

# To Present New Artists and Artistic Practices, Along with the Traditional Influences on Their Work, Origins, and Ideology

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## ABSTRACT

India incorporated all of the significant artistic and cultural innovations that were brought to the country during earlier foreign invasions and made their mark on civilisation. They became engrossed in the natives' culture, traditions, and art in a very intriguing way. India as we know it today is a fusion of many different cultures and customs. The layers of stories and customs are numerous. The eclectic mix in the layers beneath can be seen if one layer is removed from the surface. It is not surprising that we may still journey back in time to many of these cuisine, art, and festival traditions in many remote areas of India given what endured for so many decades. The guardians of such ancient and enduring traditions are India's religion and culture. Tradition refers to anything that has been passed down down the centuries in a family, including culture, way of life, culinary prowess, needlework, artwork, and even food preparation. The more widespread the usage, the larger the region occupied, and anything that is passed down down the generations in a certain manner becomes the "tradition" of the particular family, caste, or religion based on that. Traditions fall into a variety of categories, such as sustained traditions, which are ones that are repetitive in character and are passed down to the generations in their current form. As a result, it is not surprising that they lack deliberate procedures. The traditions that are divorced from the world of cause and effect are the ones that remain through a variety of historical and instructive times.

**Keyword: Civilization, Prowess, Needlework, Artwork, Religion**

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## INTRODUCTION

India is among the most breathtaking regions of the Asian continent. It is a place rich in legacy, culture, and various artistic forms. India has long served as a living example of how many different customs and communities can coexist.

The merging of the social orders and their distinct societies resulted from the creation of numerous realms, the suppression of numerous others, and numerous attacks throughout hundreds of years. The region is socially constructed in such a way that local creative expressions are infused with culture, creating tenacious, unrelenting behaviors. We can see how different human developments, food types, show-stoppers, and religions have all had varying effects on it if we take one string out of it. That is the wonder of the Indian subcontinent.

In the Indian subcontinent, religious and artistic traditions have been interwoven with rituals and traditions from the dawn of time. In many respects, certain workmanship techniques have been protected by religions and beliefs in the All-Powerful that are practiced throughout the nation. Thankfully, we are very grateful to the traditions for helping to keep the traditional expressions alive.

India embraced the best of everything that was offered to it and created an unmistakable, moderate society of craftsmanship, culture, and writing. This was made possible by the various traditions that governed different parts of India, such as the Mauryans, the Aryans from Focal Asia, the Guptas who ruled until Gandhara, the Jains, Buddhists, the Hindu rulers of the Pallava and Chalukyas, the Vakatakas lords of Ajanta and Ellora, the Rajputana Lords, the Mughal Heads, the Deccan Nawabs, and finally the English as their settlement.

The existence of any compositions before to the third century B.C. has not been confirmed. The caverns of Bhimbetka, Mirzapur, Pachmarhi, and Hoshangabad have the oldest compositions, which date to the Paleolithic. These artistic creations were intended to teach the basic needs of the dynamically emerging Homo sapiens in earlier times. They are simple, rudimentary images created using charcoal, mud, blood, and creature fat. Little is known about their artwork, much like the Aryan or Indus cultures. The existence of engineering marvels like the "Incomparable Shower" and "Bastions" demonstrates the extent to which local area and social activities have evolved, regardless of the number of examples and figures on ceramics and seals that have been discovered. The town plans at the Harappan and Mohenjo-daro sites provide evidence of the abilities and ingenuity of the ancestors of human progress. Examples of painted ceramic manufacture and tools discovered after excavation in a few locations demonstrate the existence of a painting technique that may have been mathematical or associated with a deity. There are many theories on how the ancient human progress came to an end, even though the majority of them are merely conjectures.

The merging of Dravidian and Aryan societies led to the creation of Hinduism. The Aryans were divine beings who embodied ordinary powers such as the sea, the moon, the breeze, the sun, and other like powers. Dravidians practiced their devotion to Vishnu and Shiva. Following the establishment of the position framework, the populace chose their own deities (Bhakti religion). Saivite and Vaishnavite were the two major groupings formed.

