

**JUNE 2023**  
Volume 1 | Issue 1

# Art & design

International Journal of Research in Art and Design



*"Design creates culture. Culture shapes values. Values determine the future."*

-- Robert L. Peters, designer and author

# Art & design

International Journal of Research in Art and Design

**JUNE 2023**  
Volume 1 | Issue 1

Editor-in-Chief  
**Dr. R K Chaudhary**



International Journal of Research in  
**Art and Design**

## PREFACE

The International Journal of Research in Art and Design (IJRAD) is a peer-reviewed, open-access journal devoted to publishing research papers in all fields of Visual Art, including industrial design, visual communication design, interface design, animation and game design, architectural design, urban design, and other design-related fields. It aims to provide an international forum for exchanging ideas and findings from researchers across different cultures and encourages research on the impact of cultural factors on design theory and practice. It also seeks to promote knowledge transfer between professionals in academia and industry by emphasizing research in which results are of interest or applicable to art & design practices.

The mission of the journal is to make the arts accessible, inclusive, and meaningful through diverse approaches to creative and technological innovation, integrated with visual, oral, and written communication.

The Department of Art and Design will lead in promoting the visual arts by fostering critical and creative thinking, artistic expression, effective communication, cultural awareness, and community engagement.

I also express my sincere gratitude to the distinguished editorial board members:

and many others for their intellectual presence and scholarly contribution to the journal. I would like to thank all the national and international participants for their intellectual contributions resulting in this voluminous journal.

Above all, I express my deeper sense of gratitude to the Editorial and board members for their support and encouragement in launching this journal.

## EDITORIAL MEMBERS

### **Dr. Tatjana Burzanović**

Dean, Associate professor  
University of Donja Gorica,  
Montenegro

### **Dr. Amit Kumar Das**

Associate Professor  
School of Creativity, Rishihood University,  
Sonapat, Haryana

### **Dr. Arjun Kumar Singh**

Associate professor  
Department of Fine Arts, Chitkara Design School,  
Chitkara University, Punjab

### **Dr. Peeyush Kumar Gupta**

Research Chair | Assistant Professor  
School of Arts and Design, Woxsen University  
Hyderabad, India

### **Dr. Gurcharan Singh**

Associate Professor  
Department of Fine Arts & Deputy Director,  
Department of Youth and Cultural Affairs,  
Kurukshetra University Kurukshetra, Haryana

### **Dr. Umesh Chandra Nayak**

Head, Associate Professor  
Art Researcher, School of Fine Arts,  
Noida International University,  
Greater Noida, UP

### **Dr. Mahpeyker Yönsel**

Associate Professor  
Faculty of Fine Arts Design and Architecture,  
Tekirdağ Namık Kemal University, Turkey

### **Prof. Ritesh Ranjan**

HoD, Dept. of Fine Arts,  
UID, Chandigarh University, Punjab

### **Prof. DS Kapoor**

Founder & Performed as Officer on Special Duty  
National Institute of Design, (NID) Kurukshetra, HR  
Former Principal, Government College of Art,  
Chandigarh, Former Dean, Pandit Lakhmi Chand  
State University of Performing and Visual Arts,  
Rohtak

### **Dr. Manish Arora**

Raman Post Doc Fellow (JHU USA) Coordinator,  
Design Innovation Centre BHU,  
Assistant Professor,  
Hindu University, Varanasi, UP

### **Dr. Abid Hadi**

Associate Professor  
Department of Fine Arts, Aligarh Muslim University,  
Aligarh, UP

### **Prof. Him Chatterjee**

Dean  
Faculty of Performing and visual arts, Himachal  
Pradesh University,  
Shimla

### **Prof. YasMine Hijazi**

Associate Professor  
Faculty of Specific Education, Art Education Department - Ain Shams University, Egypt

### **Dr. Kumkum Bharadwaj**

Associate Professor & Head Department Drawing and Painting, Maharani Laxmi Bai Government Girls P.G. College Indore, MP

### **Prof. ( Dr.) Ranjan Kumar Mallik**

Dean, Dept. of Fine Arts, Chitkara Design School  
Doctoral Research Centre, CDS  
Chitkara University, Punjab, India

### **Ph. D. Oltzen Gripshi**

Historian and Art Critic  
Albania, "Aleksandër Moisiu" University, Durres

## CONTENT

- 1 A Semiotic Investigation of Milton Glaser's Portrait Poster Study "Dylan"  
**Prof. Busra Incirkus** - PP: 06-11
- 2 The Effectiveness of Utilizing Future Perspectives of Artificial Intelligence  
in Digital Fine Arts: An Analytical Study of Some Robot Artworks  
**Prof. (.Dr.) Yasmin Ahmed Hassan Hegazy** - PP: 12-25
- 3 Shekhawati Havelis and Wall Paintings  
**Priyanka yadav, Ushma Saini & Ramratan Guru** - PP: 26-33
- 4 An investigation into the representation of floral patterns in Mughal  
Indian Art  
**Dr. Amit Kumar Das** - PP: 34-42
- 5 Examining the Evolution of Computer Art towards Blockchain and  
Artificial Intelligence with Examples  
**Dr. Müberra Bülbül** - PP: 43-50
- 6 History of Watercolour and Techniques  
**Marriena Mazumder** - PP: 51-61
- 7 Shaiva Mural Paintings of South India – A Study of Narration of Kiratarjuniya  
**Dr. Anitha H C** - PP: 62-70
- 8 The consideration of Art as a serene and significant form of knowledge  
**Sujit Lalchand Gulve &, Dr. Amrita Rajput** - PP: 71-74
- 9 Are 3D Printers Changing Art & Design Scenarios?  
**MS. Yeshwani Yadav** - PP: 75-81
- 10 Indian Temple Architecture with Special Reference to Shirdi Sai Baba Temple of  
Maharashtra  
**Ms. Sarbani Acharjee** - PP: 82-88
- 11 Indian Culture as Reflected in Puranas  
**Ms. Divya Srivastava** - PP: 89-91
- 12 विज्ञापन में भावनात्मक आग्रह का महत्व  
**आशीष कुमार मिश्र** . PP: 92-94
- 13 Digital Photography Escalates the Beauty of the Contemporary World in the  
Fine Arts & Media Industry  
**Ms. Kirti Gaba** - PP: 95-101
- 14 Exploring Tribal Arts From Madhya Pradesh  
**Dr. Vijay M Dhore & Dr. Amita Raj Goyal** - PP: 102-108

## A SEMIOTIC INVESTIGATION OF MILTON GLASER'S PORTRAIT POSTER STUDY "DYLAN"

**Assoc. Prof. Buşra İNCİRKUŞ**  
Süleyman Demirel University  
Visual Communication Design,  
Isparta, Turkey  
Email: busraincirkus@sdu.edu.tr

### Abstract

*Milton Glaser, one of the most important representatives of the American Psychedelic art movement, has made significant contributions to graphic design throughout his working life. So much so that by inspiring the artists of his time, he also pioneered the artists after him. Glaser's poster work "Dylan" is a highly original work with colorful and contoured hair details and a profile portrait of Bob Dylan in black silhouette. The word "Dylan", the surname of Bob Dylan, is also located in the black lower part of the silhouette. The study used black and white colors to increase contrast. The colors used in the hair are pastel shades of turquoise, orange, green, pink, yellow, brown, blue and red. The word "Dylan" is also made close to the color of tile. Even if the word Dylan was not written, it can be understood from the silhouette of the figure depicted that it is a portrait of Bob Dylan. The characteristic nose and forehead connection of Dylan, who is of Turkish origin, and his small mouth are evident. Looking at the overall work, besides the pessimistic color like black, colorful hair added movement to the work. It refers to Dylan's colorful and lively style. The aim of the study is to make a semiotic analysis of Glaser's signature work "Dylan", which has an important place in graphic design. It includes the aims of making detailed analysis, revealing Glaser's understanding of art, and guiding people who are interested in graphic art and who do it.*

**Keywords:** Milton Glaser, Bob Dylan, Psychedelic art, graphic art, silhouette, contrast, characteristic.

### Introduction

Milton Glaser has been a source of inspiration for his graphic design work throughout his art life and has shown this in all his works. He has also shown that he is a prolific artist by doing a lot of work on behalf of graphic design. In this respect, it can be said that the artist was a source of inspiration for his own period and subsequent artists with his artistic life and works of art. Semiotics is a qualified science because it is one of the most important fields of science in the 19th and 20th centuries and is a method used in the analysis of works of art. For this reason, in this study, Milton Glaser's "Dylan" was analyzed in accordance with semiotics and with Danish Louis Hjelmslev's artwork analysis method.

### Biography of Milton Glaser

Milton Glaser was born in 1929 in the Bronx, New York, to a family of Hungarian Jewish immigrants. Interested in art from an early age, Glaser took art classes before going to middle school. He attended Music and Arts High School in Manhattan and then Cooper Union in New York. Located on the east coast, Cooper Union was a prominent college with many respected graduates. In the following years, he won a Fulbright scholarship and had the opportunity to study at the Fine Arts Academy in Bologna, Italy. While receiving this scholarship, she took ethical design practice lessons from the artist Giorgio Morandi (Delilovic, 2020, 11). As a talented and well-known designer in his 20s, he launched his career by founding his first company called Pushpin Studios. Pushpin



Psychedelic art was often associated with rock posters produced in San Francisco. As a designer with a wide awareness of art and art movements, Glaser was inspired by Marcel Duchamp's 1957 self-portrait for his portrait of "Dylan". Although a similar composition is used in the work, the transformation of Dylan's curly hair into a tangled rainbow was Glaser's own original design (Nicolini et al., 2015-2016, 60). Designer Steven Brower "Islamic art Marcel" on Glaser's portrait of "Dylan" He meets Duchamp at the dawn of the psychedelic age" (Landa, 2011, 167).

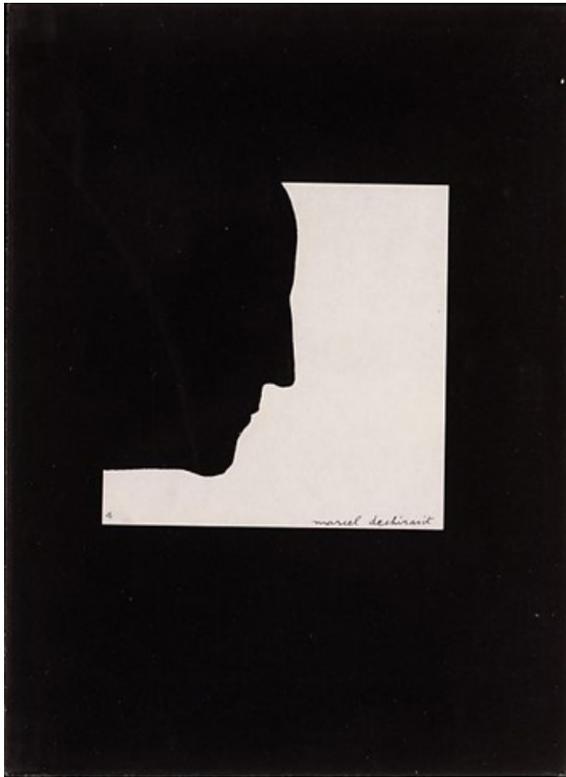


Figure 2. Marcel Duchamp "Self-Portrait" 1957, 33.7 x 24.4 cm, torn and pasted paper on velvet covered cardboard, Met Museum, New York  
<https://www.metmuseum.org/art/collection/search/492560>



Figure 3. Milton Glaser, "Mostly Mozart Festival", 1983  
<https://www.miltonglaser.com/store/c:posters/1112/mostly-mozart-festival-1983>

Glaser's work "Mozart Festival", which he drew artists like Mozart with the profile portrait approach of the "Dylan" portrait, is also interesting. The artist depicted Mozart walking outdoors, while he was raising his head in the fifth of the 9-frame image, while in the sixth he pointed out that he was sneezing by showing him in a staccato and vibrating manner. In doing so, he refers to the human character of the divine artist like Mozart. Glaser strengthens the meaning he wants to give by coloring the figure in the form of blocks, away from details. The aim here is to give the instant situation and to indicate the emotional state with lines and colors.

The following poster series, consisting of different Shakespeare portraits, was prepared by Milton Glaser in honor of the 20th anniversary of the "Theatre for a New Audience" (Öner, 2013, 60). "Theater for a New Audience" is an organization that stages Shakespeare's plays and contemporary theatrical products. When we compare the portraits of Shakespeare with the "Dylan" poster, we see that Glaser uses his colors more freely. The fact that he paints the color of the face as he

wants and comes from within, not as it usually is, shows that he paints emotions.



Figure 4. Milton Glaser, “Shakespeare”, 2003  
<https://artsandfood.com/2016/12/milton-glaser-creates-shakespeare-2.html/>

#### Semiotic Analysis of Milton Glaser’s “Dylan” Poster

The subject of semiotics gives a detailed analysis of the analysis of a painting in the field of art. The more detailed a work of art is analyzed, the more flavor the viewer will get from the work. This field has developed thanks to the work of theorists such as Barthes and Saussure, who pioneered semiotics to be a science. Both scientists have handled semiotics differently in terms of their approaches to semiotics. Barthes considered semiotics as a sub-branch of linguistics. He also introduced two new concepts to semiotics. These; denotation or meaning concepts (Bircan, 2015, 19). If we consider Milton Glaser’s “Bob Dylan” design according to these two concepts of Barthes, the literal meaning in design is the portrait of Bob Dylan, which is the first thing we see and perceive. Connotation is the message that is tried to be given. That’s Dylan’s colorful personality and being a versatile artist.



Figure 5. Milton Glaser, Dylan (Bob Dylan), 83.8 x 55.8 cm, Poster, 1966, Offset Lithography  
<https://www.miltonglaser.com/store/c:posters/824/dylan-reproduction-2008>

Poster work “Dylan” by Milton Glaser was made in 1966. The piece was designed for Columbia Records for American musician and writer Bob Dylan’s album “Bob Dylan’s Greatest Hits”. At 33 x 22” (83.8 x 55.8 cm) more than six million copies have been printed. The first edition currently resides at the Cooper-Hewitt, Smithsonian Design Museum. A black portrait of Bob Dylan in profile is seen on the main axis, with an off-white color in the background to increase contrast. Where Dylan’s hair is, it is seen that there are folds made in colored stripes. On the lower right side, it is striking that “Dylan” is written in dark red with typographic letters designed by Milton Glaser. The work was made on a piece of paper (material) held in a vertical position, so it was given as a portrait bust. The expression in the portrait is stagnant, but the structure and color of the hair have brought movement to the work. The portrait is at the center of attention of the composition.

This work is one of Glaser’s important works. The artist reached a portrait by using extremely basic linear values and captured the character of the portrait he made. The method of expressing more meaning with less value, which is used in graphic arts, also showed itself in this work. We will try to analyze Glaser’s “Dylan” poster semiotically, with the understanding that Danish Louis Hjelmslev, one of the founders of the Copenhagen Linguistics Circle, analyzes his works of art. There are four areas that Hjelmslev mentioned, these are; form of expression, essence of expression, form of content and essence of content. If we examine the work in this context, it is necessary to mention the compositional elements about the form of expression. The composition in the work is in a vertical position, it is thought that the figure is standing. It is not easy to talk about light and shadow in the work, but because the figure is black and the background is white, it is possible to talk about contrast. The colors show themselves mostly in the hair and are made in pastel tones.

If we come to the subject of the substance of the narrative, the area where the figure is placed on the paper is a limited area. But that doesn’t stop us from seeing Bob Dylan’s features. The profile is given very clearly. Since there is no light-shadow, perspective is not mentioned. Aesthetic elements are evident in the form of the content. The poster has been depicted with a very simple yet aesthetic point of view, especially in accordance with the psychedelic art of the hair. The color harmony in the hair does not stand in the way of each other and has been made tremendously with values evenly distributed throughout. For the final analysis step of Hjelmslev, which is called the substance of the content, Glaser has made the design simple and understandable in order to strengthen the meaning he wants to give, by getting rid of unnecessary details to strengthen the meaning.

## Conclusion

Semiotics is an extremely important method in graphic design. This is also considered as the most appropriate method for the analysis of expense designs. Being a modern science of semiotics, the signs, symbols, signs and plots used in the actuation operator are not resolved. For example, the heart symbol in the work “I love NY” created by Milton Glaser is a universal symbol and refers to the same meaning for everyone, namely love and affection. There are many different and many symbols related to love, but Glaser used the simplest, plain and understandable one in his design. This allows the heart symbol to be substituted for love in other designs. Likewise, the drawing of the white dove symbol for the peace frame consists of an idea as in the heart symbol.

Detailed pictures and drawings in the classical period components can give the feature of being different in meaning or interpretation in terms of semiotics. For example, the owl image in a painting refers to both reason and drunkenness. In order to cause such confusion, the meaning and the message must be clear. This may be enough to cause some deficiencies in the analysis of classical period objects. At these ends, modern art works and graphic design studies are more suitable for semiotics. All of these classical period objects do not make sense in accordance with semiotics, but the meaning of many

elements, the meaning that the artist wants to give, the meaning in the symbols and books and the meaning that the audience analyzes may be different from each other.

Milton Glaser's autumn design named "Bob Dylan" features a very plain and understandable look. A face in profile is complemented by colorful and wavy Psychedelic art styled hair elements and a plain background. It also includes the words "Dylan" in an appropriate font that they wrote. Black and white colors are used a lot in graphic design. In this design, the contrast of black and white is at the forefront, and a little bit of simplicity is allowed to seep in with the colorful hair details. The face of Bob Dylan, depicted as a profile in the design, also refers to an optical illusion-like shield. When the face slope is corrected and the same face is added parallel to the opposite, the white floor in the middle turns into a vase. It is possible to see this in this design as well. Even this is spent on the fact that Glaser's design work is multifaceted. The power of design can make us different interpretations from different angles and develop the imagination of the audience.

## References

- Bircan, U. (2015). Roland Barthes and Semiology, *Journal of Social Sciences Research*, Vol. 13, Iss. 26.
- Delilovic, A. (2020). Milton Glaser, Buybook Sarajevo, Bosnia Herzegovina.
- Krippner, S. (2016). Ecstatic Landscapes: The Manifestation of Psychedelic Art, *The Journal of Humanistic Psychology*, Vol. 57, Iss. 4.
- Landa, R. (2011). *Graphic Design Solutions*, Planet Friendly Publishing, USA.
- Nicolini, E. et al., (2015-2016). *Milton Glaser – Life and Works*, Design Verso, Project Work, Milan, Italy.
- Öner, I. (2013). Intersection and Splitting Points of Milton Glaser and Gürbüz Doğan Ekşioğlu in the Creation Phase, Unpublished Master's Thesis, (Thesis Advisor: Gürbüz Doğan Ekşioğlu), Yeditepe University, İstanbul.
- [https://en.wikipedia.org/wiki/Psychedelic\\_art](https://en.wikipedia.org/wiki/Psychedelic_art)
- <https://artsandfood.com/2016/12/milton-glaser-creates-shakespeare-2.html/>

## The Effectiveness of Utilizing Future Perspectives of Artificial Intelligence in Digital Fine Arts: An Analytical Study of Some Robot Artworks

**prof. (Dr.) Yasmin Ahmed Hassan Hegazy**

Assistant Professor of Art History and Aesthetics -

Department of Art Education Faculty of Education - Ain Shams University – Egypt

dr.yasminehegazy@yahoo.com

### **Abstract:**

*Digital fine arts are considered one of the most important modern arts that rely on technology and information technology. With the tremendous advancement in the field of artificial intelligence, these arts require modern technology to develop and improve them. Several studies have discussed the possibility of using artificial intelligence in the field of digital fine arts to enhance artistic performance and increase productivity. The utilization of artificial intelligence in this field opens up new opportunities for interaction between artists and audiences, and it can lead to transformations in the artistic creative process.*

**Keywords:** digital art, new media art, transformation of art

### **Introduction:**

In particular, artistic appreciation in the history of art is one of the important sensory skills that enables individuals to understand and appreciate art and beauty. However, this requires continuous learning and training. Among the means that help to develop artistic appreciation is technology, especially artificial intelligence in the field of art. Individuals are able to access multiple sources and artworks through the internet, thereby enhancing their artistic experience and expanding their horizons. This is due to the many diverse achievements that technology has offered to humanity as a result of the rapid and successive changes in advanced science. This has opened up new horizons for making tangible modern progress in all areas of life, including digital visual arts. This is because openness to scientific and technological progress has become an urgent and meaningful necessity that cannot be ignored in the face of all the new challenges that arise, so that art can progress along with human civilization in the history of art.

Modern technology has also significantly influenced the process of artistic creation by providing diverse and abundant resources. It liberated contemporary art from the aesthetic dimensions that had been firmly entrenched within traditional art concepts. The barriers that separated artistic genres have also been removed, allowing these movements not to delve deeply and settle their expressions within a specific circle, so as not to lose their updating quality that is engaged in experimenting with the consequences of the moment.

Undoubtedly, the fundamental transformations witnessed by the art of the twentieth century, as a result of the artists' engagement in the circle of modern concepts, have opened up the field of visual creativity to all possibilities. Today, what is happening in the data and international art forums raises more questions about the aesthetic and technical methods adopted, and about possible paths, especially considering the growing connection between art and technological means. The dominant technological culture in contemporary thought has contributed to shaping the feelings of artists, directing their perception, and increasing their use of technical media to the point where some artistic styles are closely linked to technological tools and cease to exist without them. Among these

artistic movements, we can mention visual art, video art, and digital art in all its branches.

By presenting this research, we do not need to discuss the comparison between artistic schools and trends in visual arts. Change is the nature of life and one of its features. However, the aim of this research is to shed light on the schools, trends, and techniques that have passed and continue to pass over time and have influenced visual arts through the developments that have occurred in modern times.

Furthermore, the true aim is to elevate cultural and artistic awareness to a level that corresponds to our intellectual and skill needs of the era. The artistic techniques produced will assist those working in this field to obtain them and all the new experiences and results in order to raise levels and competencies and keep up with the spirit of the age. It is best for the artist to harness and channel these experiences, trends, and techniques into artistic, scientific, and educational frameworks.

### **Research problem:**

The researcher noticed a scarcity in Arabic studies and scientific research that elucidate the future prospects of employing artificial intelligence technology in the field of digital art and the history of art, as well as producing digital art paintings. This prompted the researcher to undertake this study to explore:

How can artificial intelligence be employed in the field of digital art and art history?

How can digital art paintings be produced, through two main axes:

The first axis: consists of conducting a survey study of the research phenomenon represented in the artistic paintings of robots, as robots are one of the future prospects for employing artificial intelligence in the field of visual arts and art history.

The second axis: involves an analytical study of models of artistic paintings represented in the artistic paintings of the robot Haroun, as a future perspective for employing artificial intelligence in the visual arts and art history.

Hence arises the problem of the current research, which can be defined in the following questions:

- How does the robot reveal the future prospects of utilizing artificial intelligence in the field of digital art and art history?
- How can the field of art history benefit from employing artificial intelligence technology in digital art and art history?

### **Research Objectives:**

1. To identify the future prospects of employing artificial intelligence in the field of digital art and art history through the presentation of some of the robot's works.
2. To analyze some of the robot's digital artworks and evaluate their practicality in the field of digital art and art history.
3. To determine the future prospects of employing artificial intelligence technology in the field of digital art.
4. To define the concept of artificial intelligence and its applications in the field of digital art.

## Research Assumptions:

The current research assumes:

- That the use of intelligent technology in digital art and design can contribute to the development of this field and expand the creativity of artists and designers, and that there are challenges that need solutions and measures that can be taken to overcome them.
- That there is a positive relationship between the use of artificial intelligence technology and the improvement of the quality of digital art, as well as facilitating the process of producing and marketing it.
- That there is a positive impact of employing artificial intelligence technology in the innovation and development process in the field of digital art and art history.

## Importance of the Research:

- The importance of this research lies in enhancing our understanding of how the use of intelligent technology can contribute to expanding the field of digital fine arts and improving the quality of artistic production.
- Providing recommendations and guidance for artists and designers in employing intelligent technology in their work.
- Helping to identify the challenges and obstacles that may be faced in using artificial intelligence in the artistic field and determining the necessary measures to develop this field.
- It lies in the technological transformation witnessed by the field of digital fine arts, which relies heavily on the use of modern and advanced technologies, specifically artificial intelligence technology.
- This research can help identify the future prospects of the field of digital fine arts and determine the challenges that art history may face, and analyze the most important results that can contribute to the development of the field of digital fine arts and art history.
- The importance of the research also lies in how the tools of the visual artist have evolved with the introduction of programs that simulate human intelligence, as well as emphasizing the idea that artificial intelligence programs have entered the field of visual art in particular.

## Search boundaries:

The current research is limited to the study and analysis of some works of robot art to explore the future prospects of employing artificial intelligence in the field of digital fine arts and art history.

## Research sample:

The survey sample was chosen to study the research phenomenon on the works of the robot Haroun, where the robot Haroun represents one of the artificial intelligence techniques used in the field of fine arts and art history in terms of description, rooting, and dating.

## Research methodology:

In line with the researcher's theoretical specialization in art appreciation and art history, and given the nature of the subject and the study requirements, this study relied on the descriptive analytical method as one of the primary and main methods used in survey descriptive research. This is intended to obtain sufficient data and information that can be used in studying, rooting, and dating the research phenomenon, and evaluating it in terms of analyzing and critiquing its artistic output.

## Research Terminology:

Below are some terms related to the current research topic:

### 1. Artificial Intelligence:

Artificial Intelligence (A.I) is an abbreviation for the branch of computer science that deals with creating intelligent machines and devices. It has multiple definitions, and the researcher adopted the definition that considers A.I as a simulation of human brain functions such as learning, planning, problem-solving, logical and analytical thinking, and speech recognition.

### 2. Digital fine arts:

Digital art is a general term that refers to artworks that use digital technology as a fundamental part of the creative process. Digital art is defined as "the use of digital technology in the production, design, and processing of fine art."

## Associated Studies:

The researcher conducted a preliminary survey of research papers and scientific journals related to the topic of the study in the research location, which were found in the libraries of art, art education, and specialized universities in Egypt, as well as digital libraries and databases. The researcher found that there is a great interest among researchers in the field of art to study and utilize technology in artistic creativity, while there is still a deficiency in addressing the progress that has been made in the context of digital art schools.

In this context, a study by Ismail El Haddad discussed the impact of artificial intelligence technology on digital art and the process of artistic design. The study concluded that artificial intelligence technology has an impact on digital art.

Additionally, there is a study by Susan Liautaud which discusses the challenges of using artificial intelligence technology in creative fields and the importance of paying attention to the ethical consequences of its use. The study resulted in identifying challenges to using artificial intelligence technology in creative fields and emphasizing the importance of ethical consequences of its use.

There is a study by Popper (1993) titled "The Art of the Electronic Age" which discusses the relationship between technology and visual art, and introduces a new concept called synaesthesia. The study concludes that there is a blending of art, human emotions, and technology.

Furthermore, the study by Harbach, B (2003) highlights the importance of exploring creativity in the digital age with a focus on theories of creativity, examining the nature of artistic expression and the interaction between the artist and the audience. Harbach found that the web and software packages allow for a high degree of creativity, while also providing learners with experience in working with modern technologies.

Additionally, the study by Clark, Seth (2005) titled “A Framework for Integrating Design Tools for Robotics” emphasizes the importance of integrating computer-based design as a mechanism for analyzing and designing robotics.

The study by Congcong Li (2009) discusses the evaluation of aesthetic visual quality of digital art, and the particular challenges in evaluating the aesthetic quality of artworks that rely on digital visual content. The researcher found that digital artworks possess high aesthetic quality and creativity, and that digital art, much like human art, can be classified as high or low quality. Additionally, the study by Ben Dickinson explores the impact of modern technologies on fine arts and the challenges that may arise in the future.

A study by Michael Slavitch discusses the impact of artificial intelligence technology on the art industry and how it can be used to produce innovative artworks.

Another study by Sophia George discusses the importance of AI technology in the art industry and creative design fields, and how it can be utilized to achieve creativity and innovation in the field of visual arts.

Regarding digital creativity, Taha Al-Lail (2012) stated that “the artist always seeks to assert their existence, emotions, and feelings within the artwork, aiming to express an individuality that is not separate from collective individuality. It is not born in a moment but rather a combination of sensory and intellectual deposits, where the awareness and unconsciousness of the creator interact, and the moment of creativity becomes clear in the artistic work”.

Artist “Markos” confirms that the artworks he produced using the computer made him see art in a new way. The immense possibilities and aesthetic potential of each element in the artwork, as well as the infinite variety of the relationship between the elements, have made computer art an expression rather than just techniques performed by the machine.

There is a study by author Yasmine Hegazy (2016) that discusses the importance of modern technology and artificial intelligence in the fine arts and how artists have developed their tools and used robots to create works of art that imitate those of other artists.

### **Types of digital art:**

Digital art that involves image processing can be classified into the following types:

**1- Static digital art:** In this type of art, the image is static, and it can be further classified into the following:

**A- Vector design and graphics:** These are graphics that deal with specific coordinates and have limited colors not exceeding 16, and they are known for their ability to expand while maintaining their shape and accuracy.

**B- Raster design or pixel art:** This type of art contains a very large number of colors and relies on the stability of pixels during the design process.

**2- Animated digital art:** In this type of art, the focus is on animating the image, and the animated design consists of repeated static images with varying positions and a consideration of time. One of the well-known software in this field is Adobe Flash, which animates images from start to end while considering the temporal element of movement. Mastery of static art is key to animated art,

as it is the first step in preparing animated elements.

### **Artificial intelligence in digital art processing:**

Artificial intelligence has developed and is being used in various fields, including digital art, such as image analysis, pattern recognition, and deep learning. AI has contributed to opening up new possibilities and opportunities in the fields of art, entertainment, and education, as well as enabling interactive experiences and artistic expression. The GoApe project, which was a result of collaboration between the University of Zurich and an AI lab, is a clear example of AI applications in the field of art. It aimed to provide artists and programmers with easy means to create 3D graphical simulations and body movement support there are no sources in the current document .

It is worth mentioning that there has been a significant breakthrough in artificial intelligence research towards expert systems and their various applications. Expert systems are considered one of the most powerful branches of artificial intelligence, which in turn is one of the strongest branches of computer science. They are programs that simulate the performance of a human expert in a specific field of expertise by collecting and using information and expertise from one or more experts in a particular field.

In short, these systems were created to extract the expertise of experts - especially in rare specialties - and incorporate it into an expert system that replaces humans and helps transfer this expertise to others, in addition to its ability to solve problems faster than a human expert.

### **Common Applications of Robots:**

Nowadays, robots are used in many economic, military, industrial, technological, and medical fields, with medical applications being the most widespread in the Arab world. In some fields, robots have become a reality that achieves great profits and achievements in the artistic field and its elements, such as shape recognition, such as faces, handwriting recognition, and non-linear control, such as controlling the grip of a feather, pen, and artistic materials, by utilizing artificial intelligence. Artificial intelligence has contributed greatly to various fields .

### **The potential use of artificial intelligence technology in digital art:**

Digital art is one of the most important modern art forms that rely on technology and information technology. Regarding the possibility of using artificial intelligence in the field of digital art, it can enhance artistic performance and increase artistic production. Employing AI in this field opens up new opportunities for interaction between artists and the audience and can lead to transformations in the creative process. Many art critics and historians find it difficult to write about modern art from a purely visual perspective without addressing content and meaning. They discuss materials and technical processes in the creative process, neglecting the influence of inspiration, imagination, and expression.

