

WARLI PAINTINGS - THEIR HISTORY AND EXPRESSION ON INTERIORS

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Abstract

The reason of this research paper is to do a study about the Warli Paintings and its history to understand it in a way better manner and incorporate Warli Paintings in the interiors. The research papers slants towards the plan of the components of the interiors through explorations of Warli Paintings.

Key Terms: Warli Paintings, Craftsmanship, Interior.

Introduction

Warli Painting could be a form of tribal craftsmanship for the most part made by the tribal individuals from the North Sahyadri Range in Maharashtra, India. This range includes cities such as Vikramgad, Mokhada, Palghar, Jawhar, Talasari, and Dahanu of Palghar district. This tribal craftsmanship was started in Maharashtra, where it is still practiced nowadays. Warli Painting is one of the most seasoned craftsmanship form in Gujrat and Maharashtra. It uses exceptionally fundamental geographic shapes to weave stories about the charming presence of tribal individuals of Gujrat and Maharashtra.

The Warli Painting convention in Maharashtra are among the finest illustrations of the folk style of works of art. The Warli tribe is one of the biggest in India, found exterior of Mumbai. In spite of being near to one of the biggest cities in India, the Warli dismiss much of modern culture. Warli Paintings of Maharashtra rotate around the marriage of God Palghat. The fashion of Warli Painting was not perceived until the 1970s, in spite of the fact that the tribal fashion of craftsmanship is thought to date back as early as 10th century A.D. (OpenArt, 2016). The Warli Painting culture is centered on the concept of Mother Nature and components of nature are frequently central focus portrayed in Warli Painting. Farming is their fundamental way of life and a huge source of food for the tribe. They significantly regard wildlife and nature for the resources that they give for life (FlipTalks - Lifestyle Portal, 2012). Warli craftsmen utilize their clay huts as the scenery for their paintings, comparable to how ancient individuals used cave walls as their canvases.

The Warli community possess the west coast of Northern Maharashtra around the north Sahyadri range with an expansive concentration within the area of Thane. Married ladies play a central part in making their most critical painting called Chowk to mark uncommon events. Closely related with the customs of new season of sowing, harvest, fertility, and marriage, Chowk is overwhelmed by the figure of mother goddess, Palaghat, who is mainly adored as the goddess of fertility and represents the corn goddess, Kansari. She is encased in a little square outline beautified with 'pointed' chevrons along the external edges that symbolise Hariyali Deva, i.e., the God of Plants. Her guardian and escort is pictured as a headless warrior, standing beside her or riding a horse with five shoots of corn springing from his neck, and subsequently, called Panch Sirya Devata (five-headed god). He too symbolises the guardian of the fields, Khetrapal.

The central theme of Palaghat is encompassed by scenes of daily life, depicting acts of dancing, farming, fishing, hunting, legendary stories of animals, where the tiger is obviously visible, scenes of buses plying and the active urban life of Mumbai as individuals of Warli see around them. These depictions are customarily painted with rice flour on soil coloured walls of their homes. As specified prior, are painted to promote fertility, these paintings fulfil the demands of spirits, propitiate the dead, and avert diseases. A bamboo stick, chewed at the end, is utilized as the paintbrush.

Jivya Soma Mashe, the craftsman in Thane district has played an incredible great part in making the Warli Paintings more prevalent. He has been regarded with a number of central and national level awards for his paintings. He was also awarded Padmashree in the year 2011.

History

In the book 'The Painted World of the Warlis', Yashodhara Dalmia claimed that the Warli Paintings carry on a convention extending back to 2500 or 3000 BCE. Their mural paintings are comparable to those done between 500 and 10,000 BCE within the Rock Shelters of Bhimbetka in Madhya Pradesh.

Painting technique

Their greatly simple wall paintings utilize a really fundamental graphic vocabulary: a square, a triangle and a circle. Their depictions were monosyllabic. The triangle and circle come from their perception of nature, the triangle representing pointed trees and mountains; and the circle derived from the moon and the sun. As it were, the square appears

to comply a diverse logic and appears to be a human development, showing a sacred enclosure or a chunk of land. So the central thought process in each ritual painting is the square, known as the "chaukat" or "chauk", mostly of two sorts: Lagnachauk and Devchauk. Inside a Devchauk, we discover Palaghata, the mother goddess, symbolizing fertility (Tribhuwan & Finkenauer, 2003).

Essentially, male gods are unusual amongst the Warli Paintings and are often related to spirits which have taken human shape. The central rationale in these ritual paintings is encompassed by scenes depicting trees and animals, festivals and dances, fishing and farming, hunting, etc. Animal and human bodies are represented by two triangles joined at the tip; the lower triangle depicts the pelvis and the upper triangle depicts the trunk. Their unstable harmony symbolizes the balance of the universe, and of the couple, and has the amusing and practical advantage of enlivening the bodies.

