Chapter 1

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CHAPTER 1(i)

INTRODUCTION

The art of India is a unique chapter in the history of human endeavor. It is essential to have some endeavor and appreciation of it in order to understand the soul of India. Art holds up a mirror to all that the country has stood for through the ages. The richly felt and excellent expressed art creations of India provide an infinite range of material for a sympathetic study of his religious thought and emotions. The creative quality of the India genius is beginning to be known better through his heritage.

Art is a medium through which an artist expresses his feeling, emotions, sentiments, ideas, imaginations. Art is an effective source by which artist convey his message and bring into limelight various crucial problems of society, and seeks their solutions. An artist is a product of a society and his art is considered as a mirror of that society. In every age and stages may thinkers and artist try to express themselves according to the need of the time. Indian artist has its own background, style, attitude choice, temperament, like other artist of different countries.
The word 'Art' comes from Latin term meaning "skill, way, or method". In ancient time and during the middle ages all kinds of trades and professions were known as arts. The liberal arts of the medieval curriculum including the music but the mechanical art like painting, sculpture and architecture were not included. Since mechanical art involved making objects by hand, from the 15th century the term 'art' has taken its principles characteristic in the most societies as the requirement of aesthetic appreciation distinguished from utility though its primary purpose is shelter and surely. According to Plato "Art is the imitation of the imitation of the truth."

It is said that all human experience can be embodies in works of art. we have then to asks "whose experience"? Obviously, the artist experience. The work inevitably includes some references to the artists existence, but often it is seen that artist approach and thinking count most.

Art is a form of communication and obeys its own laws. As in language the creator is free to invent new forms and techniques through which he conveys his ideas, message. the aim of art being expression. work of art are not just descriptive records of life. on the contrary each object is a dynamic new reality, increasing life and the areas of our perception. The forms
taken by an importance of the art work. the work of art is the result of its birth from the artist’s mind, ideas, opinions, emotions, expressions, a mind influenced by manifold experiences and also by irrational and sub-conscious elements older than the individual himself. The elements which go to make a work of art we thus selected from vast possibilities, and grow together is an inevitable relationship. this new metamorphosis of matter as art is the work of a human being, and society.2

The Indian plastic and pictorial arts of unimaginable antiquity, have over the millennia and up till the present day continuity that has survived every historical socio economic and political development to produce an art that is specifically Indian. In this process, the history and characteristic features of the art will be seen to have played a singularly important role.

On occasions come in our history when the consciousness of large multitude becomes suddenly illumined with the recognition of something which rises for above the triviality of daily happenings. such on occasion there was when the voice of Buddha reached distant shores across all physical and moral impediments. Then our life and our world found their profound meaning of reality in their relation to the person who offered us emancipation of love, and men, in order to make great human experience ever
memorable, determined to do the impossible: they made rocks to speak, stones to sing, comes to remember, the cry of joy and hope took immortal forms, along hills and deserts, across barren solitude’s and populous cities. "Such heroic activity over the greater part of the Eastern continent clearly answers the question: What is arts? Art is the response of man’s creative soul to the call, of the real."³

Therefore, when we talk of such a fact as Indian Art it indicates some truth based upon the Indian tradition and temperament. At the same time we must know that there is no such things as absolute caste restriction in human cultures: They ever have the power to combine and produce new variations, and such combinations have been going on for ages processing the truth of the deep unity of human psychology. It is admitted that an Indian Art, the Persian elements found no obstacles and there are signs. of various other alien influences China and Japan have no hesitation in acknowledging their debt to India art their artistic and spiritual growth of life. Fortunately for our civilizations, all such intermingling happened when professional art critics were not rampant and artists where not constantly nudged by the warning elbow of classifiers in their choice of impression. Our artist were never tiresomely reminded of the obvious fact, that they were Indian and in consequence they had the freedom to be naturally
Indian in spite of all the borrowings that they indulged in.