This trend is clearly evident in most of the names given to artistic movements, such as “Expressionism”, which is a refined form of “Barbarism” that is closer to caricature, and “Cubism”, which looks at the elements of nature from several angles at once. Historically, exhibitions have been associated with artistic schools, where artists present their works to the public in the form of art exhibitions. The freedom to hold exhibitions has led to many gatherings of artists, each group seeking to achieve a new style. This constant pursuit of innovation and avoidance of tradition has led to multiple exhibitions with different styles, each known by a specific name, such as “Impressionism” or “Expressionism”. The Impressionist school, for example, resulted from an exhibition in which

twenty-nine artists participated, including Cezanne, Guillaumin, Monet, Manet, and Pissaro.

Therefore, the visual artist must be creative in developing their tools and utilizing artificial intelligence technology based on the characteristics of their community and according to their culture, otherwise they will not be innovative. Finally, it can be said that artificial intelligence technology contributes to providing those material means to assist the artist in digital artistic creativity.

### Contemporary Technology and Fine Arts:

It is natural for art to be influenced by scientific and technological progress in the field of information. A new artistic trend emerged based on digital systems, known as Digital Art, which is the name given to the visual art movement that uses the computer as a technical intermediary in producing new works of art. By using various specialized software programs and advanced effects fed into the computer, the resulting work is a mix of the artist's vision and the digital output of those programs, producing a new work referred to as the digital dimension. Between 1968 and 1970, major exhibitions were held in the United States and Europe that attracted attention to the art and technology movement in general and to the computer's potential as an innovative tool in particular. These exhibitions included computer-generated poetry, drawings, sculpture, robots, choreography, films, and architecture in Cybernetic Serendipity, demonstrating how the use of new technology had become important in fine arts.



Figure (1) shows the artist Harold Cohen standing next to his artworks through the robot Haroun

The opportunity to explore the art and technology of the age came, and Maurice Tuchman, the patron of modern art at the Los Angeles County Museum of Art, took the initiative. He developed an art and technology program, A&T.

Tuchman's plan began in 1966, but it was not completed and implemented until 1968. It was concerned with "blending new technological sources with industry with the imagination and artistic talent of the greatest artists of the age." In order to achieve this goal, he wanted to put about 20 talented artists in one place for twelve weeks at a major technology and industry company in California. His presentation was motivated by the belief that giving selected artists the ability to deal

with modern technology would increase their artistic abilities and improve industry productivity. Additionally, mastering digital art and practicing it is one of the ways to achieve new aesthetics, where different types of knowledge from philosophy, science, art, and engineering come together. Therefore, taking advantage of new technological innovations contributes to the design process by supporting human cognitive abilities. This can be achieved by utilizing computer-aided design (CAD) technologies, which can handle vast amounts of information and provide a wide range of design alternatives to create a supportive decision-making system. Additionally, CAD technologies facilitate modifications, re-formulation of artwork, and surface processing to achieve the final vision without wasting any materials. The researcher believes that understanding the formal aspects through practical application of digital art is essential, as virtual shapes are related to their constituent materials, which carry specific meanings that artists can benefit from.

### The Artist and the Robot in Fine Arts:

The digital revolution has created many areas of conflict between art and technology, and the challenges facing fine arts in the information age can be seen as manifestations of this conflict. Observers of the reality of fine arts can identify many challenges in the information age because there is an antagonistic relationship between art and technology and between artists and technicians. If the dialogue is still in the arena of conflict, then artists are required to take a serious stance against computer specialists.

These challenges manifest in the ability of computer specialists to produce programs that allow for the creation of paintings using graphics tools. Computers are now used to create the backgrounds for films, aided by the ease of use that allows designers to choose the perfect color, regardless of their imagination. This has led to the emergence of what is known as “freedom of colors,” as well as the ability to choose the appropriate font style (thuluth, riqaa, naskh, Andalusian, etc.) and size, in just a matter of seconds. Furthermore, massive collections of Islamic decorations can now be found on dedicated websites and placed in appropriate locations. Perhaps the most significant revolution in the field of computer graphics for the fine arts is the ability to produce animation, as well as the ability to design three-dimensional shapes, allowing designers to see their work from multiple angles and adjust it as needed. In fact, home and road designs, as well as home decor, are now created using computers.



Figure (2) illustrates the digital artist Harold Cohen, one of the pioneers of digital art, using a robot standing next to his works through the robot Haroun

Harold Cohen is a British artist born in 1928. He obtained a diploma in Fine Arts in 1951 from the Slade School in London. He lived in California since 1968 and moved to San Diego as a visiting professor at the University of California in the field of Fine Arts. He was interested in the field of artificial intelligence and its applications in the fine arts. In the 1970s, he was able to develop a computer-controlled drawing machine, and he also developed the language “Aaron” over the course of twenty-three years. He contributed to the development of robot art, and his paintings designed.

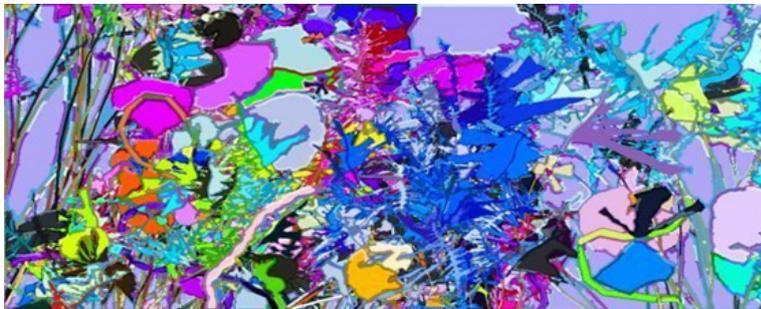


Figure (3) is an illustration of one of the artworks created by artist Cohen using the robot

Harold Cohen used computer technology in the field of restoring old paintings, by compensating for missing, faded or damaged areas, and providing the visual artist with the original shape of these paintings and suggesting other forms that can be viewed before coloring and moving them from all directions using a three-dimensional system.

### The robot Haron: between aesthetic and sculptural value:

Digital art is considered an extension of visual art, thanks to the development of technology, where traditional tools are replaced by modern technological tools and unlimited options. The robot is considered a “moving drawing” for the digital artist, relying on specialized and professional software that blends technology with creativity. Therefore, the visual artist must be creative in using these programs, producing them and employing them based on the characteristics of their society and culture, otherwise they will not be creative. It can be said that if technology has contributed to providing those material means to help the intellectual in producing their literary or artistic work, it has also reduced its role through a process of marginalizing culture and turning the arts into a traditional function. In the context of artistic creativity of the Haroun robot, it is important to note that the robot is a machine that is controlled through a computer. The term “tele-robot” refers to a robot that receives remote instructions, generally from a trained human operator. The robot then performs tasks in a direct, synchronous manner through sensors. This robot has two arms, each with four fingers, and each finger has a force sensor at the top, while the smallest finger has 20 tactile sensors.



Figure (4) illustrates the drawing robot as it draws.

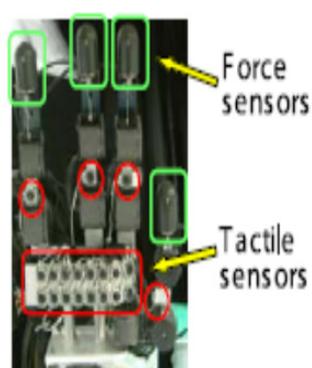


Figure (5) illustrates the painting robot holding a brush to draw with

The robot Haroun was able to distinguish between more than one brush if the color was different, and to choose the required brush.



Figure (6) illustrates the Haroun robot distinguishing between paintbrushes.

Advancements in technology and artificial intelligence have also helped to develop the artistic capabilities of the robot artist, including the ability to handle painting brushes in several ways, such as:

1. Brush tilt angle.
2. Amount of pressure on the brush.
3. Amount of brush pull upward.

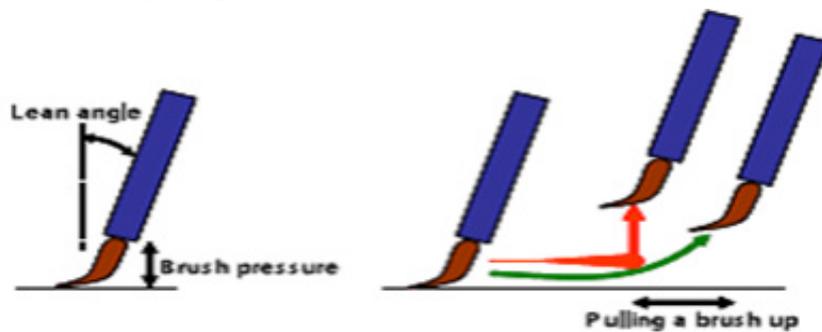


Figure (7) illustrates the angle of the brush tilt



Illustration (8) shows how to increase the brush stroke size

**Ability to execute design elements:**

Thanks to artificial intelligence software and expert systems, the robot Haroun has been able to possess the ability to design design elements that range from simple designs to complex ones. The following figure shows the result of the drawing done by the robot, where it drew an apple and a human mannequin.



Illustration (9) highlights the creativity of the robot Haroun

One of the artists who excelled in using the robot Haroun is the artist Cohen, who used the artistic elements of visual values through expressive abstraction in his paintings, using soft lines and how to clarify and mix them with colors. As for his style, his paintings designed using the robot Haroun are characterized by relying on lines and mixing colors. The robot Haroun was able to draw abstract art in black and white, which was then added color by Harold Cohen .



Illustration (10) shows an artwork created by Harold Cohen's (with the robot Haroun)

Especially, the artist Cohen was able to execute a distinguished set of artworks through the robot Haroun, with its abstraction and expressive values that are evident in digital art creations using robots. The researcher intentionally selected a research sample of the artist Cohen's paintings executed by the painting robot Haroun and analyzed them to confirm the role of digital art in its various uses in these works, including the use of the painting robot Haroun. The most important artworks executed by the artist Cohen using the robot Haroun are "Mother and Daughter," "Meeting on the Beach," "Two Friends," and "Two Women with a Decorated Background," in order to reveal some of the research results that the study aims to achieve through the isolation and analysis of artistic processing.

- **Aesthetic analysis of the artworks executed by the Haroun robot:**

The researcher describes and analyzes the morphological features of a sample of artworks produced by the Haroun robot, which are characterized by expressive abstraction. She noticed that they are works of high value in terms of composition, formal formulation of the painting, aesthetic relationships between the elements of the artwork, and the emotional and expressive artistic values charged with feelings and emotions.

### **The first artwork:**

The mother and daughter painting by artist Harold Cohen Executed by the Haroun robot in 2003 (Form 4)

- **General composition:**

In this painting, the Haroun robot drew a beautifully composed artwork where the mother and daughter stand next to each other, separated by a large vase of flowers. The painting shows that the mother and daughter are standing in a room that could be a photography studio, as they were photographed in a classic pose.

- **Structural foundations:**

In this work, the Haroun robot divided the painting vertically into two halves in a ratio of 1:1, where the lady's figure occupied the right half of the painting and the girl and vase occupied the left half of the same work, emphasizing the importance of the lady.

### **Aesthetic and Visual Values of the Haroun Robot:**

From analyzing the body lines, we find elegance and smoothness in both the drawing of the lady, girl, and vase. Additionally, the Haroun robot was able to combine cool and warm colors in the painting and distribute them in a way that gives a sense of balance. In this work, the robot also paid attention to architectural perspective, as evidenced by the lines where they intersect with the walls and floor of the room. Moreover, from analyzing the shapes, we find that the Haroun robot was able to link the elements of the artwork through the block of the vase that connected the lady to the girl, and through the block of the plant, the robot was able to connect the entire background in a stunning and impressive artistic performance that demonstrates a sophisticated artistic sense.



Figure (4): “Mother and Daughter” painting by the Haroun robot in 2003

### Search Findings:

Through the study, the researcher has reached some conclusions:

1. It can be said that employing artificial intelligence in the field of digital visual arts will contribute to significant transformations in the future, as it will lead to improving the quality of artistic works, enhancing productivity and creativity, as well as providing new and exciting interactive experiences for the audience and improving user experience, and enhancing interaction between artists and the audience, and developing new concepts for art.
2. Artificial intelligence can be used in the field of digital visual arts to improve imaging and digital design techniques, enhance color accuracy, and recognize shapes and artistic designs.
3. There are many currently available artificial intelligence technologies that can be used in the field of digital visual arts, such as deep learning, artificial neural networks, and artificial intelligence.
4. Machine learning and artificial intelligence can be used to analyze interactions between the audience and artistic works and guide artistic design based on these analyses, as well as to improve user experience and provide new and exciting interactive experiences.
5. Modern techniques can be used to develop digital art in many fields such as animation, digital films, video games, engineering design, interior design, and industrial design.
6. Artificial intelligence can be used to analyze data, predict future artistic trends, and guide artistic production based on these analyses. It can also be used to improve user experience and add more interactivity to artistic works.

7. Digital art is closely linked to modern human civilization, scientific and technological developments, and techniques used in other forms of art.

8. With the help of artificial intelligence software and experience systems, robots are capable of designing design elements that range from simple designs to complex ones, and they have achieved abstract expressionism in their paintings.

9. The use of modern technologies, such as artistic robots, and their widespread adoption, helps to promote general artistic economic growth.

### **Research Recommendations:**

Based on the results obtained, the researcher proposes the following recommendations:

1. Modern technologies can be used to provide diverse artistic experiences to the public, enhance interaction between artists and audiences, and improve user experience. Modern technologies can also help to expand the scope of art and provide new opportunities for artists and creatives to express their ideas and creativity.

2. The use of modern technologies in digital fine arts should be balanced and proportionate. These technologies should be used in harmony and proportion with the artwork, its meanings, and goals. The artistic and philosophical aspects of the artwork should not be neglected in favor of solely relying on modern technologies.

3. Artists should retain the ability to freely express themselves and direct their own subjects without relying entirely on modern technologies. In addition, the use of modern technologies in digital fine arts requires ethical and social responsibility, where these technologies should be used in a way that respects privacy and intellectual property rights, and avoids harm and discrimination.

4. It is also important to provide appropriate training and education for artists and creatives on the use of modern technologies in digital fine arts. The necessary opportunities and support should be provided for them to acquire the necessary skills and keep up with the latest developments in this field.

5. Ultimately, the use of modern technologies in digital fine arts represents an important transformation in the global art scene.

6. It can contribute to improving the quality, aesthetics, and interactivity of artworks, as well as expanding the scope of art and providing new opportunities for artists and creatives. However, these technologies should be used with caution and balance, while maintaining the creative values and meanings of the artwork.

7. The use of modern technology in the field of digital fine arts can be considered a positive step towards the future, but attention must be paid to the artistic, creative, ethical, and social aspects of this use. This requires providing the necessary resources, training, and education for artists and creators, as well as protecting intellectual property rights and privacy and avoiding abuse and discrimination.

8. Curriculums include teaching new trends in digital arts produced by emerging media such as robots, so that students can understand their important role in postmodern arts as a catalyst and expression of various human and social issues.

## References:

1. Al-Thaqafa Management. Schools of Fine Arts and their emergence. 14 October Magazine, issue 15515 (July 2012). Available at: <http://www.14october.com/>
  2. Al-Badraa. Digital Art Schools. Available at: <http://www.al-marsam.com> Access date: 14/9/2008
  3. Khalid Al-Shamaa. Variable-size Vector Graphics SVG. Programming - Issue (54) - August 2010.
  4. Taha Al-Lail. Fine Arts and the Challenges of Creative Expression. Fine Arts Magazine. Available at: [http://www.altshkeely.com/2012/rainbow2012/pho\\_dig.htm](http://www.altshkeely.com/2012/rainbow2012/pho_dig.htm) Access date: 17/12/2012.
  5. Abdelkader Al-Muzayni. The Difference Between Digital Art and Design. Available at: <http://www.w-enter.com/> . Access date: 18/11/2012.
  6. Mohammed Salama. Digital Art. Available at: <http://www.art.gov.sa/t15386.html>. Access date: 18/11/2012.
  7. Nour Al-Din Al-Hani. Fine Arts in the Realm of Technology. Published in the Cultural Life Magazine, Ministry of Culture and Heritage Preservation, Tunisia, issue 184, 2007.
  8. Yasmine Ahmed Hegazy: "The Abstract Expressionism and its Impact on the Visual Dimension in the Paintings of Robot Haroun." Faculty of Fine Arts Journal, Minia University, Arab Republic of Egypt, Published Research Vol. 12, April 2016.
- Foreign references:
9. Ben Dickinson: "Artificial Intelligence, Robotics and the Future of Art".
  10. Harbach, B. (2003). Exploring Creativity in the Digital Age . In D. Lassner & C. McNaught (Eds.), Proceedings of World Conference on Educational Multimedia, Hypermedia and Telecommunications 2003 (pp. 2390-2392).
  11. Ismail El Haddad: "The Impact of Artificial Intelligence on the Creative Process in Contemporary Digital Art".
  12. Li, C., & Chen, T. (2009). Aesthetic Visual Quality Assessment of Paintings . IEEE Journal of Selected Topics in Signal Processing( Vol 3 Issue:2) April 2009, pp:236 – 252.
  13. Michael Slavitch: "Machine Learning and the Future of Art".
  14. Rolf Pfeifer. artificial intelligence and art. -access from: [www.artistsinlabs.ch](http://www.artistsinlabs.ch). -access date: jan, 2004.
  15. Sophia George: "The Role of Artificial Intelligence in the Creative Industries"
  16. Susan Liautaud: "Art and AI: Reflections on Human-Centeredness and Ethics"
  17. Shunsuke kudoh .painter robot: manipulation of paintbrush by force & visual feedback. -(IROS 2007 Workshop art & robots). 2007. pp:65-66.
- Websites:
18. <http://www.hongkiat.com/blog/pixel-art-tutorials/>
  19. <http://dada.compart-bremen.de/node/750#>

## Studies on Traditional Heritage in Shekhawati Havelis and Wall Painting: Creative Design

Priyanka Yadav<sup>1</sup>, Ushma Saini<sup>2</sup>, Ramratan Guru<sup>3</sup>

1-3 Assistant Professor

School of Design, Mody University of Science and Technology,  
Lakshmangarh- 332311, Rajasthan, India

### Abstract

*Shekhawati is the region in Rajasthan is famous for the world largest open-air Art Gallery. For its hundreds of beautiful muraled havelis. Credit goes to all The Marwari merchants, who financed by them made their fortune the beautiful havelis and its artworks. Businessmen of the Vaishya and Agrawal community built these havelis. They started Business with opium and spices the region is made up of several lawns with thousands of painted buildings that include havelis, temples, shops, and cenotaphs. Shekhawati art can be found in Nawalgarh Mandawa, Churu, Jhunjhunu, Bissau, Ramgarh, Fatehpur. There major themes in the painted havelis of Shekhawati. Most of the themes are related to Indian gods like - Lakshmi, Krishna, Ganesha, Shiva, Ramayana & Mahabharata Painting, Ramayana are popular. Festivals like Holi, Gangaur. if we talk about the technique of the Shekhawati art Fresco wall paintings of Shekhawati are unique in themselves. The painters used only natural colours like kajar, kesar etc. We can see the art of Shekhawati in some famous havelis like Arjun das Goenka havelis (museum), Roop Niwas Kothi, Morarka Havelis & Uttara Haveli, Dr Ramnath A Poddar Haveli Museum. Ramgarh Fresco Hotel. saw Alka Havelis. In Nawalgarh, Morarka Haveli, Banshidhar Bhagat. The architecture of the towns in Shekhawati is a mix of Rajput and Islamic styles, and the main feature of the area is still its many beautifully painted havelis. Haveli, in recent years, the government has made some steps to make people aware of this unique art heritage. Both the Jawaher kala Kendra and the National Craft Museum in Delhi have Shekhawati paintings on their walls that were made for them.*

**Keywords:** Shekhawati murals, Havelis of Shekhawati, Shekhawati art.

### Introductions

Shekhawati is the region in Rajasthan is famous for the world largest open-air Art Gallery. for its hundreds of beautiful muraled havelis. the regions made up of several loans with thousand paintings decorative art included havelis, temples and beautiful architecture. Credit goes to all The Marwari merchants, who financed by them made their fortune the beautiful havelis and its artworks. Businessmen of the Vaishya and Agrawal community built these havelis. These Marwari merchant families found the place outskirts of the city. They started Business with opium and spices the region is made up of several lowns with thousands of painted buildings that include havelis, temples, shops and cenotaphs. As the shekhawati region is spread out over around 100 km. (62 miles) We can found Painted havelis of Shekhawati in Nawalgarh, Mandawa, Churu, Jhunjhunu, Bissau, Mahansar, Ramgarh, Fatehpur. Painted Hawelis of Shekhawati can be found in every town we can see outside the city gates, wherever there are gates, or outside the main Bazar area. The reason being most of these families came together to the region and got the land close to each other [1-7].

### History

The Marwari Baniya families, who made their money through trade and building Havelis to show off their wealth in the 19th century, The designs on the havelis show how the artists were influenced by many different things. The geometric designs of the early frescos show that they were influenced by Mughal art, while the later ones were inspired by the Rajput royal courts. As with most

art, mythology and religion were a steady source of ideas and inspiration. Krishna was a common theme in the frescos [8-9].

## **Nawalgarh**

Shekhawati's most up-to-date town is Nawalgarh. The rulers of Nawalgarh are from the Shekhawati sub-clan (Bhojraj ji ka September) of the Kschwaha Dynasty of the earlier Jaipur royal State. This used to be a haveli, but it has been fixed up and turned into a hotel. The rooms are as nice as any haveli that has been fixed up and turned into a hotel. Nawalgarh is a beautiful, lively town with great places to stay that you won't find in smaller towns and villages. Here you can find some of the best paintings and hundreds of havelis. Some havelis are the Aath haveli complex, the Jodhraj Patodia haveli, the Chokdhani, and the Bansidhar Bhagat Haweli. The town's market place and the way the haveli is set up show that the original city was well-planned before it was built. Check out the town's fort and colourful market as well [10-14].

## **Murarka Haweli**

This is one of the most beautiful painted haveli in this Deserted Town of Nawalgarh. This havelis murals painting are still their original form and there is some traditional restoration taking place in an adjoining courtyard which is interesting to see. Beautiful view of shiva temple from upstairs, entry fee is very reasonable [14].

## **I.Roop Niwas Kothi**

Roop niwas kothi is situated in Nawalgarh, Rajasthan, part way between the pink city Jaipur 145km and Bikaner 216 km is a beautiful haveli with in today it's called Horse lovers Paradis.

## **II.Dr. Ramnath Poddar Haweli**

This haveli was built by Anandilal Poddar in 1902. His grandson, Kantikumar R. Poddar, turned it into a museum and a place for art, culture, and heritage. He named the museum after his father Ramnanth podar and fixed up 750 frescos on an area of 11,200 square metres. It has a lot of interesting galleries about the lifestyle, music, festivals, and original form of miniature art in Rajasthan, as well as turbans.

## **Mandawa**

Thakur Nawal singh built castle Mandawa in 1755.Mandawa is a small market town that feels more like a village in rural Rajasthan. It has a lot of Shekhawati havelis that are all painted. Some of them, though, are in sad shape. The town is dominated by a large fort that has been turned into a hotel. It used to be a trading post on the road between Delhi and Bikaner. The Gulab Rai Ladia Haweli and the Murmuria Haweli are both good examples of Shekhawati art.

### **•Ramgarh Fresco Hotel**

This place was started by the Agrawal people and the Rao Raja of Sikar. It is also called Sethon ka Ramgarh. Ramgarh shows how much money they had and how much they spent to make their havelis look nice. Today, this town in Shekhawati has the most paintings.

•The Alsisar Mahal is where the Magnetic Field Festival takes place. The town has a lot of Alsi who moved to this water source, which is why it's called Alsisar, and a lot of Malsi who moved to a place close and gave it the name Malsisar. In addition to alsisar mahal, which is where the magnetic festival is held, the town has a lot of temples, wells, dharamshalas, and houses, such as Indrachand Kejriwal's Indra villas, which has 100 rooms and is set in a 10-acre area. It was built in 1595. Set

Kasturimal built the two Jhunjhunwala ki havelis 170 years ago.

#### •Sawalka Haveli

Outside the city walls, Motilala Swalika built a beautiful home. Gurdayal Khemka built the Shani temple in 1840, and it is just a short walk away. The proch ceiling shows scenes from mythology, but around 1850, the inner walls were painted with glass. By the end of the 1st century, camels and elephants were painted on the walls, and then a western woman was shown with a gramophone.

#### •Kheri Mahal

Khetri mahal was built in year 1770, Khetri mahal is in Jhunjhunu this is one of the most beautiful fine art and structural design of Shekhawti region.

#### •Dundlodh

An old fort turned in to heritage hotel for tourists for riding holidays the fort is less frescoes in darbarbut the regal appeal remains unfaded. But usually, it is beautiful full of adventures.

This old fort built in 1750 A.D.by thakur Kesari Singh, Stands today as an epitome of cultural amalgamation of Rajputana and Mughal School of art.

### Jhunjhunu

- Modi Haveli: The inside of a Modi haveli is covered with colourful frescos that are very detailed. The city has both wood carving and painting. On one, a woman in a beautiful blue saari is listening to a Gramophone record. On another, a group of soldiers on horseback are racing a train.
- Tibrewala Hakaniram Narsingh Das Haveli: It's closed most of the time, but there are frescos on the outside walls that show how creative the artist was. For example, one shows a passenger train and a goods train.
- Mohanlal Ishwardas Modi Haveli: The front of the building also has a train and scenes from the story of Krishna. Scenes from what looks like a courthouse, with judges, kings, and Indian maharajas, are set against these themes.
- Sone Chandi Ki Haweli: This haveli is so beautiful in this haveli all fresco work is in well condition. we can see the golden work in paintings.



Figure 1. (a) Modi ki haveli

(b) Dipicted Radha Shringar with gopi's

## FATEHPUR

15 km. south of Ramgarh Fatehpur is one of the oldest towns in Shekhawati a haveli is known as Nand Lal Devraj haveli.

### 1. Nand all Devraj haveli.

it was purchased in (1999) by French artist now this is known as Nadine le Prince Haveli Nnadine has restored the frescoes and indeed the haveli itself. This is most well preserved haveli in the whole region.

### 2. Jagannath Singhania

we can say that this haveli is new compared to Haveli Nadine le prince in the dates back to 1855. painting of Radha Krishna is most Popular hear.

### 3. Narain Niwas Castel, Mahansar

The murals were based on diverse themes social and folk tales, stories from the epics, contemporary lifestyles, Raagmala paintings, people from various walks of life, portraits of the merchants' families, etc. In the later paintings, the European influence, especially in the lifestyle images, became prominent. So do not be surprised if you find motor cars, aeroplanes or gramophones finding a place in the murals.

## Themes of Shekhawati Haveli Paintings

the themes of Shekhawati changed with the time The murals were based on diverse themes – social and folk tales, stories from the epics, contemporary lifestyles, Raagmala paintings, people from various walks of life, portraits of the merchants' families, etc. In the later paintings, the European influence, especially in the lifestyle images, became prominent. So do not be surprised if you find motor cars, aeroplanes or gramophones finding a place in the murals. The murals were involving different stories of Krishna Lila, ragmala, decorative designs, daily life, animals like elephant, peacock, dancing circle including Krishna with gopika' folk mythology, historical events and changes like we can also see impact of the British and Contraption. The murals were based on diverse themes social and folk tales, stories from the epics, contemporary lifestyles, Raagmala paintings, people from various walks of life, portraits of the merchants' families, etc.



Figure 2. Haveli in side painting view

In the later paintings, the European influence, especially in the lifestyle images, became prominent. So do not be surprised if you find motor cars, aeroplanes or gramophones finding a place in the murals.

- **INDIAN THEMES:** In the mural's different stories depicted from Ramayana, Mahabharat, and Vishnu Bhagwan different avatars.



Figure 3. (a) Vishnu with Lakshmi in Mandawa (b) Krishna depicting with Gopika's

- **Folk Mythology:** folk methodology is also depicted in shekhawati frescoes.
- **Decorative Designs:** we can see the decorative motifs on wall and ceiling.
- **Portrait's:** There are many portraits in Havelis, in all these murals painting all portrait are painted by European manner some of them depict the people from different lands with different ways that how they dressed Different headgears, there are portraits of English men or women.



Figure 4. (a) Portrait examples in Shekhawati Haweli (b) Portrait with golden color



Figure 5. Painting Krishna & Gopi's image



Figure 6. festival celebrative painting image

A station platform and a train from a fresco in a Nawalgarh haveli. Image: Shutterstock/By Radio-kafka. Religious Ganesh always sits on the top of the main gate. Lakshmi and Ganesh are the prime deity of business families. We can see Ganesh always sits on the top of the main gate and Lakshmi prominently in and ground the Baithak that is where business was conducted.



Figure 7. (a) Shekhawati region in God Image painting (b) Shekhawati region in God Image painting

## Painting and techniques

Shekhawati images are painted in a new way. It is a usual way to paint right on a wall or ceiling that has just been plastered. It is the oldest known way to paint, and most artists need to know a lot about art, mediums, and skills to use it well. Because natural pigments are used, this way of drawing is also called the “green method.” It is a type of art on a wall. The fresco painting method was a cheaper alternative to marble because it gave the walls the same smooth, shiny look as marble. Shekhawati is unique because of its colouring style. When people there made murals, their religion rules said they couldn’t use people or animals as subjects.



Figure 8. Painting image (Shekhawati haveli murals)

### Shekhawati Haweli (resource: google Aurag Mallick)

Murals of Shekhawati are an elaborate process, involving different materials, layers and techniques. Colouring: before the 19th century artist used natural colours such as green, ochres, yellow red and lampblack. later some other colour added like ultramaine, vermilion, gold and silverware for prayer rooms and bad rooms.

### Narain Niwas Castel, Mahansar

The murals were based on diverse themes social and folk tales, stories from the epics, contemporary lifestyles, Raagmala paintings, people from various walks of life, portraits of the merchants’ families, etc. In the later paintings, the European influence, especially in the lifestyle images, became prominent. So do not be surprised if you find motor cars, aeroplanes or gramophones finding a place in the murals.

## Conclusions

Rajasthan is where you can find Shekhawati haveli. In several towns in the area, we can see the paintings on the outside of Shekhawati havelis. As tourism grows, more towns are being built in the area. All murals are in frescoes technique and they are telling our culture stories .in the world of new techniques and design we have an amazing collection of own traditional art, art lovers and researcher can develop them own thing by learning old techniques, or can inspire by their work. It will help for saving our Indian subject, tradition and Art. Most of the havelis are not inhabited by the families who own them but if we calculate then Havelis of Shekhawati were inhabited for 20-40 years on average. Most of the families moved from there after 1947 some of them have care takers.

