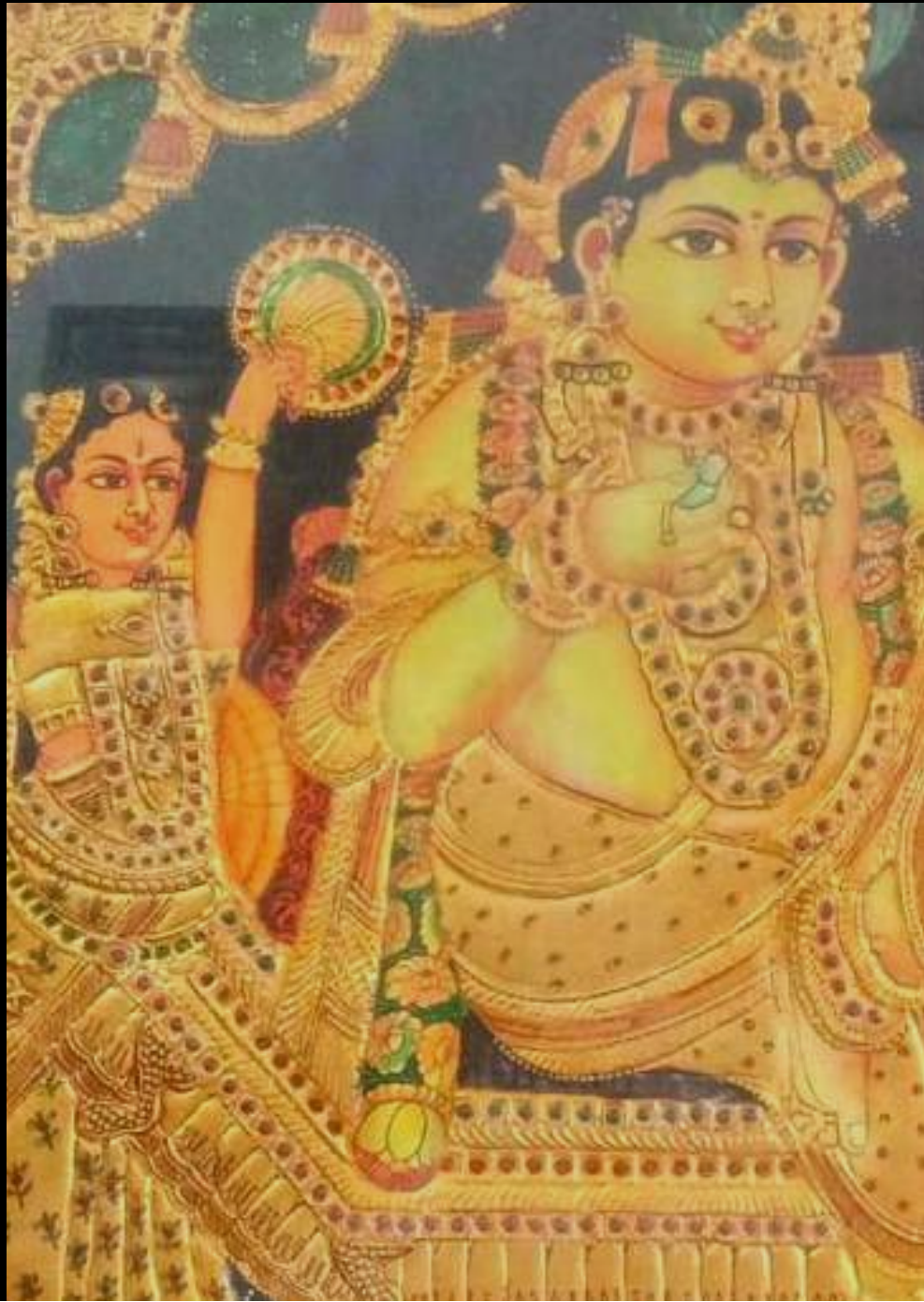
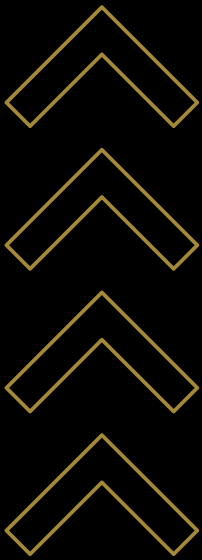


INDIAN FOLK



ART

CATALOGUE



C O N T E N T S

THE EXHIBITION

05.06

THE CURATOR

06.10

THE COLLECTION

11.48

THE FOUNDATION

49.50

CATALOGUE

NEHA BANDYOPADHYAY

13

SURENDRA PASWAN

17

SUSANT KUMAR MAHARANA

19

DALAVAI RAJU

23

ABHISHIKHA JOSHI

27

ABHISHEK JOSHI

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*Endangered Folk Arts Of India***Our Story**

India is a host to over 50 traditional folk arts & paintings. Some of these beautiful folk arts have been passed on from generation to generation for over 3000 years.

However, except for a handful, the rest of them are on the verge of extinction.

As a not for profit organisation, International Indian Folk Art Gallery has been working hard to promote and uplift traditional indigenous artists and help revive these beautiful folk arts.

INTERNATIONAL INDIAN FOLK ART GALLERY

indianfolkart.org



Hosted by:
Raksh Folk Arts of India Foundation
Not For Profit (NGO)
CIN- U92490TN2023NPL158060



Puppet

Chittara

Chitrkathi

Bhojpuri

Bani Thani

Assamese Miniatur



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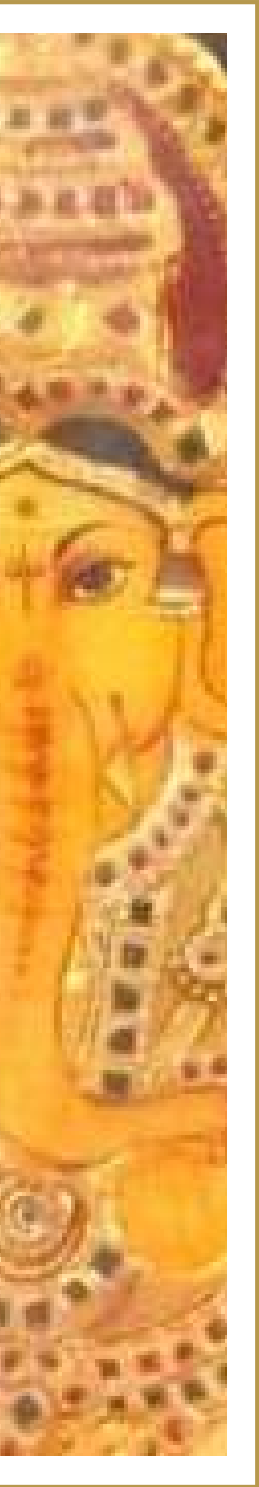
Mughal

Kavad

Sanjihi

Sahari





INDIAN FOLK ART

ENDANGERED FOLK ARTS OF INDIA

India is a host to over 50 traditional folk paintings and arts. Some of these beautiful folk arts have been passed on from generation to generation for over 3000 years. However, except for a handful, the rest of them are on the verge of extinction. International Indian Folk Art Gallery proudly presents some of the finest artifacts at the prestigious Jehangir Art Gallery.

THE CUATOR



THE CURATOR

ENDANGERED FOLK ARTS OF INDIA

An engineer, a passionate artist, and an entrepreneur, based in Melbourne, Australia. Senthil specializes in the Folk arts of India.

Born in VenkatagiriKota, a village in the southern Indian state of Andhra Pradesh. Travel has always been a part of his life. He has visited over 35 countries and has come to admire a variety of art and local cultures. The best part of all his travels was observing people and their connection to art. It was universal. Every country had distinct art that conveyed volumes about their culture.

Senthil was exposed to ancient Indian art forms from a young age and was able to cultivate and hold on to it. But not everyone had the same opportunity. He learned Tanjore painting from the great master, Shilpguru Sri Venkatesa Raja in 1992. He has been practicing and teaching this ancient art form to the next generation.

Many of the Indian Folk Arts are slowly disappearing as the next generation of artists struggle to make a living out of it, which is why he decided to help. "It is our responsibility to protect and revive the endangered folk arts of India," Says Senthil Vel

Founded the International Indian Folk Art Gallery to help Indian folk artists and revive Indian folk art.

Curating at Jehangir Art Gallery an amazing and unique collection of endangered folk arts of India.

Senthil Vel
Founder & CEO
International Indian Folk Art
Gallery





ARTWORK 05

*Sri Krishna Darbar
Tanjore Paintinge*

Senthil Vel

Bala Krishna is sometimes translated to "Divine Child Krishna" or Bal Gopal. Historically, he was one of the earliest forms of worship in Krishnaism and an element of the history of Krishna worship in antiquity. Bala-Krishna is often depicted as a small child crawling on his hands and knees or sitting with a piece of butter and pot in his hand. In this depiction, Krishna is shown enjoying butter in an hall, also called darbar

Tanjore Painting

Tanjore Paintings offer a taste of the serenity and permanence associated with Puranic scenes. These beautiful paintings offer a look into the scene as depicted in the Puranas, which provides some insight as to what might happen in those stories. With their lifelike illustrations, this collection is characterized by its alluring design.

Tanjore paintings are a classical, South Indian folk art developed in the late 16th century in Thanjavur, also known as Tanjore in the Tamil Nadu state of India. These Tanjore paintings evoke a sense of timelessness with their alluring illustrations of God, Goddesses, and stories of Hindu mythology.

This ancient Indian folk art form traces its origin to Thanjavur, the capital of the erstwhile Chola Empire. Tanjore art takes its origin from the murals of the Vijayanagara period (1500-1600 AD) and acquired its robust forms, architectural details, and vibrant colors in this period.

The Maratha people of India, who had been practicing painting for centuries, found new ways to depict the human body and naturalistic landscapes under the guidance of King Serfoji II.

Tanjore paintings were a result of the mingling of European and Indian styles in a lively fusion. The paintings had themes from Hindu mythology, European classical art, and Islamic art, which at times intersected with each other.

It has taken on its look, enriched with intricate architectural designs and bright colors after being influenced by the murals from the imperial era. The unique style of Thanjavur or Tanjore painting as known today, is known to have flourished in the Maratha court of Thanjavur between the 17th and 19th centuries.

Tanjore paintings are famous for their intricate details and colors, which were traditionally created using natural colors, 22K gold leaves, precious and semi-precious stones.

Each painting is treated as an artwork with its own story or message to tell. The finishing of these paintings also has a very high level of detail to make them beautiful, durable, and long-lasting for generations to come.



ARTWORK 01

*Sri Krishna Darbar
Tanjore Painting*

Senthil Vel

Bala Krishna is sometimes translated to "Divine Child Krishna" or Bal Gopal. Historically, he was one of the earliest forms of worship in Krishnaism and an element of the history of Krishna worship in antiquity. Bala-Krishna is often depicted as a small child crawling on his hands and knees or sitting with a piece of butter and pot in his hand. In this depiction, Krishna is shown enjoying butter in an hall, also called darbar

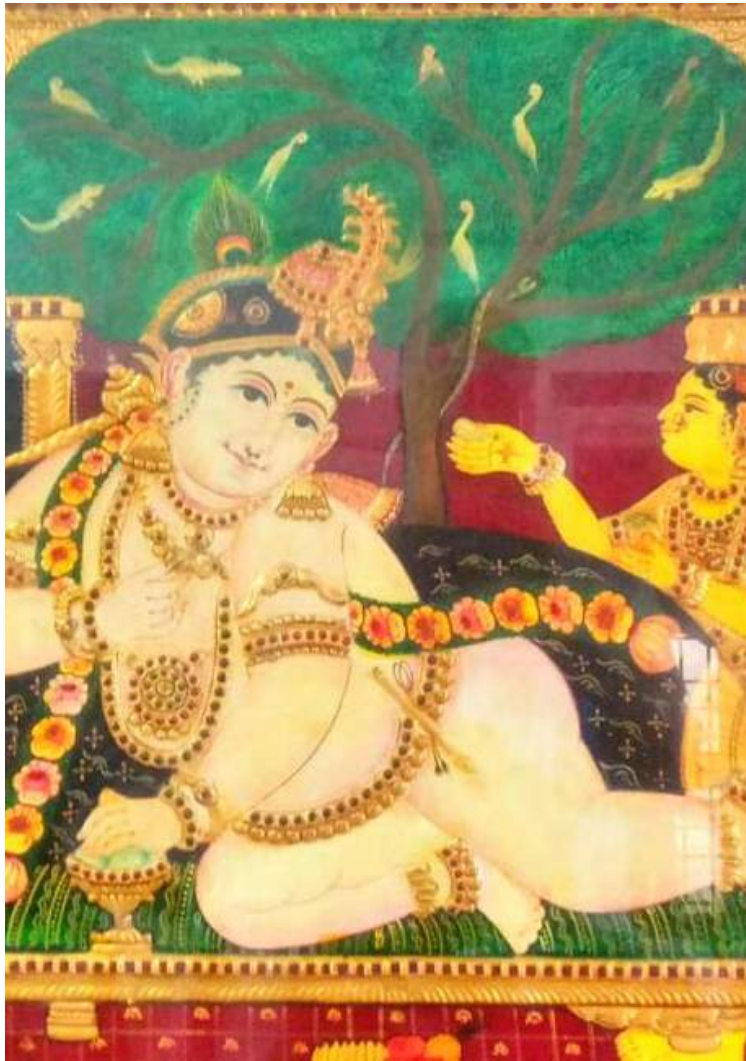


ARTWORK 02

*Lord Ganesha
Tanjore Painting*

Senthil Vel

Ganesha (also known as Vinayagar or Ganapati) is one of the most important gods in Hindu mythology and he is also worshipped in Jainism and Buddhism. Ganesha is highly recognizable with his elephant head and human body, representing the soul (atman) and the physical (maya) respectively. He is also the patron of writers, travelers, students, commerce, and new projects (for which he removes obstacles from one's path) and is rather fond of sweets, to the slight detriment of his figure.