But the individual mind according to its temperament and training has own recognition of reality in some of its special aspects" we can see from the Gandhara figures of Buddha that the artistic influence of Greece put its emphasis on the scientific aspect, on anatomical accuracy, while the purely Indian mind dwelt on the symbolic aspect and tried to give expression to the soul of Buddha, never acknowledging the limitations of realism. To the adventurous spirit of the great European sculpture, Rodin the most significant aspect of reality is the increasing struggle of the incomplete for its freedom from the fetters of imperfection4, where as before, the naturally introspective mind of the Eastern artist the oral appears in its ideal form of fulfillment.

The art of painting is India has been known as through two principles developments first developed the cave paintings, Buddhist frescoes of the first century of the Christian and the later medieval miniatures.

Indian art remained a collective expression of the racial experience of the people. India has manifested a peculiar genius to assimilate and absorb foreign elements so well as to leave hardly any trace of the original influence in shaping the social
order, culture and art of India. The process of absorption and giving a 'new look' to the older features was long one extending from the Vedic age down into the medieval period of Indian history.

The tradition of painting in India is made up mainly with the tradition of miniatures painting and that of mural painting. The miniature tradition began by 9th and 10th centuries. The mural tradition had begun earlier to it. The modern easel painting which started to appear in India about the middle of 19th century that time Indian painting influenced European painters had standardized space with geometrical perspective. The figure with anatomy and succession of painters down to Rembrandt had helped to evolve the related techniques of drawing and colouring. Raja Ravi Verma developed a proficiency in them and went on to become the first major modern painting in the country. The new concept of space. The definition of objects and statement of the human subject. All of which go to define the new 'Realism'. Shown in Rave Verms's work with traditional views and norms on these matters.

The Bengal movement initiated the struggle gain mastery over the new medium. In the work of the Bengali painters and that of many other. One has only to consider the work of a painter like
Husain during parties to get an idea of the technical proficiency Indian painters had realized in the new medium.

Along with this achievement the radical vision the new ‘realism’ implicit to the European techniques came to be accommodated in the country. Indian painters abandoned religion and mythology and turned to earthy subject of more immediate experience. The contemporary art any given time in the last twenty years is likely to have found it very miscellaneous.

Art produced since 1947 could be divided approximately into three sequential categories in an attempt to reduce it to arbitrary order. The group of artists prominent in the 1940s and 50s are now a senior generation, who can be called ‘painters of the transition’. They carried over into their art the romanticism of preceding period though the subject matter was generally drawn from the life of the people, to romantic genre art with a tendency to pain in a style influenced by tempera painting. The subject matter in this phase is of some importance. it shows as idealization of the ordinary, that is a certain amount of stylization and attenuation and pollination of Quito every day themes; some members of the ‘Progressive Artist Group’ responded to his work. Husian was granted membership from 1947 onward there was no looking back. Souza. Raza both Nobel Indian painters now
working and Husain's true peers in those days

While other artists were engaged to recover or recognize their traditional art form, we can say that time painters as young generation like Souza, Raza, Husain, introduced a more mature and modern outlook with the knowledge of classic art.

Briefly, in speaking of Indian art, should be remembered that it is the art of a vast continent and has a long history with well developed conventions. Therefore, it would be wrong its character and qualities.

It is confirm that India Art moment was born out of the cultural regeneration and part of nationalist Bengal school of artist works were almost excepted. But slowly, the bias that gave a dominant nationalist overone to art exposed to the jungus of a strange approachial nationalism. The modern painter display their work of traditional art like Myths epics, social and cultural in the modern environment.

The early history of India is well known to the student, and since except for the entirely distinct remains of the Indus valley civilization the records of the artistic achievement of any period before the third century B.C. are very scanty. We need not dwell on the earlier countries, except to trace briefly the significant
religious developments. Hinduism’s, Jainism and Buddhism, which were served by the artists of later times.

