

Importance Of Symbols In Contemporary Art

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Abstract

Art has always been progressive and dynamic. Art is a part of human life and culture. Through this one gets an understanding of ancient culture, civilization, traditions etc. This is the simplest and most successful means of transferring our traditions and culture to the new generation. The form of art has been changing, with the development of civilization and culture of the society, art has also been developing. Art has always been contemporary, but the country, time, circumstances and thoughts of man have been influencing it from time to time, and expected changes are also possible in it. Following the religion of tradition - change - modernity, Indian art reached here. By the end of the 19th century, the British made every effort to spread Western painting in India. In which he was also successful. By the end of the century, two distinct art forms appeared in the art world of Eastern India. A large number of talented artists adopted the prevalent techniques. To fulfill his pictorial aspirations and to earn his living, he started painting Indian life and landscape in European style. And some others did their best to create familiar pictures of Indian culture and symbols for the enjoyment of the rural and affluent classes. Which was called painting in the market. The glamor of foreign rule and new conflicts made everything about us seem alien. Indian artists learned the style and techniques of the British and also painted in their style. But they have also maintained their traditional art. Due to which a new style gradually developed. Which is currently called contemporary art.

Keywords

Contemporary art, history, Indian culture, symbols.

Introduction

Whoever imbibes the consciousness of time. He is called contemporary. When the painter is able to cross the boundaries of time and place and see that form of man and nature. Which is eternal. The work becomes timeless and is seen always and everywhere in some form or the other. The goal and message of such a work becomes capable of becoming universal. So he is contemporary. In the field of painting, those who created at the same time are called 'contemporaries'. This trend actually emerges on the basis of contemporary events and changes. Being contemporary does not just mean presenting its opposites. At the same time, it also contains examples of making the future brighter. Which makes it truly contemporary. In fact, standing and encountering today's circumstances is contemporary. That is why the one who points towards the future while traveling through the past is called contemporary.

To adequately understand the concept of contemporary art, it is very important to understand the concepts, thoughts, environment and preferences of the modern society. Only then will we understand contemporary art. In fact, the term modern art, which was used till now in India to define the creative art after the modern art movement, has lost its power and today the term contemporary art is being used for the same art.

Today many new ideas for the structure of society have arisen in the mind of the artist. Along with this, new discoveries in the traditional direction of art have also given a new direction to art. Experimental artists started creating with a completely new understanding. Art gradually became a reflection of life. Thus the form of Indian art seen today. It was identified as modern art or contemporary art. Many artworks created during this period were termed as timeless art. The development of resources made the possibilities of expression more spontaneous. Its dynamic forms have been expressed in everything from canvas to acrylic and water colours, to serigraphy and photolithography.

Today's artists have no dearth of resources. He is painting in many mediums. In this way various forms of art are developing. Water colors and oil colors have been in use for a long time in history. And even today its use remains simple and easy. Generally, pictures have been seen and understood only with colors and the artist uses the same medium for expression in the paintings. Which is easily available to him and can be used as per

requirement. Today's artists have knowledge of many types of things and have many types of resources in front of them which they choose for their artwork.

The paintings of our painters can be made anywhere and any time, from the caves, from the palms and leaves, to the paper, from the paper to the canvas and even beyond that, from the canvas. That is, it is difficult to say who knows on which medium the pictures will appear in the future. Broadly speaking, in today's art scenario, two types of tendencies are seen not only in India but also in the entire world. In one trend, there are artists who are engaged in creating such artworks. Which includes markets, railway stations, river bridges, parks filled with people, exploited laborers, human figures soaked in poverty and miserable life, objective pictures etc. Which he depicts accurately. On the other hand, there are painters who create paintings beyond the above mentioned types, who create such paintings which do not directly or indirectly indicate physical objects. That means, an object-neutral picture devoid of physical elements is visible.

