

AN ANALYTICAL STUDY OF PAINTING TECHNIQUES AND THEMES

Dr. O.P. Mishra

Principal

Minerva Institute of Mgt. and Tech.

Dehradun, Uttarakhand

Email: mishraop200@gmail.com

Nikita Rawat

Research Scholar

Department of Fine Art

MIMT, Dehradun

Abstract

Nestled in the Himalayas, Uttarakhand is attractive with its natural beauty and rich artistic tradition. From snow-covered peaks to lush green valleys, this state is fascinated with its charming and peaceful environment. It is such a beautiful place for an artist to create a work of art. So, beyond its natural scenery lies a wealth of artistic expression, where centuries-old traditions and vibrant cultures find expression in the form of artistic images.

From the tunes of folk music and dance to the complex brushstrokes of Garhwal and Pahari paintings. The art of Uttarakhand reflects the harmony between people and nature that defines Pahari life. Join us on a journey to explore the beauty and artistic splendor of Uttarakhand where every corner tells a story of tradition and creativity.

The Garhwal School of Painting stands as a testament to the rich artistic heritage of the Himalayas. It emerged in the 17th century under the patronage of the Garhwal royal court.

This art tradition combines elements of local culture and spiritual beliefs. Garhwal paintings offer a glimpse into the heart and soul of the region.

Garhwal painting originates in Himachal and was first dominated by the Mughal style. Later it came to reflect a version of Kangra school. Through themes drawn from Hindu mythology, folklore and artists of the Garhwal school fill their works with a sense of enchantment and wonder, inviting viewers to immerse themselves in the timeless beauty of the Himalayas.

Keywords

Artist, themes, medium, techniques, colors, jewelry, brushwork, realism, motifs.

Reference to this paper should be made as follows:

Received: 23.02.2024
Approved: 26.03.2024

Dr. O.P. Mishra,
Nikita Rawat

*AN ANALYTICAL STUDY OF
PAINTING TECHNIQUES AND
THEMES*

Article No.17
RJPSS Oct.-Mar. 2024,
Vol. XLIX No. 1,
pp. 123-128

Similarity Check - 17%

Online available at:

[https://anubooks.com/
view?file=3528&session_id=rjpss-
2023-vol-xlix-no1-mar2024](https://anubooks.com/view?file=3528&session_id=rjpss-2023-vol-xlix-no1-mar2024)

[https://doi.org/10.31995/
rjpss.2024.v49i01.017](https://doi.org/10.31995/rjpss.2024.v49i01.017)

In the middle of the 17th century in 1658 the Mughal prince Suleman Shikoh the nephew of Mughal king Aurangzeb stayed at he refora while. The prince brought with himan artist Shyamdas and his son Kehardas. He was his court painter and was well-skilled in the Mughal style of miniature painting. These painters settled in Srinagar Garhwal whereas, after 19 months, the prince left Garhwal these painters introduced the Mughal style of painting in the Panwar dynasty Garhwal, Uttaranchal.

Over time, the successors of the semasters became expert painters and also developed an original style of their own using natural colors. This style of painting later came to be known as the Garhwal painting style.

A goldsmith by ancestral profession and he was also conversant in the Persian language. The creativity of Shyamdas was liked by the king of Shringar and the king appointed him to a respectable post in his court. In return, Shyamdas put all his creative efforts and dedication into helping the king and the kingdom in important areas including training in learning the Persian language. Over some time, decades and generations passed. Shyamda's son Kehardas had his son Hiralal and Hiralal's son was Mangat Ram and this time Mangat Ram - Ram Devi had birth Mola Ram marking a signature on Garhwal history.



Fig1:Mola Ram

Mola Ram was born in the year 1743 near Srinagar in the district of Pauri Garhwal. He was a renowned Indian artist known for his contribution to Garhwal painting , a style of traditional Indian painting Originating from the Garhwal region of Uttarakhand. He was also a poet, historian, philosopher, and statesman. Mola Ram was known for his intricate brushwork, vibrant colors, and depictions of local landscapes, deities, and everyday life scenes in the Garhwal region. His work played a significant role in preserving and promoting the cultural heritage of the area through art. Much research about him was done by Barrister Mukandi Lal. Barrister Mukandi Lal is known for

his efforts in bringing the Garhwal painting and Mola ram back to the public attention. He had easy access to the family records of Molaram and his descendants. Being a friend of Balak Ram Sah (a great grand son of Mola ram) in Srinagar Garhwal. Mola Ram's tenure spanned the reigns of Maharaja Pradeep Shah, Maharaja Lalit

Shah, Jayakrit Singh, and Maharaja Pradyuman Shah, lasting from 1777 to 1804. Throughout this period and beyond during both Gorkharule (1803-1815) and British administration, here mained dedicated to advancing art and literature.

Mola's painting of Garhwal school is believed to have been painted A.D 1774- 1833. Mola Ram initially started painting in the Mughal Style. But then he went to Kangra and got inspired. Before that visit his painting 'Mastani' showed the Mughal influence. Later on , after after visiting Kangra his style changed his painting' Vasakasajja Nayika' forae. his style of painting.

The painting was continued by his son Jawala Ram , as well as by Atma Ram (grandson of Mola Ram) but his further descendants gave up the tradition of painting.

