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Confluence of Traditional and Contemporary art of India, Need, Importance

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Art is like a horizon that has no end. It is so vast, so wide that it contains many genres in itself, only then did the poet's mind said-

'Sahitya, sangeetah, kala viheenah, sakshat pashuh pukshchh vishaanheenah'

'Literary Music Artless man is like true animals without tail'

Art is the most important of all efforts made by humans to attain happiness and knowledge.



Confluence of traditional and contemporary art – 2

ABSTRACT: During my various art writings, when I studied deeply the works of Ramkinkar Baij, Nandlal Basu, Picasso, Henry Moore, and other eminent artists, I found that in these entire artist's great artworks, there is the contribution of traditional and tribal arts. Without becoming proficient in the arts that we inherit from tradition; when we start diving in the ocean of modern art, then somewhere our art skills are left behind. Many times the artist himself does not even know by which process he can make his artwork more impressive, so this article can give a vision to all those students and artists also. Apart from all this, it is also my interest to do an in-depth study on this subject to understand this topic more firmly because we cannot deny the importance of traditional art in the culture of a country, but in such a situation contemporary art also serves to connect global cultures. Therefore, contemporary art frees an artist from the shackles of time and space and elevates him to the heights of spirituality, making it even more important for the artist to understand both.

At the same time, I see its separation from traditional art as the reason why contemporary art does not reach the hearts of ordinary people. Thus because of realizing its importance from different aspects, I decided to write and create many works of art on this subject.

KEYWORD(S): Visual Arts, Indian Traditional Art, Contemporary Arts, Art and Culture, Art Education

I. INTRODUCTION

This paper is discussing the combination and confluence of elements of contemporary art and various Indian arts. This paper shows the need and importance of contemporary art along with the importance of tribal art in the Indian social and cultural environment.

The art is carrier of Styra, Shiva, and Sundara, has importance in many ways in life. It makes us feel the fragrance of life in the mechanical world and it is successful in giving that pleasure so that you can easily enter that unconscious mind which is elaborately explained by the name of quantum physics or quantum mechanics.

Here we will go into a brief about the overall artistic history of India, which I have come to know through my academic study of art so far; it is hardly possible to read it so comprehensively anywhere else. This will not only help you to understand the artistic richness of India but perhaps also know how contemporary art has made its place in the world. This paper also includes the Indian dimensions of the drawings of art.

II. ACCORDING TO INDIAN SCRIPTURES, THE RULES OF PAINTING

In the Natyashastra Bharata Muni clarified that "there is no such knowledge, no craft, no discipline, which is not art."

"Art is a means of expressing the primordial being." - Hegel

A complete scientific explanation of art and beauty has been given by Indians in Vedic culture as well; Like the human body, how many *Taal* (measures) are there in the body of a woman and man, what aspects make the picture observable in combination with an ideal picture, and the colour combination and their effects have been explained in an elemental way. Be it the *Khajuraho* sculpture or the Iron Pillar of the *Qutub* complex; India is considered a leader in the world in terms of technical and ancient architecture.

In *Vishnudharmottara Purana* about painting artworks written -

Kalanam Pravaram Chitram Dharmarth Kaam Mokshadam,

Mangalya Pratham Dotad Grihe Yatra Pratishtam.

That is, painting is the highest of the arts in which Dharma, Artha, Kama, and Moksha are attained. Therefore, the presence of auspicious is always considered in the house where the prestige of the pictures is high. Yashodhar Pandit in his book *Jayamangala* has given a detailed discussion of the six limbs of art so that you can paint a picture as a complete picture. This is a unique measure in the Indian art world that no one can deny.

It is known as *Shadanga* (six limbs) in India.

Rupbheda: Pramanani Bhavlavanyojanam.

saadrayam Varnikabhanga Iti Chitram Shadangakam.

Shadanga is an essential part of every great Indian masterpiece artwork.