Contemporary artists have freed themselves from constraints by assimilating the nature of the object through the inner eye. He does not imitate nature nor does he have any attachment to the similarity of the object. Nature becomes the object of his experience. Creation of shape from the basic elements of the object has been the basic creative method of the contemporary artist. Through which he directly depicts the object. It not only determines the nature of the subject matter but also provides new direction, new feelings and new ideas by displaying all the visual qualities like color, form, surface and relief etc.

Today we are going through that period of contemporary art. Where art activities are increasing rapidly. Many new art galleries have opened. The work of new artists has also come to the fore. The market value of artefacts is also high and art collectors are also becoming conscious. The number of exhibitions is as large as ever today. It never used to be that much before. The framing of paintings, their small book (catalogizing), their maintenance and their circulation are also big from the technical point of view, hence it is necessary for us to clearly see and understand our concerns and contexts. The same artists are firmly established in the Indian art world. Can stand who have the ability to accept new challenges of society and art. At the same time, they also have the ability to hold fast to their

traditional art beauty and its pride. We have always been suffering from inferiority complex by following the western glamor. And it has taken a long time to change this situation.

Perhaps Rabindranath Tagore was the first to handle this dire situation, when in the evening of his life, he kept aside the language of paper and pen and adopted the language of colors and brush and made more than two thousand paintings and drawings. In today's time, an environment has been created for contemporary art in the country. Today's young artist is able to see himself connected to his environment, environment and also to the basic questions and concerns of everyday life. This is an important change. Today's Indian artist is not only ready to face this new environment but also to assimilate it, his destiny is now passing through a decisive phase. Where he longs for identity of his existence.

Symbol – Origin and Development

Man, born in the lap of beautiful nature, holds a special place in the entire creation because of his aesthetic nature. For the beauty watcher, the power of beauty is present in every part of the creation, beauty is in nature and in the human mind. This aesthetic experience of human beings is manifested in the form of art.

In the beginning of creation, when man would have taken birth on this earth and opened his eyes, he would surely have been happy and confused after seeing the diversity of this playful nature. While the reason for joy would have been the natural beauty and the things provided by nature for living, he was confused and surprised by the universal truths such as the rising and setting of the sun, day after night and night after day, emergence of the moon and stars, storms. On the one hand, he was surprised to see natural changes like storm, sun and shade etc. On the other hand, he was also frightened on seeing death. As a result, due to the occurrence of natural events, unique changes and universal truths, a weak power emerged in him, although this reason was natural, he was unable to stop it, perhaps he struggled with all this, it is estimated. When he could not do anything while struggling to overcome the natural changes and all this kept happening sequentially, then the primitive man accepted the invisible power and established it as a power and gave it the highest place. Then it is natural that the visible form of this invisible being should be the natural elements,

and they were. As a result, he started worshiping natural resources in the form of power for self-defense, which became customary over time and from here, worshiped natural resources became symbols for self-defense of primitive man and human arts continued to develop on the basis of these nature-given powers and resources. In a way, we can assume the story of the initial stage of the emergence of symbolic art from here.

In fact, there may be other reasons for the emergence of symbols as well. Various scholars and critics have tried to express it with their respective opinions. Basically, symbol is the conventional manifestation of human expression and expression is the innate nature of human being. Human beings generally use words, pictures, signs, gestures, symbols etc. as mediums to convey their feelings to others.

To reach the original source of symbology, it is necessary to understand the beliefs, customs, practices and other mixed nature of the primitive man, the remains of pictures, idols, utensils, etc., which published his feelings in caves and caves, the place of residence of the primitive man. From observation of which it is known that the cave inhabitants used to inscribe pictures of good looking deer, birds, trees and plants and most of the objects given by nature, any hard object like stone or wood etc.

Like the form of Brahma and Maya, the beloved form and name are divided into these five parts. The first three are in the form of Brahma and the remaining two are in the form of Maya, in simple words we can say that any object exists. We feel it, we like it dear, we imagine its form, and give it a name.

The views of some other scholars are as follows -

According to Western scholars, a symbol is the embodiment of the unrepresented in a presented form.

Symbol is a tool which gives us the power of abstraction.

In Landrit's view, symbolism is the science of relationships that unite creation with God.