## References

- [1] The better india.com. In Photos: One Architect Saving Rajasthan's Hauntingly Beautiful Shekhawati Havelis, by Sayantani Nath, February 07, 2020.
- [2] Cityshor.com, Stunning Architecture of Abandoned Havelis in Shekhawati
- [3] jaipurthrumylens.com Demystifying the Havelis of Shekhawati Region |A Weekend Trip, January 6, 2021
- [4] quirkywanderer.com The lost havelis of Shekhawati, November 20, 2018,
- [5] The Painted Town of Shekhawati [Ilay Cooper]
- [6] <https://www.cntraveller.in/story/inside-painted-havelis-shekhawati/>
- [7] <https://www.thestatesman.com/travel/united-colours-shekhawati-1502739329.html>
- [8] Traditional Indian Textiles Class XII Students Handbook +Practical Manual. The Secretary, Central Board of Secondary Education, Shiksha Kendra, Community Centre, Preet Vihar, Delhi.4. Bhatnaga P, 2009
- [9] Ramratan Guru, Ushma Saini and Jyoti Rani. To Study on Famous Ancient Traditional Indian Costumes &Textiles. Trends in Textile Engineering & Fashion Technology (TTEFT). 8(2), 953-960, 2023.
- [10] Traditional Indian costumes and textiles. Publisher by Abhishek Publication, India.
- [11] Bhandar B. Costume, textiles & jewellery of India publisher by prakash books India Pvt. Ltd.-113A, 2003, Darya Ganj, New Delhi, India.
- [12] Majumdar RC. The history & culture of the Indian people, Bombay, India 7: 63-69, 1955
- [13] Biswas A. Indian costumes. Publications Division, M/Information & Broadcasting, Govt. of India, 2017
- [14] Ghurye GS. Indian Costume. Popular Prakashan Pvt. Ltd., 1995

## An investigation into the representation of floral patterns in Mughal Indian Art

**Dr. Amit Kumar Das**

School of Creativity, Rishihood University, Haryana, India

aamitdass@gmail.com

### Abstract

*The world witnessed some of the most magnificent works of art, architecture, and craftsmanship throughout the Slave dynasty's 235-year rule, between 1526 to 1761, most of it inspired by the natural world, especially under Jahangir and Shah Jahan. In Indian Mughal art, flora and fauna are frequently shown. When the Mughal Empire was on its height. On the other hand, it is stated that Akbar, Babur, and Humayun all shared a love of gardens and flowers. Babur's first deed in India was to construct the Charbagh, a garden that subsequently rose to fame under the Mughal era. Through this research, the researcher has focused in particular on examining how flora and fauna are used in artefacts, architecture and carpet, produced during the Mughal era.*

**Keywords:** Flora and Fauna, Mughal Art, Miniature Painting, Mughal Architecture, Craftsmanship.

### Introduction

The Delhi Sultanate reigned over most of the Indian subcontinent before the emergence of the Mughal Empire. Miniature painting has been developing in many places since the 10th century, and it flourished in numerous regional courts throughout the Sultanate of Delhi. When Humayun, the second Mughal emperor, returned from exile, he took two renowned Persian artists – Mir Sayyid Ali and Abd al-Samad – with him. These Persian artists created numerous notable paintings, notably the 'Khamasa of Nizami,' based on Humayun's directions. These paintings strayed from traditional Persian art, resulting in the birth of a new art form known as 'Mughal Painting.' Subsequent Mughal kings expanded on the Mughal artwork.

The Mughals' luxurious and leisurely lifestyle gave their entire collection and inventiveness a beautiful and opulent appearance. They enthusiastically embraced the use of natural plants, birds, and animals to adorn textiles and decorative art surfaces. The natural world's images were used for aesthetic purposes. With the fusion of their regional styles, Mughal designs feature traces of Persian art. The designs made under Jahangir's reign have a strong Persian influence, yet they differ from the original. The motifs are arranged in patterns with vertical and horizontal axes of repetition among clusters of blossoms and leaves. Strong compositions with artistic expression are featured in the designs. Floral themes, niches, and colorful birds adorned pictorial carpets from 1590 to 1600. The combo features a well-balanced composition, appealing bloom patterns, scrolling vines, and a variety of lovely birds arranged in asymmetrical yet lifelike formations.

Living things and humans were not supposed to be shown in Islamic art, flower motifs were prominent in Mughal paintings. As a result, the plant kingdom produced subjects that were both non-controversial and stylable. Flowers have always been important in South Asian art, but probably never more so than in the seventeenth and eighteenth centuries. The Mughal Empire, which was founded in 1526 when Zahr al-Dn Muhammad Babur (1483-1530), a descendant of Genghis Khan and Timur the Great from Fergana in what is now Uzbekistan, conquered Delhi and Agra, expanded to

encompass all but the southernmost reaches of the Indian Subcontinent before gradually declining in favour of numerous local centres of power that carried on and adapted its cultural heritage, slowly declined in favour of numerous local centres of power that carried.

Mughal art and architecture developed new styles beginning with Emperor Jahangir's reign (r. 1625-1627), less reliant on earlier models from both Central Asia and India itself, and imbued with a distinct form of realism that would be reflected in various ways throughout the region for the next two centuries. Jahangir was known for his deep love of plants and animals, and his court painter Mansur was regularly commissioned to create elaborate and scientifically correct paintings of the monarch's flora and fauna collections. Sadly, just a few of Mansur's botanical investigations have survived to this day. Flowering plants, on the other hand, began to appear more frequently – as the subject of sophisticated painterly studies in their own right, such as those by Mansur, and in the lush garden settings of many a painted scene, but also as ornamental patterns in the margins of miniatures or calligraphy; adorning walls as murals, pietra dura inlay or mirror work, or carved in relief; printed, woven, or embroidered on textiles; carved into jade or rock.

Humayun (r. 1530- 40; 55- 56), the second Mughal emperor, is frequently represented wearing a conspicuous feather as a hat adornment . Humayun's fascination and enjoyment of nature may also be seen in literary sources, as his servant describes an instance in 1543 when a particularly beautiful bird was captured and the emperor ordered its portrait to be painted . Paintings were created during the reign of Akbar, the third Mughal emperor (r. 1556-1605), particularly the well-known Hamzanama folios, which were created between 1556 and 1565. , are loaded with nicely drawn deciduous trees and vivid pictures of flowers in bloom and numerous birds and forest animals in green settings. At this stage of development, the serving containers in the Hamzanama often feature inherited forms of earlier Islamic metal and glassware traditions, with minimal floral design and occasional animal heads portrayed as terminal themes. Floral design is also absent from dagger and sword hilts, as the majority of weapons appear to be Turkish or Persian in origin and thus belong to a separate tradition. On the other hand, floral arabesques are frequently found on sheaths, scabbards, shields, and quivers. It was during Jahangir's reign (r. 1605- 27) that the Mughal ornamental arts emerged as a fully developed form of artistic expression replete with floral imagery .

Shahjahan (r. 1628-58) not only carried on his father's love of floral imagery in his ornamental arts but also formalized formal portraiture of blossoming plants as a dynasty leitmotif that would last for the next two centuries. The naturalistic depictions of noble animals popular in Akbari and Jahangir paintings were also adapted for use in the ornamental arts during this time. The emperor was particularly fond of nephrite jade dagger hilts with horse and antelope heads, with his well-known drinking cup from 1657/58 in the Victoria & Albert Museum often regarded as the most accomplished . The plant and wildlife imagery utilized in the decorative arts became increasingly stylized and, at times, degenerative beginning around the end of Aurangzeb's long reign and progressing through the reigns of the later Mughal monarchs. The floral sprays gracing a magnificent jade mirror back from circa 1675-1700 appear rigid in comparison to the lyrically elegant flowers adorning the Taj Mahal (1632-43), despite the high quality of the craftsmanship and overall design unanimously considered as the most accomplished (Fig-1 and 2).

After Aurangzeb, the decorative arts suffered a qualitative decline due to political instability and the cataclysmic raid on Delhi in 1739 by the Persian king Nadir Shah (r. 1736-47), which prompted a mass exodus of artists to flourishing regional courts such as Lucknow and the Rajasthan and Punjab Hills. The stalled innovation of the late Mughal ornamental arts was exacerbated by the overall dramatic decrease in skill and materials evident in the late eighteenth through the mid-nineteenth centuries. It's understandable, and it may have been unavoidable in the end.



Figure 1, Leaf-shaped mirror (back view). Mughal, circa 1675-1700. Light green nephrite jade. Rock trace of gilding; 16.5x9.2x 0.3 cm. Los Angeles County Museum of Art



Figure 2, Dagger (Khanjar) of Aurangzeb Mughal, dated 1660/61 (AH 1071). Light green and burnt orange nephrite jade hilt, steel blade inlaid with gold; 34.9x 5.6cm. Los Angeles County Museum of Art



Figure 3, Dagger (Khanjar) and sheath Mughal, circa 1675 - 1700. White nephrite jade hilt and sheath fittings inlaid with foiled rubies, emeralds, and diamonds set in gold; steel blade; velvet-covered wooden sheath. Los Angeles County Museum of Art



Figure 4, Perfume bottle. Delhi, circa 1800. Silver, gold, and turquoise with clear and colored glass; 8.9x 4.4x 2.2 cm. Los Angeles County Museum of Art

### Flora and Fauna Decorative Motifs on a personal object

There were various basic uses of flora and animal motifs in the ornamental arts during the Mughal Empire. The priority was ornamentation, which served both decorative and dynastic identification reasons. Dagger and sword hilts, sheaths, and scabbards were the most popular and common court goods to be embellished with floral motifs, along with jewellery. A dagger hilt of white jade with inlaid diamond and ruby blossoms and emerald leaves is one example of using foliate designs to announce a Mughal origin (Fig-3). By the conclusion of the Mughal Empire, in the mid-nineteenth century, the Flowering plant's dynastic emblem had devolved into a repeating pattern with far less aesthetic value than the exquisite blossoms of the seventeenth century. Despite this, it continued to perform its original purpose of dynastic identification. This is vividly seen on a perfume bottle from circa 1800, which exhibits the design in its mature form but is still easily recognized (Fig-4). The significance of flora and fauna imagery in deciding the overall external shape of a vessel, sword hilt, or other luxury object was perhaps the most distinctive usage of flora and fauna imagery in Mughal ornamental art. Not only were natural shapes blended to create works of art, such as the 1657/58 drinking cup or Shahjahan mentioned earlier, but some types of things were wholly inspired by a single plant or animal. Ivory powder priming flasks in the shape of an antelope are the most well-known Mughal decorative artifacts that take their overall inspiration from an animal (Fig- 5)

Figure 5, Powder primer flask (barud-dan). Mughal 17th century. Ivory with gilt metal spanner; (7.3 x 21.0 x 31.0 cm). Los Angeles County Museum of Art.





Figure 6, Gold spoon set with diamonds, rubies, and emeralds, about 1600, Mughal. Museum no. IM.173-1910. © Victoria and Albert Museum, London

### Flora and fauna in Mughal Carpets

Mughal palace carpets from the 16th century, in particular, display Safavid influence in their design compositions. For woven carpets, rows of wildflowers with petals and leaves on a bright red backdrop were favoured. Despite the flowers' blossoms being weaved in white, yellow, and blue threads and generally set against beautiful red backdrops, the overall impression is of a real garden, with flowers planted in straight rows and grouped on a central axis. These garden carpets are among the most impressive Mughal karkhana achievements, achieving an acceptable aesthetic balance between floral themes drawn from nature and the demands of the woven medium, in which decorative components must be repeated regularly.



Figure 7, Mughal Carpet with flora and fauna dated 16th Century, collection



Figure 8, Detail of Mughal carpet inspired by Safavid design, collection by Metropolitan Museum of Art .

Flora and animals became the two most important components of design in Mughal carpets as a result of the Islamic hostility to the human figure. Carpet weaving under the Mughals was characterized by realistically rendered flowers and vegetation, as well as creatures depicted in a dynamic, active style. Emperor Akbar encouraged carpet weaving as a unique and independent craft, as he did many other arts and crafts. In the Aine-Akbari, Abul Fazl asserts unequivocally that Akbar

hired expert carpet weavers to begin the looms in Agra, Fatehpur Sikri, and Lahore. Before the end of his reign (1605), the carpets made on these looms were comparable in quality and diversity to those made on the royal looms. Emperor Akbar encouraged carpet weaving as a unique and independent craft, as he did many other arts and crafts. In the Aine-Akbari, Abul Fazl asserts unequivocally that Akbar hired expert carpet weavers to begin the looms in Agra, Fatehpur Sikri, and Lahore. Before the conclusion of his reign (1605), the carpets made on these looms were on par with the products of Persia's famed centers of Goshkan (Joshagan), Khujestan, Kerman, and Sabzwar in terms of quality and diversity. This was essentially a court craft in Mughal India, catering solely to the demands of the court and nobles. The quality, size, style, and worth of a Mughal carpet were therefore determined by the court's preferences.

Aside from carpets, human nature is always drawn to gorgeous clothing and fabric designs. The textiles of the Mughals are a reflection of royal life and a measure of taste, presenting cultural perception through the courts, audience halls, and throne rooms. The lavishly embroidered exquisite garments demonstrate their special taste for the kings' and nobles' opulent lifestyles. Their outfits were adorned with a combination of varied motifs, brilliant colors, a distinctive fabric surface, and skilled stitching with precious and semi-precious stones on detailed garments. Mughal royal family members wore wonderful and expensive costumes stitched in magnificent design with excellent fabrics such as silks, velvets, and brocades, and they also adorned themselves with costly jewels from head to toe.

### **Flora And Fauna in Mughal Architecture**

Mughal architecture is a distinct Indo-Islamic architectural style that flourished in northern and central India from the 16th to the 18th centuries under the patronage of Mughal monarchs. It's a stunningly symmetrical and ornate blend of Persian, Turkish, and Indian architecture. The Mughals were also known for developing beautiful gardens in the Persian Charbagh style, in which the quadrilateral grounds were divided into four smaller sections by walkways or flowing water. Flora was an important aspect of Mughal life, with her presence evident in the design of palaces, forts, and graves. Without trees, plants, and running water, a Mughal habitat would be difficult to imagine. Mughal architecture is more than just brick, stone, and mortar; it also values topography and the environment, which includes gardens with watercourses, water bodies, and open space. Babur was familiar with the renowned gardens and Charbagh, palaces, mosques, and mausoleums of the Central Asian and Persian worlds, thanks to his roots in Farghana and Samarqand and his constant wanderings through Uzbekistan, Afghanistan, and northern Persia. His poetic worldview and understanding of Persian poetry, including works by Firdausi, Sa'di, Hafiz, Nizami, and Khayyam, as well as his fascination with nature, were reflected in his ideals of beauty. Bagh-e-Gul Afshan and Bagh-e-Zar Afshan are two of Agra's surviving gardens.

A palace or tomb was no longer exhibited in isolation, but rather through the garden, which had tree avenues and flower parterres, stone-paved water channels, stone tanks, cascades, and raised causeways, all of which were symmetrically organized as an essential part of the overall layout. The ancient Hindus created gardens ranging in size from the little Vatika to the huge udyana, but the architecture was rarely related to gardens, water features, or landscapes until the Mughals.

For architectural ornamentation, the Mughals used a wide range of designs, including arabesques, geometrical patterns, calligraphy panels, and floral motifs. Both natural and stylized floral arrangements have been used. While the Mughal artist's normal preference is to utilize a stylized floral pattern, and stylization of forms is the primary topic of Mughal ornamentation, vegetation has sometimes been depicted in its natural twists and turns without stylization. The dados of Fatehpur Sikri's Kutub-Khanah (so-called Sultana's Palace) are carved in red sandstone and portray jungle

sceneries and natural flora and fauna. On one panel, three trees with luxuriant flora are depicted in their natural state, with no stylization (fig- 9). Another displays a jungle scene with three lions (now mutilated) and five parrots (also mutilated but identifiable); two birds perched on a twig, two on tree branches, and one soaring (Fig- 10).



Figure 9, Dado depicting flora, Kutub Khanah annex (so-called Sultana's Palace), Fatehpur Sikri.



Figure 10, Dado depicting flora and fauna, Kutub-Khanah annex (Sultana's Palace), Fatehpur Sikri.

The Jami Masjid's mihrabs (niches) have been decorated with plants in natural forms and, more strikingly, on the dados of Fatehpur Sikri's mausoleum of Salim Chishti (fig- 11). There is no doubt that these plants have been portrayed as a subject on the entire panel. Beautiful wild flora has also been displayed on the tomb's arches. There is no doubt that these plants have been portrayed as a subject on the entire panel. Beautiful wild flora has also been displayed on the tomb's arches. Mansur painted a wide range of natural history topics, including more than a hundred birds, animals, plants, and flowers from Kashmir alone. His paintings had a huge influence on architectural decorators, who were motivated to transpose Mansur's works onto the exterior and interior surfaces of buildings, especially the dados.



Figure 11, Dado depicting flora, Salim Chishti's Tomb Fatehpur Sikri.

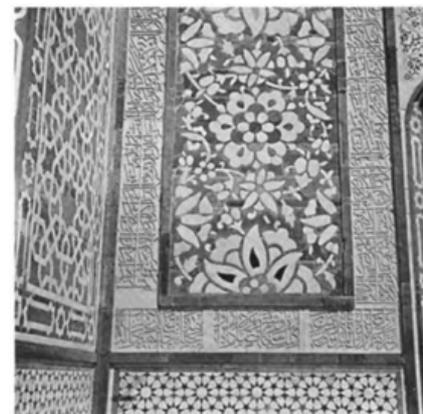


Figure 12, North Iwan of the main gateway, Akbar's tomb, Sikandra. Agra

The tomb of Itimad ud-Daula in Agra is probably the most profusely ornamented building of the Mughals. Constructed entirely of white marble, it has inlay and mosaic designs on the exterior and designs in painting and stucco in the interior. Highly stylized arabesque, geometrical, and floral designs have been used on all external surfaces. Some compositions depict wine cups, wine bottles (suraliis), and flower vases (Guldastas) and sometimes the motif of the cypress tree has also been used with them in an altogether stylized form (Fig-12).



Figure 13, Natural plants from the tomb of Itirnad ud-Daula, Agra



Figure 14, Dado. Muthamman Burj, Agra fort

It's worth noting that the goal of depicting real flora and stylized flower designs on a mural panel was the same: to create a lovely scene or composition for aesthetic pleasure. Soon after, it was determined that the simplest way to achieve this was to use a natural plant theme (a painting by Ustad Mansur) in the center of a dado, with a repeated stylized creeper bordering it on all sides. Some of the earliest examples of his representation can be found in the dados of the Musamman Burj in Agra Fort (1628-35). They have a stylized creeper pattern made of flowers and leaves in inlay in polychrome, and double plant motifs in natural forms, one above the other, carved in the middle in medium relief (Fig- 14).

Mughal painters had previously utilized it on carved stucco paintings in the vestibule of Akbar's tomb and on the bases of the Agra Fort's Diwan-i Khas pillars. The Taj Mahal's ghata-pallava (purna-Kumbha or purna-kalasha) motif is the most iconic representation of flora in Mughal architecture. Stylization takes control after that, and stylized floral motifs nearly entirely replace the earlier natural shapes. In Akbar's constructions at Agra Fort (1565-75) and Fatehpur Sikri, honeysuckle and knop-and-flower themes were used (1572- 85). The eastern court of the so-called Jahangiri Mahal complex of the Bengali Mahal in Agra Fort has a honeysuckle motif on the parapet. Palmette motifs may be found on the bases of the porch's pillars and pilasters. The honeysuckle and palmette design can also be found in the interior ornamentation of the palace's upper pavilions. Honeysuckle is represented on the apex of a number of ornamental arches in the Mahal-i-Ilahi (also known as Birbal's Palace) in Fatehpur Sikri, as well as in designs on mural panels. In the Panch Mahal, it is also employed on the capital of a pillar.

### Flora and Fauna in Mughal Paintings

Mughal painting emerged from the Persian art of miniature painting with Hindu, Buddhist, and Jain influences, and was generally done as miniatures either as book illustrations or as standalone works. Between the 16th and 19th centuries, Mughal courts produced a hybrid of Persian and Indian styles. Various Mughal Emperors ruled India at the time when these paintings were created. Battles, legendary stories, hunting scenes, animals, royal life, mythology, and other subjects were frequently depicted in the paintings. This art form grew in popularity to the point where it was adopted by other Indian courts.

The usage and representation of the floral motif in Mughal art broke new ground. Flowers were a common element and an intrinsic part of the design in Indian art from the beginning, but it

wasn't until the Mughal School that they became topics of paintings, rather than embellishments, and only from the beginning of the seventeenth century that they became subjects of paintings. The Mughal School's development of this genre must be seen in the context of the Mughal monarchs' interest in nature. In his memoirs, Babur (1526-30) painted a vivid picture of India's flowers. His botanical intricacies in his description are truly astounding. "It grows both red and white," he wrote of leaner (*Nerium odorum*, the oleander). It has five petals, the same as the peach flower. It's similar to a peach blossom, except it opens 14 or 15 blossoms all at once, giving the impression of one large flower when viewed from a distance.

Even though Jahangir lists over a hundred flower paintings by Mansur, only four are known to exist. Nonetheless, the little that is known about Mansur's brush may be used to create an album of rare floral drawings of extraordinary beauty. Mansur's seven flower species painted on a single folio provide witness to our artist's profound mark on natural history. The skilfully drawn branches with leaves, buds, and flowers in various configurations are perfect in representation. The plain background in a high "buff" tint appears to be the most acceptable here. This folio appears to be a fragmented folio from the artist's sketchbook, comprising notes on the details of flowers, buds, leaves, and other elements captured on the spot. "Tulip" (about 1621) and "Iris" (approximately 1621) are two of Mansur's most famous flower paintings. The study of the tulip exemplifies his outstanding ability in floral painting (Fig- 16, 17, 18).



Figure 15, Seven variations of Flower by Mansur, circa 1620. Gulshan Album, imperial Library, Teheran



Figure 16, Tulip, by Nadir ul Mansur. Circa 1621. 21.6x9.7 cm. Habibganj Collection. Maulana Azad Library. Aligarh Muslim University, Aligarh



Figure 17, Iris and bird, by Nadir ul Mansur. Circa 1621. Nasiruddin Album, Imperial Library, Teheran

Despite being a native of temperate Asia, the opium poppy is the most popular in Mughal decorative arts. On a more serious note, several Mughal monarchs, including Jahangir, were habitual users of opium. As a result, the poppy appears on water pipes regularly. The poppy can be found on Kashmir shawls, carpets, embroidered and block-printed clothing, and, of course, on the Taj Mahal and Itimad ud Daulah's walls. It also occurs as kannats or panels on tents, which were especially important to the Mughals due to their nomadic lifestyle, where tents acted as traveling palaces. Though it was not originally of Indian origin, the marigold or genda has long been a component of Indian flower symbolism, notably at nuptials and religious contexts. This flower can be found in brocades and miniatures from the Mughal Empire.

## Conclusion

Indian art has a long history of producing fine art and handicrafts. The use of plants and animals in crafts, artwork, and architecture peaked throughout the Middle Ages. The Mughals considerably advanced it and patronised it to an unprecedented degree since they considered it as a symbol of imperial pride and good fortune. They were used to exchange private goods like daggers, swords, and miniatures with other countries as well as honorary presents for diplomatic purposes. The rulers, who found the idea of portraying themselves as intriguing and royal in many ways, may have contributed to the success of this era's art. They might use it as a terrific artistic tool to show off their bravery and achievements. While many flower designs in Mughal art were fictitious and frequently based on prints from Europe, certain flowers were well-liked and accurately depicted in nature. Among the most prevalent are the poppy, marigold, and narcissus, but larkspur, crocus, iris, and saffron are also widespread.

## References:

1. Paintings executed during the reign of the third Mughal emperor, Akbar (r. 1556- 1605), especially the well-known Hamzanama folios from around 1556 to 1565, 5 are filled with detailed depictions of flowers in bloom and various fowl and forest animals in verdant settings with finely drawn deciduous trees. At this stage of development the serving vessels in the Hamzanama generally feature the inherited forms of earlier Islamic metal and glassware conventions with limited floral imagery and occasional animal heads portrayed as terminal motifs. Dagger and sword hilts also lack floral imagery, as the majority of weapons appear to be Turkish or Persian in origin and thus are derived from a different tradition. Sheaths, scabbards, shields, and quivers, however, are often adorned with floral arabesques.
1. Jouher, *The Tezkereh al Vakiat or Private Memoirs of the Moghul Emperor Humayun*, tr. Charles Stewart, *Idarah-i Adabiyat-i Delli* (Delhi 1972), p. 43.
2. John Seyller, "A Dated Hamzanama Illustration", *Artibus Asiae* 53:3/4 (1993), pp. 503-05.  
See Stephen Markel, "Fit for an Emperor: Inscribed Works of Decorative Art Acquired by the Great Mughals", *Oriental Art* 21:8 (1990), pp. 22-36.
4. Robert Skelton, *The Shahjahan Cup*, Victoria and Albert Museum (London 1969); Markel, *op. cit.*, p. 28, fig. 11.
5. <https://www.khanacademy.org/humanities/ap-art-history/west-and-central-asia>
6. [https://www.metmuseum.org/toah/hd/safa\\_3/hd\\_safa\\_3.htm](https://www.metmuseum.org/toah/hd/safa_3/hd_safa_3.htm)
7. R Nath, *History of Mughal Architecture (henceforth HMA)*, Vol. I (New Delhi 1982), pp. 90-94, 109-19.
8. HMA, Vol. II (New Delhi 1985), pl. CXI
9. *Ibid.*, pl. CXLVII
10. For details, see HMA, Vol. III, pp. 122-24
11. *Ibid.*, p. 123
12. For full details, see *ibid*, pp. 414-18 and pls.
13. *Ibid.*, pl. CCXXXVIII
14. See Badri Atabai, *Fehrist-i Muraqqat-i Kitab Khana-i Saltanati (feheran, s. 1353)*, p. 355, pl. on p. 354.

## Examining the Evolution of Computer Art towards Blockchain and Artificial Intelligence with Examples

**Dr. Müberra Bülbül**

Assistant Professor

Dr. Istanbul Arel University, Turkey

Ministry of Education

Contact-+90 531 617 77 80

Email- muberrab@gmail.com

### Abstract

*In order to evaluate the outputs of artificial intelligence as art, we must first know what art is and what is considered art. Many paintings and sculptures that have survived from primitive life include the aesthetic transfer of human needs. The examples of art that change from society to society in every period and age have carried the emotional, spiritual, mental, and social needs of people. In addition to experiencing spiritual satisfaction, artists mostly mirrored the society they lived in, showed the undesirable to be seen or opposed the tricks of politics, and produced them as individuals who shed light on the society. With the development of technology and industry, art has also undergone change and transformation. Art offers new meanings of the person and the role of the individual in society at a time when technology can do many things that people do. While the digital world introduces new living conditions and art products, the economic relations of people have also changed. It is necessary to investigate the dimensions of this change, what will be the difference between the individual and the machine, and which side will gain an advantage. At the point where technology has come, will artificial intelligence be able to solve humanity's problems? Can these machines be creative? Can artificial intelligence make art? We must grasp the important issues of our time and imagine where humanity will end up at the end of its technological era and what kind of stalemate it has progressed to.*

**Keywords:** Digital art, artificial intelligence, blockchain.

### Entrance

Art, in its most general sense, is understood as the expression of creativity and imagination. Throughout history, ideas about what to call art have changed constantly and some restrictions have been introduced because it has a broad meaning. When it comes to art, the first thing that comes to mind is visual arts. We see that the images depicted naturally by the people living in the cave are considered as the first examples of art, as well as the artificial products of today are presented as examples of art. Art is also an expression that contains creativity. With the development of computer technology, art has been transferred to the digital environment as our lives have been digitized. Thus, the IT sector and the arts have formed a unity, and progress has been made in this field. Computer programmers, coders and software developers contributed to the technological and economic progress of art and trained artificial intelligence algorithms in this sense.

### 1. Art and Creativity

The concept of art means 'art' (art-ificial: artificial) in English, as well as 'kunst' (künstlich: artificial) in German. It has the same meaning as the Arabic origin 'art' (artificial: artificial) words that we use in Turkish. It is understood from the roots of these words that art is an artificiality in

its origin. Art: the meaning of a creative thought emerges as the forerunner of a person who thinks, designs and produces. The concept of creativity, on the other hand, has a complex structure on its own. It contains abstract meanings such as ‘aesthetics’, ‘inspiration’, ‘foresight’, ‘curiosity’. Knowledge and experience are also required to produce creative products. When this knowledge and experience, various experiences and foresights are combined, it creates new products.

Creativity is intuitive and oriented towards solving a problem. Creativity in art means using all mental processes in this analysis process. Even if what is revealed is concrete, creativity should be considered both as a process and as a product, since it is expressed in abstract concepts. Design is a result of the creative process. As a result of the plans, programs and analyzes made while producing a solution to a problem, hypotheses are developed, and synthesis is made.

### 1.1. Visual Arts and Computer

All branches of art that appeal to the eye fall within the field of visual arts. For example, ceramics, painting, sculpture, photography and even industrial design, fashion design etc. types of art are evaluated in this field. The term visual arts include the fine arts as well as applied and decorative arts and even crafts. While the artists of the Arts and Crafts Movement considered handicrafts as a part of visual arts, various art schools argued that craftsmen do not perform art.

Paul Henry (1921-2004) served as an editorial member of the Philosophy department at the University of Manchester. Virtual media visualizations with the computer technology of the 1960s by a machine are one of the main English contents.



Figure 1: Done by drawing machine, Paul Henry, 1962.

Source: [https://en.wikipedia.org/wiki/Desmond\\_Paul\\_Henry#/media/File:Wiki.picture\\_by\\_drawing\\_machine\\_1.jpg](https://en.wikipedia.org/wiki/Desmond_Paul_Henry#/media/File:Wiki.picture_by_drawing_machine_1.jpg)



Figure 2: Henry with her analog computer connected to her drawing machine, 1962.

Source: [https://en.wikipedia.org/wiki/Desmond\\_Paul\\_Henry#/media/File:Desmond\\_Paul\\_Henry\\_with\\_Drawing\\_Machine\\_1.jpg](https://en.wikipedia.org/wiki/Desmond_Paul_Henry#/media/File:Desmond_Paul_Henry_with_Drawing_Machine_1.jpg)

The machine-generated effects that Henry invented are similar to Microsoft’s graphical abstract elements. These drawings, made by computers and drawing machines, allowed Henry to develop his machine in the 1970s. He went on to build a fourth and fifth drawing machine in 1984 and 2002, respectively. However, the machines he later invented were based on a mechanical pendulum design, not bomb vision computers (O’Hanrahan, 2005).

American computer scientist Edmund Berkeley published a title called 'Computer Art' in the 'Computers and Automation' magazine. In the magazine he published in 1963, he published a 1962 picture of Ephraim Arazi (Israeli technology pioneer and businessman). Painting, which he described as computer art, led him to launch the first Computer Art Competition in 1963. This competition contributed to the development of computer art until 1973.

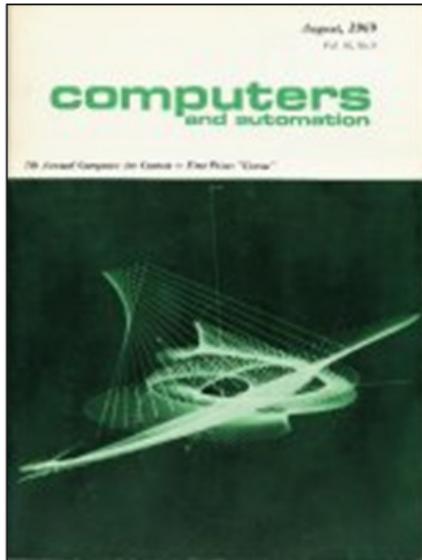


Figure 3: Computers and Outomation magazine cover, with computer drawing by E. Arazi, 1969

Source: [http://dada.compart-bremen.de/docUploads/computers\\_and\\_automation\\_1969.pdf](http://dada.compart-bremen.de/docUploads/computers_and_automation_1969.pdf)

## 1.2. Development of Digital Art

Digital works, also called digital art, are produced visually by the computer. Computer in the creation process; In addition to being used as a tool, they are also a supporting artist. After 1990, digital painters and printmakers started to produce more works thanks to computers, and they were accepted by many museums and art circles. These works, which are called 'new media art', have turned into works of art with the opportunities provided by digital techniques, together with the computer that the artists acquire as a tool. The effect of digital technology has shown itself in literature and music/sound art as well as in visual arts.