In reaction to Brahmanical progress, Buddhism and Jainism emerged. Buddhism was brought forth by Gautam Buddha's teachings, whereas Jainism is credited to Master Mahavira. Additionally, several bifurcations emerged as the groups developed their beliefs and ways of thinking throughout time. The Digambara and Svetambara factions of Jainism were split off. similar to how Buddhism was split into Mahayana and Hinayana after the Buddha's death. India was being occupied by the Mauryan empire at this time. Located in the Ajanta caves, the Buddhist artwork is clearly visible. These 29 tunnels are the most intricately painted and carved structural wonders in the world. Some caverns feature intricate sculptures, while others have Jataka stories painted on them. There are similar caverns in Kanheri, Bhaja, Karle, and other places. In addition to the paintings, there should have been a specific composition built on wood or texture, but because no evidence has been discovered, many experts in workmanship history believe it either vanished over time or was destroyed by outside trespassers. Even so, just a few Jain and Buddhist palm leaf compositions have survived, and there are a few references to the canvas in academic publications. These provide sufficient evidence that a specific composition style is present near a figure and building. On the other hand, despite the fact that the art of Ajanta cave reached its pinnacle in the sixth century, there are no compositions or painted structures from the hundreds of years that persisted in India until the fourteenth century. despite the fact that there is evidence of a similar art form in the Far East and Ceylon.

### **OBJECTIVES OF THE RESEACRH**

1. The research will try to develop a discourse on the new Indian art language in a global context in order to understand the transition of visual language both inside the tradition and through the interaction of various traditions.
2. To present new artists and artistic practices, along with the traditional influences on their work, origins, and ideology.

### **RESEARCH METHODOLOGY**

The word "research" is derived from the Center French word "recherche," which is a blend of the prefix "re-" and the action word "cerchier," or "sercher," meaning "to search out." The word itself comes from the Old French action phrase "recerchier," which means "to search out." In 1577, the word was used for the first time and was written down.

According to Godwin Colibao, "Any combination of facts, figures, and facts to support information is considered examination in the broadest sense of the word."

According to Merriam-Webster Online Word reference, research is specifically defined as "a productive request or assessment; especially examination or trial and error focused on the revelation and understanding of realities, update of acknowledged hypotheses or regulations considering new realities, or viable utilization of such new or changed speculations or regulations."

Review can be broadly divided into two categories: quantitative and subjective. Subjective investigation involves presenting a broad question, gathering evidence in the form of words, images, videos, and so forth, analyzing it, and looking for subjects to better understand human behavior and the factors that influence it. The investigation will most likely look at a question without attempting to assess factors quantitatively or take into account probable relationships between factors. It is often restrictive in nature and restricted to a single group of exploratory participants. Subjective exploration is frequently used as a method for exploratory analysis and as a foundation for subsequent quantitative exploration theories. It

is linked to the speculative and philosophical nature of social constructionism. Quantitative analysis is included into test, correlational, and summary methods. Measurements are used in quantitative analysis to show whether there are causal or cooperative relationships between variables.

Different interactions are categorized into predetermined reaction groups by the systematic information gathering tools used in quantitative information assortment processes. The outcomes of these tactics are simple to represent, compare, and summarize.

Both subjective and quantitative research involve the social occasion and analysis of necessary or optional information. Data gathered specifically for a review, such as through meetings or questionnaires, will be essential information. Optional information is information that is previously available and can be used again for the evaluation. Using optional information is a moral exploration behavior whenever circumstances permit.

Blended technique research combines quantitative and subjective components by using both primary and secondary data. Essential and optional sources are the two distinct categories of sources that the researcher has used. Craftsman interviews (both voice and video) are two of the most important sources. A survey with comparable investigation questions was issued to all experts and industry pundits who were interviewed in their homes and studios. These inquiries focused on the crucial context and the how the artwork impacted each person's life. Subsequent inquiries focused on the definitions of the phrases, both modern and outdated, and their relevance to the experts' creative endeavors. The study raised questions regarding the value of culture and writing in our society at large.

For the final round of the survey, questions on the educational system and the way that handicraft training is taught in schools and colleges were recalled. They were asked if universities should provide more comprehensive instruction in traditional language. Many planning companies and non-governmental organizations are working to assist artisans in continuing their vocation in the modern day. A straightforward collection of data is gathered in an intriguing way.

Examples of supplementary sources include books, indexes, prints, articles, web articles, online interviews, and interviews conducted on paper. These are also referred to as existing information, and from a fundamental perspective, they strengthen and increase the focus. These references have advanced the exploratory study in a variety of ways. Some books are used to focus on the writings of experts who have written a small number of volumes, but not all books are used as hotspots for citations. It has been incredibly fascinating to read KG Subramanyam's writings since they provide insight into the mindset of a craftsman and his approach to analyzing workmanship.

Both modern pieces of craftsmanship and artistic creations are highly valued. A significant number of books written by experts in craftsmanship, historical students of craftsmanship, well-to-do individuals, antiquarians, and other writing academics will serve as the optional source. A variety of workmanship-related indices and distributions will also be taken into account.

