



VISUAL NARRATIVE

WARLI PAINTING

GUIDE: PROF. NINA SABNANI
SPECIAL PROJECT

BY: ROMA SINGH
10625007

IDC, IIT BOMBAY

ACKNOWLEDGEMENT

I sincerely thank Prof. Nina Sabnani for her guidance and support throughout this project. I am eternally grateful to her pro-active involvement as a guide. Her suggestions from time to time have made this project evolve with richness.

I would also like to extend my gratitude to Mr. Janu Bhiva Rawte, The Warli artist. I also owe thanks to Tulika Publishers who shaped my findings into a book for children. I thank Mrs. Shamim Padamsee, Author and Founder of Young India Books who gave me the opportunity to share work at Kala Ghoda. I also thank Mrs. Kety Rustom, Mrs. Mawash Irani who helped me considerably in bringing up this project and Mrs. Shiraz Prabhu she had been very supportive and provided me with data and encouragement while I worked on the Project.

In addition, I thank my all friends who have supported and helped me through out this project and also helped me considerably at various stages of this project.

ABSTRACT

In this project I explored the visual narratives of Warli Painting. I started this project not just by reading about Warli paintings but also by visiting the place where the Warli Tribe resides. I got an opportunity to work with an artist who is a traditional Warli painter and lives in a small village called Chimatpada in Dahanu, Maharashtra. There I experienced their simple life style, their sustainable living and the close relationship they share with the nature. They people are nature worshipers and they take it as their duty to protect their nature. By staying there I got to experience their traditions, culture and their day to day activities which in a way helped me in knowing things better not just about their paintings but also about their culture. And that changed my whole perspective of looking at their art which further helped me to work on this project more efficiently.

To them its not just merely a painting but it holds a much more deeper meaning which I sensed while working with the artist. The Warli artist painted a story on the canvas which I further used to explore the visual narratives and in the later part of the project that painting had been used to make a beautiful children's book by extracting the images from the painting and composing them according to the story.

CONTENT

Introduction.....	1
CHAPTER 1	
History of Visual Narrative.....	5
Visual Narrative.....	6
Characteristic features of Visual Narrative.....	7
CHAPTER 2	
Warli Community.....	10
Dahanu.....	13
Art and Culture.....	15
Warli artist 'Janu Bhiva Ravate'.....	17
CHAPTER 3	
Collaborative Work.....	19
Tulika Publishers.....	20
Process & Progress.....	21
Final story.....	22
Process of painting.....	24
Final composition.....	26
CHAPTER 4	
Visual Narrative of Warli Painting.....	28
Conclusion.....	29

INTRODUCTION

INTRODUCTION



I always had an interest in the traditional folk arts and wanted to explore them always but never got any such opportunity to work and explore in this field. As a part of my special project my guide offered this project of 'Visual Narratives of Warli Art' and I was delighted to take up this project. In the process of my project I not only experienced the process and methodology of Warli Paintings but also I experienced the world of Warlis, their culture and traditions.

While doing this project I met many new people who continuously contributed in bringing up my project this far and also their extensive help, support and guidance nourished my project through out the process.

With the thorough study of Warli tribe, their culture, tradition, beliefs and paintings through the source of books, internet, doctoral papers I begin the project and to get a more deeper understanding of Warlis to further enrich my project I visited Dahanu, Maharashtra where the largest population of Warli resides.

I got an opportunity to explore the next part of this project which involved the collaborative work, initiated by my guide Dr. Nina Sabnani and Tulika. The main intention of this collaborative work was to work on such a platform where people from different backgrounds and specialities can meet together and work as a same unit on a subject and also utilize this art in different mediums to take it to more advanced level where it can outreach broader group of people, connecting with a larger audience.



Through my guide I got an opportunity to do this collaborative work with Tulika publishers and with the Warli artist, Janu Bhiva Ravate. I begin this work by the proposed Idea of Mrs. Radhika Menon (The Publisher) of making a children's picture book illustrated by a traditional Warli artist.

With the great help and support of Mrs Katy Rustom and Dr. Nina Sabnani I came in contact with an artist, Janu Bhiva Ravate, a traditional Warli painter with excellent skills who resides in the native land of Warli tribe 'Dahanu' in Maharashtra.

My collaborative work started with him. We both as a team begin working on the illustrations for the Picture book while the story was given by Tulika. Initially the artist illustrated the given story on the canvas with his traditional methods of painting, later I used the same illustration to make different compositions with the help of adobe Photoshop as required for the picture book in a sequential manner.

I explored the Visual Narratives of Warli art, with the reference of Dr. Sherline Pimenta's paper, 'On Defining Visual Narratives' which got published in Design Thoughts, August 2010.

CHAPTER - 1

1. HISTORY OF VISUAL NARRATIVE
2. VISUAL NARRATIVE
3. CHARACTERISTIC FEATURES OF VISUAL NARRATIVE
4. VISUAL NARRATIVE OF WARLI



1.1 HISTORY OF VISUAL NARRATIVE

Visual story-telling is a phenomenon that every society is acquainted with. The term extensively used to refer to visual story-telling in recent times is 'Visual Narrative'. The label 'Visual Narrative' is applied in a generic sense to denote anything from an illustrated story-book to motion pictures. Far from being a trivial term, 'Visual Narrative' is in reality an all encompassing idiom, it is a sub genre of Visual Studies itself.

Images and the art of storytelling have a very long and intertwined history. In fact, more than 30,000 years ago, man was creating immersive environments by using images on cave walls to tell stories and transport the viewer into other worlds. These cave images not only tell us more about the lives of these people but also they are examples of 'virtual environments of the earliest known form of human expression'. Since prehistoric cave paintings, humans have used the image to narrate the story and deliver their message to the world.

All images can report information, ideas and stories. When we observe an image, we must firstly examine the image and then try to distinguish the composing parts that build the image, for example, the form of the image - dot, line, colour, shape, light, texture, the subject matter, the medium and the context. With the regard of these elements we interpret an image, think about and understand what we see and then perhaps connect a judgment.

1.2 VISUAL NARRATIVE

THE VISUAL NARRATIVE

The distinctive feature of the Visual Narrative is the presence of a story. In order to form a conclusive definition & establish the term 'Visual Narratives' as a distinct genre of visual studies; we need to support our claim by specifying the manner in which we use the terms Visual, Narrative and Story.

VISUAL

The dictionary meaning of Visual as related to the sense of sight. A Visual is something that can be seen using the human eye.

NARRATIVE

Narrative is the representation of an event or a series of events. The fundamental marker of narrative is action, which produces change and another fundamental element of narrative is time (Murray, 1998:605). Accordingly the word 'Narrative' - meaning -- to tell a story.

STORY

According to the dictionary meaning a story is - a description, either true or imagined, of a connected series of events and often, the characters involved in them.

1.3 DEFINING VISUAL NARRATIVE

Visual Narrative can be defined as a visual that essentially and explicitly narrates a story; where :

Visual signifies - something that can be seen using the human eye.

Story signifies – a series of events linked by causality, temporality or sequence or the order of occurrence.

Narrative signifies – the act of telling a story or the story itself or the order of presentation.

1.4 CHARACTERISTIC FEATURES OF VISUAL NARRATIVE

1. The presence of a story is the most essential feature of the Visual Narrative. The story could belong to any genre: fiction, Mythology, fairy tale, folklore, fables, religious stories, etc.
2. The visual is constructed with the idea of communicating a story to the viewer.
3. There is a presence of actors (participants). An Actor is a character in the story who performs an action. It is the most essential component of the Visual Narrative. The most commonly used method of recognizing an SVN is through identifying the actor or the situation that the actors in a visual build up. If the actor is absent from the SVN the visual would be incapable of representing an event.
4. The Visual Narrative has a 'universe' of its own.
5. A Visual Narrative could be expressed on any medium e.g. paper, stone, an electronic device, etc.