In addition to the use of digital art techniques by media and filmmakers, traditional artists have also started to use many computer programs to create their works. It is stated by the sources that the first experiments of digital art date back to the 1950s in the USA. American Art and Technology Experiments (EAT, 1966 New York), which brings together scientists and artists who specialize in technology, further developed computer technology and directed artists to this field.

Digital art can be entirely computer-generated, such as fractals and algorithmic art, or it can be taken from other sources, such as a scanned photograph, an image drawn using a mouse or graphics tablet, and vector graphics software (Christiane, 2006: 27-67). The transfer of art to the digital world has led to the development of computer operating systems, software and vector programs, tablets and smartphones accordingly. Paint software, which we used in the 1990s, offers the possibility of drawing in a much more advanced way today. Again, much software developed and released by Adobe provides the opportunity to make all kinds of drawings and designs suitable for the purpose.

The term digital art was first used by Harold Cohen in the early 1980s. The digital artist, who is also a computer engineer, has developed a painting program. This simple drawing and painting computer is similar to Paint Drawings, the first painting and graphics software of the Windows

operating system. Digital storage of graphics and pictures is possible with files with Jpeg, Gif, Tiff, and PNG extensions.



Figure 4: Computer drawing, Harold Cohen, 1982.

Source: <https://www.tate.org.uk/art/artworks/cohen-untitled-computer-drawing-t04167>



Figure 5: IBM logo, Paul Rand, USA, 1972.

Source: <https://aineoh.github.io/AAD116-essay/essay-page.html>

In the modern sense, the art of graphic design has started to develop since the late 1800s. The first graphic design agency was established in Austria in 1903 (Rosenman, 2012). With the development of the printing press, these designs and drawings were printed. The term graphic design was first coined by modern designer William Addison Dwiggins in 1922. The artist, who introduced himself as a graphic designer, transferred his works to digital media. Famous American graphic designer Paul Rand has combined the world of informatics and graphic art. In the 1950s, with the development of technology and the Industrial Revolution, commercial concerns increased, and advertising products were put on the market for marketing and profit.

With the increasing importance of popular culture, various posters and comics have increased, and the effects of popular art and futurist movements have been seen. While the industrial and technology revolution of the 20th century leads us towards artificial intelligence, many traditional artists and new generation artists continue to produce digital art.



Figure 6: Chikd, Marta Frackowiak, Poland, 2023.

Source: Collection of Müberra Bülbül.



Figure 7: Virtual reality application, design work with a smart device, Müberra Bülbül.

Today, art knows no boundaries. Art works prepared in the virtual environment can be exhibited in three-dimensional galleries and museums. Designs made with web3 and even web4 tools emerge with virtual universe and blockchain technology. Crypto signatures are used in order to know who the original owners of the works created in this virtual universe (metaverse) are and to make the correct reference. Blockchain, called a digital ledger, stores all virtual data. The images, sounds, music, videos recorded in this chain hold the copyright. NFT (Non-Finguble Token) unchangeable virtual assets displayed in the gallery have the value of a work of art.

A connection has been established between the real and virtual reality with the Virtual Reality applications created by computer. Computer generated image etc. The transfer of data to the outside world is provided by Augmented Reality. For example, presenting an environment that appeals to all our senses in the cinema hall will increase the effectiveness and reality of the film with the augmented reality application.

## 2. Artificial Intelligence and Art

Artificial intelligence called ‘Artificial Intelligence (AI)’ in English, is a system in which a computer-controlled robot imitates human-specific intelligent behavior. It is a machine learning that can exhibit the perception, production, thinking and problem-solving abilities of human intelligence. In 1943, during the Second World War, reference was made to computers and artificial intelligence produced by electromechanical devices. Engineers who develop machine intelligence and the world of informatics have done many studies to develop artificial intelligence algorithms.

In today’s Industrial Revolution, a relationship has been established between the Internet of Things and the machine and human. It is expected that new data built on old knowledge will be processed into these machines to produce creative results and possibilities. With the merger of computer science with AI, it was concluded that computers could also create a work of art. With Computational Creativity, which was introduced, computers were allowed to develop creative software. With the creative software produced, art products such as painting, music, and poetry have also become possible. At the same time, artists can create new and original works by using this software as a tool.

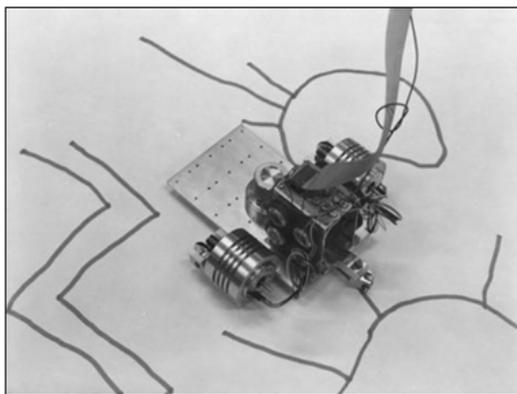


Figure 8: Turtle robot painting in the ‘Drawings’ exhibition, Harold Cohen, 1979.  
Source: (Garcia, 2016).



Figure 9: First color image created by AARON, 1995, Computer History Museum Collection, USA.  
Source: (Garcia, 2016).

Cohen, who developed a small drawing robot, which he called the ‘turtle’ in his own words, obtained drawings on the papers he placed on the floor. This artificial intelligence technology, which is a robotic machine, is a programming system called AARON. This robot, whose technology has been developed further, initially made black-and-white drawings, but later succeeded in making

colorful abstract works. Modern robots, produced in the early 1950s, started to do more intelligent and creative work besides the simple tasks that humans can do. With the development of the robot industry, software that can produce art has taken its place in today's world.

The Balemy Portraits, exhibited as the first realistic artificial intelligence artwork produced by Obvious in Paris in 2018, are reminiscent of classical period paintings. Ai-Da, the first robot painter to emerge in 2019, expresses modern art with the portraits he made in an abstract and colorist style. Artificial intelligence machines can also respond to all kinds of stimuli with 'deep learning'.



Figure 10: Portrait of the Queen, Ai-Da robot painter, London, 2022.  
Source: (The Irish News, 2022).

## 2. Method

During the research process, literature was searched and national and international books and journals were examined. Interviews were conducted with digital and traditionalist artists. Internet resources were scanned and current foreign press news were taken into account. Interpretations were made through the applications I have made about the research.

## 3. Results

Looking at the international studies, it is seen that artificial intelligence is being developed more and more and can produce works of art. A Turing test performed by the Art and Artificial Intelligence Lab in New Jersey revealed that these machines produced works that met aesthetic and visual art criteria.

## 4. Arguments

Today, it is seen that a work of art created by artificial intelligence is not different from a work made by human hands. Will robots be able to replace artists in the workplace where many professions lose their importance and there is no human need? Art brings emotion and thought. Could these intelligent machines have human emotions? Will human values be taken into account in the scientific world where answers to these questions are sought? Or are commercial and political concerns trying to prove that machines will be superior to humans?

## Conclusion and Recommendations

When we look at the birth of art to the age of enlightenment, from the contemporary art period to today's technology, we can make sense of the relationship between the individual and society, the living conditions and the role of the individual in society through various works. As a creative being, man dreamed of getting rid of his physical workforce, investing more in his cognitive abilities, and creating a copy of himself, even more competent than himself. While the first computers were used with simple programs for calculation, today's world dictates digital life to us. While contemporary artists question their own role in this digital world, they also experience financial concerns. While some professions started to lose their effect due to the created robots, the artist had to leave his pen/brush in the hands of computers.

Andy Warhol opened his factory, where he produced digital copies, at the time when popular life culture gave birth to Pop Art. Contemporary artists have met with media art while continuing their search for new concepts. While computer programs and small robots have begun to facilitate the work of human beings in many areas, art has taken its share.

Visual artists have benefited from the blessings of digital technology while aiming to create new effects in their works. When simple coding is taught to machines, the resulting visuals resemble children's drawings. The programmers who developed these codes have processed certain forms and signs, certain knowledge and experience on a theme into these machines. This developmental process is similar to the development of creativity in human nature with knowledge, experience and various experiences. Artificial intelligence robots have applied their first drawings simply, just as an individual who receives visual arts education begins to draw with undetailed forms and simple shapes. Robots, whose algorithms were developed and trained within the framework of certain themes, started to produce realistic works later on. When we look at the development of art, there is a trend from realistic works to abstract art. While the art of artificial intelligence is developing more and more today, it offers us abstract descriptions in line with its experience.

Artificial intelligence robots that make creative pictures, write poetry and even compose music have been the protagonists of the creation. We should try to understand human creativity through computational creativity instead of approaching this situation commercially and putting humans in competition with robots. We must ensure that this software acts as a creative collaborator rather than a tool, and to produce programs for creative people to use.

## Reference

1. Adajian, T. (2020). The Definition of Art: Historical Definitions. Stanford Encyclopedia of Philosophy.
2. Bigman, A. (2002). 4 Principles by Paul Rand That May Surprise You. 99 Designs. <https://99designs.com/blog/famous-design/4-principles-by-paul-rand-that-may-surprise-you/> (Date of access: 22.09.2022).
3. Botz, A. (n.d.). Is Blockchain the Future of Art? Four Experts Weigh in. Art Basel, Berlin. <https://www.artbasel.com/news/blockchain-artworld-cryptocurrency-cryptokitties> (Date of access: 12.12.2022).
4. Cambridge Encyclopaedia (1990), Crystal, D. (ed.), Art of Computer. David Manning. Cambridge University Press, Cambridge, s. 289.
5. Dursun, N. (2001). NFT/Kripto Sanat ve Hareketli Grafik İlişkisi. International Journal of Social, Humanities and Administrative Sciences. 7(40): 1037-1055.
6. Elgammal, A. (21 Jun 2017). CAN: Creative Adversarial Networks Generating 'Art' by Learning About Styles and Deviating from Style Norms. 8th International Conference on Computa-

- tional Creativity. Gürcistan: Association for Computational Creativity, 1-22.
7. Franke, H.W. (1971). *Graphics of Computer, Art of Computer*, Phaedon, Oxford, s. 41.
  8. Garcia, C. (2016). Harold Cohen and AARON, a 40-year collaboration, <https://computerhistory.org/blog/harold-cohen-and-aaron-a-40-year-collaboration/> (Date of access: 18.06.2021).
  9. Mantaras, R. L. (2017). *Artificial Intelligence and Art Towards Computational Creativity*, Üstel Yaşam.
  10. Meggs P. B., Purvis, A.W. (2016). *Meggs' History of Graphic Design*. 6. Press. New York: John Wiley & Sons Inc.
  11. Paul, C. (2006). *Digital Art*. Thames & Hudson, s. 27–67.
  12. Rene, C. (2017). It Getting Hard to Tell If a Painting Was Made By a Computer or a Human. <https://www.artsy.net/article/artsy-editorial-hard-painting-made-computer-human> (Date of access: 30.11.2022).
  13. Schneider, T., Rea, N. (2018). Has Artificial Intelligence Given Us the Next Great Art Movement? Experts Say Slow Down, the 'Field Is in Its Infancy'. *Art News*. <https://news.artnet.com/art-world/dall-e-2098779> (Date of access: 17.12.2022).
  14. Shaw, P. (1984). Tradition and Innovation: The Design Work of William Addison Dwiggins. *Design Issues*. 1(2): 26-41. <https://doi.org/10.2307/1511497>.
  - 15.

## HISTORY OF WATERCOLOUR AND TECHNIQUES

Marriena Mazumder

Ph.D. Student, Noida International University,  
Greater Noida

### Abstract

*Watercolours are a type of paint that can be mixed with water to create translucent layers of colour on paper. You can also call a painting made this way a watercolour. Anyone can paint with watercolours, from toddlers to professional artists. Historians believe that watercolour painting has been around since Palaeolithic cave paintings, but it was during the Renaissance that watercolours gained popularity as an artistic medium. It was particularly common for illustrations in books and botanical guides to be made using watercolours into the 19th century when John James Audubon began his well-known watercolour bird illustrations and field guides. Watercolour paint consists of fine pigment particles suspended in a water-soluble binder (adhesive substance). It is usually used on paper. As watercolour is semi-transparent, the white of the paper gives a natural luminosity to the washes of colour. White areas of the image often are merely left unpainted to expose the paper. Watercolours are sold as cakes of dry paint or as a liquid in tubes, to which water is added. The paint can be applied in various techniques such as wet-on-wet and wet-on-dry to obtain different effects. The binder usually used for watercolour consists of gum, glucose, glycerine and wetting agents. Watercolour paint is a translucent art medium. Watercolour is basically a coloured pigment in a water-soluble binder. The paint dissolves when you add water allowing the pigment to spread with a brush.*

**Keywords** - Translucent, Pigment, Binder.

### Introduction

Watercolour art refers to any works of art made using the medium of watercolour. Watercolor also refers to the medium, a water-soluble paint that has transparent or translucent properties. Many people describe watercolours as being “soft” or “light” because the pigments in watercolours are often not as bright as acrylics or oil paints.

Watercolor contains pigment particles combined with a binder from natural sources like gum, glucose, and glycerine. It is water-soluble. Watercolours are sold as cakes of baked colour or as a liquid in containers, in which water is combined for activation. Watercolours are non-toxic and safe as compared to other mediums, such as oil paints. This non-toxic property makes watercolours accessible for children. Watercolour is also used in illustrations, drawings, and mixed media artworks. Watercolour paint is a translucent art medium. Watercolour is basically a coloured pigment in a water-soluble binder. The paint dissolves when you add water allowing the pigment to spread with a brush.

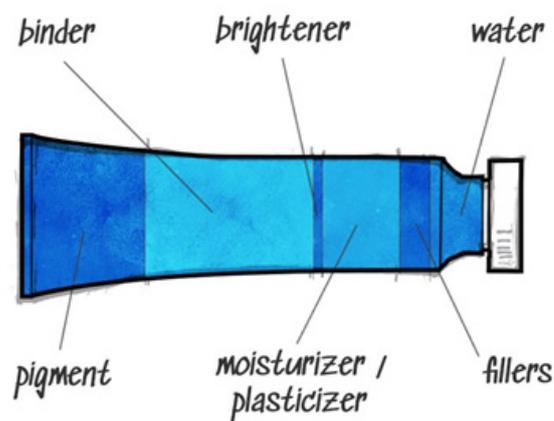
### What is watercolour paint made of ?

Watercolour paint is made of a few simple ingredients, but the two main components are the pigment (this provides the colour) and the binder (usually gum-arabic). First and foremost you have the very finely ground coloured pigments. There are over 100 pigments used in artists' watercolour paint. These can be natural or synthetic. Some of the natural pigments are hard to acquire, which makes certain colours more expensive. The quantity of pigment in the paint can also vary

depending on its grade or quality. Most manufacturers offer two qualities of watercolour paints – professional grade or student grade. With student grade paint the cost is lower because some of the expensive pigments are replaced with moderately priced alternatives. The proportion of pigment in paint varies between 10% and 20%.

The binder in watercolours is traditionally gum-arabic, but some brands use a synthetic binder. The job of the binder is to help the coloured pigment attach and “bind” to the watercolour paper. The binder also helps produce a brighter colour by holding the pigment particles together on the surface of the paper. Binder is a transparent substance and in general makes up about 50% of the paint.

Gum arabic and synthetic binders tend to dry relatively quickly. Watercolours made only with pigment and gum-arabic will dry to a hard block. For this reason watercolour paint includes a moisturiser and a plasticizer to help extend the life of your paint but also to make it softer and easier to dissolve. These additives also prevent the paint from drying too quickly so that watercolour washes can be applied more easily. The type of moisturiser used is often glucose (for example corn syrup) or sometimes even honey! The plasticizer used is usually glycerin, and makes up about 20% or less of the paint.



A small amount of brightener is sometimes added to watercolour paint. This is usually transparent or white crystals which enhance the colour of the pigment or adjust the lightness of the paint when dried. Other fillers enhance the handling or colour appearance of the paint. These colourless fillers are necessary to improve texture and provide a smooth and easy to handle consistency. They also modify the way pigment sticks to the paper to prevent it from ‘lifting off’ the surface when you apply new layers of paint. Sometimes fillers are added just to reduce the proportion of costly pigment in the paint.

Water – yes, depending on the type of watercolour paint supplies you buy, they contain a certain amount of water. Watercolours are available in the form of cakes, tubes or in liquid form. Cakes are hard and have a low water content. Tubes contain soft paint with more water content.

## A Brief History of Watercolour Paintings

The need for artistic expression has been accompanying mankind since time immemorial. In the past, colours soluble in water represented the easiest way one could paint and over time, these colours have evolved into one of the world’s most renowned painting methods for artists.

### Ancient Times

The knowledge of grinding pigment and dyes with water is very old. It can be found in the earliest

manifestations of human culture as the simplest decorative technique, dating to the cave paintings created with fingers, sticks, and bones. Prehistoric humans in the Palaeolithic ages painted the walls of their caves with mixtures of ochre, charcoal, and other natural pigments. Watercolour art dates from Stone Age cave painting when early Palaeolithic man first painted pictures of animals and humans on their caves. Examples can be also found in ancient Egyptian times when water-based paints were used to decorate walls of temples and tombs or to illustrate manuscripts made of papyrus like the Egyptian Books of the Dead. Watercolor has been a dominant medium in Chinese, Korean and Japanese painting, where decorative objects like hand fans, lamps, shades, and hanging images were enhanced with the paint. In Asia, traditional Chinese painting with watercolours developed around 4,000 B.C., primarily as a decorative medium, and by the 1st century A.D., the art of painting religious murals had taken hold. By the 4th century landscape watercolour painting in Asia had established itself as an independent art form.

### **Advances in Watercolor Painting in the 15th and 16th Centuries**

Watercolour painting emerged in Europe during the Renaissance period with advancements in papermaking. While early European artists prepared their own watercolour mixtures for fresco wall painting, this was soon applied to paper. With an increase in the availability of synthetic pigments, printmaker and Renaissance artist Albrecht Dürer (1471–1528) developed new methods of working with watercolour paints, highlighting the luminous, transparent effects it offered and inspiring other artists to experiment. His early watercolour paintings focused on depicting topography, but over time he placed much greater emphasis on capturing atmosphere. He also produced highly realistic nature studies, typically combining watercolour and gouache on paper. This trend was picked up by Hans Bol (1534–1593), who founded an important school of watercolour painting in Germany as part of the Dürer Renaissance.

### **19th Century English School of Watercolourists**

Today, watercolour painting is commonly associated with the achievements of the English school of landscape painters (especially Paul Sandby, an English map-maker turned painter (One of the Founders of Royal Academy), Thomas Girtin (who pioneered its use for large format, romantic or picturesque landscapes) and JMW Turner (a technical innovator and Romantic landscape artist who experimented with available synthetic mineral pigments). This group was active from the late-18th century to the mid-19th century, the so-called Golden Age of Watercolour. Initially the artists restricted their paintings to tint washes. This is a drawing made in ink or pencil, and a brush and water is used to spread the ink to create a tint effect. A restricted range of colours were allowed, but the overall effect was quite monochromatic. By the mid-1800s, English art society had seen the formation of the Society of Painters in Water Colours (1804) and the New WaterColour Society (1832).

The unique effects of light and freer brushwork created by the English school of watercolour painting caught the attention of the early Impressionists and influenced their work. In the 19th and 20th centuries, watercolours emerged as a medium used by many prominent artists. American artist Winslow Homer used watercolour paints to explore the beauty of the natural world. Paul Cézanne used a technique of overlapping watercolour washes in some of his still life paintings, while Vincent Van Gogh used watercolour techniques to create remarkable art forms. German abstract painter Wassily Kandinsky and Swiss Modernist Paul Klee are both notable 20th century watercolorists. Above all, watercolour painting is versatile, alternately offering rich, vivid tones or soft, soothing forms.

## Advantages of watercolour painting

Watercolour is very different to acrylic, oil and gouache. Each of these different paint mediums require different techniques. Water dries quickly, which often means the artist needs to make quick decisions! As a result some people find watercolours challenging.

- It's a water-based medium – This seems obvious, but this makes watercolours much less messy than oils or acrylics. Watercolours do not have a strong smell.
  - They dry quickly – since you can move on quickly to the next steps in your project. A lot of artists (myself included) sometimes use a hairdryer to make the drying process even quicker!
  - They are easy to work with – watercolours are pleasant, easy to mix and apply, and one of the simplest mediums for any artist.
  - Portability – watercolours are light and easy to transport. Fantastic for sketching “en plein air”.
  - Your paint brushes can be easily cleaned with soap and water.
- Not much waste. If you have paint left over in your palette, it will dry up. But you can easily recover the paint next time by adding water.

## Transparent, semi-transparent, semi-opaque, and opaque.

Fully transparent watercolours give a brighter and more luminous result because they allow light to pass through and reflect back off the white surface of the paper. Professional artists recommend using almost exclusively transparent paint for the best results. Opaque paints are thicker and chalky in appearance. Most watercolorists who use opaque paints only use them in moderation.

## Colours

There are many many different colours to choose from and there are many beautiful pigments and paint formulations out there. Watercolour manufacturers give their paint some very romantic names – Scarlett Lake, French Ultramarine, Vermilion. But the names are just for marketing purposes. A name does not recommend that you get the same colour from one brand to another. If you remember from earlier, what provides the colour is the pigment. So the final colour of the paint depends on the pigment concentration and the mix of pigments in each paint's recipe.

Also, single pigment paints produce more lively and vivid colours than several pigments mixed together. This is why, when you mix a lot of different watercolour paints together you tend to get a slightly dull result.



## NEUTRAL COLOURS

Neutral colours in art are any colours that have been desaturated to remove the hue. That is to say,

they do not appear to have a particularly strong colour appearance. White, black, and grey are all examples of neutral colours.

Neutral tint is a special kind of grey paint used mainly by watercolour artists. It is a mixture of pigments that produce an unsaturated grey and is intended to gently tone down brighter colours. It is said to be neither warm nor cool in colour temperature. Hence the term “neutral.”

## Watercolour Techniques

**1. Wash** - It is a basic technique that builds the first layer of colour on a large area that needs to be covered.

### Wash is of two types-

**1.Flat wash** - first you need to wet the paper thoroughly and apply an even layer of diluted paint all over the area.

**2.Gradient wash** - The wetting of the paper is the same as the flat wash but the colour applied gets lighter from top to bottom. This is a relatively easy technique that takes a little practice and patience to get right.

These two are useful for areas that require smooth colour like sky or water bodies.

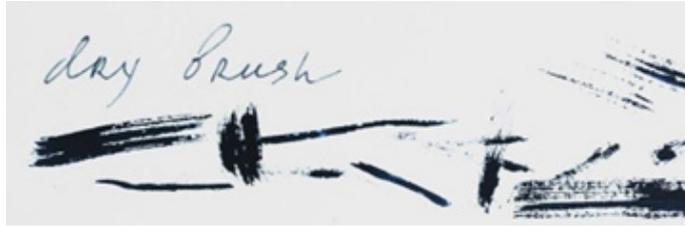


**2. Wet on Dry** - This is a common and beginner’s technique in which diluted paint is applied on dry paper to colour a defined shape with solid edges. This technique is suitable for both detail work and larger areas. That allows the semi-transparent nature of the watercolours to really shine.



**3. Wet into Wet** - This is a blending technique of watercolours in which wet colour is used on a wet paper or a wash so that the colour spreads evenly. Details can be added later when it dries. This will create a lovely feathery technique that offers a lot of artistic possibilities. This will also create the two colours fusing and forming a soft middle tone.

**4. Dry Brushes** - When painting with a dry brush, you will create an interesting scratchy texture on the page. In this technique, paper is absolutely dry and the brush is slightly damp with colour loaded generously on it. This is another fun technique for beginners to experiment with. Fan brushes or Hog hair brushes work well in dry brushing. For best results try a few strokes on a rough paper before applying the pain on your artwork.



**5. Preserving the Whites** - This is a little difficult technique but once you get some practice with the medium, you will realise that the areas that have to be left light or white look best when left untouched with colour. For this, you need to keep the highlights in mind at the time of first drawing only. Masking fluid works very well in this technique. Apply it on the areas that need to be left white and rub it off when the painting is finished.

**6. Masking** - Watercolour can be difficult to control, but masking tape acts as a barrier to the paint, so that when you peel it off, the canvas is still white underneath. This is very useful for beginners who are still learning to control their brush. You can also use masking fluid in much the same way, placing the fluid with an old brush on the areas you'd like to keep free from paint and leaving it to dry. You can then paint as normal and peel away the fluid once you have finished.

**7. Salt** - Adding a little salt to your wet paint creates texture by soaking up some of the surrounding pigments. When you are a little more confident in your painting ability, you can practise using different sized salt grains.

**8. Sponging** - You may have used sponges to paint with acrylic as a child, but they also work really well with watercolours to create interesting textures. Different styles of sponges will have slightly different finishes, so play around with a few.

**9. Splattering** - Splattering can be messy and difficult to control, so might not be suitable for those just starting out. There are three ways to use this technique: tapping, flicking and with a stencil. The stencil method will give you the most control over your final design, while tapping your loaded paintbrush with your fingers is the messiest option. Using your fingers to pull back the edge of the bristles so that the paint flicks at the page is a lot of fun.

**10. Layering** - Layering means building up of multiple layers of the same colour in darker tones over the previous lighter ones to create depth and details.

We talk about two famous Bengali Watercolor artists who explored in all mediums – drawings, watercolours, oils, mixed media, installation and sculptures.

### **Paresh Maity ( “William Turner of India” )**

Paresh Maity is one of the finest Indian watercolourists in the Country today. He is a prolific painter in a short career span. Paresh Maity is a maverick artist and his adventurous, experimental personality has prodded him to explore in all mediums – drawings, watercolours, oils, mixed media,

installation and sculptures, photography and filmmaking. There is the unmistakable ‘soulfulness’ of mood and memory, sweep and splash of colours and the transparent depth of his watercolour that makes Maity’s artistry a wonderful coalescence of art and thought. He weaves into his psychological stream the many faces of nature — the colours of the sea and the pitter-patter of raindrops. Nature has always been a part of his psyche and surroundings. Paresh’s uniqueness lies in his re-discovering the charm, flavour and magic of India in his paintings. He has done a series of works on almost all facets and destinations of India and then across the seas to London, Venice, China and Japan. He has painted them all.

Watercolour is the most difficult and oldest medium in the field of painting as there are many limitations. The size of the art work is a big challenge especially when done on a large scale. The application has to be timed and finished before the colour dries.

Paresh Maity was born (1965) in Tamruk – a small town in West Bengal – of great antiquity with a remarkable heritage of terracotta art. While in school he made clay images of gods and goddesses and sold them to earn money for his education. He started painting watercolours of river scenes while still at school and then then oil painting thereafter. He mastered the technique of oil painting at Government College of Art, Kolkata. His single minded determination to acquire formal training paid off when he came to Delhi to join the College of Art in New Delhi. A prolific painter, Maity has 81 solo exhibitions in 40 years of his career. He is also known for one of the longest paintings in India called The Indian Odyssey, stretching up to over 850 feet on display at T3 Terminal at Indira Gandhi Airport, New Delhi. He has held over 80 solo exhibitions all over the world and also participated in innumerable group shows in India and around the world. He travelled all over India, and anywhere he went, he painted nature but felt that his understanding of it was never enough. At the onset of the 90s, figures started to appear in his works as opposed to the traditional landscapes from his early years. Figures of men and women, animals and birds became part of his watercolour, a medium which he had come to master. Paresh despised the harsh side of life which reflected in his paintings which are all soft and soothing.



Paresh Maity has mastered the art of handling watercolour. He started doing watercolours at the age of 10 and since then it has been 40 years, he has been doing watercolours very passionately and has been experimenting with the medium. He has won many recognitions for his watercolours nationally and internationally including the ‘Royal Watercolour Society Award, London’ in 2002. The audience will experience his watercolours from his childhood.

Paresh is an instinctive master of watercolour, a notoriously difficult medium and has the ability to interpret light in terms of pure colours. It is hard to classify his work within any particular tradition of watercolour painting. He has progressed from an early realism to a more moody expressionistic and atmospheric style.

### As renowned poet and writer Gulzar says:

“He comes across as a great traveller. Sometimes it reminds me of coal mines and Potato Eaters of Van Gogh in Oil. Even his paintings of European Landscapes carry the feeling of Past and History. Paresh has a mood of Nostalgia, which travels with him.”

The exhibition is accompanied with the release of a major book entitled ‘Paresh Maity: World of Watercolours’. The book showcases his journey with Watercolours spanning 40 years. This publication is a most comprehensive and illustrated book talking about Watercolour and the possibilities in this medium. He is the recipient of various awards including the Award by Royal Watercolour Society London, Hall of Fame in Mumbai, Shera Bangali Award, Kolkata, Dayawati Modi Foundation Award, New Delhi, and was awarded the Padma Shri by Government of India. Seeing their works sparked in him the desire to be like them; he wanted to be known as a hardworking artist.



In step with Picasso, others overseas masters who have been great inspirational factors are Van Gogh, Monet, Manet, Henry Moore and Turner, of course. The art scene is very colourful, dynamic and global. He has a strong gut feeling that it will occupy a huge platform in the world. Paresh Maity drawn by folk art, old miniatures and the sculptural tradition. Like the Spanish master Picasso, Maity too has demonstrated his mastery of the craft in styles as different as landscape, still life, figurative art, expressionism, impressionism and abstracts.

Painter Paresh Maity’s colourful Odyssey at new New Delhi International Airport Renowned painter Paresh Maity has brought off a real coup. He has created the biggest painting of his life and probably the longest in India. It stretches up to over 850 feet and is surely one of the most monumental paintings in the world. “The project started four months back in mid-March 2010. The proposal came from GMR Infrastructure and civil aviation minister Praful Patel. They invited him to visit Delhi’s new international airport which will be the third largest in the world,” He went sleepless for a few days trying to visualise the magnitude of the artwork. They asked him to show them some layouts of the final painting. He conceptualised creating an India which is so incredible. The Indian Odyssey ranges across the diversity, colour, richness, beauty, culture and art, music, dance and literature, amongst other facets of the country. Celebration showcases the joyous spirit of the country. The Indian Odyssey starts from Bengal and spreads across Assam, Orissa, Bihar, Andhra Pradesh, Tamil Nadu, Karnataka, Kerala, Goa, Maharashtra, Gujarat, Rajasthan, Haryana, Delhi, Uttar Pradesh, Punjab, Himachal Pradesh, Kashmir and few other regions. In the same breath, Celebration portrays the mirth of Indian life and culture.

Obviously, the magic of Maity’s use of colours came into full flow. He was fired by the colourful life and culture of the country, its people, places, festivities, music, dance and harmony and architecture.

Maity is also known for his Bold, Graphic and Vibrant paintings. Modelled after a Jackfruit, Maity’s giant installation depicts Urban Life.



## Sudip Roy

Sudip Roy is an Indian artist, pursuing arts in the Government College of Art & Craft, Kolkata. Works of Sudip Roy include pencil sketches and water colours, charcoals and a heady series of landscape done in limped line drawing. Roy over the years mastered the art of water colour and moved from landscapes to studies of architectural facades and association of people in historic temples and monuments. His subjects remained architectural and figurative for the most part of his life until he shifted to moody momentousness. He started doing large, abstracted works, which reflected the times of the day.

