

TRIBAL WOMEN BY J.P SINGHAL

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ABSTRACT

The collection of J.P Singhal “Adivasi” paintings is based on realism. The influence of the village life is that the kind of finishing. “The tribals, despite their poverty and struggle for survival, have tried to retain their rich and varied heritage of colorful dance and music forming integral part of their day today life. It is through the songs and dance the tribal seek to satisfy their inner urge for revealing their soul. They sing and dance during their work and in the evening after a day's hard work.” What emerge here are an alignment of bhava or the emotional dimension with realism and the “genius” of the master artist.

Key Words: Tribal women, Artist, J.P Singhal, Paintings

About the Author



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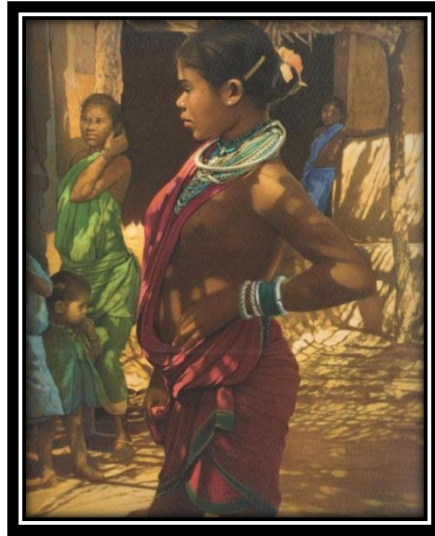
(Jayanti Prasad Singhal – 1934, MEERUT – 2014 MUMBAI)

"... The Adivasis are the original inhabitants of India. That is what Adivasi means: the original inhabitant. They were the people who were there before the Dravidians. The tribals are the Gonds, the Bhils, the Murias, the Nagas and a hundred more"

INTRODUCTION

Paintings of Singhal are all realistic and traditional. He has been in painting for years. He has been inspired by nature, by life in villages and by ancient art heritage. His works have been appearing in magazines and newspapers continuously

J.P singhal took mostly female subjects for his paintings. He took photographs first and then used these images as a reference point to make paintings. He captured not only his subject but the surrounding and the feel of the area. Tribal women have been his favorite subject in painting, calendars and photographs.



(PLATE NO 161)-ADIVASI PAINTINGS BY JP SINGHAL

SUBJECT MATTER & METHODS

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1. Female portrait:- Singhal's experiments with the simple colors for this paintings because the way he took the "Adivasi" Female for his subject .In *plate (161)* a female standing holding her hand on her waist and observing things around her in that home place. In this painting J.P. singhal applied acrylic colours and he made this painting in details for homely atmosphere. In painting female wearing red cotton saree with this green thin boarder, but she is not wearing blouse which is not in her culture to wear, so that's why her culture shown very well ,on her neck with round silver rings as a necklace and some of pearl long necklace also. The colour combination and the feel of this are shown smoothly.

2. Tribals:- Singhal's favorite theme is women of the village and adivasis women. So whenever any reputed company called him for his calendars publication or they wanted to release new themes on their calenders they always depended on J.P. singhal, after which J.P. singhal discussed themes with them then went for research for the references of his painting. In calendars Singhal used paper and canvas both but mostly he used acrylic colors in these series. Contours of body and outfits draped so beautifully. Cultural paintings always need aesthetic studies, especially while making traditions of the villagers and kingdoms rules. Mostly Singhal used brown when showing women's body.

4. Ajanta & Ellora:- In paintings of Ajanta series J.P Singhal created history for his paintings he depicted picture exactly like that the situation is right now for those paintings half of cracked, half of no colours which is there in what image is present there. For these paintings he did hard work to get references for these paintings pictures mountain texture, marble texture and colours combination.

COMPARATIVE STUDY OF JP SINGHAL'S OEUVRE

By definition oeuvre of an artist refers to all the work of an Artist. We find that JP Singhal's oeuvre constitutes an entire spectrum of calendars, paintings and photographs. He was a versatile artist. His contribution towards art is immense and helpful for the upcoming artists and budding painters. He is known for his inimitable style of painting that incorporates bold brush strokes and vibrant colors. Singhal gave his subjects vividness and life. At a time when printing was a challenge for the fine artists, Singhal singularly broke creative barriers and gave the genre much needed respectability and admiration among critics.