CHAPTER - 2

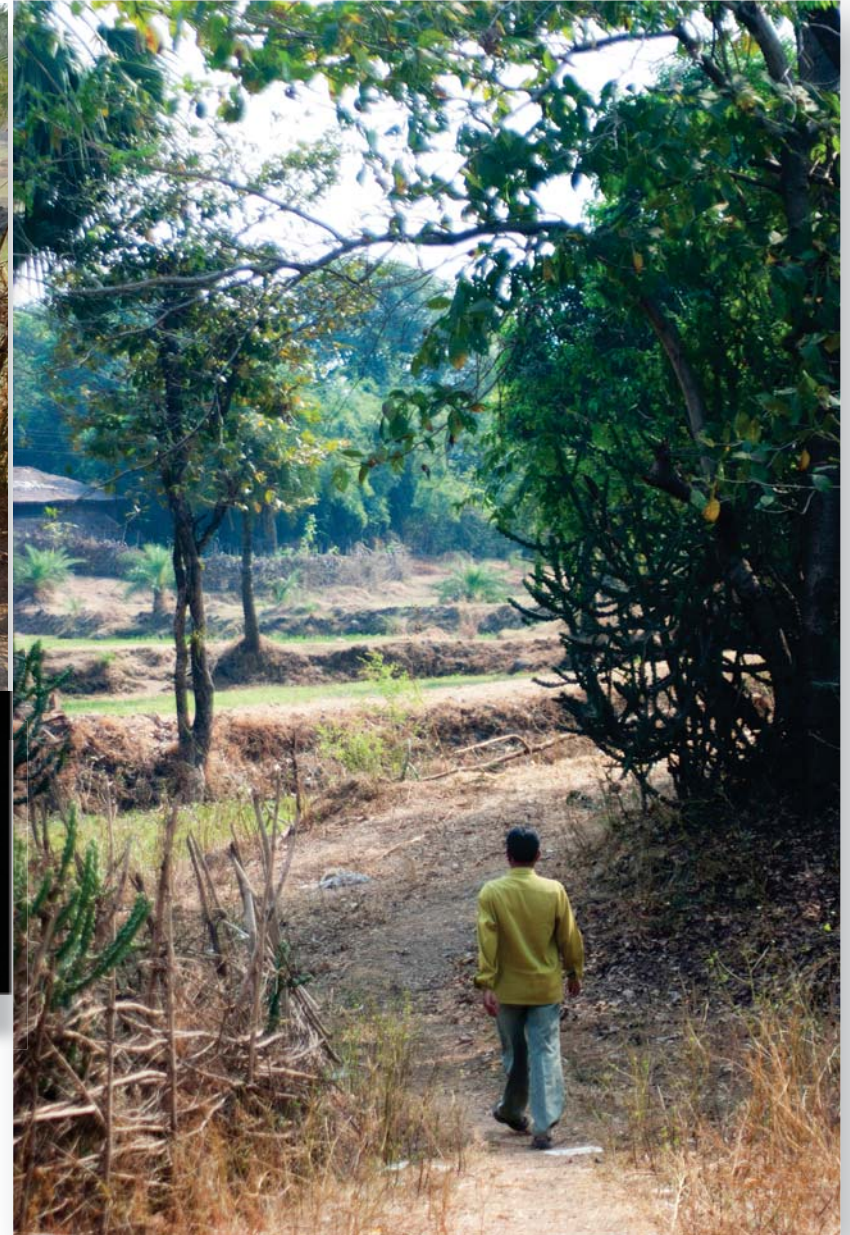
1. WARLI COMMUNITY
2. DAHANU
3. ART AND CULTURE
4. WARLI ARTIST 'JANU BHIVA RAVATE'

Date-5-06-08.

चि. सौ. कां. ताई
हिचा शुभविवाह
चि. सुंदिप

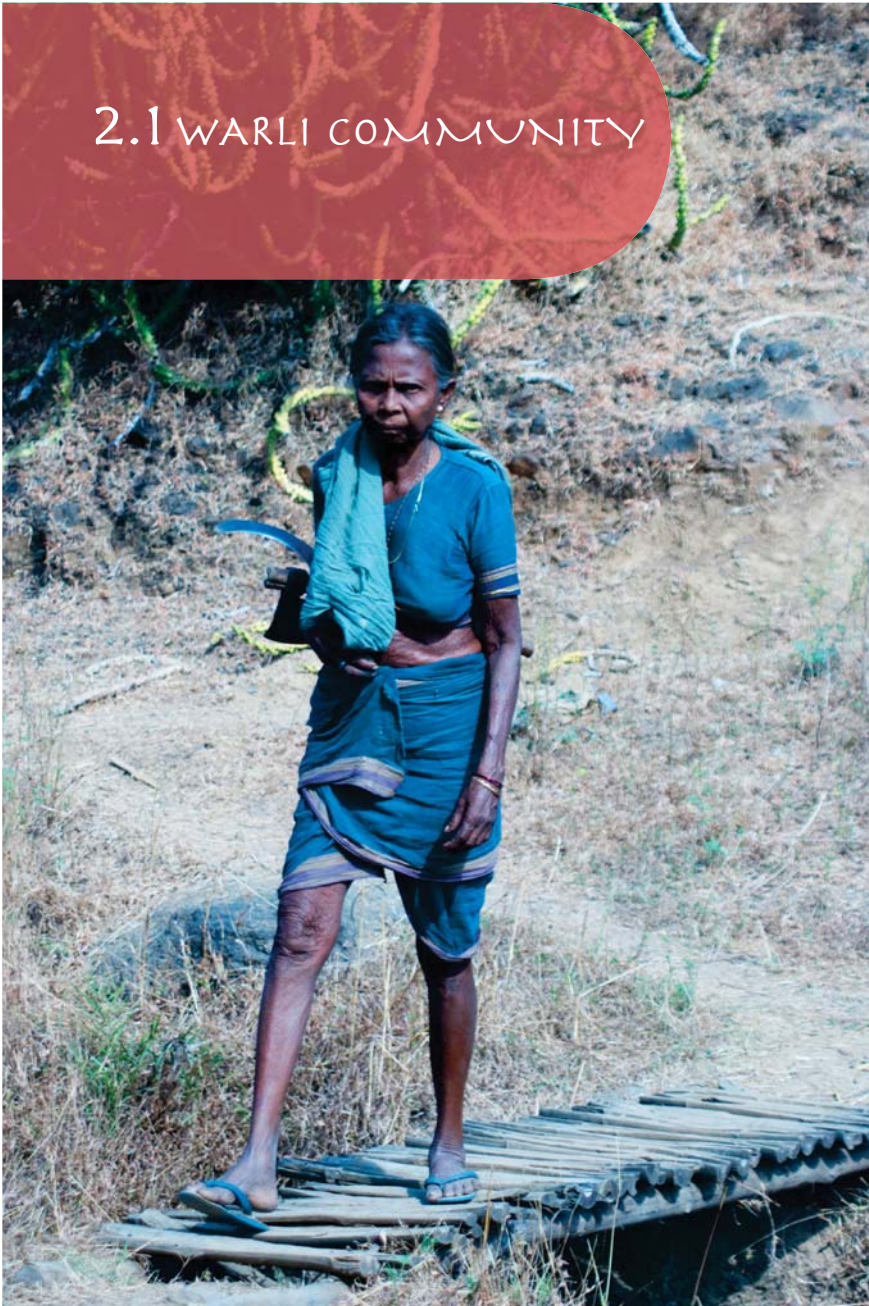
चि. सौ. कां. जगनी
हिचा शुभविवाह
चि. रमेझ





VISUAL NARRATIVE OF WARLI PAINTING
IDC, IIT BOMBAY

2.1 WARLI COMMUNITY



The word Warli is derived from warla, meaning “piece of land” or “field”. The Warlis are the original inhabitants Dahanu's Jungal Patti, western parts of India. This ancient tribe is famous for their traditional paintings, revered by all as the ‘Warli Painting’. Warlis are worshippers of Mother Nature and they have a deep sense of respect and care to the Wildlife which reflects from their rituals, beliefs and paintings. Warli carry on a tradition stretching back to 2 500 or 3 000 BC. And they speak an unwritten warli language which belongs to the southern zone of the Indo-Aryan languages.

