

Indian Tribal Arts: Boon for Fashion and Textile Designers

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Abstract - Indian tribal art is a colorful heritage of those tribal people, which is linked to the minutest facts of their life as well as a reflection of their mind and spirit and of their close unity with nature. The paper focuses on the various kind of tribal art in India like Warli, Gond, Pattachitra, Saura, Bhil etc., each of these represents unique aesthetics, belief system and traditional wisdom. The paper explores how these art forms have evolved historically, their symbolism, methodology and their relevance in today's world with due consideration to the influence of globalization, commercialization, and preservation debate. Through its inter-disciplinary approach, the work showcases how the tribal arts of India help shape cultural identities, generate livelihoods, and preserve heritage; and calls for the promotion of the tribal arts and welfare of tribal artisans of the country.

Keywords:- Cultural Heritage, Indian Tribal Art, Traditional Craft.

INTRODUCTION

Through its traditional arts and crafts, India has long been recognized as a country that embodies cultural and traditional vibrancy. The many cultural and traditional identities of the 35 states and union territories that make up the nation are reflected in the many types of art that are produced there. Folk art is the term for the unique artistic patterns and styles seen in every Indian region. India's folk and tribal arts are simple and ethnic, yet they are colorful and bright enough to convey the rich history of the nation. Due to its genuineness and traditional aesthetic sensibility, Indian folk art seems to have a lot of potential in the global market. India's rural folk paintings include unique, vibrant patterns that are infused with mystical and religious themes. Folk art communicates common community values and aesthetics, hence expressing cultural identity. It includes a variety of ornamental and functional media, such as metal, clay, paper, wood, fabric, and other materials that are highly sought-after by international tourists due to its ethnic and traditional beauty.

Tanjore Painting or Thanjavur Painting

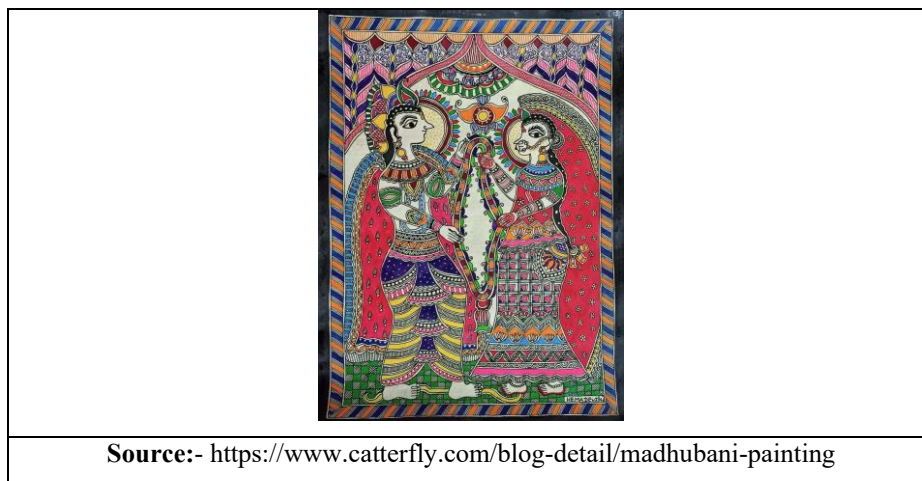
This tribal art, which is a celebration of the area's rich artistic legacy, is from the town of Thanjavur, Tamil Nadu. In the latter half of the 16th century, this art originally emerged. The use of vivid colors, glass, stones, and gold foils in the paintings of this traditional South Indian painting style has earned it worldwide acclaim. They are constructed on a wooden board made of jackfruit or teak wood. Most of the gods and goddesses in these artworks are Hindu. The deity's faces are designed with round faces and oval-shaped eyes. The deity's primary body is then encircled with an arch, a curtain, etc.



Madhubani Paintings

One of the India's oldest and maximum distinctive traditional painting is the madhubani painting. A traditional art with a history of more than two thousand years, It is said that Madhubani paintings began during the Ramayana, when King Janaka requested that the locals document the marriage of his daughter Sita and prince Rama. During festivals, rituals, or other important occasions, women would typically produce these paintings on the walls and floors of their homes. This style of painting, sometimes referred to as Mithila art which was started in Bihar's Mithila region and has now spread to Nepal (Manjula, 2021).

"Forest of Honey" is what the Madhubani literally translates to (Madhu-honey, Bans-forest or woods). Most of these pieces of art are religious in nature. Most of the time, women paint in places of worship like the prayer room at home. The prime subject matter of these Paintings is Hindu folklore. It is a form of living folk art that originated in India and was influenced by the Mahabharata and the Ramayana. It is a heavenly and fervent declaration of unreserved submission and gratitude to God. In the aftermath of the devastating famine in Bihar, the modern form of painting known as Mithila emerged in the early 1960s. To augment their low salaries, the females of Mithila region were stimulated to use their artistic talents to paint on paper. When used in a portable and hence more visible media, Mithila women's expertise was quickly acknowledged. Both visitors and folk art connoisseurs eagerly purchased the piece.