In idealizing reality, the artist has to adopt the fabric of the senses apart from his inner instinctive power. These laws are the creation of those who could churn the gems from the ocean of their developed consciousness empowered by the sublime. Be it the Chitrastotra, the Kamasutra, or the Natyashastra, in all these Indian texts all such rules have been prepared by the sages. Art enables integration with the eternal and the uncertain. It is a journey beyond the absorption of the tangible and universal. As Thomas Merton rightly said, "Art enables us to find ourselves and lose ourselves at the same time".

Shadanga(six limbs):

Roopbhedh (Shape and Form):

The quality due to which beauty is expressed in a shape, that quality is considered a form. It emphasizes the physical condition of the subject. It not only emphasizes the knowledge of form (form) but also focuses on the subtlety of forms and the emergence of personality.

The more beautiful the outline of any artwork, the better the artwork will be. Any work should have that quality so that people of different nature can be equally entertained. This is possible only when there is proper knowledge of the nuances of the variations. The reality of the artwork cannot be judged by being ignorant of the nuances of the variations.

Pramana (Measure):

The second part of the story of the painting is 'Proof'. It provides an insight into the structural anatomy of objects.

In simple terms, proof, value, extent, height, and breadth; That is, the descriptive state of the object is understood. Evidence in painting also gives an idea of the descriptive condition of the picture. Only by having proper proof, the realness of the original object is known through the picture. To be realistic through the picture, it is necessary to have proper proof-power in the painter. In the absence of proper proof, the picture becomes aesthetic.

Bhava (Emotion):

Bhava (Emotion) has got the third place in the story of the painting. Emotion is a matter of experience. Bhava- plan tells about a feeling, a feeling, or an intention. The importance of expressions in philosophy and poetry has been considered with precision and comprehensiveness. It is the work of Bhava to create a state of disorder in the dharmas of the body, senses, and mind. In the immutable mind, first of all, any kind of disturbance arises only through emotion. Feelings are related to some sort of emotion. The feeling which juice is produced in the mind, its favourable symptoms start appearing in the body. Not only the human body but also any work-business sense of the world is not absolute.

That is why the expression of emotion in painting is considered very important. The expression of different emotions involves the inclusion of different disorders in the artwork. The emotion in the picture is expressed by the gesture of the figure. Emotions have two forms: direct and indirect feelings. We can see the apparent manifestation with our eyes, whereas the hidden form is understood by experience.

The artist can show the direct expressions easily, whereas it is a great challenge for him to show the indirect expressions. The ability to show indirect expressions is an indication of the skill of the artist. It is because of the skill of showing emotion that the uniqueness of the work of skilled artists is visible.

Lavanya Yojna (beauty details):

The Lavanya scheme in the picture is called the fourth Shading. Along with form, proof, and emotion, it is necessary to have grace in the picture.

An artist cannot justify a character until this condition is achieved, it is the grace that enables him to show the beauty that is not in appearance, but that is the essence of that artwork.

The consistency and finiteness of form are called Lavanya. Bhava is a sign of inner beauty, whereas outer beauty is expressed through lavnya. The inclusion of external ornamentation, radiance, and shadow in the picture is possible only through the Lavanya scheme. The reason for the panorama of the picture is the lavish plan itself. The inanimate replica starts appearing alive only because of the lavish plan. Nurturing and promoting Lavanya Bhava enhances its aesthetic feeling.

Even after proper form, proof and expressions, due to lack of grace, beauty and gentleness are not included in the pictures. But the Lavanya-plan should also be balanced.

The sculptures of Indian Yakshi at Khajuraho and Konark are the hallmarks of Lavanya. Here the Yakshi of Didarganj is particularly noteworthy in its unparalleled beauty and grace. This life-size sculpture is one of the greatest works of Mauryan art. This is a perfect example where its creator has impressed grace in her beauty.