WARLI LIFE CYCLE

From June to September, the Warlis are busy in their fields, managing water, weeding, tightening plants that have become loose, chasing away rodents & cutting the abundance of grass & storing them for their cattle. By September the crops are standing tall in the fields. The Warlis then harvest the crops, but only after Saavari the field Goddess is thanked for her generosity.

After harvesting, it's time to celebrate Diwali. Entire clans come together under the same roof & prepare to cut the newly harvested grain for the first time. This is accompanied by joyous dancing, singing, drinking & merry-making. And worshipping Vaghadeva, the Tiger God, Kaansaari, the Corn Goddess & a host of other Gods & Goddesses.

By January, preparations are afoot for marriages in the family. All Warli marriages take place in winter & involve at least three days of feasting & rituals.



VISUAL NARRATIVE OF WARLI PAINTING
IDC, IIT BOMBAY



The whole village helps out in the preparations. Women contribute each day by helping in the collection of the fuel wood, water storage & cooking.

As summer sets in, the marriage season comes to an end & Holi is celebrated. This festival marks the death of one cycle of life & the Warlis start preparing the earth for the birth of the next cycle.

HOMES

Their homes are windowless spacious simple structures of wood, bamboo, karvi reeds, earth & cow dung with roofs of straw & dried leaves.

SOCIAL - ECONOMICAL CHANGES

Between 1800 & 1947 AD; Thane was under British rule. The Warli was marginalized & impoverished on many fronts. One of the most important policy decisions that affected them was that their community land was converted into ownership land, to facilitate tax collection. Business communities from Gujarat & Rajasthan quickly moved in & claimed ownership of land & the Warlis were reduced from being the rightful owners to lowly paid labourers on their own land.

In 1807 AD; the East India Company passed a proclamation that transferred the rights over all community forests in the country to the East India Company while in 1878 AD; the British passed an Act that made the Warli an illegal trespasser in his own forest. These policies changed the status of this tribal group, from a self sufficient & independent tribe, with adequate resources & unlimited wisdom, to a tribe of serfs & bonded labourers. Even today, the Warlis continue to fight to regain access to a tiny fraction of the land that was theirs, and access to the forest that they have lived off & protected for ages.



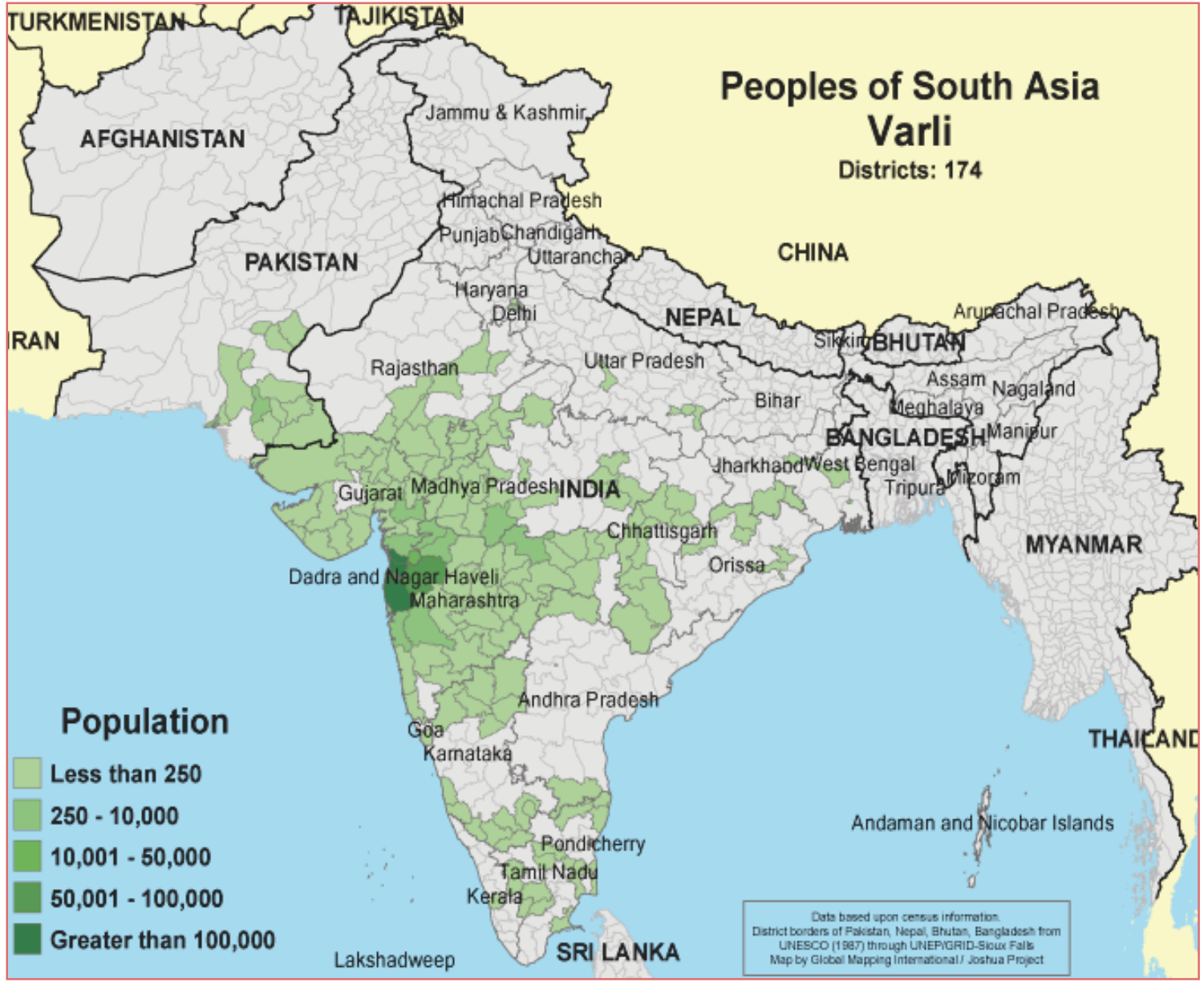
VISUAL NARRATIVE OF WARLI PAINTING
IDC, IIT BOMBAY



Today the Warli tribe is internationally known for its wall paintings and fables.