Indian Art did not develop under the British but they helped both directly and indirectly rediscover Indian cultural heritage. The British rule and the spirit of nationalism which come in its wake made the Indian leaders prove deep into their history. Which has resulted in an appreciation and removal of the past.
REFERENCE


4. Ibid.


CHAPTER 1 (ii)

AN INTRODUCTION TO CONTEMPORARY INDIAN ART

Art is the product of human mind. The artist is a creator. Art can function revelation expression, coordination synthesis, analysis, geometrical harmony. The created object, with intrinsic and organize relation to tradition and individual talent, is art tradition. I mean the knowledge of the craft which the artist practices. The awareness of the tradition in an artist, therefor, is different from the knowledge of tradition in a layman who is acquainted with the history of art. Tradition for an artists an organic entity changing and developing with growth. We judge art, and artist, by achievement, not his aims, from the ascendancy of mind over matter. The function of the subject, of art is to create or to depict form, prior to and inoperable form, the movement and the process of creations or making. There is the craft, the materials and the inspiration. In a super realist principle of selection and fusion these combine to make from the experiences communicated by a work of arts as form, is not necessarily the experience of the artist which is objectified in the act of formalisation.1 Between the first
stroke and the signature signifying complete articulation, there is a process of selection, stress, organization before the subjective desire.

Influence generated by the indigenous art of India contributed a distinct strain to modern Indian anointing over a period of roughly half a century, arising in a period of eclecticism as experiment. The folk in severe style became very acceptable for a time through it which is now superseded, by more modern forms.

The cardinal paradox of contemporary India art is that it is not lineally descended from the historical Indian tradition. Traditional Indian painting staggered to a fines at the court of the Sikh rules of the Punjab around 1850; and Indian sculpture had ceased to be a living art by long discussion. The Muslim dominion of the India fostered the architectural expression to the total exclusion of the sculptural; Indian sculpture, basically religious in its inspiration, became an idolatrous irrelevance. Beyond the frontiers of Muslim rule in the south, the Indian sculpture tradition lingered, feebly sustained by languishing patronage, but the Mughal interregnum did not outlaw the traditional painting of India. The Persian idiom from which Mughal painting was sprung, in its calligraphic drawing and patterns of brilliant opaque pigment,
was not for revoked from the indigenous expression of contemporary Rajasthan, located chiefly in Jaipur, Bikaner, Jodhpur and Udaipur. This Kingship of formal vocabulary and common repertoire of conventional motifs induced a synthetic style of painting at the court of Akbar; painter from Rajasthan become ornaments of his atelier. The princely court, and not as the religious shrine, became the focus of artistic actively the indigenous expression flourished notwithstanding the exotic interlude power declined the painters of Rajasthan settled in migratory islands across the sub continent. In Lucknow and Patna, Tanjore and Musore and Maharashtra, the Indian painting rehabilitated itself. But its most resplendent expression was in the fortresses of the Punjab Himalayas, in Nurpur, Basohli, Chamba, Jammu and Kangra paintings collectively famed as the 'Pahari' or Mountain school. It reached its apogee in the work of Molaram, after his death in 1833 Pahari Painting, bereft of enlightened patronage, tampered to a dull extinction in the Sikh court at Lahore in the 1850.

"Briefly in speaking of Indian art, it should be remembered that it is the art of a vast continent and has a long history with well-developed conventions. Therefore it would be wrong to generalize or to limit its character and qualities."
Several factors are behind this compulsion for self discovery which are of a complex nature, almost intractable in respect of an intensely sensitive individual as an artist. How much of the contemporary urge owes to mere reaction, to comparison, trial and rejection to genuine, irrepressible promptings from within, is hard to say.

A few facts are however, clear. The journey towards and along the west, however invaluable it may have been otherwise, no longer holds promise and has lost its meaning. It is time for pause and perhaps, a relate and with our regret. The artist today is better equipped and is in a better perspective to look for his bearings. Matter was ahead of the spirit and position is now on the reverse the technique, the process, the material has loosened its supreme demand and severity of its grip. It is not a question of 'Art' but living a thought, of a life through art. It would not again be a revival of the Bengal School or the grafting of folk art on urban earth as traditions.

