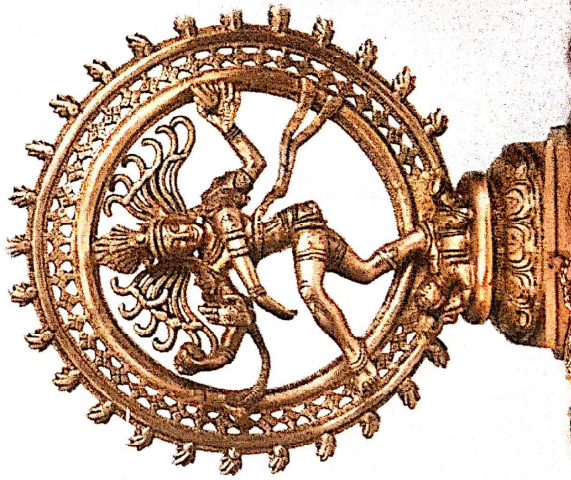


ART AND EDUCATION GO HAND IN HAND



THIS PROJECT
SUBMITTED BY



BEAUTY KUMARI
220013
B.Ed 1st YEAR
SESSION - 2022-24



PRIYANKA
220019
B.Ed 1st YEAR
SESSION - 2022-24



MANISHA KUMARI
220036
B.Ed 1st YEAR
SESSION-2022-24

SUBMITTED TO

SAVITA KUMARI

THE FOLK ART OF INDIA



India's folk art is very ancient and passed from one generation to another. Still, these old art forms are practised in various places in India. They became a part of Indian tradition and culture. During the period of Indian art, many art forms were advanced, and some vanished. However, the ancient folk art forms modified in colours and styles and still survive in society with their unique structure. The artists adopted the themes of art from epics, God and Goddesses. In the olden days, the artists used natural colours, mud, charcoal and leaves. They painted on canvas and cloth to bring antiquity to the art.



INDEX

NAME AND ROLL NO. - PRIYANKA (220019),
BEAUTY KUMARI (220013), MANISHA KUMARI (220036)
SUBJECT - EPC-2 CLASS - B.ED SESSION - 2022-24

S. No. TOPICS

Page No.

01. Madhubani Painting	01-04
02. Mysore Painting	05-08
03. Kalamkari Painting	09-12
04. Warli Painting	13-16
05. Phad Painting	17-20
06. Gond Painting	21-24
07. Rappur Painting	25-28
08. Pichhwa Painting	29-32



MADHUBANI PAINTING

3

Madhubani painting (also Mithila art) is a style of painting practiced in the Mithila region of India and Nepal. It is named after the Madhubani district of Bihar, India, which is where it originated. Artists create these paintings using a variety of mediums, including their own fingers, or twigs, brushes, nib-pens, and matchsticks. Madhubani painting (or Mithila painting) was traditionally created by the women of various communities in the Mithila region of the Indian subcontinent.

The paintings were traditionally done on freshly plastered mud walls and floors of huts, but now they are also done on cloth, handmade paper and canvas. Madhubani paintings are made from the paste of powdered rice. Madhubani paintings have remained confined to a compact geographical area and the skills have been passed on through centuries, the content and the style have largely remained the same. Now, Madhubani paintings have received **GI (Geographical Indication)** status. Madhubani paintings use two-dimensional images and the colours used are derived from plants. Ochre, lampblack and Red are used for reddish-brown and black respectively.

Mithila paintings mostly depict people and their association with natural and scenes and deities from the ancient epics. Natural objects like the sun, the moon, and religious plants like tulsi are also widely painted, along with scenes from the royal court and social events like weddings. In this paintings generally, no space is left empty; the gaps are filled by paintings of flowers, animals, birds and even geometric designs.

Mithila art has 5 distinctive styles :-

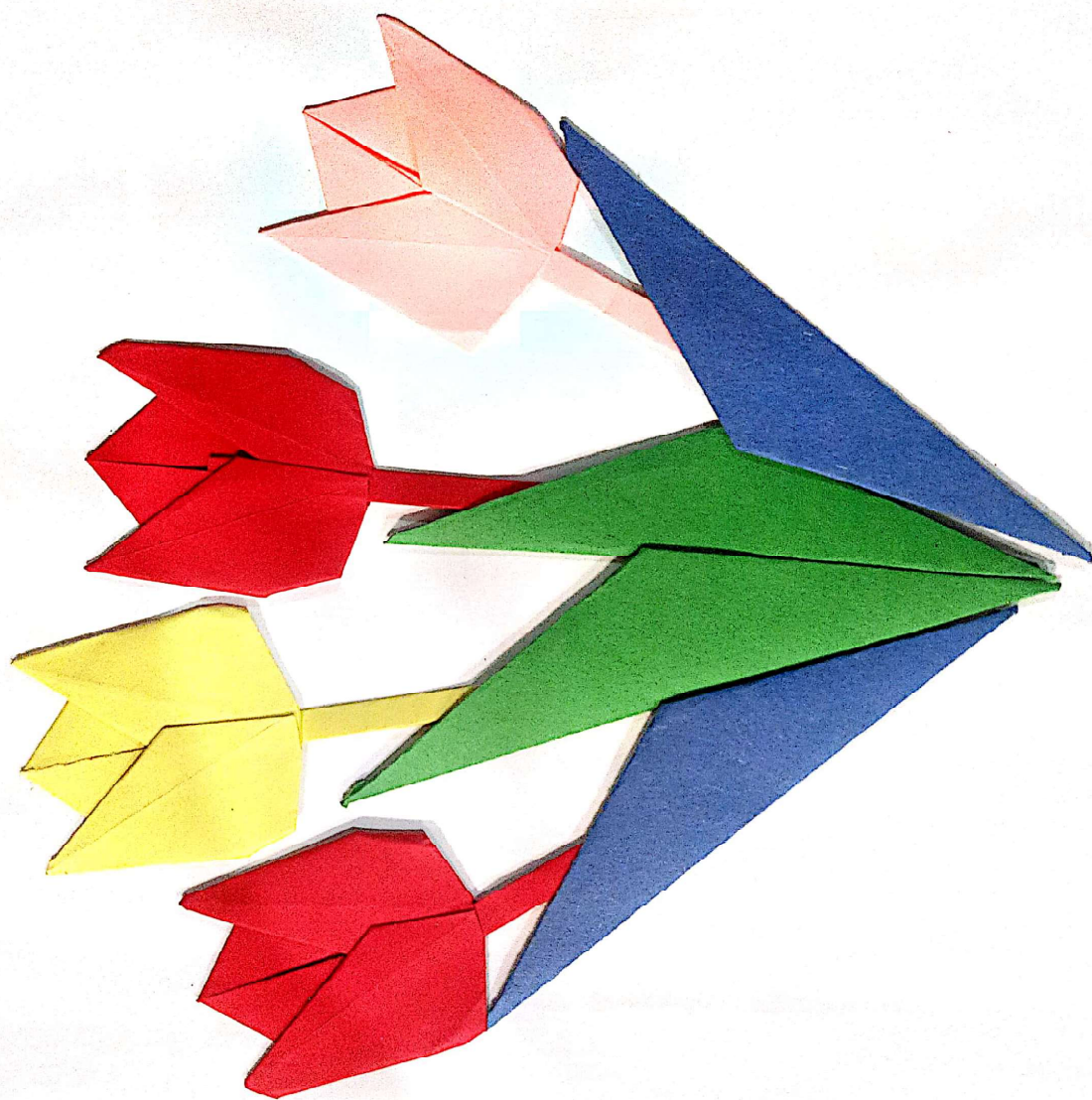
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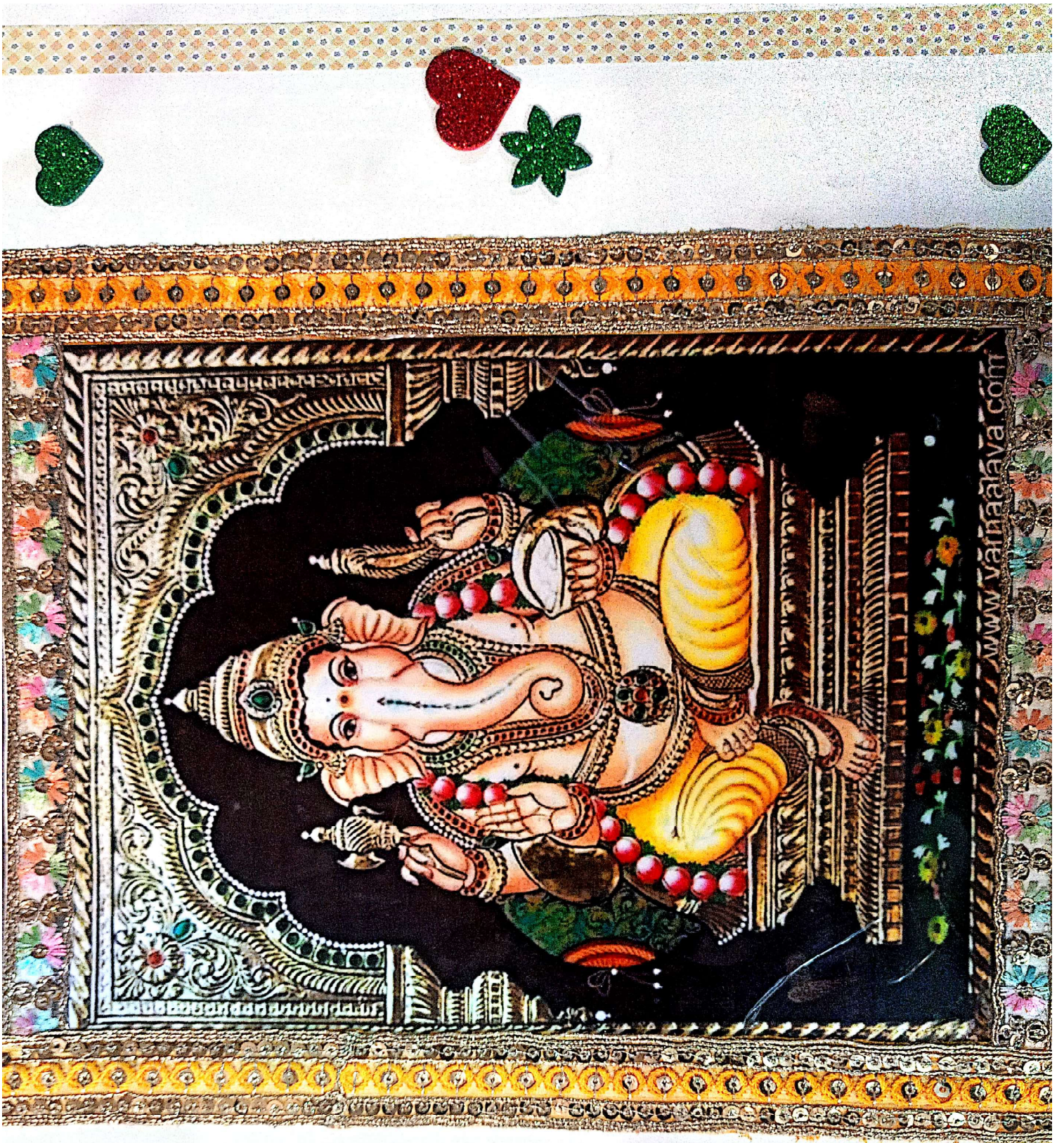
In the 1960s Bhairavi, and Tantolik styles were mainly done by Brahman women in India and Nepal. Their themes were mainly religious and they depicted gods and Goddesses paintings. People of other castes included aspects of their daily life and symbols, the story of Raja Shaulish (guard of the village) and much more, in their paintings. Nowadays Madhubani art has become globalised art form, so there is no difference in the work on the basis of the caste system. They work in all five styles. Mithila art has received worldwide attention.

