



Arts

GLOBALIZATION AND WARLI TRIBAL ART

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Abstract

The globalization has negatively impacted upon the tribal economies, culture and identities. The expansion of the art world under this version of globalization means that freedom of expression among artists is compromised under the pressure to conform to the market in order to succeed financially. The present scenario may change the true reflection of old culture and tradition of the Warli tribe. Because of the commercialization the transformation occurred, and they are venturing into mainstream society for the sake of their art. It has now become the commercial activity of Warli men. Because of the Industrial Revolution and modernization tribal art is a dying activity, now survives only in isolated areas whose inhabitants have a proud tradition of art and making things for themselves. Significance of the art has changed, earlier it used to be a social and religious tradition and ritual for women and everyday life, now it is a source of livelihood and exploration of individual creativity and a symbol of cultural and artistic pride. Introduction of the new modern motif of airplane, car, school building, factory are not necessarily a conscious effort to make art more commercial but rather a reflection of the changing world of the artists and to make painting more consumer- related.

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1. Introduction

The industrial revolution and the new education upset the social, cultural factors as well as position of the artist in society. The globalization has negatively impacted upon the tribal economies, culture and identities.

Some of the development projects are resulting into the unemployment and losing the ownership of their farmland which is the source of livelihood of tribal people. The freedom of expression of an artist has been affected by the pressure of globalization. The present scenario may change the true reflection of old culture and tradition of the Warli tribe. Because of the commercialization, the transformation occurred and they are venturing into mainstream society for the sake of their art. It has now become the commercial activity of Warli men. The big canvas of the whole wall of the house for the painting is now changed to the paper, canvas, and fabric for commercial purposes.

Because of the Industrial Revolution and modernization tribal art is a dying activity, now survives only in isolated areas whose inhabitants have a proud tradition of art and making things for themselves. In the name of development activities and the process of integrating rural folk and tribal into the mainstream of Indian society through different government projects. The migration of tribal because of changing land will definitely result in declining of this art form.

Development policies for the growth of the tribal people should be market- based development that will change the condition of painting as a product and production. The elements of production will be more efficiently converted into a value that results in the ownership asset of tribal and increase in wealth. Education plays an important role in changes in the art form, education helps to develop creativity and skills and that results in the changes in the designs and forms. More creative lines and shapes can be seen in the paintings of young Warli artists from Gujrat as well as Maharashtra region.

Commercialization of painting is also one of the reasons for the changes occurred in designs and form of the painting. Warli people are very close to Mother Nature and follow the disciplined life as nature follows and for painting also they follow certain rules like the purpose, occasion, background and medium of the painting, themes and specific time to start painting. Certain rules are not followed that rigorously nowadays because of the commercialization. Themes, medium and subject of the painting are changing according to the requirement of a painter and a buyer.

Previously it used to be for the purpose of decoration and worshiping of the nature god, and their ancestors on special occasions, now they are being used as a decoration piece of the urban houses and offices. Other than the Warli community are also taking interest and learning this art for their personal benefits and for personal gain. On the contrary this unique art is used in the Warli community for the well-being of the whole community. This is resulting in the change of the overall aspect of the Warli tribal art.

The background of the painting has been changed from mud walls to paper and fabric and other for the especially for exhibitions. Also, the medium of the painting changed accordingly from rice paste and bamboo twig to poster color and brush. In the Gujrat region at few places, it was found out that nowadays they have started using lime paste and paintbrush instead of the bamboo sticks.



Figure 1: Painting in the house of Balu Ladkya Dumada, Ganjad, Maharashtra

For education ,they have started traveling to the other places and to urban cities and slowly they are getting influenced by the urban culture thus the process of observation and imagination of such the Warli artists is also getting influenced which results in the changes in designs and forms. Because of the influence of urban culture, some new modern shapes and forms such as airplanes, railway trains, cars, buses, school buildings, and the factory can be seen in the paintings of young Warli artists.

The different forms of tribal art the Warli painting, central pillars; sculpture earlier it used to be more artistic, representational and the true reflection of the Warli culture now it has become more realistic, accurate and lifelike. A mode of communication and a medium of worshipping ancestors and their nature god getting changed because of the impact of globalization, urbanization, modernization and for the personal benefit rather than the benefit of the whole community.

Significance of the art has changed, earlier it used to be a social and religious tradition and ritual for women and everyday life, now it is a source of livelihood and exploration of individual creativity and a symbol of cultural and artistic pride.

The evolution from past to present and diversification of this art after getting this art popular, it has not remained restricted to the mud walls coated with cow dung, it has been crossed various mediums of painting like canvas, paper and received a status in house decorations. It is not only shifted to the walls of flats but it is adopted proudly for the beautification of five stars- Hotels. It is also seen in household articles like Coffee mugs, Files, Wall-hangings, Paperweights. The main diversification of this art is its entry into the textile world.