Thus the Bengal school matured in reaction to these and a few other efforts. The consolidation of this movement occurred during the Swadeshi Movement, means an in built non-artist criterion was established within art. This would sooner or later artistically fossilize the movement. However, for
the first time, the movement gave rise to an infrastructure separate for British patronage. Various means of discussing and disseminating artistic ideas were growing by its counter colonial structures. The artist of the Bengal school includes, Nandalal Bose. (1882 - 1966), K. Venkatappa (1887 - 1963), Samarendranath Gupta (1887 - 1964), Asit Kumar Halder (1890 - 1964), K. Mazumdar (1891 - 1975) Sarada Ukil (1892 - 1940) and M.A. R. Chughtai (1897 - 1975).5

The early sources of inspiration for the art of Bengal school came from the frescoes at Ajanta and Bagh, Persian, Mughal, Rajput and Pahari miniatures and the Silpa Sastras’s. East Asian calligraphic technique, especially worked on Chinese scroll and Japanese woodcuts, were also key series, which fused with are taken from Indian classical mythology and religion.6 These contemporary painters preferred medium to used water colour, ink and tempera, rather than oil colours, and they generally preferred a small format. No Japanese inspired 'wash' technique applied to the contemporary paintings given a mystic sense, traditional trend, and legendry of Indian culture of space and atmosphere, soon the Bengal school, in consolidating its rebellion, became close to other sources of inspiration and oblivious to contemporary Indian values.

In Bombay, the influence of the Bengal school increases
very marginally after the appointment of Gladstone Solomon as Principle of J.J. School. "Unfortunately this vision became a rigid and lifeless orthodoxy by the 1920s. Thus the area was also open to the influence of the Bengal School as a parallel movement developed due to the presence of artists such as Samendranath Gupta, M.A. R. Chughtai and Roopkrishan, among other. Roopkrishna was also one of the first Indian contemporary Indian artists to have studied and lived in Paris during the 1920 to bring back many influential ideas regarding European modernism and its applicability with in the India milieu.

Before 1947, India was under British Empire and this effected the Indian artists as well as Indian art. Starting from 1940 Indian stopped the imitation of European style and begin to follow the historical development of our own specially the work was started from the Calcutta's Modern school. The writer Coomarswamy has always appreciated the Bengal school painters for their true Indianness and immediate relevance. For this change credit should go to E.B. Havell, who was always against the English system of art education that is being introduced in India by British rule Havell was deeply sorry for the decay of Indian style of Art and he fully blamed the administration of that period. Because of ruling race which
was more powerful and dominating Indian art, has always been inferior to that Europe.

Havell started making aesthetic prepositions in order to save Indian art and culture from the humiliation of being crushed under the wheel of British academic rule. Expressing the depth and significance of Indian, he says "Indian art is essentially, idealistic, symbolic and transcendental. Indian Art he continues applies only to the imagination, and streaks to realize the spirituality and abstraction of a supar terrestrial sphere." Havell writings has created solid impact and it had led to requestioning and reassesing the art situations prevailing art under British. When Coomarswamy responded to Havell views, the issue to shape into revitalizing and rehabilitating Indian art. Havell to inspired with 17th century paintings of Mughal and Hindu tradition.

He worked as principal of Madras school of art from 1884 to 1886 and there after he was transferred to Calcutta. "Being a real teacher and an art critic inspite of being a Britisher he said that the way western art being introduced here forcefully and method there of is wrong because in the basic style of an Art."x

Subject of Indian painters are of Indian history, Romance and epic, the mythology and religious literature as well as
from the life of common people.

