



ISSN : 2350-0743

www.ijramr.com



International Journal of Recent Advances in Multidisciplinary Research

Vol. 03, Issue 02, pp.1263-1265, February, 2016

## REVIEW ARTICLE

### COLORS IN GOND SOCIAL GROUP ART: AN ANALYSIS OF COLOURS IN GOND PAINTINGS OF MADHYA PRADESH

\*Anshu Singh Choudhary

Amity School of Fashion Design and Technology, Amity University Madhya Pradesh, India

#### ARTICLE INFO

##### Article History:

Received 14<sup>th</sup> November, 2015

Received in revised form

25<sup>th</sup> December, 2015

Accepted 27<sup>th</sup> January, 2016

Published online 29<sup>th</sup> February 2016

##### Keywords:

Colors,  
Social group,  
Culture,  
Tribe, Art,

#### ABSTRACT

Folk-art forms have the good social mission of making cultural identity. The integrity of people and mobilization them to fulfill social challenges are a locality of this. In Madhya Pradesh - the guts of Republic of India lay the oldest found art heritage within the world. Gond social group paintings of Madhya Pradesh have gained worldwide recognition in recent years. The Gond tribe, one among the most important social group communities of central Republic of India resides in Madhya Pradesh and Chhattisgarh. Over the past decades it's been discovered that social group individuals are being assimilated with the remainder of the population and this method has been an eternal one. With the method of integration arise challenges of holding, protective and promoting the cultural components of the tribes which can face the threat of extinction. This paper tries to research the changes in Gond art caused by their gradual assimilation into thought arts, and therefore the future approaches to colours.

#### INTRODUCTION

In the words of legendary creative person J. Swaminathan, "It would so maybe be suitable, if one were to undertake a study of social group art, to find it in communities as closed systems. Such, however, isn't the case. In coping with social group art we have a tendency to coping with the art of peoples pretty much with United States and folks, forming a sizeable a part of our population, living below similar skies and on a similar earth, the historical time appears to lie like AN insurmountable barrier between United States." Bhopal started attracting modern rural creative persons within the Eighties once its Asian country Bhavan repository was developed by the renowned artist and cultural showman J. Swaminathan.

The region is legendary for it's of us and social group cultures, nevertheless till Swaminathan got concerned, Indian museums knew very little regarding gifted artists living within the hinterlands. Swaminathan sent a team of urban art student's intent on scour the country to examine what could be there. Unsurprisingly, they uncovered huge creative talent. The challenge was to then win over these precocious regional artists to induce attached an establishment in a very distant huge town.

One among the team's most celebrated discoveries was the Gond social group creative person Jangarh Singh Shyam. Many years before his death, conservator Shah invited him to make a design to feature to the out of doors Mythology path. Standard as a gifted painter, Jangarh began experimenting with ceramics.

His bequest still thrives in Bhopal. Members of his relations and different gifted artists from Mandla have followed in his footsteps to provide dazzlingly vibrant narrative footage on paper, canvas and walls. A number of these artists have achieved international recognition.

#### Culture

Many of the Gonds customs echo that of their Mesolithic forbearers. An apparent example of this can be the custom of decorating the walls of their homes, AN activity which will originate in cave-dwelling traditions of their ancestors.

The follow of wall and floor paintings in honor of spiritual celebrations also as portrayal of customs could be a tradition among all tribes of Republic of India. Gond villages follow an analogous pattern and amongst all themes, it's the digna — painted on homes throughout weddings and different gala occasions — that's most well-liked. Maybe one in {every of} the foremost poignant factors within the perception of colours within the Indian psyche is that the spiritual undertones that be at nearly every part of AN "Indian's life." Gond social group walls change state with vivacious depictions of native flora, fauna and gods like Marahi Hindu deity and Phulvari Hindu deity (Goddess Kali). Historically created on gala occasions, Gond painting depicts numerous celebrations, rituals and man's relationship with nature. This mystical variety is made by producing dots and features. The inventive use of the road imparts a way of movement to the still pictures. They believe that fortune befalls those whose eye meets an honest image; therefore it's within the community's interest to be enclosed by

\*Corresponding author: Anshu Singh Choudhary,  
Amity School of Fashion Design and Technology, Amity University  
Madhya Pradesh, India.

beauty. The performance of art for them isn't simply restricted to sensible and aesthetic pleasure; it additionally ensures a time between the past and therefore the gift and during this sense the terribly act of painting is taken into account spiritual: an act of prayer. The paintings don't seem to be solely providing in worship of nature, however also are a mode of seeking protection and avoiding evil.