Symbol as background in Indian art tradition

The use of symbols in art is not new. Probably, symbols had originated even before art, hence we can say that all art developed and flourished only with the help of symbols. Symbol method has been adopted in all fields like language, literature, science, religion, philosophy etc. Symbols are created to show a particular feeling or meaning. Even in the field of art, new symbols are being created by artists every day, but the symbols contained in art often appear different to some extent from the symbols contained in other fields. Symbols of art, philosophy or science often have fixed and accepted meanings. The artist uses symbols in these fields with the same skill that the reader or listener knows and with the same extent, but in the symbols of art there is no reliable consensus on any fixed meaning between the user and the reader, viewer or listener. In the field of art, symbols have been used directly and the language of symbols has been used to define various meanings, in this way, while giving a gross form to the art, it has also given so much subtlety that along with external beauty - Along with this, the inner beauty of the painting also attracts the audience, it is the fabric of the painter's feelings which gives amazing vision, vastness, charisma and liveliness to the painting place.

We can guess the civilization, culture and caste of a place from the symbols contained in the art tradition of that time. There are some symbols inherent in the art tradition from past till today which give us knowledge about the civilization and culture of that place. If we take a look at the entire art tradition, we can say without any hesitation that the emergence and development of Indian art is possible only on the basis of symbols. Primitive man was unaware of the secrets of nature. To protect himself from the terrible forces of nature, he used to worship them to please them and used to give gifts and sacrifices etc. To make his worship effective, he created arts. Through art, he could express his In his free time, he used to express his feelings and to protect himself from the powers given by nature, he started worshipping Gods and Goddesses by painting them. In the initial stage, the drawing he used to do was only a symbolic depiction of an object because he was not able to get any idea from that picture. We can still see examples of such symbolic paintings in the remains of paintings recovered from prehistoric caves, which wanted to give an impression or understanding of an object.

Hieroglyphics have also been a form of expressing the feelings of early humans. The depiction in hieroglyphs was mostly in the form of symbols, for this some rules were set in advance so that the feelings and thoughts could be easily understood; woman and broom for a married woman, sun under a tree for darkness, woman for affection. And for the son and light, symbols like sun and moon etc. were made on the tree. In Egypt, the symbol of thirst is water and animals running towards water. When complete success was not achieved in hieroglyphics, the tradition of purely symbolic depiction started becoming prevalent. The feeling which was hidden in some corner of the human mind by the ancient man in decorating the objects of his use, with time, got cultured in the light of development and knowledge and started appearing in many art forms. It is known from the art remains obtained from primitive art works that most of the icon paintings of that time were limited to the subjects of nature, hunting, entertainment, witchcraft, household appliances etc. Therefore, it can be said that the influence of the then traditions, beliefs, conduct and behavior is expected on the symbols contained in the art of each period. In the search of prehistoric paintings, symbols of Vaishnav, Shaiva and Tantra sects have been found drawn in Pahadgan paintings. From which it can be inferred that Aryan culture was prevalent there because the Sun which the Aryans worshiped has been depicted here. Religion was given special importance right from the primitive stage of man. To protect themselves from natural forces, natural elements like trees etc. were considered to be deities and were depicted to be worshiped. Most of the depictions of that time were religious symbolic depictions.

From the remains recovered from the Indus Valley, it has been revealed that the worship of Shakti started in India since then. From the Aegean to the Indus and Sutlej, a large number of female idols symbolizing the Mother Goddess have been found. Mohenjodaro - Evidence of worship of Shiva Shakti is also found in Harappa. The handprints on the rock shelters of Mirzapur may have been metal or in some sense of worship. Which is indicative of auspicious feeling.