Sadrsyam (similarity):

In the fifth place in the story of the painting, there is a place of 'similarity'. The property of replication due to which resemblance to the original object is established is called resemblance. Its function is to establish the feeling of one form with the help of another form. But it is considered more appropriate to show an analogy to its nature or religion than to the external appearance of an original object. This is the basis of the resemblance between Kamini's face (beautiful woman) and the moon. This analogy lies at the core of the use of signs in art.

If the picture does not include the qualities and demerits of the original object, then it will not be a real work because it will not be able to generate feelings related to the original object in our mind. For example, if Krishna is shown in the picture with an arrow-sword, then he will not be considered Krishna but will be understood as something else.

Whether the picture is real or imagined, the picture is considered pure if the observers do not have difficulty recognizing it. A pure picture is the best picture and the picture can be pure only when the right analogy is planned in it.

As in the Chitrasutras of the Vishnudharmottara Purana, many types of eyes are mentioned, or they have been equated - which have resemblances in the form of fish, conch shell, lotus petals, etc.

Varnikabhang (The composition of Color):

The composition of Color is the final plot of the painting. The myriad colors are not only an aspect of appearance but an expression of inner character. Simple colors accentuate extraordinary enthusiasm, even in the hands of a versatile artist.

As the name suggests, this part explains the importance of the scheme of colors (colors) in the picture. The gesture which is produced by the combination of different characters in the picture is called chromatic aberration. The chromaticity itself tells us where in the picture which character should be planned; Which letter should be near which letter and which letter should be away from which letter. The planning of proper characters in the picture not only brings credibility but also their proximity and distances from each other produce a specific effect in it. This is because different varnas are associated with our different states of mind. Therefore, if the proper combination of letters is not possible in the picture, then the proper planning of other parts also becomes fruitless.

The dissolution of the pigment is the climax point of the practice of Chitrakarma, hence it is called the last part of the Shadagas. Its cultivation is time and labour-intensive as compared to other parts. For this, the practice has to be done with a paintbrush in hand for a long time. Also, knowledge of characters is required.

There are five main colours in the painting: white, Yellow, Red, Black, and Blue. Hundreds of *subvarnas* (secondary colours) are made by combining these main characters. In any picture, the best characters are selected from among these characters and they are combined with the serious skill of the hand.

Pigmentation fractures require smallness and tinnitis as well as handwriting. It is possible to do very subtle tasks in paintings like highlighting the fleshy beauty, making the flowers feel its brilliance with the beauty of the flowers, showing the fervour of the sun in different strokes of the day, etc. The slightest distortion of handicraft in pigmentation can destroy the beauty and effect of the picture. Therefore, the practice of discoloration in painting is considered more necessary and more difficult.

The imposition of colours, a visual expression of art, is more elaborate. It is the new form, the formless (revision) that completes the aura of art. Indian aesthetics were sensitive and whatever criteria they have put forth with conditional conviction, they are irrefutable till date. And thus in ancient Indian literary texts '*Shadanga*' (six limbs) are the most important principles of Indian art.

Traditional or folk art:

Although art had started in prehistoric times; the inscriptions, murals, tools and other characters, ornaments, and sculptures all have been participants in the development of man and thus art gradually became a reflection of life. But here I will especially discuss some Indian ancient arts like Ajanta art, tribal art, Worli folk art, etc., which I have included in my artworks as well as trying to analyze here the importance of these works in contemporary art.

Here man through his imagination has presented his feelings through the lines in the artefacts on the reefs of the caves. Art and artistic expression are the natural qualities of man. Whatever means were available at that time for the expression of their thoughts; whatever efforts were made by those means are commendable in the art world.

Picture composition is done by humans; it has always been associated with human development. The history of Indian art has been very deep and mysterious.



Confluence of traditional and contemporary art – 4

The type of artworks that have been used in the *Buddhist* period or the *Ajanta* period had an impact on *Rajput* and *Mughal* art and showing the splendour of that time in the form of freestyle and also that are described in the form of ordinary life. They also display the experience of the supernatural life.