Awards

Madhubani painting received official recognition in 1969 when Sita Devi received the State awards by Govt. of Bihar. Mamta Devi from the village Jitwarpur has also got National Award. Jagdamba Devi from Bhajpuraul, Madhubani was given **Padma Shri** in 1975 and the National Award to Sita Devi of Jitwarpur village near Madhubani. Jagdamba Devi's foster son Satya Narayan Lal Kaur and his wife Moti Kaur are also well-regarded Mithila artists, and they won the National Award jointly in 2003. Sita Devi received Padma Shri in 1981. Sita Devi was also awarded by **Bihar Ratna** in 1984 and Shilp Guru in 2006.

In 1984 Ganga Devi was awarded by **Padma Shri**. Mahasundari Devi received the Padma Shri in 2011. Bama Devi, Yamuna Devi, Shanti Devi, Chano Devi, Bindeshwari Devi, Chandrakala Devi, Shashi Kala Devi, Leela Devi, Godavari Putta, Asha Jha and Bharti Deyal were also given the National award. Chandrabhusan (Rasidpur) Ambika Devi (Rasidpur), Manisha Jha were also given the National award. In 2020, Madhubani artist Pulari Devi won the **Padma Shri** for contributions to art.





MYSORE PAINTING

7

Mysore Paintings is an important Indian paintings along with Mughal, Tanjore and many more paintings. Mysore Painting is a classical South Indian painting which originated around the Mysore city of Karnataka, India. Mysore Painting was given lot of prominence during Wodeyar reign. Mysore Paintings is more time consuming and requires more hard work. It is famous for its muted colours and the paintings use thinner gold leaves.

History of Mysore Painting

Mysore Paintings was further improved under the rulers of Wodeyar dynasty. The family members of these painters, who were in deep distress after the fall of Vijayanagara Empire got new life under Wodeyar dynasty.

Raja Wodeyar I rehabilitated the families to Srirangapatna. The successors of Raja Wodeyar namely Ranadira Kanteerava Narasimharaja Wodeyar and Chikka Devaraj Wodeyar further patronized and developed the paintings by making temples and palaces to be painted with mythological scenes. But the pity is that none of these paintings have survived due to constant war between Tipu Sultan / Hyder Ali with British. The lord Narasimha Swamy temple in Seebi (a place in Karnataka near Tumkur) was built by Nallappa has many beautiful wall paintings in the Mysore and Tanjore style.

The Mysore paintings were again revived again in the beginning of 19th century by Hummadi Krishnaraja Wodeyar. He also encouraged literature, dance, sculpture and painting. One can see beautiful paintings on the walls of Jagah Mohan Palace, Mysore Karnataka. These paintings include portraits of Mysore rulers and their family members and also paintings from the mythological stories.

Sritattva Nidhi is the famous manuscript which has 1500 pages of illustrations of Gods and Goddess along with detail instructions to painters with regard to colour choice, method and the mood. Another literary source which gives explanation about the objective and principles of painting, methods of preparing colours and using brushes is the Visnudharmottara Purana, Abhilasitarthacintamani and Sivatatvatnakara.

Methods and Technique of Mysore Painting

The beauty of Mysore Paintings is the intricate brush strokes, delicate lines, beautiful colors and gold leaf. They are not just paintings but it can be said that these paintings invoke feelings of devotion and respect. One has no words to express the beauty of these paintings.

The brushes were made using squirrel hair, camel hair and goat hair. Even the sketches were made using charcoal which was prepared by burning tamarind twigs in an iron tube.

The first step for making the Mysore painting is to make the base of the painting using paper, wood and cloth. The primary sketch of the image is drawn on the base of paper which is later pasted on the wooden base. The wooden surface is prepared by using dry white lead, yellow ochre.

Later a paste is prepared by mixing zinc oxide and Arabic gum. It is known as "Gesso paste" which is the hallmark of all the traditional paintings of Karnataka. This paste is used mainly to give slightly raised effect like embossing which is covered with gold foil.

Gesso paste was used to depict intricate designs like the clothes, jewellery, designs on pillars and arches. The next step is the colour the four objects like animals, sky, hill for which usually water colours are used. After this the most important parts of the paintings like faces, dress and ornaments are painted. Some of the basic colours used in the paintings are Red, Green & Blue. Earlier the colours were prepared by using vegetables & flowers. Firstly the painters coloured one colour completely where ever it was required and later moved to others colour.