ARTWORK 03

*Sri Krishna Darbar
Tanjore Paintinge*

Senthil Vel

Bala Krishna is sometimes translated to "Divine Child Krishna" or Bal Gopal. Historically, he was one of the earliest forms of worship in Krishnaism and an element of the history of Krishna worship in antiquity. Bala-Krishna is often depicted as a small child crawling on his hands and knees or sitting with a piece of butter and pot in his hand. In this depiction, Krishna is shown enjoying butter in an hall, also called darbar



ARTWORK 04

*Krishna's Elephant Ride with Gopis
Tanjore Painting*

Senthil Vel

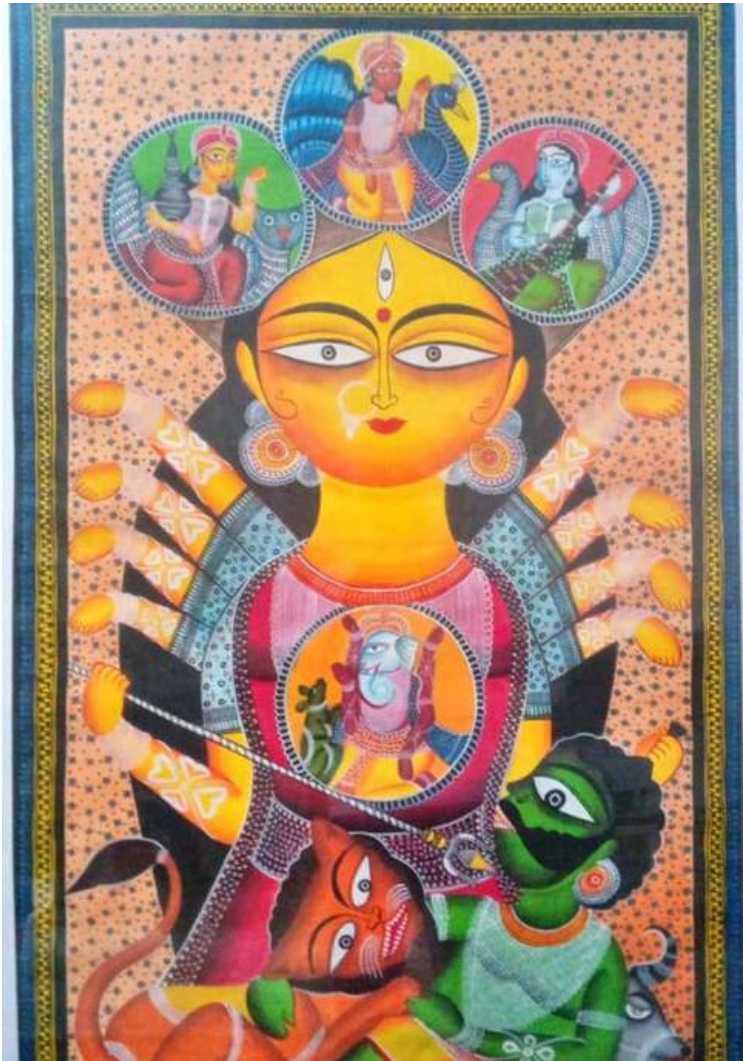
The Tanjore painting captures the joyous spectacle of Krishna riding an elephant amidst the Gopis, the vibrant colors and intricate details bringing to life this enchanting and celebratory scene in a traditional South Indian artistic style.

**ARTWORK 10**

*Goddess Vahanvati Mata
Mata Ne Pachedi Painting*

Goddess Vahanvati is also known as the Goddess of sea, worshipped predominantly in Gujarat. It is believed that when in olden days when ships would lose from their way a lamp will be lightened up and prayers offered to Vahanvati Maa. Miraculously guiding light would appear and assist the seafarers to reach their destination safely. Mata Ni Pachedi literally means "behind the mother goddess", and is a cloth that constitutes a temple of the goddess. When people of the nomadic Vaghari community of Gujarat were barred from entering temples, they made their own shrines with depictions of the Mother Goddess on cloth. This ingenious solution is believed to be the origin of Mata Ni Pachedi, the sacred art, which is now revered by all.

CURATOR'S COLLECTIONS



ARTWORK 06

*Maa Kali
Kalighat Painting*

Rahman Chitrakar

Maa Kali, a powerful and fearsome Hindu goddess, is revered as the embodiment of Shakti—the divine feminine energy. Devotees worship her for strength, protection, and liberation from worldly attachments, recognizing her as a compassionate mother who annihilates darkness and ignorance.

Kalighat painting or Kalighat Pat originated in the 19th century in West Bengal, India, in the vicinity of Kalighat Kali Temple, Kalighat, Calcutta, India. From the depiction of Hindu gods, god, and other mythological characters, the Kalighat paintings developed to reflect a variety of subjects, including many depictions of everyday life.



ARTWORK 07

*Jungle At Different Times
Gond Painting*

Sambhaw Singh Shyam

Gond painting has been practiced by the Gond tribe of Madhya Pradesh, India. Generally painted with dots and dashes or short lines, their illustrations feature complex patterns.

A type of Mural painting, done beautifully on the walls and floors as part of festival celebrations. Primarily using natural pigments for colors from vegetables, flowers, cow dung or mud etc The artist here depicts how the beautiful jungle changes during day, twilight and night



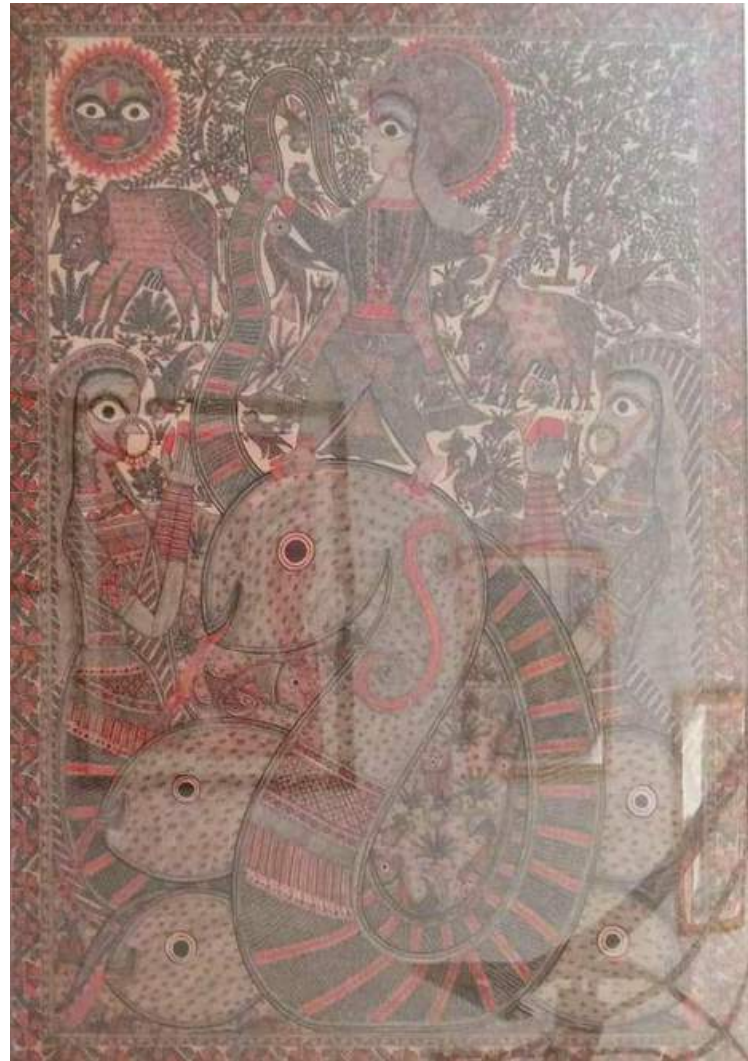
ARTWORK 08

*Life of Saura Tribe
Saura Painting*

Satyanarayan Swain

Eastern India has some beautiful roots in folk art, represented through the Saura tribe's wall painting tradition. Particularly evident in regions like Orissa. The Saura people's paintings are also called ikons. These pictures were traditionally painted on their houses, but now they are well known all over India.

Saura art is a really interesting way to see how the Sauras lived and what they believe. They're a tribe from the state of Orissa, but they're really dynamic and colourful. With a history that has been mentioned in the Ramayana and the Mahabharata, the Sauras are known for their distinct tribal culture and their art.



ARTWORK 09

*Kaliya Naagnathan
Madhubani Painting*

Chandra Bhusan Kumar

This Madhubani painting shows Lord Krishna joyfully dancing on the serpent Kalia. The colors and intricate patterns tell the tale of his victory in a unique and traditional art style.

Madhubani or the Mithila art is a style of Indian painting practiced in the Mithila region of the Indian subcontinent. This painting is done with a variety of tools, including fingers, twigs, brushes, nib-pens, and matchsticks, and using natural dyes and pigments. It is characterized by its eye-catching geometrical patterns.

PARTICIPATING ARTIST



Neha Bandyopadhyay

Born into a community whose women folk have been practicing art by making ritual paintings on walls and floors during festivals and ceremonies for generations. She started painting at a young age by helping her grandmother, mother, and other women in the small town of Bihar. Neha is a self-taught artist by traditional artists of Bihar.

Among her awards are the Award given by Honorable Governor of Jharkhand, Karnataka and Maharashtra. She was awarded Great Indian women Award, Saraswatibai Iconic award, BM award from West Bengal for Madhubani Painting. In 2019, her art work was selected to be part of an event by a German Company. She participated in different exhibition and demonstration programmes of SPIC MACAY. She established an organization named "Vaidehi - The Pride of Mithila" with a mission to enhance and keep alive the rich folk art tradition by creating awareness and finest artworks for economic sustenance of women and girls.



Madhubani Painting

Madhubani painting, also known as Mithila painting is a traditional Indian folk art that uses geometric patterns, contrasting colors & line drawings.

The painting dates back to the time of Raja Janak, a king in a Mithila. He had a daughter named Sita who was married to Lord Ram. To celebrate her wedding, Raja Janak asked his subjects to decorate their city in beautiful ways.

In the recent years, artists have been painting murals with geometric patterns on walls all around the city. They depict some rituals of weddings, births and celebrations.

Historically, Madhubani painting was passed down from generation to generation in the family of Mithila Region. The five distinctive styles are Bharni, Kachni, Tantrik, Godna and Kohbar.

Madhubani paintings are always two-dimensional and come with no empty spaces, usually filled with drawings of flowers, animals, birds, and other geometric designs.

These paintings are traditionally produced on freshly plastered wall surfaces or floors of huts, but now they are also created on cloth, handmade paper or canvas. The paste required to make them usually contains powdered rice.

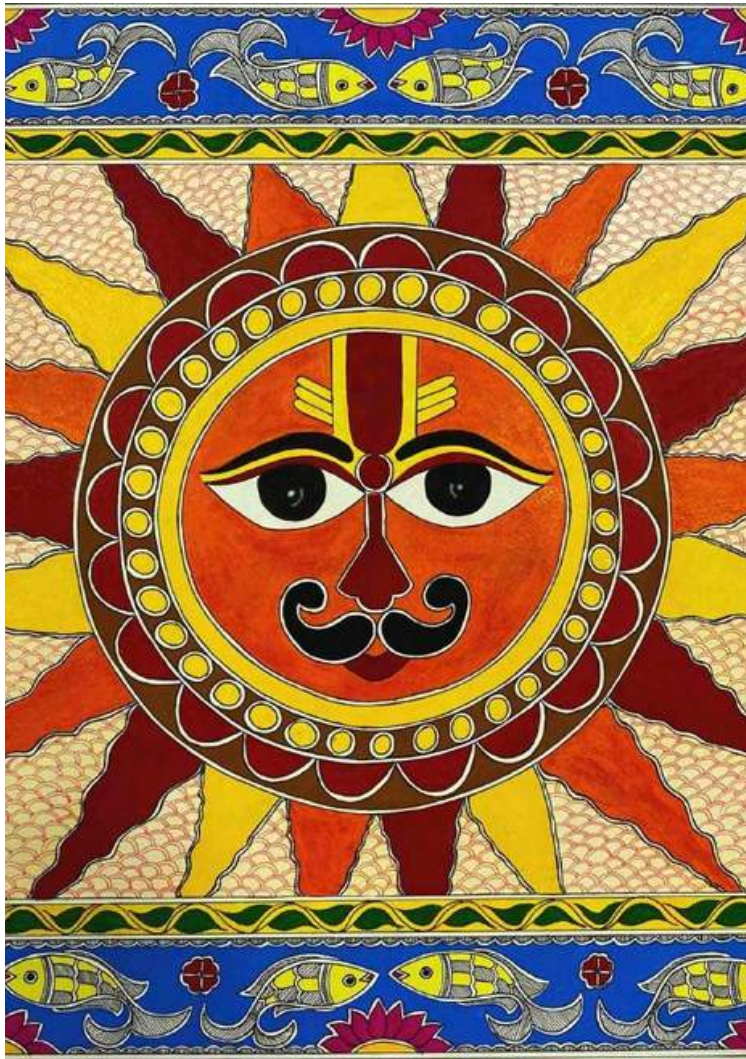
This painting is created with a variety of tools and naturally-made dyes. It features colourful geometric patterns which are pretty eye catching, so it's easy for anyone to see.