The symbols of Sun and Moon from the Vedic era are still popular today. Since the beginning of the Indian art tradition, some popular symbols have been prevalent such as Swastika conch, Kalash, and many types of geometric symbols, some of whose developed

and changed forms we can still see in some places or the other. Swastika is also one such symbol, it is the best auspicious symbol of human and world. The practice of Swastika worship is found in folk rituals, rock paintings, seals of Indus Valley, as symbols of Buddhism, Jainism and Hinduism. A scene of Swastika puja is depicted on the rock wall inside Baniyaveri Panchmarhi cave. In this picture, the scene of worshipers offering umbrella is depicted and the feeling of worship is also included in their Bhangamas. Keeping the Swastika in the centre, figures of worshipers are displayed here and there, in various postures and with dynamism and emotionality. The Swastika money symbol is made and complemented by parallel lines. Symbols of Mount Meru, Nandipad, Kalpavriksha Lotus, Chakra Hasta, Mangalghat, Trishul, Surya Chandra etc. are also seen in the rock paintings. Remains of artistic symbols of tree worship are also available. The people of Indus considered the deity present in the Peepal tree as a symbol of the power of fertility and considered it to be the tree of life and had inscribed it in symbolic form in their seal. The goat is also depicted on seals as a symbol of fertility. Ara Yuktchakra is found inscribed in the Kabara hills. Its marking has been used to display special expressions in art from ancient times till today and is a special symbol of Vishnu. Mangal Ghat is also marked in symbolic form. Purna Ghat is established by considering the symbol of the Trinity. There is mention of Purna Kumbh filled with nectar in Bharhut, Sanchi, Nagarjun Beda, Mathura, Amravati, Sarnath etc. It is a symbol of happiness, prosperity and completeness of life. Trishul and Swastika, the symbol of Trishakti, have also been found on the Pashupati statue found from Mohenjodaro. This is Buddha's favorite symbol.

Swastika, lotus, conch, chakra, sun, altar, serpent, Garuna, nature, animals, symbols etc. and geometric, tantric and religious symbols have been found especially in the field of primitive art. Almost all the geometric works are religious symbols of the contemporary human life. The symbols of worldly creations are pictures, the number four is also the symbol of Swastika.

The symbols obtained from the primitive art region have made their special place in the Gupta, Buddhist, Jain, Mughal, Rajput and modern art traditions as well. The symbols of art of any country and time are definitely influenced by the then civilization, culture and

circumstances. In primitive art, most of the elements of nature have been adopted as symbols. This tradition of rock paintings gradually developed into the wall painting tradition. In the great cave temples of Jogimara, Ajanta Bagh, Ellora, Badami, Sittanavasal etc., there is a beautiful display of emotions in symbolic form in the paintings inspired by Brahmin, Jainism and Buddhism. In the epics Ramayana, Mahabharata and other Puranas, the sages of the Vedas worshiped nature in its forms and gave place to the gods in the depiction of religious subjects. These divine powers later came to be known as heaven, hell, world afterlife, soul, God, Brahma Vishnu etc. In the Mahabharata, there is a depiction of a golden tree, a golden lotus, stairs made of different types of gems etc. During the Maurya period, Ashoka's court artists depicted well-known illustrations of animals, birds and religion with special meaning in their art. Ashoka accepted the medium of art in spreading Buddhism.

In ancient India, pictures were considered to be indicative of auspiciousness, with the intention of happiness, wealth and feeling of auspiciousness, pictures related to various religious, social and narrative stories were painted on the walls, in which in Ajanta, Latavadhya, lotus, swan, elephant were depicted. , and Buddhist related pictures are special. The deity was worshiped by marking it during marriages etc. The historical form of Indian painting is obtained from the caves of Ajanta. In its caves, the characters of the contemporary epics, whose hero was Gautam Buddha, have been depicted and all his life and events have been depicted. And in these paintings, symbols related to Buddhism – tree, wheel, umbrella, and paduka, are considered symbols of specific emotions. In the paintings of caves like Ajanta, Badya, Sittanavasal, Badami, Ellora etc., mostly the pictures of Buddhism and special symbols of Buddha, ancient popular symbols have been repeated, men and women have been adorned with spiritual beauty like the face is bent, arched eyebrows. Lotus petals, beautiful eyes, waist like damru, female body etc. Later, the same pattern is seen in Jain Apabhramsha and Rajasthan also. Love scenes have also been decorated with various symbols.

