

CREATION OF DESIGNS BY ADAPTATION OF MADHUBANI PAINTING MOTIFS

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ABSTRACT

India had always been known as the land that portrayed cultural and traditional vibrancy through its conventional arts and crafts. Every region in India has its own style and pattern of art, which is generally known as folk art. Perhaps the best known genre of Indian folk painting is the Madhubani painting from Bihar state. The present study on “Creation of designs by adaptation of Madhubani painting motifs” was conducted to strengthen creativity by exploring the possibility of fusion of traditional motifs of Madhubani painting for Aari work. The concept behind the theme was to create new range of textile designs by maintaining the beauty and originality of traditional painting as well as Aari work. In this study motifs were collected through secondary sources and fifteen motifs were selected by expert’s preferences for development of designs. Two designs for each selected motifs of the painting were developed using CAD. Thirty designs were developed from fifteen selected motifs using CAD. Three developed designs were selected on the basis of expert’s preferences for adaptation to Aari work. Samples of selected Madhubani painting designs were prepared with Aari work. The prepared samples were got assessed by the experts and consumers in terms overall appeal, cost acceptability and suitability of designs to Aari work. It was found that the respondents had very high opinion about the developed designs. The cost of prepared samples of Madhubani painting was highly acceptable by the majority of the respondents. The work done in the form of prepared samples was appreciated and preferred for application on wide range of articles. Thus, the motifs explored from Madhubani painting were highly acceptable for product development as variety of designs can be created through the use of CAD technology.

KEYWORDS: Madhubani, Aari work, Painting, Art

INTRODUCTION

India has always been known as the land that portrays cultural and traditional vibrancy through its conventional arts and crafts. The thirty five states and union territories sprawled across the country have their own distinct cultural and traditional identities and are displayed through various forms of art prevalent there. Every region in India has its own style and pattern of art, which is known as folk art. The folk and tribal arts of India are very ethnic and simple, and yet colorful and vibrant enough to speak volumes about the country’s rich heritage. Indian arts and crafts have a great potential in the international market because of its traditional aesthetic sensibility and authenticity (Sharma, 2015).

Indian arts and crafts encompass various forms such as painting, pottery, home decorations, cloth making, needle craft, jewellery and so on with exquisite designs and patterns. These crafts are not only used for decorative and religious purposes but they also cater to the day-to-day needs of the people. These are source of inspiration for contemporary designers and have emerged as the subject for representation of India at global platform because of their ethnic and traditional beauty. Printing, painting, dyeing, brocading and embroidery techniques are some of the techniques that have been traditionally used all over the world to decorate textile, apparel and home furnishing articles for their personal use.

Painting as an art form has flourished in India from very ancient period. The unique thing about Indian painting is that they are usually representative and connected to highly significant religious forms as culture events. The rural folk paintings of India bear distinctive colorful designs, which are treated with religious and mystical motifs. Some of the most famous folk paintings of India are the Madhubani paintings of Bihar, Patachitra paintings from the state of Orissa, Phad paintings of Rajasthan, Kalamkari of Andhra Pradesh, Pichhvai paintings of Rajasthan, Warli paintings of Maharashtra, Nirmal paintings of Andhra Pradesh, Aipan of Uttarakhand, Pithora paintings of Gujarat, Gond and Mandana paintings of Madhya Pradesh, Kalighat paintings of Calcutta and many more forms (Sharma, 2013).

Perhaps the best known genre of Indian folk paintings is Madhubani. The Madhubani in literal translation means 'forest of honey' also known as Mithila painting from the Mithila region of Bihar state. These paintings are basically religious in nature. The paintings are done predominantly by women at home. Hindu mythology is the main theme in Madhubani paintings. It is an Indian living folk art inspired from mythological epics of Mahabharata and Ramayana. It is a divine and prayerful expression of unconditional surrender and thankfulness to the God. (Sharma & Paul, 2015).

Hence, the present study on "Creation of designs by adaptation of Madhubani painting motifs" was conducted to strengthen creativity by exploring the possibility of fusion of traditional motifs of Madhubani painting for Aari work. The concept behind the theme was to create new range of textile designs by maintaining the beauty and originality of traditional painting as well as Aari work.

METHODOLOGY

Selection of Painting: Famous traditional Indian paintings were explored from secondary sources. Ten paintings were selected after seeing the possibility of transforming motifs and designs into other designing techniques for contemporary use. Madhubani painting was finalized by the experts, keeping in mind their suitability to Aari work for the development of designs.

Collection and Selection of Motifs: Total forty motifs of Madhubani painting were collected through secondary sources. Out of these motifs, fifteen motifs were selected by experts' preferences for development of designs for further application.