Madhubani paintings often depict scenes that reflect a connection to nature or religious ceremonies. Marriage is often depicted as a ritual called kanyadaan in India.

Natural objects like the sun, the moon, and tribal plants like tulsi are often painted in traditional art with scenes from daily life.

You'll find wedding ceremonies in paintings alongside royal court scenes in most traditional work. There's never a blank space left - it's all filled up with flower paintings or other kinds of compliments to the previous work.





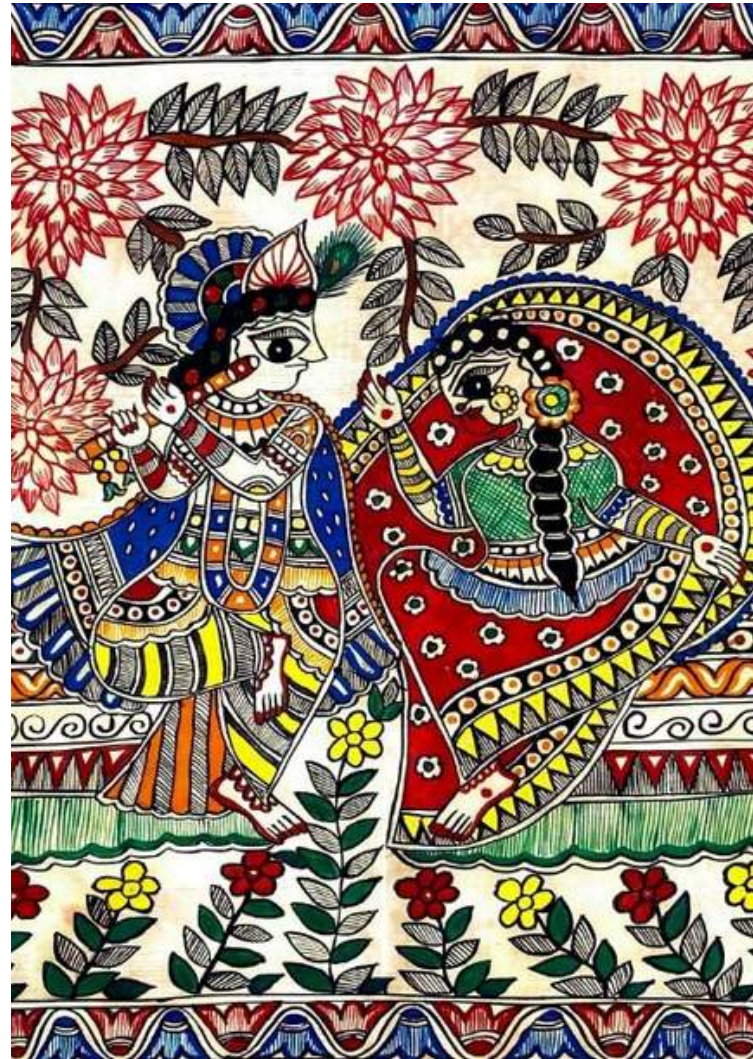
ARTWORK 01

The Sun
Madhubani

Neha Bandyopadhyay

Madhubani or the Mithila art is a style of Indian painting practiced in the Mithila region of the Indian subcontinent. This painting is done with a variety of tools, including fingers, twigs, brushes, nib-pens, and matchsticks, and using natural dyes and pigments. It is characterized by its eye-catching geometrical patterns.

The themes used in these paintings often revolve around Hindu deities like Krishna, Rama, Lakshmi, Shiva, Durga and Saraswati. Also, heavenly bodies like the Sun and the Moon often form the centerpiece of Madhubani paintings.



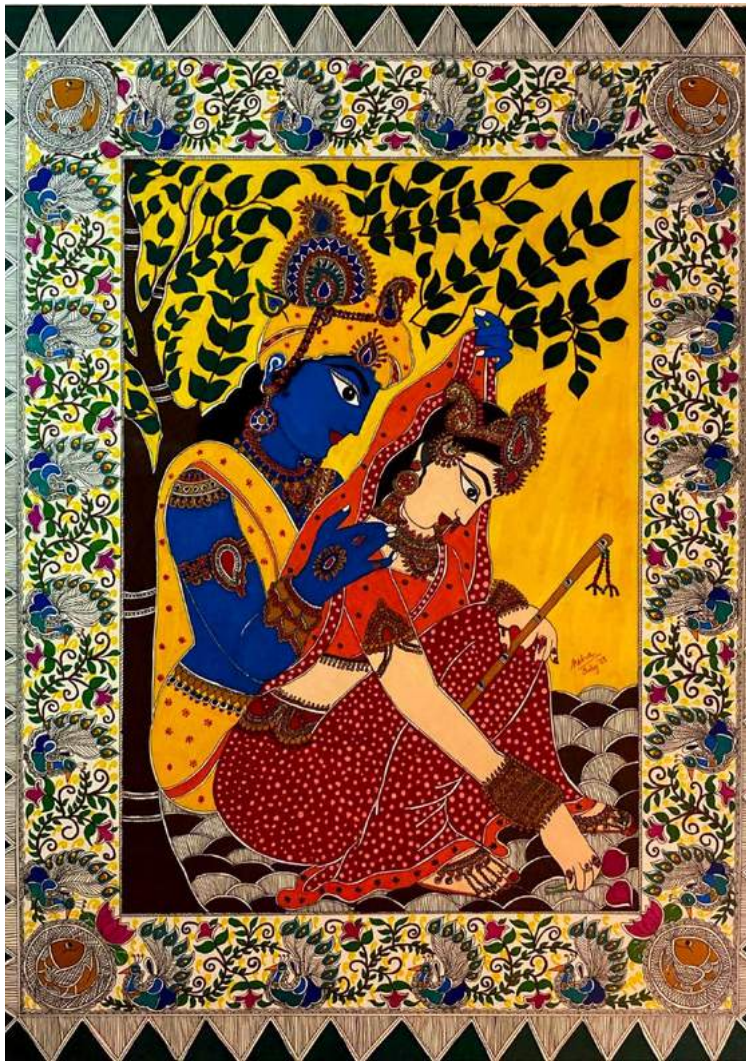
ARTWORK 02

Jhulan
Madhubani

Neha Bandyopadhyay

An eye catching Madhubani painting of Radha and Krishna enjoying in the Jhula or the swing. The love between Radha and Lord Krishna is a love that exists between a devotee and the Supreme Lord.

Madhubani or the Mithila art is a style of Indian painting practiced in the Mithila region of the Indian subcontinent. This painting is done with a variety of tools, including fingers, twigs, brushes, nib-pens, and matchsticks, and using natural dyes and pigments. It is characterized by its eye-catching geometrical patterns.

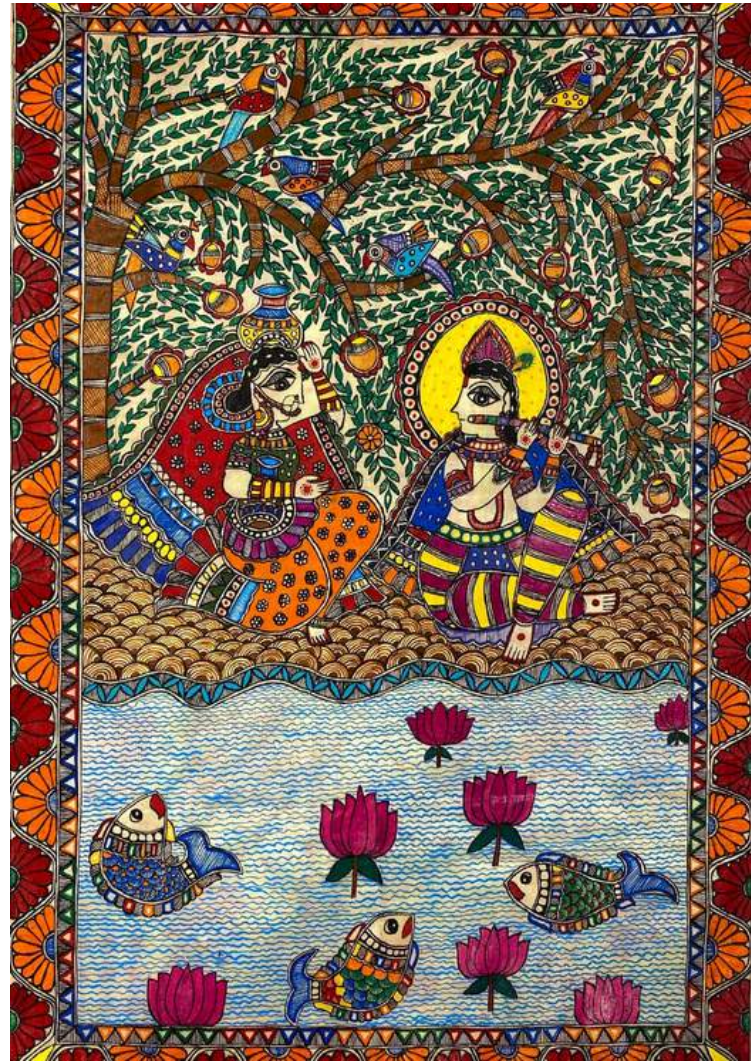


ARTWORK 03

Lajja
Madhubani

Neha Bandyopadhyay

A beautiful Madhubani painting depicting the love between Radha and Krishna. It is believed that Krishna enchants the world, but Radha enchants even him. Therefore, she is the supreme goddess of all and together they are called as Radha-Krishna. Madhubani or the Mithila art is a style of Indian painting practiced in the Mithila region of the Indian subcontinent. This painting is done with a variety of tools, including fingers, twigs, brushes, nib-pens, and matchsticks, and using natural dyes and pigments. It is characterized by its eye-catching geometrical patterns.



ARTWORK 04

Nadiya Kinare
Madhubani

Neha Bandyopadhyay

Lord Krishna personifies Supreme Godhood, and Radha represents the ultimate devotee. The flute of Krishna represents the call of the Ultimate. It is well known that Radha came running whenever Krishna played the tunes on his flute. This Madhubani painting depicts Radha enjoying Lord Krishna's flute music while sitting on the banks of a river. Madhubani or the Mithila art is a style of Indian painting practiced in the Mithila region of the Indian subcontinent. This painting is done with a variety of tools, including fingers, twigs, brushes, nib-pens, and matchsticks, and using natural dyes and pigments. It is characterized by its eye-catching geometrical patterns.



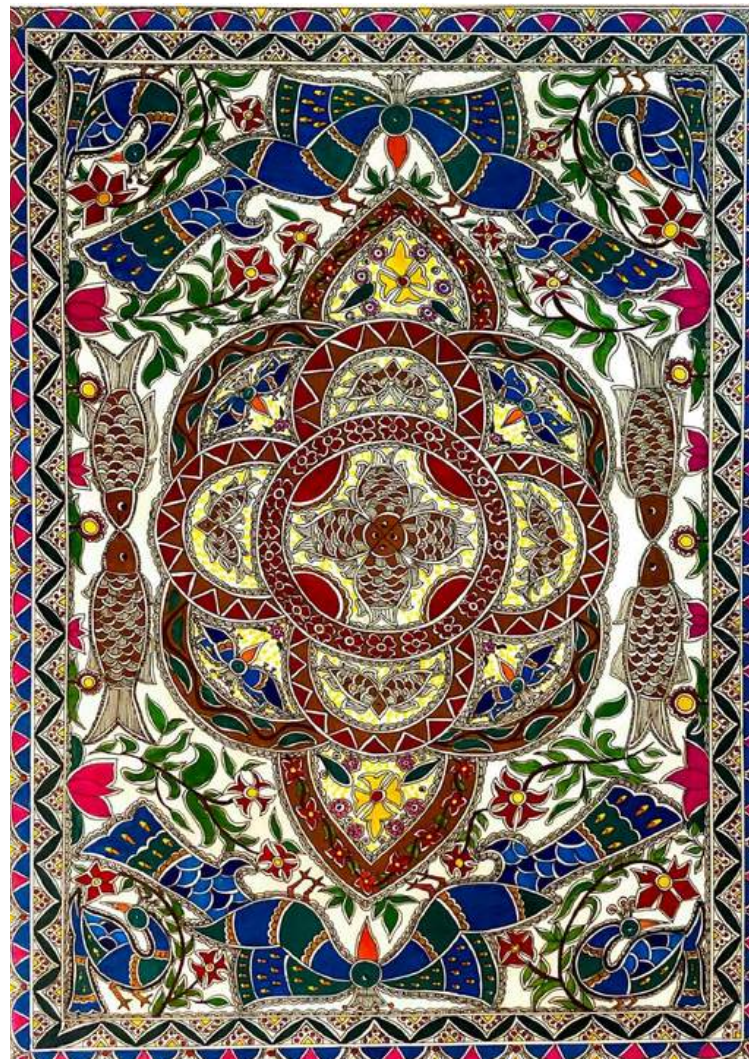
ARTWORK 05

*Makhan Chor
Madhubani*

Neha Bandyopadhyay

"Makhan Chor" is a popular epithet for Lord Krishna, referring to the playful act of stealing butter during his childhood. In a stunning Madhubani painting, the theme of "Makhan Chor" comes to life with vivid colors and intricate patterns and also beautifully captures the essence of Lord Krishna's playful nature during his butter-stealing adventures.