Bhil Art

With members residing in parts of Rajasthan, Gujarat, Madhya Pradesh, Maharashtra, Karnataka, Tripura, Andhra Pradesh, Chhattisgarh, and even Sindh in Pakistan, the Bhil community is among the largest in South Asia. The Bhil community, which is descended from Lord Shiva, regarded themselves as ardent followers of the exiled lord while Lord Rama was traversing the Dandaka forests during his exile. Additionally, they are mentioned in the Mahabharata and have received a lot of attention during the past two millennia. Since their name derives from the words "villu" or "billu," they were known as the "bow people" before the Aryan migrations. Even Arjun's legendary master Dronacharya acknowledged Ekalavya as the most accomplished archer. The main Bhil tribes include the Vasava, Bheelala, Tadvi Dholi, Garasia, Mewasi, Bhagaliala, and Rawal tribes. Bhils are renowned as

great warriors and have fought against the Mughals, Marathas, and British in the past. Strong superstitious beliefs in a variety of ghosts, gods, goddesses, and deities are well known among the Bhils. They created and followed only the laws and regulations they wanted. (Mohan, 2022).

Bhil paintings are creative and artistic works of the Bhil tribe, which is thought to be the originator of Indian tribal art. The Bhils live mostly an agrarian lifestyle in close proximity to nature. The focal focus of their art is folklore, rituals, tattoos, and songs. Their artwork depicts the ebb and flow of the seasons, the scenery of the fields during harvest, and deity rites. The natural environment has a significant influence on Bhil art. Bhil people traditionally paint their homes to adorn them. Every year, "mittichitra," or plaster of earth, is used to prepare walls. We may see beautiful depictions of legends and customs on the walls and ceilings of their homes. Women have typically painted legendary tales and scenes from nature on walls and floors (Khot, 2021).



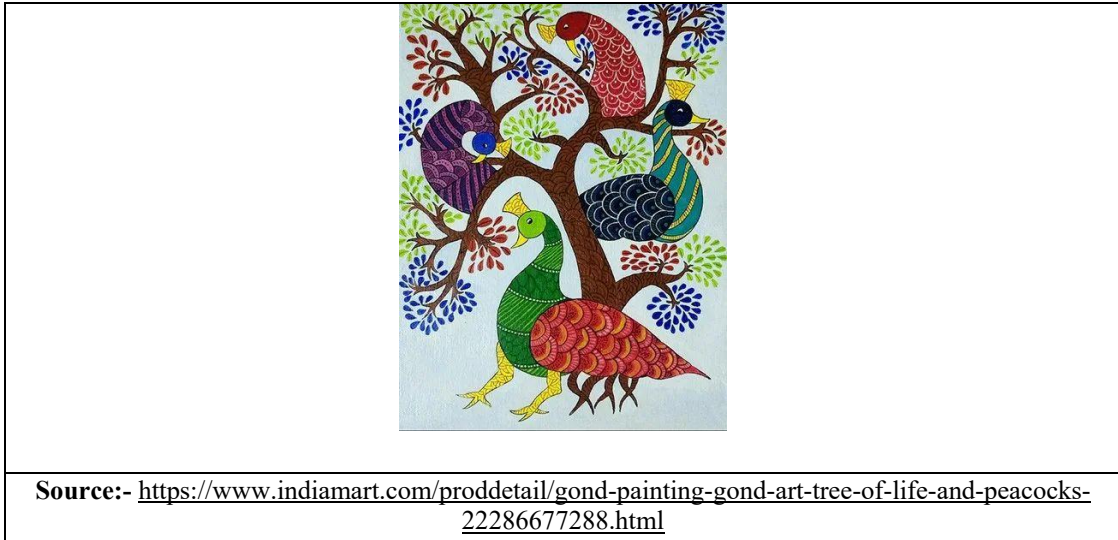
Gond Art

"Gond" is the Indian tribal art style used by the Pradhans and Gond, the largest Adivasi group in Central India. The states of Madhya Pradesh, Andhra Pradesh, Maharashtra, Chhattisgarh, and Orissa are home to around 4 million Gonds. Their forefathers existed in the pre-Aryan period over 1400 years ago, and they are Dravidian. The Dravidian word "Kond," which means "green mountains," is whence the term "Gond" originates. The Pardhan Gonds in particular are well known among Gonds for their artistic abilities. Diverse artistic practises are interwoven in the Gond community's way of life. They are excellent works of visual art, which are frequently referred to as Gond Art or Gond Paintings.