In that era, the principles and symbols of painting have been fully taken care of - these *Jataka* tales described in metaphorical, allegorical, and descriptive style reveal the splendour of Indian art.

In '*Kamasutra*' composed by *Vatsyayana*, the six limbs of the artwork that are- form, measure, emotion, *lavanyayojana* (beauty details in colour), analogy, and integration (composition). This is discussed by *Yashodhara Pandit*, the eminent scholar of the *Jaipur court*, expanded in the form of a book called '*Jayamangala*'. In that book, he has given a detailed discussion on the composition of painting and all the paintings of *Ajanta* are great on these proofs. These pictures can prove to be a milestone for the scholars of contemporary art and knowledge of different types of light-shadow, texture and picture combination, etc.

Tribal art:

Different tribal communities live in different states in India and different artistic styles are seen in their life. All the traditional or regional arts of India, have got their real uplift somewhere from tribal arts.

When you become the master in traditional arts, you can do the art of the modern world in a more beautiful and meaningful way. As in tribal or various folk arts, the colours were prepared from minerals or flowers by themselves and at the time of preparation, to show the shade of morning and dark prevailing in the trees or in nature, all this has to be known about the right amount of mixture of colours. And this knowledge strengthens our artistic roots, both in colour and in the drawing.

Traditional arts at the national level also play an important role in strengthening India's personal and cultural identity. On a personal level, they provide a focal point to which Indians can always return, whether to trace their roots or to gain deeper connections with their communities. Culturally, they form the foundation of India's rich heritage, reflecting the unique characteristics and collective stories of the communities in India.

Traditional arts are also a major component of the original Indian works theory. Despite being rooted in long-standing traditions, they have a rich potential to adapt to the present, providing a deep resource of inspiration and innovation for the development of culturally specific types of content.

Beyond its personal and national impact, traditional art is a valuable cultural currency in the global economy. Global cities are distinguished not only by the state of their economies but also by their cultural diversity and vibrancy. Traditional arts are an important aspect of India's unique identity, which includes the various cultures that set us apart from other metropolises.

Tribal arts are a modified form of folk art and the traditional aesthetic sensibility and authenticity of folk art in India have great potential in the international market. Rural folk paintings of India have distinctive colourful designs, which are presented with religious and mystical motifs. Some of the most famous folk paintings of India are *Madhubani* painting of Bihar, *Patachitra* painting of Odisha state, *Nirmal* painting of Andhra Pradesh, and many other such folk art forms.



Confluence of traditional and contemporary art – 1

Worli:

It is a tribe of *Dhanu*, *Talasari*, and *Jawahar talukas* of *Thane* district in the Indian state of *Maharashtra*. They live in huts made of bamboo, wood, grass, and clay tiles. The walls of the huts are made by tying red *kadu* clay and bamboo,

the walls are first coated with red clay, and after that, the top is coated with cow dung. *Worli* painting is made by this tribe. And this art presents the basic principles of their life. These paintings mainly depict the harvest season, marriage, celebration, birth, and righteousness. This art also depicts the simple life of the *Worli* tribe. Weddings occupy a major place in the main themes of *Worli* arts. The wedding pictures depict gods, *Palghat*, birds, trees, and men and women dancing together. The tableau of *Worli* lifestyle is beautifully presented in simple figures. This art is specially included in my related subject paintings. And this folk art holds its special place in the most prominent regional arts of India.

Indian Art Culture:

The culture of any country is formed by the food, clothing, speech, and customs of its citizens. In simple language, culture includes all the symbols in which you think and act on it. And all those thoughts are inherited by us being a member of society. It includes art, music, literature, sculpture, architecture, etc. Apart from this, customs, traditions, and personal perspectives on various subjects are also included.

