



Documentation of Warli Art

Interaction Design I Design Research
Seminar I Report

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Guide
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Declaration

I declare that this written document represents my ideas in my own words and where others' ideas or words have been included, I have adequately cited and referenced the original sources.

I also declare that I have adhered to all principles of academic honesty and integrity and have not misrepresented or fabricated or falsified any idea/data/fact/ source in my submission. I understand that any violation of the above will be cause for disciplinary action by the Institute and can also evoke penal action from the sources which have thus not been properly cited or from whom proper permission has not been taken when needed.

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Approval Sheet

The project titled 'Documentation of Warli Art' by Sagar Sadashiv Yende, is approved for partial fulfillment of the requirement for the degree of 'Master of Design' in Interaction Design.

Guide

Date

Acknowledgment

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Most importantly, my family for constant support, motivation and inspiration.

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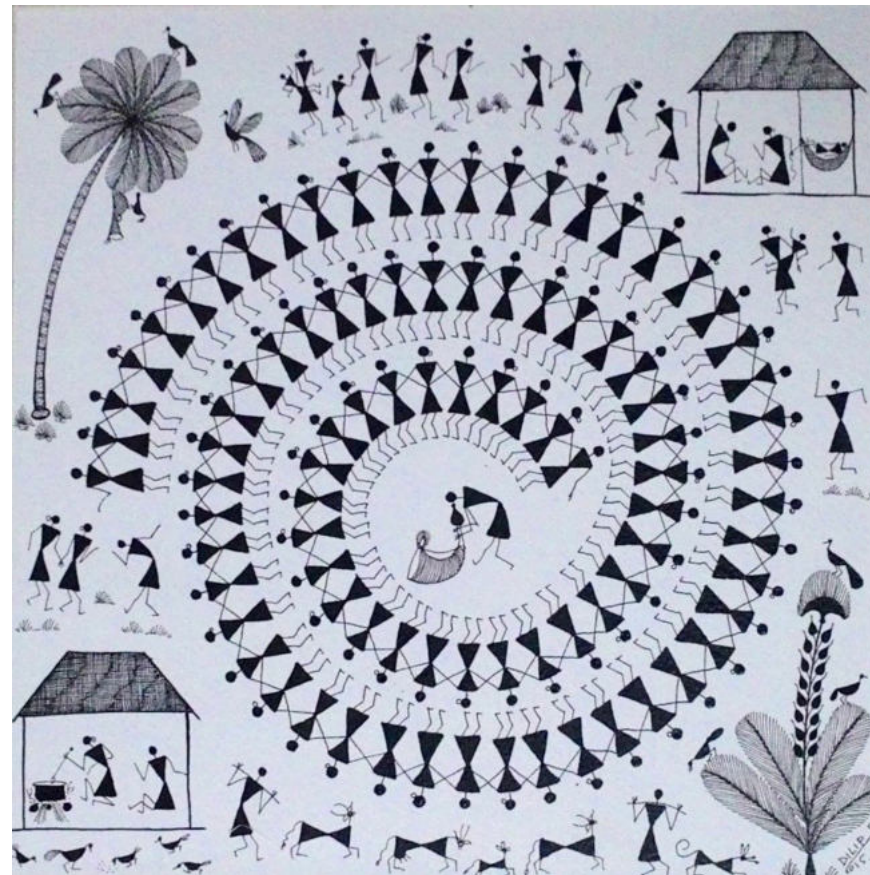
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Introduction

Warli art is one of rich traditional folk-art practiced and preserved by tribal communities in India. Warli art is found in northern outskirts of Thane and Palghar district of Maharashtra. Tribal communities named Warli, Malkhar Koli, Kathodi, Kokana, Dhodi follow this art-form as it is an integral part of their culture.

Roots of this art can be found in to the 10th century. Similar paintings of 500 and 10000 BC are found in rock shelters of Bhimketka, Madhya Pradesh.

Warli art is ancient, highly repetitive and symbolic in nature. It follows visual style and contain repetitive elements. Warli artists are now also changing its expression form just paintings to products of consumer value as Warli art is becoming popular among modern society. Warli art is visual representations of lifestyle and culture of tribal community. It carry-forwards the values, traditions and knowledge from one generation to next, In the form of paintings on mud walls of huts and temples . Warli art in the form of paintings is internationally appreciated art form but very few people knows about the lifestyle and culture of tribal depicted in these painting of Warli art.



