



WARLI PAINTING

Investigation into Non Textual Interface

Special Project

Guide : Prof. Ravi Poovaiah

Submitted by:

Dipu George, Prashant Bhandare

AIMS AND OBJECTIVES

To Identify, document and analyze a Non-Textual Interface (Warli Painting) and inferences as to the use of this interface.

TYPES OF NON TEXTUAL INTERFACE

Warli Painting (Narratives)

Kath kali (gestures and audio)

Dabbawala Code sign (symbols)

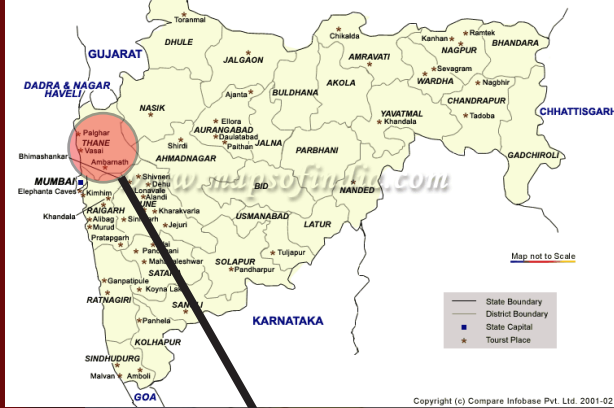
Temple Motifs (Symbols)



WARLI PAINTING



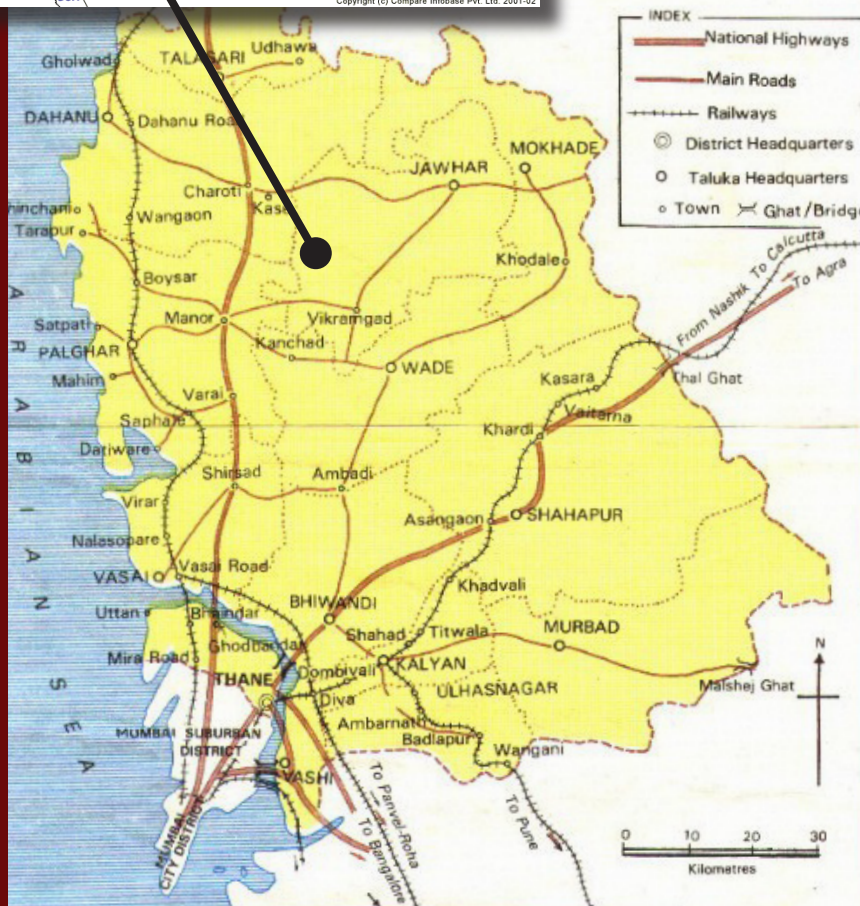
Tourist Map of Maharashtra



LOCATION

Thane District, Dahanu, Talasari, Mokhada, Vada, Palghara

THANE DISTRICT MAIN ROADS AND RAILWAYS





BACKGROUND STUDY

Origins – legend and history Evidence form 10 century AD

Religious beliefs – Nature worship
Goddess for cultivation, animals and fertility

Location – Thane District
Dahanu, Talasari, Mokhada, Vada, Palghara

Economy- Agrarian Economy, rely on Nature's produce
Sustainable lifestyle





PHILOSOPHY

Holistic concept – consider themselves as part of living with nature

Time is cyclic – no undue stress or anxiety of future

SOCIO – CULTURAL

Festival and Events - Depend on seasons, June to October no fests, February for marriage, Diwali and Dashera take place in October and November

Education - Education through oral tradition

Craft - Bamboo Chatais, matt's made from palms leaves

VISUAL CULTURE

- Transformation of oral concepts to the visual medium
- Their painting express every thing they believe in life



Making of liquor (Tadi)

VISUAL CONTENT

- Painting done on event such as marriage, Daily life, Pujas, Harvest and as contemporary art



Chauk Palghata Mata Temple

VISUAL GRAMMAR

- Fertility images
- God and Goddess
- Instruments
- Figurative from Nature
- Humans



The wedding

VISUAL MEDIUM

- Mud planted wall
- Rice past with gum
- Cow dung
- Bamboo Brush
- Canvas with white poster color



Visitors at Festivals



FRUIT GIRL

This is a whole legend in one painting: a king wanted to marry a special girl, a girl that is born from the fruit of magical tree.

