AESTHETICS AND PHILOSOPHICAL THOUGHT

“Pan Indian philosophical definition of the Supreme is very simple –

‘Satyam Shivam Sundaram’
‘Sat’ is the true value,
‘Shiv’ is the good value,
‘Sundaram’ is the beauty value.

This value system is the foundation of Indian Aesthetics”

The above quoted text implies that truth is the ultimate beauty according to Indian philosophical thought. These are three words which are the core of Indian Aesthetics. Beauty can be seen all around us and even have different forms and meaning, however according to Indian philosophical thought beauty lies only and only in truth and only when such beauty is found that the value of such an act or object can be considered as good. This beauty being talked about is not sensuous or visual beauty but beauty attained or seen through meditation and spirituality. And truth is what a person through the path of concentration and meditation is able to see from his mind’s eye.

Indian artist never imitated nature or the physical form of the world, rather he painted the form he saw from his mental eye. Through meditation and spirituality he would concentrate on the forms of the outside world and then painted what his mental eye perceived. Whereas in the west the concept of drawing from physical reality or ‘plien air’ is followed. In the west the artists sees from the retinal eye. Indian art treats religion and art on the same level. For an artist in India art is spirituality which cannot be seen with naked eye but can only be meditated.
upon and then form a mental image. This is the reason that portrait painting was never a highly practiced art form in India. There was always a generalized way of showing a face, or nature or animals nor there is a concern to show any kind of space or perspective as for the Indian artist that was of least importance. What was important was the idea of the appearance of royal life, the idea of the grandeur of the king, the grandeur of the gardens or palace which could not be just shown by imitating. The Mughal miniature artists never actually painted an emperor with exact resemblance rather they painted the court scenes and daily lives of the royals in order to give an overall image of the lifestyle, of what the artists perceived of the life and aura of the ruler. Similarly, the purpose of making all the Buddhist sculpture and architecture was not to make objects of beauty or to enjoy its appearance rather the purpose was to through various mudras and asanas educate viewers of the power of meditation or dhyan. The purpose was to give the idea of a higher level of consciousness.

The theory of Rasa is based on this concept. Rasa was first penned down by Bharatmuni in the 6th century while writing his major text the Natyashastra. The Natyashastra was a study about the art of drama. The word natya stands for drama. In the Rasa theory Bharatmuni clearly says that rasa means juice, amrit or essence of life. According to this theory rasa is only to be felt not seen or touched. Every work of art has rasa in it which makes it a valuable work. There are nine rasas in total which only reflect the ultimate taste or flavor of art, that which is felt at the end of an artistic experience and that which cannot be seen in physical form but only be felt by our senses (mental eye and retinal eye). This taste cannot be described in words; it is a much deeper feeling. In his theory Bharatmuni was interested in understanding how rasa can be created in drama and for this purpose he introduced the nine rasas. He said that through a predetermined way one can create rasa and emotion in art. In art one is not dealing with actual emotions, we are only creating emotions to be seen not to be experienced or felt. Indian Aesthetics and Philosophy draws a clear line of distinction between life emotions and art emotions. This is not present in western philosophical thought.

The six limbs of painting called Shadanga are a Silpashastra written by Yashodhara which are brought together in the shloka below:

\[
\text{Roop-Bheda Pramanani Bhava Lavanya -Yojnam Sadradhyam Varnika-Bhanga, Itchitira Sadangam}
\]

3. CONTEMPORARY ARTISTS

There are many artists in India who have taken the path of meditation and spiritual symbols to create their art. Their art is like a visual account of the philosophy and aesthetics of Indian art. While talking about art through meditation, one has to mention the genre of Tantric art, also called ‘abstract expressionism’ or a visual interplay of cosmic symbols. Tantra comes from Tantric Hinduism, beginning in the fifth or sixth century. It is a religious practice that prescribes breaking of taboos, equality of the sexes and sexual freedom. In Sanskrit tantra means loom or weave, but also treatise. Tantra originated from the union of Shiva and Shakti. It is an intense practice of rituals and customs and Tantric art is created through a system of complex symbols and cosmology. Tantric art uses various symbols like the lingam and yoni in sculptures and scrolls of ancient India. In its original form it was meant to create an impact and medieval art was heavily dependent on religion as it is a strict discipline with powerful visual symbols and is meditative.

Artist G R Santosh can be named as the father of the genre of Tantric art. Gulam Rasool Santosh, was born and brought up in Kashmir. In 1950, Santosh joined the Progressive Artist Association in Kashmir, formed by the painter S. H. Raza. He showed across India as a member of this association and even won the government scholarship to study Fine Arts under painter N. S. Bendre at the MS University, Baroda.

G R Santosh was always intrigued by geometric shapes and the mysticism of the Kashmir valley and was also a great follower of the cubist movement. He combined his inspiration from cubism with his childhood memories of the Kashmiri landscapes and created abstract artworks. After he visited the Amar Nath Cave in 1964 G R Santosh stopped painting and started studying Tantra (mysticism) and Kashmir Shaivism (a sect of Shiva followers) for a while. It was not adoption of tantric symbols in his art but also the process of meditation through which Santosh on meditating on the male and female form came up with artworks of fusion of the male and female which symbolizes unity and equality of the two exes.

In his paintings he portrayed the chronic, indefinable solitude and loneliness that plagues modern man. The paintings were done in translucent colors like red and black and white.

![image](https://example.com/image.jpg)
In the discussion of tantric art or Indian aesthetics artist Biren de cannot be left out. He is known for his brilliant Neo-Tantric paintings. Biren De started his artistic career as a portrait painter and also did many figurative works before shifting to completely abstract artworks and is famously known for his paintings of geometric and symmetrical patterns with luminous effects achieved by grading the edges into lighter colors and an intense white light against a dark background dominated by concentric rings, crescents and orbs and a central bindu. His use of mandalas, phalli and bindu has a direct influence from Hindu and Tantric symbols of the universal male and female energies which unite as one source of infinite energy.

Born in Bangladesh, De attended the Government College of Arts and Craft for initial training in art. Later in 1959, he traveled to the United States on a Fulbright Scholarship. One notices appearance of streaks of light in his works along with pure tantric elements like the bindu and linga. The works done mostly in hues of blues and greens are like images of meditation. One can sit and meditate in front of them, the streaks of light emanate great amount of energy. Though he did not consider himself a tantric artist, he was no doubt truly making works of art that he visualized from his mental eye taking himself and the viewer towards the divine.

S H Raza as it was mentioned earlier initiated the progressive arts association for Kashmiri artists. He was also the founder member of the ‘Progressive artists Group’. Sayed Haider Raza began his artistic career with expressionist landscapes, which are more of rigid, geometric representations of French towns and villages in the early 1950s, owing to his move to Paris. By the late 1970s, the Raza’s focus turned to pure geometrical forms. Around that time the artist lost both his parents in a period of one year. He was deeply saddened by this phase of his life, it was like nothing in the physical world made sense to him and he wanted to move away from what he called the 'plastic art'. He made frequent trips to India, and visited the caves of Ajanta - Ellora, followed by trips to Benaras, Gujarat and Rajasthan, which made him realise his root. This led him into deeper insights on life and his existence and as a result he moved towards the circle or "Bindu" which became the central motif in his works which in turn signified his rebirth as a painter. Sacred in its symbolism, it placed his work in an Indian context. According to the artist the Bindu symbolizes the seed, bearing the potential of all life. One of the reasons he attributes to the origin of the 'Bindu', have been his elementary school teacher, who on finding him lacking adequate concentration, drew a dot on the blackboard and asked him to concentrate on it. Along with the 'Bindu' he added other spiritual elements like the Tribhuj (Triangle), which reflect the Indian concepts of space and time, as well as that of the female and the male energy. Another landmark in his artistic journey is marked by his increasingly deepened insights and thoughts on Indian spirituality, and created works around the Kundalini, Nagas and the Mahabharat.
A painter and printmaker, Devyani Krishna sought inspiration from Indian folk motifs, toys, and batik work. In her best-known series, Krishna created a set of prints portraying the name of Allah in calligraphic Arabic characters. In her works, whatever the medium, she plays with sacred signs and symbols, creating conceptual works reflecting themes of religion, family and war. Devayani’s works speak of a strong sense of design with color harmony and broad compositional aspect. The spirit is revealed through the signs and symbols. The calligraphic lettering, tridents or other signs in the works represents the rising of human spirit. Her prints and paintings speak a universal language. She reflects the mundane reality from the point of creative imagination. Devayani Krishna studied art at Indore under D.D. Deolalikar, before obtaining her diploma in the fine arts from the Sir J.J. School of Art in Mumbai. In 1942 she married the artist Kanwal Krishna, with whom she traveled through Sikkim, the Tibetan border, and the North-West Frontier Province. Her travels are what inspired her and led her to create artworks with spiritual symbols and cosmic designs.

Devyani Krishna, with love

Shobha Broota, comes from a family rich in artistic traditions. She is one of India’s most well established contemporary artists. Born in 1943, she studied at the College of Art; Delhi. Her work is represented in the collection of the National Gallery of Modern Art, New Delhi, and in international museums and institutions. In her long pursuit of a fulfilling expressive and artistic conception, Shobha Broota has undergone a lot of changes thematically as well as in her style. She started her career with painting various themes and subjects including portraits of men and women, more abstracted human forms, forms of birds, animals, insects and finally moving on to the different elements of nature, namely earth, water, air and fire. Her effort is to understand and work within the boundaries of an age-old philosophy of harmony or purity of the underlying inner reality. Her works are geometric, usually playing with a single shape in one painting. The color scheme also remains monochromatic in each painting. Her minimal artworks are self-meditative and so calm they sum up an age old artistic career. Nothing needs to be said about the painting it automatically leaves you in a contemplative mood. Her work seems to have grown along with her to a level of spirituality and serenity.

Sobha Broota Vesture of Being (r) and Untitled (l)

4. CONCLUSION
In my research paper I have covered five artists whose works reflect on the Indian philosophical thought and spirituality in some way or the other. These artists have in different times contributed to art scene of our country. The thing that interests us about these artists is the wide range of themes they have dealt with like nature, spirit and the universe. These artists are very contemporary, very modern. They are aware of all the westernization and are a part of it too yet they're trying to use their own culture as well. Contemporary Indian art did not develop until the 1940s, when India gained independence from
the British. More over artists who worked with Indian aesthetics and philosophy were not recognized until the 1950. These artists and many more have been deeply connected with Indian thought process and approach to art and one can say to quite an extent have been able regain importance in the nation and international art scenario as pure Indian artists with an aesthetic understanding of Indian art.

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Socio-Economic Activities in Late Medieval Bengal: Portrayals on the Front Facades of Baranagar Temple Cluster

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ABSTRACT

Traversing a diverse range of subjects, the paper attempts to study the depictions related to quotidian life found on the front facades of the Baranagar temples cluster, in Murshidabad, West Bengal. The temples under focus include Char-bangla temple complex (circa 1755 A.D.), Bhavanishvara temple (circa 1755 A.D.) and the Gangeshvara Shiva Jor-bangla temple (circa 1753 A.D.). The objective is to identify the economic activities of people of different strata of society prevailing in Baranagar as well as in Bengal during late medieval period. The study is based primarily based on field surveys. Secondary material collected from published and unpublished theses, journals and books have also been used for the purpose. This data has been further supplemented with photographic documentation and on-site interviews with the priest of the temple and local people residing around the site area. The study found that there are ample numbers of depictions related to economic activities. These depictions indicate that people of different strata in the society were engaged in distinct professions. Another significant observation is that though the society is dominated by the males, there is also considerable female participation in various socio-economic activities.

Keywords: Late Medieval period, Baranagar, Terracotta Temple, Socio-economic activities, Livelihood, Bengali Literature

1. INTRODUCTION

Evidence of decorating the wall of brick-built temples with curved terracotta plaques in Bengal started from Pala period (c. 8th century A.D.) onwards (Santra, 2008). A diverse range of subjects including various religious as well as secular themes intricately carved on terracotta plaques could be understood from two different angles. On one hand, it gave reprieve to the viewers from the flatness of the walls, and on the other hand, it can be considered as one of the most significant visual archives to understand the various facets of the then contemporary society. The trend of decorating the facades of brick-built temples reached its peak in the late medieval period. According to David J. McCutchion, ‘…temple facades of the late medieval period – underwent a radical transformation by the introduction of figures and greatly increased ornamental profusion’ (McCutchion, 1972, p.14). The decoration reflects supreme mastery in expression and dynamism in the characterization of action and movement which endows us with a complete picture of rural life in its different aspects (Saraswati, 1962). The study is primarily focused on the depictions related to quotidian life carved on the front facades of Baranagar temples cluster, built during the Late medieval period with the intention to perceive some knowledge about the socio-economic activities of people of different strata of contemporary society prevailing in Bengal. The temples under focus include Char-bangla temple complex (circa 1755 A.D.), Bhavanishvara temple (circa 1755 A.D.) and the Gangeshvara Shiva Jor-bangla temple (circa 1753 A.D.). Baranagar, located within the part of river Bhagirathi basin in Murshidabad, West Bengal, India, flourished as a great monumental expression of Hindu terracotta art during the middle of the 18th century. Though, with the passage of time, most of the temples in Baranagar were in ruins, the vestiges that remain, still grabbed the attention of the viewers because of their fabulous front facades which were implausibly decorated with a large number of terracotta plaques. Regarding the decorated wall of the temples, Prodosh Dasgupta once said that ‘…they have a character of their own which has grown from the folk tradition, simple and unsophisticated, yet with a sense of humor’ (Dasgupta 1971, p.29). The paper focuses on the quotidian lives of royal people, zamindars, common men of that time as well as the life of Europeans who were continuously increasing their authoritative power in
Socio-Economic Activities in Late Medieval Bengal: Portrayals on the Front Facades of Baranagar Temple Cluster

Bengal. The depictions of various battle scenes, acrobatic activities, domestication of animals and portrayals, related to recreational, religious and cultural activities have been used to understand the socio-economic set-up of the people during that time. The depictions of daily life culled out from the mythological context have also been included into the discussion to give a wider perspective on this specific issue (Datta, 1975; Mangaonkar, 2011).

