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## Warli Art and Artisans of Maharashtra- An Indication in Contemporary Tribal Cultural Development

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### ABSTRACT:

*Tribal art highlights the imaginative energy found in village areas that acts as a hint to the craftsmanship of the tribal people. The Warli paintings are the renowned folk art of Maharashtra and the name of the major tribe found on the northern outskirts of Mumbai in Western India. The contemporary paper is based upon Warli art and artisans of Maharashtra and its socioeconomic development and profiles.*

**KEYWORDS:** *Warli Art, Artisans, Maharashtra, Indication, Contemporary, Tribal, Cultural, Development.*

### INTRODUCTION:

India had forever been recognized as the land that portrayed cultural and traditional vitality from side to side its conservative arts and crafts. Hence, the folk and tribal arts of India are extremely ethnic and straightforward and nonetheless multicolored and lively enough to converse volumes about the country's wealthy cultural identity and legacy.

The Warli art is a stunning folk art of Maharashtra conventionally created by the Warli tribal women and was primarily discovered in the early seventies and from then it was named as 'Warli art'.

### STATEMENT OF THE PROBLEM:

For the cause of cultural unity folk art is of great value. To understand folk art and tribal art we have an extensive collection of study. However, there are many works and researches on folk art and Warli art. Therefore, it is essential to carry out a research on Warli art and artisans of Maharashtra and its impact on contemporary tribal cultural development paradigm.

### REVIEW OF Related LITERATURE:

A review of literature is a progressive idea for information hence here some of the related literatures are given below:

1. Ayush (2007) highlights concerning Warli art lines may be drawn to as near the beginning as the century A.D. Investigation focuses that the tribals are the proliferators of a custom which created a little bit in the Neolithic period.

2. Bhatia, (2008) has given importance on the relative study on recognition of traditional and contemporary blueprint in textile scheming.
3. Satyawadi, S (2010) has given some concepts on the book Unique Arts of Warli Paintings. Hence, Warli paintings have its possess identity and impact in Adivasi arts of India.

However the research paper flows on the Warli art and artisans of Maharashtra and its significance on present-day tribal cultural enlargement example.

Key

#### **OBJECTIVES:**

1. To know about the idea of Folk art.
2. To highlight the idea of Warli art and how it is a Folk art.
3. To glorify about the Warli art and artisans of Maharashtra.
4. To explore the significance of Warli art on contemporary tribal cultural development.

#### **RESEARCH METHODOLOGY:**

The study is based on secondary data that has been collected from books, magazines, periodicals, journals, news papers, research papers, research articles, paper clips, internets, websites and others.

#### **RATIONALE:**

Captivating about cultural view the importance of Warli art and artisans of Maharashtra in the contemporary arena is of huge assessment.

#### **RESEARCH QUESTIONS:**

1. What is the theoretical structure of folk art?
2. What is Warli art and it is a Folk art?
3. Are there any importance on the Warli art and artisans of Maharashtra?
4. How Warli art has its own value in the paradigm of contemporary tribal cultural development?

#### **CONCEPT OF Folk ART:**

Folk art and Folk traditions are the traditional identity of any nation. It is wide-ranging parameters. It expresses utilitarian and decorative art created by social class of peasants, artisans and trades people. The concept 'Folk art' highlights art produced by ethnic communities in more developed societies, who have thrived in conserving their thoughts, religions, beliefs and customs by living in separate communities apart from the mainstream.



*Title: A Folk Tradition of Arunachal Pradesh by Aditi Deka (Painting-1)*  
Medium: Mix Media on Paper Size: 11”x13½”

### **Warli Art as a FOLK ART:**

The Warli art is a good-looking folk art of Maharashtra. It is conventionally shaped by the tribal women and was first investigated in the early seventies and afterward it was recognised as ‘Warli art’. However, tribal people articulate themselves in glowing traits from side to side paintings which they carry out on the walls of their house and was the merely means of broadcasting folklore to the public not familiar with the written word. Warli paintings were primarily done by the women. The mainly significant facet of the image is that it does not represent mythological characters of deities, but portray social life.

### **Verbal communication of Warli Tribe:**

Warli tribes are forest-dwellers except have made a measured evolution towards being a rural group of people and inhabit in the West coast of Northern Maharashtra. A great attentiveness is originated in the Thane district of Mumbai. A modest underdeveloped inexpensively, they still uphold their home-grown ideas, customs and traditions. They are extensive in the villages for instance Cosbad, Dahanu, Jawahar, Jamshed, Manor, Mokhada, Palghara, Talasari, Raitali, Vikramgad, Vada and more than a few other parts of the district as well.

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### History of Warli art:

1. The expression 'Warli' is derived from 'Warli' which stands a piece of land and these are symbolized in inconspicuous approach.
2. At the same time as there are no accounts of the correct origins of the Warli art, its origins may be outlined to as early as the 10th century AD.
3. Research highlights that the warli tribes are the proliferators of a tradition which originated for a moment in the Neolithic period between 2,500 BC and 3,000 BC.