Sudip graduated from the Government College of Arts and Crafts, Calcutta in 1983. He has been a recipient of several awards including a Gold Medal from the Sahitya Parishad, Calcutta in 1979 and an award from AIFACS, Delhi in 1991. He has presented his work as a solo artist in several cities across India and has also been a participant at group exhibitions in India as well as abroad. Sudip Roy was born in Baharampur, West Bengal and came to study at the Government College of Art & Craft, Kolkata. At college, he was known for attracting the attention of early collectors for his stylistic distinction in watercolours and expressionist drawings. He began his career as a young artist painting portraits and bold impressionistic landscapes, and architectural studies. Drawing upon those influences, he eventually forged the style of modern painting for which he is best known, a successful reinterpretation of traditional lean lithe iconography by way of crisp, clean, modernist lines. He went on to become one of the most celebrated modernists in the history of Indian painting because he had gone through myriad methods including the wash paintings that called for more than a thousand sweeps of wash effect.

## Wash Paintings

Sudip did wash paintings during his college days and though it spells great labour and time he has continued to do a number of washes that have caught the attention of collectors and art lovers alike all over the world.[8] His wash paintings included a series of Christs that were done with the quasi abstract feel and the romance of realism born of the vignettes of Da Vinci and Renoir and Reubens. The wispy softness and the strength of the subject are what has always set him apart-this is why his Christ was among the award-winning works at the Florence Biennale.

He began on a series of abstractions that were created by listening to music. His understanding of the abstract expressionist movement in the West and his deep feeling for the flowing notes of a raga is what made him create a series of abstracts that looked more like billowing colours blowing in the

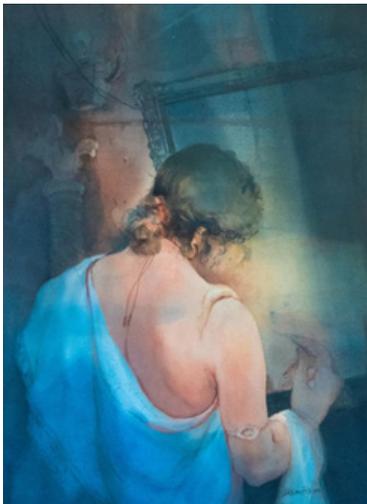
wind with tiny formations of ideations and imageries that seemed to float in his retinue of rhythms. He went on to become one of the most celebrated modernists in the history of Indian painting because he had gone through myriad methods including the wash paintings that called for more than a thousand sweeps of wash effect.

### Promotional work

He is the first Indian artist who created and painted the BMW for the German company. Blended as a moody spring of contour and colour the BMW became an enduring symbol of a BMW art car. Sudip has collaborated with Audi. Roy painted live to promote Tanishq Jewellery in the year 2002.

### Paintings -

Artist Sudip Roy's watercolour wash, builds the entire composition around a shade or two of earthly colours blending most naturally with the rest. His paintings concentrate on slices of everyday life'. He is well known for his realistic and impressionistic, figurative works. But here in the present series the artist explores the unbounded periphery of abstract expressionism in equally strong style and accent.



Women in Blue  
Medium: Watercolor on Paper  
Size: 55.88 cm x 76.2 cm



Bara imambara  
Size :24 X 30 in | 61 X 76.2 cm  
Medium : Water Based Medium  
on Paper  
Style :Impressionism



Charulata  
Size : 19 X 25 in | 48.3 X 63.5  
cm  
Medium : Watercolour on Paper  
Style : Impressionism

Sudip Roy's strength lies in his realistic rendering of everyday things in life. He takes inspiration from the people and objects that he sees around him. His style is such that it makes even an inanimate object appear extremely sensuous. His work is a celebration of our daily lives showcasing the ordinary things that one would normally overlook as routine and unimportant. Sudip works in oils as well as water colours. His control of shade and light gives a wonderful depth to his work making it seem extremely real. Sudip Roy needs no introduction with water colour and Monuments being his forte. Charulata to modern abstract has been a journey for him. He keeps experimenting and believes an artist must evolve his artwork.

Artist Sudip Roy's watercolour wash, builds the entire composition around a shade or two of earthly colours blending most naturally with the rest. His paintings concentrate on slices of everyday life'.

Charulata enthralled Sudip Roy so much he painted a series of woman owed, ample form a poignant, sensual depiction of a lady and the crimson make for a sensory cornucopia, replete with possibilities of the sexual, but is also a faithful representation of contemporary social reality. Rendering through a gestural application of paint, combining boldness and fragility as the artist says: Shyness is an ornament. The folds of the garments are rendered with accuracy and assurance, with highlights here and there, creating vivid depth and volume and much movement for the eye to take in.

The Charulata series was a series that was born out of the story by Rabindranath Tagore but one that went beyond because the modern-day woman is one who doesn't care about the stranger who rings the bell or knocks at her door. She is depicted as a graceful feminine being who throws her pallu in careless grace and stands with vegetable-stained hands at the doorway.

## Conclusion

Watercolor is a versatile and expressive medium that has been used by artists for centuries. Its unique properties allow for a wide range of techniques and styles, from delicate washes to bold, expressive strokes. Watercolour can be used to create landscapes, portraits, still life, and abstract art, among other genres. To use watercolour effectively, it is important to understand the properties of the medium and practise various techniques, such as wet-on-wet, dry brush, and glazing. Patience and practice are essential, as watercolour can be challenging to control and mistakes are difficult to correct. While watercolour can be challenging to master, with practice and experimentation, artists can create stunning works of art that showcase the medium's beauty and versatility. Whether used alone or in combination with other mediums, watercolour is a medium that offers endless creative possibilities for artists of all levels.

Overall, watercolour is a rewarding and enjoyable medium for artists of all skill levels. With its unique qualities and endless possibilities, it is a medium that continues to inspire and captivate artists today.

## Reference/ Bibliography

1. <https://www.artsupplies.co.uk/blog/15-watercolour-painting-techniques-every-artist-should-try/>
2. <https://www.watercoloraffair.com/what-is-watercolor-paint/>
3. <https://www.artalivegallery.com/exhibitions/world-of-watercolours.html>
4. <https://www.gallerienvya.com/artist/paresh-maity/>
5. <http://paresh-maity.com/>
6. <https://micasacollective.com/products/woman-in-blue-by-sudip-roy>
7. <https://galleryragini.com/sudip-roy/#1535064220229-c2a9a830-f17b>
8. <https://art-mine.com/collectors-corner/2022/10/from-cave-paintings-to-modernists-a-history-of-watercolor-painting/>
9. <https://www.artistsnetwork.com/art-mediums/watercolor/watercolor-painting/>

## Mural Paintings of South India– A Study of Visual Narration of Kiratarjuniya

**Dr Anitha H C. PhD**

Artist and Art Researcher, Jain University, Bengaluru  
1901, N Block, Purva Highland, Near Kumaran's School, Holiday Village Resort Road,  
Byanapalya, Bengaluru, 560062  
Email ID: anitahc2007@gmail.com, Mobile No: +91 8105104294

### Abstract

*Saivism is one of the religious sects of Hinduism and concept of Shiva has been developed at length in the epics and the puranas. The puranas wove legends to explain all the characteristics of Shiva and his many aspects as narratives. The early iconographic manuals like Tantrasara describes several aspects and forms of Shiva. The iconographic representations of Shiva in twenty-five forms are categorized into four groups: Shristi, samhara, anugraha and nritya. These forms appear in the visual narratives like sculptures and murals on the sacred walls of the temples in south India. Shiva as Anugrahamurti in Kiratarjuniya legend describes the combat between Arjuna and Shiva, who disguised as Kirata, a hunter. Quoted in thirty-ninth chapter in Shivapurana and also in Vanaparva episode in Mahabharata epic, illustrates the fight between the two for a hunted boar. The legend of Kiratarjuniya has been illustrated in the visual form in many temples dedicated to Shiva in south India in different timeline and shows that the popularity among the artists. The present paper chooses some of the temples in south India, like Veerabhadraswami in Lepakshi, Andhra Pradesh, Terumalleswaramurti in Hiriyur, Karnataka, Mahadeva temples in Chemmanattitta and Pallimana, in Thrissur, Kerala. where this episode has been narrated in murals, and attempts to discuss the visual aspects in the narratives exhibited.*

**Keywords:** Shiva, Visual Narratives, Mural, Painting, Mythology, legend

### Introduction

Religion, myths, legends, mural, sculpture, tradition and rituals are all unified with each other in an intricate form which defines many aspects Indian culture. Religion has its influence on the art and visual tradition, can be witnessed in the murals and sculptures and temple architecture, which are emerged out of beliefs attached to the legend, text and myths. Saivism is one of the religious sects of Hinduism and concept of Shiva has been developed in multi dimension in the epics and the mythology. The legends were constructed to explain characteristics of Shiva. The early iconographic manuals like Tantrasara describe several aspects and forms of Siva all of which are anthropomorphic in character. Ananda Coomaraswamy describes the Indian or Far Eastern icon, carved or painted, is neither a memory image nor an idealization, but a visual symbolism, ideal in the mathematical sense. The “anthropomorphic” icon is of the same kind as a yantra, that is, a geometrical representation of a deity, or a mantra, that is, an auditory representation of a deity. The iconographic representations of Siva in twenty-five forms are categorized into four groups: shristi, samhara, anugraha and nritya. The lilamurtis of Siva are known for their narrative and visual qualities, which are executed on the ceilings and sacred walls of the Saiva temples in South India. The anthropomorphic images introduce themselves to the devotee by their shape, stance, and attributes. Although the image is anthropomorphic, it is a symbol of deity and its more - than

human relevance indicated by multiplying the number of its heads and, particularly its arms. The image of Shiva is distinguished, in many of his different manifestations by an antelope leaping from the fingers of one of his hands. The anugrahamūrti aspects of Shiva as explained by Gopinath describes the various boon-bestowing aspects of Shiva as anugrahamūrtis: for example, Shiva is called Chaṇḍeśānugrahamūrti, because he conferred on Chaṇḍeśvara the boon of being the steward of the household of Śiva; Viṣṇvanugrahamūrti, because he restored an eye to Viṣṇu, who had plucked the same for offering it to Śiva, and for which act Shiva also presented Viṣṇu with the chakra or the discus; and so forth.

## Visual Narratives

Wall paintings played significant role in the development of Indian painting tradition. These paintings can be seen mainly in temples, palaces, schools, i.e. (chitrashalas or painted rooms, galleries) and homes. The word 'narrative' is used to highlight the narrative quality of the visual much like an adjective. Narrative is used as qualifier and is added as a prefix to refer to any visual that has a narrative aspect. It is traditionally accepted that a narrative has two aspects - a story or content that generally consists of a sequence of events, and the form or expression which is the means by which the story is communicated and its actions presented. Dehejia describes about the monoscenic mode of narratives which centers around a single event in a story, one that is generally neither the first nor the last and which introduces us to a theme of action, such a scene is usually an easily identifiable event from a story and it serves as a reference to the narrative. This system of representation functioned well in India, where legends were generally familiar to the viewer. The word 'painting' informs about the visual i.e., it could be a painting, illustration and a scroll. Hence the narrative paintings generate extensive scope for understanding of narrative tradition through expressive characteristics of visuals. The stylistic evolution of the South Indian mural paintings emerged from the 2nd B.C. through the Ajanta, followed by Badami and Ellora, the Pallava-Pandya and Chola to the Vijayanagara paintings in Hampi and Dravidian style of Kerala murals. The present research paper incorporates study about the narrative and visual aspects in Kiratarjuniya mural paintings of South India.

### The narration of Kiratarjuniya in Puranas and Itihasas

The puranas and Itihasas are the most dominant narrative modes in the Indian narrative tradition. Puranas, as a rule, deal with legendary matter presented as history, while Itihasas are concerned with historical matter presented as legend; in puranas the glorification of divinity is the central concern and in Itihasas, the human element is dominant. The oral narrative form is common to both in earlier period and later both were written with local versions were added with contemporary episodes. The narration of Kiratarjuniya is found in Puranas like Shivapurana and also in Itihasas like Mahabharata, which narrates about the divine and human elements along with demons as central characters. The kiratarjuniya episode is wide spread narrative in different periods from vanaparva episode in Mahabharata to mahakavya of Bharavi, and also in later stages of Vikramarjunavijaya of Pampa, The Shiva is depicted as central character in Shivapurana with his divinity, the Arjuna is portrayed as human hero in the Mahabharata, who gained victory over Shiva in the narration of pampa's Pampa Bharatha, later realized about the divine power of Shiva and bowed to him to get the divine weapon called Pasupatastra. We find both characteristic elements of purana and Itihasas within the narration of Kiratarjuniya.

Maharshi Vyasa advised to Arjuna should do penance Shiva to grant the great weapon Pashupatastra to achieve victory over Kuaravas in battle. Arjuna went to Indrakiladri Mountain, where he began severe austerities for gratifying Shiva. The Parvathi and rishies were anxious about the penance of Arjuna and reported to Shiva, being already aware of the reason behind the Arjuna's

penance and wishes to make sure about the Arjuna's potential. The Shiva and Parvati assuming the form of Kirata and Kirati as hunters move towards Indrakiladri Mountain. At the same moment an asura named Mukasura in the form of a wild boar approached Arjuna to attack, disturbed by the roaring sound of boar, aimed his arrow against it, in the mean while the Shiva who is a hunter killed boar by his arrow. The Shiva and Arjuna claimed about the killing of boar and both are not satisfied by the dispute. While claiming the fight was ensued between the Kirata and Arjuna with all types of arms, later hand to hand combat. Both are uniformly unsuccessful while advancement of fighting Arjuna felt exhausted and unconscious for a moment. After he regained his senses, Arjuna recognized the Shiva in the form of Kirata, bowed to his feet and praised him. Siva in his turn admired the strength and courage of Arjuna and granted the Pashupatastra.

### **The visual narration of Kiratarjuniya in mural paintings of South India**

The illustrations of Kiratarjuniya episode in mural paintings are found in many temples of south India. Some of them referred here are Virabhadraswamy temple in Lepakshi, Andhra Pradesh, Terumalleshwaraswamy temple in Hiriyyuru, Karnataka, Mahadeva temples in Chemmanatitta and Pallimanna in Trissur, Kerala, Vishnu temple in Kadavallur and Mahadeva temple in Chengannur in Kerala. The visual narration of Kiratarjuniya episode is in sequential mode which depicted in the order of action, time and space, from the beginning to end of story as narrated in the Shivapurana and Mahabharata. The adoption of narration from oral to visual is significant characteristics of the mural paintings where the whole episode came into life in front of the viewer with life size characters. The viewer has to walk around the available space to witness legend to unfold with previous knowledge of the saga, where he can connect with the visual narration.

Virabhadraswamy temple in Lepakshi, Andhra Pradesh, Terumalleshwaraswamy temple in Hiriyyuru, Karnataka, Mahadeva temples in Chemmanatitta and Pallimanna in Thrissur, Kerala, are chosen for the study in present paper; in the following part the mural paintings are analyzed for their visual and narrative aspects.

### **The visual narrative aspects in the Kiratarjuniya mural paintings**

The visual aspects of Kiratarjuniya mural paintings are period of execution, composition and its elements like line, space, form and colours and narrative aspects of Kiratarjuniya mural paintings is composition in narration. The visual narration contains a story with sequential events, a visual and the medium of narration; these key points are discussed in the following part of the present paper.

### **Virabhadraswamy temple, Lepakshi, Andhra Pradesh**

Lepakshi is situated at a distance of 15 Km and 125 Km from Hindupur and Bengaluru respectively. The temple built during the period of Achyutaraya (A.D.1529 – 1542) by Viranna and Virupanna Nayaka, the local rulers of the region with their headquarters at Penukonda. The mural paintings were discovered by A.H.Longhurst in 1912-13. The Kiratarjuniya episode is depicted in four panels on the ceilings of the Natyamantapa which is built with granite stone blocks.

### **Visual Narration:**

The narration is divided into four panels on the center point of ceiling in Rangamantapa, the available space between horizontal granite beams and cross bars are utilized to illustrate number of episodes from the Kiratarjuniya legend. The long rectangular space is decorated with several design elements like flowers, creepers, circular, square shapes and horizontal lines filled with colours are separating from the central focus area and outline. In between the frame, the space is filled with

figures and the chief characters according to the narration. All characters are in standing positions with their faces turned to one side while their body faces to the front towards the viewer and whole composition of the space is packed with figures. The composition of forest landscape is painted with various animals like deer's, dogs, parrots, wild animals are shown in action like running, jumping in the woods as background scene, the hunters and their associates are shown in their natural surroundings. The many events were shown in a sequential mode without dividing space in between the narration of Kiratarjuniya.

The importance of line and its representation in the paintings are explained in detail in the text like Manasollasa and Vishnudharmotharapurana, where the line drawing itself is a complete form of expression without application of colours. In the beginning of mural painting artist starts with composing the figures in available space using light colored outline of the forms were made and after filling desired colours within the lines with flat hues, completes the picture with dark black colour outline, which gives the distinct characteristics of linear quality. The textile designs, the action of various characters, trees, animals and design elements also show linear qualities, which creates movement in the paintings.

The forms are in standing positions, adorned with different styles of robes and armaments according to their social status and importance in the narration. Ladies and gentlemen are composed in a packed manner within the available space and placed left and right side of the central character. The forest scene is depicted in their natural surroundings like wild animals, birds and other animals in action, trees and other vegetation are shown in the background. The red, black, white, blue, green, yellow, light red, brown and grey colours are used to depict the characters and background of panels are painted in red and other colours are used to differentiate the various characters in the narration; the Shiva is shown in white to highlight his divinity. The Shiva, Parvati, Arjuna, demon, Shiva ganas, animals, trees and other figures depicted in various colours with contrast to each other. Terumalleshwaraswamy temple in Hiriyuru, Karnataka

The temple is situated near the historically well-known district Chitradurga, and constructed in the 17th century during the period of Kenchappa Nayaka. The mural paintings are executed on the ceiling Infront of the main sanctum of Treumalleshwaraswami in the period of 18th century. Along with Kiratarjuniya narratives, Dashavatara, Ashtadikpalakas, Ishana, Vayu, Agni, Kubera, Varuna, Yama, Sitakalyana and sporting scenes of Shiva are depicted in mural paintings.

### Visual Narration

The three horizontal panels are depicted with narration of Kiratarjuniya on the ceiling of rangamantapa in front of the Terumalleshwaraswami sanctum; which starts from Arjuna's worship of Shiva and later his penance standing on a single leg in the dense forest along with wolf, deer and boar, in the top most panel of the narration; Apsara is dancing in front of Arjuna in the next scene, wild animals, deer, boar, rabbits, wolfs, elephants, cattle's are roaming freely and are shown in action in the middle panel, which creates movement to the painting, which is also set in the forest background. Second horizontal strip shows the forest background and in one corner Arjuna doing yajna with rishi; end part of the panel is heavily damaged so that part can't be recognized. The third horizontal band shows Shiva as a Kirata and Parvati as Kirati assumed as hunters along with their attendants in the form of hunters shown in their action. In the right corner of the panel the Shiva and Parvati are seated on platform and Arjuna is standing in front of them with folding hands to receive Pashupatastra. The narration of Kiratarjuniya ends here and in the center of the panel the snake carved in stone is hanging from the stone hook. The linear quality of the forms depicted in the mural paintings is known for their distinguished characteristics, finished with minimum colour hues like grey, red, light blue, black and brown.

## **Mahadeva temples in Chemmanatitta and Pallimanna in Thrissur, Kerala**

The circular temple complex of Mahadeva in Chemmanatitta is situated in Pannitadam, Talapilli taluk of in the district of Thrissur. The temple was constructed in the 10th century, and mural paintings are executed in between 17th and 18th century. The outer surface of the main sanctum is covered with mural paintings like, coronation of Sri Rama, Mohini, Vishnu, Indra with thousand eyes, Markandeya, Nataraja, Dakshinamurti, Kalasamharamurti, Kiratarjuniya, Umamaheshwara, Kiratasunu, Shastra, Krishnalila, Venugopala and Durga.

The Mahadeva temple complex in Pallimanna was constructed in between 12th and 14th century, which is in square shape and outer wall of the main sanctum is decorated with Mural paintings, which are executed in between 17th to 18th century. The mural paintings in the Chemmanatitta and Pallimanna temple complexes are executed in Dravidian style; which is unique in its stylistic depiction, visual narration, decorative elements and technical aspects; developed from the influence of Pandya, Chola and Vijayanagara style of paintings.

### **Visual Narration**

The Kiratarjuniya narration is divided by pillars and doors; gives architectural beauty along with splitting up different visual illustrations and narratives. Kiratarjuniya episode is depicted in four and five panels in the Chemmanatitta and Pallimanna temples respectively; starts from Arjuna took consent from his guru and brothers; combat between Kirata and Arjuna, Arjuna worshipping Shiva in the form of Linga under the tree and forest in the background; ends with receiving the pasupatastra weapon from Shiva. The selected episodes from the legend depicted on the outer wall of main sanctum. Each panel is divided in to two sections and composed in a sequential order. The thick outline, five different colour tones, decorative elements like dresses and adornment of exquisite jewelry, action packed characters in the front and also in the background of the panel, depicting different aesthetic emotions are significant characteristics of the mural paintings.

### **Conclusion**

The visual narration of Kiratarjuniya in all the four temples of Shiva illustrates stylistic, decorative, aesthetic, iconographical elements. The essentials of visual narration are mode of narration, the medium and the story; all these aspects act as a distinguished character in the south Indian mural paintings; which were traced in visual narration of legend Kiratarjuniya. The design of narration is in continuous visual narrative in Lepakshi and sequential in Hiriya, Chemmanatitta and Pallimanna temples. The mural paintings act as a medium for the visual narration and the Kiratarjuniya episode from Mythology and Mahabharata presents as a story, which is an important communicator between art, artist and the viewers.

The stylistic development of these mural paintings can be traced between 16th to 18th century; shows distinct characteristics, which are originated from the Ajanta, Badami, Pandya, Pallavas, Cholas, Vijayangara, Nayaka and the Cheras of south Indian region. The techniques of execution may vary by different schools of the regions, artists were adapted various mode of visual narration, compositional, aesthetic and iconographical elements to depict the same story. The viewer should have previous knowledge of the story to understand the different episodes depicted in the mural paintings and to follow the order of narration; has to move around the available space to witness the story to unfold in front of him as characters in action, narration of story, the time and space of action; all are important elements to study the Mural paintings.

Annexure – photographs – Shiva as Kiratarjuniyamurti,



Panel – 01 – size – H 4'2" × W 31'4"



Panel – 02 – size – H 3'6" × W 24'1"



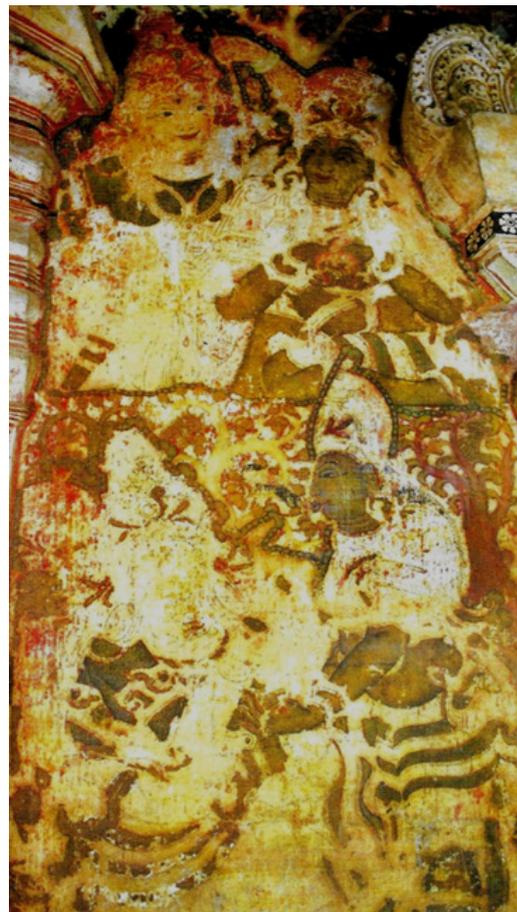
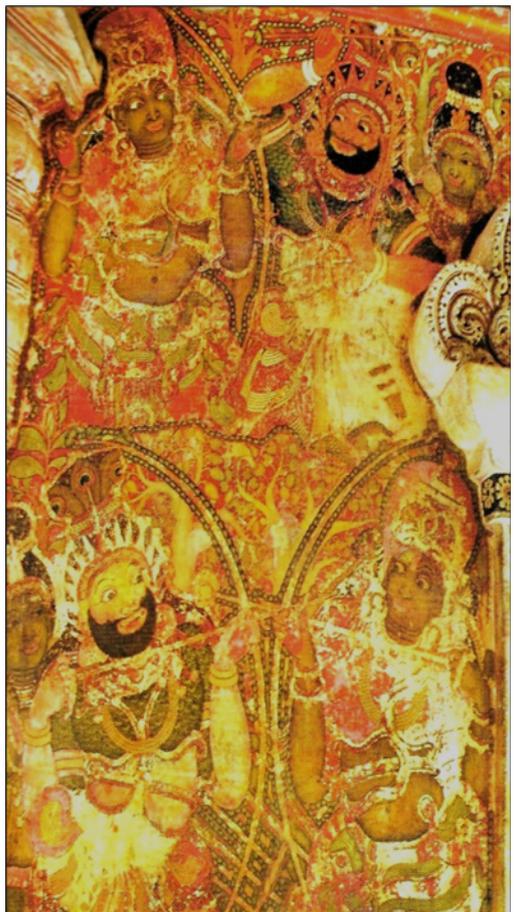
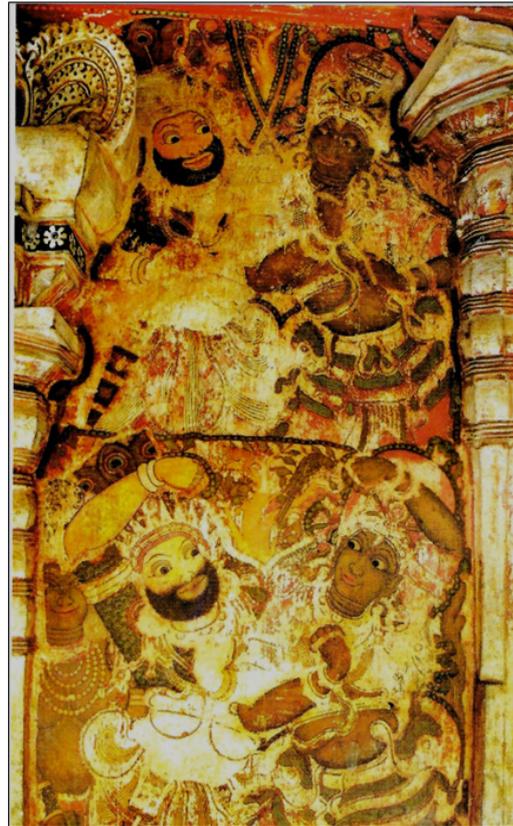
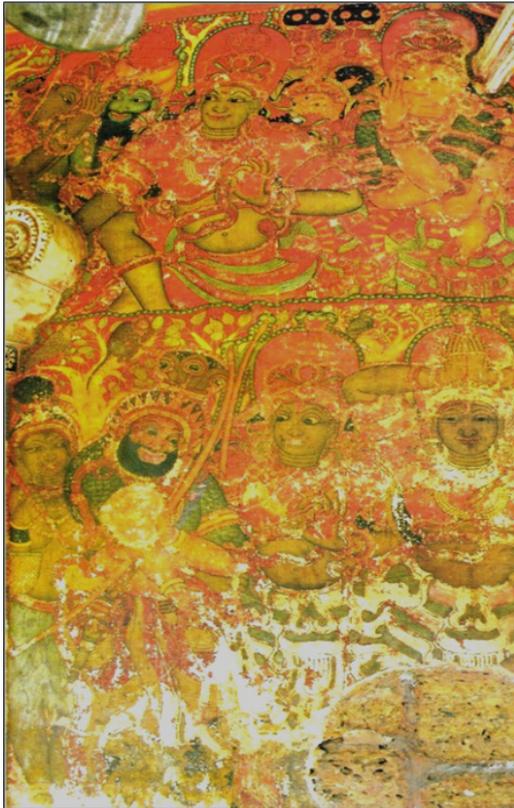
Panel – 03 – size – H 4'6" × W 31'5"



Panel – 04 – size – H 5'2" × W 22'3"



Images courtesy. Panel. 1, 2, 3, 4 – Kiratarjuniyamurti, Virabhadraswami Temple, Lepakshi, Andhra Pradesh. <http://iiacd.org/lepakshi-interactive-ceiling-murals-plan/fourb.html>, 21/02/2017



Panel – 1, 2, 3, 4, 5 – Kiratarjunyamurti, Terumalleshwara temple, Hiriyuru, Karnataka.



Panel – 1, 2, 3, 4- Kiratarjuniyamurti, Mahadeva Temple, Chemmnatitta, Thrissur, Kerala  
Image Courtesy: 1, 2, 3, 4. Nambirajan, M and Suresh, S. 2015. Kerala Murals. New Delhi: Archaeological Survey of India.

## Bibliography/ Reference

1. Bhat, N R. Shaivism in the Light of Epics. Puranas and Agamas. Varanasi:Indica. 2008
2. Pimenta, Sherlin and Poovaiah, Ravi. On Defining Visual Narratives. Design Thoughts. 2010
3. Rao, Gopinatha, T A, Elements of Hindu Iconography. Vol - 2, part -1. Printing House. Madras. 1916
4. Rao, Ramachandra, S K, Devata – Rupa – Mala. Vol – 1. Vasu Publications. Delhi. 2013
5. (Ed), Shastri, J L, The Liṅga Purāna. Motilal Banarasidas. New Delhi. 2007
6. Coomaraswamy, Ananda K. The Transformation of Nature into Art. Motilal Banarasidas. New Delhi, 2010.
7. Zimmer, Henrich, Myths and Symbols in Indian Art and Civilization, Motilal Banarasidas, New Delhi. 1999
8. (Ed), Shastri, J L, The Shiva– Purāna. vol – 2. Motilal Banarasidas. Delhi. 2010
9. Iyengar, T Ranga Rajan. Hindu Mythology. Intellectual Book Cover. New Delhi. 2004
10. Dehejia, Vidya, (1997) Discourse in early Buddhist art - Visual Narratives of India. Munshiram Manoharlal. RP 2005.
11. Sivaramamurti, C. South Indian Paintings. New Delhi, 1968.
12. Kramrisch, Stella. A Survey of Painting in the Deccan. Hyderabad, 1937.
13. Kramrisch, Stella. The Hindu Temple. Volume – 01. New Delhi. Motilal Banarasidas. 1946(reprint 1976)
14. Kramrisch, Stella. The Presence of Siva. New Delhi. Motilal Banarasidas. 1988.
15. Sriraman, P.S. Chola Murals. ASI, New Delhi, 2011.
16. Rao, Ramachandra, S K. Mysore Chitramala. Bangalore. Karnataka Chitrakala Parishat. 2004.
17. Seth, Mira. Indian Painting: The Great Mural Tradition. New York, Abrams. 2006.
18. Krishna Kumari, M. Mural Paintings of Andhra. B R Publishing, Delhi, 2013.
19. Kalburgi, M.M. Manasollasa. Dharwad. Karnataka University. 1998.
20. Priyabala, Shah. Vishnudharmothara Purana. Delhi, Parimal. 2002.