Madhubani or the Mithila art is a style of Indian painting practiced in the Mithila region of the Indian subcontinent. This painting is done with a variety of tools, including fingers, twigs, brushes, nib-pens, and matchsticks, and using natural dyes and pigments. It is characterized by its eye-catching geometrical patterns.



ARTWORK 06

*Nature
Madhubani*

Neha Bandyopadhyay

The Fish and Peacock are always an important figure in Indian mythology and Mithila. A motif of fertility, luck, and prosperity, Fish finds a special place in the lifestyle of Mithila. Peacock in madhubani painting stands for knowledge, romance, divine love etc.

Madhubani or the Mithila art is a style of Indian painting practiced in the Mithila region of the Indian subcontinent. This painting is done with a variety of tools, including fingers, twigs, brushes, nib-pens, and matchsticks, and using natural dyes and pigments. It is characterized by its eye-catching geometrical patterns.



PARTICIPATING ARTIST



Surendra Paswan

Surendra Paswan stands as a distinguished Mithila Painting artist, recognized not only nationally but also internationally. In a remarkable achievement, he became the sole Indian Mithila Painting artist to be featured in the prestigious 2021 Magazine List of "The Autonomous Sinaloa University of Mexico," a testament to his global impact on the art scene.

Surendra's dedication to his craft is further underscored by the honour bestowed upon him at the first National Tribal and Folk Art Chitra Sivr held on 10th February 2020. His artistic prowess was acknowledged with the Vidyapati Award on 6th November 2022, solidifying his position as a luminary in Mithila Painting.

Surendra Paswan's artistic journey is adorned with accolades and recognition as a recipient of the State Award in 2017-2018 and the Gold Award by BAF in 2020.



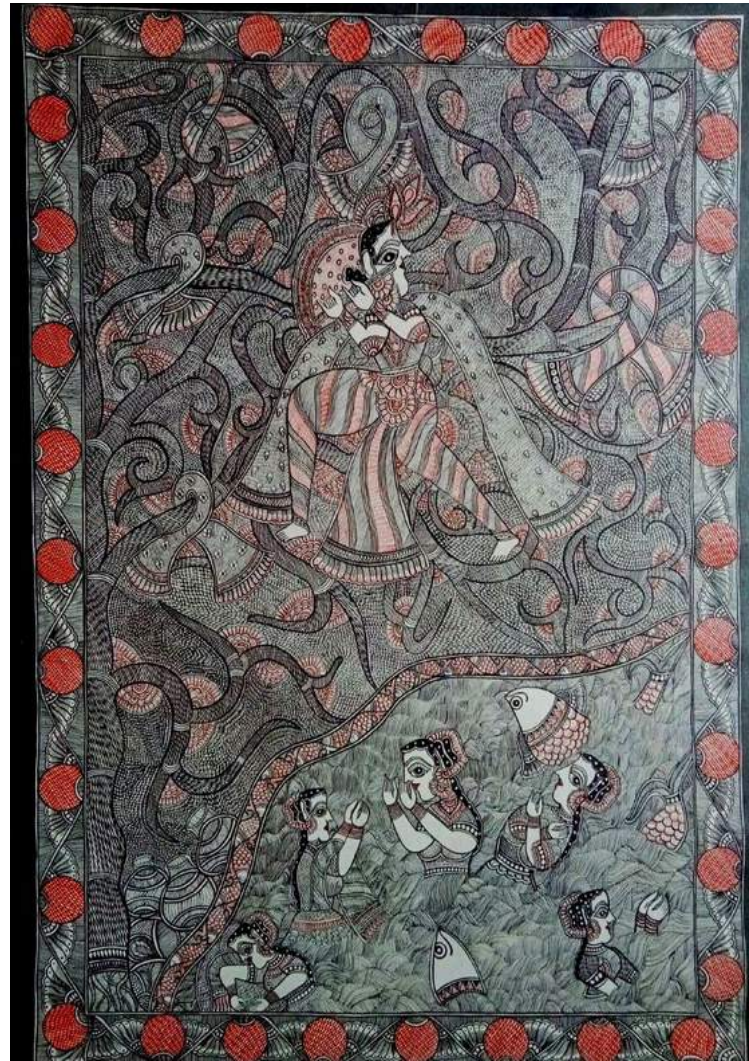


ARTWORK 01

*Life Story of Maha Kavi Kalidas
Madhubani Painting*

Surendra Paswan

This painting is based on the life of Maha Kavi Kalidas, in which he is shown writing various books after attaining enlightenment. The Artist has received the State Award in 2017/2018 for this painting.



ARTWORK 02

*Krishna Leela
Madhubani Painting*

Surendra Paswan

In this painting, Krishna's playful charm is captured as he mischievously steals the clothes of the bathing gopis. The artist skillfully portrays the lighthearted scene with a delicate balance of innocence and allure, using vibrant colors and expressive strokes to convey the timeless episode from Krishna's enchanting youth.

PARTICIPATING ARTIST

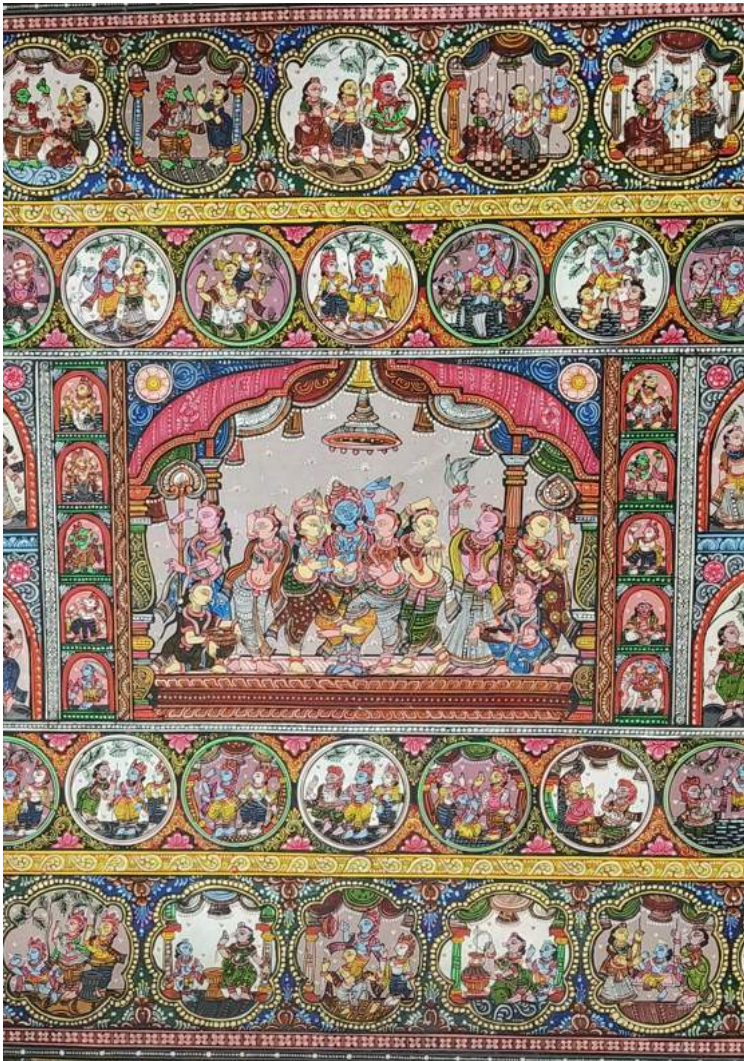


Susant Kumar Maharana

Susant Kumar Maharana is a traditional Pattachitra Artist who has been doing this for generations. He currently works as an Art Instructor at Raghurajpur Heritage Art Village and conducts Pattachitra painting workshops at various locations across India.

As an accomplished artist, Susant specializes in a diverse array of painting styles, showcasing his mastery in Pattachitra, Palm Leaf, Paper Mache, Cow Dung, Coconut, Supari, Saree, Clothes, Masks, Utensils, and Recycled Material Painting. His commitment to preserving cultural heritage is evident not only in his choice of mediums but also in his extensive work as an art instructor.





ARTWORK 05

*Krishna Life Story
Pattachitra Painting*

Susant Kumar Maharana

In the enchanting realm of Pattachitra painting, Krishna's life story unfolds with breathtaking beauty. Vibrant hues and intricate details on the handmade canvas vividly portray the divine episodes of his miraculous childhood, the rasleela with the gopis, and his timeless teachings in the Bhagavad Gita.

Pattachitra Painting

One of the most famous forms of Indian folk art is the Pattachitra. It consists primarily in paintings on cloth and depicts mostly Hindu divinities. "Patta" means "cloth" and "Chitra" means "painting"

Pattachitra painting is a traditional Indian folk art of Odisha that's been around for centuries. It was originally used for rituals and as mementos to pilgrims. Today, it can be seen on everything from walls to boxes of sweets. You can find a Pattachitra on almost any surface in Odisha, but some of the most interesting pieces are on the pillars outside.

Pattachitra, which is an ancient form of Indian folk art, serves as a visual tool during the performance of Bengali songs.

The paintings of Odisha can be divided into three broad categories from the point of view of medium, i.e. paintings on cloth or 'Patta Chitra', paintings on walls or 'Bhitti Chitra' and palm leaf engravings or 'Tala Patra Chitra' or 'Pothi, Chitra'. The style of all these remains more or less the same at a specific time because the then artists were commissioned to work in all these media, it is believed.

The paintings seen in Pattachitra drawing resemble old Odisha's paintings of famous temples and centres of Puri, Konark and Bhubaneshwar region, dating back to the 5th century BC. The best work is found in and around Puri, especially in the village of Raghurajpur.

Pattachitra painting is done with 4 colors, red, yellow, white & black.

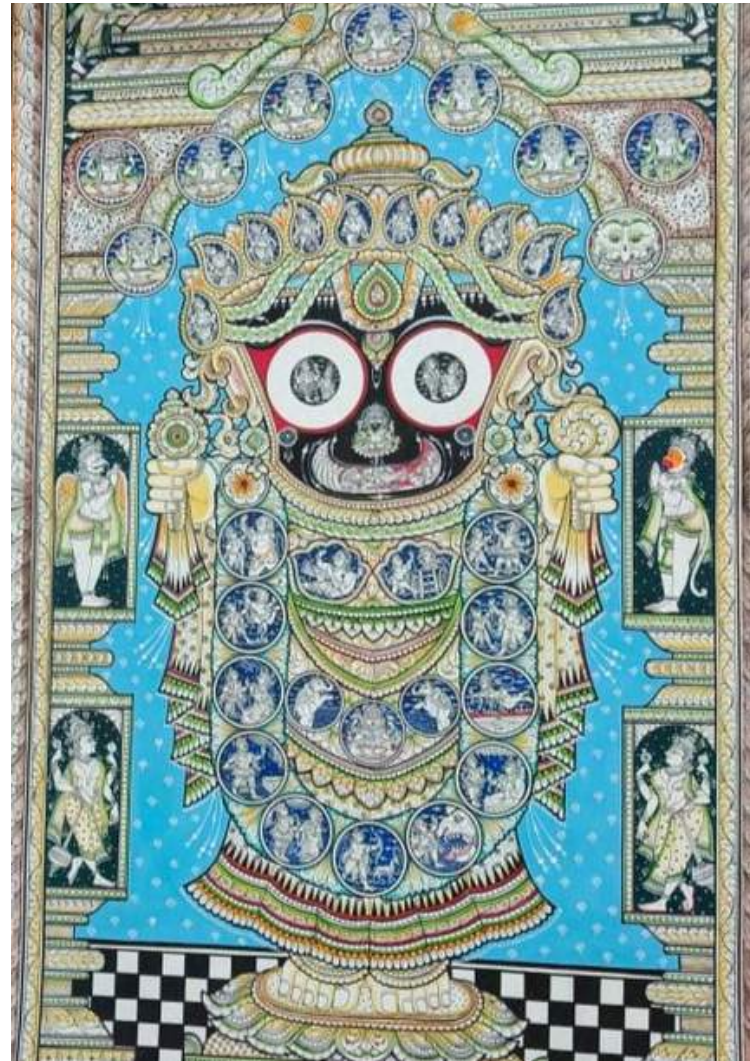


ARTWORK 01

*Kamakshi Devi
Pattachitra Painting*

Susant Kumar Maharana

Goddess Kamakshi is a form of the Hindu goddess Parvati, who is considered the divine consort of Lord Shiva. The name "Kamakshi" is derived from two Sanskrit words: "Kama," meaning desire or love, and "Akshi," meaning eyes. Therefore, Kamakshi is often referred to as the "Goddess with Loving Eyes" or the "One with Loving Glance."