### Themes

A narrative type of genre, the vernacular of the soul is expressed altogether the good hues of South-Central Dravidian art. The paintings transport you to the seamless world of the impressed and therefore the stunning. They need an interesting 2 dimensional vogue. The multi-hued, dot-bright grandeurs of social group gods, fantastical birds, anthill-covered alligators and long crabs on each artistic and inventive. Derived from content, the artists' immediate setting and a lot of recently the exposure to urban culture, these paintings transport ideas in an unpretentious, organic visual language, untouched by the layers of formal coaching. Their belief system is predicated on the quality of their environment - it being the supply of their living and survival. Their art is full of their co - inhabitants viz animals, birds and insects, UN agency occupy their legends, art and music. This allows them to make their own visual rules of partaking with themselves & the witness. They construct their own color palettes, rules of perspective and composition.

What transpire pleasant art expressions bushed their own language. Gond art is predicated on the conviction that viewing smart an honest decent image attracts good luck .They would therefore beautify their homes and therefore the floors with ancient tattoos and motifs, drawn throughout festivals or rituals connected with seasonal changes like sowing of crops, onset of rains, harvest or on a major occasion in their families like birth, marriage, pregnancy, death. Gond- Pardhans believe devayoni (divine form) and bhutayoni (ghost form). They believe atman (soul). The community attracts positive energy by encompassing itself with color and art enthused with nature and everyday living. Gond art reverberates with a culturally distinct attribute and attracts stimulation from myths and legends to photographs of standard of living, the surrealism of sensations, aspirations and imagination. The legendary beasts and therefore the complex particularisation of flora and fauna are the dominant themes that have animated the works of the Gonds the kid like simplicity of those art works mirror the community's own straightforwardness.

The myriad interpretations of the artists' describing signature patterns produce an abundance of aesthetic forms and designs. These signature designs are the spirit of this social group variety and are accustomed fill the surface of their ornamental styles. As we have a tendency to enter this special Gond cosmos, we'll find out how the creator, BadaDeo, created trees from 3 strands of his hair, coating them with ash so that they may bear fruit and flower. We'll learn of the numerous animals of the Gond forests – the diligent silkworms, the untrustworthy chameleons, and therefore the peacocks UN agency with their tempting dances alter trees into flaming feathers. we'll additionally learn that if you were ever to induce lost within the jungles close to the Satpura hills of Madhya Pradesh, we should always build our thanks to the Sembar tree, permanently spirits live there, glowing like gold within the night.

Through their art, they supply a desirable and haunting encroach upon the imagination, within which the aesthetic and religious aspects of the globe are indivisible.

### Technique

Gond social group paintings of Madhya Pradesh were largely done on the walls of the homes. These paintings begin from the bottom of the wall and reach up to the peak of eight to 10 feet. The surface is ready for painting by application the wall with black or white coloured clay and cow-dung mixture. This clay in vernacular is named garu or gar. Once the wall dries up, painting is finished with the assistance of a cotton swab or piece of material tied to the twig of margosa or babul tree. The colours used were largely white, black, blue, yellow or saffron and these were obtained from vegetables or regionally out there clay or stone.

Paper and canvas are the new media of storytelling for the painters. A rough pencil define 1st forms the premise for the visual narratives. Once bright acrylic colours have crammed the canvas with flat expanses, little patterns redolent of tattoos worn by the womenfolk begin to emerge. Like undulations of song, like fables among tales, colourful dots and features chase one another in shut succession. Huge patience and delicate brush strokes are a part of the broody method, as if reminiscing the times past. Nature is and continually is preferred on the canvas, as tigers, deer, snakes, oxen and birds merge with one another and with contorting trees on the apparently psychedelic representations. Apparently therefore, as a result of the songs that spoke regarding the vivid characters, the deities and demons have nearly been suppressed and therefore the colors try and get away of the canvas to inform the perceiver what a surprise Mother Nature is. These paintings are figurative in style and sketch numerous styles of birds, animals, humans, gods, goddesses, depiction man-nature relationship. Social customs, spiritual beliefs and social group worldview realize reflection in these paintings.