## The consideration of Art as a serene and significant form of knowledge

Sujit Lalchand Gulve 1, Dr. Amrita Rajput 2,

1 Asst. Professor, MGM University Institute of Fashion Design

2 Professor, MGM University Institute of Fashion Design

### Abstract:

*The history of design is a visual consideration of ancient knowledge in a cross-disciplinary approach. The evolution of Design is about 40,000 yrs. old, and its contribution is vast to mankind. The very first Evidence of designs was discovered in old cave paintings that have shown vital bequest of our forefather's lifestyles, inventions, and surroundings. In continuation to that in recent times we have built comparatively new approach and even employability in this sector. which embraces the conjunction of professional and non-professional practices, digital and analog artifacts, and the de-centering of art and design practice away from the singular object to complex ecologists, objects, and systems. So, in this context, we are going to elaborate on all the aspects of the History of design.*

**Keywords:** design history, Design theory

### Introduction

The design history is an in-depth analysis of the: Social, cultural, political, economic, and technical aspects of design. It allows us to observe the change over a longer period. It acts as the navigational pathway in understanding the prehistoric events that happened in the past. The technology we invent is someplace a reference model given by our ancestors. Just imagine what if we never came across the invention of design. In that case, we wouldn't have invented elements and principles of design. Then there would have been no evidence of the past. And the fields we have in today dates like architecture, fashion, crafts, interiors, textiles, graphic design, industrial design, and product design. Would have never been coming to light. Art has been a means of expression since the evolution of mankind. The discovery of art was indeed a boon to innovation and development. The prehistoric sculpture and cave art suggests that different forms of arts have been practiced since the beginning of human history.

Ultimately, it appears that design history for practice-based courses is rapidly becoming a branch of social and cultural studies, leaving behind its art historical roots. This has led to a great deal of debate as the two approaches forge distinct pedagogical approaches and philosophies. The future of the world is someplace in the indispensable precept of ancient knowledge and it is very essential for the upcoming generation to understand the authenticity of the information already given to us we only need to put more efforts to innovate and get a good outcome.

### SCOPE OF ART:

Usually the form of art is divided into two major parts. These parts play distinguish function. There are different forms of art. We consider these two classes: visual art and performing art.

The Visual art comprehend paintings, sculpture, literature, calligraphy, photography and architecture. Whereas Performing arts are all forms of dance, music, theatre and films. Art can also be classified as fine art, commercial art, and applied art. And Visual art can be explained as a form of

art that uses any medium to represent the artist's ideas, emotions, and imagination. Visual arts can be further classified as: drawing, sculpture, paintings, architecture, applied art, Calligraphy photography, Performing arts, and much more. And there are also subcategories among these categories. Art is an outlet of expression usually influenced by culture. The physical indication of art involves dance, music, acting, ceramics, film and so on.

These are the outcomes of performing art. They are distinct from the visual forms, which include the creation of tangible or static works of art using paint, canvas, or other materials. Acting, poetry, music, dance, and painting are just a few examples of the arts that are incorporated into performing arts, a time-based art form that frequently involves a live performance to an audience or to spectators (such as on the street). More often than not, it is an experience rather than an artifact. Religious dances as well as dances honoring harvests, battles, growing seasons, and other facets of life in the past are also common. This includes acting, singing, dancing, music, puppetry, and pantomime are all common in the theater. Fashion designers, prop designers, theater artists, choreographers, art directors, and other artists all participate in performing art.

### **Research And Development:**

The objective of academic and institutional R&D is to obtain new knowledge, which may or may not be applied to practical uses. Research and development (R&D) is a process intended to create new or improved technology that can provide a competitive advantage at different levels. While the rewards can be very high, the process of technological innovation (of which R&D is the first phase) is complex, but it's an essential step to understand the entire concept. Research and development (R&D) is an integral part of any product design process. From concept to completion, R&D teams help bring ideas to life by testing the feasibility of new products and features.

Through research activities such as market analysis, surveys, prototype testing, and data collection from competitors' products or services, designers gain valuable information about what their target audience wants and how best to deliver it. This knowledge can then be used to inform decisions about product features, materials selection, and manufacturing processes, resulting in improved designs that better meet user requirements.

### **Employability:**

A career in design and technology involves developing creative, tech-based solutions to existing problems. Alignment, repetition, contrast, hierarchy and balance. These are five words that any designer needs to be incredibly familiar with—they make up what we call the Design Principles, which should be used on every design project you work on. They are key in creating any successful design.

The field of DESIGNING has a vast spectrum of work which varies from industry to industry since everything that can be seen or touched has been designed in the initial stage before the final outcomes appear. Graphics designers, illustrators, web designers, animators, VFX artist, covers the media and film industry across the globe. Architects take care of all the buildings and concrete work. Product designers play a crucial role in designing every piece of household items, from the color of the wrapper to the product itself. And they have good scope in today's world. A designer and the design team has always been an integral part of any construction work. The facts and stats give evidence in support of designers and the crucial role they play. Their work gives a vision to the future via prototypes or dummy work.

## Future Scope of Design:

This century relates to innovation and creativity. The way we live is a lot changed from what it used to be earlier. Our commitment to shaping our future has become pervasive and intense. Every phase of life demands a new approach, a new solution, a new way of looking. We design our tomorrow with a more prominent thrust on making the event regularly better. We lead more relevant lives. The world of industry and business requires people with fresh perspectives. Specialized education combined with creative powers will be the best alliance in the job market. If you believe you have a productive edge, consider pursuing a career in design without annoying about job possibilities. Design has a glowing future in India, so students have the independence to design a career of their choice in this field. If you have the ability and desire for an offbeat job, and then pick your preferred field and explore mentoring to achieve your dream.

Designers are contributing to the whole visual world. There is gigantic scope for designers in almost every industry. More and more industrial companies are employing the services of product designers as their information often lead to added benefits in terms of improved usability, reduced production costs, and more engaging products. The design is, therefore, an emerging career option. For the amazingly skilled designers, be it in fashion, interior, product communication and animation, there is no lack of productive opportunities today. With businesses becoming more ambitious, they wish to draw more consumers with engaging designs. How great it looks things a lot, along with how good it is.

## Experts Of Design:

the design experts are influential design leaders who advocate for design at a national and global level, influencing policy and industry-led change. They are designers who are renowned in their fields. They contribute their experience and skills to our pool of knowledge about design that works, design practice knowledge and programme delivery. Tom Lonsdale · Ada Yvars Bravo · Adam Brown · Adam Towle · Alan Berman · Alexander Matthams · Alexandra Steed · Alexia Sawyer are some well know experts in the field of design.

## Achievements In Design:

World Design Day aims to inspire and raise general awareness of the value of design. Far from an abstract concept, design can change the world. History has ample examples. Great design is everywhere in our immediate environments. We only need to pause and take notice. Think innocuous objects like the stairs, tiles on the ground, or the packaging of our favorite items.

On World Design Day, designers everywhere celebrate their profession. The day calls on designers to harness their talents to improve public well-being. To channel their abilities to innovative solutions that meet the needs of their families, friends, and local environment. Here are some remarkable and great achievements in design.

In the year 1498 The First Illustrated Book The evocative power of illustration comes to life in Brecht Dürer's "The Apocalypse."

In 1637 The Birth of Information Graphics René Descartes first develops analytic geometry with the x-axis and y-axis.

In 1895 The Art Nouveau Revolution Architecture and fashion styles evolve into organic expressions of texture and color.

From 1987 to 1988 Photoshop is Born John and Thomas Knoll developed Photoshop and sold the distribution license to Adobe Systems Incorporated.

Great design is all around us. From grand architecture to objects in nature — inspiration is everywhere for anyone who seeks it.

### Reference:

1. <https://www.thestudiodirector.com/blog/importance-of-art-in-society/>
2. <https://nationaltoday.com/world-design-day/>
3. [https://www.google.com/search?q=international+designers+day&biw=1223&bih=601&sxsrf=APwXEdfcmD3\\_yq5s3xm5n46Gdd4oVUKitA%3A1680159236102&ei=BDIIZKvIBaKmseMP66quiAE&oq=international+acheivements+in+the+feild+of+design&gs\\_lcp=Cgxnd3Mt-d2l6LXNlcnAQRgBMgUIABCiBDIFCAAQogQyCAgAEIkFEKIEOgoIABBHENYEE-LADOGcIIxCwAhAnSgQIQRgAUMMMWLRDYL14aAZwAXgAgAHyBIgB1jSSAQkyLT-kuOS4yLjGYAQCgAQHIAQjAAQE&scient=gws-wiz-serp](https://www.google.com/search?q=international+designers+day&biw=1223&bih=601&sxsrf=APwXEdfcmD3_yq5s3xm5n46Gdd4oVUKitA%3A1680159236102&ei=BDIIZKvIBaKmseMP66quiAE&oq=international+acheivements+in+the+feild+of+design&gs_lcp=Cgxnd3Mt-d2l6LXNlcnAQRgBMgUIABCiBDIFCAAQogQyCAgAEIkFEKIEOgoIABBHENYEE-LADOGcIIxCwAhAnSgQIQRgAUMMMWLRDYL14aAZwAXgAgAHyBIgB1jSSAQkyLT-kuOS4yLjGYAQCgAQHIAQjAAQE&scient=gws-wiz-serp)
4. <https://www.designcouncil.org.uk/who-we-are/our-people/experts-ambassadors/>
5. <https://www.cuchd.in/uid/interior-design/achievements.php>
6. <https://indusuni.ac.in/why-design-is-the-career-of-the-future.php>
7. <https://blog.cypris.ai/how-does-research-and-development-influence-design/>
8. <https://www.thestudiodirector.com/blog/importance-of-art-in-society/>
9. <https://careerfoundry.com/en/blog/ux-design/in-demand-design-jobs/>
10. [https://link.springer.com/chapter/10.1007/978-1-4614-3185-5\\_12](https://link.springer.com/chapter/10.1007/978-1-4614-3185-5_12)
11. <https://www.inc.com/encyclopedia/research-and-development.html#:~:text=Research%20creates%20knowledge%2C%20and%20development,produce%20commercial%20products%20and%20services.>
12. <http://www.visual-arts-cork.com/definitions/visual-art.htm>
13. <https://ischoolconnect.com/blog/performing-arts-what-it-is-types-and-importance/>
14. [https://www.google.com/search?sxsrf=APwXEdcTcFZdqg8bNqJwWNI06YXPU60Y-Ow%3A1680085459183&lei=0xEkZPLtCrKfseMPqteeaA&q=scope%20of%20arts%20ppt&ved=2ahUKEwiyo\\_KH9oD-AhWyT2wGHaqRBw0QsKwBKAB6BAhmEAE&biw=1223&bih=601&dpr=1.5](https://www.google.com/search?sxsrf=APwXEdcTcFZdqg8bNqJwWNI06YXPU60Y-Ow%3A1680085459183&lei=0xEkZPLtCrKfseMPqteeaA&q=scope%20of%20arts%20ppt&ved=2ahUKEwiyo_KH9oD-AhWyT2wGHaqRBw0QsKwBKAB6BAhmEAE&biw=1223&bih=601&dpr=1.5)
15. <https://ajhal-my.weebly.com/aim-and-scope.html#:~:text=Major%20scope%20of%20the%20art,medieval%20and%20Renaissance%20studies%2C%20clas>

## ARE 3D PRINTERS CHANGING ART & DESIGN SCENARIOS?

Yeshwani Yadav

Master in Applied Arts, Amity School Of Design, Haryana

yeshwaniyadav@gmail.com

### Abstract

*Nowadays pollution has become havoc in our daily life, and it is polluting our environment as well as our health. We all are trying to find a solution to it, but every solution is becoming a failure. One of them is Plastic Pollution and which is caused by the littering of plastic waste, or we can say the use of plastic. The one and only solution to this is 3D printing and it is done by the use of 3D Printers. A 3D printer is a device that makes any models and objects layer by layer with the use of plastic, paper, metals, resins, etc. They are used in industrial sectors like robotics, automotive, defense, etc. But they also can be used in the Education sector. The benefits of these printers are enormous. Many professional artists like cartoonists and commercial artists use 3D printers for their artworks. It increases the speed of the artwork and reduces time. Just like this it also helps in reducing plastic waste by making models and artwork from them. 3D printers can kill two birds with one stone. It helps to increase a country's GDP by increasing the economy as it follows one of the SDG (Sustainable Development Goals) Principles. 3D printing is one step closer to new innovative technologies. So, increasing the use of 3D printers in every sector can help us in unlimited ways.*

**Keywords** - 3D printers, 3D printing, sustainability, waste reduction, plastic waste, economic development, innovation

### Introduction

A 3D printer is a device that builds 3D objects, models, and components, using an additive manufacturing process. It uses computer-aided design or software to create 3D design diagrams, figures, and patterns. As 3D printers use an additive process, they make the final product by cutting and grinding the product. They do not residue any waste while creating models. Elements such as plastic, metals, resins, liquid, powder grains, carbon fiber, paper, etc are used. As we all know that 3D printers are used for 3D printing so, [2]3D printing is a key component in the proliferation of Industry 4.0 processes [2]. It is part of a disruptive technology that is creating a revolution in the industry. This technology involves components like artificial intelligence, machine learning, cloud technology, additive manufacturing, and 3D printing. 3D printing can produce complex parts of a product or a model easily with speed. It is also used in the research and development stage to fix design problems before mass production by making a prototype. Industries like automotive, aerospace, robotics, defense, education, and manufacturing use 3D printers to reduce time and money, cost and pricing, and technological advancement.

### Where it is used -

#### In Education

3D printers are used in education for learning and teaching purposes. For example, history students can print out historical artifacts to examine with 3D printers, and graphic design and sculpture students can print out 3D versions of their artworks. Like in chemistry, biology, geography, and math students can print out 3D models of their molecules, topography, demographic or population

maps, cells, viruses, or other organs and artifacts. Overall it can help them to solve their problems by making learning and teaching better like -

Creating excitement which results in opening up new possibilities for learning. Complements the curriculum, and increases the interaction between student and teacher. Builds students' confidence by teaching them to accept that failures are part of life. It also gives new opportunities to experiment with ideas and expand and grow their creativity. [3]Feeding students creative skills can be useful for developing a passion for original thinking and later applied in the business aspect[3].

## In Industry

The use of 3D printers in the Art & Design industry is dynamic. Filmmakers, game designers, and set designers can use 3D printers for their artworks. 3D printers provide artists to make any aesthetic changes related to production. Commercial artists can make 3D art for film production. It allows the creation of artwork even in hyper-realistic images of specific actors, locations, or props. A cartoonist can create 3D models of characters quite easily. [4] 3D printing offers a quick reliable, and agile solution in this custom design-driven application [4].

### ●In Sustainability

3D printers are environmentally friendly and minimize waste quite easily. It can use plastic waste which results in the management of waste. It is beneficial for the environment because it enhances sustainability as it follows one of the SDG principles i.e. Zero Hunger and Economic Growth. So it helps in the growth and development of the country economically.

There are many artists who work for the sustainability of the environment such as-

Manveer Singh who lives in Delhi, India is a teacher by profession and known as 'plasticvalla' and has converted 350 kgs of plastic waste into art. He creates art by collecting plastic waste from his neighbors. He says creating art from plastic waste is the same as using colors by a painter. He is making his contributions by recycling plastic waste. Recently he made a sea turtle, 15 feet, and named it an 'Olive Ridley sea turtle' at Odissa, Puri Beach. He wants to create awareness about plastic pollution through this art installation.



Figure no.1: Olive Ridley sea turtle (art installation by Manveer Singh)

Source: [https://yourstory.com/2022/01/plasticvalla-artwork-plastic-delhi-pollution?utm\\_pageloadtype=scroll](https://yourstory.com/2022/01/plasticvalla-artwork-plastic-delhi-pollution?utm_pageloadtype=scroll)

Figure no.1: Olive Ridley sea turtle (art installation by Manveer Singh)

Source: [https://yourstory.com/2022/01/plasticvalla-artwork-plastic-delhi-pollution?utm\\_page-loadtype=scroll](https://yourstory.com/2022/01/plasticvalla-artwork-plastic-delhi-pollution?utm_page-loadtype=scroll)

Sunil Vyas is a 45 years-old artist, and graphic designer. He lives in Indore, India. He thinks that the only way to reduce plastic pollution is 3R' i.e. Reduce, Reuse, and Recycle. By small small changes, we can make a big change, we all should contribute something as an individual to reduce plastic pollution said Sunil Vyas.



Figure no.2: Some Eye-catching Artefacts by Sunil Vyas

Source:<https://swachhindia.ndtv.com/best-out-of-waste-indore-artist-makes-art-out-of-trash-urges-people-to-reduce-reuse-recycle-rethink-66756/>

Figure no.2: Some Eye-catching Artefacts by Sunil Vyas

Source:<https://swachhindia.ndtv.com/best-out-of-waste-indore-artist-makes-art-out-of-trash-urges-people-to-reduce-reuse-recycle-rethink-66756/>

Fashion designers are also making awareness through their collection of dresses in fashion shows such as Aneeth Arora, which uses waste materials like fabric or lace the dress as packaging materials.



Figure no.3: Fashion Show by Aneeth Arora (dresses made with packaging materials)

Source:<https://timesofindia.indiatimes.com/city/delhi/repurpose-recycle-how-sustainable-fashion-got-trendy/article-show/66577197.cms>

Figure no.3: Fashion Show by Aneeth Arora (dresses made with packaging materials)  
Source:<https://timesofindia.indiatimes.com/city/delhi/repurpose-recycle-how-sustainable-fashion-got-trendy/articleshow/66577197.cms>

Narendra Kumar uses flex hoardings in his dresses recently in Delhi Times Fashion Week.



Figure no.4: Models on ramp walk (dresses made from flex boarding which are used in streets)  
Source:<https://timesofindia.indiatimes.com/city/delhi/repurpose-recycle-how-sustainable-fashion-got-trendy/articleshow/66577197.cms>

Figure no.4: Models on ramp walk (dresses made from flex boarding which are used in streets)  
Source:<https://timesofindia.indiatimes.com/city/delhi/repurpose-recycle-how-sustainable-fashion-got-trendy/articleshow/66577197.cms>

## Literature Review

In past research, it is concluded that 3D printers are beneficial for industrial sector use and it is used by very few people as they are not aware of their benefits. In this research, the uses and benefits of 3D printers or we can say 3D printing in different sectors are described. The literature review shows that 3D printers can increase allover development and growth not only in the industrial sector but also in the education sector and for sustainability. Articles titled '5 Benefits of 3D Printing in Education' and, 'Development of a small-scale plastic recycling technology and a special filament product for 3D Printing', are the articles that define the benefits of 3D Printers in reducing plastic waste. They can minimize plastic waste resulting in the reduction of plastic pollution and can be a solution to plastic pollution.

## Research Objective

The objective of this research paper is to make aware people of the numerous uses of 3D printers and they can play a very effective role in society by protecting the environment from plastic pollution. Plastic waste can be reduced only through recycling and reuse and 3D printers provide a very efficient service for this. So, 3D printers will be used widely throughout the World, precisely in India.

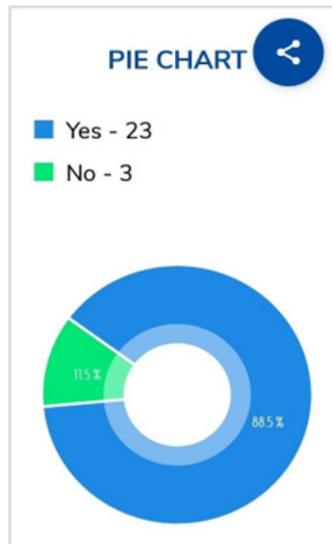
## Research Gap

The research gap in this paper is to discover the role of 3D printers in society, education, and the industrial sector. Also to spread awareness and information about 3D printing. And to enhance the scope of learning and teaching. It is to describe the revolutionary aspect of 3D printers to be the

solution to plastic waste and plastic pollution in the future. It is for the sustainability factor. This research gap will be verified through observation, data collection, and surveys.

### Research Methodology

The research method is through observation, data collection, and surveys. The method that is used is both a qualitative and quantitative approach to research. It is based on previous research papers, surveys, and articles. Firstly data is searched, secondly, it is collected, thirdly it is analyzed then it is concluded which came up with the result. This means the data is collected through these. A survey is conducted based on the questionnaire form. The respondents actively respond to this survey. It is conducted between some students and teachers. The respondents are 27 people. According to the survey (questionnaire), maximum people want that a solution to pollution i.e use of 3D printers should be given a chance.



The survey (questionnaires) is as follows-

**Is 3D Printers Are Changing Art & Design Scenerio?**

1. Do you know about 3D Printers?  
 Yes  
 No  
Required

2. What is the role of 3D Printers?  
 to do 3D printing  
 to create models and objects  
 to create components  
 all of the above  
Required

3. Did 3D printers leave any waste while creating models?  
 yes  
 no  
Required

4. 3D Printers use which elements?

plastic and paper

metals and resins

powder grains and carbon fibers

all of the above

Required

5. Do you know that 3D printers can play a significant role in the reduction of plastic waste?

yes

no

Required

6. Did you know that 3D printers have wide scope in the future?

yes

no

Required

7. Which Industries are using 3D printers?

Automotive and robotics

aerospace and defense

education and manufacturing

all of the above

Required

8. Any suggestions about this topic.

---

Required

**SUBMIT** ✓

A research paper, titled ‘Development of a small-scale plastic recycling technology and a special filament product for 3D Printing’, says that Plastic Pollution has become a real challenge. Recycling is the only solution for plastic waste. Not only household plastic but also industry discharge is increasing. This paper gives the impression of making more solutions to reduce pollution.

The article named ‘The Important Role of 3D Printing in Industry 4.0’, describes 3D Printers & 3D Printing and the role they play in various industries. Also, the benefits and importance of them. The article is well written because it describes everything very clearly and hence it is very beneficial & purposeful.

Another article is named ‘The Top 5 Benefits of 3D Printing in Education’, according to this article 3D printing is beneficial for both students and teachers. It enhances learning and teaching. The benefits of 3D Printing are described in this article.

The newsletter titled Divide by Zero published as ‘3D Printing Art - The Next Generation of Creativity’ tells about the benefits of 3D Printing by Artists. Artists use 3D printers for their artworks, it decreases their problems and gives them a solution instantly.

A Blog named 3D Universe published an article named ‘5 ways artists use 3D printing’. In this article, Artists are using 3D Printing in their artworks which brought their works to a new level. 3D printers save time and money both. Many professionals like Cartoonists and commercial artists are using 3D printers very commonly.

## Conclusion

As we know that to control Plastic Pollution, we have to recycle and reuse plastic waste. This has to be done by common people also, 3D printers are making it easy for them also. Many artists and designers are using 3D printers to create awareness about plastic pollution. So we should also do the same for a pollution-free and sustainable environment. 3D printers increase the speed of manufacturing and take less time to create models and objects. Hence we should give it a thought and make our contributions to it by using 3D printers. Given below is the pie chart which shows the awareness of 3D printers, but we should also prove it by actions.

## Reference

1. Quassai, A., Bartfai, Z., et al, (2019), Development of a small - scale Plastic recycling technology and a special filament product for 3D Printing, International Journal of Engineering and Management Science 4(1), 365 - 371 [https://www.researchgate.net/publication/331884083\\_Development\\_of\\_a\\_Small-Scale\\_Plastic\\_Recycling\\_Technology\\_and\\_a\\_Special\\_Filament\\_Product\\_for\\_3D\\_Printing](https://www.researchgate.net/publication/331884083_Development_of_a_Small-Scale_Plastic_Recycling_Technology_and_a_Special_Filament_Product_for_3D_Printing)
2. Manufactur 3D magazine, (2021), 14 May, The Important Role Of 3D printing in Industry 4.0 <https://manufactur3dmag.com/the-important-role-of-3d-printing-in-industry-4-0/>
3. Makerbot 3D Printing, 5 Benefits of 3D Printing in Education <https://www.makerbot.com/stories/3d-printing-education/5-benefits-of-3d-printing/>
4. Divide by Zero newsletters, Application of 3D Printers in Industry <https://www.divbyz.com/industries/art#:~:text=3D%20printing%20helps%20artists%20transform,a%20culture%20of%20aesthetic%20innovation>
5. Drugu A., (2019), 17 January, 5 Ways Artists use 3D Printing <https://3duniverse.org/2019/01/17/5-ways-artists-use-3d-printing/#:~:text=3D%20printing%20technology%20allows%20artists,the%20object%20from%20the%20drawing>
6. Jain C., (2022), 16 January, Delhi-based Plasticvalla makes artwork with used plastic [https://yourstory.com/2022/01/plasticvalla-artwork-plastic-delhi-pollution?utm\\_pageloadtype=scroll](https://yourstory.com/2022/01/plasticvalla-artwork-plastic-delhi-pollution?utm_pageloadtype=scroll)
7. Mathur B., (2022), 22 February, Best Out of Waste: Indore Artists Make Art Out of Trash, Urges People To Reduce, Reuse And Recycle <https://swachhindia.ndtv.com/best-out-of-waste-in-dore-artist-makes-art-out-of-trash-urges-people-to-reduce-reuse-recycle-rethink-66756/>
8. Kaushik D., (2018), 12 November, Repurpose, Recycle; How 'sustainable fashion' got trendy <https://timesofindia.indiatimes.com/city/delhi/repurpose-recycle-how-sustainable-fashion-got-trendy/articleshow/66577197.cms>

## Figure Reference

1. Figure 1, Olive Ridley sea turtle (art installation by Manveer Singh), Chahat Jain, yourstory.com
2. Figure 2, Some Eye-catching Artefacts by Sunil Vyas, Barkha Mathur, swachhindia.ndtv.com
3. Figure 3, Fashion Show by Aneeth Arora (dresses made with packaging materials), mtime-sofindia.com
4. Figure 4, Models on ramp walk (dresses made from flex boarding which are used in streets), mtime-sofindia.com

## INDIAN TEMPLE ARCHITECTURE WITH SPECIAL REFERENCE TO SHIRDI SAI BABA TEMPLE OF MAHARASHTRA

**Sarbani Acharjee**

Research Scholar, Department of Visual Arts

Abanindranath Tagore School of Creative Arts and Communication Studies, Assam University,  
Silchar

### Abstract:

*The great cultural legacy of India, which comes from the Indus Valley civilization, is diverse and extremely rich. The building maintains the social, cultural, and economic wealth as well as the religious customs of earlier times. An important aspect of the temples in ancient India's decoration. It is reflected in both the various figurative sculptured embellishments and the structural elements. The garbha-griha, sometimes referred to as the womb chamber or the goddess of the temple, was an important component in Indian temples. The garbha-griha has a corridor for circumambulation. However, because they are more prevalent there, the South Indian temple has many more auxiliary shrines. Shirdi is unquestionably on the list of locations to visit if one wants to properly appreciate the majesty of India's temple architecture, it goes without saying. One of the holiest places in India, Shirdi Sai Baba Temple, has a simple architectural design that best embodies the sacredness of complete simplicity. The Sai Baba Samadhi Shrine is a beautiful sight. The Shree Sai Baba Mandir is composed of stone, as opposed to the Samadhi Mandir, which is made of white marble and has lovely artistic ornamentation. The samadhi is surrounded by a fence constructed of white marble that is entirely adorned with ornamental patterns. Two silver pillars that are adorned with exquisite patterns stand in the middle of the samadhi. Its back is occupied by a sizable figure of Sai Baba seated on a throne. It is built of Italian marble and was designed by the late Shri Balaji Vasant.*

**Key words:** Gopurams, Garva - griha, Sikhara, Puranas, Dharma, Vastu, Mandala .

### Introduction:

Ancient India witnessed; temple buildings of a high caliber emerged in practically all locations. Geographical, climatic, ethnic, racial, historical, and linguistic diversity all contributed to the distinctive architectural styles used in the construction of temples in various regions.

India's vast cultural inheritance, which derives from the Indus Valley civilization, is varied and culturally rich. The architecture preserves the social and cultural norms, economic prosperity, and religious practices of previous eras. The decorating of the ancient Indian temples was a significant component. Both the numerous figurative sculptural details and the architectural components reflect it. The garbha-griha, also known as the womb chamber or temple's goddess, was a significant part of Indian temples. There is a circumambulation passage around the garbha-griha. The South Indian temple, however, has many more subsidiary shrines since they are more common there.

In the early phases of its development, some distinguishing characteristics, such as sikhara and doorways, were used to differentiate between the temples in North and South India. The sikhara continued to be the most noticeable element of north Indian temples, whereas the entryway was typically understated. The Gopurams (massive entrances) and the enclosures surrounding the temples were the two most noticeable characteristics of South Indian temples. The devotees were

guided into the holy courtyard by the Gopurams. The Northern and Southern styles shared a lot of characteristics. These included the layout of the building, the placement of the stone-carved deities both inside and outside, and the variety of decorative features. (Hardy,2013)

The belief that all things are one and connected is thought to have contributed to the development of a Hindu temple in its fundamental essence. According to Indian philosophy, the pursuit of artha, or riches and success, kama, or sexual pleasure, dharma, or moral life and values, and moksha, or self-knowledge and realization, are the four fundamental and significant concepts that are also the goals of human life. Hindu temples' mathematically organized interiors, elaborate decorations, and carved, painted, and decorated pillars and statues serve as examples of and tributes to these ideas. The Purusha or Purusa, also known as the Universal Principle, Consciousness, the cosmic man or self, or the self without any form but omnipresent and associated with all things, is a hollow space without any decorations that is usually below the deity but may also be at the side or above the deity, and it is located in the center of the temple. This space symbolizes the complex idea of the Purusha or Purusa. Hindu temples encourage contemplation, deeper mental purification, and self-realization in their visitors; nevertheless, the selected method is left to the preference of each devotee. (Guy, 2007)

Hindu temple locations often have large grounds and many of them are located in the midst of nature, close to water sources. This is likely due to the fact that, in accordance with ancient Sanskrit literature, the best location for a Hindu temple known as a "Mandir" is next to gardens and water features where flowers bloom, birdsong, the sounds of ducks and swans, and animals sleeping fearlessly may all be heard. Hindu temples should be built in these peaceful, serene locations, according to the texts, which also explain that Gods live there. Despite the fact that renowned Hindu temples are advised to be located close to natural water bodies such lakes, rivers, seashores, and confluences of rivers, the 'Puranas' and the 'Bharat Samhita', Mandirs can even be built in locations without access to natural water sources. The construction of a pond with water gardens in front of the "Mandir" or to the left is one of these recommendations, though. Water is often present during the consecration of the deity or the Mandir, even in the absence of both natural and man-made water sources. The Hindu classic Vishnudharmottara Purana's Part III of Chapter 93 advises the construction of temples inside caverns and chiseled-out stones, atop hills with breathtaking vistas, inside hermitages and forests, next to gardens, and at the top of a street in a town.

Hindu temple layouts follow a geometrical form known as vastu-purusha-mandala, which takes its name from the three key elements of the architecture: Vastu, which is Sanskrit for "place of dwelling," Purusha, which means "universal principle," and Mandala, which means circle. A mystical diagram known as a Vastupurushamandala is called a Yantra in Sanskrit. The core beliefs, traditions, mythologies, fundamentalism, and mathematical standards are used to create the symmetrical and self-repeating model of a Hindu temple that is displayed in the design.