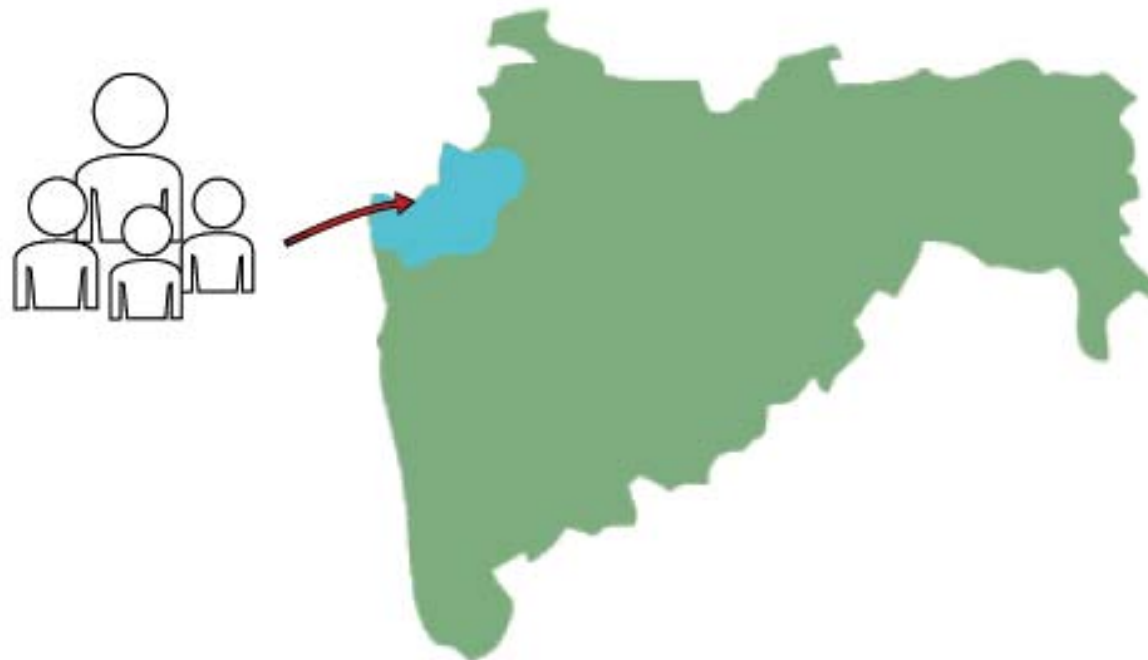
VISUAL ENVIRONMENT

Wall painting was traditionally created by the tribal women but now more of male are practicing this art as a profession. Tribal people express themselves in vivid styles through paintings which they execute on the walls of their house.



VISUAL NARRATIVE OF WARLI PAINTING
IDC, IIT BOMBAY

2.2 DAHANU



WARLI POPULATION IN DAHANU: 1 LAKH

CHIMBATPADA,
DAHANU





Dahanu (Village) is a coastal city and municipal council in Thane district in the western state of Maharashtra, India.

CITY

The name Dahanu Gaon originates from the word 'Dhenu gram' meaning the village of cows. A lot of cattle, particularly cows were owned by people in Dahanu. Today Dahanu has become major commercial and industrial town in the Thane district. It is well known for chickoo fruit and coconuts for over 50% of India's chickoo production. Rubber balloons, rice mills and manufactured goods are major manufacturing product which are produced in Dahanu. There is also a 500 -MW power plant that supplies electricity to Mumbai. The electricity is distributed by Reliance Energy.

INDUSTRIES

The BSES (Bombay Suburban Electricity Supply) Power Plant was renamed as Reliance Energy Power Plant in the year 2005. Dahanu is a coastal region, the staple food of the people living there is rice and fish. Dahanu Road railway station is the last main station within boundary of Maharashtra State en route Mumbai Vadodara Western Railway line. Many Express trains halt at this station. Weather here is very pleasant in the winters. Dahanu is also famous for the tribal people called advises. Dahanu and surrounding area is designated by the government of India as an ecologically fragile zone, to protect the greenery from industrial pollution. Dahanu Road also has many balloon factories in the Masoli area.



VISUAL NARRATIVE OF WARLI PAINTING
IDC, IIT BOMBAY

2.3 ART & CULTURE



The Warlis are well known today amongst elite circles for their unique form of decorative art. They paint life with an intricacy of detail & an amazingly beautiful way of depicting every aspect that surround their daily routine. Traditionally, they painted on walls during the time of Celebrations or for auspicious occasions, but gradually over the years the images & themes were also transferred to small curios made of bamboo, cloth, pots of mud & dried bottle gourd.

Warli art was traditionally created by the tribal women. Tribal people express themselves in vivid styles through paintings which they execute on the walls of their house. This was the only means of transmitting folklore to a populace not acquainted with the written word. The most important aspect of the painting is that it does not depicts mythological characters or images of deities, but depict social life.

Their extremely rudimentary wall paintings use a very basic graphic vocabulary: a circle, a triangle and a square. The circle and triangle come from their observation of nature, the circle representing the sun and the moon, the triangle derived from mountains and pointed trees. Only the square seems to obey a different logic and seems to be a human invention, indicating a sacred enclosure or a piece of land. So the central motive in each ritual painting, specially during the marriage ceremony, is the square, the *chauk*; inside it we find *Palaghata*, the mother goddess, symbolizing fertility. They call them as "*Lagnacha chauk*" meaning marriage paintings. No wedding takes place without the warli drawing of "mother Goddess" in the front portion of the Bride's house.



VISUAL NARRATIVE OF WARLI PAINTING
IDC, IIT BOMBAY



Their paintings prominently depict Tigers, Corn Fields, Rates, Cockroaches, Horses, Snakes, Peacocks & other manifestations of nature. This reflects the unique relationship that they share with nature. Personified as Hirva, nature is seen as the provider of all their requirements & Warlis identify themselves with Pardhi, the hunter companion of Hirva & see themselves as Protectors of Nature.

This holistic view of life is expressed through many small daily practices. Warlis previously did not plough the land, as this would hurt Dhariti or Mother earth. Till very recently, they refused to use synthetic fertilizers, even though it was highly subsidized & at times distributed free. The Warlis knew with their inherent wisdom, that this would dry up the earth. While cooking, Bhakris are only slightly roasted, as over roasting & over cooking would result in the Grain Goddess Kansaari's back getting burnt.

The most famous warli dance is 'Tarpa dance' which is performed in many occasions specially during diwali festival. The Tarpa is a trumpet like instrument and many Warli paintings will have a tarpa player surrounded by drummers and dancing men and women.



VISUAL NARRATIVE OF WARLI PAINTING
IDC, IIT BOMBAY

2.4 WARLI ARTIST: JANU BHIVA RAVATE



Janu Bhiva Ravate is a Warli who lives in a village called Chimbhatpada in Dahanu. When he was a child he learned to paint from his father and enjoyed it so much that he never stopped painting since then. Now including him there are only 8 warlis left who practice this art as a profession in his whole village.

He got married in his early age. For their sustenance, apart from agriculture and a small glossary shop at home he paints also. He lives in his house with his 5 kids, among them his younger child goes to school and rest of them help him in agriculture and do other jobs such as worker in the upcoming factories (Balloon), Chikoo farm, construction sites etc. But none of them is practicing Warli painting.

He has been painting since many decades and still is a struggling artist. But fortunate enough to get enabled by few local people (parsi and Irani family). They are the people who bring business for these struggling artists majorly from abroad.

CHAPTER - 3

1. COLLABORATIVE WORK
2. TULIKA PUBLISHERS
3. PROCESS & PROGRESS
4. FINAL STORY
5. PROCESS OF PAINTING
6. FINAL COMPOSITION





VISUAL NARRATIVE OF WARLI PAINTING
IDC, IIT BOMBAY

3.1 COLLABORATIVE WORK



This collaborative work was initiated by my guide Dr. Nina Sabnani and by Tulika.

It was a great opportunity for me to work on such a platform where people from different background and with different specialities meet together and work as a same unit with their different thoughts, ideas and approaches.

To start the project in collaboration I visited the place called Dahanu, where a large number of population of warlis resides. After visiting Dahanu it took me few days to explore the whole city and the tiny villages on the outskirts, where these warli tribe inhabits safely away from the complexities of the urban life. With the great help of Ms. Kety Rustom (local inhabitant) I met An excellent warli artist Mr. Janu Bhiva Ravate, who lives in a small village called Chimbatpada inhbiting 600 to 700 people. After meeting him several times and looking at his work I decided to continued my journey of collaborative work with him.

This collaborative work was initiated by Tulika Publishers.



MāNY LāNGUAGES... MāNY VOICES...

