

AS-2288
M.Sc. (Third Semester) Examination
(Rural Technology)
RT-904: Indigenous Art and Its Management
Model Answer

(1) Choose the correct answer:

- (i) The ancient period is between:
b. 3900 BCE to 1200 CE
- (ii) Which period is responsible for the use of Bronze
b. Chola
- (iii) The Ajanta and Ellora caves are situated in which state of India?
b. Maharashtra
- (iv) The main centre for tribal Terracotta art in Bastar is:
b. Nagarnar
- (v) How much ...% of agriculture farmer is in Chhattisgarh?
a. 80%
- (vi) What is the botanical name of Mahua?
d. *Madhuca indica*
- (vii) Which tribal group forms Ghotul?
c. Gond
- (viii) Co-habitation and marriage is the important feature of:
b. Ghotul
- (ix) Cire-perdu is also known as:
c. Lost wax casting
- (x) Which district is famous for Lac art?
d. Raigarh

Answer 2 (a). Indian Fresco: The tradition and methods of Indian cliff painting gradually evolved throughout many thousands of years - there are multiple locations found with prehistoric

art. The early caves included overhanging rock decorated with rock-cut art and the use of natural caves during the Mesolithic period (6000 BCE). Their use has continued in some areas into historic times. The Rock Shelters of Bhimbetka, a World Heritage Site, are on the edge of the Deccan Plateau where deep erosion has left huge sandstone outcrops. The many caves and grottos found there contain primitive tools and decorative rock paintings that reflect the ancient tradition of human interaction with their landscape, an interaction that continues to this day. The oldest frescoes of historical period have been preserved in the Ajanta Caves from the 2nd century BCE. Despite climatic conditions that tend to work against the survival of older paintings, in total there are known more than 20 locations in India with paintings and traces of former paintings of ancient and early medieval times (up to the 8th to 10th centuries CE). The most significant frescoes of the ancient and early medieval period are found in the Ajanta, Bagh, Ellora and Sittanavasal caves.

(b) Craft: A craft is a pastime or a profession that requires some particular kind of skilled work. In a historical sense, particularly as pertinent to the Middle Ages and earlier, the term is usually applied to people occupied in small-scale production of goods, or their maintenance, for example by tinkers. The traditional terms craftsman and craftswoman are nowadays often replaced by artisan and rarely by craftsperson.

Answer 3. (a) : Miniature painting: Mughal painting in miniatures on paper developed very quickly in the late 16th century from the combined influence of the existing miniature tradition and artists trained in the Persian miniature tradition imported by the Mughal Emperor's court. New ingredients in the style were much greater realism, especially in portraits, and an interest in animals, plants and other aspects of the physical world. Miniatures either illustrated books or were single works for muraqqas or albums of painting and Islamic calligraphy.

(b) Chhattisgarh handicraft: The People Deep in the forest, the reverberating sound of drumbeats and rhythmic footsteps float through the air. Songs of Birds resonate in chorus and a gentle breeze carries this symphony of nature across the land (The land of Chhattisgarh and its people). The mahogany tones of their built be bodies appear as if created by the bands of the gods and goddesses they revere from the very soil on which they live. Of the entire population of Chhattisgarh, almost a third are tribals. Prominent among them are the Hill and Bison Horn Marias and Muria Gonds, Dhuruvaas, Bhatras, and halbass, According to professions the main castes are the Ghadwas (Blacksmiths), Mahar or Gandas (weavers), the Chamar (leather worker), Kallar and Sundi (distillers), Rawat (cowberd), each providing an vital service in maintaining the fine balance of the tribal society. The Bastar and the adjoining areas also saw an immigration of Bania merchants from the surrounding states. All of them live in complete harmony with each

other, as also with their environment. Nothing is more distinctive of the Chhattisgarhi than his love of music, dance and liquor. All these elements come together in the many festivals celebrated by the tribals. The harvest of a new crop is rejoiced with the festival of Navakhana – eating of the new crop, worship of the earth takes place in Mati Puja, and Goncha celebrates the chariot festival. In all festivals drums (tadbudi and dhapra), Flute (muhri) and string instruments (sitara) are played with great enthusiasm and all the tribesmen and women join in to dance through the day. Sulfi or mahua is drunk by everyone and there is much merriment.