Given that this topic focuses more on commonsense viewpoints and that many discussion topics are anticipated to surface later, books, articles, and research papers would be extremely helpful.

Exhibition halls, exhibitions, craftsmanship houses, and craftsmanship studios were visited. Experts in craftsmanship and craftsmanship antiquarians were urged to meet and offer advice on this matter.

A variety of exploratory techniques are used in brain science. These approaches differ in the equipment they use to get the data, the testing methods they employ, and the data sources they use. Additionally, techniques differ according to whether they gather quantitative, subjective, or both types of data.

## **RESULTS AND DATA INTERPRETATION**

India is a place of diversity, and we also discuss a broad range of Indian subcontinental expressions and specialties among the different religious groups, ethnic groups, and statuses.

India combined all of the important social and creative advancements that had been introduced to the nation during earlier foreign invasions and revolutionized civilization. The way of life, traditions, and workmanship of the locals captivated them in a most endearing manner. As far as we can tell, India is a mash-up of many cultures and traditions. There are many levels of legends and traditions. Assuming that one layer is removed from the surface, the varied blend in the layers beneath should be apparent. Since many of these culinary, crafting, and celebratory rituals have endured for so many years, it is not

uncommon for us to journey back in time to experience them in many remote regions of India. India's religion and culture serve as the guardians of these archaic and enduring rituals.

The term "custom" refers to anything that has been carried down through a family's history, encompassing society, way of life, culinary skills, fine art, embroidery, and even meal planning. Anything that is carried down through the ages in a particular way becomes the "custom" of the particular family, position, or religion since the broader the use, the larger the location involved.

There are several categories for customs. For instance, supported customs are those that have a consistent structure and are passed down through the generations, despite having a bland personality. It is therefore not surprising that they require intentional procedures. The customs that endure over various verifiable and informative periods are those that are isolated from the universe of circumstances and logical outcomes.

The concept of "custom" has persisted throughout history, which has both enhanced and complicated extensive discussions on this fundamental principle. According to the perspectives of the humanities or mainstream society, for example, custom is largely a deeply rooted folkway that is frequently perceived as being undermined by the demands of innovation or, more recently, as continuing in various ways through cycles of hybridization. This use, which typically portrays sociology, combines tradition with enduring social customs, and friendliness is frequently seen as its unique feature.

The problem of power is frequently linked to custom-related concerns, increasing the likelihood of misunderstandings and incorrect assumptions. Whether the topic is the advancement of ideas or the determination of traditions, our tendencies can be described in essentially provable terms, making custom a point for engaging rather than prescriptive debate. By thinking about custom in these ways, we can identify particular aspects of the vast and intricate problem of social transmission, which refers to the cycles through which beliefs and practices endure over time and become essential, sometimes irreversible, components of the social structures of which they are a part.

However, in other contexts, "custom" could be used to highlight the power these real progressions transmit, as well as to support and recognize it, rather than only to draw attention to or recall it. In this sense, custom is more prescriptive than verifiable and has philosophical implications that are crucial. These prescriptive meanings, among other things, highlight how traditional demands have frequently evolved into representative areas of dispute in contemporary governmental issues, setting moderates against those who fiercely defend traditional institutions or personalities.

The phrase "made custom" is used in a broad yet accurate sense. It includes both "customs" that were actually created, built, and formally established as well as those that developed more quickly and untraceably over a short period of time — perhaps a few years — and quickly established a solid foundation for itself. Our main concerns are with their establishment and appearance rather than their ability to get by, even if it is obvious that not all of them are equally strong.

In India, people have different ways of being creative, cooking, moving, dressing, and interacting with others. Indians desire to maintain things in their own framework since everything and everything has a long history of custom. Since these behaviors are deeply rooted in history and fundamentally influence central region culture, it is nearly impossible to have a conversation without bringing them up.

Since the focus of the examination study is Indian traditional canvases, this section only looks at the primary models from the few crucial districts in the nation.

Because of their minute or complex detailing, Indian traditional canvases have long been referred to as "smaller than normal" compositions. Additionally, the works produced were small in size, and their limited scope features were widely recognized. However, many antiquarians and workmanship experts have rejected the phrase "smaller than expected," arguing that it is offensive to use it to describe India's rich social legacy, as evidenced by recent reports and studies on craftsmanship history.

While the term "Indian artistic creation" is more frequently used to refer to the category of works of art that originate in India and date back to the Ajanta paintings, some modern craftsmanship students of Indian and Western history consider the phrase "smaller than expected" to be particularly disparaging. The word "little" refers to anything small, which obviously has no bearing on Indian canvases because some of them are enormous and contain numerous such specialized elements.