In India, painting or any other art is not considered only a means of entertainment. Art has also been closely related to ordinary life and culture. The arts and crafts are based on ancient cultural values.

In the words of *Dr. Swaminathan*, "The basic purpose of art is to create a parallel world in which the self-conscious man can see himself in infinite forms, free from the ego."

In the Indian art tradition, art has been seen in the form of *Desi* and *Margi* art traditions. *Deshi* means folk art and *Margi* means classical commercial art. *Margi* is a science of art; it is professional and more creative. That is not stereotyped. Its area is also much wider.

To understand the Indian art culture, first, let us know some aspects of its development - the contribution of the *Mauryans* in the development of art and architecture was commendable.



Confluence of traditional and contemporary art – 5

Ashoka built 84000 *stupas* concerning various events of Buddha's life. In *Laurianandangarh* there is a statue of a 50-ton lion sitting on a 32 feet high pillar. The most famous pillar is in *Sarnath* where four lions and *Dharmachakra* are made, which have also been accepted as the national emblem of the Republic of India. Apart from this, the world's

oldest script – the *Brahmi* script has been used on it. In the second-third century, the Greeks, Saaks, etc. arrived in India and there were economic, political, and cultural changes done in India. Many foreign rulers adopted *Vaishnavism*. Heliodorus, the Greek messenger, declared himself a *Bhagavata*, and *Kanishka* made Shiva's idols on coins, and the *Kushaan* kings are also known to be *Vaishnavas*.

In this way, after the Indus period pieces of evidence of ancient India, most of the *Buddhist* and *Vaishnava*, and also *Shaiva* sects have art shreds of evidence. Indian art and sculpture developed greatly from the Central Asian invasions, the main one being the *Gandhara* School of Art. Another kingdom that had a strong position after the *Mauryas* was *Kalinga* whose important ruler was *Kharavela*, about whom inscriptions are found in the elephant cave of *Jaingufa*. Apart from the above sources, the rulers like *Pandya*, *Chola*, etc ruled, and in all these periods the life of the people was simple and they were interested in music, poetry, art, etc. After this, the maximum development of art took place in the *Gupta* period. The grand and beautiful statue of Buddha found in *Sarnath* is a gift of this era. Examples of the Gupta dynasty can be seen in the *Dashavatara* temple of *Deogarh* and the hills of *Udayagiri*, they also knew how to make bronze sculptures. The painting was at its peak during the Gupta period and examples of this are found in the caves of Ajanta and Bagh.

Apart from this, the names of the *Pallavas* and *Cholas* and *Chandelashaks* are also notable in the craft world. *Pala*, *Jain*, and *Gujarati* styles also developed during this time. In which *Patchitras* etc. were made.

After that era, came the *Mughal* period in medieval India. During the period of *Babur*, *Himayun Akbar*, *Jahangir*, and *Shah Jahan*, multifaceted works were done in the art, literature, and craft world. *Akabar* translated many Hindu literatures in Urdu and in the time of *Jahaangeer* famous painting Turkey cock was painted, and in *Shahajahan* time world famous *Tajmahal* was made. Along with this, the *Rajasthani* painting also developed. Later, the rulers of the *Mughals* considered the art is irreligious, due to which the artists of this era went to the mountains and then *Pahadi* paintings developed, then under the rule of the British, *Patna* art, which was known as *Bazaar* art, developed.

Then the era of *Raja Ravi Varma* came who worked on Hindu mythological subjects in different ways. After that came the time of *Bengal* School and by this time modern art had entered in the art world of India, modern painters like *Nandalavasu*, *Yaminirai*, and *J. Swaminathan* were also inspired by folk arts.

After that *Progressive Group* made this group made a special contribution to the art world of India and after that contemporary art gradually made its place.

In this way, I have described Indian art history very briefly so that we can know the traditional and current influences on art. From this entire not only do we get to know about the art but also the culture of the country because art is the prestige in any place which also shows the mental development of the citizens of that time. It would not be wrong to say here that, if traditional arts are the roots of culture, contemporary art is its flower. Here both are necessary to each other and complement each other. So now we will consider contemporary art as well.