- 1 He then decided to give a rich reward to whom would have brought him that fruit. A young man decided to look for the fruit of the king and set himself on the search in the forest. While resting under a tree, he realizes that a snake is about to attack the nest of a peacock. He kills the snakes and cuts it into to pieces (right part).
- 2 When the bird returns and finds out what had happened, it decided to reward the young guy by taking him to the magic tree where he then collects the fruit (top left part).
- 3 The center part displays the escape of the young man onto the back of the bird with the fruit, while the guardians try to take them down. The end of the story is pictured on the low left part of the painting.
- 4 The young man rests before returning to the king's palace with the fruit. While he sleeps, the fruit hatches and the girl comes out of it.
- 5 A bad woman witnesses the whole scene and takes the girl to a near well and throws her inside it. Disguised as the girl, the bad woman returns to the young man, who believes she is the she fruit's girl and brings her to the king. In the meanwhile the magic girl is reborn through a banana tree. She and the young man meet again and get married.
- 6



FRUIT GIRL

- Story told from right to left in three stages
- Search for the fruit girl by a young man for reward by the king
- Good deed leading to a fruitful search
- Chase and hatching of the fruit
- Deception and final happy ending



HARVESTING WOOD AND CHARCOAL MAKING

The painting shows the processes of the harvesting of wood and the making of charcoal.

- 1 The artwork depicts the cutting of trees, the trimming of wood, the creation of piles of wood and land into small mountains in order to produce charcoal (lighter and hence easier to transport and store) and then the transport of the charcoal to back to the village.
- 2 The process of making charcoal is beautifully pictured in the lower right part of the artwork. As in many Warli paintings, this work should be read starting from the very center and moving out in circles and circular zones: in the center high a few villagers and a priest are in the process of burning a tree.
- 3 That is the tree on which the demon of the forest lives and from where it attacks men. The demon is pictured on the left of the tree with long hair. Noticeable is the large number of animals, in particular the innumerable squirrel, painted practically on every log of wood.
- 4 There is even a tiger, on the upper right, this time representing just the animal and not the Tiger God. The work is dynamic, balanced. Simply beautiful.



HARVESTING WOOD AND CHARCOAL MAKING

- processes of the harvesting of wood and the making of charcoal
- Story starts from the center and moving out in circles and circular zones:
- In the center high a few villagers and a priest are in the process of burning a tree where a demon lives.
- Lost of animal portrayed including tiger but not depicted as a god however.
- The work is dynamic, and balanced.



THE CONTRACT

1 In this work are represented the creature of the earth, that live underground.

And according to the Warlis there's a whole world down there!

2 The Earth itself is there, in form of a Goddess, as the central human figure.

3 The painting describes an old story: the Earth Goddess was tired of carrying the ever growing weight of the Earth and decided to ask to God Shiva for help. God Shiva (the most right of the three figures) denies his help.

4 So the Earth Goddess asks for help to the creator God Bhrama, on the left. Not trusting the Gods anymore, she requests Bhrama to put their agreement in writing; Bhrama is depicted in the act of signing the agreement.

5 The huge snake in the middle of the painting represent itself, a snake. The Warlis consider snakes as godly creatures. Hence there could not be a better choice of a snake as the witness of the signing of the agreement between the Earth Goddess and Bhrama.



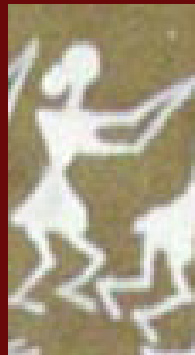
THE CONTRACT

- An old legend
- Goddess Earth seeking help from Shiva (right of the 3 figures) and Brahma (on left) in vain.
- Depicting of agreement between Brahma and Earth .The choice of snake is deliberate as its considered godly by the Warlis.