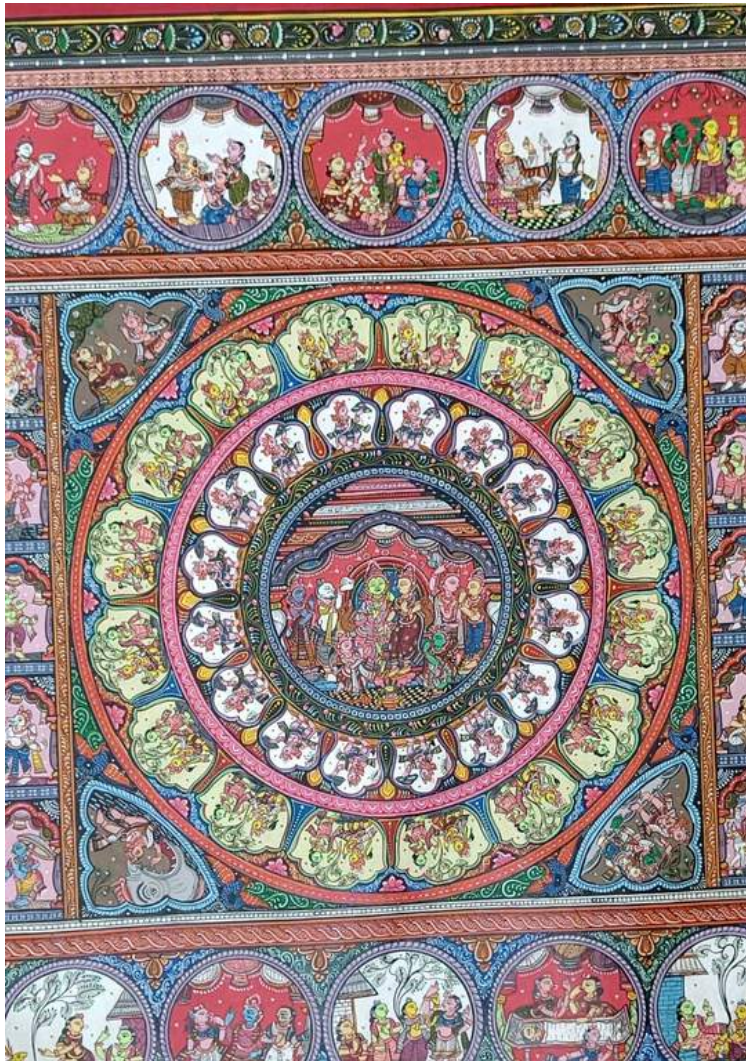


ARTWORK 02

*Lord Jagannath
Pattachitra Painting*

Susant Kumar Maharana

In this Pattachitra painting the narratives of Lord Krishna unfold intricately on the canvas of Lord Jagannath. The artwork serves as a harmonious convergence of two divine entities, blending the spiritual essence of Lord Jagannath with the timeless allure of Lord Krishna's saga. This exquisite Pattachitra painting is done using natural vegetable stone colors on handmade canvas.

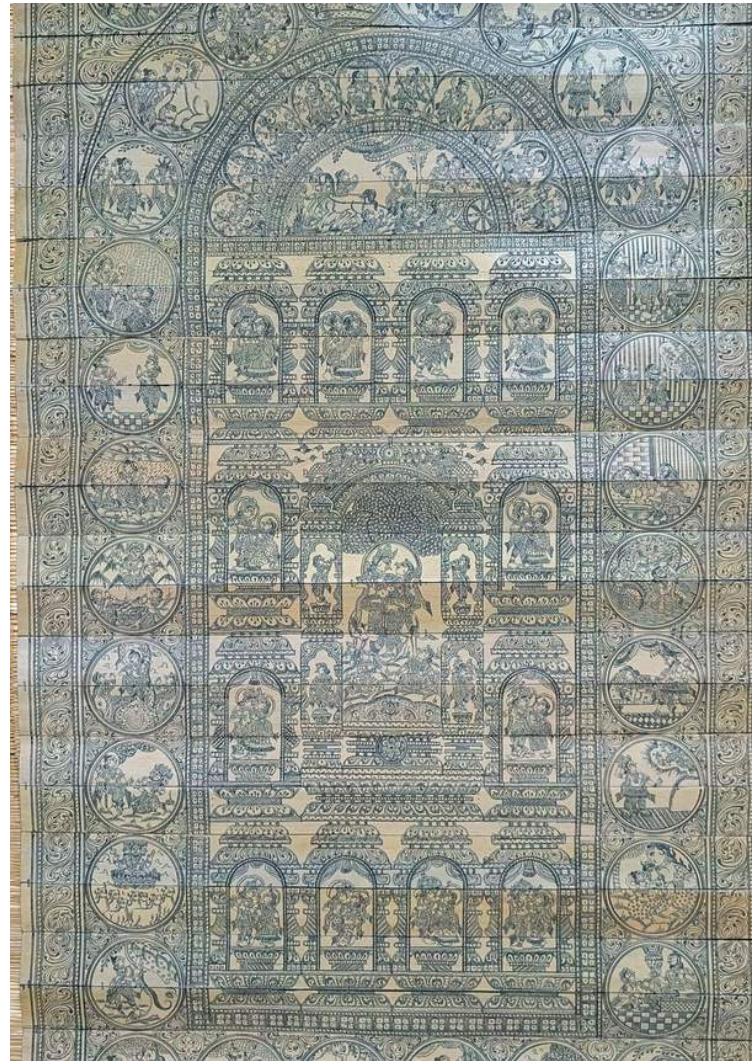


ARTWORK 03

*Ramayan Story
Pattachitra Painting*

Susant Kumar Maharana

The Ramayana is one of the ancient Indian epics, traditionally attributed to the sage Valmiki. It narrates the life and adventures of Lord Rama, his wife Sita, and his loyal companion Hanuman, exploring themes of dharma (righteousness), devotion, and the triumph of good over evil. This is beautifully depicted in the Patachitra painting. The painting also has the Dashavatar of Lord Vishnu depicted in it.



ARTWORK 04

*Krishna Story
Pattachitra Painting*

Susant Kumar Maharana

This is a captivating traditional palm leaf painting, the timeless tales of Lord Krishna's enchanting childhood are vividly portrayed with intricate detail.

PARTICIPATING ARTIST



Dalavai Raju

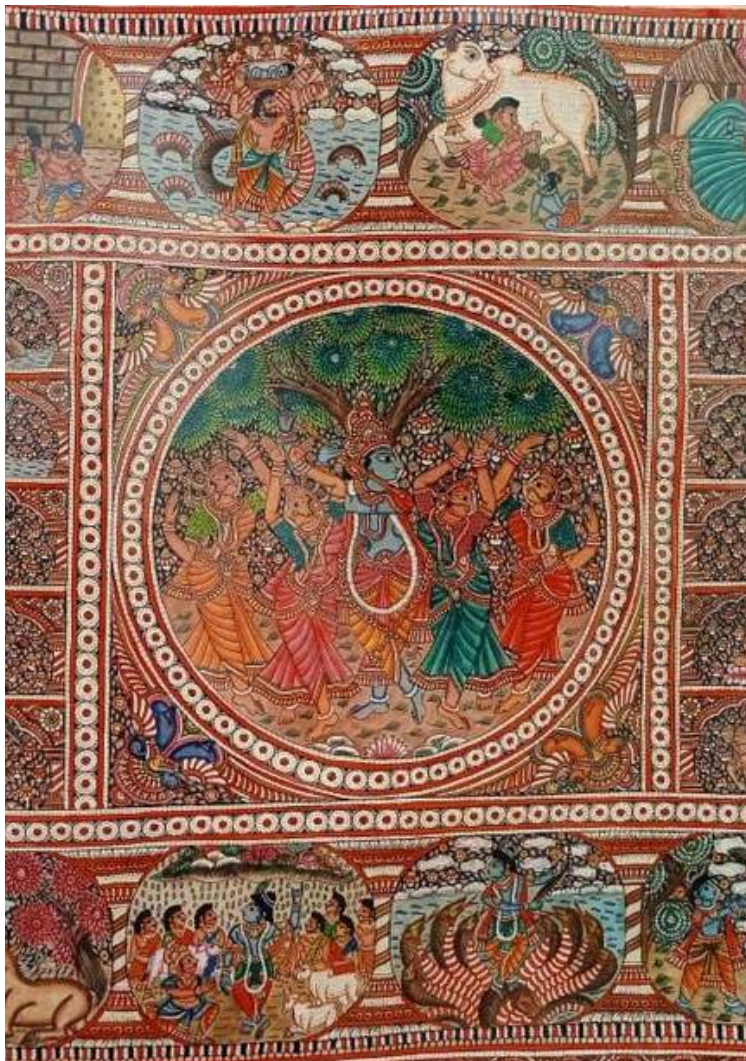
Hailing from the culturally rich Nimmalakunta Village in Andhra Pradesh, Dalavai Raju is a masterful artisan carrying forward the legacy of leather paintings. Rooted in tradition, his artistic journey began with the craft of crafting leather puppets, a skill passed down through generations within his family.

What started as a familial tradition of crafting leather puppets has evolved into a remarkable expertise in creating intricate paintings on leather. Dalavai Raju's artistic journey reflects a deep connection to his roots, showcasing a progression from traditional crafts to innovative expressions in leather art.

Dalavai Raju specializes not only in leather paintings but also extends his artistry to crafting unique lampshades in leather.







ARTWORK 03

Krishna Leela
Leather Painting

Dalavai Raju

The leather canvas painting depicts Lord Krishna's divine journey from birth to the transcendent wisdom shared on the battlefield of Kurukshetra.

Painting on leather, often referred to as leathercraft or leather art, is a traditional form of craftsmanship that involves applying colors and designs to leather surfaces. Leather painting can be done using various techniques, including brush painting, airbrushing, and sponging, depending on the desired effect. Leather painting is a versatile and creative form of expression, allowing artists to transform a functional material into a unique and visually appealing work of art.

Leather Puppet Art

Andhra Pradesh is famous for its traditional leather puppet art and craft. The leather puppets found in this state hail from the traditional folk and cultural expression of the region, known as Leather puppetry. A traditional form of shadow puppet theatre practised in Andhra Pradesh, it is known as tollubommalu or tollubommallatta. The name is derived from the Telugu word for leather, tollu and dolls or figurines, bommalu.

Leather puppets are usually made out of pieces of hide or stiff parchment, which are colored to make them bigger & heavier. They are more colorful & better-looking than similar craft work from other regions of the country.

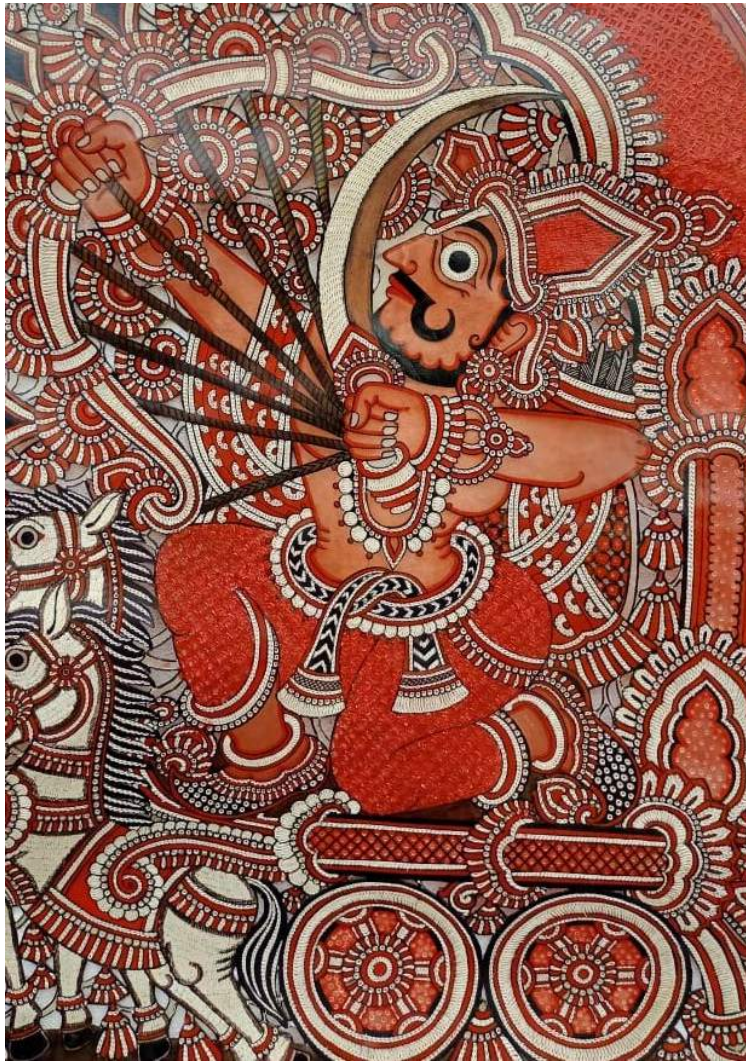
Certainly not the only form of performing arts in India. Works in shadow puppet theater often relate to themes in Hindu epics like the Ramayana and the Mahabharata—culture is deeply connected with religion.