Contemporary Art:

Some argue that the original approach and goal of contemporary art is to challenge the very nature of the artwork itself. Here a question of the audience may also arise that what defines this art? This style of art is not particularly uniform, and it can be more challenging to describe accurately this than any other style of art.

In my opinion, the artwork which is assimilated by the consciousness of time is beyond the boundaries of time and space and whose goal and message is eternal and all-pervading-is contemporary art. This indicates the future to come with the ancient values and elements of art; that is contemporary art.

Contemporary artists have freed themselves from bondage by introspecting themselves through inner eyes and this is also seen to a large extent in contemporary arts today.

Contemporary art is like defining the shape of the formless or water. Contemporary art is created when the artist develops in his vision or the stage of development from which the possibilities of your original knowledge are revealed and which do not violate the ancient ideals but welcome new possibilities.

Since the early 20th century, some artists have moved away from realistic representations and depictions of the human figure, and increasingly towards abstraction. In New York City after World War II, the art world coined the term "abstract expressionism" in an art movement that was neither purely abstract, nor expressionist.

These shifting strategies to engage the audience demonstrate how the importance of contemporary art exists beyond the object itself. Its meaning develops from a range of cultural discourse, interpretation and personal understanding, in addition to the formal and conceptual problems that previously inspired the artist.



Confluence of traditional and contemporary art – 3

First, we need to start with the fact that the modern word art only emerged around the 18th century, before which time art had a useful purpose, as part of a religious tradition or expression of the owner's wealth.

A common concern since the early part of the 20th century has been 'what is art.' The concern of contemporary art also comes in for criticism. Contemporary art became part of popular culture, with artists becoming stars, but this did not fulfil the hope of a "cultural utopia". Contemporary art is not about breaking away from tradition but it is about pushing the boundaries of art.

Study of various foreign art and literature and aesthetics:

Plato's philosophy is called 'Idealism'. Plato considers the Supreme Father as the greatest of beauty because Satyam, Shivam, Sundaram arise from the Supreme Lord. All the things in the world are beautiful because they are the form of God. Plato is considered to be the greatest thinker and philosopher of all ages, not only of his era.

For Aristotle, art imitates nature or accomplishes things that are unable to be achieved by nature. Tolstoy does not consider art only as a means of pleasure, according to him; art is art to create one's own heart feelings in the hearts of others. According to him, the art which impresses but does not have emotion in it, then it is a selling form of art.

Hegel's name is also prominent among foreign art scholars who have made the greatest contribution to the art renaissance of India.

In Hegel's philosophical system, aesthetics is defined as the philosophy of art, and the purpose of art is to express truth. For Hegel, the human spirit is realized through art.

Similarly, various thinkers of the Renaissance period gave different theories about shadow-light and perspective, and the invention of oily colours, then the camera etc., and then the inventions of various graphic and modern printing

machines, wonderfully influenced the art world. Apart from all this, the advent of the formless in art also provided an opportunity to understand artistry from many latest aspects and at the same time there was an unprecedented development in the dimensions of the art world.

Therefore, in the modern society where the era of artificial intelligence is progressing rapidly, only the artist's sensibility and compositional skills remain the only reliance that can save the creation from going into the abyss of nostalgia.

III. SUMMARY

Thus tribal arts also have special importance in Indian contemporary art. If we look at Ramkinkarbaij's work 'Santhal Parivar', which is contemporary work and inspired by tribal arts. Similarly, from Yamini Roy to Mrinalini Mukherjee, many artists have contributed to the modern art world, adopting the characteristics of tribal arts.

If we consider art composition, form, event presentation, lines and colour combination deeply, then we found more contribution of tribal and traditional arts is visible in creating balance artistically and socially.

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