HUMANS - MAN



HUMANS - WOMAN



VEGETATION - TREES 1



VEGETATION - TREES 2



DIETIES - HIRVA DEVA, PLAGATTA,
KANSARI, GAVTARI, WAQHOB



DIETIES - HIRVA DEVA, PLAGATTA,
KANSARI, GAVTARI, WAQHOB

Palghata, Chauk



DIETIES - CHAUK, PALGHATA, HIRVA DEVA,
KANSARI, GAVTARI, WAQHOB

Palghata, Chauk



DIETIES - CHAUK, PLAGATTA, HIRVA DEVA,
KANSARI, GAVTARI, WAQHOB

Palghata, Chauk



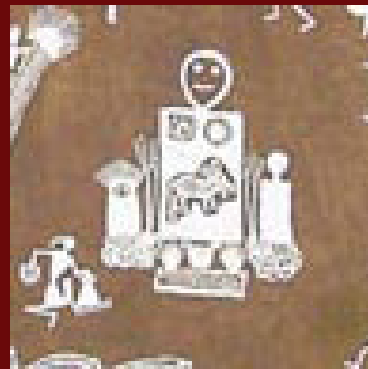
DIETIES - CHAUK, PLAGATTA, HIRVA DEVA,
KANSARI, GAVTARI, WAQHOB

Village God



DIETIES - CHAUK, PLAGATTA, HIRVA DEVA,
KANSARI, GAVTARI, WAGHOBA

Farm Deva



DIETIES - CHAUK, PLAGATTA, HIRVA DEVA,
KANSARI, GAVTARI, WAGHOBA

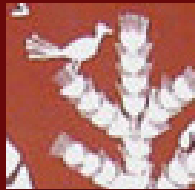
Waghoba Deva



BIRDS



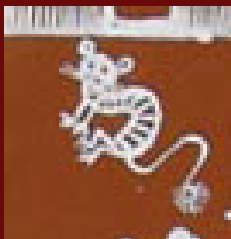