Later after the painting is dried it is covered with thin paper and it is rubbed with soft glazing stone Kaslapada kallu. When the thin paper is removed the painting looks just stunning with gold and their bright colours and embossing of the painting.

Famous artists of Mysore Painting

Some of the famous painters are :-

K.S. Shreehari

and

H. Ramanarasiah.

Kalamkari Paintings

Kalamkari is a type of hand-painted cotton textile produced in the Indian state of Andhra Pradesh. Only natural dyes are used in Kalamkari, which involves twenty-three steps. Under medieval Islamic rule, the term Kalamkari was derived from the words "kalam", which means "pen" in Persian, and "kari", which means craftsmanship in Persian. This term became popular under the patronage of the Golkonda Sultanate.

• Where is Kalamkari from?

Kalamkari originated in the modern-day of Andhra Pradesh and Telangana several hundred years ago. It was first used to portray scenes from sacred texts such as the Mahabharata, Ramayana and Bhagavatam. These paintings were often displayed as decorative backdrops in temples, depicting the stories of deities.

• What are the different types / styles of Kalamkari art?

There are two types of Kalamkari painting: **Srikalahasti**, which is the freehand drawing style, and **Machilipatnam** which is the block-printing technique.

• Which motifs are used in Kalamkari?

The Tree of Life is one especially popular Kalamkari motif - deeply rooted while growing towards the sky, it connects the heavens, earth and underworld. It is also a symbol of nourishment, with many animals feeding on its leaves, living in its branches and enjoying its shades. Peacocks, tigers and deer also frequently appear.

• What are the 23 steps of Kalamkari?

The process of creating a Kalamkari painting is as elaborate as the delicate and

10. detailed designs - there are 23 meticulous steps that include bleaching, softening and sun drying the fabric; preparing and mixing natural pigments; applying each colour individually; and rinsing the fabric between every color application.

• Which pen is used for Kalamkari art?

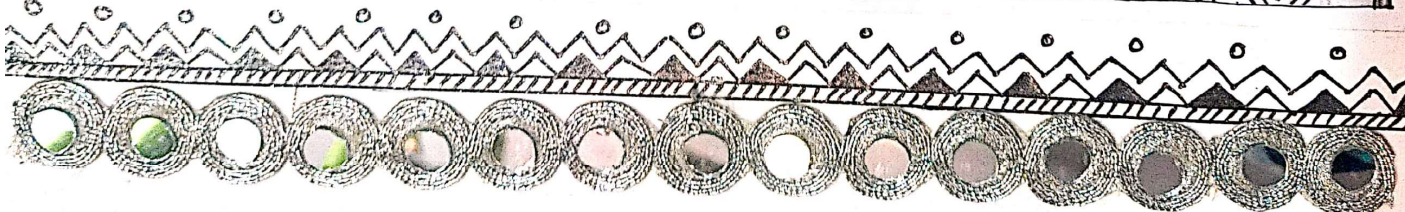
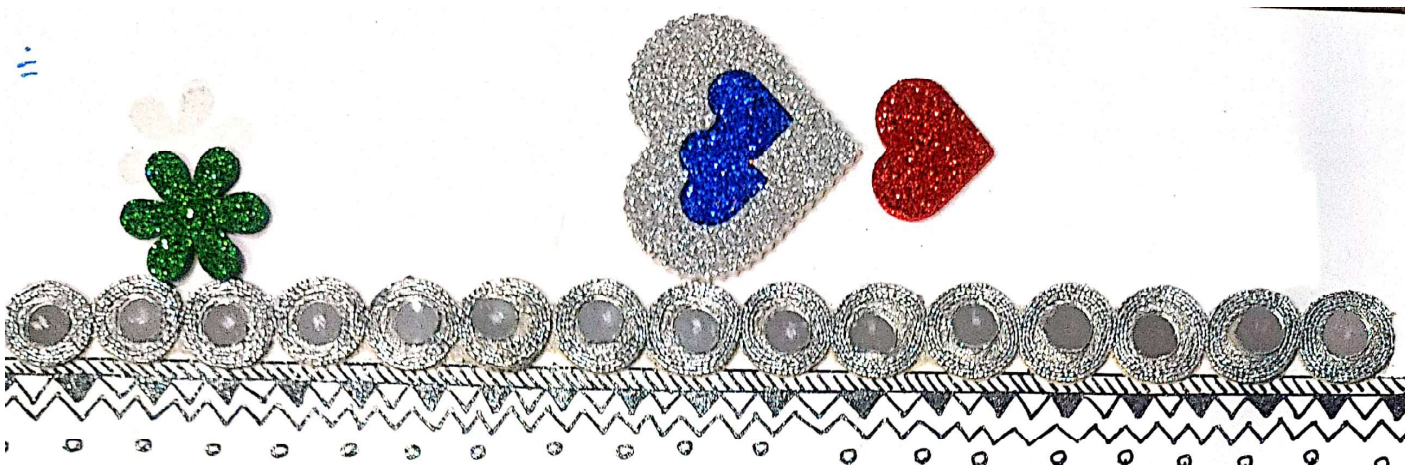
After tracing the central figure with charcoal sticks, the artist uses a finely pointed kalam, or a bamboo pen, dipped in the black kasumi liquid. The kalam is wrapped in wool that holds the liquid, and the artist squeezes this wool to release the ink while painting.

• Who is famous for Kalamkari painting?

One of the last surviving Kalamkari artists in Andhra Pradesh in the 20th Century was Lukshmeiah, who is still known for his masterpieces like The Mahabharata and The Ramayana, which are in the collection of the Victoria and Albert Museum in London. Following in his footsteps, his son and descendants are also highly awarded Kalamkari artists.

• Is Kalamkari art still widely practiced?

Unfortunately, like many forms of traditional Indian art, Kalamkari is a generational art, meaning that typically a father or grandfather would train his children in the family trade. It has been preserved and passed down for many generations in this way. But now, given the plethora of career options available to make a steadier and more lucrative income, the children of most Kalamkari artists pursue careers in engineering, business or other fields. There are only about 16 remaining skilled Kalamkari artists living and working today, 10 of whom have won National Awards.





WARLI PAINTING

The great Warli folk painting is a form of tribal art mainly created by tribal people in the northern region of the Sahyadri Range, which comprises cities like Jalghar, Jalghar, Jalghar, Jalghar, and Jalghar of Jalghar district, in India. This Warli tribal painting art form first originated in Maharashtra, which is still practised frequently. It is believed to be one of the oldest kinds of art forms in history. It is pretty popular in India and has a distinct charm everywhere it is expressed, but it has not gained much recognition outside its territory. Warli art is a folk art of Maharashtra is a set of basic geometric shapes: a circle, a triangle and a square.

History and Origin of Warli Painting

The Warli tribe is one of the largest tribes in India, located outside of the city of dreams - Mumbai. Even though they were close to one of India's largest cities, the Warli rejected contemporary cultures and lifestyles.

These paintings seem to be nothing more than Warli figures drawn in whites on such dark walls to the untrained eye, but a closer inspection shows that Warli is far more than meets the eye. To many, Warli art story may seem like just a simple art form of India. Still, the Warli tribes located in mountains and coastal regions in and around Maharashtra and Gujarat's borders are Warli painting states. If you ask how old Warli art is, then the origin of Warli art can be traced back to around 3000 BC and seems to have an enigmatic appeal to it. Even though the tribal art style dates back to the 10th century AD, the Warli paintings from was not known until the 1970s. Although the primary way of life and a significant food source for the tribe was farming, they had great respect for nature and wildlife for the resources they provided for life. On various occasions, this type of painting was mainly centred around the concept of mother nature and its elements. A fascinating fact about Warli artists is

that they used their clay huts as the backdrop for their masterpieces, much like how ancient people utilized their cave walls as canvases.

• Designs and Styles of Warli Paintings

When one looks at a Warli painting, the intricate geometric patterns of flowers, hunting scenes, wedding rituals, and other activities make the paintings stand out. A particular appeal to the painting comes from its beautiful yet delicate patterns. The current trend among fashionistas and home goods brands is to choose these designs and models. As a result, Warli tribal art can be found in various products and places around the world.