Hindu philosophy interprets the pattern's vibrant saffron center and intersecting diagonals as a symbol of the Purusha. The four essentially important directions are used to establish the Mandir's axis, which results in the creation of a perfect square within the confines of the available area. This square, which is divided into exact square grids and encircled by the Mandala circle, is considered sacred. On the other hand, the circle is seen as human and earthly, such as the Sun, Moon, rainbow, horizon, or water drops, which can be seen or perceived in daily life. The circle and the square mutually support one another. The model is typically found in massive temples, while ceremonial temple superstructures have an 81 sub-square grid.

**(Batham, 2018)**

Each square in the central “Pada” square represents a particular element and may take the shape of a god, an apsara, or a spirit. In the 64-square grid form known as the Brahma Padas, the principal or innermost square or squares are devoted to Brahman. The primary god is housed in the Garbhagruha, or center of the home, which is located in the Brahma Padas. The Devika Padas, which represent the various faces of the Devas or Gods, are the outermost concentric layer of the Brahma Padas, and they are once more encircled by the Manusha Padas, which represent the humans. The final concentric square is formed by the Paishachika Padas, which represent the various faces of Asuras and evils. Devotees execute Parikrama around the Manusha Padas in a clockwise direction. The wall reliefs and images of various temples reflect legends from various Hindu Epics and Vedic stories, while the three outside Padas in larger temples typically decorate inspirational paintings, carvings, and images. The elaborate carvings and images covering the temple walls, ceiling, and pillars provide examples of artha, kama, dharma, and moksha. The major temples are decorated with Mandapa, pillared outdoor halls or pavilions used for public rites, with the ones in the east acting as a waiting area for pilgrims. The Mandir’s spire is symmetrically aligned exactly above the Brahma Pada, or the central core of the building. It is typically a tapering conical or pyramidal superstructure with a dome constructed using the principles of concentric squares and circles. In North India, it is called Shikhaa, and in South India, it is called Vimana. Smaller temples and shrines that likewise adhere to the essential principles of grids, symmetry, and mathematical perfection are housed within complexes of several bigger temples. Hindu temple designs often feature fractal-like design structures that are repeated and mirrored. (Trivedi,1989)

Hindu temple layout guides explain plans with squares in the counts of 1, 4, 9, 16, and 25, totaling up to 1024. For example, in one pada plan, the pada is regarded as the seat for a devotee or hermit to practice yoga, meditate, or offer Vedic fire; in a four padas plan, which is also a meditative design, a core is represented; and in a nine padas layout, which typically forms a model of the smallest temples, the center is surrounded by the deity. There are some exceptions to the perfect square grid principle, including the Teli-ka-mandir, the Naresar, and the Nakti-Mata temples in Madhya Pradesh and Rajasthan, respectively. This shows that Hinduism valued the flexibility, originality, and aesthetic independence of artists. (Meister, 1985)

The Gupta Period introduced a new stage in the development of temple architecture. The Shilpa-shastras are the early mediaeval books on architecture. These refer to three well known types of temple architecture. They are : Nagara, Dravida, Vesara. (Plate:1)

### **Nagara Style:**

The region between the Himalayas and the vindhya mountains is where the Nagara style is thought to have evolved in the northern India.

The construction is made up of two buildings in this design: the main shrine, which is taller, and a nearby, shorter mandapa. The shikhara’s form is the main distinction between these two structures. A bellshaped building is erected to the main temple. Four chambers make up the majority of the temple structures. They identify as: Garbhagriha, Jagmohan, Natyamandir and Bhogamandir.

The planning and elevation are two characteristics that set the Nagara style apart. A number of progressive projections in the middle of each side of the square plan give it a cruciform shape. A tower, whose elevation gradually slopes upward in a convex curve. The plan’s projections are carried all the way to the top of the Shikhara. Originally, there were no pillars in the Nagara style.

**(Saraswati,1941)**

Dravida style: Between the 9th and 12th centuries AD, the dravida style developed in the South

across the Chola Empire. It can be found along the Krishna and Kaveri rivers. The two most significant features of the Dravida temple design are: The inner chamber of temples has more than four sides and Tower or Vimana are pyramidal.

A temple built in the Dravida style is located inside an ambulatory hall. Overlooking the Garbha-griha is a multi-story structure named Vimana. This architectural style makes extensive use of pillars and pilasters. To allow worshippers to perform Pradakshina, there is a circular pathway around the garbha-griha. A pillared hall called “mandapa” has carved ornate pillars. A courtyard ringed by tall walls encircled the entire building. In this courtyard, the tall gates known as Gopurams allow visitors to pass through. A significant example of Dravida architecture is the Kailasanatha temple. (Tartakov, 1980)

### **Vesara Style :**

Early medieval periods witnessed the emergence of the Vesara style in the area between the Krishna River and Vindhya. The Vesara style, with local modifications, has been employed in numerous temples in Central India and Deccan. It is an amalgam of the Dravida and Nagara styles of temple construction. The number of stages has not changed, but the height of the temple towers has. By lowering the height of each individual tier, this is achieved. In Vesara style has also witnessed the used to imitate of the semi-circular erections of Buddhist chaityas. Structures in this style are beautifully crafted, and figures are heavily ornamented and polished. (Sinha, 2000)

### **Temple Architecture of Shirdi Sai Baba**

It goes without saying that Shirdi is undoubtedly on the list of places to visit if one wants to fully appreciate the magnificence of India's temple architecture. Shirdi Sai Baba Temple, one of the holiest locations in India, has a straightforward architectural style that finest exudes the holiness of absolute simplicity.

### **How the Samadhi Mandir came to be-**

The wada (huge private residence) that now serves as Baba's tomb was first built during the final years of Baba's physical life. It was constructed on a plot of ground that Baba had used for a garden. In his early years, Sai Baba cleared and leveled this terrain, which had been utilized as a dumping place since he seemed to enjoy growing plants. He planted it with marigolds and jasmine using seeds he had brought from Rahata. For around three years, Baba gave the plants daily Waterings and gave the flowers to nearby shrines. Baba appears to be raising plants of a different sort and is still sowing seeds now that his tomb is here and he is attracting so many followers.

Sometimes, as Baba passed the location on his route to Lendi, he would make recommendations. While construction on the structure continued, Booty asked Baba whether he might include a temple with a statue of Murlidhar on the bottom floor (a form of Lord Krishna). When the temple is finished, we will live there and be happy forever, Baba remarked. Baba gladly granted permission. Shama then questioned Baba if it was a good time to begin the task, to which Baba responded that it was. The work was started right away when Shama went and smashed a coconut as a Mahurat (good omen). The foundation was rapidly built, a pedestal was ready, and the idol was ordered. Unfortunately, it took a few years before the importance of Baba's remark was understood. (Rigopoulos, 1993)

### **The architecture of Shirdi Sai Baba Temple -**

A sight to behold is the Sai Baba Samadhi Shrine. The samadhi mandir is made of white marble, with beautiful ornamental decorations whereas the Shree Sai Baba Mandir is made of stone. A fence made of white marble that is completely covered in patterned ornamentation encircles the samadhi. At the center of the samadhi are two pillars that are decorated with magnificent patterns. A extensive statue of Sai Baba seated on a throne is located behind it. The sculpture was created by the late Shri Balaji Vasant and is made of Italian marble. To convey the simplicity adorned by the saint during this life, the temple's building has been kept knowingly simple. Moreover, a gold umbrella has been put in place to cover the idol. A 600 person capacity assembly hall is located directly in front of the Shri Sai Baba Temple. Many items that were originally Utilized by the great saint are on display inside the hall. The temple was built by a follower by the name of Gopalrao Booty. There are many counters throughout the compound, including the "prasadalay," contribution counters, "darshan lane," and book stall. Northwest of the samadhi shrine is Lendi Baug, a floral garden. Sai Baba himself transformed the garden area from a wasteland into a floral paradise.

There is a big stone under a tree just close to the temple. Sai Baba allegedly used to sit on the stone to preach and meditate. On the stone is a sizable depiction of the saint.

Since the temple's construction, a modest lamp has been maintained blazing. Dwarkamayee Mosque or Dwarkamai is the name of this area. This is the unique place of worship where a mosque is housed inside a temple. Around the stone that the saint used, there are other items to be found. The iron roof of this building. The Chavadi, a small platform beneath a neem tree, is another feature of the temple complex. While he was still alive, Sai Baba rested here.

The leaves of this tree are reported to taste pleasant.

The temple can be considered as a combination of Nagara and Vesara style of architecture. The Vimana of the temple is decorated with creeper-like motifs. (Plate:2) Amalaka, a stone disc-like structure at the top of the temple is ornamented with leaf motifs. Kalasha or capstone, the topmost point of the temple above Amalaka is also decorated with various creative patterns. The entire Vimana is surrounded by four square boxes-like pillars with small Kalash at the top of it. (Plate: 3) The garba griha of the temple is beautifully adorned with Shingasan made of gold along with lions on both sides of it, where the idol of Shri Sai Baba is placed. The Umbrella, pedestal even the walls are being decorated with attractive motifs of creepers, flowers, men, animals, and the faces of the Sun god is also visible. (Plate: 4) At the top corner of the wall there are two elephants, and the borders carry a suggestion of a peacock.

## Conclusion:

The Indus Valley civilization left behind a vast and extraordinarily rich cultural legacy in India. The structure preserves the social, cultural, and economic prosperity as well as the pre-modern religious practices. A significant feature of the interior ornamentation of temples in ancient India. Both the structural components and the many figurative sculptured embellishments reflect it. An essential part of Indian temples was the garbha-griha, often known as the womb chamber or the goddess of the temple. There is a passageway around the garbha-griha for circumambulation. The South Indian temple, however, includes a lot more auxiliary shrines because they are more common there.

Shirdi is unquestionably on the list of locations to visit if one wants to properly appreciate the majesty of India's temple architecture, it goes without saying. One of the holiest places in India, Shirdi Sai Baba Temple, has a simple architectural design that best embodies the sacredness of complete simplicity. The Sai Baba Samadhi Shrine is a beautiful sight. The Shree Sai Baba Mandir is composed of stone, as opposed to the Samadhi Mandir, which is made of white marble and has lovely artistic ornamentation.

## REFERENCES

- Batham.C, Rathone.A and Tandon.S., Construction Techniqueof Indian Temple. International Journal of Research in Engineering, Science and Management, 2018
- Hardy.A., Indian temple typologies. Sapienza University, 2013
- John.G., Indian temple architecture.V and Apublication, 2007
- Meister.W.M., Mearurement and Proportion in Hindu temple architecture, Interdisciplinary Science reviews, 1985.
- Rigopoulos.A, The life and techings of Sai Baba of Shirdi : The conflicting Origins,Impacts, and Future of the community college. SUNY Presss, 1993
- Saraswati.s.k., The origins of the Mediaval Temple style, Proceedings of the Indian History congress, 1941
- Sinha.A.J., Architectural Invention in Sacred Structural: The Case of Vesara Temple of South-ern India. International Journal of Research in Engineering, Science and Management 2000
- Tartakov.M.G., The beginning of Dravidian temple architecture in stone, Artibus Asiatic,1980
- Trivedi. K., Hindu temple models of a fractal universe, The Visual computer, 1989

## Anexture



Plate 1 : Image showing three types of Indian Temple architecture.



Plate 2 : Image showing Vimana of the temple decorated with creeper like motifs.



Plate 3: Image showing Vimana surrounded by four square boxes like pillars with small kalasha at the top of it.



Plate 4: Image showing garba griha of Shirdi Sai Baba temple

## INDIAN CULTURE AS REFLECTED IN PURANAS

**Divya Srivastava**

Ph.D. student in History of Art from BHU

Email: divyasr294@gmail.com

### **Abstract:**

*Ancient Indian Scriptures offer vivid information on societal art, culture, tradition, and practices. The significance of these age-old recorded practices lies in their popularity at the present age, symbolic and deeper meaning, and scientific explanations added to their events. This research focused on the analysis of Indian culture and its presence in the Puranas.*

**Keywords:** Indian Culture, the tradition of India, Indian cultures in Puranas

### **Introduction:**

The Puranas in this regard appear as an extension for Vedas to explain the latter's cryptic and typical language. Puranas supposedly were brought to break down the coded knowledge of Vedas into simpler, easily comprehensible, and commonly available incidents. Hence, the usual nature worship of Vedas was slowly done away with, and a more complex system of worship with the use of images, icons, and definite forms was introduced.

Do these usually proclaim 'mythical' figures actually had some significance or symbolism or were just part of fancy imagination is a matter of debate to date?

### **Mythological Figures in the Scriptures**

Some of the most mythical figures from Puranas are their anthropomorphic characters such as Ganesha, Hanuman, Garuda, Narsimha, Sharabh, Varaha, Haygriva, etc. Others are the human representations of several natural elements such as Rivers (Ganga, Yamuna, Narmada, etc.), Mountains (Himalaya, Mainak, Sumeru, etc.), Planets (Surya, Chandra, Mangal, etc.), Trees (Ashvattha, Vat, Tulsi, Parijata, etc.) And animals (Nandi, Sheshnaga, Garud, etc.)

### **Scientific Revelations from Puranas**

The universal theory of creations presented in Puranas too has some scientific and realistic significance, but the language used therein is still very cryptic and difficult to be unfolded so easily. The cosmological details describing the motions of the planet, their distance from the Sun, and their arrangement in the universe are equally fascinating.

Moreover, the mysterious numbers which are used repetitively in particular incidents or with the life of any principal character are also exciting. e.g., 18 in Mahabharata, 8 in Krishna's life, and 12 in Ramayana. The recently unveiled Dashavatar theory has already triggered the much-awaited scientific research to logically satisfy the events and phenomena mentioned in Puranas. More detailed research on the subject will easily segregate the myths and the facts of the incidents in Puranas.

## Differences in Oral & Written Traditions

The oral culture too seems to have to have been inspired by the written accounts of largely acclaimed historical events. The prominent figures of folk worship such as Mansa Devi, Sasthi Devi, Aravan Devta, Venkateshwar, and Lakulisha also trace their origin to the Puranas and Epic. The dissimilarities and contradictions found in oral and written narratives may be attributed to the misinterpretation, adulteration of texts, passing of misleading information, later additions and interpolations as well to social and political motives.

Similarly, the popular festivals of Mahashivratri, Lolark Chath, and Vat Savitri Pooja also find a place in the reason of their origin in Puranas. Here, also we can find discrepancies in the oral and written traditions of worship, celebration, and causes behind the festivals.

These Puranas are also noteworthy for the geographical, astronomical, political, and social data they provide of the era in which they were written with the ancestry of the present people according to the places they inhabited.

## Modern Perspectives in old scriptures

Another notable feature of these scriptures is their positive approach towards some of the taboos mainly created around the medieval period and are now reflecting the modern and contemporary outlook, e.g., the Transgender community who are still thriving for their individual identity and respect in society were treated much benevolently in puranas and also were made parts of several important incidents. The gender transformation of such historical/mythological figures, such as Shikhandi- Shikhandini and Sage Bhangaswan shows the remarkable attempt of Purana writers to treat the third community as equally and normally as the other two communities of males and females are treated.

Their discourses on time, grammar, and universe as a composition of 14 Bhuvanas are also appreciable and seems to be referring to different atmospheric space in an indirect manner. Again, the science of architecture presented by them holds the essence of present-day constructions and buildings.

The discourses on the menstrual cycles of women, the modes of marriages, principles of making love, and reproduction of offspring through the practice of Niyoga are some of the groundbreaking customs of the ancient age as presented by Puranas that are really open-minded and progressive in their approach.

## Conclusion

These were some of the incidents where Puranas have proved that they are much more than the works of fiction and why they are relevant for the present era. There is need to look into the deeper aspects of these ancient scriptures and unfold the mysteries they had been holding for so long. This can help us in constructing a clearer picture of our past and setting a better scenario for our future. These Puranas hold an almost definite picture of India at different period of time and can be really instrumental in understanding the country's culture and traditions better. More and more study of the different versions of several Puranas, thus, should be encouraged in order to bring people closer to their ancient literature and make them realize their worth.

## References

1. “The Mahabharata”, Trans. By KMG Ganguli (1883-1896)  
<https://sacred-texts.com/hin/maha/index.htm>
2. Moore, Edward. The Hindu Pantheon. Skylark Printers, Delhi: Indological Book House, 1968
3. Varshney, D.J. Hindu Mythology, Jyoti Enterprises, Dubai Ext. New Delhi: Ajanta Publications (India), 1990
4. Tiwari, Akah & Pal, Dr. Kusum. Journey of Gender Identity from Mythology to the Third Gender. PalArch’s Journal of Archaeology of Egypt/Egyptology (ISSN- 1567214x, pp. 20-28)
5. Tagore, G. V. “The Skand Purana.” Wisdom- Library. 1950. <https://www.wisdomlib.org/hinduism/book/the-skanda-purana>
6. Swami Vijnanananda. “The Devi Bhagavata Purana” Wisdom- Library. 1921.  
<https://www.wisdomlib.org/hinduism/book/devi-bhagavata-purana>

## विज्ञापन में भावनात्मक आग्रह का महत्व

आशीश कुमार मिश्र

रिसर्च स्कॉलर

सुभारती विष्वविद्यालय, मेरठ

8938050845

mishra-ashish614@gmail-com

### सारांश

विज्ञापन महंगा समय लेने वाला और एक महत्वपूर्ण विपणन गतिविधि बन गया है जिसके लिए एक बड़ी मात्रा में समय, धन और ऊर्जा को विज्ञापन अपील विकसित करने के स्वनात्मक कार्य में लगाया जाता है। विभिन्न अपीलों के द्वारा अलग अलग माध्यमों से जैसे तर्कसंगत या भावनात्मक रूप से संभावनाओं के खरीद निर्णयों के माध्यम से उपभोक्ताओं के खरीद व्यवहार पर असर डालता है। इस उद्देश्य के लिए वे अपनी विज्ञापन अपील में अलग अलग उत्पाद सुविधाओं या विशेषताओं की मदद लेते हैं या उपभोक्ता धारणा और परिवर्तनों को प्रभावित करने की कोशिश करते हैं। विज्ञापित उत्पाद या ब्रांड के प्रति उपभोक्ता का रवैया विज्ञापन अपील उत्पाद उन्मुख या उपभोक्ता उन्मुख हो सकती है। चूंकि इस तरह के विज्ञापन बड़ी संख्या में हैं उन सभी पर चर्चा करना मुश्किल होगा। इसलिए विज्ञापन अपीलों को वर्गीकृत करने के लिए एक ढांचा तैयार करना मददगार होगा। इसलिए इस घोष पत्र में भावनात्मक आग्रह पर प्रकाश डाला गया है।

**संकेतशब्द.** विज्ञापन अपील, भावनात्मक आग्रह, भडकाऊ विज्ञापन

### प्रस्तावना

विज्ञापन व्यापार और बिक्री बढ़ाने का एकमात्र साधन है विज्ञापन का मूल तत्व माना जाता है कि जिस वस्तु का विज्ञापन किया जा रहा है उसे लोग पहचान जाए और उसको अपना ले। मेरी नजरों में आज संसार साधन सभक्त माध्यम के रूप में उभर रहा है और युवा पीढ़ी में जीवन मूल्यों आदर्शों और नैतिक गुणों को गहराई से प्रभावित कर रहा है विज्ञापन के पास ऐसी ताकत है जो समाज में व्याप्त बुराइयों और कुरीतियों को नकारात्मक परिणाम के साथ प्रस्तुत कर सजगता बनाए रख सकता है।

मगर आज ललचाऊ और भडकाऊ विज्ञापनों ने बच्चों के विकास की रूपरेखा ही बदल दी है। खाने से लेकर खेलने तक उनकी जिंदगी सिर्फ और सिर्फ अजब गजब भौतिक वस्तुओं से भर गयी है। बच्चों को विज्ञापनों के जरिये मिली सीख ने जीवन मूल्यों को ही बदलकर रख दिया है। इसी का नतीजा है कि बच्चों के स्वभाव में जरूरत की जगह इच्छा ने ले ली है। इसके अलावा विज्ञापनों में खाली बाजारवाद के उद्देश्य से महिलाओं को अश्लील रूप में दर्शाना भी समाज को बुरी तरह प्रभावित कर रहा है यदि विज्ञापन में उत्पाद की सही जानकारी न देकर उपभोक्ताओं को मूर्ख बनाने का प्रयत्न किया गया है या फिर झूठे वादे किये गए हैं। तो कहीं न कहीं इन विज्ञापनों के प्रस्तुतकर्ता समाज को धोखा दे रहे हैं और यकीनन इनके दुष्परिणाम हो सकते हैं विशेष रूप से छोटे बच्चों की मानसिकता के साथ खिलवाड़ कर उन्हें अपने जाल में फंसाना बहुत ही अनैतिक है अनावश्यक रूप से नारियों का इन विज्ञापनों में प्रयोग भी कहीं न कहीं गलत है।

### शोध पत्र का उद्देश्य एवं महत्व

प्रस्तुतकर्ताओं को एक मर्यादा में रहकर ही इन विज्ञापनों का निर्माण करना चाहिए यह बात पूरी तरह से स्पष्ट हो जाती है कि विज्ञापन समाज को अपने प्रभाव में अवश्य लेते हैं परन्तु यदि एक तरफ हमें मूर्ख बनाने का प्रयास करते हैं तो दूसरी तरफ हमें जागरूक करने का भी कार्य करते हैं। अर्थात् विज्ञापनों का समाज पर बहुत गहरा प्रभाव पड़ता है। अतः इनका प्रयोग निजी लाभ के बजाय समाज की भलाई के रूप में किया जाना चाहिए।

### विज्ञापन का प्रभाव

व्यावहारिक कला का सदैव यही उत्तरदायित्व रहा है कि वह समाज के साथ समन्वय करके अपने लिए सामाजिक पृष्ठभूमि का निर्माण कर सके। विज्ञापन को उदाहरण के रूप में देखा जाय तो वह लोगों के जीवन स्तर को उठाने का प्रयास करता है। मानव सभ्यता के विकास क्रम में हमें यह दिखाई देता है कि लेखन कला के आविष्कार का लोगों पर समरानुकूल प्रभाव पड़ता रहा है। मानव के अभिव्यक्ति व विकास के मार्ग को पीढ़ी दर पीढ़ी आगे बढ़ाने में यही आधार रहा है। मुद्रण

औद्योगिक क्रान्ति तथा परिवहन के साधनों के विकास के साथ साथ या समानान्तर शिक्षा विज्ञापन अर्थात् प्रचार और अनेक प्रकार के आधुनिक आविष्कार भी होते रहे हैं जिनकी जानकारी विज्ञापनों द्वारा ही लोगों को दी जा सकी और आज तक दी जा रही है। विज्ञापन द्वारा नये साधनों संसाधनों वस्तुओं एवं सामग्रियों की जानकारी लोगों तक विज्ञापन ने ही पहुंचाया है। विज्ञापनों ने ही नये आविष्कारों जैसे हवाई जहाज, कार, स्कूटर, साइकिल, रेडियो, दूरदर्शन, फ्रीज, टेलीफोन, घरेलू सामान और कम्प्यूटर आदि की जानकारी लोगों को या उपभोक्ताओं को प्रभावी ढंग से दी। यह माना जाता है कि विज्ञापन द्वारा ही इन वस्तुओं को जीवन का आवश्यक हिस्सा और स्तर का प्रतीक बनाकर खरीदने के लिए प्रोत्साहित किया। इसी प्रकार यह देखा जा सकता है कि विज्ञापन द्वारा ही नयी वस्तु के उपयोग, गुणवत्ता, वस्तु से होने वाले लाभ के बारे में जानकारी देकर उत्पाद का विक्रय बढ़ाया गया और निर्माता नई वस्तु का निर्माण करने को प्रेरित हुआ। नये वस्तुओं का उपयोग करने पर लोगों का जीवन स्तर ऊपर उठता है। विज्ञापन सभी प्रकार की उपभोक्ता वस्तुओं की मांग को स्थायी रूप से प्रभावित करता है और इसके साथ ही उत्पादन निवेश की मात्रा रोजगार और राष्ट्रीय आय पर भी प्रभाव डालता विज्ञापन सूचना विश्वास या आश्वासन सुविधा पसन्द की स्वतंत्रता और उपभोक्ता का पथ प्रदर्शन करता है। सूचना के आधार पर व्यावहारिक कला में विज्ञापन को प्रचार व संचार का साधन माना जाता है जो उपभोक्ताओं को सूचनाएं प्रदान करता है। उपभोक्ता में उसकी आवश्यकताओं की पूर्ति के लिए बाजार में उपलब्ध वस्तुओं की जानकारी विज्ञापन के द्वारा होती है जिसके द्वारा उपभोक्ता यह जान सकता है कि किस प्रकार की वस्तुएं बाजार में उपलब्ध हैं उनका मूल्य क्या है वह कितनी उपयोगी है। विज्ञापन लोगों को सूचना देने का सबसे सरल सस्ता एवं प्रभावी माध्यम है। यही नहीं सरकार द्वारा समय समय पर जनहित में चलाये गये अभियानों की सूचनाएं भी विज्ञापन द्वारा जन सामान्य को सरलता से दी जाती हैं जैसे एड्स पोलियो उन्मूलन अभियान की पूर्णजानकारी प्राकृतिक व मनुष्य द्वारा उत्पन्न आपदाओं के प्रति जानकारी सामाजिक एकता व समन्वय के प्रति जानकारी आदि ऐसी कई सूचनाएं एवं संदेश हैं जो समाज के वृहद् समूह को उपलब्ध होती हैं। व्यावहारिक रूप में विज्ञापन का सही कार्य समाज के पथ प्रदर्शक के रूप में होना चाहिए वर्यो कि जन तांत्रिक देश में विज्ञापन का कार्य महत्वपूर्ण होता है।

सामाजिक कुप्रथाएं हमारे देश की पुरानी समस्याओं में से एक हैं जात पात और छुआ छूत के अंधविश्वास ने बरसों से हमारे समाज में अपनी जगह बना रखी है इस क्षेत्र में भी इस तरह के विज्ञापनों ने अपनी सकारात्मक छाप छोड़ने में सफलता प्राप्त की है।

उपभोक्ताओं को उनके अधिकारों के प्रति सचेत करने वाले विज्ञापन इस क्षेत्र के दिलचस्प उदाहरण हैं ऐसे विज्ञापन बहुत ही दिलचस्प अंदाज के होते हैं जो एक सामान्य नागरिक को भी हलके फुल्के तरीके से उनके उपभोक्ता अधिकारों के बारे में बताते हैं धूम्रपान नषा परिवार कल्याण तथा जनसंख्या नियंत्रण को लेकर तैयार किये गए विज्ञापनों ने भी एक अच्छा प्रयास किया है और समाज में इसके प्रति जागरूकता फैलाने में अपना महत्वपूर्ण योगदान दिया है दूसरी तरफ ऐसे विज्ञापन हैं जो पूरी तरह से आर्थिक लाभ को केंद्र में रखकर तैयार किये जाते हैं ऐसे विज्ञापनों का सामाजिक सरोकार लगभग न के बराबर होता है इनका मकसद अपने उत्पाद को अधिक से आकर्षक बनाकर ढेर सारी का पूँजी का इंतजाम करना होता है यहाँ पर वास्तव में विज्ञापन को उपभोक्ताओं को फांसने के जाल के तौर पर देखा जाता है यहाँ पर व्यावसायिकता के दौर में सामाजिक दायित्व कहीं न कहीं पीछे छूटते नजर आते हैं।

विज्ञापन ने हमारे जीवन को अत्यंत गहराई से प्रभावित किया है। यह हमारा स्वभाव बनता जा रहा है कि दुकानों पर वस्तुओं के उन्ही ब्रांडों की माँग करते हैं जिन्हें हम समाचार पत्र दूरदर्शन या पत्र पत्रिकाओं में दिए गए विज्ञापनों में देखते हैं। हमने विज्ञापन में किसी साबुन या टूथपेस्ट के गुणों की लुभावनी भाशा सुनी और हम उसे खरीदने के लिए उत्सुक हो उठते हैं। विज्ञापनों की भ्रामक और लुभावनी भाशा बच्चों पर सर्वाधिक प्रभाव डालती है। बच्चे चाहते हैं कि वे उन्ही वस्तुओं का प्रयोग करें जो षाहरुख खान, अमिताभ बच्चन या प्रियंका चोपड़ा द्वारा विज्ञापित करते हुए बेची जा रही हैं। वास्तव में बच्चों का कोमल मन और मस्तिष्क यह नहीं जान पाता है कि इन वस्तुओं के सच्चे-झूठे बखान के लिए ही उन्होंने लाखों रुपये एडवांस में ले रखे हैं।

यह विज्ञापनों का असर है कि हम कम गुणवत्ता वाली बहु विज्ञापित वस्तुओं को धड़ल्ले से खरीद रहे हैं। दुकानदार भी अपने उत्पाद लागत का बड़ा हिस्सा विज्ञापनों पर खर्च कर रहे हैं और घटिया गुणवत्ता वाली वस्तुएँ भी उच्च लाभ अर्जित करते हुए बेच रहे हैं। उत्पादन कर्ता मालामाल हो रहे हैं और उपभोक्ताओं की जाने अनजाने जब कट रही है।

उपसंहार

विज्ञापन भारतीय संस्कृति के लिए हितकारी नहीं। आज कोई भी विज्ञापन हो या किसी आयुवर्ग के विज्ञापन हों पुरुषोपयोगी वस्तुओं का विज्ञापन हो बच्चों या महिलाओं के प्रयोग की वस्तुओं का विज्ञापन हो नारी के नग्नदेह के बिना पूरा नहीं होता। अनेक विज्ञापन परिवार के सदस्यों के साथ नहीं देखे जा सकते हैं।

एक ओर विज्ञापनों से वस्तुओं का मूल्य बढ़ रहा है तो दूसरी ओर बच्चों का कोमल मन विकृत हो रहा है और वे जिदी होते

जा रहे हैं। विज्ञापनों में छोटे होते जा रहे नायक-नायिका के वस्त्रों को देखकर युवा वर्ग में भी अधनंगापन बढ़ रहा है। गरीब और मध्यम वर्ग का बजट विज्ञापनों के कारण बिगड़ रहा है। हमें बहुत सोच समझकर ही विज्ञापनों पर विश्वास करना चाहिए। विज्ञापन ऐसे नहीं जिससे हमारे समाज पर गलत प्रभाव पड़े हमें अपने समाज को षक्त बनाना है।

### सन्दर्भग्रन्थ सूची

- मो० तारिकुज्जमा १७ अप्रैल २०१७ विज्ञापन के सामाजिक प्रभाव पुनः प्राप्त मार्च २०२१  
श्रीवास्तव पूर्वी २८ सितम्बर २०१४ विज्ञापनों का सामाजिक दायित्व पुनः प्राप्त मार्च २०२१ २८ सितंबर सुबह १० बजे  
विज्ञापन के सामाजिक पहलुओं पर निबंध पुनः प्राप्त अप्रैल २०२१  
षर्मा, क. (२०१०). विज्ञापन की दुनिया. प्रतिभा प्रतिष्ठान.  
पंत, ए. स. (२०११). जनसम्पर्क एवं विज्ञापन. वैशडी बुक्स पब्लिशर्स डिस्ट्रीब्यूटर्स.  
Kazmi, S. H. H., & Batra, S. K. (2006). Advertising & Sales Promotion (2nd ed.). Excel Books.  
Krishnamurthi, K. (2007). Advertising Management (1st ed.). Global Vision Publishing House.  
यादव, न. स. (२०१३). विज्ञापन प्रबन्ध (द्वितीय मक.). राजस्थान हिंदी ग्रन्थ अकादमी.