BIRDS



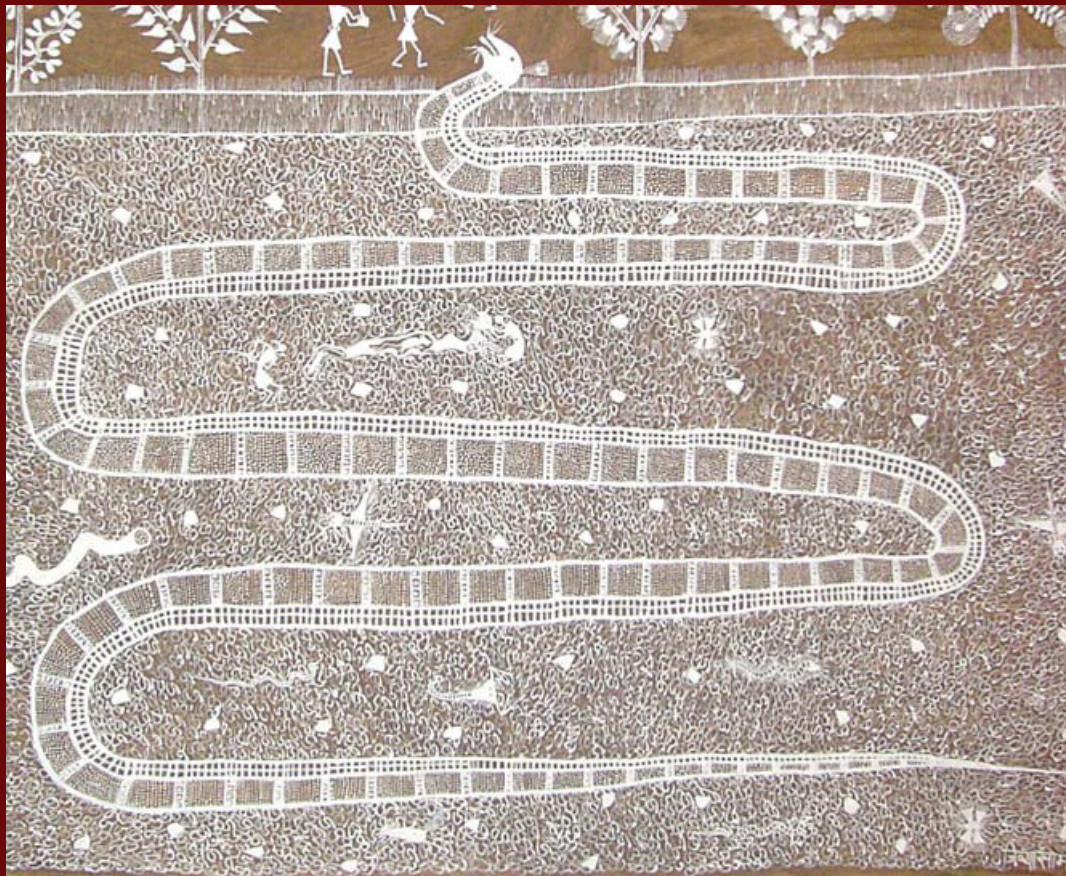
ANIMALS - TIGER, HORSE, CATTLE ETC



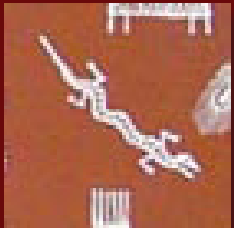
ANIMALS - TIGER, HORSE, CATTLE ETC



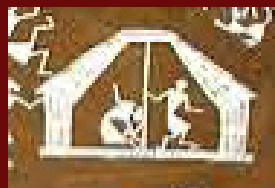
ANIMALS - SNAKE, CRAB, SCORPION ETC



ANIMALS - SNAKE, CRAB, SCORPION ETC



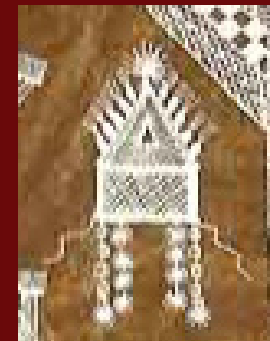
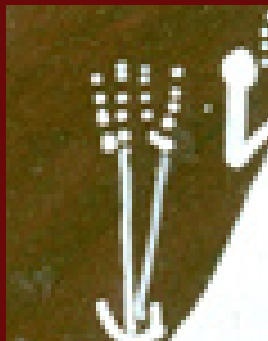
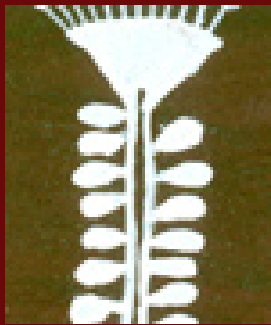
ARTIFACTS - INSTRUMENTS, ARTICLES LIKE
COMB, LADDER, HOUSES, INSTRUMENTS,
TOOLS ETC



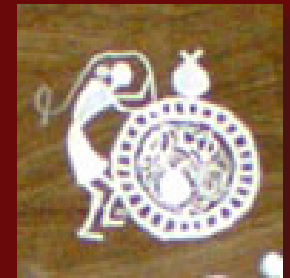
ARTIFACTS - INSTRUMENTS, ARTICLES LIKE
COMB, LADDER, HOUSES, INSTRUMENTS,
TOOLS ETC



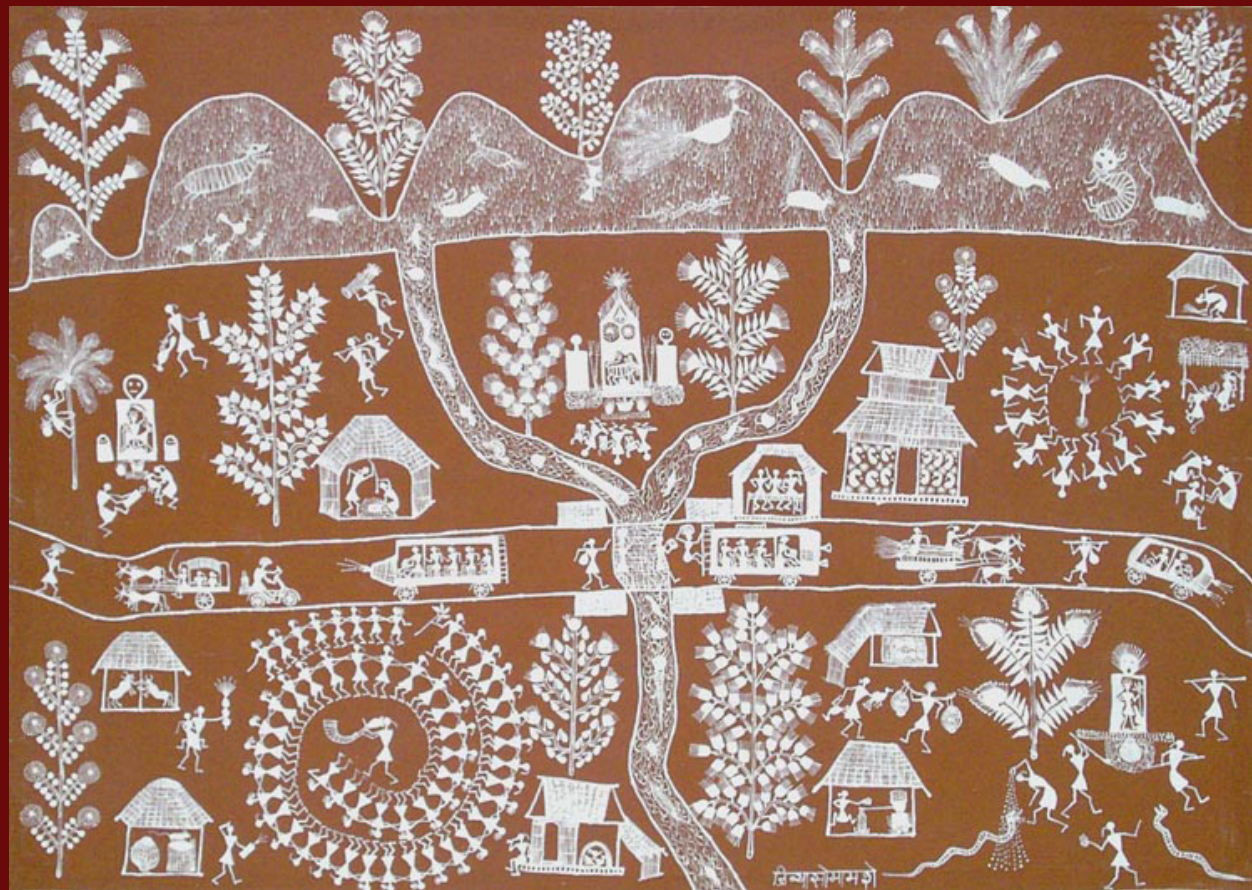
ARTIFACTS - INSTRUMENTS, ARTICLES LIKE
COMB, LADDER, HOUSES, INSTRUMENTS,
TOOLS ETC