Location of the Jor-Bangla Gangeshwar Shiva temple and the Char-bangla temple, Courtesy: Google Map

2. METHODOLOGY

The primary materials for the study comprise the depictions which denote quotidian life carved on the terracotta plaques on the front facades of Baranagar temple cluster and these have been photographed directly from the temples. The secondary material has been collected from published and unpublished theses, journals and books. The detailed critical inspection of the plaques has been complemented with literary references, drawings etc. with the objective that these two kinds of evidence validate each other, each giving profundity and explanation to the picture which the other provides.

3. PORTRAYALS OF SOCIO-ECONOMIC ACTIVITIES

Based on the portrayals related to quotidian life on the terracotta plaques of brick-built temples in Baranagar, Murshidabad, West Bengal, socio-economic activities of the people of late medieval Bengal can be categorized into three broad sections. A section of people was directly depended upon nature for their livelihood, like farming, hunting, and likewise. Some were depended on processing of raw materials after collection from nature e.g., churning of milk, producing cheese and the same; and the last category was mainly engaged in different types of royal services as well as professions like attendant, bearer, seller, and others. Each of these activities had developed into a particular profession (Chakrabarti, 2016).

Farming

In a terracotta plaque from Baranagar, there is a depiction where a man is carved as carrying the plough on his shoulder [Figure 1]. From the orientation, it can be assumed that the scene has been depicted in a mythological context, most probably from the scenes of Krishnalila. In another plaque of Bhavanisvar temple, a farmer is carved as ploughing the field [Figure 2]. Depiction of a farmer with a plough in the shoulder is...
also found in a plaque of Char-Bangla temple (west) [Figure 3]. Incidentally, in the various inscriptions dated from the eighth to the thirteenth century A.D there is ample evidence to indicate that agriculture was the main source of the production of wealth. The recurrent use of the several words for agriculture like “Krishijato”, “Krishibabostha” and “Krishikarmo” can also be noted in this regard. The cultivators of the agricultural products were known as “Khetrakar” or “Krishak” or farmer and belonged to a particular caste called “chasi” (Ray, 2013; Chakrabarti, 2016). All these give indication that the farming was one of the primary occupation of people during that time.

**Hunting**

In a number of terracotta plaques found in Baranagar, hunters, known as Sabaras, are represented in a detailed manner. The Sabaras were the aboriginals of the vast jungle tracts and demonstrated arboreal habits and hunting capabilities (Dikshit, 1938). They belonged to the lowermost levels of the society. They wore peacock feathers as garment, a thread of seeds of guñjä fruit adorned their necks, and a big ring was worn in the ear (Ray, 1949 /2016). In the depictions of Baranagar temples, they are found as attempting to hunt animals with bow-arrow or walking with their prey. Sabaras are depicted in groups as well as singly at the time of hunting [Figures 4 and 5]. Besides, the sabaras, two other types of hunters, known as shikari and pakhidhara, are also found on the terracotta plaques. Shikari basically hunts animals and the other is bird hunter, also known as byadh [Figures 6 and 7].
**Pastoral Activities**

Besides the above economic activities, some other activities reliant directly on nature are observed in the depictions of the pastoral scenes. These are often seen on the panels and friezes, mainly accompanied with cows and herds-boys. Ample representations of processions of cows led by rakhal (cowboy who blows horns, earning a livelihood by grazing animals) can also be found on the temple walls. Though most of the scenes are depicted as a part of *Krishnalila* stories, the profession of animal husbandry or grazing animals are also visible in the scenes related to quotidian life of ordinary people. Similar kind of example is found in a plaque of Bhavanisvar temple where a rakhal (cowboy) is carved as grazing cows [Figure 8].

**Tree Climbing**

In some terracotta plaques of Baranagar temples, men are carved beautifully as climbing palm trees [Figures 9 and 10]. From the execution, it can be assumed that the scenes are part of *Krishnalila* stories and it gives a sort of indication of the presence of *gachi* in contemporary society. In rural Bengal, a group of professional climbers are known as *gachi*. There are various types of *gachi* existing in village areas in Bengal. Those used to climb coconut trees and also collected the juice of date palm trees in the winter season. The juice was further processed to prepare molasses (*gur*), a typical sweet dessert of the Bengalis.

**Milking**

![Figure 9 Milking, Jor-bangla temple](image1.png)  
![Figure 10 Milking, Bhavanisvar temple](image2.png)  
![Figure 11 Milking, Jor-bangla temple](image3.png)  
![Figure 12 Milking, Bhavanisvar temple](image4.png)  
![Figure 13 Churning of milk, Jor-bangla temple](image5.png)
The presence of the milk-men or gosalas is mainly projected through mythological context. Their life in the then society is clearly understood through the depiction related to Krishna’s life. Their repeated projection signifies their major role in the village society. They were mostly Vaisnavas. The depictions show that they used to engage in various activities. In two terracotta plaque of Baranagar temples, the act of milking a cow has been carved in almost similar manner, where a milkman is carved as milking a cow and a lady most probably his wife is helping him by holding the cow [Figures 11 and 12].

The second type of economic activity that can be inferred from the carvings on the temple walls are mainly dependent on processing of raw materials after collection from nature. Churning of milk was one of them.

**Churning of Milk**

In rural Bengal, churning of milk is a popular cottage industry and women are generally engaged in this work. In a terracotta plaque of Jor-Bangla temple of Baranagar, two women are carved as producing cheese or butter from milk by continuously rotating a long stick within a big pot with the help of a rope [Figure 13].

In several terracotta plaques of Baranagar temples, court scene of king or administrative heads is represented elaborately. Here apart from the ruler, the bearers, attendants and, some richly dressed men are carved as always sitting or standing by the side of the king in the court. They are king's men who assist the ruler in administration by providing information and proper guidance in each step of action. They are paid by the king for their service. These professional courtiers (sabhasad) are two types – ministers (mantri) and nobles (abhijata or aristocrat). Ministers used to help the ruler to take decisions in the sphere of administration and development and also to look after the administration in absence of the king. Nobles of this period were powerful and advised the king in lawmaking and other administrative decisions. Representation of such types of courtiers is found in a terracotta plaque of Jor-bangla temple where a courtier is carved in sitting posture and engaged in conversation with Lord, where as rest are standing in the manner of ovation [Figure 14].

**Royal Bearers**

Carriers or Bearers who used to carry or bear something in hand for the king are found in terracotta plaques. They are also royal servants, employed to provide comfort to the royal family which includes fly-whisk-bearer (chamardhari), hookah-bearer (hukkabardar), umbrella-bearer (chatradhari), hand fan-bearer (pankha-bearer) and flag-bearer (patakabahi). Fly-whisk-bearers are generally female who used to stand by the king at the court and blew the fly-whisk for him [Figure 15]. Hookah-bearers are called hukkabardars who are entrusted to serve hookah to the king [Figure 16]. Depiction of royal umbrella-bearers [Figure 17], hand fan-bearers [Figure 14] are also found in the plaques of these temples, increasing the grandeur of the court. Flag-bearers used to hold and carry the royal flag in processions and other royal activities to exhibit the power of the king [Figure 18].
Doing Hunt for King

Going for a hunt (mrigaya) in jungles is a popular sport among the royal household as largely depicted in the terracotta plaques. Royal hunters (rajshikari) are carved as doing the hunt for the king. They are generally shown as pursuing the chase from horse-back with arms. In a terracotta plaque of Char-Bangla temple, a royal hunter is carved as attacking a runaway deer on horseback and about to kill the deer with a spear [Figure 19]. Another plaque deftly portrayed the next step after killing the animal, where the hunters are carrying the dead deer in their own style. The legs of the hunted animal have been fixed with a stick or pole with rope, which is carried by two bearers who are positioned between the foot-soldiers holding guns and who are followed by a hunter on horseback, who most probably is a royal hunter, and who is also depicted as carrying his prey which is tied by rope on the top part of his spear [Figure 20].

Royal Guards

In several terracotta plaques of Baranagar temples, three kinds of activities of the royal guards (rajrakshi) are portrayed with care. They are seen as guarding the king inside and outside the court, guarding the royal family and guarding the kingdom with trained ferocious dogs. Besides these, depiction of guarding the court dancers
and singers during their performance is also found. In a panel of Char-bangla temple (north) at Baranagar, two groups of royal guards with a sword, gun and shield are guarding the king by standing on both sides of the court [Figure 21]. In some terracotta plaques of the period, royal guards are often carved with trained dogs. The dogs are carved to evoke a sense of fear in the minds of viewers and also to exhibit the power of the king or zamindar.

![Figure 21 Royal guard in court, Char-bangla temple](image)

**Mode of Transport**

Evidences of transportation, as found in the terracotta plaques, include palanquins, horses, elephants, horse-drawn carriages, elephant-drawn carriages and boats. Most of them are driven by professional riders. In Char-bangla temple and the Jor-bangla temple at Baranagar, there are frequent depictions of scenes related to journeys, like aristocrats’ visits to holy places or simply going on an excursion. In most of the cases, it can be observed that aristocrats were not alone at the time of journey. Often, they were accompanied by a number of attendees of different categories, including guards and soldiers. The depiction of palanquins with palanquin-bearers (*palki-behara*) in travel scenes are more than one, which is a clear indication that by that time it became very trendy mainly among the rural aristocrats. Ladies of aristocratic family traveling in palanquins are carved frequently. Besides the aristocrat lady, in the terracotta plaque of Jor-bangla temple, a king is also carried by four palanquin bearers. Besides these, elephants are also found as a means of royal transport, who were ridden by *Mahut*. In a terracotta plaque of Char-bangla temple (west) a *Mahut* in royal dress is carved as riding an elephant. In another plaque of Char-bangla temple, a *sahish* is standing with the royal horse, holding the rope in hand and giving an impression that he is waiting for the king to ride on it. Other than elephants and horses, in some plaques, riders are also seen riding camels. Riding horse-drawn carriages or carts and elephant-drawn carriages are also found as a profession among a section of people during that time. Royal cart drivers (*garowan/ coachoan*) of horse-drawn carriages and elephant-drawn carriages are also royal servants. In a terracotta plaque of Char-bangla temple (north) a horse-drawn carriage has been carved quite expertly where a lord is sitting in the backseat and a royal cart-driver or royal *garowan* is carved as sited in the front seat while holding the reins of the horses. The profession of rowing the boat for transporting people is depicted in several terracotta plaques. Though most of the time depictions are in mythological context where boatmen are carved as carrying mythological characters, scene of rowing boat in general context is also found. Announcers (*ghosanakari*) are also royal servants, widely depicted in the plaques. In a plaque of Char-bangla temple (west), a royal announcer is beautifully portrayed.

Court-singers (sabha-gayak), court-dancers (rajnartaki) and court-musicians (badak) During that period, a section of people earned their livelihood by singing, dancing and playing musical instruments. They are known as court-singers (sabha-gayak), court-dancers (rajnartaki) and court-musicians (badak). They are referred to as royal servants. In a plaque of Char-bangla temple (north), these three kinds of activities are clearly noted where a court-singer is portrayed with stretched or upraised arms over the head in a dancing gesture in front of a king or zamindar. It seems that the gentry is carved
as enjoying the performance of court-dancer and court-musicians with smoking hookah accompanied by an attendant. Dancers are mostly female. Musicians are found to be both male and female. They are carved with playing long drums, cymbals, stringed instruments and pipes (Michell, 1983). Their main aim was to please the Lord by showing their skills in performance as a singer, dancer or as a musician.

**Royal Servant (Soldiers or warriors)**

Soldiers or warriors were one of the most demanded royal servants who were deployed in wars involving or waged on behalf of the king. They were provided with salaries by the royal administration (Roy, 2013). There are various types of warriors found on terracotta plaques of Baranagar temples. Warriors on horseback with a spear in hand are carved in several plaques. Representation of royal warriors or soldiers (rajsainya) in various arms and postures are also found. Besides the high ranked soldiers, depiction of infantry who were generally native common people in European army is portrayed in a plaque of Char-bangla temple (north).