# Digital Photography Escalates the Beauty of the Contemporary World in the Fine Arts & Media Industry

**Kirti Gaba**

Assistant Professor,

Dept. of Journalism & Mass Communication, D.A.V College for Girls,  
Yamuna Nagar

## Abstract

*Today's contemporary world is surrounded by the term digital image which uses e-tools and creates images. It is also known as "using, making and displaying". As the modern technology is developing day by day, it is making a rapid impact on today's era. The speed, prevalence and quality of photography is rapidly outstripping historical depictions. At present, it has become a rich resource not only for photographers. Also, one can contact anyone, comment, like and share their posts on social media. Today it has become a good source of income for everyone from newborn to old age. Nowadays, capturing images, applying filters and displaying them on your page is a major trend. Creating memories among others is more common but sharing in multiple ways on digital platforms is a unique style, which is a passion for some people and profession for others. Occasionally, many fine arts students participate in photography contests as they explore photography as a medium. Artists also want to create an album of memories of their pictures. Similarly, on the other side of the coin, photography also plays a contemporary role in media and current events. The purpose of this paper is to analyze the growing trend and value of digital images in fine arts and media production. Here the relationship between fine art and media photography and the unique allure of photography will also be assessed.*

**Keywords:**-Photography, Fine arts, Media, Digital photography, Trend, Importance, Types, Growth

## 1. Introduction

Digital images are becoming a part of our curriculum; everybody has mentioned it as a capturing hobby. But individuals need to understand the significance and notability of it. That is what can make it a multiple source of income. To be understood in professionalism, it is a source of living for all the richest who only depend on it. The tendency and inclination towards digital photographs is at a peak. The latest and updated techniques in technology keep triggering or stimulating every man jack. An infant is still addicted with regard to e-devices, especially android phones. It does not mean we forget our target audience or other age groups. If there are 10 family members, all sit in a living area, but you only observe a single thing: that all are consuming their time in their cell. Nobody is talking with each other. While, 60-70 yrs. age group, 40-60 yrs. age group, 30-60 yrs, or between 0-30 yrs. They are comfortable with their personal equipment, not with people. Another instance, when a family or friends go out on an adventurous journey, they only take selfies or filtered pictures. So, it is clear that everyone only wants to see, show, express, & explore themselves. It is done only through media images that totally replace ancient culture. At last but not least, at present in 21st century, from my point, nobody has a hardcopy of their loving or any special picture either. Because it is only taken by new media, where people post their memories in digital format and easily see them any time. It has the benefit that one can get a name, fame and income.

## 2. Objectives: -

The present study will show the following objectives: -

- 2.1. To grasp the knowledge of history and the present status of photography.
- 2.2. To examine the increasing trend of digital photography and its notability on social media platforms.
- 2.3. To make aware of the difference in media and fine arts photography and evaluability on different National and International events.

### **3. Review of Literature: -**

#### **3.1. Growth And Evolution: -**

Photography is the primary source for expressing expressions, emotions and feelings. The word photography is derived from the Greek language phos, (genitive: photos) meaning “light” and graphe/graphos meaning “drawing or writing”. So, the word “photography” precisely refers/ significantly to the meaning “drawing with light”. This word was primarily coined by Sir John Herschel in 1839 who was a British Scientist (English Polymath and photography pioneer) memory. During the Renaissance times, artists started taking shots which antiquated termed as “Camera” called Camera Obscura (it is a Latin term literally explain “dark room” nascent (derived) the contemporary word “Camera”). The verb is first ensconced by Herschel who read a paper in the Royal Society on March 14, 1839. The modern meaning of this word is forming element refers “process of writing or recording”.

#### **It illustrates varied meanings as per the analysis of several languages, such as: -**

French or German – graphie. In the Greek language, graphia (description of) graphein depicts “to draw”, originally “to scrape, scratch”. This first camera utilized the pinhole in the tent to project a picture from the outer area of the tent towards the darkened area. It was not till the 17th century that the camera obscura became a small portable tool. At that time, basic lenses were also introduced to focus on the light.

#### **As per observations of photography.tuts.plus.com website: -**

Before the invention of photography, people had drawn up the basic laws of lenses and the camera. The printing process was not discovered until that time. For recording or capturing an image, people utilize the tool known as Camera Obscura.

In 1839, Louis Jacques- Mande Daguerre manifested the same method and applied it in public by capturing images. He also implemented a similar strategy but gave better results. The primary/ general characteristic of the Nipce technique, separately from the improved picture quality, was the considerably diminished exposure time.

By 1859, the wooden camera had been discovered by a photographer named Thomas Sutton from Jersey who is significantly known to be the world’s first wide-angle lens. As per the academic dictionaries and encyclopedia, panoramic photography or taking pictures diagonally or through a wide-angle was possible at that time.

#### **3.2. Color Photography: -**

Afterward, Scottish mathematician James Clerk Maxwell is well known for his efforts and contribution that he gave to the field of electromagnetism. Also, he made a great impact on the history of photography. As per the explanation by History of Information, Maxwell in his photograph, during a lecture at the Royal Institution in 1861. In it he didn’t capture the image of himself. He honored

Thomas Sutton, who remained on the previous slide, as Thomas invented wide-angle photography. While capturing the colored images, he took three separate exposures, each exposure using a different color filter which included red, green, and blue filters. As per the analysis of the Science and Media Museum, this method was constantly dominated for decades.

### **3.3. Motion Capturing: -**

Upto this stage, photography had obtained progress while capturing short moments in time. De-precatingly, the exposures captured moments in different time periods, sometimes it were done in several/few seconds, or sometimes taking minutes, or even hours. From this early method, it appeared as distinct blips that were captured in amber. Of course, the ensuing step was to capture the motion. To capture the motion, Eadward Muybridge (a photographer) devised a collection of twelve cameras that were very complex. He did an experiment on the horse's hooves. All he wanted to know during the race, all four horse's hooves left the ground at the same time. Stanford accumulated his horse on the racetrack and attached a bogle at the back of it. When the bogle started rolling over there, an exposure had taken. Surprisingly, Muybridge had gathered twelve successive images of the horse in motion. After all, those frames and copies were displayed sequentially and using a zoopraxiscope which created the first moving image.

### **3.4. Personal Cameras: -**

In 1888, the first personal camera was launched. It was so bulky, and the production of photos was too complex. As a result, camera and photography have been largely becoming a profession for professional photographers.

### **3.5. 35 mm Film: -**

As technology, cameras continued to get smaller & easier to use. To information given by the International Photography Hall of Fame and Museum, Oskar Barnack was not satisfied with the first popular personal camera due to its size or function. Consequently, he decided to invent his own camera. Now, he is shrinking down the initial materials. This camera has become smaller in size and easier to use. As long as it was relatively affordable and easy to get a hold of.

### **3.6. Instant Cameras: -**

In 1948, the first instant camera was revealed to the public and they ruled the consumer space for decades.

### **3.7. Digital Cameras: -**

In 1975, the first digital camera was invented by Steve Sasson (an engineer for Kodak). The lens for this camera was taken from a Super 8 movie camera, the pictures that were captured by it are then converted to an electrical signal and recorded on cassette tape. The technology worked but there were few ample drawbacks.

### **3.8. Disposable Cameras: -**

Initially, in the middle of the 20th century, a lot of camera manufacturers started looking for a way to duplicate this process while making cameras cheap enough to be single use. This kind of camera was dubbed the Photo-pac. It was created by a photography professor named H.M. Stiles in 1949. It would be more than a year before another disposable camera entered the market.

As given by Chem Europe, we all have to know the disposable camera and love was developed by Fujifilm in 1986. Right now, dispensable cameras burst social into flames. Their near-instant notability spawned copycats inclusive Kodak, who also released their own 35mm disposable camera a few years later (as per the AP news).

### **3.9. Camera Phones: -**

Before the emergence of camera phones, cell phones were concretely frequently used as phones. They include text messaging capabilities and elemental pixelated games, but the age of applications and internet connectivity hasn't turned out yet. It was the beginning when a camera option was added to mobile phones, and it all started in June 2000.

That year, SCH-V200 was released by Samsung in South Korea. It composites a 35-megapixel camera & has sufficient storage to hold 20 photos.

Later that year, Sharp released the first phone effectual for taking pictures and sending them to someone else over the air. By 2002, camera phones finally made their way to the U.S. in the form of the Sanyo SCP-5300. Despite their inferior quality when compared with synchronous digital cameras, camera phone sales began to outrank those of digital camera phones that had been sold, making up approximately a sixth of all mobile phone sales. (as per financial express).

### **3.10. Modern Professional Cameras**

Now that mobile phone cameras are so common, most people choose to take their everyday photos with them since they are so convenient for pictures and video recording. However, the unique world began with photography. Now, modern digital cameras, make everyone's life easier. The camera in your pocket is convenient and smartphone cameras improved drastically over the last many years. A couple of features and a vast array of lenses and accessories are updating and bringing out their true potential. We have come a long way since Niepce's potential that first camera out his bedroom window.

### **Photography Multiple Terms, Meanings, and Definitions:**

Here we understand the different scientific terms and meanings of digital photography: -

#### **How: -**

#### **An Art, Science, and Technology: -**

Photography is the art of practicing different techniques, and strategies or utilizing application through the camera. We go take pictures from varied angles and shots. That is creativity and art. It is totally clear that the camera creates pictures, which is an art. The utilization of physics and chemistry in all aspects of photography. This involves the camera, its lenses, recording light, physical operation of the camera, and many things involved in it. Also, the process of developing pictures/ images teaches us scientific understanding. A camera is a technical gadget that consists of electrical tools.

#### **Communicative photography: -**

Photography is a source of visual communication. It uses interpersonal mode, where a person sees any DSLR or camera picture and will develop emotions, feelings, thoughts, and creativity and start

interacting with his own self. On the other hand, photographers save images on either a hard disk, computer, or laptop. But after some time, when they share or exchange those photos through print media, electronic media, and social media. By this, viewers get so many ideas, exploration, and information.

Some factors that play a role in the process of photography communication: -

- Designing
- Image quality
- Writing skills
- Good personality
- Language of communication

So, we can say that photographs communicate a pivotal role and convey a message.

#### **Job or business: -**

Some interested personality wants to start doing job in photography and working in a variety of jobs such as setting up lights and stands, arranging transport and occasionally acting as a ‘Second shooter’. Where some people have a good financial background and start their own photography business. It is a great way to maintain a main income source. Some photography jobbers earn as a second source of income part-time.

To capture the moments of different cultures, arts, entertainment, occasional events, etc. And commercials used photos shared with the party group is also a way of earning in job and business in turn.

#### **Passion, profession, hobby amateur: -**

Some people have a huge passion to record moments, it has social benefits too. Whenever you go outside get ready to capture unique photos from different angles. Such as creative minds, people captured random clicks of walking, acting, running, etc.

Photography passion makes our unique identity and gives dedicated results and experience. When a person says that I like this ordinary life and “I loved it”. It’s none other than called their passion. Some specialized captured pics illustrate the amateurs of a personality where they take a host of mental health benefits. While capturing images helps reduce anxiety, stress, and depression. This passion will take move to another world that gives rewards and so many accomplishments. Passion makes a different identity in the field of photography. For instance, few can explore wildlife photography, some in landscapes, wide-angle photography, fashion, makeup, or modelling photography. Here, everybody has chosen by their interest.

In other words, for some sections, it is a hobby where they spend time according to their need and desire. They also learned during weekends and vacations or on special occasions.

#### **Digital memory: -**

Digital photography is a process that uses electrical devices and captures an image via a digital camera. However, it is transferred onto any electrical device from one medium to another and saved for the future into different-different applications, and then it becomes a digital memory. It is known as a digital media file, which is found on Androids, laptops, PCs, and iPhones.

### Fotografi is a skill: -

A creative mind and good knowledge of Fotografia techniques and their features will enhance your ability and potential to produce high-quality images that signify skills.

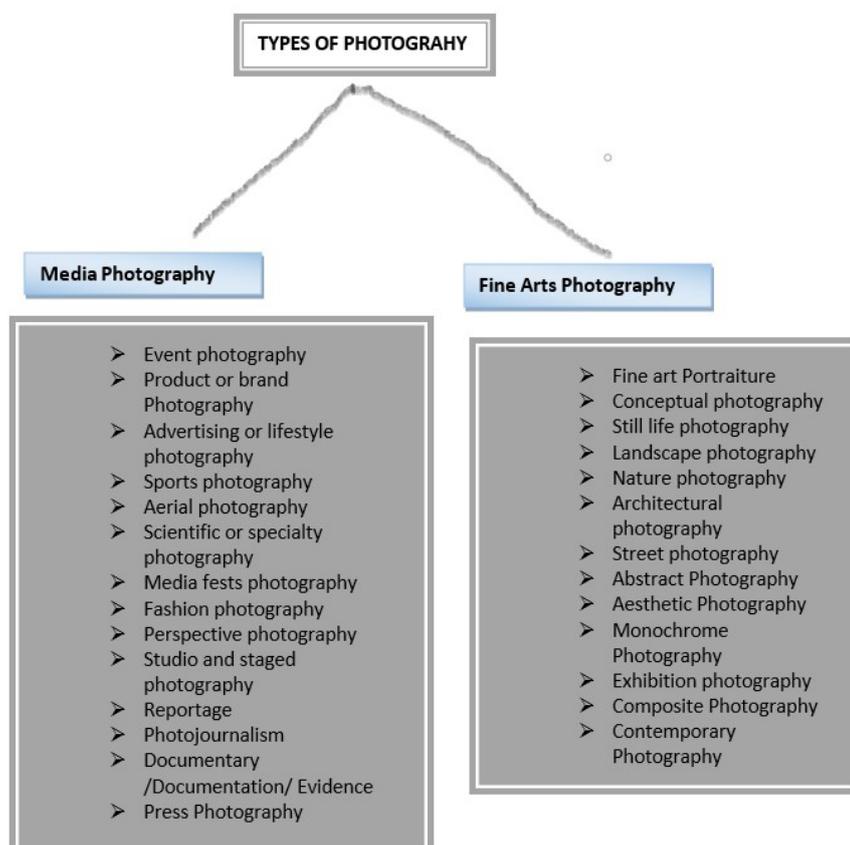
### Works at the Mass level: -

Photography talent encourages you to pursue a career, hobby, amateur or profession, whatever you want. But when you have chosen anything from the aforementioned. You definitely take the decision to post on a social media podium. By this, your works achieve popularity at a mass level (consisting of various casts, cultures, religions, and attitudes). This marketability, recognition, and universality give us a huge platform for traditional and electronic media as well. If your photograph is selected for an exhibition or any international competition, research work, book, magazine, or in any crime, entertainment, political, regional, or local news, it will also get adoration in the marketplace and others. By means of mass communication, work is able to reach a mass level.

### Becoming more modern/expressing contemporary appearance: -

As per the advancement of technology, new and futuristic e-tools are developing day by day. Nikon D850, Sony A1, DSLR Canon EOS RT, Nikon Z fc etc. give outnumbered opportunities, which makes a more modernistic appearance in photography. As we are all committed and friendly with the statement that “a picture speaks more than a thousand words”. Similarly, here DSLR pictures express a more contemporary appearance in the fine arts and media industry.

### Types of photography in the media and fine arts industry:



**Conclusion: -**

In nutshell, the picture making process is significantly replacing the traditional photo capturing methods. In the media and fine art industry, the stage of recording pictures began in 1839 during the Renaissance period. And this experiment was done by entitled “Camera Obscura”, which signifies a recording activity. And now, it has taken a modernistic route. No doubt digital snapping has surmounted fame on countless platforms. The images that are captured during the media festivals are almost similar to the fine arts exhibitions. But the only difference is angles and shots. Individuals cannot forget that camera shots, DSLR images, and iPhone’s pictures latitude on the internet community. Social websites give you multitudinous alimentation. Photographers attended different events and do a good business. They do not think about working only for media shots or fine arts images. When they become professional, they select the occasional event, the shots which provide the chance of the richest income. So, it is clear that a person’s creativity, developed strategies and techniques make them a distinctive personality. The major difference is only between angles, shots, camera quality, its features and the camera version. But finally, the biggest resemblance and correlation intensify adulation and admiration on social networks amongst fine arts and the media professions and production.

**References: -**

- 1.) Mansoner L. ‘A brief history of photography and the camera’.Google.2023,March.09 Retrieved from  
<https://www.thesprucecrafts.com/brief-history-of-photography-2688527>
- 2.)Ward C. “The fascinating history and evolution of photography”. Slash gear website.2023,-  
March.11 Retrieved from  
<https://www.slashgear.com/816282/the-fascinating-history-and-evolution-of-photography/>
- 3.) Tolmachev I.” A brief history of Photography: The beginning. Envato tuts +. 2023,March.11  
Retrieved from  
<https://photography.tutsplus.com/articles/a-history-of-photography-part-1-the-beginning--photo-1908>
- 4.) “Why is communication in Photography importance?” Creative hut Institute of Technology.  
2023, April.25. Retrieved from  
<https://www.creativehut.org/communication-in-photography/#:~:text=For%20example%2C%20if%20a%20photographer,ideas%2C%20feelings%2C%20and%20information>
- 5.) Jdajsivinac. “Introduction to Photography ”. Slideshare images. 2023, April.26. Retrieved  
from  
<https://images.app.goo.gl/uPpGgHuYFtHtgVKFA>
- 6.) Cromie G. “117 Different styles and types of photography to try in 2023”. Shotkit. 2023, April.26.  
Retrieved from  
<https://shotkit.com/types-of-photography/>
- 7.) “ Fineart photography- everything you need to know”. NFI. 2023, April.30. Retrieved from  
<https://www.nfi.edu/fine-art-photography/>

## EXPLORING TRIBAL ARTS FROM MADHYA PRADESH

1. DR. VIJAY M DHORE

2. Dr. Amita Raj Goyal

1. B-306 Vertex Pride Apartment, Jay Bharat Nagar, Nizampet Road, Kukatpally,  
Hyderabad – 500085, +91 8978412444, vijaymdhore@gmail.com

2. Associate professor, Department of Drawing and Painting, University of Rajasthan Jaipur

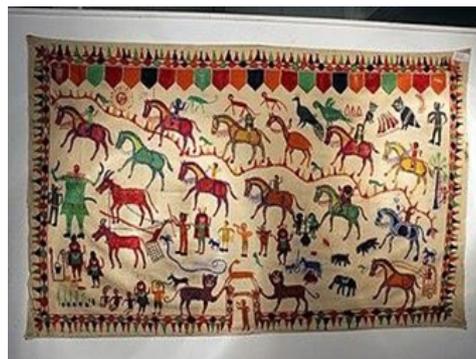
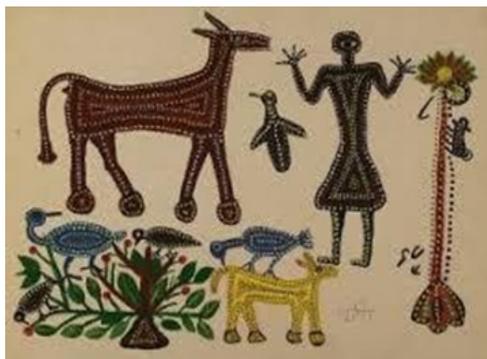
### Abstract

*Mandana paintings are a traditional tribal art form of Madhya Pradesh that is practiced by the Sahariya tribe. The paintings are typically made on the walls and floors of homes and are used to mark significant events and celebrations, such as weddings, births, and religious ceremonies. They are often decorated with symbols and motifs that hold cultural significance. Creating a Mandana painting is intricate and time-consuming, with each detail carefully crafted to convey specific meaning and symbolism. The art form is a testament to the rich cultural heritage of Madhya Pradesh and is a valuable part of the state's artistic legacy.*

**Keywords:** Tribal art, Sahariya tribal, Mandana Painting

### Introduction

Pithora Painting is a traditional tribal art form that is practiced by the Rathwa community in Madhya Pradesh, India. The paintings also serve as an important form of social and cultural expression, conveying the beliefs and values of the Rathwa community. The creation of a Pithora painting is a communal and celebratory process, with multiple artists working together to create intricate and detailed designs. Today, Pithora Painting continues to be a valuable part of Madhya Pradesh's artistic heritage and is recognized for its unique and striking aesthetic.



### Introduction To Gond Arts of Madhya Pradesh:

With its origin in the Heart of India, mainly Madhya Pradesh, Gond Art is the folk art of painting practiced by the Gond tribe of the state. While it may have originated in Madhya Pradesh, it can also be traced in the states of Andhra Pradesh, Orissa, Maharashtra, and Chhattisgarh.

The Gonds are the largest tribal/Adivasi community in India today, and their art is rare and possess a great heritage value and the intricacy of this art demands respect. Gond paintings depict images of the lifestyle of the tribe and their environment, the wildlife of the place, and the surroundings.

The paintings also depict the belief and faith of the tribe, various mythological creatures, and characters from the tribal folklore; all of the above are an innate part of this artwork. The tribe believes that seeing good images around and having them in the spaces can bring good luck and positivity. Animals are one of the prominent motifs used in the paintings. And the tribe believes that all creatures are inhabited by spirits, and everything is thus holy and sacred.

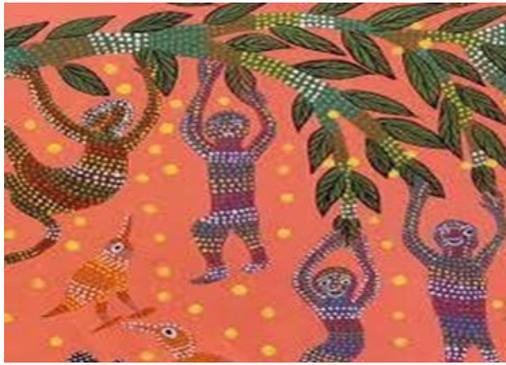
The paintings use vibrant colors like orange, yellow, blue, and red, and are created with articulately drawn lines and dots as the method to bring it to life. Natural colors obtained from various sources like flowers, stones, etc. are used to create these beautiful paintings.



### **Famous Tribal Arts and Paintings of Madhya Pradesh:**

Chitravan is one of the major Folk paintings of Madhya Pradesh. It is a beautiful wall painting depicting celestial beings, animals & birds, gods- goddesses, and plants. The painting requires extreme dexterity as no outline is drawn initially and each stroke shapes the final design. The artist of Chitravan paintings is called Chiteras. It is drawn on festivals and other religious and ritual ceremonies. It is figurative and illustrative in its composition and based on religious narratives. This style is called Khyalmandana. Material used- clay, mineral and vegetable colors, Gum, and resin. Chitravan is a commercial art form & painters are paid both with cash and in kind. When Chitravan is painted on paper it is called Pana.

We also investigated the world of Chitera painters of Madhya Pradesh. Chitravan is a form of wall painting done by professional painters mostly men, though women also draw. The artists are called chiteras and make these paintings during festivals and other religions and ritual ceremonies. Chitravans are figurative and illustrative in its composition and draw its inspiration from religious narratives. This style is also called khyalmandana, in chitravan there is a profusion of figures of gods, goddesses, animals, birds, flowers, creepers, celestial nymphs, and musical instruments. Locally available clay, minerals, and vegetable colours are used. Gum and resin are used to impart shine and stability to these colours. The intricate balance between figures, flowers, creepers, and other decorative motifs is one of the highlights of this form. Another unique feature of this art form is the absence of any outline or an initial sketch, simple strokes of the brush gradually evolve into intricate and beautiful designs of figures.



Mandanas are drawn both in Madhya Pradesh and Rajasthan. In Rajasthan, they are drawn both on the floor and on the wall, whereas in Madhya Pradesh they are mostly drawn on the floor. Mandana both refers to a specific form of drawing and also to the act of drawing as in chitramandana, to draw or paint. Mandana derives from the word mandan which means ornamentation or decoration. Mandanas are drawn by women using kharia (chalk solution) and geru (red ochre). They are drawn on the walls and floors of the houses, which are first plastered with clay and cow-dung mixture. Mandanas are festival decorations in line drawing and are iconic representations of various gods and goddesses. They are at once the seat on which a specific deity is invoked and also a symbolic representation of the deity. They are also indicative of the presence of the deity. Mandanas are drawn on the occasions of religious Ancient History festivals and fasts and also during any auspicious ceremony at home concerning birth and marriage or a specially organized religious worship.



Pithora strictly belongs to the realm of the ritual; each line or dot that finds place here is pregnant with ritual and symbolic meanings. The process of painting is accompanied by music and singing, which form an integral part of the ritual and the painting process. Pithora painting is made during the ritual worship of the Bhil deity Pithora. This worship is held to obtain a good harvest, the birth of a male progeny or as a thanksgiving ceremony upon wish fulfillment. This ritual lasts for about 3 to 5 days and the whole clan and village community participate in the ritual. Being an expensive affair only rich members of the community undertake its organization. Though a collective affair, Pithora painting is mostly the work of professional painters known as lakhindra. Horses find a special place in Pithora paintings. They are representative of various deities and are drawn in rows. The horses of Pithora and Pithori are painted in the center. Motifs and characters associated with the narrative of Pithora find their place in these paintings. Raja Indi, Pithora, Pithori, DharniDharti (earth), MalwiGori, Raja Bhoj, Kajal Rani, and Kali Koyal are some of the main characters appearing in the paintings. It is of utmost ritual importance to paint the characters correctly and in their proper place. At night the painting is worshipped, and gods are invoked through song, music, and trance. The ritual specialist called Ojha introduces each character in the painting and invokes his

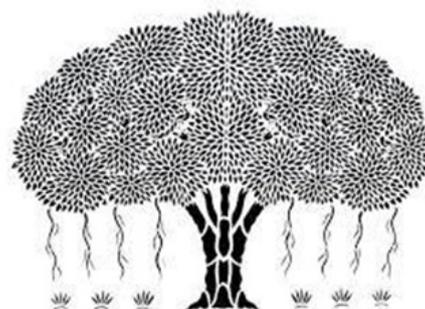
presence. Wine and goats are sacrificed during the ritual. The painting is sometimes plastered over with clay and cow-dung mixture after the ritual. Red, yellow, black, blue, green, purple, and white are the main colors used. Earlier colors prepared traditionally with locally available clay, minerals, vegetables, and stones were used. Today poster colors, acrylic, and oil paints are also being used. New motifs like cycles, airplanes, motorcycles, jeeps, buses, and guns all find a place in Pithora paintings, indicating the contemporaneity and dynamic character of folk paintings.



### Specific Tribal Art Forms:

#### Sanjhi

Sanjhi is associated with a specific festival by the same name, which is celebrated by unmarried girls both in Rajasthan and Madhya Pradesh. This festival lasts for sixteen days beginning with the full moon day in the month of Bhadrapada (August-September) till the new moon day in the month of Ashwin (September- October). This period is marked in the Hindu calendar as Petri-paksha, i.e. a fortnight dedicated to ancestors. During this period the ancestral spirits are believed to visit their families. It is important to note here that only unmarried women are allowed to make Sanjhi and after marriage, they give up this practice as prescribed by the ritual. Sanjhi is drawn on walls that are first plastered with fresh cow dung. On this surface, various motifs are made in bas-relief with cow-dung. These motifs are then decorated with flowers, colourful and bright strips of paper, and kharia (chalk solution). A new motif is drawn each day only to be scraped off the next day. From the thirteenth day onwards, the process begins to draw up a full-blown Sanjhi with all the motifs put together in a parallelogram with four gateways. This full-blown image of Sanjhi is called kila-kot, literally meaning ‘fortified dwelling’.



#### Thapa

In its more basic form of handprints, Thapa can be witnessed anywhere in the country both across time and across regions. In Rajasthan, this art has acquired diverse forms and multilevel symbol-

ism. Along with the usual handprints, we witness here iconic representations of various gods and goddesses that are drawn during festivals, and religious ceremonies to appease specific deities and avert disease and evil influences. Many of these drawings are associated with specific seasons. MahendarBhanavat, our research associate puts various Mandanas and even Sanjhi traditions as sub-categories of Thapa art form. Thapas are drawn mainly by women with the help of kumkum, sindoor, henna, ghee and cow dung. The main colors used for making Thapas of different kinds are red, yellow, green, blue, black and yellow. However, Thapas are usually drawn using single colour and kumkum is the main ingredient used in this form of drawing.

### Bhil Paintings

Tribal Painting includes Bhil Paintings of Rajasthan, Gond, and Bhil paintings of Madhya Pradesh including Pithora paintings. In Rajasthan, the Bhil tribal painting is known as Mandana, though it is different in style. It is mostly done on the walls of the houses. These paintings begin from the base of the wall and reach up to the height of eight to ten feet. The surface is prepared for painting by plastering the wall with black or white coloured clay and cow-dung mixture.



### Gudna (Godna) Motifs

Gudna refers to that style of painting, which is made by piercing the body with the help of a needle and injecting it with black colour obtained from lamp soot. The use of kumkum, milk of aak, leaves of bilva plant, and juice of harsingar flower are also used at times. Both men and women get their bodies painted in this manner. Both tribals and non-tribals are fond of Gudna. Gudnas are not only ornamental in value but also serve as identification marks of different tribal groups. Images of birds, animals, gods and goddesses, vertical, horizontal, and diagonal lines, dots, flowers, swastika, sun, and moon are some of the popular motifs used in Gudna. Married and unmarried women have specific designs of Gudna for different parts of the body. These designs have ritual and symbolic meanings. Gudnas are also drawn to ward off the evil eye and gain good harvest, health, and fertility.



### More About Tribal Art Forms of Madhya Pradesh:

Apart from green woods, rich wildlife, forts, and monuments, Madhya Pradesh also specializes in different arts and crafts. The intricate art of Madhya Pradesh reveals its rich culture and heritage. The works of art include bamboo and cane coverings, carpet weaving, durries, folk paintings, iron crafts, jute works, metal crafts, ornaments, Papier Mache, stone carving, stuffed toys, terracotta, textile weaving, woodcraft, and Zari embroidery. During their free time the locals of Gond, Baiga, Korku, and Basar, keep themselves busy in crafting bamboo products like fishing traps, hunting tools, and baskets. The folk paintings depict the cultural life of regions like Chhattisgarh, Bundelkhand, Malwa, Gondwa, and Nimar. Also, the intricate works of Stone carvings are revealed through the temples and the monuments in Madhya Pradesh. Moreover, Gwalior specializes in Jalli works (patterns), and Jabalpur and Tikamgarh are famous for statues of human structures and animals. These arts and crafts are well-maintained by the locals. Tourists specially visit this place to collect antiques and artifacts.



### CONCLUSION:

In the heartland of India lies the State of Madhya Pradesh. Filled with lush forests, magnificent monuments, exuberant festivity, and blissful solitude. In this land of wonderful and contrasting variety, handicrafts lend a touch of mystique.

– a charm unique to Madhya Pradesh. They radiate an aura, exhibit hereditary skills, whisper

painstaking craftsmanship, and evoke an urgent desire to learn more about the land and its colorful people.

A deftly woven silk or a cotton blended saree. Block printed fabrics, stuffed leather toys or floor coverings. Folk paintings, bamboo, cane or jute. Woodcraft, stonecraft, ironcraft. Metalcraft, terracotta, papiermache. Zari work (gold thread embroidery), ornaments, dolls., each handcrafted product of Madhya Pradesh is charming enough to sweep you off your feet.

**JUNE 2023**  
Volume 1 | Issue 1

# Art & design

International Journal of Research in Art and Design



International Journal of Research in  
**Art and Design**