Tulika
Books For Children

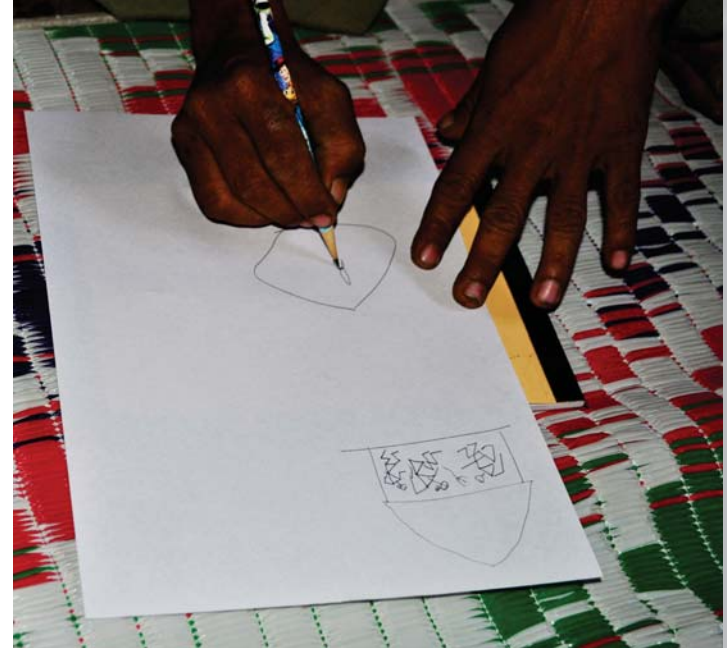


3.2 TULIKA PUBLISHER



Tulika is an independent publishing house producing quality books for children From age 3 to 14 years in English, Hindi, Tamil, Telugu, Malayalam, Kannada, Marathi, Gujarati and Bangla. Tulika was started in 1996 and is known for the quality and the variety of picture books they produce. They work on verity of interesting illustrations and stories. They give Freedom to their artists and encourage them to explore and experiment.

Tulika Initiated this wonderful idea of working on a Warli folk art. Where the Author will provide us with the story and warli folk artist will do the illustrations. With their great support and encouragement I started the collaborative work where Tulika, Me and Warli artist 'Janu Bhiva Ravate' started working on a children picture book.



3.3 PROCESS & PROGRESS



STEPS FOLLOWED

a) Story1: I got one story from Tulika which I took to Janu Bhiva (warli artist).

we started working on the story, I explained the story to Janu Bhiva through drawings and layouts as there was no other better way to express it as we had language problem also.

We decided to give the full freedom to Janu and let him paint through his own imagination and style, as we wanted to sustain the originality and richness of their ritual art also which will make our work a real collaborative work.

But this idea couldn't work. As we realised that it will be difficult for the artist to work on a story like this as there were some constrains like:

- 1) It requited repetitive drawing of the similar elements on different frames altogether.
- 2) Artist had never worked for any book illustrations, he was more used to of painting huge canvases.
- 3) Warlis paint only depicting their everyday activity and the nature elements which surrounds them.
- 4) Their ritual painting includes only those elements which depicts their ritual practices and everyday activity and the things which are existing with them such as forest, river, animal, insects etc but not the imaginary and fantasy elements, like we had in our story.



VISUAL NARRATIVE OF WAR
IDC, IIT BOMBAY

3.4 FINAL STORY



b) Story2: We had been looking for another story which is as exciting as the earlier one.

I was with the artist at his place in Chimatpada, Dahanu when we were searching for a new story. There I came across with his amazing paintings, there were huge canvases painted on different themes: Marriage, Death, Harvesting, Festivals, Kandolpada life etc.

Inspired by his paintings the author Ms. Nivedita came up with an interesting story. Every element of his painting had a story behind them which Niveditha utilized very creatively and gave a new story to those elements.

We got a fresh new story in hand with which artist was also familiar and he had more freedom like:

- 1) This story required the elements which are already existing for them.
- 2) Artist doesn't have to do imagination for unfamiliar elements.
- 3) He had already worked on those elements but in different context.
- 4) There was no requirement of painting different frames for the story.
- 5) The whole story can be painted on one huge canvas

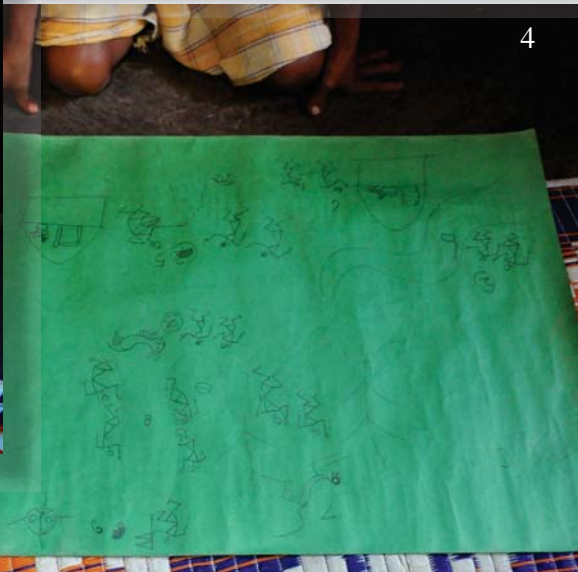




c) We decided to get one canvas painted where all the events of the story were painted together on the same canvas. which is also his traditional way of painting where all the events takes place on the same frame.

But this way of painting required one more process of extracting those images on a different frame according to the story line. To place the illustrations in the picture book format it needed to be re composite which was done with the help of Adobe Photoshop software.

This story was given to the artist. We both worked further keeping in mind the requirement of the story and also the constrains which warli painting has.



VISUAL NARRATIVE OF WARLI PAINTING
IDC, IIT BOMBAY

3.5 PROCESS OF PAINTING



We planned to paint the story on a single canvas of 4 ft by 2½ ft. He prepared the canvas first in his traditional way by first applying Red *Geru* (red mud) mixed with fevicol on the canvas, then left the canvas for 2-3 hours to get dry. He ironed the crumpled canvas, upside down to make the surface smooth.

Referring the layout we worked on he began to paint the canvas with white poster colour mixed with gum. It took him around 13 - 16 hours (4 days period) to paint the whole canvas.



e) After the final Painting was done I started working on extracting the elements from the canvas and forming a new composition as per the story line.