**General Service-oriented Livelihoods of Common People**

Other than royal service-oriented livelihoods that revolved around royalty, general service-oriented livelihoods of common people are also widely demonstrated in the terracotta plaques. Wrestlers and snake-charmers are come in this category. They earned their livelihood by entertaining people. Wrestlers were popularly known as mallbir. and snake-charmer were known as sapure. Kusti or mallajuddhya (wrestling) was a profession among the lower class of people (Ray, 2013). In the then contemporary society one of the professions of domsabar-pulinda-nishad-bede and other nomads were depicted as showing tricks with snakes against payment. Sapures/ojhas were also called bedias who earned their livelihood by showing tricks with snake. The reference of the activities of sapures (snake-charmers) is also found from a sloka of Umapatidhar and Gobardhan Acharya (court-poet of Lakshmanasesana) (Ray, 2013). Snake-charmers of this period were carved as arousing the snake by moving their fist in front of the snake. They earned their livelihood by showing these tricks. Their other profession was working as ojha i.e. treating a patient after snake bite. In a terracotta plaque of Gangeswar Siva temple, a female sapure (snake-charmer) is carved as arousing a snake by moving her fist in front of it.

**Sellers**

Sellers (bikreta) are frequently depicted in the terracotta plaques as carrying food in pots tied by a string which they balance on their shoulders. They earn their livelihood by selling the milk and milk-made products. According to Haque (2014), these kinds of scenes still exist in the rural areas in Bengal. By citing the 18th-century drawing ‘dai- hara’ drawn by the artist Balthazar Solvyns, donesomewhere in Bengal, she has shown the resemblance between the milkmen depicted in terracotta plaques and in the drawing. It denotes the presence of goala in society at that time and is a visual archive of their livelihood. In a terracotta plaque of Jor-bangla temple, four male sellers are walking with bank on their shoulder carrying pots to sell the products inside. Selling the product to the customer is also seen in a plaque of Jor-bangla temple.
4. DISCUSSION AND CONCLUSION

In spite of the decay and disappearance of a large number of plaques over the time the available exhibits are sufficient to highlight the relevance of the terracotta plaque in recording the various aspects of the then society. It has been observed that besides, the strong hint of the political, religious or cultural scenario, some specific depictions help to understand the economic activities of people of different strata existing during that time. From the depictions, it is clear that professions are specified according to caste structure. People of different caste used to engage in specific professions prescribed for their castes. The Brahmanas are considered as the upper caste, likewise, sudras are recognized as lower caste. Generally, Brahmanas are engaged in higher activities that are deemed to be superior like worshipping of God, in turn sudras are generally engaged in lower level activities like load bearer etc. On the other hand, the rulers called samantarajas or zamindars are widely portrayed in the plaques holding a dominant position in the society. Besides, performing their role of administrative heads, living a life of leisure and luxury is also depicted frequently. From the depiction on the facades, it is also observed that for traveling on roads, aristocrats mainly used horse-drawn carriages and palanquins. General people are not found using these transportation avenues. Status of royal servants is portrayed according to their administrative positions. The major services under royalty are in the form of warriors, servants, bearers, with the basic character of royal services indicating a diversity of professions. The courts are mainly adorned with nobles, priests, attendants, bearers, guards, dancers, musicians and other people. An ample number of depictions of cavalry, infantry, and soldiers sitting on elephant-back or horse-back are a clear indication that a major section of the people is engaged in warfare in the late medieval period. Besides the Indian army, European army is also composed of cavalry and infantry and these units also deployed native Indians in large numbers. The livelihood of the common people was dependent on farming, hunting, processing of natural products and various service-oriented activities carried out in the name of the local ruler. The main role of court-dancers, court-musicians and court-hunters was to entertain the ruler or zamindar. The snake charmers and wrestlers also earned their livelihood by entertaining people. The musicians are portrayed as playing various types of musical instruments like Dotara, Sitar, Esraj, Vina, Violin, etc., symbolizing the development of local skills and showing the development and knowledge of their uses. Besides solo performances, group performances are also shown where groups are composed of male-female musicians. Besides, the male participation, female participation in various socio-economic activities is also prominent. As a whole, these terracotta decorations can be considered as one of the repositories of visual evidence and archive to understand the various types of economic activities which existed during the late medieval Bengal.

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Beyond Bourdieu: Expansion of Field in the Age of Digital Technology

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ABSTRACT

With the emergence and advancement of ever growing digital technologies the system of contemporary cultural field took a drastic shift. The action within the cultural field is no longer perceived as the sole realm of the human actor, but also the realm of the non-human actor, including the technological artefact (Prior, 2008). The range of agents involved in the field of contemporary cultural production has altered along with the change in power relations existing in the cultural field. Bourdieu’s theory rejected two extreme conceptions of art field, namely - the ideology of charisma raising the status of artist to that of a pure genius and reducing artistic creation to a mere outcome of social structures, without any artistic autonomy or subjectivity. He instead took a sociological approach that avoided extreme objectivism or subjectivism. However, his theory has important limitations when it comes to analysing contemporary cultural production. Without completely dissolving Bourdieu’s theory, we intend to critically examine how Bourdieu’s framework of ‘field of cultural production’ needs further intervention for a deeper understanding of contemporary cultural production in the era of growing digital technologies. Further, we intend to argue against Bourdieu’s idea of perception and class fraction suggesting that one has a certain kind of perspective and taste for art depending upon the class or social group he/she belongs to. Initially, paper will build a relevant relation between art and sociology looking at how art became an important subject in the realm of social studies followed by an overview of Bourdieu’s take on art and the existing gaps in his schema. Paper concludes, with an understanding that, the structure of contemporary cultural production is more complex and transitory as a result of advanced internet technology which opens up new possibilities for cultural producers and consumers.

Keywords: Art field and Digital technology, Bourdieu’s field of cultural production, contemporary cultural production

1. INTRODUCTION

With the emergence and advancement of ever growing digital technologies the system of contemporary cultural field took a drastic shift. According to Prior, “the action within the cultural field is no longer perceived as the sole realm of the human actor, but also the realm of the non-human actor, including the technological artefact” (Prior, 2008). We argue that the development in digital technologies challenges the established structure of cultural production and consumption. Cultural producers throughout the world assert greater autonomy with the use of technological development particularly since the widespread use of social networking sites, World Wide Web and internet based media sharing websites and applications. The inclusion of new media in the field of art is not unique to the contemporary art scenario today. Artists throughout the world have been extensively using digital technology since the beginning of new millennium. We particularly argue that with the coming up of internet technology, the range of agents involved in the field of contemporary cultural production has altered along with the change in power relations existing in the cultural field. There is a more direct contact between the artist and the audience, where the artist scarcely depends on the intermediaries like critics, art galleries etc. for legitimization and distribution of their artwork. However, this advancement in digital technology does not completely abolishes the process of legitimization from the cultural fields and the artists do not possess full autonomy. The audience or consumer themselves are playing an active role in this process of legitimization. In such a situation, the process of dissemination plays a significant role. With the emergence of social networking sites, various web portals, internet based media sharing applications, though the cultural producers have got a wider platform for disseminating their creation but the competence within this field is another struggle within itself. For
example, to succeed within this field, an artist needs to have online publicity which again involves another agent in the field i.e. the disseminating agencies. Despite the fact that, the above mentioned sources have minimized the need to rely upon established institutional hierarchy within the field of art and culture but the process puts forward the inclusion of newer agents in the field. The concept of online art galleries is also reshaping the art business, with a wider number of artists and collectors participating. However, it still operates according to the traditional framework despite of it broadening the scope of conveniently participating in the field of cultural production. The intermediaries here are working virtually but the process of legitimization continues through critics and owners. Therefore, we would argue that the internet technology does not completely abolishes the role of intermediaries, rather it has altered the agents involved in the field.

We will start by building a relevant relation between art and sociology and look at how art became an important subject matter in the realm of social studies. Further we will proceed by providing an overview of Bourdieu’s take on art and his theory of field of cultural production. Later we will present and argue on the existing gaps in Bourdieu’s schema considering the present technological development.

2. **SOCIOMETRY AND ART**

According to Zolberg, “for a long time, sociologists avoided questions of art and aesthetics, and tended to relegate to the realm of philosophy, literary criticism, or political ideology much of the work of Central Europeans such as Simmel, Lukacs, Benjamin, Adorno, and others” (Zolberg, 1990 c.f. Fuente, 2007). She concluded that, “prior to the 1970s, most sociologists who dealt with the arts were viewed as intellectuals in a broad sense or as radicals, but not really proper sociologists” (Zolberg, 1990 c.f. Fuente, 2007). The approach towards art drastically changed with the publication of “Distinction” by Pierre Bourdieu. Bourdieu’s theory carved way to a professional sociological study of art. Bourdieu notes that, “sociology is more akin to social psychoanalysis than when it confronts an object like taste, one of the most vital stakes in the struggles fought in the field of the dominant class and the field of cultural production. He says that the “sociologist finds himself in the area par excellence of the denial of the social when it comes to the question of production and consumption of art” (Bourdieu, 1984, pp.11). Bourdieu claims that, “sociology and art do not make good bedfellows” (Bourdieu, 1993, pp.139). He rejected the ideology of charisma often associated with art, literature and various other cultural fields which ignores the economic, social and political factors involved in the creation of art and raises the status of artist to that of a pure genius. Prior notes that, “the idea of uniquely gifted individuals is a myth specific to post-Renaissance western societies which belies the exoteric business of art worlds as collective accomplishments, including their reliance on commercial transactions and a developed infrastructure of personnel configured in decision chains. In short, works of art were not special products created by individual makers who possessed some kind of rare gift” (Prior, 2011). Alike others, Janet Wolf also claims that, “art is a social product”, she says, “art can adequately be understood only in a sociological perspective” (Wolf, 1993, pp.1). Her work, “argues against the romantic and mystical notion of art as the creation of 'genius', transcending existence, society and time, and argues that it is rather the complex construction of a number of real, historical factors” (Wolf, 1993, pp.1). On building relationship between social structures and individual action, she argues that, “all action, including creative or innovative action, arises in the complex conjunction of numerous structural determinants and conditions” (Wolf, 1993, pp.9). For Wolf the ideal form of production of creative work is when it is free or unaffected by capitalist relation and market dominance. Though, now the artists are free from earlier bounds of fixed patronage as that of royal or imperial powers but the production that ideally seems to be self-expressive are restricted to fulfil the demands of the capitalism. As Vazquez says, “the artist is subject to the tastes, preferences, ideas, and aesthetic notions of those who influence the market. Inasmuch as he produces works of art destined for a market that absorbs them, the artist cannot fail to heed the exigencies of this market: they often affect the content as well as the form of a work of art, thus placing limitations on the artist, stifling his creative potential, his individuality” (Vazquez, 1973, pp.84). Another important consideration is that, rather than just reducing the artistic creation to a product of social and historical structures, it is important to consider other factors responsible for the cultural production including the family background and biography of the artist influencing his work. Wolf suggests, “to operate with a model which posits the mutual interdependence of structure and artistic autonomy, rather than primacy of one or other. If the subject is no longer defined as a free, rational agent, he
or she need not at the same time be reduced to an effect of structure, or an unthinking programmed robot” (Wolf, 1993, pp.138).

Bourdieu apart from rejecting the charismatic ideology of creation, was also critical of the notion of reducing artistic creation to a mere outcome of social structures, without any artistic autonomy or subjectivity over the production of the work. He instead proposed a sociological approach that did not lead to extreme objectivism or subjectivism that majority of cultural studies applied. To overcome this problem Bourdieu introduced his theory of field of cultural production which we need to discuss before moving further.

3. BOURDIEU’S FIELD OF CULTURAL PRODUCTION

For analysing cultural practice Bourdieu provided three important concepts namely Capital, Habitus and Field which unfolds how one performs or how these three concepts together determine one’s action. Habitus consists of our thoughts, beliefs tastes or our intuitive disposition which reflects the way we behave in certain conditions and see the world. This is created at young age through primary socialization into the world and is shaped by objective social conditions in which one originates. It depends on the family, culture and other social setting in which one is born. According to Bourdieu habitus has the potential to influence our actions in the social existence. Field according to Bourdieu refers to the network of social relations where the social spaces split up into diverse sphere of actions where one struggles for dominant position between various social positions existing in a structure operated by power relations. Apart from maintaining dominance within a particular field there is also a struggle between various fields which interact with each other but are hierarchically positioned, with the field of economy and politics dominating rest of the fields. Enormous amount of fields exists, for example field of art, literature, education, economy, politics etc. and one’s success is defined by the amount of different capitals an individual possess within that field. Bourdieu’s idea of capital not merely takes into account economic capital, he extended this Marxist idea of economic capital into more symbolic realm constituting cultural, symbolic, economic and social capitals.