Their artwork serves a variety of purposes, including devotional and spiritual beliefs in addition to decoration. Simple sketches of indigenous people are painted on walls to appease their gods or to ward off evil and illnesses. Famous paintings include those of Madhya Pradesh's Bundelkhand, Malwa, Gondwana, and Nimar. It is well known that Gond paintings have simple forms. Paintings employ vivid colours and beautiful dot-and-line patterns to produce breathtaking appeal.

Gond painting offers a range of artistic styles, depending on the individual painters and their techniques. The use of a "signature pattern" to "infill" a bigger arrangement on the canvas is one distinctive feature. As one of their unique, recognisable symbols, each Gond painter has crafted their own unique infill arrangement. This time-consuming and labour-intensive task was previously done by hand painting walls. The first Gond to paint on canvas and paper was Jangarh Singh Shyam.

(Rao, 2018).



Kalamezhuthu Art

It describes the visual portrayal of gods made on the ground (kalam) during rituals using colored powders (kolappodi). It becomes a ceremonial performance known as "kalamezhuthum paattum" or "kalamezhuthupaattu" when combined with the singing of particular songs (kalampaattu) and dancing motions relevant to the puja (kalapradakshinam). Bhagavati, Bhadrakali, Ayyappa, Vettakkorumakan (Siva Putra), Darika (an asura slain by Bhadrakali), and Sarpa are among the principal deities represented (Naga). Before the drawing starts, each is given a special sloka to sing, and the priest (melsanthi) does a puja during that time. According to the specifications and pictures provided in the materials, the actual drafting is a complex, time-consuming process that might take between two and four hours to accomplish. It is situated to the main deity's right on the ground outside the sanctum. The powders come in five colours: black, white, yellow, red, and green. Natural materials including charcoal, rice, turmeric, lime, and green leaves are used to make the pigments. (Krishnan, 2018).



KHOVAR ART

It all began in Jharkhand's Hazaribagh district. One of the earliest types of wall painting, it dates back to between 4,000 and 10,000 BC. 'Kho' and 'Var' are the roots of the word 'Khobar'. Since Bar is also known as "the groom," Khobar refers to the groom's quarters. Even now, Khobar Bihar, Madhubani, and Darbhanga, among others, are written or produced in a spectacular fashion since Khobar is still well-known under this name. The ancient cave paintings discovered in Jharkhand have likely inspired the contemporary Khobar art. The socio-religious practice of setting up wedding halls is imitated in khobar art. The adorned bridal room is a tribal custom, and the term "khobar" specifically refers to the bride's room. The mother and aunt of the bride, who is the spouse, decorated this room. Due to the peculiar matriarchal framework of the tribal structure, where the bride and groom are compensated and spend the night in their wife's room. The tribal woman is a particularly unique individual

since she is considered as a goddess. Any creation generated by her hands after marriage is regarded as a gift from the mother goddess.

It is a long-standing custom that only the goddess is permitted to sketch or embroider the marriage and harvest season sacred symbols. In the Hazaribagh tribal settlements, the bride price is still paid today. The mating season spans the summer months when the great yearly summer and spring fall, from January until the beginning of the rainy season in June. The Hazaribagh Khovar paintings are primarily tribal art. This portrayal of the natural and mineral world on clay walls was fully completed by women. This design is really creative and easy to understand. Themes in Khovar's paintings typically include fertility, male-female relationships, witchcraft, which is symbolised by symbols of husbands, animals, and birds, as well as sorcery that is well-known and effective for conception, including bamboo, elephants, turtles, fish, peacocks, soap, lotuses, and other flowers. Various human and Shiva figures are also utilised separately from these. On the outside or interior walls of the house, these artworks are painted in their entirety. (Gupta, 2021)



Kavad or Kawad Art

The vibrant wooden toy that resembles a box, called Kavad, is a shrine where the stories are kept. Most of the tales are taken from the Ramayan and Mahabharat epics. Other legends from the area, such as those of local saints or heroes, can occasionally be found. It can also be considered a moving temple. It is largely used to recount family stories, especially genealogies, in Mewar, where the custom originated. Scenes from the stories are painted on many wooden panels that are hinged together. Typically, the guardians of the story are depicted on the outermost panels. The narrator unfolds each panel and relates the tale shown there. When all the panels are opened after all the folds have been opened and closed, the sanctuary, which houses the primary deity's picture, is finally seen. It resembles an audio-visual adventure taking place between the outside and interior worlds. It can also be understood as a trip, or Garbha Griha, from the temple's exterior to its inside.

Three large communities follow the custom. These colourful wooden boxes, known as Kavads, are initially made by the Suthar community. The Kavadiya Bhat, who uses it to narrate stories, comes in second. The Jajman, or patrons, who both commission and read these stories, make up the third group.