©. **Ghotul:** The ghotul is a social institution which seeks to instill a spirit of independence and social responsibility in its young Gonds. It takes up the form of a youth dormitory, where young boys called cheliks and young girls called motiaries live together and learn the tenets of social, religious and artistic life. Ghotuls are regarded as shrines, and are said to be protected by Lingo Pen, a Gond cult hero. They are usually built on a high spot like a bill, on the outskirts of the village. The most important feature of a ghotul is co-habitation and marriage. When the cheliks and motiaries attain puberty, they are initiated to sex by the older members of the ghotul. There is no domination of one gender over the other. Once a couple has lived together and subsequently decided to marry, they are required to leave the ghotul.

(d) **Tribals in forest:** they depend on forests because they need a lot of wood to burn as a fuel and build houses and sometimes forests are good points of defense from other tribals. Another reason is food they depend on forest soil fertility to grow as much crops as they need.

Answer 4. In the Special Character Areas defined on the proposals maps and insets, development or redevelopment must respect those features or characteristics which are key to maintaining the environmental quality of the area and the craft. There are a number of areas that have a distinctive character and sense of craft. These established craft areas have a mature quality and identity that sets them apart from the urban environment as a whole, but have no other Local Plan recognition of their craft quality.

Factors are:

- (a). Cheap raw material
- (b). Suitable environment
- ©. Skilled persons
- (d). Demand
- (e). Marketing
- (f). Taboos
- (g). equipments

(h). Transporting etc.

Answer 5. Chhattisgarh Handicraft Development Board has done the following development activities for local tribals of the state:

- a. Training
- b. Designs
- c. Technology up gradation
- d. Market support
- e. Advertisements
- f. Exhibitions
- g. Export etc.

Answer 6. Dhokra essentially refers to the casting of bell metal or brass using the 'lost-wax' technique, In Chhattisgarh, it is the Ghadwa community that is associated with this craft. Interestingly, in local etymology, Ghadwa means 'to shape or create'. A variety of products are created by the Ghadwas for local use such as effigies of local deities, vessels, and jewellery. All the raw materials used by the Ghadwas, the most important is beeswax. Besides the essential contouring, wax wires and pieces are used for decorations required for finishing the artifacts. It is used because of its extraordinarily high plastic content and pliability, generating a rudimentary but powerful stimulus for the intensive design and faculties of the artisans.

Answer 7. Bastar is a motherland for most of the arts in Chhattisgarh it is due to the better coordination between local tribal peoples and forest. The climatic and topographical condition of the Bastar suited the situation of the art in this area. Resources for various arts are easily available in this part which helps to the preparation of the art in the area by the local artist.

Answer 8. Indian Art is the visual art produced on the Indian subcontinent from about the 3rd millennium BCE to modern times. Voluptuous feeling is given unusually free expression in Indian culture. A strong sense of design is also characteristic of Indian art and can be observed in its modern as well as in its traditional forms. Indian art can be classified into specific periods each reflecting particular religious, political and cultural developments.

- Ancient period (3900 BCE-1200 CE)
- Islamic ascendancy (1192-1757)
- Colonial period (1757–1940)

- Independence and the postcolonial period (Post-1947)
 - a. Temple and Sculpture art
 - b. Bronze sculpture
 - c. Indian fresco
 - d. Miniature painting
 - e. Jewelry
 - f. Folk and tribal art
 - g. Art in British period
 - h. Contemporary art

Answer 9. Bell Metal (DHOKRA): The bell metal or **Dhokra** Craft is one of the earliest known methods of metal casting. Metal pieces taking to **Dhokra** objects and figurines have been discovered at Harrappa and Mohenjodaro, leading to the belief that this craft dates back to prehistoric times. Today this craft is practiced extensively in Chhattisgarh, in the areas of Lalitpur, Raigarh, Sarguja and most importantly in Bastar.