According to the Oxford definition, a scaled-down is anything that is essentially less extravagant than anticipated,

particularly a small multiplication or model. The lesson that focuses on craftsmanship, particularly painting, etching, and chiseling, is called "painting in small," or "scaled down workmanship." It has a long history dating back to the copyists of the Middle Ages. The term has useful definitions provided by the World Alliance of Miniaturists (WFM) and other smaller-than-normal handicraft societies. According to a common definition, a piece of low-quality craftsmanship should be less than 25 square inches (100 cm<sup>2</sup>) or fit into the hand's middle. The subjects are only one-sixth of their true size, and the small-scale aesthetic should be preserved across all of the pieces.

Without a doubt, Western scholastics and history students who studied handicraft recently acknowledged the Indian work of art. They called it small because of its tiny size, not realizing that Indian painting customs require that all the components be remembered for a single structure. The sovereign's visage was depicted with ludicrous realism, down to the last hair or imperfection. The earth would turn red if the music had a dispute or an unfavorable articulation.

The sky will be green to suggest the size of the area, and the skyline will occasionally be too close, suggesting that a deity is around. The main character or legend of the story will be shown in greater detail on some structures than on others. To create a fanciful atmosphere, each tree was given a unique life and covered in beautiful blossoms. The Night sytheses were also infused with a great deal of energy. In general, the rigid depictions of goddesses, diving beings, and divine beings would be accurate representations of their images and symbols. Because of their inventive articulation and the reasonableness of Indian religion, Indian composition has room for external expression. The work may only be understood and appreciated by those who possess the necessary knowledge. Therefore, it is beyond the reach of the vast majority of Western artists and historians of craftsmanship to develop a better vocabulary for Indian handiwork. Due to continuous improvements over the course of Indian craftsmanship's existence, the term "Indian Composition" will now be used to depict Indians that are smaller than usual. Instead of "Indian miniatures," the term "Indian composition" will be used in the analysis.

"Indian composition," a relatively new term, is used to describe the art of the Indian subcontinent. It encompasses all of the fundamental school and social customs related to craftsmanship. Additionally, it doesn't separate or leave a workmanship tradition in a terrible, unfavorable way.

Despite a series of drawings at the English Exhibition Hall in the middle of the seventeenth century that highlighted minute representations, Sir Joshua Reynolds and Rembrandt may have copied Mughal compositions, and the general public in the West was never particularly fond of Indian craftsmanship during those times. The key reason for this is that Europe was never able to "raise its weighty eyes and look" beyond its lines.

The relationship between them attests to the consistency of the leaders who founded the numerous institutions that teach the way of thinking and who still hold these positions now. The fact that only 18 of these bosses are identified by name (Matsyapurana), aside from Visvakarma, the Ruler of all innovative work and the profound progenitor of every expert, demonstrates the authenticity of the tradition that leads every professional directly to the Inventive Guideline and to Visvakarma himself.

Imaginative practices are passed down through the ages, just like verbal custom. The timeless subjects endure after they are conveyed and assume a shape that is stable with imaginative customs when the artisan puts all of his reason into his work. headers that are always changing on their own. Local conditions, social refinement, and ethnic legacy are the influencing variables. Traditions evolve and produce.

## **CONCLUSION**

It is not surprising that traditional Indian painting has persisted in India for many centuries given that almost all traditional art forms are associated with certain socio-cultural and religious activities. Since these painting traditions had been deeply embedded in Indian society's rituals and way of life, they were to be carried on by next generations. If it hadn't been the same, the majority of the customs would have vanished along with other customs worldwide. Tradition, society, and religion are closely related, and they will continue to be so in some way. In ancient India, only family members and later generations of the same family were allowed to practice traditional skills. The art always belonged to particular families, and it was the successors' responsibility to maintain the tradition. For many decades, this practice maintained several international customs. Traditions are gradually eroding or disappearing in recent years, despite the fact that the majority of traditional arts are getting intelligent, which makes them stagnate and loses their original charm and vigor.

There are now two ways that India's traditional arts are being preserved: either by craftspeople who have replicated the paintings of famous Indian artists and sold them locally, making them widely available to the general public. adding it to a

calendar or applying it to clothing and other items. As a result, traditional art's quality and degree of skill were somewhat lowered.

Another important group of artists were those who developed the art heritage and perfected the skills of traditional painting. They explored new creative possibilities and tried new things, which elevated art to new levels. But there aren't as many artists in this group.

Numerous attempts are being made by both governmental and non-governmental organizations to preserve India's traditional arts and crafts, however these initiatives are inadequate and poorly executed. Since they do not receive the necessary funding, most artists are forced to quit their normal jobs and seek employment elsewhere.

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