• How to make a Warli Painting?

Warli paintings are traditionally practised on mud walls with white paste. This white paste is juice, water, and gum that acts as a critical catalyst. Other bamboo sticks, chewed at the end, act as a paintbrush. They usually carry a close resemblance to prehistoric cave paintings. If you were to perform a Warli art design background today, you could use white paint to draw the caricatures with an ochre experienced linearly to portray a scene. However, one of the most prominent aspects of Warli art is the Garpa dance.

• Evolution of Warli Paintings

Over the years Warli paintings have evolved drastically. Today the conventional paints and paintbrushes can create an end product just the same! Other than that, Warli painting, painting of Maharashtra are not just restricted to the traditional mud walls anymore. They've expanded on a great scale in the home decor industry and seem to be growing day by day. They are becoming increasingly popular and highly liked, from pots and vases to bedsheets and curtain prints. The textile and clothing industry is fond of this beautiful Indian art form, not just the home decor world.



PHAD PAINTINGS

19

Deep rooted in tradition and history, India's varied folk art forms have narrated stories for centuries through vibrant visual representation. And while each one is culturally significant, Phad Painting of Rajasthan particularly stands out for its unique history, origin and the efforts put into its revival.

• The Origin of Phad - A Blend of Performance and Visual Art

A 700-year-old legacy passed down over generations within a single family, Phad finds its origins in Shehpura, near Bhilwara, Rajasthan. Phad is a type of scroll painting that narrates elaborate religious stories of local deities and gods. Created as travelling or mobile temples, these traditional paintings were carried by priest-singers of the Rabari tribe, called Bhopas and Bhopis, who would sing and perform stories of their local deities - Devnaryaji (a reincarnation of Vishnu) and Pabuji (a local hero). The Phad painting would be unrolled, or unfolded after sunset, and the performance in front of village members, would last into the night. This is perhaps why the paintings are called 'Phad', which means 'fold' in the local dialect.

While the male priest (Bhopa) would sing and narrate the story depicted in the Phad painting, his wife (Bhopi) would accompany through song and dance, while also putting a spotlight on the corresponding section in the painting, using a lamp. A two-string instrument called the 'stavanhatta' would be used in performance.

• Of Technique, Colours and Characteristics

Phad artists need to be extremely skilled, adhering to techniques taught by ancestors. Depending on the complexity, it can take between a few weeks to a few months to complete an artwork.

Phad paintings are created on hand-woven coarse cotton cloth, which is soaked overnight to thicken the threads. It is then stiffened with starch from rice or wheat flour, stretched, dried in the sun and rubbed with a moonstone to smoothen the surface and give it a sheen. The entire process of making a Phad painting is completely natural, with the use of natural fibres,

and natural paints sourced from stones, flowers, plants and herbs. The paints are handmade by the artists, and mixed with gum and water before applying to cloth.

Traditions of the Past

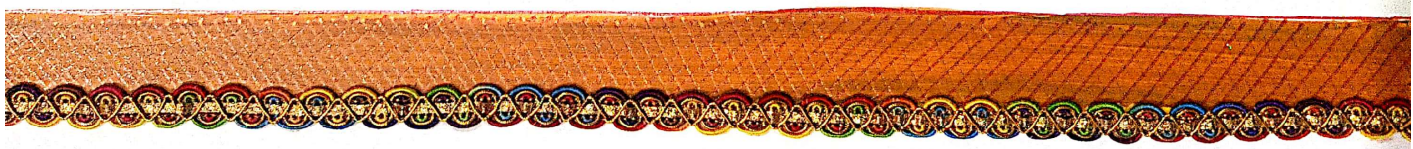
The entire process of creating a Phad painting is steeped in rituals and traditions. In the olden days, the first brush stroke was made by a virgin girl from the artist's family, following which the painters divided the canvas into various sections, according to the parts of the story being depicted. The techniques of Phad painting were only taught to those who'd remain in the Joshi family, not those who would leave it. So, while daughters were not taught the art, daughters-in-law who became part of the family were.

Revival, Survival and Change in Modern Times

Since the tradition of Phad art was so closely guarded, it was natural for the artform to face the threat of fading away. With a desire to preserve and revive the artform, three Lal Ji Joshi, a renowned Phad painter and Padma Shri awardee, challenged all the orthodox ideas associated with the Phad tradition, and decided to set up a Joshi Kala Kunj in Bhilwara, Rajasthan in 1960 - a school where artists from outside the Joshi family were taught the art of Phad. Under the patronage of his sons, Gopal and Kalyan Joshi, this revival effort expanded, with the rebranding of the school to Chitrashala, in 1990. Over the years, more than 3,000 artists have been trained at Chitrashala. Similar efforts were also made by other members of the extended Joshi family. Not only did all these revival efforts focus on preserving the artform, but also the painstaking processes of making natural paints and following traditional techniques.

Since the very core of Phad paintings was storytelling, Kalyanji Joshi started depicting characters besides Devnarayanji and Pabuji in Phad paintings. Stories and characters from Ramayana, Mahabharata, Hanuman Chalisa and even Panchatantra, were introduced, making the paintings more appealing to a larger audience.

Art forms like Phad preserve folklore and stories that have travelled through centuries and reflect India's glorious culture.



GOND PAINTING

23

Gond Painting is a famous folk art of the Gond tribal community of central India. It is done to preserve and communicate the culture of the Gond tribal community. Gond tribal art includes folk dances, folk songs, and Gond paintings.

The present-day Gond paintings have evolved from **Digna** and **Bhittichitra**.

The Gonds paint Digna, a traditional geometric pattern on the walls and floors of the houses. Bhittichitra is painted on the walls of houses, and these paintings include images of animals, plants, and trees.

Women use natural colours to paint the walls and floors of their homes.

Gond Tribe

The Gond tribe is one of the largest tribal communities in India. These tribals live in Madhya Pradesh, Telangana, Bihar, Maharashtra, Odisha, and Andhra Pradesh. The main occupation of the Gond tribe is agriculture or daily wages.

The word Gond comes from 'Kond' which means green mountains and tribal people are called Gondis as they live mainly in the lush green mountains of Madhya Pradesh.

The Gond tribe believes that seeing a good image brings lots of good luck to them. Hence Gond tribal paintings are made on various festivals, rituals and ceremonies such as Vinoli, Karva, Nag Panchami, birth, marriage, etc.

History and Origin of Gond Painting

In the 1980s, J Swaminathan was the director of the Bharat Bhavan Museum in Bhopal. He wanted to exhibit urban and tribal art together. For this purpose, he sent some of his students to various villages in Dindori district in search of various tribal Gond artists.



There they found very talented young men and women. One of them was Jangawh Singh Shyam, an exceptionally talented painter. The walls of his house were proud of his magnificent artwork and he was equally excited to come to Bhopal and try new mediums of painting.

Jangawh Singh Shyam

Shri Jangawh Singh Shyam was the first tribal artist to use canvas and paper for his artwork. He was a Pardhan Gond artist of the village Patangawh in Dindori district, Madhya Pradesh. Pardhan Gonds are one of the subgroups of the Gond community. Pardhan Gonds are known for their artistic skills such as music, singing, painting etc.

Gond Painting Themes & Designs

The themes and motifs of Gond painting are drawn from local flora and fauna, deities and urban culture. Gond paintings mainly depict the following subjects -

1. Pictures of peacocks, birds, crabs, mythical beasts, lizards, lions, tigers, deer, snakes, wild boars, cows, monkeys, elephants, horses, fish etc.
2. Mahua Tree as Tree of Life. Mahua flowers, fruits, seeds, and leaves are used for many purposes by the Gond.
3. Modern design such as airplanes, bicycles, cars, technology etc.
4. Myths, legends, and aspects of the daily life of Gond people.
5. Hindu gods such as Lord Shiva, Lord Krishna, Lord Ganesha, etc.
6. Local deities like Phulvari Devi (Goddess Kali), Jalkathi Devi (River Goddess), Marahi Devi, etc.
7. Folktales.