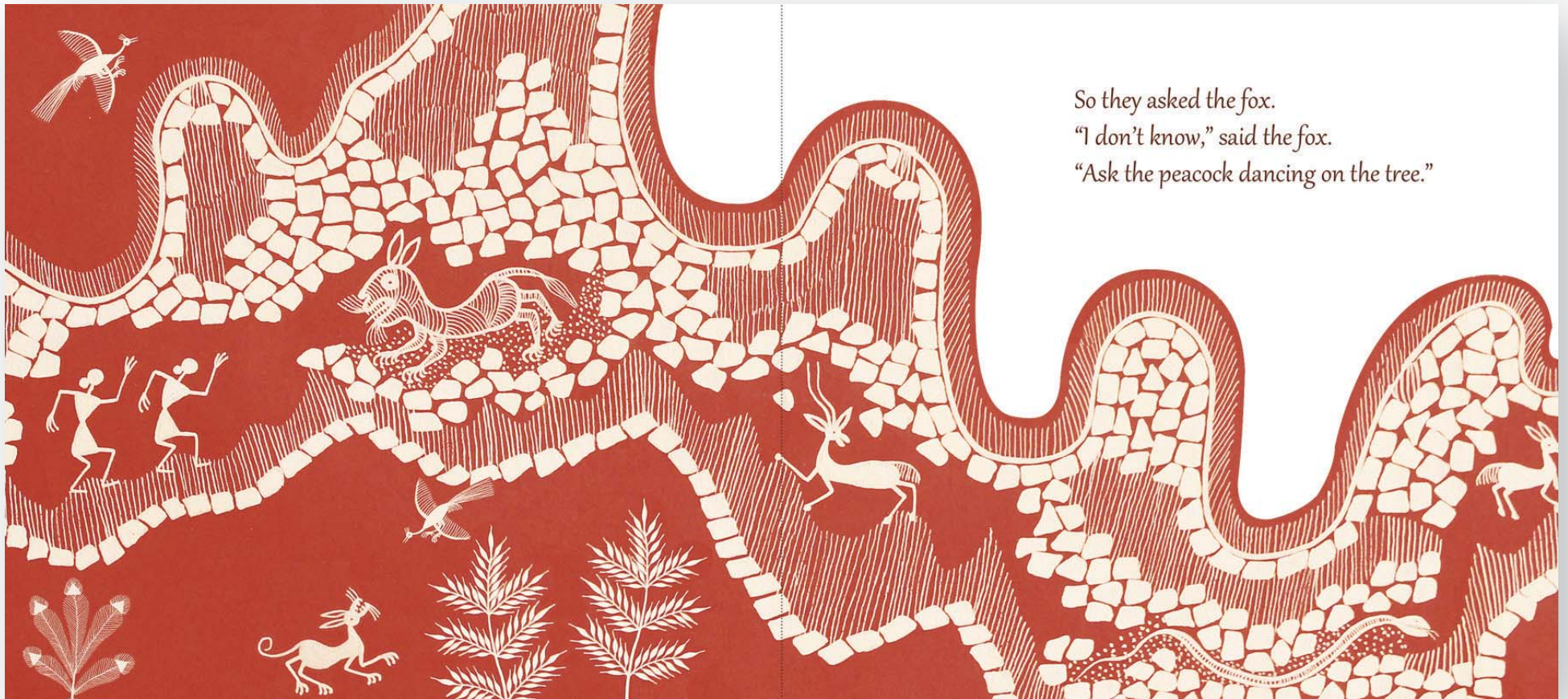


These are the important scenes of the story which had been composite by the artist in this painting.



3.6 FINAL COMPOSITION

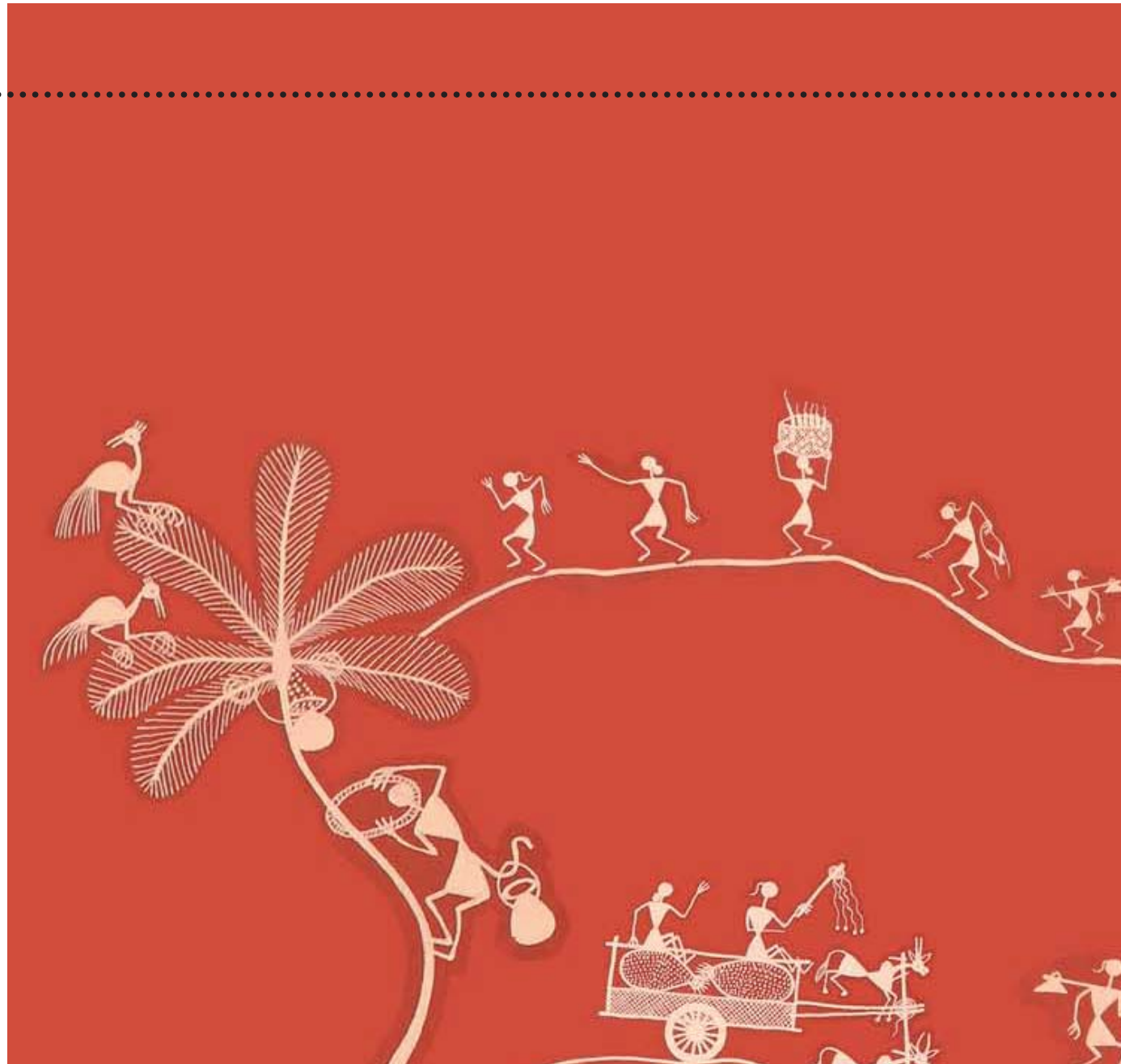
I followed the same process through out and came up with interesting compositions for each page of the book, according to the story.
This is one of the example of the compositions.



