

RELEVANCE & DISCOURSE ON ART AND DESIGN WITH AN INFLUENCE OF TRADITIONAL PAINTING

Biju A.V, Research Scholar, Dept of Fine Arts, Himalayan Garhwal University, Uttarakhand

Dr Sudha Jain, Professor, Dept of Fine Arts, Himalayan Garhwal University, Uttarakhand

ABSTRACT

Indian art traditions must be incorporated into the educational system, perhaps not in great detail but rather as an overview of a magnificent history. With thorough theoretical and practical training, it will be simple to make impressionable young brains grasp or at the very least allow them to be more alert to their local environment. Early life learning endures forever and only produces positive results. Traditional methods of many art forms must be introduced in art colleges. Update the practical syllabus and introduce students to various art forms by taking them to museums, galleries, and traditional families and art organisations, among other things. There should be certain assignments and a comparable method of learning that involves creating colours, brushes, and eventually the final composition step by step. The Princes College of Art in London, for example, has an entire department devoted to traditional arts from around the world. Many art colleges throughout the world are introducing their traditional arts at colleges. Traditional painting is taught separately at the National College of Arts in Lahore, where some of the best artists in the world today are being produced using traditional methods. The pupils there are studying antiquated methods that not even artists from traditional Indian families are aware of. Indian artists called to request instruction in materials, methodology, and technique. It appears that what Indians couldn't appreciate is passing into the hands of foreign cultures, and traditional arts in India will gradually disappear.

KEY WORDS: *Relevanc, Discourse, Art And Design, Influence, Traditional Painting.*

INTRODUCTION

Indian art and craft traditions have a long history. Every section of the nation has its own own cultural character, which is reflected in the local handicrafts. Local terrain, climate, and socio-religious elements have an impact on Indian handcraft traditions. Due to the assimilative character of Indian culture and the craftsmen's openness

to utilising new ideas, these craft traditions have endured the test of time and several foreign invasions and have survived to this day.

The curriculum of Indian art institutes has to be updated. Every student will be introduced to Indian art forms as a result of this upgrading of the curriculum; they will be able to understand the relevance of these in daily life and feel more connected. They will be able to combine the greatest elements of both worlds and advance their creative endeavours with exposure to Western experimentation. We may anticipate fresh suggestions for the preservation of art and culture from youthful brains that are motivated by a sense of duty. Even while not everyone will pursue the arts, with a basic knowledge and appreciation of classical arts, anyone can be inspired and included in their own fields. We must not overlook the fact that the new Indian entrepreneurs are these bright young minds. They can raise the standard of living for craftspeople by providing resources for them.

Furthermore, places with superior public artworks and landscaping are those where officials will at least have a vague concept of a magnificent past. Expect far greater architectural taste and local flavour in the cities as well. By repairing the art in public spaces instead of defacing it and planning city development accordingly, European cities have continued to retain their unique identities. Cities like Bruges and Venice serve as witnesses to this. Many changes at the regional and national level might be anticipated simply by educating pupils and gradually instilling an appreciation of the arts in them. Not everyone will become designers and artists, but many will at least feel grounded and a sense of belonging, which will undoubtedly show in the type of job they decide to undertake.

In terms of variety, as well as in terms of technique and material use, Indian craft traditions are unparalleled worldwide. India has a variety of regional craft traditions. These crafts are used for both ornamental and religious purposes in addition to meeting the daily requirements of the populace.

The country's thriving handicraft industry, which makes up a significant portion of its rich cultural legacy, employs artisans' traditional skills in a variety of crafts, including wooden and metal ware, textile weaving and printing, marble and stone crafts, leather goods, jewellery, and more. This talent is passed down through family tradition from one generation to the next. True to its name, the "Handicraft" (crafts made by hands) industry

produces a variety of goods using traditional manual techniques rather than cutting-edge technology. It is a cottage industry that is labor-intensive, unorganised, and dispersed.



Image -1: Madhubani Dupatta

The most popular and expensive handicrafts are traditional pichwai paintings from Mewar, Pahari paintings from Himachal Pradesh and Kashmir, Tanjore paintings from Tamilnadu, Bengal Patuas, and Deccani pichwai and patauas. In addition to these, there are textiles from the Kutch region, Badmer Ajrakh prints, Jaisalmer woollen shawls, Andhra Pradesh Ikat weaves, Banaras silk, Assam basket weaving and textile, Kanchipuram silk, Bastar docra casting, Tamilnadu metal casting, etc. Every region in India has a specialty, whether it is textiles or wall murals. Every piece of art had a purpose. The tools and methods employed have a certain originality and exclusivity. Some of the arts—those that still have their own distinct personalities and are still

regarded as elite (collectible art objects)—survived with the introduction of vocational programmes, but their identities were lost as globalisation took hold. Many artists began mass-producing the goods in imitation of the original designs while adding synthetic materials and other industrialised commodities. The tourism sector also provided a significant boost. The commercialisation was further increased by the usage of artistic keepsakes.