Places like Nimmalakunta in Ananthapur district, Narsaraopet in Guntur district and D.C. Palle in Nellore district are considered the main centers of leather puppet industry in Andhra Pradesh. Artisans in these places believe that theirs is a hereditary profession. The variety of people who participate in this form of craft is mostly the Marathi-Baliya culture. Creating a shadow puppet traditionally takes around 30–40 days. The amount of time required will vary depending on the complexity of the puppet.

The first step of this process is to buy fresh goat hide from the weekly meat market. Next, it should be soaked in cold water for 2–3 hours before it can be cut and flattened with a heavy object like a hammer. To create leather, the animal's skin is washed in warm water and dried in the sun. Once it is dry, it must be cut according to product requirements.

Goat skin is processed into the delicate, translucent parchment used in the creation of traditional puppets. The curing, washing, and cleaning process can take many months, but once completed an artisan will use a stylus to draw the outlines of the characters. Once finished drawing all distractions are removed from the surface through carving or scraping, leaving just a clean white sheet for ink.

Holding the little windows up to the light makes the details of the puppet more visible. It also creates a glistening effect that makes it look visually appealing.



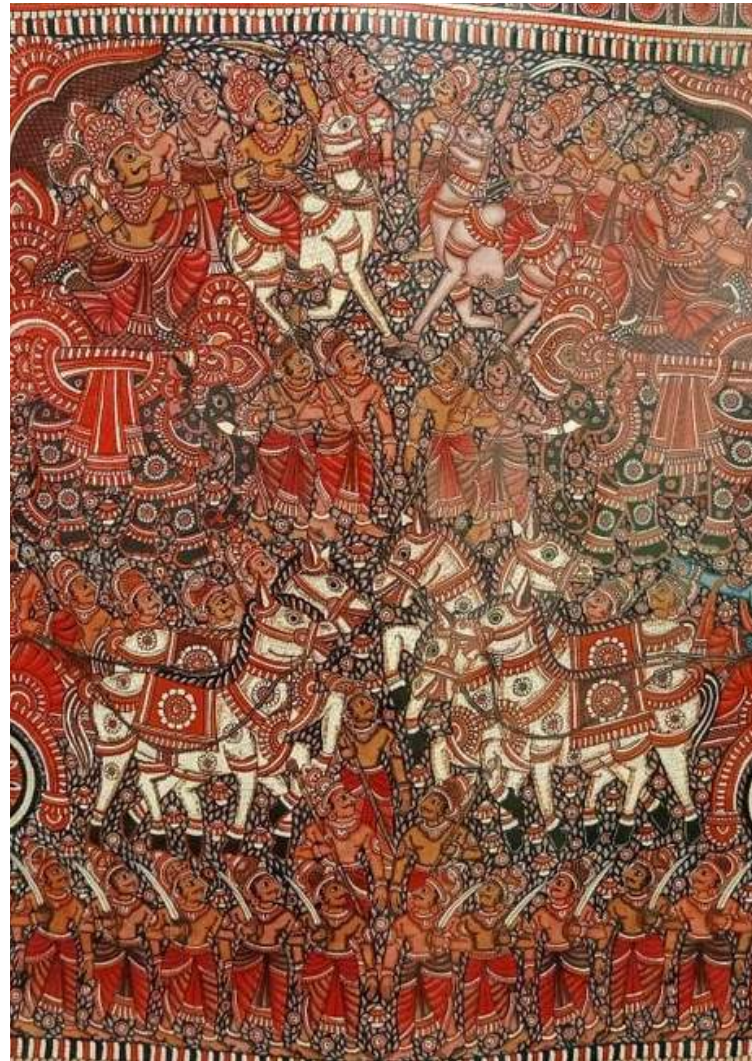
ARTWORK 01

Arjuna
Leather Painting

Dalavai Raju

Arjuna, in this leather painting, skillfully shoots arrows, each stroke vividly depicting his strength and precision.

Painting on leather, often referred to as leathercraft or leather art, is a traditional form of craftsmanship that involves applying colors and designs to leather surfaces. Leather painting can be done using various techniques, including brush painting, airbrushing, and sponging, depending on the desired effect. Leather painting is a versatile and creative form of expression, allowing artists to transform a functional material into a unique and visually appealing work of art.



ARTWORK 02

Kurukshetra
Leather Painting

Dalavai Raju

In this painting scenes from the Kurukshetra War unfold, depicting the clash of armies and the pivotal moments of guidance, creating a visually engaging narrative.

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PARTICIPATING ARTIST



Abhishikha Joshi

Abhishikha Joshi, daughter of the esteemed Phad Painting artist Abhishek Joshi, emerges from the culturally rich legacy of the Joshi family in Shahpura, Rajasthan. Rooted in the tradition of Phad Painting, a folk art that the Joshi family has passionately pursued since the 10th century,

Having completed her post-graduation in Drawing and Painting, Abhishikha is currently immersing herself in the world of Graphic Designing. However, her journey into the realm of art truly shines with her recent achievement - the First Position for Phad Painting in the prestigious Rajya Yuva Sanskritik Pratibha Khoj. This accolade, organized by the Ministry of Games and Youth, State Government of Rajasthan, is a testament to Abhishikha's exceptional talent and dedication to preserving and advancing the art form she inherited.

Apart from her prowess in Phad Painting, Abhishikha Joshi is also a master of Pichwai Painting, showcasing her versatility and commitment to the rich tapestry of traditional Indian art.



Pichwai Painting

Pichwai paintings also known as "Pichvai" is a traditional Indian Indian folk art having its origins in Rajasthan, India. It consists of a series of painting on cloth using natural colors and vegetable dyes. The paintings are done with a natural brush made from animal hair or cotton threads.

Pichwai (pichvai) is a style of Indian folk art that originated over 400 years ago in the town of Nathdwara near Udaipur, Rajasthan, India. Intricate & visually stunning, pichwai paintings are made on cloth and typically depict tales from Lord Krishna's life.

Pichwai arts are paintings of Lord Shrinath which are usually carried out on fabric in dark, rich colours. These Indian folk arts have an ancient religious significance and are done by hand with great devotion by the artist.

Most texts under this style revolve around Shrinathji, who is seen as a manifestation of Krishna, and the text will mention how he held the Govardhan hill on his last finger. Pichwai paintings mostly depict scenes from Shrinathji's life and various scenes of his celebrations.

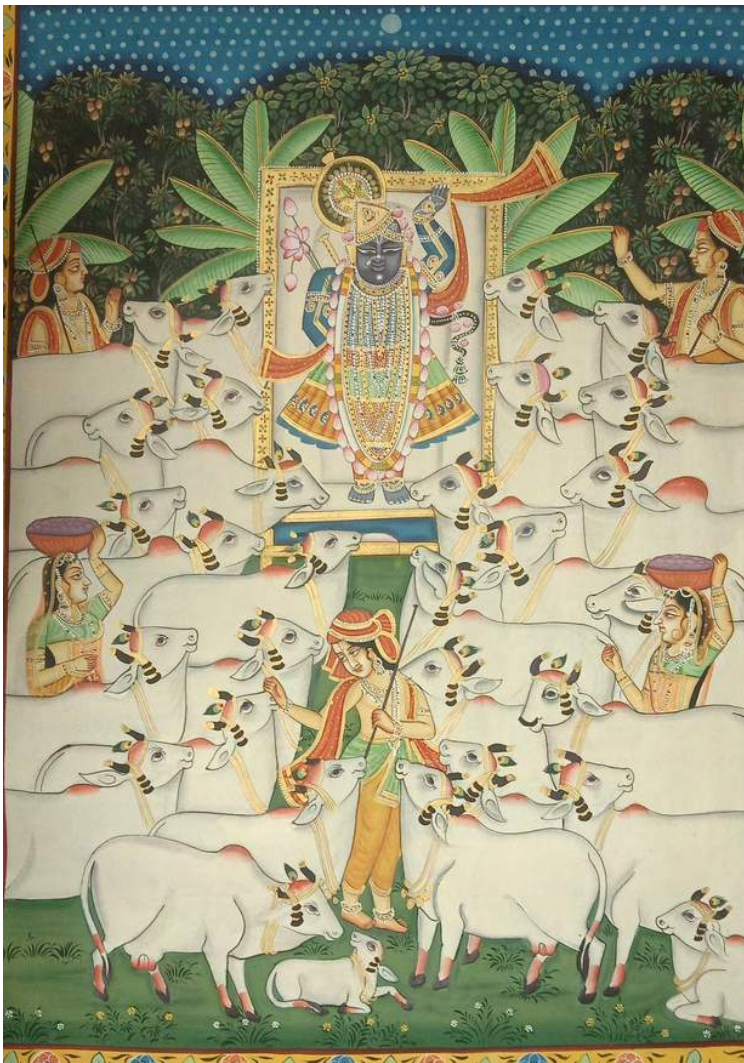
The Pichwai paintings are a tradition that is practiced by the Hindu Brahmins of India. This religious tradition is believed to have roots in the Vedic period and is executed with utmost devotion by the artists. The paintings can be seen as a map to the universe and are used as a way to see how all of these pieces fit together.

Subjects of Pichwai paintings are mostly depiction of Lord Krishna's various moods or various sevas (offering) of Shrinathji.

Careful detailing is required to paint a Pichwai. Lord Krishna is sometimes depicted as Shrinathji in these types of paintings, which are of the deity manifesting as a seven-year old child.

Other common subjects in Pichwais are Radha, gopis, cows, and lotuses. Festivals and celebrations such as Sharad Purnima, Raas Leela, Annakoot, Govardhan Puja, Janmashtami, Gopashtami, Nand Mahotsav, Diwali, and Holi are beautifully presented for centuries.





ARTWORK 01

Shrinath Ji
Pichwai Painting

Abhishikha Joshi

Pichwai paintings also known as "Pichvai" is a traditional Indian art having its origins in Rajasthan, India. Pichwai art features intricate paintings portraying Lord Krishna (Sreenath Ji) which is done on cotton fabric using dark natural colors. The paintings have deep religious roots and are executed with the utmost devotion by the artists. Most works under this style revolve around the figure of Shrinathji as a manifestation of Krishna and refer to the incident of him holding the Govardhan hill on his last finger. Subjects of Pichwai paintings are mostly depictions of Lord Krishna's various moods or various sevas (offering) of Srinathji.



ARTWORK 02

Shrinath Ji
Pichwai Painting

Abhishikha Joshi

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ARTWORK 03

*Shrinath Ji
Pichwai Painting*

Abhishikha Joshi

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ARTWORK 04

*Shrinath Ji
Pichwai Painting*

Abhishikha Joshi

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ARTWORK 05

Shrinath Ji
Pichwai Painting

Abhishikha Joshi

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ARTWORK 06

Shrinath Ji
Pichwai Painting

Abhishikha Joshi

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ARTWORK 07

*Shrinath Ji
Pichwai Painting*

Abhishikha Joshi

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ARTWORK 08

*Shiv Katha
Pichwai Painting*

Abhishikha Joshi

In this beautiful Pichwai painting, the story of Lord Shiva is told using simple yet detailed images inside the figure of Nandi, the bull. The artwork which shows different aspects of Shiva is done on cotton fabric using natural colours.

Pichwai art has a rich history that dates back to the 17th century in India. It originated in Nathdwara, a town in Rajasthan, and was initially created as intricate cloth hangings to adorn the backdrop of Lord Krishna's idol in temples. Over time, it evolved into a highly regarded traditional art form.

PARTICIPATING ARTIST



Abhishek Joshi

Abhishek Joshi is a highly talented and internationally recognized Rajasthani Phad Artist. Abhishek is a 13th Generation Phad artist and has won several national and international awards. Also, currently holds the world record for the longest Phad painting (56 x 5 feet).

He has got a place in more than 15 records books for the biggest painting. 1. Limca Book of Records 2 America book of Records 3. Unique World Records, 4. Bravo International book of Records 5. Universal Achievers Book of Records, 6. Future Kalam's Book of Records, 7. Supreme World Records, 8. Cosmos World Records, 9. India Star World Records, 10. Infinity Book of World Record, 11. Dynamic Record Book, 12. The Book of Kerla Records, 13. Global Records and Research Foundation National Records. 14. Exclusive World Records. 15. World Genius Record.



Phad Painting

The Indian folk art, Phad Paintings date back to a 700-year-old legacy and they get their name because of the way they were traditionally rolled or folded. These are created using the scroll technique.

The paintings depict local tales by scrolling up & down, representing both sides of the story. They were carried around by priests who would sing out the stories to set them in motion

Phad painting is an Indian folk art style of religious scroll painting. It's mainly practiced in Rajasthan and usually done on a long piece of cloth or canvas, which is called phad.