Another primary subject of Warli craftsmanship is the indication of a triangle that's bigger at the top, representing a man; and a triangle which is more extensive at the bottom, representing a woman (The Crafty Angels, 2015). Apart from ceremonial works of art, other Warli Paintings covered day-to-day exercises of the village people.

One of the central viewpoints portrayed in numerous Warli Paintings is the tarpa dance. The tarpa, a trumpet-like instrument, is played in turns by diverse village men. Women and men entwine their hands and move in a circle around the tarpa player. The dancers at that point follow him, moving and turning as he turns, never turning their backs to the tarpa. The musician plays two distinctive notes, which coordinate the head dancer to either move counter - clockwise or clockwise. The tarpa player assumes a part comparable to that of a snake charmer, and the dancers become the metaphorical snake. The dancers take a long turn within the group of onlookers and attempt to encircle them for excitement. The circle arrangement of the dancers is additionally said to resemble the circle of life.

Materials Used

The pared down pictorial dialect is coordinated by a rudimentary method. The ritual paintings are ordinarily done inside the huts. The walls are made of a blend of cow dung, earth, and branches, making a Red Ochre background for the wall paintings. The Warli

Paintings utilize only white for their depictions. Their white colour is a blend of water and rice paste with gum as a binding. They utilize a bamboo stick chewed at the end to create it as supple as a paintbrush. The wall paintings are done only for uncommon events such as harvests, festivals, or weddings. They create it with a logic that it can be comprehended by those who would take birth in future.

Warli Paintings in Contemporary Culture

The need of customary imaginative action clarifies the exceptionally rough style of their depictions, which were to protect of the women - folk until the late 1970s. But within the 1970s this custom craftsmanship took a radical turn, when Jivya Soma Mashe and his child Balu Mashe begun to paint, not for any extraordinary custom, but because of his creative interests. Jivya is known as the present day father of Warli painting. Since the 1970s, Warli Paintings has moved onto canvas and paper (Garriock, 2016).

With the back-to-the-roots development taking over each portion of our lives, art lovers flaunt the Warli Painting theme with pride. Customarily, this painting is done on a red ochre background with white paint and these are the only two colours utilized. But, nowadays, an assortment of colours are being utilized to duplicate these aesthetic themes on home décor, fabrics or other artistic forms. The primary move of Warli Painting into the exterior world was by means of the change in medium of painting. It started to be made on paper that guaranteed better longevity and durability of the paintings. Segments of the Warli community gradually came in touch with the urban way of life. Numerous of them totally moved to the standard urban culture in interest of superior employments. (Sarade, 2011)

There are few great cases of the display of Warli Paintings in public spotlights. A complete colossal wall of the Tony Garnier Urban Museum was painted in a lovely display of a Warli Painting canvas. In 1993, a Warli Painting artist named Shantaram Chintya Tumbada was approached for this work which was a portion of an arrangement of five paintings for delineating the five continents on the walls of the museum. As a result, this gigantic mural of Warli Painting is showcased on the museum wall at Lyon in France. In India, Warli Painting artist Rajesh Chaitya Vangad has his works shown at Homi Bhabha Block of Tata Memorial Hospital in Parel, Mumbai and on the walls of Mumbai International Airport. (Sarade, 2011)

Of all those who are taking motivation from this art, the lifestyle division is the one that's most interested by its abundance. It would be astounding if such a wonderful art form is lost from the developments by the fashion industry. Warli Paintings features a charm of being on the lines of perplexing village art that may be adjusted to linen collections of neutral and earthy colours. From brightly coloured coffee mugs and tea cups to umbrellas, rustic wall clocks, accents for stationery and walls - Warli Paintings is pretty much all over. Within the past, the well-known Indian designer Archana Kochhar presented the inborn Warli Paintings at New York Fashion Week (NYFW), as a portion of Prime Minister Narendra Modi's Make in India campaign. It illustrated how dolls in Warli Paintings can be captured exceptionally perfectly in our design with modern outlines. Thus, from embellishing the borders of colourful kurtis and scarves to adorning the lavish silk and jute sarees, Warli Paintings has taken over the ramp for good. (Sarade, 2011)

Today, Warli Paintings has come along a long way to be shifted into present design and fashion creations. Once a basic painting strategy of a minimal Indian tribe, the Warli Paintings have a worldwide presentation by virtue of skilled artists. It is without a doubt heart-warming to see that an ancient art style which is additionally a component of the Indian national heritage, proceeding to thrive in modern times. (Sarade, 2011)

Warli Painting moreover included in Coca-Cola's 'Come home on Diwali' advertisement campaign in 2010 was a tribute to the soul of India's youth and an acknowledgement of the particular way of life of the Warli tribe of Western India (Business Standard India, 2010). The campaign included publicizing on conventional mass media, combined with radio, the Internet, and out-of-home media.