Image :2- Phad Painting Serving Tray



For instance, the Mithila region has shops stocked with handwoven saris that have been painted, yet Mithila painting is only done on the walls of newlyweds' rooms. The same thing is occurring with Gond art. It is interesting to consider what and where we are bringing these art forms in light of the treatment of a specific painting style on anything that may be easily sold. Not all painting techniques were intended for use on clothing, coasters, tea mugs, and pillow covers. These traditional painting or art schools are surrounded by families. In the past, craftsmen have been deeply devoted to its methods and procedures. This custom has been upheld by the families' successive generations; it is a part of who they are. Their work was quite sophisticated, but because of improper patronage, they are not economically elevated and must repeatedly paint objects, turning their work more like a craft item than an artwork. The educational changes and initiatives enacted to preserve Indian crafts

have had the opposite effect. Artists are abandoned in a void. They lack the necessary training and financial assistance to develop their arts in a creative manner, and even when they do, they must mass produce the showpiece products.

As Jaya Jaitley notes, a person's identity has a significant impact on how various terms like "culture" and "development" are defined. One group of experts may view them as a harmonic mirror image. Each idea might be the exact opposite of the other in the thoughts of people who feel powerless or alienated. When it is assumed that one must be destroyed in order to lead to the other, it is the most terrifying variation—and yet it is also entirely plausible. The identification of individuals who define these phrases, as well as the definition and juxtaposition, are essential



Image-3: Digital Cushion cover



Image: 4- Painted Mug

The tragic thing is that many new design schools have produced designers who believe that appropriating a certain theme from a specific painting style and printing it on mugs, bags, shirts, etc. is preserving the art form. These distorted handmade media are the result of such blindness. These are the individuals who, indirectly, are to blame for the degeneration of the arts. Many new breed designers and retailers who cater to the global market require craftsmen to duplicate designs under their supervision, which unquestionably does not involve an artisans' point of view but rather a designer turned business eye. They frequently establish non-governmental organisations (NGO) or other groups that promote the empowerment of artisans. But if you think about it more carefully, they are hiring artists to work in their cottage industry setup where they reproduce artwork on accessories like coasters and clothing. Many of these organisations also boast of their use of "Indian" or "ethnic" terminology or fashion. While not all of them, the majority of them simply act like the British who occupied India, using us as slaves to do the task at hand. They are using well-known traditional Indian art books and notebooks as inspiration, then repeatedly recomposing or repainting the same motifs on various items used on a daily basis. A mass creation of art will only contribute to our culture's decline. The majority of artisans that work are underpaid, and once they have mastered their craft, they are only allowed to work for the organisation and are unable to work independently.

The artisans are unable to work independently due to a creative block. Instead of providing assistance, they turn artists into slaves for the design industry. It is OK to assist or sustain them, but is it right to do so at the expense of creativity or intellectual stagnation? Ordering a specific piece of work and overseeing its completion does not aid the creativity of the craftsman, the community, or the survival of the arts.

Additionally, if we consider the long-term effects of handouts rather than supporting artists financially and creatively, the original form of art will be lost to history. And this forced fusion of several forms of art into one synthetic form is slowly destroying all forms of art.

Simply put, this could be described as "capture through culture," according to Jaya Jaitley. By imposing a particular concept of modernity and development through cultural images, which subsequently serve as tools to turn local or indigenous cultures into imitative, timid, passive consumers of the dominant oppressor culture, colonisation of people is accomplished. Although artisans are independent and have the skills to advance their artistic desire, they nonetheless require both creative and financial support. Instead of painting souvenirs and mugs, it is important to support their art form in its current state. In earlier ages, royal patronage kept a lot of artistic forms alive. It will be more beneficial for art to endure if the younger generation is educated about these artistic methods and qualities.

The expectation is that Western tourists will arrive yearning for glimpses of authentic Indian culture, but by the time they depart, neither authentic nor Indian culture remains. In never-never land, every new development is a change for the worse as each passing season brings new developments to the furthest corners of the globe. The most revealing claim made by Pico Iyer regarding this type of progress driven by money is that it breeds decadence, which he characterises as "nothing more than the artificial embracing of what, formerly had been natural."