Gond Painting Signature Pattern & Styles

Each Gond artist uses his own distinctive pattern and styles to fill the images. These distinctive patterns are called Signature Patterns. Some of the patterns used in Gond paintings are:-

1. Dots
2. Fine lines
3. Curved lines
4. Dashes
5. Fish scales
6. Drops of water
7. Seed shapes.
8. Geometrical shapes etc.



Rajput Painting

Rajput Painting

27

The Royal State of Rajastan played an important role in the origination of the unique art form of Rajput Paintings, in between the late 16th and early 17th Century A.D. A strong Mughal influence can be seen in the Rajput Paintings since most of the princely states in Rajastan were ruled by the Mughals. Evolved with distinct styles, every Rajput Kingdom has many similarities and dissimilarities.

The dominance of Chitrarajanchasika group in the Rajasthani Rajput Paintings is the most observant and distinctive feature. Ramayana and Mahabharata are the greatest epics and one of the main themes in Rajasthani Paintings. Along with this, the landscapes, humanly figures, and even godly figures like that of Lord Krishna, are also depicted. Sometimes, portraits of the ruling family who often engaged in hunting activities were popular. Hindu Mythology was narrated in the Rajput Paintings.

The Rajput Paintings showcase the temple palaces, harems, inner chambers in the different forts. Different colours are used to paint, which are derived from different plants, minerals, stones, and even gold and silver.

Schools under Rajput Paintings

Rajput art schools began developing distinct and attractive styles in the late 16th century. Amalgamating the different indigenous art forms and mythology, the paintings also had a foreign influence, including the likes of European, Mughal, Chinese, and Persian styles. Broadly, Rajasthani Paintings were divided into four distinct schools, having within, several artistic styles along with some substyles within. The different schools are as follows:

1. **Mewar School** :- Chavand Style, Nathdwara Style, Jerguth Style, Udaipur style, Sawaar style
2. **Maranwar School** :- Kishanguth Style, Bikaner Style of painting from Bikaner, Jodhpur style, Pali Style and Ghanerao style.
3. **Hadoti School** :- Kota Style, Bundi Style, Jhalwar Style
4. **Phundar School** :- Amber Style of Painting, Jaipur style, Shekhawati style, Uniara style

Reasons for the increasing Popularity of Rajput Paintings

- i) The economic prosperity of the community
- ii) The revival of 'Vaishnava' cult
- iii) Bhakti movement

Religious followers like Tulsiidas, Meerasbai, Ramanuja, Kabir, Ramanand etc. while Rajput Paintings were affected by the continuous attacks by the Mughals, Hindus never come under the control of the Mughal Empire. Hence, Rajput Paintings flourished in the Hindu region and is often called the 'purest form' of art. Similarly, regions of Bundi, Kota-Kalam, Bikaner, Jaipur, Kishangarh remained popular for their style of Rajput Paintings.

• Art under the Rajput Empire

While the Mughal painting is more objective, secular, academic, and dramatic in nature, Rajput Painting is a reflection of art which was both princely and popular. Rajput Paintings reflected a more lyrically layered, static and contemplate a way of life.

The real 'discoverer' of the Rajput Paintings is Comaravswamy. He nicely pointed out the various intrinsic qualities of the art form and emphasized the fact that Rajput Paintings should be viewed with its cultural, linguistic, and historical contexts.

Rajput Paintings were the exact expression of the feudal society, warlike, aristocratic factors emphasizing on 'clans'. The personality of the 'rulers' from the clan is reflected by the artistic works of Rajput Paintings.

PICHHWAI PAINTING

29

Pichhwai (also pichwai, pichhrai, pichhrai etc), literally meaning 'that which hangs from the back' from the Sanskrit words "Pichh" means back and "wais" means hanging, are large devotional Hindu painted pictures, normally on cloth, which portray Krishna. They are mainly made to hang in Hindu temples of the Pushtimarg devotional tradition, especially the Shrinathji Temple in Nathdwara, Rajasthan, built around 1672. They are hung behind the idol of Shrinathji, a local form of Krishna and the centre of Pushtimarg worship, to depict his leelas. Nathdwara was another area associated with them. The purpose of pichhwais, other than artistic appeal, is to narrate tales of Krishna to the illiterate. Temples have sets with different images, which are changed according to the calendar of festivals celebrating the deity.

Nathdwara painting covers these and similar works in other genres, especially Indian miniature paintings. Like the Pushtimarg tradition, they originated in the Deccan, but are now mainly associated with Western India.

Iconography.

The main image portrayed in Pichhwai paintings is Shrinathji. This 700+ years old form of Krishna, is the presiding deity worshipped at the Shrinathji Temple with many paintings showing the rituals and worship offered to the deity in the temple. Modern pichhwais may also portray other forms of Krishna worshipped in the Pushtimarg tradition such as Dwarakadish, the presiding deity at the Dwarakadish Temple. Whilst these paintings focus on Shrinathji, paintings often depict other deities in the tradition such as Yamunaji, Goswamis such as Vallabhacharya and other priests.

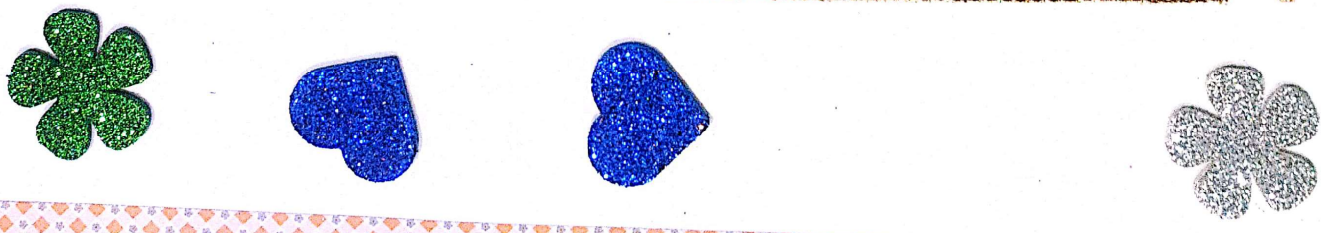
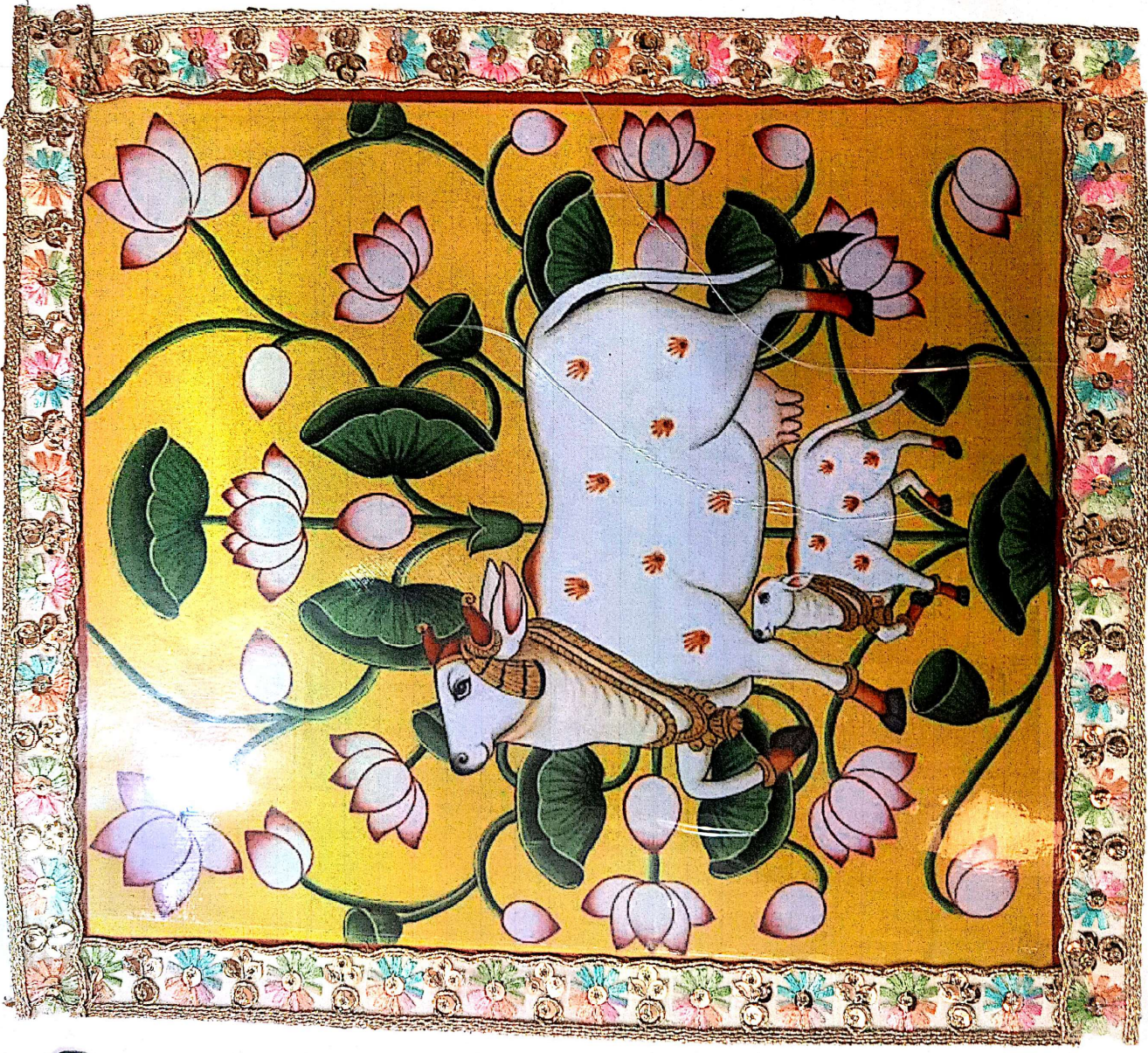
Themes