Traditional Trapa dance in Warli

Place

Warli painting is a tribal art and mostly practiced by Adivasi from North Sahyadri Range, Northern part of Thane and Palghar district that includes Dahanu, Talasari.

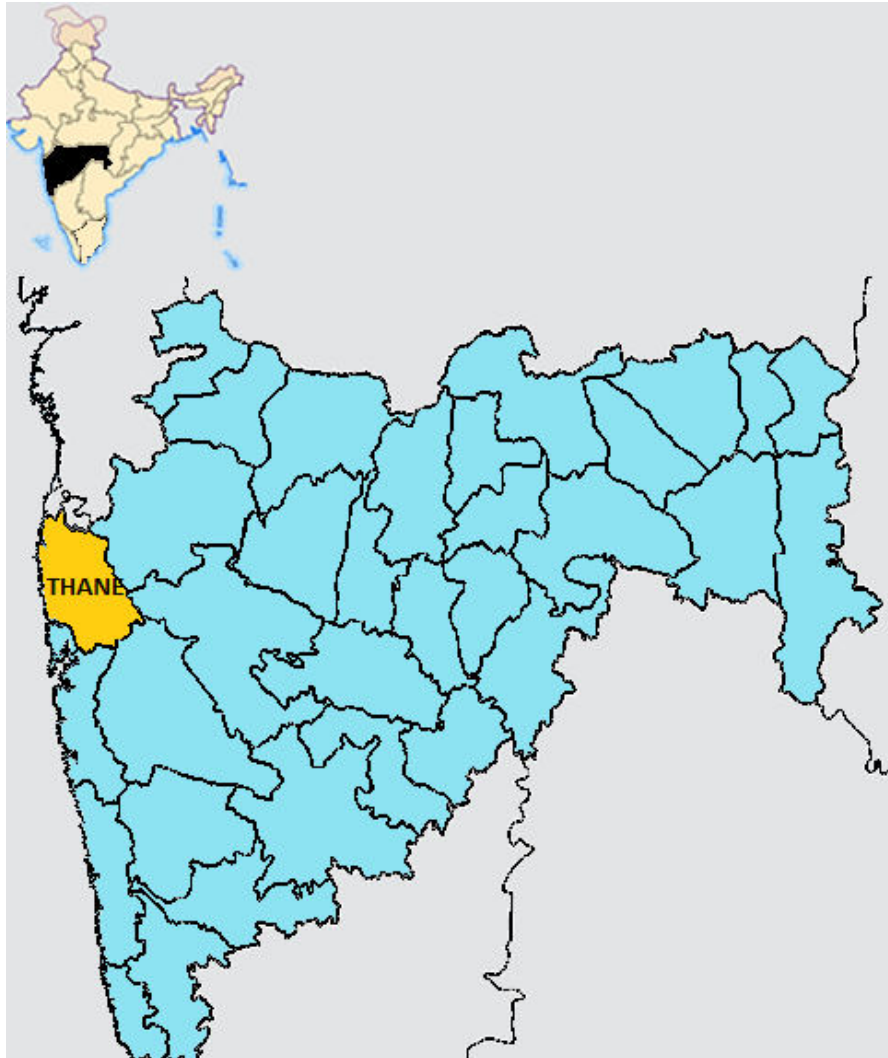
I visited a Pada in Talasari of Palghar district, 'Pada' is a small village of a population less than 1000. Lifestyle of tribal in village is closely associated and dependent on nature. 5-6 artists in that pada are practicing Warli art commercially. They used to send their artwork to Mumbai for sale as it is the only nearest city. A village is surrounded with rice fields and natural water bodies. In order to take benefit of these natural blessings to attract tourists to the village, a group of artists is planning to set an Warli art gallery in pada. Most of these artists have two or more source of income as income from paintings is not assured and not enough for living. Rice cultivation is main source of income for most of the villagers. Now youth in village is migrating to a city like Mumbai in search of jobs.