This custom has reportedly been practised for at least 400 years. This art is considerably older; nonetheless, only 400 years ago was it first recorded (Goyal, 2018).



Source- <https://threads.werindia.com/culture/kawad-art-a-beautiful-way-of-storytelling-through-excellent-indian-craftsmanship/>

Rabari Embroidery of Gujarat

From the preceding century Kutch embroidery has become famous the world over. Kachhi Rabari embroidery is one of the marked techniques of surface embellishment of Kutch district of Gujarat state, done by Kachhi Rabari community's women. Kutch is not a name of city but it is the name of area. Rabari is one of the pastoral community of Kutch district. Style of Rabari embroidery varies from subgroup to subgroup. One of them Kachhi Rabari is having different and distinct embroidery. A thousand dialects in stitches.

Women of Kachhi Rabari sew their colorful dreams with the help of needle. Interlacing stitch (bavaliyo), Broad chain stitch, Harringbone stitch, Mirror work, Dana (basting), Buttonhole stitch, Square chain stitch, Interlaced Button hole filling, Patch work, Bound mirror (bandha kach) stitches. It also consists of additional enhancement stitches are called bakhiyo and dana are used in Kachhi Rabari embroidery.

Special motifs of their community identity like Mor (peacock), Sudo (parrot), Ambo(mango tree), Panihari (women bringing water), Sandiyo (camel), Vicchi(scorpion), Bajubandh (upper arm bend). Hathi (elephant), Deri(temple), Zarmar (necklace) and Makodiy (zigzag) are used in Kachhi Rabari embroidery. Cotton or silk fabric like Yellow, Pink, Green, Violate and Red colored fabric are generally used in Kachhi Rabari embroidery. Cotton and silk threads like White, Green, Yellow, Saffron and Red are used in Kachhi Rabari embroidery (Jhala, 2023).



Kalighat Pat, Bengal

The earliest works of art in Bengal were painted scenes from Hindu holy epics like the Rama Charita Manas on fabric, patas, or even paper scrolls. The patuas relocated to Calcutta's metropolitan area in order to broaden their audience for their kind of art. They purposefully chose to dwell close to the temples, particularly Kalighat Temple, because this was the area where the subjects of their artwork were most received. People would purchase Kalighat paintings on their frequent visits to the Kalighat Temple because it was a well-known religious destination. Festival-related paintings that the artists would make were particularly well-liked by temple visitors. It is thought that India is where the particular genre of Kalighat paintings first appeared around 1850. The artists and craftspeople who worked on the Kalighat paintings were not part of a separate community. In reality, these paintings were created by artists from a variety of trades, including stonemasons, carpenters, and potters.

Under British administration, Calcutta's educational system was gradually changing and starting to acknowledge fine art as a legitimate topic of study. This inspired painters to relocate to the city in order to master more advanced methods and enjoy contemporary themes, both of which have an influence on later Kalighat works. Thus, the Oriental and the Occidental, two distinct forms of Kalighat painting that were both well-liked in the nation, arose (Patnaik, 2020).



Sanjhi, Mathura

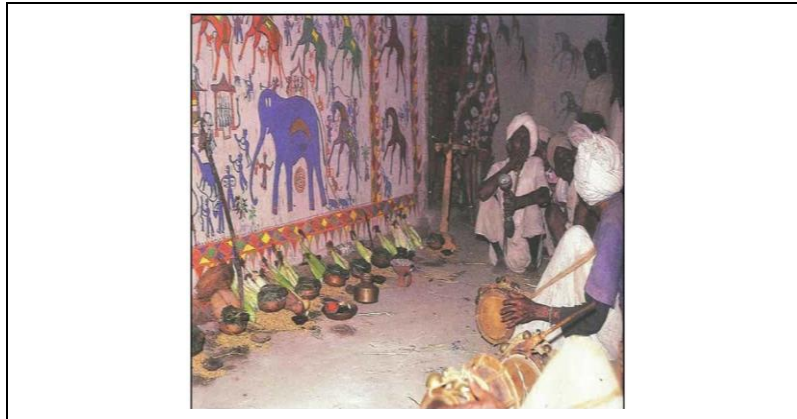
According to legend, the folk art "Sanjhi" began with the creation of representations of the goddess Sanjhi on the floor and walls. As it is believed to be synonymous with the goddesses Parvati and Laxmi, the single girls performed sanjhi to pray for a nice spouse and prosperity. The word "Sanjhi" means "evening" or "twilight" in Sanskrit, which may refer to the goddess of light and darkness. Consequently, these photographs were produced using two different media.