The focus of "development" is multi-story marketing complexes, corporate marketing, brand names, patents, supermarkets, and worldwide trading priorities rather than expanding and fortifying these institutions that cater to the requirements of a large community of people. Old, conventional, and even superior indigenous resources and institutions are lost during such shifts. This wouldn't be an issue if India only had a few hundred or even a few thousand artisans, but there are more than ten million handloom weavers, along with probably the same number of potters, blacksmiths, and leather craftsmen. While weavers of baskets and mats and thousands of women embroiderers constitute the backbone of an agrarian economy. They are socially segregated inside the

caste system, which has not evolved sufficiently for the better, while being geographically dispersed across the entire country of India. The upper castes support development programmes that are oriented on Europe while serving as impresarios rather than advocates for the lower castes. As a result, crafts are compelled to stay quaint, conventional, and aesthetically pleasing yet static, while the world around the maker changes uncontrollably.

Even though many illustrious men have written extensively and eloquently on the subject of "Indian art tradition," the majority of Indian artists still feel the need to revisit it. Because they must eventually adapt to their surroundings, and any civilised society's history plays a significant role in this environment. This is especially true for nations like India, whose continuities in thought, art, and literature have endured uninterrupted for more than 2000 years. However, the activity itself is challenging. Each artist finds himself in a challenging love-hate relationship with his or her history as a result of accomplishing this; on the one hand, they are indebted to it, and on the other, they are seeking to free themselves from its weight, with the option of becoming either its slave or its master. From where he sits, within his requirements and postulates, and in a manner akin to a reverse reading of the genealogical tree, leading as it were from the branches to the roots, his picture of tradition is the image of this interpretation. When viewed in this context, tradition is not an old topic; how it is interpreted will vary from person to person and most definitely from generation to generation; and it occasionally necessitates new explanation. 1

In English, two distinct eras and temporal zones are distinguished by the phrases "Traditional" and "Contemporary." Traditionalism refers to anything that has persisted over time and been passed down to succeeding generations, including customs, religion, cultural practises, cultures, economy, etc. On the other hand, "contemporary" refers to the "times now" with all the appropriate relevance to the sociopolitical and economic scenario, the politics of cultural identity and gender, the state of the world's conflicts, the environment, and nearly everything that humanity should be speaking out for. Now is the "contemporary."

The Indian painting tradition has a long history and has undergone changes through many generations, but it has persevered to the present. A lot of knowledge regarding the methods and abilities of Indian traditional painting is currently being lost, thus it is important to look back and preserve it. Investigations into the trends of continuity and the elements that shaped traditions in modern times and ensured their survival for future generations are urgently needed.

This study makes an effort to comprehend the integration of all outside influences and how they improved and preserved traditional painting. The goal of the thesis is to conduct a thorough analysis of how traditional Indian painting has influenced contemporary Indian art. The major goal is to evaluate critically and look into the new directions in Indian art as well as the place of traditional art in the modern art world. Understanding "modern" with a "traditional eye" and "traditional" with a "contemporary eye" are the topics of the study. Both instances rethink, reimagine, and recontextualize the relationship between the phrases traditional and contemporary.

According to Abanindranath Tagore's Bageshwari lectures, which he gave between 1921 and 1929 at the University of Calcutta and were first published in 1941. While it's true that art cannot exist without its past, it's also true that art cannot endure apart from engagement with the present. When individuals or a group cling to something as a customary practise, we see in the history of art that the aesthetic experience is hampered and the quality of the work suffers. 2

Traditions limit man on the other hand, even as they enlarge and extend him on the one hand. After all, before we came to call ourselves Indian or Chinese, Christian or Muslim, French or German, we called ourselves "men" when we first started. This split or diversification is the basis of everything we refer to as human civilization, including the city's colourful skyline. People gathered together in various configurations under various existential conditions, created certain societal structures, thought patterns, and communication channels, and advanced to various levels of intellectual achievement. Our lives have become more rich as a result. Despite the fact that truth and wisdom are universal and eternal, our perceptions of and approaches to them are inevitably going to differ in small ways (ekam sad viprah bahudha vadanti). This is merely a compliment to the Truth's size, grandeur, impossibility, or mystery. 3

The gap between the conventional and modern gets less as a result of the investigation. It was discovered during interviews and meetings with artists from the traditional painting families that the majority of them were mired in nostalgia. Despite frequently discussing their fathers and grandfathers, they hardly ever included something similar about them in their own works. The haughty successors only shared the same ancestry but lacked the creative drive. Over time, they have either mass manufactured commercial commodity artworks or imitated the works of their own forefathers.