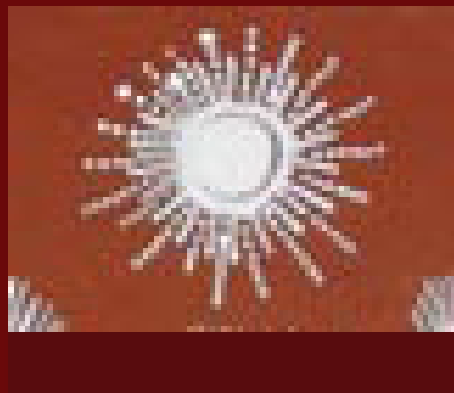
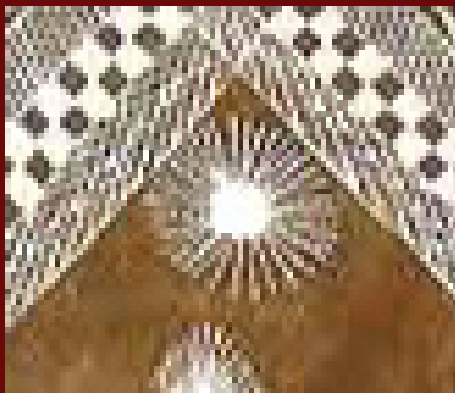
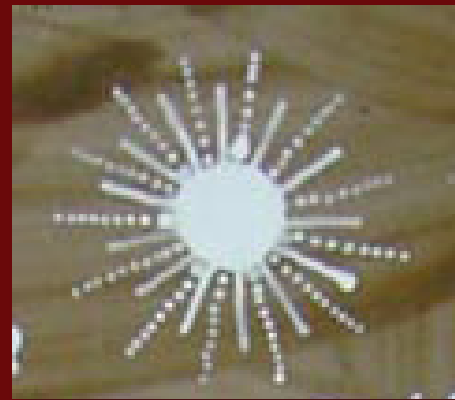
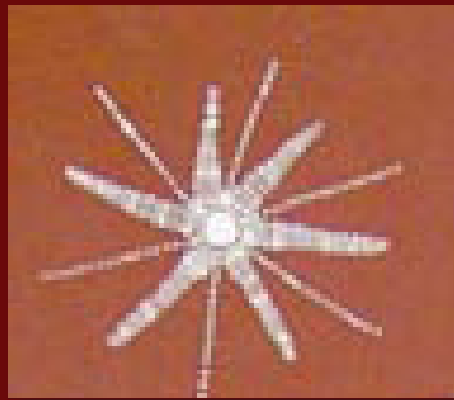
ARTIFACTS - INSTRUMENTS, ARTICLES LIKE
COMB, LADDER, HOUSES, INSTRUMENTS,
TOOLS ETC