When it comes to the analysis of the cultural production, Bourdieu asserts that the class habitus and the amount of capital that an individual posse dictates his/her position within that particular field of cultural production. The extent to which the artist or the cultural producer can exert autonomy depends upon the degree of autonomy that the artistic field possess in relation to the field of power i.e. the field of economy and politics. According to Bourdieu, autonomy of an activity depends on its ability to discard external determinants and work only according to the internal logic of the field (Bourdieu, 1993). Bourdieu in his historical analysis asserts that cultural production is determined through the internal logic of the field of cultural production as it has increasing grown autonomous from the field of power. Though the cultural field which operates more with symbolic capital has grown autonomous from the field of power over time but it still functions within the principals of internal legitimacy. Bourdieu thus refers to two principles of hierarchization within two subfields which constitute the stakes of struggle: the heteronomous principle based on external factors operates within the subfield of large scale production and the autonomous principle based on specific interests which operate within the subfield of restricted production. In the heteronomous principle the prime motive is to gain economic profit through mass produced goods for a huge set of consumers whereas in the autonomous principle the production is free from bounds of economic fields and are restricted for a different set of small audience. Class within a social structure is categorised on the basis of combination of various amount of economic, social and cultural capital one acquires. The taste of dominant classes of the society defines high culture and each fraction of these dominant classes has their own criteria of taste. Further Bourdieu notes, “the practical knowledge of the social world that is presupposed by ‘reasonable’ behaviour within it implements classificatory schemes (or ‘forms of classification’, ‘mental structures’ or ‘symbolic forms’-- apart from their connotations, these expressions are virtually interchangeable) , historical schemes of perception and appreciation which are the product of the objective division into classes ( age groups, genders, social classes) and which function below the level of consciousness and discourse” (Bourdieu, 1984, pp.468).

4. CULTURAL PRODUCTION IN THE AGE OF DIGITAL TECHNOLOGY

Bourdieu has been a remarkable name in the field of sociology of culture. With this persistent reputation of him over time, numerous theorist still holds on to
Bourdieu’s extensive work done in the field of cultural production. Though his contributions provide an in-depth knowledge of the cultural field, covering almost everything but the radical transformation in technology marked by the introduction of internet puts forward the limitations of his work. In our opinion it is of vital importance to extend the range of agents involved in Bourdieu’s field of cultural production to include the recent technological development. Coming up of internet puts forward the vital role of disseminating agencies and showcases the change in the legitimization process. Because drastic upgradation in the internet technological has transformed the field relations, inclusion of this non-human (term used by Nick Prior) element within the cultural field is of equal importance as the human actors.

As Prior states, “one does violence to the intricacies of the social world when technology is framed as a passive recipient” (Prior, 2008). Thus digital technology acts as one of the co-producers in the field. Latour’s Actor Network Theory brings important insights in the analysis of cultural production. Latour proposes that it is important to look at all the parts involved in order to completely understand the working of any social system. He emphasised on equal importance to all natural, human or technological factors involved in a process. He says that in every social situation there is a network comprising of various parts which interact with each other (Latour, 2005). The cultural field of art traditionally involved coordination between numerous stakeholders of the cultural product including artists, critics, galleries, and finally the consumers in the form of buyers and audience. This system operated within the logic of power dynamics. With the use of digital technology and voluminous availability of art supplies, the amount of cultural producers is constantly growing. Internet technology minimizes the pre-existing educational barriers associated with the field of art. Apart from the quality of work education qualification was another constrains for the artist while confronting the gatekeepers of the field because they were expected to be presentable. No formal training is now a prerequisite to enter the field of cultural production because it is just the work that is primarily approaching the audience. The increased access to smart phones, internet and other technological developments gave birth to a recent trend of internet videos and photographs that allows a wide variety of producers to be a part of cultural field. Passionate people from non-art backgrounds are actively taking part in various form of art production with the help of internet which helps them to use different tools and technologies and ultimately projects their creation to a larger audience. Such platforms empower the cultural producers in exercising greater control over the production, promotion and dissemination by breaking the traditional barriers of hierarchical framework where critics and art galleries full filled this purpose. This do not ensure complete autonomy of the artists rather the role of legitimization is acquired by other agents specifically the audience.

Bourdieu in his hierarchization principle provides the operation of two poles, consisting of heteronomous and autonomous principle. He only discusses two ends including the large scale production which is directed towards maximising profits by reaching the mass audience and restricted production which works in accordance with the internal logic of the art world to gain success within the limited sphere of art personnel. David Hesmondhalgh puts it very well that, “Bourdieu presents an over polarized picture of autonomy versus heteronomy. There is now a huge amount of cultural production taking place on the boundaries between sub-fields of mass and restricted production; or, perhaps better still, that restricted production has become introduced into the field of mass production” (Hesmondhalgh, 2006). Today numerous amounts of cultural producers and their production are operating on the boundaries between subfield of mass and restricted production. In the contemporary cultural productions these boundaries have become blur and the two fields have started overlapping.

Let us further look at the issue considering two examples:

1) One of the artist working both as a freelancer and taking up commercial projects and is operating through his website.

2) An engineer working in an IT sector who had developed a random video, gains immense popularity on social networking sites and other internet video platforms and gradually became highly acclaimed.

Digital technologies and cyberspace allows unlimited access to the cultural products for both, the consumers and the producers. While working as a freelancer, the artist or producer can upload their works on the website whenever they want irrespective of time, place and other such obligations, provided they have access to internet. The choice of the content is purely that of the producer
without any interference from intermediaries including the critics, galleries and so on. However, an individual requires the legitimization by the audience/consumers who are in direct contact of the work. This sort of cultural interaction brings forward the role of dissemination agencies which helps an artist/producer to gain a dominant position by being noticed by the majority of online customers which in turn will increase his/her clientele. The acceptance and legitimization of the products depends on the customers and dissemination agencies without any prior screening from the traditional intermediaries. However, such online available artworks are sometimes further collected by the art dealers and galleries and thus fall back into Bourdieu’s schema. Even with the use of internet technology one can only escape the traditional hierarchical structure if he/she restricts his contacts with the gatekeepers who too have adopted the newer pattern of contacting artists through web.

In case of commercial projects, cultural producers are hired to meet the demand of an individual or the organisation. They are sometimes employed on salary basis for a longer period or on the basis of one-time single payment. In such a situation the artist is neither working in the restricted field nor in the field of large scale production because the prime motive is economic gain rather than symbolic. Despite of economic gain it is directed to limited audience which is not the target of the field of large scale production. This kind of hiring is not unique to the new media age, for instance Diego Rivera was hired for creating a fresco called “Man at the Crossroads”, at the Rockefeller Centre, New York. But it is important to consider that Rivera was an established name when he was commissioned for this mural, he had already acquired a stable position by working in the field of restricted production since a very long time. We particularly intend to focus on the artists who restrict their contact with the art galleries and rather want to establish their work through the use of internet. As Raymond William wrote in context of book authors that, “most available social relations are those of employment . . . with the ideas for books coming from new professional intermediaries (publishers’ editors) within the market structure, and authors being employed to execute them” (William, 1981, cf. Hesmondhalgh, 2006). In such kind of commercial projects, the creative autonomy is being affected by commercialization and thus the artist work according to the popular demands of the consumer. Such situation which persists in contemporary cultural production seems to be missing in Bourdieu’s theorization.

The second example diminishes the firm relation between class and taste proposed by Bourdieu. David Wright (2011) while discussing Richard A. Peterson’s concept of ‘omnivore’ talks about developing taste among the whole range of class structures for every type of cultural production. The availability and abundance of popular culture and also the access to the so called ‘high culture’ through digital mediums has altered the consumption and production patterns throughout the world. The wide and complex network of disseminating the cultural products across all the social classes has resulted in the shift in taste patterns whereby elites developing the taste for popular and ordinary, common man developing a taste for largely defined culture of dominant classes. As Florida describes it: “whereas the lifestyle of the previous organisational age emphasized conformity, the new lifestyle favours individuality, self-statement, acceptance of difference and the desire for rich multi-dimensional experiences…

One person may be simultaneously a writer, researcher, consultant, cyclist, rock climber, electronic/world music/acid jazz lover, amateur gourmet cook, wine enthusiast or micro-brewer” (Florida 2002, cf. Wright, 2011) As per Florida’s theorisation it seems clear that one is not restricted to particular field throughout life, an individual can participate in multiple fields provided he/she has access to minimum required equipment and interest. The success of such cultural products as stated in example 2, demonstrates an ever changing patterns of taste irrespective of class and ethnicity with the use of these technological developments. As David Gartman says, “art, science, and other intellectual works may faithfully reflect the contradictions of society only when the participants in autonomous fields are drawn from diverse class backgrounds” (Gartman, 2011). It is of vital importance to look at such cultural works, even if the dominant classes do not accept it to be legitimate because a complete picture of the world can only be drawn by taking into account perspectives of entire range of individuals existing in the social structure. Both these examples do not fall under either of the two heirarchization principles proposed by Bourdieu. Thus the structure of contemporary cultural production seems to be more complex and transitory than the one encountered in Bourdieu’s account.
5. CONCLUSION

This paper brings forward the limitations of Bourdieu’s Field of Cultural Production. Contemporary cultural production in the age of advanced internet technology opens up new possibilities for cultural producers and consumers by minimizing the role of traditional intermediaries and bringing up new agents who play an active role in the field of cultural production. It has created a virtual space and platform for social relations among diverse classes through extending the boundaries of their cultural taste by the exposure to a much wider range of products. There is a need to defamiliarize the common sense ingrained by Bourdieu in the cultural field. Thus without completely dissolving his concepts, it needs to be examined and problematized at frequent intervals.

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The Politics of Material and Trans-cultural Aesthetics in the Work of Subodh Gupta

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ABSTRACT

The last quarter of 20th century has witnessed new interventions and explorations of materiality in artistic practices. Art being an expressive tool of communication, has always responded to its immediate realities. These responses are not always very direct; artists use different tools to express their different emotions. Artists have started to engage with non-traditional mediums to respond to our present crises. They are using very unconventional way to present their works; Making meaningful use of unconventional materials and having liberty of representation are the new trends in art today. With the use of science, technology and thoughtful material use, artists are engaging with new dialogues through their works. In this paper I attempt to bring forth the overlaps of local and global in the works of Subodh Gupta and Atul Dodiya. Both Gupta and Dodiya's works left impression of intelligent representation. The unique similarity in their works is they are local as well as national and global, and also very contextual. They transform India's everyday life into art work which is readable globally. Their works are modern yet connected with the root. This paper attempts to critically evaluate the works of the chosen artists in a pan-cultural, trans-disciplinary context.

Keywords: Local-National-Global, Unconventional, Material, Thoughtful, Contextual, Expression

1. INTRODUCTION

Subodh Gupta, the contemporary Indian artist was born in Bihar in 1964. He trained as a painter but he engaged himself experimenting with variety of media that encompasses painting, Sculpture, installation, performances and video art. For his work Gupta incorporate everyday objects like steel utensils, milk pails, Cow dung etcetera which relates to his life and memories. In Gupta’s words “all these things were part of the way I grew up. They are used in the rituals and ceremonies that were parts of my childhood. Indians either remember them from their youth, or they want to remember them. And I’ am the idol thief. I steal from the drama of Hindu life. And from the kitchen - these pots, they are like stolen gods, smuggled out of the country.” According to him to create something new is where we coming from, our contemporary time where we live and work, that truly reflects in his work across his artistic journey.

2. LOCAL AS GLOBAL

The last quarter of 20th century has witnessed new interventions and explorations of materiality in artistic practices. Art being an expressive tool of communication has always responded to its immediate realities. These responses are not always very direct; artists use different tools to express their different emotions. Artists have started to engage with non-traditional mediums to respond to our present crises. They are using very unconventional way to present their works; Making meaningful use of unconventional materials and having liberty of representation are the new trends in art today. With the use of science, technology and thoughtful material use, artists are engaging with new dialogues through their works. In this paper I attempt to bring forth the overlaps of local and global in the works of Subodh Gupta. The unique quality of his work is they are local as well as national and global, and also very contextual. He transforms India's everyday life into art work which is readable globally. His works are modern yet connected with the root. This paper attempts to critically evaluate the works of the artist Subodh Gupta in a pan-cultural trans-disciplinary context.
29- MORNINGS: Installation work, done in the Art workshop, at Sanskriti Kendra, Delhi. 29 wooden stools. 1996.

This is Subodh Gupta’s first installation work. Here he brings back 29 Memory from his childhood and put up here in this work, more specifically on the 29 Batla (wooden seat/stool). He has painted on some of them and objects placed on some of them. The work is the recalling of Gupta’s childhood memory. The work exhibited in Japan and is in their collection.


My Mother and Me, Pure, Bihari: I take these three works together for discussion as they have something common within. Subodh Gupta Uses very chief and ordinary material for this work that is cow dung, hardly anyone could have thought this sort of material for art work. This is his way to paying homage to the material and the rituals of his childhood life memories. The importance of this indigenous material not only by religious or agricultural importance; It has importance energy wise too for the millions of Indian villagers. For ‘My mother and me’ Work Gupta uses cow dung-cake to build circular room. From outside it is look like a circular hut, as village women construct cow dung-hut and applies plaster of cow dung and clay on it to protect from the rain. Gupta brings back that memory from his childhood days, Gupta creates space inside the structure and burnt many cow dung cakes and put the ash inside. If someone walk inside barefoot he/she can totally transform himself/herself; from inside its feel like Temple.