However, there are artists within traditional families who acquired their craft from family elders and saw the necessity for change and unique terminology. They have dedicated time and energy into creating contemporary

artworks with a thorough understanding of traditional arts. They have acquired the skills and techniques of traditional Indian painting and are now employing the same in their works. Their creative horizons are broadening every day, and their personalities are as deeply embedded as their creations. They are also the ones who are preserving the custom in a fresh manner. The beauty of art is found in how it is constantly evolving, and those that are stuck are slowly dying.

Nearly all of the traditional Indian painting schools' historical beginnings and current conditions were also discussed in the research study. Different painting traditions have different aesthetic elements, and the events that brought them into the modern era also differ from one another.

While Mughal, Deccan, Jain, and other major traditional painting styles have all but disappeared, important schools like Rajasthani and Pahari are still present in isolated areas of religious importance. Traditional painting schools like Gond, Warli, and Phad, among others, have evolved into folk traditions and predominately create handicrafts.

Only a small number of artists are still producing huge quantities of inexpensive copies of famous painters' works in the traditional style and with technical refinement. The majority of artists lack these talents. Such traditional art is in a terrible state.

Traditional painting in the past was quite assimilative in nature, and artists delicately incorporated outside influences into their paintings. They incorporated them into their own work styles in such a way that traditional painting retained its core and the inclusion of outside factors further enhanced it. Each artist will approach the traditional past in a unique way, therefore the phrase is not produced; it is self-destined.

The Persian components were blended into the Rajasthani and Jain paintings' aesthetic traditions, making them even more intricate and finely detailed. The Mughal traditional painting, one of the most prized by artists and art historians worldwide, was created through the fusion of Persian and Rajasthani traditional painting. Many other traditional painting schools were driven to improve their own artistic elements in order to compete with the already established traditional painting schools in that era by the growth of Mughal painting. After the growth and fall of the Mughal painting school, numerous splits in the Rajasthani painting schools were also noted. As an illustration, the Bikaner School was at its prime when artists from Aurangzeb's court fled there and developed a new style of painting. Similar to this, many artists moved to the Himalayan regions and established the Pahari

Style of Painting, another traditional painting school that is well-liked by both the general public and artists and art historians. The Pahari school of traditional painting is responsible for some of the best paintings in India.

However, the British despised Indian traditional painting, and colonial rule contributed to the decline of the traditional painting schools in India. The majority of royal families and well-to-do merchants considered the British to be a superior breed and adopted their lifestyle. They abandoned buying traditional Indian paintings and became drawn to western naturalism, oil painting, and subsequently photography. Lack of patronage compelled the artists to produce less expensive works of art to sell in local markets in order to make a living.

Abanindranath Tagore and E.B. Havell promoted a campaign to return to traditional Indian painting and resurrect Indian Classicism during the Bengal revivalist movement. These two had the greatest impact on the Shantiniketan students, who later carried the creative philosophy throughout the rest of the nation when they travelled there to teach or pursue careers in the arts.

According to Nandlal Bose, "Tradition is to the artist what capital is to the businessman," in Contemporary Indian Art- Other Realities. With its assistance, he can work more efficiently and earn more money. Tradition, however, was not necessary; art would begin over, just like life would after a delusion, if all cultural antecedents were to be destroyed in a catastrophe. He was an artist who prioritised language and communication over individuality and style, therefore for him, originality was also insufficient as a source of authenticity. Although the artist's personality and cultural antecedents were significant, it was clear from his work that Nandlal also needed environmental influences to finish his work. Tradition and originality only gain validity when they are reflected in daily life. He stated as much in the aphorism, "Art needs Nature, Tradition, and Originality, all three, for ultimate development."

India's post-independence era was a bit of a mess. Some painters desired a native tongue that was separate from that of the rest of the world, while others were motivated by western innovations in experimental modern art. In the art of today in India, one can still observe the evolution of both ideas.

In chapter four, the works of modern artists are covered. Many artists are incorporating old painting techniques and talents into their own works to produce works with a contemporary voice. Compared to craftspeople and artists from traditional households, they have a significantly higher level of sociopolitical awareness. Thus, the artwork reached a new level and acquired its own native tongue. Some of the artists are working together with

the artisans and craftspeople to introduce fresh concepts and develop their own styles. The empowerment of traditional arts is a focus of numerous organisations and NGO's that collaborate with craftspeople. Additionally, by include them in several design house initiatives, these are giving them employment.