Creation of Designs: Two designs were developed for each selected motif of Madhubani painting with the help of CorelDraw. Total thirty designs were created from selected motifs.

RESULTS

This section includes the information regarding selection of paintings, collection and selection of motifs and development and preferences for selection of designs suitable for application through aari work.

Selection of Traditional Indian Painting

Indian traditional paintings were explored from secondary sources that included books, internet, magazines, journals and newspapers. Out of these, ten traditional Indian paintings i.e. Rajput painting, Mughul painting, Pithora painting, Madhubani painting, Cave painting, Mysore painting, Kalamkari painting, Tanjore painting, Santhal painting and Warli painting were screened after gathering information regarding the motifs and designs and seeing the possibility of transforming motifs and designs into other designing techniques for contemporary use after thorough discussion with advisors.

Experts’ Preferences for Selection of Paintings Suitable to Aari Work

The data presented in table 1 highlighted the preferences for selection of painting suitable to Aari work.

Table 1: Experts’ Preferences for Selection of Painting Suitable to Aari Work n=15

Sr. No.	Name of Painting	Experts (WMS)	Rank Order
1	Rajput Painting	1.8	III
2	Mughal Painting	1.7	IV
3	Pithora Painting	1.7	IV
4	Warli Painting	2.45	II
5	Santhal Painting	1.67	VII
6	Tanjore Painting	1.69	V
7	Madhubani Painting	2.6	I
8	Cave Painting	1.26	VIII
9	Mysore Painting	1.69	V
10	Kalamkari Painting	1.68	VI

It was found that, Madhubani painting was most preferred by the experts with WMS 2.6 (1st rank). The other paintings preferred in descending order were Warli paintings (2.4), Rajput painting (1.8), Mughul painting (1.7), Pithora painting (1.7), Tanjore painting (1.69), Mysore painting (1.69), Kalamkari painting (1.68) and Santhal painting (1.67). The least preferred painting was cave painting WMS (1.26).

Out of ten selected traditional Indian paintings, Madhubani was finalized by the experts for the development of designs keeping in mind their suitability to Aari work.

Preferences for Selection of Motifs and Designs

Motifs of Madhubani painting collected from secondary sources are presented in plate 1