Pichwais have two main functions within the Pushtimarg Sampradaya. One used as backdrops on the inner sanctums in the Shrines, they are changed daily and are designed in accordance to the season, festival and rituals of that day. Other pichwais are artists' documentation of the worship in the faith. Each festival and ritual within the faith is an elaborate affair with a pichwai showcasing the adornment, emotions, mood, music, food and dancing that encompasses the worship. With daily worship of Shrinathji have 8 different formal viewings, pichwais may often depict the eight different adornments associated with each viewing. Festivals such as Govardhan Puja, Skand Purnima, Raslila, Holi alongside other prominent festivals in Pushtimarg are depicted with vivid detail on the modes of worship & the items used. These Pichwais often also as a historical documentation on how and who participated in these festivals throughout the doctrine's history.

Modern Day Production

Pichwais have become the main export of Nathdwara and are in much demand among foreign visitors. The artists live mostly in Chitron ki gali (street of paintings) & Chitrakaron ka mohallah (colony of painters) and are a close community with constant interaction. Often a pichwai painting is a group effort, where several skilful painters work together under the supervision of a master artist.

There has also been a push by other artists and designers to preserve and showcase this art form to a wider, international audience. Designers have utilised the traditional colours, printing techniques and pattern styles associated with pichwais, in clothing attire and showcase them on international platforms such as Lakmé Fashion Week.



PROJECT

2

DRAMA ART & CRAFT

EDUCATION



SONALI KUMARI
2200086



RUPESH KUMAR
2200048



KUMARI AMRITA
2200053



SATYA PRAKASH
2100044



RUPAM KUMAR
2200056



SHUBHAM KUMAR
2200043



KRISHNAN MOHAN KUMAR
2200060



Index

1) Self Pic

2) College Logo

3) Index

4) Acknowledgement

5) Art Theory

6) Art Pic

7) Natural Environment

8) Natural Environment Pic

9) Music Theory

10) Music Pic

11) Dance Theory

12) Dance Pic

13) Save Animal Theory

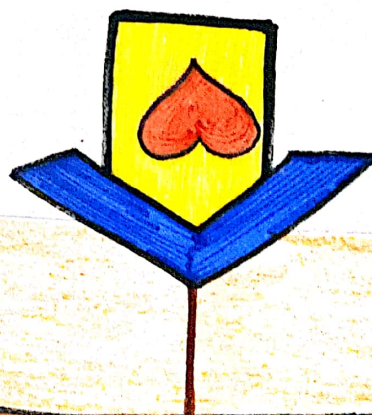
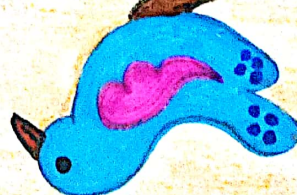
14) Save Animal Pic

15) Craft Theory

16) Craft Pic With Match Stick

17) Craft Erase Pencil

18) Thank You



My New Adornment



Thank you
a lot in finalization
this project within the
limited time frame.
Our friends
also like to thank
Secondly, we would
also like to thank

who gave us the
golden opportunity to
do this wonderful project
on the topic of
India's Diversity & Culture
We came to know
about so many
new things.
We are really
thankful to them.

We would like
to express our special
thanks of gratitude
to our respected
teacher
Mrs. Savita Mahto

The End

Art is a creative phenomenon which changes constantly, not just insofar as it is being created continually, but also in the very meaning of 'art'. Finding a suitable definition of art is no easy task and it has been the subject of much inquiry throughout artistic expression. This paper suggests a crucial distinction between 'art forms' and 'forms of art' is necessary in order to argue that the future of art will bring a new aesthetic in which these properties become recognized as art and as such there will be an aesthetic of everyday life.

Art



Natural Environment:

NATURE

* A Natural environment is a type of an environment where Human, Animals and plants and natural resources.

ANIMALS

AIR

HUMANS

PLANTS

NATURAL
ENVIRONMENT

MOUNTAINS

Oceans

LAND

WATER

Deserts

Rivers

* An Environment is the natural surrounding or habitat which help in existence or survival of Life on planet Earth.

* The Environment provides us lots of natural resources Like water, minerals, Air and sunlight help in the Life of Human, Plants, Animals.