Sanjhi is also known as Kolam in Kerala, Rangoli in Karnataka, Muggu in Andhra Pradesh, Alpana in Bengal, and Mandna in Rajasthan, among other names. But in Sanjhi, some designs are constructed as freehand drawings on the floor, while others are created using paper-cut stencils. Originally, this trade was utilised to honour ancestors by adorning the courtyards of the Radha and Krishna temples every evening for fourteen days during Shraddha. Every day, fresh patterns are created, which are then displayed to the public for worship every evening before being covered up until the next day. The Temple Sanjhi is a possible name for this (Seth and Singh, 2017).



PITHORA PAINTINGS

The Rathva Adivasi of Gujarat's Panchmahal and Chhota Udaipur districts frequently paint pithora murals on their walls. Pithora paintings are not merely a kind of art for the Rathva, but also an integral aspect of their worship to Baba Pithora, their principal main god. They take vows in the face of several hardships in order to receive different blessings from Baba Pithora and to be freed from all of their issues. After their vows are fulfilled, they essentially paint a portrait of Baba Pithora at each other's homes. Horses, which are used to represent goddesses, gods, and Rathva ancestors, are the primary motif in these paintings by Baba Pithora. The wide variety of motifs in Baba Pithora's artwork typically depicts numerous scenarios from their mythology, history, daily lives, and beliefs. (Roving 2019)



Badwa the head priest performing Pithora ritual

Source:-

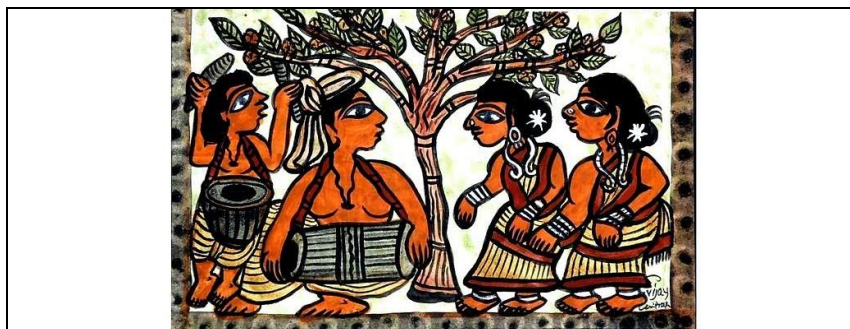
https://www.academia.edu/33070768/Pithora_Painting_Craft_Manual

PAITKAR PAINTINGS

Prominent- Jharkand, West Bengal, Bihar, Orissa

East India is home to the traditional art known as Paitkar painting, which is displayed on scrolls. The Paitkar painting, which is thought to be the oldest tribal art in India, is found in the border regions of Jharkhand, West Bengal, and Orissa. The 'Chitrakar' painters create the painting in a very traditional manner. They sing while going door to door to show people the scrolls. These male entertainers, who are of Bengali descent, mostly perform in tribal areas where they display their scrolls in exchange for gifts. The paintings of Paitkar depict many aspects of daily life as well as local folklore and myths.

The tribal painters of Jharkhand are responsible for fostering the scroll painting technique, which has long been a part of social and religious customs as well as storytelling performances. The culture connected to the state of West Bengal can be found in the painting by Paitkar's historical heritage. Only the Amadubi hamlet in the Dhalbhumgarh region of Jharkhand still practices Paitkar painting now. They prepare the drawing materials and colours using wood and natural dyes. Along with myth, the paintings tell intriguing stories from life. A few rituals were also discovered while it was being performed. Over time, Paitkar has almost completely lost its extended form and is now only available as postcard art in the tourist industry. (Talukdar, 2014)



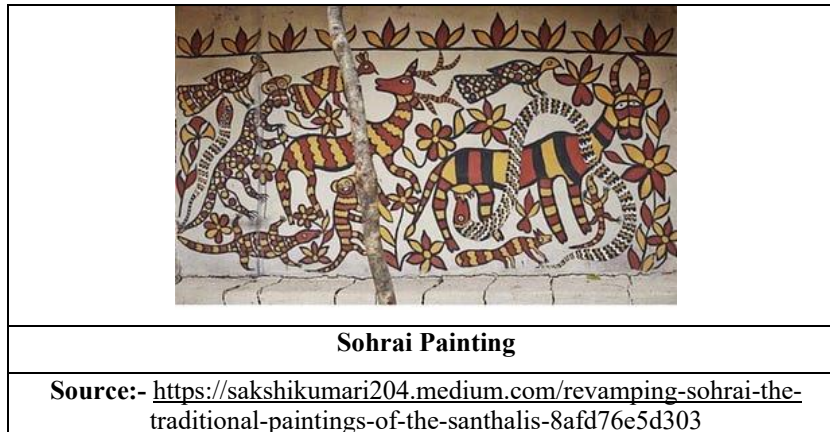
Paitkar Folk Painting of Jharkhand

Source:- <https://cultureandheritage.org/2022/06/paitkar-tribal-folk-paintings-of-jharkhand.html>

SOHRAI PAINTINGS

Sohrai paintings are ancient tribal traditions focused on subjects from nature, such as people, animals, and forests. Tribal women create the artworks using organic materials like charcoal and various colours of clay. In the past, tribal women painted their homes' walls with this ancient art using "miswak" (datuns). The name 'Sohrai' is said to have derived from a paleolithic age word - 'soro', meaning 'to drive with a stick'.