Some of the famous artists associated with Garhwal painting include:

Mola Ram, Ghasi Ram, Kedar Nath, Jwalar Tehran and Brijnath these artists are all members of the Mola Ram family.

A uniting act between the kingdoms of Garhwal and Kangra settling in Garhwal. These artists brought with them techniques that profoundly impacted the Garhwal style of painting. Through their artistic endeavors, they conceptualized the notion of ideal beauty, seamlessly integrating elements of religion and romance. Moreover they unified poetry and passion in their artwork, giving rise to a unique expression of love in Garhwal paintings. As a result , the paintings of Garhwal emerge as significant representations of the Indian perspective on love and affection.



***Fig2 :A rare painting
by Mola Ram***

Characteristics of Garhwal painting: In the Garhwal paintings, fervent love was depicted with the charming innocence. while the use of lines conveys a sense of rhythmic harmony similar to music. For centuries backward and a aloof Garhwal Painting emerged within a decade as a significant contributor to Indian art.

The main subjects of the paintings, are Krishna Leela, Rukmini Mangal, and Kama Sutra. the women are the focal point of the paintings. They are portrayed as exceptionally beautiful, with soft oval faces, delicate brows, splendor noses, full breasts, and slim waists. Their jewelry and ornaments are intricately detailed, and their clothing is often shown as transparent with a warm and cold color range of harmonies.



***Fig 3: the goddess
Durga seated on a throne
supported by lions***



Fig 4: Shiva

Vibrant colors –Garhwal paintings are known for their use of rich, vibrant colors made from natural pigments sourced from plants and other organic materials. Artists employ fine brush work to create intricate details and patterns, adding depths and textures to the compositions. these details reflect the skills and precision of the artists.



***Fig 5: a lady approached
by a Blackbuck***



Fig6:Abhisarika Nayika



Fig7: mor Priya, alady with a peacock On a terrace



Fig 8: Two stylized poppy designs

The Garhwal Himalayas serve as a backdrop for many Garhwal paintings, with artists skillfully rendering the natural beauty of the region's landscapes. Mountains, rivers, forests, and valleys are depicted with a sense of realism.

Garhwal paintings are rich in symbolism and iconography with each element carrying deeper meaning and significance. Religious symbols, ritual objects, and auspicious motifs are often combined into the compositions. He wrote several historical works which are the source of information about many rulers over time. Garh rajvansh ka Itihas (history of the Garhwal royal dynasty) garhraj vanshkavya, Ran Bahadur Chandrika, Shamsheer-e-jang Chandrika, Bakhtawar yash Chandrika. He also wrote about the Gorkhali administration in Kumaon & Garhwal. He also wrote Ganika Natak or Garh Gita Sangram in 1800.

The University Museum in Srinagar, Garhwal boasts a rich array of these exquisite paintings, alongside an impressive assortment of sculptures and archaeological discoveries.

Among these treasures, one can find a captivating selection attributed to Mola Ram, some of which have found a home in prestigious institutions like the Boston Museum of Art in the USA, while others remain cherished possessions in private collections. Moreover, notable pieces are



Fig 9: Poem and portrait of Event of death of Kaji Nain Singh Thapa

housed in renowned establishments such as Banaras, Kastur Bhai Lal Bhai Sangrahaalaya, Ahmedabad, 'Bharat Kala Bhawan and various art galleries across Allahabad, Lucknow, Calcutta, and Delhi.

Conclusion

The Study of Garhwal's painting that it stands as a testament to the rich cultural heritage and artistic legacy of the region. Through meticulous brushstrokes and intricate detailing, Garhwal artists have not only captured the essence of nature and spirituality but have also portrayed the nuances of human emotions, particularly love and devotion. From its origins rooted in the matrimonial alliances between the kingdoms of Garhwal and Kangra to its evolution as a unique expression of love, religion, and poetry, Garhwal paintings serve as a testament to the enduring creativity and ingenuity of Indian artistic heritage.

The synthesis of diverse influences. Including those from Kangra, Mughal and Rajput schools, highlights the adaptability of Garhwal artists in incorporating external influences while maintaining their distinct identity. these paintings serve as more than more profound insights into the Indian attitude towards love and the divine. It is imperative to recognize and preserve this invaluable cultural treasure for future generations, ensuring that the splendor and significance of Garhwal painting endure as a source of inspiration and administration for all.

As custodians of tradition Garhwal painters have not only preserved centuries-old techniques but have also pushed the boundaries of artistic expression, contributing significantly to the broader discourse on Indian art.

References

1. Garhwalschoolofpainting<https://globalinch.org/craft/garhwal-school-of-painting-uttarakhand/>
2. Garhwal Paintings and Garhwal School of Painting <https://www.srinagararghwal.com/srinagar-art-molaram.php>
3. MolaRam&GarhwalPaintings<https://www.srinagargarhwal.com/srinagar-molaram-story.php>
4. Sharda,Pooja."n.d" Painting History of Uttarakhand <https://abhikipedia.abhimanu.com/Article/State/MTA4NjM0/Painting-History-of-Uttarakhand-Uttarakhand>
5. Kamboj, B.P. (2004). Early Wall Painting of Garhwal
6. Handa, o.c. (2002). History of Uttaranchal