Done at KHOJ workshop, in a village near Modi Nagar, Mixed media, Dimension Variable, 1999.

Most of the object he has used for this work is related to the agriculture and related to village life. Gupta collected all the objects from the villagers, which are their personal objects. Gupta kept all the objects on the ground as most of the objects came from the ground as his idea to give them back to the ground. He himself lies down on the ground with the objects, like he is having a dialogue. It was three hours performance work.

Bihari, Self portrait, cow dung, acrylic, sequence light on hand made paper, 76×109cm (30×43”), 1999

There is a hidden satire in it. We call us Indian as our identity when we are in abroad. We have a regional identity too, like Bengali, Bihari, Gujrati, Marathi etcetera and we use it when we are in other states in India. This is an irony for Bihari, when we call Bihari to a Bihari, it has become like slang and at the same time people try to escape from that identity. According to Subodh Gupta ‘Identity is very important to begin with, and this work is to manifest that identity.’
THE WAY HOME (II)

Subodh Gupta begins with his stainless steel series from this work. He placed Steel utensils, life size cow in fiberglass, aluminium casted deshi revolvers. Gupta uses object that contain meaning. Various objects carry various meanings. Like eighty percent of the population of this country uses stainless Steel utensils for their meal. Utensils represent this huge population and their daily life. Cow is a significant animal in this country. In Bihar and Uttar Pradesh people use Katta (country made Revolver) for safety or defence purpose and for crime also. This Katta culture merges with the family with the society. And this Katta is not available in market, local people make it. 'It is to realize, India is a country and how complex it is! These objects are associated with various stories.' Gupta put these together; when people see it they will find their own stories.

1 KG War, Casted in 1 KG gold, 24 Carat 2007.

Its an artist’s reaction to present situation of war, like war is a common matter of day-to-day life. We hear about war every day, whatever it is, smaller or bigger in forms. It addresses the viewer with a simple question; which war you want, how many kilos of war? This work is layered with wit and satire. War depicts the power, either to hold the power or to grab the power. And gold, money these are symbols of power. One KG original gold is used for this work; it symbolized the different form and power game of war.

GANDHI’S THREE MONKEYS:

These three pieces are trimmed with helmet and eye shades, face cover cap and oxygen mask made of brass utensils. The familiar image of ‘Gandhi’s three monkeys’ is feel like they are not convincing; they don’t fit to the contemporary time. So the question is who or how will be Gandhi’s monkey of today; and who are they? So in Gupta’s view, army, fights for the country, who follows instruction, is one monkey. Terrorist, who just see in one direction to ignore other views, is another monkey. And the third monkey is the man with oxygen mask, the gift of so called scientific-industrial and technological development. This work embodied the more subversive possibility of war and violence which is just opposite of the thought poses by the man of peace; the tragic irony of the time interplay in this work.

VERY HUNGRY GOD:

Stainless steel structure and rustproof Utensils, (360x280x330), 2006.

We human being blames god for any disaster, weather it is natural calamities like Tsunami, flood, earthquake, or war which take away life, we say oh god! As the god did everything; like god is so hungry that eating so many people. It is a humorous play on common mass expression. According to Gupta, ‘whenever such incident happen that first effect to kitchen. That is why utensils are the responsible materials to construct this piece of work.’

LINE OF CONTROL

Brass and Copper Utensils. 500×500×500cm (197×197×197")
Line of control, this work is a reaction of Subodh Gupta against war. Gupta observed that between India and Pakistan, when two leader of these two country talk, they don’t talk about anything else instead they talk about throwing bomb. Some years ago, during the boiling situation between two nation India and Pakistan, leaders from the both the country were passing irresponsible comment against each other; that lead to the probability of nuclear war. This sort of irresponsible dialogue exchange shocked the artist and that could be shocked any sensible person. Gupta criticised to war-coholic people through this work. Gupta think that there’s needed to be control of thought of the mind. ‘Thus the title line of control’ is a thoughtful reminder through this work. In another work called Labour, Gupta collected chappals of labours and put them on the thali, as a gesture of worship. This work is conveying gratitude, to worship the working class peoples, like, you are the higher, the builder of the nation. It remind us the story of the great epic Ramayana; worshiping of Rama’s Sandal (paduka) by his brother Laxman.

*SILK ROAD: kinetic art.*

Close system conveyor, stainless steel top. Chain covers and rust-proof utensils. Suci belt. 2007.192x480x480 cm.

It is a kinetic art, when the table top utensils move its like the whole city is moving. Silk Road is one of the oldest root for trade. Spices, silk from India were used to export from India using this root. Food is the thing that travels faster than human being; even that mixes with the people faster the people. That is why this particular work caring many Tiffin as the symbol of many kinds of food is travelling in a conceptual way.

Subodh Gupta is the artist, able to transform his art into a ubiquitous symbol and make it meaningful anew. Gupta picks up day-to-day life which crystallized into the subject of art that are simple stories of his life and observation. His uses of indigenous materials carry the essence of his motherland that is intricate part of himself. His cluster of gleaming stainless steel utensils carries Indian identity but immediately international through the common language of food. The important aspect of modern art is that is interactive and composition of common material as the basic. Shbodh Gupta sets example of how art work can be simplified, how sculpture can be look different and his shift from composite work to uses of real object posse’s aura tic quality.

3. CONCLUSION

Subodh Gupta’s glossy, shiny utensils have a dual characteristic; the opposite side of the shiny utensil is dark and empty ironically that is very similar reality of our country. One part of it is prosperous, very shiny often we call it shining India; but there is empty and darkness in the other side in rural India, just like the opposite side of the moon. Every artist want to represent his/her own culture, own country, in which politics they live; directly or indirectly all these influences reflect into their works and that dissolved into the language of their art work. Usually that language remains within the land or territory but sometime artists are able to transform it into the global language. That is the higher fulfilment of the work and joy for the artist. Gupta likes to exaggerate things; sometime object demand large scale size, visually to make statement. His glowing gleaming steel utensil objects he takes on to mass takes on to the gallery internationally. Thus his local objects gained the status of art work that acknowledge internationally.

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ABSTRACT

In ever changing field of design new interventions occurs or gets initiated. These new perspectives are resultant of either infield (internal) evolution or are externally borrowed and amalgamated to infield (internal) requirements. One such, widely practiced borrowing is drawn from traditional art and craft practice, where in, its concepts and ideas / (design patterns) are integrated to the field of design. Till now this marriage has proven less beneficial for traditional art (to revive and sustain against many odds) against the benefits enjoyed by the field of design and its practitioners as it enabled them to produce widely acceptable and socially appreciated design forms. However, despite its rapidly changing design and economic perspective, India’s designers, artists and creative entrepreneurs are refusing to see traditional art forms from its rich cultural heritage perspective heralding a death blow, to the holistic conceptualization of the traditional art & craft and its sustainability. It is felt aptly righteous (in this ever changing industrialized environment) to side line rich cultural associations and identities of the traditional art to serve consumerism as well as to retain the traditional art form. This tendency is not beneficial for the sustainability of the art form as it only looks into the viable facets neglecting other complex components. This gap can be addressed through a conscious and sagaciously planned impact based; outcome driven initiatives. Therefore, designers involved or barrowing from traditional art and craft need to be cautious, as there is high possibility that their focus might revolve around sole design considerations of the project and in the way neglect the holistic panorama. This paper would try to critically analyse one such typecraft initiative that was aimed to create display typeface from one of languishing traditional craft (in this case it’s Chittara).

Keywords: Art and technology, Chittara typecraft analysis, folk art and design

1. INTRODUCTION

Folk art in India is distinctively recognised for its rich vibrant varieties and aesthetics all over the globe. However, one common feature that binds all these traditional art forms is their association to “age-old habitual belief” (Roy, 2013). This knowledge was protected and preserved with a well-established socially ingrained practices to cart it from generations to generations. With the advent of globalization mass production, consumerism and popular culture ventured; heralding a death blow to folk art. As ‘Evaluation Study of Tribal/Folk Arts and Culture in West Bengal, Orissa, Jharkhand, Chhattisgahr and Bihar’ notes “with the passage of time and advent of globalization, we have witnessed the emergence of a synthetic homogeneous macro-culture. Under the influence of such a voracious all-pervasive macro-culture the diversified heterogeneous tribal/folk culture of our country are suffering from attrition and erosion” (Gramin Vikas Seva Sanshtha). It is notable that all forms of traditionally-made arts and crafts are under threat from globalization in two ways. First concern is related to their mere existence as globalization is reinforced by increasing urbanization leading to increase in living costs and urban aspirations for a convenient life, brings the rural population to the cities. In the process of migration, the ancient practices are either looked down upon as ‘backward’ or are forgotten. Secondly, “traditional art practices associated with cultural practices are quite improperly promoted in ways other than traditional” (Shandilya, 2017). Because of which the folk art forms are losing their authenticity as traditional practices associated with their whole cultural practices. The very basic features which identified them as folk art exist no more. Though Indian government awarded Geographical tag to these art forms to protect them from getting printed or produced in non-traditional ways, these “art forms of India are frequently printed and even sold through high end fashion retail houses, in the name of promoting a traditional art” (Shandilya, 2017). In a sentence we can note that all forms of traditionally-made arts and crafts are under threat from globalized culture where convenience is the uniformly aspired and adopted mantra and diversity is just a fancifully hailed propaganda.
Critical Evaluation of Type-craft Initiative of Chittara

Considering this condition this paper aims to critically analyse a The Typecraft Initiative aimed which is “a self-initiated and self-funded project that aims to create — display typefaces from languishing crafts and tribal arts from each state of India. Each typeface is made from a craft or tribal art, which belongs to a specific region, material, process and context” (Khosla, 2012). In this case we are critically analysing typecraft developed from Chittara a tribal art from the state of Karnataka. Initially paper introduces and deliberates upon the art form, then identifies and lists its essential components, explains visual components of the chittara on which the type craft initiative will be critically examined followed by an introduction to typecraft initiative and a critical evaluation of the developed typeface leading to a conclusion at the end of the paper.

2. CHITTARA: AN ENDEMIC ART PRACTICE OF DEEWARU COMMUNITY

Each state in India is well-known for multiple folk art forms. Karnataka is always recognized for its performing folk arts such as Thogalu Gombeyaata, Dollu Kunitha, Karadimajalu, Lavani, Bhootharadhane, Karaga, Bayalaata, Kamsaale, etc. However, not many are aware of the existence of a painting folk art form named Chittaara or Chittara. Chittara is an art form that includes a set of Auspicious geometric motifs and figures celebrating life, practiced in a tribal community called Deewaru which for long been an agrarian community worshipping nature. This Tribal community is native to Shivmogha district of Karnataka living in the enchanted tropic forest of Western Ghats and found in around the taluk of Sagara predominantly in the villages like The villages like Hasunvanthe, Honnemaradu and Majina Kaanu etc.

Asis De (Chacko & Basant, 2017) notes Deewaru community “mainly cultivate rice, sugar cane and areca nut. They are mostly tenants of farm lands; illiterate and financially backward. It is a matriarchal society where women are highly respected and controls most of the activities. This power relationship between men and women is also manifested in social practices like wedding ceremonies where the bride’s family commands higher respect. The community is culturally integrated by unique customs and ritualistic practices. These practices reflect their interaction and profound relationship with the environment. The traditions and ritualistic practices of the community are incomplete without the art practice of Chittara.

In the words of Chandragutti (Chacko & Basant, 2017) “The entire Chittara painting consists of different units and segments. Although there are different kinds of Chittara, the quadrilateral Chittara is prominent and the practiced one.

The painting is the reaction of the creativity to capture the intense and the actual experienced moments of the Deewaru Woman’s life.”

The detailed large drawings depicting an occasion are usually drawn on the walls. However, door and window frames, doorsteps, walls as well as Bhutti (Bamboo Baskets) are decorated with more simple compositions. The Hase Chittara / Chittara patterns and symbols are common across the community. However, “the paintings are divided in to three types according to the use of colours. They are bili hase, kappu hase, kemmannu hase” (BuDa Folklore, 2011). Where is ‘bili hase’ is white coloured Chittara, ‘kappu hase’ is Black coloured Chittara and ‘kempu hase’ is Red coloured Chittara. Colours used in this form are specific and limited to Red, White, Yellow and Black. Traditionally they use akki hittu (rice flour), Kemmannu (red earth), masi kenda (charcoal), kaare kai (a kind of berry) and burnt rice for black, gurige seeds (for yellow colour), turmeric + Sunna (lime stone) for red, and milk to mix the ingredients. Earlier the natural brush made of fine jute (pundi brush) and straw to hold jute pieces together are used; which are now replaced by modern drawing and ink pens for commercial production as painting surfaces are drastically grown to include handmade papers, pen stands etc. The most famous painting themes include Hasegode (figure 1) with wedding theme and Therige Mane (figure 2) People pulling chariot.
The stylised figures of Chittara painting consists of motifs drawn from materials of everyday use and nature surrounding associated with a specific meaning and / or moral concept. The depictions include and not limited to grains, birds, trees, vehicles, animals, materials, tolls etc. Chittara’s uniqueness comes as each motif is a symbol associated with specific meaning and is geometrically represented using combinations of the motifs for a specific situation from among “64” different motif with symbolic meaning (Chacko & Basant, 2017). The painting depiction of Chittara is also called as Hase Chittara.