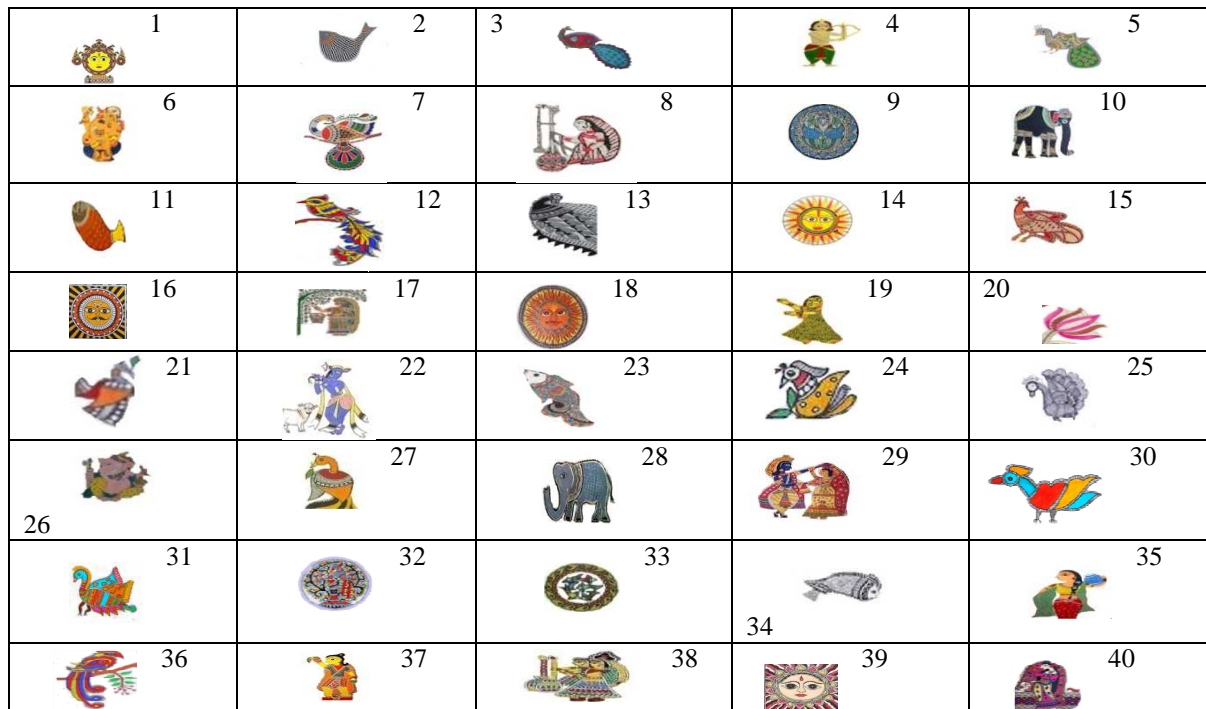


Plate 1: Collected Motifs of Madhubani Painting

Experts' Preferences for Selection of Motifs of Madhubani Painting

Experts' preferences for selection of Madhubani painting have been presented in Table 2, which were selected on the basis of their weighted mean score. It is clearly depicted that motif no. 29 got 1st rank with weighted mean score 2.36 followed by motif no. 19 which got 2nd rank with weighted mean score 2.3, motif no. 7 which got 3rd rank with WMS 2.26 and motifs no 27, 18, 34, 11 ranked 4th, 5th, 6th, 7th with WMS 2.23, 2.16, 2.1 and 2.03 respectively. The other preferred motifs in descending order were motif no. 30 (2), 22 (1.96), 14 (1.93), 15 (1.9), 20 (1.83), 26 (1.82), 10 (1.8) and 8 (1.7). The least preferred motif was 31(1.06).

Table 2: Experts' Preferences for Selection of Motifs of Madhubani Painting n=15

Motif. No.	WMS	Rank Order
1	1.63	XVII
2	1.66	XVI
3	1.43	XXII
4	1.56	XVIV
5	1.23	XXVI
6	1.53	XX
7	2.26	III
8	1.7	XV
9	1.4	XXIII
10	1.8	XIV
11	2.03	VII
12	1.4	XXIII
13	1.66	XVI
14	1.93	X
15	1.9	XI
16	1.3	XXV
17	1.6	XVIII
18	2.16	V
19	2.3	II
20	1.83	XII
21	1.6	XVIII
22	1.96	IX
23	1.66	XVI
24	1.23	XXVI
25	1.46	XXI
26	1.82	XIII
27	2.23	IV
28	1.46	XXI
29	2.36	I
30	2	VIII
31	1.06	XXVIII
32	1.23	XXVI
33	1.63	XVII
34	2.1	VI
35	1.36	XXIV
36	1.33	XX
37	1.23	XXVI
38	1.46	XXI
39	1.16	XXVII
40	1.66	XVI

WMS-Weighted Mean Score

Top fifteen motifs were selected for further work on the basis of their weighted mean score according to experts' choices. Motifs selected were no. 29, 19, 7, 27, 18, 34, 11, 30, 22, 14, 15, 20, 26, 10 and 8 (Plate 3).

Preferences of Respondents for Developed Designs of Madhubani Painting

Two designs were developed from each selected motif of Madhubani painting which were named as a and b, total thirty designs were developed with the help of CorelDraw.

Table 3 encases the thirty designs (design a & b) developed from selected Madhubani painting motifs which were given preferences as per the choices of respondents. Design no. 22a got rank 1st with average mean score of 2.88 followed by design no. 21b which got 2nd rank with weighted mean score 2.84 and design no. 35a which got 3rd rank with weighted mean score 2.68. The least preferred design was no. 20 b with weighted mean score 1.4. Top three selected designs were design no. 22a, 21b and 35a.

Table 3: Preferences of Respondents for Developed Designs of Madhubani Painting n=45

Sr. No.	Design No.	WMS (a)	Ranks Order (a)	WMS (b)	Ranks Order (b)
1	4	1.7	XXI	1.95	XIV
2	7	2.2	IX	2.33	VIII
3	15	1.86	XVI	1.99	XII
4	20	2.4	VII	1.4	XXIII
5	21	2.66	IV	2.84	II
6	22	2.88	I	2.53	V
7	23	1.9	XV	2.15	X
8	24	1.96	XIII	2.11	XI
9	26	2.46	VI	2.53	V
10	27	1.7	XXI	1.71	XX
11	28	1.7	XXI	1.73	XIX
12	30	1.4	XXIII	1.84	XVII
13	34	1.9	XV	1.8	XVIII
14	35	2.76	III	2.66	IV
15	36	1.53	XXII	1.73	XIX

WMS-Weighted Mean Score



CONCLUSIONS

The motifs explored from Madhubani painting were highly acceptable for product development. Variety of designs can be created through the use of CAD technology employing design tools which aid creativity and make the process more efficient.

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