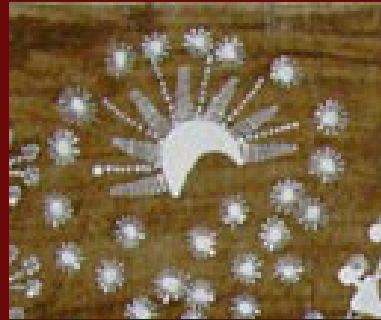
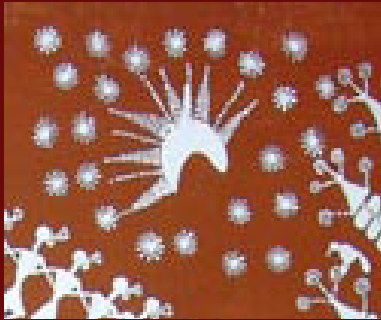
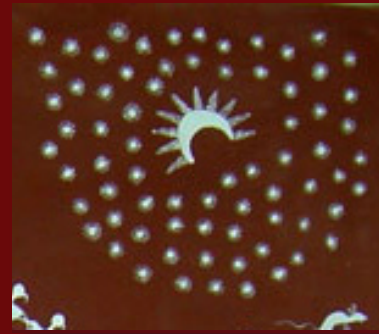
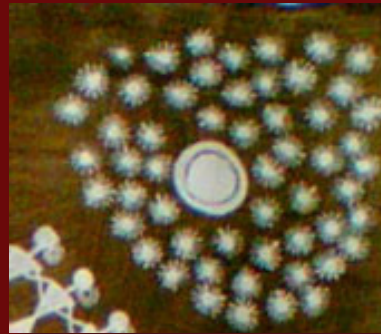
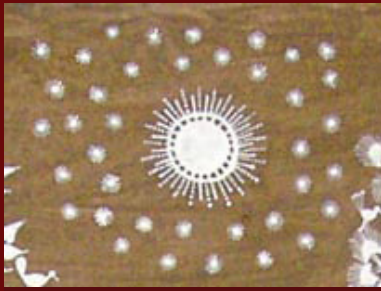
NATURE - VILLAGE LANDSCAPE, SUN AND
MOON, MOUNTAINS, RIVERS



NATURE - VILLAGE LANDSCAPE, SUN AND
MOON, MOUNTAINS, RIVERS



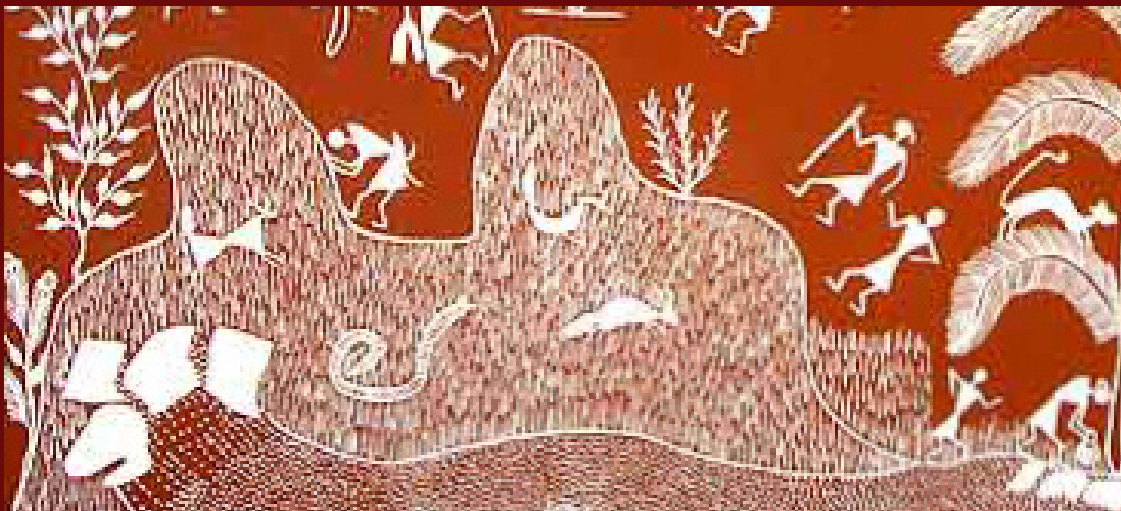
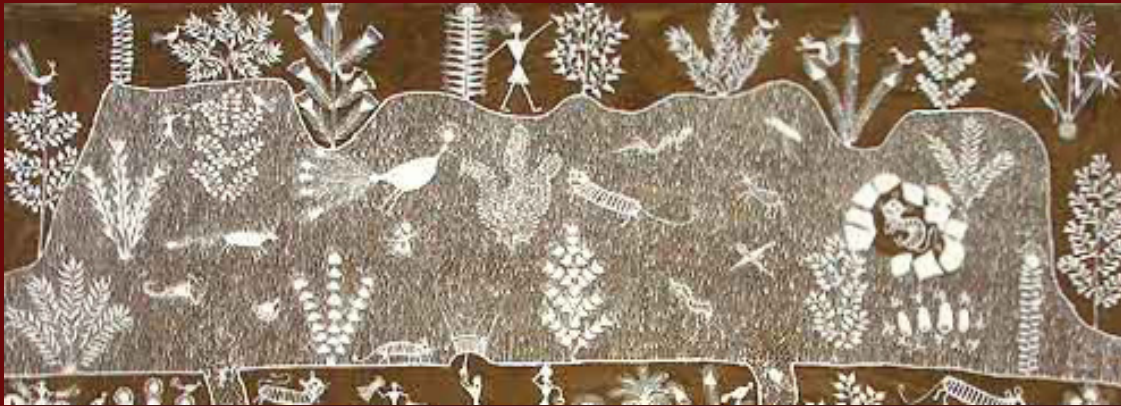
NATURE - VILLAGE LANDSCAPE, SUN AND
MOON, MOUNTAINS, RIVERS