Typical houses in tribal area of Talasari





Location Of Thane and Plaghar districts



Warli Art on entrance of local Krishna temple at Talasari

History

Warli art resembles to prehistoric cave paintings, according to book on Warli 'Painted World of the Warli' by Yashodhara Dalmia, roots of Warli can be found back to 2500 to 3000 BCE. Its visual resemblance to the cave paintings points to its prehistoric origin. Warli art is form of such preserved and practiced art by tribal community as it becomes the part of their traditions and hence this art form propagated from one generation to next generation. In late 1970s an artist Jivya Soma Mashe started practicing Warli art on everyday basis and not only as part of rituals. His exceptional talent and work in Warli soon got national and international recognition. He received the PadmaShri award for his contribution towards Warli painting. He introduced Warli to the world as an art form and inspired many tribal youth to practice Warli as commercial art. Now tribal youth identified potential of their traditional art and started using its benefit for the development of their community. Even formal government approved courses and training of Warli is now available in this area to empower youth and create new Warli artists.



Prehistoric cave painting



Prehistoric cave painting



Image source - paramparikkarigar.com

Jivya Soma Mashe - “There are human beings, birds, animals, insects, and so on. Everything moves, day and night. Life is movement”.

Jivya Soma Mashe : First commercial Warli artist to get national award for tribal art

People

Till now the propagation of Warli-art was from one generation to the next. It is a part of culture and events for tribes living in northern part of thane and Palghar district some part of Nashik and Gujarat close to Maharashtra Gujarat border. These tribes mostly live in villages and Padas of these areas. They yet to have adequate education, healthcare and infrastructure facilities in these areas. These artist are practicing Warli as traditional art and they learnt it through practice from their childhood. Nowadays formal training in Warli art is available for interested tribal students, Creating wide range of Warli artists right from illiterate to graduated tribal students. Most of the artist's have other source of income such as job in local industry or farming and in their free time they follow their passion for painting which helps them to have some extra income. Warli artist now identified the commercial potential of this art. Local artists are uniting under different local organizations to create new marketing platforms such as social media pages and websites to reach worldwide customers. Artists are also developing merchandise goods and other consumer products using Warli art.



Mr. Dayanand Parhyad - Warli Artist



Image source -www.warli



Image source -www.warli

Process

Warli art is traditionally done on mud walls of huts. These paintings are of cultural and religious importance in their lifestyle. Traditionally these paintings are made on events of social and cultural importance such as marriage, harvesting session, sowing session, and other social gatherings. Paintings were done with bamboo sticks used as brush with rice pest mixed with natural gum as color. First a canvas is prepared by applying a layer of mud or cow-dung, once it is dried it is ready to paint with bamboo brush. Only two colors are used in this process, white is made up of rice flour and reddish brown from red soil called Geru.



Painting on a mud wall with Geru (Red soil) used for background. Painting shows the preparations of Marriage ceremony