Buddhist depictions contain symbolic stories related to the life of Buddha and many Jataka tales are symbolically depicted in all the caves. The depiction of Shiva Jataka in the

cave, the beating - in the scene of victory, the beating was the symbol of all bad feelings and evils. The depiction of demons are also the symbol of evil and bad feelings. In the pictures of Buddha's life, Bodhisattva is depicted as a symbol. There is also a depiction of an elephant and a bull in the painting of the tiger, in which the elephant is a symbol of auspiciousness and the bull is a symbol of the prosperity of the earth. There is a trinity statue of Lord Shankar in Elephanta. In which there are pictures of Brahma, Vishnu, Mahesh which can be known only by their symbols. In the fourth cave of Badh, a pair of blue pigeons have been made which is a symbol of love affair and colors have also been used in a special symbolic way. In a painting from Sigiriya, noble women are depicted in yellow and orange colors and female slaves in dark colors.

The art tradition of wall painting later took the form of miniature painting which flourished on the basis of panels, birch bark, paper and clothes, the credit for keeping the Indian art tradition alive also goes to Jain and Gujarati styles, at this time three styles were prevalent. , Jain, Gujarati were the main ones. At this time, most of the pothi depictions have been done in which religious and social subjects have been depicted in symbolic form, especially Jainism and the 24 Tirthankaras of Jains have been depicted through their symbols, Jain art. The pictures of the 24 Tirthakars, their characters, symbols and convocations are appointed. Like Mahavir's complexion is yellow, Parshvanath's symbol is snake, Neminath's is conch, Rishabh North's symbol is Taurus, they have been depicted along with them. In Jain painting, happiness and prosperity have been depicted by depicting various decorations like flowers, leaves, bells etc. The symbolic depiction achieved in Rajput style is mostly the result of Apabhramsha style. Most of the paintings of Apabhramsha style are related to Jainism and excellent paintings related to Ragamala, Angar Ritu and Krishna Leela are also the contribution of Apabhramsha.

The tradition of miniature painting was at its full bloom in the 16th century. During this period, the art fully developed. In the miniature paintings of Rajasthan, the pictures of hell are symbols of cosmic beliefs. The paintings of Ragaragini, description of seasons, Krishna Leela, king and court life have been given unique beauty and significance by

painting them in a symbolic style. In the Barhamasa paintings, natural symbols have been depicted very accurately and beautifully.

In the Mughal period, during the time of Akbar, the art of painting was at its peak and the current of Vaishnav religion was flowing. Even under the court patronage, artists have depicted various subjects in a very interesting manner. On the path of development, this tradition of miniature painting came to the fore in the form of Pahari style, Kangra, Guler, Basauli etc. and the subjects which were being depicted in Rajasthani and Mughal, mostly the same subjects were transformed by the Pahari artists in their own style. The symbols were presented by Srijan and the symbolic depiction of Radha-Krishna's makeup, separation, combination etc. is visible.

Importance of symbol in contemporary art

The credit for the origin of art goes to symbols only. Emotions are expressed only through symbols. Symbols have their own language. For example, symbolic words are also used in literature. The symbol is also useful as a symbol in scientific aspects. Symbols themselves carry a symbolic meaning. Art is a medium of expression just like language. The difference between the means of both is that one's means are paint, paintbrush, paper, clay and metal, while the other means voice, pen and ink. Sign, symbol, image, shape, characteristics and format etc. are medium. If their support is not taken, it will not be possible for the artist to express himself. Means is the substance from which an object takes shape. Like paper, gold, silver, clay, metal or cloth etc. are important. Through which he can convey his expression to the other person. Signs, symbols, images, shapes, movement or rhythm are used in all arts. Symbols have a paramount place in the art world. Symbols are created only when the artist wanders in his imaginary world, in which real and reality are included in the creation of symbols. Symbols are not only created on the basis of the forms seen in the world, but artists also create symbols with the help of many worldly, supernatural and real imaginary. When we express the partially unconscious effect on the mind through a symbol or residue, the symbol automatically takes birth. The relationship between the creator and the creation is clearly visible in the symbol. The artist's spiritual union with God gives rise to a silent expression. The meaning of a symbol is determined on