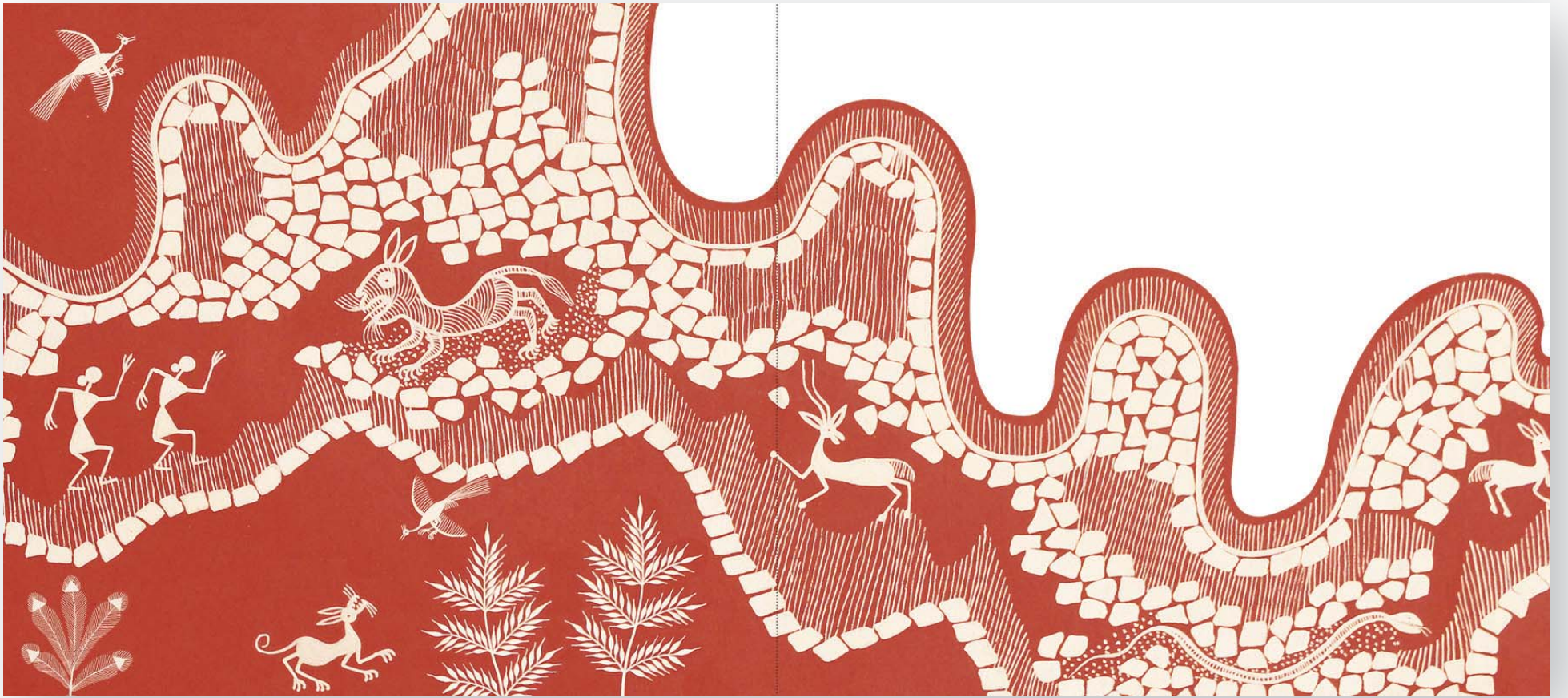
So they asked the fox.
"I don't know," said the fox.
"Ask the peacock dancing on the tree."

CHAPTER - 4

1. VISUAL NARRATIVE OF ILLUSTRATIONS
2. CONCLUSION

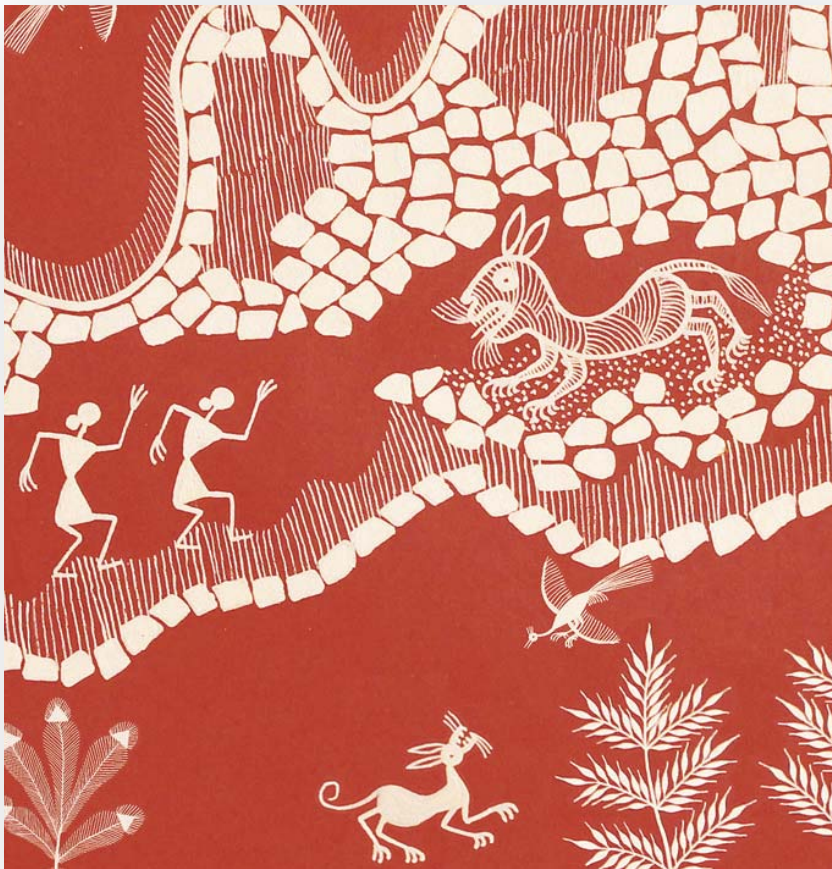






VISUAL NARRATIVE OF WARLI PAINTING
IDC, IIT BOMBAY

4.1 VISUAL NARRATIVE



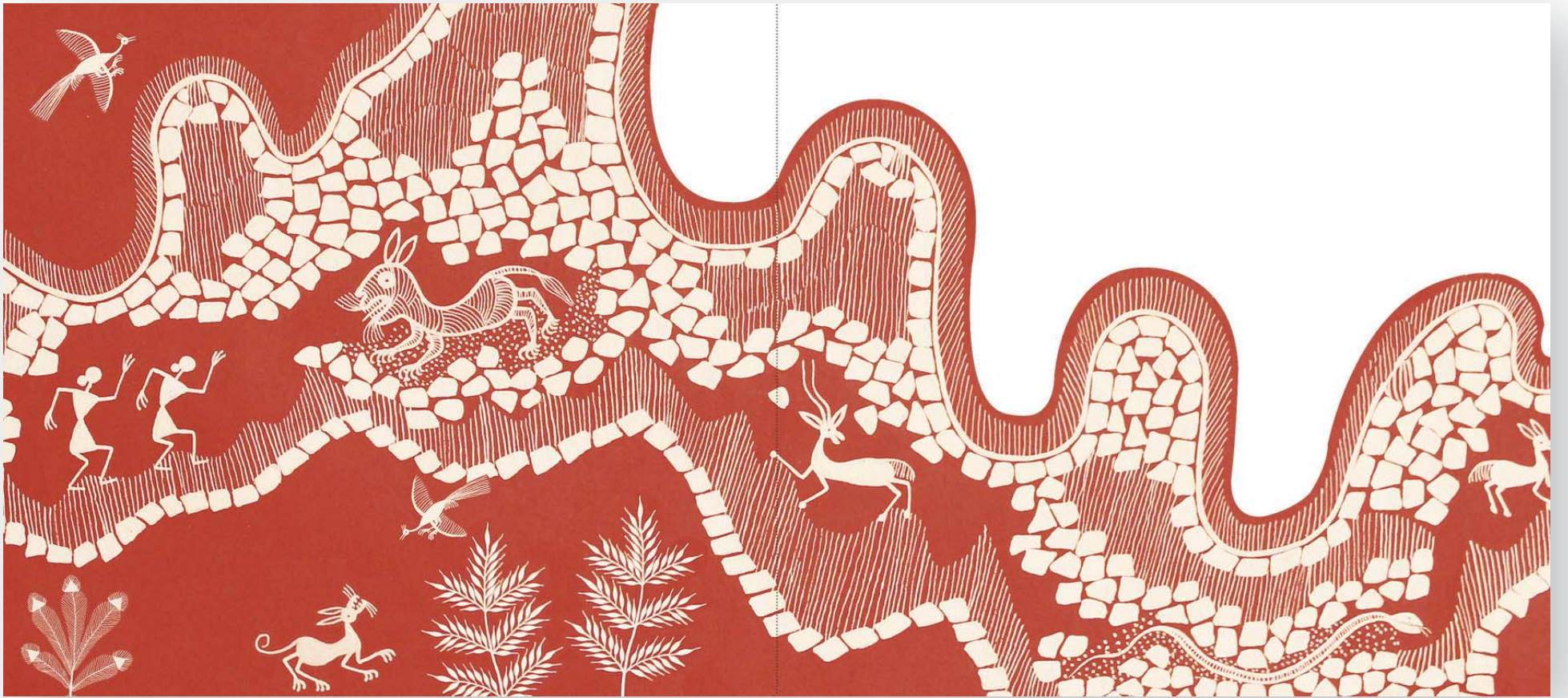
For Visual Narrative of the Warli I tried to implement the characteristics of visual narratives in one of the Illustrations I composite from the painting done by the artist Janu Bhiva Ravate, to understand the 'Visuals' in more deeper since.