Traditionally, the artists used natural colours derived from regionally out there minerals, charcoal, coloured soil, plant sap, leaves, cow dung, clay, vegetables and stones. Nowadays poster colours, acrylic and oil paints also are being employed. New motifs like cycles, aero planes, motorcycle, jeep, bus, guns all realize place Gond paintings, demonstrating the contemporaneity and dynamic character of folk's paintings. At present, there are variety of artists UN agency - through their paintings of the Gond approach of life are generating AN interest in these traditions. For the foremost half these artists are Gond Pardhans, one among the branches of Gond community. Jangarh Singh Shyam was the primary Gond Pardhan creative person to come back into focus throughout the beginning of Asian country Bhawan, Bhopal. The current genre of Gond painting is currently referred to as JangarhKalam. This is a shot to trace the Gond cultural tradition through the artist's eye because it captures totally different planes of Gond art, their philosophies, their delights, struggle for assimilation, affiliation with nature, myths, tales and content.

### Futuristic approach of color

The Gonds have already migrated off from indigenously developed pigments to art provides pronto out there within the

market. This happened in a very fast discovery by late creative person J. Swaminathan within the Eighties throughout the event and beginning of Asian country Bhawan in Bhopal. This event marked the birth of 'JangarhKalam'- a completely new genre of painting with its roots in Gond social group tradition, and its presence parallel to the modern arts. He transferred the art from dung lined walls of Patangarh village, Dindori District Madhya Pradesh to surroundings of mediums and bases like poster colours & acrylics on Paper, ink on paper, acrylic on canvas, and delineated large murals on walls of the many government buildings in Republic of India and abroad. His bequest has been reliably carried forward by members of his social group and kin. Typically dead in bright primary colours, recently, some Gond artists have concerned somber hues of black and white particularly exploitation pen and ink as their chosen medium.

It has been near thirty five years since Jangarh Singh Shyam 1st picked up paintbrushes and paper to make his bequest. Moving forward, the research worker is of the opinion that indigenously created pigments and handwoven base for the Gond social group Art can assist in holding the normal flavor of the art. However, pronto out there mass made art provides a lot of convenient to get and execute. Currently, the choice and color composition of assorted hues are freelance of assorted techniques careful by classical arts. The Gond social group Art reflects the innocence of a toddler whereas choosing primary colours to make bright, multi-hued paintings notwithstanding tonal balance, color harmonies or the likes of. It depends on the present and future generation of social group artists however they're going to carry the bequest forward. Whether or not they can retain the present quandary of applying primary color blocks with freckled decorations in their narratives of history and difficult currentness. Whether or not they can return to the cumbersome method of constructing hand woven pigments, and developing original handwoven papers etc to grant Gond social group Art originality arduous for novices to match, or continue within the use of business art provides and incorporate modern approaches to paint harmonies and composition to come back in line with thought art. Solely time will tell what the longer term holds for United States.

## Conclusion

Affluent in color, humor, detail and mystery, social group art has an immediacy that few different art forms will claim. Within the words of the artists themselves, they believe it to be a celebration of their own existence. Red, yellow, black, blue, green, purple and white are the most colours used. Boast of a vivid and spirited color palette, most Gond paintings are as dynamically hued because the artists' positive approaches towards life. Compositions are bright and cheerful inducement a gala and bright feeling within the viewer.

## REFERENCES

- John Bowles, 2006. 'Songlines from the Museum of Man' (Tehelka, New Delhi, 28 January 2006) [http://www.tehelka.com/story\\_main16.asp?filename=hub012806Songlines.asp](http://www.tehelka.com/story_main16.asp?filename=hub012806Songlines.asp)
- Sheikh Gulab, 2008. The Gondsrt. in Vajpeyi U. 'JangarhKalam'Narrative of a tradition - Gond Painting (Bhopal, 2008), p. 60.
- Swaminathan, J. 1987. 'Submerged Archipelago', orig. in Swaminathan ed., The Perceiving Fingers, catalogue of the Roopankar Museum (Bhopal: Bharat Bhavan, 1987), p. 8.
- UdayanVajpeyi and Vivek, 2006. JangarhKalam/ Narrative of a Tradition – Gond Painting (Bhopal: VanyaPrakashan/ Department of Tribal Welfare, Government of Madhya Pradesh, n. d. [2006]). [www.ignca.nic.in](http://www.ignca.nic.in)

\*\*\*\*\*