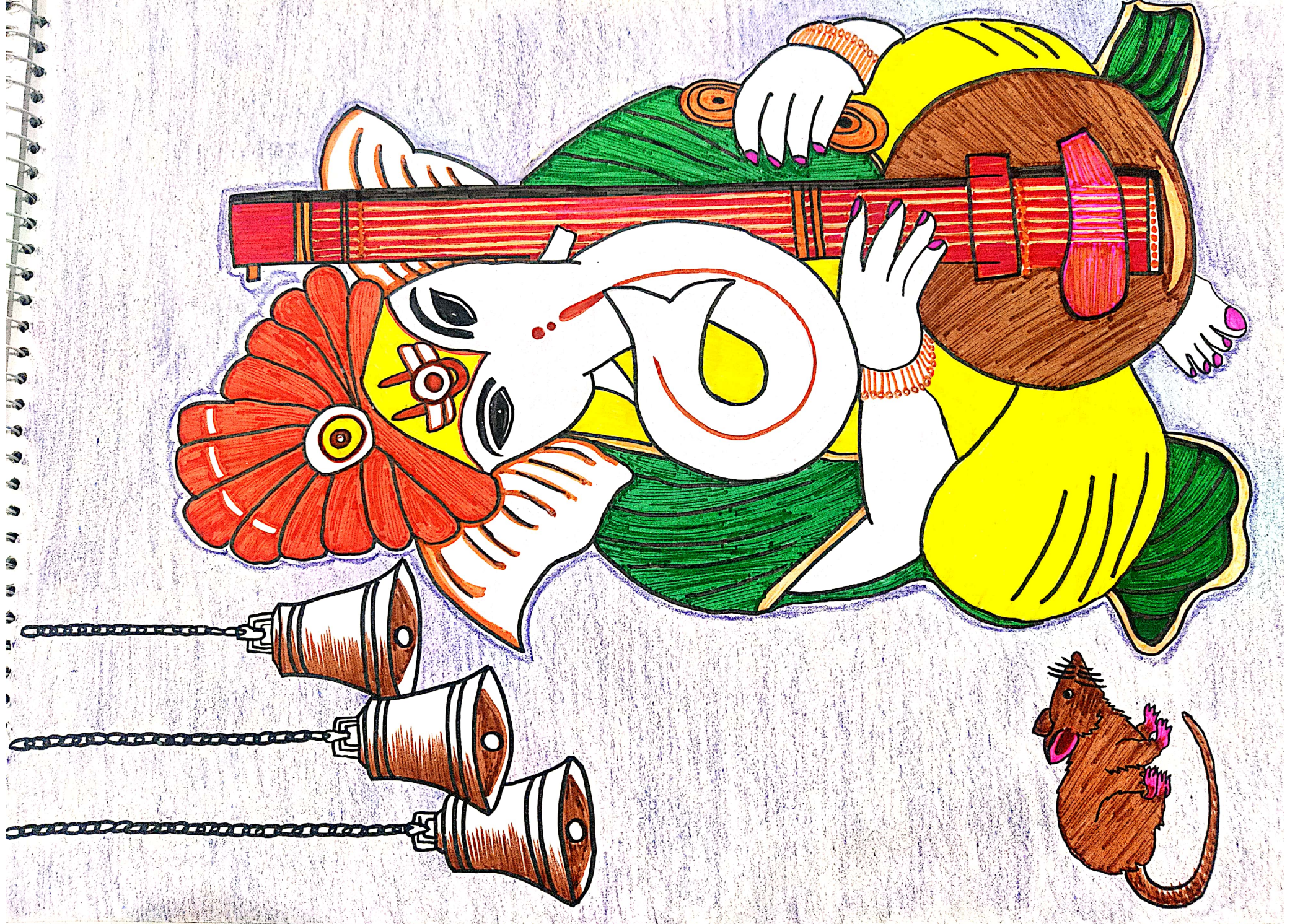


Music

Music is a pleasant sound which is a combination of melodies and harmony and which soothes you. Music may also refer to the art of composing such pleasant sounds with the help of the various musical instruments. A person who knows music is a Musician.

Music has great qualities of healing a person emotionally and mentally. Music is a form of meditation. While composing or listening music one tends to forget all his worries, sorrows and pains. But, in order to appreciate good music, we need to cultivate our musical taste. It can be cited that in the Dwapar Yuga, the Gopis would get mesmerized with the music that flowed from Lord Krishna's flute. They would surrender themselves to Him. Also, the research has proved that the plants which hear the music grow at a faster rate in comparison to the others.

The End





Dance:

* INDIA is known for its rich cultural heritage.

* INDIAN DANCE is one of the most
revered identities of our Culture.

* INDIAN DANCE :-

INDIAN dance can be classified

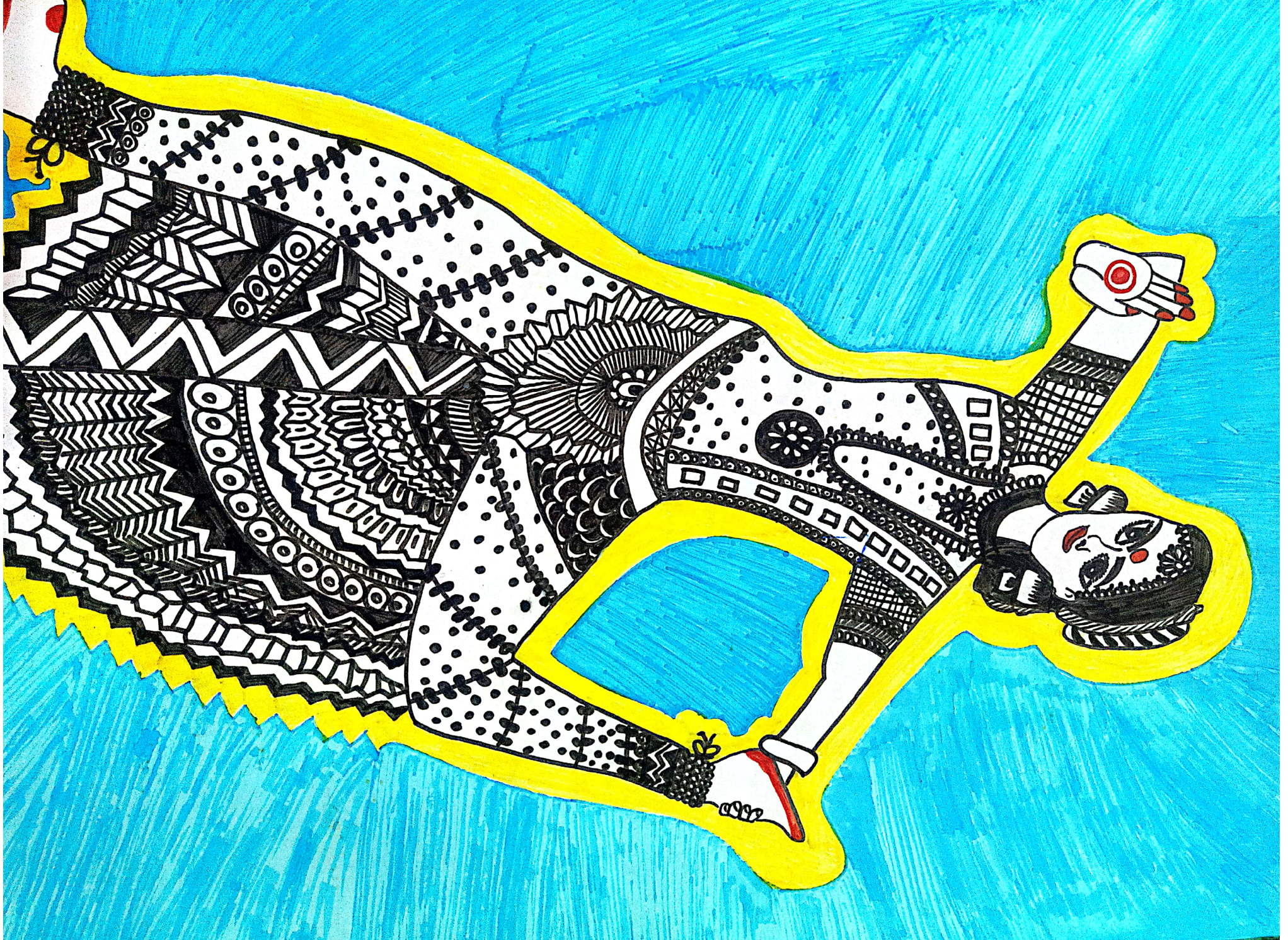
into two Categories:-

* CLASSICAL DANCE :-

- Bharatnatyam.
- Kathak.
- Kuchipudi.
- Odissi.
- Kathakali.
- Sattriya.
- Manipuri.
- Mohiniyattam.

* FOLK DANCE :-

- Jata-Jatin, Bakho-Bakhain.
- Bihu, Bichhua.
- Jhumar, Phag.
- Garba, Bhavai.
- Ottam Thullal.
- Jhulan Teela.
- Kumi, Kolattam.
- Rgsila, Jhora.