It is confirm that Indian contemporary painting moment was born out of the cultural regeneration and part of nationalist work were almost excepted. "But slowly the bias that gave a dominant nationalist overtone to art exposed to the jungus so strange parochial nationalism". The modern Indian painter displayed their work of traditional, Mythical and Legendry paintings in the modern environment. According to the changing social and cultural circumstances the Bengal School artists painted the same subjects again in the same manner. As these terms like 'spiritual', mystic, mythical, rhythmic, traditional symbolic lyrical etc. became very common among artists which give all Indian art as a super real image. situation was so complicated to changes have gone through in the unchanging India and Western culture. Contemporary painters could not apprehend the true nature of the problem they could not come out of the boundries of old art as, Ajanta frescoes. Buddhism. Buddha period. pre Buddha period pre-historic Mughal minitures and Rajput paintings and remained uneffectted by the happening of the world around them. They hardly know the revolutionary changes going around them, under the influence of European the folk art was not given importance it was time of its decay and new patterns of art
was coming up.

A kind of psychological distance was created because pattern entered into a new themes of urban life so there work adopted urban basic language remain largely mystic and social life in Indian art.

In the primitive arts we can see the representation of the rhythm of man or a deer, the world of Myths is not the world we live in. It is the world of universal essence. The universal element was nothing but the collective cunconcious as Carl Junk calls it so and clarifies further. “The part of the psyche that retains and transmits the common psychological inheritance of mankind.”

After coming in the contact its mutual. Magic religious function artists who till painted from haidere mythology

The first post independence Indian painters to sustain this path were: S.H. Raza , S. Gaitonde. Biren De, G.R. Santosh, followed later by certain members of the ‘Group 1890’. such as Ambadas, J. Swaminathan and Jairam Patel, among others.

The Group 1890 resolution was sought by Ambadas and J.Swaminathan from their art. The convoluted grid of fluidity which Ambadas created in his large oil on canvas and small format watercolour on paper works during 1960, reminds on
of a resistless freedom. The Bombay art infrastructure was witnessing increased activity as professionals and enthusiasts tried to create platforms for promoting Indian contemporary art by the late 1950s. Bal Chabda's 'Gallery 59' (1959-61) represented a passionate but short-lived attempt to provide an exhibition space at the Bhulbhai Desai Institute for artists such as M.F. Husain, V.S. Gaitonde, T. Mehta, A Padamsee, A.E. Menon, N. Mohammadi, P. Pochkhanwala, and others. It was this kind of special enthusiasm which helped the artists sustain their journey in an environment of public indifference.10

An ardent supporter of Indian contemporary painting, G.M. Butcher, recognized the 'Indianness' debate, when commenting on Avinash Chandra's art: "It is clear that I am making a plea for a very national kind of art. But I am also making a plea for that aspect of nationalism which welcomes 'foreign' influence in order to achieve more convincingly, its own individual identity the 'play' to the pattern comes first: there is never any attempt to exclude an image for the sake of 'pure' pictorial values."11

With the Government's First Five Year Plan (1951-56) India adopted a Cultural Policy and initiated the building of a national infrastructure for the arts. Unable to merge AIFACS, and the government established the Lalit Kala Akademi. and
the National Gallery of Modern Art at a Jaipur House, New Delhi, 1954. The first Lalit Kala Akademi national Exhibition was held in 1955 and became a major focus point until the mid-1970s. Yet even by the early 1950s voices of discontent were raising pertinent arguments. For example, "The exhibition this years, as usual was an omnibus show. The Akademi has no clear-cut policy and no criteria before it, its object being to encourage all artists, even those indulging in imitative inanities. At least one hundred exhibits come into the category of the immature." Thus by the mid 1960s the tide of change was entrenched. A reaction against the partially justified tag of Indian modern art being derivative had set in, and the realization that an Indian identity must be re-created, capable of absorbing the modern 'isms' and emerging with something fresh, became the motivation principle of the 1960s. As a group, the Cholamandal School would best reflect this reaction, while Husain would dominate individual attention.