The majority of artisans are unable to traverse the extremely narrow bridge that separates them from the artists. An artist must learn how to cross the bridge since art is always in motion and dies out if it gets stationary. Because society is prone to change, the artist should be among the first to embrace these changes and guide society's aesthetic and intellectual development.

CONCLUSION

Indian art education frequently lacks key information, and students often come to understand the importance of many significant themes much later in their lives. The study of traditional painting should be taught in schools and colleges. At the very least, the students should be made aware of the rich traditional past. The irony is that Indian traditional arts are taught in-depth at colleges around the globe, despite the fact that many contemporary artists use traditional painting's skills and techniques. The National College of Art in Lahore has an entire department devoted to traditional painting, and the majority of notable artists in the world today have graduated from the same institution. Nearly all of the traditional arts from throughout the world are taught at the Prince School of Art in London, and many former pupils have gone on to become well-known artists. While still using British models and curricula in our colleges. Understanding the importance of the native tongue and making the necessary adjustments are urgently needed.

Thus, the study covers all the pertinent facets of contemporary Indian painting as well as classical Indian painting. The technical and philosophical aspects of the art and artists are studied. There is hope for the preservation of heritage while incorporating modernity.

The traditional arts in India are currently being preserved in two ways: either by artisans who have copied great artists' Indian paintings and marketed them locally, making them freely accessible to the general population. putting it into a calendar or painting it on objects and clothing. Because of this, traditional art's quality and level of expertise were in some ways diminished.

The artists who mastered the techniques of traditional painting and advanced the art tradition are another significant group of artists. They tried new things and looked into new creative possibilities, which helped art reach new heights. However, there are fewer artists in this category.

REFERENCES

1. Tömöry Edith. A History of Fine Arts in India and the West. Orient Longman,2000.
2. Topsfield, Andrew. Paintings from Rajasthan in the National Gallery of Victoria: A collection acquired through the Felton Bequests' Committee. Melbourne: National Gallery of Victoria, 1980.Print.
3. Topsfield, Andrew. The City Palace Museum Udaipur (Paintings of Mewar CourtLife): Mapin Publishing, 2008. Print
4. Vashishtha, R.K. Mewar ki Chitrangan Parampara. Jaipur: Unique Traders, ElloraPrinters, 1984.Print.
5. Welch, S & York, N. India: Art and culture, 1300-1900. New York: MetropolitanMuseum of Art,1985. Print.
6. Welch, S and Finch, E. Rajasthani miniatures: The Welch collection from the Arthur
7. M. Sackler Museum, Harvard University Art Museums. New York: Drawing Center,1997.Print.
8. Welch, S and York, N. India: Art and culture, 1300-1900. New York:MetropolitanMuseum of Art, 1985.Print.
9. Welch, S Gods, kings, and tigers: The art of Kotah. Munich: Prestel, 1997.Print
10. Welch, S Room for wonder: Indian painting during the British period, 1760-1880.New York: American Federation of Arts, 1978. Print.
11. Welch, S. Imperial Mughal painting. New York: George Braziller,1978. Print.
12. Welch, S.,and Zebrowski, M. A flower from every meadow: Indian paintings fromAmerican collections. New York: Asia Society; distributed by New York Graphic Society, 1973. Print.
13. Indian Art (Prince of Wales Museum of Western India), Moti Chandra, third edition,Bombay.1974
14. Hyman, Timothy, and Bhupen Khakhar. Bhupen Khakhar. Bombay, India: MapinPublications, 1998. Print.
15. Jain, J. Kalighat painting: Images from a changing world. Ahmedabad, India: MapinPublication, 1999. Print.
16. Jain, J. Other Masters: Five Contemporary Folk and Tribal Artist of India. Crafts Museum and the Handicrafts and Handlooms Exports Corporation of India Limited,1998. Print.

17. Jain, J. Picture showmen: Insights into the narrative tradition in Indian art. Mumbai: Marg Publications on behalf of National Centre for the Performing Arts, 1998. Print.
18. Jindel, R. Culture of a sacred town: A sociological study of Nathdwara. Bombay: Popular Prakashan, 1976. Print.
19. Kapur, Geeta. When was modernism: Essays on contemporary cultural practice in India. New Delhi: Tulika Press, 2000. Print.
20. Kapur, Geeta. Contemporary Indian artists. New Delhi: Vikas Publication. 1978. Print.
21. Khakhar, Bhupen. Bhupen among Friends: A Tribute to Bhupen Khakhar by Friends. Mumbai: Gallery Chemould, 2005. Print.