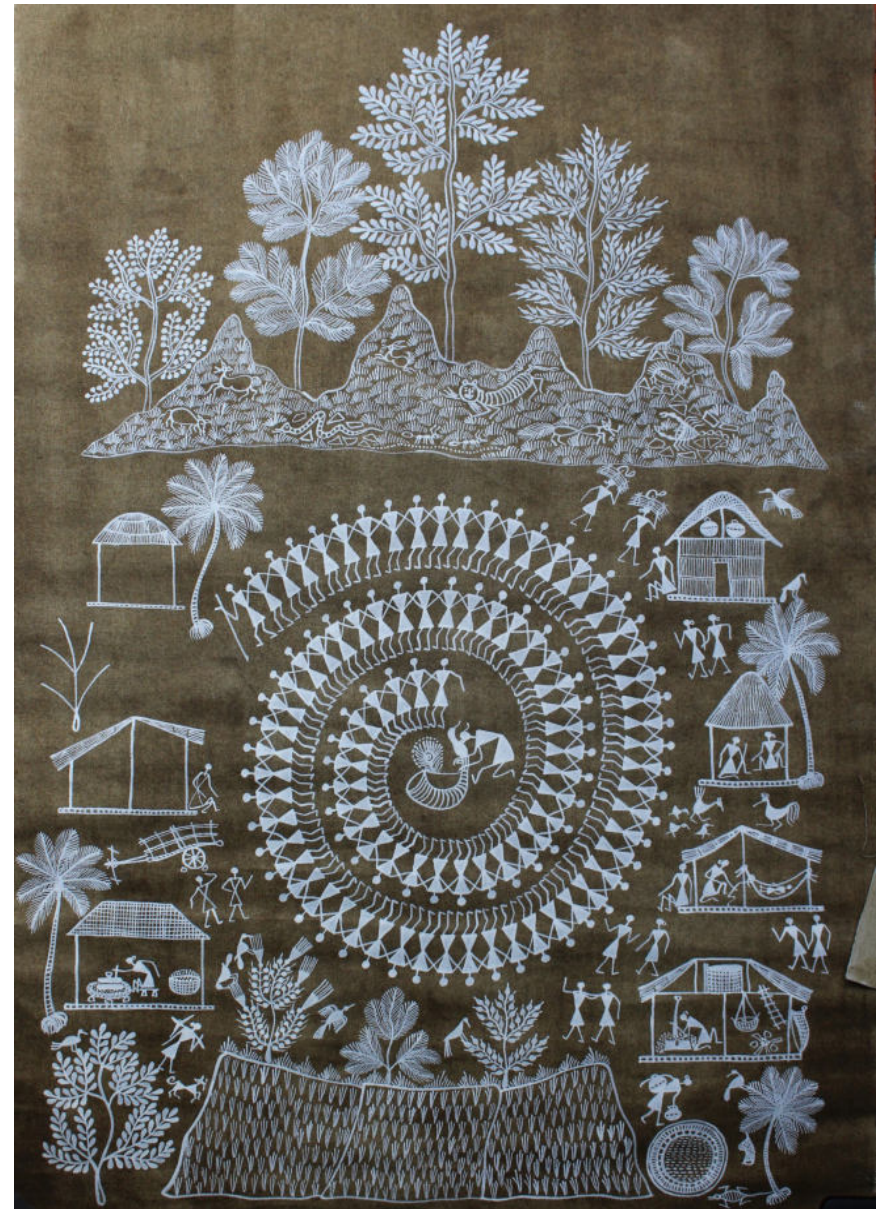


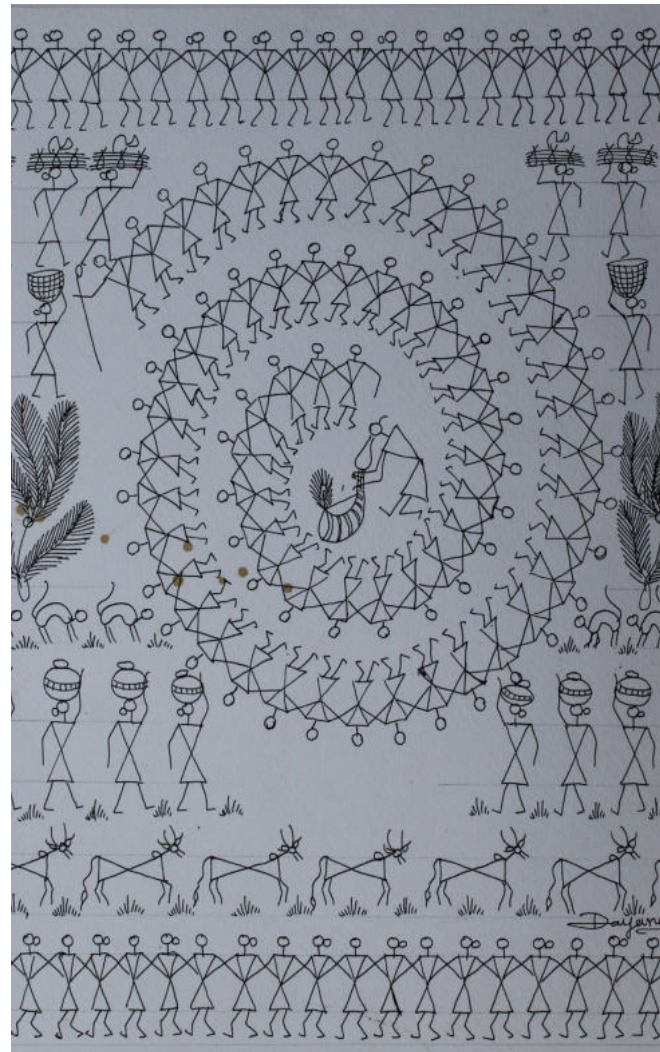
Another Painting In Krishna Temple depicting a mythology story of lord Krishna lifting A Govardhan mountain



This painting is about a traditional element in warli painting 'Tree of Life'. Central tree is supporting all forms of life under Sun a source of all energy. All elements in paintings like birds, monkeys and humans are celebrating a tree of life.