A completely integrated communication campaign with a solid digital centrepiece at exhibiting India's cultural ability and the soul of fellowship. The campaign could be a tribute to the youth of nowadays. It captures their desire and their emotions to stay near to their roots as they step out in search of new opportunities. Imaginative use of Warli Painting's characters within the campaign made by Maharashtra based Warli Painting artist - Nitin Anand Dabholkar - intensify the message. Campaign is anticipated to assist help

and energize this one of a kind and ancient art form. Conceptualized by Nakul Sharma, Tirtha Ghosh, Ashish Chakravarty, and Praseon Joshi from McCann Erickson and directed by Dibakar Banerjee of Freshwater Films. In-addition to mass media, the 360-degree communication activity to incorporate roll out of Out - Of - Home (OOH) media, radio, internet and on-ground enactment. (Business Standard India, 2010)

Traditional Knowledge and Intellectual Property

Warli Painting is traditional knowledge and cultural intellectual property protected over years. Understanding the urgent requirement for intellectual property rights, the tribal non-governmental organization Adivasi Yuva Seva Sangh (IPIndia, 2014a; NGOIndia, 2014) helped to enrol Warli Painting with a geographical sign beneath the intellectual property rights act (DNAIndia, 2014). Different endeavours are in progress for reinforcing economical economy of the Warli Painting with social entrepreneurship (Garriock, 2016).

Warli Paintings in Interiors

Warli Paintings came to light only within the past few decades steadily by the art experts who dug its roots and brought this art to the spotlight. The present Thane region of Mumbai, India has the occupants of the Warli Tribe where they still hone the art, carrying it to the canvas. A canvas with the painted Warli Paintings nowadays holds an uncommon place within the Indian handicraft things for home decoration division. The canvas Warli Paintings is gradually making its place on the walls of the modern art galleries and of homes of art lovers. The social life of this ancient tribe, their celebrations, harvest, culture, & lifestyle kept alive within the frame of the Warli Paintings before it blurs away within the pages of history.

Nowadays Warli Paintings are done on utensils, ceramic pots, paper, canvas, walls and many more. It has indeed made its place within the jewellery and saree industry due to its beguiling design. Female, Male artisans all hone this art form. Warli Paintings have

presently advanced into portraying advance stories as well as consolidating modern components into the art style like musical instruments, cycles, etc.

Nevertheless, the foremost well - known form of Warli art nowadays is Warli wall Paintings. Warli wall Paintings are hung in even offices, cultural buildings, religious sites, museums, and household decors. These out-of-world shocking paintings bring in a joyful, rich, and sense of tradition to places. It also gives an aesthetic glimpse into the wealthy conventions of the Warli tribe. Due to these enchanting focuses, it has rapidly become a choice for numerous interior designers.

Warli Paintings have come a long way from being a 'simple' tribal art form existing in and encompassed by so numerous confinements. They are advancing to form imaginative choices that are method, theme, and design oriented, in spite of the fact that still holding the pith of Warli Paintings. Artisans are more certain to come out of their consolation zones and test: for instance, one can discover straight lines in Warli Paintings which are a stamped variety of a dotted straight line in unique forms. The paintings that would only find home on the walls of the tribe's homes can too be found on canvas, fabrics, cloth, and paper. Warli Painting has found its way into our everyday lives as well. Children discover the designs accessible, they are an excellent visual format to communicate an endless cluster of thoughts. From Terracotta plates and fibre heads to wall hangings, there may be numerous ways in which Warli Painting has been discreetly incorporated, getting to be a part of all our lives. (Team Jaya He, 2009)

Everything about Warli Paintings is soothing and earthy. It takes you back to the painting's provenance where you may nearly scent the damp soil, feel the touch of the calloused hand that painted the background and appreciate fastidious brush stroke of the rural craftsman who made the master piece. Warli Paintings succeed in including style to a five star hotel lobby or a rural hut with the same charm. No wonder, designers were so enchanted by this art form that they decided to create an entire line of Interior Decor based on Warli Paintings. Designers have utilized exceptionally conventional designs, folksy and rich colours to reproduce the enchantment of Warli Paintings in the Interior Decor. (Voylla, 2017)

Warli Paintings is an antiquated strategy of expression whether it be an occasion, festival, or a message to pass on to the future. So also, music has continuously been a portion of the history of people. The space in which we might incorporate Warli Paintings will be the open lobby of a music studio which has columns within the lobby hall. The column might be our primary component to work on and the central component for the lobby hall. Firstly we finalize a design for the column which portrays human playing musical instruments like drums and flute. Each column can have diverse designs with varying floral patterns or instruments. The base colour for the column should be dark on which the figures will be painted with white. The columns highlight themselves in a space which is lighter and makes a difference. Not just with art but also a few clay panels can be utilized at the lobby reception background. The clay panels could have cut-outs of the figures on them with varying instruments and poses. (Patel & Srivastava, 2010)

Conclusion

The research paper begun with considering about Warli Paintings and its history pointing to protect the acquainted art in this advanced time by incorporating it within the interiors of a space. Essentially, different components of interiors can be chosen and painted in this style, attempting diverse compositions and colour combinations to suit the interior style. This way the art style can be protected in this modern era and inspire the future era with this folk art style.

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