The traditional lost wax technique is simple and ideal for use in tribal settings. The craftsman begins by winding a slim thread of wax over the contours of a clay core. It is then thickly coated with fine clay obtained from termite bills, and baked on drying, leaving a narrow vent to melt away the wax. The vacuum created between the core and the clay layer is filled with molten metal, which is then allowed to cool down and solidify. The moment that follows is loaded with anticipation, for it is then that the outer clay mould is cracked open, revealing the beauty of the final sculpture. Simple as this whole process seems, it requires great precision and skill. The metal must be able to flow uniformly and freely through the narrow spaces, and replace the wax without forming any bubbles or gaps. Cow dung, paddy husk and red soil are also used in the manufacture of Dhokra artifacts. Different bell metal art: (a) Bastar tribals, (b) Lord Ganesha, (c) Evils, (d) Oxen etc.

Significances:

- (i) Expressions and imaginations
- (ii) Income
- (iii) Livelihood purpose
- (iv) Informative
- (v) Employments for peoples etc.

Answer 10. (a) Tribal iron art: The dark raw forms of the metal artifacts and figurines of Chhattisgarh, appear as a reflection of its own people. Both share a coarseness that is underlined by quiet elegance and dignity. The inherent respect that the ethnic people have for the

environment means that the raw material used for this craft is predominantly recycled scrap iron, with the rich ore mines of Cherangdungri occasionally acting as the supply source. The method of production is simple, yet effective. Metal is made pliable by beating it in furnaces, and then shaping it carefully into basic form using bummer and tongs. Mastery over the craft is evident in the fact that no joints of any kind appear in the products. On completion, a coating of varnish is applied, to enhance its luster. Lamps, candle stands, effigies of musicians, toy animals like lions, monkeys and deer, an assortment of figurines and deities; and ritualistic objects like jhaari and laman diya typify the product range. Kondagaon, Gunagaon, and Umargaon villages of Bastar are the centers of this crafts in Chhattisgarh.

(b) Terracotta art: The expertise and skills required for producing the terracotta artifacts have been handed down from one generation to another of the Kumhara community. The Kumharas source the raw material from the Indravati River. The upper river soils are used to create the forms by employing rudimentary tools like the potters wheel and wooden spatula. Many hours in a gentle slow fire imparts vital strength and stability to the creations. They are finally coated with the deep river soils that lend a dark sienna tone to these elegant artifacts. With the magic of their skilled hands and inherent creativity, the potters create exquisite matkas (pots), handiyas (bowls), and lamps. Ritualistic offerings in form of animal figures of elephants, horses, bulls, and clay masks constitute an integral part of terracotta craft. Examples of immense sophistication and ingenuity of indigenous technology are the water carrier or surahi, and the wick lamp. Contemporary forms like pen holders, lamps, and paperweights are also created, in keeping with modern day requirements.

© **Wooden art:** Bastar is a region with extensive land cover, with large forests of sheshum and Shivna thriving in the area. Initially, the tribals used the forests to source wood for basic needs like firewood and building shelters. Over a period of time they began to use wood for carving objects and other forms of carpentry, precipitating in the emergence of a community of people skilled in this craft, called the Badais. The badais then diversified into two groups- one making agricultural instruments and others making decorative and totemic pillars. Simple tools made of wood or bamboos are used by them. The kaas is employed to remove the bark of the trees and scrape the wood surface. When carving, scraping and shaping has to be done, the Poh chisel and the smaller sala poh are used.

(d). Marketing problems related with rural art: There are several problems facing by rural art but the most important problem is financial problem. This is because that the most of the rural artists are very poor and illiterate. In this condition the artists has not assumed the market value of his art all the time. Proper knowledge, awareness, education, new technology adaptation,

market value, profit assumption, national and international market facility, transportation facility etc are some important factors by which rural artists will be benefitted and solve its marketing problems to increase their socio-economic condition.

Answer11. The various NGOs in the country have working for the development of rural artesian. Survey, field work, data collection, education, training for mass awareness, employment etc are the major programmes organized by the NGOs for the development of local artesians. The SHGs provide the facilities to the artesian for the betterment in their arts.

There are various types of schemes provided by the Govt. organizations for the development of local artesians:

- a. KVIC
- b. IRDP
- c. RLEGP
- d. TRYSEP
- e. NREP
- f. NAREGA
- g. CAPART
- h. MANREGA
- i. NABARD