NATURE - VILLAGE LANDSCAPE, SUN AND
MOON, MOUNTAINS, RIVERS



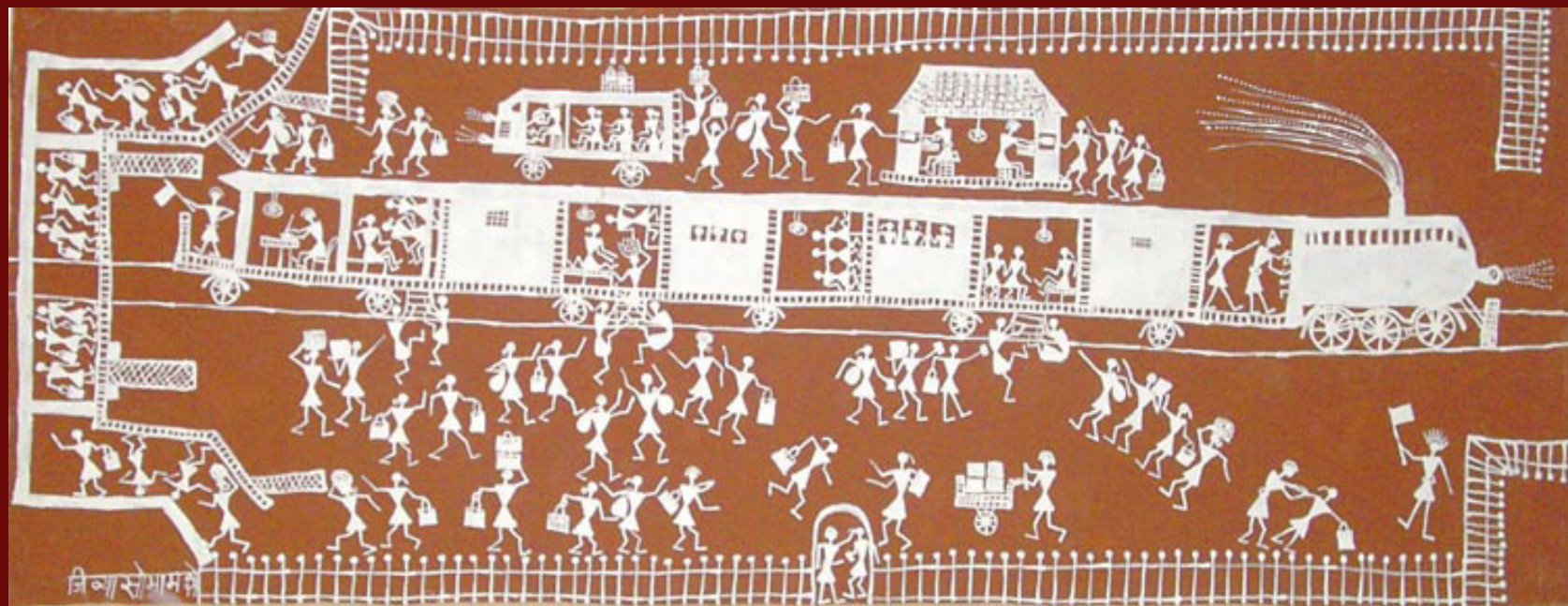
NATURE - VILLAGE LANDSCAPE, SUN AND
MOON, MOUNTAINS, RIVERS



NATURE - VILLAGE LANDSCAPE, SUN AND
MOON, MOUNTAINS, RIVERS



WARLI PAINTING - CONTEMPORARY ART



The Station

WARLI PAINTING - CONTEMPORARY ART



My Dog

WARLI PAINTING - MEDIUM

Inscriptional tool	Surface	Reproduction	Purpose
Twigs / Rice paste	Mud Walls	Hand Copying	Decoration Rituals Celebration
Brushes / Paints	Brown paper	Printing / Scanning	Marketable Commodity
Wooden moulds Fabric paints	Cloth / Fabric	Block printing	Tourist attraction
Digitally Enhanced	Wall paper, Post Cards, Posters	Digital Printing	Ethnic style potrayal
Oil paints	Canvas	Warli replica but modern	Modern Art

WARLI PAINTING - MEDIUM

Inscriptional tool	Surface	Reproduction	Purpose
Twigs / Rice paste	Mud Walls	Hand Copying	Decoration Rituals Celebration
Brushes / Paints	Brown paper	Printing / Scanning	Marketable Commodity
Wooden moulds Fabric paints	Cloth / Fabric	Block printing	Tourist attraction
Digitally Enhanced	Wall paper, Post Cards, Posters	Digital Printing	Ethnic style potrayal
Oil paints	Canvas	Warli replica but modern	Modern Art