Women engage in an indigenous art form in Jharkhand's Hazaribagh district. Mud walls are decorated ritualistically to welcome the harvest and honour the animals. The women tidy up their homes and hang Sohrai art murals on the walls. This artistic tradition has existed since 10,000–4,000 BC. This art form used to be predominantly found in caverns, but has since moved to homes with mud walls. However, the largest problem for the art form is to maintain its original character given the disappearance of its natural canvas. Whether the canvas is made of mud, glass, or a computer screen is irrelevant. Art is ultimately more important than the pen and ink used to create it. At this time, ladies adorn their walls with Sohrai art murals in celebration of the harvest festival. It is said that these paintings will bring good fortune. This art form started here, contributing to India's culture and customs.



Indian Tribe Tattoos:

In tribal society, tattoos are an essential aspect of daily life. They represent a person's social and financial well-being stated by **Rubin, A. (1988)**. They serve as markers for significant events in a person's life and are the only items that can be taken into the afterlife upon death. The history of society has literally been inked down through tattoos (**Gell, A. 1993**).



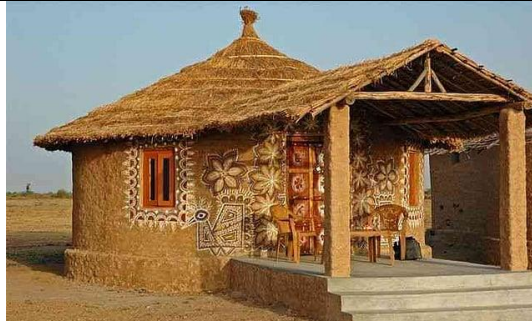
LIPPAN ARTWORK

A traditional piece of art made of mud and mirror from Kutch, Gujarat, in western India. These days, it is also referred to as a Mud & Mirror piece. primarily carried out by Gujarat's Rabari community to adorn the interior of their homes. The age of this artwork and the time it was created have not yet been determined quoted by **Nanavaty, K. (2004)**.

These paintings typically employ a dual or monochromatic colour scheme. It is said that this community's huts are kept cool by a mixture of mud and mirror. The majority of the patterns in this Gujarati traditional artwork are geometric or floral stated by **Jain, J. (1998)**.

Sharma, R. (2012) mentioned that a mixture of mud and camel dung is used to create mud work, which is then surrounded by tiny mirror cuts in different shapes. Mud work is similar to sculpting and is done so that the surface appears raised or embossed. These days, mud work is done with polymer, sculptor's clay, and plaster of Paris.

It can be seen on the walls of houses and on canvas. Today's artists and interior decorators are becoming increasingly interested in this one-of-a-kind piece of art. These days, they use this artwork to make distinctive walls for hotels and restaurants (**Sarma, R. M. 2017**).



Lippan Art

Source:-<https://homegrown.co.in/amp/article/806389/clay-mirrors-culture-reviving-gujarats-traditional-artform-of-lippan-kaam>

Weaving, Meghalaya

Barpujari, H. K. (2014) stated that Meghalaya produces three types of silk and is home to a wide range of handwoven fabrics. They are mulberry, eri (referred to as ryndia locally), and muga. This is an age-old craft practiced exclusively by women among the Meghalayan tribal people. Meghalaya's diverse tribes create stunning handicrafts, and more significantly, this is an eco-friendly cottage industry.



Meghalaya Weaving

Source:- <https://theprint.in/feature/guilt-free-silk-this-meghalaya-eri-silk-village-is-tourist-hotspot-where-weaving-is-sacred/1200608/>

Cane And Bamboo Weaving, Mizoram

In addition to producing three types of silk, Meghalaya is home to an extensive array of handwoven fabrics. They are mulberry, eri (called ryndia in the area), and muga. The Meghalayan tribal people have been practicing this ancient craft for generations, and only women are allowed to do it. Amazing handicrafts are woven by Meghalaya's many tribes, and this eco-friendly cottage industry is its most significant feature mentioned by **Das, M. (2013)**.