When we look into Chittara’s visual depiction we can clearly pick two components under tangible category which needs to be considered for typecraft initiative. They are, ‘Colour Schema and Design components – Composition, space and depth’. This paper critically analyses the developed typecraft from Chittara from these two components perspective.

3. ESSENTIAL COMPONENTS OF CHITTARA FOLK ART AND COMPONENTS FOR CRITICAL EVALUATION

Considering the following discussion, we can draw that the Chittara is a folk art that imbibes Intangible and tangible components. Represented here in a graphical form.

![Graphical representation of the intangible and tangible components of Chittara](image)

When we look into Chittara’s visual depiction we can clearly pick two components under tangible category which needs to be considered for typecraft initiative. They are, ‘Colour Schema and Design components – Composition, space and depth’. This paper critically analyses the developed typecraft from Chittara from these two components perspective.

a. Design components – composition, space and depth

When we look at the design components of the Chittara one can draw the following insights:

Focal Point in Chittara is at the center with secondary focal points distributed symmetrically and harmoniously across the painting.

One canonizing element of visual focus in any painting of Chittara is the geometric shapes that are simple and basic. However, the beauty of this application resides in its organic finish for such geometric patterns where even human beings, animals and plants are depicted using geometric shapes which are neither sharp nor of equal measurements still strikes a balance with organic touch.

Symmetrical balance of Chittara paintings are visually pleasing as all the motifs are placed in such a way to create a striking visual Balance.
Critical Evaluation of Type-craft Initiative of Chittara

Space in Chittara are rendered well as background which serves as negative space enhances foreground or positive space with the use of minimalistic colour schema providing it a sense of completeness.

Depth perception: Chittara paintings are 2D images without any use depth and multiple perspective. They are flat on the drawn surface without any sense of distance from the surface

The motifs used in the composition neither overlap nor give a sense of overlapping while depicted; as negative spaces are used aptly to create required distance.

b. Colour Schema

The colour used in Chittara are very few as discussed earlier – Red, white, black, yellow and white. The whole representation plays within these colours with a minimum of two colours (including background colour where is foreground is just in single colour palette) to maximum of 4 colour excluding background in rare of the rarest cases. Therefore, background colour serves invariably essential component.

4. TYPECRAFT INITIATIVE IN CHITTARA

In ever changing field of design new interventions occurs or gets initiated. These new perspectives are resultant of either infield (internal) evolution or are externally borrowed and amalgamated to infield (internal) requirements. One such, widely practiced borrowing is drawn from traditional art and craft practice where in its concepts and ideas were integrated to the field of design. This has proven beneficial for the field of design and its practitioners as it enabled them to produce widely acceptable and socially appreciated design forms in many fields. It is felt aptly righteous (in this ever changing industrialized environment) to sideline rich cultural associations and identities of the traditional art to serve consumeristic needs in the name of retaining and reviving the traditional art form. This tendency would not prove any beneficial for the sustainability of the art form as it only looks into the viable facets neglecting other components. However, considering the limitations of a design initiative this paper compares design components of the Chittara Folk art to the typefaces based on Chittara folk art to critically analyses the success of the initiative and its contribution to Folk Art.

Background: Typecraft initiative was an endeavour undertaken by ‘Ishan Khosla Design’ a design boutique studio. The project was “Launched in 2010, The Typecraft Initiative, develops a range of ‘Display typefaces’ based on the rich crafts and tribal arts of India. The primary goal of this foundry is to help provide artisans to sustain their livelihood through the creation and sale of the typefaces. The typefaces are meant to inspire, create awareness and generate further interest in the art, history, context, and life of the people and the communities we work with. The typefaces are not only an archive of the IPR of communities that are on the brink of merging with mainstream society, but they are meant to be a celebration of their rich artistic heritage that — through the creation of a digital typeface — has been converted to a contemporary medium” (Ishan Khosla Design , 2012). As mentioned the main aim of the project was to create a typeface using the design components of a specific languishing folk art form in a contemporary medium i.e, digital typeface.

Figure 5: Showing reference picture used to draw insights to develop Chittara typecraft, Source (Khosla, 2012)

Considering the aim of the initiative we would like to note that Chittara imbibes multiple components (figure 4). Integrating and sustaining all of these components while scaling horizontally and vertically is difficult and many times not a viable (not just economically) approach as noted by S. T. Roy (Roy, 2013), “Several tangential factors constantly affect the fabric of all lives and society, inherent boundary is unpersuasive as a scheme”. Noting the “changes that are taking place in terms of themes, methods and materials and way of execution” she suggests “it is perhaps the basic style that
holds the spirit and identity of the practice”. Therefore, it is “an imperative need to realize the variable features” (Roy, 2013) of the art (in this case design components) to sustain the cultural augmentation.

**Critical Evaluation:** The following points will provide us a comparative understanding thereby a critical evaluation of the typecraft initiative in Chittara.

1. Lacks organic rendition on to the geometric shapes. As one can clearly observe the reference painting provides an organic rendition to geometric shapes where perpendicular [arts of the typeface are provided with sharp edges

2. Characters that are in circular shape are enlarged to achieve visual similarity though from design perspective it seems as a requirement following design components of the Chittara would be suggestive. As it is display typeface a bit of variations would be still appreciable

3. In Chittara art prominent focal point is distributed at the centre and the secondary focal points are harmoniously arranged without creating a sense of clutter. However, in the developed typeface for example ‘A’ (see figure 7(a) & (b)) where 7(b) is the highlighted space to from Chittara Painting which provides main focal point using negative space marked by a simple marigold motif where as in the developed typeface the same portion looks cluttered because of additions made. Secondary focal area was the upper part of the A which was rendered with well-defined pattern which is different from main body but is similar within its four blocks. However, in figure 7(b) one can observe the use of two different pattern (one of which is not even part of chittara Motifs) which gives a sense of clutter and lose of visual symmetry which is observable in figure 6 also.

4. Diagonal patterns (see Figure 2 & 5) in Chittara are not concluded with straight edges whereas if one observes W, X, Q, of typecraft initiative (see figure 8) concludes diagonal patterns with a sharp straight edge.

5. By and large single pattern runs through the complete painting (two patterns use can be seen in figure 1 as an extreme case application) in a specific pattern broken by different pattern only when the running pattern is intersected to highlight or segregate a space or depiction which doesn’t seems to be reliably followed in the typecraft initiative.

6. As noted earlier Chittara paintings doesnot yield any depth and multiple perspectives. They are simple 2D images flat on the drawn surface without any sense of distance from the surface. However, this important component of Chittar’s design has been neglected in the typecraft initiative where depth perception has provided because of which
images and their parts show a sense of distance from surface. This led to a 3D perception.

7. Because of the use of depth perception, the motifs used in the composition though they don’t overlap give a perception of overlap and insertion in the developed type craft. This makes perceiver not to identify negative spaces which were supposed to create required distance between used motifs to create motif compositions.

8. Only Marigold flower motif are used in enclosed patterns. As they are simple in design they did not distract the patterns in foreground. Whereas, in the typecraft initiative modulated Marigold motif is used even in non-enclosed patterns like Y (see picture 8), C, S, U, H (Ishan Khosla Design, 2012) where it doesn’t seem essential and disturbs the foreground pattern as it doesn’t strike any connection with the foreground. In few of the alphabets like C, D, H instead of Marigold motif a rich variant is used that seems to cluster the perception by creating unnecessary focal points.

9. Negative space is aptly used to serve clear pattern perception as it highlights the colour contrast between foreground and background which is reinforced as it is 2D in perception. Whereas, developed typefaces are 3D and has used two patterns to give depth perception contrast between foreground and background are not highlighted portraying clustered pattern perception.

Considering the above critical analysis, we have done certain modifications on the available Typecraft initiative on Chittara and are displayed below for review. However, one needs to know that these are just modifications and are not full-fledged typefaces.

**Figure 7: Example of Chittara typeface’s abiding to motifs and Design components of Chittara**

5. **CONCLUSION**

In ever changing field of design new interventions occurs or gets initiated. These new perspectives are resultant of either infield (internal) evolution or are externally borrowed and amalgamated to infield (internal) requirements. One such, widely practiced borrowing is drawn from traditional art and craft practice where in its concepts and ideas were integrated to the field of design. Till now this marriage has proven less beneficial for traditional art (to revive and sustain against many odds) against to the benefits enjoyed by the field of design and its practitioners as it enabled them to produce widely acceptable and socially appreciated design forms in many fields. However, despite its rapidly changing design and economic perspective, India’s designers, artists and creative entrepreneurs are refusing to see traditional art forms from its rich cultural heritage die out heralding a death blow, to the holistic conceptualization of the traditional art & craft and its sustainability. It is felt aptly righteous (in this ever changing industrialized environment) to side line rich cultural associations and identities of the traditional art to serve consumerism in the name of sustaining the traditional art form. This tendency would not prove any beneficial for the sustainability of the art form. As noted even design components of the folk art are not
sufficiently covered with the consideration to serve Consumeristic design requirements and neglects and modifies other components. Therefore, designers involved or barrowing from traditional art and craft need to be cautious, as there is high possibility that their focus might revolve around only selected possible design considerations of the project and in the way they may neglect the holistic panorama. This paper also emphasises and highlights the need of in-depth study and understanding of any folk art and its design components and motifs including their symbolic meaning and intangible components before adopting them under any design initiatives and technological interventions.

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Autobiographical Image Making in Art

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ABSTRACT

This paper aims to explore the central idea of the ways the genre of self-portraiture branches out to broader practice of autobiographical visual making. The paper will include the study of its development in chronological order present in the Art traditions both western and Indian as the background, and then move on to focus on the contemporary artists of Delhi NCR. The challenge of creating their own likeliness has proved irresistible to the artists. As a student of art / practicing artist I have been a keen observer of the new and emerging trends in terms of conception of the artwork by regularly visiting exhibition/ attending lectures, movies, presentations, interacting with artist and reading the art magazines and books. Self-portraits at various levels project a kind of self-confession/comedy as well as unease in its revelation. This paper will examine the traditional methods employed by artist for self-depiction as well as explore the role of the advancing technology. Giving a brief account of the trends of Rajasthan and Mughal miniatures, Company school and Raja Ravi Varma, Bengal School and the Progressive artists, the research will move on studying the modern / contemporary trends of looking at the genre of portraiture. Effect of environment and society: From this background the research will concentrate on the thought and creative practices of artists based in New Delhi NCR in particular. The region is known as a place where people from all over India come and live. How does the interaction between people from different walks of life affect the visual making of the contemporary artists? I shall be discussing the works of eminent contemporary artists based in India and with concentration on Delhi NCR region.

Keywords: Self Portraiture, Social Awareness, Contemporary Indian Art, Environmental Art, Delhi-NCR

1. INTRODUCTION

"I HAVE A FACE, BUT A FACE IS NOT WHAT I AM"

Behind it lies a mind, which you do not see, but which looks on to you. This face that you see but I do not is a medium I own to express something of what I am.

Or so it seems till I turn to the mirror, then my face may seem to own me, to confront me as a condition to which I am bound." 1 - Julian Bell in 500 Self-Portraits

The challenge of creating their own likeness has proved irresistible to artist.2 Branching from Portraiture3, self-portraiture as a genre came to be established much later. But it is important to keep in mind while going through its historical background that like other arts, Self-portraiture too went through the various world art movements, with motives of new expression, experimentation, or change in execution, which reflect the taste and style of the era. Though, self-portraiture was not so popular a subject until Renaissance, the seeds was sown much earlier. Self-portraiture is a more than 4000 years old subject and begins right from the ancient period in the history of art. A self-portrait is a representation of an artist drawn, painted, photographed or sculpted by the artist himself. Each image is both a work of art and a rigorous exploration in psychology and self-perception.4 The human desire to see oneself or to see one’s own image, is attested by the ancient world’s belief that the individual spirit was contained in his or her reflection, leading to the mythical story of Narcissus. This legend is recounted by Ovid in Metamorphoses, is of a handsome youth and the nymph who loved him, Echo, whose love is not reciprocated. As Narcissus’s punishment for spurning Echo, the goddess Juno makes

1 Bell, op. cit, Pg. 6
2 Bell, op. cit Pg. 5
3 Study of portraits; portraits can be defined as "a human image, individualized by physiognomic specification, subjected to artistic and psychological interpretation, presented as a work of art, and affected by the changing circumstances of perception". Cheney, Liana De Girolami; Faxon, Alicia Craig; Russo, Kathleen Lucey. Self-Portraits by Women Painters. Chapter: Introduction: what is portraiture PgXII p1.
4 Bell, op. cit Pg. 8
him fall in love with his own reflection gazing back at him in a pool.\(^5\)

### 2. HISTORICAL CONTEXT

Since the fifteenth century and the advent of the mirror artists have modelled for themselves in their own works of art. Nearly every artist, in every medium from painters to sculptors have attempted this exploration of self.\(^6\) Each artist took a long literal and figurative look at him/herself. Each portrait is an exploration of the self.\(^7\) This research shall present and examine the evolution and employment of various mediums and ideas while artist have attempted to construct themselves in a work of art. The research shall become a sociological record of various ways the artists have opted to present themselves. It seems to include self-confessions / comedy as well as unease in their revelations, an aspect to astonish, to control and manipulate their projections. The study will be interested to document the self-promotion which has come up in a big way with the influx of technology. What confronts us: the unveilings or the further masks?\(^8\)

In our daily life we all describe and manifest our existence by directly sharing and experiencing our personal likes and dislikes, thoughts and ideas, dreams and desires, aims and ambitions etc., the speech contributes significantly in portraying or imagining ourselves among other people of the surrounding world. In visual world, this image is constituted in the genre of self-portraiture. Factors may be considered to gain knowledge of self-portraiture? Is it the titles and text given by critics to read within the frames which convey or hint the spectator, guiding what/ how one is supposed to look at self in order to know something about his/ her persona and character? Probably not! Because a self-portrait is much more than a mere mirror reflection and is impossible to comprehend through a title itself. And because, a self-portrait can be as varied and limitless as our imagination...\(^9\) Intimate writings produced during a person’s lifetime, including letters, diaries, and journals become the take-off points as inspiration for the works.