the basis of its perception. The experience may be different, so its meaning will also be different. From the psychological point of view, symbols first originate in the brain. The touch of reality is clearly visible in the symbol. There is no level of inferiority in these. The literal meaning of a symbol is a component, a part, a part or a symbol, that is, a symbol that represents its point of origin. In Sanskrit language, the word symbol is used in the meaning of statue, symbol or sign. At present the word symbol is called symbol in English.

Some Indian thinkers have also expressed their views on the importance of symbols in art. In which, according to Acharya Ramchandra Shukla, the symbols awaken our emotions and feelings. If we see the symbol of any deity, a feeling of reverence immediately awakens in our mind. Dr. Suresh Chandra Tyagi writes about a symbol as that visible or invisible object which has the power to evoke the feeling of some other object. The artist uses different types of symbols in his art. The symbols which have remained unchanged in their traditional meaning are easily cherished by the artist in his art as well as the personal symbols which the artist creates to express his personal feelings. This type of symbols are more prevalent in contemporary art. Indian thinkers have basically said that the images of incarnations of Hindu Gods and Goddesses like Vishnu, Shiva, Brahma, Durga, Lakshmi, Saraswati and other Gods and Goddesses were developed along with the symbols based on imagination as per the description of Veda Shastra Purana. Has happened. Like Saraswati, the goddess of knowledge, was depicted in white clothes. White color is a symbol of knowledge. The swan riding on him is a symbol of wisdom and prudence, and the veena and book in his hand are symbols of art, science and learning. While on the one hand constellation related god symbols were being created in the concept of Brahmin, on the other hand world regulatory moral principles and natural laws were also being used to give prestige. Gods and Goddesses are worshiped in the form of symbols. Through Tantra also, letters and shapes are worshiped as symbols of a particular deity. The immense power of nature is also indicated in symbols and immense power is contained in the symbol itself.

Research Objectives

The main objective of this presented topic is.

- Study of various dimensions of symbols in contemporary art.
- Study of the technique and composition of symbols in contemporary art.
- The impact of colours, elements, materials and composition and composition method in Indian art affects on the researcher.
- Study of the artist's interest, nature, emotions and vision reflected in his artwork.

According to Dinkar ji, a word which conveys a specific meaning is called a symbol. According to the spirit of Hindu philosophy, Dr. Anand Kumar Swami has said that – Thinking in the form of images is symbolism. Similarly Dr. Gopal Madhukar Chaturvedi has also said that - Every symbol is an image at its core and gradually evolves from that physical form and becomes a symbol. No matter how active and emotional each image may be in its effect, ultimately it results in the enunciation of some symbolic meaning. Expression of human feelings and thoughts is possible only through symbols.

According to Dael – Symbol is a brief and concrete means of expression. And Dr. Pratibha Krishna Bal has said that symbol is an innovative discriminative system of expression. In almost all fields, symbols have different forms and meanings and in all fields, symbols are the easiest medium to express experiences. When an experience is complex, new symbols have to be invented to express it. And it can also be said that - when we are unable to express our thoughts through normal language, we take recourse to the symbolic method. Since ancient times, artists have been expressing their feelings through symbols.

Neeta Kumar (2016), "Experimental usefulness of folk elements in contemporary art" You have written that in Indian civilization the life stream flows between folk (public consciousness) and Veda (scriptural consensus). The age-old traditions of folk colors that open our eyes in painting and craft are a witness to our environment. It is our moral responsibility to keep these legacies of folk art alive and to pass on these heritages to the coming generations. Where art has been accepted as a medium to express our festivals, religious beliefs, folk rituals etc. In contemporary art also the elements used in the past are being used in the same manner. So that the originality of folk art remains at its core.