Humsadamayant plate is one of the finest works of Raja Ravi Verma which was painted in 1899 in oil and it created a sensation when first displayed at the Madras Fine Arts Exhibition The western technique which Ravi mastered is clearly visible in this painting. In one of his plates J.P Singhal has captured the emotions and richness of a tribal woman who is returning home carrying water from a well. She is holding a water pot on her head, and the pitches are full of water. She is wearing lehngacholi with rich colours. It has red and blue combination with golden border. She is wearing heavy traditional jewellery made of silver. She seems to be lost in her own thoughts. At the back, there is another woman who is following her, balancing a water pot on her head. But this woman seems happy. At the background, there are some dry trees. The path seems to be compacted and unbalanced one. Yellow and ochre shades are used for the background that is the reason the woman is highlighted in the brighter tones. Her veil makes her more impressive and beautiful.

But before Singhal's became household name, so many calendar artists were popular in those times. S.M Pandit is one such contemporary of JP Singhal. He has been widely celebrated in the Indian calendar industry for his realistic depiction of themes from Hindu Mythology In these paintings he emphasised the physical form of the goddesses depicting them as voluptuous women. By contrast, In S.M Pandit and J.P singhal the works speak their own words and own imagination. Criticism always provides more enthusiasm to put more variation into an artist works for more variety. In these periods S.M Pandit is not the only artist, few more artists were also in demand. The beauty of S.M Pandit imaginary colors and form of figures are so creative. Smoky touch in there paintings and the themes were based on gurus, love stories, mythology "*VishwamitraMeneka*", "*Omar Khayyam*", "*NalaDamyanthi*", "*Urvashi*", "*Buddha In Meditation*", "*ShirdiSai Baba*", "*Radhakrishna*". But S.M Pandit has done work on only in few themes and is not much creative like J.P singhal. That's why J.P Singhal works were in demand in this period. Some other creative artists have also done work in calendar and have become household name in their art work.

ARTICLES

In comparison, S.M Pandit painting of art *untitled oil on canvas plate(249)* elegant woman in standing posture in which she holds her lehnga with left hand and is a little bit leaning to the right, both feet are close to each other and right hand forefront finger is held on her right cheek. She is in red lehnga and golden choli, on her head conical cap which is covered by her purple duppata to show her as a village girl, On each the arm she is wearing golden color bangles, she is fair and on her forehead a 'mangtikka' is shown ,Long jhumkis add to her charms .On her lehnga golden broad work shows all the detail very rich full .In the background black tone is used for showing her a village girl and besides her one tree shows she is waiting for her lover. At back of the picture the glowing moon is a symbol of love.



Plate no 249- untitled oil on canvas by S.M Pandit



Plate no 181-Tribal women by J.P Singhal

Whereas in J.P Singhal painting plate (181) she is covered with her traditional tribal clothes full body covered with traditional heavy jewellery. Her clothes are a combination of red, green, and ochre. Grace of this painting is her back shown naked which immediately strikes the viewer because her full body is shown covered but the combination of the colours and jewellery depicted is so nice that her beauty comes out so elegant by painting has been done with acrylic and oil colors .She is doing routine work at home, she is holding one thick staff to beat on the wheat for meal. Behind her back some sticks are shown in a bundle .Her face shows a caring and loving nature towards her family.

CONCLUSION

Singhal started his journey from village and worked so hard for his passion. He had no degree in art education but still he produced such realistic Paintings. Singhal, the artist had insatiable urge to create. Once he started painting mythological themes he painted all possible themes. When the saturation came he moved on to tribal subjects. Like Gauguin he liked the tribal life so much that he actually lived with them to get the feel of their life. He painted mainly tribal women but he painted them in their environment and not in the studio. Through tribal journey he developed his interest in photography as well; because whenever he visited tribal area he would click many photos to reflect on the subject. Some of these photos would later serve as reference point for his paintings. This developed his interest in photography as an art. He was a popular artist who brought a little bit of the real India into every home in the country. Slowly, he began to use photography to capture the images he saw on his travels to use, as references for detailing like specific ornaments and garments. He became greatly enamored with this new technology and began using it to express himself in ways that would have been too time consuming had he sat down to paint them. Fame is a fickle friend, as they say, one thing leads to another. The same happened to Singhal as his photographs came into the public eye, he began getting offers to design and shoot publicity campaigns for the Indian film industry. All this fame and fortune also failed to chain him down to one style.

J P Singhal was popular all over the country this I got to know during my research. Where ever I travelled I happened to mention him, as I had become an ardent admirer of his work ,people not only knew him, they were very much familiar with his work and many had some prints of his works. There are many other artists of this period like Thakur Singh, Hari Singh, Sohan Singh and many more who do not find a mention in art history books just because not much is written about this phase of Indian art.

To sum it up one can say J P Singhal's works not only inspire others but enlighten them and put Indian contemporary art in true perspective. It is absolutely essential to know and study the works of J P Singhal in order to understand contemporary Indian art. Linkage from stylised miniature style to the contemporary is incomprehensible without the study of the life and works of post colonial artists like J P Singhal.

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