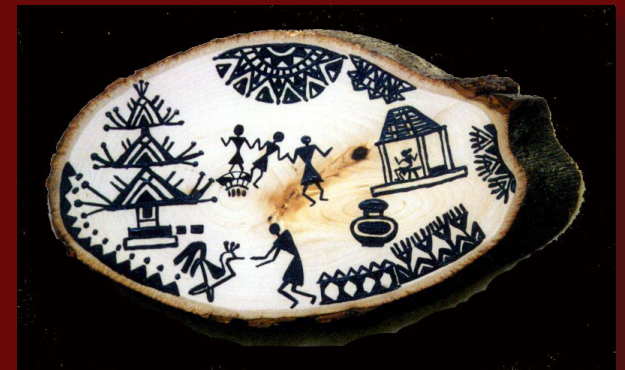
WARLI PAINTING - MEDIUM

Inscriptional tool	Surface	Reproduction	Purpose
Twigs / Rice paste	Mud Walls	Hand Copying	Decoration Rituals Celebration
Brushes / Paints	Brown paper	Printing / Scanning	Marketable Commodity
Wooden moulds Fabric paints	Cloth / Fabric	Block printing	Tourist attraction
Digitally Enhanced	Wall paper, Post Cards, Posters	Digital Printing	Ethnic style potrayal
Oil paints	Canvas	Warli replica but modern	Modern Art



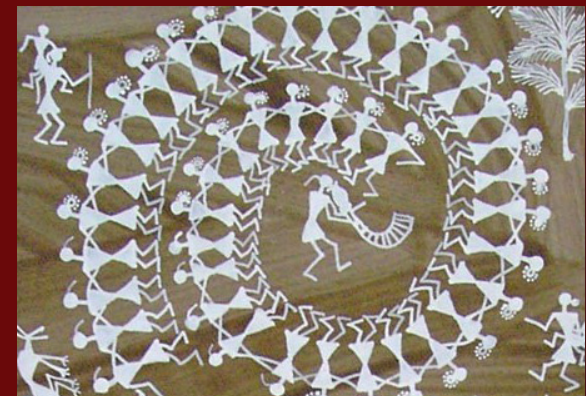
WARLI PAINTING - MEDIUM

Inscriptional tool	Surface	Reproduction	Purpose
Twigs / Rice paste	Mud Walls	Hand Copying	Decoration Rituals Celebration
Brushes / Paints	Brown paper	Printing / Scanning	Marketable Commodity
Wooden moulds Fabric paints	Cloth / Fabric	Block printing	Tourist attraction
Digitally Enhanced	Wall paper, Post Cards, Posters	Digital Printing	Ethnic style potrayal
Oil paints	Canvas	Warli replica but modern	Modern Art



WARLI PAINTING - MEDIUM

Inscriptiional tool	Surface	Reproduction	Purpose
Twigs / Rice paste	Mud Walls	Hand Copying	Decoration Rituals Celebration
Brushes / Paints	Brown paper	Printing / Scanning	Marketable Commodity
Wooden moulds Fabric paints	Cloth / Fabric	Block printing	Tourist attraction
Digitally Enhanced	Wall paper, Post Cards, Posters	Digital Printing	Ethnic style potrayal
Oil paints	Canvas	Warli replica but modern	Modern Art



WARLI PAINTING - MEDIUM

Inscriptional tool	Surface	Reproduction	Purpose
Twigs / Rice paste	Mud Walls	Hand Copying	Decoration Rituals Celebration
Brushes / Paints	Brown paper	Printing / Scanning	Marketable Commodity
Wooden moulds Fabric paints	Cloth / Fabric	Block printing	Tourist attraction
Digitally Enhanced	Wall paper, Post Cards, Posters	Digital Printing	Ethnic style potrayal
Oil paints	Canvas	Warli replica but modern	Modern Art



WARLI PAINTING - WEDDING CEREMONY

- Their wedding ceremony is given the greatest importance.

- These paintings are drawn by mother-in-law before the bride enters her new home but now its rare for women to do this task.

- They usually include the goddess of fertility to ensure good progeny

- Various day to day articles used by the new bride is depicted around the goddess

- The sun and moon signifies marital bliss





ANALYSIS OF WARLI PAINTING

- Lack of perspective
- Figures are repetitive
- Multiple events shown on single canvas
- Straight lines very rarely drawn
- Rely more on simple dashes and dots than color
Influenced by seasons, oral traditions and specific events
- More like negative films
- Nature is genuinely respected
- Minimalist style
- No importance given to proportions
- It has neither an end or a beginning

APPLICATION

The application decided after the study and analysis was to make an interface for young children to make their own stories based on the Warli Style.



THANKS

Prof. Ravi Poovaiah IDC, IIT Bombay

Rajesh Hegadi (Warli Artist),
Bapugaon Village, Thane District.

Prof. Shilpa Ranade IDC, IIT Bombay

Prof. Raja Mohanty IDC, IIT Bombay

Sherline Pementa, IDC, IIT Bombay

Sachin Datt, IDC, IIT Bombay

All at IDC