Anand Lakhtakia (2016), "Experimentalism of folk elements in Yamini Rai's paintings in contemporary art", you have written that the paintings presented by Yamini Rai and such artists which are in the style of folk art, these paintings can only be considered Respected not only on the national scale but also on the international scale, contemporary civilization expresses the impact of chaos in life, war, protection of freedom, religion, industry etc. through the language of art. By using folk elements in his paintings, Yamini Ram added a new chapter to Indian modern painting whose influence seems to be affecting all areas of contemporary creation in the contemporary society, which is indeed a big and important subject. If we discuss this in detail, its importance becomes clear.

Shripal Singh Kshem has said something like this: The thing which can reach its origin or the main sign which represents the origin is a symbol. Just as the feeling of God, Shiva and Shaligram becomes tangible in a stone statue, in the same way an artist creates his feelings in visually tangible symbols. A symbol is a sign form which represents a person's subject, event, action, feeling. Expresses. In encyclopedia, a symbol is a name given to a visible object that makes the mind aware of its resemblance to an object that is not visible but can be felt by its association. It is communicated through ideas that are often related to the symbol. Thus, the bark of the date palm branch is a symbol of victory and the anchor is a symbol of hope. The word symbol has been explained by many scholars and they have tried to express the meaning of the word symbol completely according to their respective fields. In the views of some scholars, there is only slight manipulation or change of words, the sentiments are almost the same.

Arvind Jha (2016) "Incorporation of folk elements in contemporary art" You have written in your research paper that Indian culture is like a bunch of different arts from which the fragrance of one main flower, folk art also blossoms and humanity. Folk art born with India has special importance in Indian culture. In today's contemporary era, there are many artists in different states of India. Among Rajasthani artists, Shail Yochal, Vidyasagar Upadhyay, Meena Y of Udaipur etc. are experimental artists. Who made the art of printing a part of folk art. Rajesh Sharma of Chhattisgarh also uses folk traditions and tribal activities and natural resources like cow dung, lime, scrap, metal and organic materials, wood. Despite

continuous small changes in Indian contemporary art, the inclusion of folk elements in contemporary art is visible through the contribution of many artists.

Archana Saxena (2016), "Utility of folk elements in contemporary art" You have written that folk arts basically originated from the idea of religious sentiments, superstitions, dispelling fear, resolution, ornamentation trend and protection of human feelings which is an important part of human culture. Is. The synthesis of religion, restraint, ethics, moral values, sacrifice, fasting, charity and kindness etc. is visible in these arts. Therefore, folk art is the original language to be seen. From which inspiration has always been taken, the seeds of development of modern art are hidden in decorating and maintaining the culture of folk art.

Epilogue

Contemporary art is a reflection of our civilization and culture in which the soul of the people's life is visible. Which are revealed by the luminous forms and symbols inherent in the art there. Symbolization is an innate nature of human beings through which the imaginative artist articulates his deepest feelings and emotions with great ease. Symbols have always been used in the art tradition from ancient times to the present along with the development of human civilization.

The symbols depicted in the themes of miniature paintings developed in various regions of India present the abstract concepts, values and philosophy of religion, culture and philosophy of the artists there. Indian contemporary painters, in addition to the religious mythological subjects of Ramayana and Mahabharata, depicted poetic compositions and various situations of makeup, raga ragini, twelve months, description of seasons, various incidents of social and court life, were also presented through powerful symbols in this way. This means that the viewer can easily understand the essence of the depicted subject. The pictures themselves appear alive. Symbolic method has been adopted in paintings ranging from religious and tantric paintings to common life, hunting and court paintings. Due to which the viewer cannot make any mistake in identifying any particular person. Even in the pictures of hunting and fun etc., to make the king different from the common people, he has

been given an excellent place by making him somewhat bigger in size and having several chakras engraved on the back of his face. At some places, in the paintings of Shringaar, spiritual feelings have also been shown by painting an aura behind the face of Krishna and Radha. In the painting of Raas Mandal, Krishna has been depicted dancing among many Gopis, while the decorative feeling has been shown, at the same time the feeling of union of Brahma and the soul has also been given a good symbolic form.

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