1. The presence of a story is the most essential feature of the Visual Narrative The story could belong to any genre: fiction, mythology, fairy tale, folklore, fables, religious stories, etc.

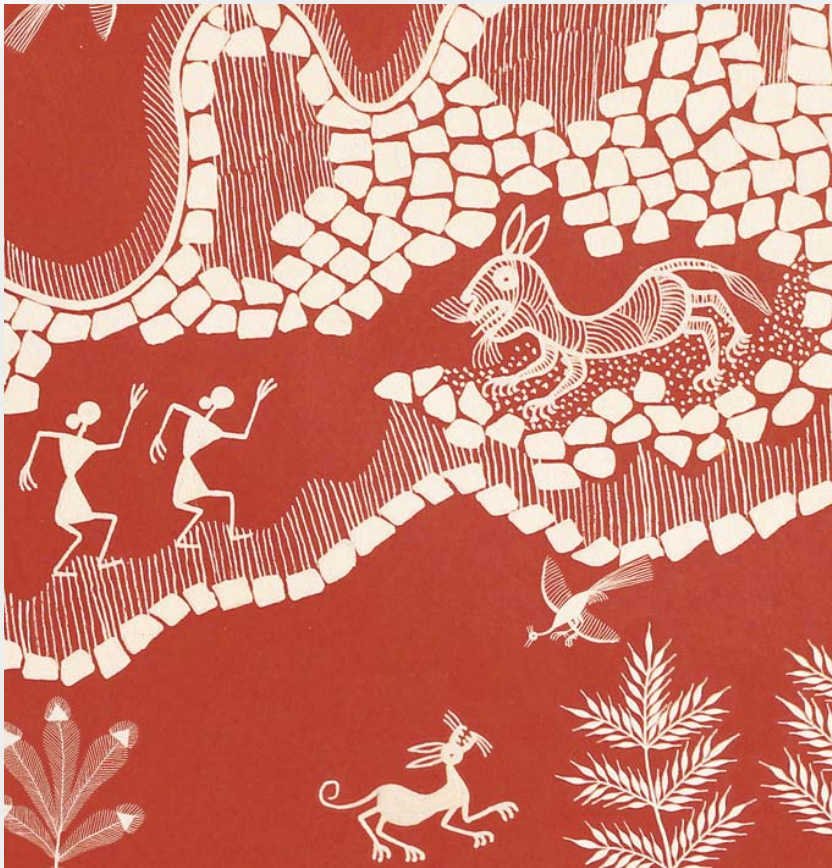
For example The Visual Narrative in this Illustration is: There is a little girl who is searching for the sun, her mother is helping her to find out where the sun is. Therefore, they both are going to different animals who lives in the nature surrounding them and asking them about the sun.

2. The visual is constructed with the idea of communicating a story to the viewer.

For example the aim of the scene in this illustration is to convey to the audience a visual description of an event that occurred in the story; in this case The girl with her mother approaches the fox in the jungle and ask about the sun. Which also depicts that how curious the two are to know about the sun as they are going all the way away from home, searching in the jungle and asking the animals. It also shows that how closely they are bonded with the nature around them.



VISUAL NARRATIVE OF WARLI PAINTING
IDC, IIT BOMBAY



3. There is a presence of actors (participants). An Actor is a character in the story who performs an action. It is the most essential component of the Visual Narrative. The most commonly used method of recognizing an Static Visual Narrative is through identifying the actor or the situation that the actors in a visual build up. If the actor is absent from the SVN the visual would be incapable of representing an event.

For example: In this illustration we can see all the three main characters, the girl, her mother and the fox. And it has been composite in such a way that it clearly depicts the scene of asking a question to the fox. Apart from these three main characters we can also see the side elements and the characters which are giving the feel of a jungle where the fox lives.

4. The Visual Narrative has a 'universe' of its own.

For example: The participants in this illustration exist in a virtual story world i.e. a universe that mimics the real or imagined world but is different from the viewer's world. The participants of the story exist in this universe that has its own time and spatial dimensions. Like in this case the whole notion of approaching the animals in the surrounding nature and asking about the sun.

5. A Visual Narrative could be expressed on any medium e.g. paper, stone, an electronic device, etc.

In this case, the illustration has been done on the canvas first and later on the paper but in both the mediums the visual narratives of the two remained the same, expressing the same emotions and the story.

4.2 CONCLUSION

Since the beginning I was very excited to take up this project. Warli painting is a very famous and ancient tribal art , but it was still unknown to me until I begin this project.

I had a great experience while working on this project and this great experience ended up with great knowledge and understanding about several things which I came across. It was a challenging task for me to experience a completely unknown place, unknown people who speaks different language, and to work with them in a whole new atmosphere. But living there with the artist and working together had really helped me to get a deeper understanding of their art work. I found it is equally important to know about the craft man's life, culture, tradition, lifestyle etc. before knowing their art.

The collaborative work which I did with one of the Warli artists involved excitement, fun and many limitations all together. It was my first experience of collaborative work with a folk artist therefore I was completely unaware of the expected problems and limitation one could get while doing a collaborative work. But with the help of my guide I could easily manage to solve those problems.

Communication was another obstacle, myself being from different place and the artist from completely different place we both struggled a bit in understanding each other's language. But if one has to work with an artist and get the expected output from the other side then one has to manage to remove all the problems and obstacles which comes in between in the path of collaborative work. But also it is not possible to solve each and every single problems each time, one has to negotiate and compromise a little bit some times.

When it comes to collaborative work, we all start it with certain kind of expectation and it happens at both the sides, the artist will have different expectations from the other side and vice versa. While working with the artist on an illustration we both notice that how diverse opinion we had on a same thing. For instance there was an element of the illustration to which I thought it can be changed and placed differently in the illustration, but for the artist it was something unusual and he showed his uncomfotability in doing so. He had his own set of parameters like we all have. He had his own valid reasons not to do it that way, which was quite reasonable also as he had been following a certain type of practice which is carried forward by his ancestors. Considering that Warli painting is a unique form of their ritual art, I had to go according to the artist's thought.

I got to know that they never paint on mythical, imaginary and fictitious stories but they paint life with an intricacy of detail & an amazingly beautiful way of depicting every aspect that surround their daily routine. And asking them to paint in our imaginary way, will be an unfair decision for the art as well as for the artist.

The aim of this collaborative work was also to see whether a book can be a better medium to take this art further which will cater to a larger audience. Which is a different case when it is painted on a canvas, it reaches only to a limited number of audience. The art which is one of the most ancient traditional arts of our country should get a proper value and recognition specially among the young generation as they are the one who can support this art in future and protect it from getting diminished.

This is another thing which I experienced while working on the project with a Warli artist who lives in a small village of 700 to 800 people where only 8 professional Warli artist are left, which might be more in other villages but there is hardly very few children from current generation are practicing it to take it as a serious profession.

This collaborative work and out put in the form of a picture book for children will also support the Warli art and encourage the Warli artists and their young generations to practice it and to explore new mediums further.

Mrs. Shamim Padamsee, Author and Founder of Young India Books gave me an opportunity to share my collaborative work experience at Kala Ghoda. The warli Artist Mr. Janu Bhiva Ravate and I shared our experiences together and we also shared our experience about how interesting as well as challenging the task was, where two people from entirely different background and speciality worked together on a project as a single unit.