The stories of the gods from Rajasthan - mostly Pabuji and Devnarayan - are shown on these 'phads'. The Bhopas, folk singers traditionally carry the painted phads along with them and use these as mobile temples for worship; they're used by the Rebari community of the region.

The Phads (flags) of Pabuji and Devnarayan are normally about 15 and 30 feet respectively. Traditionally the flags were painted with vegetable colors.

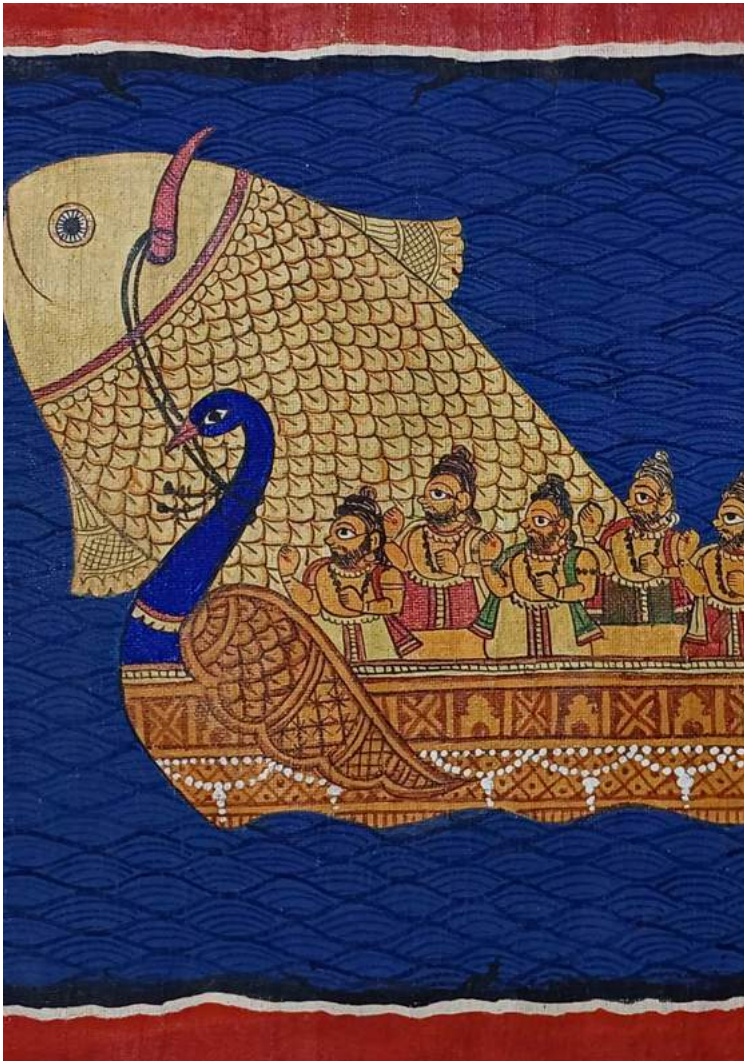
Previously, Phad painting was practiced exclusively by the Joshi community. It is understood the Phad paintings made in Jaipur lacked the vibrancy and aesthetics that was present in the paintings made by Joshi families of Bhilwara and Shah Pura.

Abhishek Joshi, 13th generation Shah Pura Joshi family artist now teaches Phad painting through his online [E-learning courses](#), also runs many workshops. In 1960, Shree Lal Joshi opened a school called the Joshi Kala Kendra to teach students from various castes how to paint this art style. The name of the school eventually became Chitrashala.

The Devnarayan Ki Phad and Pabuji Ki Phad are traditional forms of this art. They were revolutionized by Shree Lal Joshi and Pradip Mukherjee in the 1980s. Mukherjee's paintings are based on the stories of Ramcharitmanas, Gita Govinda, and Kumārasambhava

Shree Lal Joshi introduced and composed new themes for this traditional Indian folk art form, based on the episodes of the Devnarayan Mahagatha etc.,





ARTWORK 01

*Matsya Avatar
Phad Painting - Fusion*

Abhishek Joshi

Matsya, the first avatar of Lord Vishnu, takes the form of a fish to rescue the sacred scriptures and the sage Manu during a great deluge, symbolizing protection and preservation in Hindu mythology.

Phad painting or phad is a style of religious scroll painting and folk painting practiced in the Rajasthan state of India. This style of painting is traditionally done using stone colour with mixed media on handmade cotton canvas.



ARTWORK 02

*Varaha Avatar
Phad Painting - Fusion*

Abhishek Joshi

The Varaha avatar is the third incarnation of Lord Vishnu in Hindu mythology, where he assumes the form of a boar. In this form, Lord Varaha rescues the Earth (personified as the goddess Bhudevi) from the demon Hiranyaksha, who had submerged it in the cosmic ocean.

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ARTWORK 03

Vaman Avatar
Phad Painting - Fusion

Abhishek Joshi

Vamana, the fifth avatar of Lord Vishnu, is a dwarf Brahmin who grew to cosmic proportions to subdue the demon king Bali and restore balance to the universe. This avatar illustrates divine wisdom and humility prevailing over arrogance and injustice.

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ARTWORK 04

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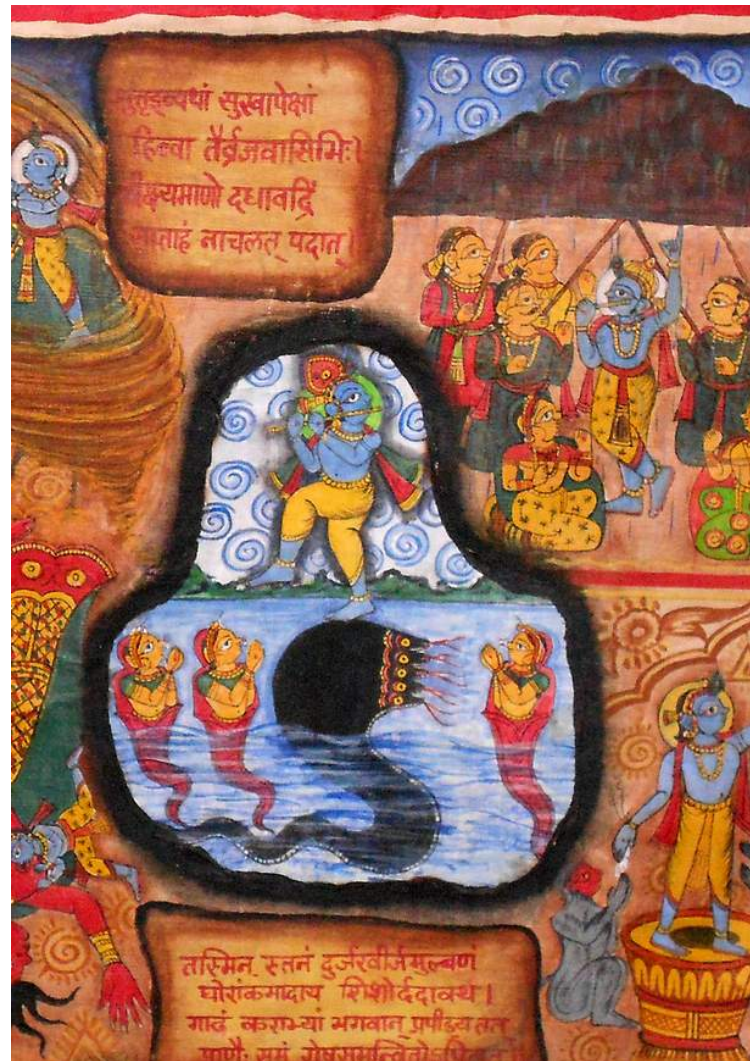
ARTWORK 05

Ram Avatar
Phad Painting - Fusion

Abhishek Joshi

Lord Rama, the seventh avatar of Vishnu, in the epic Ramayana, defeats and vanquishes the demon king Ravana to rescue his wife Sita, symbolizing the triumph of good over evil and the victory of righteousness.

Phad painting or phad is a style of religious scroll painting and folk painting practiced in the Rajasthan state of India. This style of painting is traditionally done using stone colour with mixed media on handmade cotton canvas. The narratives of the folk deities of Rajasthan, mostly Pabuji and Devnarayan are depicted on the 'phads'.



ARTWORK 06

Krishna Avatar
Phad Painting - Fusion

Abhishek Joshi

Krishna, the eighth avatar of Lord Vishnu, is a divine figure known for his teachings in the Bhagavad Gita and his playful, compassionate demeanor in the Mahabharata. His avatar exemplifies the embodiment of love, wisdom, and righteousness.

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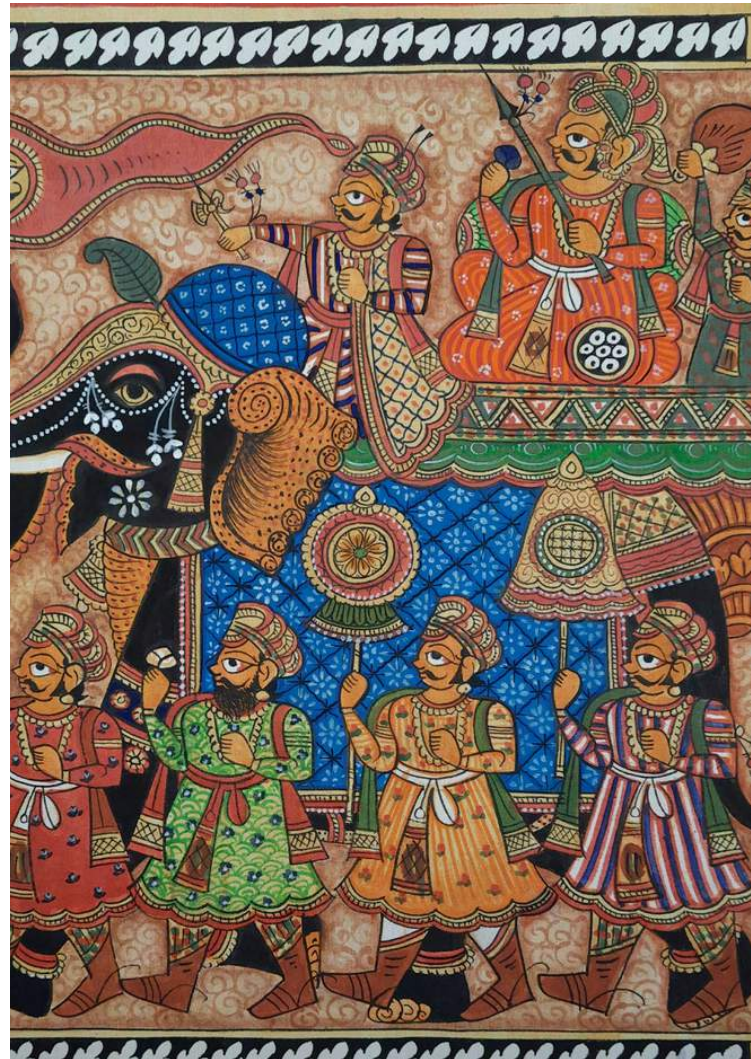
ARTWORK 07

Intezaar or The Wait
Phad Painting - Fusion

Abhishek Joshi

Waiting for someone can feel like an ache in your heart, a bit like when you're eagerly expecting something but it takes a long time. It's a kind of hurt that comes from really wanting to see or be with that person. This is Depicted beautifully in the Phad fusion contemporary painting.

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ARTWORK 08

Royal Ride
Phad Painting - Fusion

Abhishek Joshi

The kings embarked on a majestic journey, riding high on the grandeur of elephants, symbolizing regal power and elegance in their royal procession. The elephants, adorned in opulent attire, echoed the splendor of a bygone era shown beautifully in this Phadd painting.

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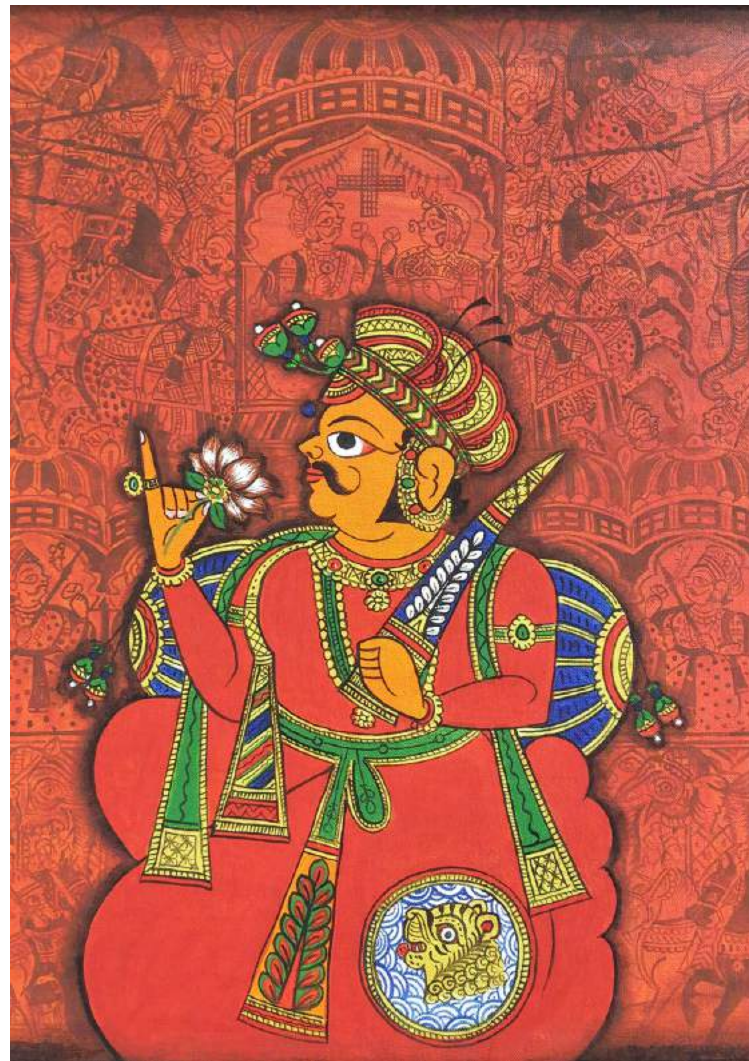
ARTWORK 09

Changing Times
Phad Painting - Fusion

Abhishek Joshi

As time goes by, people change, and sometimes they hide parts of themselves behind invisible masks. These hidden sides can be influenced by experiences or what society expects, showing that people are always evolving. This is shown beautifully in the Phad fusion contemporary painting

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ARTWORK 10

The Portrait of a King
Phad Painting - Fusion

Abhishek Joshi

The regal portrait captures the king in a tapestry of activities, depicting his multifaceted role against a backdrop that illustrates the grandeur and dynamism of his royal responsibilities.