As long as the sun shines, there is no getting away from ourselves...\(^11\)

Self portraits date back to the Egyptian art. The earliest (supposedly) is in the form of a detail of a limestone relief, found on the tomb of Ptah-Hotep at Saqara showing he artist Ni-Ankh-Ptah ‘Self-Portrait Kneeling in a Boat’, 2350c BC, Saqara Egypt. He is seated in a boat in the typical impossible profile pose of the Egyptian art, and drinking from a vase offered by a servant, Roman writers credit the Greek sculptors Phidias and Theodore, as the celebrated artists of the Classical world, who portrayed their own selves; Phidias, who created sculptures for the Parthenon, is legended to have been jailed in 438 BC for leaving his signature, a small self portrait of himself, on a shield of Athena. His bald head and wrinkled features were easily recognizable among the idealized figures of the Greek heroes. The crime it seems was twofold, the Parthenon was not place for human representation and a sculptor should not take credit for a work of pure divinity.

In the middle Ages, the self portrait was rooted in the biblical tradition of the process of divine creation, dues atifixe and representation. The dual characterization of the artist, as at once both admirable and dangerous, was reflected in the medieval theory of art, where the magic quality of the self image remained mystified, and where a capricious but benevolent ruler became the creator according to the Judeo-Christian concept of Got. God then, was the first painter and invented the first self portrait. Examples can be seen in late Medieval/ early Renaissance Christ’s self imaging in Veronica’s veil, and in the appearance of the Virgin to Saint Luke. Interestingly enough, artists used their own features for the face of St Luke, who is the patron saint of doctors and artists, was supposedly and artist himself, and commonly depicted at work on a portrait of the Virgin and Child, in Roger Van Der Weyden’s St. Luke Drawing the Virgin and Child, c. 1435 BC.

Earlier, artists found their little spaces in the Initials of Illuminated Manuscripts, representing the scribe who wrote and painted the Manuscript. Representing the scribe who wrote and painted the Manuscript. A decorative Initial of an Illuminated Manuscript shows Fra Rufillus in ‘self Portrait’ 12\(^\text{th}\) century.A culture of self portraits started from now, where in Paintings, as in

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\(^5\) Wikipedia: Story of Narcissus  
\(^6\) Ways of Seeing by John Berger (Video Documentary)  
\(^7\) Wright, Christopher. Rembrandt Self-Portraits (A Studio Book) Pg. 40  
\(^8\) Bell, op. cit. Pg. 10-11  
\(^9\) Bell, op. cit. Pg. 9  
\(^10\) Janson, Anthony F.; Janson, H.W. History of Art. Part 2 Pg. 135  
\(^11\) Laura Cumming (art critic of The Observer and the author of The Vanishing Man and A Face to The World); She says that “Everything from car windows to puddles shows us our reflection. We must engage with our own self-portraits.”
Sculpture, the artist occurs as an incidental figure in compositions, whether illuminations for manuscripts, frescos, or altar compositions. Starting from the late middle ages, we find presence of artists as a part of various crowd scenes, a kind of depiction that later particularly characterized self portraits within Renaissance narrative paintings; for example as a member of religious and social events like Coronation scenes, funeral and other processions from Bible episodes, etc. Since in crowd scenes, a large number of portrait studies for the individuals in the group were required, artists might sometimes have faced difficulty in availability of models on reasonable fees, and with sufficient devotion of time. Therefore, a general reason for it could be that artist used his own self as the easily and always available model, moreover, the free of cost. Portraits of themselves in the works of Filippo lippi, Massaccio, Benozzo Gozzoli, etc. look like ‘pasted faces’ best example is of Gozzoli, who in his ‘The procession of The Magi’ when brought to identification, is sited as a one more face in the crowd and stands anonymously between the other ones.

The Renaissance and Mannerism (14th mid 16th century BC): The second reason which is mentioned just above is exemplified much better in art that is characterized under the Renaissance period. In Sandro Botticelli’s ‘Adoration of the Magi’, (self portrait, the figure on the far right; though a part of the ceremony, he is conscious of his own image as an artist. In the Renaissance and as well as in the Mannerist periods, the notion that the self portrait reflects God’s artistry was then changed into the concept of the artistry of Nature. This was due to the revival of ancient Greek and Roman learning, art and architecture during the Renaissance. Also, since, ‘concern for human dignity’ or ‘Humanism’, was the fundamental intellectual movement that formed the inspiration and the basis of Renaissance culture, therefore artist’s virtuosity became regarded as that of the artista divino, the divine artist, making the artist as a superior being. This sense of dignity can best be seen in the self portraits of Albrecht Durer, Titian, Michelangelo, Last judgment, self portrait in the flayed skin of St. Bartholomew etc – who have come far away from the image of self as witness and anonymity of the medieval age. However all artist’s maintain their image of the divine artist through characteristic skill of their art, but in Durer’s self portraits, apart from his strikingly realistic handling of paint his images have an additional appeal to it. This is, the way he arranged the compositions, the underlying meaning in the texts and the pictorial forms he used for self assertion. For example his portrait has Christ like pose, while an inscription reads – Thus I Albrecht Durer from Nuremberg painted myself in indelible colors at the age of 28 years’. Through self portraits, he tried to convey his intellectual and social ambitions, as well as his artistic concerns and the idea that his artistic talent was God-given. Moreover, by producing a series of his self portraits, Durer became the first one to make ‘self portraiture’ an ‘Independent Art’ or we may say that he made world realize that a new ‘genre’ has arrived which has a new motive, a new identity, and a share of its own future. Artists were used to adjust self image in accord with the larger compositions of group portraits, until through Durer, the sub-genre of self portraiture gained its independence from its dominant counterpart Portraiture. At places a desire to replace self portrait for portraits of biblical and mythological characters also began – Michelangelo appears in his PIETA 1550-5 and also in the skin of St. Bartholomew. Even the early theme of St. Luke painting the Virgin and the Child is now reduced to the depiction of St. Luke alone, is openly identifiable as the painter himself, El Greco, self portrait as St. Luke. Even there are some Caravaggio’s works, in which he acts as mythological characters for himself. For example his Self portrait called ‘self portrait as Bacchus’ or ‘sick Bacchus’ the greenish tinge of the young God’s complexion led to the painting’s nickname ‘sick Bacchus’. Another portrait believed to be his own in which he portray ked himself as the severed head of Goliath held by his conqueror David (David swath the Head of Goliath c 1610).

Evidence as to how many portraits head of the early Renaissance represent their own makers is disputed by scholars. But what is certain, however, is that between the turn of the fifteenth century, when a Manuscript depicts Marcia at work (Frontispiece) and 100, when Durer scratches in himself for the likeness of Christ, self portraiture moves from the margins of Western art to center stage. The factors for this shift are multiple. On a simple level, larger and flatter mirrors were being manufactured in Venice. On a social level, the push to upgrade the artist’s status let Italians such as Leon Battista Alberti to commemorate themselves in the manner mentioned by the classical texts; while in spiritual affairs, the crumbling credibility of the Church after its schisms meant that preaching was directed as never before towards the emotions and judgment of the solitary soul.
In the seventeenth and eighteenth centuries, the admiration for ‘Nature as artist’ extended to the practice of art itself, and was honored by the academies of the time (the most common type of a portrait was commissioned, and the self portrait is no exception, as is demonstrated by the collections of self portraits in the Galleria degli Uffizi in Florence, the Academia de San Luca in Rome, the French Academy in Paris, the Royal Academy of Arts in London and the Academy of Arts in Vienna). An example by Artemisia Gentileschi, ‘self portrait as the allegory of painting’, shows herself painting, and identifies herself with ‘La Pittura’, or the ‘personification of painting’. Perhaps, following this concept, depiction of self finds considerable space also as the ‘dignified artist’. And therefore, started first as close study of likeness, the personification was done by the depiction of artists’ attributes and occupation they served, demonstrated by the depiction of materials used in the profession – pencils, brushes, color palettes, pigments, a mirror etc – e.g. Diego Velazquez las Meninas, A declaration of who the painters were and how they wanted to be seen. These could be sort of ‘projection of the self’, used as means to demonstrate their wealth, social status, or religious beliefs. Around the same time, came Rembrandt Van Rijn, self portrait, Wide Eyed an important milestone in the history of the genre, for the realized the significance of the art for self knowledge. Though, Durer is credited for being the first artist to consistently create self portraits, Rembrandt was the first artist to intensely study the self through art. Rembrandt produced an astonishingly large series of self portraits, about fifty surviving paintings, a dozen drawings and two dozen etchings (in addition he occasionally included a self portrait among the subsidiary figures in his religious pictures). These were studies of his face, with wide range of facial expressions (using his own features as model, which was intended perhaps to assist his rendition of character and emotion).

Right from the late eighteenth century, art began to be casted by one or other ‘style’ – that is stylization of the representative character of art, along with an individualistic reference to the character of its creator. This individually ‘stylized’ nineteenth century self portraiture, (beginning roughly from Francisco de Goya, Jean Auguste-Dominique Ingres, etc, Gustav Courbet, Dante-Gabriel Rossetti, Edgar Degas, Pierre Auguste Renoir, Paul Cezanne, Edouard Manet, Mary Cassatt, Vincent Van Gogh, Paul Gauguin, Odilon Redon, Edvard Munch etc, showcases artists’ passion for self exploration with a freedom of expression and often represented ideas suffixed by ‘-ism’s such as Neo-classicism, Romanticism, Realism, Pre-Raphaelite art, Impressionism and Post impressionism, etc. Though, artist’s allegiance to a particular style was important during the nineteenth century, it became particularly evident in the twentieth century, when movements have followed one another in rapid succession. There are Fauve self portraits – Henry Matisse, Cubist self portraits – Pablo Picasso, German expressionist self portraits – Max Beckmann, Surrealist self portraits – Giorgio de Chirico, Joan Miro, Salvador Dali, Frida Kahlo, and styles in which the figure is abstractly represented (Kirchner), Egon schiele, Marc Chagall, Paul Klee, Willem de Kooning etc. Remarkable works from the 19c by Francisco de Goya, Gustave Courbet, Paul Gauguin, Vincent Van Gogh, etc. reserve special place in any connoisseur of Modern art, Goya, (Self portrait with Doctor Arrieta) in his self portraits, demonstrated the formidable strength of character that carried him through difficult times, but he also gave insights into his vulnerability and suffering; as his illness along followed by deafness, made him an introspective, as much as ever. Diversity of twentieth century ‘manipulated’ the passion for self exploration into a different understanding of self both in terms of higher degree of freedom and openness of intention. More and more inventions of new Technologies, Intelligent use and exploration of new mediums, and above all ‘conceptualization’ of art acted as the driving force behind modeling of 120th c self portraits; artists become celebrities in the spectacular manner they present themselves – Kahlo, Francis Bacon, Lucian Freud, Andy Warhol, Chuck Close, David Hockney etc. Since art has become more personal than ever before, self portraiture is the form of portraiture which is most characteristic of the twentieth century.