Lepcha Weaving, Sikkim

Roy, T. (2008) stated that in Sikkim, handloom weaving is synonymous with the state's traditional lepcha weave. According to legend, the Lepcha tribe used yarn spun from stinging nettle (sisnu) bushes to weave their clothing in ancient times. Vertical looms with a backstrap are used to weave Lepcha weaves, also known locally as thara, which produce cloth with a narrower width. Bedspreads, curtains, bags, cushion covers, belts, table mats, tray cloths, and other products are made with traditional designs in a variety of colours, in addition to the Lepchas' traditional clothing.



Cane and Bamboo Craft, Tripura

According to Datta, P. (2001) Sikkim handloom weaving is synonymous with the state's traditional lepcha weave. According to legend, the Lepcha tribe used yarn spun from stinging nettle (sisnu) bushes to create their clothing in ancient times. Vertical looms with a backstrap are used to weave Lepcha weaves, known locally as "thara," which produce fabrics with a narrower width. Bedspreads, curtains, bags, cushion covers, belts, table mats, tray cloths, and other products are made with traditional designs in a variety of colours, in addition to the Lepchas' traditional clothing.



Manjusha Paintings- Bihar

Manjusha is thought to be the only art form in India that is exhibited in series, each of which tells a different story stated by **Kumar, R. (2015). Singh, B. (2009)** mentioned that this art form was popular during a festival honouring the snake god that was held in the district of Bhagalpur. It originated in Anga Pradesh, which is now Bihar. When India was ruled by the British, this art form flourished. But in the mid-1900s, it began to decline. Thankfully, the government of Bihar is working to bring this craft back to life and patent it as Bhagalpur folk art stated that **Jha, A. (2017)**.



ROGAN PAINTINGS

According to **Mehta, R. (2016)**. In Rajasthan's Kutch, this art is very popular. There are currently only six Rogan painters left in India.

According to Jain, J. (2014), the Khatri family, who have been painting Rogans for seven generations in the Kutch region of Rajasthan, is worried that this would be the final generation to carry on the tradition because the following generation lacks the perseverance and hard work to continue. This amazing art form is created on fabric using paints, castor oil, and a 6-inch thin metal rod. According to Chauhan, R. (2015), expensive paintings are usually purchased by foreigners.



Mithila Paintings- Bihar

According to **Bordia, P. (2001)** one of the living artistic endeavours of Bihar's women is the Mithila painting. The Mithila village women are primarily responsible for this type of folk painting on paper, cloth, ready-made clothing, and movable objects.

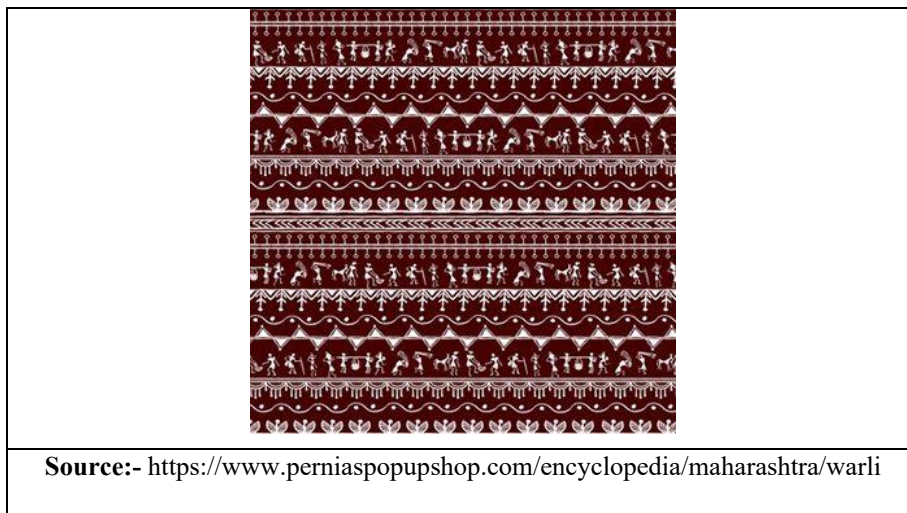
Nag, A. (2012) stated that originally, women from all castes and communities used natural and vegetable colours to create this folk art. We know that it is one of India's dying traditions because it is only practiced in one village and very few women create these paintings.



Warli Paintings- Maharashtra

Chavan, S. (2004) stated that the largest tribe in Western India, located on the northern outskirts of Mumbai, is known as the Warli. Warli tribesmen reject all traces of contemporary urbanisation, even though they live so close to India's biggest city. The Warli tribe of Maharashtra uses Warli art, which was discovered in the early 1970s, to adorn the walls of their village homes. It is a vibrant representation of their everyday and social activities.