A painting is about rice fields and day-to-day activities in life of tribal community, central element is a dance formation for Tarpa Nritya. Paddy field is shown at bottom and daily activities of ladies in community is shown around houses. Mountain and forest at the top contain variety of animals like scorpion, snake, deer, ants and tiger etc.





This is an outline painting of famous traditional composition known as 'Lagnacha Chouk'. Both these paintings are line drawings those shapes will be filled in next stage of painting. Lagnacha Chouk shows the preparations of marriage ceremony like bringing water, setting up pandal, and Trapa Dance and their musical instruments.

New trends

As commercial value of warli art increased and it is recognized across the world , process of warli art changed to make it in the form of sealable paintings. Now artists are using poster or acrylic paints on handmade-paper canvas. Still for backgrounds of paintings artists are using Geru (red soil), cow dung or charcoal with adhesive like fevicol to create color and texture of mud wall on canvas. Small paintings are done on handmade paper using pen brush or simple ball-pens.

Visual details of Warli paintings

Warli painting have a very basic graphic vocabulary like Circles, Triangles, Squares & lines. Straight were are not part of traditional Warli art, in old paintings these lines are made up of series of dots now artists are using straight lines. Elements of Warli painting represent members of community and nature and events depicted in Warli paintings are part of their social life. Their are some common patterns in Warli art like 'Lagnacha Chauk', it is a traditional panting for marriage ceremony. Repetitive visual elements includes Tree of life, Tarpa dance, Baarisi festival and Peran.

Warli painting never uses religious iconography such as figures of gods and religious symbols. It represents the nature as a god and talks about humans dependency and association with nature. Warli paintings depict a sense of uniformity in people and highlights close social relations within their community members. Elements in paintings such as trees, animals, events, social gatherings and formations of humans are from real life scenarios and situations. A Warli painting

can also be a visual narration of their traditional stories. Artists nowadays are including elements of modern world such as bicycle, car, building, computers, airplane and trains.





This is a painting on harvesting session of paddy fields, It shows men and women working in farms with water-body and mountain around it, along with men and women painting shows animals living in their ecosystem such as fishes, lobsters, crabs in water and monkeys, peacocks, birds and deers in mountain. Dogs and goats are with humans.

New trends

To take benefits of commercial potential of Warli art and to make it more appropriate product for larger market, Some organizations of Warli artists focusing on developing new products using Warli art. These products include products in association with other local craftsmen like potters and bamboo craftsmen. Commercial products include merchandise goods like T-shirts and handkerchief with Warli patterns, Bamboo pen stand, Key-chains, Table pots and other Stationery products.



Greeting card by a Warli artist in Talasari



Warli art on Pots made by local potters in area.



Warli art on - Bamboo pen holder



Key chains - using bamboo and Warli art



New trends in Warli include use of colors, these paintings are examples of such experiments. In first painting artist used uneven sizes of characters to break the monotonous nature of figures in Warli art. Second painting is colored form of traditional painting, it depicts three important events in human life. First circle is about birth of baby and his/her 1st bath, second circle shows marriage and bath ceremony before it. Third circle is about death and traditional bathing of dead body.



Image source -www.warli.in

Pen holders using bamboo and Warli art



Image source -www.warli.in

Warli art on tray



Image source -www.warli.in

jewellery box with Warli art



Image source -www.warli.in

T-shirts with Warli patterns

Conclusion

Warli-art is live heritage of our ancestors and it's a unique art that need to be practiced and preserved in its original form, in the process of its commercialization core values, culture and traditional stories depicted in Warli art were remained unrecognized by society. Traditional Warli paintings are representation of tribal' way of living in harmony with nature, it depicts the values such as humanity, gender equality and Kindness towards animals. These values attached to it, also need to be propagated along with its popularity.

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