3. INDIAN HISTORY OF PORTRAITURE

If the western art (in its aesthetics and psyche) emphasized on the ‘individuality’ of the figure, the Indian art did not alienate the figure but revolved around the totality of its existence or life. Elements like living spaces animals, foliage, landscapes etc. also formed an integral part of the composition\(^\text{12}\): The earliest known references to portraiture are from Kalpasutra text (11th Century miniature paintings) created by the Jain

\(^{12}\) The term composition means ‘putting together (of elements),’ and can apply to any work of art, from music to writing to photography, that is arranged or put together using conscious thought.
monks. The narratives documenting the events in the lives of the ‘Jinas’ was a recurring theme in Jain art. While the artists typified the human forms, almost repetitive, the face of the central character in the narrative had references to the faces of the kings of the Chalukya dynasty. In the Mughal paintings, portraiture was seen as the visual records on the life of the kings. Their artists accompanied them on military expeditions and their life at the courts. They also recorded the king’s prowess as animal slayers and depicted them in great dynastic ceremonies of marriages. Under the Mughal ruler Humayun and his successor Akbar, portraiture progressed to the Hindu courts of Rajasthan and the Punjab Hills, as well as to the Islamic kingdoms of the Deccan further south. Jahangir encouraged artists to paint portraits and durbar scenes. Most talented portrait painters were Mansur, Abul Hasan and Bishan Das. With the arrival of the Europeans and Mughal court painters took to realism, the movement spread to Rajput courts too. With the English Company School, the names that emerged successfully in the field of portraiture included Raja Ravi Varma along with a few Parsi painters such as Pestonji Bomanjee, M.F. Pithawalla, who was commissioned to make watercolor impressions of Indian women for Queen Mary on her visit to India. There were a number of “anonymous artists” too who did not sign their paintings. These artists mark the transition from the miniature style of painting to the European one (Company School). During the period of the British rule (18th and 19th centuries) portraits by Indian artists, often working under Western patronage, reached remarkable levels of skill and virtuosity. Different regions and periods produced strikingly varied styles of portraiture. The works reached to new heights with introduction of new pictorial language and principles like ‘Perspective’, foreshortening and chiaroscuro which were prevalent in the West. The relationship between the sitter, the artist and the creative work produced was also influenced by the budding increase in photography at this time. Painted photographs too were gaining popularity although the realistic mode of representation was questioned by Bengal School. Portraits were painted by Amrita Sher-Gil as well as Jamini Roy, among other early modernists, and among the Bombay Progressive. Artist such as M. V. Dhurandhar later Krishen Khanna and Manjit Bawa too took forward this tradition of portrait making including self-portraiture.

4. CONCLUSION
Consequently we see the idea of self in portraiture meandering between poetic lingual and painted imageries. Artists like G.M. Sheikh, Vivan Sundaram, Nalini Malani, Bhupen Khakkar, Sudhir Patwardh, Jogen Chowdhury painted the local through autobiographical narratives. They pursued an intimate portraiture of self, its closet relationships and ambient milieu drawing upon experiential textures like family, friends, neighbours etc. On the other hand Rekha Rodwitiya and Anju Dodiya pursue an interrogation by autobiography and self-dramatization in relation to the female self. Rummanna Hussain incorporated photographic documentation, textual narration and physical performance in her work that expressed her experience of living in minority. She used the own body in performance as an important element and subject of expression. The media opportunities created multiplication of options producing never before experiments done at the level of mind and mobility. In a dialog dealing with the self-seeking possibilities in relation to the society, we find Jitish Kallat working

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13 The earliest examples of miniature painting (painted on palm leaves) exist in the form of illustrations. Jain monks and scholars of medieval India wrote thousands of manuscripts related to their religious literature. The torso is drawn in frontal post & faces are shown in side profile, with both eyes visible.
14 Company school, also called Patna painting, style of miniature painting that developed in India in the second half of the 18th c. in response to the tastes of the British serving with the East India Company.
15 Raja Ravi Varma (1848-1906) was born in Kilimanoor Palace. Theodor Jenson (British painter) taught him oil painting. Most of his oil paintings are based on Hindu epic stories and characters. While continuing the tradition and aesthetics of Indian art, his paintings employed the latest European academic art techniques of the day. He was also noted for making affordable lithographs of his paintings available to the public.
16 Pestonji Bomanjee. One of the earliest academic realists trained at Sir J.J. School of Art at Mumbai (the then Bombay), was a skillful portraitist referred to as the Indian Rembrandt.
17 Born in Pitha, Gujarat. 1888; shifted to Bombay. 1905. Invited to paint ladies of different Indian castes, for the album which was presented to Her Majesty Queen Mary on her visit to India.
18 Artists whose work is known, and who have been identified on the basis of style, but whose names are unknown. Paintings made in the caves of Ajanta-Ellora are also attributed to anonymous artists.
19 Time period around 1845 marks the introduction and rise of photography as a major art form in the subcontinent. As the practice of photography evolved, a contrasting style developed alongside the predominantly European influence on the art form. This turn is most notable in the work of Raja Deen Dayal, India’s most celebrated 19th c. photographer. He was appointed as court photographer to the sixth Nizam of Hyderabad.
20 From around 1870 until 1905, when the Bengal school had its beginning, European modernists like Daumier, Courtbet, Monet, Van Gogh, Ensor, Munch had already painted their major works - The Bengal School – Santo Datta; Sinha, Gayatri. Indian Art an overview.
21 Progressive Artists’ Group, PAG, was an influential group of modern artists, mainly based in Bombay, from its formation in 1947. PAG was formed by six founder members, F. N. Souza, S. H. Raza, M. F. Husain, K. H. Aria, H. A. Gade, and S. K. Bakre (the only sculptor in the group). Others associated with the group included Manish Dey, Ram Kumar, Akbar Padamsee and Tyeb Mehta.
22 He was one of the noted artist of India during the British rule also a teacher and vice-principal at the J.J.School of art in Maharashtra was also known for his contribution to the portraiture study.
24 Fragments: multiples
25 Sinha, op. cit.: Chapter: Installation Art in 1990s by Roobina Karode
26 Ibid.
from the realms of techno sphere. The act of self-portraying may refer to the physical appearance but can be seen acting as a catalyst for something beyond the apparent physicality of time and space. Hence, the self-referential works, depicting the physical surface appearance bound in a time capsule, are liberated to something larger with the use of technology by the artists.

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27 Jitish Kallat (born 1974) is an Indian contemporary artist. He currently lives and works in Mumbai, India. Kallat’s work includes painting, photography, collage, sculptures, installations and multimedia works. He was the artistic director of the second edition of the Kochi-Muziris Biennale, held in Fort Kochi in 2014.
ABSTRACTS OF POSTER PRESENTATION
The Digital Media Arts in Digital India

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ABSTRACT

In this age when everything around us becomes digitalized, the arts are taking steps towards the digital world as well. It is an outcome of two forces human creativity and computer technology. Today the world around us is shifting from traditional to digital media. Various devices like Smart phones, Tablets, PCs, laptops have now changed our daily life. Technology upgradation boosted the use of internet and digital media platforms and takes it now to another level. In India the government of India has launched the campaign ‘Digital India’ to make the country digitally empowered in field of technology. Its Moto is “power to empower”. It plays an important role in India to become the top economies of the world. Because of digital media and entertainment industry many business opportunities opened there gates for India. Most of the companies target youth and so use digital media to promote their products or services. 50% of the total media industry is represented by television. India is the third largest television market in the world. The present study represents the significance of digital Advertising on social media. Its advantages and disadvantages for digital advertising.

Keywords: Digital Media art, Digitalization, Digital Advertising, Social Media

Comparative Analysis of Sanskrit Theatre and Greek Theatre

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ABSTRACT

India was invaded by a Greek conqueror in 326 B.C., for two years the conqueror explored India and left an impact that is still palpable. Much later in 200 B.C. Natyashastra was written by Bharata Muni, the doctrine of Sanskrit theatre and today a popular debate is whether this Greek conquest led to the writing of Natyashastra or controlled any part of it. In this review research paper I have studied these two theatre types − Sanskrit theatre and Greek theatre and compared their characteristics to locate the differences and similarities. Aristotle (the author of Poetics which is the doctrine of Greek theatre) and Bharata Muni worked independently on the subject matter that was drama and thus the Greek theatre has no leverage on the doctrine of Sanskrit theatre but it is possible that Sanskrit theatre modernized by adopting certain techniques from the Greek theatre after the Natyashastra was written. Nature of some Sanskrit plays is believed but not proven, to have an influence of the Greek new comedy. Some Sanskrit plays are of pantomimic nature, something that the Greek theatre developed over the time. By the later ages communication between these two lands had advanced and apart from goods, ideas were exchanged too, so the probability of these theatre types having an effect on each other is higher. This paper provides a study of the differences and similarities of the two which helps us see it factually and draw a conclusion. Also, we see the subtleties of the human nature. In spite of being thousands of miles apart and having no connection we construct similar ways of surviving, communicating and expressing.

Keywords: Sanksrit theatre, Greek theatre, Natyashastra, Poetics
Comparative Analysis between Warli Art and Egyptian Hieroglyphics

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ABSTRACT
Globally, the forms of expression and communication have been developed since the origin of the human race. The cave paintings, rock sculptors, pictorial language all indicate towards this fact. Research all over the world has shown connections between forms of art and language of seemingly distant regions even on opposite parts of the globe. This paper has attempted to compare and analyse the indigenous Warli art of the Warli tribe of the Indian state of Maharashtra and the ancient form of writing system, the Egyptian hieroglyphics. This paper has also attempted to illuminate the similarities between the semiotics and the cultures of the two.

Keywords: Communication, Warli Art, Egyptian, Hieroglyph

★★★★

Art of Wood Carving in Temples of Himachal

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ABSTRACT
The harsh climate and the inaccessibility of places in Himachal Pradesh, created by the hills, have made the local people more dependent on the available natural resources and bring them closer to the nature. This feeling of isolation and adaptation creates a belief among people that there are greater and much stronger forces that control the physical nature, which man can’t control it. Consequently, the places of worship become more important and become a more integral part in the lives of the people. This importance and integrity is also shown in terms of the architecture of the place of worship, in this case, the Hindu Temple. To make these temples look more important, extensive ornamentation are done on the temple by different methods. Since, wood is in abundance, this has led to creation of wood carving in temples as a traditional craft. Although there are many stone temples in Himachal, the most aesthetically pleasing ones are the temples of Kathkuni architecture style, which uses wood and stone for their construction. Here, wood panels are used in walls and many structural elements of the temple are made of wood, which are then embellished by ornamentation. One of the brilliant examples of this style is the Bhimakali Temple of Sarahan, which is known for the elaborate wood carving present in it. This wood carving ornamentation is of different types including flora, fauna, geometrical and religious. The aim of the paper is to document the wood carving present in the architectural elements of the temple and visually analyze it. The paper will provide better insight in terms of wood carving in temples of Himachal and will add to the already existing knowledge on wood carving as a craft.

Keywords: Wood Carving, Temple Architecture, Wood Craft, Ornamentation
Visual Narratives: Telling a Story through Visuals and Advertisement

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ABSTRACT

Communicating a brand follows the same principles as *story-telling*. The concept of writing brand narrative is challenging, but rewarding. It is often the work of a creative and strategic team, interpreting archetypal, demographic and psychographic information then implying creative elements to create emotional engagement that’s relevant and impacting. In designing of Advertisements, what makes it more successful is the unexpected dream-like narrative that has become typically expected of the brand Guinness. It broke boundaries and tested uncharted waters. Guinness is addressed as the choice of clients. Ending with the tagline "Good things come to those who wait. Thus, Delivering a positive and authentic message through *story-telling* will outlive any product-based marketing. It will make sure your brand maintains a respectable premium and set itself apart from competitors. Like all good stories told to us from our early childhood to the present day, they weave themselves into our subconscious, which make an ideal and trusted basis for judgment on what we perceive, including consumer purchases.

*Keywords: Narrative, Advertisement, Subconscious, Market, Delivery*

Phulkari: The Never Ending Embroidery

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ABSTRACT

Art of decorating has been there since the beginning of civilization. It has been seen on the walls of houses, kitchen utensils, clothes, jewelry, etc. For clothes embroidery was the ancient technique used for ornamenting. Embroidery is a needle craft, which is mostly done by women. Phulkari has a prominent place in the tradition folk art of Punjab. Phulkari art was developed to make good use of the free time of women folks at home and later the main purpose of this art bloomed to give as a wedding gift to the bride. Phulkari designs not only represents the traditional and culture but also shows women hard work, her creative power. As phulkari is art of balancing stitch which has been passed on for generations from elders in the family to the youngsters. There was a sharp fall in people doing this folk art and it started fading into the history but phulkari regained its popularity due to its undying charm and artistry. It reappeared in new look with number of purpose. This study reveals the difference of traditional and modern phulkari.

*Keywords: Phulkari, Folk art, Punjab, Culture, Design.*
A Visual Analysis of Modern Art and Architecture of Foreign Buddhist Temples and Monasteries at Bodhgaya, Kushinagar and Vaishali

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ABSTRACT

Revival of Bodh Gayā, Kuśīnagar, Vaiśālī and other Buddhist sites have been continuing since 19th century. These revivals include Buddhist activities and constructions of new temples and monasteries on these ancient sites. Anagārika Dharmapala saw a dream of foreign monasteries at Bodh Gayā in 1891. A year earlier to his death, Dharmapala had written in his diary that “Burmese, Japanese, Chinese, Siamese and Tibetans should have cottages built for each country at Bodh Gayā.”2 This wish has been taking form in the last eighty-five years and still blooming, not only in Bodh Gayā but also at Kuśīnagar, Vaiśālī and other important Buddhist sites. Today, Bodh Gayā has more than fifty temples, monasteries and institutes; Kuśīnagar and Vaiśālī has ten to twelve foreign temples and monasteries each. Through this study I will try to establish, how visual elements are communicated as a tool of National identity and cultural representative.

Keywords: National Identities, Cultural Images, Social and political, Visual elements, Modern Art, and Architecture.
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