In a way the Greenbergian version of Modernism, at its peak of popularity by the late 1960s, was now ripe for initiating its counter-modernism. One early consequence of this was the encouragement given to Pop Art and its norms. The renewed focus on the Printmaking media was another offshoot, bringing affordable art to many. Artists such as Kanwal
Krishna, Somnath Hore, Krishan Reddy, Jyoti Bhatt and Laxmi Goud emerged to create some of the most aesthetically refined art works of our contemporary history.

One of the first Indian artist to absorb the daily gaudiness of popular art into the mood of fine art was Bhupen Khakhar. His work after the oleography-inspired enamel medium and oil works such as People at Dharmasala and Residency Bungalow soon came to focus on the daily ritual of middle-class professions in the Trade Series. through the narrative eye of a sympathetic voyeur. It reveals his care for detail, which has aesthetic refinement utilizes to create a non judgmental.

As counter-modernism gained respect Indian contemporary art attracted some international attention. That India was a Third World developing nation, an ex-colony, the philosophical meting -pot for a wealth of minorities and their diversity, a land rich in its traditional cultural heritage - classical, folk a tribal. added up to a vast arena needing to be re-examined, especially given the reaction against the prevailing Eurocentricity.

As it is, Indian Contemporary Arts was passing through a kind of revival during the 1980s. A diverse historical foundation was seen to be swelling up. There were a greater number of full-time practicing artists than ever before.
participating within a wider field from which they drew creative inspiration. Major international exhibitions and various Festivals of India were being held to promote the holistic and diverse nature of Indian creativity. By the 1990s, new collectors, both Indian and international, individual and corporate, were emerging. Many were willing to buy the art of unrecognized artists, though most of the nouveau-riche money was filtering into establishing signatures. The emergence of international art auctions after the late 1980s also added to the financial appreciation, though Non-Resident Indians were the main buyers, rather than international art Institutions.

Thus one can see that the present state of Indian contemporary painting, even from a brief appraisal is complex. However, the plurality finds its cohesion in the underlying nature of the creative process, uniquely Indian in its power to absorb and clearly universal in its need to absorb. Further, the sense of an outer-inner rhythmic unity between daily life and the anarchic potential of creativity is clear amid the heavy Indian air.

Also, most artists have come to realize that Indianness is not something that needs deliberate pursuit in art. One’s art cannot help but be India, if the artist is true to the inner aesthetic journey to know oneself and one’s compulsion to
create, while living in India, or even with regular visits. Openness does not lead to confusion, if discipline has its roots in intuition, daily clarified with a conceptual ability to self-criticize and deepen one's exposure.¹³

At present, the infrastructure required to nurture such a task demands a scale of effort and urgency towards which few are willing to commit. It requires an integrated conceptual clarity, simultaneously translating itself into institutional building, by the same creative visualizes, rather that a leasing out of ideas to bureaucratic mind, who cannot help but cut and categories.

However, the discipline of cutting an categorize needs to be replace by the discipline of a holistic framework which inculcates the attitudes of self-criticism more rigorously and openly. This is the dilemma all architects of a cultural infrastructure face the world over along with the need for internal financial self renewal while nurturing ones aesthetic integrity. To live and clarify the force of aesthetic wisdom in an age of material complacency and religious close-endness.

The contemporary painting is related with the main theme tries to eliminate ornaments, illusions and unconsequential accretion. In such work the presence of figure is not necessary but outside any criteria can value it which is also to say that
the history of modern Indian art is just too short. In conclusion, the contemporary Indian Art who not still stuck with the categories of ethnicity and authanticity as a revamp of tradition and modernity with the assumption regarding cultures that are simply imitative themes and also has been thrown into the deep end history there is now an inner momentum to contemporary Indian art.
REFERENCE


4. Ibid., p. 65.


6. Ibid., p. 189.


CHAPTER 1 (iii)

SIGNIFICANCE OF MYTHICAL AND LEGENDARY ART

The actual background material required for the study of the major aspects of Indian art such as the Hindu temples, South Indian bronzes, Rajput Miniatures or Mughal miniatures has been available from somewhat well preserved literary sources, from the formidable collections of the actual art objects and from the living tradition behind these. These objects have physically survived because of the wealth in patronage and the comparatively less perishable nature of their materials. The legendary elements belong to primitive period. These paintings based on the old stories as Purana Ramayana, Mahabharata culture and traditional themes.