Recently the Warli tribal artisans are getting exposure to the urban culture and the new generation of the Warlis are adopting motifs like city buses, heighten Buildings, railways, Ships, etc. But still today, motifs like Warli marriage ceremony, Tarpa dance in a circle, Indian farming style, Birds and animal's lifestyle available in surrounded nature, these motifs are preserving the tradition of the Warli. In this Global era of remix and fusion culture, even if this art is diversified, Warli artisans have adopted this change by not tempting to spoil the traditional originality of painting.

Those who are got trained in this art, they have started using more perfect, artistic, stylized lines and shapes to portray different shapes of sun, moon and different shapes of birds and trees. For trees and birds, they have started using more curve lines to provide an attractive and ornamental look. Training can change the perspective of an artist, as he or she gets the courage to fight in this competitive world of art by making changes in their art.

Paintings are now based on personal experiences, observation, imagination and the knowledge of the present artists. The artists of the previous generation used to work on the themes related to the occasions and their day to day life and stories they heard from their grandparents. Previously it used to be more simplified and was the true reflection of their culture and tradition. The whole wall of the house used to be the canvas for the painting now the form of canvas has been changed to paper, fabric or specific size on the wall. Now various themes and subjects can be seen in the painting also the simple symbolic forms are getting more realistic, accurate with detailing.

Introduction of the new modern motif of airplane, car, school building, factory are not necessarily a conscious effort to make art more commercial but rather a reflection of the changing world of the artists and to make painting more consumer- related.



Figure 1.1: Changed form of painting by Sarita Suresh Vanjara from Ganjad, Dahanu, Maharashtra

Warli painting is an art form that symbolizes simplicity and beauty, simple yet vivid expression in the form and simple and symbolic figures. The Warli art is the only art that symbolizes equality among men and women. The only art which is inspired by an Elements of Nature, like any other tribal art none mythological characters is been used. This unique character of the Warli art made it stand out from other tribal art and is in great need of support to survive in today's competitive modern world of art.

In Modern art theory is more than a definition; it is a framework that supplies an orderly explanation of observed phenomena. In modern art the form of sculpture symbolizes the power of a person and another art form symbolizes a person's relation to nature and higher reality. On the contrary traditional Tribal artists have very different notions of creativity and of ownership than any other modern artist. Tribal art and sculpture symbolize a person's relation to nature and their ancestors.

Introducing new generations to our cultural heritage has become very essential as any painter can play a significant role in the realization of human potential in those pursuits that possess tangible and enduring values.

Putting up the sculpture is a symbol of respect towards their ancestors for the peace of their souls. The Warli people also treat their piece of land is like God, as it provides food to them. So whenever they have to install the sculpture in the memory of their ancestors they always choose a corner of their farmland.



Figure 1.3

The form of a symbolic sculptures made out of wood has been changed into a solid and more realistic form. Originality and uniqueness of the wooden sculptures have been destroyed to a more realistic, solid form. This has resulted in the loss of aesthetic and artistic value and it has become more of a static and display item than their ritual and culture.



Figure 1.4

On the contrary central pillar of the house has been taken care as an important aspect of house construction and more artistic form with beautiful carving is making them more attractive piece of the house.

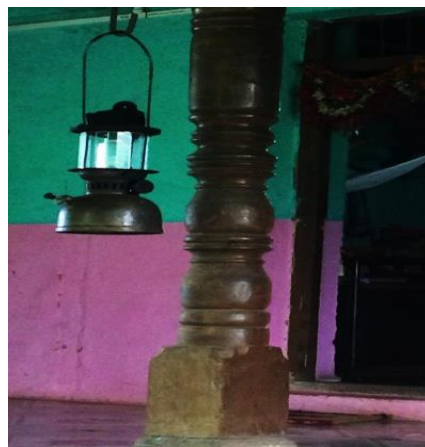


Figure 1.5

2. Conclusion

Because of the transformation into the Warli art few challenges have been there for the artists:

- 1) The Market demand of Warli craft is a fundamental problem for the artisans.
- 2) Warli art is slowly misplacing its elegance and demands.
- 3) At the same time as for the most part of the Warli art is made on order and demand of the buyers for the export objective.
- 4) The extremely household obligation of the Warli art and craft is incomplete to a particular level of society.
- 5) There is necessitate to revitalize the stunning Warli art before misplace its magnificence.

Inclusive growth is one of the programs to enhance the livelihood security of households and will create opportunities for all in rural tribal areas of India. Education is one of the most important factors that will lead tribal people to sustained economic growth. Education raises people's creativity and develops people's skills as well as productivity and promotes technological advances.

We need to encourage entrepreneurship through education so an artist takes the task of decision making into his own hands in order to not let the craftsman turn into industrial labor; there is a definite need to develop industrial entrepreneurship, to assist in the tasks of employment and income generation.

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