### A Fleeting Look:

The warli art is an indissoluble part of tribal existence and is a representation of the cultural distinctiveness and inheritance. It is an impulsive sign, without any affectations. The pleasurable moments in their uncomplicated life, their cultural fiestas, all discover look on the thatched walls in their art. The very images basically of the paintings have been dances, wedding processions, coconut and palm trees, rice fields and tribal Gods. Warli Painting is more often than not done with rice gruel on the walls which is than plastered with dung and soil.



*Title: Exotic Warli Village Women's Panorama by Aditi Deka (Painting-2)*  
Medium: Mix Media on Paper, Size : 22" x 28"

### Ability Development:

To perform any form of art one should have stable hands and good hand-eye harmonization along with a number of aesthetic senses. The Warli art is not hard to find out but once one has learnt the method one has to remain working and managing it. It recommends Shweta Rohira, who educates the art and contracts in Warli products at Asta Couture, Mumbai.



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### **The Present-Day Identity:**

1. The lack of usual artistic act highlights the traditional tribal intelligence of approach for Warli paintings.
2. The Coca-Cola India opened a movement characterizing Warli painting so as to emphasize the ancient legacy and stand for a sense of togetherness and was identified 'Come Home on Deepawali' and purposely embattled the adolescence of these days.
3. The Social media established to be a functional stage to help Coca-Cola attain its objective of teenage years and to bring the antique art into the 21st century.

### **Possibility:**

1. It is very important that Bela, Shanghvi, President, Maharashtra Craft Council of India organised many exhibitions depicting the form of Warli art.
2. Warli art has its uncomplicated graphic vocabulary.
3. Warli Art has been tailored in contemporary form with permanent colours.
4. Warli art has its marketing and artistic value in the world.

### **Dissimilarities between Warli Paintings and other Paintings:**

1. Warli Paintings are very different from other folk and tribal paintings in Indian parameter and hence it is differ from other art to some extent.
2. Themes of Warli paintings are not legendary, nor do their colours as bright as the ones observed in the Madhubani Paintings and it is diverge from other art.
3. The linear styles of Warli paintings and its nature and monochromatic hues make them similar to pre-historic cave paintings and indigenous art in implementation.
4. The Warli paintings provide societal and religious ambitions of the local people, while it is believed that these paintings raise powers of the God.

### **Modern Inclinations in Warli art:**

The skill of Warli painting developed from its mural form and in the contemporary arena it is a custom with the tribals to beautify the mud walls of the huts with paintings made in rice paste. At the present time, Warli paintings are made on hand-made paper, more often than not green or brown, the colour of mud-walls with or without the cowdung, with white paint. This painting is done in white on brown or red mud base in simple geometrical forms and has steadily diversified into dissimilar backdrops with contemporary standards to conserve the paintings.

### **Methods of Creating Warli Painting:**

1. It is seen that there is free hand drawing techniques in warli painting.
2. It is also observed as Mud base and made painting with white color.
3. People exercise a bamboo stick chewed at the conclusion, to create it work like a paintbrush.

### **Colour Frequently used for Painting:**

1. The Colour utilized in generating Warli paintings is white on a red earthen backdrop.
2. White colour is acquired from grounding rice into white powder.
3. These days, Warli paintings are made on green or brown hand-made papers.

### **Subjects used in Warli Paintings:**

The very subjects are frequently periodic and representative in nature and typically illustrate outlooks of humans engaged in actions like dancing, drawing water from well, drying clothes, going out, hunting and sowing.

### **Category of Designs:**

The very kinds of decorations of Warli paintings are as under:

1. **Circle:** It depicting the sun and the moon.
2. **Triangle:** The triangle obtained from mountains and pointed trees
3. **Square:** It highlights a blessed attachment or a piece of land. As a result the central reason in every ritual painting is the four-sided figure.

### **Some basic Problems:**

1. The Market demand of Warli craft is a fundamental problem for the artisans.
2. The Warli art is slowly misplacing its elegance and demands.
3. At the same time as for the most part of the Warli arts are made on order and demand of the buyers for export objective.

### **Upcoming Perspective:**

The very perspectives of Warli paintings and crafts for the upcoming days are:

1. The extremely household obligation of Warli art and craft is incomplete to a particular echelon of the society.
2. There is necessitate to revitalize the stunning Warli art before misplace its magnificence.

### **Concluding Remark:**

The chief significant and vital aspect of the Warli art and artisans of Maharashtra has its cultural identity. Warli art which is illustrate in the societal life. The pictures of human beings and animals with its panoramas from the daily life are twisted in a loose rhythmic outline. Earlier Warli painting used to be engraved on walls of Warli houses, although at the moment, they are being created on paper and canvas.

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