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ARTWORK 11

Shree Ganesh - Vakratunda Avatar
Phad Painting - Fusion

Abhishek Joshi

The term "Vakratunda" is derived from two words: "Vakra," meaning curved or twisted, and "Tunda," meaning trunk. This form of Lord Ganesha symbolizes flexibility and the ability to adapt to various situations, reinforcing the idea that obstacles and challenges can be overcome through flexibility and resilience.

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ARTWORK 12

Shree Ganesh - Ekadanta Avatar
Phad Painting - Fusion

Abhishek Joshi

The "Ekadanta" avatar of Lord Ganesha refers to the form where he is depicted with a single tusk. According to Hindu mythology, Ganesha sacrificed one of his tusks to use it as a quill while writing the Mahabharata. This form symbolizes wisdom, sacrifice, and the ability to overcome obstacles, making Ekadanta a revered aspect of Lord Ganesha's diverse manifestations.

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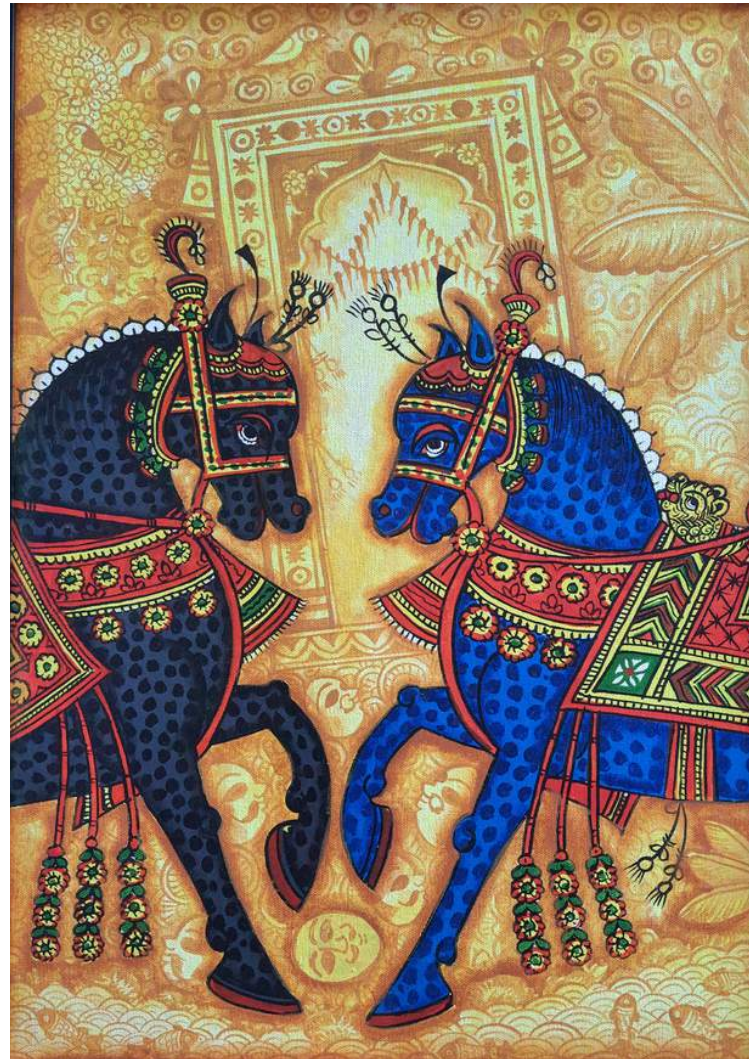
ARTWORK 15

Dirty Politics
Phad Painting - Fusion

Abhishek Joshi

The dirty politics we see today can be likened to the Mahabharata story, where power struggles, deceit, and manipulation play out. Just like in the ancient epic, present-day politics often involves shady tactics and personal ambitions, showing that these issues are timeless.

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ARTWORK 16

Utsav
Phad Painting - Fusion

Abhishek Joshi

"Utsav" is a Sanskrit word that translates to "festival" or "celebration". It refers to a joyous and festive occasion marked by various cultural, religious, or social activities, often involving gatherings, rituals, and expressions of happiness.

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ARTWORK 17

*Ganesh Chalisa
Phad Painting*

Abhishek Joshi

In this Phad painting depicting the Ganesh Chalisa, Lord Ganesha is intricately illustrated with vibrant colors and symbols, surrounded by verses from the sacred text. The artwork captures the devotional essence of the Chalisa, showcasing the beloved elephant-headed deity and conveying the spiritual energy embedded in the verses through visual storytelling.

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ARTWORK 18

*Pabuji ki Phad #1
Phad Painting*

Abhishek Joshi

Pabuji is a folk deity of western Rajasthan in India. He was incarnated in the 14th century in Rajasthan. According to the legend, He is the incarnation of Lord Laxman (Lord Sri Ram's brother). Pabuji Ki Phad is a religious scroll painting of folk deities, which is used for a musical rendition of the only surviving ancient traditional folk art form, Phad painting in the world of the epic of Pabuji, the Rathore Rajput chief.

This style of painting is traditionally done using stone colour with mixed media on handmade cotton canvas. The narratives of the folk deities of Rajasthan, mostly Pabuji and Devnarayan are depicted on the 'phads'.



ARTWORK 19

Pabuji ki Phad #2
Phad Painting

Abhishek Joshi

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ARTWORK 20

Pabuji ki Phad #3
Phad Painting

Abhishek Joshi

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ARTWORK 21

Devnarayan ki Phad
Phad Painting

Abhishek Joshi

Devnarayan Gurjar is a folk deity from Rajasthan, India. Devnarayan Ki Phad is a cloth painting that depicts the legend of Devnarayan, a medieval hero venerated as a folk deity. Devnarayan is worshipped as an incarnation of the Hindu god Vishnu, mostly in Rajasthan and Madhya Pradesh.

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ARTWORK 22

Maharani Padmini ki Phad
Phad Painting

Abhishek Joshi

Maharani Padmini, also known as Padmavati, was the queen of Mewar in the 13th-14th century. According to historical accounts and Malik Muhammad Jayasi's poem, she tragically chose mass self-immolation (Jauhar) following her husband's death in battle, beautifully portrayed in a Phad painting that captures the poignant moment of sacrifice to evade the threat posed by Alauddin Khilji.

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ARTWORK 23

*Fight Against Corona
Phad Painting*

Abhishek Joshi

This Phad painting illustrating India's battle against the coronavirus earned the top spot in an online competition organized by the Russia Indian Culture Exchange. The vibrant artwork depicts the nation's resilience and collective efforts in combating the pandemic, showcasing a harmonious blend of art and the spirit of unity.

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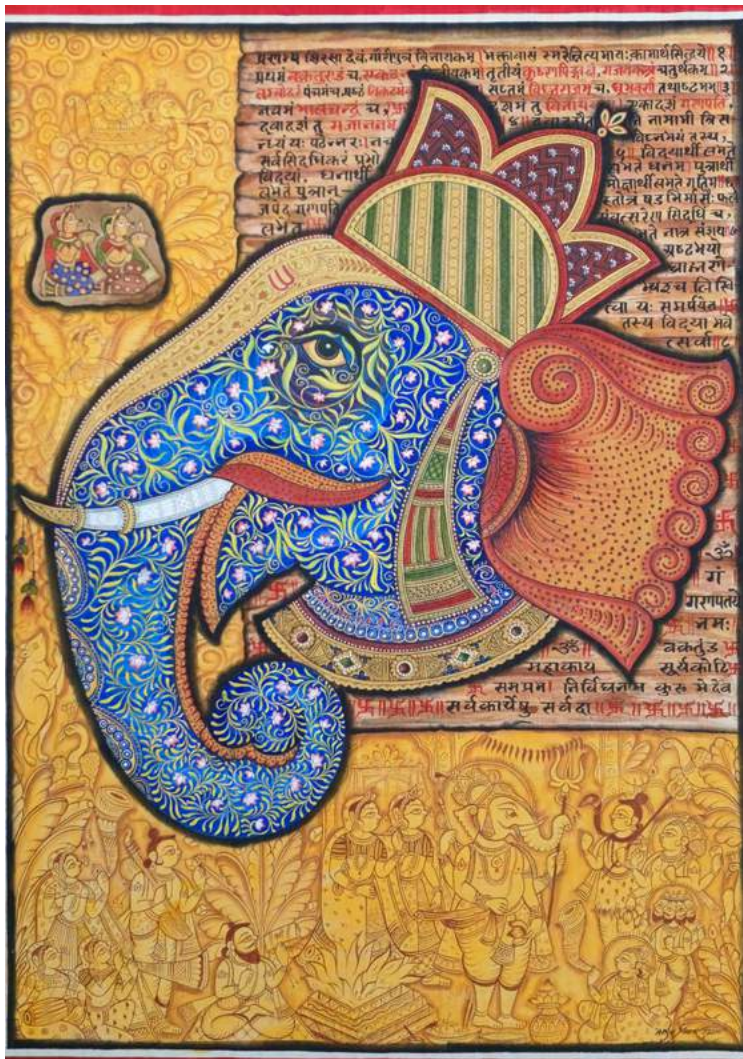
ARTWORK 24

*Dashavatar
Phad Painting*

Abhishek Joshi

A Phad painting showcasing the Dashavatar beautifully portrays the ten incarnations of Lord Vishnu. The intricate artwork captures the divine narratives of these avatars, from the fish (Matsya) to the cosmic form (Kalki), using traditional Phad techniques to depict the rich mythology and spiritual significance associated with each avatar in a visually striking manner.

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ARTWORK 25

*Ganesh Vivah
Phad Painting*

Abhishek Joshi

In the Phad painting depicting Ganesh Vivah, the sacred union of Lord Ganesha, the elephant-headed deity, is visually narrated with traditional finesse. The artwork illustrates the divine wedding ceremony, showcasing the auspicious occasion with vibrant colors, intricate details, and a cultural richness that brings to life the mythical marriage of Lord Ganesha.

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RAKSH FOLK ARTS OF INDIA FOUNDATION

NOT FOR PROFIT (NGO).
CIN- U92490TN2023NPLI58060.

Endangered Folk Arts Of India

Our Story

India is a host to over 50 traditional folk arts & paintings. Some of these beautiful folk arts have been passed on from generation to generation for over 3000 years. However, except for a handful, the rest of them are on the verge of extinction. As a not for profit organisation, International Indian Folk Art Gallery has been working hard to promote and uplift traditional indigenous artists and help revive these beautiful folk arts.

INTERNATIONAL INDIAN FOLK ART GALLERY
indianfolkart.org

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Reverse Glass, Mandala, Warli, Mysore Ganjifa, Thanaka, Tanjore, Pichwai, Mysore, Pattachitra, Saura, Miniature, Rajasthan, Kurumba, Uppan, Nirmal, Alpan, Masan, Mata Ne Paichedi, Madhubani, Tussar Silk, Kalamkari, Cherial, Channak, Kalam, Kerala Mural, kalamezhuthu, Kangra, Patua, Pipili, Phad, Gond, Pahadi, Kalighat, Tikuli, Bhil, Dhokra, Leather Puppet, Chittara, Chitrkathi, Bhajpuri, Bani Thani, Assamese Miniature, Meenakari, Kondapalli, Pithora, Rogan, Surphur, Mughal, Kavadi, Sanjhi, Sohari, Tal Patra, Temple Painting



We aspire to take Indian Folk Arts to a global arena. Founded in Australia as International Indian Folk Art Gallery in 2020 as a social enterprise with the support of family, friends, and volunteers. Based on its success and recognition, As a not-for-profit organisation, our aim is to continue working with the community to shed light on endangered Indian folk arts while building a cross-cultural connection with Indian-Australian art lovers.

SENTHIL VEL



Hosted by:
Raksh Folk Arts Of India Foundation
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