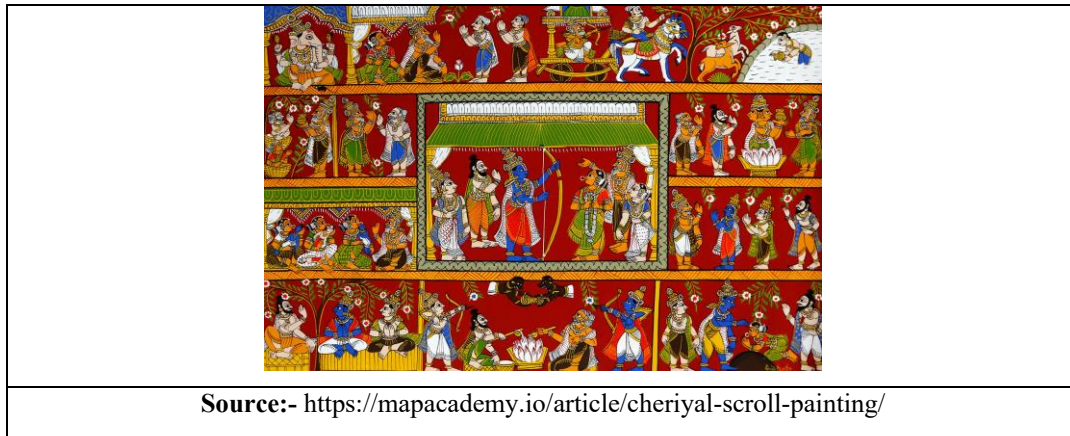
Dalmia, Y. (1988) mentioned that these paintings are mostly made by women. A loose rhythmic pattern is used to create images of people and animals as well as scenes from everyday life. Typically, they show scenes of people hunting, dancing, planting, and harvesting.



Cheriyal Scrolls- Telangana

Sarma, V. (2010) stated that the Cheriyal scrolls, a considerably more stylised form of Nakashi art, were influenced by the Kalamkari art and long scroll tradition. As saints wandered around singing or narrating the epics, these 40–45 foot scrolls, which depicted puranas and epics, provided a crucial visual accompaniment. There are roughly fifty of them on each scroll, and they look like comic panels from today.

Sarma, V. (2014) mentioned that only the Nakashi family, who have practiced this dying art form for many generations, continue to do so. In sharp contrast to the traditional rigour of Tanjore or Mysore paintings, they employ primary colours and a vivid imagination.



Problem faced by the artisans:

The problems and difficulties that the artisans experience have impeded the development of their trade. They thus have a hard time surviving. Tribal painters' biggest problem is that they are unable to ensure steady sales from direct customers or even trader orders. They are compelled to sell their products through regional intermediaries or promoters. Communication breakdowns between artists and foreign customers might occasionally occur, giving trade intermediaries the opportunity to exploit their weaknesses. The lack of proper lighting and workspace in tribal artists' dwellings is another problem pertaining to painting.

Prospects of tribal paintings:

Indian handicrafts, which contribute significantly to the decentralized economy, have seen an astonishing surge in exports. Western consumers have a strong desire for Indian folk art and crafts, which are essential components of Indian culture and history. At the moment, handicrafts contribute significantly to the nation's exports and employment creation. As a result, it has had a prominent position in Indian society and the economy.

CONCLUSION:

India's rich traditional history of tribal and folk arts and culture is one of its most unique characteristics. India's tribal and rural populations have long displayed their artistic abilities through a wide range of artistic and cultural expressions. Folk paintings have existed for a long time. Human existence and cultural identity would be lacking in the absence of folk paintings. Folk paintings serve as a memory of indigenous existence and a source of aesthetic pleasure through their colorful line drawings. The increased commercialization of these tribal paintings creates a new non-agricultural source of income because of their popularity in both the domestic and international art markets.

Many organisations encourage artists to create their traditional paintings on handmade paper for commercial sale in response to the increasing demand for crafts around the world. Ministry of Textiles, Office of Development Commissioner (Handicrafts). By planning different exhibitions, offering skill-oriented trainings, inviting artists to market events, and awarding artists for their efforts, the Indian government and other organisations are also actively working with and supporting authentic craft artists.

RECOMMENDATIONS:

- One of the primary strategies for preserving folk forms is the commercialization of folk arts and culture for their profitable operation.
- People all around the nation need to be introduced to the different kinds, styles, and forms of folk art and paintings via efficient communication techniques. The growing interest in folk arts may lead to an increase in sales of these products.
- To meet the leisure needs of the contemporary generation, it is important to purposefully change the presentation of these tribal/folk arts and cultural forms to make them more dynamic.
- Additionally, the artists must be trained to use advanced technology in order to make these arts and crafts more quickly.
- Under rural development planning, loans and incentives could be created to help folk artisans create the highest-quality goods.

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