In the case of the particular myth of the Rathvas there are many distinctive elements. The analytical presentation of the myth and process of visualizations convinces one beyond doubt that it would not have been enough to analyze pictorial space and forms alone. As methodology therefore, it was essential to begin with the socio cultural background the mythical world, the special arrangements in the sacred
enclosure and the totality of the process by which the painting is executed and is brought to life as living presence, analysis of pictorial forms is only one important element. The act of aesthetic creation and that the of artistic communication is not complete without the song and the drumming, the participation of community.1

The classical art the architectural plan the sculptural images, the painted murals and miniature paintings have been studied for their mythical background, and there legendary content, there grammar of form and their technique of sophisticated execution. We could over looked that the ‘stupa’ or the Temple, seen the ground, elevation plan the sculptural imagery on the outer walls and the icons within the Temple are alls tone and paint without life breath until ritually consecrated to the traditional culture of human life.

By birth, human beings love to beautify themselves and their surroundings and they also like to share their feelings and ideas with other people. This tendency shows itself in every place and age. even primitive man decorated their earthenware pots with lines and colours. Although these have no practical use, when civilization progressed and people had more means and time at their disposal to make things beautiful. they produced many works of art. Such as imposing buildings with
ornamental gardens, paintings and sculpture, in fact, art holds an honored place in every great civilization since beauty serves to enrich our souls with spiritual joy.

These painting introduced to purely historical approach where in a chronology of the objects of art is established and the various lines of stylistic development are traded. It is of little avail in content of ‘Tribal paintings of course the actual examples go beyond even half a century. Though the tradition of painting itself is ancient. Antiquity of tribal tradition again cannot be exactly determined because of the general absence of written documentation any definite archaeological source material. Moreover, in the matter of living tradition and cultured.

Basically relevant the mythical paintings are tribal or local village traditions. The legendary theme painted widely relevant misconception that all regional cultural traditions due this based interruption of the Indian cultural tradition the entire bulk of local mythology and art is practically ignored as minor or has been misinterpreted the various regional goddesses of localities some of whom might have been responsible, in the archaic past or the development of the cult ‘the Great goddess’ of Hindus are described under the general Sanskrit nomenclature. ‘Durga’ is actually involved and whether or not the goddess’
though the rest of the cultic aspects of concerned object use of the words, 'Fertility', 'Mother', 'symbolic', 'tantric', 'magical', etc. because of the convention of interpreting every aspect of the tradition all culture through the Vedas' the Puranas and epics to with the story of the Ramayana in the tribal will paintings of middle India.

The discovery of Folk art is a 19th century phenomenon. In more ancient time while folk art undoubtedly existed hardly any conciseness of it. It was considered the more popular version of epics as the traditional and old stories, we find it as the embellishment of useful product of toys and linkers. The discovered of the folk art is linked to the development of national consciousness, provinces, isolated to the regional areas, culture as a special and unique heritage.

The contemporary Indian painter Jamini Roy, to begin with the invented a style derived from the 'Kalighat' pat consisting of sweeping brush strokes modeling a figure over an area of gray or other monochromo.

M.F. Husains art originates from his mythical and legendary attitude. His paintings depict such aspects. Moreover, his paintings have a relevant less violence, some Mythical elements or say, some thing not altogether primitive nor absolutely modern, but a complex of traits, traditions and
legendry which amalgamates stark frankness with a soft touch of the imaginations. Husain’s paintings emotional pressures charged with the urgency of communication for all his diversified output as portraits to animal studies murals and landscape his functional equation has unvarying constant and his approach to art seems mythical. While Husian horse is not an ordinary horse but it has an historical and mythical background. It is a symbol of principles, truthfulness, rightness, honesty, bravery significance.
REFERENCE