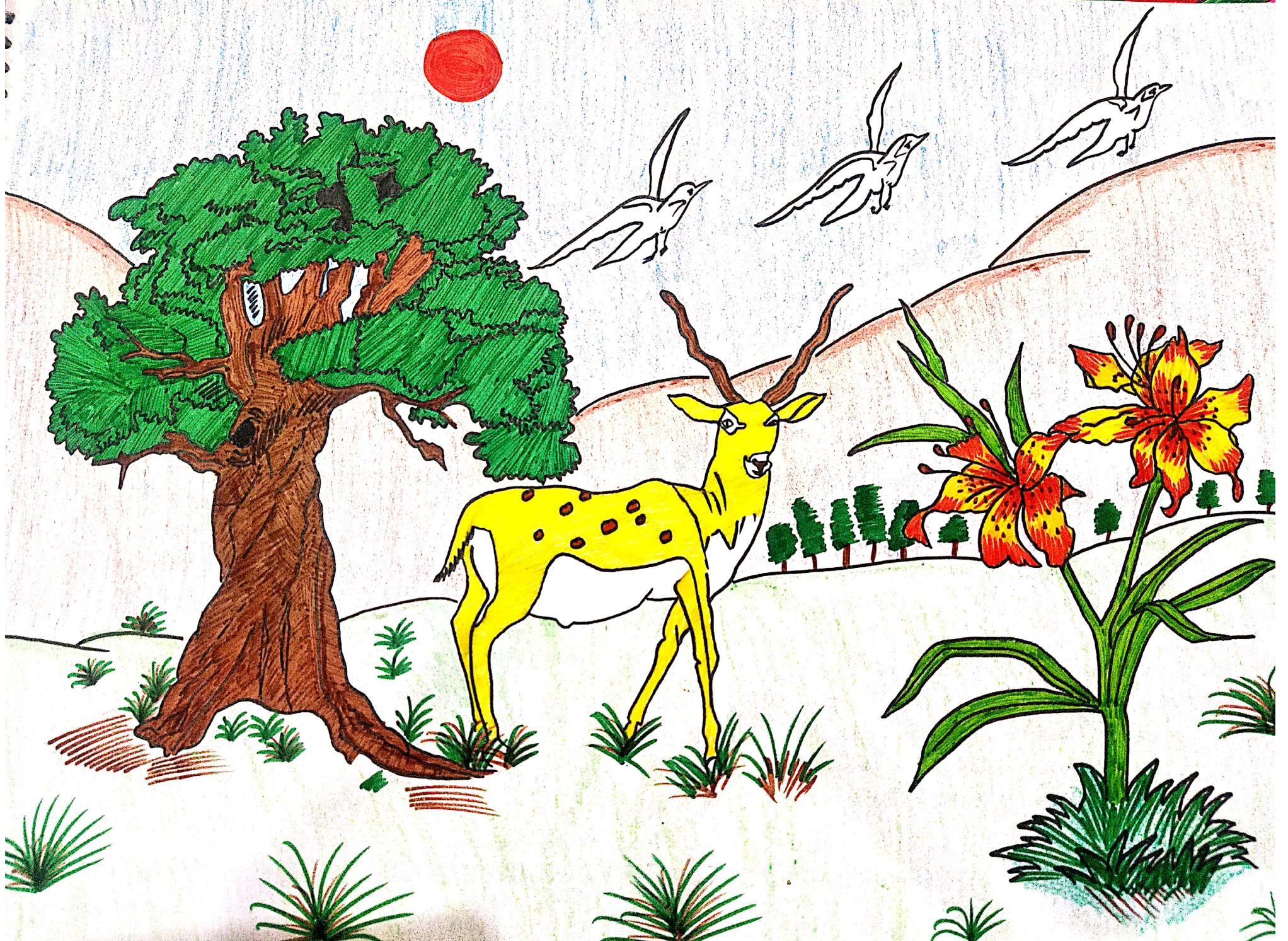


Save Animals

Wildlife Planet. is a Precious Gift from God for this wild animals but also for all non-domesticated life forms including birds, insects, plants, fungi and even microscopic organisms. To maintain a healthy ecological balance on this land, animals, plants and marine species are as important as humans. Every organism on this earth has a unique place in the food chain that contributes to the ecosystem in its own way. But, unfortunately today, many animals and birds are endangered.

Natural habitats of animals and plants are destroyed for land development and agriculture by humans. Poaching and hunting of animals for fur, jewellery, meat and leather are other important factors contributing to the extinction of wildlife.

The End



Now the second question related to this course is, What is Craft?

Craft is an activity that uses specific materials with a certain goal in mind. Usually a craft has a set of directions and skills to make to a finished product. The creator of craft learns to follow directions and solve problems while working towards a goal.

Craft is a job or activity that requires special skill.

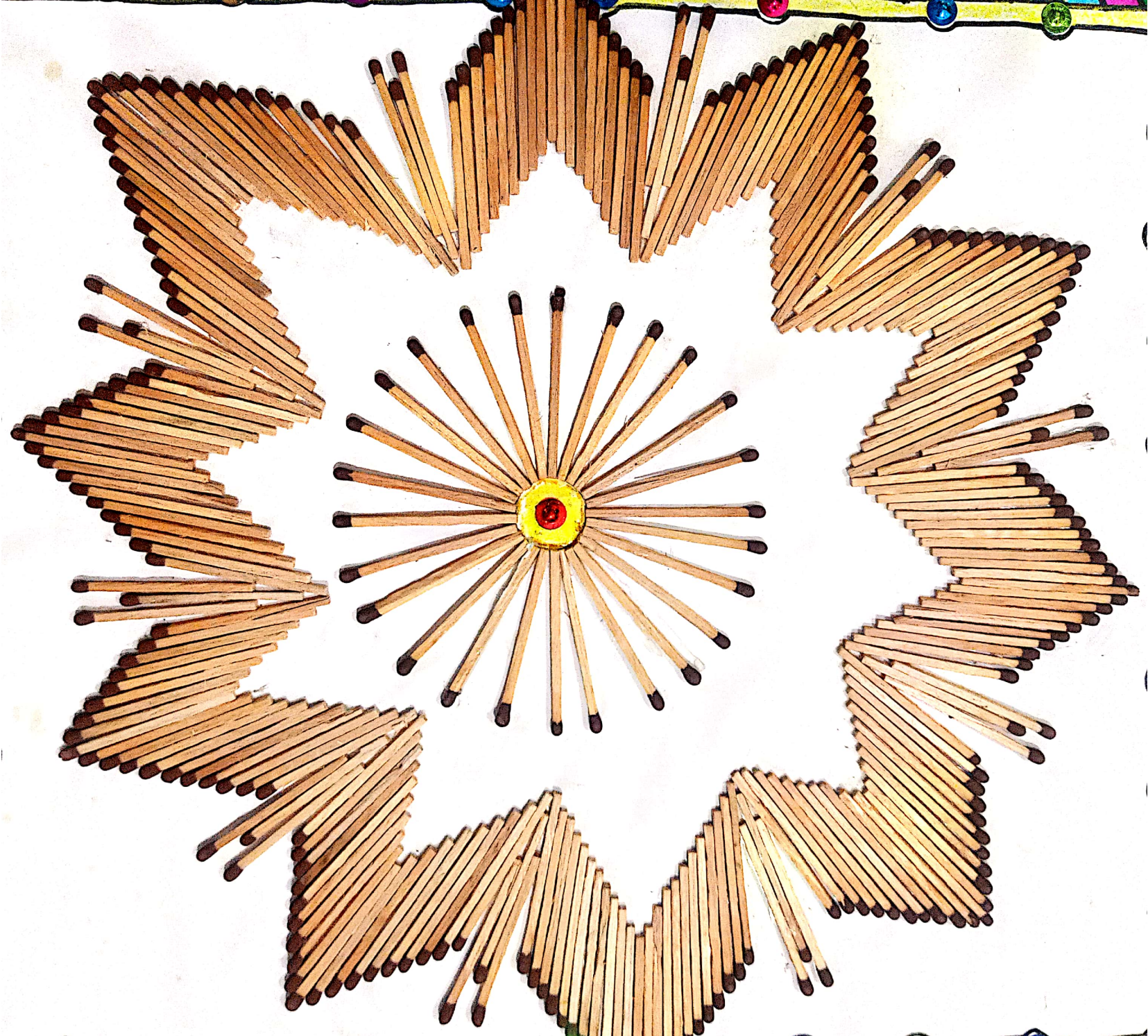
Craft: Objects made by skillful use of the hands.

A craft is an activity such as weaving, carving, or pottery that involves making things skillfully by hand, often in a traditional way. When craft has this meaning, its plural form is crafts.

Craft

- Activity that involves hand made things.
- It is a skilled work.
- Creating new things from all sorts of materials.
- Craft requires special skills and use of special tools and techniques.
- Craft is a tangible object produced by the craftsman manually with a well defined goal using his creative abilities.
- An art, trade, or occupation requiring special skill, especially manual skill, that can be reproduced, in a skillful way of a mass scale.

WHAT IS CRAFT?





Happy
New Year

